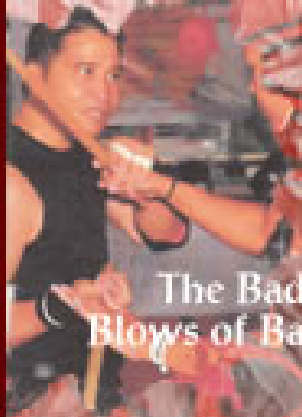


Filipino Martial Arts

Digest

Vol 4 No 3
2007



The Bad-Ass
Blows of Balintawak

Master Roger Agbulos
ASTIG Lameco



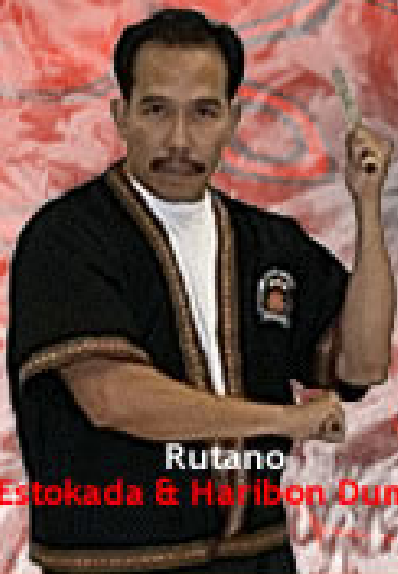
Master Christopher Ricketts



"Downward" from Momoy Canete's
San Miguel Eskrima Form

Up Close and Personal
Grandmaster Ciriaco "Cacoy" Canete

Sadiq Kali Silat



Rutano
Estokada & Haribon Dumog



Maestro Ed Farris



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

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.

The authors and publisher of this digest are not responsible for any injury, which may result from following the instructions contained in the digest. Before embarking on any of the physical activities described in the digest, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

From the Publishers Desk

Kumusta

This issue of the FMA Digest is packed with excellent articles. Learn about Grandmaster Dan Rutano of the International Rutano Estokada and Haribon Dumog Federation. Also Bob Silver Tabimina of Balintawak who the FMA Digest has met and is really a man of professionalism.

Stephen Lamade brings to light more about San Miguel Eskrima. Also an article about Maestro Ed Farris, who has had past and experiences that few have and that everyone should know about. Celestino “Tinni” Macachor brings us up close and personal with Grandmaster Ciriaco “Cacoy” Canete.

Master Christopher Ricketts a man on a mission, this is a practitioner that his biggest goal is to teach, and is known as an excellent instructor. Master Roger Agbulos is a man that if he is having a seminar near you, you most definitely do not want to miss it. Learn about the Sadiq Warrior Arts through Punong Maestro Darrell Sarjeant.

Mandirigma.org has a very informative editorial which is a two part article, so you will have to get the next issue for the completion of the article. Grandmaster Ben Lema’s Birthday was celebrated recently and Master Jon Escudero was there and tells us a little about what happened at the event.

The FMA past and future events, is packed with what happened and what will be happening. If you missed the seminar shame on you, however you have a chance for more Filipino martial arts knowledge with future events.

Well time for me to close my mouth and let you get on with the issue. Enjoy!

Maraming Salamat Po

International Rutano Estokada and Haribon Dumog Federation



Grandmaster Dan Rutano was born in the city of Manila, Philippines on January 27, 1953. In 1961, at the age of eight years old, his father decided to move back to his home Province of Aklan in Panay Island. It was in a small village called Camaligan, where his journey in the Filipino arts began. He was exposed right away to the native wrestling and grappling art called Dumog.

His interest in the art grew more when he witnessed fights using stick, knives, bolos, spear, bow and arrow, darts, blowguns, etc. In 1969, his family moved back to Manila. There he continued his martial art journey, by joining various martial art clubs or by just exchanging techniques and ideas with friends. He became a member of

the prestigious Red Lightning Club under the guidance of the well respected, highly skilled Grandmaster Gonzalo "Lito" Vito. While in college he became a member of the Beta Sigma Fraternity, where martial art training is also emphasize to insure survival in fights against rival fraternities.



The group picture above was taken between, 1970 - 1971 in a martial art club in Quiapo, Manila, Philippines. Among those who are in the picture, are three men who founded their own system of Filipino martial art.

1. **Grandmaster Porfirio Lanada** - Founder of Arnis Lanada
2. **Grandmaster Matt Marinas** - Promoted Arnis Lanada in the U.S. later on Founded Pananandata Marinas
3. **Grandmaster Daniel Rutano** - Founder Rutano Estokada and Haribon Dumog

What is Estokada?

Estokada or Estocada is a Spanish word meaning "to thrust, stab, to lunge" or a "death blow". It is one of the names they used to refer to an indigenous martial art found in the Philippines. The names Arnis, Kali, and Eskrima are the more popular ones.

Areas Of Training

Single Sword / Single Stick - This area of training concentrates on the use of single sword during training. Various slashing, chopping, and cutting techniques are taught to the student, as well as various blocking, parrying, and deflections to counter an attack. The use of live blade during training resulted in a lot of injuries to the practitioner. To avoid this a stick was introduced to lessen



Grandmaster Rutano and Grandmaster Cacoy Canete



the severity of injuries. In the beginning, the techniques being taught is what applies to a sword fight. Later on, however, the stick evolve as a separate weapon with techniques and fighting strategies influenced by the characteristic of the weapon.

Understanding the difference between these two weapons will help a practitioner, from a self-defense standpoint to not only effectively wield any of these weapon, but also to counter them. The principles learned in this area of training is applicable to environmental weapons found in our surrounding.

Double Sword / Double Stick - In this area of training, the emphasis is on the development of skill in being able to used two equal length weapons in conjunction with each other, as well as independent of each other.

Spada Y Daga / Sword/Stick and Dagger -

This area of training focuses on the ability of the practitioners to wield two (2) unequal weapons. Understanding the different ranges of combat (i.e. long, medium, close) is critical to be able to employ the right kind of weapon at a particular range.

Solo / Doble Daga (Single / Double Dagger) -

Knife is the weapon of choice nowadays. Assault or muggings always involved the use of the said weapon. In order to effectively defend yourself against a knife attack, you must first know how to use the said weapon. In this area of training we teach our student various ways to use the blade, as well



Grandmaster Rutano
Punong Guro Edgar Sulite

as ways how to counter these attacks, such as: evasion, controlling, and disarming techniques.

Dos Manos - means two hands or two fists and is a term used to refer to the manipulation of various kinds of weapons. In this area of training, the use of a heavier and long weapon is taught. Weapons such as "kampilan" (a long heavy sword), "bangkaw / sibat" (spear / staff) are taught. Skills developed in this training is easily transferable to empty-hand fighting.

Panuntukan - literally translate to "fist fighting". In this area of training the use of various natural weapons of the human body is taught, such as: finger jabs to the eye, fist strike, palm strike, hammer fist, forearm smashes, elbow strikes, head butts, shoulder and hip smashes. Panuntukan is referred to as "dirty boxing".

Sikaran or Panadyakan - is the opposite of panuntukan, literally translated as "foot fighting". In this area of training, the use of various parts of the legs as a weapon is taught. Kicks in this art are employed in various ways and manner, and is usually directed to the low line area. The emphasis in this art is the incapacitation of the opponent's legs. At close quarter, the knees are employed effectively. The combination of "panuntukan" and "sikaran" gives you a very effective empty hand self-defense system.

Tanikalang Kamay / Kadena De Mano - Tanikalang Kamay or Kadena De Mano literally translated means "chain of hands". This term describes the constant and rapid motions of both hands. This art is the empty hand translation of all weapons techniques in close quarters. Every natural weapon in the human anatomy are employed in this range of fighting. The trapping and destruction of the opponent's limbs is the priority in this art. This is commonly called "defanging the snake". This is the art to use before going into the grappling range.

Dumog / Layug - are Visayan words that means grappling / wrestling. In this area of training various pressure points and leverage are taught to manipulate opponents much larger than you. Practitioners of dumog are able to choke, strangle, throw, sweep, and secure various locks with or without the use of a weapon. Common everyday items such as: clothing, handkerchief, belt, etc. are used to aid in the execution of techniques.



International Rutano Estokada Federation

The International Rutano Estokada Federation was formed for the purpose of promoting and preserving the "Warrior Arts" of the Philippines. According to historians, when the ten Bornean Datus came to the Central Philippine island of Panay, they established a "Bothoan" or a tribal school that teaches basic reading, writing, home economics for women, as well as their fighting arts. Training in these fighting arts includes the used of various weapons such as: swords, stick, daggers, blowgun, bow and arrow, darts, "buntot pagi" (tail of a stingray), spear, and the use of various farm implements. The empty hand system includes punching (panuntukan), kicking (sikaran), wrestling/grappling (dumog/layug), locking, choking, and bone breaking techniques. During this period the "warrior arts" of our forefathers was known as "kali",

"pagkalikali", "kaliradman", "kalirongan", and "didya". During the Spanish occupation in the 16th century, and as a result of their banning the practiced of the native arts, various names were used to refer to this fighting system. These names are "arnis", "arnis de mano", "eskrima", "estokada", "estoque", and "fraile". To ensure survival of this fighting system, the masters concealed the techniques in dances that they performed right at the very noses of the Spanish authorities.

This "warrior art" has survived the test of time. It still exist today as a testimony of its effectiveness, practicality, and the ability to adapt to new technology. This art has been tested and proven not in the ring where you are protected by rules, but in countless battles against other tribes within the Philippines, as well as invaders, such as the Spanish, English, Dutch, Americans, and Japanese. It was also proven in World War I and II, where the art was used by the ill equipped Filipino soldiers. Whatever they lacked in terms of weaponry was overcome by their fighting art. The U.S. military and law enforcement agencies recognize the effectiveness of the art. U.S. Army Rangers, Navy Seals, Marines, and civilian police defensive tactics are based on the Filipino martial arts.

The International Rutano Estokada and Haribon Dumog Federation invites you to join them as they share with you the knowledge, wisdom, and skills of their forefathers.



Grandmaster Rutano
Grandmaster Ben Largusa



Grandmaster Rutano
Grandmaster Richard Bustillo



www.rutanoestokada.com

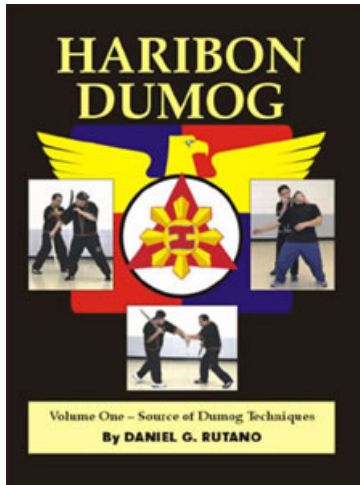
International Rutano Estokada Federation

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Haribon Dumog Book



In this book, the author shows that the art of Dumog (Filipino Wrestling/Grappling) can be found in every area of training within the Filipino martial art. These areas or "sub-systems" are, "single sword/stick", "double sword/stick", "spada y daga/sword and dagger", "single/double dagger", "bangkaw/sibat (spear/staff)", "kadena de mano/tanikalang kamay", "panuntukan/sikaran (fist-fighting/kicking)", "dos manos", etc. Included in these areas are principles and concepts in how to disarm and how to protect your weapon from being taken from you.

This volume shows the readers how knowledge and skills acquired from training in these various "sub-systems" and its corresponding principles and concepts, can be utilized in dumog. Even panuntukan/sikaran combinations, which on the outward appearance is not considered as grappling techniques, is shown as takedown (*panumba*) techniques.

The principles, concepts, and fighting strategies that you apply in weapons training are the same principles, concepts, and fighting strategies applied in dumog and/or empty hand fighting.

The Bad-Ass Blows of Balintawak

By: Ramil Gulle

Photography By: Jovel Lorenzo

The short old man was walking all alone last one night, looking like any old man you might meet on the road. He was barely five-feet tall. Besides this minor detail, nothing much is known about him. The story goes that he soon fell into an ambush, his attacker a known boxer in their town. As boxers are wont to do, the attacker's first move was a jab to the old man's face. The old man was lifted off his feet by the blow, falling a few feet by the blow, falling a few feet away from where he was struck.

But the boxer didn't want a boxing match. He pulled out a knife and tried to stab the old man while he was still on the ground reeling from the punch. As the attacker lunged for the kill, the old man was able to grab the knife-arm. What happened next about their actual fight is sketchy. The only certainty: The boxer ended up on the cold morgue slab, a coroner's report saying he had his ribs, spine, and shoulder broken. The coroner further suspected that some hard impact weapon was used on the boxer. Wrong conclusion. The old man had defended himself barehanded.

The old man consequently was jailed at the National Penitentiary in Muntinlupa even when his actions were purely for self-defense. The judge deemed it so because of



the old man's use of deadly force. The old man, the verdict read, should have exercised restraint considering he was a well-known martial artist. Old man was Venancio "Anciong" Bacon, founder of the little-known but extremely lethal Cebuano martial art, Balintawak. He was already in his late 60's when he went to prison.

The StreetFighter's Art

Balintawak Escrima was distilled in the mean streets of Cebu City, particularly in Balintawak Street, hence the name. Anciong Bacon is the widely acknowledged Grandmaster of Balintawak Escrima, introducing the style when he founded his school on Balintawak Street in 1951.

He didn't just create the style out of thin air. Balintawak, as taught by Bacon, was rooted in traditional Arnis/Escrima. Bacon was an expert in several Escrima styles and some sources also say he was skilled as well in boxing, Filipino grappling, or "Dumong," and jujitsu, which was also known to Filipinos at the time as "Combat Judo."

Before creating Balintawak, Bacon was a member of the Escrima club, Doce Pares, founded in 1932. The Doce Pares club survived the ravages of World War II but suffered from political divisions and bickering among the members. Bacon was among those who broke away to form his own school.

Two of Bacon's students, Teofilo Velez and lawyer Joe Villasin, also became the acknowledged masters of the discipline. And while both Velez and Villasin formed their own schools, both masters have remained loyal to their teacher Bacon. Their students often practiced with each other, often under the guidance of Anciong Bacon himself.

The evolution of Balintawak was shaped by the macho, aggressive culture of the time. Then, Escrima fighters were not averse to proving their skills in the traditional no-holds-barred, full-contact juego todo matches. Such full-contact matches did not have a point system. The losing fighter was either the one who gave up or the one who ended up on the ground, unconscious, or seriously injured after a full beating.

Some of the losers (supposedly) died, but no lawsuits were filed because of some pre-arranged gentlemen's agreement. This fighting culture tolerated fighters challenging each other to test one another's toughness and skill. The more a fighter's reputation grew, the more challengers who wanted to prove themselves would come his way.

Like other Filipino martial arts, Balintawak also evolved into a defense and counter-attack-oriented discipline to deal with armed attackers. This is what is unique about the Pinoy martial arts, Balintawak in particular, because it acknowledges that real-world fights involve actual weapons – either steel pipes, sticks, or knives – and that is what Filipino martial art practitioners learn to use and guard against.

The story above only added to the legend surrounding Bacon, who was already a legendary figure in his lifetime. It also increased the reputation of Balintawak as a tough, deadly Filipino martial art.



Fight Culture

In order to get an understanding of Balintawak, we decided to attend a few sessions of a Balintawak class. Fortunately, there was no need to go to Cebu because Bob Silver Tabimina, one of the top students of Anciong Bacon and one of the most respected Balintawak teachers around, holds classes in Manila.

Tabimina is one of the few Filipino martial arts teachers alive who has an actual fight record – a fight record that has made its way through the collected mythology of Filipino martial arts. Believe it or not, there are martial arts teachers out there who know the techniques but have never been in a fight, much less full-contact matches.

So when we finally met the man, we just had to ask: What kinds of injuries were sustained in these matches, and did anybody ever really die in a match?

“Well, some of the injuries were serious,” Tabimina, says. “Some fighters got knocked out, got bones broken. One time, a fighter’s eye supposedly popped out and dropped to the ground.”

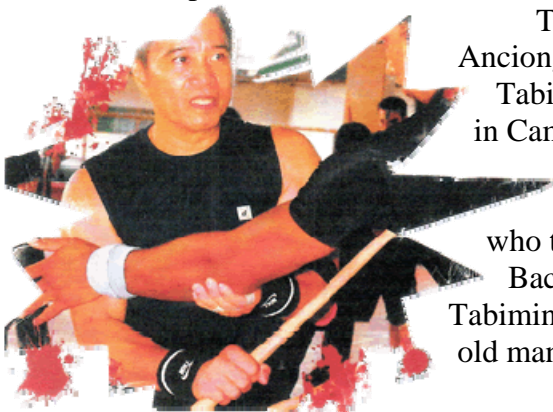
Whoa. So the scenes where Daryl Hannah’s character in Kill Bill-2 ended up losing both eyes in two separate fights – first with Master Pai Mei then with Uma Thurman’s character – might have some real basis. Let’s make it clear, though, that the eye-popping incident was only told to Tabimina by Anciong Bacon.

So the question remains... did anybody ever die?

“You know, not all stories about fighters getting killed are accurate,” the master says. “You have to remember that most of these so-called death matches were a matter of ego. Ego drove the challengers to pick a fight, and ego made those who were challenged agree. A lot of times, even though a losing fighter needed to go to the hospital for treatment, the fighter would refuse to go because of pride. Of course, among the fighters going around with untreated internal injuries, a few would die some weeks later from internal bleeding, etc.”

Tabimina said the fighting culture was very different during the 1950s until the 1970s, when a gentlemen’s agreement could free a winning fighter from legal and other obligations in the event that a losing fighter got seriously injured or even died as a result of a full-contact match.

“People became a lot smarter in the 1980s. For one thing, the fighters and their relatives had become more aware of the rights and of the legal questions involved in a full-contact fight. So eventually, nobody would agree to such full-contact matches.” Tabimina explains.



The ambush attack that ultimately landed Anciong Bacon in jail, however, is no myth. In fact, Tabimina learned Balintawak from Anciong Bacon in Camp Crame, where Bacon served part of his sentence and taught his fighting art to members of the Metrocom. It was Tabimina who took care of Bacon’s personal needs while Bacon served his sentence. In return, Bacon taught Tabimina the many modifications in Balintawak that the old man had created.

“Bacon had modified Balintawak, refining it more in his old age and while he was in prison,” attests Tabimina. “To be honest, I thought I was a formidable fighter before I met Bacon. I had

trained under his students Velez and Villasin, and I was already fighting in *juego todo* matches. But when Bacon and I sparred, he blew me away. I realized I still had so much to learn.”

Tabimina says he teaches Balintawak primarily for defense. According to him, to strike out or attack an opponent is already an instinctive reaction. It’s actually harder to teach defense because the human being is not born knowing the right defensive skills.

“The basic assumption in Balintawak is that you are fighting a superior opponent who might be armed,” explained Tabimina, “Since you assume that an opponent is superior, you won’t be starting the fight first. But then if the other person is a superior fighter, he’d be able to deflect and counter. You can never be 100 percent sure that the person you are attacking is a lesser fighter.”

That’s why Balintawak teaches defense first of all. If you can defend yourself from attack, you’ll have time to assess whether you should continue to fight or evade. And in Balintawak, survival is the most important thing. If the only way to survive is to evade, then evade.

Tabimina also believes that being a martial arts instructor isn’t something to brag about. Basically, you shouldn’t go around bragging that you’re some kind of martial arts master, especially if you’re getting on in years. “I don’t believe that if you’re a martial arts expert, even if you’re already middle-aged or older, you can still mix it up with the younger fighters. I don’t believe in 60-, 70-year-old masters defeating much younger fighters with ease. I mean; there are people who go around with uniforms with “Instructor” printed on the back. It’s not smart to attract younger fighters to challenge you if you’re, say 56 years old like me.”

He adds: “I’ll tell you honestly. I can sense, I can feel that my own reactions and responses have slowed down with age. *Iba pa rim talaga humaban, iba pa ring maglaro ang bata*. So it’s better to be humble and not act like some tough guy. I don’t even consider myself a fighter anymore. I’m an instructor, a teacher. Let the younger guys fight it out.”

Tabimina also warned against believing that one’s martial arts skills can make it easy to defeat multiple opponents, especially when they’re armed. He’s also wary of ambush attacks like that one that almost killed Bacon, but landed him in jail instead.

“*Sinasabi ko sa iyo, walang magaling pagdating sa maramihang kalaban. Walang magaling kapag talikuran ang tira sa iyo*. When you sense that you’ll be against superior numbers, evade. Just evade. It’s always better to avoid confrontation. Like I said, Balintawak prioritizes survival first. Do what you can to survive,” he says.

Close-Ranged Attack

The survival aspect of Balintawak training is the primary reason Tabimina spends a month with a new student in a process he calls “healing”. This process paves the way and gives the foundation for Balintawak’s defense-first approach. This “healing” is basically a transformation process, teaching the student to look straight into an opponent and sense his moves.



The student learns to look at the enemy without flinching, blinking, or turning the focus of one's vision to the enemy's fist, hand or weapon, even in the middle of a flurry of offensive strikes. "You have to look at the enemy straight on, dead center, and rely on peripheral vision to see the strikes," says Tabimina. "That way, no matter which direction the strike comes, you'll see it. The moment you blink or shift your focus onto your enemy's hands or weapon, you're done for. A single distraction or improper focus can make a life and death difference."

Balintawak also involves keeping in step with one's opponent and maintaining the Balintawak fighter's in-your-face fighting range. Tabimina teaches students to dominate and control the fight by keeping in close range, whether one is moving back or moving forward. A Balintawak sparring session looks like cha-cha from the outside, with fighters moving back and forward in a synchronized way. The fighter who breaks the rhythm, either by failing to do the proper footwork or failing to keep the right range, loses.

And the fact that most fighters are not comfortable in close range is probably one reason for Balintawak's fearsome reputation.

"It's very rare that a fighter can fight close range," says Tabimina. "The natural instinct is to move away from a threat. So many fighters will try to stay in the middle or longer range during a fight. They're simply uncomfortable being in such close range with an enemy so their natural instinct is to move back. Once such a fighter moves back, a Balintawak fighter will take advantage of it and move in. By moving in and controlling the range, the Balintawak fighter can unbalance an opponent, discomfort, and bring him down."

According to Tabimina, one of the phrases used by Bacon with his students is "*Simhuta ko, dong*," which is Cebuano for "Smell me, boy!" This simply means a Balintawak fighter relies on virtually pure sensory inputs and reactions. An enemy moves, and the good Balintawak fighter reacts quickly and effectively.



"This doesn't mean any reaction will do," Tabimina cautions. "The reaction must be a productive one. And it should be automatic. Zero-mind. An unproductive, improper or delayed reaction can be deadly. Since you are fighting close range, any extra, unnecessary movement, the closest gap or pause in your reaction will make a difference in the fight's outcome. An unproductive movement of the feet can leave you unbalanced, so the Balintawak fighter can use that against you. An unproductive movement of your arm can be used against you, too. In close-ranged fighting, more things can happen. Balintawak has only 12 basic strikes, but at close range, the combinations are almost infinite, and an opponent's reactionary gap can be his downfall."

As someone who's experienced Balintawak sparring – something that we undoubtedly did with much silliness while looking like the uncoordinated idiot we are – the "smell me" phrase has some added meaning. You can literally smell your opponent at such close range. Balintawak isn't just in your face. It's fighting at smelling distance. But you can't think, "Hey, am I smelling Hugo Boos?" or "That's my mom's cologne!" because what happens next is lights out for you, boy.

Speaking of mothers, Tabimina wondered aloud during one class why fighters, even the best fighters, scream “Mama!” when they get hit really bad, or when they’re about to die. “Really, they do,” Tabimina says with a kind of child-like wonder. “I’ve seen it happen. Maybe it’s because that’s where we were practically raised, at our mother’s breast. So when we feel mortal danger, or we’re dying, that’s where we go back. To dear Mama.

We don’t even want to know where he saw or heard things like that happen.

Contributed By: Gabe Rafael of Upakan Bara-Bara Martial Arts Academy

Re-published with permission from: Ramil Gulle and Jovel Lorenzo

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“Downward” from Momoy Canete’s San Miguel Eskrima Form

By Stephen Lamade

San Miguel Eskrima is a classical espada y daga system founded by Filemon (“Momoy”) Canete. It utilizes a stick that is somewhat longer (about 31” to 33”) and heavier than most for training (as a surrogate for a sword) and a long daga that is suitable for thrusting and cutting. Students are taught a rather long form known as the “San Miguel Form” that becomes one of the foundations of their training: I like to joke with students that they will never have to practice basics again if they just do the form once a day – because all of the basics are contained within a form that contains several hundred strokes and that takes about eight minutes to perform at a moderate speed. My teacher, Tom Bisio, has stated that Momoy, who was a talented musician, could often be seen standing apart during practice as he clapped out beats and rhythms with his hands. These beats and rhythms probably represented striking and footwork patterns that were to become the basis for new variations of drills and forms, and it should be noted that the version of the San Miguel Form that I teach is but one version of at least a dozen variations that Momoy taught to students over the years.

The San Miguel Form contains within it several subsets with such names as “Balla-Balla,” “Semi,” “Retreat,” “Advance,” “Emergency,” and “Bridging” etc. The version of the San Miguel Form that I teach also contains a subset called “Katapusan,” (Ending) – but several more subsets were later added to the form! It presents students with information in a systematic and progressive manner and provides them with answers to the “what if?” questions that often arise as they learn earlier subsets and practice applications for the movements. While the first half of the San Miguel Form contains

Downward begins with a step backwards and a forehand, diagonal, downward strike with the stick. The strike is initiated by the right heel turning out as the foot pivots on the toes.



1. Starting position for Downward; left foot forward. The hips, waist, and shoulders are turned to the left.

footwork that is often static and somewhat linear, the second half contains footwork that has an angular and circular orientation - a trend that is repeated in the advanced two-person drills and forms. Each subset is generally repeated twice and is bracketed by what I call “bridging” subsets that occur throughout the form.

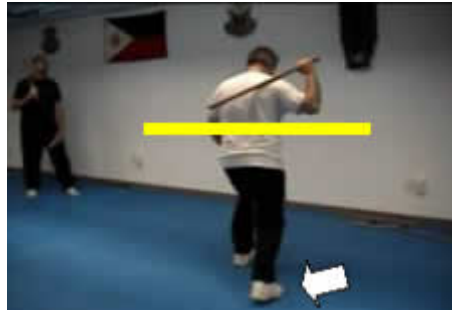
Three subsets in particular are repeated every time there is a transition from one major subset to the next subset (e.g. from “Emergency” to “Bridging”) as well as in between the two repetitions of the major subsets: “Downward,” “Upward,” and “Back.” I consider these subsets to be fundamental movements and tell my students to consider that if something is repeated often enough in the Form then Momoy must have considered it important! Practicing “Downward” so many times allows students to internalize a template for movement that occurs in several variations throughout the San Miguel Form. In essence, “Downward” is the San Miguel Form - albeit a stripped down, basic, and simpler version of the form - and thus carries important lessons for the student.

When students begin to learn “Downward” I have generally already taught basic strikes such as “Angle #1,” “Flywheel,” and “Media,” etc., and have shown how basic strikes can be combined to create striking patterns. For example, the striking pattern called “Uno Dos,” refers to a series of four strikes that alternate between stick strikes (“Uno”) and thrusts with the daga (“Dos”). Hence “Uno Dos” begins with a downward, diagonal forehand Redondo (or “flywheel”) with the stick (from a backhand chamber), followed by a palm-down thrust with the daga, a downward, diagonal backhand strike with the stick (Angle #2), and a palm-up thrust with the daga. “Uno Dos” can be combined with other basic striking patterns and with linear footwork to make the subset called “Downward.”

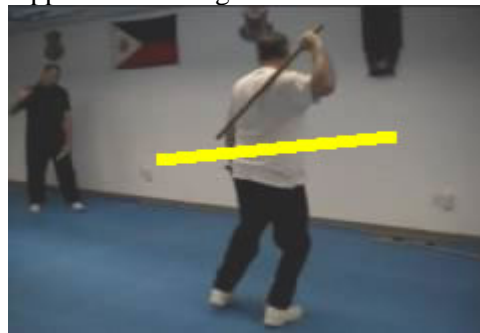
It is important to understand that “Downward” begins at a point *after which* you have stepped forward with a palm-down strike with the daga. You take a step backward



2. The right foot is starting to pivot on the toes and the heel is rotating outwards; notice that the shoulders, waist, and hips are starting to rotate in a counter-clockwise direction.



3. The heel has pivoted completely and the weight is starting to settle completely on the right foot; the shoulders, waist, and hips are starting to turn towards the front and the front foot will start to step backwards as soon as all the weight is dropped onto the right heel.



4. The left foot is weightless and is starting to step back...

away from the opponent with a covering forehand downward diagonal strike to the opponent's centerline - which assumes that you are *reacting* to something that the

opponent has done. There are several lessons here for the student: (1) San Miguel Eskrima is inherently conservative insofar as it does not seek to close with the opponent right away. Because it is blade-oriented it is assumed that any contact with the opponent's stick represents contact with a sharp blade that is to be avoided at all cost. The stick (or sword) is a long, heavy weapon to be used a



5. The tip of the stick hits as the weight transfers from the front right foot to the back left foot. Notice that the hips, waist, and shoulders have traveled in a 180-degree from the beginning to the end of the strike and are pointing to the right.

largo distance to damage the opponent's defenses and create openings (I tell my students to consider it their "heavy artillery"); only after the opponent is unable to answer do you close with the daga for a kill-shot to the torso (although the daga can be used in a counter-for-counter fashion to pick away at the opponent's fingers, hands, and forearms); (2) Often I see students collapse their arms against their bodies when striking with a longer weapon, and this action takes away the advantages of fighting at largo range. Let your weapons do the work for you and move behind your weapons in advance or retreat. In "Downward" you initially move away from the opponent to create range and momentum for the stick, and the weight-shift caused by the step backward allows you to put power into your strike; (3) Footwork and body-mechanics generate the movement of the weapon - not the arms. "Downward" reinforces a central principle of San Miguel Eskrima; core body strength is the engine for generating speed and power insofar as the movement of the stick is generated by weight-shifts between the legs and the torsion of the hips and waist. The practitioner's shoulders and arms should be quite relaxed and thus capable of guiding the stick out as if it were a whip (in San Miguel Eskrima practice with the latigo or bullwhip is done by advanced students to further develop this attribute). The end of the stick should strike just as the weight settles into the foot that has moved backward, as that is the point at which the most power can be transferred into the opponent; (4) Practitioners should practice striking with the stick as if they were cutting with a sword. This means that the last three or four inches of the stick are used to take advantage of the stick's function as a simple lever, and the "edge" of the stick is aligned the knuckles of the hand to create a proper cutting surface. In addition, the wrist should be canted upward to provide the maximum surface area for cutting with a blade as it is pulled through the target. For the past year or so I have been practicing the San Miguel Form with a Bisayan *pinute y daga*, and I have found that it "sharpened" up my stick-work considerably when I returned to practice with a wooden stick and dagger.

Downward is a subset of the San Miguel Form that is comprised of 13 strikes (including daga thrusts) and linear forward and backward footwork. It should be noted that although the strikes are captioned they are continuous and there is no pause between them.



1. Beginning



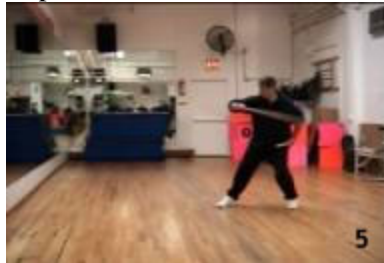
2. Step Back With Left Foot



3. Angle #1...



4. ...End of Angle #1



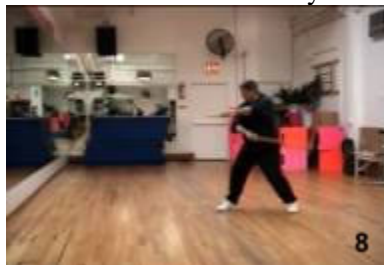
5. Backhand Chamber for Flywheel



6. Flywheel...



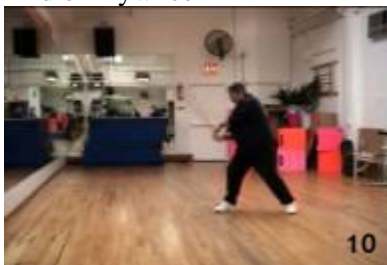
7. End of Flywheel



8. Palm Down Thrust With Daga



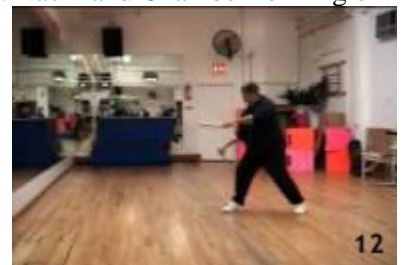
9. Backhand Chamber for Angle #2



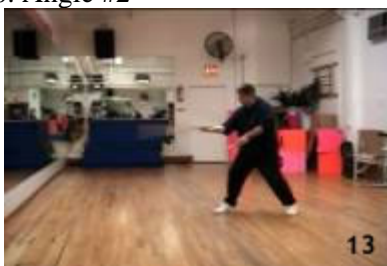
10. Angle #2



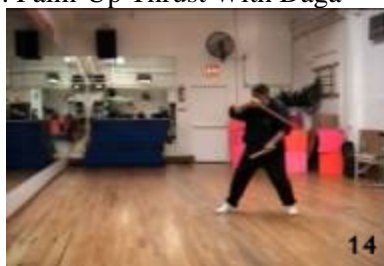
11. Palm-Up Thrust With Daga



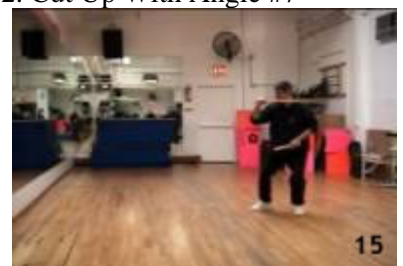
12. Cut Up With Angle #7



13. Cut Up With Angle #7 (Cont.)



14. Backhand Chamber for Flywheel



15. Step Back and Flywheel...



16. Step Back and Flywheel (cont.)



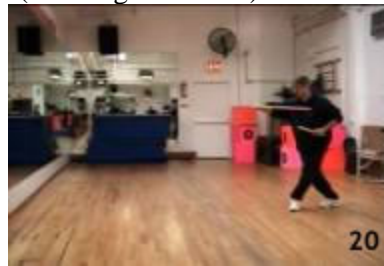
17. End of First Flywheel (San Miguel Stance)



18 Second Flywheel



19. End of Second Flywheel



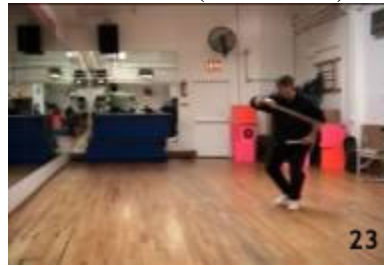
20. Start of Media (Half-Strike)



21. Media (Half-Strike)



22. End of Media (Half-Strike)



23. Step Forward with Uno Dos



24. Step Forward With Uno Dos (cont.) – Flywheel (“Uno”)



25. Step Forward With Uno Dos (cont.) – Palm Down Thrust With Daga.



26. Cut Down With Angle #2 as Left Leg Steps Forward (Half-Step); All of the weight is on the right leg.



27. Palm-Up Thrust With Daga; Left leg has continued to step through.

Acknowledgments: I would like to acknowledge my two teachers, Tom Bisio - www.tombisio.com and William (Bill) Schettino - www.estacada.net, for their generous support and patience. Any small advance in learning the Filipino martial arts is due to their pointing the way.

Pekiti Tirsia Kali and San Miguel Eskrima Comparison of Espada y Daga Techniques

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A Comparison of Espada y Daga Techniques



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A hard man to get hold of and it's even harder to get him to teach. He will only teach students that have the spirit and heart to train.

Maestro Ed Farris

By Alex France

When he was still quite young, Ed Aquino Farris began his training in the fighting arts with Boxing. Although boxing required speed and skill, he found that physical attributes such as larger size, longer range, and greater strength often overcame skill and quickness. A skilled lightweight would still lose to a less skilled heavyweight. No wonder there was weight divisions in boxing!

So, from boxing, he moved to Judo. His attraction to Judo was due to the premise that smaller, lighter fighters (like himself) could overcome bigger, heavier fighters if they used technique instead of muscle; brains instead of brawn. This premise was backed up by his mentor, the captain of his Judo team. The team captain was the smallest person in the group, but could beat everyone else on the team with his superior skill. This was the art for him! Or so he thought...

One day, while competing in a tournament, the bubble burst. After a grueling day of eliminations, the Philippine Team (which he was a part of) was tied with the USA Team. It came down to the wire for one final match...

Representing the Philippine team was his

mentor and Team Captain. Representing the USA team was a rather large fellow wearing a white belt. Ed laughed. This was going to be a snap for his very skilled, blackbelt Captain. The Philippine Team was sure to win the championship.

Ed's mentor moved toward his opponent, positioned himself inside the larger man and began the execution of a perfect throw... The perfect throw failed. His white belt opponent used his muscles to negate the throw and attempt a throw of his own. His technique was sloppy but it worked. Ed's jaw dropped in disbelief as the larger white-belted opponent pinned the smaller, very skilled black belt!

Thoroughly disheartened, he mentally went over the match as he made his way home; and realized that Judo was not the art for him. Although he was larger in size than his Team Captain, he was still smaller in size than the members of the USA Team. How could he win if his own mentor couldn't? And against a white belt!

Ed researched other martial arts and was attracted to karate, particularly Shotokan; but it was 1964 in the Philippines and there was no Shotokan there. He ended up in Shorin-Ryu, an Okinawan style; and became an instructor of that art a few years later.

It was during this time that the nunchakus were very popular in the Philippines and it seemed that almost everyone carried them around with them some were 12 inches others were either 10 or 6 inches. Nunchakus were very popular in the Philippines at that time; and seemed as if everyone carried one.

Ed was an instructor at this time and sat down with his students in the afternoon to discuss the dangers of the nunchakus. While Ed was lecturing on the dangers of disarming an opponent with this weapon, a student remarked that his father could disarm opponents using the nunchakus in no time at all. Ed said: are you serious? The student said: yea of course. Ed said how is it that he do that? To where the student said my father uses a stick, and so Ed asked the student if he could bring his father sometime to visit for a demonstration.

One day the students' father came to the school and he and Ed sat down to talk about the nunchakus and what his son had told him he could do. The students' father said if that is all you are going to use against me I will give a minute and lets do it. Ed and the father laughed.

Ed grabbed the nunchakus and tried to hit the old man and the old man easily disarmed him with no problem. This was the first discipline with the stick that Ed Farris had. Ed immediately commenced training with the old man. (Note: Ed Farris never asked the name of the style the old man used and until this day still does know the name).

Now, this all happened in the mid 60's at to Ed Farris knowledge there were no open schools, which taught the art of stick fighting. Usually one learned and trained behind closed doors. This was the tradition of the old people.

In this particular style the strikes come from a low level and the strikes are executed upward. There are no downward strikes, and no blocks. Blocking is considered hitting the opponents' hand that holds his weapon or directly strikes the head. The strike is not the typical rattan stick but a stick made out of Bahi and is tapered more like a sword, with a leather thong in which two fingers (index and middle finger) are put through so when executing strikes with power and speed one will not lose the stick.

The old man told Ed not to teach this style to anyone but a close friend or family member. This particular style of stick fighting which Ed learned, he has not taught to anyone else up to the present time.

A story Ed remembers is that one-day the old man came to his house and said that there is a problem and told Ed to get his stick. Ed getting his stick and a coat got into to a tricycle.

Arriving at their destination Ed told the tricycle driver to keep the engine running and stand by for he did not know what was going to happen. Upon entering an establishment, the old man saw the men that had wronged his son and kicked over a table in front of him, 'Ed knew a rumble was going to happen'. The old man told Ed don't get to close and to keep a distance, so there will be room to swing their sticks.

This when I realized that what I learned from the old man was specially geared for street applications and challenge matches.



Ed Farris- Grandmaster Ernesto Presas

is known for their expertise in snaking and locking techniques. It was during this time that Ed met Dodong a practitioner from Cebu, and commenced training with him, this is where he learned Cadena Corto (live stick fighting) Dodong lived 3 or 4 houses from Grandmaster Cacoy Canete of Doce Pares.

Coming to the United States in 1970 Ed did not practice much and had no school, then one day while at a Karate tournament he ran into Grandmaster Remy Presas who was promoting Modern Arnis and selling his books and bastons, talking with Grandmaster Presas, Ed once again joined up with him and assisted him in seminars, which normally were two days in length, Saturday and Sunday all day.



Tricycles are a common means of transportation in the Philippines. A tricycle is a motorcycle with a sidecar. A quick modest transportation that ply even the toughest and roughest roads in the Philippines.

The motored tricycle is a familiar sight traversing residential routes and arterial roads, have offered much relief to commuters especially in areas in the provinces where there are insufficient buses and jeepneys services. Tricycles go where the brave yet heavy transports dare not go, getting people around despite heavy floods, road construction, and extreme traffic conditions.

Also in the 80's when Grandmaster Ernesto Presas (brother of Remy) start to come to U.S.A. and started giving seminar Ed, also trained and assisted Grandmaster Ernesto Presas in his seminars and awarded him the highest ranking in Modern Arnis in U.S.A.

In 1984 Ed met Tatang Fajardo unknown Grandmaster from Pampanga who was a very interesting individual. It seems that Tatang Fajardo use to work at the Subic Bay Naval Base in the Philippines as security, when at one time he and a Marine Captain came under attack. Tatang took a bullet in the right shoulder with his left hand crossing in front he un-holstered his pistol, loaded it and fired three times killing the attacker. The Marine Captain was very impressed with what he had witnessed and said you only see that in the movies. He then recommended and the United States petitioned Tatang to come to the United States, to train others in his stick fighting, combat art, and handling of a gun and expert shooting abilities. Ed trained with Tatang until the late 90's.

Through the years Ed Farris admits that he has gotten a bit burned out teaching. He taught at a Tae Kwon Do Center, teaching Tae Kwon Do under Master Simon Rhee (from the movie Best of the Best) and Hapkido under Grandmaster Han Jae Ji, plus the art of arnis/eskrima at the Korean Tae Kwon Do center in San Francisco.

Ed Farris took a time out teaching and spends his time researching, and turned to the internal martial arts and is studying the Healing arts, Traditional Chinese Medicine, Chi Kung, Dim Mak. It is just recently that Maestro Ed Farris has considered training just a few students. Students that have the spirit and heart to train and gain the knowledge that he has.

Maestro Farris has been invited several times to instruct seminars on the tournament aspects of fighting, helping young and seasoned fighters.



L-R: A student, Grandmaster Remy Presas, Ed Farris, and Guru Rey LaPena (an instructor in Judo in University of Lyseum in the Philippines)



Note: *Maestro Ed Farris a hard man to get hold of and it's even harder to get him to teach. He has turned down several good-paying teaching positions, but you can catch him Saturday mornings at Pamana ng Mandirigma, coaching and prepping his friend's (Alex France's) students for tournament competition... For free!*

With the quality of instructors (Masters Ed Farris, Alex Ercia, Alex France, Ric Lafrades, and Marcial Chavez Jr. II) who are teaching, and guest instructors (Master Roger Agbulos, Grandmaster Crispulo Atillo, Grandmaster Robert Castro, Punong Guro Steven Dowd, Guro Jeff Finder, Maestro Dexter Labanog, and Punong Guro Darren Tibon) who have taught at Pamana ng Mandirigma (Warrior's Legacy), the new U.S Headquarters for the International Philippine Martial Arts Federation has become a center of Filipino Martial Arts excellence in its very first year of operation.



www.presas.org

IPMAF USA HQ

Alex France
Inside Club One Fitness Center
4460 Hacienda Dr.
Pleasanton, CA.
(925) 924-4498

Master Christopher Ricketts

“A Pioneer in Full-Contact Fighting in the Philippines”

Bakbakan International is a brotherhood of martial artists from different disciplines of martial arts. It is not a style nor representative of any single style. It is a center for the sharing of ideas, techniques and knowledge. It serves as the driving force in keeping realistic, practical and proven martial arts at the forefront in these days of numerous “paper” masters and founders. This pioneering and innovative organization has an ever-growing but select membership representing progressive fighting styles.



The ideas interchange between the diverse fighting styles and enthusiastic member create a dynamic foundation for continuously improving combat arts. The Bakbakan International brotherhood’s primary covenant is to support, propagate and develop the Warrior Arts of the Philippines. The ideals of Bakbakan are embodied in its tri-step salutation, emphasizing Karunungan - Knowledge, Katapatan - Loyalty and Katarungan - Justice or Truth.

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.

But lets take a step back and learn more about this practitioner Christopher Ricketts.

In 1963 Ricketts started his training in the martial arts with karate, when he met Dr. Guillermo Lengson, then the President of the Karate Federation of the Philippines, who was also an Arnis practitioner and was the one that actually taught Remy Presas Sinawali, when Remy Presas was still in Manila. Christopher Ricketts was 13 years old at the time and witnessed Dr. Lengson teaching Remy Presas, while also training at the

school Also Christopher Ricketts trained under Jimmy Galis, who was instructing a style called 'Spinx' (Spanish/Englis) in name, but was a Filipino martial art.

Master Ricketts shared some of his experience in training with Grandmaster Antonio "Tatang" Ilustrisimo, in that it was quit different in learning in which they would attack Grandmaster Ilustrisimo and in this matter learn the art.



Punong Guro Sulite

Punong Guro Edgar Sulite would bring Grandmaster Antonio "Tatang" Ilustrisimo to Christopher Ricketts home to train. Ilustrisimo would explain little, however you would find explanation when you attacked him in his flowing movements, no matter what angle of attack you used.

Grandmaster Ilustrisimo movements flowed with continuous movement, and more continuous movement from defense, positioning, to counter attack. Grandmaster Ilustrisimo would not say hit me here or hit me here, he would just say attack, and by observation when

others executed their attack he would demonstrate the flow of defense and counterattack. Of course when you did the attacking though you were observing the result of your attack, you also felt the results. So it was that a student learned mostly by observation.



Grandmaster Ilustrisimo



Topher Ricketts training with Grandmaster Ilustrisimo

Creation of Bakbakan

It was when Master Rey Galang returned from Australia, in a discussion with Christopher Ricketts, that a name was needed for their brotherhood for he wished to go international in promoting the Filipino martial arts. So it was a friend of Christopher's who suggested since they liked sparring so much that they should call the organization Bakbakan. At the same time Master Rey Galang also had also been thinking of the name Bakbakan Group. And so with Master Rey Galang as the Director and Master Christopher Ricketts as the Chief Instructor, Bakbakan International was formed.



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



A Gathering of some of the Senior Members of Bakbakan International.
Dodong Sta. Iglesia, Ding Binay, Ronnie Ricketts, Rolly Maximo, Rey Galang, Rey Dizer, Topher Ricketts, Edgar Aristorenas and Tony Diego

Master Christopher Ricketts has been in San Diego California for almost 2 years relocating from the Philippines. His main goal is to share and spread the art of Ilustrisimo Kali. In the Philippines Master Ricketts made a living in teaching, but has found that here in America that it is a different situation and until he can form a base of students in San Diego he has had to take on a regular job to make ends meet.



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 Ricketts also offers training in boxing, experienced while in the Philippines. He has trained Peter Sescon a flyweight and number one contender in the Philippines, and Junior Bantamweight, Dodong Santa Iglesia and Salvador Darlo.

Master Christopher Ricketts is available for seminars throughout the world and if he visits your area for a seminar or you happen to be in San Diego, it is highly recommend to visit and train with him in the art of Ilustrisimo Kali it will be a most memorable experience.



Dan Inosanto, Christopher Ricketts
and his son Bruce Ricketts

Master Christopher ‘Topher’ Ricketts

Ilustrisimo Kali
San Diego, CA.
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(619) 390-9087

Email



Up Close and Personal with Manoy Cacoy

Conversations with the Grandmaster
By Celestino “Tinni” Macachor

Vincent Palumbo was swaggering around the stadium as pairs of protagonists from three rings blasted each other for top honors in the two day Cacoy Doce Pares International Eskrima Tournament held at the Cebu Coliseum on November 24 and 25, 2006. Vincent, who I met three days earlier at the Grand Hotel, invited me and the officers of the Cebu Eskrima Society led by the Dave de Lara, Lito Gabuya and Al Cuizon. Of all the FMA masters and instructors, Vincent Palumbo has been the most vocal in his support for the historical hypothesis of the Cebu Eskrima Society. He has communicated with the CES for almost a year and helped us in our advocacy in spreading the truth about the history of eskrima and the “de-kalification” of the Filipino Martial Arts. Because of his unselfish support for the Cebu Eskrima Society he has been awarded with a lifetime membership that is granted to very few privileged non-

Filipinos. For those who still cling to the kali nomenclature, Vincent Palumbo has only two words to say in Cebuano: “*Mga boang!*”

The Grandmaster himself no less than Ciriaco “Cacoy” Canete, for his organization’s propagation of the name eskrima was awarded the Hall of Fame certificate by the Cebu Eskrima Society.

When Vincent finally spotted me among the crowd on the lower bleachers, he jumped out of the fence towards the seats to greet me.

“Vince I want to introduce you to the officers of the CES,” I told him.

“Oh sure, I’m excited. Common Tinni, introduce me to your Mafia.” Vince quipped.

After the customary introduction to the officers, Vincent hollered at the Australian team members nearby, “Hey fellas, shoot some pictures, these guys here are the Cebu Mafia!” he joked. Then Dave de Lara the president pulled out the certificate from the enveloped and handed it over to Vincent. More photo ops followed, then he ushered us to the stage to introduce the group to Manoy Cacoy Canete who was beaming proudly at the conduct of the tournament, which was winding down to a few finalists.



L - R: Lito Gabuya, Vincent Palumbo, Cacoy Canete, Al Cuizon and Dave de Lara
CES Officers awarding Hall of Fame to Cacoy Canete

Vincent put his arms around the antiquarian Grandmaster and told him, “Manoy, these guys are the officers of the Cebu Eskrima Society and they’re here to give you the Hall of Fame certificate.”

After more photos with the grand old man of Cebuano eskrima, Vincent excused himself and went back to the fight ring to coach his team. I gently held Manoy Cacoy’s hand

and put it in my forehead in customary reverence to the elder icon of eskrima.

Before he died my uncle Enrique “Tio Hinying” Macachor, once told me in private to train with Manoy Cacoy Canete who was once his co-employee at the Pepsi Cola Bottling Company. Manoy Cacoy made a vow to Tio Hinying to teach anyone that the latter would recommend. I never had the opportunity to train under Manoy Cacoy, because shortly after Tio Hinying mentioned Manoy Cacoy’s promise to him, I was already bound for Mindanao where I worked and lived for 22 years. I’ve trained with one of the best Bisaya eskrima mentors while in Mindanao, but somehow not being able to fulfill my pact with Tio Hinying to go to Manoy Cacoy has left a void in my eskrima quest.

The experience of being up close and personal with probably the greatest eskrimador on earth is indescribable.

“Si Tinni Macachor ko Manoy, pag-umangkon ko ni Enrique kauban nimo sa una sa Pepsi.”(Manoy, my name is Tinni Macachor, the nephew of Enrique, your former colleague in Pepsi) that was the only opening line I could think of to introduce myself to Manoy Cacoy. His eyes beamed upon hearing my uncle’s name. *“Pag-umangkon diay ka ni Hinying? Su-od kayo mi ni Hinying, niadtong nagtrabaho pa mi sa Pepsi, ako’y ga tudlo ug eskrima adto”* (So you’re Hinying’s nephew? He was very close to me while we were working in Pepsi, in fact, I taught eskrima to Hinying).

I was a bit surprised by his revelation, because Tio Hinying just like my dad and his cousins was a savvy boxer but never mentioned that he knew eskrima. Well, that’s probably because we never asked him and had other interests then like karate and boxing. When I asked Manoy Cacoy, if he remembers my uncle Paulin who was also a good eskrimador in the Pasil district, he shrugged and told me, *“Ang na-ilhan naku nga mga Macachor ang magsu-ong Enrique, Joe ug Celso.”*(The only Macachors I know are the brothers Enrique, Joe and Celso). I was jolted by his mention of my dad’s name. Since my dad’s demise in 1981, I’ve met a lot of people who I never thought knew or were very close to him. One of them was Eskrima de Campo practitioner the septuagenarian Uldarico “Poldeng” Llanos of Sibonga.

“Anak ko ni Celso manoy.” (I’m Celso’s son manoy.) I told him. *“Ha, anak diay kang Colonel Macachor?”* (Really, you’re Col. Macachor’s son?) This time Manoy Cacoy could not contain his excitement, and further commented: *“bugoy kayo to si papa nimo.”* (You’re papa was a tough guy). He then put his right arm on my shoulder and never let it go until we finished our conversation. Anyone who makes a comment like that about my father is no ordinary acquaintance. Since we did not expect Manoy Cacoy would entertain us longer than expected after giving him the certificate, I haven’t prepared written questionnaires for a comprehensive interview. So I threw in anything I could from the wind.

TM: *Manoy, one of the reasons why Dave de Lara and the rest of the Cebu Eskrima Society awarded you the Hall of Fame is your consistent use of the word eskrima (I pointed to his T-shirt with the bold prints: Cacoy Doces Pares World Eskrima Tournament) in contrast to your number one rival the Doce Pares of WEKAF (World Eskrima Kali Arnis Federation). You see part of the mission of the C.E.S. is its advocacy in finding the true origins of eskrima and in the process, we found evidence that the term kali was nothing but pure fabrication. What can you say about this kali thing? Do you believe in kali the supposed mother of eskrima?*

CC: (Gives a naughty smirk and shakes his head left and right). You see we’ve always used the term eskrima as far as I can remember, how on earth can you name a martial arts derived from an armor, (bellows with his trademark laughter). You see the term arnis is actually a body armor or harness, whereas eskrima is derived from Spanish *esgrima* which is fencing in English. It makes more sense, right?

TM: *And arnis here in Cebu means to trip somebody down.*

CC: That’s correct. Do you see that huge 6’4” guy over there?

TM: Yup, what about him?

CC: I'll spar with him tomorrow during the seminar. I spar a lot at least two to four hours a day to keep in shape. A lot of guys who drop out of eskrima are the ones who're scared to fight. So those who truly become experts and move up are the real fighters. There's no place in eskrima for people who don't fight.

TM: *Talking about sparring, did you design the armor Manoy?*

CC: I conceptualized the sparring rules and the gear, but the armor design was done by my nephew Dionie.

TM: *We've gone all around Cebu province and met a lot of the old-timers in eskrima. One particular person from the town of Balamban who died three years ago is Manoy Julian Goc-ong. He said he knew you personally.*

CC: Yes Goc-ong, he was one of my soldiers during the last war. There are so many good eskrimadors all over Cebu. I always tell my foreign students to come to Cebu to learn eskrima, because this is where it all started.

TM: *I also heard about the controversy over the much-ballyhooed duel in Balamban where you swept a man down without using both hands as leverage. What can you say about that?*

CC: Yes, I knocked him down twice. Yes I can always do that sweep over and over again. I don't care what my detractors say, they probably don't know what combat is all about.

TM: *By the way Manoy, I'm writing a book with Dr. Ned Nepangue that is a comprehensive chronicle of our assertions on the origins of eskrima, it might interest you to know that the one who edited the book for us is the daughter of Jess Vestil - Jane Vestil Melendez the one you took in as a student to reciprocate the late Jess Vestil. (Jess Vestil edited Cacoy Canete's first book on eskrima).*

CC: Yes, yes, I remember. I miss Jess Vestil; he was very dear and close to me. I'm actually planning to republish that book again. Well, it's good that her daughter has helped you out on that book.

TM: *I read somewhere that you were also close to the late pianist and composer Manny Cabase? Manny and my father were also very close friends.*

CC: Oh, Manny, he was actually a Balintawak fighter, I once challenged him to spar with me using his Balintawak (laughs out loud), but you know Manny wasn't really a born fighter, you could see his smooth delicate hands, obviously not designed for fighting.

TM: *Well, I guess those hands were made for playing the piano.*

CC: Exactly! He was a good fellow.

TM: *Have you heard of Liloy Cabagnet of Bohol, I heard he once trained in Doce Pares?*

CC: Yes, the name sounds familiar.

TM: *You are the last man standing of all your contemporaries and you have outlived the best eskrimadors of your era. What can you tell us about the secret of your longevity?*

CC: I don't eat pork or beef. I don't smoke, I don't drink coffee. I eat plenty of vegetables and fish. Most of all, I practice everyday, as I told you I spar 2 to 4 hours everyday. I never stop learning; I'm always learning and upgrading my art. It's like everyday I'm doing research. When I spar with someone, I always find something new. You see; I've discarded most of the techniques that I find useless and outdated. So the art is always innovating and evolving. The learning process never stops. I've been studying eskrima for 80 years now. I'm eighty-seven years old already; I studied eskrima when I was only seven. God gave me this gifts and it has paid off very well for me financially. And I'm passing the art down to my grandchildren, and by the way three of them have already won in the last two-day tournament.

TM: *Yes, I read that in the news, and earlier this afternoon I saw your son Chuck defeat a foreign competitor.*

CC: (Smiles proudly) - I always tell Chuck and my grandchildren not to put the Canete name to shame, and I'm very happy the way they are performing today. However, I always tell the judges and referees, to be fair and judicious in order to preserve the integrity of the tournament.

TM: *Of all your foreign instructors, who do you think will succeed you?*

CC: There are actually so many of them, everyone's a candidate. But I have to be very cautious in granting promotions. Do you see that lady over there already geared up for a fight?

TM: *Yes, that's Dr. Andrea Wheatley; Vincent introduced me to her three days ago at the Grand Hotel.*

CC: Yes, she's good, a student of Vincent. I also trained her personally when I visited Australia. She's a clairvoyant!

TM: *Really? That's interesting! By the way, who's your number one man in the U.S.*

CC: It's me, I'm a U.S. citizen, well next to me would be Richard Bustillo, and do you know him? He was a former student of Bruce Lee. One of the best fighters I have in my pool of instructors is Vincent Palumbo, your friend. He's a very tough guy and a very nice fellow. A fighter! He used to be a champion boxer; in fact he's conducting a seminar tomorrow in tandem with me.

I'll handle eskrido and eskrima, while Vince will tackle kickboxing and boxing. It's a pay seminar, but for you guys, it's an open invitation, just tell the people at the gate that I invited you over. You can come in anytime for free. I have to go back down to the ring to see how the competition is going. Thank you very much for this certificate and I hope to see you tomorrow.

TM: *Thank you very much Manoy for the accommodation.*

Manoy Cacoy finally let go of my shoulders where his right hand rested during the entire duration of our chat. Despite the ambush interview and lack of preparations, I never felt such a surge of accomplishment and finally the void that has been haunting me like a perennial gas pain was finally filled. I have at last fulfilled my promise to Tio Hinying to see the legendary Manoy Cacoy Canete. I will probably never trade sticks with the revered Grandmaster but the short 20-minute conversation was an immeasurable learning experience.



The author Tinni Macachor with Ciriaco "Cacoy" Canete.

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Website

Master Vince Palumbo Receives an Award from the Prestigious Cebu Eskrima Society

When Master Vince Palumbo went to Cebu City in the Philippines, so as to go coach and compete with the Australian Full Contact Stickfighting Team at the 3rd Annual Cacoy Doce Pares Eskrima World Federation's 2006 International Full Contact Stickfighting Championships which were held over the 24th, 25th and 26th of November in 2006.

He certainly did not expect to receive such an honorable presentation from the members on the committee of the Cebu Eskrima Society, which is an elite organization that only allows full membership to Filipino Teachers, Guros, Masters and Grandmasters that teach the Filipino martial arts of Cebu.

Master Vince Palumbo was invited as the first westerner to be included into the group as a Life Time Member of this Filipino Martial Arts Organization.

The members of the Cebu Eskrima Society committee came down to the Cebu Sports Coliseum where Master Vince was competing at the 2006 Cacoy Doce Pares Eskrima World Federation Stickfighting Championships, so as to present him with a '**Life Time Membership Award**' and also to congratulate him for all of his fine efforts to promote the Filipino Martial Arts all over the world!

Master Vince has taught the Filipino Martial Arts in the following countries - Poland, England, USA, New Zealand, Indonesia, Japan, Hong Kong, Malaysia and also in the Philippines!

So, not only did Master Vince Palumbo attain this prestigious award at the 2006 World Stickfighting Championships, but he also went on to win two World Titles in the Full Contact Stickfighting for single and double stickfighting divisions as well.

Master Vince was absolutely overwhelmed with all of the achievements that he and the Australian Stickfighting Team had made at this fabulous International Stickfighting Tournament in Philippines!



Vincent Palumbo, given the Cebu Eskrima Society membership certificate by President Dave de Lara, Vice-President Lito Gabuya and Treasurer Edwin "Al" Cuizon.

Congratulations to the Australian Stickfighting Team!

International Combative Martial Arts Academy

Master Vince Palumbo
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08 [8] 340-4588

Email
Website

Sadiq Warrior Arts

Punong Maestro Darrell Sarjeant



Sadiq Kali Silat is a fighting art founded by Darrell Sarjeant. It is a modern expression stemming from the ancient Arts of Kali, Silat, Kuntao, Western/Eastern Boxing, and Afrikan Combatives that was officially sanctioned in 2002 by Punong Guro Hassan Ali. Its weapon component stems predominantly from Luzon and Mindanao through the teachings of the Late Professor Florendo Visitacion, Maestro Guro John Bain and Punong Guro Hassan Ali. Sadiq is also inclusive of both Pencak Silat Silek-Tuo and Filipino Kuntaw derived principally from studies under Punong Guro Hassan Ali, Maha Guru Cliff Stewart, Guru Thomas Lomax, and Maestro-Guro John Bain. The main emphasis of Sadiq is practical

street effective self-defense. Growing up in New York and working as a Corrections Officer, Private Investigator, Personal Protection Specialist, Bouncer, and now Youth Counselor has given Sarjeant plenty of time to hone his skills and find what works well in combative situations.



Kamau Ryu is derived from a variety of martial arts methods. These include Ju Jitsu, Vee Jitsu, Aiki Jitsu, Kempo, Boxing, Law Enforcement Defensive Tactics, and Filipino knife and stick fighting.

Kamau Ryu is one of the most innovative and practical systems of self defense taught today. Kamau Ryu specializes in teaching defensive tactics ranging from the use of non-lethal force to survival tactics. It is the perfect method for men, women, and children of all ages, sizes, and strength.

Kamau Ryu is based on instinctive movement, practical concepts, and sound principles. This is coupled with the ability to develop skills from an individual's natural defensive and offensive movement. These skills are thoroughly enhanced through "REAL TIME" training scenarios against grabs, strikes, weapons, and ground attacks. Through these training scenarios, students are better, prepared to function during the pressure and distress of violent attacks.



Interviewing Punong Maestro Darrell Sarjeant, discussing his experiences, training and Sadiq Warrior Arts.

FMAdigest: *What year did you begin training in the martial arts?*

DS: I began my training in 1973 with various relatives, including my older brothers, cousins, and school friends, training in the martial arts of Goju Ryu and Tae Kwon Do. As there was no school close to my parents house, it was not until I was in Junior High School that I was able to begin training in a actual martial arts school in the Art of Shotokan Karate Do.

FMAdigest: *What are some of the Arts you trained in before the Filipino Martial Arts?*

DS: I began my formal training in Shotokan Karate Do. When my Shotokan teacher decided to move to Florida, he sold the school to Ralph Gastiaburo, Shihan who was trained in Goshin Do Kempo and Samurai Ryu Jiu Jitsu. After about five years training in these Arts, I then began training in the Art of Goju Ryu under the late Glen Nieves, Sensei and Hiram Diaz, Kyoshi. During this time, I met Grandmaster Lil' John Davis and again began my training in Ju Jutsu and my introduction to the Filipino Martial Arts. While under Grandmaster Davis, I met his teachers the late Dr. Moses Powell and the late Professor Florendo Visitacion.

FMAdigest: *So, you were introduced to the Filipino Martial Arts through what system?*

DS: I was introduced to the Filipino Martial Arts through the Visitacion Arnis Systems. Grandmaster Davis and Dr. Powell both incorporated Arnis into their Kumite Ryu and Sanuces Ryu Ju Jitsu systems. I then had the opportunity to train directly with Professor Vee and Grandmaster David James on several occasions dating back to their famous school on Atlantic Avenue in Brooklyn, NY. I also had some opportunity to train with Professor Talib Muhammad, another of the leading sources of Visitacion Arnis.

FMAdigest: *Could you tell us a little about Visitacion Arnis?*

DS: In Visitacion Arnis, there are several striking sets, but the main emphasis is immediate Block and Counter. We are taught to use the various parts of the sticks, along with learning various concepts and principles through what Professor called Dimensions. Some of these included: Cupping, Middle of the stick, Bouncing, the Umbrella, and the Butt. Professor was also famous for incorporating his Vee Jitsu directly into his weapon defenses by applying the joint locks, finger locks, throws, chokes, etc.

FMAdigest: *What about the Vee Jitsu?*

DS: Professor Vee developed several systems as he expanded his knowledge base. Every ten years, he would re-evaluate the system and then make necessary updates and changes. Some of the systems known are Vee Jitsu Ryu, Vee Jitsu Te, Visitacion Kuntao Arnis, and Vee Arnis Jitsu. Famous are the Vee Jitsu Te's. There are fifteen Te's, and they are the encyclopedia of the system. There were several people whom Professor Vee has left as heirs to his systems. Grandmaster David James is the heir to Vee Arnis Jitsu, GM Frank "Pop" Edwards Sr. and Grandmaster Frank "Cowboy" Edwards Jr. are the heirs to Vee Jitsu '75, and Tuhon Roberto Torres is the heir to Visitacion Kuntao Arnis and Vee Jitsu Te. Prof. Vee also sanctioned several peoples systems including Prof. Rick Hernandez (Jing Shen Jie Fang Kuntao), Dr. Moses Powell (Sanuces Ryu), GM Lil' John Davis (Kumite Ryu).

FMAdigest: *Please tell a little about your training in Espiritu Mandirigma Arnis?*

DS: Espiritu Mandirigma Sistema is a system sanctioned to Maestro-Guro John Bain by Ama Guro Raffy Pambuan, the 5th Generation Inheritor of his family system of Pambuan Arnis. Espiritu Mandirigma is the holder to the original syllabus developed for the Pambuan Arnis System. Maestro-Guro Bain was the first person outside the Pambuan family to receive Guro status. Espiritu Mandirigma now incorporates Chinese Kenpo, Kuntaw, and Arnis.

I began my training in Espiritu Mandirigma after attending my first seminar with Ama Guro Pambuan in Texas. I was then granted permission to learn the system and have since attained my Guro status in the Espiritu Mandirigma Sistema.

FMAdigest: *Share with us a little about Aneh Palu Kali.*

DS: Aneh Palu Kali was founded by Punong Guro Hassan Ali (Brandt Smith). It incorporates Presas Arnis, Moro Moro Kali and Pencak Silat. It is a very combat oriented system, devoting much of its training to realistic training scenarios.

FMAdigest: *What systems of Silat are incorporated into your system?*

DS: My primary Silat training is under Maha Guru Cliff Stewart, founder of Kilat Pukulan Pencak Silat and Guru Thomas Lomax, Guru Stewart's most senior student. I have also had the opportunity to learn aspects of Silat from Pendekar Richard DeBordes of Harimau Minangkabau and Pendekar Steven Benitez, Wali Songo Pencak Silat.

FMAdigest: *How are African Warrior Arts combined into your system?*

DS: Once a student attains the level of Guro, they are then introduced to various aspects of African Warrior Combatives. Some of them include wrestling (Gdigbo/Eke), spear and shield from the Zulu's, the Naboot Stick (4' Staff), Wrist and Ankle Knives, and much more. My primary teacher in these combatives is Ahati Kilindi Iyi. I am also in the process of learning the Ga-Damgbe Warrior Arts and will be traveling to Ghana, West Afrika in August 2007 to learn the Wrestling, Knife Tactics, Boxing, the Dances, and the spiritual aspects of the Ga community.



FMAdigest: *Please explain the components of Sadiq Kali Silat?*

DS: Sadiq Kali Silat begins training in the empty hand, palm stick, single stick and basic edged weapon tactics. Our beginning-training module begins with a heavy emphasis on footwork and how to use the footwork both offensively and defensively. Students cover basic strikes and blocks with both weapons and empty hands. Our empty hand component also covers multiple striking, low line kicks, joint locks, arm-bars, throws, and practical self-defense tactics. The primary emphasis in the beginning weapon component is the learning of basic passing along with blocking and countering. Our edged weapon tactics include learning the basic strikes and targets, along with emphasizing re-directing, parrying, and passing the blade with the proper body movement and angles. Non-contact sparring with the stick is an essential aspect of the beginner syllabus.

In more advanced aspects of Sadiq, emphasis is placed on weapon-boxing and stick-grappling implementing both the weapon and live hand. There is always an importance placed on incorporating both upper and lower body in all aspects offensively and defensively with the knife and sticks.

Once a student is promoted to Trainer (Tagapagsanay), they now emphasize the combatives stage. The combative stage emphasizes fighting, and the incorporation of all of the previous learned components. Contact levels range from light contact to hard contact. Students are also taught the various sub-styles of the system including: Ocho – Ocho, Abaniko, Redondo, Sungkiti, and Sinawali, among others.

FMAdigest: *Can you discuss a little about Kamau Ryu, and tell us the basic concept?*

DS: Grandmaster Ron Van Clief officially sanctioned Kamau Ryu in 1993. Kamau Ryu primarily emphasizes the Ju Jitsu and Aiki Jitsu teachings of legendary Grandmasters Prof. Florendo Visitacion (Vee Jitsu Ryu Ju Jitsu), Dr. Moses Powell (Sanuces Ryu),

Soke Lil' John Davis (Kumite Ryu), Hanshi Rico Guy (Go Kempo Jutsu), and Grandmaster Ron Van Clief (Aiki Jitsu) along with Law Enforcement Defensive Tactics.

Training in Kamau Ryu emphasizes 'Real Time' training scenarios. It specializes in teaching tactics ranging from the use of non-lethal force to survival tactics.

FMA Digest: *You have worked in Law Enforcement (Corrections). How did the martial arts help you?*

DS: While working in the Oklahoma State Department of Corrections, I had the opportunity to teach the Defensive Tactics class for my class in the academy. After such time, I had the opportunity to be on the SERT Unit. A large part of the reason I was asked to be a part of this unit was because of my martial arts background. During my time there, we executed many cell extractions.

FMA Digest: *You have also been involved in various aspects of security including, Body-guarding, and Nite -Club Security. Have you ever had to use your skills in any of these positions?*

DS: Unfortunately I have had to use physical skills to defend myself and other staff and patrons. Most of these situations happened in Nite Club Security. I have had to disarm people with bottles, knives, and chairs. Fortunately I have not gotten seriously injured.

FMA Digest: *Describe your E. N. D. Program.*

DS: E.N.D. is an acronym for Escape, Neutralize, and Deter. It was developed specifically for Law Enforcement, Security, and Military Agencies and Professionals. The components cover Hand-to-Hand, Ground Combatives, Impact Weaponry, Edged Weaponry, and Gun Retention Tactics. We hope to soon offer our program to various Law Enforcement, Security, and Military Agencies.

FMA Digest: *Today, you work closely with hundreds of children as a Youth Counselor. Could you briefly describe your job?*

DS: As a Youth Counselor, I deal with youth who have been on the wrong side of the law. They have committed various levels of crimes from violent crimes to more non-violent crimes.

FMA Digest: *What are your plans for the future in spreading Sadiq Warrior Arts?*

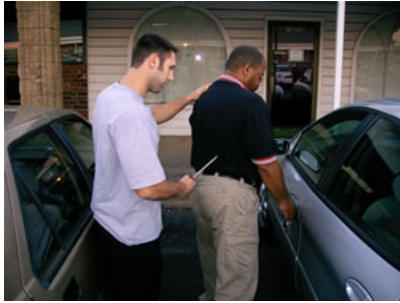
DS: We are in the process of developing our video series and training manual. We will also distribute articles for various publications and hope to gain some exposure for our system through them.

FMA Digest: *Are you available for seminars and what are some of the aspects of the Sadiq Warrior Arts you teach in them?*

DS: Yes, we currently teach seminars several times yearly throughout the United States. We have Certified Training Groups in Oklahoma, Texas, Wisconsin, Colorado, and New York. It is our goal to have a Training Group in all 50 states.

We teach any and all aspects of Sadiq, such as the Empty Hand, Ground Combatives, Impact Weapons, Edged Weapons, and Improvised Weaponry. Our seminars are always open to all schools, styles, and experience levels.

The FMA digest thanks you for the opportunity to find out about yourself and Sadiq Warrior Arts.



Punong Maestro Sarjeant is attempting to place his key in the car door and is approached by a knife-wielding attacker.



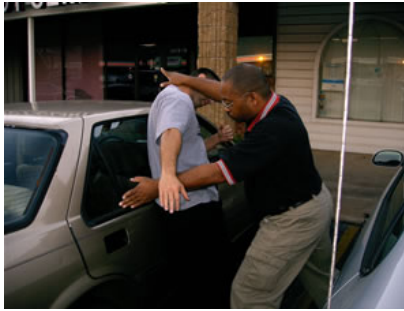
Punong Maestro turns and traps the knife into the attacker's body.



He then clears the blade, strikes the attacker into the face.



Punong Maestro Sarjeant is then able to control the attacker's limb and knife forcing the attacker to stab himself.



Punong Maestro clears the weapon's arm, strikes the opponent on the side of their neck with his forearm.



He then drives a knee into the groin.



And finally, concludes the technique by slamming the opponent's head into opposite car.

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Master Roger Agbulos - ASTIG Lameco

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 Illustrisimo. At one point, I came under the tutelage of Grandmasters Christopher Ricketts and Rey Galang of the Bakbakan organization.

Through the years, and with constant exposure to many different Filipino martial arts, I have come to some combat truths of my own. One is that unlike other Filipino martial art Systems that emphasize short or middle range combat, my focus is on long-range weapons combat that does not generally focus on blocking an opponent's attack; and the live hand rarely is used to disrupt one.

The way I see it, "How can you disrupt a strike in motion when it is moving at over a hundred miles per hour?" The fact is you cannot, or wouldn't want to do so.

In my system, non-telegraphic striking can itself be a form of blocking. The concept is to preempt an attack with another attack. Or put another way, "block" an adversary's attack with an attack of your own. The reality of weapons' combat is that it is over very quickly. The one who strikes first, or more effectively, usually wins. And so it really comes down to reaction and muscle memory. This concept is not new. As a matter of fact, it could be stated that it is the singular attribute of Grandmaster Antonio "Tatang" Illustrisimo that has made him the renowned fighter that he is. This was shared with me by Grandmaster Rey Galang of the Bakbakan fraternity. He refers to it as the "Eye of Tatang Illustrisimo."

Careful observation of sparring footage of the grand old warrior shows him reacting to an attack not by blocking, but by somehow getting in-between the rhythm of combat and literally beating the opponent to the punch.

This type of reaction requires intensive training, control, and nerves of steel. The normal response is to stop or block an attack and then deliver a corresponding response or counterattack, assuming that the opponent is delivering only single layer attacks. It takes a heart of stone to not flinch but instead to practically ignore and bypass the attack and instead, use the openings and flaws inadvertently created by the opponent during the execution and delivery of an attack or a strike.





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.

How do you handle a long-range attack already set in motion? Does one simply step back and get out of the way, or bring a stronger attack

to the adversary? Either way, the longer it takes an attack to reach its target, the greater the likelihood that it will be countered or neutralized. The most effective strikes (or blocks), therefore, are short compact ones.

How does one train for these conditions? First, you need to focus on developing non-telegraphic striking. Never pull, wind or chamber the striking hand back. Limit the movements you make when recovering from one strike to the next.

Second, emphasize mobility in your footwork. Refrain from assuming a fencing stance, which limits you to forward and backward movements only. Body shifting by itself, although providing an efficient method of avoiding attacks, nevertheless leaves you still within striking range for subsequent secondary attacks. With footwork, one not only avoids the attack but actually improves one's position and creates advantage.

Finally, mentally eliminate the distinction between blocking and striking; they really are one and the same. This holds true especially in edged weapon applications. A parry with a knife is potentially a cut or counterattack.

It has been proven in many times in combat that the way one practices is the way one will instinctively fight. Always keep one's training realistic and simple. Gross motor skill, executed with a minimum of movement and a maximum of force, will always be superior to the more artful, but less rational, movement's common to and emphasized in some Filipino martial art systems.



With regards to blade training, it all starts with the proper mindset. It is not a joke to face and defend against an edged weapon. Engagements such as this are most likely going to be a life and death struggle. Whether it be a sword against sword or knife against knife or unarmed defense against an edged weapon, the danger of severe injury is inherent and can be fatal. Have you trained properly for this life-defining moment?

The reality of edged or impact weapons combat is that it is really a vicious and tiring affair. If one fighter is not killed instantly, mutilation or severe beating is the likely result. As the Chinese proverb goes, "When two tigers fight, one is killed; the other, injured."



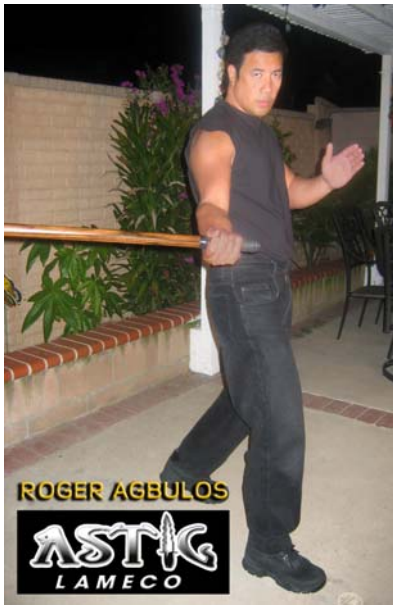
At the training center in Northridge, we try to raise non-telegraphic striking, in combinations of four (or less), to an art form. Born out of tribal combat, emphasis is on accuracy and economy of movement. Precise and timely footwork allows for maximum mobility. Training progressions build on highly effective responses to predictable body reactions.

The real contribution of long-range influences is on its strictly combat orientation. Although some of the Filipino martial arts include beautiful, wide strikes, the fact is that a skilled opponent will move to "defang the snake" i.e., attack the weapon hand. The longer it takes an attack to reach its target, the greater the likelihood that it will be countered or neutralized. The most effective strikes are, therefore, short, sweet and precise.

There is combat and there is art. Especially in knife fighting, make sure you are preparing for the correct one. The real world of edged weapon encounters is violent, brutal and unforgiving. It is not a give and take playground where rules and decorum are observed and enforced. Test your knowledge and skills regularly. Push it to its limits and beyond. Learn to learn from experience, defeat and victory. Savor the pain and epiphany of reality. Only then will you truly master the art of the blade.

"Kapap - Krav Panim El Panim", the Israeli elite military combat system headed by two (former Israeli Commandos) world renown Senior Counter Terrorism instructors Major Avi Nardia and Albert Timen, conducted a one week instructors course in Los Angeles. Guro Roger Agbulos was one of the instructors at the seminar covering Filipino Combatives. Guro Roger Agbulos created a good impression with this group, in that they have expressed their interest to take private lessons.





Roger currently teaches at Jon Felperin's studio - The Center of Law Enforcement Training in Northridge, California, as head instructor for impact and edge weapons under the Filipino Combat Arts program. The center also offers Boxing, Hapkido, Aikido, bodyguard courses, baton training (and certification) and many other combat oriented systems.

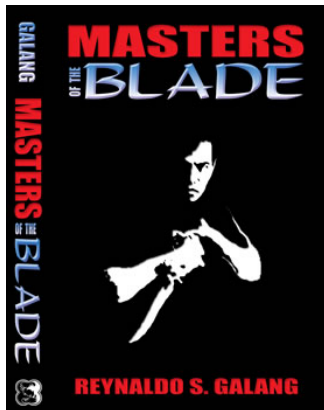
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FMA Digest wishes to send condolences to family, students and friends of:

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.



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Guro Mariano Bermodes

(1958 - 2006)

Serrada

By Wade Williams

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.

Mariano trained many people. 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 a good friend, but a great man, father, and 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.

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.



Williams Home Of Escrima

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Learn more about these two Legends of the Filipino martial arts and others.

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The Creation of Filipino Martial Art Logo

By Punong Guro Abner Anievas



The FMA logo clearly shows the Philippine flag. If you notice, the flag is on a wave tied from his hair, which represents Lapu-Lapu's conviction to use his craft (Filipino Martial Arts) to protect the sovereignty and peace of his motherland, Philippines. This skill is accompanied by responsibility, using it only when faced in danger, thus, giving the craft honor and sacredness. The wave also represents a legacy that needs to be passed on from generation to generation. The font used for "FMA" is also very Filipino using rattan as its inspiration."

-- Logo design and interpretation by Jaylord Padilla

A symbol that is simple and now recognized as the Official Logo that represents the FMA festival, gatherings, trainings or seminars. This symbol not only represents the identity of Filipino Martial Artist but the heritage of the Filipinos.

But how was it created? Who are the people behind this simple logo? It began in the early stage of organizing the 1st National FMA Festival, Master Samuel "Bambit" Dulay's wife Wilma Dulay acting as the secretary in the early stages drafted a letter to Senator Lito Lapid.

"Honorable Lito Lapid is the

Chairman of Senate Sports Commission in the Philippines."

It was then that Wilma Dulay sent me a copy of this letter. I read it and made a few comments. But one thing that captured my attention is the logo on top of the letter. It was written "National Filipino Martial Arts Festival."

I talked to Wilma and said, "We can improve on this logo." Wilma knew that I am a designer so she requested me to re-design the logo. I sat at my drafting table and began sketching. The first design came to my mind was a figure head of Lapu Lapu with the NFMA letters underneath it (Lapu-Lapu is truly an icon of ancient Filipino warrior. He uses ingenious and versatile fighting techniques with shield and sword as weapons. Lapu-Lapu embodies the character of a fearless leader with firm principles, which should also be the attitude of an individual performing Filipino martial arts).

Very eager to show it to Wilma, I immediately emailed the graphics to her. She made a few comments and suggestions like putting the Philippine Flag on it. I quickly amended it and to my surprised it looked great.

Not waiting another second I talk to Wilma and sent it to her, thinking I had created the final version of the logo. I realized when I did the test print that the graphics didn't look too good due to the software I had used to convert the image.

Going back to my office, I immediately thought of a better way to do it... but to my disappointment I had not come up with the right answer. I then turned to Wilma and asked her if she knew any graphics designer. Wilma thought for a few seconds and then she remembered about her office mate Mr. Jaylord Padilla.

Since Jaylord is Wilma's co-worker and Master Dulay's student it didn't take long to ask him to help improve the quality of the Logo. He worked on it during his free time and after about a week he came up with an excellent FMA Logo.

When I first saw the logo after Mr. Padilla had completed his work, I knew I saw the symbol that would represent the Filipino Culture. It was simple and historically meaningful.

Today most of the Filipino martial arts organizations use this logo not only as a symbol of a Filipino martial arts event but as a representation of the whole Filipino Culture. It is now time to spread it all over the world.



mandirigma.org

This article was brought to our attention by Guro Hospicio "Bud" Balani, Jr. As it turns out both his father, Hospicio Balbuena Balani, Sr., and his uncle, Martin D. Balbuena, were both members of the Regiment. He also had numerous uncles in the Regiment but to get their names, he'd have to dig deep into the darkest recesses of his mind, and it might get ugly in there. From what he understands, "The United States wanted to be at Regiment strength so they eventually merged the three Battalions into one unit and formed the 1st Filipino Regiment (keeping the First Unit's Patch). Regiments are two or more Battalions, Battalions are three or more Companies. Companies are three or more Platoons. Platoons are three or more Squads. Squads are nine strong. These are just rough estimates. Also, any unit with the spelling of "Philippines" were US Army units that were recruited in the homeland. There were many Philippine Scout units, all in the Philippine islands. Any unit with the spelling of "Filipino", was a unit formed in the United States, with the only units being Laging Una, Sulung and Bahala Na."

Saturday, August 14th, 2004

The 1st and 2nd Filipino Infantry Regiments

By David T. Vivit, 1LT, AUS (Ret)

Laging Una – Sulung

Part I

The 1st and 2nd (Laging Una - Sulung) Filipino Infantry Regiments were units of the Army of the United States (AUS) inducted into service during World War II. They were wholly manned by Filipino citizens in this country and Hawaii and officered by both Filipinos and Americans, the only non citizen units in the American Citizen Army. They were similar to the Philippine Scouts in that the latter were also wholly manned by Filipino citizens with both Filipino and American officers, but the similarities ended there. The Scouts were professional soldiers in the Philippine Department of the United States Regular Army (USA). Most of the men were married and enjoyed a high economic and social status in the Philippines in contrast to the mostly single discriminated against

(in the U.S.) "laborers" and students of the Filipino Regiments. Each group of Filipino soldiers played important but different roles in World War II.

After the Japanese sneak attack on Pearl Harbor and Clark Field, Filipinos in the U.S. and Hawaii rushed to Army Recruiting Stations to enlist only to be rejected because they were not (US) citizens (Filipinos were not eligible for U.S. citizenship before the war). As residents, however, they were registered under the Draft Law, and when the first Filipino Battalion was activated in San Luis Obispo, California in April 1942, they "volunteered" for the draft instead of waiting for their call.

This unique unit was to spearhead MacArthur's liberation forces when he returned to the Philippines. But the military authorities made a great miscalculation! In three months the 1st Filipino Battalion became the 1st Filipino Regiment, activated in Salinas on July 13, 1942 and on October 14th of the same year the 2nd Regiment was activated at Ft. Ord, bringing together a fighting force of more than 7,000 men. If created earlier, the Battalion very well could have become a Division. By the time it was activated hundreds had already joined the Navy and Army Air Corps. With an average age of over 30, they more than made up this overage by their spirit and enthusiasm. In no other units of the AUS in WWII, including the much publicized 442nd Regimental Combat Team (NISEI), was the motivation greater and the morale higher than in the 1st & 2nd Filipino Regiments. About the end of 1942 and in early 1943, these Filipino soldiers became American citizens under a new U.S Naturalization Law in mass oath taking ceremonies which made headlines throughout the country. After two years of intensive training in California without a single Court Martial case, these units went to New Guinea to prepare for their landings in the Philippines.

Here the 2nd Regiment was split up into the Counter-Intelligence Units (CIC), the Alamo Scouts and the Philippine Civil Affairs Unit (PCAU) all of which played important roles during the liberation.

The 1st Regiment remained intact as a combat team but for some unknown reason was not with the initial landing forces in Leyte. Instead it was relegated to the minor (but more dangerous against a fanatical enemy) role of mopping-up operations in Samar and Leyte. In accomplishing this difficult mission with minimum casualties, it earned the reputation of being the "most decorated regiment in the Pacific". It remained for a "child" of the regiments, 1st Reconnaissance Battalion (Bahala Na) known only as "commandos" in the Philippines, whose operations during the occupation had been kept secret until recently, to really "spearhead MacArthur's return to the Islands." But this is a story in itself.

More significant than their military feats was their accomplishments in the field of romance. These gallant soldiers literally chased the shy, coy and above all, suspicious Filipino girls even as the war was going on. Having won them, they had to go through much Army red tape to get married. But marry they did and when the war was over, they brought their war brides back to the U.S. Those who didn't have the patience for the hard to get "Pinays" came back to the U.S. but later returned as civilians to bring back their post-war brides. Now it was for them to be regarded so highly, who before the war were looked down on so lowly. As respected U.S. citizens they settled down to bring up the second generation of Filipino Americans, many of whom have already served in Viet Nam in the spirit of the 1st and 2nd Filipino Infantry Regiments.

FMA Sunday School



Ever Been to "Sunday School"?

SEGUIDA

Grandmaster Benjamin Luna Lema

Birthday Celebration

March 18, 2007

UP Diliman Vanguard, DMST Complex, Classroom 1

Each year a gathering of Grandmaster Lema's Lightning Scientific Arnis International instructors and students gather to celebrate his Birthday. A inner group tournament is held, with demonstrations, luncheon, and finally a cake cutting ceremony.

This is an excellent opportunity for all to get together and remember the man who passed on his art to them. It is a sad but joyous time; sad that Grandmaster Lema has passed away, joyous that his art lives on.

The event started with Master Felipe Bot Jocano with an opening prayer, then Grandmaster Vincente Sanchez leading the group in the Philippine anthem. Mrs. Patty L. Caballero (Grandmaster Lema daughter) then said a few words to the assembly. Masters in attendance were introduced.



Referee, judges, and participants

An inner member tournament was the first event. Followed; by Grandmaster Vincente Sanchez, Master Romeo T. Santos and Master Lemio Romy Vallenno demonstrating the art.



Grandmaster Sanchez



Master Jon Escudero

Presenting the trophy to the Champion Michael Angelo Ariz of Mandirigmang Kaliradman



Master Santos



Master Valleno

Upon the completion of the tournament and demonstrations a luncheon was served and then it was time to cut the cake, While Grandmaster Sanchez led the group in singing Happy Birthday. At the conclusion Master Felipe Bot Jocano said the closing prayer. As the day ended and each went their own way, there was a feeling of unite and brotherhood.



Mrs. Patty L. Caballero cuts the cake.



Website



Website



Website



Website

FMA Past Events

Dayang Edessa Ramos
TIGA Martial Arts Academy
London, United Kingdom
November 18 & 19, 2006

Guro Edessa Ramos held a 2-day seminar with TIGA, the new IMAFP Associate organization in London. Assisted by her student Davor Cavka from Switzerland, Guro Edessa taught the wide spectrum of the IMAFP curriculum, with special focus on single-stick attacks, blocks and disarms, dulo-dulo tactical applications and takedowns, espada y daga, knife-to-knife, and empty hand knife defense.



Dayang Edessa Ramos
with TIGA head Stephen Foy
who organized the seminar.



Stephen Foy with seminar
Assistant Instructor Davor Cavka.



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www.imafp.com
www.silkensteel.com

3rd Annual Full Contact Stick Fighting Tournament

Part II

December 16, 2006

PAKAMUT International hosted its 3rd Annual Full Contact Stick Fighting tournament. It was organized by 3-time World Full Contact Stick Fighting Champion and President of PAKAMUT International Association Master Felix Roiles.

The event was very successful even though the heavy rainfalls during that day might have dictated otherwise. Among the spectacular events of the day was the awesome demonstration by Grandmaster Esing Atillo of the famous Atillo Balintawak from Cebu City Philippines, and Grandmaster Christopher Ricketts from Bakbakan/Kali Illustrisimo.

Special guest during the event was Shea Gipti a 5 times World Champion in Kata, Kumite and weapons form. Undefeated 5 years in a row in TPA, Pacific Rim Grand Champion in Hawaii and 2006 Grand Champion in Kazekenbu for both sparring and forms competition. After the awesome demo we found out that he is a Filipino American who is very humble and proud of his Filipino heritage and on search of the Filipino Fighting Art System.



Grandmaster Esing Atillo



Grandmaster Christopher Ricketts



The proud father Don Gipti with his phenomenal son SHEA GIPTI. During the 3rd Annual Los Angeles Open Full Contact Stick Fighting Championship.

The Best of the Best 2006 Champion was awarded to the representative of the Philippine National Police (PNP) PO2 Marcial Chavez who took home the 6ft trophy after defeating all, his opponent. But Chavez thought the day was complete however the 2005 Best of the Best Champion who is under Master Steve del Castillo of Mt. San Antonio College of Martial Art, Al Romo was waiting for the challenge for a DEATH MATCH type fight, both fighters wore only head gear in a no holds bar match. After a grueling and exciting match, Al Romo was able to kept the Grand Championship Cup another year winning the match and being proclaimed, Best of the Best Grand Champion 2006.



PO2 Marcial Chavez , 2006 Champion
Being awarded the trophy.



2006 BEST of the BEST Grand Champion Al Romo



This souvenir photo was taken during the biggest Filipino Martial Art gathering that organized by 3 times World Full Contact Stick Fighting Champion Master Felix Roiles last December 16, 2006 at Yosemite Recreation Center 1840 Yosemite Drive, Los Angeles California 90041. Among the famous masters standing from left to right Guro Rudy Divero, Master Joe Valencia Tan from Tapado Longstick Fighting Art, Guro Hospecio Bud Balani, Dino Flores from LAMECO SOG, Frank Goodin and Wilson from U.S. Navy, Master Felix Roiles from PAKAMUT International Assoc., Master Henry Garcia Tae Kali Do, Oxnard, CA. Setting from left to right Guro Gabriel, Master Arnold Noche from Mandirigma and Grandmaster Christopher Rickets the brother of famous Filipino action star Ronnie Rickets whose been traveling all around United States promoting the Filipino Fighting Arts in general.

For all details please contact:

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Master Felix Roiles
PAKAMUT International Association
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www.pakamut.com

Williams Home of Escrima and West Coast Youth Explosion Team

Modesto, California
December 29, 2006

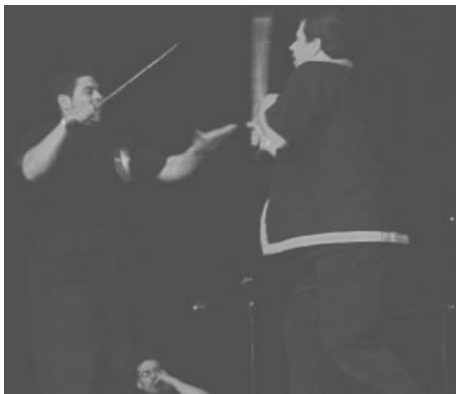
On Friday the 29th of December there was a city wide outreach in Modesto, California. It was a 12 hour event that included music, preaching, hip hop, and martial arts. The West Coast Youth Explosion Team and Williams Home of Escrima were invited.

The outreach was geared to reach the troubled youth and anybody who would enjoy seeing great music and exciting martial arts. The people were not disappointed at all. The music got everybody up dancing and praising the Lord. It ministered to youth as well as adults. The speakers were very solid. Everybody was having a great time. Then it was time for the martial arts to go on stage.



The West Coast Youth Explosion Team took center stage and started off with the basics of the art. Sticks were flying and the movement was quick. Then the Warriors of righteousness with Sigung Ed and Josh Bansuelo came up and showed the hands of their art. Their movement was explosive they did such a great job. Everybody there was yelling with appreciation to the talent of the team.

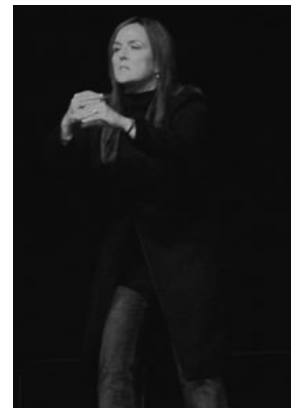
In between some of the demonstrations, Joe Whitson, AKA Sanjoe, a very gifted Christian hip hop artist got the crowd even more excited with his hard core Christian rap.



Master Wade Williams, his Guro Keenan Williams, and his senior student along with Guro Shawn Summers demonstrated espada y daga. The weapons flew so fast that after the event the feedback was they could hardly see the weapons as they moved so quickly. The event was fast paced and extremely exciting for the crowd.

The event was now set up for the sword fighting demo. Master Wade and Guro Keenan started off slowly to explain the movement of blades. After a short time they started picking up speed, the music started blasting and the swords were almost invisible due to the speed. The clanging of the blades got the approval of the crowd and they let the team know their appreciation with a great encore of ovation.

The time came when Anna Williams did a beautiful sign worship. The heart of everybody was moved. The altar call



followed and many people made a decision for the Lord to come into their hearts. What a great evening of music, speaking, martial arts and especially the Lord. Filipino martial arts was a great hit with everybody. The Williams Home of Escrima and the West Coast Youth Explosion Team look forward to doing this again and teaming with Sanjoe for another outreach into any city that wants us to come in and evangelize their city.



Williams Home Of Escrima

1611 W. Durham Ferry Rd.

Tracy, CA. 95304

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Email

Website

**IMAF Philippines
1st Training Seminar for 2007**

January 14, 2007

Dept. of Tourism, Quadrangle

By IMAFP

IMAFP welcomes the year with a successful training seminar last January 14, (Sunday) 9:30 a.m. to 5:30 p.m. at the Dept. of Tourism, Quadrangle. The whole day exhausting training was enjoyed by more or less thirty formally registered participants mixed from Local Law enforcers of newly organized IMAFP Affiliate group - Arnis Malabon; teachers from the National College of Physical Education, students from schools and other members joined. They were taught equally with consideration to the beginners and with those who already have knowledge in Arnis.

The Subjects were:

Part 1 of the Standard Module (Physical Education – The Basic Fundamentals with applications)

Instructors

1. Prof. Armando C. Soteco

2. Sr. Guro Rodolfo T. Poblacion, Jr. - The Sinawali variations from Basic to Complex application.

3. Sr. Guro Paulo O. Motita II - The Classical application combinations.

4. Sr. Master Samuel D. Dulay - The Classical Application in Five easy techniques. (Application into Flow)

5. Sr. Guro Jimson N. Dearos - The Basic Fundamentals of Tapi-Tapi.

Subject

- Teaching Method for Physical Education. (Basic Approach in Twelve Lessons)

Training-In-Charge: Sr. Guro Jimson Dearos

Over-All in Charge: Sr. Guro Ginalyn Relos



PAMANA NG MANDIRIGMA

(WARRIOR'S LEGACY)

*Preserve the Legacy. Add to the Legacy.
Pass the Legacy On.*



January 20-21, 2007

1st Day Seminars - 2nd Day Tournament

By Kombatn Martial Arts Academy

Kombatn Martial Arts Academy would like to express utmost appreciation and thanks to the US Filipino Martial Arts Federation (USFMAF) representatives who organized a Filipino stickfighting tournament in Portland, Oregon on January 21, 2007.

Even before the day of the event, the organizers conducted a seminar that included not only techniques but also advance theories and principles in stickfighting.

The later part of the seminar included an introductory referee clinic where judging, scoring, rule, regulations and other sparring tournament elements were explicitly discussed and explained.



Maestro Elrick Jundis, Maestro Dexter Labonog and Maestro Darren Tibon shared their experiences with the attendees of the event. Maestro Dexter enumerated some types of fighters, ranging and some techniques in sparring tournaments. He also provided some tips and advices that could be applied in sparring. Maestro Elrick, being the coordinator of the event, was very informative and willing to answer all questions thrown at him.

Maestro Darren and his son (Chez) were very impressive in the techniques that they showed and taught in the seminar, most of which included a lot of footwork and striking techniques, combining both either into an initiation or counter attack against most common strikes. Overall summary regarding the organizers is that not only have they shown and shared their knowledge and skill in Filipino Martial Arts but most of all, the USFMAF representatives have been good models and examples of honor, integrity and wisdom of ideal warriors.



Tournament Results



Competitor Name	Division	Placed
Albert Tabino	Beg/Int Point Sparring Padded Stick Double	1st
Andrew Hunt	Int Point Sparring Padded Stick Single	1st
Andrew Hunt	Beg/Int Continuous Sparring Padded Single Stick	3rd
Bennie Paiva II	Beg Point Sparring Padded Stick Single	1st
Cody Stebner	Beg Point Sparring Padded Stick Single	2nd
Evan Robinson	Under 10 Years Point Sparring Padded Stick Single	1st
Evan Robinson	Under 10 Years Point Sparring Padded Stick Double	1st
Hunter Hiner	Under 10 Years Point Sparring Padded Stick Single	2nd
Hunter Hiner	Under 10 Years Point Sparring Padded Stick Double	2nd
Jeffrey Schulden	Teen Point Sparring Padded Stick Single	1st
Michael Alcobendas	Beg/Int Point Sparring Live Stick Single	1st
Michael Alcobendas	Beg/Int Continuous Sparring Padded Single Stick	1st
Mike Bowers	Int Point Sparring Padded Stick Single	2nd
Nick Salinas	Beg Point Sparring Padded Stick Single	3rd
Nick Salinas	Beg/Int Point Sparring Padded Stick Double	2nd
Paiton Mumpower	Teen Point Sparring Padded Stick Single	2nd
Rick Brock	Int Point Sparring Padded Stick Single	3rd
Ron Carlborn	Beg/Int Continuous Sparring Padded Single Stick	2nd
Stephen Dietrich	Beg/Int Point Sparring Padded Stick Double	3rd
Warren Willis	Beg/Int Point Sparring Live Stick Single	2nd



www.kombatan.us

Kombatan Martial Arts Academy
 (located in the Portland, Oregon
 metropolitan area in the city of Clackamas)
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 (503)657-3408
Email

Midway Kodengan Martial Arts Academy

BaHad Zu'Bu Mangtaas Baraw
Punong Guro Mike Blackgrave
[US Representative of Yuli Romo]
January 27 - 28, 2007

BaHad Zu'Bu in the Windy City

On January 27 and 28, 2007 in Chicago, Illinois, Punong Guro Michael Blackgrave of BaHad Zu'Bu debuted this devastating yet simple art at the Midway Kodengan Martial Arts School. The seminar was hosted by Guro John Bednarski of Dekiti Tirsia Siradas Kali and Punong Guro Bill Anderson. During the two day event the core elements of BaHad Zu'Bu were drilled via impact, edged and body weaponry with importance placed on simplicity of movement and proper intent.

Braving the sub zero temperatures were a dedicated group who came ready to learn, they came with an open mind and a vigor that was most impressive, also in attendance was Guru Mushtaq Ali head teacher of Silat Zulfakari and Guro Steven VanHarn (WEKAF World Champion) both were highly impressed with the simplicity of Bahad Zu'Bu, when asked Guru Mushtaq had this to say " *I haven't seen this type of old school Filipino work in a very long time, it is refreshing to know that it still exists*", Guro VanHarn added " *It definitely is simple and to the point, I can also see many usages that would bode well in competition*".

During the two days Punong Guro Blackgrave touched on many of the cultural aspects of BaHad Zu'Bu stating " Master Yuli is a great warrior but he also wants the culture to be studied and embraced, his



L - R: Punong Guro Bill Anderson, Punong Guro Michael Blackgrave, Guru Mushtaq Ali, Guro John Bednarski, Guro Steve VanHarn

reason is simple, without culture you will never know WHY you are doing what you are, it is the essence of the art and leads to the fruit of combat" The lessons on culture were entwined with the simplicity of the system, the practitioners of yesteryear didn't have hours a day to simply commit to studying a fighting art, they had to build simple effective methods that were built into their everyday existence, hence the way they fought was the way they lived and worked.

The seminar participants were taught the Cinco Teros of BaHad Zu'Bu as well as the Abecedario and the Retriada, all three of these methods were drilled separately and then placed on a fighting platform where Guro Blackgrave taught them how to pick and choose what they felt would work best for them. BaHad Zu'Bu is an intuitive system not a robotic quagmire of complex movement, each individual will have the same base

structure but from there we expect each and every individual to build their own unique house, this way Bahad Zu'bu becomes multifaceted not one dimensional.



Guro Bednarski left
Guro Mushtaq right
Mangtaas Baraw (knife) work



Students practice
Lubas Pangamut
take down



Students practice
Moro intuitive Silat of
BaHad Zu'bu vs. knife attack.

All in all, this debut seminar was a huge success, it helped build bridges between systems and opened the doors for friendships and brotherhoods to be built. As Punong Guro Blackgrave said "*The most important thing is the student, I want them to have fun, I want them to learn and grow and to keep an open mind, I know we accomplished that very thing here in Chicago*".

Punong Guro Blackgrave would like to thank The Midway Kodenkan group who braved the cold, with special thanks to Guro Bednarski and Guro Anderson for hosting a great seminar and to the city of Chicago itself for their deep dish pizza....a great treat after a hard days work.....Thanks everyone!





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BaHad ZuBu

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Russian Modern Arnis Camp

February 2 - 8, 2007
Ekatarinburg, Russia
By Dieter Knüttel

For my 3rd trip to Russia I was invited to teach at the 1st Modern Arnis Camp to be held in Ekatarinburg. My first 2 trips to Russia were weekend seminars (2005 and 2006) but this time there should be more training.

After Alexander Pisarkin had attended the 2005 Modern Arnis summer camp of the DAV and attended last year with 2 of his students in the Philippines at the 1st Remy A. Presas Memorial Modern Arnis Camp and the 3rd FMA Festival, he decided, to work with his association the "Regional Arnis Federation", RAF, and put together a 7 day Modern Arnis training camp.. This was the first "Worldwide Brotherhood of Modern Arnis" (WBMA) event after the Founding (according to my knowledge).

He invited Grandmaster Rene Tongson and Senior Master Samuel "Bambit" Dulay from the Philippines as well as myself, Senior Master and Datu Dieter Knüttel from DAV, Germany as instructors for the camp. I was accompanied by my student, Peter Rutkowski, 4th Dan Modern Arnis. Out of personal reasons, I could only participate the first 3 days of the camp, but Grandmaster Rene, Senior Master Bambit and Peter stayed and taught the full 7 days.

Especially for the Filipino masters, it must have been a special experience, to arrive in Russia where a lot of snow had fallen days before. They were supplied with a lot of warm clothes, so they would not freeze outside. Still they said: "*We love the snow, but we rather stay inside.*" But with -20° Celsius (- 8° Fahrenheit) and sometimes a strong wind one could understand this. It was really cold, also for us.



Senior Master Dulay - Grandmaster Tongson - Datu Knüttel - Guro Rutkowski - Guro Pisarkin

During the weekend (Friday to Sunday), there was more than 40 participants. During the rest of the camp, (Monday through to Thursday), 15 people took part in the training. Some of the participants travelled from a long distance to the camp. From Moscow for example, it took a 29 hour train ride one way, to get there. But there were also participants from other cities and other Filipino martial arts styles like Serrada, Doce Pares, Pekiti Tirsia, and Kombatan.



The camp took place in the Ural University of Ekatarinburg, where Alexander is also teaching. It was opened by the vice-rector of the University and there was a lot of interest for the camp. 2 TV stations were there at the opening, filmed the demonstrations and made interviews, which were broadcasted the same day. A 3rd TV station was there during several days to make a longer report about the camp, as they did before when I

was there the first 2 times. Additionally, a radio station and some print media were there too, to report about the camp. So the PR was excellent.

The training itself was very versatile. Sinawali, disarms, empty hand concepts, self-defense, classical Arnis, Knife, double stick, Abanico Tres Puntas, Tapi-Tapi and a lot more was taught during the week. So a wide range of Modern Arnis and Filipino martial arts was covered. The participants were excited about this.

Friday night was the evening of the gradings. 40 Modern Arnis practitioners were going for a new degree, ranging from white through to blue belt. (With white, yellow, green, blue and brown being the student levels there). Everybody passed and the testing was very good. One could see the time and effort, they had put in the training the months before. So on the next morning, everybody was happy to receive their new certificates of rank.

The training was held from 10 am to 2 pm and from 4 pm to 7 pm. In the evening we went out having dinner with Alexander and some of the students, and different to some expectations, vodka was NOT consumed a lot. Not more or less than here in Germany either.



Television interviews



Instruction by Grandmaster Tongson and Datu Knüttel

Sunday night, Alexander had a surprise for us. After the dinner he told us, we would go to the forest. I have learned not to ask what is happening there, because whatever Alexander suggested or organized, it is always very good and a lot of fun.



With the rector of the
Ural University, Ekatarinbutg



Alexander, Dieter, Peter, and Victor



Grandmaster Tongson and Senior Master Dulay

So we drove to a Datscha “a weekend - house” at the outskirts of Ekatarinburg where we were supplied with warm shoes. Especially Grandmaster Rene and Senior Master Bambit got VERY warm jackets. We really looked funny, wrapped up in these VERY thick and large clothes. But it was necessary, because we walked about 20 minutes at -20° Celsius (-2° Fahrenheit) through the forest, to arrive at a campfire. There we met a musher. This guy had crossed Alaska and then

went to Murmansk only with a dog sled. This was 6500 miles and it took him 8 months. He got 2 entries into the “Guinness book of records” for that. So now the dogs (Huskies) were put in front of a sled, and we could ride a round track, lit with torches, on this dog sled. At around 11 pm we returned to the campfire, where we got bred chicken, tea, warm wine and Russian, magic water. What a spectacular experience all together!

During the meeting with the rector of the Ural University, he was excited with the Modern Arnis activities of Alexander Pisarkin and the perspective that Modern Arnis would spread through Russia from his University. He said to Alexander, that he would officially support all of his Modern Arnis activities now.

He also told us that he had a large room at the University. That he did not know how to use up to now, but now he knows. This room will be turned into a Modern Arnis training center and he confirmed that this will be finished by my next visit to Ekatarinburg! We were really excited by this official support from the University.



The next trip to Russia is planned on the 7th and 8th of December, where the Ural University of Ekatarinburg will celebrate its 40th anniversary. We were told that Grandmaster Rene Tongson and I would be invited as official guests of the University to participate at the anniversary ceremonies. After that, we will hold another Modern Arnis seminar.

These are all very positive developments for the propagation and spreading of Modern Arnis in Russia. There is already talks for a seminar in Moscow, but there is no date set as of yet.

With Alexander Pisarkin, there is not only a very talented martial artist leading Modern Arnis in Russia. But he is also a very good teacher (one can see that when you look at his students) and an excellent organizer. We are lucky, that he is there to work for Modern Arnis in Russia.

I am already looking forward to meeting him and his students once again, when he will participate at the 10th Modern Arnis summer camp of the DAV in Germany on the 6th to the 12th of August 2007. And of course, I am glad to be back in Ekatarinburg in December 2007.

All together, this visit was again very impressive especially through the cordial friendship and hospitality we were able to experience there. This also showed through many little things that cannot all be mentioned here.

For me, these trips are so important, not only to spread Modern Arnis, but to reach an International understanding between different cultures, to make new friends and deepen existing friendships and to work against prejudices that some people and cultures may have of each other. Also in this regards, the camp was a big success.

I can only say: Russia? I would love to come back.



www.modern-arnis.de



www.worldbromodernarnis.com



www.imafp.com



Disneyland Martial Arts Festival

(Filipino Martial Arts Division)

February 3 & 4, 2007

Disneyland Hotel

Anaheim, CA.

By Marc Lawrence

The 2007 Disney Martial Arts Festival featured Filipino Martial Arts for the first time this year. The Filipino Martial Arts division was organized and managed by the USFMAF. The USFMAF is the United States Filipino Martial Arts Federation. They are a new organization with a big vision. I attended the event as guest of the organization. The organization's president is Darren Tibon. He shared his vision with me and this being of one organization here in the US for all Filipino martial arts styles and Filipino martial arts groups to come together and participate in events together sharing in brotherhood.

On Saturday the seminars were held in one section of the Resort Center. There were a number of activities going on Saturday. The crowd was treated to an excellent demonstration by Master Dexter Labonog of BAHALANA Eskrima from Stockton, CA. He and his daughter did an very impressive Espada y Daga demonstration. Between the seminars there were several brake-out sessions in groups were Filipino martial artists sharing techniques together. I personally had a most memorable and a great time crossing sticks with Guro Elrik Jundis who was a Jedi in Star Wars Episode 2. Angel Cabales son and Darren Tibon's son did a classic Serrada technique demonstration. However the highlight of the afternoon was Master Roger Agbulos of LAMACO. He did a great seminar on self defense techniques against knife. I found that most of the situational techniques were very practical.

While I was there I got meet a number of well known Filipino martial arts Masters and schools. Some of the groups that had people that came were Serrada Eskrima, BAHALANA Eskrima, Masellones Combative Self-Defense, World Modern Arnis Alliance, Pedoy's School of Eskrima LLC, and the Filipino National Police (PNP) team.

On Sunday the tournament started with form competitions and then went into kids sparring division. The sparring rules were different than most are use to. As Darren explained they had to consider safety for all of the competitors as the organization developed the rules. The padded sticks were provided by **SMAK Sticks**.

The sparring competition was done from two separate perspectives. One being that the padded stick was applied from a sword perspective. This means that the first one with a contact strike would be scored and their opposites would not be counted. Each time there was contact strike the players would stop and have to return to their marks and start again.

The other was from stick perspective. This was divided into two categories one being point based on the strikes and the other being continuous strikes. Marcial Chavez Jr. of the PNP made a great showing of his skill and took a first place in one of the divisions. The live stick event was held at the end of the day. It was full contact full gear sparring held on the point system style scoring.

For the results of the Tournament: [Click Here](#)



The goal of the USFMAF is to create an organization that represents ALL Martial Art forms that trace their roots back to the Philippines. To provide an environment that allows safe honest competition for all ages, officiating and rules that, are fair and impartial promoting the exciting world of Filipino Martial Arts.



www.usfmaf.org



www.smakstiks.com

Note from the USFMAF: People want to know what the USFMAF is doing for Filipino martial arts and I would like to add a little insight of the events which have happened which led up to this point. If you look at the Disney ® World of Martial Arts website you will see listed every kind of martial arts discipline there is, what you don't see is Filipino martial arts.

Last October the USFMAF took a demo team to Disney World ® Orlando, Florida to introduce Filipino martial arts to the Disney ® organization. There were over 30 demo teams who performed for an audience of over 2,000 people. This was filmed by Comcast and aired for a month. It has been reported that over 4 million viewers watched these spectacular demos on line. The USFMAF and another fantastic group were voted top demos of that Saturday Showcase. Not bad for the "new kids on the block".

We met with the Disney ® team and were offered a time slot for a seminar for this past tournament in Anaheim. The USFMAF requested to share this time slots with as many top Filipino martial arts Grandmasters / Masters as we were able to fit in the schedule. We also shared the demo time allotted for the Saturday night showcase.

We are introducing tournament competition to organizations that have never competed in the tournament arena. We are scheduled to hit several areas throughout the United States and Europe this year to involve more Filipino martial arts styles and organizations. We are instructing judging and referee clinics and supporting qualifiers for the Disney ® National Championships this October in Florida. It's a lot of work and we have a lot of great people in our federation who support our vision. Maestro Dexter Labonog has been a very valuable asset to our non-profit federation and has been traveling with us to support these clinics and qualifiers.

3 Styles FMA

February 11, 2007

Grandmaster Bandalan - Doce Pares

Master Lito Concepcion - Kombatán

Grandmaster Robert Castro - Eskabo Da'an

New College of California

777 Valencia St.

San Francisco, CA.

By Tasi Alo

The 3 Styles FMA Seminar was a tri-fiesta of Filipino martial arts which provided the 50 plus attendees the opportunity to experience Grandmaster Alfredo Bandalan of Doce Pares, Grandmaster Lito Concepcion of Kombatán and Grandmaster Robert Castro of Eskabo Da'an working separately, yet simultaneously.

The attendees got to see each style, ask questions as well as participate in the lecture and a workshop in a collaborative example of how in the Filipino Martial Arts everyone can work together to better educate and promote a higher consciousness of each art, as well as all the arts presented together. I feel this will set into motion a unity that will propel Filipino martial arts into the greater mainstream of the martial arts world.

Just to see people from different styles together enjoying the seminar made for spiritual fulfilling experience that I hope can be shared by more. This definitely was a mind, body, spirit moment for all who attended.

Comments by Grandmaster Bandalan and Grandmaster Concepcion were that they really enjoyed the seminar and would like to see more seminars like this in the future. Consequently this will be the first of many more seminars of this type here in the

San Francisco bay area. Already requests are being made to bring this seminar to Portland, Oregon as soon as it is possible.

The Grandmasters expressed their gratitude for the support and especially want to thank Grandmaster Emil Bautista of Kajukenbo, Master Ray Cordorba, Master Soto and to all who helped make this event successful.



Grandmaster Alfredo Bandalan
Doce Pares



www.bandalan.com



Grandmaster Lito Concepcion
Kombatan



www.presas.org



Grandmaster Robert Castro
Eskabo Da'an



www.eskabodaan.org

**3rd Philippine International Martial Arts Association
(PIMAA) Tournament
Riyadh, Kingdom of Saudi Arabia
February 16, 2007**

The Philippine International Martial Arts Association (PIMAA) recently held its 3rd PIMAA Tournament on February 16, 2007 at the Elite International School in Riyadh, Kingdom of Saudi Arabia. The event was hosted by PIMAA President Freddie Laxza and Vice-President Godofredo Fajardo of Filipino Fighting Arts International.



Ambassador Antonio P. Villamor (right) and Master Godofredo Fajardo

Guest of Honor for the Tournament was Philippine Ambassador to Saudi Arabia, the Honorable Ambassador Antonio P. Villamor.

The tournament featured semi-contact karate, and more than fifteen clubs participated in the event. There was also a Modern Arnis demonstration featuring 11-year old Carim and 10-year old Amir, both Lebanese nationals and students of Punong Guros (chief instructors) Wail Ershaid and Manny Maer of Filipino Fighting Arts – Kingdom of Saudi Arabia.

All in all, the 3rd PIMAA Tournament was a very well-attended, successful and fun event, as may be gleaned from some of these photographs of the event.



Modern Arnis Demonstration



Guro Wail Ershaid, Amir, Carim, and Master Godofredo Fajardo.



The PIMAA officers and organizers.



www.filipinofightingartsintl.com

Sports Arnis Officiating Seminar & Workshop

February 18, 2007

9:00 to 5:00 pm

Department of Tourism Quadrangle

By Ginalyn Relos



www.imafp.com

There were 15 practitioners who registered to attend this seminar/workshop and it will apply to the IMAFP National Sports Arnis Tournament 2007 "Senator Robert Z. Barbers Memorial Cup 2" which will be held on February 24 & 25, 2007 at the San Andres Sports Complex, in San Andres, Manila.

The seminar was conducted by Senior Guro Paulo O. Motita II. The morning session was pure lectures. The afternoon was a workshop which everyone had to perform the gestures and other actions related to the Standard Sports Rules of IMAF-Philippines.

Participants came from different Arnis groups throughout the area.



Lectures in the morning and actual officiating training conducted in the afternoon.

By Senior Guro Motita II



WFMAA Regional Seminar

Punong Guro Myrlino P. Hufana

February 24, 2007

Bellevue Martial Arts Academy

Participants included Guro John McCabe (MSI Washington) and Guro Dave DeVore, Punong Guro Hufana's top student. It was an excellent group! After 4 hours of intensive training in Laban Laro, everyone was exhausted. Punong Guro Hufana taught several techniques and drills to improve each fighter's skill in Laban Laro tournament fighting. Despite of the



Website

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competition rules that was also covered, the techniques and drills were combative in nature. Punong Guro Hufana also sparred with each fighter and gave advice immediately after.

IMAFP National Sports Arnis Tournament 2007



February 24 & 25, 2007
San Andres Sports Complex
San Andres, Manila, Philippines

International Modern Arnis Federation, Inc. Philippines
In cooperation with
The Philippines Indigenous Games and Sports Saveers Association Inc.
The Department of Tourism
and
The Philippines Tourism Authority

The Senator Robert Z. Barbers Memorial Cup 2 was a successful 2nd national tournament... through the support of all the teams that participated, this event is again another compilation of our history.

We wish that you all can be part of our next event especially this Modern Arnis Camp - July 2007 (the roots of the flow), and 1st International Sports Arnis tournament a tribute to Grandmaster Remy Presas. By having all these activities, we can continue the legacy that Grandmaster Presas has taught us, from the cultural side, physical education, combat and sports...

This is all part of IMAF PHILIPPINES...MISSION AND VISION....in HONOR of our Grandmaster and of the Filipino People...

Mabuhay ang ARNIS!!!! Mabuhay ang Pilipinas....

Opening Ceremonies



Synchronized Sayaw



Sayaw



Standard Anyo

Tournament



Awards



Participants included:

Chapters/Affiliates:

1. IMAFP Iloilo City - headed by Ludi Losanes -President; Roy De Leon, Chief Instructor
2. IMAFP Iloilo Province(Barotac) - headed Atty. Buddy Demaisip-founder
3. IMAFP Palawan/Hikari - headed by Ludi Losanes
4. IMAFP/FFAI Pandacan, Manila - Headed by Guro Cocoy Oyales, Instructor
5. IMAFP/MATCOP Taguig - headed by Sr. Guro Rodolfo T. Poblacion, Jr.

Schools/Universities:

1. National College of Physical Education/Pamantasan ng Lungsod ng Maynila
- headed by Prof. Armando C. Soteco/IMAFP Trustee
2. Eulogio Amang Rodriguez Institute of Science & Technology(IMAFP/FFAI-EARIST)
- headed by Sr. Guro Jimson N. Dearos, Chief Instructor, Earist
3. Philippine Normal University
- headed by Guro Ronaldo Baxafra
4. Gen. Ricardo Papa Memorial Highschool - Taguig, Metro Manila - headed by Sr. Guro Rodolfo T. Poblacion, Jr.
5. Marikina Polytechnic College - IMAFP/PAKA - headed by Sr. Guro Paulo O. Motita II
6. Trinity College - headed by Master Vhir Tubera

Military:

1. Philippine Airforce - headed by Guro Jeremias Tumaque
2. Philippine National Police - headed by Guro Reynante Dominguez
3. Philippine Army - headed by Master Dolar

City:

1. Puerto Princesa City, Palawan(kuntaw kali Arnis Team) - headed by Guro Dennis Santos - supported by Mayor Hagedorn
2. Antipolo City - headed by Roger Santos
3. Malabon City Arnis Team (ARNIS MALABON) headed by Randie Santiago, Jr.

Clubs/Organizations:

1. Arnis Association International - headed by Sr. Master Rodelio Dagooc
2. Rapido Realismo - headed by Guro Isagani Abon
3. Mink Mongoose -Cauayan, Isabela, headed by Master Celso Sandigan
4. Lightning Scientific-Warriors - headed by Roger Santos
5. Dekiti tirsia - headed by Jerry Evangelisan
6. Paclibar Bicol Arnis - headed by Master Jimmy Paclibar
7. Liping Maharlika - headed by Reynaldo Postrado, Master Ric Sarte
8. Sik Paldakan Do - headed by Ian Sanchez
9. Arjumano - headed by Eric Latorre



www.imafp.com

2007 Stick Fighting Tournament

March 3, 2007

By Marc Lawrence



2007 Tournament Winners and Judges.

The Compete 2007 event in Karate is considered the most prestigious event in the U.S.A. People from all over the globe attend to witness this event. The organizer Mohammad Jahan-Vash added stick fighting as a division this year. The stick fighting division was coordinated by Master Felix Roiles and managed by members of Team PAKAMUT.

Mohammad had previously seen Filipino Martial Arts demonstrated by Master Felix Roiles at a Martial Artist for Christ event. Martial Artist for Christ is headed by Bob

Mitchell who is long time sparring partner and friend of the legendary Chuck Norris.

Master Roiles was asked to organize, coordinate and support this division. The PAKAMUT Association came and assisted in supporting the stick fighting division. It was considered a huge success by all of the participating Filipino martial arts practitioners.

The scoring for the sub-divisions is as follows:

Youth Forms	1st John Banaag 2nd Michael Lawrence
Advanced Forms	1st Kris Paragas 2nd Shea Gipti
Men's single stick 150 -175	1st Anderlson Tocang 2nd Kris Paragas
Men's single stick Below 150	1st Mark Castro Jr. 2nd Shea Gipti
Men's single stick Advanced 150 -175	1st Kris Paragas
Men's single stick 176 -200	1st Paul Dy
Men's single stick Above 200	1st Anderlson Tocang
Men's single stick Novice	1st Anthony Tuimaseue 2nd Shea Gipti
Women's single stick	1st Angel Ecdao
Men's single stick Advanced-Senior	1st Marc Lawrence



Mohammad Jahan-Vash and Master Felix Roiles.



Womens division Angel Ecdao winner.

Because of the fighter's performance in this division, the Compete 2007 staff requested a demonstration from Team PAKAMUT. This Demonstration was composed of: Master Felix Roiles, Marc Lawrence, Michael Lawrence, Kris Paragas, Mark Castro Jr. and Shea Gipti.

The demonstration team was asked to perform in front large audience of 700-800 People. The demonstration portion of Compete 2007 is normally a demonstration competition with big teams, big names, well funded and choreographed. They had never seen a Filipino martial arts demonstration team before so they completely



Marc Lawrence advanced- Seniors- Mens and Master Felix presenting.



Demo team- left to right front row Michael Lawrence and Shea Gipti, back row is Marc Lawrence, Master Felix Roiles and Kris Paragas.

Master Felix Roiles
 PAKAMUT International Association
felixflp@msn.com

amazed that just small group of well trained Filipino martial arts practitioners of PAKAMUT could perform so well. The audience was made up of celebrities, Government Officials and sponsors of big name teams like Paul Mitchell Demo team, Red Dragon and others.

The PAKAMUT Demo team demonstrated single stick form, stick and dagger form, Empty hand verse knife, Empty hand verses stick, Stick and Knife verses Stick and Knife and last but not least stick locking and take-downs.



www.pakamut.com

Kuntaw Palace
 Yanceyville, NC
 March 3, 2007

Kuntaw Palace participated in a martial arts tournament in Yanceyville, NC. 8 participants represented the ancient Filipino art of Kuntaw. No one came home empty handed. For most, this was their first tournament.

- Totals:
- 9 First Places
 - 5 Second Places
 - 3 Third Places
 - 1 School Support Award





www.kuntawmartialarts.com

Kuntaw Palace
122 S. Goldsboro St.
Wilson, NC 27893
252-206-7900
Cell: 252-289-5878
Fax: 252-206-7909

Email

1st MAMFMA Bangkaw
Training and Awarding Ceremony
March 4, 2007
Punong Lakan Garitony Nicolas
Department of Tourism
Carpark Luneta
Manila, Philippines



In cooperation with the Philippine Tourism Authority, National Parks Development Committee and the Philippine Indigenous Games Sports Saver Association, was organized by Modern Arnis Mano-Mano Filipino Martial Arts and headed by Punong Lakan Garitony Nicolas.

Invited Grandmasters and Masters:

Grandmaster Henry Espera (Rapido Realisimo), Grandmaster Rene Tongson (tapi-tapi), Grandmaster Jun Abaya (Jendo), Maestro Jaime Paclibar (Bicol Arnis), Engr. Jose Dion Diaz (PIGSSAI), Grandmaster Rodel Dagooc (AAI), Master Ver Tubera (Arkado), Master Jimmy Ibrahim (Falcon), Master Freddie Fernandez (Arnis Defense Silat), Master Dannie San Joaquin (PAJA).

Guest Clubs, Organization:

Paclibar Bicol Arnis, Philippine Jendo Association, Arnis Association International, Rapido Realisimo, Marikina Aikido Club, Falcon Consolidated Martial Arts, Arkado Club of the Philippines, IMAF Philippines, Arnis Defense Silat Club, British School of Manila (ASA-Arnis).

Guest Foreign Students:

Belinda Mc Namara (Australia), Sean Burke (Australia), Christopher and Alexander Lindfield (Australia), Mikeli Mapua (British School of Manila).



Students and instructors promoted color belt, Lakan / Dayang
(Awarded their certificates and belts during the bangkaw training):

Alexander Lindfield - Likha Isa
 Sean Burke - Likha Isa
 Belinda Mcnamara - Likha tatlo
 Alexander lindfield - Likha tatlo
 Mitze Secopito - Dayang/ Tagapagturo
 Mikeli Mapua - Dayang Isa
 Mizha Nicolas - Dayang Tatlo
 Roberto dela Cruz - Lakan Tatlo
 Rhiverli C. Quine - Dayang Lima



The said activities organized by the Modern Arnis Mano-Mano Filipino Martial Arts headed by:
 Punong Lakan Garitony Nicolas - President/Chief Instructor
 Founder - Arnis Nicolas System (ARNIS)/Sistemang Pang-oran
 Father of Modern Sinawali

Eskrima Serrada-Silat Fundamentals Seminar

March 4, 2007
 Oakland, CA.

A beautiful Filipino/Indonesian martial arts event was held at Pitt's Martial Arts Academy in Oakland, CA. on Sunday, March 4th, 2007. Fundamentals of both Eskrima Serrada and Silat were taught by Professor-Punong Guro James Hundon (Universal Martial Arts Academy/International Eskrima Serrada Association) and Chief Maestro Brandon Jordan (Mandala Mandirigma Kali/International Eskrima Serrada Association).

Professor-Punong Guro Hundon is the founder of the Universal Martial Arts Academy in Oakland, CA. He is a veteran of the martial arts with over 30 years experience-holding 7th Degree black belts in Small Circle Jujitsu and Kyohuejitsumae Jujitsu; and black belts in Chinese Kenpo, Kodokan Jujitsu, and Sugar Ryu Jujitsu. Professor-Punong Guro Hundon was instrumental in establishing Small Circle Jujitsu as a recognized martial art by using it successfully to win numerous competitions and awards as a top student of Great Grandmaster Wally Jay. Professor-Punong Guro Hundon's other teachers include some of the greatest teachers of our time including the late great Dr. Moses Powell, Soke "Lil" John Davis, Grandmaster Robert Crosson, and Soke James McQueen. Currently he is a Punong Guro in the International Eskrima Serrada Association under the tutelage of Pangulong Guro Sultan "Shaykh" Uddin-protégé of Great Grandmaster Angel Cabales. Professor-Punong Guro Hundon is not only an exceptional fighter, but an extraordinary teacher as well. He is able to combine his expertise in multiple arts with a remarkable ability to break down complicated movements into their fundamental building blocks.



Professor-Punong Guro Hundon demonstrating Serrada counter to a #1 strike.



Chief Maestro Brandon Jordan showing a Silat takedown on Damon Simmons.

Chief Maestro Brandon Jordan is the Director of Mandala Mandirigma Kali and 20-year practitioner of the Martial Arts, focussing on Southeast Asian methods. He holds a 3rd level Red ranking in Derobio Eskrima, is a Sifu in Chinese KunTao, and has deeply studied Indonesian Silat methods from several lineages. His ability to make these systems seem easy and the fluidity with which he flows in and out of each method, while uniquely keeping to his own personal expression, is an experience few forget. He is passionate in his approach to teaching the essence of these arts. The art of MMK is the vehicle through which he transmits his combined knowledge and

appreciation of these methods.

Seminar participants included Sifu Felix Macias Jr., Instructor Joe Olivarez (former student of Master Sonny Umpad), Contre-Mestre Kenneth Pitts (founder of Pitts Martial Arts Academy), Punong Guro Bob Manalo (IESA), Guro Bob Eickwort (IESA), and students from various schools throughout the Bay Area. The energy level was very high, and people really had fun at this seminar.

First up, Chief Maestro Brandon Jordan (MMK/IESA) gave a detailed lesson in the triangular footwork patterns of basic Silat langkas, and the meaning behind the movements. Students were then able to incorporate these principles into the Silat and

KunTao techniques that followed. Empty hand entries, strikes using Silat triangular striking patterns and takedowns were the main focus of this part of the seminar.

Next, Punong Guro James Hundon (UMAA/IESA) took the floor to teach fundamental Eskrima Serrada techniques. The focus was the inside counter to a number 1 angle strike. Punong Guro Hundon taught the proper form of both the strike and the counter. After time for practice, Punong Guro Hundon moved on to empty hand counters with takedowns.

Both Punong Guro Hundon and Chief Maestro Jordan gave personalized attention to every participant. Students were able to practice and apply each technique before moving on to the next.

The Silat and Serrada techniques were very complementary to each other, and many people remarked how easy it was to flow from one to the other. Everybody was really excited about the information that was shared, and there was a real spirit of camaraderie throughout the whole event. We look forward to more collaborations and seminars with these two wonderful teachers.



Check the Universal Martial Arts Academy website for future seminars and events:



www.umacademy.com



The Pitts Academy of Martial Arts
(above Blockbuster Video)
3298 Lakeshore Avenue, Suite A
Oakland, CA 94610
(415) 671-2055
www.kpmaa.com

Kuntaw ng Pilipinas
Aquinas University, Legaspi, Philippines
Legaspi Port Elementary School
March 4, 2007



Master Dowd meets with Kuntaw Black Belt in Legaspi. held at the Legaspi Port Elementary School, and readily accepted the invitation.

While observing the class he witnessed them go through basic drills, forms and then sparring. Upon conclusion the training session Master Dowd offered a workshop for the Black Belts, which was eagerly accepted. That evening approximately 15 Black belts attended. Advance techniques and forms were taught.

FMAdigest Publisher Steven Dowd while visiting the Philippines visited Guro Michael M. Tuscano at the Aquinas University in Legaspi City, Philippines. Guro Michael Tuscano heads up Kuntaw ng Pilipinas at the University. Steven Dowd being a Master in the art of Kuntaw under Grandmaster Carlito A. Lanada, was invited by Master Dodong Capistrano and Guro Tuscano to attend a class which was being



The Black Belts of Legaspi, Philippines



Legaspi Port Elementary School



Aquinas University Kuntaw Association

Kuntaw ng Pilipinas

Guro Mike Tuscano

Aquinas University of Legazpi

Rawis, Legaspi City

[052] 482-0542/ 820-8716

Email

Website

IMAFP Headquarters

March 6, 2007

DAV - Germany comes to the aid of Master Noel Peñaredondo

DAV raised a considerable donation in the assistance of the Peñaredondo family to help with hospital expenses and financial support.

To our Filipino martial arts Brothers at Deutscher Arnis Verband Germany, we would like to extend our sincerest thanks once again for the support you have extended for the therapy of our President, Master Noel A. Peñaredondo, who did not miss attending the 2nd National Tournament of the Federation last February 24 & 25, 2007.

Mrs Peñaredondo received first of two donations from DAV on November 17, 2006 at the IMAFP office. During the board meeting March 6, 2007 at the IMAFP Headquarters the final DAV donation was given from IMAFP Chairman: Atty. Salvador P. Demaisip and the board members.



Master Peñaredondo and his wife.



A second donation by DAV handed over to Master Noel's wife, during the IMAFP Board with Mr. Steven Dowd as witness and our guest during a formal meeting with him.

Noel Peñaredondo, President of IMAFP-Philippines continues undergoing following-up medical attention and therapy at the Paranaque Medical Center, for severe stroke paralyzing half of his body, infringed eye sight; the attack caused clotting in arteries affecting his brain; Because of the severity of the attack.

IMAFP's second Board Meeting of the year, a remarkable meeting with the IMAFP Webmaster and FMAdigest Publisher. As recognition to his work for the Federation webmaster, we presented

him with a certificate of appreciation and a special engraved arnis stick along with a few training sticks.



IMAFP Chairman: Atty. Salvador P. Demaisip and the Board members present Certificate of Appreciation and engraved arnis stick.



www.modernarnis.de



www.imafp.com

Balintawak Greater Philadelphia Area

Grandmaster Crispulo Atillo

By Michael T. Bates

March 8, 2007
American Karate School
of Joe Breidenstein
Ardmore, PA.

March 9, 2007
Media, PA.

March 10, 2007
KAMP Karate
Souderton, PA.

March 11, 2007
Amerikick School
N.E. Philadelphia, PA.

Grandmaster Ising Atillo conducted a series of seminars in the greater Philadelphia area March 8th-11th. Thursday evening at Joe Briedensteins American Karate studio in Ardmore, PA., saw 20 students train for 3 hrs. It was Grandmasters 3rd visit to American Kenpo.

Friday was afternoon private training with Dennis Tosten owner of Amerikick, a 14 school system in the tri-state area. Dennis hosted a fabulous lunch at a nearby restaurant. Michael bates was over heard saying " I should of had the lobster..."



Tom Bolden

Saturday at Irv Gills Kamp Karate in Souderton, PA., was a reunion of sorts. Dr. Jerome Barber along with several students made the trip from western New York to train. One of his students came up from Baltimore. Joining them was Tom Bolden and Pete Vargas long time practitioners as well. Rounding out the New York contingent was Bill Pavlik who was promoted to Lakan Dalawa in arnis by Michael T. Bates for his long time association to the late Professor Remy Presas.

Sunday's finale was at another Amerikick school in N.E. Philadelphia. 35 students turned out to work for 3 hrs, the group lost count of the disarming drills when they reached 16 or so. Plans were made for return series July 12th-15th. Since an important part of training is eating, all adjourned to "Manila Bay" a popular Filipino restaurant. Grandmaster slept soundly Sunday evening and had a stress free trip back to L.A.



www.atillobalintawak.com

Master Felix Roiles Seminar at I&I Sports Seminar Room

March 17, 2007

By Marc J. Lawrence

I attended a seminar by Master Felix Roiles, a two time world heavy weight champion of stick fighting. It was a near capacity crowd at the Seminar room at I&I martial art supply. Currently the room is used by Judo club and Brazilian Jujutsu and is available for seminars. For stick fighting the room could only hold 16 safely and there were 15 sign ups.

The curriculum was the following:

- Principle of the Filipino Fighting Art
- Tactical stick& collapsible baton techniques
- Single Stick
- Tactical Knife Combat / other edge weapons
- Application of weapons against weapons
- Application of weapons against empty hands
- Full Contact Stick Fighting

The seminar was fantastic, Master Felix really did great job in both explaining and demonstrating technique. He did great job of making so that all levels of experience could understand the material. He explained the body mechanics for each of the ranges and strikes. He did great job of showing fighting methods uses by PAKAMUT with Largo, Media and Corto in single stick fighting. He demonstrated and the entire group practice bagging single and multiple strikes.

He showed the empty hand techniques verses single stick. These techniques were translated from stick fighting. He did this with all of the stick fighting methods. He showed how your weapon hand forearm was the stick used to block the arm of your attacker's weapon hand and the empty hand was used to check the weapon hand of the attacker. The follow up counter strikes with the hammer fist and elbow were great.

The knife was both basic and advanced levels. Basic knife fighting was presented and practiced by all. The knife disarms were practical and simple. The single stick locks and take downs for the Law enforcement crowd was great. All of the participants had to practice with each other the application of the basic four locks and the take downs. These locks were incorporated with blocking and counter strikes. This made every one have to learn to flow.

Some of the comments from other participants were: that the PAKAMUT system was the most intact system they had ever seen. It had direct application from single stick to knife to empty hands. Master Felix's efficiency of motion techniques was the best they ever seen. A good time was had by all, the seminar was only supposed to go till 6pm but everybody stayed and practiced for another hour, then it was dinner time were a group of participants and Master Felix went out for some dinner. Finally as with all good things having to come to end, everybody left the restaurant as they closed at 9pm.



Master Felix Roiles

PAKAMUT International Association
felixflp@msn.com



www.pakamut.com

Eskabo Da'an

Valdillez Kenpo
(PAL Activities building)
Redwood City, Ca
March 21, 2007
by Tasi Alo

A very interesting seminar to say the least, interesting due to the fact that there were a mixed group of adult Kenpo students, kids class and their mothers. Grandmaster Robert Castro made it a point to work with the mothers of the kid's class as the Guro and Masters taught the children and teens. They were shown the basic foundations of Eskabo Da'an, then were directed in locks, take-downs, some dumog, knife techniques, empty hands and sinawalli drills.

It was a great turnout of about 50 people more or less. Professor Carlos Valdillez has had private sessions with Grandmaster Robert Castro for over a year now and very much wanted to have his students have first hand exposure to Filipino Martial Arts through Eskabo Da'an. We are indeed grateful for their participation and support in this seminar. In Eskabo Da'an we say it is the students that make us. Here are some pictures of the seminar.

Thanks to Guro Tony Solano, Guro Anthony Martin, Cemaaj, Guro Dave Eng, Guro Joseph Bautista, Master Lance Lueng, Master Tasi Alo, Grandmaster Robert Castro and Professor Carlos Valdillez for this seminar. Special thanks to Paul Thomas for the pictures and video.



Grandmaster Castro and
Professor Valdillez



Group picture of seminar at Valdillez Kenpo.



www.eskabodaan.org

FMA Future Events

Seminars

Summer Aikido Class 2007

April 3 - May 31, 2007

Presented by

Philippine Armas Society

And

The Philippine Magdaraog Zen Aikido Jutsu Ryu

Activity Center of LCC Mall

Legazpi, Philippines

Flyer

63 [928] 701-1359

63 [919] 231-7865

63 [52] 481-0520

Email

Email

Website

Cambridge Academy of Martial Arts

Grandmaster Danny Guba

April 7, 2007

St. Bede's

School Sports Centre

Birdwood Rd.

Cambridge, UK

01223 565020

Flyer

Website

Lameco All Stars

April 7 - 8, 2007

Airtel Plaza Hotel & Conference Center

7277 Valjean Ave.

Van Nuys, CA 91406

Hotel Tel: (818) 997-7676

Website

Contact: Roger Agbulos for special hotel rates

For more information, please contact:

East Coast: Bakbakan WHQ

P.O. Box 692, Roseland, NJ 07068

(973) 253-1946

Email

Website

West Coast: Roger Agbulos
P.O. Box 8046
Mission Hills, CA 91343
(818) 357-0440

Email
Flyer

USFMAF Judge/Referee Clinics

April 7th and 15th, 2007

For April 22, 2007 Tournament

April 7 - 4460 Hacienda Drive - Pleasanton CA.

April 15 - 136 E. Harding Way, Stockton, CA.

Further Information: Website

Junior Warrior Classic

Seminar/Tournament

April 14, 2007

Benton County School of the Arts

2005 S. 12th St.

Rogers, AR

Email

Website

HTAI Arnis Spring Camp

April 14 - 15, 2007

Hosted by: Sensei Jim Craig & David Garnder

Westside Martial Arts

Featuring: Punong Guro Myrlino P. Hufana

14207 NW Science Park Dr.

Portland, OR. 97229

(503) 526-9202

Website

Website

"L'Association des Arts de Combat Philippins"

French FMA Festival in Paris

April 14 - 15, 2007

University Paris Nanterre

(Gymnasium)

01 4233-3439 or 06 5071-9264

Flyer

Email

Eskrima Serrada-Small Circle Jujitsu Seminar

April 15, 2007

Punong Guro James Hundon

New York City, New York

Email
Website

Sundangan "Knife" Seminar

April 20 - 30, 2007

Bacolod City, Negros Occidental
Philippines

Email
Website

Bahd Zu'Bu seminar

April 21, 2007

Blayshalla Battle Academy
1515 Sunkist Unit D
Anaheim, CA.

Email
Website

**The Filipino Art of Eskrima
Stick and Edged Weapons Semnar**

Masters Pat and Lucy O'Mally
April 21 - 22, 2007

Ipswich Caribbean Social Club
15/17 Woodbridge Rd.
Ipswich, UK. IP4 2EA

Contact: Clive Bridgeman
07952 290559

Flyer
Email
Website

IPMAF Gala and Training Camp

50th Anniversary of Modern Arnis

April 21 - May 7, 2007

April 21: The FMA Museum will be opened at the gym instead of the Manila Hotel.

April 22: All folks attending the HOF (and Training Camp) will be flown to the Training Camp.

April 23: HOF and 50th Anniversary ceremonies will take place.

April 24: Filming for two movies, Eskrima-Arnis 1 and Eskrima-Arnis 2 will begin filming.
Training also begins.

May 6 or 7: Wrap-Up. Folks will be flown back to Manila

Contact: Alex.France
(925) 864-7477

Email
Website

Filipino Combat Systems Seminar in PR

Featuring: Tuhon Ray Dionaldo
April 22 - 23, 2007
Highway # 22, Exit 55. Turn right @ 2nd Light
Auditorium Sixto Escobar
Barceloneta, Puerto Rico
Contact: Carlos Lopez (787) 405- 9911
Email
Website

Commandments of Steel
9th Year
April 27 & 28, 2007
Ceaseriya, Israel
For more details you can contact CSSD masters:
Yuval Nehamkin: **Email**
[972] 50 654-1719
Guy Refaeli: **Email**
[972] 52 220-2808
Website

Tuhon Ray Dionaldo Seminar
May 5 - 6, 2007
Dragon Within Martial Arts Academy
278 Rear Highland Ave.
Salem, MA.
Contact: Dennis (978) 7458511
Email
Website

Richard Bustillo Seminar
May 5 - 6, 2007
Modern Fighting Concepts Academy
307 White Horse Pike
Absecon, NJ.
Email
Website

Grand DTS Seminar
Dekiti-Tirsia-Siradas System
May 6 - 11, 2007
June 14 - 19, 2007
July 23 - 28, 2007
Grandmaster Jerson Tortal Jr
UPLB
Los Baños, Laguna, Philippines
Email

Email
Website

Eskabo Da'an and New College of California

Presents: Leo Fong

May 19, 2007

10:00 am - 5:00pm

New College of California

777 Valencia St.

San Francisco, CA.

[415] 585-9646

Special Guest Instructors:

Grandmaster Robert Castro - Eskabo Da'an

Master Lito Concepcion - Kombatan

Punong Guro Steven Dowd - Arnis Balite

Flyer

Email

Website

1st Annual Expansion of Knowledge Training Camp

Sadiq Warrior Arts

Vee Jitsu - Kuntao - Silat - Arnis - Ground Combatives

May 25 - 27, 2007

Wilcoxon's Family Martial Arts

6724 NW Cache

Lawton, OK. 73505

(405) 603-8890 - (405) 990-2540

Flyer

Email

Website

Cambridge Academy of Martial Arts

Master Percival 'Val' Pableo

June 3, 2007

St. Bede's

School Sports Centre

Birdwood Rd.

Cambridge, UK

01223 565020

Flyer

Website

Doce Pares Original Multi Style Systems

Master Percival 'Val' Pableo

June 9 - 10, 2007

Corinthians Sports Club
Longfield, Fawkham
Kent, UK. DA3 8LY
Contact: Eskrimador Supplies
07932 746642

Flyer
Email
Website
Website

Double Stick Fighting Art Seminar

June 10, 2007
Grandmaster Rey Galang
Kali Academy of Martial Arts, Inc.
Ecole Camille G. Lerouge School, 5520-42A Ave.
Red Deer, Alberta, Canada
Contact: Guro Sonny Padilla
(403) 343-3350

Email
Website
Website

**Garimot Arnis Training Group International
G.A.T. Summer Retreat 2007**

July 6 - 8, 2007
Ty Park
Hollywood, Florida
(954) 432-4433
Cell: (305) 788-4403

Flyer/Registration
Email
Website

2nd British Filipino Martial Arts Festival

July 14 - 15, 2007
Corinthians Sports Club
Longfield, Fawkham
Kent, UK. DA3 8LY
Call: Eskrimador Supplies
07932 746642

Flyer
Email
Website

BaHad Zu'Bu Mangtaas Barow Training Camp

July 19 - 29, 2007

Grandmaster Yuli Romo Jr.
Manila, Philippines

Flyer
Email
Website

A Touch from the Masters

July 20 & 21, 2007

No. Las Vegas Nevada Recreation Center
1638 N. Bruce St.
North Las Vegas, NV

Email
Website

This is an annual event all systems and styles welcome.

MARPPPIO Seminar

Dr. Remy Presas Jr.

July 28 - 29, 2007

Modern Bujutsu Center
618 East Landis Ave.
(Lower-lvl)

Vineland, New Jersey
(856) 205-0711

Contact: Shihan Marty Manuel Email
Sensei Linda Reim Email

Flyer
Website

3rd Annual Eye of the Hurricane Gathering of the Warriors

July 28 - 29, 2007

Black Dragon Kenpo Karate and Kali Academy of Martial Arts Inc.
Burbank Campground Blackfalds, Alberta

Contact: Guro Sonny Padilla and Agalon Guro Gil Lafantasia

Contact: Guro Sonny Padilla

(403) 343-3350

Email
Website

Grandmaster "Cacoy" Canete Seminar

August 4, 2007

Modern Fighting Concepts Academy
307 White Horse Pike
Absecon, NJ

Email
Website

Modern Arnis Summer Camp Germany

10th Modern Arnis Summer Camp

German Arnis Association DAV

August 6 - 12, 2007

Osterburg, Germany

Email

Website

Anyone who is interested can contact **Email** Senior Master Dieter Knuettel,
with "Modern Arnis Summer Camp Germany" in the subject line.

11th annual HTAI Arnis Summer Camp

August 10 - 12, 2007

Featuring: Punong Guro Myrlino P. Hufana
and other guest instructors

Friday Harbor, San Juan Islands

Washington

Website

Website

Summer Camp

Knife-to-Knife Combat

August 18 - 19, 2007

Kali Academy of Martial Arts, Inc.

Burbank Campground, Blackfalds, Alberta

Contact: Guro Sonny Padilla

(403) 343-3350

Email

Website

5th WFMAA Expo & Laban Laro

October 5 - 7, 2007

Embassy Suites Hotel - Bellevue

3225 158th Ave. SE

Bellevue, WA. 98008

General Flyer

Registration

Laban Laro Rules

Email

Website

Featured Instructors:

Punong Guro Myrlino P. Hufana - Hufana Traditional Arnis, Grandmaster

Robert Castro - Eskabo Da'an

Grandmaster Conrad Manaois - Manaois Systems

Hari Osias C. Banaag - Global Sikaran Federation

Ama Guro Rufino "Raffy" Pambuan - Pambuan Arnis Tulisan Cabalero

Master Jose V. Tan - Modified Tapado

Guro Sonny Padilla - Kali Academy
Master Ramon Rubia - San Miguel Eskrima/Doce Pares
More featured Instructors being confirmed soon.

CPSD and ASTIG LAMECO SD Solutions Workshop

October 20, 2007

Guro Roger Agbulos

CPSD Coach Lloyd Kennedy

Master Rommel Dunbar's BJJ Academy

9960 Indiana Ave STE.13-14

Riverside, CA

Email

Tournaments

AFC - 1st Philippine Open Invitational Tournament

April 6, 7, and 8, 2007

Agrifina Circle, Lunet Park

Manila, Philippines

Organizing Committee

Philippine Full Contact Self-Defense Federation

Philippine Jendo Association

63 (917) 366-7061

63 (906) 517-7621

Flyer

Email

Email

Email

Email

Website

Golden Gate Nationals

April 13 - 15, 2007

San Francisco Airport Marriott

1800 Old Bayshore Highway

Burlingame, CA 94010

Email

Website

1st Annual Stockton Dual Qualifier

April 22, 2007

Classical Japanese and Okinawa Karate & Kobudo

&

The Filipino Martial Arts Dual Qualifier

Location: San Joaquin Delta College

Blanchard Gymnasium

5151 Pacific Avenue

Stockton, Ca.

Flyer

For More Information contact: Darren Tibon—Coordinator
Phone 209/464-3701

Email

Alex France –VP
925/864-7477

Email

Anthony Wade
510/673-3282

Email

Website

Bakbakan 2007 National Championship

June 9, 2007

Kali Academy of Martial Arts Inc.
Ecole Camille G. Lerouge School
5520-42A Ave. Red Deer, Alberta, Canada
Single Stick, Double Stick, Sword and Dagger, Knife and Long Sword

Contact: Guro Sonny Padilla
(403) 343-3350

Email

Website

Website

World Championships Jakarta 2007

Cacoy Doce Pares World Federation Arnis Eskrima

September 6 - 9, 2007

Jakarta at Pasar Festival

Kunnigan, Jakarta, Indonesia

[62] 782 9464

Flyer

Email

Pacific Island Showdown II

Ultimate Warrior

October 13, 2007

Filipino Community Center Ballroom

94-428 Mokuola St.

Waipahu, HI.

Email

Website

Ubusay Lahi "Battle of the Grandmasters 2"

October 31, 2007

Capitol ground

Multi Purpose Center

Bacolod City, Philippines
Email
Website

Master Reynaldo Postrado Engraved Arnis Sticks

Beautifully hand engraved arnis sticks.

Get your school logo, style or organizations name or your personal name engraved on an arnis stick. Give an engraved arnis stick to your students or fellow practitioners.

Each arnis stick professionally hand engraved. Send your design and receive a quote. Order one or order several.

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Master Reynaldo Postrado at: **liping_maharlika@yahoo.com**



An Introduction to Sports Arnis

Authored by: Joel D. Anajao

This book with disk was published for the purpose of propagating arnis as a sport. It contains abridged competition rules as used by the Sports Arnis Pilipinas Organization on Arnis sparring, basic skills of competitive arnis and the framework of physical preparations for players.

At the book's completion, the reader is expected to:

- Understand the historical development of Arnis.
- Appreciate Arnis; as a sports and not merely as a form of self-defense.
- Recognize the various types of Arnis competitions.
- Understand the basic rules of Sports Arnis.
- Demonstrate fundamental offensive and defensive skills.
- Be aware of the etiquette and safety concerns of sparring with Impact Weapons.
- Be knowledgeable about the physical preparation of players for competition.

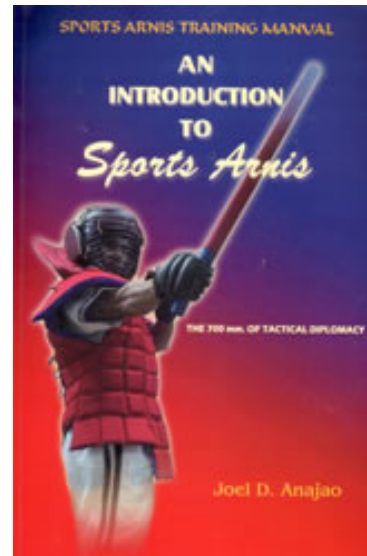
Cost: \$20 USD includes shipping & handling.

Ordered through:

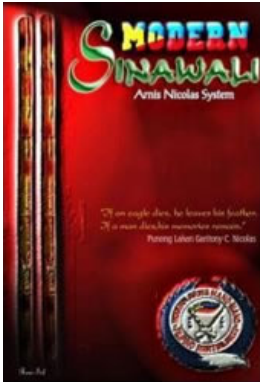
Arvino Logarta

PMA Supplies - www.pmasupplies.com

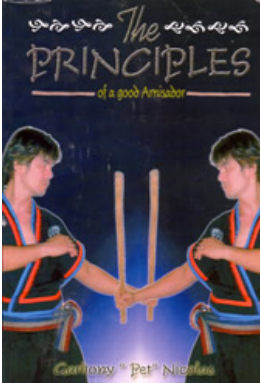
Email - logarta@pmasupplies.com



Punong Lakan Garitony C. Nicolas
Arnis Nicolas System
Presents



Modern Sinawali - gives all the training process that a practitioner needs to know and learn because of the various crisscross movements of the hand. Learning such Sinawali will surely improve and develop the Arnisador's footwork, agility, speed, timing, coordination, instinct, control, skills and proper distance. Not limited to double stick only; it could also be done with one stick against two sticks, stick against Bankaw, one against two attackers, Bankaw against Gilingan, mano-mano and etc... \$25 USD



Principles of a Good Arnisador - is a book that discusses the principles of the Arnis Nicolas System and its art, including the development of stickfighting. \$15 USD

The Official Anyo of MAMFMA – is all about the form done by each student from beginner to black belt using the three forms of play of arnis, single stick, double stick and a combination of arnis stick and a shorter one which represents the espada y daga system. Demonstrating the stylish yet effective anyo of

Modern Arnis Mano-Mano which develops the mental and physical set ups. Increasing the body and mind coordination and helping the student to memorize and familiarize the techniques they are learning. \$20 USD



All pricing includes shipping & handling.

For payment information contact: Punong Lakan Garitony Nicolas at:
214-A H. Domingo St., Pasay City, Philippines 1300
63 (921) 499-1499

Email: Filipinomartialarts@yahoo.com



**A Practical Introduction to
Arnis
in 12 Easy Lessons**

Revised Edition
By Armando C. Soteco

A book used at the School of Arnis Professionals at the University of the City of Manila. In the course Professional Sports Specialization program which upon graduation the student earns a certificate of Professional Arnis Instructor.

The program is designed to prepare professional arnis instructors and P.E. teachers by providing scientific knowledge and skills in teaching, coaching and managing competitions. (2-unit credit to each subject.)

Course entails:

Theoretical:

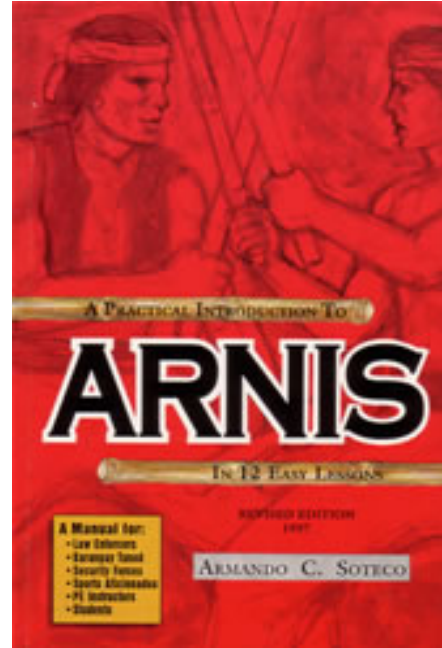
- Sport Science (Bio Mechanics)
- Physical Fitness Science
- Traumatology
- Sports Psychology
- Organization and Managing Competitions/Tournaments
- Nutrition

Practicum:

- Arnis 1 ...Basic Education (level1)
- Arnis 2 ...Cultural: Traditional Anyo & Dance standard
- Arnis 3 ...Sports: Rules/Officiating Methods & Coaching Techniques

Admission Requirements: Any Bachelor's degree holder or undergraduate and/or

- with basic knowledge in Arnis
- Arnis trainers/instructors
- Arnis athletes/practitioners
- P.E. teachers



To order the book - or for enrollment fees, class schedule and venue contact:

Armando C. Soteco

37 Kagitingan St.

Muzon, Malabon City

Metro Manila, Philippines 1479

63 (0919) 321-2379

Book price \$16.00 USD

Includes shipping & handling

Postal Money Order preferred outside the Philippines.

Email (**Click Here**)

c/o Ms Ginalyn Relos

Keith Roosa Hand Made Wooden Weaponry



Keith Roosa hand makes many different designs including Kampilans, Kris, Bolos, Pinutes, and many Indonesian blades. H also makes custom trainers for people that send him their own design.

Keith Roosa prices vary because of availability and cost of the hardwoods he uses. The Presas Bolos and the Abanikos will sell for \$70. He makes a cheaper line that sells for about \$20 less, which have parachute cord wrapped handles. Keith Roosa's prices sometimes scare people off until they have the weapon in their hands and feel the balance and see the quality the work. Each one is hand built and not off an assembly line.



Bram Frank's Abanikos are made from Bolivian rosewood w/ zebra wood handles (left) and purple heart w/ bubinga handles (right).



The Presas bolos in the second picture are made from macaucaba, which has the hardness of kamagong. The left one has Birdseye maple handles and the right one has cocobolo handles.



Different Bolo and a few Abanikos designs



Keith Roosa
Hand Made Wooden
Weaponry
Inquiries: **Email**

International Martial Arts & Boxing Academy



IMB Academy

22109 S. Vermont Ave.

Torrance, CA 90502

www.imbacademy.com

With over ten thousand square feet of floor space, the IMB Academy is one of the largest and most complete martial art schools in the South Bay area. Our classes are conducted in the main training room on a high quality matted floor. Our facility also offers a fully equipped weight room and an open workout room with a boxing ring, speed and heavy bags, allowing students to train independently from their scheduled class times.

For over thirty years, the International Martial Arts & Boxing Academy has played an important role in the personal growth and professional development of thousands of students locally, nationally, and internationally.

- Kali / Eskrima / Arnis** (Long range) Weaponry self-defense from the Filipino Martial Arts, featuring single and double stick coordination drills that provide a better awareness towards the various angles of offense, defense, and counters.
- Boxing / Muay Thai Boxing** (Middle range) The development of an individual's personal weapons, emphasizing punch, kick, elbow, knee coordination and evasive body movements for an effective defense.
- Wrestling / Jiu-Jitsu** (Close range) We are extremely fortunate to offer the expertise of the R.C.J. Machado Jiu-Jitsu to our program. Their highly effective art of ground grappling includes a wide variety of position and submission training methods, which strengthen an individual's ability to defend themselves from the ground.
- Jeet Kune Do** (Self discovery range) The philosophies, concepts and training methods of Bruce Lee's Jeet Kune Do, increasing an individual's awareness through the understanding of their own personal abilities and limitations.

Richard Bustillo possesses a wealth of knowledge and a very unique and motivating teaching style. Credited as being one of the major contributors to revive the Filipino Martial art of Kali/Eskrima/Arnis, Bustillo is recognized by the Council of Grandmasters of the Philippines as Ninth degree Black Belt (Grandmaster) in Doce Pares Eskrima. However, he is best known for his training under Bruce Lee and Jun Fan Jeet Kune Do. Contact: Phone: (310) 787-8793, Fax: (310) 787-8795, E-mail: imb@imbacademy.com



Brennan Blades

By Guro Scott Brennan

P.O. Box 2331

Friday Harbor, Washington 98250

(360) 378-9732

Email

Friday Harbor, Washington USA

Excellent Custom Training Blades! Modern or Classical, it doesn't matter Guro Scott can duplicate, your blade. Excellent craftsmanship and durability!



Guro Scott Brennan and Brennan Blades



KBS System Store

Tuhon Bo Sayoc's Finger Touch System is now on VCD, and is available only on the KBS System website! Volumes 1-3 are each approximately 40 minutes long, and Volume 4 is about 30 minutes.

Volume 1 is Finger Touch Training, with Tuhon Bo showing the basic points and describing the methodology. Guro Steven Drape, Tuhon Bo's senior Finger Touch instructor, also goes over the basic Finger Touch points.

Volume 2 is Finger Touch Applications, with Tuhon Bo using the Finger Touch System to drop and control several different subjects (including Guro Drape), in many different ways. Guro Drape also gets to demonstrate a bit on someone else!

Volume 3 is a Finger Touch Seminar. Tuhon Bo held a seminar in Imus, Cavite in the Philippines, and demonstrated a wide variety of techniques on many different subjects, including volunteers from the audience.

Volume 4 is a special added value. It is a training video from almost 20 years ago, showing Tuhon Bo demonstrating empty hand techniques from the basic 12 angles of attack of the Sayoc Family System. It includes his famous Dukot (translated as "pickpocket") techniques, where he ties up the attacker's two hands and arms with one of his own. He also demonstrates some basic stick grappling. This volume's quality is not the best, due to its age, but the techniques are clearly visible, and it's definitely worth a look.

If purchased separately, Volumes 1, 2 and 3 are \$35.00 USD each, and Volume 4 is \$25.00. If purchased as a set, all four VCD's can be had for only \$100.00 USD.

For a single VCD, the Shipping & Handling charge is \$5.00. For two or more VCD's, the charge is \$10.00.

To order, send us an **Email** and we will send you a bill through Paypal. You can then pay with a credit card and we will ship your goods immediately. If you prefer, you can send a cashier's or certified check directly to the address below. (This method adds at least two weeks to the delivery time, since we must wait to receive the checks through international mail.):

Steven Drape
PO Box 898
ATI
Abu Dhabi, UAE



KBS System: Filipino Martial Arts
www.kbs-system.com

KBS@kbs-system.com

Learn and Experience

From two of the most respected practitioners in the Philippines.

Senior Master Samuel Bambit Dulay and **Senior Master Cristino “Cris” Vasquez**

For Ordering Information Email - [Click Here](#)

Senior Master Samuel Bambit Dulay

Senior Master Cristino “Cris” Vasquez



Title: A Walk to the Warriors Art Vol. 1

A Basic Modern Arnis Training Video

Video type: VCD

Cost: 25 USD

Title: Ipit-Pilipit System

Advance Module of Modern Arnis

Video type: VCD

Cost: 35 USD

Title: A Walk to the Warriors Art Vol. 2

A Basic Modern Arnis Training Video

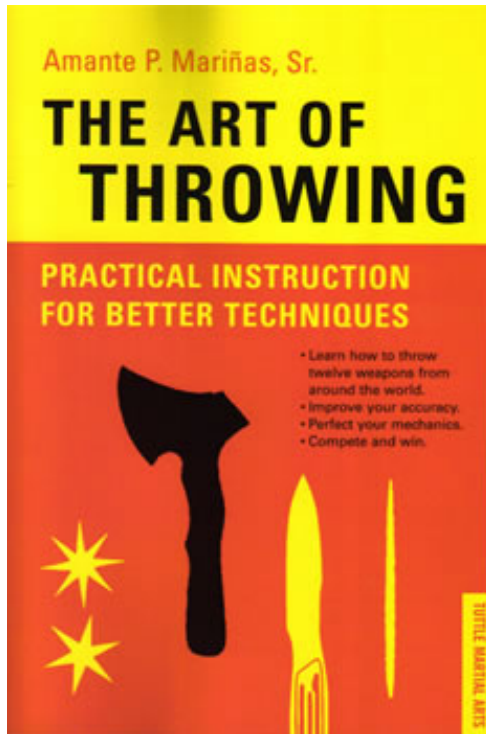
Video type: VCD

Cost: 25 USD



The Art of Throwing

By Professor Amante P. Marina



Publisher: Tuttle Publishing
Rutland, Vermont

Paper back: 6" by 9"

Number of pages: 114

Number of Photos: 128

Number of computer sketches: 41

Number of learning curves: 21

Number of throws made for statistical information presented in book: 1,300,000

Time span to throw 1,300,000 times: 14 years

Actual time for throws: 3,500 hours

Distance covered to and from target: 1,600 miles

Height of Cardboard targets when stacked: 120 stories

For more information or purchase inquiries: **Email:**
Pananandta@aol.com





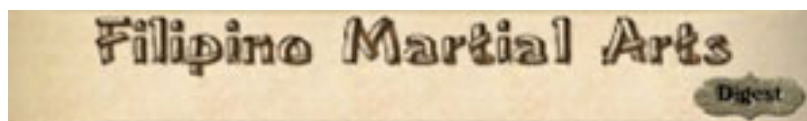
Rapid Journal



FMA Talk



Maharlika-Enterprizes



Filipino Martial Arts Digest

**Man, Woman, and School of the year in the Filipino Martial Arts
"2007"**

Help nominate your choice for the Filipino Martial Arts Digest Man, Woman, and School
of the Year.

**Register your FMA School
Post your Event**

Advertise with the FMA Digest

An Ad in the Filipino Martial Arts Digest can create Business. Your Advertisement
for Filipino martial arts equipment, books, videos etc, can be included in the Filipino
Martial Arts digest.

Website Advertisement - Free

Subscribers Online {e-book} digest - \$5 per Issue

**Website Application
Hard Copy Application**