



Student Packet for Entry Level Escrima Training

Bakal Kamay Silat

As taught by Pendekar D. Turner

History

Escrima, Arnis, Kali are just a few name used to describe the martial art brought to the United States by Filipinos.

Whatever name it goes under, the art has had a long and savage history, dating back to 1521 when Spanish rule first came to the Philippine Islands. Before colonization by Spain, Escrima was taught as a recreational activity, along with reading, writing, religion and Sanskrit.

The Spaniards had a hard time imposing their rule on the inhabitants, who wielded their bolos, daggers and sticks with fierce and deadly effectiveness. Not until they brought in reinforcements and firearms could they affect any semblance of order.

In the seventeen hundreds, when Spanish rule was firmly secured, the teaching and study of Escrima was banned (in the same way as the Japanese overlords banned the ownership of weapons on Okinawa). The carrying of a bolo (a long bladed weapon similar to a machete) or dagger was also forbidden. These orders were imposed in an attempt to “civilize” the spirited Filipinos.

Escrima then became a clandestine art (as did the art of Karate on Okinawa) and was practiced in secret. When it re-emerged it went unnoticed by the Spaniards. It had been set to native music and performed as it was, without weapons; the movements resembled only a harmless dance. This “dancing” even became popular with the rulers and demonstrations were given in public at fiesta time.

The real Escrima had not died though, as the Spanish soldiers found out every time there was a revolt. From generation to generation, the many different regional styles, collectively termed Escrima, were kept alive, being handed down from father to son over the centuries.

When Spanish rule ended and the Americans took over in 1898, the ban on the art was lifted. Friendly competitions were then conducted in public at fiesta’s but the teachers never “opened their doors”, so to speak and Escrima remained a semi-secretive activity.

The country was to see a lot more martial arts action in the ensuing years. When the war came, the Japanese invaded the Philippines and a lot of Filipinos worked alongside the Americans in guerilla units. Many of these owed their lives, in countless close-quarter engagements, to their Escrima training—the custom issued machete closely resembled their native bolo. This is an art that has been well and truly tested, over a long period of time in actual combat.

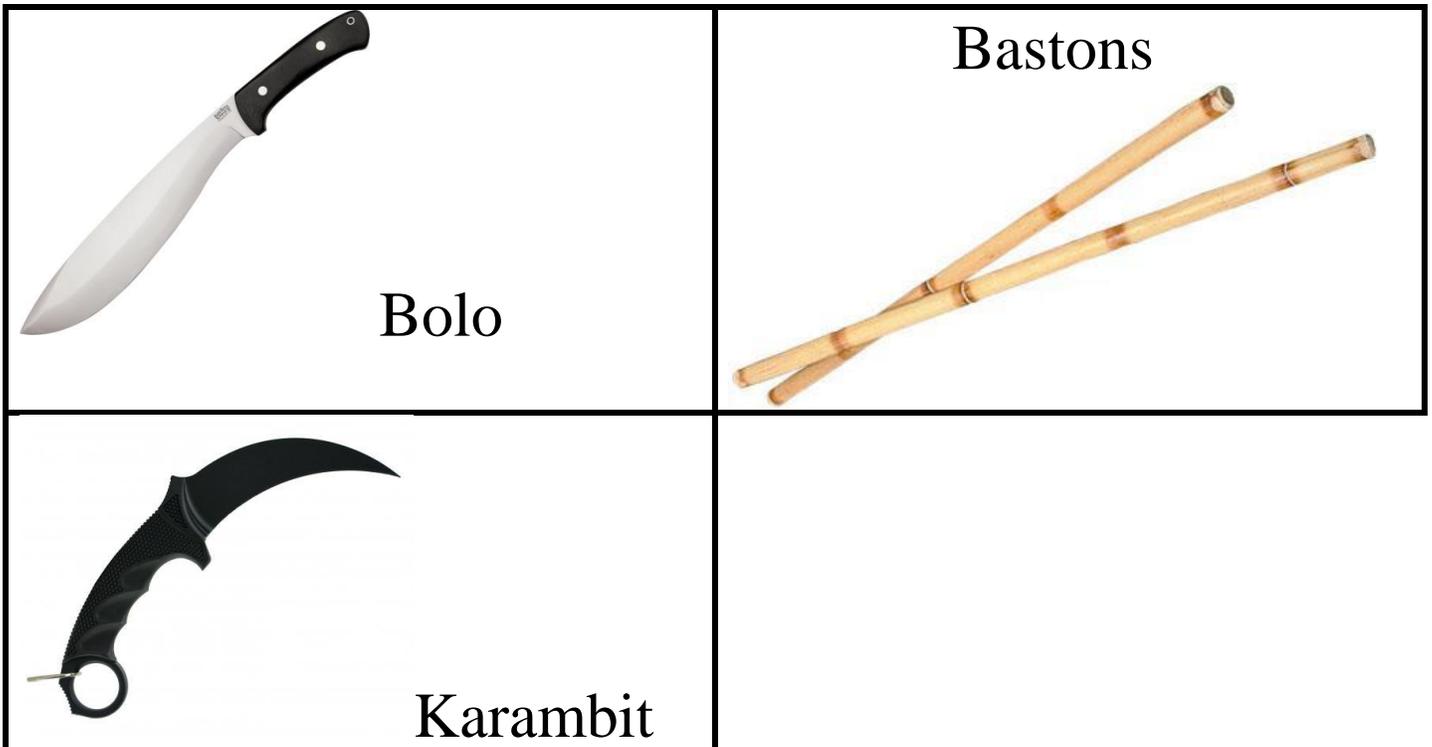
After the war, many Filipinos had emigrated to the USA—needless to add, Escrima went with them. Most of the immigrants went to Hawaii and California. Of these that went to California the majority settled in Stockton and it is from there that Arnis / Escrima had surfaced onto the American martial arts scene.

The “discovery” of Escrima, along with the widespread use of the Nunchaku weapon, must be credited to the late Bruce Lee. His portrayal of the use of the “double sticks” in the movie “Enter the Dragon” and the unfinished “Game of Death” brought the art of Filipino Stick Fighting out into the open. Bruce Lee was taught Escrima by his student and friend, Dan Inosanto who had in turn been trained by a distinguished Escrimador (the title given to practitioners of the art) in Stockton, California.

From Rene Latosa Escrima
WINDSOR, CA

Terminology

Arnis:	Used for a martial that comes from the northern Philippines
Bakal Kamay:	Means Iron Hands
Baston:	Also called an Escrima stick (<i>pronounced BAS-STOLE</i>)
Bolo:	Short sword used by farmers (see picture)
Escrima:	Used for a martial that comes from the central Philippines
Escrimador:	The name of a person that studies Escrima
Kali:	Used for a martial that comes from the southern Philippines
Karabit:	A curved knife that is meant to look like a claw
Langka:	Footwork
Punya:	The pommel end of a baston
Maestro:	High level instructor
Tapi Tapi:	Partner work
Sayaw:	Dance, like a kata
Salamat:	A saying that means “Peace”



Saluting

Formal Saluting- Only done for a person granted the title of Maestro in Escrima, Arnis, or Kali. Done by placing the weapon(s) onto the left hip, using the right hand to half cover the eyes while stepping the right foot backwards and dropping to the right knee. You cannot stand up until told to do so. Keep eyes facing downwards. When told to do so, return to the attention stance.

Informal Saluting- Done for everyone else besides a person granted the title of Maestro. Done by taking moving from an attention stance, placing the weapon(s) into your right hand. Left your left hand on your left hip and your right hand over your heart. Lower your head slightly to the ground and then back up again. Keep your eyes facing downwards. Return to the attention stance.

Concepts

- **All strikes can be performed with and without weapons. This is the foundation to the *Bakal Kamay* style.**
- Inside techniques come from the outside of the shoulder that is holding the weapon towards the middle of the body. Outside techniques come from the shoulder that is not holding the weapon toward the middle of the body.
- All strikes can be blocks but not all blocks can be strikes.
- Step forward with same foot as strike to increase distance. Step forward with opposite foot as strike for rotation (side strike/block).
- You must have precise locations for all strikes.
- If you stop the arm, you stop the weapon.
- If you break an attacker's finger, they will have a hard time holding a weapon. If you break their thumb they have no way of holding the weapon. This same understand can be used against you.
- Do not extend your index finger to maintain control of a baston.
- You must learn not to stay within patterns and flow from one techniques to the next.



1944 (Leyte, Philippines)- Filipino guerilla warriors during hand-to-hand combat training.
Today's training includes the bolo.

How to Hold a Baston



Keep all fingers in.

There should be a void space starting from the *Punya* to the bottom of the last finger. This empty space should be the same size as one fist.

Basic Movements

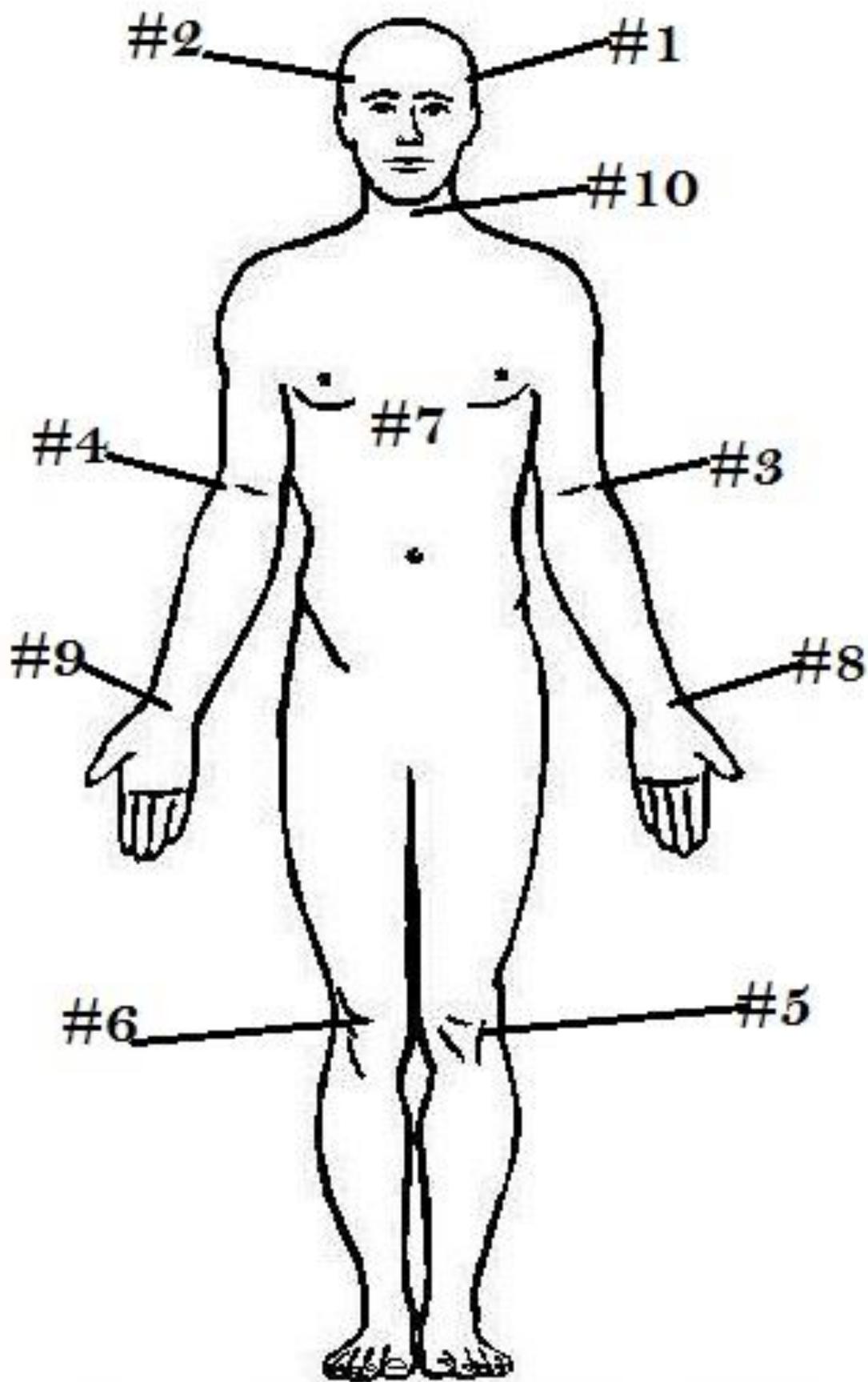
Strikes	Blocks	Stances
Basic Inside Strike Basic Outside Strike Around the Neck Strike Off the Shoulder Strike Saint Michael Strike Wrist Flicks (Fan Strikes) X Striking Horizontal Strike Punya Strike Ribs Flick Downward Roll Upward Roll	Basic Inside Strike Basic Outside Strike Downwards Middle Block Arm Bar Sweeping/Figure-8 (paired)	Attention Stance Forward (Side)Stance Hanging Stance Ready Stance Kneeling Stance

10 Basic Strikes

All preformed with 1 weapon in right hand
(To train with left hand, reverse all movements)

1. Right inside strike to temple
2. Right outside strike to temple
3. Right inside strike to elbow
4. Right outside strike to elbow
5. Right inside strike to knee
6. Right inside strike to knee
7. Pull back (with right hand and foot), step forward again (with right foot), jab tip of weapon into solar plexus.
8. Right fan strike to wrist
9. Right fan strike to opposite wrist
10. Shuffle forward (keeping right foot forward), strike downwards into jugular notch

Sweep weapon downwards when finished and prepare for next attack.



All techniques are numbered from the weapon being in the Escrimador's right hand.

Sayaw (Combinations) The Evens and Odds

Preformed with paired weapons

<p>Even Six</p> <p>Right inside strike #1 Left inside strike #1</p> <p>Right inside strike #2 Left inside strike #2</p> <p>Right inside strike #3 Left inside strike #3</p>	<p>Even Eight</p> <p>Right inside strike #1 Left inside strike #1</p> <p>Right inside strike #3 Left inside strike #3</p> <p>Right inside strike #1 Right outside strike #3</p> <p>Left inside strike #1 Left outside strike #3</p>
<p>Odd Six</p> <p>Right inside strike #1 (shoulder) Left outside strike #1 (sky) Right outside strike #1 (armpit)</p> <p>Left inside strike #1 (shoulder) Right outside strike #1 (sky) Left outside strike #1 (armpit)</p>	<p>Odd Eight</p> <p>Tiger claw strike #1 (R then L) Tiger claw strike #1 (L then R)</p> <p>Left inside strike #1 Left inside strike #3</p> <p>Right inside strike #1 Left inside strike #1</p>
<p>Balikan Gansal Anim Sayaw <i>Odd Six Repeated</i></p> <p>Repeating the Odd Six Sayaw, both practitioners rotate in a circle, sometimes one will drop to a knee or even laydown.</p> <p>While moving from position to position the Odd Six Sayaw should never stop.</p> <p>If someone misses a technique, keep going like it never happened.</p>	

Sayaw Throws

1. Attacker moves with Basic Strike #1

Intercept with Basic Strike #1, control with left hand at wrist. Basic Strike #2. Punya strike into back of neck and then hook it behind neck. Raise attacker's right arm while spinning their head downwards. Attacker should flip over. Roll downwards with strike to head.

2. Attacker moves with Basic Strike #1

Intercept with Basic Strike #1, control with left hand at wrist. Basic Strike # 6. Come back and strike same knee again but this time us the punya. Hook punya around the back of the knee and lift up while pulling down with your left hand. Attacker should land on their back.

3. Attacker moves with Basic Strike #1

Intercept with Basic Strike #1, control with left hand at wrist. Basic Strike #4 but you will aim at their ribs because you are now controlling their arm. Point tip of baston into their small of their back. Bring right hand upwards bottom of baston at their upper arm. You should be pinning their arm and body using your weapon. Reach left hand around under their chin and pull them to the ground. Around the neck strike to their left temple.

The 3 Levels of Bakal Kamay Escrima

First Level- Use of Baston(s) with all techniques.

Second Level- All techniques preformed with bare hands. Techniques are altered very little, if any.

Third Level- All techniques preformed with a bladed weapon. Techniques are altered very little from those found in the First Level.