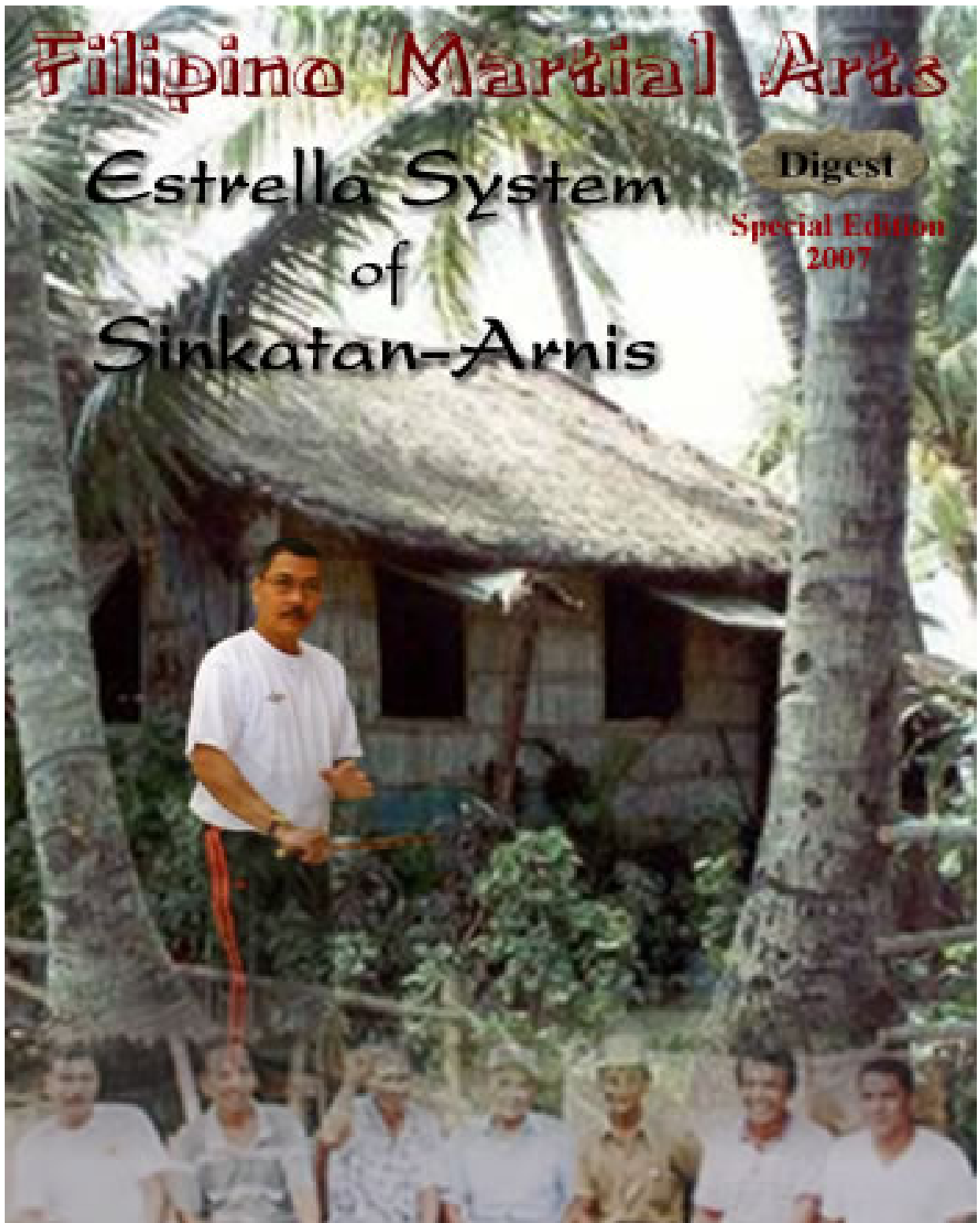


Filipino Martial Arts

Estrella System of Sinkatan-Arnis

Digest

Special Edition
2007



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

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

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From the Publishers Desk

Kumusta

Ama Maestro Bernardo Salinas has been a friend since 2000, and has supported the FMA Digest since its beginning in 2004. In fact he was featured in Vol1 No1. And it took this long to get a Special Edition on him and his family's art.

Living in Fort John, British Columbia, Canada, a small town, Ama Maestro has succeeded in establishing his family's art and when the opportunity arises is able to travel throughout Canada and the United States to demonstrate and conduct seminars.

Ama Maestro Salinas is a no nonsense professional practitioner. Always willing to share his family's art, it is a guarantee that when giving a seminar the attending practitioner will walk away with knowledge that is benefiting and valuable to him or her in their skills as a Filipino martial arts practitioner.

So, if given a chance to attend a seminar in which Ama Maestro Salinas will be the instructor, do not miss the opportunity.

Maraming Salamat Po

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www.sfma-intl.com

Origin of Estrella System

By Jennifer Dow Salinas



In Filipino Martial Arts, there were so many styles, or system of fighting on which the practitioner developed and practice. However each style or system had his or her, own foundation and philosophies. Their system was studied, practiced, and developed, by their own skills, and later past it down very quietly and secretly among the family members.

Estrella system of Arnis was the vision and creation of the late legendary Estoque Maestro Mauricio Fabia. Mauricio was born in a religious town of Manaoag, province of Pangasinan, Philippines. On November 2, 1876, at 24 years of age, Mauricio was appointed to the position of police officer in the neighboring town of San Jacinto, Mangaldan, and Manaoag. He then moved to Mapandan where he met his wife, Alejandra Quinto, a younger sister of the well-known Bastonero Francisco Quinto. Through hard study and training, Mauricio learned many different fighting forms. From the vast body of knowledge and skills he accumulated, Mauricio forged his own style of stick fighting, which he named the Estrella System. Mauricio was believed to have been given a gift of power called an anting-anting (amulet). This amulet was said to have helped him on many occasions in his line of work as well as in personal altercations, and eventually helped him become a Bastonero.

At this time, there were 12 well-know Bastoneros in the neighboring towns of Pangasinan: Francisco Quinto, Fausto Navarro, Pablo "Japang" Navarro, Ricardo Golison Mapandan, Pangasinan Eugenio Nati, Ricardo de Vera Mangaldan Pangasinan, Arturo Espinoza Santa Barbara, Pangasinan, Emeterio Samson, Pablo Lalaquil, Jose Riola, Eugenio Quarisma Manaoag, Pangasinan, and the legendary Santiago "Tiago" Toledo Lingayen, Pangasinan.

After the death of Ama Mauricio Fabia in November 2, 1965, Saturnino Quinto Fabia became the successor, and the Estrella system was practiced secretly only among family members. The system was forgotten and remained unknown, until 1986 when Bernardo Fabia Salinas returned to the Philippines to make a research and revive his family system.

Estrella is based on the Ocho Tiro Orihinal (eight original strikes). The four striking angles are vertical, horizontal, diagonal and backhand diagonal. The eight strike system was reduced to a five strike pattern with a thrusting technique called estocada, and thus became known as Estrella Cinco Tiros. The Fabia Estrella system of Arnis is composed of different fighting styles that incorporate the following systems: ruedo, recta, compass, cerrado, estocada mescla, and escapeo de tranca.

Ama Maestro Saturnino Quinto Fabia

Inheritor of the Estrella System

1915-2005



After the death of Ama Mauricio Fabia, his son, Saturnino Quinto Fabia, became the successor of the Estrella system. Ama Maestro Saturnino Quinto Fabia was a very traditional, humble and dedicated teacher and a true master of the Filipino Martial Arts. He was also known by his father's legendary nickname, Langka, which describes his art as a tool for survival and self-defense used only to protect your family, yourself and those who cannot protect themselves. Ama Maestro Saturnino Fabia is recognized as one of the great and respected Masters of the Art. The Hawaii Martial Arts Society inducted him into the International Martial Arts Hall Of Fame 2002.

Sadly, Ama Maestro Saturnino Quinto Fabia, last of the second generation of Estrella practitioners, died on May 25, 2005.

Ina Eugenia Quinto Fabia

1920 - 2007

Ina Eugenia Quinto Fabia the last Bastonera of the Fabia Clan the youngest amongst of the six sisters Esperanza, Flora Simplicia, Natalia, Elpidia, and brother Saturnino of the Fabia Clan passed away January 2, 2007. The family art is now passed into the hands of the next generation. Alfonso Quinto Fabia, (grandson and direct student of Ama Mauricio Fabia) who is an advisor of the family system, and cousin Maestro Bernardo Fabia Salinas, who revive the unforgotten family fighting art of the Fabia Clan, and founder SFMA in honor to his mentors. He founded the Sinkatan Arnis Estrella system and created a training curriculum, for easier and safer understanding to the beginner's students and practitioners.



Ama Maestro Alfonso Quinto Fabia

Inheritor

Date of Birth: Unknown

Cinco Tiro Estrella

Teacher: Ama Mauricio Fabia

Organization: SFMA Sinkatan - Arnis - Estrella

Heir of the Estrella System

Ama Maestro Bernardo Fabia Salinas

By Jennifer Dow Salinas



Ama Maestro Bernardo Fabia Salinas was born in the religious town of Manaoag, Pangasinan, Philippines, to Bernardo Calicdan Salinas and Elpidia Quinto Fabia, formerly of Mapandan, Pangasinan. Estrella, the secret family system of Martial Arts, was passed down through the generations to Maestro Bernardo Fabia Salinas. He was taught this traditional Art of stick fighting under the watchful eye of his Grandfather (Estoque Maestro) Mauricio Fabia and later with his Uncle, Maestro Saturnino Quinto Fabia. He persevered through exhausting and sometimes brutal traditional sessions of mental and physical training. This intensive training style ingrained the system into his mind and body and has since shaped every aspect of his life. Bernardo Salinas continues to show respect and admiration for his Grandfather and Uncle through his passionate

dedication to perfecting and preserving his family's Art of Estrella de Estoque.

After graduating high school in 1961, Bernardo enrolled in trade school and took a two-year curriculum of Machine Shop Technology. He went on to pursue his Bachelor of Science in Industrial Education in Manila, taking night classes so that he could work during the day. In 1966, He was employed as a machinist by the Ship Repair Facility at the United States Naval Base in Subic Bay, Philippines for eight years before he immigrated to Canada with his wife and sons in 1974.

For many years the family system was forgotten. In April 11, 1986 Bernardo Salinas returned to the Philippines to research his family system of Estrella to once again train with his uncle Ama Maestro Saturnino Quinto Fabia. During his stay in his province Sinkatan Arnis Estrella was name and officially founded by Bernardo Fabia Salinas in honored to his mentor, his late grandfather Ama Mauricio Fabia and to introduce the system of the art in North America.

Bernardo introduced his fighting art in the Peace Region of British Columbia by giving a free introductory lesson and demonstration in Fort St. John, BC to his karate class and to the public. In 1988, Bernardo received an invitation from the Premier of British Columbia, Mr. Bennett, to demonstrate the Filipino Fighting Art of the Philippines, in Hudson Hope, British Columbia. These demonstrations attracted more people to the art and brought Arnis to the community.

In 1996, Bernardo received recognition for his dedication and attentive study of Filipino Martial Arts from Ama Maestro Saturnino Quinto Fabia, who awarded him the degree of Master. Bernardo, accompanied by a group of his Canadian students, has since returned to the Philippines every second year to continue his research in Filipino Martial Arts and train with respected masters in his province, Master Fortunato Rebualos, Cipriano Rebualos, Marcelo Laurian, Manuel Quiros, Rodolfo Tamondong, and Master Flaviano Cabuang. In the past, Master Salinas has instructed RCMP Law Enforcement and Auxiliary Forces in weapons and combat training in Fort St. John, BC, Canada.

In 1999 Bernardo founded the non-profit Northern Shotokan Karate Association (NTSKA) to help students further their training and experience in martial arts, and to encourage them to excel in every aspect of their education. In addition to his expertise in Arnis, Grandmaster Bernardo Fabia Salinas has also been an instructor in the traditional Japanese martial art of Shotokan Karate for the past twenty-two years; as well, he has studied Aikido and Boxing. He has trained internationally in Japan, Philippines and Canada.

In 2002 Bernardo Fabia Salinas received recognition the Heir of the Estrella system by Ama Maestro Saturnino Quinto Fabia and awarded him the title of Ama Maestro of the Sinkatan Arnis Estrella. Bernardo also founded SFMA International, a brotherhood society that was formed to promote unity among Martial arts worldwide. Recognized by the International Assembly of Sokeship, Founders and Headmasters Ama Maestro Salinas conducted training seminars in Sinkatan Arnis throughout Canada, United States, and Philippines.

After twenty years of research and study of the Estrella Arnis, Ama Maestro Salinas published a book, dedicated to his Uncle and his late Grandfather, wherein he illustrates the origin, philosophy and the system of Estrella de Estoque. Sadly, Ama Maestro Saturnino Quinto Fabia, the last of a generation of Estrella practitioners, died on May 20, 2005 and her younger sister Ina Eugenia Quinto Fabia the last Bastonera of the Fabia Clan, died on January 2, 2007 at the age 87 yrs old. If not for Bernardo's passionate dedication to preserve his family's fighting Art, Estrella would have undoubtedly not survived to be passed on to future generations. His goal is to continue to improve the system of his Art by including the origin and philosophies within the training format, and he will continue to share his knowledge and experience to keep Estrella System alive.

Ama Maestro Salinas skill and dedication to Martial Arts has brought him international acclaim. More importantly, he has touched the lives of every one of his students, practitioners, and will forever have their respect and admiration for being a truly great teacher and mentor.





L-R: Hernan Fabia Itliong, Ama Maestro Alfonso Fabia, Ama Maestro Salinas, Master Ernesto Eugenio - Philippines

**Estrella System Sinkatan Arnis
Instructors - Philippines**



Maestro Marcelo Laurian
July 15, 1930
Cinco Tiros Arnis
Teacher: Milandro Mendoza of
Urbiztondo, PangasinanI Philippines



Maestro Quintin Malagayo
Date of Birth: March 25, 1939
Cinco Tiros Arnis
Teacher: Lurentino Malagayo (Grandfather)



Maestro Manuel Quiros

Date of Birth: August 12, 1938
Cinco Tiros Arnis
Teachers: Paulo Marcelo (Grandfather)
Ponciano Quiros (Father)



Maestro Cipriano Reualos

Date of Birth: August 25, 1936
Cinco Tiros Dos Manos / Larga Mano Arnis
Teacher: Rafeal Abad (Uncle)



Maestro Fortunato Reualos

Cinco Tiros Dos Manos / Larga
Mano Arnis
Teacher: Rafeal Abad (Uncle)

Master Flaviano F. Cabuang



Master Flaviano Cabuang born January 28, 1953 in Culasi Antique, Philippines. He began his martial arts training on his early age. Master Cabuang studies and trained in Boxing, Kickboxing, and expertise in Karate, Arnis, and Aikido.

After his high school graduation, he decided to continue his studies in University to be a schoolteacher. He studies Aikido and Karate in the University as a physical education curriculum. In 1973 he graduated with his Bachelor of Science in Industrial

Education in FEATI University majoring in electronics. After his graduation he work at days as electronic technician, and go to school at night to continue his master degree in Physical Education.

In 1977 he graduated in the University of Manila achieving his Master Degree of Physical Education. He continues training his arts in Karate, Aikido, and Arnis. He also trains with Maestro Saturnino Quinto Fabia in traditional Filipino Martial Arts. He teaches Karate, Aikido and Arnis in the Philippine Institute of Physical Education and Sports, National College of Physical Education, AMA Computer College, University of Manila, and currently full time Physical Education teacher at San Beda College of the Philippines.

Master Flaviano F. Cabuang becomes active member of some Martial Arts Organization in the Philippines. In 1994 he founded the Martial Arts Training Society of the Philippines.

Instructors - Outside of the Philippines



Guro Jerrick C. Salinas

Date of Birth: July 16, 1970

Karate / Arnis Estrella

Instructors: Ama Maestro Bernardo Fabia Salinas,
Maestro Flaviano F. Cabuang

Guro Doug Klinger



I am very honored to say a few words about my training with Ama Bernardo Fabia Salinas (Tatay) in the art of Sinkatan-Arnis Estrella.

I began my training in Wing Chun in 1994 and had an interest in Arnis from the beginning. My former instructor showed me a few drills and together with another of the students, we trained when we had time. I left the Wing Chun club in 1997 and looked for an Arnis Instructor. I had heard there was a traditional instructor in Ft St John and found a phone number through a pal. I phoned the number and Ama Bernardo Salinas answered, and I talked to him for over an hour. He invited me to a

tournament in Dawson Creek to watch a demonstration. How little did I know that this meeting would change my life?

At the tournament I saw Tatay effortlessly defeat four knife-wielding attackers, while holding a water bottle in one hand. I was hooked. Tatay agreed to teach me after

we talked, and told me to attend a seminar in Prince George the following weekend. After what I saw, I showed up early! After training on that first weekend, I stayed up all night talking to Ama Salinas and his old friend Rick Sutherland. From that time I decided that this was the art and instructor for me. I dedicated myself to learning this art and it changed my life. Most of my training was private with Ama Salinas. This meant that the stick gave you some “love” - hitting your skin and targets...not your stick. I learned quickly that this was the traditional way of Bastoneros were trained, and how Ama was trained by his Grandfather, the creator of the art of Estoque d’ Estrella of Ama Mauricio Fabia. I didn’t know any different and it was some time later when I would go to seminars that I learned that this is seldom done in North America. The others and I were very fortunate for this training. I was welcomed into Tatay’s home, staying in “My” room in the basement (where the students stayed), many times falling asleep in the office or couch after a long day. I ate the best Filipino food, learned a little of the language and a lot of the culture, trained, listened and enjoyed every minute of the experience, and I still do to this day. The SFMA was and still is a family, not a club.

Some of my fondest memories were spending time with Tatay and the SFMA gang: “Training” in the hot tub, The first time he taught me knife techniques (scary), staying up all night talking about the history of Andres Pusa, sharing corny jokes with Robert, waking everyone up at the summer camp at 5:30 am for training (ha ha), going on adventure trips with Colin, and the awesome meals prepared by Nanay after training for the entire day. All along, there was plenty of “Love” to go around for everyone!

I have traveled and trained with some of the best instructors in the Filipino arts alive today. Few can match the speed and control of Ama Salinas. A humble man, everywhere we teach seminars, Ama Salinas is happy to train with each of the students and share his art and culture. He has always been about quality instruction, not quantity. Many times I have witnessed other instructors give up their time slots to allow him to continue.

The concepts of Arnis-Estrella have helped me understand the other arts I have studied more thoroughly. The tenets of Timing, Distance and Decision transcend all fighting arts, as do the motion principles. The knife system he taught me and the Estelo d’ Recta system still amazes me after all these years, for their simplicity and effectiveness.

Nowadays, I train and hope to live up to the highest ideals of the art. I was humbly honored when Tatay saw fit to make me an instructor and I will never abuse that privilege. I have chosen to give the art in the way he gave it to me, unselfishly and honestly. That is how I choose to repay.

I help direct the new students when I can and support all Filipino martial artists in whatever good they do. If you come to a seminar, say “Hi” - I am the big guy being locked up and thrown to the ground, or being hit full power with a stick. Smile when you see that, as I am smiling inside. This is home to me...where my life began anew.

Mabuhay Ang Sinkatan-Arnis Estrella

Guro Michele Zuccollo



Michele also began his journey in the study of Arnis in 1995, with Maestro Bernardo Fabia Salinas a direct student of the late legendary Estoque Maestro Mauricio Fabia, and with his guidance, persistence, understanding and dedication Michele excelled in the traditional methods of training in Arnis. He continues his journey with his present teacher Maestro Bernardo Fabia Salinas who has enlightened him with his wisdom and forged his body with traditional training of Sinkatan-Arnis-Estrella, Karate and Aikido.

In 1996, he traveled to different provinces of the Philippines to continue his studies in Filipino Martial Arts, where he studied under Grandmaster Carlito Ondilo of Panay, Roxas City the art of Lightning Scientific Arnis.

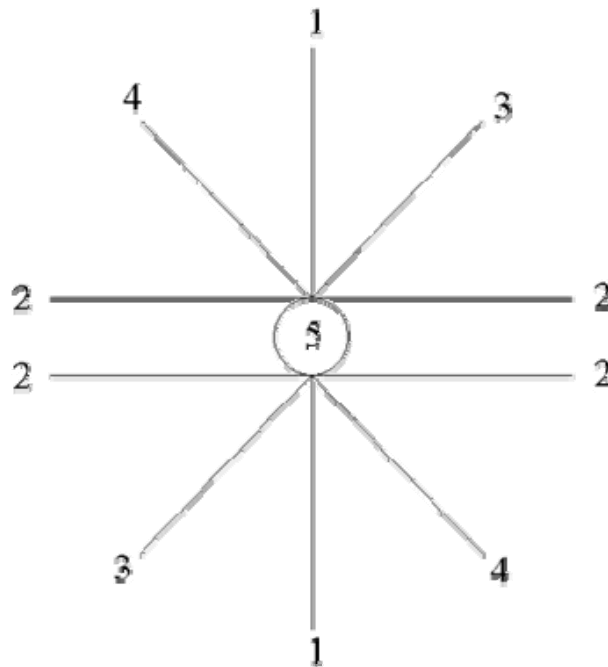
He also traveled to Manila and trained with Master Flaviano Cabuang in the arts of Aikido and Modern Arnis. In a chance meeting, he trained with Antonio "Tatang" Ilustrisimo at Luneta Park. The short period he spent with this man helped Michele realize Tatang's fierceness and Anting - Anting ability. Tatang was and is a true warrior of the Filipino Arts and Michele is honored to have trained with him.

His last destination of training was in the Province of Pangasinan, with the assistance of Master Flaviano F. Cabuang, where he was introduced to the family of his teacher Maestro Bernardo Fabia Salinas. He trained with Ama Saturnino Quinto Fabia Maestro Alfonso Fabia and his colleagues.

In 1998 he returned to the Philippines with his teacher Maestro Bernardo Fabia Salinas to continue his training with the Grandmaster of the Estrella system, and Colleagues, Maestro Cipriano Rebualos, Fortunato Rebualos, and Manuel Quiros in various styles of Filipino martial arts. Michele was graded on his knowledge, his ability, and performance in demonstrating of his understanding of the system. The members of the board witnessed it. He was awarded the first non-family member achievement the rank of Primero Grado in Sinkatan-Arnis*Estrella. It was presented and received on May 24, 1998 in the town of Manaog, Province of Pangasinan Philippines.

After two years of continues training, On May 30, 2000 Michele received his second rank accomplishment "Segundo Grado" of the art in Arnis, presented by Grandmaster Ama Saturnino Quinto Fabia of the Sinkatan Arnis Estrella International in Manaog, Pangasinan Philippines.

Structures of the Estrella System

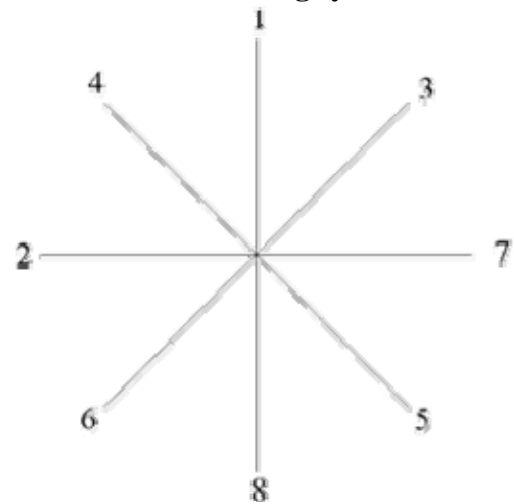


The Estrella system includes the Ocho Tiro Orihinal (eight original strikes), compose of four striking angles: vertical, horizontal, diagonal, and backhand diagonal. The eight strikes were reduced to five striking patterns with thrusting technique called (estocada), and became known as Estrella Cinco Tiros.

“Ocho Tiro Orihinal” Eight Original Strikes

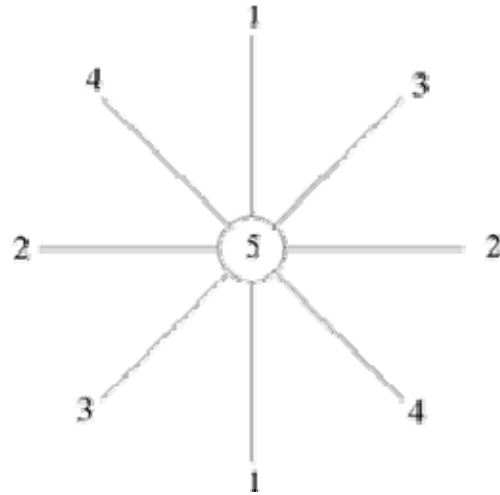
- #1 Forehand vertical strike to the head.
- #2 Backhand horizontal strike, middle section
Right rib case, elbow.
- #3 Forehand diagonal downward strike, upper section.
Right side of the head, neck, shoulder.
- #4 Backhand diagonal downward strike, upper section.
Left side of the head, neck shoulder.
- #5 Forehand diagonal upward strike, to the left knee.
- #6 Backhand diagonal upward strike, to the right knee.
- #7 Forehand horizontal strike middle section left rib
case, elbow.
- #8 Forehand or backhand vertical upward strike to the
groin.

8” Numbering system



The Estrella “Cinco Tiros” Five striking angles

- #1 - Vertical
 - #2 - Horizontal
 - #3 - Diagonal
 - #4 - Backhand diagonal
 - #5 - Centerline - the line of intersection
- Of the four angles, for thrusting technique (Estocada).



Training Contra Compas

Being able to counter-time depends heavily on these factors: your level of expertise and awareness, your speed, your eye coordination, and your particular training methods. It is recommended that sensory awareness drills be incorporated to develop the quick reaction and reflexes needed to defeat an opponent to the punch. The training of short, snapping strikes will improve your technical skills. In addition, spending more time in random counter-to-counter drills will give you the ability to recognize your options when they present themselves. Often times, students are taught to drill by blocking the stick. This develops a habit, by which the student will seek out the opponent's stick with his or her own, instead of striking freely with it. Spend more time, actually countering and striking without blocking. Go slow and think through your options with each movement, and will soon see how to strike without hitting the opponent stick.

Contra compas was a defining technique of the old masters, which valued its simplicity and directness. For them, thrashing the opponent to the next move was the deference between life and death.

The styles that integrate in the Estrella system:

Estelo Pawil is a style of striking in which a weapon, moves upward and downward motion, vertically, diagonally across the body, and side to side horizontally. This repeated motion is exemplified by the twisting, technique of the wrist. Also applied in slashing or cutting by using a bladed weapon.

Mescla: - a s

Spanish word, literally means “mixed”, a combination of multiple striking or blocking techniques that must be delivered in any angle of strikes. Miscla training drills teaches the Practitioners to maintain their correct distance and timing and rhythm, while developing their hand speed, flexibility, foot works and body coordination,

Estocada - (Estoquear) is a style of stabbing or thrusting. The levels of striking target, vertical line were, the upper level of the body which, the target is the “throat”, the middle level of the body is the “solar plexus” and lower level of the body is the “groin”.

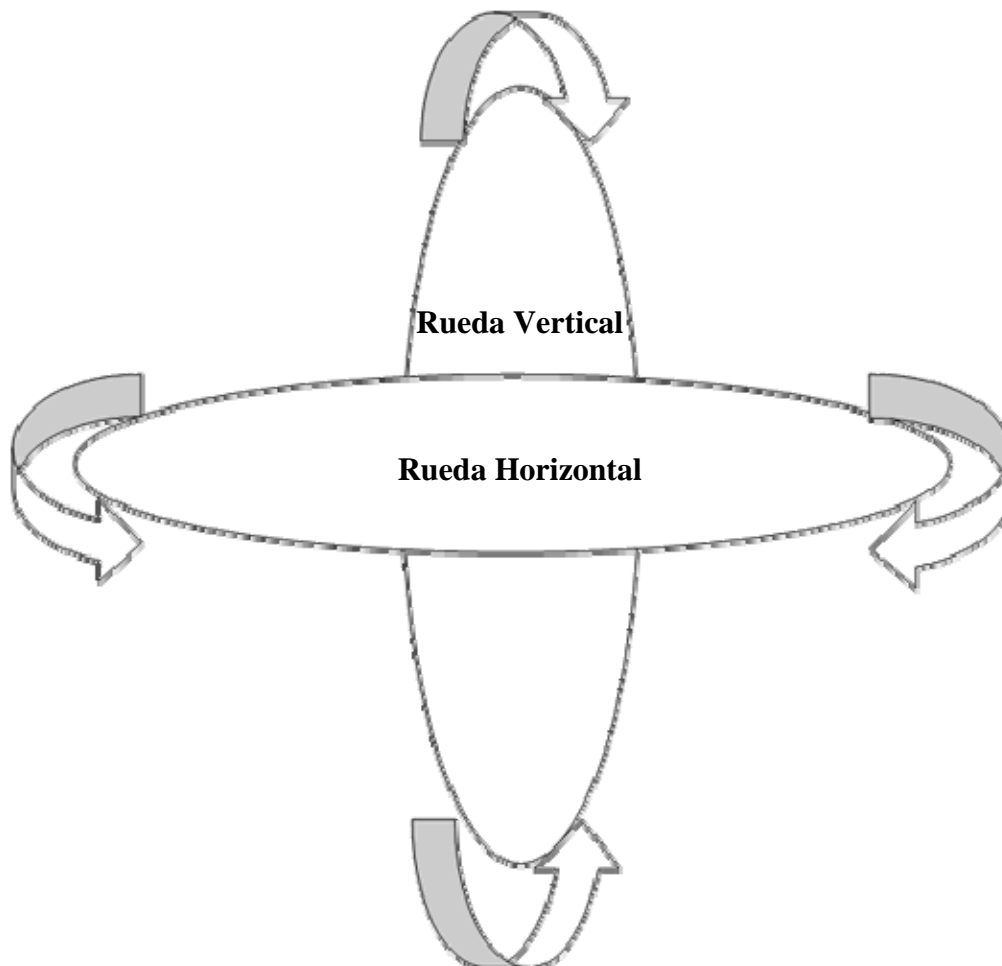
Cerrado - means (close) it is a closing technique that applies in combative self-defense, against any strikes by the assailant, A decision made, by not giving your opponent another opportunity or chance to make a second attack.

Recta - is the style of striking, checking and blocking direct, that covers the contra compas style, which a practitioner execute the direct strikes, check or blocks before the assailant move to make an attack.

Trangka - is a locking technique, which is, characterized the twisting of the wrist at any position, chokes, and arm bar are also considered of the trangka style.

Estelo Rueda

Rueda Structure



Estelo Rueda

Estelo Rueda - this is a circular striking style including the use of the edge or side of bladed or non-bladed weapon (baston or bolo). A circular striking motion in a vertical, diagonal, or horizontal direction, horizontal counterstrike is demonstrated after the horizontal block, against the forehand vertical block in. The checking was applied by the working hand (mano obra), at the same time, counterstriking with the use of the wrist motion in a counter clockwise direction with a maximum amount of power using the tip or edge of the baston. Grabbing and twisting must be applied, against the striking hand to unbalance the attacker to make an opening, of the second horizontal strike, in a clockwise direction on the back of the head of the attacker.

Maintaining the correct distance, and timing makes, this technique effective. The technique must be delivered with speed, and accuracy, with maximum power in a short range, or on the striking range.



Estelo d' Recta

Basic direct blocking and direct checking
Demonstrated by Ama Maestro Saturnino Quinto Fabia



Fig1

Estelo Recta is a direct strike, block, or check, executed by the defender against any attacking strike. In the following illustration, Ama Maestro Fabia demonstrates the estilo recta in blocking and checking the tracero mano (backhand strike). Assisting in this demonstration is Maestro Salinas who attacks with tracero mano strikes at three different levels.

Figure1: shows the direct check of the elbow against the low level backhand strike, using the working hand (mano obra). At the same time hitting the wrist of the offender or in other words, a direct check using the stick. A slicing or cutting technique would be used if using a bladed weapon (bolo).

Figure2: shows a direct block of the elbow against backhand strike to the mid-section, followed by a strike in the open target of the body, (head). The correct distance and timing must be maintained to ensure the accuracy of the counter attack.



Fig3

Figure3: shows an upper level backhand strike, blocked, with a direct check to the elbow and a direct block or strike to the hand. It would be followed a thrust to the head.



Fig2

This training was taken in the patio of Ama Maestro Bernardo Salinas sister house in the Philippines back in April 1996.

Estelo Recta

Demonstrated by Ama Maestro Salinas

Figure1: shows a direct check by the working hand (mano obra), at the same time followed by a forehand horizontal strike to the head.

Figure2 shows a defense against a vertical strike with a bladed weapon. Striking the hand opponent, followed by a thrust to the face and moving toward the opponent have applied recta. Correct positioning of the body and the distance from the opponent must be observed.

Figure3: shows the defender applying the rueda circulo a circular movement of the wrist, using the butt of the stick, against the wrist of the opponent. Using the working hand to check, and grab for take down.

Figure4: continues to close the technique by taking down, and disarm the opponent.



Training in the Philippines

By Andrea Morrow



Training in the Rain

Training in the Philippines was what I expected after listening to the stories from Ama Maestro Salinas and previous students that have gone.

Early Morning Training: Even though I was mentally prepared and felt ready to take on whatever came my way it was very different from how we train in Canada. The change in climate, training at 3:00am, in the dark, in the ocean and trying to keep my balance/ stability with the waves hitting me (as well as Robert) was still a trial. I had more bruises in the first week than I had in the last 4 years

training in Canada. Will the conditioning help in future? Definitely! Would I do it again? Next year! Karate Training: Sweat burning my eyes, really wishing I could train in my shorts and t-shirt instead of my “soaking wet with sweat” Gi. Muscles burning in my legs, trying to move faster, fighting to maintain my balance and keep focus so I didn’t have to start again, these things come to mind when I think of mid morning training. If we trained like this in Canada even once a month there would be a lot of complaining but we would definitely make improvements and refine our techniques faster. What did we do exactly? Come train in the Philippines and find out.

Arnis Training versus Arnis Instructing: The two are very different and definitely a challenge to go from one to the other. Training – working on timing, rhythm, distance, and focus, improving speed, trying to get it right so you and your instructor are happy with your progress. Training in the pouring rain - not being able to see, losing your grip, trying to disarm and your hands keep slipping – very difficult. Instructing -Slowing down, working on each technique repeatedly, trying to watch over everybody and yet make corrections to individuals. Having new students join in and having to start instruction over again, getting frustrated and getting harder on the students when they keep making the same mistakes that you keep fixing. Wondering how hard do, I have to get to make them quit?

Training with the Masters: Master Cabuang’s instruction in Lanada Arnis and Aikido was good; you could tell he teaches for a living by his step by step instruction and corrections. I liked the flow Aikido has to it, I hadn’t tried it before, and it was a lot to take in - in a very short time. The Arnis disarming had a slight difference to what we do here, so now we have something different to share with our students in Canada. As always training with Sensei / Ama Maestro Salinas with his traditional instruction and discipline gives me an appreciation for quality instruction. I thank him for inviting me to train in the Philippines and the one-on-one training that I received. In the Philippines I was able to focus 99.9% of my energies on training and train more hours in the day. That makes a big difference in the improvements that can be gained compared to Canada

where there are always distractions, stresses and a very small amount of time for training working around everyone's different lifestyles.

Impressions of the Philippines: By the time I reached the Vancouver airport coming home I felt homesick for the Philippines. I've never felt it before but I'm pretty sure that's what it felt like. I missed the family from where we stayed and the friends I made in the short time I was there. I miss hearing people singing to themselves as I walk down the street. Laughter, light hearted greetings as I pass by. People trying to be accommodating, when all I wanted to do was blend in and help where I could. I wanted to immerse myself and experience the Philippines on a personal level not as a tourist. I loved the heat, not being cold for 6 months of the year; yeah I could live with that. The food bought fresh everyday at the market, the variety of dishes the Tiya Lourdes made, and all the food we ate while we were visiting - Delicious. Training at 3:00 am, at the San Fabian Beach, Pangasinan Philippines, vehicles (The jeepneys are cool) each one with its individual character.

Reality: It's amazing how many educated people are stuck working at low paying jobs because there is no work available in their field. Worse how are you supposed to pay the monthly fee to educate you elementary school children, when the start of school is also the start of rainy season and you have no work for 2 months? I love to read and never have considered it a luxury until I wanted to read a bedtime story to 4 children and was reminded that food was their priority so there were no books. I went to buy books and was stunned that 95 % were in English, with a small stand of Tagalog books tucked in a back corner of the bookstore. If they don't protect their languages they will be endanger of losing them.



After training 6:00 am at the Beach



Summary: I was there for 5 weeks; I decided I was going to go back 2 weeks before this trip was over. My training goal this time: to get more training in with Sensei / Ama Maestro Salinas, work toward testing for my 3 Kyu. I know that he is working on a summer school in the Philippines for 4 weeks next year and I look forward to getting some hands on instructional training. I can't wait to see everybody again, see how much the kids have grown, and see what the students remember that we started to teach this summer. Pilgrimage with Grandmaster Salinas during Holy Week and taking in the Manaoag Fiesta

are also on my agenda. As well as exploring the country a little more and finding better Arnis Rattan.

Sinkatan Arnis Seminar Goes Well in the Philippines

Binalonan, Philippines

By Jennifer Dow Salinas



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

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

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

Ama Maestro Bernardo Salinas demonstration with Robert McGuire





Grandmaster Cabuang and Robert McGuire

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

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

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



Andrea Morrow

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

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



Training with Ama Maestro Bernardo Salinas

By Jason Parker



When I was asked by Ama Maestro to provide some thoughts on my Arnis training for the magazine I pondered why anybody would like to hear what I had to say. I haven't been training that long and so I don't feel particularly qualified to speak on why one system or other is better or worse. Nor has my level of contact with other martial arts instructors been such that I feel qualified to comment on their styles of teaching in comparison to Ama Maestro. However I do feel I can provide some thoughts as to what kind of man my teacher is.

My first introduction to Ama Maestro came when my wife and I decided to check out a Karate club for our young children. She had heard from some of the other mothers at school about a small Karate club that their children attended. The first night we went down and expressed our interest the children were invited to train.

When Ama Maestro introduced himself and shook my hand I was immediately impressed with his humble demeanor. As there were only a few lessons left before classes were ended for the summer the kids were invited to train. I was asked why shouldn't I train also but at the time had just suffered a back injury and being 32 years old felt I was too old to start something like Karate. The next fall both of our children and my wife began training with the Karate club. I would sit and watch the classes. The children were quite entertaining to watch and soon I began to see the things that they needed to correct and also what they were doing well. As the year progressed my back injury was healing and with the help of a physiotherapist I was regaining flexibility that I had considered gone since my late teens. I began to think to myself that maybe I could train too but it wasn't until late in the year when I approached Sensei Salinas about giving it a try.

About the same time I became aware that he also gave lessons in something my wife called Filipino stick fighting. One Sunday afternoon many of the people from the Karate club were invited to attend a training session. I tagged along to watch but was soon persuaded to participate. To say it was an exercise in frustration would be an understatement as I have two left feet and my sense of timing was nonexistent.

The next fall I joined the Karate club and began training during the adult class. It wasn't long before I was training with some of the other parents during the kids' classes as well. Slowly I gained a measure of control over my two left feet and began to be able to move my body. Midway through the year I was invited to try Arnis again and have been training every Sunday for the past two years.

Ama Maestro does not hold back information from his students. He is constantly explaining the application for the movements he teaches. Nor is his teaching filled with a lot of meaningless drills and exercises. He teaches what works both through personal experience and what has been passed on to him from others. He is quick to explain why things are done the way he does and he is quick to point out if you do something that would get you in trouble in a real life situation.

When I had been training for about one year I happened to meet a fellow at work who also had some Arnis training. He asked what drills we did and which Sinawali. I didn't have any to tell him. Just that we practiced our strikes and blocks with lots of emphasis on our footwork. He then proceeded to tell about a demo he did where his stick became broken and he was dropped to his knees by a vertical strike to the top of the head. I managed to contain my laughter until I was able to talk with Ama Maestro about it. After he finished laughing at this fellow's misfortune he said, "I will tell you how the old men taught me to use that block". He then proceeded to explain and demonstrate how it is supposed to be done. He then asked what style my friend had trained in and I replied. Ama Maestro explained that not all teachers give you all the information and not all of them will correct their student's mistakes or make sure the student understands the technique. He cautioned that going to seminars and not asking questions is a good way to learn nothing.

During our time together I began to know Ama Maestro better as a person. He immigrated to Canada with his wife and four young boys in 1974. Fort St. John in the mid seventies was still very much a frontier town and filled predominantly with white people, some of who didn't take too kindly to foreigners with funny accents. It can't have been easy to move to this northern town that is literally worlds away from the Philippines. The Salinas family persisted and stayed through many hardships. Ama Maestro was quite strict with his boys and insisted on knowing where they were at all times. Strict curfews were in place and I am sure that throughout their teens the boys felt out of place amongst the leniency of their Caucasian friends parents. Perhaps looking back now they can understand why their father took the actions that he did as all four boys have good jobs. As far as I know none of them has ever been in trouble with the police. This is all the more exceptional when you look at the temptations to break the law to get ahead and live the so called good life that are presented to young people and especially young immigrants today.

Both the Karate club and the Arnis students are like family to Ama Maestro. My family and I have made very good friends with many of the other families. We have also spent much time at Ama Maestro's house both backyard training and just visiting. My children refer to Ama Maestro and his wife as Lolo and Lola. They call his sons uncle. We are fortunate to have had them come into our lives.

Ama Maestro teaches a very small group of students with an even smaller number of them being dedicated to long-term training. He insists that his students are all very stubborn and I would have to agree. He can be a very demanding instructor especially when it comes to the art handed down to him from his family. And why shouldn't he be? His students are an extension of him. Anything less than the student's best isn't good enough. I have heard a saying that when the student is ready a master will appear. I didn't know that I was ready or that I was looking for myself but my Master did appear. I am both humbled and honored to be one of his direct students.

Sinkatan - Arnis Estrella Mother & Daughter Team

Andrea Morrow and her daughter Aricka Pyle, have been studying Sinkatan-Arnis Estrella for about 5 years, under Ama Maestro Bernardo Salinas, who is the inheritor of Arnis Estrella, which has been passed down through Ama Maestro's family since its conception in the late 1800s. Sinkatan-Arnis Estrella is a part of the organization known as SFMA (Society of Federated Martial Arts) Andrea and Aricka also take training from Ama Maestro Salinas in Shotokan Karate where Aricka just tested for her Green belt and Andrea for her Blue belt.



Andrea Morrow



Aricka Pyle

Andrea and Aricka first were introduced to the martial art at a demonstration that the SFMA was doing in the mall where we live in Fort St. John. It was the traditional Filipino tinikling music and the sound of sticks striking together that first caught our attention. As we drew closer we saw kids stepping in and out of the long bamboo poles that were being beat together and then on the floor with the timing of the music. At the same time the pairs of kids were using Arnis sticks in a Dos Manos drill. As an outsider watching them, they were so smooth, with the rhythm, timing and flow of the sticks it was amazing to watch and that held our attention. Little did we know how much time and effort it took to get to that level of proficiency.



Aricka said "When you first pick up a set of sticks for sparring, you immediately want to go for the attack, before you are attacked. Why, because you think it's easier to attack than to defend yourself." Our training has taught us that being defensive puts us in a better position; we can study our opponent, learn their timing, learn their weakness and take advantage of it. We have learned to have confidence in our abilities, to sidestep a strike with a few inches instead of a few feet. Our

sticks have become an extension of our arms, we have the capability to lengthen them or shorten them depending on what is available to us. (i.e.. pen, keys, water bottle, walking cane) Aricka and Andrea both enjoy sparring, even though Aricka gets carried away at time and bruises Andrea's knuckles now and again. Aricka enjoys the self-defense and

takedowns. She says "My mother had to learn not to try and assert her authority over me as a parent in class (all five feet and two inches of her)." I say I just need longer sticks.

Being in northern Canada and not having any other schools close by we didn't realize how much we have progressed over the last few years, or how well known and respected Ama Maestro Salinas is. Over the last year Andrea went to seminars with Maestro in Red Deer, Alta and Vancouver, BC. The sfma also hosted their first Annual Recognition Awards and banquet in May of this year, 2005. These events gave us the opportunity to meet and learn from each other, to compare our progress with others, but it was also an eye opener to hear what other Guro's and martial art Masters across North America had to say about "our teacher". Reminding us of how lucky we are to be apart of Ama Maestro Salinas's family and train with him daily.



In the future both Aricka and Andrea plan on specializing in Arnis, and to teach both Shotokan Karate and Arnis Estrella. Andrea is hoping to have a school of her own within the next 5 years. Andrea is going to the Philippines in April 2006 for 5 weeks to train and to assist in seminars that Ama Maestro Salinas has planned. She is very excited about this, and just a little hesitant about leaving her two teenagers at home by themselves for 5 weeks.



Practitioners Section

Practitioner Robert McGuire



In November 1989 at the age of 10, I start training in martial arts in my hometown, Fort St. John, taking Karate lessons under the instruction of Sensei Gordon Stromkins, and Sensei Salinas until January 1993, when I started my lessons in Arnis (Filipino Martial Arts) Estrella system under the guidance of Ama Maestro Bernardo Fabia Salinas. I was 14 yrs old, the youngest student in the group, holding a rattan stick that we use for training in Arnis. The Arnis was nothing like what I had experienced, it was much more traditional. Arnis being weapon system, we first learnt the basics of striking and blocking using a rattan stick while checking and grabbing using the hand and then

worked into empty hand application called Lima-Limaan. The concept in Filipino Martial Arts is: You would never go to war without your weapon but if you lost your weapon you would still need to know how to defend yourself by using your hands. In Arnis training the postures and stances were much more relaxed than the traditional karate that I had started in. Ama Maestro Salinas tries to focus on the three main precepts in his system the Distancia (distance), Compas (timing), and Decision (judgment).

Distancia means you need to keep the proper distance from your opponent, whether you are being defensive or offensive. Compas means timing a right timing in offensive and defensive technique, there are three different stages of Timing - Compas the right timing in offensive and defensive against your opponent. Fuerra Compas - which is out of timing, is when you are late getting in, or out usually putting yourself at a disadvantage, and Contra Compas - Counter timing, is when you break the rhythm of your opponent getting them to hesitate or rush their technique giving you an advantage over them. Decision is the final judgment, knowing when and how to apply your distance and timing to finish the opponent. Applying these three precepts of Distancia, Compas and Decision together properly would allow any Bastonero to excel in their training.

During my training in Sinkatan Arnis Estrella system I have successfully competed in Arnis tournament locally and internationally, giving me the opportunity to compete in deferent styles of Filipino Martial Arts. I have also attended and assisted Ama Maestro Salinas with seminars and workshops in Canada and in the Philippines. On April 2006 I made a trip in the Philippines, with Ama Maestro Salinas to train in his hometown of Manaoag, Province of Pangasinan in the Philippines. This trip is one that I will always remember it took me a number of years to accomplish this trip, which gave me an experience that I will never forget. It was a great experience to finally see where, and how the man that I have known for most of my life spent his early years. While there I stayed at his house and met many of his large family that still live in the area. The training in the Philippines was more intense than we usually train here at home in Canada, we would get up at three o'clock in the morning to drive to the beach and train in the ocean before the sun came up and the large crowds of people would get there. We

also did a great of training in the back yard at his house, rain or shine, getting ready for a seminar that Ama Maestro Salinas taught to local Barangay officials and National Police Force. Over the years I have spent much time with Ama Maestro and have learned much more from him than just martial arts, he is more than just my instructor; he is as part of my family. I feel very lucky that chance brought him to this small city of Fort St. John, Canada where I grew up.

For 14 years I have trained with Ama Maestro Salinas system in Arnis I satisfactorily completed the fundamental requirement and received the Practitioner level VI in Sinkatan Arnis Estrella system that qualify me to teach a certain level of the curriculum of the Estrella system.

Practitioner Christopher Bastedo



I first met Guro Doug Klinger a direct student of Ama Maestro Bernardo Fabia Salinas of the Sinkatan Arnis Estrella System at the seminar on December 2002. And on January 2003 I started my FMA (Arnis) lessons under him; I have attended several seminars, of Ama Maestro Salinas hosted by Guro Klinger in Vancouver and suburb since 2002, including the 2004 Arnis Summer camp training in Fort St. John, the hometown of Ama Maestro Salinas. I strongly support any martial arts seminars or workshops taught by respected martial arts instructors in my area. I also compete in Arnis tournament for experience and continue my training with my instructor Guro Doug Klinger. I received my practitioner certificate in Sinkatan Arnis Estrella system in 2004, and lifetime member of the SFMA (Society of Federated Martial Arts International).

The Clan



L-R: Maestro Salinas, Master F. Reualos, Master C. Reualos, Grandmaster Fabia, Master Laurian, Master Malagayo, and Master Cabuang
Manaoag Pangasinan, Philippines 1996



Master Laurian and Ama Maestro Salinas
1996 Philippines



Master Reualos and Ama Maestro Salinas
1998 Philippines



Master Alfonso Fabia and
Grandmaster Saturnino Fabia



Grandmaster Saturnino Fabia
and Master Reualos

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Group Picture - Training 2007



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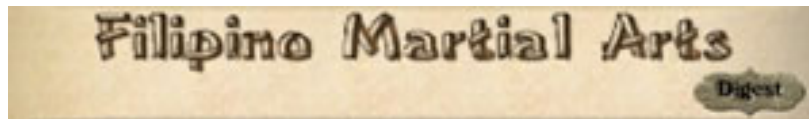
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