

Filipino Martial Arts

Digest

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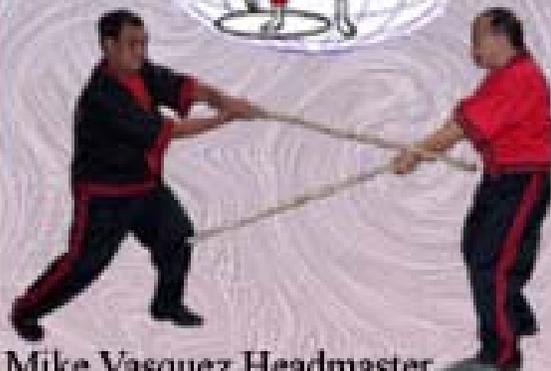


Tapu-Tapu Vinas Arnis Afficionados Association

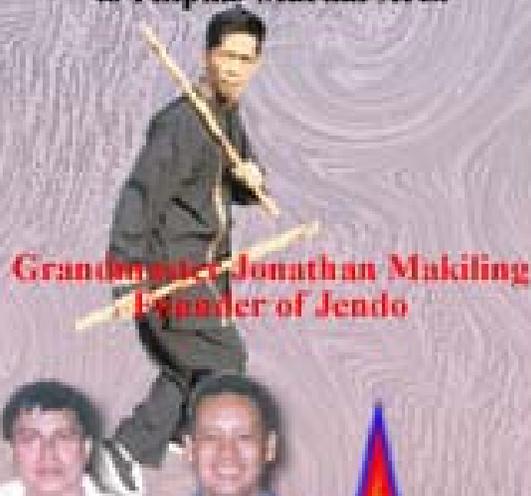
World Sikaran Arnis
Brotherhood of the Philippines



Garrote Lareense
A Venezuelan Stick Fighting Art
A Description and Comparison
to Filipino Martial Arts.



Mike Vasquez Headmaster
Modified Tapado



Grandmaster Jonathan Makiling
Founder of Jendo



Ireneo Olavides
Chief Training Director

Ruel Tubang
Training Director
Dumaguete Chapter



De Campo JDC-10

Celestino Macachor
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Philippine Council of Kali Eskrima Arnis Masters

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FMA Future Events

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

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

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From the Publishers Desk

Kumusta

Well this is the last regular issue for 2006. You may wonder why the FMA digest works this way. Well if you go to the back of the issue you will see all the fine equipment companies etc. Time to either tell you loved one what you want for Christmas or if you are the thoughtful type what you are going to get for your friend or your loved one.

Ok commercial over.

Now this issue is packed with some great articles about styles, practitioners etc that I really had a hard time in holding onto and not putting this issue out even earlier.

Celestino C. Macachor again really honored the FMA digest talking about Eskrima De Campo JDC-IO. We learn a little insight on Tapado supplied by Rodolfo Vivero, and James U. Sy Jr., shares the art of Lapu-Lapu Viñas Arnis. Teresita Biscaro tells about Grandmaster Jonathan Makiling of the Philippine Jendo Association.

Bruno Cruichi, which I have gotten to know through a few conversations shares the art of Garrote Larene a Venezuelan stick fighting art and then compares it to the Filipino stick fighting arts. The FMA digest has been trying to get an article on Sikaran for over a year and finally we got it. Thanks to John Amores that really was great working with and has brought forth a lot of information and contact information for those eager to find out more about the art.

The Philippine Council of Kali Eskrima Arnis Masters was establish to maintain a spirit of openness and cooperation and to unite the worldwide community of enthusiasts and practitioners of “Arnis de Mano” kali, eskrima - promoting the art and enhancing the image of the Republic of the Philippines as its birthplace. In this issue, is an outline and the goals of this newly created organization, which is headed by some great practitioners.

In the FMA Past Events section, oh what did we all miss? If you missed the events that were reported on, you will definitely not want to miss them again if they are in your area. And of course mandirigma.org comes through with an article written by the late Punong Guro Edgar G. Sulite.

Well enough talk, get on and read this issue I think you will find it very informational. Oh yeah MERRY CHRISTMAS in advance!!!

Maraming Salamat Po

Eskrima De Campo JDC-IO: Top Instructors and Training Methods

By Erwin Ian Almagro and Celestino C. Macachor



For many years, the style of Grandmaster Jose D. Caballero remained exclusive to him and his most trusted student Ireneo “Eric” Olavides. Grandmaster Caballero, the distinguished founder of the Eskrima de Campo Uno-dos-tres Orihinal, was famous for his superb skill in stick fighting in the mecca of Filipino Combat Arts - the Visayas Region. As documented history would prove it, he has defeated many eskrimadors in his prime during Juego Todo (no armor fight) events, which were popular attractions in the towns back then. The rationale of withholding the concepts of his lethal techniques, which he used in actual combat, was obviously for protection. He never discounted the possibility that one day a student might exploit his brand of eskrima or might even challenge him in the revered Juego Todo. Until his death, it was only Eric who was able to graduate the complete curriculum of his mentor.

Professor Eric, like his teacher, was also cautious of who he teaches eskrima. While maintaining his job as a teacher in the College of Criminology at the Misamis University, he was able to train a handful of close friends and acquaintances. Since he was only teaching a small group of students, he was able to pay much attention to them, giving good quality instruction. With the Juego Todo already banned, and no more reason to keep it hidden, Professor Eric slowly opened up the membership of Eskrima de Campo with the help of his loyal students who have completed his requirements and by which he has full confidence in their skill and character. The name Eskrima de Campo JDC-IO was later on adopted by Professor Eric’s students to acknowledge their mentors contribution and improvement of Grandmaster Caballero’s methods. Currently, there are four “pillars” in the present day Eskrima de Campo JDC-IO: Professor Eric Olavides, Romy Paradero, Ruel Tubang and Celestino Macachor.

Romy Paradero is a former Balintawak stylist. He lives as a farmer in Molave; Zamboanga del Sur. Romy’s training in largo mano (long range) style of eskrima began when Professor Eric frequented the town Molave to look after his farm. He became one of Professor Eric’s close friends and the most senior student in Eskrima de Campo JDC-IO. Romy was juniors champion in the eskrima tournament held in honor of Jose Caballero in Ozamiz in 1982. He has been involved in many live blade encounters. He trains CAFGU militias and is noted in his place for disarming drunken troublemakers.



Ruel Tubang

Ruel Tubang took about two years before finally deciding to approach Professor Eric to train under him. His blue-collared job as a watch repairman did not give him

much confidence to approach the more formal and respectable Eric Olavides who was a teacher by profession. So he requested his friend who is also a close acquaintance of Mr. Olavides to accompany him and act as a sponsor. He then finally got a nod from Professor Eric. Ruel's background before joining Eskrima de Campo JDC-IO is Kyokushinkai karate and Balintawak eskrima. While already a De Campo stylist, Ruel was able to stop a robbery in progress near his watch repair stall. He disarmed the robber holding a gun with his bare hands and saved people that day. Ruel has been involved in a total of 17 live blade fights in the streets. To be alive and surviving this number of incidents is no luck but skill. When both fighters are holding a knife, most likely both will end up dead. Even for someone with experience in such horrifying near death incidents, Ruel still humbly says he is not a master with the blade. He never encourages to stand-up to an opponent with a knife and he always recommends evading the fight.

As a sales representative in Agusan, Celestino C. Macachor has drawn his gun three times. Life-or-death situations were nothing new to him. At a younger age, an experience he could not forget was a fight with his classmate at the old grandstand in Abellana, Cebu City. He was attacked unprovoked but he reacted immediately by jumping to a woodworking table and grabbed two mallets. As the fight was about to end in a stalemate, as they were going around in circles, he dropped the mallets, exposed his chest and challenged the opponent to attack. His opponent turned pale with fear and withdrew. CC Macachor has studied Shorin-ryu karate and boxing but he realized later on that it is eskrima that he truly has a passion for. While assigned in Mindanao, he searched for someone who could give him clear instruction and guidance in eskrima.

His journey eventually led him to Professor Olavides and became a student for two straight years, living in an apartment 300m away from his teacher. CC Macachor is also a gun enthusiast and a hobby pistol smith. He became champion in 1989 in the PSA Butuan Club shoot. He became champion again in 1990 and was seeded in the top 16 in the Philippine Practical Shooting Association IPSC Mindanao region in the same year. He dropped out a year later when IPSC practical shooting became a game of one-upmanship in the latest gizmos and gear. In short he could not afford the arms race anymore.



Training Methods

There are only a few members in a training group in Eskrima de Campo JDC-IO for the reason that the teaching is not commercialized and en mass like an aerobic class. Careful attention is being given to every student such that the bad habits will be corrected as early as possible. Like a close-knit family, the members of Eskrima de Campo JDC-IO are more than just students. It is therefore imperative that the instructor screens potential students of their personal background before they are accepted to train and join the family. The character of the student is very important and he or she is expected to be diligent in training and be respectful of the art, the teachers, members and themselves. There are no standard uniforms to wear and there are no belts to signify the ranks.

The trainings are usually done at the residence of the instructor. Schedules can be arranged depending on the availability of the instructor as teaching Eskrima de Campo JDC-IO is not their full time job. The teaching method is not very formal but it is organized. After every lesson, the student will be given instruction what to practice at home such that in the next session the progress will be monitored. If the instructor feels that the execution is not in the right form and in the right speed, accuracy and power, then the exercises will be repeated again.



Al and Celestino Macachor with the De Campo focus sticks (white stick with two rubber pads simulating elbow and weapon hand). It's a training tool designed by Mr. Olavides and Macachor. It's used like a boxer's focus mitts. There are no pre-arranged drills in De Campo; the bulk of the training is basically spontaneous target hitting strikes on the focus sticks.

must be executed with speed, power and accuracy. It must be expressed with the right level of intensity and can be performed from any position or angle that is required of it.

In Eskrima de Campo JDC-IO, mainly a largo mano style, any part of the opponent's body that is closest will be the first target. It is usually the hand that holds the weapon that is exposed. If the weapon hand is withdrawn, other parts are of the body like the head; elbows, knees and checking hand present a good target and they should be hit first. Through continuous training and steadfast dedication, the trainee or apprentice will eventually understand the



Professor Eric Olavides demonstrating the "double taps" - two vertical raps in rapid succession to the head. Ruel Tubang blocks the strike with a sumbrada and attempts to check but checking hand is hit with the secondary vertical strike of Professor Olavides.

The structure of Eskrima de Campo JDC-IO as developed by Professor Olavides consists of groupings of striking patterns in a series of modules from basic to advance. Many techniques are contained in a single grouping. There are no pre-arranged techniques. There are no numbering of strikes or numbering of angles of attack. There are also no stick-to-stick blocks and tapi-tapi or alive hand techniques. The 'disarms' are just simple direct strikes to the weapon hand. Forms or 'sayaws' or 'katas' are also not part of the training curriculum. The striking patterns can be applied to hit an opponent pre-empting a strike, hitting before the delivery of attack. It can also be used for counter offense (during the delivery of attack) and for following the trajectory of the strike (after delivery of attack). In any case, the strikes

underlying concepts of effective and efficient striking along with the development of

body mechanics and footwork. Mastering the fundamental principle of maintaining the maximum effective distance is vital in evading the strikes of the opponent. There is nothing fancy about the techniques in Eskrima de Campo JDC-IO. It is the concept or application of those techniques that is important to be understood clearly by the student.

Although Eskrima de Campo JDC-IO has various fighting forms, the chambered position at serrada stance is a signature of a De Campo stylist. The strong hand (right-hander or left-hander) holds the stick two inches from its end and chambering it to the rear elbow. The stance should not be too wide or too short with the heel of the rear foot raised for mobility. Even though, Eskrima de Campo JDC-IO is primarily a largo mano style, it provides consciousness and familiarity in all ranges such that practitioners won't have any problem in returning back to the favorable long range in case the opponent can close in.

In 2003 Maestro Olavides returned to the United States for the second time to fulfill his mission of propagating the art of Eskrima de Campo JDC-IO. Staying true to his convictions, Maestro Olavides opted not to do as most masters from the Philippines have done when venturing abroad. Instead he decided to search for students that would continue to preserve the art as he had done for so many years. It was after a strange turn of events that he decided to contact some former acquaintances from his previous visit back in 1999. It was at this time that Jason Autajay and Lloyd Bandonillo who had already been training together and Marlon Mercado were invited to meet Maestro Olavides. Soon after that meeting they began training with Maestro until his return to the Philippines in 2004.

Jason Autajay began training in eskrima by accident. It was because of his younger brother that he learned that some eskrima lessons were being held at a local Filipino-American community center near by. Jason recalls " I only went to show my support for my little brothers and sister but had no intention on joining it was during the orientation I was handed the waivers and others paper work so I decided to go for it" Ironically after two semesters Jason was not invited back to participate with the group so he packed his sticks up and put them in the closet.

Lloyd Bandonillo, who had join for only one semester at the same community center, happened to live two blocks away from instructor that was looking for a couple of students to practice with in the backyard. It was this instructor that would later introduce them to Maestro Olavides. Lloyd still finds time to train during the week even with a new bride, son, and hectic work schedule.

Marlon Mercado, a personal friend of one of Maestro's original students in the United States, is also a 2nd Dan in Hapkido; wanting to learn the martial arts of his homeland Marlon contacted his friend and later became a student of Maestro Olavides. In March 2005, Maestro Olavides returned to the U.S. for the third time. Not happy with the direction Eskrima De Campo JDC-IO U.S.A was taking, he decided to restructure the group. Part of the restructuring process included the launch of a new website.

[www.EskrimaDeCampo.com] This new site would serve as the central location for information on both the United States chapter and well as the Philippine based chapters. Ron Velonza met Maestro Olavides during his most recent visit but caught on rather quickly due to his previous experience of stick fighting from his father. Ron brings his background in other martial arts to the group as well.

Maestro Olavides does have more students in the United States but has chosen to leave the responsibilities of organizing the group's activities to these four individuals. Training sessions lasted for a few hours each time and could be as many as three or four sessions in a week. During these sessions, Maestro would demonstrate and practice each technique with his students until he was satisfied that they were ready to move on. After many bumps and bruises, these sessions would end with dinner. It was during dinnertime that Maestro Olavides would share his ideas on principles and concepts of training. This continued until his departure in September 2005.



Ruel Tubang and the article's author Erwin Almagro

Visit the Eskrima de Campo JDC-IO
www.eskrimadecampo.com

Vasquez Modified Tapado

By: Rodolfo G. Vivero

Tapado is a Filipino martial art, At first glance; it does not deserve the term art as part of its definition. Seeing two Tapado men beating at each other's Tapado stick instead of each other's head or body in what they call sparring session, can make one hastily conclude that the object of the activity is to find out who between the two has the stronger striking power or who has the stronger cane.

In its formation, those who practiced Tapado wanted to keep the art to themselves, a common characteristic among some martial artists who do not want to divulge their newly found-technique of beating an opponent. Arnis masters, on the other hand, especially those who had accepted the challenge to "crossed swords" with Tapado men, ended up downplaying Tapado as impertinent, a fighting method without grace, without a sense of fair play.

But what is Tapado? Who started it? What is a Tapado weapon? What are its basic fighting techniques?





Sensei Mike Vasquez
Headmaster
Vasquez Modified Tapado

Definition

The term Tapado has a few shades of meaning signifying finality or ending. It can mean, “It’s all over.” or “dead,” or “finished.” However, first, Tapado is a Filipino martial art. Tapado is a Filipino Martial Art because it was invented by a Filipino who lived, died and got buried in the Philippines, from which Arnis, invariably called baston or yaming, escrima etc, came from. Tapado is martial because it has to do with fighting. As to its being an art, you have to try it out for yourself to know if it can make the grade. As of now, let’s temporarily consider it as such, for Tapado was born out of a martial art—Arnis. Tapado actually is the “child of Arnis.” Or perhaps it can be said that Tapado is merely a modification of Arnis.

Who thought of it?

Tapado was started by the late Grand Master Romeo (“Nono”) Mamar, a rice farmer who tilled his own land in a barrio in the outskirts of Bacolod City. As a young man, Nono learned to wield the Arnis stick from masters of the art, an activity usual to men in rural areas. In barrios at the time when television was not yet in vogue, when “Arnis impromptu contests” were a rite of passage, as well as a form of entertainment, Mamar was in constant touch with stick-fencing activities, as a member of an audience and on several instances, as one of the contestants.

An Arnis “impromptu” contest, by the way, is a contest between two Arnis fighters who had agreed to meet at a certain place, at a certain time, with the sole purpose of proving who is the better Arnis man, as well as who has the better fighting style. On-lookers are invited. The fighters showed no hostility among them, leaving only pride or vanity as motivation, thus the necessity of an audience. The actual fighting does not last long, for as soon as one or both gets hit and blooded, the fight is stopped by their seconds, otherwise one of the contestants can get seriously injured or even killed. Impromptu contests existed (they still do) long before formal tournaments, with all their rules, armor, and all were heard of.

Throughout the years, like many of escrimadores (Arnis fencers) in his time, where no governing body of any kind to formulate rules, as there is today, Mamar had a good share of injuries—bloody head, fat lips, lacerated or broken fingers, wilts—the whole works common to Arnis men who have styles to demonstrate and egos to inflate. Whenever he got worsted, he would switch style.

The weapon

One day, frustration got the better of him. He decided to increase by almost double the length of his cane to that of Arnis stick. When he was standing straight, one end of his Tapado cane reached his armpit straight from the ground. Because of the added length, it is natural to increase its diameter, thus increasing its weight in the process. The length of a cane is not unique. Chinese and Japanese martial arts have long and even

longer weapons like the bo and halberd. Moses, of “The Ten Commandments” fame, used his long cane as a weapon, as well as for other purposes.

The Technique

Both hands should grip the weapon, much as if a Samurai warrior holds his sword. The attack and defense moves are the embodiment of simplicity. Facing the opponent, with the Tapado cane on the side of your shoulder, strike downward, then retrieve the weapon upward along the same path toward the shoulder. Needless to say, both actions - downward-upward - should be performed with power and speed, with the end in view of ripping through anything that stands in the path of the Tapado cane.



Sensei Mike Vasquez (right) executing an Advanced Modified Tapado striking technique with Tony Aguirre, Junior Instructor (left)



Instructors Henried Lamayo (right) and Tony Aguirre (left) executing Modified Tapado striking techniques

This up and down striking move is akin to Arnis. Sometime in 1960, the late Grand Master Remy Presas showed me that one way to disarm a man doing a rampillon is to use the up and down strike. Moreover, some years ago, I saw a young contestant get disqualified in a contest because the up-and-down strike which seemed to be all he knew. They judged him as impertinent and artless.

Believing in the efficacy of his system, Mamar recruited students to learn and spar with him. In the past, he waded through Arnis fighters with their usual, traditional sticks. But he encountered difficulties—problems—from his students who were also using Tapado canes. Mamar’s solutions to the problems mark the birth of art in Tapado. But it cannot be denied that his solutions—his techniques—were taken from Arnis, except for various techniques he created germane to Tapado as a long-stick (cane), two hand-held weapon.

A few years ago, an Arnis instructor who is better known as a karate instructor and the Heavyweight National Professional Karate Champion, Mike Vasquez*, was handed a Tapado cane by one of his karate students who was an experienced Tapado man, and he was



asked to try his hand in a Tapado sparring routine. Mike obliged, believing that, from what he saw, this Tapado thing is nothing more than a contest of striking power.

Despite the fact that Mike dwarfed the Tapado man in height, weight, and, no doubt in power, he was astonished to find his Tapado cane pinned down after every clash. Mike sensed right away that there must be a catch somewhere, that, to paraphrase Shakespeare, there is method in this madness. In no time at all, he was studying Tapado under Mamar himself. Both instructors became good friends. Mamar knew of Mike's own technical contributions to the fighting art he started. The last time I saw Mamar was when he formally designated Mike Vasquez to spread the art of Tapado. This led Mike Vasquez to incorporate several techniques leading to the modification of Tapado, now known as the "Vasquez Modified Tapado".

Today, Mike Vasquez is on the forefront in the dissemination of the art. Many Arnis masters and grandmasters have tried their hands in this "Arnis Long Stick Art of Fighting."



Advanced Instructor Henried Lamayo



Senior Instructor Ric Barraca



Advanced Instructor Jimmy Efenio demonstrating Oridinario strike.



Senior Instructor Ferdinand Bobot Gayoles



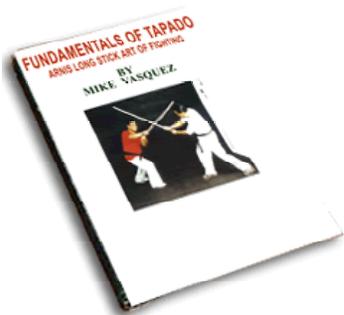
Jr. Instructor Tony Aguirre (left) sparring with Advance Instructor Jun Villaluna (right)



Jr. Instructor Tony Aguirre



Sr. Instructor Bobot Gayoles (right) executing a modified strike against Heindred Lamayo (left)



Note: Mike Vasquez authored 2 books namely, The Fundamentals of Tapado (Arnis Long Stick Art of Fighting) and Modified Karate (A New Concept of Advanced Karate). Please visit our website: www.modifiedmartialarts.com for details.

The book on The Fundamentals of Tapado is already out in the market and interested parties can obtain the book through: modifiedmartialarts@yahoo.com



Sensei Mike Vasquez (fifth from right) with students in Makati, Philippines



Rodolfo G. Vivero is a:

2nd Dan Blackbelt, Shotokan Karate

Member: Vasquez Modified Martial Arts International

Lapu-Lapu Viñas Arnis

By James U. Sy Jr.



One style of arnis that always stands out when arnis is talked about in Bacolod City is the Lapu-Lapu Vinas Arnis system, which was founded by the late Great Grandmaster Jose 'Joe' Lamayo Vinas (1906 – 1991), in 1932, the same year that Doce Pares was established in Cebu City. This would make it perhaps the oldest established style/system of arnis in Bacolod City in the modern era.

The governing body for the Lapu-Lapu Vinas Arnis system came to known as the Lapu-Lapu Vinas Arnis Afficionados (later affixed with “Association” and recently changed to the English Aficionados), although it had various name changes in its 72-year history, such as Gym of Arts of Self Defense (Lapu-Lapu Original), Lapu-Lapu Vinas Arnis Club, Lapu-Lapu Arnis Cultural Group, Lapu-Lapu Art of Self-Defense, Lapu-Lapu Gymnasium, Lapu-Lapu School of Arnis Aficionados Lapu-Lapu Sports Gym, School of Arnis Aficionados Lapu-Lapu Sports Gymnasium and Vinas Arnis Aficionados Association.

The civilian Andres Javellana, who was a native of Lloilo Province, had several life and death encounters with the Spanish authorities during the Spanish era. In the course of these encounters he had killed several Spaniards, which prompted the conquistadors to hunt him down. Javellana fled to Manapla, Negros Occidental where he got married and changed his surname to Vinas so he could not be tracked down by the Spanish authorities.

Javellana sired four children and it was Joe Vinas who inherited his fervor for the self-preservation arts. Joe got his father's guts and skills as well as his puno “roots” in the fighting arts. These puno would later become the basis of his Lapu-Lapu Vinas arnis. Javellana told his son to seek out his own truth and to test the effectivly of his puno.

Unbelievable as it may seem, Joe Vinas did not have a teacher. Certain arnis groups had invited him to join them in their training sessions but he declined because he found their methods to be wanting. He did his own training, although he admits to observing other martial artist. He started the practice of the martial arts when he was 25. A year after, he traveled into the mountains of Cebu, Mindanao, Negros, and Panay in



Past Students - The late Great Grandmaster Jose "Joe" L. Viñas fifth from the left, second row, seated, with his students (late 1980s).

search of kalaki (*Kalaki are famed gifted mountain men skilled in hunting and survival with the use of the sticks and bladed weapons as well as healing knowledge and in some cases, supernatural powers. These men would often have skills not accessible to city men because of the natural environment*), with whom he pitted and tested his skills. Vinas refined his methods in this manner. It was more like the way of the wandering samurai.



Lapu-Lapu Viñas Arnis Founder/Great Grandmaster Jose "Joe" L. Viñas (center) with arnis Philippines President Raymund Velayo (3rd from left) and his entourage during a visit at the Lapu-Lapu Viñas Arnis Aficionados Association Main gym.

After his search for the truth in combat and enlightenment, Master Joe Vinas started teaching when he was 35. The original members of the Lapu-Lapu Vinas Arnis Aficionados were skilled arnisadors in their own right. Because of this Great Grandmaster Jose Vinas did not have a set plan of instruction. He taught what he felt like teaching and adopted the problem solving approach. He would give a combat situation to which his student would give a solution, then he would show them a more efficient response.

There was little or no explanation of how his techniques worked (as was similar in teachings from other old arnisadors of the time).

Students of Great Grandmaster Vinas would really attest to this. For the old man, if a student got what he taught, it was his; if not This would explain why each former student of Great Grandmaster Vinas had his own interpretation of the old man's teachings and techniques. Each one interpreted them according to their own understanding and experience.

Lapu-Lapu Vinas Arnis rose to prominence in the years to come. Great Grandmaster Vinas had taught many students among them Grandmasters Dominador Ferrer (Kalantiaw Defense Society), Joe Kam (Sultan's), Jerson 'Nene' Tortal (Dekiti Tirsia Siradas), Leo T. Gaje Jr. (Pekiti Tirsia), etc. Foreigners, particularly Americans, also found their way into the Lapu-Lapu Vinas Arnis system. The most popular visitor was renowned martial arts researcher/writer and Doce Pares Master Dr. Ronald A. Harris.



(Standing, L-R)

The late Lapu-Lapu Viñas Arnis Founder/Great Grandmaster Jose "Joe" L. Viñas (1906-1991), left, seated with Pekiti Tirsia kali founder Leo T. Gaje Jr. and espada y daga Grandmaster Federico "Decoy" Serfino and one time Lapu-Lapu Viñas arnis student and Dekiti Tirsia founder Jerson "Nene" Tortal.

In 1991, about a year after Great Grandmaster Vinas (85 years of age) visited the United States he passed away due to prostate cancer. A power struggle then ensued as to who would be the successor to the founder and the association. At one side were former students of the Great Grandmaster and on the other was his only son Wilson 'Nonong' E. Vinas.

The students of the Great Grandmaster soon left because they did not have faith in the son. They reasoned that they were doing arnis years ahead of the son Wilson Vinas and they believed they were worthier successors. Wilson stood firm in his birth right as the bloodline successor of the founder and assumed the position of President/Chief Instructor, even if his father's students left. He started to form his own group from scratch.

In spite of the claims of some former students of Great Grandmaster Vinas that his son, Wilson 'Nonong' E. Vinas, was not capable of heading and representing his fathers system, the fact remains: Wilson Vinas is the grandmaster's only son and as tradition would have it, it was him that the late founder left the puno "roots" of his art.

With the help of some loyal students of his father, foremost were Irving P. Elefante of Villadolid and Servante P. Largo Jr. of Bacolod, the

younger Vinas started to formalize his father's art into a more comprehensible system with progressive stages and explanation of each and all techniques taught. He presented his lessons in a more academically acceptable format where each movement and technique is broken down into its finer components and its corresponding principle or puno examined. He used terms from geometry, physics, physiology, etc. To explain the scientific basis of the art. No other instructor of Lapu-Lapu Vinas had done this before. This evolutionary teaching methodology attracted not only high school and college students but also even professions and businessmen, as well as American, British, Swiss, Chinese and other foreign nationals.

During the early days, the usual backgrounds of the founder's students were in karate and/or judo, the predominant styles during the time. Headmaster Vinas time posed more challenges because of the diversity of the arts flooding the martial arts community. Headmaster Vinas students had backgrounds in many other styles other than Karate and Judo, to mention a few; Arnis, Aikido, Kickboxing, Pencak Silat, Wushu Sanshou, etc.

This atmosphere gave Headmaster Vinas the chance to test the puno his father gave him against the various forms of martial arts in existence. Practitioners of these arts were amazed at the depth with which Lapu-Lapu Vinas Arnis could relate to the mechanics of the other arts.

In 1998, Headmaster Vinas retired from active teaching. By this time he had already produced a head full of senior students who would become the future bearers of the art.

In 2002, the senior students of Headmaster Vinas got together and decided to revive the art. Training resumed at the Alojado residence in Mt. View, Bacolod City under the supervision of the founder's son. At this pointing time, there were a handful of senior students of Great Grandmaster Vinas that were teaching his art, among them Grandmaster Dominador 'Doming' Ferrer, who set up Kalantiaw Defense Society, the first school authorized by the founder.

Head Master Vinas commissioned yours truly (James U Sy, Jr.), to organize Lapu-Lapu Vinas Arnis into a progressive syllabus and standardized ranking system. Headmaster Vinas senior students, with his direct supervision, facilitated the systematization. Those involved were:

Narciso 'Hansy' Alojado	Moises Nifras Jr.
Joeffrey S. Deriado	John Owen F. Ong
Lafayette A. Diamante	Victorio C. Perez
Sahlee E. Magsipoc	Dante L. Robles
Raymund Antonio Maguad	And of course James U Sy, Jr.

The systematization under Headmaster Vinas was the first such effort to totally organize the art into a sophisticated system with a base connecting all branches in a systematic structure.

Technical Aspects of Lapu-Lapu Vinas Arnis System

The Lapu-Lapu Vinas Arnis system is a close quarter system of Bacoleno arnis based on inhibiting the opponent's ability and options to attack and use his strength by acquiring the angle of cancellation (panirada "to close"). This can be manifested in the acquisition of a superior tactical position by the feet, body and/or the arms/hands and at times, by disarming – the maneuvers the art is best known for. The system is primarily a single stick art with supplementary training in sinawali (double stick) and espada y daga (sword and dagger). The highest level of the art is its empty handed phase.

Training starts with the single short stick. Universally, arnis systems and styles have 12 strikes but in Lapu-Lapu Vinas Arnis, the angles of attack have been simplified into 7 strikes. All other strikes emanates from these 7 strikes. With only 7 "generalized" basic strikes the student can cover more material in a shorter period of time.

Along the way, the student learns to use the 7 basic strikes and all their other variations regardless of the weapon they are holding. The 7 basic strikes can be transmitted to the long sword, the long stick, single and double knife, single and double baston de cadena (nunchaku), pocket sticks, brass knuckles, etc.

The empty handed phase makes use of close quarter tools such as trapping, elbows, knees, takedowns, etc. At the higher level, practitioners of Lapu-Lapu Vinas Arnis can integrate other elements from other styles for his own consumption so long as it is within the bounds of combat proven principles.

The primary mindset in the art is simplicity. Combat is chaotic and unpredictable so a limited number of techniques with multiple applications and based on principles are focused on to shorten the “thinking” time during combat for more efficiency.

Lapu-Lapu Arnis system time line:

1953 – Master Joe Vinas registered his school with the Securities and Exchange Commission.

1970 24 May – Lapu-Lapu Vinas Arnis Afficionados Association was formally organized and registered with the Securities and Exchange Commission.

1981 – Great Grandmaster Vinas publishes first book on Lapu-Lapu Vinas Arnis in the world “Vinas Arnis – Filipino Original Book of Arnis for Self-Defense”.

1990 23, November - The system was introduced by Great Grandmaster Vinas in the United States during a demonstration at an amateur kickboxing Commission and organized by the Institute for Better Health, Inc. of Dr. Frank Scalercio Jr., at the Red Lion Hotel, Robert Park, California.

1991 – Headmaster Wilson Vinas kept a low profile, taking his time in developing his own students. His teaching career peaked in 1995.

1998 – Headmaster Vinas retires from active teaching.

2002 April – Senior students of Headmaster Vinas get together and decide to revive the Lapu-Lapu Vinas Arnis Afficionados Association.

2002 – Systematization Team organized to put into place a progressive syllabus and standardized ranking system for Lapu-Lapu Vinas Arnis.

2002 30, December – Headmaster Vinas approves version one of the Standardization Curriculum of the Lapu-Lapu Vinas Arnis system.

2003 23, February – The 1st Bacolod Lapu-Lapu Vinas Arnis Open Seminar is conducted by Headmaster Wilson Vinas, together with Grandmaster Dominador Ferrer and Master Instructor Servanso Largo Jr. at the Eagle’s Gym, 3/F WSC Bldg., San Sebastian-Lochin Sts., Bacolod City.

2003 30, December – Headmaster Vinas officially announces the first set of rank promotions under the Standardization Curriculum of the Lapu-Lapu Arnis system.

2004 14, March – The first Lapu-Lapu Vinas Arnis demonstration in Victoria City was made by the Kalantiaw Defense Society and Conceptual Martial Arts Society-Main, during the 1st Western Visayas Kickboxing Competition, (organized by the Brotherhood Martial Arts Federation).

2004 11, April – The art is introduced at the 1st Silay Institute Self-Defense Seminar, and the 1st Martial Arts Renaissance for Negros Seminar Tour.



Great Grandmaster Jose "Joe" L. Viñas applies a joint lock and finishes with a knee strike. This was one of the photos used in the book published by the founder in 1981.

2004 16, February - Lapu-Lapu Vinas Arnis formally reintroduced at the University of St. La Salle by the Conceptual Martial Arts Society.

2004 27, July - Conceptual Martial Arts Society-Main, (first affiliate of the Lapu-Lapu Vinas Arnis Afficionados Association) opens its first commercial location at Sam's Slim Gym, 3/F JTL Bldg. North Dr. Bacolod City.

2004 28, August – Headmaster Vinas was honored by officials of Prk. Macanpina and Brgy. 6 as “The Father of the Systematization of Lapu-Lapu Vinas Arnis System” and “The 1st Generation System Inheritor of the Lapu-Lapu Vinas Arnis System”, while Grandmaster Ferrer was recognized for his “Outstanding Propagation of Arnis in Bacolod City” and as “The Oldest Living Grandmaster of Lapu-Lapu Vinas Arnis in the world at the age of 84.

2004 February - October - Lapu-Lapu Vinas Arnis, was featured on locale cable television programs 5 times. (Negros Info Channel's Sports Forum and Fitness with Sam and Negros Progress Channel's Reflections, Studio 23's Wazzup Wazzup and in Jerel S. Sombilla's Bombo Sports and Physical Fitness over DyWB Radio Bombo.

30 December 2003 – Headmaster Vinas officially announced the first set of rank promotions under the Standardization Curriculum of the Lapu-Lapu Vinas Arnis System. Those promoted were:

- Grandmaster Dominador ‘Doming’ D. Ferrer (10th degree)
- Grandmaster Jose ‘Joe’ R. de Asis (7th degree - Senior Master)
- Irving P. Elefante (7th degree - Senior Master)
- Jeffery T. Montelibano (7th degree - Senior Master)
- Ferdinand Emmanuel ‘Bobot’ Gayoles (5th degree - Master_)
- Servando ‘Diotay’ P. Largo Jr. (4th degree - Master Instructor)
- Dante L. Robles (3rd degree Senior - Instructor)
- Joeffrey S. Deriada (2nd degree – Instructor)
- John Owen F. Ong (2nd degree – Instructor)
- James U Sy, Jr. (2nd degree – Instructor)
- Narciso ‘Hansy’ Alojado (1st degree – Instructor)

The now and future of Lapu-Lapu Arnis

As of this writing the Lapu-Lapu Vinas Arnis Afficionados Association continues to be prosper through its Philippine schools, Kuntantiaw Defense Society, Lapu-Lapu Vinas Arnis Alijis, and Conceptual Martial Arts Society-Main, Porderia and USLS. Lapu-Lapu Arnis is represented outside of the Philippines, by Thomas ‘Tommy’ Caulfield III of Hanmikwan Tang Soo Do. Luke Tang Soo Do in Arizona, and by former University of St. La Salle and Ateneo de Manila Professor Isiah Ginson in Texas. In California, the Lapu-Lapu Vinas Arnis Afficionados Association have links with former Great Grandmaster Vinas student Jose “Joe’ Tan and Dr. Frank Scalercio Jr. of the Institute for Better Health, Inc.



Lapu-Lapu Viñas Arnis Aficionados Association Core group
 From Left: Dante L. Robles, Joeffrey S. Deriada, Headmaster Wilson "Nonong" E. Viñas,
 John Owen F. Ong, James U. Sy Jr., and Narciso "Hansy" L. Alojado
 (November 2, 2004).

Lapu-Lapu Viñas Arnis Aficionados Association

Headmaster Wilson "Nonong" Viñas

65 Lacson St.

Bacolod City, Philippines

(034) 708-0912

Lapu-Lapu Viñas Arnis Seven Basic Strikes



Strike No1

Forehand diagonal downward
 strike to the temple.



Strike No2

Backhand diagonal upward
 strike to the knee.



Strike No3

Forehand horizontal strike
 to the elbow.



Strike No4
Backhand horizontal strike to the bicep.



Strike No5
Thrust to the abdomen.



Strike No6
Thrust to right side of body.



Strike No7
Thrust to left side of body.

**Lapu-Lapu Viñas Arnis
Strike No 1 Variations**



Strike No1 – Variation No1
Forehand vertical downward strike to the top of the head.



Strike No1 – Variation No2
Backhand vertical downward strike to the top of the head.



Strike No1 – Variation No3
Forehand diagonal downward strike to the neck/shoulder.



Strike No1 – Variation No4
Forehand diagonal downward
strike to the elbow.



Strike No1 – Variation No5
Backhand diagonal downward
strike to the elbow.



Strike No1 – Variation No6
Forehand diagonal
downward strike to the knee.



Strike No1 – Variation No7
Backhand diagonal downward
strike to the knee.

James U. Sy Jr. - is the first and only multi-style martial arts researcher/writer in Western Visayas. He is a certified 2nd degree instructor of the Lapu-Lapu Vinas Arnis under the 1st generation system inheritor Headmaster Wilson ‘Nonong’ E. Vinas. He is also ranked and certified in several other martial arts.

Also he has authored “Renaissance of Lapu-Lapu Vinas Arnis” **Rapid Journal** Vol. 9 no. 3.

2nd Lapu-Lapu Vinas Arnis Rank Promotion



From left: Wilson A. Alvarado, Heli "Kabong" Altamarino, Lafayette A. Diamante, Lorema "Bing" Tacsagon, and Moises "Jung-Jung" Nifras Jr.



Examination Panel, Examination Staff, and Examinees

Seated left - right: Master Ferdinand Emmanuel "Bobot" Y. Gayoles, Headmaster Wilson E. Viñas, Grandmaster Dominador "Doming" D. Ferrer, and Host Master Elmer V. Montoyo.

Standing left - right: Instructor James U. Sy Jr., Instructor Joeffrey S. Deriada, Heli "Kabong" Altamarino, Wilson A. Alvarado, Lafayette A. Diamante, Lorema "Bing" Tacsagon, Instructor Narciso "Hansy" L. Alojado, Moises "Jung-Jung" Nifras Jr., and Senior Instructor Dante L. Robles.

Grandmaster Jonathan Makiling

Founder of Jendo

By: Teresita Intalan Biscaro



Grandmaster Jonathan Makiling
a.k.a. 'Grandmaster Jonathan "June" Makiling Abaya'



Grandmaster Jonathan Makiling known to his friends, students and colleagues in martial arts as Grandmaster Jonathan "June" Makiling Abaya was born on November 16, 1957 at the North General Hospital, Manila. He is the second eldest son of the six children of Maria Adoraida Makiling Abaya y Martinez, of Umingan Pangasinan. He grew up with his late stepfather Victorio P. Abaya of Candon Ilocos Sur. Grandmaster was not fortunate to see his father. He and his mother were separated from his father when he was still a child.

Grandmaster Abaya grew up in a crowded neighborhood in Mandaluyong, full of gangs, troublemakers and ex-convicts. Mandaluyong then, now a city, way back in the 60's up to the 80's was still a municipality with a very low income and poor police services.

Living in Mandaluyong in those days was very risky, three months for a kid like Abaya then, was the longest number of days not to get caught up with the troubles in the street. There were many drunkards hanging around. Abaya's step-father who was a former amateur boxer kept on telling him to always stay at home and not to mess around with trouble making kids who might one day get him caught up in the middle of big trouble and end up either in the hospital or inside the jail.

When Abaya was a kid, he is very obedient. He always stayed at home after school. But this did not keep him from being caught up with the troubles his stepfather warned him about. Oftentimes, young Abaya came home from school with black eyes and a swollen nose and mouth. Abaya, in those days suffered many abuses from his fellow schoolmates. He experienced being punched and being bullied constantly. These bad experiences made young Abaya decide to take up self-defense lessons.



1964 in Hulo, Mandaluyong City a young Grandmaster Abaya with his mother Maria Adoraida Makiling Y Martinez Vda. de Abaya and two sisters Maria Victoria and Maria Theresa.

His first martial arts lesson was under Master Angellano of San Jose, Mandaluyong through the introduction of his 2nd grade elementary school teacher who was aware of all the abuses he suffered from his fellow classmates. He studied non-classical soft-style self-defense, possibly kung fu or modified kung fu under Angellano from 1968 up to the middle of 1973. In July of that same year Grandmaster Abaya's family transferred residence from Coronado Hulo to F. Blumentritt. Although not too far from his former residence, this separated him from his martial arts teacher, Master Angellano.

After several months of separation from his martial arts teacher, young Abaya met many street challenges. This made him wonder on whether he or his martial arts lessons could make him survive any street encounters. He then started to doubt his previous training and found himself suddenly formulating additional movements to his arsenal of martial arts techniques, which eventually became his own martial arts system now known as the **Jendo Filipino Martial Arts**.

In October of 1973, Grandmaster Abaya started to introduce his own system of martial arts. Among his first students were his high school classmates at Jose Rizal College in Mandaluyong, who were Jameson Bautista and Albert Jimenez and his stepbrother Victorio and stepsister Ma. Theresa who is now residing at Tokyo, Japan. Later that year, a college student also from the Jose Rizal College named Macario Pastidio join the training.



1973 - Dragon Judo Karate Club
Mandaluyong City.
Grandmaster Abaya with his
Master - Major Johnny Morris Arsol.

In December of that same year, Grandmaster Abaya joined the Dragon Judo-Karate Club to study a Japanese form of martial arts under the late Police Major - Master Johnny Morris Arsol, a Judo and Karate instructor who later on shifted to Tae Kwon Do and then became the Founding Chairman and President of the Philippine International Korean Tae Kwon Do Federation - Jido Kwan Association.

Grandmaster Abaya's introduction to Arnis training was in 1979, under a retired Military Major named Celedonio Del Castillo. He studied under Major Castillo, the "Castillo Baton System" and the CDC (Civil Disturbance Control), an Anti-Riot Training Course. Major Castillo then was the Arnis and Civil Disturbance

Control instructor to the Security and Escort Group of the Philippine Army at Fort Bonifacio in Makati.

His second Arnis training was with Arnis Kali Escrima Grandmaster Jose "Joe" Mena, the founder and originator of the Arnis Doblete Rabilon. He studied under Grandmaster Mena together with Engr. Jose Dion D. Diaz who is at present the Deputy General Manager for Infrastructure of the Philippine Tourism Authority (PTA) and President of the Philippine Indigenous Games and Sports Savers Association.



1992 – Philippine
Korean Tae Kwon Do
Jido Kwan Association Gym.

In May 2000, both Grandmaster Abaya and Engr. Diaz graduated from Mena and received the highest successor's rank in the Arnis Doblete Rapilon family, the 10th Degree Red Belt. After Grandmaster Mena the Founder and Originator of Arnis Doblete Rapelon passed away May 16, 2005, Grandmaster Abaya and Engr. Diaz became the successors of the highest position in the hierarchy of the Arnis Doblete Rapilon.

Grandmaster Abaya also researched and studied other forms of martial arts styles like kung fu and kickboxing. In 1995, he joined Master Alexander Co's martial arts school, the Philippine Chinese Tsing Hua Ngo-cho Kung Fu Training Center to study Ngo-cho Kung fu under the late Master Ang Hua Kun, and the Philippine Chinese Kook Kong Athletic Association under Co Chipo to study the Chinese Dragon and Lion Dance, then also that same year, he affiliated with the Kickboxing Association of the Philippines.

Grandmaster Abaya, now, aside from Jendo, is the originator of two fast-rising martial arts sports competition in the Philippines, the Jendo Full Contact Sports known as the Abaya Full Contact Sports or the AFC Sports, which was, approved by the Philippines Sports Commission (PSC) and registered, with the Securities and Exchange Commission (SEC) in 1996 and the PANG-OR. Which is a stick-fighting sport that involves kicking and punching. Pang-or is an Ilocano-Filipino term for stick. These two fighting sports are managed by the Philippine Full Contact Self Defense Federation, Inc., which he himself founded in 1996 as a subsidiary organization of his organization the Philippine Jendo Association, Inc.



Grandmaster Abaya receiving his final recognitions as Jendo founder and originator from Kalaki Grandmaster Sioc Glaraga last November 13, 2005 in front of the Department of Tourism, Manila, Philippines.

At present Grandmaster Abaya still resides in Mandaluyong City teaching Jendo, Arnis, Bangkaw (long pole), wooden dummy, Pang-or and Full Contact Sport. He holds the rank of 10th Degree Red Belt and the position of President and Chairman of the Board of the Philippine Jendo Association (PJA), Inc., the Founder and National



Kalaki Arnis Founder – Maestro Sioc Y. Glaraga and Grandmaster Abaya giving their last traditional Filipino Martial Arts Ceremonial Bow to Grandmaster Joe Mena.

Another figure of importance in the history of Grandmaster Abaya's martial arts career is the Kalaki Arnis Master - Maestro Sioc Y. Glaraga. Maestro Glaraga is Grandmaster Abaya's Instructor in Arnis concepts and principles. Maestro Sioc contributed in the Abaya system of Arnis and Jendo. He is Grandmaster Abaya's best friend and teacher in Filipino martial arts history and Philosophy.

On September 13, 2005, Grandmaster Abaya, received from Maestro Glaraga recognition as Grandmaster, Founder and Originator of Jendo.

Chairman of the Philippine Full Contact Self-Defense Federation (PFCSDF), Inc., the Board of Director and National Secretary General of the Philippine Indigenous Games and Sports Savers Association, Inc. (PIGSSAI) and Founding Chairman of the World Martial Arts Council of Elders (WMACE).

History and Development of Jendo Martial Arts and the Philippine Jendo Association



Jendo was first introduced in 1973 in the city of Mandaluyong located in the northern part of the Philippines, on the island of Luzon.

It was formulated by its Filipino originator - Jonathan Makiling known to many as Grandmaster Jonathan 'June' M. Abaya. Single-handedly, Grandmaster Abaya developed and created an original Filipino style of martial Arts based on his own philosophical concept and principles called "Tri-Force" With a strong determination, Grandmaster Abaya persevered and continuously researched and studied

various martial arts principles, concepts and forms, which ultimately evolved into what is now known as Jendo.

Just like many other martial arts style and organization, the formation and the growth of Philippine Jendo Association started as a dream of one man, Grandmaster Jonathan Abaya, a dream which held a piece of martial arts history in the world.

1980 saw the enthusiastic and frenzied effort of Grandmaster Abaya to introduce this new style he developed by establishing one association after another. Having formed his own association, Grandmaster Abaya met several setbacks in spreading Jendo. The main factor for the resistance to its acceptance then was that Jendo was still relatively new style in the ears of the popular masses in the Philippines. In addition to this, karate was at its highest peak of popularity and success. Nevertheless, he continued his determination to spread this non-classical system of martial arts by organizing in 1985 the Jendo Martial arts Club in Mandaluyong.

The first formal school of Jendo was established October 1st 1986 under the name "Circuit Martial Arts Exponents." located at Lorenza Building in General Kalentong, Street Mandaluyong City. Two (2) years after, the schools name was changed to Jendo Martial Arts and Fitness System. Due to several factors and events, the school moved from one home to another.

Grandmaster Abaya's continuous dedication to martial arts for more than 36 years has given him a good reputation, rewards and recognitions.

- October 1, 1992, he was appointed by the then Mandaluyong City Mayor, now Philippine Commission on Elections Chairman Ben Abalos Sr. as Chief of Arts, Recreations and Welfare Services.
- September 5th 1995, Grandmaster Abaya affiliated with the Kickboxing Association of the Philippines, and then also that same year, December 12th 1995, he joined the Tsing Hua Ngo Cho Kung Fu to practice Ngo-Cho kung fu under

Master Ang Hua Kun.

- September 23rd 1996 Grandmaster Abaya organized the Philippine Full Contact Self Defense Federation, Inc.
- December 23rd of 1998, he affiliated with the Philippine Indigenous Games and Sports Savers Association Inc., a Philippine Tourism Authority based organization dedicated to the preservation and development of Filipino traditional sports, games and martial arts.
- In January of 2000, during the administration of the then Philippine Sports Commission Chairman Carlos "Butch" Tuazon, Grandmaster Abaya was appointed National Technical Director for Arnis Event in the Philippine National Games dubbed then as the National Palaro ng Bayan held at General Santos City. He was the principal author of the tournament rules used in the said arnis event.
- Grandmaster Abaya is a recipient of Hall of Fame Award in the Biloxi City Mississippi 2002 Universal Martial Arts Hall of Fame Awarding Ceremony for propagating Filipino Martial Arts. He was also nominated two times in the United States Martial Arts Hall of Fame.
- 2003, he was appointed and served for two years in his Barangay (Highway Hills) as Consultant and then later on elected as President and Overall Chairman of the Barangay Sports Advisory Council.

He was also recognized and certified 10th Degree Red Belt Grandmaster by many international organization and institutions like the World Organizer of Martial Arts, the World Organization of Mixed Martial Arts, the Dong-Koo Yudo Kwan, International Grandmaster Society, World Escrido Federation, Modern Arnis Mano-Mano Filipino Marital Ares, International League of Martial Arts Masters, International Sokeship Council, World Head and Founders Society of International Styles and the International Combat Martial Arts Federation. Grandmaster Abaya and the Philippine Jendo Association is the 51st, 210th Charter Member of the World Self Defense Federation.



Grandmaster Abaya sitting in between Ngo-Cho Kung Fu Master Ang Hua Kun and Master Alex Co. Photo taken by Teth Biscaro in 1995 at Tsing Hua Ngo-Cho Kung Fu Training Center, Manila, Philippines (1995).



Grandmaster with his Ngo-Cho Kung Fu instructor Master Ang Hua Kun standing in between is Beng Kiam Master Alex Co. (1995)

Today, after having established its foothold in the world of martial art history, Jendo can now lay claim to be the original PRIDE OF THE PHILIPPINES and the place of its origin the City of Mandaluyong, having been conceptualized, developed and created.



Grandmaster Abaya with some of the famous martial artist and key players in the History of Filipino Martial Arts in the Philippines.

From left - Arnis Sincoteros Grandmaster Vic Sanchez, Grandmaster Abaya, Sematuken Pamana Tradition Master Bong Fernando, Arnis Doblete Rapilon Master Dion Diaz, Modern Arnis Senior Instructor Bambi Dulay, Arnis and Kickboxing Instructor Peñaredondo, Kalaki Arnis Founder, Maestro Sioc Glaraga, wife of late Grandmaster founder Remy Presas of Modern Arnis – Mrs. Rose Presas, unknown arnis practitioner, Modern Arnis Senior Master and Actor Rolando Dantes, unknown Arnis practitioner, Modern Arnis Senior Master Rene Tongson and the famous former Filipino Asian Karate Champion and Movie Actor Roberto Gonzales (Photo taken November 13, 2005 in front of the Philippine Department of Tourism).



Grandmaster Abaya with the late Modern Arnis Founder Remy Presas' wife Mrs. Rose Presas. With Grandmaster Abaya are Modern Arnis Senior Master Rene Tongson, Arnis Doblete Rapilon Master Dion Diaz and Arnis Instructress Mitze Secopito, Modern Arnis Instructors Grace Pible and Nonoy Poblacion.



Grandmaster Abaya (in black uniform) with his co-successor in the Arnis Doblete Rapihon - Master Dion Diaz, Doblete Rapihon Arnis Instructress Mitze Secopito, Arnis Sincoterros Master Vic Sanchez and Kalaki Arnis Master Sioc Y. Glaraga.



January 18, 2000 at the Department of Tourism Auditorium during the Arnis Coaches and Trainers Seminar Workshop organized by Grandmaster Abaya. From left is Ms. Teresita I. Biscaro, Grandmaster Abaya, Arnis Doblete Rapihon Grandmaster Jose "Joe" Mena. Philippine Tourism Authority Deputy General Manager - Engr. Jose Dion Diaz, Mitze Secopito and Global Sikaran Filipino Martial Arts Director Ms. Annabelle Banaag.

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City of Mandaluyong, Philippines 1550
Email
(632) 717-2782 or 63 (917) 366-7061
Website

Garrote Larense
(A Venezuelan Stick Fighting Art)
By Bruno Cruichi

A Description and Comparison to Filipino Martial arts.



I first started out in martial arts like many, with Judo, Jiu Jitsu and Karate. I flirted and was serious with Korean Martial arts for 14 years. Then fell in love with Chinese arts and it is only within the last 15 years that I discovered, first Filipino martial arts and then in 1995, Garrote Larense, the Venezuelan stick fighting art.

I am not a Master, far from it; I consider myself a student and a Researcher, hence my constant hunger and thirst to unveil new methods and new Masters both in Filipino martial arts and in Garrote.

When I first discovered Garrote, it was through a very humble publication by the man who was to revive Garrote in Venezuela. I am referring to Eduardo Sanoja, a Martial artist, who discovered a whole new world when he was allowed to train and learn from one of the old Masters, Maestro Mercedes Perez. Maestro Mercedes opened up his patio, this is how the training area is called in Garrote, and in so doing allowed this once secret art to be known again.

Historical

The story of stick fighting is definitely universal. There are very few cultures, if any, who have not, at anyone time used the stick to defend themselves. In Venezuela the Indians who inhabited our land-waged war on one another, to steal land, women, cattle or territory, with pointed sticks, bow, arrows and darts, according to our Historians. To our day, some tribes celebrate certain festivals with Dances where the stick is very much in evidence.

I would think that the Filipino tribes took a similar path. However, from there to jump to the conclusion that Garrote or FMA came from them is a far fetched idea which doesn't take into consideration the influence of later cultures.

For instance the Spanish Empire dominated South America, with the exception of Brazil and parts of the Caribbean for well over 300 years. The same thing happened with the Filipinos, which were part of that Empire for about the same amount of time. People tend to think, that because we now cover 5000 miles in a few hours, that people didn't Travel then. Wrong, there was an intense traffic of ships and people between the Filipinas and South America, many of the sailors and Mercenary soldiers traveling those ships, were of Malay descent. The exact amount of ships and their destinations should be investigated in the old records to find the trend.

There is however a common thread which runs at that time both in the Filipinas and South America and that is Spanish Culture and Language. The Spaniards were for many decades recognized as the supreme Masters of Fencing closely followed by the Italians, French and other European nations.

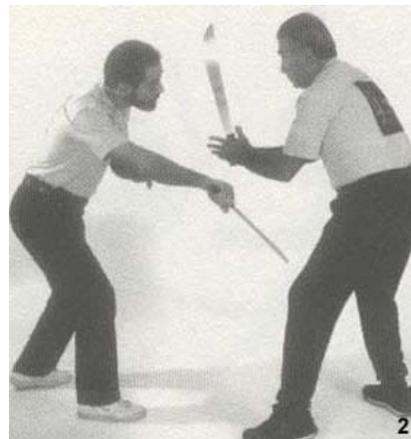
The Sword was the most common tool of Self Defense. When we analyze methods like LA DESTREZA we find a lot of similarities with certain Arnis, Kali, or Eskrima Methods as well as in Garrote Larense.

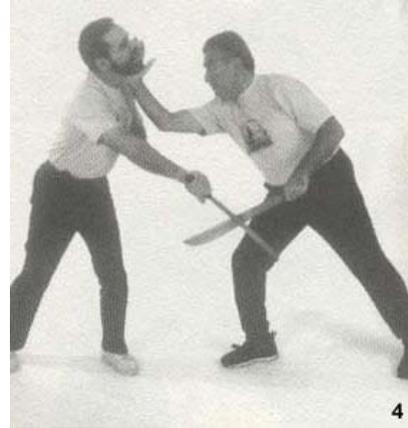
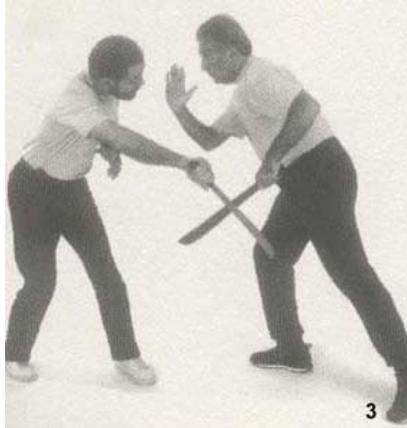
The origins of Garrote are uncertain; some attribute it to the native tribes, others to the African Diaspora, and still others to the Canary Islands method of stick fighting. Some play with the idea that it could have come from the Filipinas. The truth is that the art evolved into its present form through the influence of all of these factors but the main one is the Spanish Saber Fencing thread.

It would be impossible for just one man or a group of men to have seriously influenced the fighting style of a nation. Fighting styles bear the imprint of many hands. In the Venezuelan case, let's remember that Fencing was practiced by the Military as well as civilians of a certain class. Same as in the Filipinos.

Comparison of strikes in the two arts:

The Machete was used by all farmers to clean out fields or cut a path in the dense forests this task was usually delegated to the peons, farmers or common soldiers. Same in the Filipinas, where like in Venezuela the Machete is still a very practical tool. By examining closely the Garrote and some of the old FMA styles we find that they are sword oriented more than stick oriented, by this I mean that strikes could easily have been done with the Machete or a sword. In Garrote one of its main strikes is called '**Barre Campo**' which literally means, clean the field-by looking closely at this strike we can see that it travels the same way a machete would (see photos 1 to 4) if we examine the X strike in Arnis we see that in old styles the path was the same one followed by a machete or a sword.





In Garrote the strike named-**Franco**-meaning-sincere or open (see photos 5 and 6) we can see that it follows the same path as a Saber or sword cutting the opponent in two. The same strike is found in Arnis, sometimes bearing the number 12 or any other number according to the style.



In Garrote the strike named '**Revés**' meaning reverse is in a way the opposite of Franco (see photos 7, 8 and 9). This particular strike resembles the Redonda in Arnis.



The last of 4 strikes taught beginners is called 'Puya' meaning to thrust. This particular strike is common to all fencing styles and can be seen as a number 5 usually in Arnis. There are of course other strikes in Garrote but these are the principal ones, taught to Beginners.



It is interesting to note that strikes are identified by names in Garrote, and even

though the names may change from one school to another, it always refers to the path of the strike.

In Arnis you can notice a tendency to order the strikes by numbers, or angles of attack even though certain strikes are referred to by names, especially when they refer to a certain path, like Redonda, Abanico, and others.

Other characteristics shared by Garrote and Arnis.

The old Masters in both schools had no grades, or uniforms or even a structured system sometimes. Training took place in a backyard, called patio in Spanish, usually away from the eyes of strangers and learning took place within the family or very close friendships or by challenging others and hoping to learn from the experience. All these characteristics are shared. There was a time even in Venezuela where weapons of any kind, including sticks were forbidden and people were either fined heavily or sent to jail for several days. This of course led to secrecy in both countries. This secrecy was carried on till recently in Venezuela, and it is only now that the veil is being lifted, reluctantly by some. I understand that to this day in the Filipinas some Masters are rather reserved as to spreading their hard earned knowledge.

Now the question arises, we have seen the similarities, what about the differences. Well, here are some.

Differences

Garroteros - persons who play garrote-are constantly changing the stick from hand to hand. Not James Dean style with the knife, but Strategically. It is rather hard for someone who expects a strike to come from the left to find that it's actually coming from the other direction. Switching hands is taught and encouraged in Garrote from the very first lesson, and although lip service is given by some masters of Arnis about using the left as well, mostly they rely on one hand, leaving the use of the left, for emergencies.

Garrote is also very Footwork oriented, and I should say evasion oriented it is after all a Machete or sword style, and you don't want to block a Machete...so again from the start, the student is encouraged to evade and duck using footwork.

The movements tend to be circular and they use a reference called. **Cuadro** (see Diagram).

I offer here some examples of footwork takes from old Spanish manuals and which bear a very close similarity to “Garrote Footwork” as well as Filipino footwork.

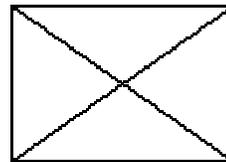
Diagram: “EL CUADRO” Footwork Reference

Space where beginners learn Footwork

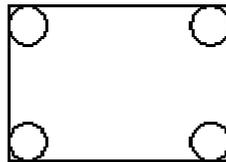
Various kinds of “CUADROS”



“CUADRO “ SIMPLE



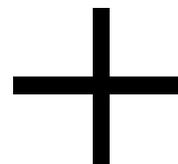
“CUADRO”
WITH X PATTERN



“CUADRO”
WITH CORNER PATTERN



“CUADRO”
OF DISHES



“CUADRO”
WITH CROSS

It pictures, how to move. This footwork is considered by some to be the secret of garrote. To go a step further with the Fencing theory, if you examine closely the footwork of LA DESTREZA or to make it easier for those that, have seen Zorro with Antonio Banderas, when Banderas is being taught fencing they stand in a circle, filled with triangles and squares. Well, el cuadro is part of those diagrams.

Like the old timers in the Filipinas, Garrote is practiced without protective gear. As a matter of fact, the old Masters usually said. EL DOLOR ENSEÑA, i.e. Pain is the best teacher. Really, when you have been hit by a lemon tree wood stick once, you tend to move very fast out of the way the second time it comes swishing your way.

This is however balanced by the term “NO HAY GARROTE SIN AMISTAD” There is no Garrote without friendship, meaning we are friends and we shall try not to unduly hurt our partner but if we do hit him, then it should be taken in stride.

The play is divided into - Juego-play and Rina - or real fight.

Beginners - Play - and usually their seniors have developed certain sensitivity in the wrist, which allows them to moderate the strike if it gets to the objective.

Garrote like the old Filipino systems is not drill oriented, but rather sparring oriented. A system called **líneas** “lines” is used to teach possible combinations, you can also see this in Fencing. So when the beginner starts playing he has some sets to fall back on.

Stick Length

The Garrote is about the same length as a Largo Mano stick, about 80 to 90 cms and is used like Largo Mano mostly from the outer range, although, ideally, for disarms and eventual strikes or throws you have to get in.

Throws and Strikes

They are rather primitive but direct. Kick to the shin or groin. Eye jabs, open hand slaps. Shuto (edge of the hand) strike to the forearm or throat. Use of the open hand follows some of the basic strikes like in Arnis.



Other Weapons

Some schools Garrote use the Machete, and they actually spar with it. They also use the knife but only strategically according to circumstance. There is nothing like Espada y Daga in most schools-with the exception of a school called “Palo Sangriento” translated as bloody stick.

The knife is carried in the back, hidden from view (see photo 12) and is

used when the opponent least expects it. There is nothing like knife dueling or knife drills, again in most styles, but then again we have just started to scratch the surface and more schools are popping up everyday. Schools that have kept a low profile for decades are now slowly coming forward, not for commercial reasons but rather to keep a very rare art from dying.

CONCLUSION

The research is ongoing and more fieldtrips are planned to uncover old garrote masters and a forthcoming trip to The Filipinas to interview different masters and uncover more common traits.

Want to learn more about Garrote Larene
Contact Professor Bruno Cruicchi - [Click Here](#)

World Sikaran Arnis Brotherhood Of The Philippines

By John Amores

SIKARAN is a form of Philippine Martial Arts whose history dates back to the early 1500's before the Spaniards came. It is the art of foot fighting where the farmers use their strong legs to drive the partners outside the designated line (pitak). Rice fields about 25 sq. ft.

Sikaran is just a pastime of the Baras Rizal farmers who gathered during the festival after a good harvest season. Doing it constantly made them develop skills that would eventually be marked by effectiveness such that other martial arts could hardly compare, or so claims its most ardent exponent. Of the practitioners, some went on to discover certain skills in combat that made them deserve the honor of being called "Hari"(champion). These are no longer around. As most of them have succumbed, their secrets interred with their remains and never imparted, having chosen to keep it to themselves and not to teach it to anyone else. Indeed, secrecy is essence of martial arts and this is true in any system.



The Masters and the Sikaranistas in Baras, Rizal

The early Sikaranista (farmers) session commences with the drawing of a circle on the ground. The acknowledged talent of the lot, by reason of his superior skill is often obliged to concede a handicap, thus he positions himself inside the circle and trade kicking talents with one who stays at the circle's rim. The objective is for the combatant outside to dislodge the contestant within. The rules are really that simple. In the case of vein, he would agree to a number of opponents who form a circle. Should the man within be driven out of the circle, it signifies defeat and, correspondingly, humiliation. If the game's continuation be opted, another pretender takes the place of the dislodge practitioner and the same procedure is repeated.

Once in a while, and this seems unavoidable, a session witness a mischief-prone contestant who makes it a point to step on a carabao waste (buffalo) dung prior to a competition, if only to dirty and to defeat the opponent.

The Baras-originated method of foot fighting in its original form No time limit is observed. Combatants call for time out if they became so exhausted as to be unable to go on some more or when troubled enough. No discrimination regarding sex. Both male and female may indulge in it, should they so wish.

They have a vernacular name for a Hari. He was awarded Ias Agila (for his impressive agility), acknowledged as the foremost padamba (jumping front kick) exponent. That he could leap as high as six feet is definitely a testimony to an awesome power.



Grandmaster Meliton Geronimo and his father Cipriano Geronimo the "Last Hari" of the Ancient Art of Sikaran

So also was awarded classified as Hari, a fellow reputed to crack husked coconuts with his steel-like shins. On the other hand a Hari also boasts of the singular reputation of knocking out (T.K.O) a carabao with a single hammer biakid.

Sikaran and Sipa are both Tagalog terms for "kick" but with a notable difference: the former is a noun, while the latter is a verb. Deriving from sikad, Sikaran like the biakid, pilatik and damba. Has become to be known as an indigenous martial sport in the tradition of arnis, kali, dicho, buno etc.

Sikaran utilizes only the feet as a rule for sport and for combat, self-defense and this is what makes it distinct, the hands are never availed of in the sikaran. If they utilized at all, it's only for defense, the player uses his legs

90% of the time and his hands 10% only for blocking or parrying blows. Violation of this injunction, especially in tournaments, is ground for disqualification.

The rationale behind this has something to do with the role of the feet whose significance has yet to be fully appreciated. It is the largest part of the body, aside from the fact that it nurtures the largest bone as well as the most massive muscle.

Sikaran have its own share of kicking styles. The "Biakid" the classic kick is executed by pivoting to the back in a full or complete turn about manner. The degree of effectiveness subscribes to two classifications: "panghilo" (paralyzing blow) and "pamatay" or lethal kick. Obviously the first aimed at less vital parts of the physique, while the target of the second includes the heart, neck, head, groin, and spine, all highly vulnerable parts.

The entry of Sikaran in tournaments, particularly those of international caliber, presaged certain modifications, if innovations, of its original rules. Like the setting of a time limit, widening of the fighting area into twice the size required of the original arena.



Col. Meliton C. Geronimo

Sikaran finds a no more vigorous exponent than the last descendant Col. Meliton C. Geronimo (ret. PAF) and ex-mayor of Baras Rizal. Who conducted a research and perfected on the art and to the extent of organizing clubs for the purpose of teaching the art to anybody, who would care to learn it, as well as to spread its popularity. His attachment to sikaran is understandable and was awarded as Martial arts masters' pioneer and legend hall of fame. Baras is the venue of his childhood and Cipriano Geronimo. Geronimo's father, past 100 years old and known as the "LAST KING or HARI of the past century", handed down the game to Meliton, to ensure that Sikaran would not fade into oblivion. The

younger Geronimo founded the Kapatiran Sikaran Ng Pilipinas in 1958 now named as World Sikaran Arnis Brotherhood of The Philippines.

In Korea, Master Hwong Kee of Muduckwan, Master Doctor KaiByeong Yun, Master Koichi Kondo of Japan Karate Association, Kung-fu Chinese Group and Master Meliton C. Geronimo, organized the Asian Karate Association in year 1961. Sikaran made an international debut and it was made possible when the organization committed to its promotion and propagation, Kapatiran Sikaran, got affiliated with the aforementioned Asian Karate Association, under the banner of Karate Brotherhood of the Philippines.

Sikaran has been "Battled-Tested" in the most Asian Tournaments. Meliton C. Geronimo won as individual champion in 1964 Utsunimiya Tochegeken, Japan and also awarded by the Eagle award during the first Asian Tournament. Thereafter he headed, coached and became the Chief Instructor and the head of the Philippine Teams that participated in the succeeding Asian Karate Titles. Among the champions who used the Sikaran Style were the late Bernard Belleza, 1965, Emelio Galiciano 1965, Ariston Bautista 1968, Amado Diaz 1967, Jaime Geronimo 1965, Antonio Ganiela 1968, and Herminia Agapito was the lone female participant in the First World Karate Tournament in 1970 in Tokyo, Japan. In 1972 Paris, France participated by Marlyn Compuesto and Meliton C. Geronimo.

Under Geronimo's Tutelage, the RP Team introduced the Sikaran Style in the Six Asian Karate Tournaments. The Philippine contingents to these titles received awards for being "Best Fighting Team" for this feat. Geronimo was awarded the Red Belt 10th Degree by the Asian Karate Association in 1966. The award was for Developing a "Distinct Style of Origin" he was further cited for introducing into the world a new style of an ancient art in the light of the modern sport of Sikaran and proves its effectiveness as a fighting method.



Today, Forty-two years after the World Sikaran Arnis Brotherhood Of The Philippines was founded, Sikaran has already taken roots in Canada, United States, England, Australia, Saudi Arabia, West Germany, Qatar, Palestine and New Zealand. WSABP instructors send program reports, from those countries to Manila Headquarters.

Website
Email

The World Sikaran Arnis Brotherhood of the Philippines

No. 20 Katipunan St.

Barangay San Jose, Baras, Rizal, Philippines

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Marikina Sports Complex
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Philippines

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Sikaran Arnis Jiu-Jitsu Association of Canada

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Edmonton Sikaran Arnis Jiu-Jitsu

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Edmonton, Alberta
[780] 554-4016

Email



Philippine Council of Kali Eskrima Arnis Masters

The Philippine Council of Kali Eskrima Arnis Masters; 1st World Invitational Arnis Championship, held at Camp Crame in December of 2005, was more successful than they had dared to hope - with participants from U.S.A., Australia, Vietnam, Sicily, Scotland, U.K., New Zealand and the Philippines, among others.

Senator Manuel "Lito" Lapid served as Honorary Chairman for the event and we had much appreciated support from Channel 9, Ray Langit, and visiting VIP's from the TV and film industry. It is our intention to host yearly expositions and tournaments, following such excellent reception from the international and local communities.

The Council has received unprecedented acceptance in the worldwide martial arts community (especially Filipino Martial Arts enthusiasts) and we are proud to be advancing the cultural and martial arts heritage of our country.

The Council is now both open to and aggressively seeking "Strategic Partnerships" in the business and arts communities, offering mutually beneficial opportunities for such cooperation.

We have now established a Committee to evaluate such relationships and to make determinations as to the most productive and viable alliances possible.

The Council represents Arnis clubs, organizations and enthusiasts, worldwide, accepting all styles and all Masters, equally. This innovative approach is proving to be exactly the unifying factor that has been lacking - in a milieu that is traditionally filled with less than productive jealousies and a lack of cooperation and common purpose.

We believe that the worldwide acceptance of Filipino Martial Arts and the ever-increasing interest from not only sport martial artists but also law enforcement and military professionals - has resulted in a newfound appreciation and respect for the Filipino culture and our traditional martial art. Arnis is now an Olympic medal event.

Objective: To establish and maintain a level and spirit of openness and cooperation to unite the worldwide community of enthusiasts and practitioners of "Arnis de Mano" kali, eskrima - promoting the art and enhancing the image of the Republic of the Philippines as its birthplace.

To promote "brotherhood and inter-style" appreciation, thereby overcoming the competition and petty jealousies that are all too prevalent in the worldwide martial arts community.

To create an ongoing dialogue between Master and practitioners to refine, update and augment the Filipino Martial Arts.

To create a Physical Education curriculum for Philippine Public Schools, similar to the programs in Japan, Korea and other countries who place an emphasis on their traditional martial arts styles.

To produce documentaries for worldwide distribution to the international marketplace and Embassies of the Republic of the Philippines – for promotion of Filipino culture.

Mission Statement

It is the goal of the Philippine Council of Kali Eskrima Arnis Masters to unite the practitioners of Filipino Martial Arts under an umbrella of “international brotherhood” and cooperation – recognizing the merits of all styles and schools as being equally relevant and appreciated. Any and all Masters of Filipino Martial Arts will be welcomed and respected, providing they adhere to the spirit herein described.

We seek to continue the recognition and legitimization of “Arnis de Mano” as both a competition sport and a combat art and to promote both sectors in and for those groups who seek to advance their knowledge and level of participation.

This includes the establishment of a Physical Education Curriculum for the Boy Scouts of the Philippines, as well as a standardized program for all public schools. As in countries such as Japan and Korea, where a student is required to earn a certain amount of credits in Judo or Tae Kwon Do – Philippines may, likewise, elevate its national sport and martial art to be a mandatory educational subject. We are hopeful that this will include the rich history of Arnis, including the role it played in the country’s struggle for independence and that it will foster national pride within the hearts of our youth.

For the worldwide law enforcement community and the armed forces that have recently recognized the martial arts of the Philippines as an invaluable addition to their training – we envision an ever-growing appreciation for our art and will attempt to provide the most advanced and effective training assistance possible.

Further, we seek to overcome the petty rivalries and jealousies that pervade so many similar societies and to relegate competition to “sporting events”. No politics and no denigration of any arnisador or style will be tolerated and the Council will aggressively defend any who are unjustly or unfairly treated, within the community.

It is our sincere hope that we may establish a “Code of Ethics” for the practitioners that will be welcomed and subscribed to by arnis organizations, clubs and practitioners, worldwide. Respect for one’s Master, loyalty to fellow arnisadors and devotion to the art are sacred tenets of our martial art. This tradition must be upheld.

With the appointment of representatives in areas around the world, annual competitions, ongoing communication and “Good Will Tours” demonstrating our art – we hope to achieve our goals and dreams for the Martial Arts of the Philippines.

Origin and History

Realizing the need for a body of impartial and senior “Arnisadors” to ensure fair and unbiased promotion of the national martial art of the Philippines, a group of Masters united to make this dream a reality.

The Philippine Council of Kali Eskrima Arnis Masters was incorporated under the laws of the Republic of the Philippines in 2005 and registered with the Securities Exchange Commission (Registration # CN200519278).

There are many who are competing for recognition in the arnis sector and unfortunately, some attempting to give the impression that their style or organization is superior or the only body qualified to represent arnis. This has resulted in divisiveness and discontent and the Council is concerned about the observations and impressions of the international community.

Our country has suffered from such problems in other areas of society and we feel that there is neither reason nor excuse for this syndrome in the sports or martial arts community. Kali, Eskrima or Arnis, whichever term one may use – this martial art is a part of our national heritage and belongs to all Filipinos.

The Philippine Council of Kali Eskrima Arnis Masters seeks only to unify the practitioners of Filipino Martial Arts, worldwide and to see equal acceptance and recognition for all. The enclosed Mission Statement describes the focus of our Council.

We welcome input and suggestions from any and all who share our vision of Filipinos united to further the above stated goals.

THE ARNISADOR CREED

PHILIPPINE COUNCIL OF KALI ESKRIMA ARNIS MASTERS

Arnis is the tie that binds us
Respect for Masters is our first discipline
Never criticize the style, master or art of another
Integrity is the basis of our character
Show humility in victory and grace in defeat
Anger is a weakness to be mastered
Develop your inner self as well as your outward skills
Open your mind to learn from anyone at anytime
Remember – Arnis has its origin as a fighting art

Philippine Council of Kali Eskrima Arnis Masters, which is headed by:

Chairman and President	Grand Master Roland P. Dantes
Secretary General for Domestic Affairs	Master Victor Turdanes
Secretary General for International Affairs	Master Leo van Vogel

Board of Directors:

Grand Master Vic Sanchez
Grand Master Rodel Tagooc
Grand Master Jerry de la Cruz
Grand Master Pepito Robas
Grand Master Roberto Presas

Grand Master Yuli Romo
Master Rey Dominguez
Master Jon Escudero

A future of reality in the making:

The Philippine Council of Kali Eskrima Arnis Masters is now preparing to produce a documentary film for Philippines culture promotion internationally, as well as sets of instructional CD sets for martial arts schools and a new Philippines initiative for compulsory arnis training in all public schools. The documentary will be produced in multiple formats for movie theaters, embassies and Dept. of Tourism use.

Event marketing possibilities are virtually endless, considering the appeal and draw of exhibitions, demonstrations, tournaments, etc., by the most respected Masters of Filipino Martial Arts. These may be ancillary events included with other promotions, conventions or gatherings as either cultural or sports presentations. It is our experience that the opportunity to see and meet true Masters of Filipino Martial Arts draws every sector of Philippine society. Parents appreciate the positive aspects and families will often travel many miles to attend such exhibitions.

Television program segments and specials are yet another desirable and viable market, for which we are receiving considerable interest.

What we offer:

Sports related marketing, with its healthy and high profile, offers an image that is, quite literally, devoid of negative aspects. It is patriotic, appeals to virtually all age groups, men, women and youth and is an ever-growing international market. Interest in Philippines culture is at an all time high.

The need to project the most positive and “leading edge” advertising/marketing promotions to the public, may be well served with both our wide demographic appeal and the Council’s exclusivity as the foremost internationally accepted Filipino Martial Arts Masters’ Council.

Our existing ties and relationships with Sen. Manuel “Lito” Lapid, the Senate Sports Committee, the World Council of Peoples for the United Nations, the Film Academy of the Philippines and the Boy Scouts Foundation of the Philippines - offer unique opportunities for “co-op” advertising and promotions – not to mention media exposure via Public Relations channels.

For further information please contact:

The Philippine Council of Kali Eskrima Arnis Masters
Roland P. Dantes, Chairman (0927) 364-4575
Leo van Vogel, Secretary Gen. Int’l Affair’s (0917) 777-7702
Email: arnismasters@gmail.com



mandirigma.org

Giving the Right Credits

By Punong Guro Edgar G. Sulite

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

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

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

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

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

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

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

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

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



FMA Past Events

Project GoGoPhilippinesGo

Sunshine Beach Resort, Cebu City Philippines

July 9 - 25, 2005

Master Alberto A. Dacayana Jr.

Sifu Yves Dantec of Wing Chun Kung Fu from France brought his students to the Philippines to get first hand experience in the art of Mig-Sune-Do Eskrima from Master Alberto A. Dacayana Jr.

While there they studied the following:

- Introduction of the 12 basic strikes.
- The five consecutive strikes using different movements.
- The concept of Balla Balla (parrying and pushing).
- Line movements, cross line movements and circular movements.



Master Dacayana and Sifu Dantec



For information or seminars contact:

Master Alberto "Jhun" Dacayana Jr.

Cebu City, Cebu, Philippines

[63] [32] 232-0123

[0916] 8620-897

E-mail

Mig-Sune-Do Eskrima - **Website**

GoGoPhilippinesGo - **Website**



IMAFP 1st National Open Invitational Arnis Tournament

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www.imafp.com



Tournament Officials



Guest Officers



Participants



Guests

Anyo Competition



Back to Basics **Insights from the Kali Ilustrisimo Seminars in Maryland**

By John G. Jacobo

Tim Anderson's Universal Martial Study Center

April 1, 2006

11810 Pike Drive

Waldorf, MD. 20616

Wilde Lake Karate Center

April 2, 2006

10451 Twin Rivers Road

Columbia, MD. 21044



Master Christopher Ricketts, founding Member of the renowned Martial Arts Brotherhood of Bakbakan International and 1st Generation Senior Disciple of revered Grandmaster Antonio "Tatang" Ilustrisimo arrived to the U.S. less than a year ago. Since his arrival, a resurgence of FMA enthusiasts both old and new alike, have sought after his instruction in the art of Kali Ilustrisimo. Referred to as

Topher by those who know him, Master Topher may be considered a contemporary among the already saturated

community of FMA based instructors in the U.S. However, in the country where these



fighting arts originate from, he has a loyal and longtime following, is known for his expertise in various disciplines including Shotokan Karate and Ngo Cho Kun and is respected as a fighter and true Eskrimador.

Along with his protege, son Bruce, the duo has demonstrated and taught the authentic Philippine sword methods at various events such as the World FMA Expo and Tipunan. They are also conducting regular seminars in California and Las Vegas to promote and preserve the art. Word has quickly gotten around allowing them to already establish a select group of students in their new hometown of San Diego.

This past March Master Topher visited the Filipino Fighting Arts Academy in Virginia Beach for 10 days to begin instruction in Kali Ilustrisimo and Sagasa Kickboxing. The latter leg of his East Coast visit ended in Columbia, Maryland where his 1st and highly anticipated seminar was hosted by student and fellow Bakbakan Member Guro John G. Jacobo of SWACOM (School for the Warrior Arts and Combatives). The event was well attended drawing both local participants and attendees from Pennsylvania, New Jersey, Virginia and San Francisco.



Master Christopher Ricketts with son Bruce at the Inosanto Academy



A stickler for strong basics and a solid foundation, Master Topher dedicated both days to the building blocks of the system. This was one way to gauge the skill level of those in attendance. The first part of day one he covered the essentials of proper sword handling, “alive-hand” placement or bantay-kamay, body mechanics, effective footwork and understanding of range. He later introduced some disarming techniques stressing the importance of blade awareness and pointing out both similarities and differences in leverage points. Next on the agenda were the striking styles of “V”, Bagsak, DeCadena and Abaniko. Participants were instructed through repetition and often reminded of proper weight distribution, pivoting and footwork, which enhances the effectiveness of each strike. “For every action there is a reaction”, he would constantly point out.

The second day seminar was devoted to the trademark techniques of Estrella, Fraile, Medya Fraile, Pluma, Classico and Paupo. The versatility of some of these techniques was proven against a variety of attacks. Only slight deviation in execution, though the effectiveness was never compromised. The precise manner in which Master Topher taught provided an efficient and logical means of learning. Beginners and

experienced alike found the progress so uplifting. Not only did they comprehend the bulk of the material but found the simplicity of the techniques easily applicable. This was later tested as attendees were introduced to Cuatro Cantos, an extremely versatile drill that not only transfers between the various weapon categories i.e. knife, espada y daga but can also be applied to empty-hand vs. weapons training. Unlike many commonly seen drills, Cuatro Cantos does not dwell on patterns that have no real intent. The progress is to instill “real time” ability to react, counter or re-counter effortlessly within all ranges while executing clean and properly executed techniques. It is unique to the Kali Ilustrisimo training regiment.

The success of the event was measured by many positive remarks made by all who attended. Participants expressed their interest in his return even before the final day concluded. While often seen as an aggressive and candid instructor, Master Topher’s compliment ability to teach combat application through mere basics is truly a testament of his life long experience and diligence in seeking what works in combat. It will surely be a reason for the ever-growing popularity of Kali Ilustrisimo.



Master Ricketts and Guro Jacobo

For private, group lessons and seminars, interested parties may reach Master Christopher Ricketts via email at: bakbakancr@aol.com or by phone at (619) 861-3206.

BAK BAKAN



INTERNATIONAL

Visit the Website: www.bakbakan.com

John G. Jacobo has been formally training in the martial arts for well over 20 years devoting the last 15 to the Filipino Martial Arts. He is a Member of Bakbakan International, the designated East Coast

Representative for Kali Ilustrisimo under Master Topher and a senior instructor of Bakbakan Kali under Master Reynaldo Galang. John currently teaches in Maryland under his own banner SWACOM.

Private and Group Training in Maryland with Guro John Jacobo

Contact: info@swacom.com



www.swacom.com

Dr. Remy P. Presas

Amerisuites Conference Room

April 8, 2006

Utica, Michigan

In attendance were Guro Rich Parsons, Sensei Jaye Spiro of Mejishi Martial Arts, Guro Paul Janilus of Tulisan Escrima and Master Bill Barker of Progressive Tactics Martial Arts. A total of 15 Arnisadors were in attendance.

The seminar started with a history lesson on the beginning of Modern Arnis and the foundations of the Art. The first topic was Dulo sa Dulo. Striking, blocking and trapping with dulo against dulo and empty hand against dulo. We then moved to single cane, striking, blocking, trapping and innovations. We finished with Espada y Daga Palis Palis.

There is a different emphasis on foundational principles and techniques that were originally presented in Modern Arnis from the Philippines. Many of the techniques were never seen before in the U.S.

Every participant responded positively and had a great time. We followed up with dinner and had more history lessons on Modern Arnis.

We will be having this seminar again next year as an annual event. We will expand the seminar to two or three days for more comprehensive training.





www.alakdanarnisador.com

Guro Ben Harrison
Modern Arnis - Alakd'an Chapter
11860 Wheaton Dr.
Sterling Heights, MI 48313
(586) 739-0497
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Seminario Internacional De Artes Marciales Filipinas

April 14 - 17, 2006
Veracruz and Puebla, Mexico
Grandmaster Bram Frank
Guro Dayang Edessa Ramos



During Easter weekend, from April 14 - 17, Master Bram Frank and Guro Edessa Ramos were the feature instructors in Mexico's Artes Marciales Filipinas Seminario Internacional. The seminars were organized by the International Modern Arnis Federation Philippines-Mexico (IMAFP-Mexico) led by Guro Sinuhe Martinez. In Veracruz, Master Bram and Guro Edessa taught the IMAFP core group special advanced material such as bolo techniques and introductory "ipit-pilipit" (the system of lock and twist innovated by Grandmaster Cristino Vasquez in the Philippines). On April 15, they taught a multiple-weapons seminar at the Hotel Imperial, which was attended by around 40 participants. Early the next day on April 16, they traveled to Puebla where

During Easter weekend, from April 14 - 17, Master Bram Frank and Guro Edessa Ramos were the feature instructors in Mexico's Artes Marciales Filipinas Seminario Internacional. The seminars were organized by the International Modern Arnis Federation Philippines-Mexico (IMAFP-Mexico) led by Guro Sinuhe Martinez. In Veracruz, Master Bram and Guro Edessa taught the IMAFP core group special advanced material such as bolo



they taught at the Instituto Rossano de Artes Marciales. There were around 50 participants from all ages and martial arts backgrounds. The seminars were vibrant and exciting, and both instructors thank the people of Mexico for the warm welcome and the chance to share their knowledge in the Filipino Martial Arts.



Visit Grandmaster Bram Frank and his organization: www.cssdsc.com.



Visit Dayang Edessa Ramos at: www.silkensteel.com

Learn more about the IMAFP visit: www.imafp.com



Kiwanis Club Philippines

"Training Program for Kids"

Part of the Summer Training Program of the Kiwanis Club
Through the efforts of Mark Lledo, supported by IMAFP and PIGSSAI
Indang, Province of Cavite, April 22, 2006
By Ginalyn Relos

The training program for Kids was organized by Kiwanis - Indang, Cavite headed by Mark Lledo an Arnis Instructor of Indang Cavite, a son of Louelle Lledo whose focus is to promote sports arnis in USA. Guro Mark Lledo coordinate with Master Dulay to organized the training program to give awareness to young practitioners, of the Heritage of our Filipino Culture; it is part of the program of the Kiwanis to support the Filipino martial arts. In cooperation with Philippine Indigenous Games and Sports Savers Association, Inc. and International Modern Arnis Federation - Philippines, the program was put together through the efforts of Mark Lledo, and supported by the IMAFP and PIGSSAI and was very successful.



Instructors of the said training program from IMAFP are:

Master Samuel D. Dulay, Master Noel A. Penaredondo, Guro Rodolfo T. Poblacion, Jr. and myself Ginalyn Relos, traveled more or less two hours from Manila to Cavite, without really any knowledge of the exact number and ages of practitioners we are going to teach on that day.

We applied the program into a something that they feel they were only playing games with each other considering that the schedule of training is at 10am in the morning up to 12 o'clock noon. The kids were supposedly tired at the end of the training program, but since they had enjoyed the program, they never seemed tired or bored "ang kukulit at nakakatuwa!"



They followed easily the instructions given, and at young age, it can also be seen who among them have the potential of being good quality instructors in the future. The training is scheduled every Saturday for the whole summer period. And it will be extended on to an adult program to coordinate with the program of IMAFP, it was a fruitful and successful program because of the number of kids who joined and even the parents were holding the canes and trying to follow what their kids were doing. From this, we plan to organize more programs for kids in other areas.

Sinkatan Arnis Seminar Goes Well in the Philippines

Binalonan, Philippines

April 22, 2006

By Jennifer Dow Salinas



Grandmaster Bernardo Fabia Salinas, accompanied by his wife Lita and Filipino martial arts practitioners Robert McGuire and Andrea Morrow, traveled from Fort St. John BC to Pangasinan, Philippines, where he conducted his largest Sinkatan Arnis seminar to date. Congregating in the town of Binalonan, 108 Municipal

officials were in attendance, including members of the SK Federation, Barangay Councils, Barangay Police and the Philippine National Police (PNP).

The full day seminar began with an introduction to the theory, philosophy and history of the Estrella family system of Arnis. Participants were then shown the basic striking angles and techniques in blocking, checking, countering and disarming, followed by instruction in the application of these techniques with partners. Grandmaster Salinas also demonstrated hand-to-hand (lima-lima-an) techniques using a variety of different weaponry, and finally he taught basic self-defense take down and disarming techniques. The seminar wrapped up with Grandmaster Salinas fielding questions and giving a realistic demonstration of self-defense techniques, assisted by Robert McGuire.

Grandmaster Bernardo Salinas demonstration with Robert McGuire





Grandmaster Cabuang
and Robert McGuire

Many people were involved in making this event so successful. Grandmaster Flaviano F. Cabuang, founder of the Martial Arts Training Society of the Philippines and physical education instructor at San Beda College, took the time to share his knowledge and experience in Aikido to seminar participants. Mert Altares, a lifetime member of SFMA International and recipient of the 2005 Student of the Year award, came from Saudi Arabia to meet Grandmaster Salinas and participate in the seminar. Grandmaster Salinas also extended appreciation for the tremendous efforts of his students Robert McGuire and Andrea

Morrow, who assisted him during the seminar and have dedicated a great deal of time to learning and helping to preserve the Estrella system. Robert and Andrea were amazed by their first taste of the Philippines and both are looking forward to returning soon.

On behalf of the Society of Federated Martial Arts International (SFMA), Award Director Robert McGuire presented the award of Outstanding Leadership to Atty. Francis Villarin Tinio for his great efforts in organizing and propagating Filipino Martial Arts in the Philippines. Grandmaster Salinas also expressed his gratitude to Honorable Mayor Ramon N. Guico and his Municipal officials for their hard work in helping to organize this event.

Councilor Atty. Tinio presented Grandmaster Salinas with a Plaque of Appreciation to acknowledge his dedication to the practice and preservation of Filipino Martial Arts and for his unselfish efforts to share his knowledge and wisdom at events such this seminar.

Grandmaster Salinas expressed his thanks to his family and all others who have supported him, and especially to the participants, who trained hard and showed outstanding spirit and dedication during this event.



Andrea Morrow



9514 - 102nd Ave.
 Fort St. John, BC Canada V1J-2C6
 (250) 787-7144
Email
 Website - **Sinkatan-International**
 Website - **sfma International**

Pamana ng Mandirigma (Warriors Legacy)

April 22, 2006

Presents: Grandmaster Robert Castro

Eskabo Daan

By Alex France



We've all had that experience. We think we see something out of the corner of our eye but when we actually look in that direction, we don't see anything. That's how it is for me when I think of the art that Grandmaster Robert Castro created.

Out of the corner of my eye, I think I see a familiar move but when I turn to look, the movement is all done and over with, of course. That part is attributable to the speed with which Robert and his students perform their movements. Defense and offense in the wink of an eye!

But now, they've got my full attention. I'm prepared to see everything they do even if it is done in sub-seconds....

Whoa! It started off with what looked like a Serrada block; flowed seamlessly into what looked like a Kombatan counter strike, then a flurry of very short distance Serrada (?) strikes; and ended what was for sure a jiu-jitsu lock. Or was it jiu-jitsu? ...

A figure 4 lock... but it doesn't look like any figure 4 lock I've seen... applied much easier and faster (we're talking split seconds here –even for the traditional lock)... looks almost incomplete; but the effect is the same: sudden and complete control of the limb demanding instant compliance by the opponent.

What has Robert wrought?

Then it dawned on me. This is no ordinary mix of various arts. It is its own...

Ever look at a family portrait and notice the similarities the children share with both their parents? Yet each family member is his or her own person. The child is not the clone of either parent. The child is unique, with his or her own strengths and characteristics. This is called evolution.

Today, I witnessed martial arts evolving yet again.



Comments from Seminar Participants:

"The seminar was cool!" - *Ryan Cary*

"The seminar with Grandmaster Robert Castro is excellent. It is very interesting to see the similarities and the differences in the various arts." - *Randall Chin*

"I enjoyed the classes of both styles. How different and yet the same. Using the long sticks makes a difference with timing and distance. I look forward to future training with Master Lito and the Kombatan family." - *Phil E Cortijos*

"What I love about the different styles seen today is the similarity and synchronicity that is mirrored by society and different cultures.. That said, we are all human and we all move similarly, yet a little different than each other." - *David Eng*

"We had a good showing of martial arts practitioners who are truly dedicated and passionate about the Filipino stick fighting art. It is always a pleasure to watch Grand Master Castro and Master Lito Concepcion in action." - *Lance Leung*



On Grandmaster Robert Castro:

"The success and growth of Eskabo Daan is attributed to the selfless and spiritual nature of Grandmaster Robert Castro. Knowledge of the art of Eskabo Daan has always been given with an overwhelming abundance, which is the very essence of this unique hybrid system that promotes constant personal growth and advancement.

Grandmaster Robert Castro has always taught Eskabo Daan with the philosophy that, "Nothing should be held back from the student and that the student should be given every opportunity to progress and even surpass the instructor, should that student's skills and abilities permit."

“The one thing that Grandmaster Robert Castro has always stressed was the importance that a martial arts practitioner remain humble and open minded and be respectful of other martial arts systems.” - *Lance Leung*

"The way in which Grand Master Robert Castro makes you feel welcome not just to the art but into his life has been a blessing. He has not only shared his knowledge of the art but also he has been a great friend. He has always remained consistent with the way he treats people with the attitude of "treating everybody like they're your brother unless they prove to you different". There's no way I would, but I'm sure glad I haven't. Having Brother Robert in my life is a true blessing.

We all have challenges in life. During many of my greatest challenges Robert was always there to offer his wisdom and experience to help me gain insight and perspective on these situations. Basically, he is a genuinely caring and unselfish person. I think all these attributes generates' an attraction. I have met really great people thru the Eskabo Daan Network. Very spiritual and conscious people I don't think I would have ever met anywhere else.” - *Master Harold Soriano Short*

"Words cannot describe what Robert Castro and Eskabo Daan has done for me. I started taking his class a low point in my life. Robert has taught me things I never thought I was capable of, physically, mentally, spiritually and (He also taught me about) my Filipino culture." - *Erneil Tuazon*



www.eskabodaan.org



IPMAF USA HQ

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

1st World Abroad Kombatan Arnis IPMAF Training Camp 2006

April 22 - 30, 2006
Melbourne, Victoria, Australia
By Guro Giovanni Zagari
Co Chief Instructor for Victoria
International Philippine Martial Arts Federation



Grandmaster Ernesto Presas and Andy Elliott

During late April this year (April 22nd to April 30th) Grandmaster Ernesto Presas (Founder of Kombatan Arnis) and two of his most senior instructors Senior Master Ernesto (Jan) Presas Jr and Master Michael Ermac held on behalf of Kombatan Australia and Master Andy Elliott the first IPMAF World Abroad Training Camp was held in Melbourne, Australia being the first “International” training camp ever held outside of the Philippines by the International Philippine Martial Arts Federation (IPMAF).

Ernesto Amador Presas was born in the coastal village of Hinigaran, Negros Occidental, Philippines on May 20, 1945. He began his training in the Filipino martial arts at the age of eight under his father, Jose Presas, a well-known stick fighter of his generation. With his brother the late Professor Remy, they were among the first to modernize the classical Filipino systems to include traps, disarms, takedowns, grappling and translate the movements into a formidable fighting system.

The camp was a huge success. Participants from Europe, Asia, America and around Australia attended what was a fascinating 5-day camp. Open air roof top training under bright sunshine every day in the city of Melbourne provided a fantastic venue, combined with excellent views, fun nights, sightseeing and great group comradery, the entire camp went very smoothly. We were all fortunate enough to meet and be taught personally by the 3 masters during the week.

There was two 3 hour training sessions a day covering such topics as Single Baston, Double Baston, Espada Y Daga, Daga Sa Daga, Mano Mano and Dumog. For many it was their first opportunity to train and be taught by Grandmaster Presas and it is safe to say that all were amazed at the fluidity, technical acumen and depth of knowledge possessed by Grandmaster Presas and his instructors.



Roof Top Training

Master Jan Presas began the camp by teaching the students the double baston sinawali techniques that would enable the student to establish the “flow” and appropriate conditioning to both sides of the body. As the camp progressed solo baston techniques were introduced not only covering such areas as disarming and striking but also the classical systems of arnis.

Once the stick techniques had been introduced to the students Grandmaster showed the camp the transition between the stick to the hand by covering such topics as Mano Mano and dumog and finishing the camp with Espada y Daga and Daga sa Daga. What was made clear to the students through the flow drills of Palit Palit (give and take) is that the Kombatan Arnis student is a functional fighter at any range and with any weapon.

What all immediately discerned was Grandmasters willingness to explain and demonstrate the art to the camp attendees. He would routinely stop the training to not only make sure that individual techniques had been absorbed correctly but also to ensure that the students understood the techniques place in the structure of the art. To have a Grandmaster explain his art to such depth to a multitude of students and not just to a select few is extremely rare. It also epitomizes Grandmaster’s continual drive to propagate the Filipino Arts and his push to ensure that his legacy (Kombatan Arnis) is widely adopted by as many martial artists as possible.

It was Grandmaster’s first visit to Australia since the mid 80’s something that made the event even more significant as it was an opportunity for over 2 decades of arnis practitioners in Australia under the I.P.M.A.F. banner training in Arjuken (Arnis Judo Kendo) Karate and Kombatan Arnis to come together for the first time. Establishing Kombatan Arnis clubs in 3 different states and solidifying the Ernesto Presas style of Kombatan Arnis as a thriving martial art in Australia. Kombatan Arnis in Australia is still in its infancy but hopefully through events such as these the Filipino arts will gain more recognition amongst the plethora of arts being practiced in Australia. This is why Grandmaster’s tireless efforts in propagating Kombatan Arnis (and the Filipino arts in general) is so important as only by viewing the Filipino masters will new and established martial artists recognize the validity of the Filipino arts and the effectiveness of the techniques and training methods championed by organizations and instructors such as I.P.M.A.F. and Grandmaster Presas.

Australian Kombatan Arnis practitioners such as Master Andy Elliott -Chief Instructor of Australia, (VIC), Masters Michael Darcy and Chris Traish (NSW), Guros Giovanni Zagari and Mark Day (VIC), Guros Kevin Smith, Mick Waite and Justin Boylan (WA) were all present at the camp and it was the first time all of Grand Masters senior Australian black belts (Lakans) had the opportunity to train together and share their ideas for the propagation of the art down under and world wide.

The attendees of the camp were extremely fortunate as not only did they get to meet the Presas family but they also had the pleasure and the opportunity to train with Senior Master Johan Skalberg from Sweden who is the President of the International Kali Arnis Eskrima Federation and a long time student of Grandmaster Presas. Master Skalberg has been training directly under Grandmaster for over 20 years and likewise has been attending and participating in I.P.M.A.F. events during the period whenever possible. Master Skalberg was kind enough to train with many of the students individually and his addition to the camp made it that little bit more special for everyone involved.

Such a concentration of knowledge on the Filipino arts was a fantastic opportunity in Australia. On this count Master Andy Elliott has to be recognized and thanked for making this camp come to fruition. His club, Kombatan Australia, (Australian HQ) based in Richmond, Melbourne is one of only a few full time Filipino Martial Arts Academies in the country and through him and his efforts in bringing Filipino martial art dignitaries such as Grandmaster Presas and International Masters to Australia this year, Master Jan Presas in 2004, we have been able to see a real growth in the art down under.

The next major upcoming events for the International Philippine Martial Arts Federation are the opening of the Filipino Martial Arts Museum and the 2007 I.P.M.A.F. World Training Camp in Hinigaran, Negros Occidental, Philippines.





Kombatan Australia
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San Diego Grand Internationals

May 20 & 21, 2006
IPAYONE Center
(Former San Diego Sports Arena)
Photos by: Bryson Kim



Narrie Babao talks with the official scorer of the stickfighting matches.

The Filipino Fighting Arts portion was held on the first day, and was coordinated by Master Narrie Babao.

The winner of the Grand Championship cup was June Gotico of Bahala Na team from Stockton, California, a student of Maestro Dexter Labonog.

The other winners were:

Heavyweight Division - Tim Edbert
Lt Heavyweight Division - Chaz Tibon
Middleweight Division - June Gotico
Lightweight Division - Marcus Hawkins

Novice Fighting - Fred Clay
Double Sticks Division - Joe Tarango
Women's Division - Ms. Tibon
Advanced Forms - Joe Tarango
Novice Forms - Darren Cruz

All of the Stickfighting Divisions were composed of one five-minute round. The winner is the first one to score twelve points, or the most accumulated points within the five minute round. Punching and kicking were scored, as well as thrusting (sak-sak) with the stick.



The Lightweight Division was won by Marcus Hawkins (left), Runner-up was Andrew Celestial (center), and Third place winner was George Alfonso (right).



Head referee Guro Joe Abueg and Joe Tarango, the winner of the Advanced Sinawali Fighting.

The participating schools were; Bahala Na, Angel's Disciples, Babao Arnis Academy, Cepeda-Abueg Martial Arts, and Siete Pares.

This is the second year that June Gotico is the Grand Champion.

**World Filipino Martial Arts Association
Regional Seminar**

On the following day, Sunday, May 21st, the World Filipino Martial Arts Association Regional Seminar was held at the Cepeda-Abueg Martial Arts School, 6505 El Cajon Blvd. in San Diego.

Punong Guro Myrlino Hufana hosted the event. Attendees came from Atlanta, GA. Los Angeles, CA. Seattle, WA. San Diego, CA. and Arizona. Master Narrie Babao also presented knife fighting techniques and applications.



Master Babao in red shirt – Punong Guro Hufana on his right.



Babao-Arnis Academy
Email
www.babao-arnis.com

Cepeda-Abueg Martial Arts
6506 El Cajon Blvd
San Diego CA 92115
(619) 583-0753
Website

Philippine system of "Balintawak"

June 9 & 10, 2006



Website

U.S. Karate Systems
505 W University Ave. Suite E
Georgetown, TX. 78626
512-869-2615

By Michael Bates



Grandmaster Crispulo "Ising" Atillo
and
Grandmaster Max M. Pallen Sr.

Grandmaster Crispulo Atillo celebrated his 68th birthday in Austin, Texas on June 10th at a seminar hosted by Dean Goldade of US karate. The seminar was well attended and Grandmaster Atillo amazed the crowd with classic Balintawak disarms, trap and locks. Sparring drills were also reviewed.

Grandmaster Atillo went over the history of the Balintawak system of which his father Vincent Atillo was a founding member. Grandmaster also reminded the

attendees that he has fought 4 times and only 4 times over his 50 plus year career. Among them was a friendly encounter the Anciong Bacon, which turned serious after the second round. The genesis of this encounter was who would be the next president of the club. Grandmaster Atillo also discussed the signed copy of the now infamous match in 1983 with Cacoy Canete. Most notably was the clause in which no wrestling, headlocks etc. would be permitted. They would seem to be at odds with the final outcome of



this grudge match.

All in all, Grandmaster Atillo was definitely on top of his game despite the stifling Texas heat, "it's hotter than the Philippines" he was heard to remark. When asked by Michael T. Bates what he'd like for his birthday gift he said, "a dish of vanilla ice cream."

Grandmaster Ising Atillo - [Website](#)

Professor Max Pallen - [Website](#)

Michael T. Bates - [Website](#)

Eskabo Daan Seminar

June 9 & 10, 2006

By Abby Sewell



Grandmaster Rob Castro led a weekend-long seminar on the art of Eskabo Da'an at Master Guro Michael Morell's school in Portland, Oregon June 9-10, 2006. Grandmaster Castro developed the style of Eskabo Da'an over a period of thirty years, with the intention of creating a system that could successfully defend against other weapons-based and empty hands systems. "ESKABO" stands for eskrima, serrada, kali, arnis, boxing, and

jeet kune do, while "da'an" means "the way."

The three sessions of the seminar covered a wide variety of techniques, including stick and knife defenses and disarms, locks, and takedowns. Eskabo da'an is a defensive art, meaning that all attacks begin as counters. There are twelve angles of attack, based upon the serrada angles, and the emphasis is upon close range fighting. As all the students present had at least some knowledge of the basic footwork and angles of attack, Grandmaster Castro only quickly touched upon the basics. Most of session time was spent refining each student's style, with intense individual attention from the grandmaster and the other teachers.

Five masters and guros came with Grandmaster Castro from the Bay Area to assist with the seminar, which was attended by twelve of Master Michael Morell's regular students. Prior to the seminar, Grandmaster Castro tested two of these students, both of whom passed and were promoted to the status of guro. Master Morell has been teaching Eskabo Da'an in Portland for the past two years, where the art



is quickly gaining in popularity. What began with informal training sessions in a park on Sunday mornings has expanded to classes four times a week in a fully equipped dojo. The intensity of Eskabo Da'an training in Portland will soon increase further as Master Guro Harold Short is moving from the Bay Area to teach alongside Morell.

"I think the next step for Eskabo Da'an in Portland is to work with the students I have, to keep the energy up, and to have more classes," Morell said.

Instructors accompanying and assisting Grandmaster Castro were Master Tasi LoaLoa, Master Jay Dizon, Master Harold Short, Guro Anthony Martin, and Guro Ernel Tuazon.



Grandmaster Robert Castro talking at the end of the seminar with some of the Portland cadre.
Explaining the philosophical aspects of Eskabo Da'an.

Grand Master Rob Castro's dojo is located at 262 Maynard St, San Francisco, CA.
(415) 585-9646

Email webmaster@eskabodaan.org

For more information, visit www.eskabodaan.org



Master Michael Morell's dojo is located at 2005 SE
50th Ave, Portland OR.
For more information, call (503) 239-1068 or Email
portland_eskabo@yahoo.com



108th Philippine Independence Day Celebration

Hong Kong
June 18, 2006

Guro Abner Anievas and the IMAF were invited to do a 20-minute program late in the afternoon, at the Cultural presentation held in Hong Kong on 18 June for the 108th Philippine Independence Day Celebration. As the group was going to the venue the Cultural Officer from the Consulate inform Guro Anievas that they could not perform on stage due to change of program. Instead they said that they would have to do the demonstration in the street and that they would provide an enclosure boundary.

Guro Anievas could have declined but did not want to break the group's heart, which had been training and looking forward to performing, especially for this monumental occasion.

So Guro Anievas and the IMAF performed in the street. They started with Espada Y daga and continued all the way to Sinawali with the young practitioners ages 8 and 10 who provided the finally.

In the middle of the presentation, Guro Anievas and the IMAF group could not help themselves in noticing that the members of the media in Hong Kong started turning their attention to the demonstration and was covering the groups presentation, everybody in the crowd took photos and videos. Guro Anievas was approached by the consulate personal and asked if he invited the media to cover his and his group's demonstration ...Guro Anievas said "NO". Guro



Anievas went on to say that they (the consulate) should be the ones covering the demonstration since they are the organizers. Suddenly the attitude of the consulate personal changed when they saw that presented was an excellent demonstration of the Philippine martial arts had and would have been well worth putting on the stage.

By the end of the day, the crowd was asking many questions. And was very interested in what they had seen of the Filipino martial arts and even ask if they can take a photos of the group.

Mr. Eric Derupe, the Consular Officer, together with the other organizers talked to Guro Anievas upon conclusion of the show asked Guro Anievas and the group for more and would set aside a longer time for their demonstration for the next show. They said; "ang ganda at nakaka-inspire" (it's beautiful and inspiring).



IMAFP-HK

Email

Website

FMA Future Events ***Seminars***

International Martial Arts Festival 2006

October 5 - 19, 2006
Bacolod City, Philippines

Email

An International Exposition showcasing the prominent Martial Arts of the world on the island of Negros City of Bacolod, Philippines. "The Kali Country."

Also included an optional seminar camp in the Filipino Martial Art of Kali and Indigenous Knife Tactics.

Balintawak

Legacy East Coast Camp

October 6 - 8, 2006
KAMP karate
3443 B- Bethlehem Pike
Souderton, Pennsylvania

Email

Email

Website

Na Kamole Eskrima

Filipino Martial Arts Training Camp

October 7 & 8, 2006
Day1: Dr. Remy Presas Jr. - **Modern Arnis**
Day2: Grandmaster Fred Bandalan - **Bandalan Doce Pares**
Pagoda Hotel
Int'l East Ballroom
1525 Rycroft St.
Honolulu, HI.
[808] 259-6564
Hosted by
Olaa-Nalo Eskrima

Website

Flyer

Level I and Level II Seminar

October 14 & 15, 2006
9:00am - 5:00pm
Kali Combative Group
Westside Tae Kwon Do
3740 Glenway Rd.

WestBank, British Columbia

Contact: Mr. Michael Smith - 1 [250] 768-8868 - **Email**

Garimot Arnis Seminar and Fundraising

November 11 & 12, 2006

West Palm Beach, Florida

Contact: Guro Victor "Hagibis" Rivera

Email

Website

Website

World Kali Congress

November 15 - 25, 2006

Sydney Opera House

Sydney, Australia

Email

Weekend Warrior Training Clinic

W. Hock Hochheim's

December 1 - 3, 2006

American Kenpo Karate San Antonio

5440 Babcock RD. Suite 125

San Antonio, Texas 78240

210-699-3686

Website

Flyer/Registration

International Spring Camp 2007

30 March - 6 April 2007

North East England

[07834] 465 817

Email

Website

Two Systems - One Base - One Course

Laban Baston Eskrima Club in association with Guba Doce Pares and Rapid Arnis

Tournaments

International Invitational Ultimate Full-Contact Stickfighting Championships

Pacific Island Showdown

October 14 & 15, 2006

Filipino Community Center Ballroom

94-428 Mokuola St.

Waipahu, Hawaii

Flyer

Contact: Grandmaster Ty

Email

Website

International Martial Arts & Boxing Academy



IMB Academy

22109 S. Vermont Ave.

Torrance, CA 90502

www.imbacademy.com

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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

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Fall 2007

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For more Information Contact: Michael and May Williams

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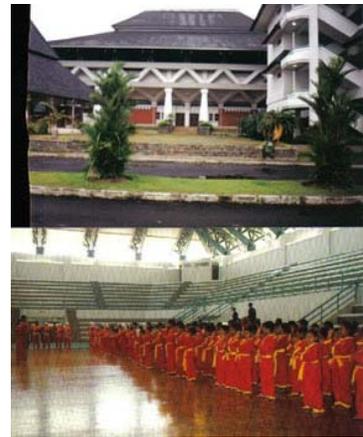
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Philippines 2005, U.S. group visits with Ifugao tribe (Head Hunter Tribe) members all over 100 years old



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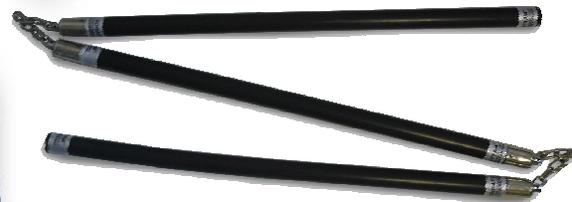
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Bram Frank's Abanikos are made from Bolivian rosewood w/ zebra wood handles (left) and purple heart w/ bubinga handles (right).



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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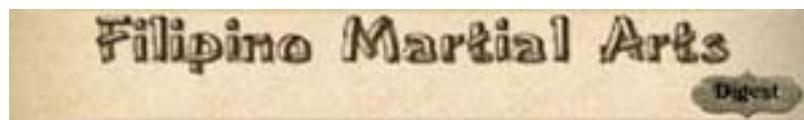
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