

Filipino Martial Arts

LAMECO All Stars

Digest

Special Edition
2007

A TRIBUTE TO
PUNONG GURO EDGAR G. SULITE

April 7th & 8th, 2007



BACKYARD TRAINING
NO POLITICS PERMITTED

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mandirigma.org

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

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From the Publishers Desk

Kumusta

Sulite Orihinal Group is comprised of dedicated Lameco Eskrima International practitioners who were handpicked by Punong Guro Edgar Sulite., which unfortunately passed away in April of 1997.

Such a remarkable practitioner and influencing the lives of many, his original students have not forgotten him and still until this day pay the highest respect to his memory. After Master Rickets presented the idea, Guro Roger Agbulos with a few of the original SOG put together a 2 day event to share their knowledge with any practitioner that wanted to experience the art of LAMECO.

FMA Digest was suppose to attend this monumental occasion however due to a medical problem at the time could not. Marc Lawrence attended Saturday's event for the FMA Digest and gives you the reader a little insight on what was taught. Victor Gendrano Jr. a photographer and student of Dan Inosanto also attended Saturday and provided the FMA Digest with some excellent photos.

An excellent 2 day event was held with nothing but good words about the content of the event as a whole. It is rumored that this event maybe held again next year. If so attend and participate and learn some LAMECO as Punong Guro Sulite use to teach.

Maraming Salamat Po



Lameco Eskrima International

Punong Guro Edgar Sulite
Sep 25, 1957 - Apr 10, 1997

Introduction



www.lamecoeskrima.com

3 days a week, 4-hour sessions and were frequently shown numerous techniques not shared with the general public. An important factor among the core members was that they held no administrative ties to other Filipino Martial Arts styles and systems. One of the primary reasons Punong Guro created the elite group was to create a first generation of practitioners that owed allegiance, first and foremost, to Lameco Eskrima.

Because the sessions were conducted at his personal residence, Punong Guro was extremely selective about whom he allowed to participate. Punong Guro often mentioned that although many individuals were eager to train, very few actually allowed themselves to be trained.

It is not a system, for it already exists, but a fraternity of dedicated practitioners with a common bond. One factor that is prevalent among the original core members is that they initially joined Lameco Eskrima International for reasons of pride, culture and heritage.

The primary aim of the group is to keep the art of Lameco Eskrima alive through continued training in a combat realistic, non-commercial and non-political environment. Passion for the art was, and always will be, the prime motivator. As a sign of respect so that Punong Guro's name shall always be remembered for many generations to come, the core members named themselves "Sulite Orihinal Group."

Sulite Orihinal Group considers their inherited knowledge more precious beyond any material compensation, just as much as the blood, sweat and tears that were spilled by our forefathers in order to obtain it, so we strive to be worthy of the generations of warriors before us. The desire of the brotherhood is to continue traveling upon the same path, which Punong Guro Edgar G. Sulite had started them on. They wish to keep his legacy, and the heritage, alive and pure and pursue it with a mind, body and spirit that is nothing short of being honorable.

Sulite Orihinal Group will continue to uphold this tradition in order to maintain the spirit of brotherhood and unity amongst its members.



Punong Guro Edgar Sulite

[1957 - 1997]

Lameco Eskrima

In 1981 Edgar created the Lameco System of Eskrima. The name Lameco is actually three words joined together.

La = Largo (long)

Me = Medio (Middle)

Co = Corto (close)

All the ranges you will fall into in combat. Lameco uses primarily double and single stick, double and single dagger, stick and dagger, sword, staff, handkerchief, and empty hands. Lameco Eskrima is a synthesis of five major and 6 minor systems of Eskrima.

After the tragic passing of Punong Guro in April 1997, the core members of the backyard group naturally desired to continue their training. June of 1997 marked their first session and they continue to be active as of this very moment.

Sulite Orihinal Group members still remains loyal to Lameco Eskrima International and recognizes Master Christopher Ricketts as the current head of the Lameco Eskrima system. Members of Sulite Orihinal Group do not recognize any promotions above intermediate level that are not witnessed or approved by Master Topher. It is the wish of the group, that when the time is right, the eldest son of Punong Guro - Edgar Sulite, Jr. - will take charge of what is rightfully his, Lameco Eskrima International.

Edgar created training drills that he called Laban Laro (Play Fighting). Laban Laro would allow the practitioner to come as close to real combat as possible with out injury, it was also designed to make you get an uncountable number of repetitions in, a short period of time. Following the theory "repetition is the key to success". Edgar was always looking for unique training methods to improve Lameco. He devised training armor for the hand and forearms that let the practitioners train more realistically.



Through his wife Felisa and their five children, and his students, LEI lives on.

A Tribute to Punong Guro Edgar G Sulite

The Lameco Eskrima Event of the Year!!!

On April 7th, 2007 members of LAMECO met for fellowship and training, at their gathering in Van Nuys. The MC for the event was Roger Agbulos a member of backyard group. The event was called the LAMECO All Stars and it was held to honor the memory of Edgar Sulite, the Punong Guro of LAMECO. The late Edgar Sulite passed away on April 10, 1996.

Training was held in Van Nuys at the AIRTEL Plaza Hotel.



L - R: **Seated:** Roger Agbulos, Choy Flores, Dave Gould

Standing: Arnold Noche, Steve Tarani, Mar Elepano, Bud Balani, Master Christopher Ricketts of Kali Ilustrisimo USA, Dino Flores

Saturday: April 7, 2007

Opening / Welcome: Roger Agbulos (Master of Ceremony)

Warm-ups: Guro Dave Gould

Guro Dave Gould

Guro Dino Flores and Guro Bud Balani

Lunch Break

Guro Steven Grody

Guro Roger Agbulos

Sparring Clinic: Master Christopher Ricketts, Bruce Ricketts, and Lameco S.O.G. Instructors

8:30 - 9:00 AM

9:00 - 9:15 AM

9:15 - 10:45 AM

10:45 - 12:30 PM

12:30 - 12:45 PM

12:45 - 2:30 PM

2:45 - 4:30 PM

4:30 - 6:00 PM



The training started with the introduction by the MC Roger Agbulos to group of Guro David Gould. Guro Gould talked about his training experiences with Edgar and shared some of the wisdom that Edgar had shared with him. The warm-up was a great cardio work-out that Guro Gould is well known for. It started with some stretching and the some twirling for wrist. Then it ramped up quickly with good workout of foot works.

The foot-works drill started with 2 steps forward and 2 steps back. Guro Gould made everyone practice, keeping the weight more to rear for quick change of direction. Then he moved to 3 steps forward and 3 steps back. Then everyone went to 4 steps in and 4 steps back. On the last five times Guro Gould had everyone give it their best and fastest. He had all participants do each of these drills 10 times both left and right side. Guro Gould said that this was an area that many Eskrimador ignore in their training. He said that Edgar had taught him to just be within point were the fibers of the stick can brush you but not hit you.



Guro Dave Gould

www.lamecoforum.org

Guro Dave Gould remains as one of the leading proponents of Lameco Eskrima today. He began his training as a private student directly under the founder of the system, Punong Guro Edgar G. Sulite, in Los Angeles, California (Glendale), from 1992 until Punong Guro Sulite's untimely death in 1997.

Guro Gould has long been a recognized standard bearer of Lameco and was the last instructor certified in Lameco under Punong Guro Edgar G. Sulite in Palmdale, CA. on July 28th, 1996. Although Guro Gould has been awarded various high level instructor rankings in numerous popular Philippine and Malay Warrior Arts, it is Lameco Eskrima alone that he has solely dedicated himself to. Lameco Eskrima is the one system that he has chosen to further propagate and help spread throughout the world in high hopes of helping to continue Punong Guro Sulite's legacy of excellence in combative movement.

LAMECO Style Training with Guro Dave Gould

By Marc Lawrence

Guro Gould then had us get out our knives; this was the first time I was in a seminar that started with knife training. Most of them I have been in start with stick training. Guro Gould said talked about the importance training like would for real life because you play the way you practice. He went on to say “be ready to fight like you would on the street”. He said this was one of the things that he had learned from Edgar and from his own life experiences. He demonstrated a casual stance that was used for both stealth and speed. He showed how you could just put your shoulder into the strike and get more penetration in your thrust. He referred to 12 stab points of LAMECO. He went on to demonstration six of these points to the group. He would demonstrate this to you as he walked around. He would just walk up talking casually in front and then thrust at you in the chest.



Guro Gould said that you should train with Aluminum knife with rounded tip. So if you missed you block or avoidance technique you would feel it. It would leave bruised if you missed. Guro Gould said that you should not trade blows but avoid being hit. He said it was better hit your opponent 3 times and not get hit that to hit your opponent 30 times and your get hit 10 times! He had the entire class practice basic stance and thrust drills on out left and on our right side ten times each. Each of us took turns being the attacker and defender. He referred to the distance between your feet and your opponent's being critical when fighting. Stay just out side of range but be able to slide into range to damage and then get out.

Guro Gould reiterated the point that you should practice as if your life depends on it because it does. While we were training he had the whole group moving from side to side and in circular patterns like you would really move when fighting. We moved to using focus pad. The drill was person being the attacker trying to stick you while the defender had to avoid being stuck by the knife. You could use avoidance or deflection methods. We repeated this ten times both left and right each side.



The LAMECO knife blocking system was simple but effective. Guro Gould explained that Edgar taught him to chop down someone thrusts. I found this method very effective when my partner attacked because it would cut as it blocked. I found that it was good that I had a set of arm pads for training. Your knife is held a slightly different angle to chop down. The aluminum knife can bruise your arm if you are really practicing the way you should. We did this drill ten times left and right the switched roles.

The last drill we did was with an attack called an Enganyo. This is a faking/redirecting of the thrust with a blade. The work is done with your wrist. You fake coming in as you are about to make contact you re-angle upward or downward based on the

opening you see. The knife was held differently he used his first finger to point and allows the wrist to flex. It was simple that if your opponent clops down you re-direct across the arm and thrust. We practiced this ten times both left and right and then we switched roles from attacker to defender.

Guro Dino Flores and Guro Bud Balani

Guro Dino Flores

www.mandirigma.org



Punong Guro's backyard Los Angeles
with Guro Lowell Pueblos

After much scrutiny by Punong Guro Edgar G. Sulite, Guro Lowell Pueblos and senior members of the Los Angeles Chapter of Lameco Eskrima International, I was finally accepted into the forming backyard group. On the first day of class, my first intimidating task was to fight a senior member - full blast. In my case it was Guro Mar Elepano. Although it was a scary at first, it was definitely a refreshing rush to release unhindered. I gave a good pounding, but got an even better one back. Regardless of the outcome, I was hooked. What a welcome that was and what a lesson indeed.

Lesson # 1: Abundant knowledge of theory and history does not necessarily equate to knowledge of actual application.

Punong Guro had a habit of giving you relatively short lessons that would completely change your perception. Just when I would think I knew what was going on, he would initiate upon me an unexpected lesson that would thrust me to another level of understanding. He would never ram knowledge down your throat, or impose his opinions. He preferred to put you through an experience that would support a theory and allow you to come up with a more personalized understanding. Punong Guro had a love for reading books and learning new things. We were both always reading something we found mutually interesting. It was usually on topics such as martial arts, spiritual, health or Filipino history and culture. So we started doing a book reading exchange. "Little Brown Brother" for "A Spaniard in Aguinaldo's Army: The military journal of Telesforo Carrasco y Perez", "Filipinos at War" for "Iron Shirt Qi-Gong." "Jail House Knife Techniques" for "The Fall of Sriwijaya in Malay History" and so on. Punong Guro was an intelligent person and I appreciated the fact that he considered the cerebral and spiritual side of training just as important as the physical part.

My favorite memories are of his personal stories, which, to my mind, are real adventures, his love affair with the Warrior Arts of the Philippines. How he traveled throughout the Philippine islands to research the arts. He was the first person to go throughout Luzon, Visayas and Mindanao and publish his research in a book, the Masters of Arnis, Kali and Eskrima. This research has influenced much of the literature on the arts that has been released since his own books came out. Many systems became known because of this landmark book and it served as an early guide for people seeking the art in the Philippines. The book was one of his vehicles to assisting in elevating the art of his ancestors.



Master Rey Galang, Master Doc Lengson,
Guro Dino Flores, Master Christopher Ricketts.

Punong Guro was also an innovator. He introduced the concept of "hand sparring" for accuracy. Along with Master Yuli Romo they invented the hand and forearm guard for hand sparring. Sadly I have been seeing copies of their invention surfacing anonymously. Recently a person from another style bragged to me that in their style they do hand sparring for accuracy. He had no clue of its origins. This made me realize that Punong Guro Sulite was a truly unique teacher, always making certain that credit was given where credit was due. Even to the extent of naming techniques after the teacher that taught him or documenting the systems of origin. He always maintained that his culture was the source of his knowledge and the inspiration for his own personal contributions to the warrior arts of the Philippines.

Through his lessons and the example of how he lived his life, Punong Guro has had a tremendous influence on my own journey. Looking back, I see him now as one who put great energy into the path of balancing the mind, the body and the spirit. He appreciated the highest capabilities of the physical self while accepting its limitation. While he expanded his mind with worldly and universal knowledge, he consciously worked on decreasing his ego with humility. By being a person of well-balanced body and mind, it allowed his true self "his spirit and not his ego" to shine a bit more than average person.

It was Punong Guro and all my teacher's examples that inspired me to use the ancestral knowledge for positive purposes, to give back to the community and make an effort to improve myself along the way.

About Arturo 'Dino' Flores: is a Senior Member of Lameco SOG (Sulite Orihinal Group) under the late Punong Guro Edgar G. Sulite of Lameco Eskrima International. He was first introduced to the term "Arnis" and Philippine history by his father Dr. A.S. Flores in the mid seventies. His first exposure to training was in the early eighties in Laguna Province, Philippines. Relatives and family friends introduced him to basic street applications and strategy of the balisong blade. He is a long-time student of Grandmaster Conrad A. Manaois (Ninoy Cinco Teros Arnis) and also had the opportunity to train under various masters such as Master Henry Bio (Sikaran Arnis), Professor Ireneo L. Olavides (Eskrima De Campo JDC-IO). Since the passing of Punong Guro

Edgar Sulite in 1997 he has been training under Master Christopher 'Topher' Ricketts (Kali Ilustrisimo/ highest ranking LAMECO instructor). He is also an advisor and instructor in Master Ricketts Kali Ilustrisimo organization. Dino came up with the initial concept and is a co-founder of Kali Klub, mandirigma.org and Kapisanang Mandirigma.



Guro Hospecio Balbuena Balani, Jr.

www.mandirigma.org

My mentor in the martial arts, Punong Guro Edgar Sulite, shared his system of Lameco Eskrima with me and accepted me as a member of his extended family. He helped ignite a spark of interest in the martial arts of my heritage. I returned to the Philippines in 2000 and was privileged to meet and have (limited) training with Grandmaster Hortencio M. Navales of the Bacolod Negros Arnis Association and Grandmaster Wilson E. Viñas, the son and heir to Grandmaster Jose L. Viñas' Lapu-Lapu Arnis Afficionados Association of Bacolod City. Both men are very knowledgeable in the history of Illongo Eskrima and are masters of their respective arts.

Punong Guro was instrumental in having me return to the Philippines to reacquaint myself with my family, my culture and my childhood home. And if the chance comes along to train with true masters in the art's land of origin, even better. Without his urgings I would have never had this experience.

It was through Punong Guro that I was able to refine and validate what my father and Uncle Martin had previously shown me. Stick training is the basic movements for knife fighting. If one knows how to wield the stick, it would not be hard for him or her to handle the knife effectively in combat. Some eskrima practitioners, especially the beginners, fail to understand this point.

Punong Guro often said, "You thrust, you hit, you slash. Once you are familiar with the stick, you are also familiar with the knife. The relationship between the stick and a knife is one of the closed door secrets of eskrima training which few masters divulge to their students."



Rey Galang, Grandmaster Guillermo "Doc" Lengson,
H. Balani, and Christopher Ricketts

The training partners of my Punong Guro and two of the Five Pillars of Kali Ilustrisimo, Master Topher Ricketts and Master Rey Galang adopted us, the Lameco SOG (Sulite Orihinal Group), as students after the untimely passing of our beloved teacher. We are all honored and privileged to be part of their extended family as Kali Ilustrisimo is one of the five major

systems of Lameco Eskrima.

The nephew of Grand Tuhon Leo T. Gaje, Jr., Guro Lowell was my substitute teacher when Punong Guro was on the road teaching public seminars. Pekiti Tirsia is one of the five major systems of Lameco Eskrima. My friend and current instructor in arnis, Master Nene is the youngest master ever appointed by Grand Master Teofilo A. Velez and was assigned as the color “GOLD” under the color chapters of the Teovel Balintawak Group. The Gold Chapter is located in Cagayan De Oro, Mindanao, Philippines and recently expanded to Los Angeles, California, USA.



Guro Lowell Pueblos
Lameco Eskrima
Pekiti Tirsia



Teovel Balintawak Group

Noche, Flores, Gaabucayan and Balani

Tarani of Gunsite Academy and Operational Skills Group. On March 21, 2000, while on a trip to Holland to teach a seminar, Pak Herman, along with his wife Shannon and three others were killed as a result of an automobile accident near the town of Pruem, Germany.

My teacher in the art of Pencak Silat Mande Muda Maen Po, Pak Herman was one-of-a-kind in the world of empty hand fighting and taught me how to “Hunt the Arm.” I trained along side with some of my Lameco SOG brothers including Hans Anton Tan and “Uncle” Steve



LAMECO Style Training with Guro Dino Flores and Guro Bud Balani

By Marc Lawrence

Dino shared with us a method of passing rather than meeting the strikes. He said this was the way Edgar had explained to him. He said this was what the motions were like doing. We were shown then we practiced the 5 strike pattern use by LAMECO for Largo range. In LAMECO Dino explained the Largo started when the tip of your weapon was able to touch your opponent’s hand. He showed that Medio



Guro Flores

started at mid-forearm and Corto started at the front of the shoulder. He stressed that these methods required rhythm and timing to work correctly. He demonstrated these

defense methods with a blade against his partner. We practiced with our sticks as most did not have training blades to work with. He emphasized that when using sticks remember your blade orientation when practicing with sticks.

Our first drill was with a strike to the head and you passed it with the spade up method. We practiced this ten times each being the role of attacker and defender trading our left and our right. The second method called throwing rice was with a curving method going up ward across your shoulder. Dino explain that this fighting style had come from Edgars experience when training Kali Illustrisimo.

The next method that we practiced was the stick downward with a pass and parry for a thrust to the middle. You followed up with circular. Dino had practice this 10 times each. Then we took what we did in the first two methods and blended them with the third. This was our training combo that we practiced ten times. Then Dino had us add roof blocks inside and outside roof blocks for the additional strikes to the head. Dino had us use a counter attack with a blow to the back of the head or kidneys.

The drill started with a strike to the head blocked with the spade up method moving with a follow up backhand strike to the head that was blocked with a roof block; then we parried with an outside roof block. Then we countered with a downward parry for the strike being done to knees. The last part was a block, pass, parry for thrust. We took turns practicing with as the attacker and defender. He had us do this 10 times each.

Dino next talked about shifting foot works and how it was important for when an opponent was charging you and you could get out of the way and the give quick counter strike. He explained that this method was based on the female triangle and to use efficiency in motion. You make a single step and to the right or left and pivot to the side. He said then that to go back you had a transition back to your start then to do the same on the other side. He had use put two sticks down on the floor and practice this by starting in the center going to the right, then back to center then to the left. We practiced this back and forth for twenty times. Then we did this motion while striking at our opponent as a drill.



Guros Balani and Flores

follow up with a counter strike series to the body. Dino said that you could insert your favorite counter strike technique here. We practiced just like other drills 10 times left and right hands.

Dino then went on to show how to insert punches or palm strikes while moving inward. He had us use an inward parry to move your opponent's weapon inward and jab or palm strike to the jaw. He explained that this was a transitional attack that moved from

Our next drill was a disarming drill he said Edgar called scooping water. You block the attack to head with a inside roof block. Then you check your attacker like you would be snaking but you put your thumb in the middle of your opponent's palm and twist their hand/arm inward until their arm is upside down, then you move forward to pop their stick out of their hand. You

Largo to Corto quickly. He explained that the concept was simple this being close the gap quickly and push or punch with your left while parrying with your right. He had us practice with our left and right and take turns being the attacker and defender/counter attacker. This drill ended the morning training session and we broke for lunch.

Guro Steve Grody

www.grody-jkd-kali.bigstep.com



Guro Steve Grody and
Punong Guro Edgar Sulite
Guro Grody was extremely

fortunate to study privately with the Founder of the system, Punong Guro Edgar Sulite from 1990 until his untimely death in 1997. Although Guro Grody had enjoyed taking Punong Sulite's seminars when at the Inosanto Academy, he didn't start training one-to-one until Guro Inosanto treated



him to a private lesson from Punong Guro Sulite at Guro Inosanto's house, and at that point realized what fine personal teaching technique he had. Punong Guro Sulite was flattered that he felt Guro Grody eventually understood his system well enough to have him direct a number of his videos. Punong Guro Sulite and Guro Grody developed a friendship over those years and besides his extreme skills, his warm open-heartedness and humor all are greatly missed.

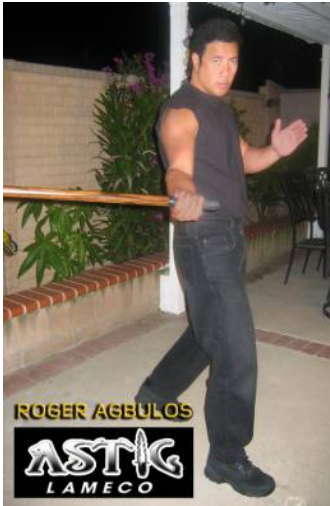
Steve Grody studied Jun Fan - Jeet Kune Do under Dan Inosanto for thirteen non-stop years (1979 to 1992) and became the primary substitute at his academy from '85 to '90 when Sifu Dan Inosanto had to be away. To say it is fascinating to study Jeet Kune Do

and other systems under Sifu Inosanto would be an understatement; he constantly experiments with various curriculums, bringing in new material, editing out material, showing constant curiosity and openness. He is truly inspirational in the way he always pushes his knowledge forward. During the time Steve Grody was helping with the Academy teaching, he would train with as many as seven different teachers a week to expand his knowledge, but always with an eye towards "*absorbing what is useful and rejecting what is useless*".



Roger Agbulos - ASTIG Lameco

www.astiglameco.com



In 1990, I had the good fortune to meet Edgar Sulite, the Punong Guro of Lameco Eskrima. He and a friend of mine, Lowell Pueblos, were planning a Filipino martial arts demonstration, which would later become a turning point in my martial arts career. Although I had had some exposure to the Filipino martial arts in school, in the Philippines, the training was more like physical education than martial art. So, when I observed Edgar demonstrating that day, it kindled a burning interest in me that continues to this day.

When Edgar passed away in 1997, I decided to pursue Lameco's primary arts, the original De Campo Eskrima 1-2-3, and Kali Ilustrisimo.

My training emphasizes controlling long-range encounters with broken, flowing or combination strikes, thrown from all angles, in small numbers. Whether advancing or retreating, forward pressure is always on. After all, one doesn't have to move much to make an attack or strike of your opponent's miss. Likewise, precision strikes are accomplished within a matter of inches and split second timing.



Master Christopher Ricketts

www.ilustrisimousa.com

A pioneer in full-contact fighting in the Philippines, Master Christopher Ricketts is known for his high emphasis on intensive basic training and regular full-contact sparring. Training with Topher, as he is better known, is a demanding and challenging process. Seemingly tireless, given a chance, he will teach and train for hours on end, leaving his students exhausted, but definitely fulfilled and raring to fight. One of the original five pillars of Kali Ilustrisimo, Master Ricketts has produced numerous champions in the Filipino fighting arts, full-contact karate, and kickboxing.

Sulite Orihinal Group members still remains loyal to Lameco Eskrima International and recognizes Master Christopher Ricketts as the current head of the Lameco Eskrima system. Any promotion above intermediate level that is not witnessed or approved by Master Topher is not recognized by members of Sulite Orihinal Group.

Punong Guro Edgar Sulite would bring Grandmaster Antonio "Tatang" Ilustrisimo to Christopher Ricketts home to train.



Last '**Masters**' group picture with Edgar Sulite taken March 15, 1997
Tony Diego, Edgar Sulite, Topher Ricketts, Rey Galang and Alex Co
Photo by Steve Tarani

Master Ricketts is an excellent teacher, in that he breaks the movements down with explanation, giving insight to each theory of movement. A pioneer in full-contact fighting in the Philippines, Master Christopher Ricketts is known for his high emphasis on intensive basic training and regular full-contact sparring. Training with Christopher, is a demanding and challenging process. Seemingly tireless, given a chance, he will teach and train for hours on end, leaving his students exhausted, but definitely fulfilled and raring to fight. One of the original five pillars of Kali Ilustrisimo, Master Ricketts has produced numerous champions in the Filipino fighting arts, full-contact karate, and kickboxing.



Master Christopher Ricketts and his son Bruce Ricketts



Taking a break... Guro Dave Gould, Guro Roger Agbulos, Master Christopher Ricketts of Kali Ilustrisimo USA and Guro Steve Tarani

Sunday: April 8, 2007

Warm-ups

Master Christopher Ricketts and Bruce Ricketts

Guro Felix Valencia

Lunch Break

Special Presentation: Torqueblade by **Mike Macro**

Sparring Clinic (all instructors and participants)

8:30 - 9:00 AM

9:00 - 10:45 AM

11:00 - 12:45 PM

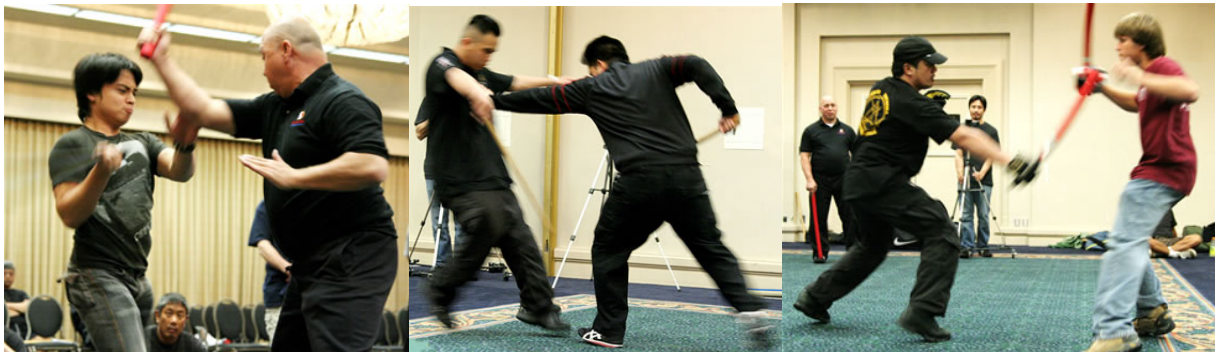
12:45 - 1:45 PM

15 minutes

1:45 – 3:00PM



Sunday Session... all attentively learning.



Guro Felix Valencia

www.valencialameco.com

Born in the Philippines, Felix Valencia has trained extensively since the age of 4 within a multitude of devastating no-nonsense fighting arts within each range of combat.

Guro Valencia became world renowned as “Edgar’s Brawler” when he found a home within Punong Guro Edgar Sulite’s Filipino based system of LAMECO Eskrima. Putting this knowledge into real life application, Valencia has successfully competed in numerous full contact stick and knife fights. As a result, Guro Valencia has chosen the most street applicable



systems, extracting techniques and philosophies of martial arts that allow him to flow without interruption between each range of fighting, utilizing a volatile arsenal that compromises Valencia LAMECO Eskrima. Guro Felix Valencia has earned the reputation both in the Martial Arts and Law Enforcement communities as one of the most versatile Martial Artist alive.

Valencia Lameco is the distillation of Guro Felix Valencia's vast experiences in the fighting arts. Guro Valencia's empty hand expertise ranges from the internal system of Hsing I, Indonesian Silat, Hawaiian Lua, Shooto, and Muay Thai (where Valencia was trained in Thailand). Guro Valencia has studied a variety of Filipino Eskrima and Arnis systems under a variety of tutelage.

Guro Valencia remembers his first private lesson with Punong Guro Sulite and how he would whisper in his ear saying *"You are going to be my next world champion"* and you keep that spirit alive in Guro Valencia even today.

Punong told the backyard group *"I'm going to train you the Filipino way and not the American way which is like McDonald's fast food. The Filipino way is hand feed a little at a time that way the techniques will be with you forever."* Thank God Punong Guro Sulite fed each of us the Filipino way because Guro Valencia did not forget nor did any of his LAMECO brothers.

Felix Valencia is a small man (barely 5'5") He became world-famous in his twenties as "Edgar's Brawler". That's Edgar G. Sulite, the Grandmaster of Filipino fighting arts where Felix was undefeated in the everyday challenges.

Never been hurt, never been taken out, against the best in the world. Cops and federal agents are begging for just a week of Felix's time - including SWAT teams from all over the nation, the CIA and FBI... and even the House of Champions martial arts school.

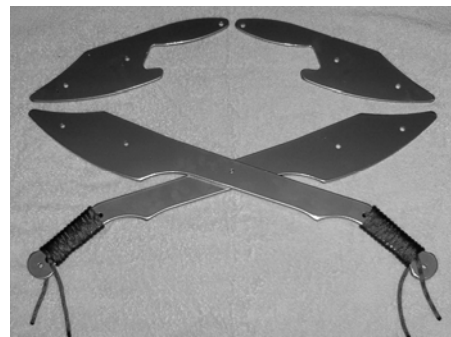
Torqueblade Presented by Mike Macro

www.torqueblade.com

www.edg-ma.com



Tim McFatrige and Tracy Frost, both of JKD Kali from Texas, poses with Canada's Torqueblade Guro Mike Macro.



Torqueblade and Companionblades



Bruce Ricketts sparring with Dave Gould.

Participants in Action



Gary Boisen (Vital Force UnLtd of MD)
with JKD KALI Cory Smith from TX.



Brothers' Eric & Raymond De Jesus
from Los Angeles, CA.



Brothers' Fred and Jerry Jaravata
from Northern CA.



Bob Reed and Mike Doctulero



CPSD Chief Instructor Lloyd Kennedy
working out with Rudy Franco



Willie Soriano (Senkotiros of N. CA.)
with Marc Lawrence
(Pakamut Int'l. from Los Angeles, CA.)



JKD Kali's Greg from Texas with Guro Mar Elepano of SOG



Guro Gary Quan, Cory Smith, Guro Bryant Emerson, Guro Dino Flores, Jerry Jaravata, Guro
Felix Valencia, Guro Roger Agbulos and Fred Jaravata



Roger, Dino, Mar, Dave with Bruce Ricketts and Master Christopher Ricketts.

LAMECO S.O.G. Members also in Attendance: Mar Elepano, Bryant Emerson, Steve Tarani, Arnold Noche, Gary Quan, and Choy Flores.

Attending and supporting this event also: Grandmaster Max Pallen of Senkotiros, Master Joe Tan of Vasquez Modified Tapado, Master Felix Roiles of Pakamut Intl. Assoc., Master Nene Gaabucayan of Teovel Balintawak Gold Chapter of Cebu, Major Avi Nardia of Kapap - Elite Israeli Combat Arts, Guro Victor Gendrano of Inosanto Kali, Guro Mike Rayas of Lucaylucay Eskrima, Guro Bill Aranda and other friends in the martial arts community.



Master Jose Tan (**Tapado**)
 Professor Max Pallen (**Senkotiros**)
 Guro Roger Agbulas (**ASTIGLameco**)

This article was first published in VORTEX (Volume 4, Number 1) in 1995. A quarterly newsletter of Lameco Eskrima International, the publisher was the late Punong Guro Edgar G. Sulite who passed away on April 10, 1997. The editor was Arnold A. Noche, one of the remaining survivors of Lameco SOG (Sulite Orihinal Group) and a mandirigma.org advisor. For more information go to www.mandirigma.org

Giving the Right Credits

By Punong Guro Edgar G. Sulite

In today's society, martial arts practitioners are constantly bombarded by the knowledge and techniques of various martial arts arriving from all four corners of the world. These are the same exact techniques that were once forbidden to be taught outside the family circle by the very same people who created it and used it. Those people dedicated their lives in the laboratory of the battlefield just to experiment whether their techniques would work or not. Many lives had been wasted before the techniques were ever refined. The masters from the different martial arts devoted their time, energy and, above all, their life in the development of their fierce combat techniques.

The Filipino martial arts (Eskrima, Kali, Arnis), Kung-Fu, Thai Boxing, Karate, Indonesian Silat, Jiu-Jitsu, Western Boxing, Tai-Chi, Judo, Savate and other martial arts are just a mere phone call away. In our generation today, we are extremely fortunate to have these different types of martial arts available within our grasp.

I remember Grandmaster Jose D. Caballero who was my teacher in the De Campo Uno-Dos-Tres Orihinal System. It took me more than one year to court him, bringing him food each day on every visit as a means of a gift, just for him to accept me as a student. It was primarily because I was an outsider, one who didn't belong to their family, that I was not accepted right away. It was also because of my perseverance, that I never stopped coming to his house to ask him to teach me, that I was finally accepted to become one of his disciples.

Nowadays, you can study any and all kinds of martial arts as you wish, because they are available within your reach, for as long as you have the determination to learn. Due to the abundance of these martial arts that we study, we somehow consciously or subconsciously mix it together as one. This brings us now to the big problem that evolves due to the fact that some martial arts teachers, as well as some students, are not honest enough in giving the right credits to where they have gotten the knowledge from or where they have attained the techniques from.

One afternoon in Manila, Philippines, during our Sunday sessions with Grandmaster Antonio Ilustrisimo in Luneta Park, we noticed two bystanders carefully observing our training with extremely watchful eyes. I, being one of the spokesmen of the Kali Ilustrisimo System, approached the two men and asked them if they knew Eskrima, Kali or Arnis. I also asked them if they would show us some of their moves. The demonstration that they performed for us was quite impressive. Grandmaster Ilustrisimo, who does not impress easily at all especially if you are from another style of Kali, was astounded. After their demonstration we asked immediately who their teacher was. One of the young men replied that they did not have a teacher that they just went to the mountains and meditated to formulate the techniques, which they had just performed. We

did not believe him nor them. Master Tony Diego said to me that it was such a pity to their teacher, whoever it was, that these two men would turn out to be so disrespectful.

Less than a year later, during our meeting with the different grandmasters of Arnis Philippines, I met an old master that demonstrated the same techniques that I saw earlier from the two men. When I asked the master if he knew of the two, he replied that they were his students.

The truth will always come out. Giving the right credits to where we have learned the techniques from pays a lot of respect to the people who invented it and devoted their life in battle just to prove that it works. It is their pride that their names are being remembered and honored by us who are now practicing or who have practiced their once called forbidden art.

This article was reprinted from "Masters of Arnis, Kali & Eskrima" that was written by Punong Guro Edgar G. Sulite, edited by Master Reynaldo S. Galang and published by Socorro Publications in 1994. A rare treasure if one can find it, only a small handful of these highly sought-after books were printed in the Philippines to be brought over to the United States for independent distribution. It is a landmark publication that opened the doors and set the path for future researchers and practitioners seeking the art in its homeland. It was the first time a researcher had traveled throughout Luzon, Visayas and Mindanao to seek out masters and actually document the experience with interviews and photographs. This book revealed to the world that the art was very much alive and well in the land of its origins. It also made evident that there were a considerable amount of systems in existence than previously believed, and many relatively unknown eskrima systems were introduced to the world for the first time outside of the Philippines. The results of Punong Guro Edgar G. Sulite's previously uncharted quest are a genuine tribute to the arts and masters of Kali, Arnis and Eskrima. A classic and valuable resource that has since influenced and inspired all books that discuss the arts as a whole, it is an essential must have for any serious eskrimador.

What Makes A Grandmaster?

By Punong Guro Edgar G. Sulite

To be recognized as a Grandmaster or Master of combat arts in the Philippines, you must have made your reputation and show mental maturity and physical age. Grandmasters question the rankings of other grandmasters.

Masters and grandmasters are criticized and questioned regarding their skills and abilities. Who bestowed their title? Do they have enough skills for the titles they carry? How many years have they been practicing the art? How old is he? How many followers and students does this man have?

In other martial arts, the attainment of a certain level automatically designates the title Master or Grandmaster. In the Philippines, there are certain norms to be satisfied before one can be called and accepted as a Master or Grandmaster.

A master of the art must be a master of himself. He must be in control. His daily life epitomizes a man in control of his life, his destiny. A master of the art must know his art, its origins, its history, and its philosophy. He must know the techniques, the interplay of techniques, and the reversals of techniques.

A master must know the basics, the intermediate forms and techniques, and the advance levels of the art. Mastery of the art does not only mean so many years in the art, but the amount of experience using the art, one's personal evolution within the art and personal dedication and contribution to the art.

A master of the art must know how to teach and impart knowledge from the art. He must be able to communicate, elaborate and present the art in such a way that each student learns on a personal basis. Each instruction is adapted to the learning process and ability of the student. A master must be a real maestro, a real teacher.

A master of the art must be of good character. He should epitomize the qualities of a leader, the majesty of a noble, and the courage and strength of a warrior. A master of the art is called and acknowledged a Master by other masters, never by himself.



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Victor Gendrano has been a photographer for over 20 years.

Filipino Martial Arts Instructor under Dan Inosanto for 13 yrs. Guro Gendrano has trained for over 25 years in the martial arts.

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The Airtel Plaza Hotel was born in July, in the month of the 1984 Los Angeles Summer Olympics Games, more than two decades ago. Situated on the Southeast corner of the Van Nuys Airport, the Hotel opened its doors featuring 200 guest rooms, several meeting rooms, two restaurants and a lounge. The hotel launched as a successful operation catering to local businesses the year the Valley's area code became 818, and the area was still considered an affordable bedroom community of LA.

Our Valley, once a quiet enclave "over the hill" is now a thriving metropolis. The San Fernando Valley is an ideal place to experience the excitement and diversity of LA. Home to world class restaurants, museums and great live theater, the Valley is where it all happens in LA. Visit attractions such as Universal Studios Hollywood or Six Flags Magic Mountain, tour the San Fernando Mission stroll through NOHO Arts District or along Ventura Boulevard. The Airtel Plaza Hotel and the San Fernando Valley is a hub of excitement that's easy to access.



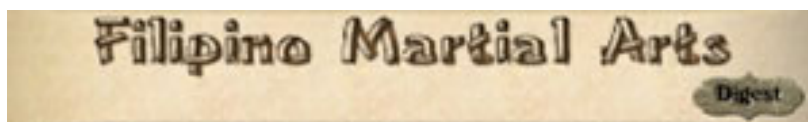




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