

Filipino Martial Arts

Man, Woman, and School of the Year 2009

Digest

Special Issue

In recognition of the dedication, promotion and support of the Filipino Martial Arts.
Sa pagkilala sa katapatan, pagpapandaal at pagtangkilik sa Filipino Martial Arts.

It is an honor and privilege for the FMA Digest to recognize
Ito ay isang karangalan at pribiliheyo para sa FMA Digest upang paraogalan

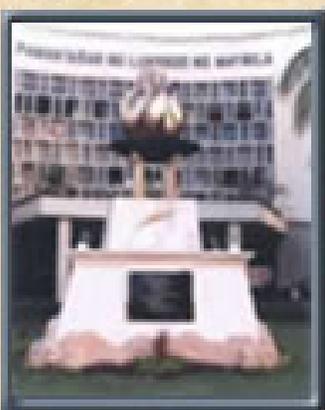


Man of the Year
Grandmaster Bobby Taboada

Woman of the Year
Gigie Alunday



Master of the Pen
Zena Sultana Babao
Emmanuel ES Querubin
Edessa Ramos
Peachie Baron-Saguin



Nobility and Knowledge Award
Sam Buot Sr
Grandmaster Max M. Pallen

FMA Competitor
Master Mark Lawrence

School of the Year
NCPÉ-PLM
School of Arnis Professionals

Organization of the Year
MARPPIO
MAMFMA

Publisher

Steven K. Dowd

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Remy P. Presas, Ph.D.
Marc Lawrence
FMAdigest Archives

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School of the Year

Pamantasan ng Lungsod ng Maynila
School of Arnis Professionals

Organization of the Year

Modern Arnis Remy P. Presas International Organization
- MARPPPIO –
Modern Arnis Mano-Mano Filipino Martial Arts
- MAMFMA -

Competition - FMA Competitor

Master Marc Lawrence

Master of the Pen

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From the Publishers Desk

Kumusta

For selfless devotion, integrity and greatness of spirit, Sam Buot Sr. and Grandmaster Max Pallen have exemplified the highest type of leadership and uncompromising commitment to quality and excellence for the preservation of the Filipino martial arts, culture, science, and heritage.

Grandmaster Bobby Taboada as a person, instructor, and his representation in Balintawak and Filipino martial arts are outstanding and he is a pillar of the Filipino martial arts community.

Gigie Alunday is an industrious Filipino martial arts practitioner and an instructor for the Filipino Combat Systems. Her dedication and spirit to further the Filipino martial arts is inspiring to all that come in contact with her.

Pamantasan ng Lungsod ng Maynila (NCPE) with its course School of Arnis Professionals is an outstanding promulgation and promotion for the Filipino martial arts and in taking the course offered touches all areas that are pertinent to an overall knowledge of the Filipino martial arts.

This year the FMA Digest chose two Organizations of the Year, the first is MARPPIO (Modern Arnis Remy P. Presas International Organization) which is dedicated to Grandmaster Remy Presas with his immediate family as the core to continue Grandmaster Presas teachings and promulgation of the art of Modern Arnis. The other is MAMFMA (Modern Arnis Mano-Mano Filipino Martial Arts) which was chosen for its interactions with schools, communities and the less fortunate in the promotion of the Filipino martial arts.

Next the FMA Digest has added FMA Competitor which Master Marc Lawrence was chosen for his continuous competitive attitude. Win, lose or draw, Master Lawrence continuously strives for improvement in competition and represents with his attitude and determination an example of a true Filipino martial arts competitor in heart and mind.

Lastly the FMA Digest would like to recognize the Masters of the Pen, in which without writers this publication would not be. Zena Babao, Emmanuel Querubin, Edessa Ramos, and Peachie Baron-Saguin, with their devotion, commitment, and support so to expand the knowledge of others, is of the greatest value in the promulgation and promotion of the Filipino martial arts and Philippine culture

It is an honor and privilege for the FMA Digest to recognize all these individuals for their continued support in the promulgation and promotion of the Filipino martial arts.

Maraming Salamat Po

FMAdigest
Karangalan at Karunungan
Nobility and Knowledge Award
Sam L. Buot Sr.
Grandmaster Max M. Pallen

The FMAdigest wanted to recognize a couple practitioners for their dedication and support of the Filipino martial arts and the Filipino culture. This is what their award states:

In recognition of the dedication, promotion and support of the Filipino Martial Arts. For selfless devotion, integrity and greatness of spirit, you have exemplified the highest type of leadership with uncompromising commitment to quality and excellence for the preservation of Filipino Martial Arts Culture, Science and Heritage. It is an honor and privilege for the FMAdigest to recognize:

And with this said it was decided that Sam L. Buot Sr. and Grandmaster Max M. Pallen were recognized with this award for 2009. Just to learn a little about these two practitioners here is a short word and then their Special Editions so you can know more about them.

Sam L. Buot Sr.



Sam Buot, Sr., was born in Cebu City on March 24, 1936, eldest son of Alfredo and Susana Lagrito-Buot. He grew up in the rough neighborhood of Katipunan Street in the Labangon District of Cebu City. He learned the rudiments of eskrima from Teddy Buot, who lived next door. Sam left home at the tender age of twelve to study at Silliman University in Dumaguete, Negros Oriental, from high school through law school. Eskrima was limited to the summer vacations. Except for some neighborhood boxing, with smelly gloves and old-fashioned bare-knuckle brawls, serious studies of the arts did not occur until after college. Besides education, the university polished his dull edges with some culture.

However, the enduring Darwin's theory of the "survival of the fittest and elimination of the unfit," never totally left him. After college, he found himself heir to his father's struggling real estate business. He built up his business to an extraordinary success. He developed subdivisions, acquired real estate and had arguably, the most successful brokerage firm in Cebu City at that time period.

After college, he resumed his eskrima studies, although business and his law practice competed for his time. During martial law in the Philippines in 1972, owning firearms was a capital offense, punishable by death. The only legitimate way to defend one-self was through martial arts. This intensified Sam's interest in the martial arts, most especially eskrima. Self-defense became an urgent matter. He was smitten by the

sophistication, finesse and elegance of the art, especially since it was indigenous to the Philippines. In the age of colonial mentality, nothing home grown was deemed good, only foreign made goods and imported ideas were believed worthy. It dawned on Buot that the Philippines had something original and indigenous, which was comparable and sometimes even better than many concepts of self-defense. As a staunch nationalist, he wanted to promote the Filipino art. This time he could afford to hire the best instructors. He proceeded to hire all talents in Eskrima and other martial arts - including Anciong Bacon. He worked out during and after office hours until near curfew hours at midnight and more intensively and extensively on weekends. This went on until Martial Law triggered his departure for the United States. Eskrima obsessed him. It was a way to escape his frustration with the oppressive and dispiriting Martial Law regime of the conjugal dictators Ferdinand and Imelda Marcos.

Buot has adapted the more open, progressive and tolerant attitude towards innovation and the growth of Eskrima - although he is vigorous in the defense of the integrity of Eskrima as a Philippine art. He does not however believe in rigid and narrow-minded inbreeding. Inbreeding is discouraged in the propagation of the species, thus the forbiddance of incest. It is discouraged at schools of higher learning. Otherwise, there is no infusion of new knowledge and ideas. It is seldom that the student can excel beyond his teacher if he is not innovative and original in his thoughts, unless he is willing to learn beyond what he has learned or even to question what he has learned. As much as unadulterated Eskrima is much desired, it cannot be denied that a majority of our students have had their basic martial arts experience at and from other arts. Many of them are martial arts instructors and school owners. It is thus

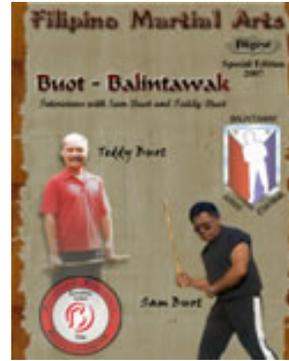


necessary to know the defenses against the strengths of these other arts and to take advantage, power and control over their weaknesses. Sam Buot believes that although Eskrima does not have all the answers, it does provide a lot of the answers and defenses to these other arts. When Buot's students learn Eskrima, he encourages them to apply their knowledge in either offense to or defense against eskrima. He also believes that for every counter, there is a corresponding counter. Only practice and mastery of your art is the key to reflexive counters and confidence. Sam Buot has researched and innovated techniques but refuses to take credit - always crediting his teachers for his knowledge.



Student and enthusiast of the art.

To know about Sam Buot Sr. visit his website: **Balintawak International** - www.sambuot.com



Download - Special Edition

Grandmaster Max M. Pallen



Professor Max Pallen was born and raised in the province of Camarines Sur, in Bicol Region, located at the Southern part of Luzon in the Philippines. He was first exposed to the Filipino martial arts at the tender age of six by his Grandfather Luis Moratillo. His father, Zacarias “Kid Baron” Pallen also exposed him to the art of “Panuntukan”. His experience in street fighting goes back to his younger years in the Philippines.

Professor Max Pallen was a young engineering student in the University of Nueva Caceres in Naga City, Camarines Sur in the Philippines. In 1959, his father thought that it would help him develop a more

prosperous future by sending him to Honolulu, Hawaii, but Max decided to go to California one year later.

At the beginning it was all hard times for young Professor Pallen. Working side by side in the field with the “Manongs” (senior Filipino workers) on the farm. Fortunately, a year after, in 1961, Max was able to find a permanent job in Oakland, California. While hanging out at the West Lake Bowl billiard room section, he met a combat jujitsu instructor who began instructing him in the combat style of self-defense. In addition, Professor Pallen continued his interest with other styles of martial arts.



Looking for a stronger foundation and cultural identity, he decided to return to the Philippines to study and research Philippine martial arts. Professor Pallen also had the opportunity to study here in the United States under several Kali, Arnis and Eskrima Masters. He was a certified Guro (Instructor) in Kali Villabrille system until he thought it was time to move on after 5 years. Today, his quest for Philippine martial arts skills continues through his travel to Luzon, Visaya and Mindanao in the Philippines.

In 1973 Professor Pallen, as a certified Modern Arnis instructor and first Modern Arnis California Commissioner established the first Modern Arnis (Philippine martial art) School in downtown, Oakland, California, 1974 Professor Pallen was the Executive Producer of the Asian Martial arts Exposition that was held in Kaiser Civic Center (Masonic Convention Center) in Oakland and introduced the very first Modern Arnis (Philippine martial art) demonstration to the American public. He was the first and sole mover of Modern Arnis as a Philippine identity in United States until Grandmaster Remy Presas arrived from the Philippines in 1975, with the assistance of the Filipino Community.

During 1975, Professor Pallen and the Bay Area Filipino Community organized the first Modern Arnis seminar for 7 law enforcement agencies and the Unified School District in the wide Bay Area (West Coast), as well as the very first Modern Arnis martial arts instructors' camp. Professor Pallen and Grandmaster Remy Presas were also featured as special guests and demonstrated Modern Arnis at the Ed Parker International Karate Championship in Long Beach, California in 1976.



In the 80's Professor Pallen started conducting Filipino martial arts seminars and tournaments in Northern California. In year 2000 he officially revived the Senkotiros style he had learned from his grandfather Luis Moratillo. Combining Senkotiros with the knowledge that he had gained from other masters now makes Senkotiros a complete style of its own. It was also the beginning of Professor Pallen conducting Senkotiros seminars nationwide.

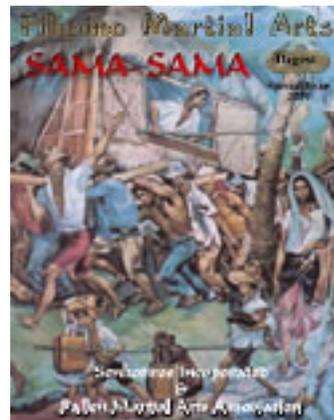
In 2004, he demonstrated Arnis in the Forbidden City and Shaolin Temple in China, as well as in Russia in 2005. His quest continues to the other parts of the World, traveling throughout Europe, Asia, and Africa. With the guidance from his spiritual protector in 2004, he was training with the Penjak Silat (Selik Tou) group in the mountain of

Bukittinggi, Sumatra and missed the disastrous Tsunami by 7 days, on the way to the Philippines.

To know about Grandmaster Max Pallen visit his website:
Senkotiros Martial Arts - www.senkotiros.org
Senkotiros Philippines - www.senkotirosphilippines.com



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FMA Digest

Man of the Year 2009

Grandmaster Bobby Taboada

The FMA Digest has just put a small sample about Grandmaster Bobby Taboada and his style of Balintawak below. To get to know him more at the bottom of the article download his Special Edition 'Taboada Balintawak Arnis Cuentada' and the Special Issue 'Taboada World Camp 2008'. In both issues you will read about Grandmaster Taboada as a person, instructor, and his representation of Balintawak and Filipino martial arts.



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

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



2nd FMA Festival 2004 in Dortmund, Germany



FMA Convention 2008

L - R: Robert Klampfer, Dr. Remy Presas Jr, Grandmaster Bobby Taboada, Grand Tuhon Leo Gaje, Jeff Soriano, John Soriano



Grandmaster Bobby Taboada, Grandmaster Bob Silver Tabimina, and Sam Buot

The Balintawak Arnis Cuentada Method



Balintawak Arnis Cuentada Focuses on the use of a single stick and empty hands, concentrating on close range fighting tactics, and can be classified as a "modern system", a composite of several fighting methods, as opposed to the ancient and classical methods.

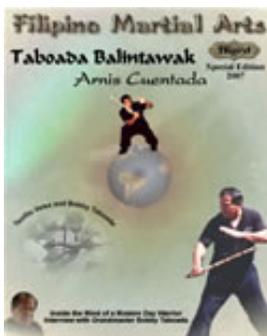
The "Cuentada" system (from the Spanish word, "cuentar" or "to counter") follows a basic principle of physics and mechanics: the equality of force and

counterforce. For every resultant force, there is an equal and opposite reacting force. As applied to the practice of Balintawak Arnis Cuentada, this mastery of the offensive and defensive movements requires a series of well planned movements, wherein the opponent cannot but reply with a corresponding set of forced movements and reactions. In this way, the opponent is always kept under complete control. A true master of the art can therefore predict with precision, which part of the body of the opponent he will target and hit.

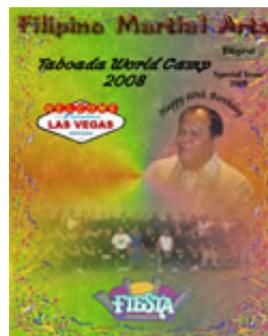
In the Balintawak Eskrima style the stick is used as the primary training tool to familiarize the students with weapons and blows. It is believed that familiarity in confronting weapons reduces fear and panic in actual combat. It is a combat both with weapons and bare hands. The theory is that the stick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

This is the development of certain basic blows to illustrate the source and direction of blows. Beneath the wide swinging, flashy and visible blows are the sophisticated secret moves, dynamics in balancing, holds, parries, clips, ruses, feigns, tripping, sweeping, kicking, trapping, reversals of motion and direction, blows with simultaneous offense and defense and a myriad of combination blows with the stick, fist, elbow, knee, foot or head butt. It is easy to hit but difficult to defend. Thus an emphasis is on a strong defense for all beginners, mastery of the defensive stage of the art and then the incorporation of speed in the hand-eye coordination through reflex and flexibility in the body movement.

There is no limit on where and what to hit except in friendly workouts where injury is avoided and safety is imposed. As a matter of fact, what is considered foul in many arts is what is taught and mastered in Balintawak. It is combat, street fighting and self-defense.



[Special Edition - Click Here](#)



[Special Issue - Click Here](#)



www.internationalbalintawak.com



FMA Digest

Woman of the Year 2009

Gigie Alunday

By Rich Verdejo

As a child growing up in the Rampart district of Los Angeles, Gigie Alunday was first exposed to the Martial Arts through television and movies. Like most kids in the 70's, TV programs like "Kung-Fu" theatre and action stars like Bruce Lee played an important role in sparking the interest of the Martial Arts. Mimicking the movements as if an action star of her own, she began the journey that became her passion.

Unaware that her uncles and Lolo's were Eskrima players as well as combat tested fighters, they exposed Gigie to the Filipino art of the stick and blade when she visited them. Still at a young age of about 6, they told her it was a form of playing instead of fighting.

It wasn't until her later teens that she realized that the Filipino's have their own fighting arts.

Being that most of her uncles lived in Northern California and Lolo's living in Ilocos Norte, Philippines, she wasn't able to formally train with them. As Karate and Tae Kwon Do gain popularity in the 90's, Gigie began her first formal training in 1992 under Tae Kwon Do Master B.Y. Cho. Her spirited nature led her to be a force to be reckoned with in the TPA and Tae Kwon Do tournament circuit. This led a spot to compete in the U.S. National Invitational. After declining a spot to train and compete with what later became the U.S. Tae Kwon Do Olympic Team, Gigie decided to complete her college studies instead. She received two Masters Degrees in Business Administration and Negotiation and Conflict Resolution from California State University Dominguez Hills.

After taking a short break from Martial Arts, She witnessed an Ed Parker's Kenpo testing that re sparked her interest in Martial Arts again. In 1995, she began training at the original Ed Parker's studio in Pasadena, Ca. It wasn't till 1998, where an instructor Rich Verdejo, took her training to a whole new level. Rich was disappointed in the way she was being trained because of her size and gender.

Gigie also agreed that the training was "soft" and never felt that her ranks were really earned. They began training together as if she was one of the guys and took it to her limits. She earned her black belt in Kenpo and this was also about the same time Filipino martial arts, was reintroduced into her life. Together with her business savvy, she along with Rich Verdejo maintained the Ed Parker's Kenpo Karate School in Pasadena until it closed in 2004.



L-R: Tuhon Ray Dionaldo, Gigie, Sheri Parker (youngest daughter of Grandmaster Ed Parker), and Rich Verdejo

The road to martial arts wasn't and is still not an easy one. Though the men of the family introduced it to her, the women often frowned at it. Gigie often heard their opinions of, "It's not lady like", or "You would've been a Doctor instead you keep PLAYING karate", or the infamous "No man will want a girl that does what you do". martial arts should only be for fun, but not for Gigie. IT'S HER LIFE.



Gigie and Rich in action at a FCS gathering - Video [Click Here](#) often asked "How do you deal with this?", and her usually reply is "Like any other prejudices, you just have to keep pushing forward".

With her new freedom, Gigie sought out new ideas and disciplines to broaden her understanding of Martial Arts. She shared and trained with various teachers such as Sijo Steve Muhammad in Kenpo, Muay Thai from Kru Ray Cole, Chi-gong and Chinese Boxing from Sigung Antwione Alferos and Arnis/Kali/Eskrima from Tuhon Ray Dionaldo, just to name a few. She has also been on the mat with MMA super-stars like Cung Le, Bas Rutten, B.J. Penn and John Hackleman with his Pit Crew.

Even though she's highly respected, it still has its limits because of her gender. Some people just don't know how to take it. Here's a common scenario, "I'll take it easy on you because you're a girl". That's called insecurity. Then you have those that just get upset that a girl can out perform them. She's



Top: Rich Verdejo, Tuhon Ray Dionaldo, and Gigie Alunday.

Bottom: Sigung Antwione Alferos and Sijo Steve Muhammad



Gigie receiving her Instructorship from Tuhon Ray Dionaldo

It was the summer of 2002 when Gigie first attended an FCS Gathering in Clearwater, Florida. She immediately caught the family's attention with her high spirit and her will to learn. She has been attending the Gathering ever since.

Gigie became the first female representative assigned by Tuhon Ray Dionaldo of Filipino Combat

Systems. She is the co-representative of California with Rich Verdejo. In 2008, Gigie and Rich were made the Official FCS/BladeSport Tournament coordinator. August 30th of that year, Gigie was given her Instructorship by Tuhon Dionaldo. Working with Tuhon Dionaldo and Sigung Antwione Alferos of the Whipping Willow Association, they've been introducing Blade Fighting in the tournament circuit. Blade Fighting is now at Disney's Martial Art Festival, San Diego Grand Internationals, and Las Vegas' USA Internationals. They have also been invited to demo at Compete Internationals and Sayoc's Sama-Sama 2008.

Through Gigie's efforts and hard work, she has created a long list of accomplishment and contributions to martial arts. Gigie also created a company with her business partner, Rich Verdejo, for the martial artist as well as those that live an active life called "Da Best Quality Products". She has become an inspiration to lots of females, young and old, in the community as becoming the first female representative of FCS Kali. She has been called upon to represent and demo Ed Parker's Kenpo at Disney's first time ever martial arts parade. Gigie is also credited to host great events in Southern California as she promotes camaraderie amongst the Filipino martial arts community. With the amount of martial artist out there today, accomplishment like these are too hard to come by. For Gigie Alunday, this is just the beginning!

Gigie stick sparring - [Click Here](#)

Gigie and Tuhon Ray - [Click Here](#)



Gigie and Rich at the 1st Martial Arts Demonstration at Disneyland California representing Ed Parker's Kenpo Karate



Gigie and Rich facing off at the Blade Fighting demo at Disneyland's Martial Arts Festival



Gigie and Rich performing the Subli representing Filipino martial arts in the evening show at the 10th Anniversary Show for the 2008 San Diego Grand Internationals at the San Diego Arena



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Also should be noted that Gigie and Rich are primary coordinators of the Festival Ng Mga Kapatid and the Annual West Coast FMA Congregation.



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FMAdigest
School of the Year 2009
Pamantasan ng Lungsod ng Maynila
School of Arnis Professionals



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The National College of Physical Education began as a professional class in physical education for principals and supervisors at the Teacher's Camp in Baguio City in 1932.



Mr. Serafin Aquino

In 1935 Mr. Serafin Aquino, then Superintendent in Physical Education of the Bureau of Education, organized classes for teachers in physical education at the Philippine School of Arts and Trades, now the Technological University of the Philippines on an experimental basis. These classes, being experimental, did not have the approval of the Director of Education and were, therefore, not given credit until 1937, when physical education was included in the curriculum of Public Schools.



Mr. Serafin Aquino was finally authorized to conduct classes on condition that the government would be free of any financing. So he and his supervisors gave free services and even spent for their own transportation. Teachers from the various provinces came to the city for summer training and were charged P5.00 each for the purchase of equipment to be used in the classes.

In 1938, arrangement with Dr. Regino Ylanan, Executive Secretary Treasurer of the Philippine Amateur Athletic Federation, for the use of the facilities in the Rizal Memorial Stadium with minimum rental.

In joint efforts, the PAAF and the Bureau of Education took charge of the dual responsibilities of holding formal training in Physical Education. Each one had its own function. The PAAF was responsible in providing the needed equipment, facilities and the services of its personnel, while the Bureau of Education took charge of the supervision, instruction and encouragement of teachers to take up Physical Education. These combined efforts gave birth to the National College of Physical Education. To give more incentive to teachers, the Director of Education sought authority from the Secretary

of Public Instruction to award a Certificate to students who have completed the requirement of 28 units.

By 1941 the enrollment soared to 963. The Japanese occupation disrupted the classes, but in 1947, they were reopened and were held at the war torn buildings of the Philippine School of Arts and Trades.

Enthusiasm over the Summer School made the Honorable Jorge Vargas invite and secure the services of foreign leaders in physical education to teach during the summer term. Elise N. Nelsen of Sargents College, Boston, USA was the first foreign instructor to teach at the NCPE. Other foreign instructors came after Elise Nelsen.

In 1960, due to strong demands of teachers, a Master of Arts in Physical Education was offered.

The NCPE became the Marcos Sports Academy under the Ministry of Youth and Sports Development in 1979. In 1986 it became the Philippine Institute of Physical Education and Sports. And in 1993, the said institution was transferred to Pamantasan ng Lungsod ng Maynila (University of the City of Manila), a state university, thru the efforts of Dr. Alejandro L. Dagdag, Jr., the Executive-Director and restore the original name, National College of Physical Education.



Pamantasan ng Lungsod ng Maynila
(University of the City of Manila)

**School of Arnis Professionals
National College of Physical Education
Pamantasan ng Lungsod ng Maynila
(University of the City of Manila)**

National College of Physical Education
NCPE - Pamantasan ng Lungsod ng Maynila
Intramuros, Manila
School of Arnis Professionals

Course Descriptions of the Theoretical Subjects in the School of Arnis Professionals

1. **Sports Science** - A systematic approach to the understanding of the interrelationship of physical and mechanical self-applied to training. It includes the study of the Law of Inertia, Law of Acceleration and the Newton's Law.
2. **Physiology of Exercises and Physical Fitness** - A thorough discussion of the latest fitness concepts, gadgets and training techniques. A study of Physiological mechanisms underlying physical activity, the comprehensive delivery of treatment services, improvement, maintenance of health and fitness, sports training and human adaptability to acute and chronic exercise.
3. **Traumatology (First Aid)** - discussion of the common injuries in contact sports and the prevention, rehabilitation as well as management of said injuries.

Year Round Schedule for Local, National and International:

Every April 1-6, 8:00 to 5:00 p.m.
August 1-6, 8:00 to 5:00p.m.
December 1-6, 8:00a.m. to 5:00p.m.
or by Special Arrangement

Dr. Alejandro C. Dagdag, D.E.M.
Executive Director
National College of Physical Education, PLM
Cell# (0927) 943-7559
Email: dnaoe@yahoo.com

For enrollment fees, class schedule and venue contact:

Professor Armando C. Soteco

37 Kagitingan St.
Muzdn, Malabon City
Metro Manila, Philippines 1479
63 (0919) 321-2379
Email: acsoteco@yahoo.com

Professor Armando C. Soteco

When Grandmaster Remy Presas migrated to the United States in 1975, he left to Professor Soteco the responsibility of propagating all the more the art of Arnis while he was doing his part of introducing the Filipino version of Martial Arts in the United States and other European countries. When he appointed him as President of the Modern Arnis from 1975 to 1977, he also passed to Professor Soteco his teaching load at the National College of Physical Education, wherein Arnis is a required subject for teachers taking up P.E. major, the teaching at the Armed Forces of the Philippines where Military Police took Arnis lessons and Police Officers around the country.

He is also instrumental in the inclusion of Arnis in Physical Education curriculum in High School students and supported the addition of Arnis in the College program when he participated in the 1989 Consultative Seminar Workshop of then Department of Education Culture and Sports (DECS), Bureau of Physical Education and School Sports (BPES), whose aim is to make definite and concrete P.E. activities for P.E. 1, 2, 3, and 4. The BPES officials approved that Arnis be included in P.E. 3, with course description as Individual/Dual Sport.

Because the seed of love for Arnis, that planted in his heart as insatiable, he thinks of the growth and development of Arnis. Thus, in 2003, he organized and put a School of Arnis Professionals at the National College of Physical Education, Pamantasan ng Lungsod ng Maynila (University of the City of Manila) in Intramuros, Manila, Philippines.

He was designated as Director of this seminar type course by Dr. Alejandro L. Dagdag, Jr., the Executive-Director of NCPE.

The program was designed to prepare professional Arnis Instructors and P.E. teachers by providing scientific know-how in teaching/coaching and managing Arnis competitions. Included in the Arnis Professional Course are some theoretical subjects like:

- Sport Science (Biomechanics)
- Physiology of Exercise and Physical Fitness
- Traumatology ((First Aid)

- Sports Psychology (Teaching Methodology)
- Nutrition and Drugs
- Sports and Recreation Management

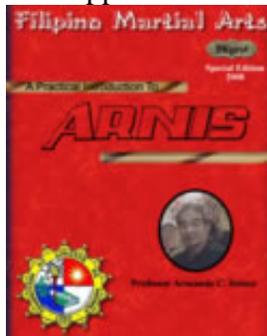
The Arnis specialization subjects included:

- Arnis 1 - **Basic:** Foundation of skills for beginners and P.E. teachers
- Arnis 2 - **Cultural:** Anyo Standard, Creative, and Classical or Traditional
- Arnis 3 - **Sport:** Rules/Officiating, Mechanics and Strategies for Competition
- Arnis 4 - **Martial Art:** Defense/Offense techniques (with and without sticks)

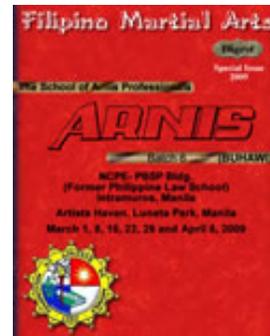
Admission requirements for this course are; any Bachelors Degree holder or Undergraduate, P.E. teachers, with basic knowledge in Arnis, Arnis trainers/instructors and Arnis practitioners. This is a one week course that runs from 8:00 a.m. to 5:00 p.m. After taking the course, participants are given Certification as Professional Arnis Instructor (Teaching/Coaching Arnis).

To know him well, Professor Armando C. Soteco is a retired Professor of San Beda College (1967-2002) and Centro Escolar University, (1972-01) Manila, Philippines. He is a degree holder of Master of Arts in Physical Education and Sports (MPES), Bachelor of Science and Education (BSE) and Course in Physical Education (CPE). From 1972 up to present he is teaching Arnis for P.E. major and master subjects at the NCPE-PLM (University of the City of Manila), Philippines, for P.E. teachers from both public and private schools.

His unquenchable love for Arnis and his belief that traditional martial arts would become a National Sport of the Philippines would not be in vain.



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FMAdigest
Organization of the Year 2009
Modern Arnis Remy P. Presas International Organization
MARPPPIO

Remy P. Presas, Ph.D.



MARPPPIO consists of Mary Jane Presas-Seletaria, Mary Ann P. Presas, Remy P. Presas, Ph.D., Maria Presas-Butler, Demetrio Jose P. Presas, and Rosemary Pascual (Adviser, Philippines).

(MARPPPIO) The Modern Arnis Remy P. Presas International Organization, was Founded in 2001 and dedicated to the loving memory of, Grandmaster Remy A. Presas (Founder of Modern Arnis), and to carry on the legacy he left us as the children and Family of Modern Arnis. MARPPPIO was established for three reasons:

1. Continuous promotion and propagation of the Filipino martial arts throughout the world.
2. Cooperation and unification of all Modern Arnis enthusiasts and exponents worldwide.
3. And foremost; the fulfillment of our father's final wish to me, to once again take the cane and continue his legacy.



The Presas Family 1974

L-R: Demetrio Presas, Mary Ann Presas, Rosemary Presas, Jose Presas, Remy Presas Sr., Remy Presas Jr., Mary Jane Presas, Maria Presas

MARPPPIO, an Organization for the expansion and accurate depiction of Modern Arnis, will provide students with working and effective knowledge of self-defense and extensive mental, spiritual, and physical training in the Modern Arnis system in its totality as taught by the Presas lineage. A student shall gain rank only when he or she has grasped proficiency in a specific set of techniques and its applications. It shall commend exceptional and outstanding individuals by granting well-deserved and well-tested promotions, grades, degrees, and honorary titles. It will conduct seminars and sponsor regular exhibitions and tournaments as a means of brotherhood and of gathering and sharing knowledge and experiences among all Modern Arnis exponents from every chapter.

The training curriculum of MARPPPIO comprises of the following divisions:

Yantok (Art of the Single Cane): Derived from stubborn rattan vine, which is arguably the best of all-purpose type of cane. In honor of the rattan cane, Yantok is the name given to the single cane form. Includes: Disarming, Striking Techniques, Blocking, Parrying, Sparring, Styles of Fighting: Abanico, Pilantik, Sungkiti, Banda y Banda, Figure 8, Rompida, etc.

Pagsa Wali (Art of the Double Cane): Derived from the intricate weaving patterns of sawali. Literally translates to "Way of Weaving", reflect the harmonious but devastating path of the double cane form. Includes Advanced: Disarming, Blocking, Parrying, Sparring, Striking Techniques and Styles of Fighting: Sinawali and Redonda.

Anyo (Art of Forms): The proving certificate of truly skilled Arnisador. Anyo is the way of nothingness. Literally, Anyo translates to form, which could stand for just about anything. In Modern Arnis, Anyo is the application of all styles learned throughout one's training, and is performed with a specific weapon (i.e. cane, dagger, hands...) to show the flow of that form. Anyo requires certain proficiency of beat, tempo, timing, agility, and most of all, diwang panlaban (fighting spirit).

Talas-Talim (Sword and Dagger and Art of Blade Fighting)

Tapi-Tapi (Art of Parrying and Sparring)

Tindig (Art of Stances and Throws), derived from its literal translation, "To Hold One's Position", Tindig is the art of cadence and weight manipulation. Even if one lacks in size, one can overcome a much bigger opponent by utilizing the laws of physics through the defender and the opponent. By being able to hold one's position, one can easily defeat an opponent simply through mastery of inertia.

Sipa (Art of Kicks)

Palo-Palo (Art of Strikes)

KAMAO (Art of Fists)

Ultimately, MARPPPIO will incorporate these arts and focus on the practical application of all techniques for proper and dynamic results in a self-defense situation.

We encourage all martial arts enthusiasts to read the Modern Arnis Cardinal Principle. Those who adhere to such principles are welcome to apply for membership.

Modern Arnis Cardinal Principle

By nature man is never violent. Unless otherwise affected by some physical or psychological affliction, or forced by outside reasons or provocations, no man will harm

a fellow human being (or animal for that matter) let alone feast on their physical sufferings. Man is an "institution" of love and kindness.

However, history is replete with stories of man's brutalities to his fellowman. Wars were waged and lives were laid in battlefield after battlefields. This is a sad commentary on man's true nature, or an irony of his being.

But it must be remembered that this violent quality of man is forced upon him by the vicissitudes of time and circumstance. Outside forces edged him out of his human resistance which inevitably led him to react in order to preserve himself, thus the truism of the "survival of the fittest". The vagaries of a cruel life led man to violence.

This need forced man to devise arts and implements for fighting. From the first caveman to the present spaceman, tools for fighting were made and improved until sophisticated machines and implements of warfare have become dreadful realities.

Thus, the caveman had his stone clubs, the Europeans their epees and foils, the Chinese their Kung-Fu and the Japanese, their Kendo and Karate, and many other with their forms of martial arts. The Filipinos are not spared of this need. The Filipinos were also forced to devise their own Arnis, the martial art of a cane which had its beginnings even before the coming of the Spaniards.

Present trends, however, converted these martial arts into forms of sport. Although they are taught as defensive and offensive weapons, their concentration is now as a form of sport indulged in friendly competitions like all other wholesome sports. These arts have "Cardinal Rules and Principles" to be observed and followed. Arnis has its own principles that have to be inculcated in the student.

The cardinal principle in Arnis is respect for one's opponent as a person and as a fighter, and as a sportsman. It should always be remembered that an opponent is a human being with a dignity as you have and worthy of respect. Also do not under rate his fighting ability overconfidence would be costly, if not fatal, therefore never underestimate the ability of an opponent. Sportsmanship on the other hand is the measure of a fighter or player. The laurels of victory should never be worn with superiority but with humility. Victory is not a stamp of invulnerability but rather a reason for magnanimity.

Besides these cardinal principles, there are other principles in Arnis that the students, must remember these are: Character, sincerity, discipline, self-control, etiquette and student's loyalty to his tutor.

Character - a ruffian has no place in Arnis let alone in sports. Refinement in character is important. A student must be taught the moral (and religious) values of everything. It is an obligation of the teacher of Arnis to mold the character of the student in such a way that his behavioral structure would be motivated by righteous desire. It is what a man is that counts not the number of trophies he won. In spite of the abetted fallacies of values of the present world, it is who you are that will matter in the end.

Sincerity - sincerity for victory's sake is not the all-consuming end of an Arnis player. It is the sincerity in him to his fellowman and to his art that makes him shine in the array of men. The will to win maybe inculcated, but such tutelage should never end after the tick of the ultimate second in the game but beyond the canvass and the arena of competition. The martial art of Arnis, it should be remembered, is a good medium of development man's sense of dedication in all his everyday endeavor and involvement. Sincerity is the

mother of trust and trust makes an institution of what has been shattered by doubts. A man who is not sincere will never have a true friend.

Discipline - Arnis is a mold of discipline. Proper behavior in the sport and in life itself will be the gauge of success. Personal discipline is important. The kaleidoscopic invitations and temptations of life should never undermine man in his obligation to his art, to himself and his fellowman. A student should learn to control himself in the pursuance of his goal, not only to his art but also to life in general.

Self-control - losing one's head means defeat. One should learn to control his temper if he hopes to achieve success in every endeavor. In Arnis, self-control is important for without it, life and the good health of another may be lost. The possession of an ability to kill or maim a person should be handled with extreme caution and prudence. Man's clear perception of things is anchored on his ability to control the outbursts of his inner self. Provocation is dishonorable but hasty reaction to it is just as dishonorable if not despicable.

Etiquette - etiquette is allied to the main cardinal rules in arnis. One's norm and standard should never be imposed upon others. One should learn how to respect others. Giving credence to the standard and ability of another person should or will best prepare anybody in any endeavor. The pacific waters of human understanding will stay unruffled if exercise of proper etiquette and respect whether it be in sporty competition or in life itself is observed.

Student's loyalty - loyalty should be emphasized to the student, loyalty to the art, to a fellow player, and to his teacher. Ingratitude to one is ingratitude to the other. A student should be loyal to a fellow player because any disloyalty to him is disloyalty to the art itself. More important, a student should be loyal to his teacher. Everything one has learned is owned by him to his teacher. Personal whims should never cause one to be ungrateful to where he owes everything he knows. Even if the ultimate aim of the art is already achieved by a student that he can now manage on his own, he should never forget the teacher who labored for him. In the skirmishes of things, the student should be always loyal to him.

Life has shown us many treacheries committed in the name of greed and personal gratification. This has no place in the art of Arnis or in sports for that matter. A true sportsman is always loyal to his art and to the prime movers of the art. He sees with gratitude in everything and everybody from whom he had owed everything he knows. In this world of muck and mire only those who look back with gratitude shall succeed. Loyalty to the fundamental basis of his achievements weighs for a greater measure in the merits of man. Ingratitude is treachery and a traitor has no place in the forum of honorable men.

Taken from the book authored by our beloved father, Remy A. Presas
"Modern Arnis, First Edition, 1974"

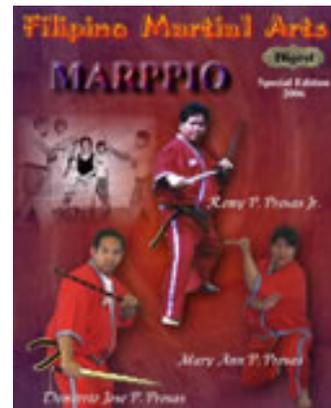
As a final note, Mary Jane Presas-Seletaria, Mary Ann P. Presas, Remy P. Presas, Ph.D., Maria Presas-Butler, Demetrio Jose P. Presas, and several of Grandmaster Remy A. Presas loyal followers, will accompany the family as they journey through the global arena of martial arts. Don't miss out: MARPPO's, objective are definite, and they will

fulfill their father's final wish and continue the Presas tradition of Arnis.



Grandmaster Remy Amador Presas, with his five children.
(L-R) Remy Jr., Mary Ann, Maria, Mary Jane and Demetrio
During his last days in Victoria, Canada.

For further information: Please send Email to:
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Visit: www.modernarnis.com



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FMA Digest

Organization of the Year 2009

MAMFMA

Modern Arnis Mano-Mano Filipino Martial Arts

Modern Arnis Mano-Mano Filipino Martial Arts School is duly recognized and registered by the Philippine Government under by the Security Exchange Commission and the Department of Trade and Industry with Registry Number 00156129. The MAMFMA was first registered July 21, 1995, second registration year 2000 and third registration was 2005. The logo name of Modern Arnis Mano-Mano Filipino Martial Arts was copyrighted at the National Library, Manila on October 6, 1995 with Copyright registry no. O 95-1006 by Punong Lakan Garitony C. Nicolas which he called Arnis Nicolas System (ARNIS). The Arnis Nicolas System promotes the classical, traditional and modern approach of teaching the principles and philosophy of the art of stick fighting - Arnis.



MAMFMA Vision

Modern Arnis Mano-Mano Filipino Martial Arts (MAMFMA) International, inspired by the Christ virtues, envisions a totally integrated person of faith, peace and service characterized by the Christian values for the formation of a just and humane society, to regain the lost glory of the cultural Arnis and restore its place in the International sporting events.

MAMFMA Mission

As a Filipino Martial Arts, it's committed to fostering Nationalism, to instill social concerns and political awareness and to participate actively in community developments. The mission of **MAMFMA** is two-fold: first and foremost is to regain the lost glory of the art as an international sport and martial arts and restore in every Filipinos heart its cultural heritage and indigenous value, second to advance the camaraderie of Arnis practitioners under one roof and a common goal and leadership without losing their individuality as a style, system or affiliation.

Present Day

Punong Lakan Garitony C. Nicolas continues to be the Master of choice for many local and international celebrities including other martial arts experts who came to learn Arnis in the Philippines.

He is also the adviser of R and O Academy, Combination of Arnis Kickboxing and Combative Arts Gym (CAKCA), MAMFMA Intramuros Chapter, MAMFMA Malasiqui, Pangasinan Chapter, MAMFMA Victoria Australia Chapter, MAMFMA Chicago, Illinois Chapter, Philippine Arnis Mano-



Mano Gym Dubai Chapter (PHILAMM) and MAMFMA Wiesbaden Germany Chapter.

In government, he acts as the Arnis Instructor at the Philippine Indigenous Games and Sports Savers Association Incorporated hosted by the Philippine Tourism Authority.

The MAMFMA today boasts of 1000 members; it continues to grow in influence within both Filipino and World martial arts circles as a truly progressive example of a proud traditional art, delivered and enhanced through moral philosophical thought and modern teaching techniques.

Modern Arnis Mano-Mano Filipino Martial Arts (M.A.M.F.M.A) celebrated its 13th Years Anniversary on July 12, 2008 at R and O Academy headed by School Directress Susan B. Contillo. The guests of honor were; Punong Guro Julius Quintans of Combination of Arnis Kick Boxing Combative Arts (CAKCA) of Malasiqui, Pangasinan, Master Jaime Paclibar of Bicol Arnis and Master Celso Sandigan of Mink Mongoose Isabela Province Arnis Club. The parents of R and O Academy supported the event and to watch their sons and daughters competing in the Anyo Competition. The two participating teams were R and O Academy Kids and Mink Mongoose Kids who came along from the north part of the Philippines, a 10 to 12 hours drive, just to compete and join the celebration of MAMFMA Anniversary. Before the competition began, the two schools presented an Arnis Demo, Mink Mongoose presented a Synchronized Anyo, while the little R and O Kids presented a Sinawali exhibition were the guests are amazed because of their cute and nice executions.

The three Masters of Arnis, Punong Lakan Garitony “Sir Pet” Nicolas of Modern Arnis Mano-Mano Filipino Martial Arts, Master Jaime Paclibar of Bicol Arnis and Master Celso Sandigan of Mink Mongoose Isabela Province Arnis Club Paclibar demonstrated Filipino martial arts techniques.



Punong Lakan Garitony Nicolas with Dayang Rhiverli Quine demonstrating Arnis free style techniques



Master Celso Sandigan, 2 sticks twirling



Master Jaime Paclibar, demonstrating locking techniques

The guests of honor Punong Guro Julius Quintans of Combination of Arnis Kick Boxing Combative Arts (CAKCA) of Malasiqui, Pangasinan, Master Jaime Paclibar of Bicol Arnis and Master Celso Sandigan of Mink Mongoose Isabela Province Arnis Club were given Certificate of Appreciation by Punong Lakan of Modern Arnis Mano-Mano Filipino Martial Arts in joining and celebrating its 13th Year Anniversary.



Punong Lakan Nicolas, Master Jaime Paclibar, Secretary General Guro Anthony Gatchalian



Punong Lakan Nicolas, Master Celso Sandigan, Secretary General Guro

Punong Lakan Nicolas, Punong Guro Julius Quintans, Secretary General Guro Anthony Gatchalian



Modern Arnis Mano-Mano Filipino Martial Arts 13th Anniversary was also the official releasing and signing of Punong Lakan's new Books for the year 2008 namely *Arnis for Kids*, *The Philosophy of Arnis Nicolas System*, *Eagle and the Freestyle*. Witnesses are former Club President of MAMFMA, Lakan Jerrick Cyrus Tan, Punong Guro Julius Quintans, Lakan Jaime Francisco, Lakan Rogelio Vasquez, Lakan Brian Plaza and Master Jaime Paclibar of Bicol Arnis Club.



On the Anniversary day, Punong Lakan was also interviewed by Doctor Rimando C. Saguin M.D., host of UN TV Channel 37 for his “Kaagapay” TV Show with Dayang Peachie Saquin.

MAMFMA Outreach Program

H. Domingo St. Pasay City, Philippines
December 15, 2007

Almost 200 families received the goods; there are games, dance, etc...

The MAMFMA would like to thanks the following: Jacky Nguene from British School of Manila, Dinah Dominguez and Family, Anthony Gatchalian, Damaso Villanueva, Richard Makalintal and Family, Capt. Dante Tamayo, Annie Ablong, Jeffrey Tarrangco, Ryan and Niki Rojas, Pastor Jun Sunga, Pastor Rodolfo R. Baustista Jr., Romeo Solatorio, Ceasar Turingan and Family, Rogelio Vasquez and Family, and Jerome Lagahit.

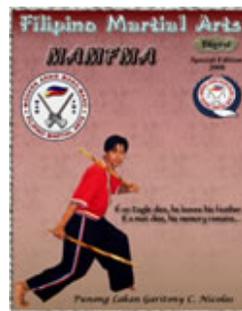


Punong Lakan Garitony Nicolas



Websites

- www.kasama-stickfighter.org
- mamfma.zoomshare.com
- modernsinawali.zoomshare.com
- wikimartialarts.org/main/index.php/Arnis
- wikimartialarts.org/main/index.php/Modern_Sinawali
- wikimartialarts.org/main/index.php/Sistemang_Pang-Oran



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FMAdigest

Competition - FMA Competitor

Master Marc Lawrence



Methods of an American Arnisador

By Marc Lawrence

In the last 3 years, I have fought in 11 Filipino martial arts competitions, won 18 gold medals / 1st trophies, 4 silver 2nd medals, and one 3rd place bronze. My friend asked me these questions: **First:** What is it that makes you a good fighter, **Second:** how do you prepare for competition, **Third:** what goes through your mind when you fight, fourth: what did you learn for your fights, Fifth: what tips can you give someone who wants to be a successful competition fighter? To answer all of these questions I will do it one at time.

First a little background about me, I am married to a Filipina lady and have two sons we are Filipino-American family. We as family compete and support the Filipino martial arts community. I have worked as an Industrial Firefighter for the last 20 years and work in the Fire and Rescue business for 29 years. During my carrier I have received 1 Departmental Medal for Life Saving, 1 Departmental Medal for Bravery and 1 Departmental Medal for Meritorious Service. Ok, so my idea of good day is running into a burning building with my buddies while everybody else is running out! I am an avid salt water angler and have fished since I was six years old. I love being on the deck of boat and feeling the fight of the fish and the adventure of the hunt.



Marc Lawrence at work on a training fire with his crew

To answer the first question, what make you a good fighter, first a fighter got to have heart! You can train anyone to swing a stick but you must have heart! My teacher, Felix Roiles says “you must have a heart like a lion”! I firmly believe that this is true and you must be willing to go the distance. I have seen many fighters start out brave and melt under the pressure of combat. Remember that this is weapon based combat, it just have rules! The next part of this is the willingness to train with intensity. Train like your life depends upon it, because it may one day. The last part of is this question is this: it is really all about the little things. Filipino martial arts, is all about little things just like fishing. A master angler sees all of the little things that it takes to catch the fish. No

matter where he goes and adapts by humbling and learning from other successful anglers. Arnis is exactly the same. You may know your methods but to be successful in new environment you must adapt! Open your mind to each situation and learn.



Students and Master Lawrence training with no gear sparring at the park in the summer

To answer the second question of how do prepare for a competition, goes like this. You must have good foundational concepts of Filipino martial arts. These are good footwork and body maneuvering, good use of the weapon hand and good use of the live hand. To do this you need to practice, use a tire bag and get yourself plenty of rattan stick the right size. You need to practice bagging by hitting with footwork. Practice going the rounds just like the tournament circuit you are fighting in. If you are going to fight one minute rounds then practice hitting one minute and the stopping for 30 seconds. Start out slow and get your combinations with footwork down then start speeding it up. If you think you will have three matches in a tournament then plan to practice for 9 rounds. Add an additional round or two so if you end up in sudden death match you are ready. You need to bag until hands get raw and the just tape up your hands, bag on things that give. I had friend who hurt his hand because he

was bagging on Oak trees. Go for walks with your stick and practice while walking. Practice with your sparring gloves and in your mat shoes to get feel for your equipment. Now the next part is to practice hitting and using your live hand for checking. If you have somebody to work with you practice hitting the bag then blocking as your partner strikes at you. Practice with everybody you can, even if they will beat you. You just need to learn from it. I have had the privilege of sparring number of WEKAF world champions. They guys can really fight.

Alright here are my thoughts and tips on the use of the weapon hand: My experience in sparring has taught me that the Manongs were right and the use of the weapon hand is as critical as the empty hand when you are fighting. Your weapon hand serves a variety of functions like gripping the stick, striking forehand, striking backhand, thrusting (Songkiti), Punching (jabs, cross, hook and uppercut), butt striking (Punya), Curving strikes (Pitiks, Witiks, Arcos, Circulos, Sidewinders) re-angling strikes (Abaniko), Forward and Reverse Hooking (Punya method), Locking, Blocking, Parrying and Throws.

Grips - The grip on the stick is critical in retaining your stick when fighting. I use an overlapping thumb grip. There is also straight thumb, side thumb and reverse overlapping grip. Each grip has specific application to provide the maximum effect.

Overlapping - To find your basic grip position, put the stick in your left hand with the butt even with the bottom of your hand, close all four of your fingers, then wrap your four right fingers and overlap your thumb. This is natural grip or over lapping thumb.

Straight Thumb - The basic straight thumb is done by putting the stick in your left hand with the butt even with the bottom of your hand, close all four of your fingers, then wrap

your four right fingers and put your thumb straight up. This grip is used in Espada Y Daga for the knife grip. This grip is also called a foil grip.

Side Thumb - The basic side thumb is done by putting the stick in your left hand with the butt even with the bottom of your hand, close all four of your fingers, then wrap your four right fingers and put your thumb bent against the outside stick. This grip is used for a rapid reverse technique of the stick or knife.

Reverse Grip - The basic reverse grip is done by putting the stick in your left hand with the butt even with the top of your hand, close all four of your fingers, then wrap your four right fingers and overlap your thumb. The reverse grip is used when you would strike some with a Punya/butt strike, it is also used when you are knife fighting and throwing a punch with the knife to cut them with a jab. This grip is also called an Ice-Pick grip.

Blocking - There are two basic blocks reinforced and augmented. There are rigid blocks and augmented blocks. Reinforced blocks are used at two ranges, Largo and Media. A basic skill that should be taught to students is the importance of angling their stick in all of the blocks of Largo, Media and Korto ranges.

Largo Range Blocking - When you blocking at the Largo range you use an overlapping thumb grip and reinforce the wrist with your empty hand, angle your stick outward to take the shock strike. This allows you to have fast counter strike. When teaching blocking, start with have the student reinforce the tip and keep the stick straight. Have them progress to reinforcing the stick with the meaty part of the palm. They should finish with a reinforced wrist on the weapon hand. When blocking in the Largo range against edged weapons like the Bolo verses Olisi take the hits toward the tip of the stick. It is extremely important to have your stick angled outward.

Media Range Blocking - When blocking at the Media range the stick is kept close to the body, sometime it necessary to have the butt against the body. The stick is gripped with the overlapping grip. The stick is reinforced with meat part of the palm/ edge of your hand. Keep the stick angled outward slightly to take the impact. If you are going to plan to disarm your opponent then you may block with your stick and reinforce the stick with the meaty part of the forearm. Your stick is angled slightly outward. This allows you to snatch and grab their weapon or check their weapon.

Korto Blocking - When being attacked with an inside Witik a downward shield block works well for low line attacks when combined with a live hand checking to your opponent's shoulder. For a high line attacks us a shield block. Follow up quick shot to the body.

Parrying - Is type blocking that is used when defending against an Estokada to the upper body/chest or the legs. The block is sliding block using the edge of the stick, allowing the energy of the slide across the weapon in striking edge to edge. This prevents breaking the stick from a stick to stick collision. The strike used by your opponent is a slicing strike. This strike can be parried and check at the same done with practice of a coordinated effort of the weapon hand and empty hand.

Punching - There are five basic punches and two advanced method punches. The five basic are the hammer fist, jab, cross, hook and uppercut. Two advanced punch are the spinning back fist and hammer fist-elbow strike. Power is generated from the hips into the shoulders then the arms. A good punch is aimed 6 inches past the body. One must image that they are punching through the body. A hammer fist is the same motion as the forehand and backhand strikes only if using the weapon hand you are striking with the

butt of the stick. If you are striking with a fist it is with base of the fist. A jab is the same as media strike; the only difference is that stick is what hits your opponent instead of your fist. A jab punch is done straight at your target. A cross punch is done across the body to the opposite side of your opponent's body. A hook punch is done as name implies with a hooking motion. An elbow strike can be added when one throws hook punch. For maximum impact if you use the checking hand to stop/ hold your opponent and then hit them with the hook. With stick in your hand you are using butt of the stick for the strike. A spinning back fist is done when you reverse from the hawk stance, and change direction and strike with a backhand strike.

Strikes - Strikes are broken into three basic groups based upon the direction of travel of the strike. These are forehand, backhand and thrust strikes. It does not matter if the strike is linear, curving or reversed it still three basic ones. All strikes generate the most power through proper body mechanics. Power is generated in the feet properly spaced through feet/leg rotation and is transferred to the hips and into the shoulders, and finally into the arms. The wrist provides the snapping motion. The weapon hand gives direction and targeting to the strike. Your knuckles serve as the blade edge reference to the strike. Strikes are done with three parts of the stick: tip, blade and butt. For the most transference of energy, the tip strike is most effective. How you strike is adjusted according to the range you are fighting. Your range of motion is shortened as you get closer to your opponent. Remember to attack the fangs of the snake first! Go for the hands then the knees.

Songkiti - The thrusting motion generates energy through two methods a straight lunge thrust or a curving re-angle motion known as Songkiti. This is used to target soft areas of the body like the eyes, throat, solar plexus and groin. A properly done Songkiti can put the diaphragm into spasm in one motion.

Punya - A Punya done to the same areas in close quarters fighting (Korto) can do equal damage when done with force. Just quick short motions can cause your opponent to be disabled quickly. This motion can be done to trigger a gag reflex in the throat when done to the throat at the Sternal Notch. The same motion can be done to the base of the jaw by the ear; this will cause intense pain without permanent damage.

Curving Strikes - The curving strikes group basically consists of Pitiks, Witiks, Circulos, Arcos and side winders. A Pitik is done in flicking motion of the wrist by the weapon hand, it is tip strike. This strike is usually done to distract but can be extremely effective when done to sensitive areas like the breast. A Witik is done with a wrist snapping motion like you would do with a wet towel. There are inside Witiks and outside Witiks, inside done in a forehand motion and an outside are done in a backhand motion with wrist. A Circulo strike is done with the wrist and forearm in a circular motion. For maximum effectiveness you start with your forearm with the butt of the stick straight up and the tip is brought forward in clockwise motion rapidly. You follow all the way through on this strike. An Arco in just two Circulos are done one right after another. Twirling strikes are best to keep crowds back. These are effective for multiple opponents when using edge weapons. Sidewinders are done similar to a Circulo except that it goes opposite side from where the strike originated from. You start with the butt up striking curving manner hitting first the spot where you first hit in combination. A Sidewinder is usually the third strike of the combination.

Re-Angling Strikes - The Abaniko or fan strike is done two basic methods - traditional and modern. Traditional is wide striking pattern of 360 degrees of arc, to be really effective you must have total body mechanics for the rotation of your body when tip striking with your stick. Modern is a short quick strike done with just the wrist and a forearm in quick rapid manner. This is usually done to the face mask of your opponent with quick follow up power shot to the body. Ricochet strikes are true re-angle strike done from bouncing the stick off the floor and quickly into an on-coming opponent, or off your opponents stick and into your opponent's face mask.

Forward Hooking - The butt or Punya method is done as throw based upon the principle that where the head goes so goes the body. The technique is done like a J-wrap in empty hands to the back of the neck, but you use the butt of the stick quickly and throw them forward. It is best to use this in combination with a knee to the face as you quickly pull them down into it.

Reverse Hooking - The butt or Punya method is done as throw based upon the principle that where the head goes so goes the body. The technique is done like reverse J-wrap in empty hands to the back of the neck, but you use the butt of the stick quickly and throw them forward. It is best to use this in combination with a knee to the face as you quickly pull them down into it.

Locks - Locks are used in stick grappling techniques. There are wrist locks, chicken wings, arm bars, ankle locks, leg bars, chest bar and chokes. These are done in conjunction with strikes to soften them up and with quick motion take-down or restraint. These locks are done in conjunction with the empty hand and will be covered in detail separately.

Throws - Throws and sweeps are based upon the idea of disrupting your opponent's balance. This is done at the head-neck level, chest level and knee level with your weapon hand and stick. There are other sweeps and throws that are done with your empty hand Vining, hip throw and with leg wrap.

Punya Throw - The butt or Punya method is done as throw based upon the principle, that where the head goes so goes the body. The technique is done like a J-wrap in empty hands to the back of the neck, but you use the butt of the stick quickly and throw them forward. Combine with a sweep to the leg.

Chest Throw - The chest throw is done after softening up your opponent with strikes. Your stick is inserted at the chest while pulling them forward and off balance. You are disrupting their balance at the chest level. Sweep their leg as you throw them.

Knee Sweep - The knee sweep can be done as simple as after striking your opponent at the ribs then insert your stick behind the knee and pull while pushing on the chest with your empty hand at the same time.

Some of these techniques are not legal in certain tournament circuits, be failure with the rules of circuit you are fighting in! Learn what the judges looking for and what will get you disqualified!

OK, so now we get to the live hand or empty hand as it is called. Here are my thoughts and tips on its usage: Yes, the Manongs were right and the use of the empty hand is critical when fighting. Your empty hand should serve a variety of functions like re-enforcing, checking, jamming, pulling, hooking, pushing, deflecting/passing, grabbing, opening, punching and blocking. These skills are not style specific but are general in nature with Filipino martial arts system that teaches Arnis, Eskrima, or Kali.

First, your hand should be on your chest in the guard position. Your hand should be shaped like “C”. If you are blocking at the largo to media range you should be over the weapon hand, re-enforcing it still in a “C” shape. Your arms are extended outward.

Re-enforcing - “Kalasag” When you are rigid blocking with your stick, use the meaty part of your palm resting against your stick. Your arms should not be extended, keep your elbows tucked in. Remember that you are blocking with stick at the media and corto ranges. **Checking**- When you are checking typically your hand comes from behind the weapon and stopping the forward motion of the stick. Your hand is in a “C” shape and you are catching the stick and hand together at the hand. Do not wrap your thumb in. The check is light like you would use to catch a light bulb, not like a ball. Allow your hand to stay in contact with light pressure and move with your opponent’s weapon hand to set them up for disarm.

Jamming - “Ipit” This is done when you can anticipate your opponent’s strike and can throw in your empty hand to jam the weapon. This is to keep them from swinging the strike. This is done by throwing up your hand and jamming before they swing on the forehand strike. On the backhand strike you jam the forearm downward, you can also hammer fist downward on their forearm. When you are being thrust at, use an inward jamming motion with a “C”-shaped hand. Jamming is also done with your empty hand and arm. You basically clothes line your opponent across the chest, with your elbow at the arm/ shoulder level as you come in this jams the weapon arm and your opponent’s forward motion.

Pulling - “Hatak” This is done when you can grab the stick after you have blocked it. You just pull stick and rotate your body. They may or may not let go. You can also simply grab the guy’s clothes or body protector sleeve and pull them off balance. This is done by pulling them in the direction they are already traveling.

Hooking - The hooking with two fingers known as the Kowit is done typically after you have checked the incoming weapon/ weapon hand. It is done with two fingers, the pinky and ring fingers. This is typically done in an inward/downward or outward pulling method. Typically it is used to pull your opponent off balance and leads to a disarm. Hooking with your empty hand to your opponent’s neck and pulling forward throws them off balance. Your hand is shaped like a hook.

Pushing - It is just as it sounds to push on your attacker on their weapon hand shoulder in tournament. In real life it is to the face or the jaw, pushing it upward and back. This is a simple tactic that is highly effective. Your hand is open and in the C shape when pushing against the jaw or face. Use more of an open palm when pushing on the shoulder.

Deflecting/Passing - Deflecting by the empty hand is done when your “C” shaped hand comes downward and deflects your opponent’s weapon hand down. You can deflect your opponent’s weapon hand outward. This is done in Songa-Wakli motions. This is done in a circular motion. By deflecting your opponent’s weapon hand you make an opening for you to strike them.

Grabbing - “Agaw” It is just as it sounds, first you block and check then you grab their weapon. While you hold it then you hit them as they try to pull away on their weapon. Grabbing can also be done by grabbing their gear and pulling them toward you, this takes them off balance and then you hit them. Sometimes when you clash with your opponent you can quickly grab and pull his weapon away if their gripe into to firm.

Opening- “Hubad” is to make an opening in your opponent’s defenses by deflecting and

passing their weapon hand away and this makes the opening. It is done with your empty hand in a “C”-shape.

Punching -“Suntok” When you are fighting and you have blocked your Opponent’s stick and weapon hand you can punch them with you empty hand with a jab, hook, a cross or an uppercut. Make an opening by setting them up to block and check then hit them with your fist from the other way.

Blocking - Using your Empty Hand to block, if you’re busy attacking and you are checked by your opponent use their empty hand. Block their arm with the meaty part of your arm. This technique will only work at the corto range and it is a ridged block. This works for forehand and backhand strikes.

Distracting - Using your empty hand for distracting is done when you are getting ready to spar. You move your fingers like a spider’s legs up by your face to have your opponent focus on this instead of on your weapon hand.

To answer the third question of what goes through my mind before I fight is really very simple, is I relax and clear my mind. In order to fight your best you need to get past the point of thinking about the techniques and just do them in flow without thought. Be like water and flow with the fight. I clear my head of all thoughts and approach in calm manner. Do not become angry when you fight as it will cloud your mind. Do not be hungry to get the other guy as you will not be able to feel what your opponent is flowing at you.

To answer the fourth question of what did you learn from your fights goes something like this:” What have I learned from my losses and my wins?” I learned to adapt to each situation and grow from it. First remember to show up and be ready to fight. Sign up and fight in all of the divisions you can. Some days there is nobody in your division. This means if they offer padded stick, fight in it, if they offer live stick fight in it, if they offer Sayaw compete it, if they offer double stick fight in it, if there is knife, fight in it, if they offer team sparring be apart of the team and fight. You will never know where you need work unless you battle test it. Never fight the same, always adapt. Learn what the rules are what pleases the judges for the circuit you are fighting. Ok here is an example when I fought my first River Rumble I lost due to I was hitting with speed but not with power.

What I learned I passed on to my son who won a medal. I learned after that to hit with power and speed together. In 2006 in the Battle for Carson when I fought knife for the first time I did not have anyone to practice so I got kind of beat up. But because I got 1st place in single stick and the rest of the team did well, our team won the team trophy!



Battle for Carson, Master Jun presenting a gold medal



Marc Lawrence Chris Paraga and Ed Inas showing our medals end of the day at the Battle for Carson 2008

At the 2007 WEKAF western regional I won because I learned to use my footwork. I found that I had to move like I did when dancing. I had a Monang tell me if you can dance then you could fight. You have to learn to be graceful and move in and out of the ranges. When I fought at the 2007 Eskrimador's challenge I won in double stick because I had practiced clash and counters as well as disarms.

Master Marc Lawrence Fight
[Click Here](#)

When I fought in 2007 at the Best of the Best in the Master Division I found that I had to work on my stick grappling game and what to do if the stick failed. My stick bent around the guy's back. In 2008 I fought WEKAF Nationals I had wins and losses. I found that my style was good but I needed some as my advocate if there was judging disagreement. I was fighting a guy from the East Coast and I was driving him back into the corner. He had on foot out of the ring and was up against the scoring table and then they stop the fight to talk about if I was pushing or driving my opponent! It felt like the judges were against me.



Getting ready for the WEKAF Nationals 2008



Grandmaster Bandalan presenting Master Lawrence with a 1st place medal

Masters Division I fought this well with one win, one draw and one loss to the defending title champion. My lessons from my win and draw are have the ability to fight in all four ranges. What I mean by this is largo media, Korto, and layong y Bugno (Fight or Wrestle). You have to know how to stick grapple and have good empty hands game for the Best of the Best. My lesson from the loss is "Do Not" repeat your pattern with experienced fighter. Is caused me to be disarmed by a striking disarm is the last 15 seconds of the fight. My lesson to all of you is to continue to change and adapt while fighting.

What tips can you give someone who wants to be a successful competition fighter? Train, Train, Train! The Filipino Fighting Arts are complete if you learn all of the parts. Know all of your ranges and your equipment. Fight and train in different levels of gear and with no gear. Learn to use your hands and legs while fighting. Think in you mind that the stick has tip, blade and butt. Your arms and legs have a tip, blade section and a butt. Learn to

At the 2008 USFMAF Nationals I fought really well taking five gold 1st place medals and one silver 2nd place medals. My lost was to really good Arnisador who understood the rules and built strategy to them. I lost because I had not practiced in the live stick point division method of fighting. I had trained for everything else. Best advice is knowing the rules for all divisions and building a fighting strategy to them.

At the 2008 Best of the Best

5th Annual Best of the Best
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Jelmar Cabales and Master Lawrence sparring at HOC at the USFMAF Workshop for the Cultural Challenge



Master Lawrence getting ready to spar Sensei Dana About at the Workshop

fight on the ground and coming off the ground. Practice your art as combat flows. Make your fight art a continuous flow of skills of attacking, defending and countering.

In closing a good Filipino martial arts fighter must have the heart to fight, be well rounded with a good mental tool box of skills to be a successful competitor.

Tournaments & Awards:

- 2008 USFMAF Nationals Men's 1st Place Form Division
- 2008 USFMAF Men's 1st place Self Defense Division
- 2008 USFMAF Nationals 1st Place Men's Senior Padded Stick Point Sparring Division
- 2008 USFMAF Nationals Senior Men's 1st place Padded Stick Continuous Sparring Division
- 2008 USFMAF National Senior Men's 2nd place Live Stick Point Sparring Division
- 2008 USFMAF National Senior Men's 1st Place Continuous Live Stick Sparring,
- 2008 6th Annual Battle for Carson Eskrimadors Challenge 1st Place Men's Senior Heavy Weight Division
- 2008 6th Annual Battle for Carson Eskrimadors Challenge 3rd place Team Sparring Division
- 2008 WEKAF Nationals Wild card Team Competition 2nd Place
- 2008 WEKAF Nationals-US Team single stick competition 4th Place, US Team Completion
- 2007 WEKAF Western Regional 1st Place Men's Senior Single Stick, 1st Place Men's Senior Double Stick
- 2007 Eskrimadors Challenge 1st Place Men's Senior Single Stick, 1st Place Men's Senior Double Stick, 2nd Place Open Knife Division
- 2007 International Karate Championship 1st Place Men's Senior Division -Pacific Fighting Arts Division Single Stick Fight
- 2007 Compete 2007 Black Belt Championship 1st Place Men's Senior Division Single Stick Fighting
- 2007 Presidential Fitness Award- Gold
- 2006 KA Open International Martial Arts Championship/ LA Sheriff's Cup-1st Place Men's Senior Division Single Stick Fighting, 1st Place Men's Senior Division Knife Fighting, 1st Place Men's Senior Padded Stick MMA
- 2006 Battle for Carson , Eskrimadors Challenge 1st Place Men's Senior Single Stick, 2nd Place Open Knife Division
- 2006 Presidential Fitness Award- Silver
- 2006 Presidential Fitness Awards-Bronze
- 2000 Guerrero's Invitational 2nd Place Men's Division
- 2008 Best of the Best Tournament Masters Division Champion
- 2008 USFMA Regional Sports Organizer (RSO) of The Year Award
- 2009 West Coast Eruption First Place Weapons Forms
- 2009 West Coast Eruption Grand Champion Empty Hands Forms



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FMAdigest Pantas ng Panulat Masters of the Pen

Zena Sultana Babao



Zena Sultana Babao is assertive, outspoken and dynamic. An award-winning writer and speaker, she is not afraid to write or talk about controversial issues others would not dare touch. Though she takes no flak from anyone, she is compassionate and caring, and has championed the cause of the poor and downtrodden.

Before coming to the United States a year after the declaration of martial law by then President Ferdinand E. Marcos, this petite and charming lady was already doing multi-tasking and had two full-time jobs and two part-time jobs. Zena was a reporter with the **Naga Times**, one of the local papers in Naga City, where she was born; a correspondent with the **Philippine News Service**, later renamed **Philippine News Agency**; a talk show host of the political commentary program “The Four Invisibles” at Radio Station DZDR; and an instructor at her alma mater, the University of Nueva Caceres, teaching Political Science, English and Literature. She was a member of both the National Press Club of the Philippines and the Bicol Association of Broadcasters.

Her anti-martial law activism and hard-hitting, no-nonsense brand of journalism did not sit well with the national government, and so she had to leave the Philippines for the land of the free, America, where she continued her writing and speaking career.

Currently, she is a regular columnist with the San Diego based **Asian Journal** newspaper (www.asianjournalusa.com); a columnist with **Lady Luck Music** (www.ladyluckmusic.com), an on-line magazine based in Quebec, Montreal, Canada; a feature writer with the **Elvis International** magazine (www.elvisthemagazine.com) in Thousand Oaks, California; and this month started a new column with the **Asian News** in Little Rock, Arkansas. She contributes feature articles for the **D5 Toastmasters** website (www.d5toastmasters.com) in San Diego, and the **FMAdigest** (www.fmadigest.com) in Fallon, Nevada.

At an early age, Zena had a voracious passion for reading - from fiction to biography, poetry to literature, and books on mathematics. Her favorite subjects during her high school and college years were Math, Trigonometry, Calculus, Political Science, English and Literature. Her early dream was to become an engineer, but was sidetracked when she was hired as a reporter while still in high school. A member of the highly exclusive *Nu Kappa Beta Honor Sorority* in college, she graduated with top honors. Zena also has an MBA degree, major in marketing, from San Diego’s National University, where she again



graduated with top honors.

She remembers that back then she was dubbed “The Walking Encyclopedia” because she used to have the unique gift of photographic memory. Because of her contribution to broadcasting and journalism, she received the prestigious “Mayoral Distinguished Service Award in the Field of Mass Media” from then Naga City Mayor Vicente Sibulo.

Arriving in the United States as a tourist, Zena landed in San Francisco, moved to San Diego, became an immigrant a few months later and an American citizen after five years. Upon arrival in San Diego, she became the Editor of the San Diego Edition of the **Philippine News**, as well as a writer and columnist for a few other Filipino-American and Asian newspapers. Again she engaged in multi-tasking, and went into business: Real Estate and Multi-level sales. These jobs, plus her writing career, earned her several highly coveted awards as well as free travel around the country and abroad. A loving and faithful wife, she shared her achievements with her husband and took him along on her travels.

She helped and supported her husband, Grandmaster Narrie Babao, in his career with the United States Navy, and later with the San Diego Police Department. She wrote a lot of articles about her husband, not only in the newspapers and on-line magazines she writes for, but also in the **Inside Kung-Fu Magazine**, **Black Belt Magazine** and the **FMA Digest**. She also featured him on TV in the talk-show program “Spectrum” in Channel 10 in San Diego.

Zena co-owns a private martial arts school, the Babao Arnis Academy, with her husband. Although not an expert on the actual application of the Arnis and Eskrima fighting techniques, Zena knows a lot about both fighting arts, and history and principles. Through the years, she wrote about Filipino martial arts legends Floro Villabrille, Cacoy Canete, Ben Largusa, Dan Inosanto and Mel Lopez. She also met martial arts legends Richard Bustillo, Jerry Poteet, Angel Cabales, Mike Inay, Braulio Pedoy, Regino Ilustrisimo, Gilbert Tenio and Roland Dantes.

In addition to the Filipino martial arts greats, Zena also wrote an article about the late World Middleweight Boxing Champion Ceferino Garcia a couple of years before he passed away. Back in the 80’s, she also wrote an article about martial artist turned movie star Chuck Norris while he was promoting his movie “Good Guys Wear Black.”

In one of her many trips to Hawaii, Grandmaster Braulio Pedoy gave Zena an anting-anting, a sort of talisman said to protect people from danger. She said she felt very honored and privileged receiving it, especially after Grandmaster Pedoy informed her that a lot of Filipino martial artists have gone to Hawaii to ask him for the anting-anting, but only a select few were given. Upon arriving back in the mainland, Zena shared it with her husband.

In the field of public speaking here in America, Zena is a member of **Toastmasters™ International (TI)**, the foremost organization in the world that trains people in both public speaking and in leadership. Around two years ago, she received the much sought for title of **Distinguished Toastmaster**, the highest rank awarded to TM members. Now, she is also a member of the **SD TM Speakers Bureau**.

Among Zena's prized possessions are over a hundred trophies and plaques for winning various speech contests - motivational, inspirational and humorous - in Toastmasters District 5, which covers San Diego County and some parts of Arizona and Mexico.



Zena with Toastmaster friends Anne Marie Riley and Pure Swingleton



Zena with Jim Tucker, another award-winning speaker in Toastmasters

A devout Christian, she has an abiding faith in the Lord. She believes that faith is the ability to see the invisible, to believe in the incredible, and to receive the impossible. She also believes in what the famous author Napoleon Hill had written: "Cherish your visions and your dreams as they are the children of your soul; the blueprints of your ultimate achievement." Zena has not stopped dreaming dreams!





Emmanuel del Espiritu Santo Querubin

Emmanuel del Espiritu Santo Querubin, Head Instructor of SIKAP, met Meliton Geronimo, in 1958 when the former affiliated his school **Samahan sa Ikaunlad ng Karate sa Pilipinas** (SIKAP) later renamed **Sikaran Pilipinas** (SIKAP) with the **Karate (Sikaran) Brotherhood of the Philippines**, headed by Meliton Geronimo.

Querubin was appointed Director for Research and Standards of the Karate (Sikaran) Brotherhood of the Philippines. Part of his duties was to undertake a research in SIKARAN and related Filipino Fighting Arts. After a painstaking quest that took him as far north as Batanes and as far south as Jolo, he ended back in the town of Baras, in the Province of Rizal the hotbed of Sikaran. There he met septuagenarian Cipriano Geronimo, the last Sikaran Hari of Baras. With Cipriano Geronimo were octogenarians Manuel Ocampo and Melencio Bigasin, elder Sikaran contemporaries and Haris turned Guros. Also present were long time inactive Sikaran Guros Aurelio Cabacob, Angeles Pilapil and Servillano Javier.

Further search for other Sikaran Masters or teachers proved futile and fruitless. Querubin was convinced that these were the last living Masters of SIKARAN.

Querubin met some practitioners in the neighboring towns around Baras, who trained in Sikaran at one time or another. For some reason they have not attained the status of Hari (champion) or Guro (teacher) and therefore were not considered valid and legitimate authority to pass on Sikaran. They were, however, an invaluable source of information.

In the 1950's, Meliton Geronimo, under the tutelage of these last living Masters of SIKARAN, Cipriano Geronimo, Melencio Bigasin, Manuel Ocampo, Aurelio Cabacob, Angeles Pilapil and Servillano Javier, started formulating the curriculum of what is now present day Sikaran.

The genre of Sikaran that was handed down to Meliton Geronimo at the tender age of eight by his father, Cipriano Geronimo, was a very effective and even deadly fighting system. However, it had to be elevated from a system to an art to gain International recognition. From Sikaran, foot-fighting system of the Philippines, Meliton Geronimo elevated Sikaran to the Foot-fighting Art of the Philippines. Emmanuel



Emmanuel Querubin , extreme left chronicled the history of Sikaran. Melencio Bigasin is shown delivering a front thrust kick against Captain Melito Geronimo.

Querubin refers to Sikaran as the Unarmed Fighting Art of the Filipino Farmer, which he feels is a more accurate definition.

To attain International recognition, it was imperative to apply a systematized classification and organization of the techniques and modernized the way SIKARAN was taught and disseminated.

To achieve this goal, Meliton Geronimo aligned the propagation of Sikaran with Karate, even using the explanatory title “Philippine Karate”. He required the invaluable assistance of his two most senior disciples, his younger brother Jaime “Jimmy” Geronimo and his Director for Research and Standards Emmanuel “Emmy” Querubin.

To Jaime Geronimo, he delegated all the technical matters and the propagation of Sikaran as a martial sport. To Emmanuel Querubin, Meliton Geronimo assigned the recording of the chronicle and journal of Sikaran. Emmanuel Querubin now continues the propagation of Sikaran as a martial art.

The website, (www.SikaranPilipinas.com) based on the book, ‘Sikaran Fighting Art of the Filipino Farmer’ the result of the persevering efforts of Emmanuel del Espiritu Santo Querubin, is a record of the evolution of Sikaran from a system to an art. It came into reality with the encouragement of Meliton Geronimo, Jimmy Geronimo, Cipriano Geronimo, Melencio Bigasin, Manuel Ocampo and Daniel Rendal. Work on this book started in 1960, but due to unforeseen circumstances, publication was postponed until more than 47 years later. The author is using some of the pictures taken then, which explains the dated appearance and the all white uniform.



Sikaran has been in existence for centuries, but the first time that it was brought to the attention of the International World of the Martial Arts was when this author was named Philippine Correspondent for Black Belt Magazine in late 1965.

Using pictures from the book the author started in 1960 (but holding back pertinent information, such as the complete history of Sikaran and origin of the techniques, until publication of the book), an article entitled “A Dying Art - Sikaran, Art of Philippines Foot Fighting”, appeared in the April 1966 issue of Black Belt Magazine. It was then followed with another article entitled “It All Began 800 Years Ago” in the June 1966 issue, also of Black Belt Magazine. Both articles were written by Emmanuel del Espiritu Santo Querubin.

Subsequent articles about Sikaran came out in the pages of Redbelt Magazine, the Mandirigma (Warrior) Magazine and several other martial arts publications and the mainstream periodicals in the Philippines. Sikaran and Meliton Geronimo were featured in the Martial Arts Masters, Founders and Leaders book published in the United States. Recently he was also featured in the Filipino Martial Arts Digest.

In 1969, Meliton Geronimo and Emmanuel Querubin published two Sikaran instructional manuals.

Unfortunately, after all the articles about Sikaran came out, followed by the recognition by the Asian Karate Association, unscrupulous people who read about it put together some hand and foot maneuvers and called their system Sikaran. Adding insult to injury some even plagiarized the author’s writings about Sikaran and related arts in an effort to validate and authenticate whatever they are teaching.

Self-proclaimed Masters and even Grandmasters in Sikaran proliferated. Some claim to be the successor (?) to the art, while others even ridiculously claim to have originated the art. Some even juggled the letters to “create” their own “system.” One even claim, (in his own word) “to have seized Sikaran from the Philippines, lock, stock and barrel, completely draining the country of all Sikaran techniques.”

Still another student who exalted himself with the title of grandmaster, has claimed to have been bequeathed the title of Hari (champion) not knowing that the title is won in the “battlefield of combat” and cannot be passed on. Interestingly, this person was not even born when the Karate (Sikaran) Brotherhood of the Philippines was established.

By not being a part of the genealogical order of Sikaran, these unprincipled self-proclaimed Masters and Grandmasters are inherently fraud. The techniques they may be teaching may resemble Sikaran, but unless they came from the lineage of Sikaran, it is not Sikaran and to call it so, is deceitful. Their incredulous rank and title unless bestowed on them by the only Sikaran Grandmaster is therefore fraudulent.

These were the very reasons why Emmanuel Querubin omitted all the pertinent information about Sikaran in his original article in April 1966 until publication of his book.

There is no written history of Sikaran. Sikaran was taught in the oral method of questions and answers leaving nothing in writing. The author unequivocally asserts that this is the first authoritative and most complete written account of Sikaran. The information in this treatise were recorded, not on paper or papyrus tablets but etched in the hearts and the minds of a very select few. Thanks to the Sikaran elders of the towns of Baras, Tanay, Morong and Binangonan, it was possible to sort out the truth from the hearsay and the fact from fiction and conjecture. The accuracy and veracity of the information was also verified by these Sikaran followers.

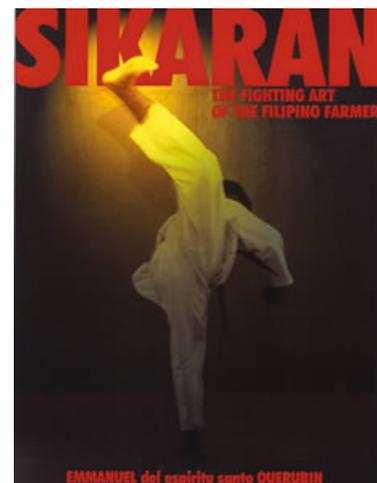
To set the record straight, it became imperative to publish this book with the complete history and the origin and foundation of the techniques of Sikaran. This book is the first and only authoritative book in Sikaran.

First and foremost, this book’s goal is to initiate the misinformed and the uninformed, in Sikaran, the superior indigenous unarmed fighting art of the Filipino which is an integral part of the rich cultural heritage of the Philippines.

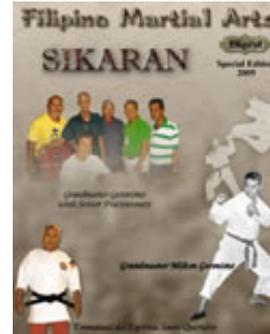
It is also this book’s objective to correct the misconception that Sikaran is a “limited art,” that relies solely on foot techniques. Present day competitions adopted rules of Sikaran contests of old, where the hands are used exclusively for blocking techniques and this contributed to this fallacy.

The materials used in this book were from original interviews with Sikaran and other martial arts masters in the 1950’s and 1960’s. Unfortunately, most of the original pictures have been misplaced, so the author had to make copies from previously printed manuscripts, magazines and other periodicals. The quality of some pictures may be less than satisfactory but it makes a good indicator of the authenticity of what they portray.

This book reaffirms the stewardship of Meliton Geronimo as the only Grandmaster of SIKARAN acknowledged by the last Hari’s of



Sikaran. Meliton Geronimo, is the only 10th Degree Red Belt in Sikaran, sanctioned and recognized by the Asian Karate Association.



[Special Edition - Click Here](#)

Edessa Ramos



Writer, Theater Artist, Filipino Martial Arts Instructor, Scuba Diver, Change Activist

Born and raised in Manila, she achieved her business degree from the University of the Philippines and her Masters Degree from the University of Illinois in Chicago.

In Manila, she was a legislative consultant, speechwriter and program director for various high-profile Philippine institutions such as: 1986 Constitutional Commission, Philippine Senate, National Centennial Commission. In Chicago, she was program development officer for various NGOs, counselor for the Chicago Abused Women Coalition, and freelance theater artist. In Switzerland, she is a lecturer at the Swiss Business School and former marketing director for the University of Business & Finance. She is also a business writer and management consultant for various firms as well as non-governmental organizations.



BRIDGES artists at Philippine Independence Day

She is actively involved in volunteer work around the globe, including:

- BRIDGES Intercultural Productions (Switzerland) - Founder and Theater Director.
- Traditional and Tactical Combat Arnis (Switzerland) - Founder and Chief Instructor, in association with the International Modern Arnis Federation Philippines and the Common Sense Self-Defense Street Combat.
- Jugendsekretariat Bezirks Dielsdorf (Youth Commission of Dielsdorf-Switzerland) - as cultural translator.
- Asian Women's Human Rights Council (Manila and Bangalore) - former representative in Europe.
- Pintig Cultural Group (Chicago) - Founding board

member and former Artistic Director.

As a writer and artist, her work crosses oceans and continents. Her stage and theater arts experience include performances with the Philippine Educational Theater Association (Manila) and artistic leadership of PINTIG in Chicago. Her poetry, articles, and photographs appeared in the Malaya Newspaper and the prestigious Caracoa Literary Journal in the Philippines. She wrote for The Sunday Chronicle, The Manila Times and the Midweek Magazine.

Theater and literary performances include Freistaat Burgstein Art Symposium in Austria, the 2001 World Conference Against Racism (Durban), the Guild Complex, Montrose Peace Festival, and Printers' Row Book Fair (all in Chicago), the Medellin International Poetry Festival for Peace (Colombia), and Poetry Africa (Durban).

She has written for Philippine Times (Chicago), Filipinas Magazine (San Francisco), Filipino Martial Arts Magazine (New York), FMAdigest (Nevada), Philippine Women's Forum (Cologne), Gintong Lahi (Hong Kong), Wendekreis and Forum Magazin (Zurich), Regards Africains (Geneva), and various other English and German publications.

In Zürich, she was instrumental in the 1998 Philippine Centennial Celebration in Switzerland as events' organizer, scriptwriter and stage performer. She founded the multicultural theater group BRIDGES in 2000 and conducted Annual Wordbeats Festival of the written word at the Ethnological Museum in Zurich. She brought her performers to South Africa in 2001 to perform and lead the cultural program at the UN World Conference Against Racism.

Her first book, *Alone on the Road at Night* (short stories and poetry, 1999), was launched in Zürich through a theater presentation which she wrote and directed. Her work appeared in *Ticking Along Free*, the much-acclaimed anthology of English writers in Switzerland, published by Bergli Books in Basel.

Her second book, *In A Quiet Place* (poetry, 2001), was published and launched in four cities in South Africa. Her stories also appeared in *Tulikarpänen* (Firefly), an anthology of Filipino stories in Finnish.

Copies of her books are available through her Silken Steel website.

Visit Edessa Ramos' website and read the different sections:

TnT - Special Application of Modern Arnis and Filipino martial arts

Bridges - Intercultural Theater

Tubaw - Edessa's poetry, art, culture



Freistaat Burgstein Art Symposium



As guest poet in Poetry Africa 2001 in Durban.



Silken Steel
www.silkensteel.com

Bella Marie “Peachie” Baron-Saguin



Born in Manila, Philippines and christened Bella Marie Sotto Baron, her first interest in sword play was at an early age of 10, after seeing the film Sinbad. As a child she would play with a stick, swing it and pretend she is a mighty warrior defeating enemies with her magnificent sword, and with her incredible skills in fighting. Later in life, she took up Business Administration majoring in Marketing and Advertising at the University of the East, Manila. She was a working student then, studying at night and working full time during the day, as a secretary for the General Manager of a prestigious Marketing outfit. At the end of the day, she would hurriedly leave the office at the strike of 5pm to go to La Salle, where as an outstanding student of Marketing in University of the East, she was sent to La Salle as an exchange student.

As a working student, she has little time to read books, thus her answers in her examinations were purely based on her day to day experiences in her working environment, interacting with different personalities engaged in the field of marketing and advertising. Soon she was sitting on top of advertising, and most of the products she handled were awarded in the Advertising congress as, “The product with the best advertisement”. Her corporate life was marked with distinction as she consistently gave excellent support to the top management of various firms.

In spite of her busy schedules, she still found the time to engage in different activities. She is an accomplished swimmer and has passed the one mile open water swimming final test given by Red Cross every summer for swimmers aspiring to be Life Guards. She is also a licensed open water diver.

But her heart yearns for more. She has not outgrown her childhood fantasy as a mighty warrior. Soon she joined Hwa Rang Do, an elite Korean martial arts, and then later enrolled in another discipline Jeet Kun Do, when she felt her training was not

enough. When she found the group Bakbakan, her quench for a full combat activity was satisfied. She was accepted in Bakbakan and became the first lady Black Belt. She owes a debt of gratitude to his mentor and friend, the Grandmaster of Bakbakan, Christopher Ricketts.

Today, she has resigned from the business world and has devoted her time promoting the Filipino martial arts. Her goal is for Arnis to gain recognition not only in other countries but in her own country as well. She has continuously rallied Arnis, wrote articles about the Filipino martial arts and has promoted the art whenever given the chance.

She is the secretary of the National Filipino Martial Arts Association (www.fmafestival.com) and has organized mall tours for the different clubs.

Peachie also organized and coordinated with the help of the NFMA a series of Malls in the Manila area for demonstrations of the Filipino martial arts, and Philippine culture.

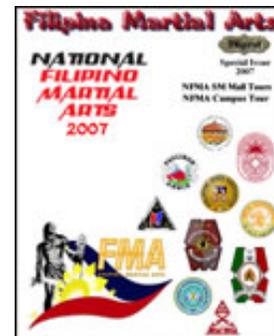


Peachie also along with the NFMA organized various Filipino martial arts to demonstrate at school campus, to promote the arts to the younger generation.

An Arnisador herself and continuously training with the Grandmaster of Kalis Ilustrisimo **Antonio Diego**, she not only loves the Filipino culture and the art, but has embraced it as well.



Organizing the Campus tour was, Bella Marie 'Peachie' Baron-Saguin, with the support of the various Filipino martial arts styles and systems supporting the NFMA.



Special Issue - [Click Here](#)



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

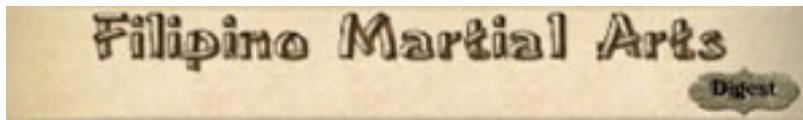
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