

# Filipino Martial Arts

Digest

Dedicated to the Filipino Martial Arts and the Culture of the Philippines

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**"Learn to Fight, Not to Fight"**  
**The Sanano Philosophy**

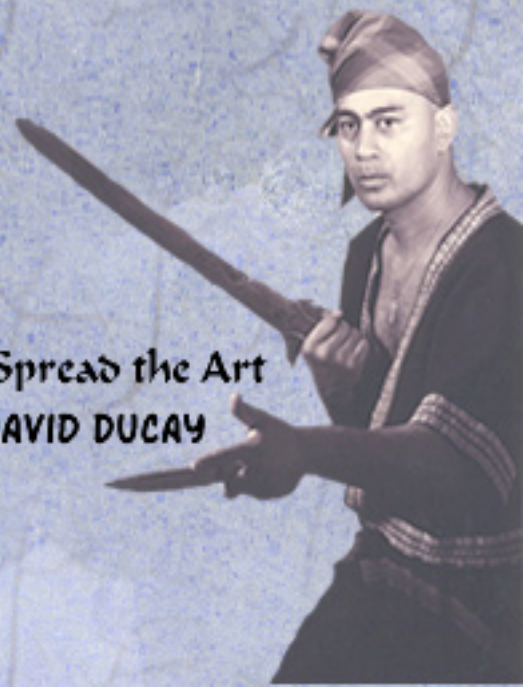
**Crisostomo Brothers of Ultimate Eskrima**

**Principles of a Good Arnisador**  
**Economy of Motion: 'Aiming the Spear'**

**Master Zack Taco**  
**ORIGINAL TEOVEL BALINTAWAK INTERNATIONAL**

**FMA Instructor Helps Spread the Art**  
**GURO DAVID DUCAY**

**Grandmaster Rafael Reston**  
**(1927 – 2006)**



## **FMA Digest**

### **Publisher**

Steven K. Dowd

### **FMA Digest Representatives**

Marc Lawrence

### **Columns**

Building Blocks of FMA

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FMA Pulse

### **Contributors**

Katherine Logan

John Kovacs, M.A.

Maria Amante

Jerome Barber Ed.D.

Garitorty Nicolas

Craig Radcliffe

Bill Anderson

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

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**FMA Digest 1297 Eider Circle Fallon, NV 89406**

**(775) 423-3253**

**comments@fmadigest.com**



## **Publishers Desk**

### **Kumusta**

Dakilang Guro Andy Sanano speaks about his philosophy of “Learn to Fight, Not to Fight” and tells about his family’s art of Trecehampas Arnis.

Learn about Master Zacarias Taco of Balintawak who is residing in New York. While growing up he trained with such notable Balintawak practitioners such as Master Teofilo Velez, Guro Chito Velez, Guro Zachs’ brother in-law, as well as his other two brothers Guro Monie Velez and Guro Eddie Velez. Guro David Ducay holds a Masters degree in Eskrima / Eskrido. Basically starting his training in Kempo Karate in the 80’s he began his training in Kali and found a passion that he has continued to spread and share since.

Dr. Jerome Barber, shares with you the reader his thoughts on economy in motion which he calls “Aiming the Spear”. I think you will be interested in his aspect.

Crisostomo Brothers of Ultimate Eskrima; that is Wesley and Walter are very interesting practitioners, especially if you meet them in person. If ever in Maryland it is advised that if you have the chance drop in on them.

The Principles of a Good Arnisador” which comes out of the book with the same title is author by Punong Lakan Garitony C. Nicolas and brings out some good points. It is recommended to get the book if possible.

A blast from the past, Grandmaster Reston who taught out of Angeles City, Philippines was a well known practitioner in the area, with his unfortunate passing now only his students carry on his teachings.

The FMA Digest columns, Building Blocks of FMA, MyFMA.net and FMA Pulse bring some interesting information, discussions, and what’s going on in the Filipino martial arts community.

There are some books which have just recently come out that are advertised throughout this issue and it is recommended to check them out. Past events you can see what you missed if you did not attend and in the future events are some really good events which if you can attend please do to get some good training and knowledge and to support the events.

**Maraming Salamat Po**

# “Learn to Fight, Not to Fight”

## *The Sanano Philosophy*

By Katherine Logan

The primary purpose of the Sanano Martial Arts System (SMAS) is to teach basic awareness of self, control of the body, and self-discipline. According to SMAS, the growth of the whole person is essential to growth in the martial arts. The mind, body and spirit must work together to truly progress in the physical aspects of the martial arts. We will begin to develop inner control, learn to listen to others and ourselves.

Awareness increases; and awareness is always our best form of self-protection. As we become more aware in general, we are able to better recognize when and why we begin to lose our self-control and give in to anger. We begin to learn we can only control how we feel about ourselves, and not how others feel about us. In learning to control our feelings and develop self-respect and self-esteem, outside forces and other people have a much less negative effect on our actions. We are then more alert, listening to and understanding what others say and do and the result is mutual respect for one another. One of the most valuable lessons taught by SMAS is to “walk away” from confrontation whenever possible, and to be observant enough to simply avoid a situation before it develops into a confrontation.

The Sanano Martial Arts System motto is “Learn to Fight, Not to Fight”. What this means is, learning to control the temptation to fight, so you will know how “Not to Fight”. This is a challeng-

ing philosophy achieved through discipline and practice, by listening to yourself and others with humility and respect, and being open and willing to learn. The Sanano Martial Arts system is rich in the development of body, mind, and spirit and most of all, is sensitive to the need of each individual student. (Sanano, 2002)

The Sanano Philosophy of martial arts is not one that was developed in a day, nor can it be understood in one. A lifetime of training, meditation, and experience would be required for even a general understanding. That is not to say that the effort is not worth the result. The teachings of the Sanano philosophy are elements that students carry to all aspects of their life. Within the Sanano philosophy, Arnis/Awayan is not a sport, but a way of life. Arnis/Awayan, for the Sanano student, does not exist only in the Dojo, but in the heart, mind, and soul.

To truly understand any martial arts’ philosophy, it is necessary to have an understanding of the rich history. There are many variations of karate and even more schools of thought on the subject. Martial art, at its basest level, is something that is handed down from generation to generation. There is no generic form of karate. This thesis will detail the history of Karate and the Arnis/Awayan martial arts; will discuss age-old wisdoms, and will present the Sanano Philosophy.

There are many different types of karate. Japan and China are the main countries of origin.



Karate began as a fighting system known as “ti” (or “te”) among the pechin class of the Ryukyans. After trade relationships were established with the Ming dynasty of China by Chuzan King Satto in 1372, many forms of Chinese martial arts were introduced to the Ryukyu Islands by the visitors from China, particularly Fujian Province. “The philosophy behind karate is vast and complex. It stems from thousands of years of armed and unarmed combat. Techniques that were perfected hundreds of years ago are still being perfected over and over again by each new-generation. Buddhism, Taoism, and the code of Bushido have all played parts in the development of the martial arts philosophy. (Shito-Ryu Karate-Do Genbu-Kai International, 2008).”

Karate was originally written as Chinese hand in kanji. It was later changed to a homophone meaning empty hand. The term empty hand means to fight with no weapon other than one’s own body. This is the basis for all karate

instruction. Weapons' training is more specific to the school of art that one is learning. "Developed according to its own discipline and philosophy, karate is more than a way to protect the body; it is a method, or path to a well trained mind." (L. Fjelstad, 1992)

### **Awayan**

(The Art of Fighting Without Fighting) (Sining ng Awayan Walang Awayan; tagalog) (Ahn-wah-yahn) Awayan began with the first human on earth, as a form of self-protection against nature, animals, and humans. It has no rules or regulations; it is the instinctive martial art of the human, which is the ability to use the body as a tool for self-protection. Awayan is an art eternally inseparable from the human mind and body.

Awayan is an art of empty hand and foot fighting. Members are trained in the use of the hands and feet as a tool for self-protection. Training simulates actual attack with an armed or unarmed opponent. The purpose of training in the Awayan martial art is to develop coordination between the mind and body. The methods of instruction are designed to help an individual build good character, integrity, self-respect, and respect for others.

It is one of the most proficient methods of self-protection known to mankind. The hands and feet can be trained into tools capable of breaking hard objects without ill effects to the user. Awayan methods of attacks and defense enable the practitioner to ward off an attack with methods virtually unknown to the average person.

### **Arnis**

The three major branches of Filipino martial arts are Arnis

typically from the northern Luzon regions, Eskrima from the central Visayas regions, and Kali from the southern Mindanao regions. "Arnis de Mano (harness or armor of the hand) movements are angular and circular. Motion is continuous, that is those who have acquired or mastered the flow." (Jimenez, 2008)

There are as many styles of Filipino martial arts as there are islands in the Philippines. The various arts have a number of similarities in their respective training methods. Filipino styles can be classified into eight categories: provincial styles (e.g., Bicolano arnis; Pangasinan eskrima); personal styles (e.g., Binas dynamic Arnis; Kali Ilustrisimo); styles defined by technical characteristics (e.g., abaniko style; sinawali style), or fighting range (e.g., serrada eskrima; larga mano arnis); styles consisting of composite systems (e.g., Vee arnis jitsu; lameco eskrima); eclectic styles (e.g., talahib fighting arts); empty hand systems (e.g., sagasa kick boxing; hagibis combat system), and those styles named after their enemies (e.g., Etalanio style).

When the Spanish invaded the Philippines, the deadly fighting skills of Filipino warriors nearly overwhelmed the Spanish, who dubbed their fighting style eskrima (skirmish). Eskrima was subsequently outlawed, but the techniques did not disappear. The techniques were preserved in the form of dances or mock battles in religious plays known as moro-moro. These plays featured Filipinos wearing Arnes, the medieval Filipino armor and the blade fighting forms and footwork. The word Arnes soon became corrupted to arnis. Historically, Arnis incorpo-

rated three methods: espada y daga (sword and dagger); solo baston (single stick); and sinawali (to weave), which uses two sticks of equal length, twirled in "weaving" fashion for blocking and striking (the term derives from sinawali, the bamboo matting woven in the Philippines).

Arnis is one of the many varieties of stick fighting that are native to the Filipino schools of martial arts. Over centuries of history and many different cultures moving through the islands of the Philippines, many different aspects of several cultures were left behind. The impact on the country and its art were significant. As times and combat techniques changed, so did the weapons that were available. Sticks have remained a constant for many reasons. "Although noted for its weaponry, Arnis de Mano is more. If you can understand the concepts of the use of a weapon, then you can relate the same principles to empty hand or "Kun Tao" (way of the hand). In its full curriculum of training it has; footwork, weaponry, empty hands, power, flow, rhythm, and dance." (Jimenez, 2008)

### **Wisdom**

We are the Masters of negative thinking. We get mad easily, we argue, we lose control, we whine, we feel sorry for ourselves, we become selfish, judgmental, spoiled and want more for nothing. We master this while we are growing up. Since we already mastered this, it's time to practice more the Positive Way of Thinking. Deflect the negative way by thinking more positively. Don't argue, just listen and wait. Be humble - not show off, be helpful - not selfish, be grateful - not spoiled, be polite -

not demanding. How can you get mad, get upset or lose control, if we practice and practice the Positive Way. Be a master of positive thinking.

You can stop being self destructive, and become creative. You can be who you want to become. That is why you're here, living now: to learn, to overcome, to grow into the fullness of your being, to find your power and purpose, and to live it! Your life is your classroom. You will use all the obstacles, negatives and limitations in your life as opportunities to demonstrate your domination. You will have to change, and sometimes new-ness can be frightening. When your eyes have adjusted to darkness for a long time and someone suddenly draws the curtain back doesn't the bright light of normal daylight causes you discomfort, even pain? Just so, in some ways, your limited self may be living in comfortable darkness. But the rewards of becoming new are great. If you are willing to experience and conquer initial discomfort, you will remember every step of the way that the obstacles and limitations you attack are destined to fail because they were never part of your real self. As you change, you will be opening up to new opportunities and new challenges.

You will realize who you are in truth and demonstrate it. You will see that your work and your perseverance are rewarded with increasing faith in yourself, and in love for yourself and others, and that victory is assured! (Sanano, A. 2002-2008)

Many of the Masters and Fathers of Karate gave wisdom and philosophy that is utilized to this day. Master Gichin Funikoshi,



Master Gichin Funikoshi

the Father of Shotokan Karate-do stated that karate "should be simple enough to be practiced without undue difficulty by everybody, young and old, boys and girls, men and women." (Green, 1992) For the time, this belief was outrageous and widely opposed; it is now one of the foundations for modern karate schools in several countries. "There are many stories about Funakoshi's exploits as a youth. One thing is certain: he found more honor in avoiding a fight than in starting one, and he believed there was more courage in fleeing a confrontation than in defeating an enemy." (Fighting-Master.com, 2008)

The Samurai Bushido Code is another area of knowledge that continues to be passed from sensei to student. This code, devised by Yamamoto, Tsunetomo, a warrior monk and samurai, provides wisdom that can be carried into all aspects of the student's life in and out of the dojo.

- **JIN** - *to develop a sympathetic understanding of all people*
- **GI** - *to preserve the correct ethics in mind and body*
- **CHU** - *to show loyalty to one's master or lord*

- **KO** - *to respect and to care for one's parents and hold in esteem human courtesy, sincerity and honor*
- **REI** - *to show respect for others by promoting peace and prosperity*
- **CHI** - *to enhance wisdom by broadening one's knowledge through vigorous training of one's spirit and rigidly training of one's body*
- **SHIN** - *to be truthful at all times*
- **TEI** - *to care for the aged and those of a humble station* (Karates-ite.com, 2008)



Inazo Nitobe is perhaps most famous in the west for his work "Bushido: The Soul of Japan" (1900), which was one of the first major works on samurai ethics written originally in English for Western readers. The wisdom that he provided remains true and beautiful. "What is important is to try to develop insights and wisdom rather than mere knowledge, respect someone's character rather than his learning, and nurture men of character rather than mere talents." "If there is anything to do, there is certainly a best way to do it, and the best way is both the most economical and the most graceful." (Wikipedia, 2008)



## Dakilang Guro Sanano

Never one to “toot his own horn” many who know him are often caught by new bits and pieces that come to light. That is not to say that Sanano does not share his life experiences with his students, the opposite is true.

Andy Sanano was born and raised in the Philippines, coming to the United States in his late teens. Family carrying the importance that it does in the Filipino culture, Dakilang Guro Sanano spent much of his childhood with his extended family. He served in the United States Air Force for over 20 years, which brought him to the Rapid City area in 1972. *“I got drafted in 1971 into the Army and I didn’t want to go to the Army, so I went into the Air Force to see the world. I ended up at Ellsworth Air Force Base for 20 years and 16 days and I am still here,”* he said. *“I love the place.”*

Dakilang Guro Andy Sanano has been training formally in the Martial Arts since 1961. He has more than 47 years experience in hand-to-hand combat and over 36 years in the instruction of self-defense and the Martial Arts. He is



the Dakilang Guro (10th degree) of the Trecehampas family tradition of Arnis De Mano and Awayan (the Arts of Fighting). It is commonly known to many of Sanano’s students that his initial martial arts training came in the form of a caring grandfather who can be credited with introducing Sanano to the Arnis stick. As a child, his grandfather gave him sticks and encouraged him to strike the banana leaves. Little did anyone know that this “play-fighting” would develop into a life’s work.

Dakilang Guro Andy Sanano is dedicated to teaching the proper application of martial arts techniques. His instruction emphasizes individual development of self-discipline, awareness, and respect for self and others as well as the values and attitudes necessary for the proper application of the martial arts. He teaches, “Learn To Fight, Not To Fight.”

### Trecehampas

Dakilang Guro Andy Sanano has inherited the family tradition of Trecehampas Arnis, which he considered to be the lost arnis art of his family system. Dakil-

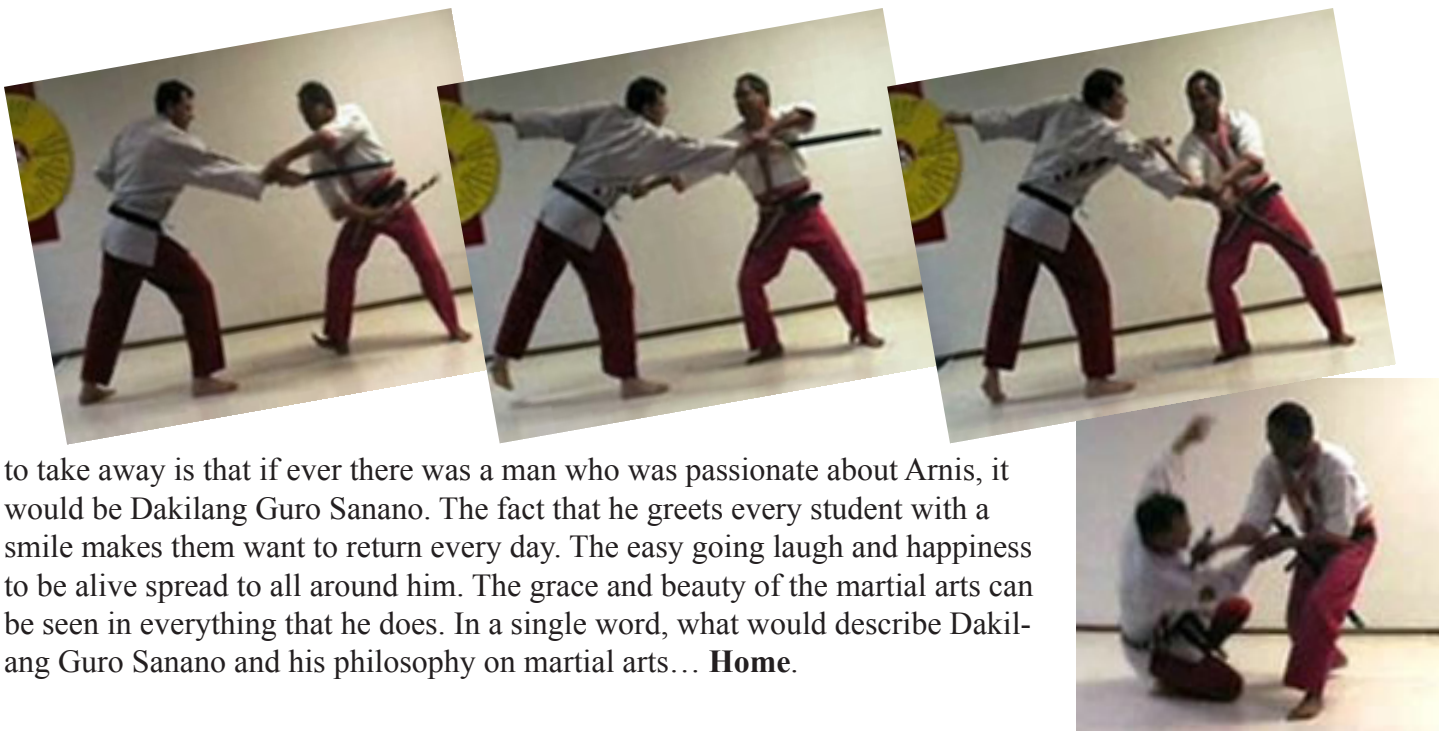
ang Guro Andy Sanano teaches Trecehampas Arnis and combines it with his own knowledge of different styles of martial arts such as Sikaran, Karate, Combat Judo, Kung fu and Tae Kwon Do. Arnis, as Sanano terms the system, incorporates empty hand moves based upon the same motions used in single and double sticks. The Sanano system also uses low kicks and take-downs for a better-rounded approach.

Trecehampas Arnis is a one or two-stick fighting style. The name, which means “thirteen strikes”, refers to the thirteen basic strikes and defenses, along with disarming and locking techniques. Trecehampas -”The Filipino Art of Stick Fighting”

Dakilang Guro Sanano encourages his students to adapt Arnis principals to their own sense of feel. The method should suit the person and not the other way around. This is known simply as using “the feel.” The feel is for defining the comfortable place where the movements of Arnis and the individual human body meets for maximum effectiveness; body and weapon blending to achieve the most natural fighting style based on the individual’s needs and attitude. (Sanano, 2002-2008)

Many things can be said about Arnis, Awayan, and about Dakilang Guro Sanano. The thing





to take away is that if ever there was a man who was passionate about Arnis, it would be Dakilang Guro Sanano. The fact that he greets every student with a smile makes them want to return every day. The easy going laugh and happiness to be alive spread to all around him. The grace and beauty of the martial arts can be seen in everything that he does. In a single word, what would describe Dakilang Guro Sanano and his philosophy on martial arts... **Home**.

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

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**Sanano Karate Club**

1019 Farlow Ave.

Rapid City, SD 57701

(605) 348-ANDY (2639)

**Email**



# Master Zacarias Taco: *Balintawak Ambassador to New York City*

By Guro John Kovacs, M.A.



Life is a series of so-called “mysterious” happenstances... or so it seems. We have all experienced in life a feeling at some point that we were “meant” to be in a certain place or time... or have meant to experience or meet someone. I remember the first time I met Guro Zach Taco some more than dozen years or so ago. I was invited to come and see a traditional Filipino dance troupe perform in New York City. Having never seen such an event I was more than ready to go. I have been involved off and on with the Filipino martial arts for many years at that point. It was a wonderful experience with the dancers exhibiting a variety of skills and costumes. But as I was watching the performers one individual stood out.

While most if not all the performers who were using some

sort of weapon looked a dancer with a bit of stage weapon work experience, this particular individual looked like a true Eskrimador doing dance work... the way he was aware of his movement, the obvious visualization in his movement... the dexterity and clarity of his flow.... I was intrigued. After the performance was over, I asked to be introduced to this gentleman. It turned out that he was indeed a practitioner of Eskrima... “Balintawak Eskrima”.

What was also very refreshing and a joy to see was how unassuming and humble this man was. His name is Zach Taco, a native son of the Philippines... born some fifty odd years ago in the Southern part of the Philippine islands in Lebak, Sultan Kudarat, Mindanao. Life was anything but easy for Zach growing up. He became good with the slingshot... hunting and eating anything he could. The threat of attack from proud Muslims upon his predominately Christian village was constant.

There were times when the family had to flee the area to avoid becoming a casualty. These experiences gave Zach a very unique and humbling perspective about the frailty of life... he learned very early on never to take anything for granted and to always be thankful.

At the age of 18 he moved to live with his sister in Cebu City for college. As fate would have it she was married to Chito Velez, the son of the famous Eskrimador Master Teofilo Velez. Guro Zach lived in Sikatuna St., Cebu City where the Balintawak International Self-Defense Club is located...



being “family” as it were availed Zach to many rapid experiences that perhaps someone else may have come to as quickly if at all.

Zach was actually trained by Master Teofilo Velez, the chief instructor at the time, along with many other famous and not so famous Eskrimador’s who came out of the Balintawak Club including Guro Chito Velez, Guro Zachs’



brother in-law, as well as his other two brothers Guro Monie Velez and Guro Eddie Velez. Other well known Balintawak players like Guro Nick Elizar, also trained in the club at the time. Guro Zach had many opportunities to touch hands with the cream of the crop that came out of the Balintawak Club at that time. Guro Zach also had the chance to meet the Founder of Balintawak Grandmaster Anciong Bacon, who was more of an advisor to the club... another well known Eskrimador at the club at the time was Atty. Jose Villasin.

After training and living at the school for several years while attending college, Zach became a merchant marine. While in college Zach had earned his Bachelor's of Science in Marine Engineering, as well as having attained his License as a 4th Marine Engineer.

Between the years of 1980 until 2008 Guro Zach had gone from having his instructors' degree in 1985, until the year 2008 when he received his Chief Master Instructors Degree - World Original

Teovels Balintawak Arnis Club, Cebu City, Philippines. He has accomplished much in that time in teaching Eskrima.

When he settled in the Bronx, New York with his wife Betty and son Kyle, he started teaching small groups of students the "old way" of Balintawak. I remember fondly the many hours Guro Taco and I spent back and forth training up and down the alley on the side of his South Bronx apartment building. We would also move the furniture in the living room and train there as well. Guro Taco's wife Betty would often not let me go home unless I ate something first...I was never able to say no of course! Zach teaches in the traditional way using the "grouping" method of Balintawak as formulated by Atty. Guro Villasin and Guro Velez.

This very brief piece is not meant to be an introduction the actual system of Balintawak and its different varieties and characteristics etc. There are many fine articles and references about

that. Guro Zach does believe in the grouping method being a good way for the student, especially the beginner to have a point of reference and to be able to retain the information once taught. The older hands on training a student one on one is also something Guro Taco continues to try to employ in his teaching. The idea of the "feel" is best employed in this manner... in the Balintawak method many counter for counter techniques and concepts are readily brought into play. So the grouping method and its derivatives is where Guro Zach spends the bulk of his teaching. As a very brief introduction to a very unique individual, this short piece is meant not to be exhaustive but a way to lay the ground for more to come.... now that Guro Zach is teaching more openly, he will be better known...but enough for now.... more to come later.... I am happy he is my friend and the one who introduced and taught to me the unique art of Balintawak Eskrima....





**Master Zacarias Taco**  
 2715 Claflin Ave.  
 Bronx, NY 10468 Apt. 4B

**Email:** [zack\\_taco@yahoo.com](mailto:zack_taco@yahoo.com)  
**(718) 601-5632**  
**Cell: (347) 543-7433**



# FMA Instructor Helps Spread the Art

By Maria Amante

Guro David Ducay instructs Eskrima and KaJuKenBo at the Self-Defense Institute in Vallejo, California - with 31 years of martial arts experience. He is a Filipino martial arts instructor who holds a Master rank in Doce Pares Eskrima / Eskrido (certificate # 4454) and is also a Tai-Sigung instructor in the art of KaJuKenBo under Grandmaster Emil Bautista.

Born and raised in Vallejo, California... martial arts began with Guro David Ducay as a very young boy who happened to grow up across the street from Kempo Karate legend, Bill Chun Sr. He and the neighborhood kids would peak through the garage where Bill Chun Sr. would conduct his hard style Kempo training. He was intrigued of all the hard work and training he witnessed. He watched the students endure such a rigorous workout physically and mentally. Later, he began his martial arts journey, in 1973, training in Moo Duk Kwon from Tae Kwon Do (TKD) instructor John Nesbitt

(first non-Korean to teach the TKD in town).

Guro Ducay seemed to be a natural athlete as he excelled in basketball, football and Track & Field (hurdles, 110hh - 400im) in high school. He earned an All American at Vallejo Senior High as a hurdler and eventually earned a Track & Field college scholarship from California-State College, Stanislaus. After college, he



A few of Chevron employees who trained in FMA and KaJuKenBo when Guro Ducay and good friend Sifu David Biama first opened up the training facility in San Ramon, Ca.



All-American hurdler, athletic at Vallejo High School and here running for the college of California-State College of Stanislaus hurdling team.

was employed with Chevron Corporation and represented Chevron in the 1980 / 1981 Runners World Corporate National Championships at Stanford University where he ran one of the relay legs on the pyramid relay team which broke a world record at the time. Along with excelling in high school, college and post-college sports, as a competitor, he ranked in the top 10 of Professional Karate League (PKL) as a Black Belt in forms and in the kumite division in California. He had taken home numerous championship awards from California Karate tournaments such as Grand Championship as a Blue Belt at the Northern California's CKC '84', Brown Belt Division Sacramento Rancho Cordova Championships '87', Black Belt Grand Champion at the IMACF Annual Modesto Championships '89' and competed for first 1st place (Professional Division) at Ed Parkers 26th running of Long Beach International. He was Northern California's A.M.A.P.A. Lightweight competitor



Photograph at the A.M.A.P.A. Awards banquet 1987 where at the time Sifu Ducay received the Lightweight Competitor of the Year award for Kumute sparring. Also, picture is Tammy Whalen (women lightweight) and Woodrow Jerome "Woody" Sims. (heavy-weight) champions.

of the year in '87'.

His first instructions in the Filipino martial arts began in the early 1980s in the art of Kali from the late Master Patrick Salentes, school of the Asian Knights. We were taught the movements of Estoka-Estoka Parada from the Villabrille-Largusa system of Kali. From there he picked up Great Grandmaster Angel Cabales Ser-rada techniques from Grandmaster Anthony Davis and Master Jeff Finder in the mid 1980s and 1990s. He was exposed to Jeet Kune Do (JKD), first by Grandmaster Richard Bustillo (Kali, Eskrima, Box-

Wing Chun and some Silat). He had a number of other JKD instructors whom he learned and seminar trained from and was part of the late Sifu Larry Hartsell JKD Grappling organization for a short time.

Guro Ducay was introduced to Supreme Grandmaster Cireico "Cacoy" Canete in Cebu City in 1990 by his cousin Eddie Gulias (Congressman at the time). Supreme Grandmaster Cireico "Cacoy" Canete was a teacher at the University of Vasayas (UofV) where he introduced and allowed

ing, Muey Thai, Wing Chun and Shoot Wrestling) then from Master (Tuhon) Danny Inosanto where he learned the drills of Counter for Counter-Sumbrada (Eskrima, Dumog, techniques from Inosanto- Lacoste system, Boxing,

Guro Ducay to talk about the Filipino martial arts in America to the students he had in his class at the time. Manong Cacoy was good friends with Guro Ducay's late Uncle Attorney Jose Cousin who was the first President of the 1952 Balintiwak Club of Cebu.

Although people say that Supreme Grandmaster Cacoy didn't get along with the Balintiwak Club that was not all true. He was friends with a number of Eskrimadors of the club, especially the older members who were originally members of the Doce Pares club.

Afterward, Manong Cacoy brought him to the Doce Pares headquarters and demonstrated his Eskrido on him as well as introduced him to Espada Y Daga



Jeet Kuen Do (JKD) and Doce Pares Eskrima Grandmaster Richard Bustillo pictured here with Guro Danilo Manuel, Guro Eddie Garcia and Albert Robinson.



Guro Ducay at the Doce Pares Headquarter in Cebu where he first received his hard knock lessons in the art of DP Eskrima from Manong "Cacoy".



techniques. Manong Cacoy said, “Strike at me”. When Guro Ducay would strike at him with a knife or stick, Manong Cacoy would either lock him up or disarm him with ease. He also showed him various foot traps that threw him down with ease. Mind you, Manong Cacoy is not a very big person and he made it look so flawless and easy. Supreme Grandmaster Cacoy suggested to Guro Ducay to seek Eskrima training back home in Berkeley, California, with instructors who received training from him and his nephew Grandmaster Dione Canete. So interested by what he experienced. Guro Ducay went to Berkeley where he met the two individuals Manong Cacoy referred him to. It was Master Reginald Burford and Leo Fernandez.

There, he learned the traditional Doce Pares basic style in which Manong Cacoy progressed the art of traditional Eskrima to the style of Doce Pares Eskrido.

Guro Ducay feels fortunate that Manong Cacoy would then oversee his training when he would come to the U.S. to teach and train. From then on, Guro Ducay became part of Supreme

Grandmaster Cacoy’s Northern California Organization and was the Solano County/Vallejo representative, instructing the art of Doce Pares Eskrima and Pangamot.

His Filipino martial arts experience expended as he also trained with close family friends, Master Eddie Lastra and Guro Robert Lastra of the Samahang Ng Arnis Group in Vallejo, California. Samahang Ng Arnis Group was the first Filipino martial arts school to teach the art of Arnis, which started in the 1970s. Master (Punong Guro) Eddie taught his families art of Largo Mano Sayas-Lastra Arnis which is the art of his Grandfather Dalmsicio O. Sayas. The art of Largo Mano Sayas-Lastra is a Cavite Arnis style practiced during the revolution era the Philippine-Spanish war. Punong Guro Eddie also knows Grandmaster Norlito Soreano’s



Photograph of the Lastra Arnis family, left to right: Dennis Lastra, nephew, Guro Ducay, Master (Punong Guro) Eddie Lastra and Brother Guro Robert Lastra. Together they formed a cultural Filipino martial arts group that demonstrated the Arnis arts it was called Samahan Ng Arnis.

family Arnis art one of his teachers of the art...

Guro Ducay believes that Master Patrick Salientes, Master Eddie Lastra and he helped bring awareness to the Filipino martial arts in Solano County, particularly Vallejo. Master Eddie with his family art of Sayas-Lastra Arnis, Master Patrick with Kali (Asian Knights) and the group of Eskrima practitioners that he trained called the Kapatiran (Dukes gym) Group with Doce Pares / Serrada Eskrima, all of these Filipino martial arts clubs taught in the city of Vallejo

It was in the mid 1990’s



Supreme Grandmaster “Cacoy” Canete seminar group in 1999, Guro Ducay with collaboration with Grandmaster Alex France / Kombatan help bring Manong Cacoy to Vallejo, Ca.





Grandmaster Emil Bautista head instructor and owner of the KaJuKenBo Self-Defense Institute of Vallejo, Ca. He opened the school up in 1967.

when Guro Ducay started instructing Kali-Eskrima-Arnis to some of the students at Grandmaster Emil Bautista's KaJuKenBo Self Defense Institute school. He opened up the Chevron Corporation, Health Recreations (CHO), to teach Filipino martial arts and KaJuKenBo with long time friend Sifu David Biama then taught some of the SBC/AT&T employees in San Ramon, Ca. He, also, instructs the Filipino martial arts at other Bay Area martial arts schools and colleges. For the past 2 years, he has shared private lessons with Choy Le Fut Master Daniel Tomziki in which, Tomziki is helping spread the Filipino martial arts to students in San Paulo and Rio de Janeiro, Brazil's Kung-Fu schools.

Guro Ducay holds a board position for the Unified Filipino Martial Arts Council (UFMAC) NorCal branch with in coming President Grandmaster Max Palens (Senkoteross), VP - Grandmaster Emil Bautista (KaJuKenBo) and Sergeant of Arms Master Michael Giron (Original Giron System - Bahala Na). The Organization was an awesome idea for a way to have a nucleus Filipino martial arts team to be able to promote the Filipino martial arts

culture and share techniques amongst other Filipino martial arts groups.

In 1998 Guro Ducay was inducted into the Filipino Martial Arts Hall of Fame in San Antonio, Texas for Instructor of the Year, teaching and promoting the Filipino martial arts in the Karate schools,

theatre (stage plays) locally and nationally. One noted stage play that received raves was playwright Chris Millados' faithful adaptation play, **Is America in the Heart-peregrinasyon**. Being part of this play, he was able to showcase the Art of Kali by incorporating the art into dance moves of various fight scenes. Other notable plays / musicals include West Side Story



Picture here with the plaques that was received for being the FMA Instructor of the Year 1998 with wife Rea Ducay who won the West Coast Doce Pares Regional tournament in the Live Stick-Fighting women's division.

and Prince Langling.

He taught the Filipino martial arts in Kenpo, Tae Kwon Do and Kung-Fu schools and to students at the local colleges.

## DVC learns to fight

By Juliet Leyba  
Staff writer

The cast of Diablo Valley College's upcoming production of "The Legend of Prince Lanling" is getting a crash course in weaponry and movement from a Tae Kwon Do black belt who has recently inducted into the Filipino Martial Arts Hall of Fame.

David Ducay, the fight choreographer for the production which opens March 20, has spent the last four weeks instructing the cast in Filipino Kali.

"I'm using this method because it is the fastest way I know of to teach the students weaponry," he said.

Ducay, a former DVC drama student, holds black belts in five different martial arts: Eskrima, KaJuKenBo, Shorinju Kenpo, Panagmut and Tae Kwon Do.

Since graduating from DVC he has been back for four other projects, most recently as fight choreographer in last season's production of "West Side Story," in which he collaborated with dance choreographer Karen Kovacs on the violent rumble scenes.

The play, created by Sherwood Kuehwa Hu, is based on a prince who finds a magical mask which leads him

on an epic journey of myth, ritual, power, love and sacrifice.

For the show, Ducay is also pulling from 23 different martial arts, ranging from Malaysian and Polynesian to Chinese and Japanese.

In just a short period of time, students said they have become close enough to Ducay to confide in him and seek his advice.

"We've learned a lot from Dave, like respect and honor, not just the basic moves," said Oliver Martin, who will be performing in one of the play's stick-fighting scenes.

Ducay, who first took up martial arts at age 9, said the greatest highlight of his 31 years of martial arts practice is "working with all kinds of people, all ages from kids to grown ups, and teaching them to appreciate the arts."

"Everyone has his own level and strong points," he said. "I enjoy helping them find what those limits are and strengthening them."

Ducay's students appear to enjoy the experience.

"At first we were totally overwhelmed, but then we got the moves down," said Tracy Douragarian, who will be performing in a fight scene.

"Now it's like, 'Wow, we can do this.'"

**The Legend of Prince Lanling**

**Cast:**  
Somchai Vasinachindakaew as Prince Lanling  
James Comport as the King  
Angela Blout as the Queen  
Charisse Loriaux as Yin Yin

**Dates and Times:**  
March 20, 21, 27, and 28  
April 2-4 all at 8 p.m.  
and on April 5 at 2:20 p.m.

**Martial arts instructor David Ducay, right, works with Somchai Vasinachindakaew on choreography for a fight scene in "Prince Lanling."**

STEVE MALLAKA / THE INQUIRER

Article 1997 about Guro David Ducay teaching and choreographing Kali / Eskrima / Arnis for the college stage play "Prince Langling".

**Other notable instructors that Guro Ducay had the opportunity to learn from and participate in short term training or seminar/workshops are:**

Grandmaster Philip Galinas - KaJuKenBo / Pekiti Tirsia Kali  
 Grandmaster Matt Marinas - Panandata Arnis (Largo Mano)  
 Grandmaster Romero Estirilla - Kabaroan Arnis (Largo Mano)  
 Grandmaster Rene Latosa - Latosa Escrima  
 Grandmaster Al DeCascos - Won Hop Kuen Do  
 Grandmaster Narrie Babao - Babao Arnis / Doce Pares Eskrima  
 Late Grandmaster Remy Presas - Modern Arnis  
 Grandmaster Arnolfo “Dong” Questa - Doce Pares Eskrima  
 Grandmaster Ron Lew - Tigre Eye Claw / Doce Pares Eskrima  
 Grandmaster Max Pallens - KaJuKenBo / SinkoTeros - Santikan Fighting  
 Grandmaster Anthony Kleeman - Doce Pares Fighting Arts System  
 Master Michael Giron - Original Giron System Escrima / Bahala Na  
 Guro Burton Richardson - JKD Kali  
 Grandmaster Detxter Labanong and Guro Terry Joven - Bahala Na / Multi-Style System, Wilton



The late Master Patrick Salientes who first exposed Guro Ducay to Filipino martial arts and the art of Kali.



The Northern California Master instructors of Doce Pares Eskrima / Eskrido. In the picture is Senior Master Instructors Florencia “June” Cautiverio, Grandmaster Ron Lew, Supreme Grandmaster “Cacoy”, Wally Estropia, David Amicucci and Guro David Ducay.



Members of the Kapatiran group that spread the art of Doce Pares Eskrima / Eskrido in the city of Vallejo, CA.



Cireico “Cacoy” Canete, besides being a Supreme Grandmaster in Eskrima he was also a teacher / educator at the University of the Vasayas in Cebu, P.I., picture here with Ex-Governor / Congressmen/Eddie Gulias.





**Balintawak Self Defense Club - 1952**

Photograph of the 1952 Balintawak Eskrima Club when they first broke away from the Doce Pares Organization. Members numbered in the picture: 0. Attorney Jose “Dodong” Causin, 1. Delfin Lopez, 2. Benancio “Anciong” Bacon, 3. Major Tomiteo Maranga, 4. Vicente Atillo. Jose Cousin was the 1st President of the club, was good friends with Manong Cacoy and is Guro Ducay’s Uncle, the brother of his Mother Livinia Causin Ducay.

Again, Guro Ducay instructs classes at the Self-Defense Institute at the Benicia Road school in Vallejo, CA.

His goal is to spread the Filipino martial arts and KaJuKenBo art to whoever is willing to learn. A patient but also very stern Guro when it comes to training, he is able to bring out the best in his students. Those that he has taught appreciate his patience, dedication and drive to spread the arts.

**Visit:**

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*Is America in the Heart* - [Click Here](#)



**Roiles Gears Ltd.** A leading manufacturer, supplier and wholesaler of the star quality Filipino Martial Art equipments/products. Our goal is to give the best quality products to our valued customers around the globe. Our rattan and wooden products are carefully picked, treated for high dense quality and our sparring equipments are hand made using the best quality materials then monitored for the best quality control and satisfaction of our customer. Our training daggers either aluminum or steel are hand forged and made with the special specification. And now offering **Authentic Blades** Handcrafted (carvings, pearl enlays and vine wraps)



# Economy of Motion: 'Aiming the Spear'

By Jerome Barber Ed.D.

In the Paradigm Escrima-Kenpo System of self-defense curriculum, the technique known as 'Aiming the Spear' has been adapted for usage against nine (9) aggressive assaults. Using one (1) technique to handle or defend against several different attacks maximizes the effectiveness and efficiency of the technique while saving instructional (learning) time. This single technique approach allows the student to concentrate on and refine the movements of 'Aiming the Spear', thereby developing a highly responsive set of behaviors to several different attacks.

'Aiming the Spear' can be used to defend against and counter:

1. *Forehand Slap*
2. *Backhand Slap*
3. *Single Lapel Grab*
4. *Double Lapel Grab*
5. *Front - 2 handed Choke Hold*
6. *Side - 2 handed Choke Hold*
7. *Forehand Stick or Club Attack*
8. *Backhand Stick or Club Attack*
9. *Overhead Stick or Club Attack*

This technique is also known as "Stop Hit" in the JKD System founded by the late Bruce

Lee. The core movement principle in all cases is that the defender's counter strike occurs simultaneously with a blocking motion. The counter strike is an upward heel hand (heel palm) to the point of the opponent's chin, with the goal of snapping the head back, thereby exposing the throat for a follow up strike with the opposite hand.

'Aiming the Spear' is a highly assertive countering maneuver that adheres to the old fighting adage that 'the best defense is a good offense'. This technique is used to stop an aggressive physical attack immediately, with the defender's first movement. The defender takes over the action sequence and thereafter dominates the action right through to the conclusion of the defensive sequence. Ideally the attacker will be dropped to the ground, in pain. He will be unable or unwilling to continue the confrontation and the defender can safely escape to more secure position or place.

The basic 'Aiming the Spear' defensive sequence as taught by the Paradigm Self Defense Instructors is in response to a forehand slap attack to the de-

fender's face. Assuming that the attacker is right handed, the forehand slap will be directed toward the defender's left cheek or ear. The defender will usually step directly forward with his right foot while making an outward left forearm block and a simultaneous rising heel hand strike with his right hand to the point of the attacker's chin. The next move in the sequence is for the defender to step forward with his left foot and use a straight left hand half-fist (Leopard's Paw) strike to the attacker's exposed throat; following the half-fist strike, the defender will execute a right front snap kick to the attacker's abdominal area. After the front snap kick, the defender will retract his kicking foot, step straight back, placing the foot down on the floor and push-step backwards, establishing an on-guard position. If the former attacker can not or does not immediately try to get back on his feet to continue the encounter, the defender retreats to a safer area. A photo sequence of the basic "Aiming the Spear" self defense sequence is shown below:

**Figure 1** Defender is striking while blocking



**Figure 2** Defender follow thru with chin strike



**Figure 3** Defender uses half-fist strike to neck



**Figure 4** Defender kicks to opponent's knee

**Figure 5** Defender steps down and will step back to establish an on-guard stance and escape

The on-guard position is used by the defender to insure that the attack has been effectively neutralized as well as to survey the immediate surrounding to determine that it is safe to leave the area. If there is no need to continue engaging the original attacker or any other person, the defender can and should retreat to a safer area.

Economy of motion as a martial arts concept has been around for quite some time and it is generally understood that the defender should not use any greater physical force than is necessary in order to successfully defend oneself. It is generally better to deliver quick, short, precise and powerful counters against an attacking opponent. The defender should, in most cases, avoid using large or wide movements which expose vital areas of their own anatomy to the attacker. The defender can use singularly or in combination, blocks, parries, interceptions, deflections or counter-strikes to disrupt and stop the other person's negative actions. When the defender keeps his/her defensive movements, small, tight, and direct, they are using one aspect of the 'economy of motion' concept.

Another way to apply the economy of motion concept is to use one (1) self-defense technique against several attacks as mentioned in our opening paragraph. Since the technique will be used

in essentially the same manner in nearly all cases where it is applicable, the defender has more time available to practice and perfect that technique. Generally the more practice repetitions a student has, the more comfortable the student becomes with the technique. Comfort is often accompanied by confidence. When both comfort and confidence are present the student is much more likely to utilize a particular technique when they are threatened. If a student can learn and use one technique to counter 9 different attacks, that is probably better than having to learn a separate defense for each of those same 9 attacks.

As an example, consider the following situation. Defending against a front 2 handed choke; using 'Aiming the Spear', the defender steps straight back with her left foot, while counter-grabbing the attackers right wrist with her left hand and simultaneously using an right upward heel-hand strike to the chin.

The follow-up motion would be a right side thrust kick to the attacker's lead leg at the knee. The 'spear' technique has been modified to meet the conditions of the attack and the relative positions of the defender and attacker to one another. The half-fist strike to the attacker's would be difficult and very slow to deliver effectively. Going to the low-line side

kick is much more economical and practical in this situation. The same choke defense would be applicable if the attack were a 2 handed choke from the side. On the other hand, a 2 handed rear choke defense is not realistically feasible using 'Aiming the Spear'. The two-hand (2) front choke using 'aiming the spear' photo set follows:



**Figure 6** Defender's left hand is about to grab the attacker's left wrist

**Figure 7** Defender has use the heel-palm strike to the opponent's chin





**Figure 8** The defender completes the technique by using a low-line front snap kick

Defending against the two (2) hand double lapel grab is very similar to what is done to defending against the two hand front choke attack. One difference with this version of ‘aiming the spear’ is that the defender will use a left hand outward forearm strike to the attacker’s right wrist instead of a wrist grab as was done with the counter to the front choke:



**Figure 9** Defender has stepped back with her left foot as she blocks and strikes

**Figure 10** Defender follow thru with her strike

**Figure 11** As defender retracts her left hand, the defender is preparing her low-line kick

**Figure 12** Defender executes her front snap kick

**Figure 13** Defender has stepped down and will push step to rear for on-guard stance



It is also possible to use the ‘aiming the spear’ concept to defend against a side choke attack. The defender simply steps away from the attacker and strikes with the hand closest to the attacker’s chin while pulling at the wrist of the hand attached to the front of their own throat. In the photo sequence below the defender will step to her right side, strike with her left hand as the right hand, counter-grabs the attacker’s left wrist. The defender is pulling the attacker towards herself.





**Figure 14** The attacker is applying the side choke  
**Figure 15** Defender has struck and follows thru  
**Figure 16** Defender uses a right crossing punch  
**Figure 17** Defender uses a low-line side kick



Defending against a forehand stick or club attack is quite feasible if one uses the same steps as taught against the fore-hand slap attack. The primary differences are that the defender would want to control the attacker's right hand and disarm the stick/club. The stick disarm can occur before or after the low-line kick to the attacker's knee depending on the relative body positions of the two individuals. The front snap kick is usually the preferred kick with this technique.



**Figure 18** The forehand stick attack is readied  
**Figure 19** Defender step forward with heel-palm strike and an left forearm block  
**Figure 20** Defender follows up with a left hand lunge punch to the throat

Some defender's would might prefer, in this situation, to change the half-fist throat strike to a trapping technique against the attacker's right hand, then utilize a downward hammer-fist strike to the opponent's groin as a prelude to the stick disarm. Quite likely the actual kick used would be changed to a low-line side thrust kick, which would follow the groin strike and proceed with the disarm.

Backhand stick attacks are defensible using 'aiming the spear' concepts as well. The actual 'aiming the spear' technique would be preceded by a blocking and/or passing movement to open up the target areas for the spear technique.



**Figure 21** The backhand stick attack is readied

**Figure 22** Defender shifts to her left as the stick strike is launched

**Figure 23** The passing movement has been made and is followed by a heel-palm strike

**Figure 24** Defender follows thru on heel-palm and a right front groin kick follows



The overhead single stick attack is treated in a very similar manner to the backhand single stick attack, as follows in the next photo sequence. The operative difference between the backhand strike and the overhead strike is the attacking angle used by the attacker. The defender will want to shift to the “stick-side” in most cases. This will afford the defender a better position to counter the attack and she is less likely to have to contend with a left hand strike from the attacker. A left hand strike by the attacker is a very strong possibility if the defenders shift to the inside position at the onset of the stick attack.



**Figure 25** Defender is shifting to the stick side position and prepares to pass the attack

**Figure 26a** Defender is using a double handed passing movement

**Figure 26b** As the stick passes to the rear position defender counter strikes with a full open palm strike to the ear

**Figure 27** Not shown is the defender’s left hand push to the attacker’s shoulder that set up her low-line side thrust kick

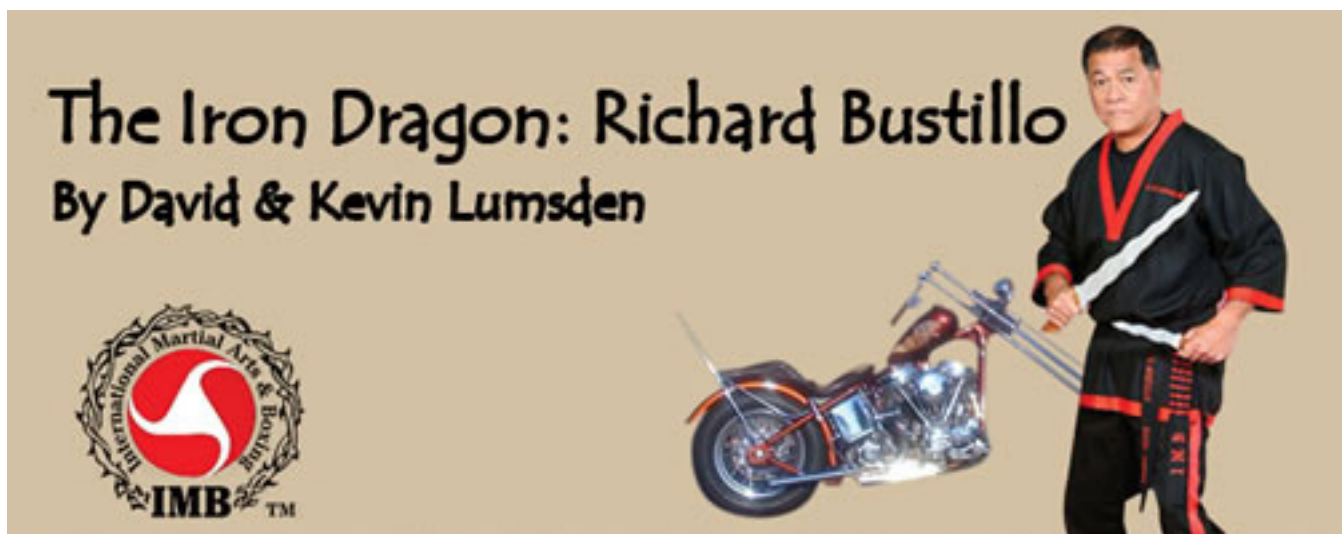


Economy of motion does not require a slavish adherence to the original technique as taught. Changes are both allowed and encouraged in order to make sure that the technique is flexible enough to be effective in different situations. It is imperative that the student understands the basic principles that are inherent within the ‘aiming the spear’ technique. It is also important that the instructor helps the student to learn how to “fit” the technique to their own individual body. The principle or core movements of the technique are always applied. There are no wasted or exaggerated movements. ‘Aiming the Spear’ is a simple, direct and powerful self-defense technique with the emphasis on counter-attacking the aggressor. The adaptive flexibility of ‘Aiming the Spear’ makes it one of the best techniques to utilize when examining the “economy of motion” concept.

**Jerome Barber, Ed.D.**

Director and Principal Teacher

Paradigm Self Defense Arts Associates



### **The Iron Dragon: Richard Bustillo**

By David & Kevin Lumsden

An authorized biography of International Martial Arts and Boxing Founder, Filipino Kali Academy cofounder, and original student of the legendary Bruce Lee. Learn the story of The Iron Dragon: Richard Bustillo and be inspired at the discipline and legacy of this passionate martial artist.

This book is a story written for all of his students. Always the teacher, Bustillo specifically instructed authors David & Kevin Lumsden to write this book as an educational tool. The Lumsdens hope that this release will be such an instrument, allowing and provoking thoughtful meditation for the reader in his or her own personal journey.

This book follows Bustillo’s life as a martial arts student, teacher, and fighter. Although it is about him and his life, it is the authors’ sincere hope that they have done his story justice in reflecting his love of life and martial arts and of his individual pursuit to seek truth and find his own way. With this, The Iron Dragon: Richard Bustillo will let readers find their way within the world of martial arts and in daily life.

**Order Now: [www.irondragonrichardbustillo.com](http://www.irondragonrichardbustillo.com)**

# Crisostomo Brothers of Ultimate Eskrima

As far as the Crisostomo brothers, Wesley and Walter, could remember, they were familiar and comfortable playing with sticks and indigenous materials [such as... bamboo sticks, dried sugar cane sticks, bamboo branches?] fashioned as (play weapons?). As they matured, they translated this play into a fine martial art that has been passed down the generation in the Cebu province of the Philippines. They learned the basics of DECUERDAS from their mentors in the Mandaue City, Cebu. The late Grandmaster Iti Boring, Grandmaster Uwet Jecong and Grandmaster Titing Heyrosa have helped the Crisostomo brothers in learning the basics of DECUERDAS. The original group was registered as the 7 Archangels where the group used to gather on weekends to practice.

When the brother migrated to the US in 1991 they started to propagate their Filipino martial arts skills until today. Having difficulty in gathering a good number of students they persisted in teaching the art hoping to raise some funds to sustain the school but everyone knows it's hard to become a millionaire if you rely only on teaching Filipino martial arts as a full time job. Despite the odds they faced the heart of the warrior within encourages to go on because for them it's a passion. They just love to teach the art to those who seek the knowledge and skill behind the Filipino martial arts.

From 1995 to the present they have continued their the Philippine Embassy cultural events through the Migrant heritage Commission /Foundation program of

Washington DC, the Smithsonian Institute's cultural events, Fil-Am parades in MD, Washington DC and Virginia cultural events, at Fort Myer and Fort Belvoir military bases for martial arts invitation on certain occasions.

They have received numerous recognition awards from different, government institutions, martial arts groups, and civic groups to their credit.

Stick fighting as known to the world as Arnis or Eskrima is the current national sport of the Philippines. Almost everyone in the Crisostomo's family home town, province and region in fact was familiar with the art.

Traditionally, there is no labeled ranking in Arnis or Eskrima as passed on to us by our mentors. It has been a tradition to have the elders determine your skills according to your progress and promote you with a tap on one's head or shoulders and hear the words "you're getting better now". Then one will have to prove it to the rest of the group until everyone verbally agrees that you have developed much better than those around you. It is common to be challenged into a friendly spar and then determinations are given based on ones performance. The highest ranking is reserved to the elders or the older Manong's that usually have proven their skills over the years through lost and won battles be it friendly or not. Lately, they are named Master, Grandmaster and Great Grandmaster. As of late only a few Masters are alive and those that claim inheritance are almost always subjected to scrutiny and doubt.



Walter Crisostomo



Wesley Crisostomo

.....

Politics and money almost always plays a role in the ranking of the new or modern styles of Arnis or Eskrima. Therefore it goes without saying that each style has their own rankings sometimes in their respective dialect terminologies together with claims of all sorts. As the saying goes, "be a Roman when you are in Rome" Filipino martial art has adopted the western way of ranking where length of practice and money equates to all ranks accordingly. Some may adopt the sash and head band ranking to distinguish / identify the skill level of their warriors.

In this system learning was more on a one-on-one with the old manong's both from the big island of Luzon and from the Visayan island. Passing of the art to the next generation in each tribal group or family is a tradition where so



called “secrets” are preserved within the close clans only. However, during the course of time this has changed where trusted practitioners are chosen to be the next in line when the Grandmaster passes away.

**Gentle East Martial Arts**

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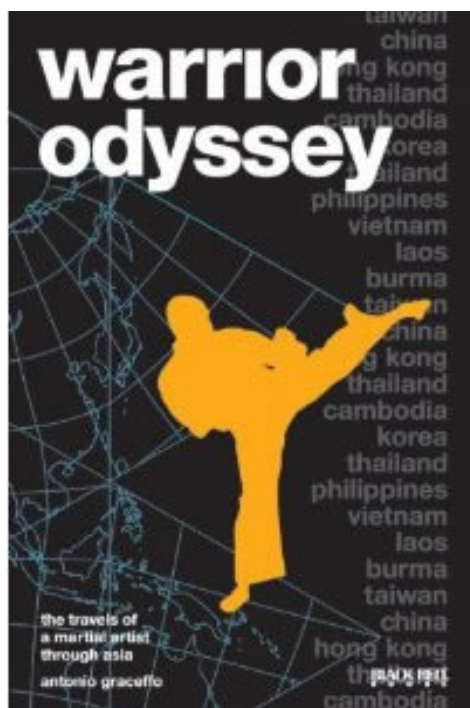
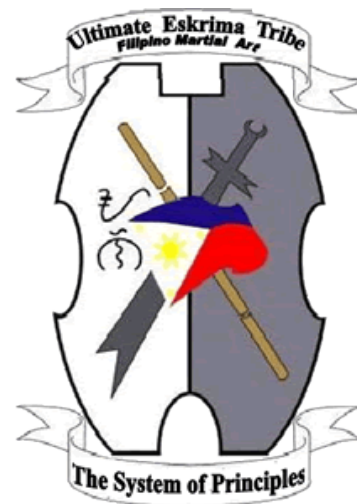
Takoma, Silver Spring, MD - 20910

(301) 768-8401

**Fax** (301) 588-4916

**Walter Crisostomo: Email**

**Wesley Crisostomo: Email**



**Warrior Odyssey: The Travels of a Martial Artist Through Asia**

By Antonio Graceffo

\$16.95 | Code 514

296 pgs. | B/W pictures

ISBN: 978-0-89750-190-3

[www.blackbeltmag.com/warrior\\_odyssey](http://www.blackbeltmag.com/warrior_odyssey)

Black Belt’s newest book illustrates how culture, communication and martial arts meet through author Antonio Graceffo’s decade-long adventures in Asia.

Valencia, Calif. (BLACK BELT) July 24, 2010—Warrior Odyssey: The Travels of a Martial Artist Through Asia captures one man’s ongoing and decade-long adventure across the Far East. After 9/11, Antonio Graceffo quits his financial job in New York to pursue his dream: to study Kung Fu at the legendary Shaolin Temple in China. The autobiography then traces his expedition through nine countries, which include Hong Kong, Cambodia, Korea, the Philippines, Vietnam, Laos and Burma

Beginning in Taiwan, Warrior Odyssey chronicles how the protagonist learns the Chinese language, Kung Fu and Twe So, then journeys

on to the Shaolin Temple in mainland China. From there, Graceffo embraces an even greater adventure, which is to study the martial arts and learn from the martial arts Masters that represent the 10 locations he visits all over Asia. During his time in Asia, Graceffo studies the following martial arts: Kung Fu, Western boxing, Tai Chi, Modern Arnis, Kuk Sool, Escrima, Muay Thai and military combatives, as well as rarer martial arts like Muay Thai Boran, Krabi Krabong, Muay Thai Sangha, Twe So, Khmer kickboxing, Khmer Wrestling, Bokator, Taekkyon, Ssireum Wrestling, Vovinam, Muay Lao, Kuntaw, Thieu Lam and Lai Tai. He also learns from well-known instructors like Bokator Grandmaster San Kim Sean, Muay Thai Sangha Master Pedro Villalobos and Kuntaw Master Frank Ayococho. No matter whether Graceffo is learning the almost extinct art of Bokator in Cambodia, crossing into rebel camps in Burma or absorbing the knowledge of disciples of ancient wisdom in Taiwan, Warrior Odyssey is like no other quest written about before or since.

# Principles of a Good Arnisador

From the book: *"The Principles of a Good Arnisador"*

Author: Punong Lakan Garitony C. Nicolas



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**"The real Arnisador holds firmly to his sticks until the day he dies."**

A common belief is that to an Arnisador, their sticks represent their very lives. Many instructors tell their students, "If you don't have your stick, or if you don't bring it with you to your training, how can you apply the techniques I am going to teach you?"

I would like to emphasize the belief that the stick represents your virtues as a martial artist. In this case, the stick is not a stick, but an extension of oneself. The stick is an extension of the hand, of the spirit. The stick also represents the knowledge that you earn, displaying itself in the way it is wielded.

**"The Arnisador and stick are one."**

Like many things in life, a person's character shows through how they train. In any other sport, the self-discipline that one shows while training reflects on the way they behave. A willing student will learn faster, rather than a student that has no particular interest, their movements will be more meticulous, and they will have the proper mindset to progress. No matter the situation, one's mood will always reflect on the way they train, and perform.

**"The art of the hand is the art of the cane"**

It must be known, that the hand is the source of the force that manipulates the cane. It is the hand that holds the cane, not the cane holds, or leads the hand. Some teachers neglect to inform their students of the fact that empty hand is not the start of Arnis training, but it was a development. Every move there is in Arnis can be translated from techniques involving the stick, to techniques involving the hand, and vice versa. Likewise, the stick is just an extension of the Arnisador's body, and has the potential to be as dexterous as a hand.

**"If someone throws a handful of rice at a skilled Arnisador, not a single grain can hit him."**

The rice grain used in this manner, while it does not possess the same strength as an analogy involving stones being thrown at the martial artist in question, is far more versatile than mere rock. Throughout the ages one hears how one must be steadfast, like stone, one must be strong as rock, and one must be able to deflect a hail of stones. In Arnis, that is not the case. The saying, 'not a single grain can hit him' implies a manner of reaction. It is like a typical gauge of the Arnisador's response, when one throws a handful of rice at an Arnisador, they have an option. They can step to the side and avoid getting hit. They may use a particular move, *abaniko* or a twirling technique, to deflect the rice thrown. Or they can simply disarm the hand throwing the rice, before grains have a chance to leave the other person's hand.

Rice is insignificant, and usually overlooked, when undoubtedly; it has an integral role in Philippine culture as a part of the staple diet. Knowing this, rice may represent the knowledge for the art of Arnis, as it is consumed, and digested by the people, serving the population.

This being said, the way one cooks their rice, or their theory and methods of training, is essential to the learning of the art. If the rice is cooked too quickly, at too high temperatures, the result is burnt and blackened



grains. Similarly, with intense, and rushed training, a practitioner would have learnt and achieved nothing, as the instructor may have run out of things to teach, when the basic movements and techniques had not been perfected in the first place, causing the more difficult movements, (usually the simpler movements strung together in a detailed series) to appear unrefined, and haphazard.

The student may have learned a few interesting techniques, but they would be useless without the proper execution. As well, slow training may be just as detrimental. The student would be likely to stagnate if the pace of their training went too slow, and learning one thing over a long period of time does not constitute as a proper education. The student may grow used to performing the things that they are most comfortable with, and their potential for progress grows less and less, and when learning a technique, it will take longer for the information and skill to take root. When rice is cooked, it is edible, and no matter how long a stone is cooked, it will always remain a stone. It is merely up to the instructor on how they prepare the 'rice' for their student, and how the student consumes the knowledge they are offered.

Rice can grow; it can sprout, and produce more grain. It is highly symbolic of a successful martial artist and the new generation willing to learn and grow from one grain of rice, as the knowledge takes root and gives birth to a rise of new martial artist.

**“The match and the candle represent the learning of a disciple of Arnis.”**

The candle represents the practitioner; the match, the instructor and the light represent the flow of knowledge. The instructor is the catalyst, where he or she will pass information and skill down to their student, as the match, they light the candle.

The light is the knowledge of the honorable sport, as it may flicker, it may burn brightly, or it can gutter, depending on how it is upheld by the practitioner. Like flames, the love for Arnis can be extinguished, but it can also be rekindled, and, if given the right instruction, the desire for the art may burn even brighter than it had before.

**“The art of Arnis is like the wind; you can feel it but not necessarily can see it.”**

Arnisador must have a strong sense of reality, where they are aware of their surroundings and their situation. It is typically one of the most difficult sayings to explain. The easiest method of explanation would be that it is like love, exhilaration, joy. They are emotions we can feel and understand, we don't know how they came to be there, or why those feelings were awoken in the first place, but we understand them, and act upon them. It is a motivating force that settles in like a reassuring presence at the back of one's mind. The Arnisador knows they have the skill, and that thought alone provides a peace of mind. The training itself aids relieving one's stresses, and calming negative emotion. That is why, like the wind, Arnis is like love.

**“Minimum effort maximum effect.”**

It is the simple belief that the fancier movements are not always the most effective. One can subdue, or neutralize an opponent with simple, but effective moves, just as one can diffuse a dire situation with the right words, and the proper course of action, rather than attempting to complicate matters. It is the matter of practicality over flamboyant, impracticality.

**“The resilience of a good Arnisador can be likened to a mountain.”**

Like a mountain, there are many resources it can provide, but people will cut away the trees, burn the land, and abuse what there is. Yet, even after all the hardship and toil, a mountain will always be a mountain, even without its trees. The life will return, however, the trees and grass will grow, and there will be balance again after a little time.

A good Arnisador is like a mountain, in that he or she will be steadfast in their beliefs. There are many trials and sacrifices one must undergo to succeed, and the path is not always easy. Like everything in life, the things one must strive for are more appreciated than something that is attainable without the challenge. Instructors will. An Arnisador must learn to be resilient, and fight for their beliefs, even if others dispute their style and belief. Instructors lead their students with firmness and determination, so as to be someone their students can trust and learn from, and instructors will become a steadfast teacher that will pass on the honor, and passion for

the art.

**“A good Arnisador respects their opponents, even during a match.”**

A good Arnisador never strikes, or uses his skill in anger, or for his own personal gain. Even in the modern day, an Arnisador should still have a warrior's honor and a respect for others, martial artist or not. Control is one of the most important facets of martial arts; a little more extra force could mean the difference between unconsciousness, and death. Likewise, one's mental control is just as important as their physical control. One must learn to ignore mockery or baseless taunts rather than allow their temper to rise, causing one to commit acts that they would later regret.

When one is confident in their ability, they will not be cowed by the mockery of others. Resorting to petty ridicule and reacting to it are what separate a true Arnisador from someone who simply knows Arnis.

**“The best Arnis Instructor is the one who can give wisdom to his student regarding the essence of being a real Arnisador.”**

A good instructor will not blind their students in the way of the art. The truth is, there is not 'best martial art'. The greatness of the art is defined by how well the practitioner applies his skill in life, not their martial skill, but the personal skills and qualities they had learned throughout their course of learning the sport. Being a good Arnisador is similar to being a well-rounded individual, one that can find the balance between being humble and being self-depreciating.

There are many self proclaimed Grandmasters and weekend instructors that won't hesitate to lecture about honor, glory, and other virtues found in cheap martial arts movies. The true instructor, the true Arnisador keeps their feet on the ground, with their head on their shoulders and keeps a clear view of things as they are, rather than what they would want things to be. All the while, they keep their hearts and minds open for revelation, and anything to improve, or aid them in their path to becoming a good martial artist.



**Modern Arnis Mano-Mano Filipino Martial Arts**

(Main Headquarters)

Unit 204 CK Sy Diamond Building, 156 Libertad St.

Pasay City, Philippines

[632] 480-8618

**Email:** [filipinomartialarts@yahoo.com](mailto:filipinomartialarts@yahoo.com)

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# From the Past: Grandmaster Rafael Reston

8th Dan Grandmaster  
(1927 – 2006)

By Craig Radcliffe and Bill Anderson



Grandmaster Reston - 1979

Grandmaster Rafael Reston was a retired member of the U.S. Army and one of the pioneers of martial arts in the Philippines. His first instructions in the art of self defence were from his father who was a practitioner of the Balintawak system of Arnis Kali Eskrima. His father was also in the U.S. Army, as a member of the 31st Infantry stationed in Manila, Philippines in 1934 when Grandmaster Rafael Reston was only seven years old.

During World War II Reston watched his family burned alive when the Japanese poured gasoline in the cells of Intramuros. He escaped by jumping into the Pasig river. Before the end of 1942, Reston joined the guerrilla movement who was operating at the east central Luzon area.

Reston survived the liberation of Manila by American troops in 1945. After Reston's discharge from the Philippine army in 1945, he continue his training in Eskrima, with his father's old friend, Maestro Andres Montero, who was then a Master of Balintawak

Judo Karate Masters Association (Member: Philippine Karate Federation)  
Angeles City, Clark Air Base, Philippines  
Goju Temple, Okinawa. Manchurian Comjuka Kempo  
Combat Judo Karate  
Sinko Tiros Arnis  
Balintawak Arnis Kali Eskrima

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Eskrima and one of the seven members of the legendary Pitong Lukban Estokada (seven Grapefruit Estokada society of Batangas). He trained with him until May of 1946, when he enlisted in the Philippine Scout (US Army).

After basic training he was stationed in Japan and Okinawa where he pursued his mastery of Karate studying the martial arts of Goju Ryu Karate and Chaun-fa (Kempo) which he was trained by an Manchurian born Okinawan resident by the name Yamamoto. Master Yamamoto taught Manchurian Kempo to occupation forces in Okinawa just after WWII. Master Yamamoto taught pressure-point fighting to some students including Rafael Reston. September 1948, Reston was send back to the Philippines and was appointed chief instructor of both Karate and Eskrima at the 515 and 738 Military Police battalion (US Army).

Following Reston's discharge from the U.S. Army in 1949, he continued his training while at the same time he taught Karate in some private schools. February 1949, Reston was appointed official representative for the Philippine Okinawa Ryukyu command Semi Olympic tournament. At the Armed Forces western, Pacific Command (AF-WESPAC) held on Guam Mari-

anas islands, Reston won the karate event in his division and was promoted to 4th degree Blackbelt.

In 1967, Reston Founded the Manchurian Judo Karate Club, also known as Manjuka, in Angeles City, Philippines. Most of the students were U.S. Military stationed at Clark Air Base. Meanwhile, he never stopped training and participating in various Karate tournaments. He also changed the name of Manjuka to the Judo Karate Masters Kempo Association (Comjuka Kempo). Its permanent training centre is in Balibago, Angeles City, Philippines.

In 1970 to 1974, Reston trained in Sinko Tiros Grandmaster Francisco Viray (Apong Viray) of Pampanga. From 1975 to 1978, he trained under Grandmaster Ponciano Aimurong, who was then 83



years old, a Master of Sinko Tiro Sinawali of Bamban Tarlac.

On the 10th of September 1972, The Judo Karate Masters Kempo Association was recognised by the Government of the Republic of the Philippines with the Securities and Exchange Commission. Registration #48779.

Grandmaster Reston was promoted to 8th degree black belt in 1975 and in the following year he was appointed by the President of Philippine Karate Association, Dante Q. Nagtalon, to coach the Central Luzon team which participated in the 1976 Philippine National Karate Championships.

The American Martial Arts magazine, BLACK BELT, issue released in December 1979, featured an article titled "Karate in the Philippines, A Joint Effort". This article was based on the efforts of Grandmaster Rafael Reston and Kuntaw Grandmaster Carlito Lanada and their efforts through Martial Arts to create a friendly relationship between the American Service Personnel based at Clark Air Base and the local Filipino community. The article also mentioned their efforts through the Philippine Karate Association to stamp out corruption in Martial Arts in the Clark Air Base region as some instructors at the time were selling black belt ranks to Americans who had not put in the effort and were not deserving of the black belt rank.

Grandmaster Reston has also been the recipient of the Pioneer Award from the Ministry of Youth and Sports Development, Philippines.

In June 1991 the volcano, Mount Pinatubo, had a massive eruption causing mass destruction of Angeles City and Clark Air Base. Due to the destruction of the

## KARATE IN THE PHILIPPINES A JOINT EFFORT

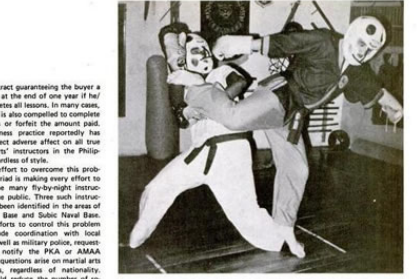
by Herbert P. MacArthur

It is a pleasure to be able to identify the Philippines as the birthplace of the martial arts. In many ways, the Philippines is a unique country, a blend of the East and the West. The martial arts, which have been a part of the Philippines since the beginning of time, are a testament to the strength and spirit of the Filipino people. The martial arts are a way of life, a way of thinking, and a way of feeling. They are a part of the Filipino heritage, and they are a part of the Filipino identity. The martial arts are a way of life, a way of thinking, and a way of feeling. They are a part of the Filipino heritage, and they are a part of the Filipino identity.



At left: Manchurian kempo expert, Rafael Reston, has helped better relations between U.S. Air Force personnel and Filipinos. Below: In a bout at Clark Air Base, Reston (center) referees while Richard Almaraz (left) braces for an attack by Dan Gullitt. Opposite: Oscar Muniz Jr. and David Cliff gear up in Angeles City, Philippines. Opposite: Reston (center) works out with Carlito A. Lanada, founder of the Philippine style of kung fu.

three most widely recognized Philippine arts. Lanada is considered the founder of kung fu in the Philippines. He is a highly ranked kung fu master in the U.S., and he is currently holding a black belt. Through the efforts of Lanada and Reston, kung fu is becoming a respected and recognized art in the United States.



5500 contract guaranteeing the buyer a black belt at the end of one year if he completes all lessons. In many cases, the buyer is also compensated to complete all lessons or forfeit the amount paid. This business practice reportedly has had a direct effect on all the martial arts instructors in the Philippines, regardless of rank.



most instructors presently affiliated with the AMAA have been or are members of the "Year of the Tiger" club. The "Year of the Tiger" club is a group of instructors who have been or are members of the "Year of the Tiger" club. The "Year of the Tiger" club is a group of instructors who have been or are members of the "Year of the Tiger" club.

PHILIPPINES (Continued from page 42)

cardio-pulmonary conditioning (CPR) training is provided by the AMAA. The AMAA is a non-profit organization that is dedicated to the promotion and development of the martial arts in the Philippines. The AMAA is a non-profit organization that is dedicated to the promotion and development of the martial arts in the Philippines.

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Air Base the United States Air Force closed down the base and evacuated never to return. Grandmaster Rafael Reston left the Philippines and re-sided in Hawaii from 1992 to 2000 where he taught Eskrima in Honolulu. In 2000 Grandmaster Rafael Reston returned to his beloved Angeles City, Philippines. Grandmaster Rafael Reston had retired from teaching Martial Arts due to serious illness (emphysema) in 2003/04. Grandmaster Rafael Reston passed away in August 2006.

Unfortunately I never had the chance to meet and train with the instructor of my Sensei, Robert Fitton, who trained under Grandmaster Rafael Reston throughout the 1970's and up to the mid 1990's when he visited the Philippines.



**Craig Radcliffe**

Chief Instructor

**Radcliffe College of Self Defence**

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## **Balintawak Eskrima of Phoenix, Arizona**

November 13, 2010

Guro Sam Buot will be sponsoring a seminar featuring:

World-Renowned Eskrimador, Grandmaster Bobby Taboada

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**Limited Enrollment** - Due to training area.

Location to be announced to signed up participants.

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By Marc Lawrence

## Mechanics of Striking

Ideally, you'd use the smallest possible surface (edge of the end of the stick) at the maximum leverage (end of the stick) for the briefest possible time (deliver multiple hits). When using a blunt trauma weapon you aim for bony targets like collar bone, elbow, wrist, elbow, knee, eye socket, etc.

The same principles are in play with edged weapons, except the edge just is the smallest possible surface, you need leverage plus a certain amount of edge to pull or push through and down into the target, and the targets include arteries and organs. The thought process is simple which is this 'wipe the stick across the body' during the strike.

Strikes are done in a full beat, half beat, and quarter beat method, much like music. What I am saying is there are full swing strikes very long and powerful, there are half swing strikes that are come from the hips that are very powerful and there are quarter beat strikes that done in a whipping motion that are very powerful as well. When you watch Manny Pacquiao you will see him do all of these types of strikes with his fists. When applied correctly it sounds like rocks hitting a focus pad.

**Strikes** - Strikes are broken into

three basic groups based upon the direction of travel of the strike. These are forehand, backhand and thrust strikes. It does not matter if the strike is linear, curving or reversed it still three basic ones. All strikes generate the most power through proper body mechanics. Power is generated in the feet properly spaced through feet/leg rotation and is transferred to the hips and into the shoulders, and finally into the arms. The wrist proves the snapping motion. The weapon hand gives direction and targeting to the strike. The energy is generated by rotating your body and stick together. This works for all linear strikes in the largo, and media ranges. This will not work for your curving strikes power generation. Curving strikes power is generated in by the rotation of the arm and wrist, a quick snapping motion. You start with the butt up and tip down to snap the shot in quickly. Remember sky to ground, always strikes from sky to ground or upwards strikes ground to sky.

Your knuckles serve as the blade edge reference to the strike with stick. Strikes are done with three parts of the stick: tip, blade and butt.

The strikes are done with different parts of the stick. The tip of the stick is used for linear

sticks. The last three inches are use in certain curving shots like Arcos and Circulos. Witiks and Pitiks are done with the tip. Thrusts are done with the tip. Blade strikes are done with the blade portion in slicing motion. Butt or Punya strikes are done with the butt end in quick jabbing motion, hooking motion or done in hammering motion.

When you are fighting in Korto range the tip is used in hammering motion, but you must shorten the length of your grip on the stick Use a hammering motion like you would to drive a 16 penny nail with framing hammer.

For the most transference of energy, the tip strike is most effective. How you strike is adjust according to the range you are fighting. Your range of motion is shortened as you get closer to your opponent. Remember to attack the fangs of the snake first! Go for the hands then the knees.

**Re-angling strikes** - The Abaniko or fan strike in done two basic methods-Traditional and Modern. Traditional is wide striking pattern of 360 degrees of arc, to be really effective you must have total body mechanics for the rotation of your body when tip striking with your stick. Modern is a short quick strike done with just the wrist and a forearm in quick rapid manner



This is usually done to the face mask of your opponent with quick follow up power shot to the body. Ricochet strikes are true re-angle strike done from bouncing the stick off the floor and quickly into an on-coming opponent, or off your opponents stick and into your opponent's face mask.

**Curving Strikes** - The curving strikes group basically consists of Pitiks, Witiks, Circulos, Arcos and side winders. A Pitik is done in flicking motion of the wrist by the weapon hand, it is tip strike. This strike is usually done to distract but can be extremely effective when done to sensitive areas like the breast. A Witik is done with a wrist snapping motion like you would do with a wet towel. There are inside Witiks and outside Witiks, inside done in a forehand motion and an outside are done in a backhand motion with wrist. A Circulo strike is done with the wrist and forearm in a circular motion. For maximum effectiveness you start with you forearm with the butt of the stick straight up and the tip is brought forward in clock wise motion rapidly. You follow all the way through on this strike. An Arco in just two Circulos are done one right after another. Twirling strikes are best to keep crowds

back. These are effective for multiple opponents when using edge weapons. Sidewinders are done similar to a Circulo except that it goes opposite side from where the strike originated from. You start with the butt up striking curving manner hitting first the spot where you first hit in combination. A Sidewinder is usually the third strike of the combination.

**Songkiti** - The thrusting motion generates energy through two methods a straight lunge thrust and curving re-angle motion known as Songkiti. This is used to target soft areas of the body like the eyes, throat, solar plexus and groin. A properly done Songkiti can put the diaphragm into spasm in one motion.

**Punya** - A Punya done to the same areas in close quarters fighting (Korto) can do equal damage when done with force. Just quick short motions can cause your opponent to be disabled quickly. This motion can be done to trigger a gag reflex in the throat when done to the throat at the Sternal Notch. The same motion can be done to the base of the jaw by the ear; this will cause intense pain without permanent damage.

**Punching** - There are five basic

punches and two advanced method punches. The five basic are the hammer fist, jab, cross, hook and uppercut. Two advanced punch are the spinning back fist and hammer fist-elbow strike. Power is generated from the hips into the shoulders then the arms. A good punch is aimed 6 inches past the body. One must image that they are punching through the body. A hammer fist is the same motion as the forehand and backhand strikes only if using the weapon hand you are striking with the butt of the stick. If you are striking with a fist it is with base of the fist. A jab is the same as media strike; the only difference is that stick is what hits your opponent instead of your fist. A jab punch is done straight at your target. A cross punch is done across the body to the opposite side of your opponent's body. A hook punch is done as name in implies with a hooking motion. An elbow strike can be added when one throws hook punch. For maximum impact if you use the checking hand to stop/ hold your opponent and then hit them with the hook. With stick in your hand you are using butt of the stick for the strike. A spinning back fist is done when you reverse from the hawk stance, and change direction and strike with a backhand strike.



847 Hamilton Ave.

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# FMA Past Events

## Traditional Filipino Martial Arts Featured in Series of Florida Events

May 28 - 29, 2010

By Mitch York

Students and fans of the Filipino martial arts (FMA) were able to enjoy an exciting series of events during the weekend of the 28th and 29th of May, 2010, in Orlando, Florida. These events included an international seminar symposium, Annual Sokeship Council award banquet, and a joint Pambuan/Taboada day-long seminar.

The weekend kicked off with a series of martial arts demonstrations and seminars on Friday, May 28th sponsored by the World Head of Family Sokeship Council. Seminars and demonstrations included a range of East Asian disciplines, contemporary systems developed in response to various interests and needs (such as Common Sense Self Defense Street Combat), and - most important to readers of FMA Digest with an interest in traditional Filipino martial arts - a thrilling demonstra-

tion of Balintawak Escrima by Grandmaster Bobby Taboada and a number of his senior students. Grandmaster Taboada led a comprehensive display of fundamental Balintawak techniques including basic striking, full-powered striking, basic blocking, disarms, and a dynamic demonstration of counter-for-counter (also known as *cuentada*). Following the introduction to counter-for-counter, the audience was offered explanations about the crucial series of grouping techniques. Though the allotted time for the demonstration was relatively short, Grandmaster Taboada ensured that viewers were afforded every opportunity to witness the core system of Balintawak Escrima.

On Saturday, May 28th, those who were in the Orlando/Kissimmee area were afforded a wonderful training and learning opportunity, as Ama Guro Raffy Pambuan, Grandmaster Taboada, and unexpectedly, Ama Guro Mike Sayoc joined together in a tour de force, day-long seminar. After introductions, the seminar of more than 35 participants from as far away as Ohio and North Carolina, as well as the central Florida region, enthusiastically began.

The seminar opened with a series of techniques demonstrated by Ama Guro Pambuan, which was practiced by the entire group. The range of

techniques included an exhausting set of empty hand versus bladed weapon and bladed weapon versus bladed weapon exercises. Additionally, participants were afforded the opportunity to engage each other in armed "grappling" exercises.

However, rather than demonstrating a ubiquitous "modified" Brazilian JuJitsu approach to grappling (often seen in many contemporary schools), Ama Guro Pambuan instructed the audience in rarely practiced, traditional Dumog techniques - as they apply to a weapons based system. Perhaps more germane to weapons based stylists, the dumog techniques demonstrated were very appropriate and a proper fit within the seminar's material.

Ama Guro Pambuan thoughtfully made several circuits throughout the room, painstakingly and personally ensuring that each participant understood important concepts thoroughly - and could demonstrate them properly - before he moved on to new material.

After a busy morning of training, the only proper thing to do was enjoy a hearty buffet, served by none other than Ama Guros Pambuan and Sayoc - as well as other members of the Pambuan Arnis family! The humility and personable nature of these modern ambassadors of Filipino martial arts was both a comfort and an example to the entire room. Furthermore, it was a pleasure to



Grandmaster Toboada





see members of the seminar join together, rather than remaining segregated by discipline, and enjoy lunch and fellowship with one another. Undaunted by a satisfying lunch, the group entered into the second phase of the seminar, led by Grandmaster Taboada.

Grandmaster Taboada went to great lengths to ensure that participants not only understood the significance of sound, basic fundamentals, but got to practice them as well. Even those who have practiced Escrima for several years were able to learn refined subtleties of basic techniques, exploring new possibilities in structure and power refinement.

In the spirit of communal learning, Grandmaster Taboada encouraged Balintawak students to mentor a Pambuan student as the seminar progressed and covered more intricate Balintawak material. Several disarms were demonstrated by Grandmaster Taboada and practiced by the entire group. Finally,

as time ran out, Grandmaster Taboada rewarded the entire group with an excellent demonstration of the core Balintawak system.

As the seminar ended, it was hard to miss the sense of community and brotherhood that exists between Grandmaster Taboada, Ama Guro Pambuan, and Ama Guro Sayoc - as well as the group as a whole. This sense of brotherhood was not only encouraged, but expected, as the group was told to share the Filipino martial arts with members of their community and communicate it with the world. Through the selfless efforts of great instructors like these, and those with whom they have shared their arts, the Filipino martial arts are sure to not only survive a new generation, but grow exponentially.

Shortly after the conclusion of the seminar, the World Head of Family Sokeship award banquet began at the Universal Studios Pacific Island Resort. Founded by

Grandmaster Frank Sanchez, the Sokeship council seeks to foster a sense of brotherhood and cooperation within the martial arts community. In addition, the council offers awards in recognition for a variety of services and accomplishments, to various martial artists who are nominated and approved by members of the council, during its annual awards banquet.

This year's banquet was attended by a list of notable figures too numerous to recount here. However, among them were well known martial artists such as Grandmaster Bram Frank, Jim Arvanitis, and Ron Van Clief - just to name a few. After a stirring invocation and blessing, and a top-notch dinner, the award ceremony began.

Several members of the Balintawak community were recognized for their recent achievements including Grandmaster Bobby Taboada, who is a distinguished member of the council, Robert Klampfer, Patrick Schmitt, Michael

Malanyaon, Paul Santos, Steve Mirman, and Alex Ormaza. These members of the Balintawak community were recognized for their contributions as representatives of the art. As Balintawak practitioners, they have distinguished themselves for an abundance of knowledge, teaching skills, and a commitment to the art as students. It is this generation of Escrimadors who will surely carry the art into a new era and in the words of Ama Guro Sayoc, will “*grow the arts and share them with everyone around the world.*”



Shokeship Awardees

### Grandmaster Bobby Taboada Seminar

June 12 and 13, 2010

Kent Commons Community Center

Chinese Martial Arts Academy

By Michael Shigetani

On June 12 and June 13, 2010 Grandmaster Bobby Taboada held his first Balintawak seminars in Washington State. The first one was held at the Kent Commons Community Center. It went from noon to 6 p.m. Fourteen people were in attendance. On June 13 it was held at the Chinese Martial Arts Academy, 414 West Bakerview, Bellingham, starting at 10 am and going until 4:30 pm. Twenty-four people attended the second seminar. Several people tested at the second seminar from 5:30 p.m. to 7 p.m.

What can I say about

Grandmaster Bobby Taboada? He has a great sense of humor, and is lightening fast. He is able to stay centered and mobile in a way that would shame most twenty year olds, much less a sixty year old. He is not initially intimidating; in fact he is very humble and approachable. It isn't until you see him in action that you realize how much speed, balance, discipline and control the man has.

When my wife asked “What did you do for seven hours?” I was hard pressed to adequately describe it. Shadowboxing with eighteen other stick wield-

ing people in the room certainly heightens ones situational awareness. And that underscores one of Grandmaster Taboada's major points: Control, precise control of not only where you're striking, but how.

Grandmaster Taboada also appointed Instructor John Soriano to Ambassador within the World Escrima Balintawak Arnis Federation and Dr. Chris Strelau to Commissioner at the same time. Everyone enjoyed the seminar and looks forward to another visit from Grandmaster Bobby Taboada.





## 1st Annual Missouri FMA Katipunan

July 12 - 13, 2010

By Patrick Rogers

The first annual Missouri FMA Katipunan took place at Preservation Park, near St. Louis on Saturday July 12th and Sunday July 13th. It was an event to promote all systems of Filipino martial arts, with no politics or egos. First off, I would like to thank Tim Rivera of Garimot Arnis for organizing and promoting this event. He put in a lot of hard work to get everyone together, and should be recognized and thanked for his efforts.

By the time the first instructor Eugene Nepangue of Balintawak Arnis took center stage, it was clear we were going to have a very warm and humid day. Eugene first demonstrated the 12 strikes of his system, then 5 groupings, the movements were fast, direct, and looked like a lot of fun. When we got a chance to try the first group-



Garimot

ing out, not everyone was fast or direct- but we all had fun.

Tim Rivera of Garimot Arnis was second up. He taught everyone the first sequence of the Moro Moro dance/play. The movements were pretty simple to learn, which was great, but to do it quickly with theatrics would take a lot of practice. Once everyone had a grasp of the movements, he went into decoding and explaining many of the combative applications of Moro Moro. He picked a couple of these out and we all practiced them with partners.

Erol Weber of Cabales Serrada Escrima was 3rd to teach. First, he demonstrated 3 blocks for each of the 12 angles of Serrada to give us

a general idea of the basics of the system. We then got to practice a couple blocks and even a couple of disarms for strikes 1 and 2 before we broke for lunch.

After lunch, Patrick Rogers of Una Sa Laban Eskrima took the floor. The 12 strikes were taught and drilled first. Corto, Medio, and Largo defenses were shown for angles 1 and 2. Everyone got to practice each defense and put it all together to drill it in. Everything was simple and easy to learn and drill.

The last instructor of day 1 was Chris Hesse of Inosanto Kali. He started by sharing some Sinawali patterns, but was unfortunately rained out by an afternoon downpour. The rain was a welcome cool off for many of us, but as it grew increasingly intense everyone took cover under their canopies.



Balintawak Arnis



Una Sa Laban Eskrima



Inosanto Kali

Day 2 of the event was moved indoors to Apex Training Center, since a smaller crowd was expected and no one wanted a weather disaster again. Many familiar faces returned, along with a couple new ones.

The day opened with Chris Hesse of Inosanto Kali, coming back from his rain-out the day before. He showed some of the empty-hand Kali basic entries and throws.

Eugene Nepangue of Balintawak Arnis was next up, teaching the basics of how the live hand can be used while countering a strike. This led into how to counter the live hand being used against you in close range. It was a lot of fun, and showed just how calculating and clever Balintawak is in close range.

Patty Burkhalter shared some San Miguel Doce Pares with us soon after. She taught the basic counters with Espada y Daga for angles 1 through 4, as well as a basic flow drill incorporating those counters. She then went on to teach two basic Palusot drills, and how to put them together. There was a lot of information in a short amount of time, but everyone picked up on it quickly and enjoyed it.

Kevin Cannon of Cabalesserrada Escrima taught some empty-hand translations of stick disarms just before lunch. The disarms were very simple and direct, ending with the defender holding the former attacker's stick. He also

showed how, due to Serrada footwork, they were able to be used when the defender had their back to a wall.

After lunch, Chris Hesse of Inosanto Kali returned to teach some empty-hand defenses against a knife.

They were systematically categorized by the position of the limb used to intercept the attack, and easy to pick up on.

Finally, Tim Rivera of Garimot Arnis showed some basic drills developed to quickly train guerilla fighters during WWII in Laguna. He concluded with a demonstration of the use of the rope in Harimaw Buno.

The event was successful as a means to promote the various systems of Filipino martial arts in Missouri. In addition it brought together those systems to meet,



Serrada Escrima



Tim Rivera demonstrates the use of the rope in Harimaw Buno



share, and have a great time while doing so. Hopefully next year will be even bigger and better, so if you are within traveling distance please stop by and play.

**Photos Courtesy of:** P. Rogers, T. Rivera, and Mr. and Mrs. DiCarlo.  
Special thanks to Guro Felix, and Master Style.



### **World of FMA III**

June 12, 2010

White Tiger Martial Arts Academy

Fresno, CA

By Pat Armijo

On Saturday, June 12, 2010, White Tiger Martial Arts Academy, in Fresno, California, hosted the World of FMA III. Once again, Grandmaster Alfredo Bandalan (Bandalan Doce Pares), Grandmaster Vincent Cables (Cables Serrada Escrima) and Doctor Remy Presas (Modern Arnis) came together to put on a great seminar. Master John Sipkar, Master Brent Cash, Brandon Cash, and Larry Mano came from Chicago, Illinois. Master Patrick Armijo and Rebecca Armijo came in from Bellingham, Washington. The school was packed and we had to put down

artificial turf and work outside. It was a beautiful day and no one seemed to mind.

Modern Arnis was first up and Master Patrick Armijo broke the ice with a block, check, counter stick technique which combines Modern Arnis and a Doce Pares technique learned from Master Robert Garcia from the Hawaii BDP group. Doctor Remy Presas then taught visidario and dumog. Grandmaster Vincent Cables even

stepped in to help some students out during the session taught by Doctor Remy Presas. Ramon Lazo, Michael Redondo, Rebecca Armijo, and Master Patrick Armijo also



Dr. Remy Presas Jr.

assisted Dr. Presas.

Next up was Grandmaster Vincent Cabales. He worked on variations of the outside number one counter using a stick or empty hand, and then using either a bolo or knife. Grandmaster Cabales is quick and strong everyone enjoyed his session. Grandmaster Vincent Cabales is the eldest son of the late Grandmaster Angel Cabales. After Grandmaster Vincent Cabales taught, we broke for lunch which was provided by the White Tiger Martial Arts Academy. Thanks to Mr. and Mrs. Antonio and Delfina Lucero.

After lunch, Grandmaster Alfredo Bandalan took the floor and demonstrated how to cross sticks with a training partner and then he demonstrated amara. He then turned the class over to Master Brent Cash and Master John Sipkar. They are both law enforcement officers from the Chicago area. Their sessions were defensive tactics techniques with a Filipino martial arts twist. Master Brent Cash and his son Brandon showed some compliance techniques using empty had methods.



Grandmaster Vincent Cabales

Master John Sipkar brought out a baseball bat and showed some self defense techniques for an assailant wielding a bat. It was a lot of fun.

Associate Grandmaster Jaime J. Visitation from Grandmaster Romiro Estelillia's Kabaroan system attended the seminar with Edward Almaguer and Jared Knifel. Grandmaster Estelillia called later to say hello and give his best wishes. Thank you Grandmaster Estelillia we hope to see you again soon.

Much thanks and appreciation goes to Master Antonio Lucero and Delfina Lucero and all of their students for hosting the seminar and feeding everyone. Antonio and Delfina hosted a potluck at their house after the seminar and they had 15 pounds of carne asada.

We watched Rich Franklin and Chuck Lidell bang it out at Antonio and Delfina's house. Franklin won the fight with a broken arm! The seminar was great and the camaraderie was even better. It was an honor to be around such good people. I would also like to mention that Khris (pictured above with Grandmaster Bandalan) is a U.S. Marine and he came to the seminar after posting guard duty all night. He served four tours in Iraq and was wounded in combat. Khris, thank you for your service.



Grandmaster Alfredo Bandalan



**White Tiger  
Martial Arts Academy**  
9525 N. Sommerville Dr. #111  
Fresno, CA.  
(559) 433-1200  
[www.wtmaa.net](http://www.wtmaa.net)



## Masters Hall of Fame 2010 Awards

By Zena Sultana Babao

In her column: Light & Shadows in the Asian Journal, National City, San Diego County CA.

*"If you can imagine it, you can possess it. If you can dream it, you can become it. If you can envision it, you can attain it. If you can picture it, you can achieve it."* – William Arthur Ward

Most people dream that, at some point or other in their lives, they will attain fame in their chosen field. And after attaining fame, somehow be inducted into that chosen field's "Hall of Fame."

Last Saturday, June 19, 2010, fifty-three martial artists from all over the world attained their dream ... they were inducted into the martial artists' "Masters Hall of Fame." My husband, Grandmaster Narrie Babao, and co-owner with myself of the Babao Arnis System, was one of them!

The Masters Hall of Fame Induction Ceremony and Annual Awards Banquet was held at the California Room of the Anaheim Hilton, 777 Convention Way in Anaheim, California. The new inductees/awardees were practitioners of different systems of martial arts, and of the 53 inductees, eight of them are Philippine martial artists and one, a supporter of the Philippine martial arts.

These nine were all recom-

mended by Grandmaster Darren Tibon of the Cabales Serrada System of Eskrima, a Masters Hall of Fame Ambassador, and one of the 2009 awardees.

The awards given to the 9 Philippine martial artists were: Life Achievement Award to Punong Guro/Master Mark Lawrence of Pakamut Eskrima; Silver Life Achievement Award to Grandmaster Felix Roiles, also of Pakamut Eskrima; Golden Life Achievement Award to Grandmaster Lowell "Bud" Colthern of the Kuntaw System; Grandmaster Alexander B. France, Kombatan and Balintawark System; Grandmaster Antonio E. Somera, Giron

Arnis Eskrima; and Coach Kidd Jason, Tournament Promoter and Martial Arts TV Producer; and the Platinum Life Achievement Award to Grandmaster Narrie Babao, Babao Arnis and Cacooy Doce Pares Eskrido Eskrima; Grandmaster Richard S. Bustillo, Kali and Cacooy Doce Pares Eskrido Eskrima; and Great Grandmaster Carlito A. Lanada, Sr., Kuntaw.

The award categories were as follows: Outstanding Contribution, Humanitarian Award, Living Legend Award, Life Achievement Award, Pioneer Award, Silver Life Achievement Award, Golden Life Achievement Award, and Platinum Life Achievement Award, which is



550 E. 8th, Ste. 6

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



The Philippine Martial Artists receiving their Masters Hall of Fame Awards

the highest award.

It was a grand event! Prior to the annual awards banquet, the attendees were invited to join the Disney's Martial Arts Festival at the Disneyland Resort, and the annual Disney Martial Arts Tournament at the Anaheim Convention Center next door. The festival and tournament, which was open to competitors, spectators, families and volunteers, combined the positive atmosphere of competition with the magic of the Disneyland Resort.

At the Annual Awards Banquet, the dress code was formal/black tie, with the men in tuxedos and the women in evening gowns. Even the price of the dinner, \$135 per plate, was something I'm not used to, simple person that I am!

At first I thought it was just a small event, but when we got inside the California Room, I was amazed at the big crowd of more than 500 people coming from all over the world. There was a sprinkling of martial arts movie celebrities like James Hong, veteran Hollywood movie actor and Steve Muhammad (formerly Steve Sanders), Co-Founder of the Black Belt



Zena with veteran Hollywood actor James Hong

Karate Federation who appeared in the movie "Enter the Dragon" which starred the legendary Bruce Lee. Also in attendance were some martial arts living legends like four-time World Muay Thai Champion William "The Bull" Sriyapai and others.

The guest speaker of the evening was Grandmaster Eric "Lionman" O'Neal, the creator of cartoon characters the "Lionman and the Seven Kurodos", which will be turned into a Comics Book series and eventually, into a movie. Grandmaster O'Neal delivered a touching and very inspirational speech. Seven kids, all experts in the particular martial

arts they specialize in, performed during the program, and were given scholarship awards. They most probably will play the "seven kurodos" when the "Lionman and the Seven Kurodos" becomes a movie.

The California Room opened its doors at 5:00 p.m. and a long line of attendees presented their tickets at the Main Event desk located upstairs in the foyer near the Room's entrance. Prior to the formal sit-down dinner, we enjoyed entertainment consisting of movie clips where martial artists-turned-movie stars starred in. We also were given a martial arts demonstration by the young scholarship awardees.

CEO Daniel R. Hect of the Masters Hall of Fame introduced his Executive Team and presented the 2010 Masters Ambassadors who were the 2009 inductees into the Masters Hall of Fame: Shihan Dana Abbott, Shihan Brent Ambrose, Shihan Jeff Anderson, Sensie Thomas R. Boganski, Grandmaster Fred Brewster, Grandmaster Craig Carter, Professor Carlos de Leon, Master Robert Deahl, Grandmaster



Richard Bustillo, Narrie Babao, Zena Sultana Babao and Darren Tibon



The Babaos with the Kuntaw clan, which was headed by Great Grandmaster Carlito Lanada



Eugene Fodor, Sifu N. Neil Harden, Lisa “The Black Widow” King, Soke Dr. Alonzo Jones, Grandmaster Eric Lee, Grandmaster Eric O’Neal. Grandmaster Robert Parham, Shihan Robert Possienzny, Shihan Lou Salceda, Hanshi Dan Sawyer, Grandmaster Mark Shuey, Master Bo Svenson, Grandmaster Darren Tibon, Sensei Gene Tibon, Shihan Alfred Urquidez and Master Anthony Simkowski.

Dr. Ben Hubbard gave the invocation, while Master Bo Svenson was the emcee. CEO Daniel Hect presented the Masters Hall of Fame awards.

During the past three years, some of famous Masters Hall of Fame awardees were the following: Helio Gracie, patriarch of the Gracie Brazilian Jujitsu; David Carradine, star of the TV “Kung-Fu” series; Ed Parker, Jr., son of the legendary Ed Parker, Founder of the International Karate Championships; Don “The Dragon” Wilson, movie actor and undefeated full-contact fighter; Bass Rutten,

former UFC Heavyweight Champion; Kathy Long, undefeated female full-contact fighter and movie stuntwoman; Randy Couture, UFC Heavyweight Champion; Solomon Kaihewalu, Hawaiian Loa Grandmaster; Benny “The Jet” Urquidez, legendary undefeated full-contact martial arts champion; Fumio Demura, pioneer of Japanese Karate in California; Bob Wall and Gerald Okamura, martial arts movie stars.

The Masters Hall of Fame, a non-profit organization, was founded in 1999 and is recognized as one of the premier Martial Arts events on the West Coast. In 2006, under the new leadership of Daniel Hect, the Masters Hall of Fame expanded its focus and operations to include the recognition of exceptional Martial Arts leaders and legends through induction into the Masters Hall of Fame.

This organization provides a variety of services to the Martial Arts community, including the scheduling and coordination of a number of activities and events.



Every inductee was awarded with a crystal globe with their name etched on it, plus a certificate.

These include Annual Awards Banquets, Martial Arts demonstrations, tournaments, meetings and Martial Arts festivals.

Among the benefits planned in the near future are scholarships and/or donations to individuals and Organizations for their contributions in Martial Arts. They will also offer a group buying plan on martial arts supplies and inter-member product distribution.



Zena Sultana and Narrie Babao



One happy crowd

**Zena Babao:** A professional journalist, writes the columns “Light and Shadows” and “Making it in America” for the Asian Journal U.S.A, San Diego Edition, and now also writes for the prestigious “Elvis International” magazine circulated worldwide. She is also the “Vegas and Around the World” reporter with [www.ladyluckmusic.com](http://www.ladyluckmusic.com), a website in Canada that features Elvis impersonators and fans from around the world. In the Philippines, she wrote for the Philippine News Service (now Philippines News Agency), and still contributes articles for Manila Times and Sun Star Manila.

## Punong Guro meets Punong Lakan

July 10, 2010

Pasay City, Philippines

Punong Guro meets Punong Lakan. These two are good leaders and very active in promoting the Filipino arts. Punong Guro Roger Agbulos met some of the Modern Arnis Mano-Mano Filipino Martial Arts instructors and students headed by Punong Lakan Garitony Nicolas during the promotion at Pasay City, Philippines last July 10, 2010. He was warmly welcomed by the instructors and students of MAM-FMA.

**The instructors are:** Dayang Rhiverli Quine, Lakan Robert dela Cruz, Lakan Jayme Francisco, Lakan Rey Senson, Lakan Junar Vidal and Lakan Romeo Solatotio. The newly promoted blackbelt are: Roice Ang, Jerome Lagahit and Ear Ray Nufable. For the Likha 3 - John Paul Antunius bautista and for Likas Reden Guerero.



Roger Agbulos doing a demo with Roice Ang



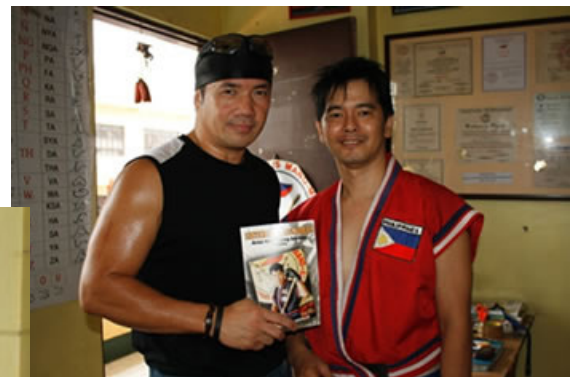
**Sitting Position:** (L-R): John Paulo Bautista, Roice Ang, Jerome Lagahit, Earl Ray Nufable.

**Standing Position** (L-R): Lakan Rey Senson, Guro Mark Somera, Lakan Robert dela Cruz, Punong Guro Roger Agbulos, Punong Lakan Pet Nicolas, Lakan Junar Vidal, Lakan Jayme Francisco and standing on top is Dayang Rhiverli Quine.

Punong Guro Agbulos and Punong Lakan Nicolas



Punong Guro Roger Agbulos with Lakan Rey Senson



Punong Lakan gave his book to Punong Guro Rober Agbulos a sign of appreciation in visiting his gym.





**Modern Arnis Mano-Mano Filipino Martial Arts**  
 (Main Headquarters)  
 Unit 204 CK Sy Diamond Building, 156 Libertad St.  
 Pasay City, Philippines  
 (632) 480-8618  
 Website



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



### USFMAF at Long Beach Internationals 2010

By Marc Lawrence

On July 30th to August 1st, the United States Filipino Martial Arts Federation in conjunction with Long Beach International Karate held its Annual tournament and seminars.

On Friday the 30th KOA had Master Ron Saturno and Grandmaster Tasi Alo held a four hour seminar on acupuncture as it relates to martial arts. Master Saturno outdid himself by drawing out and explaining from both Eastern

and Western medicine the body, its parts, pressure points as well as the meridians. Grandmaster Alo did an excellent job of explaining how and why to strike the points with empty hands techniques.

On Saturday USFMAF held its main seminar series by Grandmasters of many styles of the Filipino martial arts. President Darren Tibon had each seminar teacher introduce themselves then each one did a short demonstration

of their representative styles. The first demonstration was done by Master Jelmar Cables and Master Chez Tibon with Espada Y Daga. Next it was Master Marc Lawrence and Master Ronnie Saturno showing Modified Pangamut knife to knife counters. Master Ronnie Saturno demonstrated Saturno Serrada Eskrima's empty hands. Master Kris Paragas demonstrated Pakamut style use of a Korambit blade verses Empty Hands with one of his students. Master Darren Tibon did a short demonstration of Serrada. Grandmaster Felix Roiles show the application of Pakamut style Eskrima with a Stick and with Empty Hands.

A break was called and then the seminars started with Grandmaster Felix Roiles workshop covering six-count Sinawalli and foot work drill with a beat. With the workshop going in sync it was like on Island style dance workshop.



The next workshop was a Serrada hand on weapon and hand on hand workshop. It was an excellent workshop with multiple instructors helping out on methods. Master Darren Tibon outdid himself on the quality of instruction on the methods of stick/blade orientation fighting.

Master Marc Lawrence showed and explained the concept of Combat Flows of Modified Pangamut. He demonstrated and had the students practice flowing between weapons and Empty Hands to learn their effective ranges. Master Ronnie Saturno finished up the day with the use of acupressure points to fighting strike points. He also demonstrated methods of Empty Hands fighting methods of Master Max Sarmiento and Grandmaster Angel Cabaes. These methods were great to see applied in a controlled manner. One of the students volunteered to be the demonstration guy. By the first break another volunteer was needed due to the energy Master Ronnie put into it. Master Ron's footwork and timing explanations were top notch. This wrapped up Saturday with the fighters resting up for Sunday.

Sunday the first started out with all Filipino martial arts fighters having to sign up at the gate as

there was no on-line registration. That was an issue as all the Filipino martial arts fighters had to pay full fare as they could not get the on-line discount, despite that and the usual mob scene at the gate the sign-ins were steady. Due to the delays at the front gate the Filipino martial arts competition did not get started until 11:00am.

The fighters came in bunches to ring for bracketing. The matches started at 11:00am and continued until 5pm. Roiles Gears Company set up a table next to Filipino martial arts rings with lots of new products and equipment for sale. Many of the Fighters in the Filipino martial arts divisions also were fighting in other martial arts divisions. This made it quite a challenge for some fighters had to get out of one type of fight gear and into another!

Some of the matches were very intense with some great Filipino martial arts shown during the matches. It was great to watch Jelmar Cabaes who is 5'8" fight an opponent who was 6'4". It was great match in the Cultural Challenge Division. As not to be out



done was Chez Tibon fought using Espada Y daga against the same opponent who instead of using solo baston, used a staff. During the match Jarrod, Chez's opponent swung the staff like a baseball bat; Chez dodged it and curved back in with a check and counter. Awards were handed out by USFMAF President Darren Tibon as the divisions would complete.

Good times were had by all. One of the things that made this tournament was the quality of the judging and refereeing. This is directly due to the well trained and experienced judges that volunteer their time from many different schools. This comes from the belief that the right fighter should win regardless of school affiliation or style. Fighters from all over the US went home with trophies and medals for their hard work. Come see the action and compete at the next USFMAF tournament!







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



### USA Grassroots Karate Camp

August 6 - 9, 2010

University of the Pacific

3601 Pacific Ave., Stockton, CA.

Though the Grassroots is a Karate Camp, featuring Sensei's Hid-charn Igaki, Toshi Uchiage, Antonio Diaz, and Chuck Sweigart with the National Director Gene Tibon. There was a special clinic this year given by Pangulong Guro Darren Tibon from Angel's Disciples.

Pangulong Guro Tibon demonstrated and taught methods of empty hand vs. knife and stick attacks



Pangulong Guro Darren Tibon



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



Demonstration by Master Jelmar Cabales and Master Chez Tibon



**Modern Arnis Mano-Mano Filipino Martial Arts  
Production Number at CAMPI 3rd Philippine International Motor Show!**

On August 19-22, 2010, all roads lead to the World Trade Center Metro Manila in Pasay City for the much-anticipated CAMPI 3rd Philippine International Motor Show (PIMS).

This is an invitation to drive the Green Road with us as we mount a grander and greener motor show this year. Over 60,000 visitors are expected to experience an international-caliber event that showcases the latest green technologies in fuel-efficient and alternative fuel-fed vehicles to include hybrids, and clean-burning, diesel-powered vehicles, and fuel-efficient gas engines, among others.



Lasalle Pep Squad



The Maneuvers Dancers



Wu-shu Demonstration Team

The Modern Arnis Mano-Mano Filipino Martial Arts headed by Punong Lakan Garitony Nicolas endorser of the Chevrolet with the Wu-shu, Lasalle Pep Squad and the Maneuvers' by the Wildfire production Directed by Mr. Tommy Alavarado. The MAMFMA members who showed their skills in the exhibition were: Dayang Rhiverli Quine, Lakan Junar Vidal, Dayang Mizha Nicolas, Guro Roice Ang, Lakan Rey Senson, Lakan Romeo Solatorio, Mark Somera, Antunius Bautista and Roberto Alon Severino.



Punong Lakan Garitony Nicolas  
and Alon Severino





Modern Arnis Mano-Mano Filipino Martial Arts headed by Punong Lakan Garitony Nicolas



## Modern Arnis Mano-Mano Filipino Martial Arts

Post Anniversary Celebration

August 28, 2010

The Post Anniversary Celebration was held at the MAMFMA main headquarter at Pasay City. The said occasion had the training, sparring of Arnis / Pangoran system within the members of the MAMFMA...

The purpose of this post celebration was a get together among the members.

Grandmaster Dannie san Joaquin is the new Adviser of the



MAMFMA and was announced by the head of the Organization - Punong Lakan Garitony Nicolas. Alon Severino was promoted to Likha dalawa.

The members who attended the celebrations were: Ronaldo Aduca, Mikeli Mapua (Switzerland), Arman Aguilar, Romeo Solatorio, Reynaldo Senson, John Paulo bautista, Jayme Francisco, Elbert Marquez, Roice Ang (Singapore), Rhiverli Quine, Junar Vidal, Rogelio Vasquez, Chistian Cumal, Earl ray Nufable, Mark Somera, Allan Galicia, Michael Villaraza, Tony Hari, Andrei Fugan and Carlo Duterte.

The Guest were the Kaiki-Jutsu senior instructors: Michael Suarez and Sherwin Rabo; Sunshine Facto from Sinag; Master Restie Obispo of World Empire Martial Arts Command, Master



Grandmaster Dannie san Joaquin

Criz Pasindo of Arnis Pasindo Club.

Again thank you to all the supporters of the Modern Arnis Mano-Mano Filipino Martial Arts... The MAMFMA Family would also like to thank the Paclibar Bicol's Arnis headed by Maestro Jimmy Paclibar, to Mr. Hawie Severino, Tess Palomares, Virgilio Tiangco, Michael Pacis, Marissa de Leon and Beth Corotan.





## Rainbow Warrior Martial Arts and Sky Dragon International

St. Paul Church Meeting Hall  
5619 Lindley Ave., Tarzana, CA.

August 28, 2010

By Marc Lawrence



A workshop was organized by Professor Leo Fong and Chief Instructor Adam James for the purpose of sharing the concepts of Wei Kun Do's Explosive Free-Fighting Concepts and weapons training of Filipino martial arts. It was held at the St. Paul's Church meeting hall in the City of Tarzana. Chief Instructor Adam James opened the event with a great warm up that he uses in his style. His warm up routine last 30minutes!

With class warmed Punong Guro Marc Lawrence taught the first seminar of the morning on improvised weapons used in the Filipino martial arts. He demonstrated the use of common everyday items in place of typical weapons of the Filipino martial arts. Punong Guro Lawrence had all participants practice with items he brought. Professor Fong commented and said "It was like watching Jackie Chan fight in the movies with whatever he could grab."

Next was Guro Roger Agbulos with his knife defense methods. According to Guro Agbulos, his methods are based upon a blend of Filipino martial arts to get inside and Combat Jujitsu for control of the weapon and neutralization of the threat. There was a lunch break where everyone had pizza! It was local



Punong Guro Marc Lawrence, Professor Leo Fong, Chief Instructor Adam James, and Guro Roger Agbulos

pizza joint and they made a good hand tossed pizza!

Professor Leo Fong started everyone up after lunch with his workout methods. He showed the concepts of practicing Wei Kuen Do with light weights. His workout was like Tai Chi in its, breathing techniques, grace and form

but with hand weights. As the Professor is 83 years old you would think that this would be a light and easy workout. He had everyone sweating and working out. It was good we had pizza for calories to run on! The Professor shared with all, the Wei Kuen Do concepts of free fighting and how this accomplished as well the breathing method used to generate Chi.

Chief Instructor Adam James came back at the end of the day. Just when everyone thought it was safe to relax from the professor's workout! Adam worked everybody through the different methods in motion using Wei Kuen Do. Adams bright and cheery personality livened everyone up into a fast pace hard working routine to finish out the day!



If anyone is interested in hosting a workshop by Rainbow Warrior Martial Arts and/or Leo Fong, contact Adam James at: [adamjames@rainbowwarriormartialarts.com](mailto:adamjames@rainbowwarriormartialarts.com) or (818) 269-4548.

**Rainbow Warrior Martial Arts:** [www.rainbowwarriormartialarts.com](http://www.rainbowwarriormartialarts.com)

**Sky Dragon International:** [www.skydragonintl.com](http://www.skydragonintl.com)

**Leo Fong - Wei Kuen Do:** [www.leotfong.com](http://www.leotfong.com)

**Punong Guro Marc Lawrence - South Bay FMA Club:** [www.southbayfmaclub.com](http://www.southbayfmaclub.com)

**Guro Roger Agbulos - ASTIGLameco:** [www.astiglameco.com](http://www.astiglameco.com)



## Espada Y Daga

By Garitony Nicolas

Illustrates the official Arnis y Daga of the Modern Arnis Mano-Mano Filipino Martial Arts from 1-20

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Other books by Garitony Nicolas are still available: Modern Sinawali, The Official Anyo of MAMFMA, The Principles of a Good Arnisador, Freestyle, Eagle, The Philosophy of Arnis Nicolas System, Sistemang Pang-oran, and Arnis for Kids







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

**MyFMA.net** - The best source of Filipino Martial Arts information on the internet featuring photos, videos, events, chat, blogs, and forums!

**MyFMA.net** seeks to bring together Filipino Martial Arts practitioners from around the world in a thriving online community.

This network of mutual respect and camaraderie is open to everyone that wishes to share their love and passion for the Filipino Martial Arts.

Sincerely,  
**John R. Malmo**

At MyFMA.net discussions on various aspects of the Filipino martial arts brings about understanding and knowledge. Here are just some of the ongoing discussions:

**Who do you think has had the greatest influence on Filipino martial arts in your country?**

There are a lot of great instructors in the world teaching Filipino martial arts but my question is not who; is the best or who has the best system, but who has had the greatest influence in each country or on the world?

*Find out more [Click Here...](#)*

**The illusion of knife “fights”: Does FMA really work?**

Just how effective is YOUR training regimen when it comes to any possibility of surviving a true encounter by a madman wielding a blade who may have no regard for human life?

Do you at least ask yourself this question and have the student do so as well?

*Find out more [Click Here...](#)*

**How often should you incorporate counters and reversals into your flow drills?**

While most FMA styles contain flow drills that aid in honing one's skill I often wonder how often should we (as instructors) disrupt or modify flow drills by incorporating counters and reversals? The one thing I can appreciate most of all with the FMA's is that we always delve into what if scenarios, and treat our opponent, even in practice, as possibly being skilled enough to counter our technique.

*Find out more [Click Here...](#)*

**What can I find on MyFMA.net?**

**Photos:** Thanks to contributing members like Grandmaster Max Pallen and many others there are thousands of member photos. Many of these photos detail and preserve the historical background of the Filipino martial arts.

**One example:**



**Front Row, L-R:** Mike Delmar, Braulio Pedoy, Floro Villabrille, and Joey Delmar.

**Back Row, L-R:** Max Pallen, Frank Mamillas, Richard Bustillo, Ben Largus, Lucky Lacaylucay, and Dan Inosanto.

**Videos:** They range from short clips of training sessions to interviews with legends like Angel Cabales, Leo Giron, and Dan Inosanto.

**Check out the Events:** There are 200 event listings representing a variety of styles, seminars, and training camps.

### **MyFMA.net Administrators**

It is imperative that the Filipino martial arts community is represented in a true and positive light. Debate is healthy and welcome, but is best served through the high ideals that most seek to attain. It is also important to have serious individuals always at the ready to help others. For these reasons, MyFMA.net utilizes an administrative team to oversee the day to day operations. Administrators are volunteers that are chosen for their contributions to the community and to the network.

#### **The current administrative team includes:**

**John R. Malmo** - *Kombatan Arnis* (Presas Style)

**Terry Joven** - *Bahala Na Multi-Style*

**Marc Lawrence** - *Modified Pangamut*

**Ron Saturno** - *Serrada Escrima*

**Zachary Jenkins** - *Warriors Eskrima*

**Dave Standeven** - *Sistema Birada*

**Travis Day** - *Kombatan Arnis* (Presas Style)

This network of mutual respect and camaraderie is open to everyone that wishes to share their love and passion for the Filipino Martial Arts.

### **T-shirts that represent MyFMA.net**

MyFMA.net is currently working on a project for a T-shirt design that will help promote the FMA and its numerous styles.

On the back of each shirt, we want to display the various styles/systems represented by MyFMA.net members. Any member, group, school, or organization may sponsor any recognized Filipino Martial Arts style/system that they wish. Multiple entities may also sponsor the same style/system.

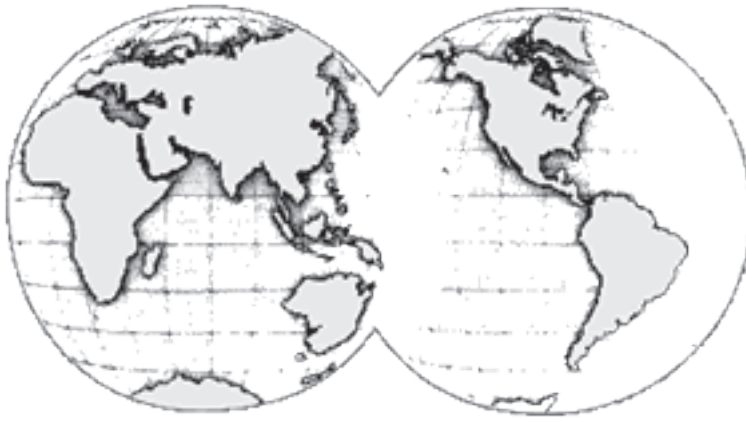
MyFMA.net will not be able to accommodate the various logos of each style/system on this first design. That is something they would be excited about doing in future projects.

We encourage everyone involved with the Filipino arts to participate in this project, and we welcome your feedback. For information on how to insure that your style is included in the design and is prominently displayed on all of the T-shirts.

**Visit the discussion on MyFMA.net [Click Here...](#)**



# FMA Future Events



## 2010

### October

#### **Stick Fighting Challenge**

October 1 - 3, 2010

Gaylord National Resort & Convention Center  
Washington, DC

#### **Flyer**

[727] 734-2414

#### **Email**

#### **Website**

#### **Master Jon Escudero**

#### **Lightning Scientific Arnis**

October 2, 2010

North Valley Aikikai  
16901 San Fernando Mission Blvd. Granada Hills, CA.

**To reserve your spot:** (818) 652-5025

#### **Website**

#### **Master Jon Escudero**

#### **Lightning Scientific Arnis**

October 7, 2010

United Martial Arts Center  
170 Monroe Ave. Rochester, NY.

#### **Email**

#### **Website**

#### **Texas Kali Mastery Camp 2010**

October 8 - 10, 2010

John Knox Ranch  
1661 John Knox Rd. Fischer, TX.

#### **Email**

#### **Website**

#### **Senkotiros Arnis**

October 22 - 24, 2010

Georgetown, TX.

**Contact:** Professor Dean Goldade

[512] 869-2615

#### **Email**

#### **Website**

#### **Progressive Arnis Fall Camp 2010**

October 22 - 24, 2010

7320 N. La Cholla Blvd. #164 Tucson, AZ.

#### **Email**

#### **Hawaii FMA Seminar/Workshop**

October 23 - 24, 2010

Advanced Kempo Karate-Kona Branch  
74-4966 Kealaka'a St. Kailua - Kona, Hawaii  
Bandalan Doce Pares Hawaii & WEKAF USA - Hawaii  
Honolulu, Hawaii

**Contact:** Master Robert Garcia (808) 224-2551

#### **Flyer**

#### **The 5th Arizona Filipino Martial Arts Gathering**

October 24, 2010

Margaret T. Hance Park Phoenix, AZ.

**Contact:** Michael Butz

#### **Email**

#### **Flyer**

#### **4th Annual - Maui Open Tournament**

Filipino martial arts 2010

October 30, 2010

Westin Maui Resort and Spa  
2365 Kaanapali Parkway Lahaina, HI.

#### **Flyer**

**Contact:** Master Ron England

#### **Email**

Master Paul Main - 385-5425 / 877-5435

Randy Cabanilla - 871-6086

Frank Krau - 344-6231

Sandy Dent - 264-4696

#### **Website**

## November

#### **Cacoy Doce Pares - The Gathering 2010**

November 12 - 14, 2010

Elizabeth Mall Activity Center

Cebu City, Philippines

#### **Flyer**



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

The mission of the FMA Pulse to help promote, educate and serve as a resource for the current and new generation of FMA enthusiasts.

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, FMA-Pulse.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.

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**

A big event in the Filipino martial arts occurred over the last weekend of July. This event was the East Coast Gathering, which took place in Mount Laurel, New Jersey. The weekend was a gathering of Mataw Guros in the United States, where each of them presented their respective Filipino martial arts systems.

FMA Pulse had the opportunity to attend this momentous event and was able to conduct audio and video interviews of the Mataw Guros that attended. Stay tuned and make sure to visit [www.fmapulse.com](http://www.fmapulse.com) as we will be featuring interviews of these Mataw Guros in the upcoming months!

Aside from the East Coast Gathering, we are also seeing a trend around the US, where instructors from different styles are coming together in solidarity to promote the Filipino martial arts through workshops or tournaments, like the Eskrima Coalition in the west coast, the World FMA, the Katipunan (Florida) which took place last June, and the upcoming Katipunan (Illinois) in September. We hope this trend continues and spreads worldwide.

In our FMA CORNER, written by Perry Gil S. Mallari, some of the topics covered were:

**Weapon Retention**, which talks about weapon awareness and developed optimum grip to prevent an Eskrimadors worst nightmare of losing his/her weapon in combat or sport.

[Click Here](#)

**Ancient Filipino Methods of Concocting Poisons** - Practiced widely in pre-colonial days, this now lost art, talks of the Filipino's skill in concocting powerful poisons taken from plant, animal and insect extracts.

[Click Here](#)

**Blade Against Beasts** – Aside from being formidable warriors, the pre-colonial Filipinos were also skilled hunters. This article talks about the hunting culture of the indigenous tribes of the Philippines.

[Click Here](#)

As always, don't forget to check out our on-line store. Whether you need training knives, sticks or on-line instructional FMA lessons, make sure to visit [www.fmapulse.com](http://www.fmapulse.com). Train hard!



## Past Featured Practitioners that were Interviewed



### July 2010: Grandmaster Narrie Babao

#### Babao Arnis

Listen as we talked with Grandmaster Babao about his system of FMA, being the first stick fighting champion in the US, how he came to meet Dan Inosanto and with Richard Bustillo and Ted Lucaylucay, first introduced FMA to the San Diego area and much more.

Learn more and listen to his interview...

[Click Here](#)



### August 2010: Guro Carlito Bonjoc Jr.

#### Mata Sa Bagyo

At first glance, Carlito is a very unassuming individual, always ready with a good word and a smile that can light up a room. He walks on crutches or uses a wheelchair due to Spinal Bifida and a leg amputation, he tells the story of why his leg was amputated like this and much more

Learn more and listen to his interview...

[Click Here](#)

## A Review of the Bram Frank's Book "Conceptual Modern Arnis"

By Jerome Barber, Ed. D.

The full title of the book that I am about to review is: *Conceptual Modern Arnis: Filipino Martial Art. The art of Professor Remy Presas as seen by Bram Frank. Translations and Innovations by Bram Frank.*



That is a very long title for a book, however it clearly states what the author intends to present to the reader. The author is very clear, very definite about the contents of his book right from the stated title and page 1 of his thesis. Grandmaster Bram Frank is a not trying to hedge his bets or seeking a general consensus from others for his positions as stated within this book. The readers of this book are going to be given one man's honest, straight forward perspective on how **Modern Arnis** was formulated and taught by the late Founder/Grandmaster, 'Professor' Remy Amador Presas, between 1957 and 2001.

This book was written as a labor of love and is dedicated to the art as well as the founder, however it is not a slavish rehashing of myths, empty platitudes and self serving comments set up to emphasize/justify some suspect claim for being viewed as the ultimate successor to the deceased founder of the system. Grandmaster Frank

has undertaken the task of showing the reader how and why he, as the book's author, has taken what Professor Presas taught and following Professors dictum 'made it his own'.

Looking back at the last phrase within the title, Translations and Innovations by Bram Frank, there can not be any doubts as to what Grandmaster Frank wants to project within his book. This book is all about how he sees Modern Arnis being used based on Professor Presas' own instructional curriculum. Grandmaster Frank has translated and added innovations that fit his own world view while sustaining the spirit and principles that Professor Presas used to build Modern Arnis into a working self defense fighting system. From Grandmaster Frank's point of view Modern Arnis is a living, viable, functional working system that requires the user to be simultaneously faithful and innovative.

Without a firm grasp and understanding of the fundamentals of Modern Arnis, the practitioner cannot be reflective and innovative. Blindly following the lead of Professor Presas can not and will not prepare anyone to become innovative within either the art or in the larger life that surrounds martial arts training. This in turn leads us to one of the most important points raised in Grandmaster Frank's book, the Black Sheep/Renegades.

Just as Grandmaster Frank is going to introduce the readers to innovations within his understand-

ing of Modern Arnis and he is not asking for anyone's prior permission, acknowledgement or approval of his ideas, he freely accepts and acknowledges the existence of others within Modern Arnis who share his commitment to discovery and innovations within the art. He was the first to coin the phrase "Black Sheep/Renegades" with regard to some Modern Arnis players who moved away from a strict adherence to the teachings and movements of Professor Presas. These people share with Grandmaster Frank, a desire to fully explore the inner workings of the Modern Arnis system, so that they can better understand how to make the system work for themselves as well as their students.

### **I wrote the following statement in my forward to the book:**

Black Sheep/ Renegades and Modern Arnis: *A Viable Alternative to Blind Conformity*

The book that you are about to read is absolutely awesome! I am thrilled that I had the opportunity to read the entire manuscript. Bram Frank has written a master-work on what the Modern Arnis System really is, has been, should be and what it can become when one moves beyond the self imposed limitations of cloning one's self in the image of Professor Remy Presas.

Please allow me to cut right to the chase... there is only one Remy Amador Presas! This is the man who founded the Modern Arnis System, brought it to the United States and began promul-



gating this fantastic art through seminars and summer training camps, without a central HQ location. This is the man with 'The Flow', the magician-wizard of sticks, the irrepressible ambassador of Filipino Sports Culture, sans the official portfolio. This is a man of great charm, charisma and talent. He seems to embody all of the traits that most martial arts students would love see in a system Grandmaster. There are a number of martial artists who could be his equal, but very few if any, who could be his superior! (Remember, I said that, not Professor Presas!)

He is a man who I hold in great esteem as a martial artist. I have met him. I know him well. I have trained under his instructive leadership in seminars and summer camps; I have learned multiple aspects of his art directly from him in private sessions; I have dined with him, hosted events for him, and acted as organizational secretary, when asked. I have also argued with him on several occasions. I also dropped out of the International Modern Arnis Federation, when it became apparent to me that Professor Presas and I were going in different directions. I know, for a fact, that none of his closest, cloned followers are as intuitive, explosive, creative or skilled as Professor, in the art of Modern Arnis. They are following the leader, staying in his shadow and waiting for him to reveal that next great secret! Therefore, I am totally confident that what you are about to read is going to cause some distress in the Filipino martial arts world in general and the Modern Arnis world in particular, because Guro Bram Frank, is "about to let the cat out of the bag." Guro Frank has written an excellent

book on what a number of people have done to make Modern Arnis, their own personal art. They have discovered for themselves, "the art within their own art."

These men, whom Guro Frank refers to as the "Black Sheep/ Renegades" are talented, skillful martial artists who were not content to merely follow a leader, they wanted, they needed, to explore all of the other options that came their way. They wanted to stand in the sun, feel its heat and see its' light for themselves. These men went forward, taking what they had learned from Professor Presas, and built their own versions of Modern Arnis. They used their prior training and then built upon the foundation laid down by the Grandmaster. In their individual interpretations, Modern Arnis has taken on many new faces and appearances. Modern Arnis has been developed into a multi-faceted, highly diversified martial art which encompasses the stick(s), empty hands, low-line kicks, grappling, trapping/locking, and the primary topic of this book, the blade.

I wrote that introductory forward in 2000 after reading through the original draft, offered some advice and correction then I simply waited for the final published version to go to press. Given what I have seen and heard in the intervening years until publication, I see no reason to go back and alter a single word with my forward. If and when you actually read the book for yourself, even casually, the true spirit of the 'Renegades' will leap off the pages and challenge you to hang tough and read on, otherwise you will have to close the cover so that you can remain rooted within a

closed-minded world of self imposed comfort. Grandmaster Frank is clearly unafraid of stepping outside of the generally accepted parameters of the Modern Arnis comfort zone. He is exceedingly comfortable in the role which he readily acknowledges and calls the *Black Sheep/Renegades*. Grandmaster Frank is one of the Renegades. It shows so clearly in his adoption and incorporation into his logo of the phrase "Skill is Rank". A Modern Arnis Renegade, Grandmaster Tom Bolden, Founder of the *American Modern Arnis Associates*, coined that phrase back in 2003 and has used it ever since on his organizational gear. Grandmaster Bolden is most definitely a Modern Arnis Renegade, who helped Grandmaster Frank during his early days as a Modern Arnis student at the summer camps run by their mutual friend Guro Richard Roy in Vermont and New Hampshire.

If the reader has any doubts about the merits of Grandmaster Frank's ideas regarding his approach to Modern Arnis, they should simply read the eighteen (18) forwards written by a wide variety of people within the entire spectrum of the martial arts. These eighteen (18) people have penned statements of approval for the content of the book. They have stepped up and put their names on paper in support of the basic premise expressed by Grandmaster Frank within his book.

*Conceptual Modern Arnis* covers the Filipino approach to stick, empty hand, knife and bolo fighting techniques and applications. None of the other books published on the Filipino martial arts have covered as much ground and the inter-locking principles of

these fighting arts as been shown in Grandmaster Frank's book. To the best of my knowledge, *Conceptual Modern Arnis* is the only book that covers both the knife and bolo techniques of any Filipino martial arts system. That alone makes the book mandatory reading for Modern Arnis proponents in my opinion.

While reading through the entire published edition of the book, I was impressed by some of the new information that Grandmaster Frank brought out as his research continued between 2000 and the 2010 publication date. For instance the *Modern Arnis Summer Camp Instructor Course Requirements*, for the Florida Camps 1994, 1995 and 1996 that were hosted by Grandmaster Frank. It looked so familiar to me because was the essentially the very same material that was being taught by Professor Presas at the Buffalo and Michigan Camps in 1986-1993 when I was co-hosting the Buffalo Camps and seminars for Professor Presas at Erie Community College, South Campus. (See pg. 56 & 57 of *Conceptual Modern Arnis*)

The photos, certificates, magazine covers and Grandmaster Frank's own drawings lend added perspective and depth to the overall textual segments of this book. The additional information will help to dismiss a number of myths and rumors regarding the relationship between Grandmaster Frank and Professor Presas. A number of these urban myths were created solely for the purpose of diminishing Grandmaster Frank's credibility as a major contributor to Modern Arnis. Jealousy is an evil thing to behold. Of course the die-hards who started and/or perpetuated this garbage will hold on to their

misguided sense of the truth regardless of the evidence presented. As far as I am concerned enough has been said on that sad and silly matter already.

It was a real treat for me to see a couple of photos of Professor Presas and my instructor Sifu Don Zanghi being published in this book. Sifu Zanghi was the person who first brought the Modern Arnis system to the Buffalo area and it's a real pleasure to see him being given some recognition outside of this area.

Grandmaster Frank very clearly distinguishes the Modern Arnis traditional stick striking system from the revised version that Professor Presas introduced after a few years of teaching in the USA. He then adds the bladed applications of the 12 stick strikes. His approach to the bolo techniques is both logical and consistent with the principles that surround the stick strikes.

**Grandmaster Frank wrote the following statement in his book:**

*The use of the blade be it Knife or Bolo has taught me a great deal about the reality of Arnis and its soul. Remy used to say there were two arts of Arnis: the one that feed the students all types of knowledge and explores the beauty of the art and then the simple soul of Arnis: the defense of one's life, a straight forward perspective with no frills and gross motor action. He told me I could only choose one: I chose the Soul of Arnis, self defense and the use of the Blade. So if this book seems to be a bit off from what you expected a book on Arnis to be, it really is different! (page 9)*

For those with a critical eye and an understanding of the

principles of motion when using a sword and shield, the bolo discussions within the book are going to be very exciting and useful. An added feature of Grandmaster Frank's discussion of blade usage is his comparing of Filipino long blade work with the excerpts from some European classic sword craft writings from the 1500's and 1600's.

A word to those folks who would or already have pooh-poohed Grandmaster Frank's ideas regarding *bio-mechanical cutting*, which he covers within the text of this book as his preferred method for teaching civilians about the practical usage of the knife for self defense. I would like to suggest that you read chapter 19 first, then check with someone who has studied anatomy and physiology, such as a university professor or medical doctor, particularly an orthopedist, before you dismiss his contentions about the effectiveness of this bladed method. Then you can explain to me why the bio-mechanical method should be avoided or dismissed as a tactical system of self defense. Also please keep in mind that the system is being advocated for civilians, not military people in the field of combat with a trained enemy combatant. There are some very practical legal reasons why a civilian should avoid stabbing behaviors with a knife if it is at all possible.



I am including the Table of Contents for Grandmaster Frank's book:

**Contents:**

**Chapter #1:** Who Am I? What right do I have to teach this? Page 46  
**Chapter #2:** How to use this book Page 88  
**Chapter #2B:** Teaching Arnis by Concept & Principle Page 91  
**Chapter #3:** Modern Arnis: a living conceptual Art Page 94  
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**Chapter #8:** Abecedario: The alphabet of the angles of attack Page 165  
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**Chapter #17:** Types of Striking and cutting: reality in combat Page 397  
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**Products:** DVDs, Knives, trainers etc Page 496 (page 45)

Hopefully I've given you enough information to spike your interest in obtaining and reading the *Conceptual Modern Arnis* book as written by Grandmaster Bram Frank. I have read the book three times, twice in draft form and now the final published edition. From my perspective as a person who has been involved in learning, practicing and teaching Modern Arnis along with Panci-Panci Eskrima, Pangasinan Escrima, Sayas-Lastra Arnis and Tracy System Kenpo, I believe that anyone interested in the Filipino martial arts in general and Modern Arnis in particular would be very foolish to ignore this book. I have read ALL of the Modern Arnis books that have come on the market since 1982 when I began my training and this book, *Conceptual Modern Arnis* is simply the best of all of them. The final published edition of this book has improved with age like a fine double malt scotch from oak casks

*Conceptual Modern Arnis*

By Bram Frank

**File Download:** \$40.00

**Paperback:** \$69.00

**Further information and to Order: [Click Here](#)**

**Jerome Barber, Ed. D.**

Mataw-Guro and Grandmaster

Independent Escrima Kenpo Arnis Associates

Adjunct Professor of PE

Erie Community College/South Campus

Orchard Park, NY

## Announcements



### **MAMFMA - Founder Punong Lakan Garitony Nicolas**

Announces that Volker Christmann is the New President of MAMFMA and Lukas Christmann is the new Secretary of MAMFMA of Wiesbaden Germany.



Volker Christmann



Lukas Christmann



**Modern Arnis Mano-Mano Filipino Martial Arts** new branch at Legaspi Tower. The MAMFMA Training at Legaspi Tower, Roxas Blvd., Manila, Philippines is held every Tuesday and Thursday 5-7pm.





## October 2010 is the First Filipino-American History Month Celebration



October is now Filipino American History Month in the United States; this is recognition of the events of 1587. October 18, 1587 is date in which the first Filipinos set foot in California in Morro bay from Spanish Galleon Nuestra Senora De Esperanza. The Filipino American National Historical Society recognizes the 1763 as the date the first Filipino settlement was establish in the US. It is estimated that 250,000 Filipino American have fought in the Armed Force since the Civil war of the 1860s to present.

On November 3rd 2009 the 111th US Congress passed resolution # 780 the bill for the recognition of the celebration of Filipino-American History Month. The bill passed the House Oversight and Government Reform Committee unanimously approved House Resolution 780 celebrating October as Filipino American History Month. When the call was made for the vote at Congress, it was passed unanimously. The bill urged the people of the United States to observe Filipino American History Month with appropriate programs and activities.

# Filipino Martial Arts

Digest

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