

Filipino Martial Arts

Legends of the Filipino Martial Arts

Digest

Special Issue
2007



Master Joe Napial
Bandalan Doce Pares



Maestro Sonny Umpad
Visayan Style Corto Kadena
Larga Mano Eskrima



Guro Grande George Brewster
Brewster's Arnis



Grandmaster Arnulfo Mongcal
New Concept of Philippine Arnis



Grandmaster Porfiero Lanada
Arnis Lanada

Great Grandmaster Atty. Jose Villasin
Balintawak Arnis



Grand Tuhon Baltazar "Bo" Sayoc
Sayoc Kali



Guro Mariano Bermodes
Serrada



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

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

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From the Publishers Desk

Kumusta

This is the third Special Issue about the Legends of the Filipino Martial Arts. These practitioners have left their mark with the people that they have taught. These teachers are historical in the sense that they brought their fighting art to the world, sharing with others the techniques, philosophies, attitude, and part of a culture that represents the Philippines.

In this Special Issue the third, as in the first and second Special Issues on Legends are some of the great teachers and practitioners that have passed away and that through their teachings, passed on the Filipino martial arts for all to be able to learn and understand as part of the culture of the Philippines.

The legends in this special issue are not in any order, for all were most notable in their style.

If on the FMAdigest website you do not see a legend on the legends page, please, if possible submit the name, style, date of birth, the date they passed away, and a picture so it can be included. This is so others can know who shared their fighting art with others in hope that it would not be lost in their passing.

As much as possible the FMAdigest has included websites and contact information for those that are interested to find out more about the style of Filipino martial arts that has been passed on to their students. And most hopefully will continue to be passed on from generation to generation.

Maraming Salamat Po

Master Joe Napial

(1958 – 2004)

Doce Pares and the BDP School



It is with heart felt regret that we must announce the un-timely passing of one of BDP's most loved and admired instructors. Master Joe Napial was an innovative and charismatic instructor of our school.

The Eskrima world knows of the impact he had made in his short lifetime. His love for the Filipino Martial Arts and his devotion to Doce Pares and the BDP School has left a legacy that will be remembered by the lucky students who had the opportunity to have trained under Master Joe. His spirit of Aloha was always his trademark. Master Joe was only 46 years old. He was the younger brother of Master Sonny Napial.

"I will miss my baby brother for the rest of my life!! "

- Master Sonny Napial

WEKAF - USA is saddened to announce the passing of Master Joe Napial. On Monday, Joe suffered a massive heart attack while doing what he loved, Surfing.

Joe was a Master Instructor of Bandalan Doce Pares in California under Grand Master Alfredo Bandalan, Sr. Most of us saw him recently in the WEKAF Nationals in Denver and/or at the 8th WEKAF World Championships in Cebu. (He was at all national and world events).

Joe did a lot for many people, many times. He always talked of and was proud of his family, as well as his students. He was an inspiration and a good friend to a lot of people. When he wasn't busy taking care of his own people, he would be helping others. Everything I've known him to do was done with honesty and integrity.

Joe is survived by his wife Marietta, sons Joseph Jr. (J.J.), Jeremy and Joshua.

- Master Tom Sipin

From the Bandalan Website: www.bandalan.com



Master Sonny Umpad

(1948 – 2006)

Visayan Corto Kadena

My Father Sonny Umpad

By Brian Umpad

How will I remember my father?



I'll remember my father most for his discipline, the way he lived his life (his way), his sense of humor and most of all his love for his family and his art.

I'll also remember eggs and rice. You see living in low income housing as a kid any food is good food, especially if it's hot and freshly cooked. My dad cooked the best eggs and rice and a variety of other can foods or whatever was available.

But I say eggs and rice because it was treat. My father (Sonny) was never concerned about material items, though he did appreciate them. Nor was he concerned about making a lot of money. He did make enough to get by and also feed his children. Dad did different jobs from painting, apartment maintenance and becoming a landlord before he started teaching martial arts fulltime.

My sister and I would go back and forth between my mom's, lola's and dad's place during his split from my mother. When we were living apart from dad I remember he would pick us up and take us to McDonald's. Oh boy, I was the happiest kid around. I would be so thankful for the meal that I would actually save the food wrappers. It sounds silly now, but as a kid it meant a whole lot to eat out.

We were a poor family based on what society says, but as a kid you never really thought about it. As I did get older and started making money I made it a point to make enough money to make sure I didn't have to go back to where I came from. I didn't want to have my child go through what I did.

Now I think about it, growing up wasn't that bad. It made me a hard worker and appreciate things more. This was the path that was set forth for me and I made it out okay. Without knowing my dad taught me a very important lesson in life, material items are exactly what they are, you can live life just fine with what we have available and a whole lot of love which is a given. If I had a choice of changing the way I was raised I would do it exactly the same way.

Since my father's first surgery in February 06' I started to spend more time with him and started to meet all of his friends and students. I came to realize he has had such a positive influence on so many lives and now I could only wish I can touch half as many people as my father did. I only wish as I was younger I would have kept up with his training and spent more time with him over the last 20 years. I do know with all of my fathers' friends and students that there is enough training I can have for a lifetime.

My father's art will live long and continue to grow with the unique group of people he has passed his teachings on to.

I am sure others miss my father... Which is normal when someone you love and care about leaves you, but it hurts more knowing he's not coming back. I am comforted in knowing that I will be with him again one day when it's my time to go. But until then I could only live my life my way, with a discipline, a little bit of humor and a whole lot of love as he did and make him a proud father.

As my sister Nancy told me, "It's easy to get caught up in the rat race, slow down, take risks and enjoy life when you're in good health. We have one life and dad's life confirmed how important friends, family, and loved ones are. It's important you reach for your dreams and passions".

How Will I Remember My Father, Sonny Umpad?

By: Jackie Quilalang (Umpad)

Well, he was a quiet man who passionately loved the art of martial arts.

I remember my father spending much time working out with students and creating his own weapons. Back then; he focused more on creating wood sticks. I watched him as he patiently carved each stick and made distinct burn marks. Occasionally, my dad would make me work out with him. I remember the training to be very tiring. He would make me practice the same moves over and over until it was flawless. Because I was a typical girl that was more into Barbie dolls, I lost interest and stopped training. I regret that I stopped training with my dad. After meeting many of my dad's students, I admired them and everything they learned from my dad and wished I continued my training. But sometimes while "rough housing" with a friend, I catch myself using the same moves my dad taught me when I was young.

There was a time when my dad was practicing using a "butterfly knife". I was probably 7 years old when I was standing in front of my dad talking to him while he was playing with the knife. The knife had accidentally slipped through his fingers (that's right folks, the knife slipped through the fingers of Maestro Sonny Umpad) and landed on my foot. I remember being in shock when I saw the knife in my foot in an upright position. After I realized what had happened, I screamed with such fright as my dad rushed me up the stairs to the bathroom to bandage the wound. My dad and I shared this story just shortly before he passed. He admitted he was actually scared. I laughed about it and I showed him the scar on my foot I have been carrying all my life. Not only will the scar remind me of the accident but will always remember the pain on my foot every time I see a butterfly knife.

Some days, after a long day at work, my dad would bring home a small paper bag that was perfectly folded at the top filled with "goodies". I would ask him with much excitement "daddy, did you bring home a surprise for us". He would smile and say "yes". Today, I ask my boyfriend the same question anxiously when he comes home from work "did you bring me a surprise". What can I say? It's a habit that was developed when I was young. You can thank my dad for that one. Now that I have 2 puppies, I have to bring home a surprise or two for them. I just enjoy watching their excitement when I give

them their surprise. I guess that's why my dad would bring home a surprise for us. He enjoyed watching our excitement when he came home with a surprise.

So I guess you can say, some of the things my dad brought into my life as I was growing up is still with me and will always be a part of me as my dad will always be a part of me.

I was devastated when my brother informed me of our dad's health conditions. I admit, I was in denial and convinced myself that he would beat the cancer and it was not a dire urgency to come home from San Diego to visit him. But when I found out that the cancer came back shortly after surgery, I was slapped with reality and realized my dad will be leaving us soon. After rubbing my cheek softly from being slapped with reality, I made arrangements so I can be back in Alameda at least every other weekend to visit my dad. I regret for not visiting my dad as often as I should in the past, but am grateful that I was able to make peace with him during his last 6 months of life.

I will always remember my father as a man who loved his children and raised us as best as he could with little he had. After he left us in August 2006, I realized that I did learn much from him. Not just bringing home a "surprise" to my loved ones (or vice versa) or the intense training he put me through as a little girl but he taught me to appreciate everything I have in life. To not get caught up with society and know it's OK to live a simple life and still be happy.

I love you dad. Thank you for giving me life!

Maestro Sonny Umpad

By George M. Yore



Sonny Umpad. The name, if you have heard of the man and his reputation invokes visions of a deep reverence for the Martial Heritage of the Philippines. His speed, precision and ghostlike evasive qualities are the stuff of a modern Legend. One of the gifted Forefathers of the cherished art.

Through Sonny's insight and perseverance he took a bold step in founding his own system of Filipino Martial Arts: Visayan Style Corto Kadena & Larga Mano Eskrima. His work ethic was tireless, his commitment unrivaled, his passion timeless. He was content to respect the Old Ways, keeping his Art private and personal...ever the Journeyman destined to become the Master.

By way of his relentless devotion and dedication to his Art he made a significant contribution to the rich and colorful history of Filipino Martial Culture. This was his Tribute to those that had gone before him and will be the Legacy of Us to Follow and Uphold. The Art remains Alive.

If by chance you were able to witness the fluid Grace of his Expression of the Art, you would be rewarded with the Pure and True beauty of Eskrima. In his Kadena, his Caranza, my Brother could walk on Water. That rough Stone that began its journey in

Bogo Town some 50 years ago became the Diamond that obtained International Recognition.

His Charm and Humble nature was ever present...this gift he left to us all to Cherish and Nurture. His Place with the Old Masters is Secure.

Recollections on Training with Sonny

Sonny and I met around 30 years ago; we used to frequent the same nightclubs in and around San Francisco and the greater Bay Area. What was called "Hustle" dancing, men and women dancing together as a couple, a` la ballroom style, was the rage at many clubs. The dance form had elements of cha-cha, mambo, paso doble, disco, jazz and acrobatic movements (adagio) that were executed in various degrees by different dancers. We struck up a friendship; each of us knew that the other engaged in some form of martial practice, however, at that time, this subject was never a focus of our interaction on the nightclub circuit. As one man observing another, to say that Sonny was an excellent dancer in this form of dance would be tantamount to a grievous understatement. He was the master of suave`. His fluidity and grace was clearly evident, his footwork and spins a thing of beauty. Many lovely women would wait patiently to dance a song or two with Sonny...they remarked about his gentle lead and ability to make them float.



With the passage of time, Sonny and I lost touch until the late 80's or early 90's. I thought that he might have moved back to the Philippines. A good friend and stable mate of mine was beginning to study Cabales' Serrada Escrima and heard about a local seminar taught by an Escrimador that was known for being very esoteric in his particular style of Eskrima. He and I decided to attend the seminar, and low and behold, Winston 100 in hand, Sonny the gentleman with whom I had lost touch, was preparing to instruct us in some of his methods. The seminar was an "eye-opener" for me. I talked with Sonny



both before and after the seminar...it was really great to see him and I wanted to study his Style. I wrote to Sonny, requesting consideration as a student. Another gentleman, Mr. Chris Suboreau, one of Sonny's first students and his first Guro vouched for my character; this step was necessary prior to Sonny accepting me as a student. Chris and I had, at one time, trained together at the same school in different martial disciplines; we had known each other since 1973. Sonny would not teach just anyone, you had to be referred or were "hand-picked" for admission. Everyone I met in our early days of training was "seasoned" or already an instructor in some other Art prior to training with Maestro Sonny. Sonny taught out of his home, his Art was private and personal and followed the Old Ways. One must be tamed before one can learn. We were taught like family and

expected to honor and respect that bond.

The First Lesson

I went to Sonny's modest home about 3 weeks after attending the seminar. The walls were adorned with numerous types of Filipino weaponry, more gear than I had seen in most commercial martial arts studios. Many weapons were elaborately carved, later I would learn that Sonny was the sole author for the pieces: sticks, knives, swords, panabas, etc. We went out onto the back patio and he brought out two bolos, one for each of us. The bolos were both sharp enough and dull enough to keep one's attention. He demonstrated a pattern that he wanted me to replicate and then placed me in front of a homemade wooden dummy target where I could practice the movement and he could observe and critique from the comfort of his kitchen. There was no elaborate explanation regarding meaning...just do the work. After about 3 hours, training both arms, he informed me that I had learned both the number "1" and "2" strikes. Most critical was that by utilizing correct footwork during the pattern, I learned to avoid cutting my own leg. The other 15 things that one learned from this particular amarra (striking pattern) were for me to discover and inquire about over the next several months. After a short time, I began to train in Sonny's Visayan Style Eskrima to the exclusion of my other Arts. Something that was missing had been found. In full support of my other teachers and their contribution to my growth it was not a result of their instruction, they are individuals of the highest caliber and their guidance was instrumental in my journey. The Eskrima gave me a flow, a freedom deep in my soul...

The Ensuing Years

Lessons or training sessions conducted by Maestro Sonny could go on for hours, sometimes a slot that was scheduled for you for say an hour could last for 6 hours. You would work with whoever came that day and the material was tailored to each individual. You might train a particular theme that afternoon, but the feel evolved via cooperative interaction; the cross-referencing of movements was endless. Throughout the years Sonny exposed us to countless types of traditional weaponry but never let us forget that our Art is based on the Blade. The blade work is the root foundation of all development; the pinuti, a short sword of the Visayan region, is a cornerstone of our Style.

Sonny was truly a Teacher's Sage in every respect. One may have had a discussion regarding a variety of topics during a break in training, however, it was not acceptable to vary for substantial lengths of time from the goals of cultural, physical, mental or spiritual development related to the Art. There were times that Maestro Sonny wanted to examine the workings of a particular weapon. If you were present on that day you might learn it. Our crew has camaraderie, many of us train together, sometimes we would exchange "lesson notes" and one of us may have learned a particular weapon and/or tactic while the other knew none of this information. This did not create derision; it fostered an environment to maintain dialog among the generations. We knew from whence we came and what we must do. On August 13, 2006 instructors representing 5 "generations" within our Art threw a benefit seminar for Maestro Sonny. Some had only met for the first time. However, the seminar, by all accounts, was seamless and participants left with tools they could hone. Maestro Sonny had charted the course for this work long ago.

The Legacy of the Art

Maestro Sonny had an enduring philosophy: Students must learn to add up, think for themselves and cultivate the spirit to work Intuitively. This self-expression is essential to the survival of the Art. No one individual knows everything; this is the quest that drives the Art. This is why Sonny's thirst for knowledge and innovation was unquenchable. This quality is to be embraced and nourished to ensure seeds and fruit for the generations that will propagate the Art in the future. The options and opportunities are there, but must be chosen wisely...be careful, your mind is not always your friend. It is important to understand that knowing the Path and walking the Path are not the same thing; the voyage will be rough and bumpy, you must put in your time and polish the Path. To know the Art is to claim it as your own, as a



continual work in progress fraught with its trials and tribulations...the journey one must take to mastery of Oneself. It is essential to acknowledge the existence of the Dark side of the Art; it is a powerful force and should never be taken with casual Indifference. The consequences of such Disrespect could put an end to your earthly existence, as you now know it.

One must give back to the Art and respect the Old Ways; this is the tradition that espouses Humility and Honor. To assure our Future, we must have reverence for our Past. The Art was born to...preserve Heritage and Life.

The following is a list of Guro's that are qualified to teach the various aspects of the curriculum of Visayan Style Corto Kadena & Larga Mano Eskrima. This list may not be complete; therefore, I ask that you forgive any omissions due to my oversight. The list is presented in alphabetical order only; it is not codified by rank or seniority:

Hank Adams, Renato Alfonso, Kevin Baptiste, Sonny Bautista, Mike Braten, Gary Cagaanan, Richard Carney, David Conrad, Victor Damien, Eddy Deutsche, Pierre Hartmann, Ken Ingram, Bernie Langan, Steve Magness, Greg Manalo, Craig Merchant, Joe Olivares, Jay Pugao, Steve Seto, Steve Smith, Maija Soderholm, Cisco Spano, Chris Suboreau, Crystal Suan, Arol Thorson, Steve Van Manen, George Yore.

Grandmaster Porfiero Lanada

(? – 2005)

Arnis Lanada



It was Grandmaster Porfiero Lanada who originated the style of Arnis Lanada and is remembered for bring the philosophy and the fame of Sinko Tiros "The Five Strikes".

In the basic theory of Arnis Lanada, which is Sinko Tiros, "the 5 strikes" it is very simple and practical. There are not flashy or flowery moves. IN the style it is not believed that one should hit stick to stick, but to hit the opponents hand bringing about actual realism in its techniques and adaptabilities to encountered situations.

Even in training and in studying the art it is discouraged to just hit the opponents' stick, but to go for the hand. For Arnis Lanada within its self is not just an art for sport, but is a combative art. The empty hand is usually not used for grabbing as in some other arts, but is used to parry, block, or strike, or if a daga is used to stab and slash.

Arnis Lanada is a style that is realistic, flowing in its movements, practical in its applications and a no-nonsense art in its teachings and adaptability. From Grandmaster Lanada to the newest instructor nothing is hidden or held back in teaching Arnis Lanada. Once a student has shown their dedication and wins the instructors trust, no part of the art is with held from the student. In this it ensures that instructors and students are able to pass the art of Arnis Lanada on to future generations without any part of the art being lost or misinterpreted.

During this writing Grandmaster Porfiero Lanada had suffered through two strokes and due to this it has left him disabled beyond being capable of executing the style of Arnis he originated. But his mind on the other hand is still sharp and his faithful students gather round to hear his knowledge and follow his guidance. Since his strokes and to have his art carry on for future generations he has appointed five succors for the art of Arnis Lanada and all five work together in unison to promulgate and promote the art to future students.

The succors in order of sonority:

Marion Meranda - Gold Medallist in fighting.

Boying Lanada - Son of Grandmaster Porfiero Lanada.

Jun Lanada - Son of Grandmaster Porfiero Lanada.

Berto Bergado - Known for his fighting capabilities.

Ong Chian Brozula - Promotion and Promulgation of the art of Arnis Lanada.

To have the knowledge, but not practicing one will not achieve the goal of harmony or a competent executioner of the art. To excel in Arnis Lanada one must practice daily to achieve the flow and capabilities of an expert Arnisador.

All actions start from the ready position. The movements to attacking and countering include evasion and the progressive penetration of the attacker's defense. There are 5 basic defensive actions to attain control and succeed in dominating your opponent.

1. Posture of readiness.
2. Moving away from the line of attack.
3. Hitting the opponents' hand or arm.
4. Controlling the opponents' hand.
5. Following up.

Posture of readiness - Do not slouch, hold the cane without tension. Stand straight with the body weight equally distributed.

Moving away from the line of attack - In Arnis Lanada one must discern from where the strike is coming from, the power and speed. When time and space is available, move away from the line of attack, moving to the right or left, forward, backward. One might drop down to a kneeling position to dodge the strike.

Hitting the opponents hand or arm - The first hit executed on the opponent must be with speed and is utmost important, if to slow one will not be able to follow up. The execution of the strike must be sharp and crisp with power.

Controlling the opponents' hand - One must be accurate in executing the strikes. If for some reason one only hits the opponents stick, then with the empty hand must block or parry the opponents stick hand, so control is maintained so the opponent cannot follow up with counters.

Follow up - The first execution whether with the empty hand or the stick is aimed at the attackers hand. The next is aimed at the opponents' body. After one or two strikes the technique has ended. For one reason is to allow for creativity. You are free to make choices depending on your skills as a martial artist.



Left to Right
Anthony Nicolas
Grandmaster Porfiero Lanada
Master Ong Chian Brozula



Opponent strikes with a forehand strike to the temple. Master boy counters with a strike to the hand [to disable]. Continuing Master boy parries with his empty hand and then strikes the opponent to the head or neck.

Opponent strikes with a backhand strike to the head, countering with a strike to the opponents striking arm or hand for disabling. Using the empty hand parry and strike the opponents' head.



The opponent attempts a strike to the knee, Master boy strikes the opponents forearm. Parrying with his 'live hand' master Boy continues by striking the opponents body [ribs, chest, or stomach].

Using a backhand strike the opponent attempts a strike to the leg. Master Boy stepping back to avoid getting hit, simultaneously hits the opponents' arm and parrying it. Upon parrying the opponents' arm, the opponent is turned away from Master boy and he executes a thrusting strike to the opponents' body.



Grandmaster Arnulfo L. Mongcal

(1924 – 2005)

New Concept of Philippine Arnis

By Rino Balinado



Grandmaster Arnulfo L. Mongcal is the Great Grandmaster of the New Concept of Philippine Arnis. He learned the Balintawak style from its genuine founder, Venancio Bacon and was one of his top-students. Grandmaster Mongcal also learned from and trained with the other top-students of Venancio Bacon.

Grandmaster Mongcal refined further what he had learned in the past and continuously developed his personal way of the art of Arnis, which he later called the New Concept of Philippine Arnis. This style can therefore be regarded Grandmaster Mongcal's development of the Balintawak style.

Among Grandmaster Mongcal's students are a variety of well-known people in the Balintawak style, as well as many others. The German Uwe Schwarz trained a few weeks with Grandmaster Mongcal. Remy Presas, the founder of Modern Arnis, belongs to Grandmaster Mongcal's students. During the last

decades of Grandmaster Mongcal's time as an active teacher, he passed on all his knowledge to the German Toni Veeck. After Grandmaster Mongcal had taught Toni Veeck everything about his style, he conferred Toni Veeck the title "Grandmaster" and handed down his style to him.

Afterwards Grandmaster Mongcal retired from teaching, knowing that Grandmaster Veeck will continue his way of Arnis, in the way Grandmaster Mongcal wanted to see his method flowering further. Shortly after Grandmaster Mongcal had retired from teaching, he suffered a stroke from which he never fully recovered. Due to the still lasting effects of the stroke, Grandmaster Mongcal could today not teach anymore, even if he wanted. But it is a hard fate for him that he can no longer spar even with his close friends.

This is short biography of Grandmaster Arnulfo Mongcal, based on interviews with him several years after he suffered a stroke, from which he never fully recovered.

Born in September 24, 1924 at Kabankalan, Bacolod, Arnulfo Mongcal was the second son of Hilario Mongcal and Agripina Lanquin-Mongcal. He has six brothers and a sister. He is the only member of the family who plays Arnis.

At a very young age, he was already a wrestler where his interests trace from his father who was a professional wrestler. Mongcal had a reputation as a blustering kid in his childhood days, which was why he often got a fight with his classmates and with his elder brother. In elementary school, Mongcal once had a fight with a classmate, where his mate was into karate, but the fight resulted in a victory for Mongcal with a knockdown.

From then on, Mongcal had interest in wrestling because of the experience that he had just fought with his mate and wrestled with him even without the use of his kicks.

Though his father was reluctant to teach Mongcal wrestling and was worried that he might just use it to bully other kids, he finally submitted to the high interest of his son for the sport.

Mongcal came to Cebu at the age of twelve after his mother had died. He sought shelter from his uncle who was a younger brother of his mother. The family of his uncle had a farm. His uncle, Leonardo “Adot” Lanquin was a professional in Arnis. Mongcal asked a favor from his uncle to teach him Arnis and its techniques. His uncle only granted him the favor under the condition that he would work for them. Mongcal agreed and became a helper in the agricultural land of his uncle and aunt and also did household work from then on.

For almost four years, he trained with his uncle and managed to continue his studies where his only support were the allowances he received from his uncle. His uncle taught him the style of “Largo Mano”, which was an old style of the art, and the basics.

One day, Mongcal accidentally broke an antique aparador from his uncle and aunt. His aunt having had a very strict personality because of her Spanish roots, Mongcal left their place before his uncle and aunt would find out about the incident.

From that time on, Mongcal has been an independent person seeking part-time jobs on different establishments for him to meet his own basic needs. He even had a janitorial work cleaning comfort rooms.

After a while of landing to different jobs, a relative helped him find a job. This was then the time when Mongcal worked for Cebu Stevedoring, customs for foreign vessels, which was situated at the seaport. He was just a helper in the company and of course earned not that much. So he continued to do side line jobs by teaching Arnis to his acquaintances at the port for extra money. At the same time, he continued his secondary studies. He studied at a night school at the University of Visayas where he graduated.

Mongcal stayed at the place of Teodula Magbulugtong’s aunt. Teodula also stayed at the same place where she was trying to finish her studies in college. This was where the two met and built a beautiful friendship, which eventually blossomed into a stronger relationship. With such relationship, Mongcal had volunteered to support the financial needs of Teodula, especially in her studies. Everything went well for them; Teodula finished college and made it as a professional educator. This ended up with the two getting married.

While at Cebu stevedoring, Mongcal was given quite a tough job as watchman. He was given an authority from his manager not to allow certain goods to pass through. An incident like this happened when a group of co-employees, who were not permitted to bring goods they bought, got irked at Mongcal’s order as directed to him from his boss.

Then at dawn the following day, 18 persons from the group, headed by Dading Ebarita, tried to attack Mongcal. He was able to escape from them unprepared of the attack by jumping to the sea. For three days, he had cross-trained and then got back at them by three. He fought them with just bare hands, doing kicks and combat judo. Six of the 18 persons were able to escape from such surprise.

Mongcal continued to study Arnis on his own, until he met the Canetes who are relatives of his wife. He then trained with the Canetes. Then he met Grandmaster “Anciong” Bacon at the club at Balintawak. Mongcal’s first impression of Grandmaster

Bacon while at the club at Balintawak was that Bacon was no good because he was short. Mongcal never expected Grandmaster Bacon was good in such art until he saw him “at work”. He had underestimated the grand master but it turned out that Grandmaster Bacon then became his teacher. Grandmaster Bacon taught Mongcal the “short cut” style and break of style. This style involves fatal blows on nerves and all methods and techniques, which could use everything from fingers, fist, and palm to the head. The grand master also taught Mongcal “Punta y Daga” which involves fighting with a knife and stick. Mongcal carefully studied such kind of fight from what Grandmaster Bacon had taught him. He then developed his own style of knife fighting, for which he got the basics from his teacher.

After sparring with Grandmaster Bacon, when Mongcal went home, his wife would find him bleeding and with bruises on some parts of his body. His wife would cry seeing him like this so she tried to talk with Grandmaster Bacon. The grandmaster explained her that he had to make such hard strikes so that Mongcal could learn the effectiveness of the techniques being taught. He also said that it’s ok for him to be bleeding for Mongcal to be stronger. Mongcal describes Grandmaster Bacon to have had great dedication to the art of Arnis. He was very fast and had deadly strikes.

During his studies under Grandmaster Bacon, Mongcal also sparred with Timoteo Maranga, Delfin Lopez and Villasin, who were their neighbors in Cebu. Mongcal also fought with the other good fighters in Cebu.

Eventually, Mongcal developed his own style. One of its specific characteristics is launching a series of strikes (usually about 3-4) after an opponent makes a single strike. Mongcal had studied and observed the different styles of his opponents or the people he had sparred with in order to be able to learn more and improve his own skills and to develop a deep knowledge on the art.

It was now time to move on with life and so Mongcal and his wife had to settle in Cagayan de Oro. Around 1962, he found a job at Phil. Packing Corp. (PPC) as a security guard. He voluntarily taught Arnis to twelve of his co-employees. He even taught the top officials of the company. One late afternoon, about 28 co-employees of Mongcal from just nearby towns of Agusan, Baloy and Tablon attacked him. The disturbance was due to envy of his co-employees for Mongcal because he was given special treatment from his boss at the same time he taught the art to his bosses. Mongcal was also known in the said company because in times of trouble, his local and foreign employers would call him to handle such situation. Mongcal together with Teodulfo Dorado, a co-employee of PPC, would try to calm any fight that arises from the employees of the company.

The attack at that one afternoon caught Mongcal empty-handed at first till he was quick to remove his own belt and found firewood, which he then used to fight with the attackers. The fight had created such commotion that it had caught attention from the barangay official, Ramon Jabar, who shouted “Tama na Opong!” (“Stop Opong!”). It was only then that the fight reached an end. Mongcal’s wife saw the incident at a distance from their house but was not worried, as she knew the capabilities of her husband.

Among those who attacked Mongcal were Yacapin, Riti and Abroguena. All were co-employees of Mongcal at Phil. Packing. Mongcal was laid off in 1968 because he was blamed to head an employee union (ALU). But Mongcal was not really a member because he said the union was composed of employees from Cebu.

After being jobless for a few months, Mongcal continued to teach Arnis and Puro Velez was then his current student. Mr. Velez had introduced Mongcal to Governor Concordio Diel. He became the bodyguard of Gov. Diel. Mongcal was sent to Manila to study photography for him to be the official photographer of Gov. Diel on every occasion. When Gov. Diel's term expired, he was then a mayor. Mongcal was then transferred to Puerto Market and became its chief security guard.

By 1979, Mongcal had joined and attended the national Arnis competition in Manila. He had a match with a participant from Bacolod in which Mongcal broke his opponent's stick. There were two draws and on the third match, Mongcal won. Finally, he won second, next to the National Champion Ciriaco "Cacoy" Canete. Mongcal stayed in Manila for a week and Pres. Marcos gave all the participants P100.0 each day for pocket money. They were also given a Barong Tagalog. As Mongcal returned home from the competition, he was welcome by Mayor Canoy with a band.

In 1982, a special award was given to Mongcal from Doce Pares Philippines and the National Arnis Association of the Philippines (Naraphil). A "Master Award of Appreciation" was sent to him, which was signed by Eulogio Canete, Pres. of Doce Pares, and Gen. Fabian Ver, Pres. of Naraphil. The award cited Mongcal's untiring and unselfish effort in the revival, promotion and further development of the Filipino martial arts of Arnis. For Mongcal, it was a great honor to receive the award.

In 1987, Mongcal had a neighbor whose friend from Bukidnon was an eskrimador whose knowledge in Arnis was the old style. The said eskrimador challenged Mongcal on a surprise visit. The eskrimador was bragging that he has greater skills than Mongcal. But Mongcal didn't ask for a fight, instead he just defended himself from the eskrimador. After just two moves, the boastful eskrimador found himself disarmed under a large dining table. Hurt and ashamed, the eskrimador and Mongcal's neighbor left at an instant. Mongcal can only shake his head for such display of arrogance.

As far as Grandmaster Mongcal can remember, his teacher Grand Master Bacon had told him that he was a fast learner and considered him to have a "golden hand" which is at par with karate's "golden legs", which means the player is adept to the footwork of karate.

Grandmaster Mongcal always made a point to tell his students that they may cherish his works. He encouraged them to a continuing research and development of the art of Arnis. He had taught his students good and had inculcated in their minds that the art is used only to defend one's life.

Although tear's roll down on Grandmaster Mongcal's cheeks when he remembers the past, he knows he has done his best in Arnis and has contributed to the development of the art, for he knows how much dedication and will he had for the art. This is how Grand Master Mongcal would like to be remembered by his students and the rest of the eskrimadors.

The following is an interview with Grandmaster Arnulfo Mongcal (denoted as Grandmaster in the interview) by Rino Balinado (denoted by RB in the interview). Grandmaster Mongcal is 75 years old at the time of this interview. His wife to make his answers clearer to the interviewer, because of his condition, accompanied him. In 1995, Grandmaster Mongcal suffered a stroke. It was then the time that ended the master from playing Arnis because he was partly paralyzed. He can still walk and can manage to

converse. As Grandmaster Mongcal remembered his past experiences during the interview, he would shed tears because he knows how much he would still like to play Arnis.

RB: *Grandmaster, at what age did you start learning Arnis and how about your training?*

GM: I have started learning the art at the age of 12. Prior to my Arnis, I was into wrestling. My father was a professional wrestler. At an early age, I learned to wrestle through the teachings of my father.

I had my first lessons of Arnis from my uncle, Leonardo Lanquin, the younger brother of my mother. I had lived with my uncle in Cebu. He taught me the basics and the “Largo Mano” style, an old style of Arnis. I was with my uncle’s supervision for four years as I stayed with them.

Grandmaster Bacon was then my second teacher when I met him at the club of Balintawak. Under his teachings, I have learned the short cut method and the “Punta y Daga”.



Grandmaster Mongcal observing the sparring of two students.

RB: *Do you have any idea about the history of Arnis as one of the Filipino Martial Arts?*

GM: Arnis first started from Filipino fighters who fought for our country against the invaders. An example was our own Lapu-Lapu who fought the Spaniards and the rest of the invaders who tried to conquer our land. I guess, because of this, Filipino Martial Arts came into existence. It was then further developed. It was deadlier because more techniques have sprung from the Great Grandmasters

passed from generation to generation.

RB: *As an eskrimador, what can you say about Arnis?*

GM: Well, Arnis is a martial art that has a weapon, which is the stick, or the Olise; bunal is used as an extension of one’s hand. This is a close range fight and almost all of the parts of the body are used which include the head, arms, legs, elbows and even the fingers. The fingers are used as a blow. Arnis as a martial art is a way to discover new possibilities to make one’s body accessible to experience body behaviour, instinct and feeling the right way to develop these according to a given situation.

RB: *Arnis as an art that which uses sticks. How long are the sticks being used?*

GM: It really depends, some uses shorter and other longer. My sticks range from 26 to 28 inches. The stick is used as an extension to one’s hand.

RB: *In real fights, do you have to use sticks?*

GM: No, as I have mentioned, the sticks are the extensions of one’s hand. In fact, without sticks, it is deadlier because you can grab, push, punch or even kill a person. As an

example, when an opponent makes a punch, a cross, it is just like number one in the Arnis basics. So it is easy to block and counter and do the combat judo. With opponent's front kick, it is just like the number five in the basics. Just do a back stance or side step and simply then is what you have to do. All the bare hand fight techniques came from Arnis.

RB: *You have mentioned earlier that you had two teachers. Which of them do you think is better?*

GM: It is not that my uncle's teachings were the old style that I consider them obsolete but I do believe that Grandmaster Bacon's styles were better and more effective. There is actually no comparison to the two of them. My uncle was older so he had learned the old style. Grandmaster Bacon's styles were improved from the classic techniques.

RB: *Can you say that Grandmaster Bacon's and your styles are best?*

GM: I don't think there is such a thing as best but I do believe that our techniques are effective. Style can depend on the eskrimadors skills and knowledge on the art. One can develop his own style and even name it. There is always a continuing development on the art.

Unlike other martial arts where the moment you reach the highest level, you can now say that you have learned the techniques, in Arnis there is no end to its improvement of new concepts. So, I think Arnis is best.



Grandmaster Mongcal teaching on a seminar with the Philippine military.

RB: *How known is Arnis in the Philippines?*

GM: I think 60 to 70% of the population does not know that such art exists. It is sad to note that a Filipino Martial Art is not as much appreciated by the Filipinos compared to Karate, Aikido, etc. This is because the art lacks support from the government. The government should consider this Filipino origin art.

RB: *How do you compare Arnis to Taekwondo or Karate?*

GM: In Arnis, having a lot of power is not so important because when you fight with bigger persons, one doesn't have to be equally strong. Just go with the force and let the power of your opponent hurt him.

RB: *Have you had experienced a fight with other styles like Karate?*

GM: Yes, I had one but I forgot my opponent's name. It was a match held in Cebu. My opponent attempted to kick me with a front kick but with my side step, I was able to block his kick and caught his ankle. I made a twist on his leg and which ended with my opponent landing on his back. Not that I underestimate Karate or other art that involves

high kicks but I do believe that Arnis is better. I do believe that if you can block a stick, how much more with the leg.

RB: *Any other actual fights?*

GM: One was in Cebu. I was attacked with 18 persons who were co-employees of mine. I was able to escape from such surprise as I jumped to the sea. For two days I had vigorous training. On the third day, I went back to them 3 by 3 on the 12 persons. The six went away and escaped. With use of my bare hands, I made direct hit on the face, neck and used my elbows, too.

Then, another was when I was with Phil. Packing Corp. This was when 28 persons came to me because they were envious of my special treatment from my bosses. I had used my belt to block and then I got firewood, which I used to hit them. Every strike, I made a counter strike with my elbow. Then I remember they were “chickens”. The commotion stopped as the barangay was present.

Finally, I had a fight with the eskrimador from Bukidnon. We had a neighbor back of Bugo and he brought a friend who was an eskrimador. This eskrimador tried to brag about his skills and challenged me with a fight. The eskrimador used two sticks, first makes the Sinawali, then he attacked. I disarmed one of his sticks. While I blocked the other stick, I twisted his hand and he fell down then I did a combat judo. Well, after that we just found him under our dining table. He then left together with our neighbor.

RB: *Do you believe in amulets?*

GM: No, but I know they do exist. I had only my faith in God and it is deep enough to make me strong.

RB: *Do you use disarming in fighting?*

GM: No, because when use the techniques of Grandmaster Bacon, it is just like disarming. Once the opponent can no longer move it is then considered like disarming. This is the short cut style of Grandmaster Bacon. But I have emphasized disarming to my student to have a great advantage in fighting.

RB: *What advice did you implant to your student's mind?*

GM: The only way to learn and to be a good eskrimador is to love the art of Arnis. With such dedication, one can train hard physically and mentally. Arnis can only be used to defend one's self.

One must not underestimate other martial arts because he can learn from them rather than compete with the artist. Arnis is a continuing development and one should have profound knowledge in the art acquired through his experiences.



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55743 Fischbach
www.necopa.com

Guro Grande George Brewster

(1924 – 2006)
Brewster Arnis

Quote from Guro George Brewster - **The training must go on!**

Quote from Guro Peter Freedman - **And so it will!**



Guro Grande George Brewster grew up on Hammond Street in Boston Massachusetts where he attended and graduated Sherwin Elementary School and English High School.

He served in the United States Army in 1943 (World War Two) he participated in four major campaigns, Normandy, Northern France, Rhineland, and Central Europe. He also was part of the unit that helped to blow up the gas tanks at the Battle of the Bulge so the German panzer tanks could not

refuel. He helped to shut down the German concentration camps. He helped to build bridges to help Patton's tanks cross over.

Guro George Brewster started Martial arts in early 1950. He was a practitioner of Judo and Karate. He started out with Okinawan Goju Ryu Karate with Geo Gonis and then Goju Kai Karate where he achieved the rank of Master. Guro George Brewster was introduced Arnis in 1975 by Amante P. Marinas who taught him Arnis Lanada. He also studied Arnis Lanada from Porferio S. Lanada founder of Arnis Demano Federation. Guro George Brewster founded the Boston Arnis Club.

Guro Brewster also started training with Guro Rey Galang of Bakbakan International from Lodi New Jersey. It was here that he added to his knowledge the art of Kali Ilustrisimo. Guro Brewster



also knew the great late Angel Cabales Serrada Escrima Master, who he spoke to over the phone.

Guro Brewster had J.C. Cabiero travel from California to teach Angel Cabales Serrada System, to his students. He also had Guro Felix Valencia visit to teach the Lameco Escrima system to his students. He has Peter Freedman Sensei / Guro his senior student who also teaches Ketsugo Jujutsu for close quarters empty hand as well.

Guro Grande George Brewster was laid to rest on March 30, 2006, with family and many friends in attendance.

If any body wants to train with the Boston Arnis Club, they can contact Guro Peter Freedman who will be carrying on Guro Grande George Brewster's Legacy of Arnis, which will now be called - Brewster Arnis. Every thing will be taught as Guro George Brewster had taught and passed his art to others.



Fred Lorman - Guro Grande George Brewster - Guro Peter Freedman - Ryan Birmingham



Guro Freedman - Guro Grande Brewster



Guro Grande Brewster - Guro Freedman
Master Felix Valencia



www.jujutsu.org

The website will be updated soon with facts and information on the Boston Arnis Club.

Boston Arnis Club
PO Box 171
Weare, New Hampshire 03281
(603) 529-3564
Email

Great Grandmaster Atty. Jose Villasin

(1923 - 1988)
Balintawak Arnis



The late Atty. Jose Villasin was born October 2, 1923. He was an excellent father, who taught all his children the art of Balintawak Arnis. Two of the children, Ver: aka "Boy Villasin" and John studied Balintawak Arnis seriously, continuing until they became instructors themselves. Atty. Jose Villasin represented one of the biggest Labor Group in Cebu City the Allied Labor Union also known as ALU. He was the first President of Balintawak International Self-Defense Club then a misnomer at that time when the Club was hardly even recognized outside Cebu City. But now, with the increasing popularity of Eskrima abroad, the name Balintawak has become a buzz word in the international Filipino Martial Arts community.

Atty. Villasin was one of the few articulate students of the legendary Balintawak inventor Grandmaster Venancio Anciong Bacon. He documented the salient moves of the diminutive Grandmaster and organized it into groupings. It was an attempt for the first time to systematize the genius and Art of Venancio Bacon as a tool to teach the Art efficiently and with a progression that is designed not only to produce proficient fighters but instructors as well.

Among the illustrious students of Atty. Jose Villasin were Grandmaster Johnny Chiuten, Sam Buot, Nilo Servila, Isidro Bardilas, Dom Lopez and Eddie de la Cruz. Atty. Jose Villasin died on November 5, 1988 at the age of 65. With the humility of his late Dad rubbing off on him, John Villasin insists that the ailing Nilo Servila is still the incumbent President following the line of succession laid down by his father. With the squabbling and bickering over succession prevalent in many Eskrima organizations nowadays the example set by John Villasin is indeed rare and worthy of emulation.



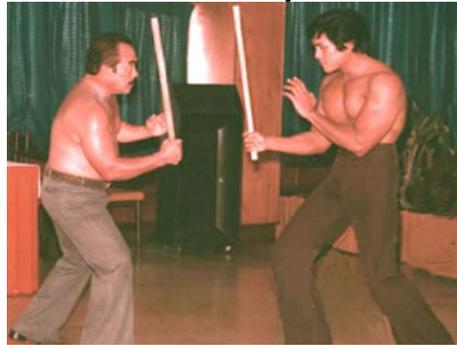
With student Sam Buot



With student Johny Chiuten



With student Bobby Taboada



With student Roland Dantes



www.balintawakinternational.com
www.vervillasinarnis.freeservers.com

Guro Mariano Bermodes

(1958 - 2006)

Serrada

By Wade Williams



I first met Mariano Bermodes in the year of 1984. I had just transferred into the retail store that he was working in. I had been training in Goju Ryu for almost 3 years at the time. I had noticed that Mariano carried himself with confidence, humbleness and kindness. He was a very nice man. I had asked him if he trained in any martial arts at all and his answer to me was an astounding "NO". I said okay, I just thought I would ask. A

week or two had passed and he came back to me and asked me why I had asked him about training. I told him the reason and he smiled at me and said that he trained under Grandmaster Angel Cabales. He had received an advanced instructors' certificate. I asked if he had any students that he was currently training. He told me he did. I then asked if I could become a student under him.

He did not answer right away due to the stories that were being told about myself and the violence I was involved in and the trouble that I might bring to him if he decided to hang around with me. In spite of the rumors and stories that were being told to anyone that would listen, he agreed to teach me serrada. Our first lesson was one I will never forget.



He sat me down and drilled me. He said, "When I tell you to do something, don't ask why or the class will end for good." Do what he asked without question and the training would go fine. If I did not want to do a drill or anything that he asked me the class would end for good. He spent about an hour telling me how the training was going to go. If I had any reservations, then just leave now and class will never start.

With everything that he told me, I was not sure if I even wanted to learn. But there was just something that Mariano possessed that had me saying to him "no problem I wanted to learn. We spent about 3 hours getting started. My first class was so

much fun. He made his escrima come to life.

He truly expressed his art in a very special way. I was not a brand new student that was awestruck with his abilities. He was truly a gifted escrimador and teacher. His other students were also very good at the level they were at, during their training. This definitely showed me he knew what he was doing. He had introduced me to many Serradians during our training days. The days I trained with Guro Bermodes were some of the best and funniest days of all my training for the last 22 years.

He was the man who introduced me to Grandmaster Angel Cabales. Mariano had told me that our training had to end because he could not teach me anymore, that I needed to go to the Grandmaster to finish my training. Angel did take me as a student, which in time I received my advanced Instructors degree and afterwards my Masters degree under Grandmaster Cabales.

My first instructor and great friend was there when Grandmaster Cabales presented me with my master's degree. He was as happy for me, maybe more than anybody there for the accomplishment.



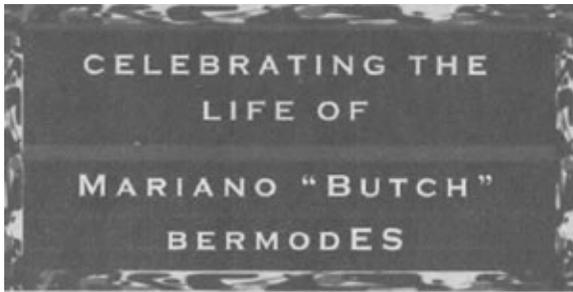
Mariano went on to train many people since taking me on. He has students stretching from Sacramento to Tracy; CA. Mariano is an instructor who preferred to be under the radar. He loved seeing his students advance and become very competent instructors in their own rights.

He was satisfied to see the art taught, the way it was taught to him. His style was quite unique and very effective. I am honored to say that Guro Mariano Bermodes was my first escrima instructor.

Guro Bermodes is appreciated by everybody that has spent time with him. Not only is my friend a great man, a great husband, and a great father, a great escrimador. He is a great human being that I have had the honor and privilege to call my friend and brother now for over 22 years.

My friend and instructor Mariano has a beautiful wife Febe and 4 wonderful children. When the time is right I will finish their training as their father has asked me to do.

Those of you that are out there that knew Mariano Bermodes; please keep him in your thoughts and prayers. There are good Escrimadors, even very good Escrimadors; Mariano is one of the great ones.



October 26,1958· October 19, 2006



Wednesday October 25th 2006
Ten O 'Clcok am
Cherokee Memorial Park
Stockton, CA.

MARIANO " B U T C H " BERMODES

October 26, 1958 - October 19, 2006

Mariano Baldo "Butch" Bermodes, 47 of Stockton, passed away on Thursday, October 19, 2006 in his home. Born on October 26, 1958 in Fresno, CA, he graduated from Edison High School in 1976. He was a grocery clerk for Safeway and a manager in the dairy industry for 21 years. Butch loved the outdoors, snow boarding, paint balling and camping. He was an advanced instructor of the Filipino martial art Escrima Serrada System and was a photographer for West Coast Youth Explosion Ministries. A member of the Community Church of God. Butch was a Lance Corporal in the Marines from 1977 to 1980.

He is survived by his wife of 18 years, Febe Bermodes of Stockton. Loving father of Mariano Bermodes, Jr., Douglas Bermodes, Brittany Bermodes and Cortney Bermodes, all of Stockton . Also survived by numerous brothers and sisters.

"Proud Godfather of Elai John Asio and Khryzel A. Boron."



ORDER OF SERVICE

Officiating Pastor: Wade Williams
Special Music: AnnaMaria Williams

Pallbearers: Domingo Bermodes
Thomas Bermodes
Wade Keenan Williams
Mimo Boron
Henry Boron
Nelson Cortez

Honorary Pallbearer: Douglas Bermodes

Escrimadors: Paul Williams	Ricky Cadiz
Julian Loza	Danilo Cadiz
Devin Bermodes	Adam Madrigal
Zuriel Smith	Christopher Cadiz

Senior Escrimador: Carlito Bonjoc, Salute



TRIBUTE

*I wanted to tell you how dlosely I've kept the memories
of you in my heart.
And all of the lifetimes that we had to share, live even
though we're apart
But don't cry for me, cause I'm finally free*

*To run with the angels, on streets made of gold
To listen to stories of saints new and old, to worship
out Maker
That's where I'll be when you finally find me*

*Now don't you be weary cause waiting for you
Are wonders that you've never known
Just hold on to Jesus, reach out for His hands
And one day they'll welcome you home
And that's when you'll be, finally free
Finally free*

*To run with the angels, on streets made of gold
To listen to stories of saints new and old, to worship
out Maker
That's where I'll be when you finally find me
I wish you were here, I wish you were here*

*And all of the demons that you treasure will soon
come together
And that's when your sorrow will find tomorrow
And you will rise again*

*To run with the angels, on streets made of gold
To listen to stories of saints new and old, to worship
out Maker
That's where I'll be when you finally find me*

*We'll run with the angels, on streets made of gold
We'll listen to stories of saints new and old
We'll to worship out Maker that's where we'll be
When you finally find me.
I wish you were here, I wish you were here
I wish you were here.*



Williams Home Of Escrima

1611 W. Durham Ferry Rd.
 Tracy, CA. 95304
 (209) 835-2546

Email
Website

Grand Tuhon Baltazar "Bo" Sayoc

(1934 - 2007)

Sayoc Kali

With sadness we announce the passing of Tatang Baltazar "Bo" Sayoc. He passed away on January 3, 2007 at his home in Cavite, Philippines.



Grand Tuhon Baltazar "Bo" Sayoc, was one of the pioneers of Filipino martial arts in the US, and lived in semi-retirement in Cavite, Philippines. The Sayoc system is a blade-oriented system, and is characterized by the deployment of multiple knives in an encounter, and the use of "templates" in their training system. The art of Sayoc Kali hails from Imus, Cavite and spans five generations.

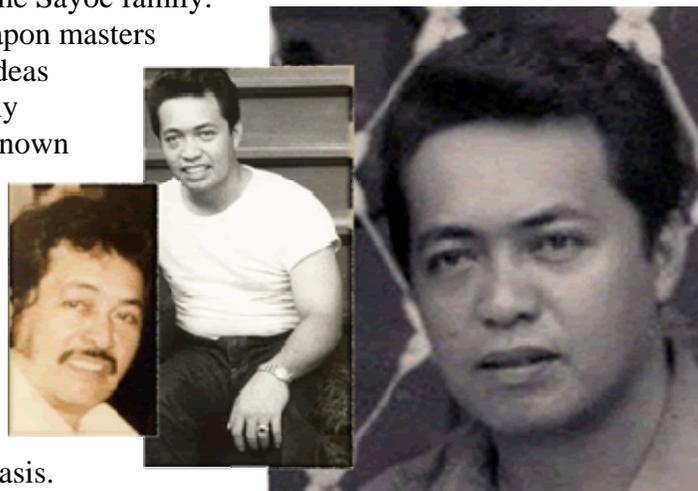
After his time in the Merchant Marines, Tatang Bo immigrated to the United States in 1962 and introduced his children to the Martial Arts at a very young age. By the time his eldest children were in their early teens they were already assisting in running his school in Queens, New York. This was the time of the largest migration of Filipino Martial Artists on the East Coast. They were all welcomed and

hosted by Tatang Bo Sayoc and the Sayoc family.

The then relatively unknown weapon masters would dine, train and exchange ideas about the direction of their equally obscure art. As those who have known him will all state, Tatang Bo was always open to all ideas and evolution of the arts.

In time, these men would become a veritable who's who in the Martial Arts. His children exposed to some of the very best weapon experts on the planet on a daily basis.

"That's was just the way it is" as Tatang Bo would often say.



By the early 80's Tatang Bo quietly moved his family to Southwest Florida and worked as a correctional officer until his retirement in the early nineties. He worked quietly; the inmates never knew he taught martial arts until they had seen a local TV crew cover his school years later. He would often tell his students of which techniques he found useful and what he felt was unusable in that environment. Everything he taught was based on whether or not it could be of applicable value. He did all this with very little need for personal acclaim or self - promotion. Although he never stated it out loud, one could tell that he valued the FMA so much that instead of keeping it a family art he would open his doors once again in such a small Southern community. One that collectively barely even knew where the Philippine islands were, let alone the words Kali, Arnis or Eskrima.

The Florida schools were literally small humble warehouses of concrete and sweat, and many students who came looking for a commercialized school or a traditional "eastern" martial art would eventually realize Tatang Bo's school was not for them.

If Tatang Bo didn't like what he saw the individual was kindly turned away or directed elsewhere. A student's first day was spent getting finger-printed, photographed for ID and evaluated. Then you were handed live machetes and sticks. The evaluation never ceased. Only those who could peel away the layers from Tatang Bo's teachings were allowed to hang around. He was developing Feeder- based students without ever stating so. In time, he knew that his sons would eventually take over the family art and would often say so. In the meantime, he would always take students to see the now established FMA luminaries if they were anywhere in the state of Florida. He wanted the Florida students to experience a small slice of what it was like during the old days. A sense of the history of the Filipino arts. Tatang Bo was always greeted by them as a brother.

"Where had he been?" "What have the Sayoc's been up to?"

Tatang Bo was doing what he had always done, stayed in the sidelines and allows others to shine. Promote everyone's events as much as he can. Hone his skills. Evolve his art. Get his students out there in the public doing demos, almost every weekend - up and down the Florida coastline, often in open tournaments when they wouldn't be allowed to participate unless they had on a traditional white gi.

Tatang Bo would often come in to class from an overnight shift still wearing his uniform. Or get ready to work right after the night classes. He would change into his workout attire and he was good to go. He would never miss a day, he was always in his school teaching the handful of students. The schools he had were always small in number, it always felt like you were a family just gathering around to train and talk. He often spoke about his family and their accomplishments in FMA. By the time a student met Tatang's sons it was if they'd known them all along. As quiet as he was about his own skills, he was in contrast very eager to let everyone know about his family's accomplishments. He was always placing the spotlight on those he felt were worthy of it.

By the early nineties, Tatang Bo had established his school and retired to Imus, Cavite in the Philippines. He visited the states a couple of more times, once more to record his Finger Touch curriculum. Several years later, in frailer health due to several strokes Tatang attended the annual Sayoc Sama Sama and witnessed how much his

family art's had grown. He was still in good humor, and perhaps it was because he was able to see that all the effort had been worth it. It was left unsaid but many knew it was probably the final time they would be in his presence. As always, Tatang Bo was more interested in what you had done than what he was going through.



"That's was just the way it is."



While the system used to maintain twelve weapon categories, today, however, under the direction of Christopher C. Sayoc, the system's focus is almost entirely on the use of knives and their related uses. The Kerambit may also be used. Sayoc Kali emphasizes the correct and effective use of the blade, including single knife, multiple knives, projectiles, and secondary support to firearms.

No doubt, such a focus has made this dynamic art one of the most thorough and well-structured knife-fighting systems in the world.

Sayoc Kali can also be taught as part of the general Sayoc Silak System (formerly the Sayoc Fighting System. Sayoc Silak is described as “the luster of the

Blade”. Silak translates as a "beam, luster or ray" in several Filipino dialects. Silak are the components that add polish to Sayoc blade work. Sayoc Silak includes the empty hand methods, the non-blade aspects, primitive (headaxe) and exotic weapons (whip) which further develop the skill sets of the Sayoc Kali student.

Sayoc Kali prides itself as a constantly evolving system. The Sayoc family was host to the largest wave of Filipino Martial Arts masters arriving at the east coast of the

United States during the 1970's. This gave them the brief opportunity to be influenced by styles such as Doce Pares, Pekiti Tirsia, and Dan Inosanto amongst numerous others. However, Sayoc Kali's evolution did not halt in the 1970's. The rich history of the Sayoc family, and their involvement in the security, law enforcement and military fields for the past thirty years has greatly altered their perspective and revolutionary approach to the blade. Dan Inosanto described Sayoc Kali as, "A highly evolved Filipino Martial Art".

Sayoc Tactical Group is Sayoc Kali's military and law enforcement division. Sayoc Combat Choreography is Sayoc Kali's entertainment group. They have trained actors, advised technical aspects of knife and weapon usage as well as choreographed fight scenes for films such as The Hunted and Confessions of a Dangerous Mind.

Sayoc Kali is headed by Chris Sayoc, Sr. Master Level Sayoc instructors, all with over twenty years experience respectively are Felix Cortes, Raymond Dionaldo, Rafael Kayanan, Ricardo Kayanan and Thomas Kier.

Sayoc Kali is the knife-based curriculum of Sayoc Kali - Silak. It is a family system, headed by Christopher Sayoc, Sr. The motto of the style is, "All Blade, All the Time".



Sayoc International Group, Inc.

www.sayoc.com

Sayoc Certified Schools

Sayoc Kali - Europe

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Location: England

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gurokrishna@sayoc.com

sayocfightingsystem.com

Integrated Martial Arts

Contact: Travis Downing

Location: Long Beach, CA.

(562) 492-6951

www.intmartialarts.com

Denver Academy of Martial Arts

Denver, CO.

Contact: Heather Mondee

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RiSu Martial Arts Academy

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Location: Columbia, MD.

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Asian Fighting Arts

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www.asianfightingarts.com

Butohan

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Contact: Sean Brandt

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Active Blade Systems

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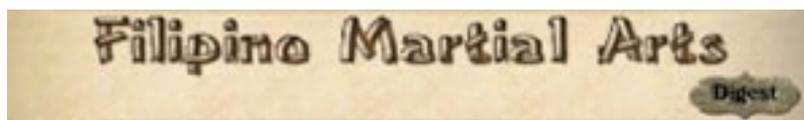
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