

FMA Informative

Propagating the Filipino Martial Arts and the Culture of the Philippines

Informative Issue No. 231

2016

RED Balintawak Reputable Eskrima Defender



Red Balintawak a Traditional Method of Balintawak

The Foundation

Strikes
Defense
Speed

Grandmaster Danilo “Danny” Casio



REDBALINTAWAK



ESKRIMA



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The FMA Informative would like to thank Mr. Celestino Macachor for suggesting and putting the FMA Informative representative in contact with Grandmaster Danilo “Danny” M. Casio of Red Balintawak.

Grandmaster Casio teaches the Art of Balintawak Eskrima and created a club named RED (Reputable Eskrima Defender) Balintawak Eskrima the “Traditional Way” in order to give credits and commemoration to his Balintawak Masters and to preserve Filipino martial arts Balintawak Eskrima.

Grandmaster Casio and his group are really a great group of practitioners, friendly, hospitable, and very professional in their training and in explaining the art of Red Balintawak.

Why learn Red Balintawak? Red Balintawak stresses proper attitude, respect, and open mindedness to constantly improve your skills

To mentally prepare – learn style, have open mind, bring experience in other styles into the equation. Exchange ideas, additional experience will add to the knowledge of the styles.

Physical fitness, prepare to defend one’s self or others during situations.

RED Balintawak Objectives:

- To teach Balintawak Eskrima to Deserving Students
 - To be a Reputable Eskrima Defender
-

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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Red Balintawak a Traditional Method of Balintawak

Balintawak Arnis is a combat system developed by Anciong Bacon in the 1940s. Believed to be named after a small street in Cebu where its first club was founded, it was developed by Anciong to enhance and preserve the combative nature of Arnis which he felt was being watered down by other styles.

The grouping system of instruction was developed by Attorney Jose Villasin in an effort to systematize the random teaching style of Anciong Bacon. Under the grouping system of instruction, a student is taught twelve basic strikes, and the corresponding twelve basic blocks and counters.

Student training, introduce the different parts of a strike, where to develop power, speed, agility and then different strikes, then the blocks explained; Incoming strikes are blocked and the block turns into a strike at the opponent the correct blocking with power adding a brace of the free hand to add strength to the block plus guiding it and support. Kick are low, groin in height or lower.

Once the student is familiar with these basic movements, the instructor attacks the student with a series of basic strikes, first in sequence, then later randomly, to which the student must respond with the basic blocks and counters. As the student's ability to defend and counter progresses, the instructor increases the speed of the attacks, varies the timing, introduces feinting, footwork, twisting, etc. and introduces more sets of attacks, counters, counters to the counters, and so on. This advanced set of attacks, counters, and counters to the counters which are called "groups" are what characterize this method of instruction. The "groups" address the variables that arise in combat, the "what ifs" such as "what if the attacker holds your hand," or "what if he moves left," etc. At the higher levels, the groups form a corpus of movements that can be combined in an infinite number of ways, allowing the student to express himself in combat in his own unique way.

As its name suggests, the random method does not use groups. In this system, after a student is taught the basic strikes, blocks and counters, the instructor randomly delivers a series of attacks with no particular order in the way the student is guided through the attacks and counters. This is the traditional method of teaching Balintawak and is favored by the older Masters.

The Foundation

The foundation is the body weight is on the centerline using footwork that is like walking in spacing. Power comes from the body as a whole with a proper grip of the weapon.

Balintawak, a very fast and dynamic combat art has no stances; so to speak. Its footwork are akin to western boxing or basic walking. However, Red Balintawak, being a purely combat art, has to adapt to a fluid or constantly moving posture. Hence, in response to this need to constantly move with fluid speed, it uses a flexible footwork to cope with the constantly changing center of gravity or equilibrium.

Balintawak varies from most martial arts in that it uses close range fighting exercises, applying all the known foul blows conceivable to street fighting. It was conceived to supplement and correct the missing defensive fundamentals of Arnis.

Its primary training tool is the single olisi or garote — eschewing the traditional double sticks and espada y daga. However, it is not just a stick or bladefighting art. Balintawak fighters are equally adept at both weapons and emptyhand fighting. In Balintawak, the Arnis or garrote is only used to enhance and train the individual for bare hands fighting, and to achieve perfection in the art of speed, timing and reflexes necessary to



acquire defensive posture and fluidity in movement. Balintawak aims to harness one's natural body movement and awaken one's senses to move and react.

Red Balintawak Footwork is Attributed to the Following:

It uses short pace; the distance between forward and rear foot at one shoulder width by one shoulder length apart or slightly longer depending on the practitioner's height as if walking. This kind of stable footwork also enhances speed. Both knees are slightly bent with the heel of the foot slightly raised to carry the least weight. The complimentary interplay of leg, hip, shoulder and arm muscles will create momentum, speed and power. The switching from defensive to offensive posture is further enhanced by the pushing of the rear leg and twisting of the hip, the torque of the waist, and all the way to the tip portion of the cane as it hits the target. The hip muscles react more slowly so remember to twist the hip a split second ahead to obtain maximum muscle synchronization and generate fast and strong blows.

The concept added to the traditional way of teaching Balintawak is to strike/block direct with speed, precision, and smoothness. The foundation is the body weight is on the centerline using footwork that is like walking in spacing. Power comes from the body as a whole with a proper grip of the weapon.

Strikes

Strikes are delivered with an element of surprise. Hence, they must show no hints or wind-ups. The moves or intentions of a Balintawak practitioner must be non-telegraphic. "This is more effective and harder to block than extended or stem strikes." Strikes are executed directly straight into the target without any circular motions.

Defense

An effective block must be executed fast and strong enough to stop the momentum of the offense, and extended only at a distance necessary to absorb the incoming impact. In a close quarter encounter, defend as if your blocking arm is hinged to your side. As you twist your hip, your blocking arm should go with it. When blocking, the front side of the body should face 45 degrees to the left side of your rear left and to the right side of your rear right. When blocking against a thrust targeted to upper left side of your body, simultaneously draw your shoulder backwards to evade the incoming thrust strike. For a very strong strike, an augmented block may be necessary. This is done using the forearm of the free hand to support from behind the block rather than the hand. This allows the free hand to grab the opponent cane upon impact.

Speed

To attain maximum speed is to improve one's reflexes. Never sacrifice speed for power. If there is speed, there is power. This is done by maintaining a calm mind. Stay relaxed but mentally alert. Reaction should follow immediately upon the recognition of a threat. Move in fast and tense your muscles with a twist at the point of impact. The harmony of muscle movement enhance speed in motion. The muscles are relaxed immediately after the strike or block or after a series of offense or defense when necessary.

Using a smooth, speedy, accurate movement the strikes, counter strikes, and blocks of Balintawak Eskrima generally follow the direction of gravity.

Use your weapon to the limit of its effectiveness. This is what makes the Balintawak Eskrimadors both so adept in both weapons and bare-hands self-defense when hitting with the cane is no longer effective due to limited space between him and his opponent. Use your elbows and knees for close combat. When your oppo-



When your strike is blocked, shorten your stick into an elbow strike. Why hit with the stick when a punch is more effective and why punch when an elbow strike is more appropriate and so on. The switching from one weapon to another must be spontaneous and natural.



Concept of Movement: Strike / Block directly, fastest, quickly directly
Foundation: Like walking forward or backwards, weight is center of the body.
Footwork: simplest principles, like walking to save strength
Strikes – hammer strike – like a hammer with the power coming from the body 'shoulder' weight of the body.
Kicks: waist height in level, basically using front, side and back kicks but a low in striking.
Striking: forehand and backhand principle, then random strikes later techniques

Why learn Red Balintawak?
Physical fitness, prepare to defend one's self or others during situations.
Attitude, respect, open mind.
Mentally prepare – learn style, have open mind, bring experience in other styles into the equation. Exchange ideas, additional experience will add to the knowledge of the styles.





Grandmaster Danilo “Danny” Casio

Red (Reputable Eskrima Defender) Balintawak Eskrima

Born on October 10, 1963 in Villagonzalo 1 St. Brgy. Tejero, Cebu City, Philippines. Grandmaster Casio is the eldest son of the late Mr. Gaspar and Mrs. Virgilia Casio. He graduated college in Cebu State College Science & Technology (CSCST). He is currently working in one of the law firms in Cebu City Philippines as Paralegal.

Grandmaster Casio martial arts background is carried over the years. He has been practicing different martial arts from his adolescent stage up to this present. He practiced boxing, karate, kung fu thus, he became a student of Grandmaster Gervacio Navales (Barehand Combat Expert), Kali Eskrima late Grandmaster Florencio “Dodong Lupyak” Batoy, Victor Cagadas and his very own father Gaspar, a Balintawak practitioner, who introduced him to Balintawak Eskrima that was instructed by Noy Tinong Ybanez. Noy Tinong one of the Balintawak Masters/Fighters, taught Danny Casio Balintawak Eskrima well together with his late father Gaspar. Unfortunately Noy Tinong transferred his residency in Lapu-lapu City, Cebu away from the residence of Danny Casio due to some circumstances until Noy Tinong passed away. Danny Casio was left hanging without any recourse to continue his vocation on martial arts until such time he met a person in the name of Dr. Cres Go. Danny Casio was unaware of the fact that Dr. Cres Go was one of the richest Chinese men in town (Cebu City) and one of the private

students of Anciong Bacon. In order to be part of the Balintawak Eskrima practitioners gathered by Dr. Cres Go, Danny Casio thought a brilliant idea to challenge Dr. Cres Go a friendly duel. Such duel was granted, Danny Casio blew the first strike/attack but it turned out to be unsuccessful because it was counter stroke by Dr. Cres Go using a defense called “Doblada Uno” and it all started the teaching techniques of Balintawak Eskrima.

Incidentally, Danny’s late father Gaspar and Dr. Cres Go were childhood friends in Villagonzalo 1 St. Cebu City. Close family ties paved the way of Danny Casio’s opportunity to learn the secrets of Balintawak Eskrima “Anciong Bacon Style” taught by Dr. Cres Go since 1980. Until Dr. Cres Go transferred to Surigao and passed away. Danny Casio’s foundation on Balintawak Eskrima was influenced by his (2) great Balintawak Grandmasters Noy Tinong and Dr. Cres Go.



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.

Be Professional; keep your contact information current. - [Click Here](#)



Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - [Click Here](#)



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Article Submission

Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

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 submit material for either the FMA Informative Newspaper or an Issue [Click Here](#)

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