

Filipino Martial Arts

Digest

Master Cristino Vasquez
Cousin of Grndmaster Remy Presas

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Guro Ariel B. Ramos
Traditional to the Scientific Approach



The Smoking Stick
Master Rodel B. Dagooc



Arnis in the Middle East
Master Godofredo Fajardo

Publisher
Steven K. Dowd

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From the Publishers Desk

Kumusta

Greetings and I truly hope that 2005 will be a most prosperous year for each style of the Filipino Martial Arts.

The four instructors of Modern Arnis in this issue learned from Grandmaster Remy Presas in the Philippines. Each promotes Modern Arnis in his own way and has gone on his own path in promoting the art. These masters are well known in the Philippines and each is a specialist in some aspect of the art, however each teaches Modern Arnis as the late Professor Remy Presas taught them, and carries the torch as so many others are doing for the art throughout the world.

Just a note that the nominations for Man, Woman and School of the year will open up on January 1st 2005. Who will it be for 2005? It is up to you the readers.

Salamat Po



Official Website of Professor Remy Amador Presas Modern Arnis
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Run and Maintained
By the Family of Professor Remy Amador Presas

Master Cristino Vasquez



A cousin of Grandmasters Remy and Ernesto Presas, Cristino Vasquez commenced his training at the age of 13 years old from the younger brother of Remy Presas. When he reached the age to where he could attend high school, Grandmaster Remy Presas sent him to Manila to gain more knowledge in Arnis de Mano. Once arriving in Manila, Cristino found that arnis was becoming a lost art and the popular martial art of the 60's was Karate. So Cristino took up the arts of Karate and Judo.

When this was brought to Grandmaster Remy Presas attention he commenced to offer Arnis de Mano instruction in the schools, trying to reestablish and bring back the interest of the art. Grandmaster Remy Presas believed that all persons should learn arnis

for it is the martial art of the Philippines, which has been known throughout Philippines history whether it was called kali, Eskrima or just Arnis in its physical fitness, dance (sayaw), sporting aspect or in its defense of the people and the country.

Cristino turning back to his roots and once again training in Arnis came to the conclusion that this martial art was the best in his belief. For once he grew old he thought and believed that he could continue to adapt in executing the techniques with the cane.

In 1981 Grandmaster Remy Presas asked Master Cristino Vasquez with a group of Modern Arnis practitioners to accompany him for he had been invited to Santa Rosa, California to participate in an International Martial Arts Exhibition. There were five groups that demonstrated the Filipino martial arts including Grandmaster Filemon Canate of San Miguel Eskrima. Once the exhibition was completed the group was invited to Washington State by Jackson Brocka (a Filipino Arnis practitioner) to also demonstrate and explain the theory of the style of Modern Arnis. After completing several other demonstrations in the United States the group returned to the Philippines. In that same year and in the Philippines Master Cristino Vasquez applied to various security agencies in the Philippines so to be able to teach Arnis as a apprehension, controlling and self defense for personnel that were in need to be able to do their jobs in the highest professional manner.



In 1987 Grandmaster Ernesto Presas contact Master Vasquez and invited him to accompany him to Australia to demonstrate Arnis. While touring Australia Grandmaster Presas and Master Vasquez were asked to train the Australian Blue Mountain Police. It was not until 1989 that Master Vasquez was able once again to see his homeland of the Philippines.

Master Cristino Vasquez in reflecting on his knowledge of Modern Arnis expresses that even though each part of the art is important, he feels personally he excels in the classical arnis, such as Espada y Daga, Figure 8, Palis-Palis (go by the force techniques), double bastons, and Tapi-Tapi. Master Vasquez has a natural capability in Espada y Daga with the baston in one hand and the daga in the other. His movements have a poetic flow and rhythm making it seem as though he is creatively dancing while defending and counter attacking. In addition to mastering the techniques mentioned

above, he has also made his own contribution to the art by inventing a unique style of pressure locking of fingers and hands, which he calls “Ipit-Pilipit”. Ipit-Pilipit is a product of years of experience in Arnis and the careful study of hand and arm movements, pressure points and locking techniques.

Even though Master Cristino Vasquez is a cousin of the late Grandmaster Remy Presas and Grandmaster Ernesto Presas, he has taken what he has learned and combined it into a formidable art of Arnis.



Master Vasquez on guard against opponent.



Opponent steps in and executes a strike to Master Vasquez head. Master Vasquez shifts the body in low and to the left of opponent and executes a thrust with the daga to the opponent's abdomen.



Shifting the body in the opposite direction, Master Vasquez executes with the cane a strike to the opponent's right side.

Master Cristino Vasquez is a Lakan – 9 of Modern Arnis and is Chairman of the Modern Arnis Remy R. Presas International Organization of the Philippines, (MARRPIO). He also currently the Vice Chairman of the Promotional Board of the International Modern Arnis Federation of the Philippines (IMAFP).

Master Godofredo Fajardo

At the age of 5 years old, Godofredo started his training with his grandfather Liberato “Papa-Atoy” Fajardo. His grandfather known throughout the province as a healer took his grandson and commenced him in his training as an Eskrimador. Learning the distance (Malayuan) technique of Palo Palo, this was handed down since before the Spanish occupied the Philippines. This was derived using the Latigo a whipping instrument that is the tail of the page (stingray); this believed to be used against the aswang (a mythological creature that sucks blood and eats flesh). This ancient story of the sigurjor, which was known for mangkukulan (witch craft) and barang barang.

As the years passed Godofredo entered E. Rodriguz Vocational High School, where he meet and started training with an arnis instructor by the name of (Guro Willie Annang) As he watched (Guro Annang) he realized the similarity to the style he had learned from his grandfather, and asked what style of arnis this was? He was told that this



style was Modern Arnis; he joined the high school club, which was called Modern Arnis Center of the Philippines. He also found out after studying with (Guro Annang) that the Guro was one of the first top students of Grandmaster Remy Presas.

A sport minded Godofredo tried his hand at swimming and track & field and although excelling in each sport he joined, he was constantly drawn back to arnis. Continuously training and gaining knowledge of arnis, he was noticed and was chosen with his immediate group to be the cultural side of Modern Arnis, to demonstrate and promulgate the art. In so (doing) he and his group traveled to the Island of Batanes, Cebu, and the hotels throughout Manila demonstrating the art.

To further expose the art of modern arnis he and his group trained so to hone their skills to be combative, so to be able to compete. Now at this time when competing only headgear was used, and nothing else was protected and many times blood would be drawn if ones defensive techniques were lacking. Due to this fact becoming known it was no surprise that the art of Arnis was slowly dying due to the dangers of competing which were great and it was likely that one would come out bloody and scarred from the sporting competition. This was during Ferdinand Marcos was in power as President of the Philippines.

When the Marcos regime ended a new organization came into being known as Arnis Philippines, which would try and reorganize and promote the art of arnis to bring it to the public to demonstrate its physical fitness for health, its combative-sporting features and its historical value, which was handed down through the history of the Philippines.

In 1986 the Arnis Philippines Organization put together a competition (tournament) at the University of Sto. Tomas, this would be the first tournament of Arnis Sports, under the supervision of Arnis Philippines. It was in this the first tournament of Arnis Philippines that Master Godofredo Fajardo became a Champion.

1990 it was Master Fajardo and Master Rodel Dagooc who were chosen to be the first Filipino's sent to Brunei, Darussalam as official delegates to introduce Arnis at the South East Asian Games.

In (2001) Master Fajardo was sent to Saudi Arabia to further promote the art of arnis. Upon arriving in Saudi Arabia the people questioned this style of fighting. However once the basic philosophies and theories of Arnis were explained they were amazed at the grace and speed that could be obtained in the techniques executed. Now it must be noted that in the history of the Arabian world fighting with the sword was common. And with the art of Arnis the baston, which is an extension of the hand and with the theory that the baston techniques can be adapted to a sword or dagger, arnis was accepted easily. So many joined to further gain the knowledge and benefits of the Filipino art of arnis. In the city of (RIYADH) soldiers also joined in learning the art seeing its beneficial value in combat. Master Fajardo has continuously spread the art of Arnis up to the present throughout the Middle East by teaching Jordanians, Syrians, Palestine, and Lebanese.

Returning to Manila, after a few years to continue in bettering his skills and teach others in the Philippines, Master Fajardo has been recalled to the Middle East to teach the armed forces, riot squads, and also to introduce and promote the art of Arnis to the Minister of Sports. Guro Roland Dantes, which has the position as Chairman of International Affairs of Arnis Philippines, International Arnis Federation, under the Philippines Olympic Committee and also the President of the International Modern Arnis

Federation, has appointed Master Godofredo Fajardo as a Commissioner of the Arnis to the Middle East.

Master Fajardo has returned to the Middle East to teach four areas of Arnis, which will be cultural, practical, sports arnis, and combative. Returning to the Middle East Master Fajardo now teaches, in one of the well-known Martial arts schools in Riyadh Batha KSA named The Power House. He has united and organized some Filipino martial artists and Arnis groups from different styles.



Opponent strikes with a bolo to the left shoulder. Guro Fajardo executes an upper inside block with the stick, catching the flat part of the opponents' blade and at the same time with the free hand blocks the opponents arm.



Shifting the body in towards the opponent, the free hand grabs and traps the opponents' sword arm. Then with the cane execute a downward strike with the butt of the cane to the back of the opponents' head.

Note: When Master Wille Annang passed away, Master Fajardo, organized the Filipino Fighting Art's International (FFAI) and is the Founder and President, of the first International branch based in USA under Master Jay De Leon.

Master Rodel B. Dagooc



Commencing his training at the age of 14 years old his uncle Pinay in Ilo Ilo and with a constant passion has mastered his techniques and continues to excel at the age of 54. Lakan Walo (8th Degree Black Belt), Senior Master, International Chief Instructor, and in the 1997 Hall of Fame as Master Instructor of the Year and 2003 Parangal ng Bayan Award for sports.

Starting his training with Grandmaster Remy Presas in 1969, he has traveled to Mexico, Australia, and the United States, demonstrating the art of Arnis de Mano. Known in the United States as the 'Smoking Stick' and in Australia as the

'Small Hand Grenade', Guro Rodel Dagooc is small in stature, but when demonstrating the art of Modern Arnis do not let his size fool you. He explodes into action and is dynamic in his movements. Moving with ease, as his opponent executes an attack, Guro Dagooc explodes with movements that are graceful and in a rapid succession, which makes his opponents stop in amazement and wonder why they ever thought about even trying to take on this Arnisador.

In discussing his favorite techniques his response is that any and all techniques are of a benefit in the art of Arnis de Mano, however the advanced level's to him are the most important in confrontations against an opponent. In this he executes the classic Arnis for he believes it to be very applicable and realistic.

Guro Dagooc explains that there is three distances, which are: long range (Malayuan), in between (Malapitan), and close range (Bikitan). When he enters into a confrontation due to his size and experience he assumes the in between range. This makes it easy for him to adjust to the opponent's movements in moving to close range or to long range.

One of the techniques that he believes are essential in his arsenal of Arnis is the figure 8 style of striking in which the baston moves in a figure 8 pattern. This is characterized by the upward movement of the baston diagonally across the body, then downward to the left side and upward again, still diagonally across the body, and downward on the right side. This being a repeated motion accompanied by the twisting of the body to the left or right, depending in which direction the opponent's strike comes from. By being in the in between range, Guro Dagooc can move into close range using the target areas from the opponents hip to the head, or he moves out to long range using from the knees up to the head for the target areas. Guro Dagooc also points out another distinguishing feature in using the figure 8 style of striking is the twisting of the waist, which in the upward diagonal movement to the left, the palm of the hand holding the baston us facing upward, while in the upward diagonal movement to the right the palm faces downward and towards the opponent.

Another technique he feels is of value is Abaniko, which there are two types Abaniko Corto (short) and the Abaniko Largo (long). Both are a style of striking in which the baston moves in a fan-like fashion, being characterized by the twisting of the wrist



from left to right and vice versa. The Abaniko Corto being a side-to-side movement, and the Abaniko Largo in a forward and backward movement of the body facing halfway to the side. In this the Abaniko Largo the hand serves as a fulcrum, while the movement is accompanied by the twisting of the wrist. It must be remembered that in using either it is a continuous movement. But as Guro Dagooc has stated before all techniques in arnis are important and should be practiced until the movements are precise, smooth, rhythmic, and fluid mastering each



as one gains their knowledge. To be a complete and knowledgeable Arnisador, Guro Dagooc believes that one should know single baston, double baston, sali daga (sword and daga), dulo dulo, mano mano, and Dumog.

Living in Bantangas, Philippines Guro Rodel Dagooc has a small wood shop in which he also manufactures the canes his students use. Finding the wood personally to ensure the best in quality. He can be reached at 108-B Balayong, Bauan, Batangas, Philippines or emailed at [\[Click Here\]](#).

Guro Ariel B. Ramos



In the early 90's Guro Ramos was working as a Trade Union Organizer in the Philippines found that he needed the skills of self-defense. Even though he had studied the basic principles of Arnis in his first year of high school, he found that with his position in the Trade Union in doing his job, he found resistance and some very hostile.

At 20 years of age he studied Japanese karate, but in a personal sense found that it did not satisfy his inner-self. Luckily his instructor of karate was also an instructor in the Filipino martial arts. When Ariel experienced some of the movements and techniques of Arnis realized that he found a satisfying inner peace and a sense of coming to know his true heritage and culture of his country and of its spirit of a warrior within ones self.

As he trained and gained knowledge he found such a fascination with arnis that with his skill's developing he progressed and worked up to become an skilled Arnisador. Attaining the status of an instructor and with the knowledge of the historical and culture side of Arnis, he felt he wanted to contribute to the art and to others and pass this knowledge on, so others would know that arnis played a role in their country 's history up through the ages.

Continuing his schooling and becoming a physical education teacher he found this to be his way of passing on his knowledge of Arnis, plus the truth, logic, ethic's, beauty and metaphysic's of the art, so students would fully understand what they were learning. Guro Ramos has his instructors to thank, which lead him on his path for his future. They gave him the knowledge and through this inspired him to become a teacher to promote and promulgate his true passion, which is Arnis. They were Guro Joel Anajao, Guro Samuel Anlay, Guro Mark Santos and Master Cris Vasquez.

In his personal skills in Modern Arnis he excels and demonstrates with a natural mystic the Palis technique, which is 'going with the flow'. Using two canes his movements flow and are orchestrated to blend with his opponents movements, becoming one with the opponent and domination the opponent with ease.

Teaching Arnis as a physical education subject, when getting students, which are starting, he commences the training with the history and culture of the art, as it is part of the Filipino heritage. Then instilling importance of the foundation along with the basic principles and concepts of the art. Guro Ramos points out that to gain knowledge and to

make the movements and techniques of arnis as one within ones self, training must be on a regular basis. In this one will find that arnis becomes a part of them and is a natural part of the persons character, not just in coming upon defensive situations, demonstrations, and competitions, but in everyday life.

Commencing with the traditional and basic aspects of the art, the student, as time and training continues, moves into the scientific aspects of the art. Approaching arnis as in a level that opens the door to unlimited aspects of the art and an understanding of ones inner self being fully developed. But one should never forget the traditional and the basic's for that is where the art is generated. For in approaching the scientific aspects the person has taken the traditional workings of arnis and has brought the art to a personal level, refining the art and updating the art to today's demands and changed situations.



Guro Ramos faces his opponent.



The opponent executes a strike to Guro Ramos head. ducking below the strike, Guro Ramos executes a strike to the opponents cane hand.

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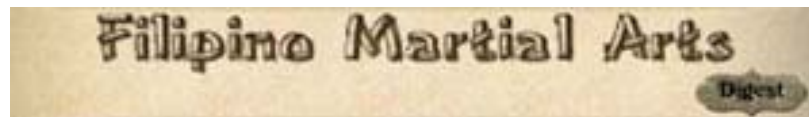
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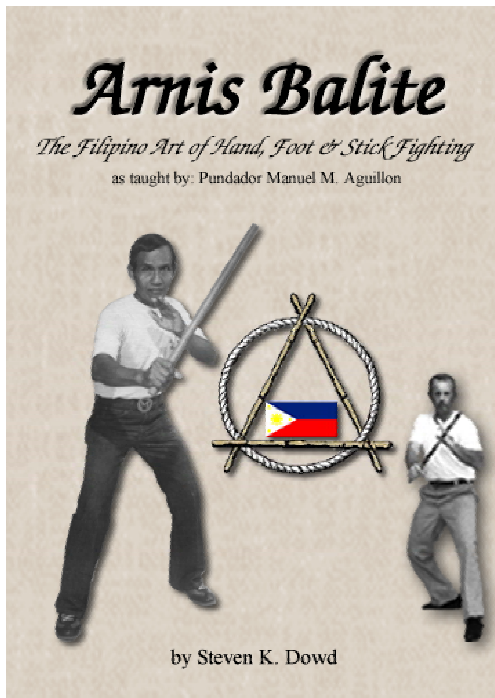
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