

FMA

Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

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Serrada Eskrima

Pangulo ng Guro Kalid H. Khan who trained with Grandmaster Angel Cabales shares the Fundamental Counter System and Sparring Drill Methods of Serrada Eskrima.



Introduction to Serrada Eskrima
Training of Serrada Eskrima under Grandmaster Angel Cabales
The Sparring Drill Methods
Fundamental Counter System
Advanced Training Concepts in Lock & Block and Flow Fighter Drills
Last Meeting with Grandmaster Angel Cabales
Final Note

In this issue of the FMA Informative Pangulo ng Guro Khalid H. Khan shares his experience and teachings as he learned them from Grandmaster Angel Cabales.

A truly unique and humble individual Guro Kahn fully promotes and promulgates the art of Serrada and Grandmaster Cabales to the fullest. His attitude and motivation towards Serrada Eskrima is relentless and is one practitioner that brings promotional value not to himself but to the art and to Grandmaster Cabales instilling a reality of professionalism and pride which is surely desired by most Grandmasters of their students throughout the Filipino martial arts.

Enjoy this issue and gain some insight into the world of Serrada Eskrima.

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We can get many things in Life, but the essential thing is to receive anything in an atmosphere of Blessing from God and with good destiny. And so the important issue here is meeting with someone who has a clean character and noble personality, so that whatever we receive from that person is blessed and not cursed. And so as a seeker we should always be prayerful, and meet prayerful people. Such people are away from the charms and mirage of this world and have the seeing. Such is my experience in the world of martial arts that I sought, and although I am not a champion martial artist, I am thankful to God for showing me the path.

My early exposure to martial arts was trainings in Goju Ryu Karate under Aaron Banks, and under Okinawa Kenpo Karate under Teriyuki Higa, in New York City. These were just some months of trainings and at that time I was not even knowledgeable much about martial arts. When I was going to vocational college, I worked in Manhattan (New York City) in the cinema theater district in Times Square. This was in the late 1970s, in the heyday of Bruce Lee and Hong Kong kung-fu cinema, and everyone wanted to study' martial art' and be able to kick, etc. Master Aaron Banks taught us hard Karate with repeated drills and quiet discipline. He also showed how to talk bold and to go to the center of any issue. Master Teriyuki Higa a 7th degree black-belt in Kenpo Karate from Okinawa, Japan, was very tough, and believed in tough repetitious training. He taught us how to keep striking makiwara, and then transfer that knowledge to striking the opponent. He could spar continuously.

Soon, I worked as electronics technician at a computer company in Long Island, New York. Then, after college I found work at a emerging digital graphics company called Silicon Graphics in Mountain View, (in Silicon Valley), California, south of San Francisco.

My aim is for bringing peace and education thru training students in the fighting arts, to bring together nations in peace. I teach students from all walks of life. All types of people can enter the art then afterwards the art cleanses them. I do not play favorites, and train everyone equally. I know only the art of Serrada. But people should go and study from other masters also, other styles of Eskrima/Kali/Arnis because each style has some unique training methods to see.

Pangulo ng Guro Khalid H. Khan

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

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Khalid H. Khan Introduction to Serrada Eskrima:

In August 1986, I went to IMB Academy in Torrance, in Los Angeles and first time attended a 2-day workshop in Filipino martial art of Kali/Eskrima being taught by Dan Inosanto and Richard Bustillo. I learned in an atmosphere of technical detail, open question/ answer. Master Inosanto mentioned the name of Grandmaster Angel Cabales, who was his first teacher in Eskrima. Master Inosanto said that the Filipino martial arts were a river, based on a root, and you could get lots of techniques from this root. I understood that later when I studied and understood Serrada, and how the Fundamental Counter system (the "basics") was important in creating on-the-spot techniques and reversals in a continuous flow, instead of unitary techniques as found in many other arts.

When I came back to Mountain View, I mentioned about Filipino Kali on the company in-

house computer mail system, and got response from a co-worker named Vince Uttley who told me about his friend Jimmy Tacosa, who had studied Serrada from Grandmaster Angel Cabales, and who was teaching in downtown San Jose at Master Huie Dang's Bando Karate club. I joined the Serrada Eskrima class being taught by Master Jimmy Tacosa and his student Brian Laufer. It was a small class. Master Jimmy was a top martial artist in the Serrada system, exceptionally gifted and very fast in his movement. This is the first time I saw Serrada in action. He soon had to go somewhere so I changed to master Rene Latosa of Combat Eskrima who used to come to San Francisco Golden Gate Park, from Stockton area, with his student Brady Brazil, to showcase Eskrima to any enthusiasts. Master Rene was also a student of Grandmaster Angel Cabales.



Grandmaster Angel Cabales taken during 1990, to promote the Filipino martial arts.
Grandmaster Cabales showing 2 different chambering positions.

Since Eskrima was not very known to the public, and was very specialized, Rene was not able to get many students in the area at that time. So when he stopped coming down from Stockton, I decided to go to Stockton and try to meet Grandmaster Angel Cabales myself to study under him.

One hot summer day I drove to Stockton to find Angel Cabales, and when I arrived in Stockton, all the streets were deserted. I stopped my car, and stood on the sidewalk. I saw a blue sedan coming towards me on the street. I waved and asked the person inside if he knew of Angel Cabales. It so happened that person was Master Cabales himself. He told me to follow in my car and we arrived at his apartment on Cotton Court. He began me training there.

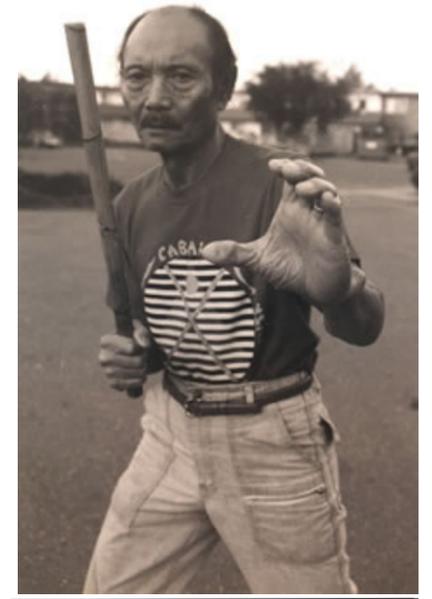
Training of Serrada Eskrima under Grandmaster Angel Cabales:

The art was taught one-to-one by Grandmaster Angel Cabales. This is because it was a two-man art, with attack and counter-attack, like Wing Chun. It was an ingenious diagnosis system of incoming attack and its reversal. It was not a commercial art. It was a family art taught in a settled and detailed way. A thorough curriculum at first, with 70 basic counters (Fundamental Counter system of Serrada Eskrima) against 12 incoming strike angles (or really strike projections onto a person's body).

Grandmaster Angel taught from his apartment, in the front porch, and also on some days from his academy located next to Gong

Li's Chinese Restaurant on 136 Harding Way, in Stockton. At this time period, I met and trained with and under his famous students Darren Tibon, Sultan Uddin, Jerry Preciado, Gabriel Asuncion, Jeff Finder, Frank Rillamas, Mike Davis, and training under the Grandmaster's son Vincent Cabales. Basically I was junior to all of them.

I always believed in taking technical photos and took some good technical pictures of the Grandmaster Angel teaching techniques of Serrada Eskrima. Grandmaster Angel's son Gelmar and daughter Marigel were very young kids and I took their photos also.



Grandmaster Cabales
Tools of Serrada a single stick
and a C-hand

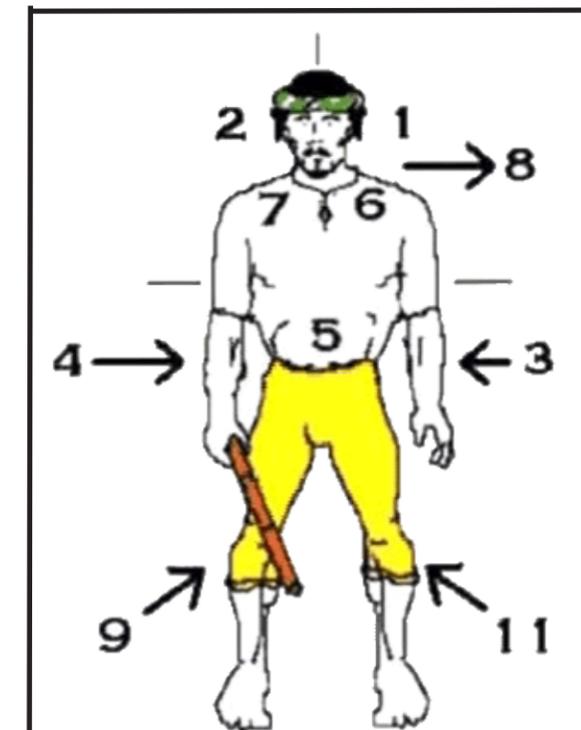
I also took good VHS video of Grandmaster Angel Cabales showing Serrada at Geary Park in San Francisco. At other time, I took video of Grandmaster Angel at the academy and it turned out to be his last interview. Here now I will proceed to describing the technical aspect of Serrada Eskrima training as taught by Grandmaster Angel Cabales to me, during the period 1987-1991.

The Curriculum of Cabales Serrada Eskrima:

As I noted down at that time, and as I today teach, the following is the curriculum of the Serrada Eskrima as taught by its founder Grandmaster Angel Cabales. Angel had studied Eskrima from a master in Manila called Felicissimo Dizon.

The Dynamic Counter System of Cabales Serrada Eskrima:

Like most Eskrima/Kali/Arnis systems, Serrada Eskrima is based on countering 12 incoming strike projections (sectors), using a single stick 18-22 inches in length. This stick is the main learning tool, and it can be replaced by any other utility device once the art is learned. However, Serrada Eskrima is different from many other eskrima systems, in that Serrada has block, locking (of the opponent's weapon holding arm at the elbow), and elastic power striking concepts in its countering system.



Strike 4 in with left foot, attack with left hand, then with strike 4
Strike 5, 6, 7 pointed regions.
Strike 8 flat across chest or neck.
Strike 10 left hand first, then strike 6.
Strike 12 left and right simultaneously at throat region, step in with left foot.



Various blocks in the Serrada system, (use of the left hand).



Serrada Elastico body position.

Elastic Power Generation:

The elastic striking system is like deriving energy of your strike from the combining of your stick with opponent's stick and then suddenly releasing your stick from that combination. Much of this is accomplished with the wrist position.

if it changes angle mid-way, or if it tries to disengage in the middle of application of a counter. Thus Serrada Eskrima counter system is a Dynamic Counter system, as I call it.

The target of the fundamental Serrada counter is the opponent's weapon holding arm. For 6 months a student must train just to strike the opponent's weapon holding arm, and not even consider further striking to any other part of opponent's body. This develops a flow in the practitioner's stick hand and the left C-Hand (checking hand) so that he can automatically follow

Economy of Motion:



Efficient Serrada is played with economy of motion. Elbows hardly moving from their position near the waist, and all movement generated from the forearm during strike and countering. This way the practitioner is ready to protect his rib cage and skull and the front leg much efficiently compared to a wide stance and wide movements of his arm.

the movements of the opponent's arm.

The main concept was to attack the opponent's weapon holding arm to incapacitate his fighting skill and ability at the moment. This in comparison with attacking the opponent's skull or any other area, since if you did not take care of his weapon holding hand he was still capable of blocking as well as striking you.

Secret of the Flow:

Serrada's counter system is not just a block for the present incoming strike but also a dynamic element in this counter system which helps the practitioner to follow the opponent's stick



Footwork of Serrada:

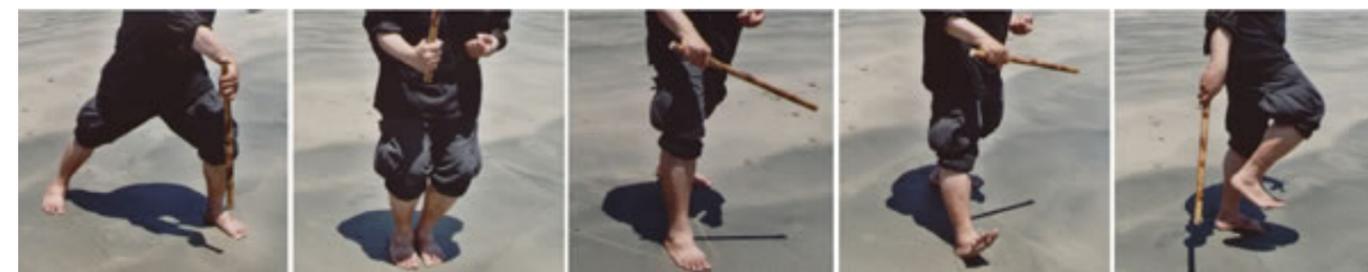
Serrada is based in principle, on moving your feet on an imaginary triangle on the floor. It is important to switch at top of this triangle while keeping your chest facing the opponent's stick as it is coming to its target on your body, and when it is in its final position.

In close range, the footwork is very important because you cannot face a wrong direction at this range. At long range you can shuffle and keep one leg forward or the other, but at close range the wrong leg forward will leave one of your eyes vulnerable to strike, and one of your legs vulnerable to strike and trap.

The principle of which way to face (which leg forward) in Ser-



rada is this: A defender of incoming strike must have his chest facing the strike. And so if the strike is coming to your left shoulder, than your left leg should be back and right leg should be front. Also, conversely, if the strike is coming to your right shoulder, than your right leg should be back, and left leg in front. While applying these principles you also have to keep the right distance.

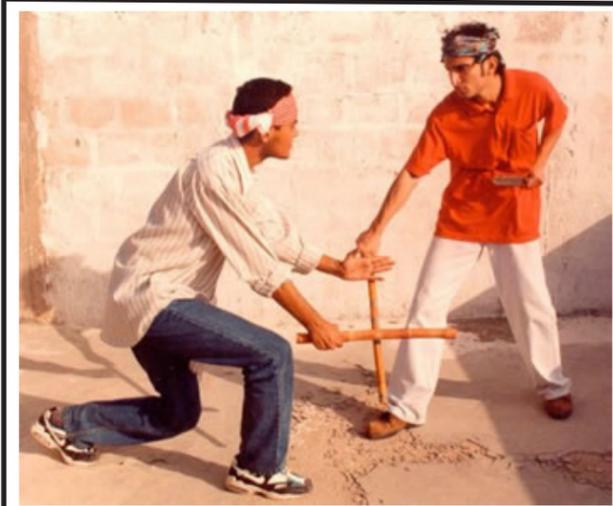


Guro Khan shows Serrada Eskrima stepwork to practice while standing in running ocean waves or white water rapids in order to build up a strong low stance and balance.

The Sparring Drill Methods of Cabales Serrada Eskrima:

The Lock & Block Drill:

The Lock and Block is the Espada y Daga of Serrada style. Stick in one hand, dagger in the other.



Lock & Block Drill: Person on right attacks with strike no.4, person on left responds with punch block.

But more than that, it is a chi sao of Serrada. Its practice develops in a student reaction and reflex speed against a live attack. It is an ingenious Chi Sao style practice which is taught slow to medium speed and then immediately goes into high speed as the student becomes proficient in the application of Serrada counters to the strikes thrown at him.

Thru this drill the student develops two “brains” in each one of his hands.

After Angel showed student a few counters each for Strike 1 thru Strike 6, he introduced the student to this first live action sparring drill called The lock & block drill.

In this drill, which is a two-man training method, the Instructor (feeder of the strike) holds one stick in his right hand, and a dagger (or a stick simulating a dagger)

in his left hand.

The student holds only one stick in his right hand. The instructor feeds strikes to the student and the student responds with Serrada counter to each of the strikes thrown at him. Yet, the instructor can increase the speed of the attack and even begin giving multiple changing line attacks to the student. The student as he grows more capable of countering will respond to the increasingly complicated strikes and his confidence in facing an opponent who is armed will grow. The student can thus “see” (actually feel) more than practitioners of other martial arts systems which have no reflex training drills that bring a student



Frank Rillamas goes to the outside of incoming daga fed by Grandmaster Cabales. You can practice lock& Block with many attack and counter strategies and advance your total fighting capabilities. Basic practice of the lock & block requires adherence to in-tightness and to facing the opponents’ weapon arm, and using of the spring-loaded elastic power.

up in his skill at countering.

In lock & block, the student only counters the incoming strike, to the feeder’s arm/s. The student does not launch his own attack at the feeder.

The Flow Fighter Drill (*Sparring*):

The Counter-for-Counter Flow drill, which Angel called in his nomenclature and accent as “Sparring” (he pronounced it Spare-ing), is actually Sumbrada done using the Serrada counter system.

The first fixed form of the Flow Fighter drill is the most important. It has fixed attack and fixed designated counter until the student can do it without thinking. The student develops spontaneous meeting of opponent’s incoming stick, and countering (although everything fixed at present), and the handling of the stick in his right hand.

After he has mastered the first fixed format of the Flow



Fighter drill, now he can go further in training by substituting the current counter for the next counters in the repertoire for any strike he is dealing with. This is from the total repertoire of the Fundamental Counter system. He can thus do any counter for any incoming strike, and any strike after any counter.

Both Lock & Block and Flow Fighter drills are in basic to advanced formats and become open sparring, yet nothing is “open” since all attacks are still in the 12 strike template (at close range), and all zones are always 5

zones around a opponent (in long range, when opponent is farther than Serrada range). This is the basic geometry of all martial art positions. Now, as we advance in

our training in these drills, we can do double strikes, changing angles in between, or do different tempos, and off-sets. That was all part of the training.

The Fundamental Counter System of Cabales Serrada Eskrima:

Structure of the Serrada Counter:

I will here explain the Fundamental Counter system more, and describe its unique concept of Lock and Block in the counter structure.

Total 70 COUNTERS+ against 12 incoming Strike Angles (actually sectors). After a practitioner masters these fundamental counters, he can move between positions of any one counter to another counter in continuous flow as the opponent’s weapon arm changes positions. This is the genius of the Cabales Serrada Eskrima system.

The following is my theory (Khalid Khan’s Theory) regarding the number of countering moves that can be produced in this system: Each FUNDAMENTAL COUNTER has 5 Points where you pause as the teacher is teaching you Serrada in the beginning of your training. At ANY of these 5 Points you can add ANY of the 12 Strikes, as well add a ABAN-IKO, or a Forward (positive) FIGURE-8, or a Reverse (negative) FIGURE-8. So roughly estimating this is the total of the Counters in Serrada:

Since each counter can be done at least FIVE different ways, including the basic way: 12 (strikes) x 5 (the stop points inside each counter) = 60 + 1 (basic way) = 61

Each counter is actually 61

possible COUNTERS.

Since there are 70 fundamental counters in the Fundamental System, we have a total now of: $70 \times 61 = 4270$ Counters in Serrada Eskrima.

A Brain in Each Hand:

After you have gained some skill in flow in countering, you now have a brain in each of your hands. The hands themselves know what to do automatically during an engagement with the opponent’s incoming strike angles at you.

Note: Stick hand refers to the Right hand of the practitioner which is normally holding the rattan stick. The C-Hand refers to the “checking hand” which is the Left hand, and is used in supporting a stick to stick block position or to meet and pass opponent’s arm when your own stick is late in arriving or is absent.

1. Stick to Stick Meet: You use your own stick in your right hand to initially block the incoming stick of the opponent, only once. You do not strike the opponent’s stick more than once. You immediately go to the flesh of the opponent. The left hand (C-Hand) is used to support the block. All strikes to the opponent are with using elastic energy generated from fulcrum of the two meeting sticks (defender’s stick meeting attacker’s stick).

2. Grey Area Countering: Since Serrada is applicable at close

range, when your Left hand can also reach the opponent, its fundamental counter system cannot be applied when the opponent is not within range, or has suddenly disengaged from a clash. At distances beyond Serrada distance and when the opponent is not coming in committed or full-distance, or is revolving his stick in figure-8s and abaniko's, another type of countering movements are used which I call "Grey Area Countering". By this I mean that the opponent is not close enough and the standard Serrada counters cannot be applied. However, if we ourselves clear the area in front of us by doing basic diagonal sweeps of strike 1 to strike 9 and back, strike 2 to strike 11 and back, strike 3 to strike 4 and back (repeatedly), Repiticion no. 5 (stick coming up linear from the ground up in order to strike the opponent's wrist of the weapon holding arm), and other special strikes, aimed at the opponent's fist or forearm to negate his attacking

movement.

Thus, when the opponent's stick vanishes from you, you aim your strike at his wrist or forearm. And so your own strike may be a diagonal sweep, or a linear strike crossing thru the opponent's center line where you can expect to meet his stick holding hand.

3. Empty-hand Pass Applications: Left Hand to stick meet: When your stick hand is late or busy in some other move, you utilize your Left Hand to control incoming attack and to pass it. The Left Hand is also called the Passing Hand and such blocks are known as Empty Hand Pass block. Empty Hand Pass can also be done using the right hand. Stick hand with stick in it can itself implement a control and implement a pass on the opponent's Empty-Hand Pass move on your arm.

4. Footwork and Facing the Attack Arm: Footwork is basically a male triangle, with apex at top.

You have to bring rear foot to the top and then switch. Yet, this is the initial footwork for a beginner and you can shuffle to create correct distance and to protect yourself with instinct. Facing of the opponent's weapon arm is very important so that you protect your face and your knee. In eventual positions as the opponent's arm has been locked, a practitioner must have his chest facing the opponent's arm. If the opponent's arm is towards left of your center line, you step back with your left foot, and if the opponent's arm is towards the right of your center line, then you step back with your right foot. These are the principles of the medio distance. Going forwards, now you can step in further to control the opponent more, and lock his foot and take him down.

Here is a List of the Fundamental Counter System of Serrada Eskrima as I teach, and as I was taught by Grandmaster Angel Cabales during the years 1987-1991.

ment theory of Serrada.

In these countering positions, if you are on the Inside of his right arm your right foot must be in region of between opponent's right foot and left foot, although not close to the opponent, but ready to block his leg if he decides to use kick.

1. The Front Cross Block Counter:

The Front Cross block is a rising block coming upwards to meet the oncoming strike (a vertical Strike no. 1) to your forehead. You use your Left Hand ("C-Hand") is used as "clip" to support and ingeniously control the opponent's right arm structure (his stick in his right hand).

2. Cross Block & Pull-Down to Strike no. 3 position:

In this counter, you use your Left Hand in another fashion so you can simultaneously control and pull down the opponent's right arm towards your left a little bit, and then finish the counter. The Left Hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.

3. Outside Counter:

The Outside Counter is done first using your Left Hand to parry incoming weapon and also stepping at the same time with your Left Foot to the outside of opponent's right foot. The Outside Counter is the beginning of a lot of outside technical's, and is really the beginning of the Indonesian concepts (Silat) as well. Next you can step in with your Right Foot outside of opponent's right foot, (and many other positions) and you have lots of more technical's that will appear. The Left Hand is used to check near the opponent's elbow

(from outside now) so that his arm locks for a few seconds so you can finish your counter to his right arm.

4. The Inside Sweep Counter:

The Inside Sweep Block is present in many Filipino Eskrima/Kali systems, but in Serrada it is a little bit more refined. The stick is held so that the opponent's weapon doesn't "splash" off it, and if it does, the opponent is still in your control. The Left Hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.

5. The Inside Sweep & Switch-to-the-Outside Counter from Underneath:

In this block, in case the opponent tries to grab your right arm using his left hand, you immediately switch going under his right arm that is momentarily in your control.

6. The Inside Sweep & Switch-to-the-Outside Counter using Abaniko:

7. The Inside Sweep & Switch-to-the-Outside Counter using Wedge:

8. The Inside Sweep & Switch-to-the-Outside Counter using Fulcrum:

9. The Jari counter: using Strike no. 3:

In this counter, you step outside with your Left Foot, and simultaneously strike the opponent on his waist using your Strike no. 3. Afterwards, you use double-finger Jari to lock his forearm and bring your own arm outside of his right arm, then finish your counter to his right arm.

10. The Jari counter: using Strike

no. 5:

Same as item 6 above, but now you use Strike no. 5 to his waist.

11. The Jari counter:

Cut to Opponent's Inside Wrist: You angle your weapon so it cuts inside of his right arm wrist you step outside as in item 6 above.

12. The Jari counter: Strike opponent's right pectoral with point of your stick:

13. The Outside counter: using Strike no. 7:

Same as item 3, but now you bring your stick outside of his right arm and strike to his right forehead or eye or clavicle using Strike no. 7 (you point your stick).

For the above 13 blocks, each block having 66 variations further, you have actually learned 660 blocks if you know the above basics against Strike no. 1.

14. Long Range to Serrada Range: The Elastico Block:

This is a Longer Range block that is usually applied while a little bit farther off before meeting in Serrada Eskrima range. You bring you stick upwards from the floor striking the opponent's right arm from underneath, while getting away from his attack using your left leg to step back to 8 o'clock position behind you on left.

15. Long Range to Serrada Range: The Elastico Block with Figure-8 strikes:

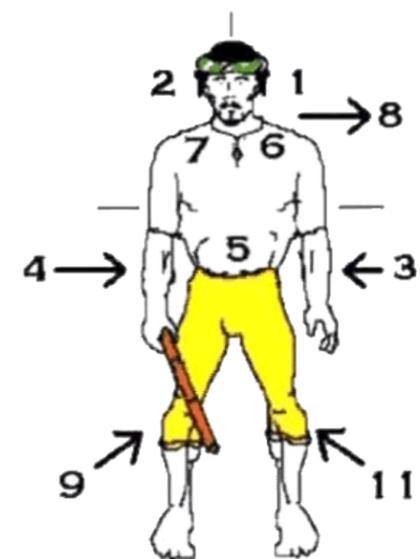
Same as item 14, but as you bring your arm outside of his right arm you strike to the top of his right arm using forward figure - 8's.

16. Mid-range: The Outside Hook Block:

You step in with Left leg forward, outside of opponent's right leg, and bring your stick arm immediately to the Outside of his incoming

List of Fundamental Counter System of Cabales Serrada Eskrima (The "Block List):

Serrada Eskrima is based on study of how to stop strikes thrown by a opponent, and coming into 12 different sectors onto our body. We can never define where the exact target will be, so we just define the region where the strike will arrive, and then study the different ways we can block it, keeping in mind the different previous positions of our own stick. And so Serrada Eskrima is a Strike Angle Defense Diagnosis system as applied to 12 incoming strikes.



Strike Angle No. 1:

Description of Region: Strike No. 1 is the strike coming to your left shoulder. It can come anywhere in the region between the top of your skull and to just below the left deltoid.

These are the CORE counters of the Serrada system. If you master them, you can create many moves by joining move of one counter with move of another as strategy requires on the spot. Each block below has FIVE STOP positions, and from each stop position you can do 12 strikes, or two types of Figure-8's (forwards or backwards), or abaniko's to the skull, or x type cross attacks to the forearm. Thus counter below has 5 multiplied by 12 = 60 counters, plus 2 + 2 (types of abaniko's) + 2 x's (forwards or backwards) = 66 counters, so each counter below can produce at least 66 blocks in further movement. Many people skip some positions as they learn these BASICS and they don't understand the further develop-

right arm, and hook his stick from outside with your stick and strike to his arm or skull. You step in with right leg, keeping opponent's weapon arm to your right.

17. Mid-Range: The Inside Hook Block:

You step outwards with right foot to 2 'o clock, and then bring the tip of your stick to hook his incoming stick from inside then you restrain his further movement by using your Left Hand, and strike to his arm or skull from there onwards.

18. The Upwards Tap Block (Repetition):

This is to interfere with opponent's own figure-8 (or revolving/ arko type attacks). You put tip of your stick on the floor and rise upwards in straight line in order to connect with opponent's wrist or arm from underneath. Do this in Repiticion format.

Strike Angle No. 2:

Description of Region: Strike No. 2 is the strike coming to your right shoulder. It can be a strike coming into the region defined as being between the top of your head to just below the right deltoid.

1. Vertical Block:

The Vertical Block (or sometimes known as the Punch Block against Strike no. 2 OR the Side-Block) is a block made when you lift your stick up with top pointing towards the sky and then meet the incoming strike to your right shoulder region in order to stop it. Then you use your Left C-Hand to check the opponent's right weapon holding arm so you stop his push into your space. You use your stick to strike to top of his arm. There are some variations of this block, sometimes practitioners do this block with strike with stick and check with

Left C-Hand at same time.

2. Wing Block (or Shoulder Block):

This block is made by lifting your stick up as if you are lifting a dumb-bell. You use your Left C-Hand to guide the incoming stick so it lands on the slope of your stick and then use the two powers generated to create your own elastic power to slam your stick onto the opponent's forearm.

3. Cross Block & Pull-Down to Strike no. 3 position:

In this block, (it is also in the Strike no. 1 repertoire) you use your Left Hand in another fashion so you can simultaneously control and pull down the opponent's right arm towards your left a little bit, and then finish the counter. The Left Hand is utilized to control the opponent's right arm and to lock his elbow for a few seconds so you can finish your counter to his right arm.

4. The Jari Block: using Strike no. 3:

In this block, (it is also in the Strike no. 1 repertoire) you step outside with your Left Foot, and simultaneously strike the opponent on his waist using your Strike no. 3. Afterwards, you use double-finger Jari to lock his forearm and bring your own arm outside of his right arm, then finish your counter to his right arm.

5. The Jari Block: using Strike no. 5:

(It is also in the Strike no. 1 repertoire) Same as item 4 above, but now you use Strike no. 5 to his waist.

6. The Jari Block: Inside Wrist-strike:

In this counter move, you step for-

ward with Left foot, and bring your short stick or knife to inside of his right forearm so you can strike or cut on the inside as he is attempting no. 2 strike. You use Jari afterwards and move your weapon hand to the outside of his right forearm.

Strike Angle No. 3:

1. Basic Cross Block Counter against Strike no. 3.
2. Advanced Cross Block Counter (combined with Empty Hand Pass).
3. Abaniko Counter.
4. Empty Hand Pass Counter.
5. Empty Hand Pass Double-Double Counter.
6. Advanced Cross Block Counter, Pass, Step in with Left Foot, and Strike to Face with twisting your stick-holding wrist so that you strike opponent's face with torque.
7. Advanced Cross Block, hit stick to Floor, do Elastico coming upwards to no. 2 position and in the process strike opponent's right forearm from underneath.
8. Advanced Cross Block, hit stick to Floor, strike Knee of front Leg.
9. Witik Block.

10. Punch Block against strike no. 3, with holding your stick flat horizontally, and stepping back with left leg while packing in your right leg.
11. Wing Counter against strike no. 3. Avoid all contact with incoming weapon from opponent, step back, tucking your waist in, and load up your stick in pre-Witik position and then release it with torque to opponent's wrist or to his weapon.

Strike Angle No. 4:

Strike no. 4 is when opponent strikes to right side of your waist, to your arm, or to your right kidney, and slashes across the stomach.

He may also precede this strike with a grab of your right arm to hold your stick, or a stab to your right bicep or waist using a daga in his left hand. Defending against such a combination, you first check the incoming weapon coming from opponent's left hand then apply counter to the weapon coming from opponent's right hand.

1. Punch Block against Strike no. 4.
2. Cross Block against Strike no. 4.
3. Empty Hand Pass.
4. Empty Hand Pass and Abaniko simultaneously.

Strike Angle No. 5:

1. Abaniko Block Counter against Strike no. 5.
2. Empty Hand Pass Counter.
3. Empty Hand Pass Double-Double Counter.
4. Punch Block Counter holding stick horizontally.
5. Sticky-stick Counter.
6. Vertical Block Counter against Strike no. 5.
7. Basic Cross Block Counter.
8. Double Double continuous strike no. 2 to forearm against springy no. 5 attack. In case opponent is using a shorter weapon than a Serrada stick, you will not be able to block his strike in the way we discussed above. And so you have to do this particular counter.

Strike Angle No. 6:

1. Inside Sweep Counter against Strike no. 6.
2. Cross Block Counter.
3. Payung Block Counter.
4. Inside to Outside Switch, using Left hand upwards clip.

Strike Angle No. 7:

1. Parry with Left Hand, "Hand Stick Hand", using Vertical Block.
2. Parry with Left Hand, "Hand

Stick Hand", using Wing Block.

3. Parry with Left Hand, Inside Hand Cut.
4. Parry with Left Hand, do Strike no. 3, and Jari.
5. Parry with Left Hand, do Strike no. 5, and Jari.

Strike Angle No. 8:

1. Punch Block Counter against Strike no. 8.
2. Cross Block Counter.
3. Empty Hand Pass Counter.
4. Vertical Block, sit low on the ground as his weapon passes over your head.

Strike Angle No. 9:

1. Step back, Lift Right Leg, Abaniko Counter.
2. Hook incoming Stick with your Stick, step back, Lift Right Leg.
3. Cross Block Counter, Release, strike knee.
4. Cross Block Counter, Lift, Release, strike rib.
5. Low Stance, then Punch Block against Strike no. 9.

Strike Angle No. 10:

1. All Counters to Strike no. 10, are like the ones for Strike no. 6, except cover against daga (Left Hand) first, since Strike no. 10 movements are similar to western boxing.

Strike Angle No. 11:

1. Step back, Lift Leg, Abaniko Counter.
2. Step back, Lift Leg, Hook incoming Stick with your Stick.
3. Empty Hand Pass Counter.
4. Empty Hand Pass Double-Double Counter.
5. Low Stance then Advanced Cross Block Counter.

Strike Angle No. 12:

1. Parry with your Left Hand his incoming Right hand Weapon,

and simultaneously Put your stick outside of his Left Forearm, finish with Jari movement.

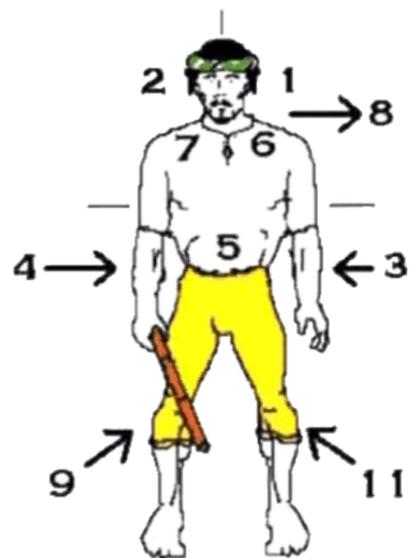
2. Parry with your Left Hand his incoming Right hand Weapon, and simultaneously put your stick INSIDE of his Left Forearm, between the right arm and the left arm of the opponent, finish with Jari movement.
3. Hand-Stick-Hand like in block against Strike no. 7.
4. Parry with your Left Hand, do Strike no. 3 to his waist, finish with Jari movement.
5. Parry with your Left Hand, do Strike no. 5 to his waist, finish with Jari movement.
6. Parry with your Left Hand, Put your Stick outside of his Left Hand, and bend the top of your stick to meake and omega movement, to trap both of his arms in a wrap.
7. Payung Counter to opponent's left weapon arm.
8. Step outside to the right, and do Inside Sweep counter to opponent's left weapon arm.

It was a fast learned art. After counters to the first 6 strike angles were learned, Angel started the student on a live-response drill called Lock & Block. Here the instructor attacks and the student responds using the counter/s learned for any strike.

Here it is important to define the Serrada counter system. Cabales-Serrada is based on a Dynamic Counter system, in which as you counter, your stick can meet from any previous position and can follow the opponent's stick in case the opponent suddenly changes the strike he is giving to you. This is in case of full strike coming full distance and then changing strike angle.

Advanced Training Concepts in Lock & Block and Flow Fighter Drills:

But, there is also a formula to control a strike that is not coming in full distance and is designed to make the defender confused and to offset his timing. These blocking movements which are actually strike 9 to strike 1, and strike 11



to strike 2 sweeps and some other ingenious countering sweeps, are in the designation of grey-area blocking as I call them. And so as the training advanced you could actually play the art against many multiplications and tempos.

The phrase lock & block is rarely understood. The Cabales-Serrada counter is not a unitary move but a series of moves, and as the defender meets the incoming attacking stick, he implements a "Lock" on the arm of the opponent (by locking the position of opponent's elbow and wrist of the arm holding the stick), and then after that applies the "block" which is strikes to the forearm of the opponent.

For first 3 months or so, the student is not allowed to aim for the skull of the opponent this is so



the student gets good practice to pay attention to the attacking limb of the opponent so that his limb can be injured before going to the skull of the opponent. Otherwise, if we went directly to the skull without destroying the attacking limb, the opponent could still get

us since his attacking arm is alive.

The lock & block started as a fixed drill, and then incorporated all the counters learned for any angle (student is free to use any of the counters for a strike). As the drill training advanced the attacking instructor became freer and nothing was now fixed, but the student's reflexes and reaction time was ready for all, and his precision was achieved. This also created a confident student.

The lock & block is the Espada y Daga of Serrada. Yet, its left hand attack from the attacker also simulates a grab attempt by the attacker and then there are releases against those attempts. The footwork of lock & block is basic Tiga-Sagi (triangle) on the floor.

It is to be noted that in long range Kali/Eskrima this one triangle is joined at top with four more triangles to become five triangles, (Three zones in front and two at back of defender).

When up close in Serrada range, there are 12 strike angles to contend with, and when further from the Serrada range, there are five zones around a person.

A student has to go thru the above progressions to be able to learn the art until he can defend against free attack, but there is no free attack, all attacks are in 12 strikes, and in 5 zones, (Although their tempo can be different). Practice builds a student's ability to fight all types of strikes.

When the Incoming Attack Vanishes:

The Use of Grey Area Blocking - When the strike is linear the defense is linear or circular, and when the strikes coming in are

circular the defense is linear strike to the opponent's arm. If you can see the stick you block the stick, if you cannot see the stick because it is too fast, or is going circular, then you strike the opponent's wrist or forearm thru the center line.

Thus, there is an extra countering principle, which I call Grey Area Blocking in which you create a pattern of sick moves in front of you in longer range when the opponent's incoming strike vanishes. These countering movements will enable a practitioner to disable an opponent who does not come in close and is making wavy moves with his stick.

The Flow Fighter Sparring Drill:

After a student has attained live-counter expertise, he is introduced to the Flow Fighter Drill, or Flow Sparring. In this drill, the aim is to disrupt a partner's normal block by identifying a strike within his blocking move and applying your own counter to it.

In the Flow Fighter drill the target is the opponent's skull, torso, and legs. It is also known as the Counter-for-Counter drill. It starts off as a fixed format drill, with fixed strikes and fixed blocks for these strikes, until the student gains proficiency in stick handling, reaction timing, and footwork changing to face the incoming strike angle.

After that a student can do

any strike after any block, and any block for any strike (from the total repertoire of counters in Serrada Eskrima), and so it builds up to many formats.

After fighting Flow Fighter style as above, the student is also introduced to disarms and can apply disarms, Holds and Locks, Foot traps and Take-downs, and many Offsets as well during blocks and attacking.

In addition to above, the two students can now start from a distance and smash their sticks and close-in the distance.

Closing-in of the distance is a very important training in all martial arts.



Grandmaster Angel Cabales throws a strike no.1 punch, to which Khalid Khan applies the cross block. From this position you can go to 2 holds and locks. The right foot of the defender should be between the region of the two feet of the attacker. (Summer 1990 Stockton, California.)

Last Meeting with Grandmaster Angel Cabales:

Another coincidence was my last meeting with Grandmaster Angel. I had trained earlier with him and he was in good spirits. Then, I got a phone call from Darren Tibon that he went to St. Joseph's hospital and the doctor had maybe given him some medicine and he went into coma. I drove there; myself, and Vincent Cabales were there at the hospital for many hours. It was rainy night, and at 5 min to 11 am, on March 3, Grandmaster Angel Cabales passed away from this world. He lived a simple life, and talked simply, but his art is now international thru me and other instructors.

Counter against strike no 1:



Guro Khan applies block, then executes an arm lock and double trap, impaling opponent on weapon.

Guro Khan applies inside sweep block, trapping incoming attack.



Counter Against Punching:
Guro Khan applies Kadena de Mano trap and makes entry for takedown.



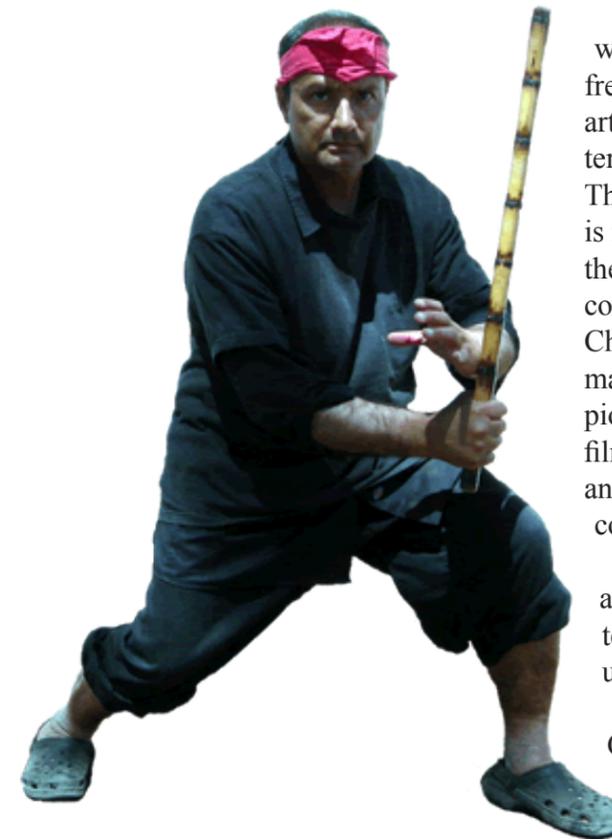
Counter Against Front Kick:
Guro Khan applies Abaniko counter to front kick, leg trap, and takedown.



Trapping Hands drill (hubad) training method. Once mastered, you can add any type of strikes, and all the counters of Serrada into this drill, and even start the drill from a few feet away in distance. **Note:** This drill as shown involves check of the elbow of the incoming arm.

Final Note

Future of Serrada Eskrima:



Guro Khan works in Hollywood as a technician. He has worked as an editor and assistant cameraman. He writes in his free time, and intends to make a martial arts film featuring the art of Eskrima in the future, right now my titles that are registered are To Kill A Guro, Death Dojo, and Village of Sugarcane. The editing style of today using MTV style music-video editing is not suited for a good martial arts film. Guro Khan believe in the editing style of Bruce Lee's Way of the Dragon, where you could clearly see the difference and competition between Lee and Chuck Norris in the fight sequence, shot in long shot, with minimal inter-cutting. He has studied Josef Von Sternberg, and other pioneers of cinema for camera movement. In a good martial arts film all the characters should stay with their feet on the ground and not rise up in the air 20 feet off the ground and then engage in combat, just his opinion.

Sultan Uddin's group IESA teaches in San Francisco Bay area under Bob Manalo, and in Los Angeles area. Jeff Finder teaches in Berkeley area, and also manufactures and supplies unique training rattans for Serrada and other eskrima styles.

Another top Serrada student from Grandmaster Angel Cabales during the 1970s, along with Jimmy Tacosa was Mike Inay. Mike Inay taught Serrada for many years in Santa Cruz mountain location, and now Mike Inay's son Jason Inay has his own Inayan Eskrima academy area.

his own Inayan Eskrima academy area.

Among the old-time Masters are Ron Saturno and Carlito Bonjoc, actively training students in California. The art has gone international, but among select groups in Asia and Europe. Jimmy Tacosa, Brian Laufer, Mike Inay, Emmanuel Hart, Andre Green, Garry Bowlds, Jason Inay, Anthony Davis, and other practitioners have taught in Europe, Central America, and Guro Khan in Asia.

In Hollywood, the art of Serrada is taught by Guro Khan, and his senior students Scott Eschner and Jason Napolitano. He was fortunate to have met noble students and among his many good students and graduate Guros, are Antonio Elago (Gayle), Raheel Mushtaq, Nousherwan Kayani, Muhammad Akram, Asgher Khan, Mazhar, Azmain Suleman, Ziauddin Eberle, Roy Caldwell, Peter Josef, Mark Johnson, Thibault LaPorte, Omar Jadir, Debra Goddard, Marvin Ubanos, Ali Jaleel, Michael Rayas, Paolo Panlili, Alessandro Ashanti, Michael Jackson, Michael Mendez, Rick Davenport, Luis Ortiz, Fred Atenorcruz, Michael Belzer, David Feldman, Steve Baca, Irfan Rydhan, Hakeem Abdul-Khaliq, Brian Sipe, Steve Larsen, and Alfonso Pinzon. They train for education and peace in the world, and to bring everyone to Prayer.

Guro Khalid Khan can be contacted at:

eskrimaclass@yahoo.com or (310) 254-4093



This is the door to the front porch of Angel Cabales' apartment in Stockton, California, from where he taught Serrada Eskrima system that literally spread all over the world, in Asia, Europe, Russia, North and South America.

School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

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We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff to Article@fmainformative.info

We welcome your article, ideas and suggestions, and look forward to working with you in the future.