

# Philippine Martial Arts

Interview with Master Lisondra

Digest

Sports Arnis

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Master Suanico

Interview with  
Professor Amante P. Mariñas  
Pananandata

The Quiet Master  
of  
Ilustrisimo Kali

Pangulong Guro Krishna Godhania  
Warriors Eskrima: An Overview

Mataw Guro  
Luis Rafael "Louelle" Lledo  
*Zikdokan Amara Arkanis*

Punong Guro Mark Santos  
ARMAS

Grandmaster Bobby Taboada's  
Balintawak Arnis Cuentada

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

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

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 is a large issue packed with information and interviews. Learn about Amara Arkanis techniques, both offensive and defensive; revolve in a pentagonal foundation that is interrelated-spirit, skill, speed, strength and style. Also learn a little about Grandmaster Taboada's Balintawak Arnis Cuentada, Grandmaster Pasa of Warriors Eskrima and Siling Labuyo Arnis.

This issue has interviews which, you the reader can find out some of the thoughts of Master Norman Suanico of Ilustrisimo Kali, Professor Amante "Mat" P. Mariñas Sr. of Pananandata and Master Bebing Lisondra.

While visiting the Philippines this last March of 2007 I learned as you will about Francis Nagen a student of Modern Arnis who has had premonition in the past about the future which he shared with the FMA Digest. Punong Guro Mark Santos of ARMAS and what ARMAS is about. Jerome Barber attended a couple seminars of Grandmaster Crispulo Atillo and had an extended sit down talk and tells what he has learned from this practitioner of Balintawak.

Learn about Sports Arnis which is an evolution of arnis martial arts into a competitive sport', its main goal is to promote sportsmanship, camaraderie, and discipline.

Mandrigma.org, bring part II of The 1st and 2nd Filipino Infantry Regiments in their Editorial. The FMA Digest has a new regular column and wants to welcome Roberto Trinidad owner of the Filipino Martial Arts Forum (FMAF), a forum straight out of the Philippines, his highlights will give you an idea on what the hot topics are being discussed; visit his forum to find out the complete information on them all.

The FMA Past Events is a large section, it will let you know what you missed, and let us not forget the FMA Future Events which will let you know what is coming up, and there are some great seminars, and tournaments in the near future.

Well it is hoped that you will enjoy this issue, and so I will shut-up so you can get to it.

Maraming Salamat Po

## **Amara Arkanis**

### **Filipino Fighting Art of the Mandirigma**

By Emmanuel ES Querubin



Amara Arkanis is a complete martial art. On the surface it looks like there are two different arts- an unarmed art using the hands and the feet and an armed art using sticks, knives, and other alternative weapons.

But a close examination will reveal that it is one and the same complete martial art. All the techniques may be executed with or without any weapon. The fact is, weapons such as sticks or knives are regarded as an extension of the hand.

For educational and learning purposes, the unarmed techniques and the armed techniques are presented separately so a better understanding of the art is achieved. The student,

however, must always remember that all and every technique, particularly hand techniques, may be executed with or without weapons.

#### **Foundation of Amara Arkanis**

Amara Arkanis techniques, both offensive and defensive; revolve in a pentagonal foundation that is interrelated-spirit, skill, speed, strength and style.



**SPIRIT:** Spirit is the mental aspect. It is the active type of utmost concentration in every aspect of training. In Amara Arkanis, it is more commonly known as “active meditation.” It has nothing to do with religion or spirituality although it is similar in the sense that the aim is to achieve “oneness of mind and body.” This state of “oneness” is possible only with rigid training and strict discipline and in accepting the fact that Amara Arkanis is a way of life and not just a combative art.

There are two levels of training in Amara Arkanis. The lower level is learning the techniques in the “real-world” setting or physical training. All the defensive and offensive techniques are executed in the normal manner.

The upper level is called “awareness training.”

This type of training does not start until the student attains the black belt degree. Every aspect of training in the lower level is repeated, except this time, the student is not only blindfolded but must also keep the eyes closed. Awareness is heightened and sensitivity is brought to an elevated state. The equilibrium is improved considerably because the student depends on “feeling” the situation. The blindfolded fighting sequences offer the student the ability to overcome and conquer fear and elevate the consciousness to a higher level making every technique proactive rather than reactive.

**SKILL:** Before speed and strength, a practitioner must have the ability to hit the proper target with the proper weapon at the proper time. An Amara Arkanis student goes through two phases of training, amihan (slow motion) and habagat (fast motion). The Filipino terms amihan and habagat, mean calm wind and hurricane wind, respectively. The slow motion or “soft” training teaches the practitioner the proper sequence in muscle contraction and relaxation, timing, balance, coordination and most important of all- breath control. In essence, Amara Arkanis is an “internal art.” After the practitioner has learned the techniques in slow motion, adapted to his personal capability, the tempo and intensity of training is gradually increased until the maximum or “hurricane” speed is achieved. This type of training makes the student focus directly on the situation eliciting a more rapid response. Every aspect of learning is an active process that teaches a student to apply a simple reaction. A simple reaction is faster than a choice reaction.

**SPEED:** Through the slow motion training, the practitioner learns that speed comes not from moving faster, but from the efficiency of the movement. Every Amara Arkanis technique, both defensive and offensive are executed in natural rhythm with minimal effort, based on the underlying principle that simple state creates speed, and a fluid response generates maximum speed and maximum speed achieves maximum efficiency.

There are specific supplementary training exercises in **Amara Arkanis** that develop “explosive speed.”

**STRENGTH:** Big muscles needed to move heavy objects at a slow rate of time (as in weight-lifting), although necessary, plays a secondary role in Amara Arkanis. Sinewy flexible muscles that can move lighter weight at a greater speed are more important. In Amara Arkanis, strength may be better represented as power. Power is generated not by brute force but through efficiency of movement, leverage and directness of application of energy. As natural simple state creates speed, it also creates power. All techniques in Amara Arkanis are designed to offer all around development by utilizing the best leverage and the best angle of force.

**STYLE:** No two human beings are exactly alike psychologically and physiologically. In order to achieve the maximum result, a technique must be executed according to an individual’s physical capability. In Amara Arkanis, the art is adapted to the practitioner and not the other way around. The system is based on the principle that the simpler the technique, the more effective it is. An attribute of style is form. Good form is an important aspect of Amara Arkanis. Best results are achieved through good form. Good form creates proper muscle tension and contraction, which in turn minimizes wasted energy. Good form also facilitates movement because it affords better control of the center of gravity and balance. Good form is a manifestation of a properly directed energy that results in superior performance.



Twenty-six years ago, in 1980, Luis Rafael C. Lledo, Jr., in his desire to bring back the original **mandirigma** spirit to the fighting arts, established **Amara Arkanis**, a product of the continuous evolution of the fighting arts he has learned.

When Lledo founded the Amara Arkanis style of Filipino fighting arts, he held the rank of Ika-Amin Na Antas Sagisag Na Itim (6th degree Black Belt), and the title of Punong Guro (head instructor) in the Filipino fighting arts and in Japanese Karate.

The first seeds of Amara Arkanis were born in 1959 in Zamboanga City on the island of Mindanao, in Southern Philippines. Lledo was first introduced to the rudiments of the fighting arts by his grandfather, his father and his uncles.

His great grandfather, Antonio Marquez Alvarez, a descendant of the Spanish conquistadors, taught him the European style of fencing. His father, Luis Lledo, Sr., then an intelligence officer of the Philippine Air Force, taught him the military, albeit dirty style of hand-to-hand combat. At an early age, Lledo also became an expert in combat shooting, both with rifles and handguns. After school, Lledo, apprenticed in a boxing gym operated by his uncles Ramon and Antonio Lledo, local boxing promoters and champions of Zamboanga City, where he learned the manly art of boxing.

Lledo, although not of royal heritage, but nonetheless from an influential family, was also schooled in the secret fighting arts of Kuntawan and Silat. He became adept in the arts of Kuntawan and Silat. At the same time, Lledo took up Karate under Joe David of the Kyokushinkai style of Karate and was awarded his 1st Degree Black Belt as he celebrated his 18th birthday.

In his desire to learn more about the fighting arts and to pursue a degree in Medical technology, he went to Manila and trained further in the different arts and styles of fighting. He sought the instructions from the masters.

Due to his diligence and skills in the fighting arts, he was promoted to the 4th Degree Black Belt in Karate in 1972. It was then that he became acquainted with Remy Presas, who was in the initial stages of establishing the Modern Arnis Federation of the Philippines.

In 1974 Lledo was named head referee during the International Invitational Karate Championships, hosted by the Philippine Karate Association, the ruling body of Karate in the Philippines, of which Remy Presas was also an official.

Lledo trained directly with Kali Grandmasters Tatang Illustrisimo and Porfirio Lanada. He also trained and received a master's certificate in Brokil (the Pampanga School of Arnis) from Grandmaster Delfin Bernarte.

Masters of Arnis de Mano found a way to treat and temper a type of hardwood known as bahi, making it tough and strong as steel. It was a popular belief that the master imbues the bahi with his spirit, personality and his anting-anting (amulet). This bahi and anting-anting were passed on to the successor in a highly secret ritual just prior to the master's demise. It is said that unless the anting-anting is passed on to the successor, the

master's final moment will be agonizingly long in coming. It was also rumored that Bernarte's bahi and anting-anting were passed on to Lledo, something that Lledo neither denies nor confirms.

He trained in Tai Chi Chuan under Ed Cayetano. Fortunato Sevilla and Francisco Alvina were Lledo's instructors in Judo and Ju-jitsu. He learned the concepts of Korean Tang Soo Doo and Japanese Goju-ryu Karate from Grandmasters Hwang Kee and Gogen Yamaguchi respectively. Lledo learned Sikaran, various Japanese styles of unarmed combat and Soong Leong Kwan (Double Dragon School), King Fu, from Emmanuel Querubin, who learned it from Chan Keng Wan, the last living master of Soong Leong, Kwan.

Lledo's associates and training partners, particularly Inocencio Glaraga of the Kalaki School of Kali, Yaming and Arnis, Yoli Romo of the Philippine Pamantukan Penjakali Stick Boxing Society and Rodel "Smoking Sticks" Dagooc of Modern Arnis Philippines, further enriched his experience with other systems of fighting.

In 1975, Lledo was accredited as an international referee by the World Union of Karate-do Organizations. (WUKO), the world ruling body in Karate and was called upon to officiate in the Third World Karate Championships held at Long Beach, California.

While in Long Beach, Lledo became closely associated with Ed Parker, father of American Kempo. Parker played host to Lledo and other officials of the Philippine National Karate Team, whom he chauffeured around in the Cadillac given by Elvis Presley.

Parker became an honorary member of the Philippine National Karate Team and was always present during the training sessions of the Philippine Karate Team. The Philippine team placed fourth in the team competition in the 3rd World Karate Championships.

The exchange of information and techniques with the various martial arts leaders and practitioners during his foreign travels and in their visits to the Philippines further enriched his understanding and experience in the fighting arts.

In 1980, Lledo established an eclectic system of fighting geared towards an individual's psychological and physiological makeup. It is not a new combative art. Rather, it is a further evolution of the various martial arts that Lledo trained and learned.

Lledo's ultimate goal in establishing the system is to develop a person's character through the rigid and strict discipline required in training in the fighting arts. To give the system his personal touch and to reaffirm its ultimate goal, Lledo name the art Amara Arkanis.

Amara means balance (positive/negative). Arkanis is a unification of the armed art of Arnis and the unarmed art of the fist (Kamao). Taken together, Amara Arkanis is the art of achieving balance in life through the fighting arts.



Amara Arkanis is an on-going, growing, never-ending active learning process. It is an art that evolved from fighting systems that were developed in the battlefield. Like its predecessors, techniques of Amara Arkanis are deadly and fatal. The only difference is the end result.

The main purpose of the early fighting arts was to kill the enemy instantly. The trophy was being alive and there was no such thing as being second best.

In competition where rules have been established, the aim of Amara Arkanis is to win the gold medal. In self-defense situations, the goal is to neutralize the threat, without necessarily permanently maiming or killing the opponent.

The philosophy and psychology of Amara Arkanis is consistent with the philosophy and psychology of ancient combative arts. The techniques and application are still the same. The weapons, however, have changed. From Kalis to Itak then to bahi and rattan cane, padded sticks are now utilized. Protective body armor is also adopted to prevent injuries. Even with these safety precautions, every technique of Amara Arkanis has the potential to be fatal.

Another innovation of Amara Arkanis from its predecessors is the way the art is being taught. The ancient Filipino fighting arts were taught one on one, by the teacher to the student. There were no organized drills and systematic patterns of techniques. From day one, the manner of training was fight situations where the teacher engages and the student tries to evade. Until the teacher decides that the student is ready to fight and test his skill, the training is engagement and evasion. This type of training is long and hard and a lot of times unproductive. More often than not, when a student gets hurt or injured, he stops training altogether. On the other end of the spectrum, the student may develop overly aggressive offense at the expense of learning defense.

Until as late as the 1950's, students get their "certification" as an arnisador (arnis de mano practitioner) by actual combat with somebody from another school or style. Those who survived live blade fights carry their scars as a badge of honor. Although far and few in between, live blade contests are still held in secrecy.

When Lledo formalized the curriculum of Amara Arkanis, he called on his experience both as a martial artist and a physical education teacher. He knew that in order for the art to flourish and expand, the traditional way of teaching must give way to the modern way of propagation.

Lledo's legacy in the martial arts reached far and wide. In 1990, Lledo was awarded the title of Senior Renshi and was named Philippine director of the International Goju-ryu Karate-do. The IGK is an independent Okinawan-sanctioned Goju-ryu organization, headed by 7th Dan Tino Ceberano.

Lledo's expertise in teaching the fighting arts was recognized when he was appointed chief defensive tactics instructor of the Headquarters, Philippine Integrated National Police Training Command, and National Capital Regional Training Center at Fort Bonifacio in Metro Manila. He later was made chief unarmed combat instructor of the National Bureau of Investigation (the Philippine version of the FBI). He also headed a team of security agents for then Mayor Bagatsing of the City of Manila, and trained the Civil Intelligence and Security Unit of the City of Manila in the combative arts. The State Colleges and Universities Athletic Association (SCUAA) voted Lledo president of the SCUAA Martial Arts Organization.

Lledo holds a rank of captain in the Philippine Air Force Reserves. He travels around the Philippines giving instructions and seminars in the Amara Arkanis School of the Filipino Fighting Art. He is also Chief Combat Instructor of the 1<sup>st</sup> Air Division and the 304th Security Squadron of the Philippine Air Force.

On May 8, 2002, Lledo was appointed Regional Commissioner (SCUAA, Region IV) by the International Modern Arnis Federation of the Philippines, which was founded by Grandmaster Remy Presas.

Shortly thereafter, Lledo migrated to the United States carrying with him the title of Ambassador Plenipotentiary of the Department of Tourism's Office of Philippine Indigenous Fighting Arts.

In January 2003, Lledo was bestowed the Grandmaster of the Year Award of the Filipino Fighting Arts, by the Action Martial Arts Magazine published on the east coast.

In December 2005, Lledo was sworn in by Senator Lito Lapid, Chairman of the Philippine Senate Committee on Sports as National Coordinator of the Philippine Indigenous Games, Sports and Arts and the International Modern Arnis Federation of the Philippines (PIGSAI-IMAFF) for New Jersey, USA.



[www.amara-arkanis.com](http://www.amara-arkanis.com)

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### **Grandmaster Bobby Taboada's Balintawak Arnis Cuentada**

Bobby Taboada was born in Cebu, Philippines on November 6, 1948, the oldest of the five children of Sergio and Gabriela Taboada. He grew up fighting in the streets of Cebu, not because he was a troublemaker but because it was the only means of survival on the streets. He in fact is soft-spoken and very slow to anger except when he rises up in defense of himself which is almost nil and infrequent. Bobby was first introduced to eskrima by his father.

Bobby left home when he was twelve and lived with Grandmaster Teofilo Velez like an adopted son as well as a student of eskrima. That literally meant sitting at the foot of

the master in full obedience and loyalty in his search for knowledge and wisdom. That was also when he had the opportunity to learn from Grandmaster Jose Villacin and Great Grandmaster Venancio "Ansiong" Bacon the secrets of Balintawak Eskrima. Bobby discovered that the art was deadly, effective and sophisticated. As a fearless and undaunted volunteer for fights and tournaments, Bobby was trained by all the Balintawak Masters in the practical aspects of combat fighting. In this light, it must be emphasized that in the Philippines, Eskrima is not a sport in the traditional sense of the word governed by rules of safety. It means combat fighting and sometimes a fight to the finish. Only lately have there been efforts to make it safe as a sport. Bobby is a long way from the street battles in Cebu, where he has experienced street battles and deadly fights, some with multiple opponents. He has also witnessed "fights to the finish" until one either surrendered or died. Now he is on a mission to promote Balintawak Eskrima worldwide with primary emphasis on self-defense techniques, which he has continuously researched, tested, retested and improved on his own.



Grandmaster Teofilo Velez



Grandmaster Jose Villacin



Grandmaster Venancio Bacon

### **The Balintawak Arnis Cuentada Method**

Twelve years ago, Grandmaster Taboada began the official worldwide promotion of the system which he developed, the "Balintawak Arnis Cuentada", principally at the Martial Arts Training Center of the Balintawak International Headquarters in Charlotte, NC, holding regular classes there, with select local and foreign students, who are either martial arts instructors themselves, black belts or advanced students of other styles. His strict criteria for acceptance at his schools are maintained: maturity, discipline, and the capacity to absorb his skills and techniques.

Grandmaster Taboada was trained in "old school" ways of stick fighting where the physical abuse one endured in training often exceeded the amount of abuse one experienced during an actual physical confrontation. This combination of extremely rigorous physical training, expert instruction and guidance from the Great Grandmaster Venancio "Anciong" Bacon and Grandmasters Teofilo Velez and Jose Villasin, have produced this dynamic, highly-skilled, insightful and caring martial arts practitioner and teacher.

Balintawak Arnis Cuentada Focuses on the use of a single stick and empty hands, concentrating on close range fighting tactics, and can be classified as a "modern system", a composite of several fighting methods, as opposed to the ancient and classical methods. The "Cuentada" system (from the Spanish word, "cuentar" or "to counter") follows a basic principle of physics and mechanics: the equality of force and counterforce. For every resultant force, there is an equal and opposite reacting force. As applied to the

practice of Balintawak arnis cuentada, this mastery of the offensive and defensive movements requires a series of well planned movements, wherein the opponent cannot but reply with a corresponding set of forced movements and reactions. In this way, the opponent is always kept under complete control. A true master of the art can therefore predict with precision, which part of the body of the opponent he will target and hit.

Grandmaster Taboada believes that the instructor makes the difference in properly learning Balintawak. In the Balintawak Eskrima style the stick is used as the primary training tool to familiarize the students with weapons and blows. It is believed that familiarity in confronting weapons reduces fear and panic in actual combat. It is a combat both with weapons and bare hands. The theory is that the stick is only an extension of the arm and that the human body can only move in so many normal ways.

This is the development of certain basic blows to illustrate the source and direction of blows. Beneath the wide swinging, flashy and visible blows are the sophisticated secret moves, dynamics in balancing, holds, parries, clips, ruses, feigns, tripping, sweeping, kicking, trapping, reversals of motion and direction, blows with simultaneous offense and defense and a myriad of combination blows with the stick, fist, elbow, knee, foot or head butt. There is no limit on where and what to hit except in friendly workouts where injury is avoided and safety is imposed. As a matter of fact, what is considered foul in many arts is what is taught and mastered in Balintawak. It is combat, street fighting and self-defense.

In Balintawak, the student is taught that there is a counter to every counter and that continuous research and discovery is the basis of knowledge. Then comes the training and workouts, where only those with the fastest reflex, coordination and agility will prevail. There is no emphasis on acrobatic, strenuous and abnormal movements of the human body. It is an art that can be practiced by children, women and older men.

Grandmaster Taboada strongly believes that Balintawak Eskrima has something to contribute to the world of martial arts. He advises to "pick one good move from any art, master it and make it a part of your arsenal at any instant and you will grow and mature in your knowledge." It is easy to hit but difficult to defend. Thus he emphasizes a strong defense for all beginners, mastery of the defensive stage of the art and then the incorporation of speed in the hand-eye coordination through reflex and flexibility in the body movement.



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

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# Warriors Eskrima: An Overview

By Graham Lawrence (Senior Kasama Guro)

## What is Warriors Eskrima?

“Eskrima” comes from the Spanish word for “skirmish” or “fencing”. It is one of the names in the Philippines for martial arts, which use sticks and blades as the basis of their movement principles and training methods. Eskrima is also known as Arnis or Kali, although there are many other names for martial arts among the languages and dialects of the Philippines.

The martial traditions of other cultures often teach unarmed skills first, and then teach the students to regard a weapon as an extension of the empty hand. In FMA (Filipino Martial Arts), weapons are used from the earliest stages. This has the following advantages:

- It is found to be an efficient way of increasing concentration and coordination, and of reducing reaction time.
- It creates an awareness of using anything as a weapon wherever possible.
- Knowledge of how weapons can be used is the key to being able to defend against them.
- The transference of movement principles from weapon to empty hand, or one weapon to another, becomes apparent from an early stage, increasing understanding and flexibility of response.

Among the enormous variety of teachers and systems in the Philippines, there have been many successful fighters and influential teachers. Sometimes these individuals and their systems concentrate on a particular area of training, reflecting their particular interest and skill. There are systems which concentrate on the use of five angles of attack, on thrusting rather than slashing, or on figure-8 movements; those with an emphasis on single stick and empty hand; those who regard the foundation of their skills as stick-and-knife (in combination, i.e. the stick held in one hand, the knife in the other). Many systems do however cover a wide mixture of weaponry and types of skill, both with and without weapons. The Warriors system is among these.

Warriors Eskrima is a synthesis of various styles and systems studied by Grandmaster Abner G. Pasa of Cebu City in the Philippines. Grandmaster Pasa is a gifted individual, with the spirit of a warrior and the unusually analytical intelligence of a philosopher. He had serious combative experience (as a police officer in Cebu, and in response to challengers). His system integrates intelligence, cunning and awareness with technical depth and range.

The students learn weapons, striking and kicking, joint locks, chokes and strangles, trapping and unbalancing, etc. - a full range of martial skills. Instruction generally takes the course of learning single stick first; then knife defenses, and the basics of empty hand skills; then combination weapons (double stick, stick and knife, and sword and knife). However, before going further into the practical details of training methods, it may be worth appreciating the historical background, and the over-riding principles, which the practice of Warriors Eskrima aims to cultivate.

## History and Background

For anyone knowledgeable about FMA, the technical pedigree of Warriors Eskrima is impressive.

Two of the famous names in the history of Filipino Martial Arts are Venancio “Ansiong” Bacon, the Founder of the Balintawak system, and the Canete family, famous practitioners and joint Founders (with other instructors) of the Doce Pares Club in Cebu. Abner Pasa studied eskrima under one of the top students of Bacon -Liborio “Buring” Heyrosa, and under two of the Canete family.

Grandmaster Pasa learned knife skills, firstly defense, disarming and immobilization techniques from Gerardo “Larry” Alcuizar of the Excalibur system, and later from Filemon ‘Momoy’ Canete, founder of the San Miguel Eskrima system. Momoy had studied under Jesus Cui, a leading knife practitioner of Cebu.

Grandmaster Pasa learned the long-range stick of the Largo Mano system of Eulogio “Ingko Yoling” Canete of the Doce Pares Club; and became the inheritor to that system.

Along the way Grandmaster Pasa also studied other martial art systems, such as Pangamut (empty hands, incorporating Panantukan [Filipino Boxing] and Dumog [locking and unbalancing], Espada y Daga (Sword and Dagger), and Korean Tang Soo Do.



Grandmaster Atong Garcia and  
Grandmaster Abner Pasa

Ingko Yoling, when dying, asked Abner Pasa, as his senior student, to spread the art. Grandmaster Pasa founded the Institute of Filipino Martial Arts in 1991 to teach Warriors Eskrima.

The Institute offered the opportunity to train with other Grandmasters who had all influenced Warriors Eskrima - Liborio Heyrosa, Vicente “Inting” Carin, Fortunato “Atong” Garcia among others. The teaching curriculum reflects this rich technical background, incorporating staff (sibat) techniques from Atong Garcia’s system, olisi y baraw “captures” from Momoy Canete, Inting Carin’s - Ritirada, Herada, and Largada etc.

Grandmaster Pasa distinguishes traditional or combative Eskrima from competitive or sports Eskrima. Some practitioners of Warriors Eskrima take part in

sporting competitions, but it has to be remembered that there are fundamental differences in the sporting approach: (a) It must put the emphasis on offence rather than defense, in order to score points; (b) A reliance on protective equipment to prevent injury could lead to a carelessness about effective personal defense, potentially fatal in a real encounter. The sport should therefore be complemented by the art, rather than being seen as an alternative to it.

Grandmaster Pasa has made many efforts to have Filipino martial arts incorporated into the educational system in the Philippines, as having cultural and

psychological value in addition to physical exercise. His approach is to use the Filipino martial arts to give value to the modern world. Otherwise, outsiders can easily under-appreciate what it has to offer, by perceiving it only as a battlefield relic of a pre-technological-weapons era. Its original purpose remains - effective self-defense for personal survival - but in today's society its practice is about personal cultivation through patience and respect, self-discipline and understanding, and about "self-defense" with a wider meaning. Staying active and alert is a defense against ill health and dullness of mind; developing an attitude of maturity and confidence leads to the ability to "disarm" and "immobilize" the aggressive impulses in oneself as well as others.

A primary motivation then becomes to seek to achieve and to share excellence. If someone else improves in skill, it does not make you worse; in fact, if you are training with them, it can only help to make you better.

Grandmaster Pasa says that nothing is absolute. Everyone reaches their own kind of understanding through their own experiences and personal attributes. A technique which one person dismisses as ineffective can be made to work by a different person. In developing into their own personal path on the martial arts, individual instructors are free to adapt or assimilate techniques from other arts in enhancing their own personal effectiveness. In the meantime, Warriors Eskrima has a technical syllabus of wide range and variety to pass on the art to others. The extent to which they develop their potential then depends on them rather than on the system.

In the UK and the rest of Europe, Warriors Eskrima is under the charge of the senior student of Grandmaster Pasa, Pangulong Guro Krishna Godhanian.

## **Principles**

Before considering what the student learns in the way of physical skills, it is worth realizing that Grandmaster Pasa himself aims to reduce techniques to principles. This procedure of distilling to the essence is Grandmaster Pasa's contribution to the Warriors Eskrima System.

One may start by learning specific arm-locks or counter-strikes, for example, but the aim of this is to end with an awareness of what becomes possible as a result of the particular angle or configuration of an arm, or the opening or closing of a potential line of attack.

The relevant skills that are being developed are then not "technique number one" or "technique number two", but the flexibility to be adaptable and to do what is appropriate for the position and situation. Using the "live hand", i.e. the non-weapon-holding hand, is again not about any particular selected technique, but about learning to use it to control the opponent's hand, to restrict or deliberately manipulate his options for lines of attack, to offset or mislead or even just to distract him.

Another important principle of Warriors Eskrima is universality - having enough understanding to see how principles learned in one aspect of the art are applied to other aspects, rather than being restricted to one separate area of application. This carries over into life: learning to relax and not to fight against the direction of someone else's pressure, but to use it to your advantage, is clearly a concept transferable from physical encounters to social or professional ones.



On guard position



Pangulong Guro Krishna Godhania blocks back hand lash



then counters with forehand punio strike



finishes with curve strike to the back of Norris Wood's head



On guard position



Pangulong Guro Krishna Godhania blocks Norris Wood's slash to the ribs



Norris Wood counters by checking Pangulong Guro Krishna Godhania elbow



Pangulong Guro Krishna Godhania re-counters with an arcing witik strike to the temple.

Perhaps the ultimate principle of Warriors Eskrima is awareness. This starts with environmental awareness:

- Not being oblivious to potential dangers in the area;

- Being generally alert, taking nothing for granted so that you cannot be caught off-guard.
- If a potentially dangerous encounter starts, what is the nature of the environment?
- Do you have much room to move?
- Is there a stable surface, or a wet or slippery one, and therefore what are the implications for balance – both yours and your attacker's?
- Are you aware of escape routes?
- Are you sure there is only one attacker or could there be others?
- If so, where?
- Can you use one of them as a shield against the others?
- Which direction or zone should you move towards or away from?

There are numerous aspects to the equally important weapons awareness:

You may not have seen one yet, but is he going to pull a knife? (Always assume the answer is yes.) Is there anything on or near you, which could be turned to use as a projectile?

Think like a knife-fighter - if his limbs are offered (and/or if more serious targets are out of reach) they are legitimate targets for your elbows, knuckles, etc. If a weapon is visible, how will its characteristics affect your strategy? Avoiding or countering a club or baseball bat is a different proposition from risking a thrust from, or cutback from retraction of, a bladed weapon.

You are almost never “unarmed”. What do you have, within easy reach, that can be adapted to use as a weapon (for striking or throwing) - umbrella, keys, pen, coins, rolled-up newspaper, briefcase, scarf, belt?

Finally, perhaps the most important form of awareness to try and develop is an honest judgment of your strengths and capabilities, and the avoidance of any complacency about the capabilities of your attacker or the danger you are in: such complacency could also be described as suicidally dangerous arrogance.

For further information on the,  
Institute of Filipino Martial Arts and Warriors Eskrima  
Visit: [www.krishnagodhanian.org](http://www.krishnagodhanian.org)



## The Quiet Master of Ilustrisimo Kali Master Norman Suanico

By Joel Huncar



In the modern world of martial arts there are many self proclaimed masters, and masters who have collected paperwork and certificates to prove their worth. Some come from legitimate lineages and organizations yet many make claims that fall apart under hard scrutiny. Sometimes it is hard to separate the wheat from the chaff. As a martial artist it makes the title of master seem a little like a joke, yet there are many true masters out there.

However some of those true masters are had to find, especially when they are quiet humble men like Master Norman Suanico. Even if you live in Master Norman's current home of Red Deer Alberta you might not know that a world class Master is teaching there. Even many of Master Norman's students they are

learning from one of the living treasures of Filipino martial arts.

Master Suanico was born and grew up in Iloilo City. He received his Bachelor of Science degree in Commerce. In 1980 he moved with his close relatives to Pontevedra, Negros Occidental, where his family still resides.

Master Suanico's martial arts resume is incredible. He is not only one of the few Ilustrisimo Kali masters whose training came directly from Great Grand Master Antonio Ilustrisimo himself. He was Great Grandmaster Ilustrisimo's personal assistant and lived with "Tatang" for several years. However, his training is not limited to the Ilustrisimo system.

He has trained in Bolo, knife and bayonet fighting under Manuel T. Suanico. Zosimo Flores shared him the style Pangamot (empty hand combat) and Kali weapons. Largo Mano Style under Raul Villaluna who was the grandson of Pedro "Walis" Villaluna. Cruzada Style (De Salon) of Master Antonio Agi of Silay Negros Occidental from Mario Taleon, who was a Kali instructor in the Philippine Scouts or Bolo Brigade. Trancada Aldabon Style and Agi Style he learned from Agustin Hinojales. Ilisio "Seong" Haliky (Pastolero) added Master Norman's training in the Trancada Aldabon style and the Larga Mano Style. Fabian de la Paz Mananon tutored Master Norman in the Pluma Style of Leyte. Jesus Bayas who was a Bolo Battalion Philippine Scout Kali instructor during World War II was another important guide and teacher for Master Suanico. Master Norman also trained in the deadly Balintawak Style of Cebu under Caesar Turoy. Master Suanico served in the ROTC and holds the rank of Sergeant in the Philippine Reserves. As well as this vast knowledge of FMA, Master Norman has earned his second-degree black belts in Karate, Jiu Jitsu, Yawara and Hapkido.



He has also trained in Seven Star Praying Mantis, Five Animal Kung Fu, Tai Chi Chuan and Iaido in Japan. Master Suanico is no dojo darling though; he has tested his art as a bouncer and entertainer in many rough bars and nightclubs. Master Suanico has disarmed troublemakers armed with knives and guns on a regular basis and is a veteran of many conflicts. Because of this Master Suanico's martial arts training and teaching is truly "reality based".

I was fortunate enough to train with Master Suanico and Guro Sonny Padilla (Norman's Sponsor here in Canada) a few times in the past and will be making more trips to Red Deer. However I wanted to give the readers of Black Belt the opportunity to get to know this quiet humble master. With this in mind I set out to interview Master Suanico.

### **This is what I learned about this living encyclopedia of martial arts.**

**Joel Huncar:** *How did you meet Great Grand Master Ilustrisimo?*

**Master Suanico:** In 1986, I went to Manila with my band to play in nightclubs. (Master Suanico is also a world-class jazz singer.) So, I took the opportunity to stay and study with "Tatang". I told him that the husband of my aunt Rizalina is Col. Gabriel Ilustrisimo. "Tatang" answered that Gabriel is his cousin. He offered me to stay in his house and I accepted it.

**JH:** *Master Suanico you trained with Great Grand Master Ilustrisimo for quite some time, can you tell us what that was like?*

**MS:** When "Tatang" realized that I already had a background in arnis, he would spar with me a lot. He said, "You learn fast". He would always correct your technique and when you were open. Tatang did not repeat his technique if he did not trust you. He would hit you hard. I usually took notes after our practice.

Usually we (his students) would spar with each other. Sometimes, my sparring partner would get angry and our sparring became more realistic and we would hit with hard contact.

**JH:** *Did anyone ever get seriously hurt in these "sparring matches"?*

**MS:** We had some in the group that were seriously hurt during the sparring match. One was Ramon he was hit under the chin with a stick tutsada (thrust) by his sparring partner and he lost his consciousness so they brought him to the hospital. He recovered after he was treated. Another one was Tony Chavez, Jaime Quizana hit him with a stick tutsada (thrust) near the eye and it was bleeding.

Also I hit a sparring partner in both ears with planchada (horizontal) strikes that it was swollen and affected his hearing for sometime. When an eskrima student from Australia came to class and sparred with me I hit him repeatedly several times in the head while my classmates were jumping and cheering with surprise. This was the same student mentioned in Antonio Diego and Christopher Ricketts book "Kali Ilustrisimo" who fought with Edgar Sulite. (Please refer to pages 14 of the book *The Secrets of Kalis Ilustrisimo* by Tuttle Publishing). The incident with me was not in the book but this happened on the next week.

**JH:** *Who was in the group when you trained under Great Grandmaster Ilustrisimo?*

**MS:** Tatang did not teach a group, he taught us separately. That's why each of his students has a different lesson plan arrangement but we all use the same principles. I usually met the group during Sunday morning in Luneta Park and in the house of Tatang. Tatang had several students but I'll just mention a few in any order, First myself Norman Suanico, Ernie Talag, Pedro "Pete" Reyes, Tony Diego, Christopher Ricketts, Rey Galang, Mark Wiley, Martin Raganas JR, Roberto Morales, Yuli Romo, Pedring Romo, Edgar Sulite, Romeo Macapagal, Gerry "Nonoy" Gallano and Jun Cantilang.

**JH:** *Wow that is impressive; your training group had many famous arnisadors in it. Who did you train with the most from the group?*

**MS:** Firstly, it was Gerry "Nonoy" Gallano who first introduced to me the Ilustrisimo style before he went to migrate to Toronto, Canada in 1983. In the Luneta Park, Edgar Sulite, wanted to see my previous style in Kali, so, I showed him my techniques. He said that I must only keep those techniques to myself. Once in a while, we would spar with each other. Tony Diego used to go to the house of "Tatang" but before he met with "Tatang", we would practice together and he would ask me about the new techniques of Tatang. He was the first one to study from "Tatang". Ernie Talag, Pedro "Pete" Reyes, Martin Raganas JR., Roberto Morales, Yuli Romo, Pedring Romo, Jun Cantilang, Romeo Macapagal, Rey Galang and Mark Wiley were all able to practice with me sometimes either in Luneta Park or in the house of "Tatang".

**JH:** *What would you say are the greatest gifts an arnisador can gain by training in Ilustrisimo Kali?*

**MS:** They are skills and mind of a real Kali warrior and the opportunity to practice with the best.

**JH:** *What are the most important skills Great Grandmaster Ilustrisimo taught you?*

**MS:** Tatang never repeated a technique. He varied his techniques all the time to make him unpredictable and impossible to counterattack. In sword and dagger, he never blocked a sword cut with his dagger. He used his dagger to check a weapon, or his opponent's weapon hand, to redirect a thrust and to stab or cut.

**JH:** *Outside of Kali what are some of the important lessons Great Grandmaster Ilustrisimo taught you?*

**MS:** He taught me by being a living example. He was very humble and silent. He was a very patient man. He fed the hungry poor people and sometimes gave them shelter. He did heal the sick and conducted exorcism by using his "Oracion" (Holy Latin Prayers).

**JH:** *What was your relationship with Great Grandmaster Ilustrisimo like? Is it true you were also his personal assistant for the last ten years of his life?*

**MS:** Tatang was like a father to me. I was like one of his sons. We helped each other. His son, junior or I cooked the meals. Living space was tight, so, "Tatang" and I shared the same double deck bed (bunk bed) together. I slept on the upper deck and "Tatang" on the lower deck.

Yes, I assisted “Tatang”, along with Roberto Morales. “Tatang” had a cataract. Although he was able to recognize people's faces, he was not able to read documents or letters. I helped him with correspondence and things like reading legal documents.

**JH:** *What is your future plans with Ilustrisimo Kali? Would you ever consider doing a video series or perhaps traveling to do seminars and work shops?*

**MS:** First, I will unify all the former students of my teacher because right now there are some who are constantly creating issues between each one of us. Doing a video series is nice but right now we have to attend to more important matters. Sonny and I have been traveling doing seminars and workshops around Canada but going outside of Canada would be my problem because I will need a visa and a re-entry visa. In the past, we had invitations from some schools in U.S.

**JH:** *What about an Ilustrisimo Kali organization for Canada?*

**MS:** That will be great. That will be one way of unifying all teachers of Kali Ilustrisimo in Canada under my leadership.

**JH:** *Many would ask you, “Who appointed you to be the representative of Kali Ilustrisimo in Canada?”*

**MS:** It was the late Great Grandmaster "Tatang" Antonio A. Ilustrisimo. In 1997, when Arsenio "Sonny" Padilla went to ask him, "Who among your students you want me to bring to Canada to teach?" Great Grandmaster Ilustrisimo answered, "You bring Norman".

**JH:** Wow, you were appointed by ‘Tatang’ himself. That is incredible. Arnisadors here in Canada are fortunate that Guro Padilla has brought you here to enrich Canada’s FMA community. I hope that this article will help bring more exposure to your school here in Red Deer and help people who are looking to train in Ilustrisimo Kali to get in contact with you.

*I have one last question though; what do you think are the most important qualities an arnisador should have?*

**MS:** A student of Kali should be humble, polite, and generous, as well as being open to new ideas for improvement.

Thank you for taking the time to do this interview, I look forward to our next training session.

Maestro Norman Z. Suanico, defender (black) - Guro Sonny Padilla, attacker (red)  
Demonstrate some techniques.

### **Aldaves Dagaso vs No4 and Knife Thrust**

Both attacker (Sonny) and defender (Maestro Norman) are on guard position using sword and dagger.



As attacker in red initiates a high backhand strike, defender steps back while hitting upward attacker's weapon's hand.



After attacker loses his sword, he thrusts with his dagger. The defender steps forward to the side while striking attacker's left weapon's hand with his sword and thrusting with his dagger.



Looking from another angle.

### **Knife vs. Knife - Gunting, Diagonal and Thrust**

Both attacker and defender are on guard position using knife.



As attacker in red initiates a high forehand attack with his knife, defender steps to the left as he slices the wrist.



Defender slices the neck as he checks attacker's right arm.



Defender thrusts his knife to attacker's throat as he checks attacker's right arm.

### Susi (Key ) - Holding the Sword in a Reverse Grip



Defender is holding the sword in a reverse grip while attacker is holding the sword in a regular grip.



As attacker initiates a no.5 sword thrust, defender steps back while redirecting the attack and striking the weapon's hand.



Defender immediately follows by stepping forward while striking upward to attacker's right arm and thrusts to the body ( the thrust is not shown ).

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## Interview with Romy “Bebing” Lisondra

By Dieter Knuettel

Master Lisondra was born 1946. He was a very early student and later instructor under Professor Remy Presas. Master Bebing Lisondra and his brother Rudolfo “Rudy” Lisondra received Black Belt in Modern Arnis in December 11, 1964 at San Agustin University, in Iloilo. They were the first Arnisadors ever, who received their black belt from Professor Remy Presas. Master Lisondra received Lakan Apat, 4th Dan from the Professor in 1970.



His brother, was the 1st to partner Grandmaster Remy sparring with the live Machete/Bolo at University of San Agustin Gym at Iloilo City December 1964.

Master Bibing Lisondra was the first Martial Arts teacher of Senior Master Samuel “Bambit” Dulay. To do this interview, I visited him in his house on the evening of the 23rd of July 2006 together with Grandmaster Rene Tongson, Grandmaster Cristino Vasquez, Senior Master Bambit Dulay and several others who helped during the interview, like his son, who did some of the translation, when Master Lisondra said something in Ilonggo, that I could not understand. But mainly the interview was held in english. Due to a grey star his is blind and soon to be operated on both eyes, if he has the funds.



Dieter Knuettel during interview with Romy “Bebing” Lisondra.



**Dieter Knuettel (DK):** *When did you start to learn Arnis under GM Remy?*

**“Bibing” Lisondra (BL):** I started in 1958. But I started with Judo in 1954 at the age of 8 years then I shifted to Arnis in 1958. Then I became an assistant instructor under Remy Presas in 1968. In the middle of 69/70, Remy transferred to Manila. He left me alone to teach Arnis at the UNOR (University of Negros Occidental).

Then Mr. Presas hired me to go to Manila to assist again in his Arnis. This was under the name of NAKO, the “National Amateur Karate Organisation”. And then 1971 before the martial law I am going back to Bacolod. Remy Presas stayed in Manila. Some years later I heard Professor Presas going abroad.

**DK:** *When did he start to call it Modern Arnis?*

If I am not mistaken, in 1968 something like that. But I cannot remember. (A big discussion in Ilonggo followed between Master Lisondra and GM Rene Tongson and GM Cristino Vasquez)

**Grandmaster Rene Tongson (RT):** He cannot recall.

Because the problem before, most people was doing Arnis with Remy Presas, but would not know that it would be called Modern Arnis later.

**BL:** Yes.

**DK:** *What techniques did you practise with him? Did you do single stick, Espada y Daga, doublestick, Sinawali what did he teach by that time?*

**BL:** Double Sinawali, double stick. Double stick and... because the sinawali, that is the old name. But the Arnis it was called Baston and not Arnis. And the arnis in this time the Tapi-Tapi was called Corridas. (Ilonggo discussion again) It was dikititan, close quarter. Defense and offense, close fighting.

**DK:** *Were there already done disarming techniques at that time or more striking or Sinawali. What were the main things that were trained at that time?*

**BL:** Disarming? No. Before the fundamentals, and then the basics

**DK:** *What did the fundamentals and basics consist of?*

**BL:** Fundamentals and Sinawali. Fundamental form of Arnis. Stances, blocking like that. defense and offense.

**DK:** *Was it mainly single stick then?*

**BL:** Single and double.

**DK:** *Did you do knife as well in those days and Espada y Daga?*

**BL:** Doublestick, long.

**DK:** *How about knife defense*

**BL:** Knife defense is combative style. That is part of Jujitsu. And disarming tactics of disarming the knife.

**DK:** *How many student did Professor Presas have, when he was teaching here at UNOR or at his club?*

**BL:** At the start there were only few. If I am not mistaken it was only 10. My brother Rudy, me, Mr. Presas, 2 brothers Doromal, Rologo, Nelson Canada. More I cannot remember the others.

**DK:** *Was that at the beginning of the University here?*

**BL:** No, no, before. That was at the beginning at his club.

**DK:** *Later, when he left to Manila, in 1968 or 1969, did that increase? Did he have many more students then?*

**BL:** Plenty, plenty of students. Besides the university. These were not a member of the students, of the university. There you only took it as physical education or as combative sports. In the gym only that is qualified as a member. In the gym almost 50 to 80 students. Except the privates.

**DK:** *When did he start to use the belts as ranking system? Was this already in Bacolod or only in Manila?*

**BL:** In Bacolod.

**DK:** *Did he use different colour belts and Lakan for the black belts?*

**BL:** No, no. Here in Bacolod it was not for the Lakan. The belting was only for the colour. Colour coding only. He adapts the Lakan grading only in Manila. I can remember.

**DK:** *So you went through the student levels and then you were instructor, or how was that?*

**BL:** Of course

**DK:** *How long would it take at these times, when you begin to become an instructor? Would it be one or five years?*

**BL:** As an assistant instructor of Professor Presas, I call him Professor, I started in Arnis in 1958 and was instructor in 1968.

**DK:** *So you started in 68 to become an instructor and before you were only a student right?*

Again a discussion in Ilonggo and then his son explained: Before he was officially considered an instructor, he already assisted Professor Presas.

**DK:** *So when did you start to assist Professor Presas in the teaching?*

**BL:** That was 1962. But this was not in Arnis only, but also in Karate. Before doing Arnis I was doing Karate. Also tournaments.

**DK:** *Were there also Arnis tournaments here in Bacolod at that time?*

**BL:** No, not yet.



Grandmaster Tongson, Master Lisondra and his son.

**Mr. Lisondras' son** explained, that Mr. Doromal was considered as one of the best fighters in Bacolod at that time. So Mr. Presas beat him and that was the time, when Mr. Doromal became one for the first members of Mr. Presas club. Everybody laughed and somebody said: if you can't beat them, join them.

**DK:** *Were there challenges? Were other masters coming to Remy to challenge him?*

**BL:** Oh yes, plenty. Doromal is one of the base instructors here in Bacolod. He was a Col. Commander at the Negros College, ROTC. Mr. Presas was only demonstrating his Arnis. But Mr. Doromal challenged first, before Mr. Presas' demo. And then Mr. Doromal loses against Mr. Presas. So that was the first challenge at that time.

**DK:** *What style did Mr. Doromal come from? What did he study before he learned with Professor Presas?*

**BL:** I don't know.

Everybody talking. Someone said: at that time, no numbers, no styles. It was called Wedo: We do this and we do that.

**RT:** Because before, there were no names. It was only systematized during Remy Presas' research already. That was the time, when they called it Modern Arnis. It was already systematized; it was already numbered.

**DK:** *So that was when he was already in Manila, end of the 60s?*

**Grandmaster Cristino Vasquez (CV):** He moved in 68.

**DK:** *You followed him to Manila. Did his teaching change from the time he taught you end of the 50s to beginning of the 70s, when you returned from Manila to Bacolod?*

**BL:** Yes, there were changes.



Master Lisondra and Grandmaster Vasquez

**DK:** *What happened? What was different?*

**BL:** There was many. Tapi-Tapi, disarming, so many. From traditional to Modern to his own style.

**DK:** *Was it a stick-oriented art or was it a blade oriented art what he taught.*

**BL:** Stick and blade.

**RT:** There was no difference between stick and blade. Anything you hold is a weapon. That is why we wanted to remove that concept especially in western area, even in Europe.

If it is a stick or a blade, it is still a weapon. Sometimes there are students who say: "What if I do this I will cut here" So I ask "what are you holding" "A stick" "Well that's a stick. You can not cut with a stick." When you hold a blade it is a blade. When you hold a stick it is a stick. We have to remove this concept. If you hold a stick or a blade, it is a weapon.

**DK:** *The question was did he teach also: now we do Bolo or now we do blade?*

**RT:** We were instructed that we started to teach the blade because it was already the combat method.

**DK:** *Was the training more oriented to stickfighting, or self-defense or more military orientated?*

**BL:** Stick and then combat. He was teaching the army during this time, during martial law.

**DK:** *Was there also empty hand techniques involved, or Dulo-Dulo for example.*

**BL:** Yes.

**DK:** *The teaching in the 70s in Manila, did that gear more towards education compared the combative modes that he had before? Did he change the way of teaching because he was teaching students compared to teaching soldiers?*

**BL:** Yes educational. Purely educational at the universities. The combative was exclusively at the gym.

**DK:** *So at university he was teaching more fundamentals and basics probably*

**BL:** Yes

**DK:** *And when he went to his dojo he was teaching more advanced techniques, more combat oriented techniques?*

**BL:** Combative and self-defense.

**DK:** *Did he tell from what teacher he got his techniques? Like from his father, his grandfather etc.*

**BL:** No, he did not say.

**DK:** *Were his brothers involved in the teaching or in the Dojo as well, Ernesto or Roberto? Were there as well?*

**BL:** Ernesto was more a runner, track and field, walkathon.

**DK:** *Were there different stick used in challenge fights compared to training? Like other wood, Bahi or Kamagong, where they flat instead of round, yantoks?*

**BL:** Challenge fights? Kamagong. And Bahi

**DK:** *Ah that's nice and in training?*

**BL:** In training, it's only Rattan.

**RT:** But in fighting Kamagong or Bahi.

**DK:** *Did they use round stick or flat sticks?*

**BL:** Round.

**DK:** *How long did the fights last. Was it a thing of 10 seconds or of several minutes?*

**BL:** It was only a thing of bang bang bang. Not 5 seconds.

**DK:** *Well with bahi or Kamagong sticks I can understand that. And Remy was of course fighting left-handed.*

**BL:** Left, yes.

**DK:** *That was not fair*

Laughter.

**BL:** He can fight left and right. His main was the left, but he could also fight with the right.

**DK:** *But it was single stick fighting right?*

**BL:** Single stick.

**DK:** *What were the rules of the fight. When was the fight finishes? When one was on the ground, when one runs away?*

**BL:** No rules, just fight to the finish

**DK:** *When did you know the fight was finished?*

**BL:** When the other one surrendered. When the opponent says "I give up" then it is finished.

**DK:** *So physical condition was not really important, when the fight only lasts for 5 seconds.*

**CV:** When Professor Remy fought an opponent with single stick who was using Espada y Daga. He disarmed the Daga and the Espada and said to his opponent: "With only a broomstick I can disarm you." He really had fighting spirit.

**BL:** Yes he had heart and fighting spirit.

**RT:** When Mr. Yanson from the Bacolod, who was very well known stickfighter at that time, lost against Remy in the late 50s, he gave him all his students. He even send his son to study under Remy. So he even surrendered his son.

**BL:** Bambit (Dulay) started martial arts under me. He studied Karate, Judo and other arts, and when I left Manila back to Bacolod, I endorsed Bambit to Remy and Ernesto. He is very good in martial arts; you just have to polish his Arnis (laughter).

**DK:** *Well, they did.*

**RT:** That was long time ago.

**DK:** *Did Professor Remy teach Sinawali already in the beginning? In the 50s and 60s or when did he start wit is?*

**BL:** Double Sinawali yes. 6 strike standard double sinawali. From the beginning.

**DK:** *Where did the Double sinawali come from?*

**RT:** We don't know. He just came out with it and teach it.

**DK:** *Do you remember, when the Single Sinawali came in?*

**BL:** I cannot remember.

**DK:** *How long was the training in those times? Was it an hour or 1 1/2?*

**BL:** In those times it was almost 3 to 4 hours.

**DK:** *Was it very few techniques with high repetition?*

**BL:** Just a few techniques. He would only give 3 to 4 techniques and then it would perhaps take a month, until he taught a new technique.

**DK:** *How often would you train a week with him?*

**BL:** Daily.

**DK:** *Daily 3 – 4 hours, wow.*

**RT:** Later, when he was not living in Bacolod any more, he gave you a technique and you had to work one month at this technique and then he might give you an new one, if he remembered to call you when he was in town. So sometimes it was 2 months before you learned a new technique. So by the time we moved to another technique, it was already very very polished. It's perfection. Not quantity.

**DK:** *So it was quality not quantity. Were there formal examinations for a belt or would he just say now you are the next level.*

**BL:** When he sees you are good he would say, "yes you are good" No formal exams during that time.

**DK:** *When you trained with him in the beginning, were the blocks done on the arm or the hand or on the sticks.*

**BL:** To the sticks.

**DK:** *Was there grabbing the sticks of the opponent well.*

**BL:** Yes, grabbing the stick.

**DK:** *That's interesting.*

**CV:** The secret of Modern Arnis is grabbing.

**RT:** When he made contact, you could not move any more. When he grabbed you, you could not go away. He had control. So that is the secret there.

**DK:** *Were there other styles jealous of the success that he had with his style?*

**BL:** Yes, that is natural.

**DK:** *Were there a lot of injuries in the training at that time? In the early days?*

**BL:** We only had one accident one time. Then only a lot of bruises.

**DK:** *What was so special about the Professor at that time that the people wanted to join him and to learn from him?*

**BL:** It was his style and his techniques what attracted the people. Very effective.

**DK:** *Dr. Lengson and Master Chiuten was before?*

**RT:** No that was already in Manila. That was already named Modern Arnis.

**DK:** *That is interesting. Because in the US there is a discussion, that Remy got his Sinawali from Dr. Lengson.*

**RT:** Wrong wrong

**DK:** *But when Master Lisondra already trained Sinawali in 1958 with the Professor that is wrong then.*

**RT:** In these days there was only Double Sinawali, No Single.

**DK:** *When did he train with Dr. Lengson?*

**RT:** That was already in Manila. It was a few years before Rodel. Dr. Lengson and the Professor were training partners. They were doing television programs at that time. Double Sinawali was very spectacular in the Television, especially when it was done very fast.

But for us, Double Sinawali is the a basic technique. But it is very effective as a basic. It is already a fighting technique. In the time when they were doing it in Manila it was for the purpose of television production.

**RT:** He did the drawing for the Modern Arnis book.

**BL:** I drew that. The first volume from Presas

**DK:** *The pink book?*

**BL:** Oh yea, the illustration.

**DK:** *Wow, so you were the artist who drew it.*

**BL:** I drew that in 1968 during the instruction in UNOR, in the University.

**DK:** *So the first book was prepared, when he was still teaching in Bacolod, right?*

**BL:** Yes

**DK:** *When was it first issued?*

Discussion in Ilonggo and then his son said, that he couldn't remember.

**DK:** *Was the book published before he trained with Dr. Lengson?*

Discussion again. Nobody knew exactly, but it was assumed, that Dr. Lengson started with the Professor around 1970.

**DK:** *When did Professor Remy start using uniforms?*

**BL:** 1968 at UNOR. It was red pants and white t-shirt. That's the original uniform.

**DK:** *Was that also the time when he started using the belts? The black belts or the Lakans? When he started to use the uniforms?*

**BL:** Not yet. There were gradings but not yet a lakan.

**DK:** *But in the book it was already.*

**BL:** It started when he was in Manila.

**DK:** *I see over there your bolero of your Arnis uniform hanging there. When was the*



Master Lisondras Karate and Arnis uniforms.

*bolero introduced for the Arnis uniform? In the 70s?*

**RT:** No, no, it was already Modern Arnis then. It was only white t-shirt and red pants. Before there was no elastic waistband. Now it is easy, you only put it on. But before you had to tie it.

**DK:** *The red pants and the white t-shirt came from the Katipuneros?*

**RT:** Basically it was the filipino fighters before, the freedom fighters. They used the red and white. Only red pants and t-shirt. Very standard.



Master Lisondras  
Arnis uniform patch

**DK:** *Thank you very much for your time and for all the answers you gave me. I wish you all the best for your operation on your eyes.  
Salamat po.*

Senior Master Dieter Knüttel began his Arnis Training in 1978. He holds Lakan Pito, 7th Dan Modern Arnis and is one of the 6 Arnisadores, who received the Datu title from Professor Remy Presas. He lives and instructs in Germany but teaches Modern Arnis also in seminars all over the world.



[www.modernarnis.de](http://www.modernarnis.de)



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

## Siling Labuyo Arnis

### Young Forest Club

By Guro Badger Jones

Take two reasonably experienced eskrimadors, and ask them to demonstrate their skills, and the stylistic differences will be obvious. Have the same two eskrimadors spar, or actually fight, and very quickly it will be impossible to identify any particular style.

So, where does the style go? And if it disappears so easily, is it really worth the effort to cultivate a particular style? The answer is that there is style being used, but it is the personal, natural movements of an individual that show up in a fight, because maintaining the externally-imposed style becomes impossible as the stress-level increases.

This is what led to the creation of Siling Labuyo Arnis (SLA), a method of Filipino Martial Art, based on concepts of pragmatism, empiricism, and exploration.

One thing we need to understand about martial arts styles is where they come from. Typically, we see a talented individual make a stir in the martial arts, and then his or her personal style of movement is codified and systematized, and then passed on to others. The big assumptions are that:

- Everybody can be taught to move the same way, and
- It is a desirable thing to teach a wide variety of people to move in that way

Unfortunately, style is the result of the individual practitioner's movement and is an expression of his physique, attributes, preferences, and all of the things that makes a person's movement unique. No matter how hard you train, and no matter how closely you can mimic them, you will not be Bruce Lee, Morihei Uyeshiba or Mike Tyson at the end of the day. There is just too much variation between individuals to make a dogmatic style an efficient way to learn.

So what is the answer? If we take a systematized style out of the equation, what are we left with? The answer: not much, but what is left is incredibly important - training methodology. Simply put, how a practitioner trains is far more important than what he or she might train.

In many FMA's, applications are taught where one fighter dominates, with the other providing no resistance. As an example, the arnisador on the left attacks, but his strike is blocked, and the defender responds with two abaniko strikes, and follows with a disarm.





On paper that's fine - the hard part is accomplishing it in one's martial arts training. For Siling Labuyo Arnis, the answer is to filter everything through alive training. We didn't invent the concept, but felt it was important enough to be made central to our practice. In our definition, it consists of three elements:

- Resisting opponents
- Unrehearsed actions
- Real time training

These can be scaled up or down depending on the participants' experience, allowing for the integration of new skills, but in general we always want to move towards the higher end, which translates into more aliveness. At the top end of the scale, we have an opponent fighting as hard, fast and evasively as he can, and at the bottom is the defender blocking a single strike, and responding with a half-dozen counter-strikes before disarming the attacker who has obligingly left his stick dangling in the air. Unfortunately, some people never leave the comfort of this form of training, and therefore never develop any real fighting skills to speak of.

Now, to make all this work, there's one other necessary thing: the willingness to take a cold hard look at one's practice method, and discard anything

Unfortunately, it is highly unlikely that the defender would be able to pull off this entire sequence against anything but a completely incompetent opponent.



Providing resistance, and moving in an unrehearsed fashion, the attacker can respond with several options, including moving inside with an elbow.

that does not work as advertised. This can be a big stumbling block for many, since we get comfortable with our training, resistance to change can be formidable, and it can be a blow to the ego to have to give up that which we have trained hard to attain. Let's be honest, folks, the overwhelming majority of those disarms you learned will not work against an opponent supplying even minimal resistance. Eventually, it gets to the point where training time is spent just maintaining these skills, rather than selecting a few essentials and working them rigorously.

Now that alive training has been thoroughly explored, let's look more directly at Siling Labuyo Arnis. It is named after the hottest chili pepper in the Philippines, which we thought to be an excellent metaphor for our martial art system - heat, vitality, risk, and something extremely painful if approached recklessly.

The training revolves around three core methods: empty hands, knife and stick. These develop the most fundamental skills and are the basis for work with satellite methods like espada y daga, double stick, long stick, short stick, flexible weapons and projectile weapons. These are included to provide developmental challenge to the practitioner, and produce a well-rounded fighter, but are not considered essential.

The atmosphere of our class is important to the process, in order to foster the exploratory attitude necessary to Siling Labuyo Arnis. It needs to be informal and receptive, to avoid dogma and encourage students to ask questions. As a result, we see concepts being brought in from a wide variety of sources - other martial arts, yoga, dance, and sports medicine, to name a few examples.

Then, promising concepts need to be stress-tested. If they can't make that critical jump from theoretical to practical, then we have no use for them.

We constantly see styles larded down with a multitude of theories, little of which, if any, can be applied in the context of fighting. The idea of style made sense in previous times. As a method of preserving hard-won lessons about fighting to be passed on to others, preserving information in a set style was the best tool for the times. Until relatively



A hook punch from the outside.



A retreat and low attack.



A punyo.



A retreat and snipe, or an essentially infinite number of other options.

recently, having one martial arts book would have marked the owner as belonging to an elite, and a codified style was state of the art.

However, times have changed. No longer are we in isolated tribes or villages, with only the experiences of our immediate neighbors to draw on. We can see how elite, world-class fighters are training, and what they are using to win fights. And what we see is that they are not using set styles, but working against resisting opponents, in an unrehearsed format, and at real speeds - in other words, alive training.



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Guro Badger Jones

### **Professor Amante P. Mariñas Pananandata**

Professor Amante "Mat" P. Mariñas Sr. teaches Pananandata his family's weapons and empty hand fighting system. Professor Mariñas is a former Professor of Chemical Engineering at Adamson University in Manila, Philippines. He was introduced to Pananandata by his granduncle Ingkong Leon Marcelo when he was 8 years old. He is originally from Pambuan, a small village in Gapan, Nueva Ecija, in Central Luzon in the Philippines. His province is named after Ecija, a town in Spain. His province was one of the first eight provinces which revolted against Spain, and is one of the eight rays of the sun in the Filipino flag.

Pananandata, the art of Filipino weaponry taught in the northern Philippines is quite different from the southern style. The most noticeable differences are the 31" long rattan stick, the horse-whip, rattan rings and other unique weapons. Pananandata stresses footwork, explosive jumping and un-padded free-fighting. An individual's own fighting style is encouraged in this unique Filipino family system.

Professor Mariñas introduced the Philippine Latiko (horsewhip), the Lubid (rope), the Bagakay (wooden throwing dart) and the Dikin (ring) in the United States and in Europe. An avid Knife and Bagakay thrower, Mariñas has thrown about 1,300,000 times

at targets with his knives, axes, spears, and has shot 600,000 + blowgun darts. He teaches 169 openings of the Philippine Balisong.

Grandmaster Mariñas has taught Pananandata in the USA since the 70's and has given seminars in Germany, Switzerland, and Spain. Authored books, videos and more than 100 magazine articles - he expects to have several more books published in the near future.

The FMAdigest has had the honor to be able to interview Professor Mariñas.

In this interview the FMAdigest wanted to get an overall look at the man, his art and some of his thoughts.

**FMAdigest:** *Can you give an overall view of the art of Pananandata©?*

**Professor Mariñas:** Pananandata© is from the two words *paggamit ng sandata*. The word sandata was derived from the word sendata. The word must have been brought to the Philippine by a wave of immigrants that came from Indonesia. The word got changed to sandata. Paggamit ng sandata became shortened to pananandata. As is normal in the Tagalog dialect, when a prefix is added to a root word, its first letter disappears. Thus, there is no "s" in pananandata.

I chose the word pananandata as the name for my family's system because it is the word used in Tagalog, my dialect. The English translation is the art of weaponry or the use of weapons.

Pananandata groups weapons in three categories:

- Rigid, such as sticks, knives, and spears
- Part flexible and part rigid, such as the tabak toyok (nunchaku), latiko (Philippine horsewhip), yoyo, dragon tail, palaso (short javelin tethered to a rope), and pilatok (slingshot)
- Flexible, such as the lubid (rope) and chain (tanikala)

There could be another category such as Projectiles that would include the zarbatana (blowgun), pilatok and a number of throwing implements such as the bagakay (2-pointed throwing darts), palakol (ax) and sibak (spear). However, I decided not to have the category projectile because any weapon can become a projectile.

**FMAdigest:** *Pananandata is a weapon's and empty hand fighting system. In the weapons aspect, what weapons, are the basis of the art and could you give us a brief overview of the basic principles of the weapons?*

**Professor Mariñas:** The basis of the art is the pingga that is at least 44" and the 31" yantok. If one knows how to use the 31" yantok and wants to learn the use of the tungkod (walking cane) all he needs to learn is



Preparing to work with the pingga, pananandata's long pole.

how to use the crook of the cane. He already knows how to use its straight portion. The disarming methods with the 31” yantok are equally applicable to a 13” diameter dikin (ring).

To some extent the techniques of the use of a bladed weapon and a yantok are interchangeable. However, in most stick techniques, the stick has first to be chambered. In the use of a bladed weapon, chambering may not be necessary. This is illustrated in my book Pananandata: Its History and Techniques.

The empty hand aspect of pananandata comes into play in the use of the rope. One can only use the rope at close quarters. Hence, the footwork needed to close the distance in the empty techniques is equally applicable to the use of the rope.

Each weapon is not a separate study. Rather, each weapon helps to shorten the learning curve for the next weapon that the student wants to master. For example: The student needs only to learn the use of the side handle of the Philippine hawakan because he already knows how to use its straight portion.

**FMA Digest:** *What weapons have you added to the art?*

**Professor Mariñas:** The weapons I added were already used as such in ancient times but were practiced outside of stick and knife fighting. For example: The zarbatana (though used extensively by early Filipinos) was not considered to be one of the phases of training in the Filipino martial arts. I added it to pananandata’s weaponry. I also added the Philippine horsewhip, the Philippine ring, and the rope. With the rope and the ring, I saw a few tricks during my youth. I developed whole systems in their use.

By “add”, I mean **extensive study** not token practice like shooting the blowgun once every three months or throwing the bagakay a couple of times a week or knowing a few tricks with the rope or knowing a few balisong openings. If a weapon is to be part of any FMA system, the system must have extensive knowledge of its use.

**FMA Digest:** *In the empty hand aspect of Pananandata, what is the philosophy and basic principles?*

**Professor Mariñas:** The basic principles and philosophies in fighting is the same whether it is with the empty hands or with weapons. However, there is different focus on distancing and on the selection of targets. One would not aim at somebody’s head with a punch: he could break his fist. On the other hand, one of the better targets for a stick strike is the head.

Even if one fights with the empty hands, he should have a keen eye for weapons that can be picked off the ground (or surrounding areas) or broken off a tree. He should get it before the adversary beats him to it.

**FMA Digest:** *In learning Pananandata from your granduncle Inkgong Leon Marcelo, did you learn empty hand or the weapons of Pananandata? Or was it a mixture? And what did the training consist of?*

**Professor Mariñas:** Training was leisurely since my granduncle had all the time in the world that was well and good for me because I loved to read even when I was in grade school. He started me off with the pingga followed with the walking cane. But of course, when you practice with weapons long enough it rubs off into your empty hands so that

eventually one becomes the extension of the other. He would emphasize a point by telling me anecdotes of his own experiences.

**FMA Digest:** *When you arrived in the United States and commenced promoting your family art of Pananandata. Could you tell us some of the experiences that you had in becoming established?*

**Professor Mariñas:** One month (July 1973) after I arrived in the US, I demonstrated the use of the single stick in one of Jerome Mackey's karate school in Queens. I went to the dojo with my wife who had a camera.

I did not have a partner to work with. On the first day, a karate teacher Cesar Bujosa, who later became my very first student in the United States, became the attacker.

On the second day, there was another instructor Tayari Cassel. He was quite famous but I did not know it at the time. Since I did not have a partner, I asked him to attack me with the stick and to aim at my upper left. He did but then turned to deliver a spinning back kick. That was not part of the script. I moved in and hit him on the thigh as he made his turn. His eyes bulged out and said, "He blocked it! He blocked it!"

I was in good shape at the time. We did randori in the Philippine Aikido Club every Sunday for two hours. I did my Shorin-ryu forms regularly and of course I was regularly practicing my stick work.

The school was not interested in the Filipino martial arts. But they were very polite. They offered me to teach karate. I turned it down.

When I met Pikiti-Tirsia founder Leo Gaje Jr. later, he said, "I would not have gone to the karate school without any back up."

Leo and I worked out together and using the print media we tried to promote the Filipino martial arts. However, Leo had friends who implied that the southern style's shorter stick was better than the longer sticks of the north. I did not say anything. I sponsored a tournament on December 14, 1975. There were two groups: one for the beginners and one for advanced practitioners. Leo was able to field only one of his students in the beginners group and none in the advance group. Only my students competed in the advanced group. After the tournament, I did not hear anything anymore about the southern style being better than the northern style.

A New York-based-magazine (Masters of Defense) interviewed me in 1974 for an article. When the article came out, the author merely quoted what I said. I said to myself, "I should have written the article." From that time on, I started writing magazine articles.

The first magazine article about me was published in Inside Kung fu in 1976. I wrote the article. However, since it was about me, I had my wife listed as the author.

I sent short write-ups on the Filipino martial arts to the Encyclopedia Americana, Encyclopedia Britannica, and Collier's back in 1978 for inclusion in their publications. They all rejected my offer.

**FMA Digest:** You have written a book 'Pananandata Guide to Sport Blowguns'. The FMA Digest Published an article in **Volume 2 No 2**; 'The Blow Gun: An interview with Sensei Dr. Hironori Higuchi, Dr. Amante P. Mariñas, Sr., Mr. Michael D. Janich', By Dave Sustak. (**Click Here**) *Do you think the sport of the blowgun has progressed?* The Philippines has the Philippine Sport Blowgun Association (PhiSBA) **Volume 2 No 3**; (**Click Here**), *have you been involved with them?*

**Professor Mariñas:** The sport of shooting the blowgun had progressed not as much as we blowgun shooters would like it. I have not been able to physically support the ISBA (Dr. Hironori Higuchi) nor Dave Sustak's NSBA nor the newly activated ASBA. I have not been involved with the PhiSBA. Dr. Higuchi and Dave Sustak are focused on the blowgun. In my case, the blowgun is but one aspect of pananandata. Hence, I can only give them moral support and encouragement. However, I felt that my book Pananandata Guide to Sport blowgun has something to do with whatever progress there is in the popularization of its sport aspect.

**FMA Digest:** *Your book Pananandata Yantok at Daga; what makes Pananandata style different or unique compared to other Filipino martial arts styles that do the stick and daga?*

**Professor Mariñas:** Pananandata's yantok at daga is very different from those being practiced in the southern Philippines where they use a lot of trapping with their forearms. In Pananandata's yantok at daga, free play is given to both the daga and the yantok that is accomplished by maintaining a relatively wider distance than those used in the southern Philippines. I have written an article on this that was published in Inside Kung Fu a while back. However, the northern styles are very similar to each other. This is not surprising because of the ease of travel between provinces in Luzon.

**FMA Digest:** *You have put out a couple videos on the Balisong. What can you say are the benefits of the balisong and what would you consider a good routine in getting to learn and practice with a balisong?*

**Professor Mariñas:** I have written an article on the benefits of the balisong and had submitted it to Editor Dave Cater of Inside Kung Fu. Hence, I cannot pre-empt my article. However, I use the balisong as a training tool and **not** a knife to be carried. Other knives such as the folders will be better for urban carry. It will not be easy to explain to a police officer why one has a balisong in his back pocket. On the other hand, it is easier to explain the carrying of a folding knife.



Professor Mariñas working out with his son Mat Jr.

*what is the difference with the Philippine tonfa and the Okinawan tonfa? Philosophy, techniques, etc?*

I have co-authored a book on Balisong Openings with my son Mat Jr. The book is scheduled for publication in 2007 by Action Pursuit Group the publishers of Inside Kung Fu magazine. Editor Dave Cater is currently busy editing the manuscript. The routines in getting to learn and practice with the balisong are discussed in the book. Hence, I would not want to pre-empt my book. However, I can tell you that the book has 499 photographs.

**FMA Digest:** *You also have a video out Philippine Hawakan (Philippine Tonfa),*

**Professor Mariñas:** They originated from the same rice grinder. However, let me mention that some of the rice grinders used in ancient China were huge!

Structurally, they are the same. Striking techniques are the same. However, the Philippine hawakan (tonfa) is used for disarming and takedowns. This sets it apart from the Okinawan tonfa.

If you take a close look at books on the Okinawan tonfa, however high rank the author has, you will notice that most of the time, their left hand (empty or holding another tonfa) will be hanging by their side and not being used. If used at all, the Japanese master would have used their right hand holding the tonfa three or four times before the left hand gets into the fray. In the use of the Philippine hawakan, the left hand is brought to bear on the attacker in the very first move.

**FMA Digest:** *How do you feel the art of Pananandata has progressed throughout the years since you have been promoting it?*

**Professor Mariñas:** Pananandata has progressed slowly in terms of number of students. I have focused on documenting pananandata.

Pananandata has progressed by increasing the scope of its weaponry. At the same time, pananandata has delved deeper into the technical aspects of the use of Philippine weapons. For example: I used the learning curve to track my progress in the throwing of the knife and in the shooting of the blowgun. This is the first time ever that such method was used for these two disciplines.

I am expecting that writers on psychology and will be using the learning curves in my book as reference as examples in the learning of motor skills. Books in mathematics could also use my learning curves as an example of the limited growth curve.

**FMA Digest:** *What are if any changes have you made to the style throughout the years? Or does it have the original philosophies as it did what you learned it from your granduncle?*

**Professor Mariñas:** While the scope of pananandata weaponry has widened, the original philosophies remain the same. The methods of closing the distance had not changed. The method of luring the adversary into closing the distance remains the same. The same is true for the break in time. The use of power at the appropriate time makes for a good philosophy whether it be now or a hundred years ago.



Professor Mariñas, son Mat Jr.  
Designated successor to pananandata©.

My granduncle's teaching seemed random. However, much later I realized that there was a purpose to the seemingly random phases of training he put me through. I teach a little less random than he did.

**FMA Digest:** *Who are authorized instructors of Pananandata and where are they located? So individuals interested can obtain training.*

**Professor Mariñas:** All my instructors are supposed to renew their certificates in January of each year. They are not quite up to date this year. So technically, there are none except my son and

myself. If anybody wants to study with any of my instructors, it will be more convenient if he checks with me at **pananandta@aol.com**. This way, he could verify if the instructor he is planning to study under is authorized to teach pananandata.

**FMAdigest:** *What is a basic thought students should keep in mind in learning Pananandata?*

**Professor Mariñas:** If a student is looking for a rank, pananandata is not the system to get it from. If a student is looking for knowledge, he will be most welcome.

Any prospective student who wants to study with me has to make a commitment of at least two years of study with the fees due on the first day of training. I would not want a student to train a couple of times then disappear. There will be the risk of this student claiming later on that he studied with me - omitting the length of time he actually trained. I teach in my backyard.

**FMAdigest:** *What do you see as the future of Pananandata?*

**Professor Mariñas:** Pananandata will continue to be in the forefront of the Filipino martial arts.

Many Filipino martial arts systems are now shooting the blowgun, throwing knives, cracking whips, using the ring and working with ropes. The categories of balisong openings I have mentioned in a number of my articles are now being used by other Filipino martial arts systems. The categories of the different types of weapons I mentioned earlier are now also being used by other Filipino martial arts systems.

I have thrown weapons (ax, knife, spear, dart, and other implements) more than 1,300,000 times. Maybe one of these days, a Filipino martial arts practitioner would exceed what I did. I have shot the blowgun more than 600,000 times. Maybe one of these days, a Filipino practitioner would exceed what I did. My son and I have discovered 169 balisong openings. Maybe one of these days, a Filipino martial arts practitioner would exceed what we did.

Pananandata has set the example of dedicated study. Pananandata hopes that this will encourage other Filipino martial arts systems to become better. If it does, it will be good for the Filipino martial arts.

**FMAdigest:** *Is there any message you would like to put out to readers about Pananandata?*

**Professor Mariñas:** Pananandata is the most documented system in the Filipino martial arts. I have written a book on the single stick, on the double stick, on the knife, on the stick and knife, on the rope, on throwing knives, and on the blowgun. My son and I have an upcoming book on the Philippines' balisong. These books are all on different weapons/techniques. There is a good chance that the reader's teacher has one of my books.

Perhaps the reader should also, "Buy one! Better yet. Buy two!" 'Smile'

<b>Books written by Amante P. Mariñas Sr.</b>	<b>Publisher</b>	<b>Year</b>
Arnis de Mano (with Lanada)	Self-published	1974
Arnis Lanada Book 1	Unique Publications	1986
Pananandata Knife-Fighting	Paladin Press	1986

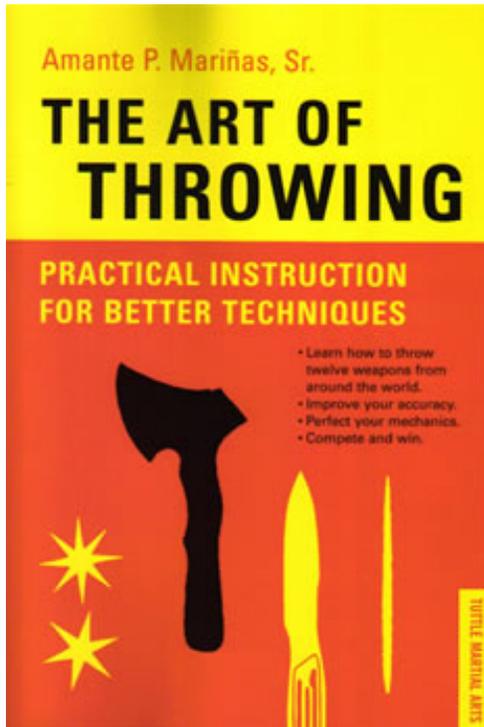
Pananandata Dalawang Yantok	Socorro Publications	1988
Pananandata Yantok at Daga	Paladin Press	1988
Pananandata Rope Fighting	Paladin Press	1989
Pananandata Guide to Knife Throwing	United Cutlery	1999
Pananandata Guide to Sport Blowguns	United Cutlery	2000
Pananandata: Its History and Techniques	Paladin Press	2002
The Art of Throwing	Tuttle Publishing	2007

Video Tapes of Amante P. Mariñas Sr.	Producer	Date
Pananandata Tape 1 - Single Stick	ESPY-TV, New York	1993
Pananandata Tape 2 - Two Sticks	ESPY-TV, New York	1994
Pananandata Tape 3 - Single Balisong	ESPY-TV, New York	1994
Pananandata Tape 4 - Two Balisongs	ESPY-TV, New York	1994
Pananandata Tape 5 - Philippine Hawakan	ESPY-TV, New York	1994
Pananandata Tape 6 - Pananandata in the Street	ESPY-TV, New York	Nov-95

Professor Amante P. Mariñas, newest book. Do not miss the opportunity to get your copy.

## The Art of Throwing

By Professor Amante P. Mariñas



**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](mailto:Pananandta@aol.com)



The throwing knives are called VM Bulalakaw to honor the memory of Professor Mariñas father, (VM are the initials of his father). Designed by Professor Marinas and marketed by United Cutlery. Purchase inquiries:  
**Email: Pananandta@aol.com**



## **My Short Meeting with my Arnis Teacher Grandmaster Remy Presas**

By Francis A. Nagen



It was in the year 1999 when Grandmaster Remy Presas, came for a short visit to the Philippines and checked in at the Grand Boulevard Hotel along Roxas Blvd, Manila. I was introduced as a student of Shishir Inocalla, the character in one of the ninja turtles. He had a gym at the Vito Cruz, Singalong in Manila where I was a gym helper.

For a few days, Grandmaster Presas came for a visit at the gym where we would practice everyday. Grandmaster Presas was the principal guest at the Department of Tourism where he was scheduled to teach.

After several days of practicing with Grandmaster Presas, a clear thought of vision flashed into my mind regarding his health and his passing away. I mentioned this to him and he said just keep on practicing.

At his hotel Grandmaster Presas learned about his younger brother Ernesto, who had been confined at the University of Santo Tomas Hospital. Grandmaster Remy Presas immediately gave some money to be added to his brother's hospital in helping to pay it.

The news spread about Grandmaster Remy Presas being in Manila and so many people wanted to catch a glimpse of him and talk to him that Grandmaster Presas had to

secretly switch hotels to get some peace and rest. So he checked into the Camelot Hotel in Quezon City secretly.



Roland Dantes, Rusty Santos (an actor) and myself were asked to follow up in seeing to the printing of Grandmaster Presas book. On the next day while checking on the printing of his book, I was with Senior Master Dulay, whom I confided in about what I had envisioned about Grandmaster Remy Presas and said if Grandmaster Presas asks you to do something for him, do it immediately, because the next time when he come back to the Philippines he will be in the horizontal position.

**FMA Digest:** Francis Nagen a student of Modern Arnis has premonition about the future which he shared with the FMA Digest on several things. This was his account of a past premonition he has had.



## Review of Grandmaster Crispulo Atillo Seminars

March 10, 2007

March 11, 2007

KAMP Karate

Amerikick School

Souderton, PA.

N.E. Philadelphia, PA.

By: Jerome Barber, Ed. D.

Director & Principal Instructor

Independent Escrima-Kenpo-Arnis Associates



Grandmaster Crispulo Atillo is a high energetic dynamo whose appetite for teaching his Balintawak System can not be whetted. The man is 69 years old, 5' 2", 120 pounds of pure dedication to his craft. The Philadelphia Balintawak Seminar Series was fantastic and highly informative as Grandmaster Atillo filled us in on the origins of the system as he learned it from his father, Vincente Atillo, with added instruction from Delfine Lopez

and Venancio Bacon. According to Grandmaster Atillo, Balintawak is merely a club name and the foundation of the art is derived from the teachings of the Saavedra's, Lorenzo and Teodoro (Doring).

The Balintawak System is based on the Saavedra Eskrima System which was founded by Lorenzo Saavedra, who in turn taught his nephew "Doring", Vincente Atillo, Delfine Lopez and Venancio Bacon through both the Labong Fencing Club and later the Doce Pares Club of



Lorenzo Saavedra



Teodoro "Doring" Saavedra

Cebu. The latter 3 men separated from the Doce Pares Club after WWII and in 1952 along with about 25 others from the Saavedra lineage founded the Balintawak Self Defense Club in 1952. Young Crispulo Atillo was a charter member of the newly formed club at the age of 14. His eskrima training had begun 5 years earlier under his father Vincente. The club was named after the street where the club was located and the training took place. In 1973, the BSDC, broke up into 5 separate factions, in part because of a physical fight between the younger Crispulo Atillo and the club's chief instructor, Grandmaster Venancio Bacon. One of the new divisions of the Balintawak training groups was the Atillo wing under Vincente and Crispulo.



L to R: Guro Richard Curren  
Grandmaster Crispulo Atillo  
Dr. Jerome Barber

With that history out of the way, we began the Saturday training and quickly covered the basics of stances, footwork, stick grip, strike placement and blocking format. The blocking format led into the blocking and counter-striking exercises using the 10 strike system of the Atillo System. Next Grandmaster Atillo covered the 4 methods system of counter striking, using the first 4 strikes of the system. There are 4 counters for each stick strike and these consist of blocking:

1. One countering without touching the stick,
2. Countering while touching the stick.
3. Countering while touching the opponent's hand.
4. Direct stick countering while checking.

The next phase of the training involved a series of 14 disarms from the forehand and backhand sides of the defensive position. Next we were taught the basic sparring exercises. These exercises went through 8 steps and the previously taught disarms were then added to the sparring drill at the appropriate places.

The Sunday seminar was a morning session only event and Grandmaster Atillo covered just the 14 disarms. Grandmaster Atillo is an extremely knowledgeable practitioner who loves to teach. He was offering as much information as the most skilled attendees could absorb, while keeping the lesser skilled people focused and attentive.



Over the past few years I have read a great deal of information regarding Grandmaster Atillo and some of it was not very complimentary. The man is a lightning rod of controversy because of his fight with Grandmaster Bacon and the fact that some people want to contest his version of how the Balintawak Self Defense Club was organized.

Quite frankly, Grandmaster Atillo's version of the club founding and organization seems quite logical and reasonable. All of the critics that I've read thus far are Americans. None of these people have offered any credible data to support their contentions that Grandmaster Atillo is in error.

The common theme of the critics seems to be that Grandmaster Atillo is trying to "steal" the credit from Grandmaster Venancio Bacon by claiming Balintawak as his own system. They've failed to read/listen carefully. Both Grandmaster Bacon and Grandmaster Vincente Atillo studied under Lorenzo and Doring Saavedra. Both Grandmaster Bacon and Grandmaster V. Atillo were founders of the Balintawak Self Defense Club in 1952. Therefore they were contemporaries and equals in the art although Grandmaster Bacon was elected to serve as the Chief Instructor of the newly found BSDC. Hence when the younger Crispulo Atillo claims his lineage under his father, Vincente, from the Saavedra's through the Balintawak Club of 1952, he is absolutely correct. As a charter member, but definitely not a founding member of Balintawak, Grandmaster Atillo is standing on solid ground. In no way does his claim interfere with or diminish the lineage from Grandmaster Bacon to others who trained under him. They are Balintawak people as well, but at the 1st, 2nd or 3rd generational level. Grandmaster Atillo is 1st generation Balintawak both as a club member and student of his father.

Regarding the 10 strikes that Grandmaster Atillo teaches, he explained that it was a way to separate his approach from Bacon's and the 10 strikes corresponds to the number of letters in the word "Balintawak". The truth of the matter is found in the applications of techniques and conceptual foundations on which the techniques based. In actual truth, one can not change the principles on which Balintawak is founded. In reality there are only 3 true strikes in Balintawak. All of the others are there for instructional purposes so one can teach or learn the foundational principles of the art.

This past weekend was very informative and enlightening. I certainly gained a greater appreciation of the art and science of Balintawak. I owe a great debt of appreciation to Professor Remy Presas, for preparing me and many others through Modern Arnis for the Balintawak System. I would also love to thank Grandmaster Bobby Taboada for his insightful instruction in the art of Teovel Balintawak. Grandmaster Bobby opened the door directly into the Balintawak System for me and others at Erie Community College, Orchard Park, NY through a series of seminars and camps in the mid to late 1990's. Now I've had the opportunity to meet and train with the last charter member of the 1952 Balintawak Self Defense Club, Grandmaster Crispulo Atillo.

I would also like to inform everyone that Grandmaster Atillo will be back in Philadelphia in July 2007 for another seminar series. I'll be there because there so much more to learn and he is more than willing to teach it. The man could have served as the real life model for the "Energizer Bunny"! He was to work; he wants to train, morning, noon and night. Are you ready for some training, serious, committed training? Then Grandmaster Crispulo Atillo is your guy!

I've got 4 months to put this weekend's lessons into my practice routines and then get some refinements and new stuff in July...  
I hope to see some of you at the July sessions.

## **Punong Guro Mark M. Santos**

Advance Resource for Martial Arts Science

ARMAS

*"A fusion of martial arts incorporated into Arnis de Mano"*

What is ARMAS? It is the sharing of knowledge which will bring the practitioners skills with reality in the martial arts and in the day to day confrontations of life.

Armas separates the 3 aspects of martial arts which is exhibition, competition and life and death confrontations. Yes ARMAS does exhibitions when invited to gatherings and festivals, and they do competitions, (Sports Arnis). However the main outlook is to teach for encounters in today's society.

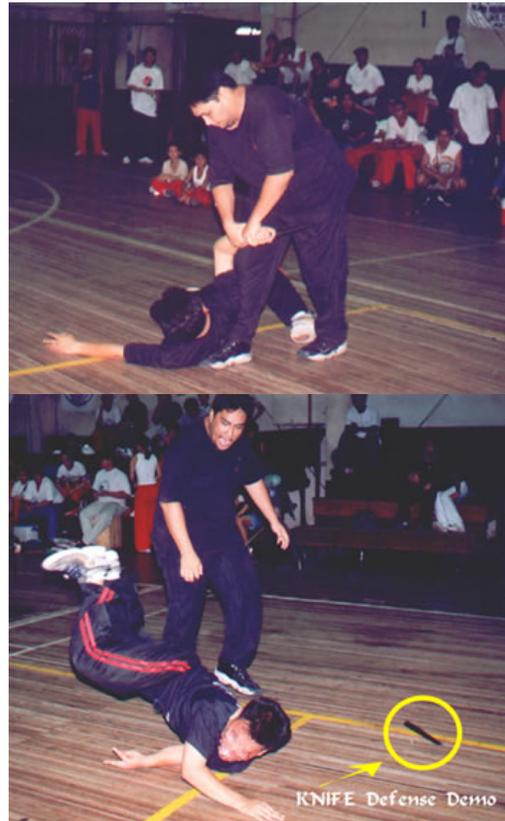
Punong Guro Mark M. Santos began his training at a young age of 11, inspired by his father who was a Greco Roman Wrestler. Punong Guro Santos is known for his training in Jujitsu, Judo, Karate and Arnis. In each he has taken aspects to enhance ARMAS, from judo he incorporates the rolls and falls, from Karate the blocks, strikes and kicks, and for arnis he incorporates all, that he has been taught.

He trained with Grandmaster Ernesto for 10 years and also with Grandmaster Antonio "Tatang" Ilustrisimo for 2 years. He trained briefly with other Grandmasters and Masters such as Grandmaster Jose Mena, Grandmaster Inocencio "Sioc" Y. Glaraga, and Grandmaster Ben Lema just to mention a few. Master Santos is one of the most knowledgeable instructors in Filipino martial arts.

He emphasizes practicality and quality not quantity of techniques. When a student first commences his training with Punong Guro Santos emphasis is placed on courtesy and discipline, as the thought is on the physical aspect is easy to learn with practice. However, some practitioners when learning just a few techniques think that is all there is to the martial arts, when in fact it is not. For responsibility of the knowledge gained is a major factor in becoming a true Arnisador.

In teaching Punong Guro Santos begins with arnis de mano and then incorporates what he has learned from other arts, ensuring that the student realizes the benefit and rationality of the added techniques.

Punong Guro Santos works for the Bureau of Customs in the Port of Manila,



Philippines. He taught at the NBI self defense training of agents. NBI is like the local equivalent of the FBI in the states. Course included hand to hand combat and armed scenarios.

He is the one who coined ARMAS of which he heads in the Philippines. Due to his work schedule, he teaches the instructors that represent ARMAS in the Philippines. Then they pass on their teachings to their students.

What can Punong Guro Mark Santos say to all? **Come! Learn! Appreciate!**



Team ARMAS participating at a tournament



Punong Guro Mark Santos, 2nd from the right.

**Note:** Punong Guro Mark Santos also was stationed as Team Leader for Special Operations for 1 year in one of the most dangerous places in the Philippines namely Zamboanga, Jolo Sulu (home turf of the dreaded Abu Sayaf) and other places in Mindanao.

**ARMAS**  
Master Mark Santos  
Bureau of Customs, Gate 3  
South Harbor Port of Manila  
Philippines  
**Email**

## Sports Arnis

Sports Arnis is about - contact/non-contact activity derived from Arnis de mano.



Guros Ariel Ramos, Jigs Zamora, and Stan Cantiller combat.

Arnis is a martial art discipline that was given birth in the Philippines Islands. It began its roots as a bladed combat art and now into a stick fighting system, which incorporates footwork, strikes, locks, takedowns, throws, and expression of cultural identity.

Like many martial arts disciplines, the arnis system sets its unique hallmark and identity in oriental and western contingents in bladed weaponry and hand to hand

Sports Arnis is an evolution of arnis martial arts into competitive sport', its main goal is to promote sportsmanship, camaraderie, and discipline. The quest for excellence and perfection of basic techniques is being pursued in this field of sports science.

Sports Arnis was developed from standards coming from Grandmasters Remy and Ernesto Presas. Its concepts were originally put together; in 1992 at the Philippine Science & Technology Center, but was not tested until 1994. The Philippine Science & Technology Center has as an elective for physical education arnis. It is a two year program. Each year a tournament is held, this is the testing ground for Sports Arnis and its rules and regulations and to see if changes should be made.

Sports Arnis adapted the bladed concept of striking wherein every contact of the stick to the opponent's body creates equivalent points and converted it into a quantitative and qualitative evaluation before securing a score. Every player is aware that delivering an attack is a crucial decision wherein chances of counter attacks and hits are inevitable. They have developed intuitive judgment and understanding for everything.

Sports Arnis believes that distance plays an important element of survival in the field of tournament competition. The opponent perimeter once breached, simply shows that a player is within an opponent's reach. To complete a proper understanding of distance, footwork and properties of space is observed, i.e. the way of attacking and retracting. Making the opponent easier to move in taking the bait, and more difficult to pull back or make a retreat. Serving an attack would take self-sacrifice. It is thought that in this aspect the spirit of respect is being developed.

### Officials Training

The nature of the sport is to observe the proper execution of offense and defensive techniques. Rating this into a point system, in the execution of Anyos (forms), it is the execution of Arnis de Mano in an artistic manner, with proper balance, techniques, precision of movement and the spirit of the art.

To do this officials are gathered for a two day training session. The first day consists of reviewing the rules and regulations, teaching the best points of observation and what to observe to ensure a fair and unbiased officiating professionalism. The second day consists of actual observation of sparring matches and anyos being preformed. This actual physical observation and training enhances the referees and judge's ability to execute their duties in a professional manner ensuring that only the most proficiently skilled competitors succeed and are truly demonstrating their skills as Arnisadors.



Overall, the universal philosophy of sportsmanship is adapted in this field of physical activity. Amateur Sports Arnis is basically a contact sport in general. Indulging in this type of activity develops physical dynamism, a winning mindset, martial arts skill, balanced spiritual character, nationalism and humility.

President: Ramil Amparo

Vice President: Guro Ariel Ramos

Secretary: Guro Stan Cantiller

Treasurer: Guro Jigs Zamora



**mandirigma.org**

Saturday, August 14th, 2004

The 1st and 2nd Filipino Infantry Regiments

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

Laging Una – Sulung

## **Part II**

### **Bahala Na**

This secret organization was conceived by General MacArthur and his staff even as they were being evacuated from the Philippines to Australia in March 1942. They knew that parts of the Islands remained under guerilla control and somehow a link must be established between them and his headquarters. The problem was where to procure the

personnel for this "clandestine" unit, the nucleus of which was already in Australia with a handful of officers and men - patients and crew from a hospital ship - who volunteered to go back.

The problem was conveniently solved by the 1st and 2nd Filipino Regiments. In early 1943 Major General (then Colonel) Courtney Whitney, MacArthur's closest adviser, came to the regiments to ask for volunteers. From among the many who volunteered, were picked the Filipino officers and men of this elite organization. Soon a few officers and men were sent directly to Australia to join the volunteers from the Philippines to form the 5217th Reconnaissance Battalion, "clandestine" which later became the 1st Reconnaissance Battalion (Special). They set up camp in Tagragalba just outside Beaudesert, fifty miles south of Brisbane. After weeks of training and operating under Allied Intelligence Bureau (AIB) the first party was sent to the Philippines in October 1943.

Meanwhile, in California a group of enlisted men were sent to the Army Signal School at Camp Crowder, Missouri, from there they were sent to Australia to man the Signal Co., one of the two companies of the 5217th Battalion. A larger group of officers and men were sent to the Army Language School at the Presidio of Monterey. Here they learned elementary Japanese, Japanese ship and aircraft recognition and sailing. These were the officers and men who formed the other bigger company, the Reconnaissance Co. After three months this first big contingent of officers and men were shipped to Australia, arriving there in November 1943 just before the second party left for the Philippines. Other groups followed them from the Regiments through Monterey until the company was brought up to its authorized strength.

In Australia, with their war cry "Bahala Na" (Come What May!), they went through intensive and extensive training under the Australian Army. First they went to the tough jungle school of Canungra where they set new hiking endurance records through mosquito and leech infested mountains and rivers. From there they went to the equally tough SEA WARFARE School on Frazer Island where they learned swimming, underwater demolition, sabotage and guerilla tactics.

In July 1944, a cadre of one officer and five non-commissioned officers arrived from the 82nd Airborne Division in Italy to train a group of men for a pre-invasion mission of sabotage and communication disruptions. Now hardened, the men were ready for the toughest of all their training. But they lacked adequate facilities and proper training aids (they improvised their own C-47 mock door and didn't have a tower to practice jumping) and this coupled with the Australian pilot's inexperience caused the large number of "casualties", probably a record, in the first class' qualifying jumps. But this didn't daunt the volunteers, for the bigger second class fared better.

While all this training was going on, more parties were being sent to the Islands. Parties of ten to thirty officers and men were outfitted in Brisbane and flown to Darwin where they took the submarines - the same ones which evacuated President Quezon and his exiled Commonwealth Government and the gold bullion from Corregidor to the U.S. A few Philippine Army officers were brought back to Australia from the guerrilla bands to lead some of the parties back to the Islands.

There were nine parties sent, the last one in a Destroyer. This was the party that raised the American flag in Homonhom Island three days before MacArthur landed in Leyte on October 27, 1944. The eighth and last submarine was sunk without a survivor

by our own planes in the Battle of the Philippine Sea, the greatest Naval battle in history. The paratroopers who were supposed to be the last and biggest party were never dropped because the invasion was advanced two months ahead of the original MacArthur planned invasion in Mindanao.

After the long and dangerous voyage through the Japanese blockade, the submarines landed in guerrilla controlled areas (as depicted in the motion picture "Back to Bataan"), although in some cases the reception was not quite as pleasant as in the picture. But this was the best part of this mission. After landing, the soldiers became civilians and disguised as fishermen, they fanned out through the length and breadth of the Islands in sail or just plain row boats.

In co-operation with the guerrillas whom they supplied with much needed medicines, small arms, ammunition, food, cigarettes and that rare wartime commodity called whiskey (later they brought and circulated the "I Shall Return" magazine and the new and legal "Liberty" peso bills to further confuse the enemy) the men of the Signal Company set up radio stations while the men of the Recon Co., posing as fishermen, farmers, merchants, taxi and caretela drivers and mess boys working in Japanese officers clubs, including Yamashita's, gathered the information. A few were caught and paid the supreme penalty meted out to spies. This information was sent to guerrilla headquarters in Mindanao which relayed it through Darwin and to MacArthur's headquarters in Brisbane.

On this military intelligence was based MacArthur's strategy for the invasion of the Islands. When he "returned" to Leyte, the 1st Reconnaissance Battalion's mission was practically over. But the men didn't stop there. They went on to supply important information which led to decisive battles and engaged in commando tactics, blowing up bridges and ammo dumps.

For their splendid accomplishments, the "Commandos" of the "Balaha Na!" Battalion earned General MacArthur's individual and Unit Commendations and the U.S. Presidential Unit Citation. But curiously enough it was awarded the Philippine Presidential Unit Citation for its work in the Resistance Movement.

Because of the limited space in the submarines (started with three and ended up with one) which were loaded with supplies and because the invasion was advanced two months ahead, not all the officers and men saw action in the Philippines. It was for the Korean War to prove the mettle of these well trained but battle untested men. Besides two who were killed, that unexpected war produced four outstanding "Bahala Na!" officers, two of them paratroopers - all heroes in their own right.



# *FMA Past Events*

## **MARPPPIO Modern Arnis Seminar**

February 3 & 4, 2007

By Chris Arena

Safety First Karate in University Place, Washington, had the pleasure of hosting Dr. Remy Presas Jr. The seminar was a great success and was the first ever seminar that the school has ever hosted.



Dr. Presas and student Brandon Kortenbach.

every year since MARPPPIO has been established. In an effort to help our local practitioners develop their skills, we have invited Dr. Remy Presas Jr. to come to our area during the winter season as well, thus giving our local players two seminars yearly. Once in the summer, hosted by Datu Worden and once in the winter at our school as a continuing opportunity to brush up and develop our skills.

Unfortunately Datu Worden was unable to attend due to a conflicting NSI seminar he was committed to back east. In his place, he sent some of his top students, Guro Ken Smith, Tito George Hoover and Radio Bob McKloskey over to assist. Their contributions went a long way in helping to make our gathering a seminar that all of us will remember for some time.

Dr. Remy Presas took the time during this seminar to review the Tapi-Tapi / Visidario / Dulo sa Dulo skills that he has been focusing on over the past two summer seminars with Datu Worden. The Participants spent two days working on these techniques. It was an awesome indoctrination for the new players and welcome review to those of us who were regulars from the past.



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

We have been blessed in the University / Tacoma Washington area to have one of the most outspoken and skilled Modern Arnis practitioners, Datu Kelly S. Worden as the pivot able Filipino martial art player in the Tacoma area. Datu Worden has taken this art to new levels through his NSI Organization. It was through his efforts that we all have had the pleasure of meeting and training with Dr. Remy Presas Jr. in Tacoma WA,



"Radio" Bob, Dr. Presas and Chris Arena.

The seminar, according to one of our attendees, and Safety First Karate head instructor, Bill Kortenbach on his first experience to witness the skill level of Dr. Remy Presas Jr. brought to the table was beyond any seminar he ever attended. This is a strong statement from a 6th degree Isshin Ryu instructor with 35 years experience!

Dr. Presas, over the past two years, has been instructing the finer points of trapping and joint locking techniques that are deep within Modern Arnis. This is not something you can easily get in one seminar. His method appears to be that of coming to a school, observing the level of players in that particular area and working them up. This method of instruction takes a lot more time and effort than presenting a “canned” stick seminar.

Each school gets to grow at the speed of its attendees. It is up to us as instructors to use our past experiences gained from our teachers, the tapes of the father and son to build the basics. Then, when the seminar arrives, we have students capable of “keeping up”. At present, this approach has worked well for us in the Tacoma / University place Washington state area. It is our goal to be growth orientated and help to build Modern Arnis as a respected and recognized martial art in our portion of the US.



Our own “auntie” Ginny,  
with the blade!



Dr. Wiley and Sensei Bill Kortenbach.



Even an “old grandfather”  
gets to play, “He went that away”!



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

### **Safety First Personal Protection Strategies**

(A Non-Profit Corporation)  
8307 – 27th Street W  
University Place, WA 98466  
(253) 223-6769 or (253) 495-2985

**Email**

## 39th Annual Sama Sama Captures Spirit of Family

By Stacy Desideri

On Sunday, February 17, 2007, Senkotiros International celebrated the spirit of family at the 39th Annual Sama Sama. Senkotiros International, a non-profit organization dedicated to the promotion of cultural awareness and the Philippine Martial Arts. Celebrated every winter, this gathering celebrates family, togetherness, and the deadly beauty of Senkotiros, the art of the solo baston.

Over 300 people from across the nation gathered to attend the Sama Sama, held at the San Leandro Convention center in San Leandro, California. Students from Delaware, Texas, Central California and the bay area enjoyed delicious foods, good music, and demonstrations of martial prowess. The demonstrations showcased martial artists of all ages and belt levels. All weapons were highlighted, ranging from open hand to sword, from knife to rubber chicken. "Innovation from the different schools' demonstration programs makes the whole night very special to all," stated Professor Max Pallen, Grandmaster of Senkotiros International, "knowing what it meant to perform with passion dedicated to the entire Pallen's Martial Arts, Senkotiros organization as a family". The demonstrations highlighted the strength, skill, and heart of the Senkotiros organization. The highlight of the evening for the audience was the demonstration from Grandmaster Pallen, where he kept the audience laughing and gasping with the thrill of watching him summarily take apart the highest ranking students.

In order to raise monies in support of a training facility in Cebu, Philippines, a raffle was held thanks, in part to Banuelos Kenpo Martial Arts, with matching donations from Tiger Claw. Shauna Okusako, one of the lakan of Senkotiros International, exclaimed "The raffle was fun and exciting and seemed to amp up the energy in the room." The cornerstone of the raffle was a pair of beautiful swords, donated by Pallen's Martial Arts, Davis, owned by Manoi Jim Trapani, Simu Lorie Trapani, and Manoi Richard Bacciarini. Photos journaling the development of the training facility were shared with all.

The Sama Sama event started early in the day, with a special seminar hosted by Grandmaster Max Pallen which included Grandmaster Christopher Ricketts and Master Roger Agbulos.

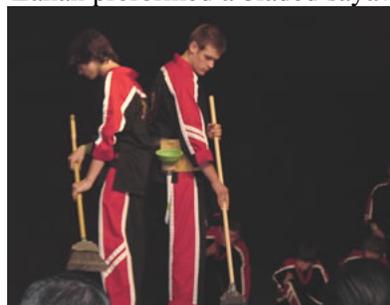
### Demonstrations



Professor Max Pallen



Lakan performed a bladed sayaw



Davis students.



Grandmaster Christopher Ricketts



Master Roger Agbulos

This seminar was attended by students throughout northern California. One young student, Daniel Scanell, explained why this was such a great time. “The seminar was really cool because the different styles were cool in their own way. Plus the techniques were incredible and can be used in different ways that can be helpful.”

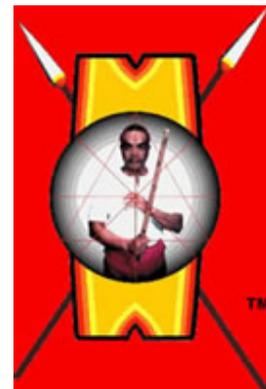


Promotion to Lakan Isa

This event also honored new initiates to the Senkotiros disciples. These students celebrate their promotion to the ranks of the Lakan, students who train with the Grandmaster of Senkotiros himself. In addition, 9 students were promoted to the rank of Lakan Isa. Daniel Bregante was a little overwhelmed about the promotion. “Receiving the belt felt incredible but I was a little nervous at first but then it was just an amazing feeling.”

Other students found this a powerful moment in the life of a martial artist. “Initiation into the Lakan program was a memorable and rewarding experience. I am honored to train with Professor and see where this journey takes me,” said Rey Morales. Overall, the banquet was an incredible evening for all.

Whether standing on the stage, or sitting in the audience, everyone left with one feeling in mind - we are family, “Keep your eyes on the calendar - next year’s 40th annual Sama Sama promises to be another memorable evening!”



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

**IESA Intensive Serrada Seminar  
And  
Martial Arts Movie Stunt Workshop**

March 15-17, 2007

By Rebecca Light



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

Two important seminars by the International Eskrima Serrada Association were held recently at the East West Wing Chun Kung Fu dojo in downtown Oakland, CA. The first seminar was a Serrada Intensive led by Pangulong Guro Sultan "Shaykh" Uddin, founder of the International Eskrima Serrada Association (IESA). This event took place on Thursday night, March 15th, and was well attended by teachers and students from IESA; Universal Martial Arts Academy (UMAA); Mandala Mandirigma Kali (MMK); and the East West Wing Chun Kung Fu dojo. The second seminar was the Martial Arts Movie Stunt Workshop on Saturday, March 17th. This workshop was led by Pangulong Sultan "Shaykh" Uddin of IESA with the participation of movie producer/director and IESA Guro Christopher Broughton of Broughton Productions Inc.

The Intensive Serrada Seminar was a great evening of hard training and camaraderie. The focus was real life combat applications of Serrada stick and empty hand techniques. Variations of outside and inside sweep counters-using head strikes, kicks, and takedowns-were gone over in depth. Students practiced the techniques both with and without sticks. Pangulong Guro Sultan emphasized taking the offensive by exploding into each attack and counterattack, never letting your opponent take the upper hand.

Pangulong Guro Sultan also demonstrated aspects of Pusaka Gayong Silat throughout the evening, giving subtle lessons in angles of attack, footwork, and timing that were related to the Serrada techniques being taught. The evening ended with some simple sparring, putting into practice the principle of taking and keeping the offensive in a fight. People stayed to socialize and practice even more for hours after the seminar.

The Martial Arts Movie Stunt Workshop was a chance for martial artists to learn how to fight in front of the camera, both in choreographed routines and non-rehearsed moves. Students practiced realistic strikes and fall stunts. Chief Maestro Brandon Jordan of MMK performed a beautiful carrenza, or spontaneous free form personal expression of



L-R: Chief Maestro Brandon Jordan (MMK), Christopher Broughton (Broughton Productions Inc./IESA), Pangulong Guro Sultan "Shaykh" Uddin (IESA) and Professor-Punong Guro James Hundon (UMAA/IESA/MMK).

Mandala Mandirigma Kali. Professor-Punong Guro James Hundon of UMAA demonstrated Small Circle Jujitsu takedowns and joint and finger lock flows on a couple of his students-flowing effortlessly into fluid and subtle angles of attack. Director Christopher Broughton was on hand, filming clips of everything and conducting interviews. All of this was in preparation for upcoming martial arts movie projects to be announced at a later date.

Everybody involved in these two seminars was very excited about participating and about future IESA events.



## BaHad Zu'Bu

March 24 & 25 2007  
Jacksonville, Florida,  
The Mangtaas Era

Punong Guro Michael Blackgrave presented the BaHad Zu'Bu curriculum to a solid group of open minded individuals at the World Martial Arts Center owned and operated by Guro Kenny Barry. During the two day event the intuitiveness of BaHad Zu'Bu was emphasized.



Punong Guro Blackgrave paid strict attention to freedom of expression within the techniques given, when asked about the flexibility of the curriculum he had this to say “In combat nothing is a given, if you over think it will lead to over action thus placing you into a stagnant zone where your thinking not doing, in Bahad Zu'Bu we stress the intuitiveness aspect where each individual is going

to give the proper answer with motion which is inherently their own. We can not make a 290lb. man move like a 180 lb. man to do so would be a lie and cheapening the strengths of the system. We in BaHad Zu'Bu look at violence in this manner, it is simply a question asked with motion driven by intent and with this our response must be a simple answer of motion with overriding intent, I know it sounds difficult but it is truly easy and natural”.

On day two of the seminar Bankaw Sibat was taught, the bankaw is a weapon measured proportionately from the belly button to the floor, thus each individual's bankaw will be a bit different depending on height. During this portion of the seminar Punong Guro Blackgrave, drilled the folks in sensitivity of the weapon and the proper body mechanics to drive said weapon. The bankaw is a diverse weapon according to Punong Guro Blackgrave, it can be used as a single handed weapon, or a two handed weapon, it can be used to crush or capture depending on your intent. What many people do not realize is that the bankaw is also the precursor to kampilan which is a precursor to the empty hands. Punong Guro Blackgrave added this, “*while I was training with Master Yuli Romo he told me that the kampilan when trained and studied properly is an in depth system that contains not only the blade work but also bankaw as well as the empty hands, Master Yuli is a leading authority on indigenous weaponry and there usage and his reputation and knowledge are impeccable*”.

The most important thing that took place during the two day event was the building of bridges between practitioners of Filipino martial arts. Jacksonville has some hidden gems in their martial arts community Punong Guro Blackgrave said, they just have to be dug out and brought to the dance. Bahad Zu'Bu also has Dr. Steve Villanueva in the area who is a certified Guro under Maestro Yuli Romo, he is the man folks should get in contact with down here, he is extremely busy but he is a hidden gem and a fountain of knowledge not only in BaHad Zu'Bu but also in the internal arts of China.



The following email was sent to Punong Guro Blackgrave after the Jacksonville seminar. “I just wanted to thank you for the excellent seminar. Due to time constraints, I have never gone to something like that. It was awesome. Although I have only been working on my Filipino martial arts about a month, I probably learned more that day than I had in my entire data bank. This will really help me as I have been struggling as a JKD guy learning Inosanto Kali. Looking forward to the next time you come in town. Let me know if you and your wife decide to move here and I'll do whatever I can to help you get set up.”

Thanks again, Kevin Long

This is what it is all about said Punong Guro Blackgrave, people learning, having fun, and developing as martial players as well as human being's, this to me is as good as gold. Punong Guro Blackgrave would like to thank the following people, Guro Isa Dan Hudson a close friend and a hell of a nice guy, without Dan's hard work and love for Filipino martial arts this event wouldn't have taken place also Chris Kofstad a young fire starter within the Filipino martial arts scene, his hospitality is much appreciated.



**World Martial Arts**

2375 Saint John's Bluff Rd. S. Suite 102

Jacksonville, Florida

**Website**



**BaHad ZuBu**

Punong Guro Michael Blackgrave

San Antonio, Texas

(210) 383-3059

**Email**

**Website**

# **IMAFP Referees and Judges Certified**

By Samuel Dulay

**March 24 & 25, 2007** - IMAFP Sports Arnis Rule Seminars -  
Pana-ad sports complex Bacolod City, conducted by Senior  
Guro Paulo Motita



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

IMAFP was in the Visayas Region for a couple weeks for arnis seminars and tournaments in the provinces of Bacolod, Iloilo and in Kalibo, Aklan to update certified Referees and Judges of the 2007 Revised Arnis Rules in Competition and Technical's as well as, strengthen the Modern Arnis group in Western Visayas, Philippines.

This program is in preparation for "Professor Remy A. Presas Cup" 1st World Modern Arnis Tournament scheduled for November 2007.



1st Day Class



2nd Day Class



Apprentice Officials



Lectures



Actual Training

## PNP Dinner Party Demonstration

March 29, 2003

By Mark Lawrence

The Philippine National Police (PNP) graduated the 62nd class of Public Safety Officers Senior Executive class. This class was 6 months long and finished with a week long training seminar with the US Federal Law Enforcement and the LAPD. The 1 week seminar hoisted by the Federal Bureau of Investigation here in the Los Angeles area.

During the week long training here in Los Angeles, the PNP received training from the FBI, the US Secret Service and



Members of PNP and the FBI headed by Special Agent Mike Paysan with Philippine movie star Ronnie Ricketts, Bruce Ricketts, and Master Felix Roiles.

Los Angeles Police Department (LAPD). Radio Manila located in Eagle Rock area of Los Angeles hosted a graduation party for them.

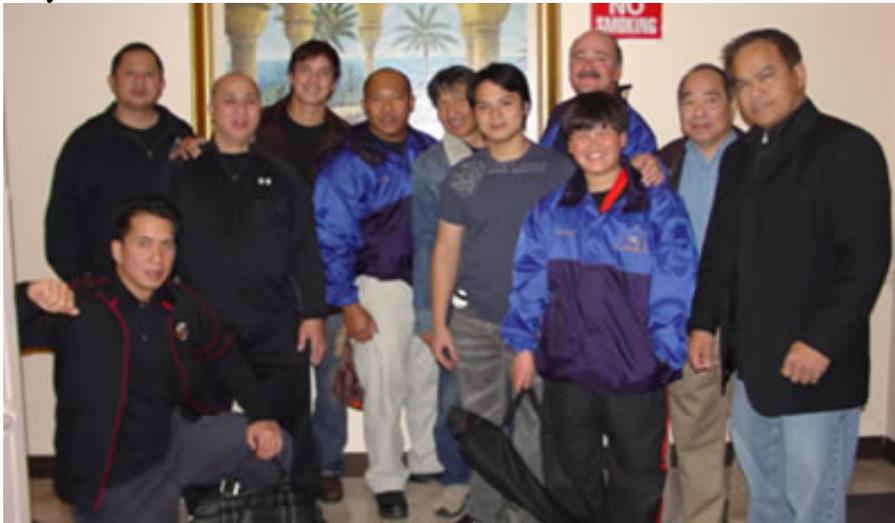


Ronnie Ricketts, Bruce Ricketts  
Master Felix and hostess Ms Awee Abayari.

Ms. Awee Abayari contacted some members of the Filipino community for some entertainment. She brought in the action movie star Ronnie Ricketts. Ronnie is the Philippine's Jackie Chan of the martial arts and action star. She had Christopher Ricketts and his son, Bruce come do a great demonstration of Kali Ilustrisimo style for the FBI and the PNP. She had members of Team PAKAMUT under Master Felix Roiles show a traditional Sayaw (dance) form by Michael

Lawrence. Master Roiles and Kris Paragas demonstrated (Soli Olisi) single stick techniques, knife (Daga) techniques and ASP (collapsible telescoping baton) in place of single stick techniques. Master Felix showed the use of stick grappling/ control (Olisi Layog o Bugno) techniques against an armed (with stick or knife) individual.

Guro Marc Lawrence provided the narration and explanation of the techniques for the audience. Other members of the Filipino martial arts community came to greet and celebrate the PNP's graduation. They was Bud Balani, Master Joe Tan, Arnold Noche, Dino Flores, and Guro Jay de Leon. Everyone all agreed the lechon, pansut and the other food was very delicious.



**L-R:** Standing Bud Balani, Master Christopher Ricketts, Ron Ricketts, Master Felix Roiles, Master Joe Tan, Bruce Ricketts, Guro Marc Lawrence, Guro Jay de Leon, and Arnold Noche.  
**Kneeling:** Dino Flores.

## **First Santa Barbara Invitational Arnis Tournament**

Sta. Barbara, Iloilo City

April 1, 2007

In line with the national goals of giving our youth the opportunity to develop their skills and talents, the Santa Barbara Modern Arnis Club (Jun Tanalgo) with the cooperation Hon. Isabelo J. Maquino, Municipal Mayor of Santa Barbara hosted the First Santa Barbara Invitational Arnis Tournament last April 1, 2007 at Santa Barbara Covered Court. The aims of this activity is to promote Arnis as an alternative martial arts, develop discipline, respect, self-confidence, sportsmanship and to let our youth to stay away from drugs which one of the menace of our country. This was supported by different Arnis clubs the Passi City Arnis Club by Victor Seguiban, Miag-ao Arnis Club by Juel Fantillo, Philippine Traditional Arnis by Reggie Navarro, Iloilo National High School Arnis Club by Jolius Plodaya, Arnis Philippines by Bonnie Celendro, Cabatuan Arnis Association by Melicio Balberde, and IMAFP Main Gym Iloilo by Guro Roy De Leon.



### **Results of the tournament:**

#### **Laban Girls 42kls and Below:**

Gold - Demi Brown Of Passi City Arnis Club  
Silver - Irish Dagucon of Arnis Philippines  
Bronze - Gladen Gabut of Sta.Barbara Modern Arnis Club  
Bronze - Jean Santillan of Sta. Barbara Modern Arnis Club

#### **Laban Girls 45KLS and Below:**

Gold - Jamil Camora of Sta. Barbara Modern Arnis Club  
Silver-- Dencel Cryss Dulongildo of Sta. Barbara Modern Arnis Club  
Bronze-- Justine Miles Dulongildo of Sta. Barbara Modern Arnis Club  
Bronze-- Yla Joy Jangayo of Passi City Arnis Club

#### **Laban Girls 50kls and Below:**

Gold - Rachel Ann Beliza of IMAFP Main Gym Iloilo  
Silver - Julian Panpag of Passi City Arnis Club  
Bronze - Michelle Surmieda of Sta.Barbara Modrn Arnis Club  
Bronze - Christine Joy Trabado of Cabatuan Arnis Association

#### **Laban Girls 55kls and Below:**

Gold - Mary Jenelle Lysa of Cabatuan Arnis Association  
Silver - Shelley Mae Sulapas of Passi City Arnis Club  
Bronze - Jee Ann Espeja of Passi Arnis Club  
Broze - Sher Margaret Salcedo of Cabatuan Arnis Association

#### **Laban Boys 45kls and Below:**

Gold - Mike Oscares of Sta. Barbara Modern Arnis Club  
Silver - Rigel Tabuada of Passi City Arnis Club  
Bronze - Reynald Aldea of Sta. Barbara Modern Arnis Club



## **A Tribute to Punong Guro Edgar G. Sulite**

April 7 & 8, 2007

Airtel Plaza Hotel & Conference Center

By Marc Lawrence

Event Photographer by: Victor Gendrano Jr.

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

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

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

### **Saturday: April 7, 2007**

Guro Dave Gould - [www.lamecoforum.org](http://www.lamecoforum.org)

Guro Dino Flores and Guro Bud Balani - [www.mandirigma.org](http://www.mandirigma.org)

Guro Steven Grody - [www.grody-jkd-kali.bigstep.com](http://www.grody-jkd-kali.bigstep.com)

Guro Roger Agbulos

Master Christopher Ricketts, Bruce Ricketts - [www.bakbakan.com](http://www.bakbakan.com)

### **Sunday: April 8, 2007**

Master Christopher Ricketts and Bruce Ricketts

Master Felix Valencia - [www.valencialameco.com](http://www.valencialameco.com)

Special Presentation: Torqueblade by Mike Macro - [www.torqueblade.com](http://www.torqueblade.com)

Sparring Clinic (all instructors and participants)

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





**Learn more and download the Special Issue  
E-Book: [Click Here](#)  
PDF: [Click Here](#)**

## **Basic Self Defense Training Course for Girls**

April 9 - May 3, 2007

San Agustin Elementary School Covered Court  
Novaliches, Quezon City

### **A pilot project of:**

Young Women's Christian Association of Quezon City, Philippines

### **Undertaken by:**

Philippine Jendo Association

- Headed by Grandmaster Jonathan Makiling Abaya

San Mateo-Rizal Jendo Association

- Headed by Guro Michael Bryan Alegria

### **In cooperation with the:**

San Augustine Elementary School

Hon. Vice Mayor Herbert Bautista of Quezon City



Grandmaster Abaya being introduced to Quezon City District Supervisor (middle) by YWCA National Chairman for Ways and Means (right-most) Atty. Bienvenida Gruta. Standing in the middle beside GM Abaya, is San Augustine Elementary School Principal and YWCA Quezon City Vice President, Mrs. Eloisa Peña.



Grandmaster speaking during the opening of the self-defense course.



YWCA National Chairman for Ways and Means - Atty. Bienvenida Gruta.

YWCA Quezon City President Atty. Jean Puno.



San Augustine Elementary School Principal and YWCA Quezon City Vice President - Mr. Eloisa Peña



Grandmaster Abaya and his Jendo Trainers, together with the officials of the YWCA Officers.



**Philippine Jendo Association, Inc.**  
16 Mariveles St.  
City of Mandaluyong, Philippines 1550  
(632) 717-2782  
63 (917) 366-7061  
**Email**  
[www.philjendo.com](http://www.philjendo.com)

**Basic Self-Defense Course**  
FOR GIRLS  
APRIL 9-MAY 3, 2007



Training





Students



Graduation Ceremony



National Anthem



Opening Prayer

Guests and Officials



## Police Here Get Crash Course In Filipino Warrior Artform

It originated in the southern Philippines, it is known as BaHad Zu'bu and it is steeped in the culture of Filipino warrior arts.

A four-hour crash course for Waycross's finest a week or so ago would, it was hoped, give officers a positive slice of what BaHad Zu'bu has to offer.

The Waycross Police Department was the guinea pig class for Michael Blackgrave - a Punong Guro (master teacher) - in the martial art form BaHad Zu'bu.

He explained that BaHad Zu'bu is "... a combat system that is blade-oriented, impact weaponry-oriented and empty hand-oriented."

But it is not to be learned and used irresponsibly.

"BaHad Zu'bu is more than killing and fighting... it's also life and living. It's about keeping yourself safe. You must learn the culture or it is simple brutality," said Blackgrave, of San Antonio, Texas.

San Hudson, who is a private martial arts teacher in Blackshear and an apprentice in the Filipino arts, arranged to bring Blackgrave to Waycross to conduct a seminar - four intense hours - to men and women of the Waycross Police Department. It was conducted at the City Auditorium.



Waycross Police Department training officer Capt. Leslie Stalvey (left) and Capt. Chris Tatum (director of field operations) thank Michael Blackgrave, martial arts master teacher, for conducting a seminar here.

"I want them to take the concepts I gave then and meld them to police tactics and make it blend and flow and make it their own. What I do is take the complete system and tweak it and gear it down."

Like many Oriental-based martial art forms, BaHad Zu'bu relies to a great extent on using leverage ... turning force against itself.

"Waycross is the very first police department I have instructed in police capture and control tactics (PCCT), a sub-system of BaHad Zu'bu," said Blackgrave, the first American to debut the technique.

His 42 students included the Waycross PD SWAT Team, the chief of police "and anybody else."

After the seminar, Hudson and Blackgrave pronounced it a success. Said Blackgrave; "There was not an officer I instructed this morning who did not come out with (at least) three things I taught them. I'm not teaching martial arts, I am giving than a gift of empowerment.

“When it comes down to a combat situation, “Blackgrave said, “You answer your question of motion with a proper answer in motion. Outside of that, you’re thinking too much. In other words it doesn’t matter if a guy is 6-5 or 5-2. This is not technique-oriented. It’s based on simple basic concepts of movement. The women (in Waycross) picked it up really quickly.”

He said that BaHad Zu’bu Grandmaster Epifanio Yuli Romo Jr., his master instructor in the Philippines, is one of the BaHad Zu’bu legends. “He is literally a living treasure over there,” Blackgrave said.

Blackgrave is a U.S. Army veteran with a good service record. He has also worked in the nightclub security field. He has just started his 25th year in training in the martial arts.

The instructor has earned teaching honors in four different arts ranging from Japanese to Filipino arts.



**BaHad ZuBu**

Punong Guro Michael Blackgrave  
San Antonio, Texas  
(210) 383-3059

**Email**  
**Website**



## Festival of Filipino Martial Arts at

**SM North Edsa**

April 13, 2007

By Peachie Baron Saguin  
Photography By Wilma Dulay  
**Website**

This was the first of many SM Mall demonstrations and gatherings scheduled for April and May of 2007.

An event, which demonstrated some of the finest Filipino martial arts in the Philippines, this was an event that showed a unity of styles and a brotherhood of Filipino martial arts.

With the special participation of the band **ANAK**



Lead and Vocals: Jeriko Aguilar, Lead and Vocals: Carlos Saguin,  
Drums: JR Evangelista and Base: Gerby Dator

**PIGSSAI**



Engr. Jose Dion Diaz

- Doblete Rapihon
- Tropical Sikaran - Arnis Gym
- Phil. Jendo Association
- Yoyo

**IMAFP**

Kali Arnis International

Kali Sports Demo Team - PNP

Mink Mongoose Isabela Arnis Team

Kali Integrated Martial Arts (KIMA)

Arkado International

Warriors Martial Arts - LSAI Bicutan

Arnis Association International Inc. (AAII)

Waldas 3-5-7 Kali System

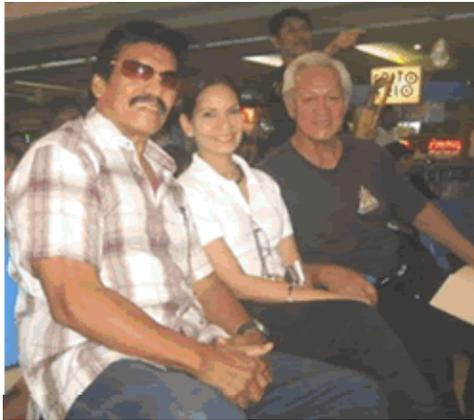
PLV Virulents Tigers Kali Zubu

**AKETS**

Buenamano LESKAS

Dekiti Tersia

Bahaghari smahang Manlilikha



**Roland Dantes, Peachie Saguin,  
Grandmaster Vicente Sanchez**



**Senior Master Rodel Dagoco**

**Engr. Jose Dion Diaz**



**Grandmaster Vicente Sanchez**





**Grace and Jeff Dumog**

**PIGSSAL-IMAFP**



**Che Che and Jeff**



**Senior Master Sandigan Mink Mongoose Kali Arnis**



**Master Edgar Telebango KIMA Akets**

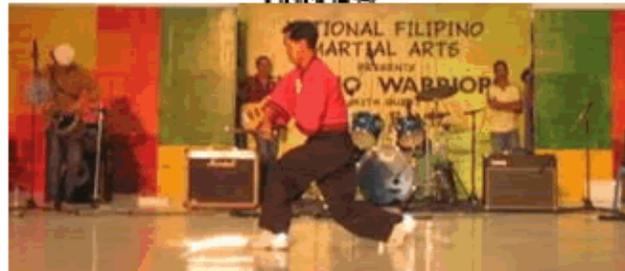


**PNP Amis**



**Master Samuel Teves ARKADO**

**IMAFP - Jinson and Nony**





Paul Zialcita of Bahaghari



Master Maning of KIMA



Sikaran



Master Romy Santos  
Warrior Arts International



Jimson and Cheche



PNP



Kick Boxers from  
KIMA



## Golden Gate International Tournament

Hosts Philippine Martial Arts Events

Airport Marriott Burlingame, CA.

April 13 - 15, 2007

By Stacy Desideri

The 2007 Golden Gate International hosted a day of fast and furious stick work in April. Over 45 competitors tested their skill against each other, competing in both sayaw and fighting. Children and adult divisions were filled with fighters all striving to reach new levels in their skill development.

A few Escrimadors competed in traditional sayaw. The rest of the day was filled with stick fighting. Starting with padded point, the competition progressed through live fighting. The children's division was very large, with many first timers exploring the art. Refereed by the lakan of Senkotiros International, the fights gave the new students an opportunity to experience the fast paced action of point fighting.



In the art of point fighting, students attempt to strike with rapid blows the shallow bone areas, body and head. A body blow will earn a competitor two points; a head shot three points. Striking the arms or shins will earn one point. Strategy involves circling movements with rapid fire retracting strikes, allowing a competitor to attack and move immediately back to a defensive position. For fighter safety, no thrusting strikes or strikes to the neck are allowed. Fights go to five points.

Continuous fighting calls for a different style of attack. Rolling continuous combinations are a fighter's best strategy, with footwork carrying the fighter in and out of danger zones. Fights are scored on a 10 point must system. Disarms are considered a penalty, with the second disarm resulting in a point to the other fighter. Three disarms in one fight results in a technical knock out.

Live fighting mirrors the continuous fight, with the involvement of the live hand becoming a powerful ally. Checking, striking, and moving in a circular motion keeps the fighter at the edge of competition. Both first timers and experienced fighters alike thrilled the crowd on the center stage of the tournament. The Philippine martial arts are reaching new heights of development in the world tournament scene. Training seminars



and opportunities abound for those interested in learning more about the Philippine fighting arts.

The tournament was sponsored by AMAPA, led by Jordan and Felipa Pallen. The Lakan of Senkotiros International; officiated the Philippine events, including traditional sayaw, padded point, and live stickfighting. The fighting events included both first timers and experienced divisions.



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

## Essence of Combat Seminar

22 April 2007

By Yuriy Kalistratov

Cacoy Doce Pares Eskrima European Representative, Grandmaster Frans Stroeven.



Modern warriors from North Netherlands are gathered in a big sports hall in Groningen, Holland for few hours of intensive training with Grandmaster Frans Stroeven.

People interested in realistic self defense are naturally attracted to Filipino martial arts not only because it is a cultural wealth, but because of its effectiveness. Frans Stroeven a 5th Dan in Cacoy Doce Pares Eskrima and Jun Fan Jeet Kune Do instructor under Tim Tackett, who also

trained with Dan Inosanto and Larry Hartsell among others.

So a lot was expected from him. Training and learning was beyond expectations and beyond what words can describe. Grandmaster Frans Stroeven is a man with sharp humor, very clear in his teaching and his working relationship with students was also very good. In his often irreverent, in your face style, he teaches a lot about such a controversial topic as knife fighting. Stabbings occur every week in Holland and laws about carrying weapons are oppressive, so people need this knowledge for real, not to have some macho dream of being the formidable "Knife Fighter".

From the first moves you fully understood: this seminar is not for people that do not have desire and fortitude for this realistic type training. I was very impressed by Grandmaster Stroeven. His lightning speed, mean and brutal moves are showing that chaos

of combat is not a dance and instill respect for power of the blade. The knife is for sure cultivates the warrior spirit and tap primal instincts. We were also taught how to fight with empty hands against knife attacks, placing focus on stopping our attacker, and the intelligence (in some cases) that is controlling it.

After a short break the training turned for a couple of hours to empty hand fighting. Eskrima in the framework of JKD is truly powerful! Essential lessons are: speed, ease, reflexes, condition, confidence, ruthlessness... And Grandmaster Stroeven made it clear: effectiveness and training is up to the student. You have to defend yourself. And that, JKD fighters can absorb a lot from the Filipino martial arts.

**[www.eskrima.nl](http://www.eskrima.nl)**

**[www.docepareseskrima.eu](http://www.docepareseskrima.eu)**

**[www.fightsystems.nl](http://www.fightsystems.nl)**

## Filipino Combat Systems Seminar in PR

Featuring: Tuhon Ray Dionaldo

April 22 - 23, 2007

By J.C. Shannon



Tuhon Ray Dionaldo demonstrating disarming.

During the month of April, the island of Puerto Rico hosted its annual Filipino Combat Systems (FCS) seminar with Tuhon Ray Dionaldo. The seminar was well attended, considering that Filipino Combat Systems is a fairly new venue in Puerto Rico; the instructor in charge is Guro Carlos “Pipo” Lopez. Ray Dionaldo delved into some of the Filipino Combat Systems fundamentals such as “flow”, short range, and stick grappling; the seminar also covered sarong, double sticks, knife and empty hands.

Dionaldo explained Filipino Combat Systems techniques, which seem complex to beginners, in a simple, structured and progressive manner. People, who were first exposed to Filipino Combat Systems or Kali in this seminar, were able to learn the techniques and apply them as if they had been practicing for a while. The most impressive thing was the informal, yet respectful, interaction between students and Ray Dionaldo. He was very accessible and willing to explain and share his knowledge and experiences. The atmosphere of the seminar was one of camaraderie and fun thanks to the friendly personality of Dionaldo; participants called Ray by his name instead of relying on some formal title or incessant kowtowing.



Guro Carlos “Pipo” Lopez Showing Sombrada



Lakan Hernan “Rico” Cortes



Instructor Jose Seijo

The author would like to thank Carlos Lopez, Jose Seijo, Victor Canino and all members of Filipino Combat Systems Puerto Rico.

**Sponsored by:** Puerto Rico Filipino Combat Systems Brotherhood  
Jardines de Country Club  
# L-3 calle 19  
Carolina, PR 00983



PUERTO RICO  
FILIPINO COMBAT SYSTEMS  
BROTHERHOOD  
Website

## FCS Kali in Puerto Rico

The Masters Club  
Calle Carazo #132  
Guynabo Pueblo  
Puerto Rico  
Email

## The 9th Commandments of Steel Seminar in Israel

“9th Year”

April 27 - 28, 2007

Caesarea, Israel

By Neta Shermister

On April 27 and 28, practitioners from Israel, US, Philippines, England, Germany, Canada, Japan and Slovenia came over to Israel to attend the annual commandments of steel seminar, on the shores of the ancient beautiful city of Caesarea.

This is the 9th year in a row that the renowned seminar for Filipino fighting - blade oriented, is taking place in Israel, for all sharp edge lovers and Filipino martial arts fans out there.

As of every year, CSSD arnis Israel (Common Sense Self Defense) were pleased to host their grandmaster from the states, Grandmaster Bram Frank. Grandmaster Frank has 10 CSSD branches around the world and is pleased to attend each year the Commandments of Steel Seminar in Israel, which is one of the biggest International gatherings in the world for this field.

The Commandments of Steel is for the Second year part of IMAFP event line up and is now endorsed as an official



Grandmaster Frank pointing out the finer aspects of the technique.

event of both IMAFP and World Brotherhood of Modern Arnis. As Grandmaster Frank remarked: “It is an honor to know that our Blade camp / Arnis camp is recognized as honoring our art, Modern Arnis and Professor Remy Presas.”

Grandmaster Bram Frank, the late Professor Remy Presas student, was acknowledged as a grandmaster and a head of a system (10th degree black belt) and a specialist for blade work, by the Martial Arts Hall of Fame and declared by the prestigious magazine “Tactical Knives” as one of



COMMON SENSE SELF DEFENSE  
STREET COMBAT

the 10th specialists in the world for the knife fighting art.

This year, CSSD Israel was also pleased to honor a special seminar guest from the Philippines, Grandmaster Bobby Silver Tabimina, one of the leading Masters in the world for Balintawak, who teaches Tabimina Balintawak, and was the last student of Balintawak's founder.

Apart from these two Grandmasters, two other well respected masters have taught in the seminar, Borut Kincl head of Ryukyu Kempo Slovenia and Darren Davies, UK Director of CSSD UK.

On the first day of the seminar, Grandmaster Frank had started with his blade modular training, which is a variation of possible knife attacks integrated into small and easy to learn drills. On the second day he put emphasis on impact tools such as the Gunting and finished with an exciting bolo work. Grandmaster Frank has underlined the importance of body mechanics and body movement, in order to get out of the way and to occupy your rival's space. The attendants of seminar were appreciative of the possibility of learning from Grandmaster Frank, their only regret is that it only happens once a year...

These motion concepts were highlighted by Grandmaster Tabimina who accentuated the importance of knowing how to react under stress and smelling your enemy. Grandmaster Tabimina gave a class on the Philippine dulo-dulo, his charismatic presence and sharp body movement had left the crowd at complete awe.

Master Borut Kincl, Special Forces trainer, had left a shocking performance after teaching the appliance of pressure points with impact tools (such as the gunting, dulo-dulo etc) and appliance in empty hand. Borut's education plus his movement knowledge left all his huke's



Grandmaster Tabimina demonstrating on Darren Davies, CSSD UK, Master.

stunned with bedazzlement. The swiftness of his pressure points take down is unforgettable. His height, muscles and combative proficiency had left everyone with admiration and a feeling of wanting more (as they say in the Philippines, bitin). But don't let his killer look fool you, beneath that you can see a smiling man with an eagerness to share and learn.

Master Darren Davies had shown some gunting training



Master Borut Kincl showing pressure points.

techniques, take downs and a bit of ground work. Darren's eloquent speech, explanation manner and great personality have made him a favorite seminar guest, apart from his fantastic skill, impressive athletic abilities and most importantly - modesty, for a master of his level.

By night fall of the first day, all the guests enjoyed spending together the night out in Caesarea's area. The evening started with ancient scenic walk into the Roman city ruins and ended with a bonding gathering for all, with lots of drink, food and great company.

The atmosphere in the seminar was amazing, a gathering of people who share the same passion for blades and Filipino martial arts and came from all over the world to share, train together and find out more about this fascinating art. A great fun was had by all!

However...it was not over there...in the following days, the abroad guests got to tour Israel, they visited the old and distinguished Jerusalem, found out the depths of the dead sea, tasted the wild night life of Tel Aviv and much more...but of course, how can you spend two weeks without some more quality training? Additional in-dept special classes were given by these prominent Masters and Grandmasters.

Special thanks are due to the organizers of the seminar, Noa Shermister Nakash and alone Aizenberg who have toiled day and night to make this dream come true.

Furthermore, without CSSD Israel's Masters, Guy Refaeli and Yuval Nehamkin, Israel would have never experienced such quality Filipino martial arts.

All the masters have been invited to come back to Israel and conduct more seminars, each in his field. Moreover, The seminar was such a success that people have already started planning next year's seminar, the 10th commandments! See you all next year in the holy land, where it all started... (The commandments of course, not FMA...).



Trip to the old city of Jerusalem



The dead sea



**Grandmaster Tabimina, Denis Hanover,  
Founder of Dennis survival, Grandmaster Frank**



**CSSD Israel Masters  
Guy Refaeli and  
Yuval Nehamkin**



**Participants of Grandmaster Tabimina's class**

**Seminar atmosphere**



**Jerusalem old city**



**Caserea evening  
scenic walk on the beach**



**CSSD Israel**  
**CSSD Headquarters Grandmaster Frank**  
**Tabimina Balintawak**  
**CSSD UK**  
**Ryukyu Kempo**

[www.arnis.co.il](http://www.arnis.co.il)  
[www.cssdsc.com](http://www.cssdsc.com)  
[www.tabiminabalintawak.com](http://www.tabiminabalintawak.com)  
[www.cssdsc.co.uk](http://www.cssdsc.co.uk)  
[www.rksi.net](http://www.rksi.net)



## **Grand Opening Headquarters International Eskrima Serrada Association**

April 28, 2007

By Beki Light

As of March 25, 2007, the official headquarters of the International Eskrima Serrada Association (IESA) is at the Universal Martial Arts Academy (UMAA) in Oakland, CA. The IESA headquarters grand opening event was held on April 28th at Pitts' Martial Arts Academy ([www.kpmaa.com](http://www.kpmaa.com)) on Lakeshore Ave in Oakland.

The IESA headquarters at UMAA will give a new platform for the development of Eskrima Serrada in line with the teachings of Great Grandmaster Angel Cabales. The close affiliation of UMAA and IESA also represents a very important development in the world of martial arts. The combination of knowledge and experience between both schools will lead to exciting new developments and projects. Both schools also share a commitment to the true history of the African origin of all martial arts.

IESA was founded in 1989 by Pangulong Guro Sultan "Shaykh" Uddin with the blessings of his teacher, the late Great Grandmaster Angel Cabales-founder of the art of Eskrima Serrada. IESA directly represents the legacy of Great Grandmaster Cabales. IESA teaches the art of Eskrima Serrada true to the way Great Grandmaster Angel Cabales taught it where students master one strike counter at a time until they are proficient enough to practice drills which lead into sparring. IESA emphasizes the correct form of the techniques as taught by Great Grandmaster Cabales.

Pangulong Guro Uddin was the protégé of the late Great Grandmaster Cabales and is one of the fastest stick and blade fighters in the world. He has studied Eskrima and Silat extensively throughout the Philippines and Malaysia. Pangulong Guro Uddin is also a master in Kifaru Jitsu under Dr. Stanford McNeal, as well as an accomplished Capoeirista.

UMAA was founded by Professor-Punong Guro James Hundon, a veteran martial artist with more than 30 years experience in the arts. UMAA teaches a curriculum of Small Circle Jujitsu, Boxing, and Serrada, with aspects of other arts. UMAA emphasizes realistic street survival techniques as well as drills for muscle memory and real-life application if needed by the student.

Professor-Punong Guro Hundon has competed, taught and studied internationally. He was instrumental in establishing Small Circle Jujitsu, founded by his teacher Great Grandmaster Wally Jay, as a well known martial art by successfully using it in numerous

competitions. Professor-Punong-Guro's other teachers include many greats such as the late Dr. Moses Powell, Great Grandmaster Robert Crosson, Soke "Lil" John Davis, Professor Don Jacob, Soke James McQueen, and now Pangulong Guro Sultan "Shaykh" Uddin. Professor-Punong Guro Hundon holds 7th Degree Black Belts in both Small Circle Jujitsu and Kyohuejitsumae Jujitsu, as well as Black Belts in Chinese Kenpo, Kodokan Jujitsu and Sugar Ryu Jujitsu.

The grand opening celebration began with a ceremonial introduction by Punong Guro Bob Manalo Jr. of IESA. Students of both schools lined up while Punong Guro Manalo spoke about the significance of this event, and a little about the history of Eskrima Serrada.

Demonstrations of Eskrima Serrada were then performed by IESA guros. Guros Teo Zabala and Ed Jimenez showed the basic counters to the twelve strikes of Serrada, and then the lock and block drill which uses one long stick one short stick or knife. This was followed by demonstrations of the counter for counter drill by Punong Guros Bob Manalo Jr., Andrew Pelayo, Guros Ed Jimenez and Teo Zabala. Next, Pangulong Guro Sultan Uddin demonstrated counter for counter with Punong Guro Andrew Pelayo, flawlessly taking the drill to the ground without stopping the flow. Pangulong Guro Uddin then lined up several IESA guros and demonstrated counter for counter with them one at a time. Pangulong Guro Uddin then showed advanced application of counters to the twelve strikes with Professor-Punong Guro James Hundon.

Next up, UMAA students demonstrated basic Serrada counters to strikes and Small Circle Jujitsu counters to punches and grabs. Professor-Punong Guro James Hundon did a demonstration of the UMAA style of fluid striking, locking, takedown techniques and rollouts.

Kaiso Shawn Cephus, visiting from Los Angeles, California was then invited from the audience to the mat to share some of his locking and takedown techniques.

After the demonstrations were over, participants and spectators mingled on the mat, discussing and practicing techniques and exchanging knowledge. Food was provided in the next room which was where everybody ended up eventually-eating, relaxing and talking.

The Grand Opening of the IESA headquarters was not only an important event in martial arts it was a good time had by all.



L-R: Kaiso Shawn Cephus, Professor-Punong Guro James Hundon, Pangulong Guro Sultan "Shaykh" Uddin, and DJ Kayumanggi Kaloy of KPFA Radio.



For more information on IESA or UMAA:

[www.myspace.com/tribe\\_iesa](http://www.myspace.com/tribe_iesa)

[www.myspace.com/umaacademy](http://www.myspace.com/umaacademy)

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



## **Festival of Filipino Martial Arts**

**at**

### **SM Bicutan**

The Filipino Warriors

April 28, 2007

By Peachie Baron Saguin

Photo's By Grace Pible

**Website**

The space given for the demonstrations was small. However after seeing the excellent demonstrations put on by the Filipino martial artists the SM management has ensured that on May 20, 2007 they will provide a larger area for the band ANAK and the demonstrations.

While visiting the Philippines, Punong Guro Myrlino P. Hufana of Hufana's Traditional Arnis located in Bellevue, Washington was there with his students who also joined in on the demonstrations. Punong Guro Hufana MC the event until Master Vir Tubera and Che Che arrived.

The event lasted 3 hours.

PIGSSAI



Engr. Jose Dion Diaz

- Philippine Tourism Arnis Exhibition Team
- Tropical Sikaran Arnis Gym
- Philippine Jendo association

MATCOP Arnis Team

Warriors Martial Arts - LASI

Mink Mongoose Isabela Arnis Team

Paclibar Bicol Arnis

Hufana's Traditional Arnis

International Modern Arnis Federation Philippines (IMAFP)

Arkado



**L-R: Maestro Paclibar, Punong Guro Hufana, Peachie Saguin, Guro McCabe, Grandmaster Dagoco, and Engr. Diaz**

**Master Romy Warrior Arts**



**Sikaran**



**Master Celso Sandigan Mink Mongoose**

**Vhir Tubera of Arkado and Frank Teves**

**L-R: Grace, Nonoy, Cheche**



**Grandmaster Jonathan Makiling - Jendo**

**Paclibar Arnis**



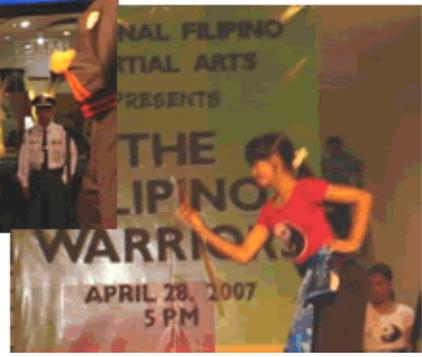


**Grace of Doble Rapillon**



**Dimples of Asian Treasure a TV program in Philippines**

**Punong Guro Hufana  
Guro DeVore  
Guro Peregrine**



## **Grandmaster Roland Dantes is Back**

Singapore Arnis Workshop  
April 28 - 29 and May 01, 2007  
Gentle life Sports Studio  
4th floor... Katong Mall  
Corner: Joo Chiat Rd, Singapore

Guro Stephen Chee sponsored Grandmaster Roland Dantes and Punong Guro Rey Dominguez in Singapore holding a 3 day seminar of the Filipino martial arts.

### **Punong Guro Rey Dominguez**

A three day seminar was conducted in Singapore; Punong Guro Rey Dominguez conducted his workshop sessions on April 28th and the 29th. Master Dominguez spent most of his arnis life through sports and competing in several competitive events with different rules and organizations such as NARAPHIL, Doce Pares WEKAF, IFMAP, IMAFP, Arnis Philippines, PIGSAAI, Garrote, and among others.

Presently, he is the “work horse” for the promotion of the Philippine fighting art through sports competition with the help of the Philippine Council of Kali Eskrima Arnis Masters, Inc. as one of the board directors and founders of the World Arnis Sports Alliance the Kali Sports. Punong Guro Dominguez has hosted two big successful International tournaments in 2005 and 2006 which were the World Kali Sports Championships in PNP GYM, Camp Crame, Quezon City, Philippines.



Punong Guro Rey Dominguez  
Grandmaster Roland Dantes  
Guro Stephen Chee

### **Grandmaster Roland Dantes**



Grandmaster Roland Dantes conducted his workshop on May 1st. Professional competition body builder, movie actor, Filipino martial arts practitioner. Always one to contribute and assist in the preservation and promotion of the Filipino martial arts, Grandmaster Roland Dantes holds the position as Chairman/President of the Philippine Council of Kali Eskrima Arnis Masters (PCKEAM) a council belongs to all regardless of style and affiliation.

Grandmaster Roland Dantes has been recovering from a heart attack on October 7, 2006. On November 24, 2006 Grandmaster Dantes was released by the hospital and has been recuperating and getting back into shape. Simply said, he is back and ready to share, his knowledge and to promote the Filipino martial arts once again.



Grandmaster Dantes and Guro Chee  
Exchanging tokens of gratitude.



Balintawak Arnis Practitioners with  
Grandmaster Dantes and Punong Guro Dominguez.



## The respect for the blade!

April 29, 2007

Stadthagen, Germany



Golden Dragon Aligned International in Co-operation with the Martial Arts Association - International held a special knife fighting seminar. Participants travelled from all parts of the Federal Republic of Germany.

The advisers and ATS “Anti Terror Street fighting” coaches of the national team, Master Michael Deutsch ‘Chief-Instructor of ATS in Germany’ and Guro Bernd Hoehle demonstrated and taught different possibilities in the prospects of knife fighting.

Michael Deutsch showed the classical knife defense from the ATS and Ju Jitsu which applied to the opponent by certain defense and lever techniques will bring the opponent under control.

Guro Bernd Hoehle taught techniques from the Filipino martial arts; the techniques were clarified through determined twisting the danger of a attack and stressed the respect for the "blade" several times. Also the difficulties in using the knife in restrictive clothing as well as the law were discussed.

Apart from basis techniques, demonstrated were different methods of cutting and pass twisting, distance retaining tactics and measure combat entrance methods were trained as well as bringing the aggressors under control. Besides a lot of sweat flowing, much needed and valuable information was put forth.

Due to the positive feedback, more training classes will commence at the beginning of next year. Also training for supervisors in Tactical Knife Fighting under the direction of knife expert Thorsten Isringhausen will also be conducted.

Interested persons can visit: [www.maa-i.com](http://www.maa-i.com)



Guro Bernd Hoehle is the Director of the Lapu-Lapu Filipino Instructors Federation and European-President of the Samahang Escrimador Ng Pilipinas (Cebu, Philippines).  
[www.maa-i.com/lapu](http://www.maa-i.com/lapu)



## William's Home of Escrima

Family Taekwondo Plus

May 5, 2007

By George Yore and Steven "Sy" Van Manen

Photo's By Shawn Summers

On May 5, 2007 we had the pleasure of being invited to an Filipino martial arts seminar being given by Master Wade Williams. The seminar was held at Family Taekwondo Plus, graciously hosted by Master Dominic Cirincione. In attendance was well respected Professor James Morris of the Kajukenbo System.

Two seminar sessions were offered for the day. In the morning, instruction was available to children, in the afternoon instruction was available to adults. The afternoon session was attended by enthusiastic participants more than willing to explore elements of the Serrada system.

The Cabales Serrada Escrima seminar was taught by Master Wade Williams who was recently granted the title of Professor by the Professional Martial Arts Alliance, his son, Master Keenan Williams and their top ranked student, Guro Shawn Summers. These three gentlemen worked in harmony; their love of the material clear for all to see.

The instructors wasted no time; instruction began with the Serrada style of single stick work - direct and effective strikes, blocks and counters. Ample time was allotted so



as to attend to the personal needs of each student. Clear emphasis was placed on footwork, anatomical alignment and "live hand" orientation.

The second area of instruction was to take the tactics learned from the single stick and employ them in empty hand concepts. Investigation of several empty hand variations on a theme progressed from hand-to-hand exchanges to smooth single stick disarm practice.

The third area of instruction was exposure to Serrada's "Lock and Block" drills. For the last 30 minutes of this section, participants were able grasp this exhilarating training method. It was a



**Top Row L-R:** Professor James Morris, Professor Dominic Cirincione, Professor Wade Williams, Master Keenan Williams and Maestro George Yore.

**Bottom Row L-R:** Guro Shawn Summers and Maestro Steve Van Manen.

beautiful sight to behold as participants became more skilled and developed their timing during this section, under the guidance and watchful eye of the instructors.

As a gesture of heartfelt respect, Master Williams infused Eskrima elements from one of his instructors, the late Maestro Sonny Umpad, which taught a Visayan Style Sikaran and blade flow work were executed with grace... putting a smile on Sonny's face. As representatives of the Visayan Style, we were honored to offer any assistance at the seminar and support our brothers with sweat and friendship.

The seminar was a success. Master Wade Williams, Master Keenan Williams and Guro Shawn Summers saw to it that all participants had a grasp of Filipino martial arts material that can be trained and implemented in short order. The seminar closed with a fast paced demonstration of Serrada single stick "Lock and Block" and short sword blade-work. If you blinked, you missed something!



Master Williams and son Keenan

### **Family Taekwondo Plus**

Master Dominic Cirincione  
7700 Sunrise Blvd Suite 2300  
Citrus Heights, CA.  
(916) 725-3200





**Williams Home Of Escrima**  
 1611 W. Durham Ferry Rd.  
 Tracy, CA. 95304  
 (209) 835-2546  
**Email**  
**Website**

## **Senkotiros Arnis Seminar in Concord, CA.**

May 12, 2007  
 By Jane Kessler



On Saturday, May 12, 2007 Professor Max Pallen held a seminar in Concord, CA at the Kokoro-Kai Dojo. He introduced the students of Kokoro-Kai and Mohala Martial Arts schools to the art of Senkotiros Arnis. The students spent 6 hours learning basic technique, releases, armed and unarmed disarms, and stick fighting drills. All belt levels attended the seminar.

There were beginners with as little as four weeks of training and more advanced

students with many years of karate training. Professor Pallen makes the training fun, interesting and challenging for the newest to the most advanced student. Professor Pallen is awesome in the way he teaches and interacts with students. Not only that, he is an amazing martial artist. Even the advanced students realized that what they learned on Saturday was just the tip of the iceberg as far as Senkotiros Arnis is concerned.

Some Senkotiros Lakans came to the seminar to assist Professor Pallen in the instruction to our students. They make a big difference and added a lot to the program. Only the most knowledgeable instructor can show the complexity of his art so that even the beginner can learn something. Professor sent all the students away from the seminar with a smile on their faces and a sense of accomplishment.



Professor Pallen was gracious enough to come to our house after the seminar for a barbecue. He sat and talked with the students and generally really enjoyed himself.



**Kokoro-Kai Dojo**  
P.O. Box 656  
Concord, CA. 94522  
(925) 642-5638



Mayan Jane Kessler and Tugan Mike Kessler  
With Professor Max Pallen



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

## **Arnis Balite Training**

May 17, 2007

Punong Guro Steven Dowd, visited Professor Max Pallen of Senkotiros, and held a small training session at the Holly Community Center, in Union City, California, with the support of Professor Max Pallen.

The session was for young practitioners and covered the basics of Arnis Balite and Huli Lusob (capture, trap and attack). The students, which are training in Senkotiros adapted well to the training of Arnis Balite and were a pleasure to work with.

Also Professor Max Pallen took Punong Guro to two other schools which are operated by his sons, Master Jordan Pallen and Master Joseph Pallen.



**Holly Community Center**  
Grandmaster Max Pallen  
31600 Alvarado Blvd.  
Union City, CA. 94587  
(510) 471- 6877



**Senkotiros**  
Master Jordan Pallen  
13752 Doolittle Drive  
San Leandro, CA. 94578  
(510) 483-6560



**Senkotiros**  
Master Max Pallen Jr.  
3963 E. Castro Valley Blvd.  
Castro Valley, CA. 94225  
(510) 357-0901



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



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



## Festival of Filipino Martial Arts

at

**SM Manila**

May 17, 2007

By Peachie Baron Saguin

Wilma Dulay

Mitze "Cheche" Secopito

Photo's By Grace Pible

**Website**

A large space was provided, except it was located at the farthest end of the mall. It was located near the entrance from where the main parking area was. Worries were apparent that there would not be a large crowd and most FMA participants were already present. However the arrival of the band ANAK invited the crowd, and soon there were many people watching. The event turned out to be very successful.

### Entertainment was provided by:



Anak Band



**Lead and Vocals:** Jeriko Aguilar

**Lead and Vocals:** Carlos Saguin

**Drums:** JR Evangelista

**Base:** Gerby Dator

PIGSSAI



Engr. Jose Dion Diaz

- Intl. Modern Arnis Federation
- Yoyo Group
- Philippine Tourism Arnis Demo Team
- Sikaran-Arnis Gym
- Waldas 3-5-7 Kali System
- Rapido Realismo
- Arnis Kiathson Combat System

Kali Sports Demo Team

Kali Arnis International

Mink Mongoose Martial Arts Kali Arnis - Isabela Arnis Team

Grandmaster Rodel Dagooc

Paclibar Bicol Arnis

Lighting Scientific Arnis Intl. Warriors Martial Arts

P.L.V. Virulent Tigers



(L-R) Mr. Arnel Hila (LSAI Warriors Martial Arts); Mr. Ricky Tenirefe (Waldas 357 Kali System); Michael Brian (Jendo); Maestro Henry Espera (Rapido Realismo Kali); Master Celso Sandigan (Mink Monggoose Isabela Arnis Team); Master Jun Abaya (Jendo); Engr. Jose Dion Diaz; Grandmaster Vic Sanchez; Professor Soteco; Maestro Jimmy Paclibar; and Peachie Saguin

**Cheche**



**Ms. Mitze "Cheche" Secopito of PIGSSAI doing classical technique**

**Meejay Olaybar (Yoyo)**



**Arnis Combat Kiathson**



**Condrad Reyes Demonstrating Yoyo**

**Sikaran-Arnis Gym**



**Del Valle Kakaibang Arnis**

**Master Celso Sandigan**



**PNP Kali Sports Demo Team**





**Grandmaster Jonathan Makiling  
and the  
Jendo Lady Warriors**



**Grandmaster Vincente Sanchez**



**Grandmaster Rodel Dagoco**



**Arnel Hila and  
his daughter**

**Punong Guro Henry Espera  
Rapido Realismo**



**PLV Virulentis Tigers**



**LSAI Warriors**



**Jendo**



## **Eskabo Da'an and New College of California**

May 19, 2007  
777 Valencia St.  
San Francisco, CA.

### **Professor Leo Fong - Wei Kune Do**



The art of Wei Kune Do is Master Fong's martial arts style. It is a personal approach based on concepts and laws of science. It is based on physical, mental, emotional and spiritual principles. Wei Kune Do strives to be spontaneous, to develop perception and insight, to harmonize with your opponent's attack.

It was Jimmy Lee who introduced Master Fong to Bruce Lee. That meeting began a nine year friendship with Bruce Lee as the two compared notes and exchanged ideas about martial arts. Bruce Lee's fascination with boxing began with Master Fong's coaching him in its techniques and theory. Much of what was to become Jeet Kune Do evolved from their many exchanges.

In 1964, Master Fong was transferred to Stockton, California where he met and trained with the Master Angel Cabales in the art of Escrima. This study was continued when he met Remy Presas in the Philippines in 1974.

Professor Fong did 2 sessions, one in the morning and another in the afternoon, focusing on Wei Kuen Do angle of attack. Working on angle #1 which consisted of 11 techniques which included, jabs, hooks, upper cuts, and back fists. At the end of the seminar Professor Fong stayed around for a discussion on the theory of what he taught and the philosophy of energy base pressure point fighting.

### **Punong Guro Steven Dowd - Arnis Balite**

Punong Guro Dowd the inheritor of the Arnis Balite style from the Aguillon family, commenced by explaining the very basics of Arnis Balite. Pitong Hampas (7 strikes), Limang Patusok (5 thrusts) Unday Salag (swing blocks), Kalasag Salag (shield blocks) and then went through angles and the philosophies of attack and defense.

Continuing Punong Guro Dowd had the participants practice Huli Lusob (capture, trap, and attack). This all led up to participants using all they had learned to execute a reaction to action exercise, which each used the action of the other to counter and then counter-attack in a continuous flow of movement back and forth.



### **Grandmaster Lito Concepcion - Kombatan**



Master Lito Concepcion was introduced to Great Grandmaster Ernesto Presas in 1994 and received private instructions from Grandmaster Presas. With the encouragement of Great Grandmaster Presas, Master Concepcion began teaching and established the Concepcion Combative Martial Arts Academy in Vallejo, CA. Grandmaster Lito Concepcion has proudly won at the regional West Coast WEKAF tournament in Anyo/Forms/Carenza and

Sparring.

Grandmaster Lito Concepcion demonstrated Classic Arnis combat then the contrast with the Modern Arnis of Kombatan. In a second session Grandmaster Concepcion worked with participants in espada y daga techniques from Kombatan.

Grandmaster Concepcion (Kombatan) was promoted to 9th Dan (degree) by Great Grandmaster Ernesto A. Presas, just recently during the IPMAF World Training Camp, held in Hinigaran, Negros Island, Philippines April 23 - May 7, 2007

### **Grandmaster Robert Castro - Eskabo Da'an**

Grandmaster Castro studied under Grandmaster Angel Cabales, the father of Cabales Serrada Eskrima, and Great Grandmaster Ernesto Presas the Founder of Kombatan. Castro began fusing Serrada and Kombatan with elements of other systems to develop his own system, Eskabo Da'an. The system is heavily based in the Filipino stickfighting arts of Serrada eskrima, kali, and modern arnis, but it also incorporates elements of jujitsu, boxing, and jeet kune do. The strength of the art lie in its speed, precision, and economy of movement, features which have attracted practitioners from other systems as well as martial arts novices.

Grandmaster Robert Castro demonstrated Eskabo Da'an 'stick ju-jit-su' showing take-downs (dumog) , locks and disarms utilizing the stick and empty hands to execute the techniques. He then had the participants go through the basics of Eskabo Da'an 'stick ju-jit-su'.

Grandmaster Castro (Eskabo Daan & Kombatan) was promoted to 9th Dan (degree) by Great Grandmaster Ernesto A. Presas. Grandmaster Castro and Eskabo Daan were also honored to be inducted to the Philippine Martial Arts Hall of Fame and Filipino Martial Arts Museum at the IPMAF World Training Camp, held in Hinigaran, Negros Island, Philippines April 23 - May 7, 2007



**Special guest were:** Grandmaster Al Novak, Grandmaster Max Pallen (**Senkotiros**), Grandmaster Emil Bautista (**Nor Cal HQ K.S.D.I.**), Sigung Anthony Ramos (**Wahiawa Kajukenbo**), Professor Mike Morell (**Portland Eskabo Da'an**), Master Ray Cordorba

and Master Alex France (**Kombatan**), Punong Guro Professor Jim Hundon (**Universal Martial Arts Academy/IESA**), dropped by in the morning to say hello, pay respects to Professor Fong and give support to the seminar.

Eskabo Da'an gives special thanks to Professor Leo T. Fong, Punong Guro Steven Dowd and Grandmaster Lito Concepcion for a great training experience. Thanks to all of you who came out to support the seminar we of Eskabo Da'an really appreciate your help and participation.



*Leo T. Fong*

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



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



[www.concepcion-combative.com](http://www.concepcion-combative.com)



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



## Festival of Filipino Martial Arts at

**SM San Lazaro**

May 19, 2007

By Mitze "Cheche" Secopito

Wilma Dulay

Photography By Grace Pible

**Website**

**Entertainment was provided by:**

**Indak Turismo**

Ms. Charina Señires (Choreographer)



Grace Pible (PIGSSAI)



**PTA Chorale Group**



**PIGSSAI**



Engr. Jose Dion Diaz

- Int'l. Modern Arnis Federation
- Philippine Jendo Association
- Sikaran Arnis Gym
- Rapido Realismo
- Waldas 3-5-7- Kali System
- Arnis Kiathson Combat System
- Yoyo Group

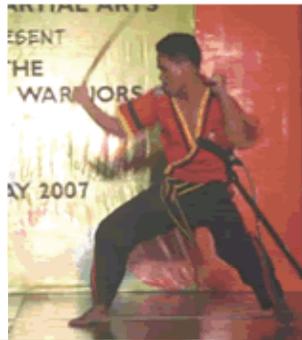


**IMAFF (Cheche & Grace)**



**Jendo Lady Warriors**

**Arnis Combat Klathson**



**Rapido Realismo**



**Jendo**



**IMAFP**



**Grace Jimson**



**Pani IMAFP**



**Waldas.357**



## IESA Comes to San Antonio, Texas

May 19 - 20, 2007

On May 19th and 20th, 2007 IESA (International Eskrima Serrada Association) came to San Antonio, Texas for a two day event filled with hard training, smart training and genuine fun. Punong Guro Bob Manalo Jr. of San Francisco, California taught an outstanding 6 hour workshop on the basics of Serrada Eskrima as taught to him by Pangulong Guro Sultan Uddin. During this 6 hours sweat poured and knowledge was absorbed by the BaHad Zu'Bu Eskrima students of Punong Guro Michael Blackgrave (an active participant as well) when asked Punong Guro Blackgrave had this to say "the IESA Serrada is a quick, concise and effective system, the similarities to BaHad Zu'Bu are numerous and seeing how our lineages are extremely close I can see where these methods fit in fine with Bahad ZuBu".



The most important lesson learned on Saturdays workshop was that simplicity is the key and intent the focus, there was no egos nor ethos on whose Eskrima was better or whose Eskrima was more pure, those conversations are left for those who like to wallow in negativity as opposed to training, building friendships and having a good time as brothers in the arts.

On May 20, 2007 IESA and BaHad Zu'Bu Eskrima were the featured guests at the Filipino/American festival held at Santa Nino de Cebu Catholic Church fair grounds.

The day was filled with fun activities, traditional Filipino folk dancing, good food, and of course an excellent demonstration of the indigenous cultural arts of Eskrima. Punong Guro Bob Manalo and Punong Guro Mike Blackgrave demonstrated the similarities and differences that make both systems so effective they finished the demo with a devastating free flow of spada y daga.

The weekend was another great day for the brotherhood built between BaHad Zu'Bu and IESA a bond that will stand the test of time and bring these two fine systems to the forefront of the Eskrima world.



Punong Guro Manalo and Punong Guro Blackgrave would like to thank the following: Lily's Bakery of San Antonio, Texas for allowing us to use their facilities to host this event.



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



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



Bahad Zu'Bu Eskrima holds classes at Lily's Bakery; Monday evenings at 6:00 - 8:45 p.m.  
8210 Glider Ave  
San Antonio, TX. 78227  
Phone: (210) 674-7007



**Festival of Filipino Martial Arts  
at  
SM Bicutan**

The Filipino Warriors  
May 20, 2007  
By Peachie Baron Saguin  
Wilma Dulay  
Mitze "Cheche" Secopito  
Photo's By Grace Pible

There was indeed a very large crowd. The advertisement for this event as the management of SM Bicutan stated that the Filipino martial arts demonstrations would commence at 4pm, so there was already a big crowd. The event was located at the center on the ground floor portion of the mall, and the people watching reached up to the fourth level of the mall.

There were no participants present yet, but before the clock struck 5 a number of martial artists from different clubs came and soon the demonstrations were able to start at exactly 5 o'clock. The participation of the Yoyo players added glee to the crowd as every time the yoyo dropped to the floor the people were laughing. Of course, Bahaghari was also there to complement the performance of the martial artist with their shamanic chanting and ingenious way of playing their aboriginal instruments.

**PIGSSAI**



Engr. Jose Dion Diaz  
- Philippine Jendo Association  
- Sikaran Arnis Gym  
- Rapido Realismo  
- Waldas 3-5-7- Kali System  
- Arnis Kiathson Combat System  
- Yoyo Group

Arkado  
MATCOP  
Philippine Jendo Association  
LSAI Warriors Martial Arts Quezon City  
Rapido Realismo Kali  
Sandakan  
Isabela Arnis Team  
Paclibar Bicol Arnis  
Grandmaster Rodel Dagooc  
Bahaghari Samahang Manlilikha



**Bahaghari Kudrum Samahang Manakha**

**Grandmaster Rodel Dagoco**



**Sikaran**



**Arnis Combat  
Kathson**



**Mr. & Mrs. Tubera**



**Master Celso Sandigan  
Mink Mongoose Isabela Arnis Team**



**Rapido Realismo Kali**



**Master Romy Santos of  
LSA Warriors Martial Arts**

**Jendo Lady Warriors**



**Master Vhir Tubera and Mr.  
Samuel Teves of ARKADO**

**Sandakan**



**Pacific Bicol Arnis**





## Festival of Filipino Martial Arts

at

### SM Megamall

May 25, 2007

By Peachie Baron Saguin

And Wilma Dulay

Photo's By Grace Pible

**Website**

For the months of April and May the NFMA with the assistance of many styles of Filipino martial arts visited SM Malls throughout the Manila area to demonstrate the many styles of the Filipino martial arts.

#### **The Malls were:**

SM North Edsa - April 13, 2007

SM Bicutan - April 28, 2007

SM Manila - May 17, 2007

SM City San Lazaro - May 19, 2007

SM Sta Mesa May 19, 2007

SM Bicutan - May 20, 2007

With the Megamall - May 25, 2007 being the last and the largest of these excellent events.

The brotherhood and friendship demonstrated with the many styles and organizations coming together to demonstrate the Filipino martial arts was outstanding.

MCing most of the events were Master Vir Tubera and Cheche.

**PIGSSAI**

Engr. Jose Dion Diaz

- International Modern Arnis
- PTA Arnis Demo Team
- Doblete Rapillon
- Yoyo



PNP Kali Demo Team

LSAI Warriors Martial Arts

Mink Mongoose Kali Arnis Isabela Team

Rapido Realismo Kali

Kali Integrated Martial Arts

Waldas 3-5-7 Kali System

Tanggolan Philippines

Sikaran Arnis Gym

Dekiti Tirsia Seradas

Tabimina Balntawak

Sandakan and Baja Tenkayaw

PTA Chorale Group

Indak Turismo

Arkado

Arnis Cruzada Phil

Grandmaster Roland Dantes - Gave an inspirational message



**Vhir Tubera and Cheche**



**Engr. Jose Dion Diaz**



**Punong Guro Vhir Tubera with student Mark Anthony Tamundong**



**Master Tabimina Balintawak**



**Rey Ibanez and Edgar Linghon of Bahaghari**



**MOSSAI**



**KAMA**



**PNP**



**Master Telebanco**



**Cheche and Jeff of PIGSSAI**



**Master Jerry M. Evangelisan  
Dekali Tirsia Siradas**



**Master Celso Sandigan  
Mink Mongoose**



**Punong Oure Vhir Tubera  
Arkado**



**Oure Maning of KIMA**



**Jende lady warriors**



## Bahaghari Kalidrum Samahang Manlilikha

**FMA Digest Note:** The SM Mall, Filipino Martial Arts Festivals, ended at SM Megamall with BAHAGHARI doing most of the accompaniment of the Filipino Warriors' presentation, with their very special kind of music throughout all the SM Mall events. Little has been said about this fine group of musicians that put "lets say" a flavor of culture to the events and made them not only just an event of different styles of the Filipino martial arts showing their skills. But brought about the rhythm and culture of the Filipino martial arts and the sounds of the Philippines.

Headed by Paul Zialcita, the Bahaghari Kalidrum Samahang Manlilikha is a performance art group composed of artists from different backgrounds and specializations who incorporate the theme of Filipino martial arts in their respective fields and works.



They are Musicians, multimedia visual artists, writers and Filipino martial arts practitioners alike, who were all brought together sharing a common love to the Filipino martial arts. The primary instrument they use is the Kalidrum, a standup drum made from a recycled garbage can covered with cow's skin which is played with actual arnis sticks along with the naturally rhythmic movements of sinawali. The rest range from traditional indigenous instruments such as tribal drums, kulintang, hegalong, and kubing to the unassuming 5 gallon water bottle. This is accompanied by an enthralling shamanic chanting which has never failed to captivate the audience. To sum it all, the sounds of Bahaghari has always complemented the performance of the Filipino martial artists through their anyo sequences, demos, sparring and even training settings. They have created a festive vibe and atmosphere with their music and Arnis presentation, which enhanced the already exciting nature of the Filipino martial arts. Through artistic pursuits and exploring the cultural content around the Filipino martial arts, Bahaghari brought out and highlighted its fierce, graceful beauty; more than just it's obvious violent fighting aspects.

Paul Zialcita, the leader of the group said it is their fondest dream that both Filipino martial arts practitioners and non practitioners alike see our katutubong pananandata in a different light. He said their work seeks to address the obvious lack of Filipino martial arts media content in all forms to revive and revitalize our cultural heritage. He further stated, "There is no point arguing who has the best technique or who has the best style. Let us embrace them all and celebrate the profound diversity of our fighting arts. Less fighting, more arts! This cultural heritage is the product of the inherent innovation and ingenuity of the Filipino, as a people, as seen in many other cultural aspects such as language, cuisine, costume, customs and the like. We believe in this idea and more than a group of people, Bahaghari too, is an idea that seeks to infect others with the Filipino martial arts cultural movement. Bahaghari is a reflection of the colors of the Filipino martial arts, the Arts around the Art."

## ...A Fathers Day to be Remember

June 17, 2007

By: Punong Guro Abner Anievas

**KEAT-FMA Group Hong Kong**

It was late Saturday night when I picked up Mang Fil (Master Filomeno Buena) from the Airport of Hong Kong. I was so excited to see this Filipino Master, I immediately approached him and we shook hands. From that moment I can feel the energy surging into my body.

*“Just a little background about this Filipino Master, Mang Fil Buena one of the five (5) certified by Maestro Elmer Ybanez and Grandmaster Benjamin Luna Lema as instructors, they being the Punong Guro of LESKAS and LSAI respectively, Mang Fil actually Co-Founded LESKAS with Maestro Ybanez as the acknowledged Founder and President and Mang Fil as CEO. Mang Fil is also the Founder of Buena Mano Self Defense System. Buena Mano is an integrated system developed and taught by its founder based on decades of formal and informal training and studies of different martial arts and combative systems as well as actual experiences starting with the early years of games and fights in ponitian (boxing), depakan (kicking), balsakan (wrestling) and cinco tiros (arnis), all of vintage Pangasinense - a province in northern Philippines. Mang Fil training and experience also includes judo, jiu-jitsu/combat judo, karate, taekwondo (ITF,WTF), boxing (western), kickboxing, aikido, free style wrestling, tai chi, tetada kalimasada (Indonesian internal energy cultivation) and military based combative skills such as knife fighting, bolo fighting, bayonet fighting and combat shooting. Arnis (LSAI and LESKAS stick fighting) training came last in his Martial Arts journey since 1994.”*

As it was late almost 12:30AM we took the Airport express train, the fastest transportation that can take us to the heart of Hong Kong.

On his First Day, we woke up quite early in the morning so I could show him around Hong Kong. I took him to the Central District (similar to Ayala Makati). Arriving on the Kowloon side I took him to the famous Clock Tower which is located on the southern shore of Tsim Sha Tsui. As we are sight seeing, I realized that we have to get back to the main island where the seminar would take place. We took the normal passenger train back to the island and headed straight to the training venue.

We were a little early and sat and waited for the participant to come, fortunately for us one of Mang Fil top female students is also in Hong Kong, Tina Arcilla who is taking her Masters Degree in University of Asia where she is Mang Fil Arnis Team Captain.

Once the participants arrive, Mang Fil asks all the participants to line up and they commenced doing some warm up exercise. I took it upon myself to video tape the event as I want to capture every important detail in the seminar.



Punong Guro Anievas, Melizza Anievas, Tina Arcilla and Mang Fil.



May Tse from South China Morning Post also arrive to cover this special event. Time passed so fast and as the Seminar is about to end. I asked Mang Fil if we could do a little control knife sparring for the group entertainment. We took group photos and everybody seems happy and had enjoyed the seminar.

After the Seminar I took Mang Fil to Mongkok the famous night market where you can buy a reasonably price souvenir, then we headed back home and just like a storm suddenly were back at the Hong Kong International Airport.

Training with Mang Fil gives new meaning to Filipino martial arts practitioner in Hong Kong. They now understand the importance of having a good foundation, doing the basics which maybe boring but that's the only way to mastering the art.

Mang Fil, on behalf of Filipino martial arts practitioner in Hong Kong we would like to say thanks and we appreciate that time you have given us to experience Buena Mano System... its truly is the best father's day we have had... a memory worth to be remembered.



**Karim at Jasmine**  
Filipino Musical Opera  
June 23, 2007

MRG Services INC, in cooperation with the Philippine Department of Tourism presented "Karim at Jasmin" a musical opera by Dr. Ramon Sison Geluz; the first ever original Filipino musical opera at the Terrace Theater Long Beach Convention Center. The first ever original Filipino Opera in Tagalog (with subtitles) produced in the US.

Fight supervision using Filipino martial arts will be done by Guro Dino Flores and Mark Anthony Rodriguez of **mandirigma.org**. They were also the lead warriors in the key battle scene.



Prince Karim and the Heneral at the Battle of the Lake, where they are both mortally wounded.

Jasmin bids farewell to her beloved Prince Karim as he lays dying after being mortally wounded at the Battle of the Lake.



Learn the whole story at: [www.karimatjasmin.com](http://www.karimatjasmin.com)

## **Batch 4 - Participants of the Revised Sports Arnis Rules on Officiating Seminar/Workshop**

June 23 & 24, 2007

Department of Tourism Quadrangle

**Resource Person:** Lakan Rodolfo T. Poblacion Jr.

IMAF Philippines once again concluded a Seminar/Workshop on the Revised Sports Arnis officiating rules, this seminar/workshop ended with a batch for participants mainly from the Mink Mongoose, Isabela group headed by Master Cecelio Sandigan. The Seminar was conducted by Lakan Rodolfo T. Poblacion, Jr., and assisted by Senior Master Samuel Dulay, Lakan Jimson N. Dearos and Lakan Paulo O. Motita II.

This new set of Officials will perform their officiating practice on the last week of July where a kid's mini tournament will be held. Through this program, the Federation can produce refined and world class officials for Sports Arnis.

**Guest Masters were:** Senior Master Rene R. Tongson and Professor Armando C. Soteco



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



## **Speak Up - Speak Out**

Roberto Trinidad

I've never been good at introductions so I'll cut to the chase. I'm Robbie Trinidad and I'm the administrator of the Filipino Martial Arts Forum ([fmaforum.org](http://fmaforum.org)). I've been actively practicing Filipino martial arts since November 1997 and I started the FMA Forum back in October 2004 when I noticed that there weren't many discussion boards on Filipino martial arts run by Filipinos. Since then, there have been more than 600 registered members discussing various topics on Filipino martial arts such as techniques, history, weaponry, and Filipino culture to boot.

For those of you who have never visited the forum, you might be overwhelmed by the various topics posted. This is what this section of the FMA Digest is for. Every issue, I'll be giving brief descriptions of the hottest discussion threads on the FMA Forum. Feel free to join in and give your two cents on the topic, or just lurk and follow the flow of the discussion. Since this is the first appearance of this column, I'll start by listing some oldies but goodies:

### **Why are FMA terms in Spanish?**

This topic was started in the FAQ section of the Forum. Eventually the thread turned into a discussion on how much Spanish influence there was in FMA. On one side, you have posters saying that Eskrima was a plebian form of stick fighting until it was developed using techniques taught by Spanish friars. On the other side, you have posters with a rebuttal saying that fighting priests are a myth and that the Spanish relied on the force of firearms, not blades, to fight battles. Which side do you take on the debate? You can check out the discussion at [www.fmaforum.org/index.php?showtopic=6](http://www.fmaforum.org/index.php?showtopic=6).

### **Knife vs. Stick**

Two able fighters; one with a knife, the other with a stick. Who wins? You have the cutting ability, speed, and fear factor associated with the knife, versus the bone-crushing power and range of the stick. In a duel, which weapon would you choose? Read the discussion at [www.fmaforum.org/index.php?showtopic=1420](http://www.fmaforum.org/index.php?showtopic=1420).

### **Video Clips of FMA Masters**

Every 2nd Sunday of the month, we hold the FMA Picnic Gathering where we invite practitioners and masters of various FMA systems to share their knowledge in a friendly, non-competitive atmosphere. In the past, we were blessed to have guests such as Rommel Tortal (Pekiti Tersia Kali), Bambit Dulay (Modern Arnis), Rodel Dagooc (Modern Arnis), Frank Sobrino and Jesus Pallorina (WEDO), Bob Silver Tabimina (Tabimina Balintawak), Yuli Romo (Bahad Zu'bu), and many others. You can find the videos at the FMA Media section, specifically at [www.fmaforum.org/index.php?showforum=34](http://www.fmaforum.org/index.php?showforum=34).

I would like to emphasize that you don't need to register to read the discussions, but you do need to register in order to post. Just head over to **fmaforum.org**, click on the Discussion Boards link, and join in.

See you there!

# *FMA Future Events*

## *Seminars*

### **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**

### **Pekiti-Tirsia Kali Seminar**

Grand Tuhon Leo Gaje

July 7 - 8, 2007

San Jose, CA

**Contact:** Michael Franciotti

(408) 592-3717

**Email**

### **Atilo Balintawak Seminar**

July 12 - 15, 2007

American Karate, Ardmore PA

Westchester School of Arnis - New York

**Contact:** Bill Pavliks: **Email Website**

KAMP Karate in Souderton, PA.

Amerikick in N.E. Philadelphia, PA.

Further Into Contact: (610) 656-3831

**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.

**Grand DTS Seminar**

July 23 - 28, 2007

Grandmaster Jerson Tortal Jr.

UPLB

Los Baños, Laguna, Philippines

**Email**

**Email**

**Website**

**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**

**Senkotiros Seminar**

July 28 - 29, 2007

Professor Max M. Pallen  
Silver Dargon Martial Arts  
St Marys, PA.

**Email**  
**Website**

**Senkotiros FMA Instructors Training Camp**

August 1 - 6, 2007

Moscow, Russia

**Email**  
**Website**

**Grandmaster "Cacoy" Canete Seminar**

August 4, 2007

Modern Fighting Concepts Academy  
307 White Horse Pike  
Absecon, NJ

**Email**  
**Website**

**Bahala Na**

**Presents:** Guro Dan Inosanto

August 4 - 5, 2007

**Hosted by:** Grandmaster Tony Somera

Shape City  
7920 Kelley Dr.  
Stockton, CA.  
[209] 401-8261

**Flyer**  
**Email**  
**Website**  
**Website**

**10th International Modern Arnis Summer Camp**

German Arnis Association DAV

August 6 - 12, 2007

Osterburg, Germany

**Flyer**  
**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**

**Kali Ilustrisimo**

Master Christopher Ricketts

August 11 - 12, 2007

Wilde Lake Karate Center

10451 Twin rivers Road

Columbia, MD. 21044

**Details and Payment Information Contact:** Guro John G. Jacobo **Email**

**Website**

**Summer Camp**

Knife-to-Knife Combat

August 18 - 19, 2007

Kali Academy of Martial Arts, Inc.

Burbank Campground, Blackfalds

Alberta, Canada

**Contact:** Guro Sonny Padilla

(403) 343-3350

**Email**

**Website**

**Senkotiros Seminar**

August 25 - 26, 2007

Professor Max M. Pallen

Hawaiian Combat Kenpo

Round Rock, TX.

**Contact:** Tugan Dean Goldade

**Email**

**Website**

**Ernie Reyes' World Martial Arts**

Grandmaster Cacoy Canete

August 25 - 26, 2007

Hillsboro, Oregon

**For Details:** (503) 642-1500

**Senkotiros Seminar**

September 21 - 23, 2007

Professor Max M. Pallen

McFarland's Martial arts Academy

Carney's Point, NJ.

**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

Grandmaster Lito Concepcion - Concepcion Combative Martial Arts Academy

**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

(951) 687-9000

**Flyer**

**Website**

**Details Contact:** CPSD Instructor Rudy Franco

(909) 234-3015 - message

**Email**

**Website**

**Senkotiros Seminar**

October 20 - 21, 2007  
Professor Max M. Pallen  
Hawaiian Combat Kenpo  
Georgetown, TX

**Email**

**Website**

**Senkotiros International FMA Seminar**

November 17 - 18, 2007  
Professor Max M. Pallen  
Senkotiros Philippine Headquarter  
Basdiot, Moal Boal  
Cebu, Philippines

**Email**

**Website**

***Tournaments***

**World Championships Jakarta 2007**

Cacoy Doce Pares World Federation Arnis Eskrima

September 6 - 10, 2007  
Jakarta at Pasar Festival  
Kunnigan, Jakarta, Indonesia  
[62] 782 9464

**Flyer**

**Email**

**Website**

**Sulong Championship**

September 16, 2007  
New Lennox VFW Hall  
323 Old Hickory RD  
New Lennox, Illinois

**Email**

**Website**

**Pacific Island Showdown II**

**Ultimate Warrior**

October 12 - 13, 2007  
Filipino Community Center Ballroom  
94-428 Mokuola St.  
Waipahu, HI.

**Flyer**

**Email**

**Website**

**Ubusay Lahi "Battle of the Grandmasters 2"**

October 31, 2007  
Capitol ground  
Multi Purpose Center  
Bacolod City, Philippines

**Email**  
**Website**

**1st Asian Martial Arts Games - 2007**

AFC (All-style Fighting Competition)

December 14 - 19, 2007

Manila, Philippines

**For Inquiries:** Corporate Sponsorships, Participations or Accommodations

Jonathan Makiling - Abaya

**Email**

1st AMG 2007 - Technical Committee Head

**Email**

Philippine Full Contact Self Defense Federation

**Email**

**Website**

**World FMA Triple Tournaments/Adventures**

**World Cup**

July 19 - 20, 2008

Sports Center, Moal Boal

Cebu, Philippines

**Email**

**Website**

**WEKAF**

July 21 - 24, 2008

Cebu, Philippines

**Website**

**Doce Pares Championship**

July 25, 2008

Cebu, Philippines

**Website**

***Special Event***

**Martial Arts Museum**

July 7, 2007 - 3pm

24406 San Fernando Road

Santa Clarita, CA 91321

Now has a Special Filipino Area will have a repeat showing of the Documentary film

"Kali Means to Scrape."

**Tribute to Philippine Culture**

Filipino Dance Show

By Kultura Philippines

15th Anniversary Celebration

August 4, 2007

Ford Theaters

Hollywood, Los Angeles, California

(Across from the Hollywood Bowl, near the Hollywood/ Highland exit on 101)

**Tickets: \$ 25**

**Contact: 323-461-3673**

**Website**



The primary martial art taught is the Filipino art of Serrada Eskrima. Primarily taught to adults, but with parental guidance I teach Serrada to children age 13 and above.

The dynamic fighting style known as Serrada Eskrima is the creation of the late Grandmaster Angel Cabales. The Cabales Serrada system stems from De Cuerdes, an art originated by Felicissimo Dizon. Serrada restructures the complex concepts of De Cuerdes into an organized teaching methodology. Serrada Eskrima encompasses twelve angles from which any attack can be classified. The countering actions to these attack angles are based on movements that

utilize the short stick (22-24 inches). After one year of consistent training, a student can feel confident in possessing a foundation that will protect him/herself in most self-defense situations.

Providing a safe method of weapons and empty hand training.

Seminar rates for community, law enforcement, women's and faith based organizations are available.

Please contact us regarding any questions or if you would like more detailed information.

## **Punong Guro Michael Schwarz**

P.O. Box 413

Highland, Ill. 62249

618-979-3558

**admin@defensivecombat.com**

**www.defensivecombat.com**

## International Martial Arts & Boxing Academy



### IMB Academy

22109 S. Vermont Ave.

Torrance, CA 90502

[www.imbacademy.com](http://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](mailto:imb@imbacademy.com)

## World Serrada Escrima Federation



The WSEF is an International Escrima Federation that was founded in 2003, by Grandmaster Anthony Davis and Professor Leo T. Fong for the purposes of preserving the combative, scientific, philosophical, and the spiritual applications of the late Great Grandmaster Angel Cabales. As stated by Professor Leo T. Fong “Much of Angel Cabales’ system of Escrima I have incorporated into my empty-hand system called; Wei Kuen Do.” Additionally, Professor Fong was one of Bruce Lee’s and Angel Cabales’ star students and personal friends.

Grandmaster Anthony Davis began his studies in the field of martial arts at the age 15. Grandmaster Davis has been keenly instrumental in spreading the “Davis/Cabales System of Serrada Escrima” worldwide. It is essential to note that the System of Serrada Escrima as taught by Great Grandmaster Angel Cabales has extensively influenced several top notched Bruce Lee students such as; Leo T. Fong, Dan Inosanto and Richard Bustillo.

Great Grandmaster Angel Cabales has been noted for the emergence of Filipino martial arts in America, and also, that he is officially considered to be the “Father of Escrima in America”.

For Further information contact Grandmaster Anthony Davis:

**Email:** anthonyeserrada2@yahoo.com

**Website:** wsef-mai.defensivecombat.com

## 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.

For price quotes on designs email

Master Reynaldo Postrado at: [liping\\_maharlika@yahoo.com](mailto:liping_maharlika@yahoo.com)



### Dekiti Tirsia Siradas Grandmaster Jerson Tortal Jr.

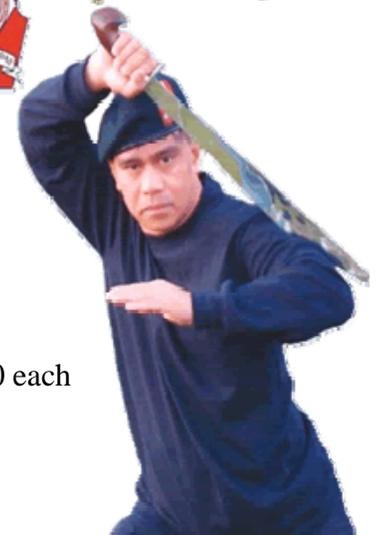
1. 1" inch dia. Kamagong Stick 28" - \$10 each.
2. 1" inch Rattan Sticks 28" - \$6 each.
3. Training blades - Talibong, Ginunting (live blade) - \$ 45 each.
4. Kerambit Blade - (With Sharpened Blade) - \$25 each  
(Without Sharpened Blade) - \$20 each
5. Arnis Bag (good for - 10 sticks) - \$7 each
6. Training Instructional Video Tape  
(By Grandmaster Jerson Tortal Jr.) - \$20 each

For orders or further inquiries contact: (63) 918 203-3201

Email: [gqvillahermosa@yahoo.com](mailto:gqvillahermosa@yahoo.com)

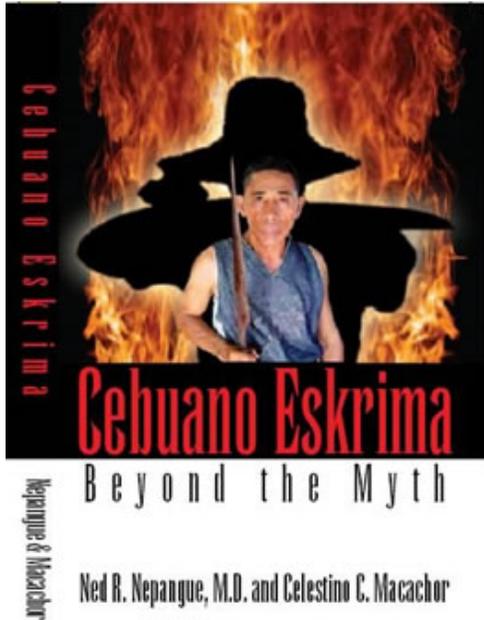


*Dekiti - Tirsia - Siradas*



## Cebuano Eskrima Beyond the Myth

By Ned R. Nepangue, M.D. and Celestino C. Macachor



- Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada.
- The last vestiges of the extinct European medieval fencing could be found indirectly linked to Filipino eskrima.
- The authors present prima facie evidence on the fraud of the supposedly precursor art called kali.
- A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later

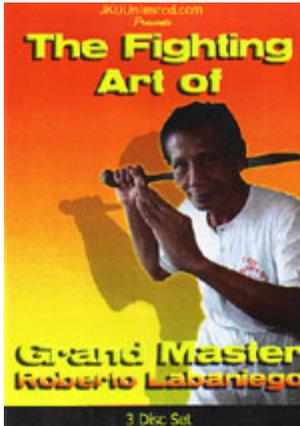
fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance.

- It also presents a comprehensive chronology on the development of eskrima in Cebu, a meticulous commentary of Cebuano pioneers and innovators of eskrima and elucidates the pre-eminence of Visayans in the art of eskrima / arnis / estokada.
- As both authors are practitioners of this martial art, technicalities in eskrima never before detailed in other materials on the subject are carefully discussed in the book.
- Other interesting topics related to eskrima like the esoteric practices and healing modalities are also explained in fascinating detail.

**To Order Visit - [www2.xlibris.com](http://www2.xlibris.com)**

**Coming Soon to - [Amazon.com](http://Amazon.com)**

## **Fighting Art of Roberto Labaniego - 3 DVD Set** To Purchase ([Click Here](#))



Grandmaster Roberto Labaniego is the real deal. Highly skilled, humble, and incredibly generous with his knowledge, the Grandmaster is the epitome of a Filipino Martial Arts master. Known affectionately by his students as “Mang Bert”, he is the head of a unique and amazing system called Arnis Labaniego. Born on the Philippine island of Panay, Grandmaster Labaniego first studied the art from his father, then later from various instructors. Mang Bert has had to use his highly developed skills in many real-life encounters with the bolo (long working sword), knife, ice pick, and empty hands. Because of his background, Mang Bert has developed a very different approach to the art of fighting with the blade, stick, knife, or empty handed. He also explains the philosophy behind his system which gives a greater understanding of combat effectiveness. And his skills! When he demonstrates, jaws drop. At the tender age of 66, Mang Bert wields the stick and blade with incredible speed and power. If you have never seen a Grand Master swing a live sword all-out, watch these DVDs and get ready to be inspired!

### **Contents:**

#### **DVD 1:**

- Intro
- Courtesy
- Fighting form
- Numbering system
- 12 methods
- Applied
- Chambering philosophy
- Sword history
- Sword fighting
- Stick vs sword
- Counter stick jab
- Disarm to lock
- Empty hand disarm to locks
- Stick vs knife
- Sword grappling incident
- Fight story
- Old vs new
- Range
- Stick vs dagger
- Closing thoughts

#### **DVD 2:**

- Intro
- Close range
- Instant defense
- Postural structure
- The secret
- Finish fast
- Secret training
- Empty hand
- Bad attitude
- Take control
- Hands vs weapons
- Hand to hand
- Knife to knife
- Icepick encounter
- Sharing

#### **DVD 3:**

- Intro
- Unity
- Three styles
- Largo mano
- Cinco teros
- Espada y daga
- Half strikes
- Counter 1/2 strikes
- Practice!
- Advice
- Real strikes
- Master Romy
- Applied Sinawali
- Bolo experience
- Bolo length
- Bolo striking
- Numbers with bolo
- Bolo fighting
- Close quarters
- Solo training
- Binding blades
- Details
- Re-counter
- Fighting spirit
- Magic!
- Sharing

# 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.

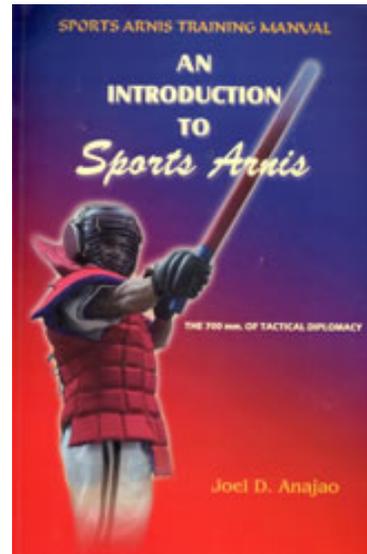
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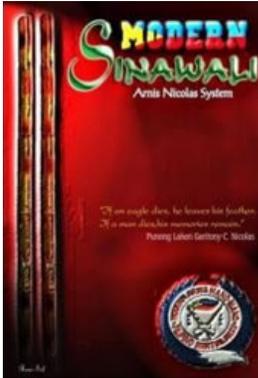
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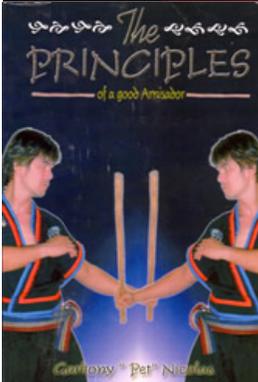
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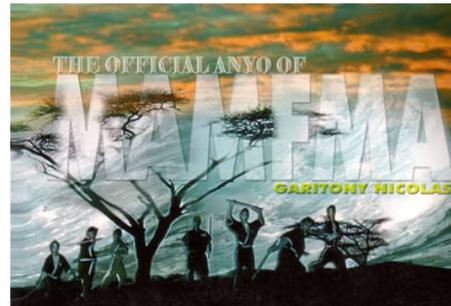
**Modern Sinawali** - gives all the training process that a practitioner needs to know and learn because of the various crisscross movements of the hand. Learning such Sinawali will surely improve and develop the Arnisador's footwork, agility, speed, timing, coordination, instinct, control, skills and 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

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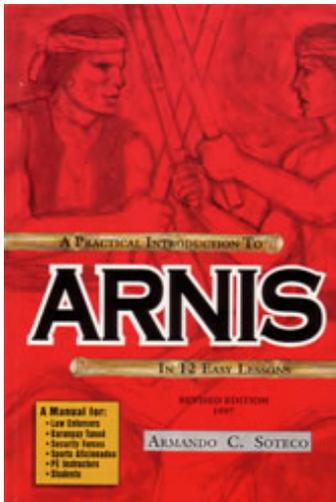


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## **A Practical Introduction to Arnis**

**in 12 Easy Lessons**

Revised Edition

By Armando C. Soteco

A book used at the School of Arnis Professionals at the National College of Physical Education – Pamantasan ng Lungsod ng Maynila (University of the City of Manila), Intramuros, Manila, Philippines.

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- Arnis 3 ...Sports: Rules/Officiating Methods and Coaching Techniques

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

Professor Armando C. Soteco  
37 Kagitingan St.  
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Metro Manila, Philippines 1479  
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## 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.

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## 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



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The techniques can be seen from different angles, so that all details are shown very clearly.

#### **About the Author:**

Grandmaster Tongson took his 1st formal Arnis lesson at age 9 under the guidance of Grandmaster Roberto Presas, using sugarcane since rattan sticks are scarce then. He went to proceed and learned Modern Arnis under the Grandmaster Remy Presas principle and various Philippine Weapon Systems.

Because of his dedication, he was given the highest privilege granted by the late Grandmaster Mateo D. Estoloso as his 1st man under the ABANIKO TRES PUNTAS system. His leadership quality and wisdom, granted him the extra distinction as member of the Modern Arnis Council of Masters in the Philippines and Adviser to the International Modern Arnis Federation -Philippines (IMAFP), and was recently awarded the International Grandmaster of the year Award for 2006, and acceptance to the International Martial Arts Hall of Fame, World Head of Family Sokeship Council.

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This book is designed to be basic training manual to continue the training system in traditional way utilizing the old ways with training starting with stick, transiting with knife and finishing with empty hands. This book loaded with practical tips, training methods, and to how make your own training aids!

The cost of the book is 10.00 US funds, shipping is extra.

To order your copy contact:

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Michael Matsuda  
Museum Founder & President

The Martial Arts History Museum, the first of its kind, has opened its doors in Southern California. The goal of the museum is to present the history, art and culture of Asian martial arts and its impact on Western society.

The museum is not a who's who of the martial arts, but a tribute to Asian artistry. The museum focuses on four main countries of origin: Japan, China, Korea and the Philippines.

Within the 7,000 square foot complex, we have an excellent representation of Chinese and Japanese artifacts and artwork. Unfortunately, we only have a small display for our section covering Filipino arts. We feel it is important that the visiting school children and visitors from all over the world learn of the importance of Filipino arts and about its people.

I am asking for the Filipino community to assist the museum in bringing awareness to Filipino culture. We are asking for Filipino artists to help us represent the community.

We are asking for donations of items such as traditional Filipino clothing, swords such as Kris's and balisong, kali sticks, shields, old photographs (digital), and even instruments.

If you would like to donate funds toward the museum, that is always welcome as well.

Please send any items for as a donation or loan to the museum (we will be more than happy to display the items as a loan to the museum and return it when ever desired). We will include your "donated by or on loan from" type information on each artifact.

The museum is a non-profit organization so if anyone should desire to donate and item, it will be tax-deductible.

**Please send items to our office address:**

**Martial Arts History Museum**

26015 Lucerne Court

Valencia, CA 91355

(661) 255-3322

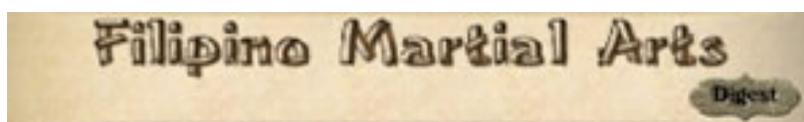
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