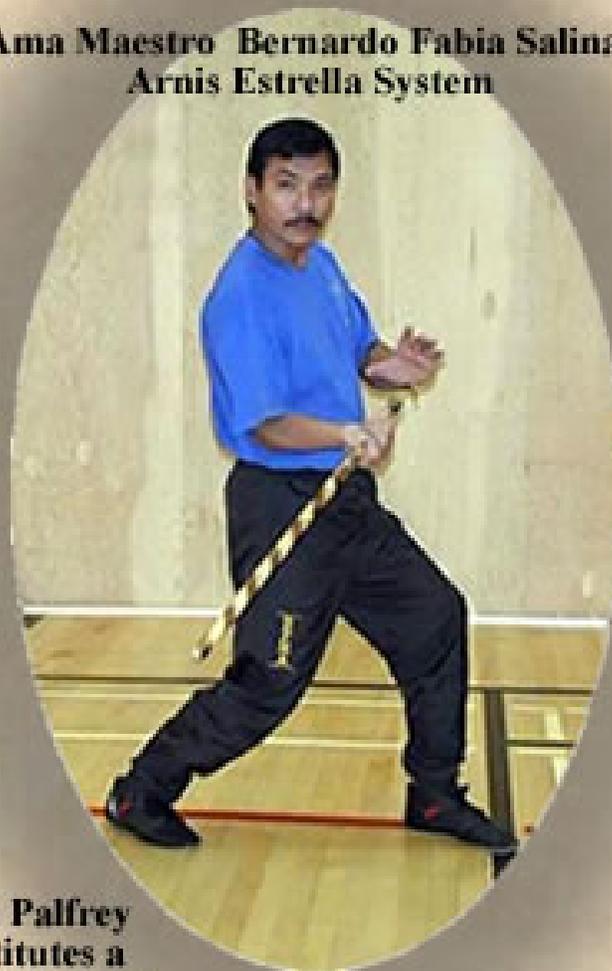


# Filipino Martial Arts

Digest

Vol 1 No 1  
2004

**Ama Maestro Bernardo Fabia Salinas**  
**Arnis Estrella System**



**Guro Jason Palfrey**  
**What constitutes a**  
**'Reality' Martial Art?**

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Steven K. Dowd

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sfma Int'l  
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## **From the Publishers Desk**

### **Kumusta**

Welcome to the first issue of FMA Digest. I created this digest for the Grandmasters who represent the Filipino martial arts, the Instructors that teach, and the Students who are learning and training.

It is planned to have the online digest come out quarterly, with subscribers getting the issue one month before the quarter and then sometime during the first month of the quarter it being placed on the website. Of course this digest will only be as informative as the support it gets from the people that study the Filipino martial arts make it.

So it must be said if anyone has knowledge in the Filipino martial arts whether on an individual, organization, school, technique, or history it would greatly be appreciated if they would write it up and submit it for publication to the FMA Digest. Hopefully with a photo or two.

Do not forget that there is a school and event section on the website, this is so people who wish to study Filipino martial arts or are a student and are moving can find a school near them. Or to be able to see if an event whether seminar or tournament that they can attend for further education in the skills for different styles of Filipino martial arts, or to be able to enter competition to test their skills. And most of all to meet others interested in the Filipino Martial Arts.

So I hope you enjoy this first issue and all issues that follow.

**Salamat Po**

## Philosophy of Estrella System



Estrella is a star, the highest level of knowledge, and so it should be, that it takes us back, to the knowledge of being proficient in the art, and also being a good student, practitioner or teacher.

The three fundamental of the art, are **Distancia, Compas, and Decision**, and although they sound simple, they are far more complex.

**Distancia:** refers to (distance) maintaining a right distance to you're attacker will make you safer, and give you more time to make your own decision. It is also refers to understanding your distance and relationship to the world and those around you. It teaches you that you control your surroundings.

**Compas:** refers for timing which was been explaining in the beginning. This is not only means timing as a fighting aspect, but also as the right time to act. "**When**"

**Decision:** refers to making a decision. It is also refers to the ideas of loyalty, and discipline. By making you're your decision, you then must stick to what you have chosen and see it through. The styles (Estilos) that integrates of the Estrella system; estilo pawil, mescla, rueda, cerrado, estocada, retirada, recta and trangka.

**Compas:** Timing the three characteristics de compas (on time), fuera compas (out of time), and contra compas (against time). This is the determination of timing and rhythm of the exchange of technique with your opponent. As in all martial arts, timing plays a critical role in the execution of technique. Timing applies to every technique in the martial arts, whether it is a kicking, blocking or punching technique. It is one of the three most important aspects, (timing, accuracy, and speed). In the Arnis Estrella system.

**De compas - (right timing):** is when the opponent make an offense the defender will flow defensively, and counter the strike of the opponent (defensa ofensa). What is implied is that when your opponent attacks what would happen is instead of standing there you would defend yourself and then launch a counter attack, while moving. This is important training for timing, moving, when to move, where to move to, and then counter attack. The other two variations of Compas are Fuera and contra compas.

**Fuera compas (out of time):** By using the engano method tricking, or faking your opponent to be out of time of your attack. This will effectively leave them out of synchronization of your attack making it so that they cannot use de compas against you.

**Contra compas:** literally translates into Counter (Contra) Timing (Compas). This means moving against the timing of your opponent. This varying of timing achieves several objectives.

**Disrupting your opponent's Technique:** By using the contra compas, you break your opponent's rhythm. Unless your opponent can adjust to the timing change, he wills then several "beats" out of timing. It will make it increasingly difficult for him to counter effectively, and you will be dictating the cadence of the exchange.

**Counter against your opponent Technique:** In contra compas, when your opponent begins to attack you counter or beat his timing with a direct strike of your own. Striking the opponent BEFORE he can follow through with his act. This can stop his momentum, and take the force out of his strike, allowing your time to counter or finish if you need it to. This first strike maybe the only one you need to end the altercation. This technique can be done at the start of a strike, or during and exchange.

**Disrupting your opponent's Mind:** In addition to disrupting technique, the contra compas also disrupts the opponent's mindset and fight mentality. Striking the opponent before he can attack, establishes your dominance, and may end his will (and capacity) to fight. By making him a few beat out of time, you begin to dictate the fight. In your opponent this can increase emotions (such as anger, panic, and fear), create confusion and doubt. All of these adversely affect skill and ability to perform. If you keep the pressure on, the cracks are bound to appear.

**Evasion:** By creating more time for countering by using the contra compas, you have more time to change the body position and footwork. By using this timing, you can keep yourself out of harms way. You can strike and then retreat before he has a chance to counter.



1998 Filipino Masters Group Picture

From: (L-R) Maestro Salinas, Maestro F. Rebualos, Maestro C. Rebualos, Maestro Laurian, Maestro Malagayo, and Maestro Cabuang.

### **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 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, and 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".



Ama Saturnino Fabia  
the successor of the Estrella System  
and Maestro Cipriano Rebualos

**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. Defense, against any strikes by the assailant, a decision made, by not giving your opponent another opportunity or chance to make a second attack.

Information provided by **sfma Int'l**



## Reality Based?

By Guro Jason Palfrey

One thing that I have concluded to myself is that the Filipino arts are for the most part 'Reality Based'. One has only to look to television to realize that Reality TV has taken the world by storm. We demand to see our neighbors falling off ladders rather than see Buster Keaton or Jackie Chan do it because we know our neighbor and he's 'real'. But what constitutes a 'Reality' Martial Art? The dictionary defines Reality as: the quality or state of being real. Real is defined as: not artificial, fraudulent, illusory, or unapparent. Therefore a martial art that is "Reality Based" must possess skills and training that are not unnecessarily flashy (siniwali not only looks cool, but has actual practical application), it must not be based solely on hearsay or simple tradition, it must not contain skills that are impractical and antiquated, and it must be advertised as what it *is* not as something else. Muay Thai for instance (and no disrespect is intended) is a devastating sport, but as WR from Realfighting.com said in a recent article "There's no doubt that Muay Thai is a formidable fighting method, and although a sport, can be readily adapted for the street by a well-trained practitioner, but there's the rub. A "well-trained practitioner" *can* use it on the street, not someone who practices for several months or even a year or two". If you put weapons into the mix how many Karateka, Boxers, or Muay Thai trained fighters will have the necessary skills to survive? Weapons Improvised or otherwise) are a reality on the street. A Reality Based martial arts, (such as most Filipino Martial Arts) must consequently possess real life strategies and skills that will allow the practitioner to become effective in a relatively short period of time, and that will give them the skills (principles vs. overly complicated techniques) that will give them an edge to survive a confrontation in the 21st century.

'Reality' seems to be what more and more people are craving and indeed demanding from martial arts instructors these days. Also, we find that the level of interest has increased by those that have watched the UFC, Pride Fights and any the other host of extreme matches. Don't misunderstand me however; the extreme matches that are enjoyed by many (including myself) are not reality based as I have yet to see a Silat practitioner enter the Octagon and be allowed to destroy his opponent with muscle and joint destructions or an Arnisador (or any of the other truly combative styles) come in with stick or knife (see the UFC 'thanks, but no thanks' letter on the Dog Brother's site). Moreover, to be reality based, the ring would have to be made around uneven ground, possibly pavement with curbs, broken bottles, rocks and the like.

What I am saying though, is that the level of interest in martial arts has grown in part by the exposure to these types of matches and that is a good thing for all of us. People generally speaking, are becoming a more discerning lot but they still must choose between the three main schools of thought: Classical, Sport and Reality Based schools. You may come across schools that combine their training methods and are open-minded to others: which I think offers a good variety and also teaches an appreciation for a particular culture (whether its your own or not). Some people are interested in learning for sport and/or fitness. It should be said upfront to these students by the responsible instructor that the skills learned are primarily for competition and/or fitness and not essentially for self-preservation, (one needs only to see "Bringin Down Tha House" with Steve Martin and see the funny Tae Bo scene), but the basis of which can be used, with the proper direction, in a 'Reality' setting. For instance I use a Thai elbow when I teach

elbowing but I don't train my students to fight in a Muay Thai ring and this applies to other skills that I employ.

Now please allow me a short word on classical styles. Classical styles can be beautiful to watch; I mean I've seen the Shaolin Monks as well as others. But as an effective modern combative style it seriously lacks, much like several of the Karate and other Kung Fu styles. The Feudal days are over folks and those that wish to learn something that will give them the BEST chance to survive need a modern and adaptive mindset. As a disclaimer I know that there are really good and effective classical arts, but what makes them applicable today is if the Instructor has a modern attitude and incorporates modern problems and situations, not about what to do if a War Lord on horseback attacks you on the left side and you are on flat ground.

To continue with this thought, the mindset of the individual practitioner differs between training methods. In sports martial arts such as PKA, Boxing, Judo etc., the practitioner is in essence looking to score points; although some really solid knockouts do occur, it basically boils down to getting the most points. In several classical styles it seems to me that more emphasis is placed on 'proper form', saying kiai's and bowing to your betters. In a purely combative style like Arnis [Escrima and Kali] however, no one is looking for points, or really caring for that matter whether your stance resembles a cat or is in *the* perfect horse stance, but rather to survive a confrontation between you and an assailant or assailants, that may or may not be armed, in the *most* effective way possible. Now this is not to say that WEKAF and the like don't have their place, because they do. But the mind set is different when you train for competition. There again, you train for points. The Filipino arts as have been taught to me and that I try to perpetuate, address just this topic and for my students and myself we concentrate on Reality Based techniques and principles.

I received my full instructorship/black belt under Guro Joel Huncar who now resides in Calgary, Alberta. I am also currently a student of Jamen Zacharias under which I am learning and implementing the Non-Lethal Force program. From both of these gentlemen I have learned to always keep an open mind and to be passionate about what you do. Our club is Inner Circle Combative Concepts and we are based in Penticton, BC, Canada. We cover all aspects of the Filipino arts and have utilized concepts from Cane Masters Ô, Kullu Shay: Non Lethal Force, Silat, Systema and anything else that we find of value. In class we discuss the other aspects of Reality Training such as knowing who our lawyer is, dealing with law enforcement after an altercation, first aid knowledge (for self as well as others), threat assessment and avoidance, threat/defensive progression, verbal conflict resolution as well as the many other skills that are needed by the modern day warrior.

One of the principles that we have introduced in class is that of the necessity to overwhelm your opponent to the point that they cannot compensate and counter effectively. How this is done is by: Pain and Body Movement and Balance

Or as a formula:  $(P \times BM) + B = \text{Confusion}$

Understand that if your opponent is confused he cannot react as easily as if you only gave one of the primary stimuli. Pain in the form of a strike can be blocked and countered; furthermore if you only give them a pull or push, this too can be countered too easily. Balance is another of these important stimuli; have you ever tried to trip someone that is well planted? Yet when you combine these three things then you have a formula

that will more than likely confuse and overwhelm your opponent; *most of the time*. I say this due mainly to Mr. Murphy and his stupid law. Be aware that there is always a chance of something not working. We however need to be ready to adapt and continue. The more familiar we are with concepts and techniques, then the better chance we have of survival.

An example of this formula in application comes from a simple feed from an assailant (I won't use a specific attack because the principle remains the same). The strike is parried and then countered (application of PAIN). If you press and move the opponent while the pain is applied they now have pain multiplied by them moving (application of BODY MOVEMENT). If you now add in the "taking away their BALANCE" (such as applying a foot sweep or reversing the push into a pull and then stomping to the side of the knee et al.), then you will see the confusion formula in action. The more you do to confuse (i.e. spitting in their face as you apply the formula), the harder it is for your opponent to adjust and come back.



### Inner Circle Combative Concepts



1a and 1b: Backhand Feed is blocked.



2a and 2b: The blocking stick is thrust under opponents arm and locked onto wrist (turn your body to the right).



3a and 3b: Your live hand comes underneath and grabs your stick.



4a and 4b: Reverse your body movement and fold opponents arm back while pressing stick into collarbone.

**PAIN X BODY MOVEMENT.**



5a and 5b: Lock out leg and take down + BALANCE = CONFUSION (Follow up as you see fit).

# Interview with Guro Mike Davis on Grandmaster Angel Cabales and the Cabales Serrada System of Eskrima

By Professor Madeline



Mike Davis was born in 1960 and began his martial arts career in 1977. He has earned black belts in several martial art systems and has cross-trained in many different martial arts over the years. Guro Mike Davis studied privately under Grandmaster Angel Cabales in the Filipino Martial Art of Cabales Serrada System of Eskrima from 1988 -1991. He has also studied with many of Angel Cabales' senior students at that time. Grandmaster Angel Cabales awarded Mike Davis the rank of Second Degree, Dalawang Grado and title of Pangalawang Guro, (2nd. Degree Advanced Guro) Advanced Teacher on July 02, 1990. Diploma number: Fifty-Five. He continues to train in Cabales Serrada Eskrima and teaches others what he has learned in the traditional way.

In early 2001, Professor Madeline asked Guro Michael G. Davis for an interview about his time spent with Grandmaster Angel Cabales.

**Q:** *When did you start training with Grandmaster Angel Cabales?*

**A:** Let's see, I don't remember the exact date or time, but it was in late 1988. I was still training in Mochi Kune Do/ MKD Kickboxing (a Chinese based martial art, very similar to Bruce Lee's JKD) I was training with Sifu Mark S. Harrell, who was also my best friend in High School and God Father to my son Joseph K. Davis. It was a very difficult decision to leave my training with Sifu Harrell, but I knew that training with Grandmaster Angel Cabales was a once in a lifetime opportunity. Grandmaster Angel Cabales had given me a personal invitation to become a Private Student. I commuted from San Francisco to Stockton every weekend. Grandmaster Angel Cabales taught me privately in his home. Sometimes we'd train late into the evening and I would be invited to share dinner with the family. Over time we became very close and he was like a Grandfather to me. He was truly one of a kind.

**Q:** *Being a teacher yourself, what did you appreciate about Grandmaster Angel Cabales' teaching method?*

**A:** There are many things: Grandmaster Angel Cabales had the most patience of any teacher I've ever trained under in my 24 years of experience.

He started everyone at the beginning. You started with the Serrada Salutation, Basic Footwork, Angle #1 then you'd progress from there.

Grandmaster Cabales would answer "all" your questions. He would explain things in great detail and he would show you how to make the technique work. He'd explain how, when and why a technique either worked or did not, pending the situation. He would share various situations, like, what to do if you had someone holding a knife to your throat or how to deal with a gang member on the street who is trying to bust your head with a baseball bat. He taught many baseball bat & staff disarming techniques. He would share the history of his martial art. Sit and talk about his teacher in the Philippines (Dizon) and the many war stories or actual fighting experiences that he lived through.

Grandmaster Cabales was open to all martial arts and never spoke against other systems or teachers. He encouraged me to study modern weapons, such as, firearm training.

He taught the Serrada blade translations, empty-hand drills and counters. After training with Grandmaster Cabales, one walked away knowing he truly cared about sharing his art with you. He was a humble man who would relate to each student on a personal level.

**Q:** *What did Grandmaster Angel Cabales think about other styles or system of martial arts?*

**A:** Grandmaster Angel Cabales did not have any hang-ups about other martial arts. When I first started training with Grandmaster, he told me to show him my martial arts skills. This was at his home in Stockton, CA. We were using his living room to train, so we moved the coffee table and other furniture to clear the way. I just started doing an outrageous mixture of kicks and punches at full speed and power, demonstrating techniques from Tae Kwon Do, Gung-Fu, Kenpo, Western Boxing and Kickboxing. I was moving around like a mad man. After several minutes, Grandmaster Cabales said, "Good, now I'll teach you my style, SERRADA."



Some of the biggest compliments Grandmaster Cabales ever gave me were when several people came to visit him at this home. He told them that my kicks were fast as lightening and that I was a quick learner in Serrada. He said, "I show Mike once or twice and he knows it already." He didn't care if you studied other styles or system of martial arts. Again, his mind was very open towards all martial arts. Grandmaster Angel Cabales did care if you changed or mixed his beloved Filipino Martial Art of Cabales Serrada Eskrima with other styles or systems. Grandmaster Angel would comment, "See they are making spaghetti again! Everything in Serrada has a reason and that every reason has a purpose."

His wish was to maintain Cabales Serrada Eskrima in its purest form. To be taught independent of other systems one might be teaching. If a student knew or practiced another martial art(s), then he wanted them to keep it separate from their Serrada training.

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In 1989, Professor Madeline relocated to San Francisco, CA and trained privately with Guro Michael G. Davis in the art of Filipino Stick-Fighting called **Cabales Serrada Eskrima**. Upon Professor Madeline's return to Seattle, she has taught at the University of Washington and conducted Traditional Serrada Eskrima seminars worldwide. Her aim is to cultivate Unity, Diversity & Respect within the Serrada community, as well as, other martial art systems/styles.

If anyone would like to pose a question to Guro Michael G. Davis, please e-mail: [martialarts7@yahoo.com](mailto:martialarts7@yahoo.com)

## *FMA Past Happenings*

**World Filipino Martial Arts Expo.**  
**"Kapisanan at Samahan ng mga Mandirigma"**  
Gathering of the Philippine Martial Arts Warriors  
September 25 - 27, 2003



**Standing - From Left to Right:** Maestro Elmer Ybanez, Guro Dino Flores, Punong Guro Myrlino Hufana, Guro Pedro Israel, Master Jorge Penafiel, Guro Bud Balani, and Guro Ariel Moses.  
**Setting - from left to right:** Grandmaster, Bernardo F. Salinas, Grandmaster Ramiro Estalillia Jr., Profesor Max Pallen, Grandmaster Bobby Taboada, and Grandmaster Conrad Manaois.

The gathering of Philippine martial arts warriors or "kapisanan at samahan ng mga mandirigma" was held in Bellevue, Washington USA on September 25-27, 2003. It is the first of its kind in the Pacific Northwest, possibly in North America. The World Filipino Martial Arts Expo (WFMAE) consisted of 12 Grandmasters, Masters, and Guros as instructors. It was a three days event, 2 days training seminar and 1 day Laban Laro combative competition. This event was hosted by Punong Guro Myrlino P. Hufana, founder and chief instructor of Hufana Traditional Arnis International (HTAI).

Throughout the years, Punong Guro Hufana has hosted many seminars in the Pacific Northwest. He has gained respect and friendship from other Filipino martial arts (FMA) practitioners and instructors whom many would consider as the "real deal".

When he first told me of his plan to host such an event, the first question that came to my mind wasn't whether he would do it or not, but why. To those who know Punong Guro Hufana, he is the type of person that is true to his word. So when I had asked him why he would like to host such a big event, he looked at me and simply replied "why not". He wanted to not only propagate the Filipino combative arts, but also promote the history and culture of the Philippines. He wanted to create a brotherhood among various Filipino martial art systems. With this, I had no doubt that he would make this event happen. One of the first tasks that he needed to do was to choose the instructors. With the goal of promoting the art, culture, and history of the Philippines in mind, he knew that he needed instructors that have first hand knowledge; he decided to choose all Filipino instructors. These instructors consisted of: Grandmaster Ramiro Estalilla Jr., Grandmaster Bobby Taboada, Grandmaster Max Pallen, Grandmaster Conrad Manaois, Grandmaster Bernardo F. Salinas, Punong Guro Myrlino P. Hufana,

Master Jorge Penafiel, Maestro Elmer Ybanez, Guro Ariel Mosses, Guro Dino Flores, Guro Hospicio "Bud" Balani, and Guro Pedro Israel.

After several months of preparations and marketing, the event finally came. The two days training seminar went very well. Each of the instructors demonstrated their skills and taught their styles. As the two days went, all participants were full of energy and enthusiasm. Jason Lee, a sifu at a Seattle based Kung Fu school, had never tried Filipino martial arts before. He signed up for Thursday training seminar only but had so much fun that he ended up signing up for the next day's training. The feeling was mutual with all the participants. Everyone was having a great time. One of the highlights of the event was when the instructors were telling their personal stories about their life experiences. Here each of them spoke of their experiences growing up in the Philippines, when and how they trained, and how the family lineage has been passed on from generations to generations. As each of the instructors told their stories, everyone knew that what we were going through was an experience of a lifetime. Grandmaster Bobby Taboada's stories and jokes, Grandmaster Ramiro Estalilla Jr. playing "My Way" with the guitar, or Grandmaster Max Pallen's story of first coming to America, these are things that can't be read in any books or seen in any videos. One of the most inspiring speakers of the instructors was Grandmaster Ramiro Estalilla Jr. Here, as he spoke, everyone's attention was focused on him including the other instructors. He spoke of his experiences and knowledge about the Filipino art and the culture. One of the things he had said that summed up what all the other instructors' feelings were "To fully understand the art, one must also learn the history and culture of the Filipinos. One cannot be a master unless he understands the origin and evolution of his art. That is what we are here for, to pass on the knowledge to the next generation of masters."

The event ended on its third day with the Laban Laro combative competition. Laban Laro is stick fighting sparring literally translate "Fight Play". Although the use of headgears and padded sticks are required, it still provides competitors realism of an actual stick fighting. There were three divisions: solo baston, doble baston, and espada y daga. The competition took most of the day, giving both competitors and spectators quite an experience especially those who has not seen stick fighting sparring before. The Laban Laro created a brotherhood and respect for one another among all competitors.

All in all, the event was a great success! All participants had a great time and were already scheduling to attend the 2004 World Filipino Martial Arts Expo. Many of the local Pacific Northwest schools and instructors participated to show brotherhood and their support. Among those are Jeff Bray of Progressive Martial Arts (Wenatchee, WA), Master Michael Bowers of Kombatant under GM Ernesto Presas (Portland, OR), Maestro Dan Arnado of Arnis De Mano (Everett, WA), Silat Guro Dee Estigoy (Seattle, WA), Guro Doug Klinger (Vancouver, Canada), and a few others. The 2004 World Filipino Martial Arts Expo will be held early part of October in Las Vegas, Nevada. More information will be posted in [www.arnisador.com](http://www.arnisador.com) as they become available.



Grandmaster Ramiro Estalilla Jr.



Grandmaster Bobby Taboada



Maestro Elmer Ybanez



Punong Guro Myrlino P. Hufana

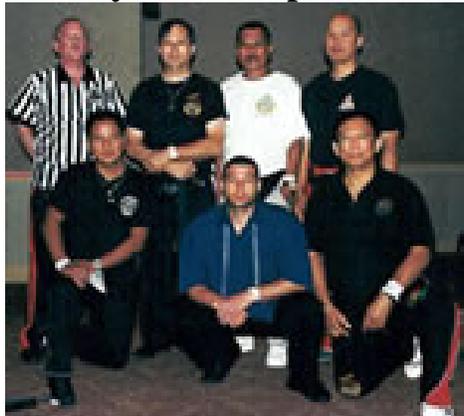


Guro Dino Flores



Guro Ariel Mosses

## HMAISociety holds Filipino Tournament



Left to Right

**Back row:** Punong Guro at Tagapagmana Steven Dowd, Guro William Thurston, Ama Maestro Bernardo Salinas, Punong Guro Myrlino P. Hufana

**Front row:** Guro Ariel F. Mosses, Guro Michele Zuccollo, Master Jorge Penafiel

The HMAISociety on July 13, 2003 held their 1st Annual Tournament. This was a 3-part tournament combined into one, which consisted of open martial arts, mixed martial arts and Filipino sticking and sayaw. What made the Stick Fighting competition stand out from other Stick Fighting competitions is that only a single baston [stick] was used and

kicks and punches were allowed, making this a reality in stick fighting competition. The competitors performed the Sayaw of their style with traditional weapons of the Philippines.

## ***FMA Future Events***

### **Filipino Martial Arts Festival**

March 6 & 7 2004  
Dortmund, Germany

**Email**  
**Website**



**World Filipino Martial Arts Expo 2004**

Las Vegas, Nevada

**[www.arnisador.com](http://www.arnisador.com)**



Filipino Martial Arts Magazine



Maharlika-Enterprizes

**Eskrima Digest**

**Eskrima2** · For Escrimadors

**Eskrima Laguna Laban Tulisan**

" Brotherhood of Luisiana Laguna Eskrima "

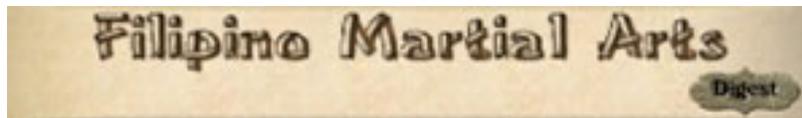
Pinoy - **Eskrima Arnis Kali**

**Filipino Warrior Arts**

" Home of Real Filipino Fightin' Artists "

**YawYan Philippine Martial Art**

Philippine Dance of Death, Sayaw ng Kamatayan



Filipino Martial Arts Digest

**Man, Woman, and School of the year in the Filipino Martial Arts  
"2004 "**

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