

# Filipino Martial Arts

Digest

The Man Behind  
The FMA Digest

August 17, 2007



TRACMA

*What the FMA Digest is about.*

*What can it offer the  
Filipino martial arts Practitioner?*

*Kuntaw*



*Arnis Balite*

**Publisher**  
Steven K. Dowd

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The FMAdigest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

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

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

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## **From the Publishers Desk**

Kumusta

This Special Issue is being brought to you, so you the subscriber, reader and the lookie lou will know a little about me and the FMA Digest. This year I have reached the age of 55 and have been a practitioner of the Filipino martial arts for over 30 years. This is really not a blow my own horn (beep, beep, honk, honk) issue, but I receive inquiries on who I am and why I do the FMA Digest.

As for myself I am just a practitioner of the Filipino martial arts that has been fortunate enough to gain knowledge in the cultural fighting arts of the Philippines along with some of the culture of the Philippines its self. I do not know Karate, Ju Jitsu, Kung Fu etc, but I do have to admit that I have had friends that are practitioners in the Japanese, Korean, and Chinese martial arts and I have worked out with them and they have shown me a little of their style. I have not been a student of Modern Arnis, Serrada, Inay Escrima, Kali Ilustrisimo, Lightning Scientific Arnis, LESKAS etc, etc. I do not and did not know such great practitioners and leaders of their styles and systems such as, Remy Presas, Angel Cabales, Filemon Canete, Antonio "Tatang" Ilustrisimo, Mike Inay, Benjamin Luna-Lema, Edgar Sulite, Elmer Ybanez, Sonny Umpad etc, etc. So I claim no ultimate knowledge of these great practitioners or their styles.

What I do know is Kuntaw from the Lanada family and Arnis Balite from the Aguillon family, and TRACMA which was created by Grandmaster Trovador Ramos, who was a student of Pundador Manuel Aguillon.

One thing is for sure I respect all and love being a practitioner of the Filipino martial arts and I do enjoy very much the culture of the Philippines.

So who am I to put together the FMA Digest? Just a guy that is a practitioner and wants to try and get knowledge and information about all the Filipino martial arts I can and let others know about the different practitioners, styles and systems. For the Filipino martial arts, there is a lot of history and culture that should be known. And with this, a chance to get the recognition due to so many that desire the recognition. And to let future practitioners know something about what they are training in, and also to inform them and educate them in the culture of the Philippines, for to fully understand the concepts and an art, one should know about the history and culture of the art.

Besides, the FMA Digest is also to promote the unknown and little known about), Grandmasters, Masters, Instructors, serious Practitioners, Styles and Systems. It is to bring to light the Women practitioners of the Filipino martial arts, and the young practitioners which will be the future of the Filipino martial arts. It is also for the writers, ones that are well known if they will submit an article and for the writers that need to be given the chance to express themselves through their writing and given a chance to document and gain experience in writing. For (what I call the big boys "Inside Kung Fu magazine, Black Belt magazine, and others") often do not offer the chance since they usually want articles on the well known names and styles, since they are in it for the money and to make a living. Where the FMA Digest is a free publication, costing you the subscriber/reader the cost of your printers ink and paper if you want a hard copy.

A regular issue of the FMA Digest comes out every quarter, and Special Editions and Issues come out when one can be put together. They come out in three downloadable ways. First the "exe" which when downloaded and executed is like a book on your

computer, where pages turn, links to websites, emails etc (if the mouse is moved over them), either email or websites appear. Also the contents if clicked will turn to that particular article. Second is the “dnl” which is the same as the “exe” with the exception that it is pure data (for the not trusting down loaders), so a small program must be downloaded before and installed so when the “dnl” is executed it will come up in book form like the “exe”. Last is the “pdf” and of course you must have a pdf reader to be able to reader it. It is the only one that is really printable and if printed odd pages first then turn the paper over and print the even pages, then either staple or use a slip binder you will have a normal size magazine. And what did it cost you? Your ink, paper, staples and binder eliminating a subscription cost getting issues that you may not really be interested in having a hard copy of.

However I have had to install a security measure on the “pdf”, for I found that some people take certain articles and print them and then sale them, which I do not mind if it is the person that wrote the article or is on the person or style that was written about and it promotes them, for some of the Special Editions and Issues have been printed and sold, however the people that have done so have told me and then have sent me a printed copy autographed. That is all I ask for if printed and sold.

Ok, anyway enough rambling and let us get on with this Special Edition, in which you will get to know the person behind the FMAdigest and more about the FMAdigest.

Maraming Salamat Po

## Punong Guro Steven Dowd

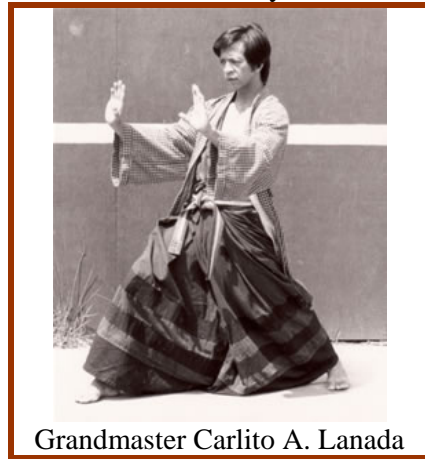
Unfortunately I am going to have to use that most terrible word “I” to document and tell you about myself; as a practitioner of the Filipino martial arts.

I joined the US Navy in 1970 and after boot camp and being stationed about the USS Isle Royale (AD-29) for a brief time since it was getting decommission, I was transferred to the USS Bainbridge (DLG-N-25), and it was off to a Western Pacific Deployment.

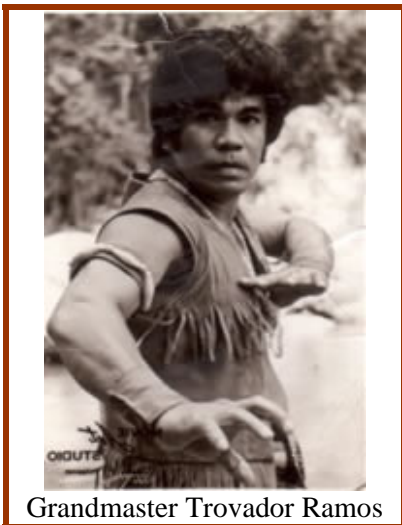
Finally pulling into Subic Bay, Philippines I got my first taste of the Philippines and liked it, (even though I was just a sailor). Upon completion of the deployment and the ship making its last stop in Subic Bay once again, I transferred to the USS Richard B. Anderson (DD-786), which was stationed out of Yokosuka, Japan. During the 2 years aboard this command which was really never in Japan but mostly off the coast of Vietnam it never (until the day I got transferred) went to the Philippines, for the Captain did not want to visit the Philippines and would give other commands our liberty call.

Anyway during my duties aboard the USS Richard B. Anderson I had the opportunity to be assigned to CTF-77 a Special Unit stationed in Subic Bay which assisted the Armed Forces Police. This was the time I found and commenced my training in Kuntaw the “The Filipino Art of Hand & Foot Fighting” under Grandmaster Carlito Lanada. This was prior too and on the commencement of Martial Law which was in 1972.

After my duties with CTF-77 I returned to the USS Richard B. Anderson for a short time, and as it would be a new Captain was assigned and the ship was finally going for the first time to the Philippines upon arrival I was transferred to San Maguel Communication Station, Philippines, located in San Antonio Zambales as Armed Forces Police for the town and Military Security Police for the Naval Communication Station.



Grandmaster Carlito A. Lanada



Grandmaster Trovador Ramos

Here I continued my training in Kuntaw and through a friend started my training with Master Fred Zabala in TRACMA (Trovador Ramos Consolidated Martial Arts). I trained privately in both arts most of the time, however also trained in TRACMA in the evenings at Grandmaster Trovador Ramos home in San Antonio, Zambales. Grandmaster Ramos did not live there, but it was his main resident before he went to Hong Kong and started in films and he still owned it. After he got back from Hong Kong and was continuing in films he lived mainly in Quezon City.

When I was promoted to Black Belt in TRACMA, Fred Zabala, myself and a couple other TRACMA practitioners went up to Quezon city quite often and stayed at Grandmaster Ramos home and

worked out. This is where I would hear from Grandmaster Ramos how he was asked to be in the Bruce Lee movie "Enter the Dragon" and turned it down because in the movie he would get beat. Grandmaster Ramos said that would never happen and would not even in films get beat by someone. Even in movies if he got beat it was from behind as a surprise attack. Grandmaster Ramos also claimed to spar with Bruce Lee while in Hong Kong and beat him. To this day the pictures I was given by Grandmaster Ramos, I could not and can not verify that Bruce Lee is the one he was sparring.



It was also during these years in the Philippines I started competition. I remember once that Master Fred Zabala, my self and a select few were called to Manila by Grandmaster Ramos to accept a challenge by a rival school. Upon arriving we were taken to a deserted building somewhere in Manila. This was a large warehouse. Upon arriving there were many, many people maybe 300 or more. I was told these were TRACMA people and we were waiting for the rival school. We were told to get dressed and waited. After a few hours and the other school did not show up we ended up doing a demonstration and then went to the Grandmasters home.



Talking with Grandmaster Trovador Ramos in his home in Quezon City.

Just a note at the Naval Communication Station when I was assigned as Armed Forces Police I work four days on four days off. My four days on consisted of working from 5pm - midnight. When working Military Security Police I worked 4 days on, 3 days off, lot of time to train.



TRACMA 1st degree Black Belt test  
 L-R: Guro Basilio Reyes, Master Armando Ledrillono, Master Fred Zabala,  
 Dayang Lynn Tidwell, Guro Pepito Torres, Guro Renee Josie



University of the Philippines Gym January - 1975  
 Guros Fred Zabala (flying side kick), Pepito Torres  
 (w/long stick), and Basilio Reyes (squatting).



Dr. Tidwell kneeling front center, my  
 student takes his Green Belt test.  
 TRACMA San Antonio, Zambales, 1975.



Pundador  
Manuel M. Aguillon Sr.

It was also during this time I met Pundador Manuel Aguillon and commenced my training in Arnis Balite, however at the time he just called it Arnis, and upon his first passing away it was known as Aguillon Arnis and then once the family had me inherit and represent the family in promoting the art with the family's permission it was changed to what it is known now as Arnis Balite.

This was all during 1974 through 1977. And also a little fact when I was transferred from the Naval Communications Station San Maguel, Philippines, I was promoted to 3rd degree Black Belt and appointed by Grandmaster Ramos as the US Director West of the Mississippi, and Guro Roy Hall, which was living on the east coast, was the US Director East of the Mississippi. In Kuntaw I was promoted to 1st degree Black Belt and was just a student under Pundador Aguillon for



there were two ranks under Pundador, student or instructor.

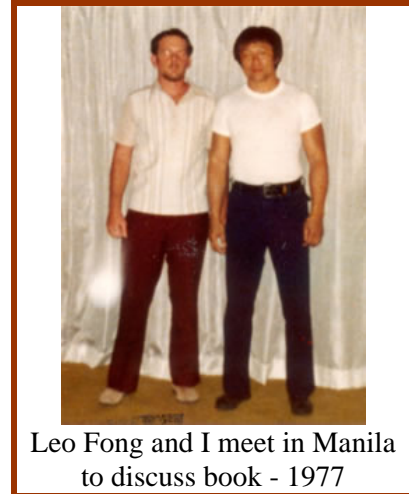
In 1977 the Navy transferred me to the Pt Hueneme, California. This was for only a few months for I terminated my shore duty wanting to be somewhere else. I was lucky for my detailer screwed up and gave me orders back to the Philippines. I say screwed up for he was not suppose to and tried to get them cancelled, but due to some lets say discussion with his superiors he was stuck with what he did and I was sent to the Naval Station, Subic Bay, Philippines assigned to the Correction Facility which had just been taken over by the Navy from the Marines.

While in CBC Naval Station Pt Hueneme I wrote an article and a book on TRACMA and tried to get both published and was mostly laughed at, for no one had heard of Grandmaster Ramos and especially a 14th degree Red Belt as he claimed himself.

To try and verify the pictures Grandmaster Ramos gave me of him and Bruce Lee, one which I have lost and was Grandmaster Ramos and Bruce Lee having dinner together. The pictures of them both sparring I could not verify that the man sparring Grandmaster Ramos was in fact Bruce Lee. Talking with Dan Inosanto he never heard of Grandmaster Ramos at the time and never heard of such a sparring match. And also I talked with Bruce Tegner (the guy who if you know of him or remember him, put out it seemed like a martial arts book on every aspect you can think of, "still have a couple of his books too").



Anyway back to 1977, while I was at the Correction Facility, at Subic Bay Naval Station in Olangapo City. I was training at the main school of Kuntaw under Grandmaster Carlito Lanada. It was also during 1977, that in trying to contact Koinonia Productions to publish my TRACMA book, I was told by Leo Fong's wife that he was in Manila shooting a movie "Ninja Nightmare". I headed to Manila to meet him and see if he would be interested in publishing the book. Upon meeting Leo Fong we talked for a while and he looked through what I had, dropped it in front of me and said, "What else can you write about?" I told him I knew the art of Kuntaw and could write something up about it. He said "do it and let's take a look."



Leo Fong and I meet in Manila to discuss book - 1977



Grandmaster Lanada ensuring that techniques are correct.

I went back to Olangapo and discussed the project with Grandmaster Lanada and received his permission. During the picture taking Grandmaster Lanada was there the whole time to ensure the pictures were correct, and also checked over the final before sending it to Leo Fong with his permission. Leo Fong liked it and had his company Koinonia Productions publish it. This was "KUNTAW - The Ancient Filipino Art of Hand and Foot Fighting Volume I"



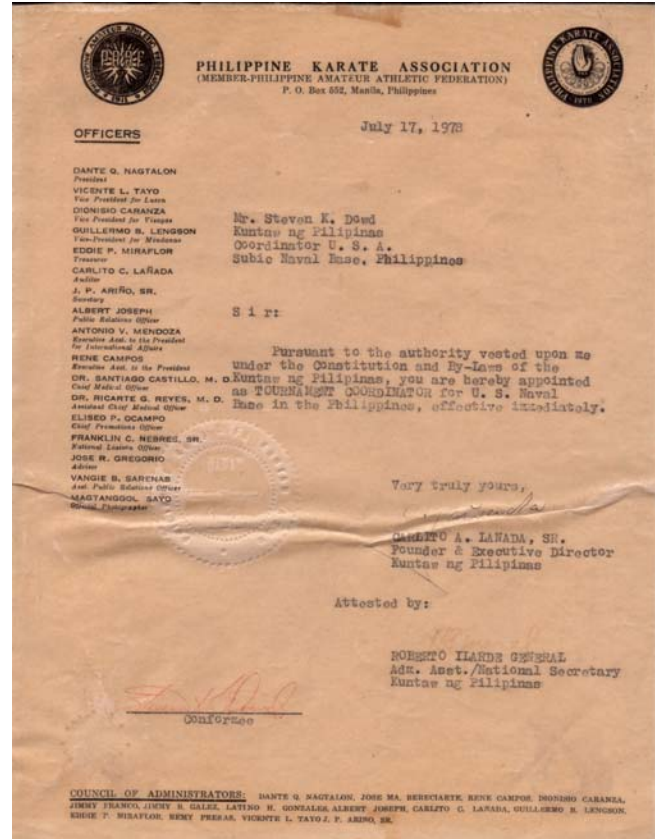
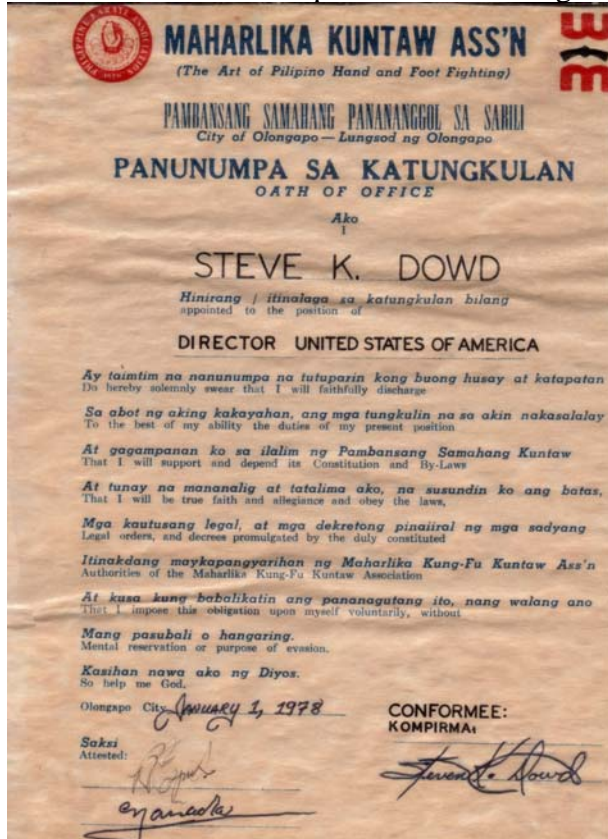
There were plans to have a total of three volumes, which I wrote and delivered to Leo Fong, but after many years etc, they were never published and I got them back. Out of those other two volumes I have published small books out of my own pocket, "Kuntaw ng Pilipinas - The Filipino Art of Hand & Foot Fighting (Kuntaw Isa, Dilawa, Tatlo with Bonus: *Mayon*" and Kuntaw ng Pilipinas May, Silangan and Singkilan". In 1998 Koinonia Productions did publish another book by me on Kuntaw "KUNTAW - The Pilipino Art of Hand and Foot Fighting: SAYAW-AN - The Dancing Techniques.

Anyway while working at the Correctional Facility I worked the graveyard shift, so when getting off in the morning, (5 o'clock in the morning) I would go to Grandmaster Lanada's home and wake him up and say "Lets go train" in which he would throw me the keys and tell me to go open up the school. A while later he would show up, sometimes by himself and teach me, other times bringing his son and just telling me, "Teach Junior" and then going in his office.

Of course during this time I would also return in the evenings and work out with the class at night before having to go to work. Also I participated in various tournaments in Olangapo and Pampanga.

I was also very fortunate to have known Grandmaster Lanada's father, who visited the main school in Olangapo a couple times.

When I left in 1980 I was the US Director for Kuntaw ng Pilipinas and US Director for the International Kuntaw Federation, which was created while I was there in 1979 and was also promoted to 5th degree Black Belt.



It maybe noted also that while stationed at the Correctional Facility. Grandmaster Lanada would visit my home, and he also sent a letter to the Naval Base that I was the only authorized person to represent Kuntaw on the Naval Station for tournaments, (seems there was another practitioner saying he was Kuntaw and he was in fact only a green belt that practiced Kuntaw a short while and then was claiming to be a Black Belt).

Also another note is that while stationed at the Naval Correctional Facility I would travel to San Antonio, Zambales to continue my training with Pundador Aguillon. I was an instructor upon leaving. It also must be noted that Pundador did not have rankings, belts, or certificates. He would just tell you that you had permission to teach his art. The only thing I have written is a letter from his son and daughters, that I am the representative for their family's art.

Upon returning to the United States, I got out of the Navy and entered civilian life, this was only for about three or four months for I just decided that for another ten years I could retire from the Navy with 20 years service and get my retirement and would be better off in the long run.

However while in the United States as a civilian I attended a couple tournaments in Riverside and the surrounding area, it was surprising to me. At my first event in which I just went to witness and see what was going on, I remember asking another practitioner what was the things on the hands and feet of the fighter and why they wore a head

protector, (since competition was not full contact). He told me that it was mandatory in tournaments. I had never used protective gear in the Philippines you just sparred with no gear and used control. Technique was very important. When I saw breaking I was overwhelmed. Again I asked another practitioner why there were pencils between the boards. Was it to sign the boards once broken for souvenirs? (Smile - Chuckle). He said no they are spacers for breaking. Never saw that until I got to the United States, to break 3-1 inch boards, you put them together and broke them or didn't was what I learned. So to me it was not too interesting.

Another note is that after a year the first President of the International Kuntaw Federation, Daniel Pappas transferred back to the United States and was never heard from again. It was shortly after that I was designated as President of the International Kuntaw Federation and kept the post until 1990 when going to Desert Storm (Kuwait).

Well back in the Navy I went, and off to another Western Pacific Deployment. Of course for the remainder of my naval career visiting the Philippines and continuing my training in Kuntaw and Arnis Balite.

Just before, I was going to retiring with 24 years of active service from the Navy, and before making the last Western Pacific Deployment aboard the USS Comstock LSD-45. (Also stationed aboard the USS Comstock was Pundador son Manuel Aguillon, I met him once when I first started training with Pundador, and then he had enlisted in the US Navy).

**INT'L KUNTAW FEDERATION**  
*(The Art of Pilipino Hand and Foot Fighting)*

**PAMBANSANG SAMAHANG PANANANGGOL SA SARILI**  
*City of Olongapo - Lungsod ng Olongapo*

**PANUNUMPA SA KATUNGKULAN**  
**OATH OF OFFICE**

Ako  
 I

**STEVEN K. DOWD**

*Hinirang / itinalaga sa katungkulan bilang*  
 appointed to the position of

**ACTING PRESIDENT**

*Ay taimtim na nanunumpa na tutuparin kong buong husay at katapatan*  
 Do hereby solemnly swear that I will faithfully discharge

*Sa abot ng aking kakayahan, ang mga tungkulin na sa akin nakasalalay*  
 To the best of my ability the duties of my present position

*At gagampanan ko sa ilalim ng Pambansang Samahang Kuntaw*  
 That I will support and depend its Constitution and By-Laws

*At tunay na mananalig at tatalima ako, na susundin ko ang batas,*  
 That I will be true faith and allegiance and obey the laws,

*Mga kautusang legal, at mga dekreto ng pinairal ng mga sadyang*  
 Legal orders, and decrees promulgated by the duly constituted

*Itinakdang maykapangyarihan ng Maharlika Kung-Fu Kuntaw Ass'n*  
 Authorities of the International Kuntaw Federation

*At kusa kung babalikatin ang pananagutang ito, nang walang ano*  
 That I impose this obligation upon myself voluntarily, without

*Mang pasubali o hangaring.*  
 Mental reservation or purpose of evasion.

*Kasihang nawa ako ng Diyos.*  
 So help me God.

Olongapo City JAN. 16, 1972

Saksi  
 Attested: CARLITO A. LAJADA SR.

STEVEN K. DOWD  
 COFORME



Myself, Master Lowell Cothorn and Guro Garth Constantine.

I met fellow Kuntaw practitioners Master Lowell “Bud” Cothorn and Guro Garth Constantine. After a time we decided to open up a Kuntaw school in Spring Valley, California. At the time I was also teaching Kuntaw at the Spring Valley Community Center to children, and at my home I was teaching Arnis Balite.

In 1994 Grandmaster who had been in the United States for a couple years relocated from Virginia to San Diego, California. Once the Grandmaster was there, many things happened. I was promoted to 6th degree Red, White & Blue Belt on the twenty-second of

August 1994. Also I was appointed as a personal advisor to the Grandmaster while Master Cothorn was appointed as technical advisor.

It was shortly before Grandmaster Lanada relocated to San Diego that he incorporated Lima-Lima into Kuntaw, which is his style of Arnis.

Grandmaster Lanada in the late sixties/early seventies added the hard techniques from Karate so that Kuntaw would become a hard and soft style, being only a soft style before. But the hard techniques were adapted to the Kuntaw philosophy and to witness a true Kuntawista doing the techniques one would just believe that it was a natural part of the Kuntaw style.

I teach the Kuntaw that I originally learned from him in the 70’s. And I also still promote Kuntaw when I can.





Young practitioners of Kuntaw display their trophies after first tournament. Spring Valley, CA.



Synchronized Forms team, trained by myself. After winning at Imperial Fest, San Diego, CA.



Arnis Balite students in Pahrump, NV.

To continue in 1996 I moved to Pahrump, Nevada and opened a school for a few years, teaching Kuntaw and Arnis Balite. In 2000, I had an offer to teach in Louisville, Kentucky and moved there; however this was short lived since it did not pan out as planned, and moved back to Nevada settling in Fallon, just 60 miles east of Reno.

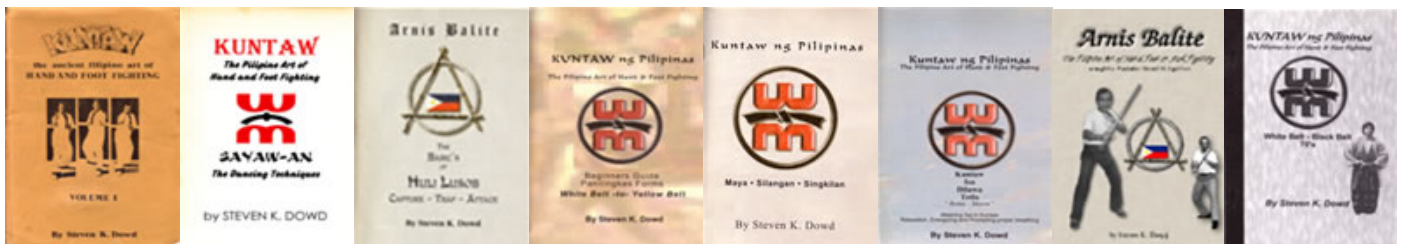
Now still in Fallon, Nevada, I teach at the Park & Recreational Center for the county and city, teaching children and teenagers Kuntaw, I also teach Women and Senior Self-Awareness - Self Defense classes and teach Arnis Balite at my home.



Guro's of Arnis Balite, Guro Ross Farrow on my right and Guro Clint "Dusty" Rhodes on my left.

## Books Authored

- **Kuntaw** “*The Ancient Filipino Art of Hand & Foot Fighting*” Vol 1, 1978 Koinonia Productions
- **Sayaw - an** “*The Dancing Techniques of Kuntaw*” 1999 Koinonia Productions
- **Arnis Balite** “*Huli Lusob*” Booklet, 2001 Maharlika Publications
- **Kuntaw ng Pilipinas** “*Beginners Guide*” Booklet, 2002 Maharlika Publications
- **Kuntaw ng Pilipinas** “*Maya - Silangan - Singkilan*” Booklet, 2002 Maharlika Publications
- **Kuntaw ng Pilipinas** “*Kuntaw Isa - Dilawa-Tatlo Mayon*” Booklet, 2003 Maharlika Publications
- **Arnis Balite** “*Arnis de Mano as Taught by Pundador Manuel M. Aguillon*” 2004 Maharlika Productions
- **Kuntaw ng Pilipinas** *White Belt - Black Belt “70’s”* 2005 Maharlika Productions



## FMA Digest Hard Print Books



## Magazine Articles

- **Kuntaw** “*The Filipino Art of Hand & Foot Fighting,*” Inside Kung Fu, CFW Enterprises, June 1983.
- **Sweep Your Opponent the Kuntaw Way,** Inside Kung Fu, CFW Enterprises, May 1984.
- **The Man Behind the Art of Kuntaw,** Inside Kung Fu, CFW Enterprises, January 1995.
- **Sayaw - An** “*The Dancing Techniques of Kuntaw*” Martial Arts Masters, CFW Enterprises, March 1995.
- **It Takes Teamwork,** Inside Karate, CFW Enterprises, July 1995.
- **Quality vs. Quantity,** Martial Arts Masters, CFW Enterprises, November 1995.
- **Stances** “*The Foundation,*” Inside Karate, CFW Enterprises, January 1996.
- **Mitose** “*The True Story,*” Inside Karate, CFW Enterprises, March 1996.
- **Emperaldo** “*Past - Present - Future,*” Inside Karate, CFW Enterprises, April 1996.
- **Showing The Forms of Filipino Kuntaw,** Journal of Asian Martial Arts, TC Media Inc., Vol. 6, No 2, June 1997.

- **Tiek - Soo - Chang Ch'uan - Fa** (*Chinese Boxing*), World of Martial Arts, TC Media Inc., September 1997.
- **A History of Generations** "*The Mitose Family Art of Kosho - Ryu Kenpo,*" World of Martial Arts, TC Media Inc, May 1998.
- **An Introduction to Kuntaw** "*The Filipino Art of Hand & Foot Fighting,*" Filipino Martial Arts Magazine, November 1998.
- **The Basic Principles and Power of Kuntaw**, World of Martial Arts, TC Media Inc, February 1999.
- **Aguillon Family's Art of Arnis de Mano**, Filipino Martial Arts Magazine, July 1999.
- **Tai Liu Chuan Fa** "*From a Bully to Grandmaster*" {Tai Liu Chuan Fa can make a difference}, World of Martial Arts, TC Media Inc, July 1999.
- **Thomas B. Mitose Breaks His Silence**, Budo International, France, June 2000
- **History in the Making** "*Kuntaw the Filipino Art of Hand & Foot Fighting*" Martial Arts Ezine, Issue 49, June 2001.
- **Kuntaw Ends in a 'W' Not With An 'O'**, El-Juramentado, Germany, August 2001.
- **A Seminar with Grandmaster Ernesto Presas**, Filipino Martial Arts Magazine March 2002.

## Grandmaster Trovador Ramos

In the late 60's, early 70's Trovador Ramos left the Philippines to play music in Hong Kong, while employed as a musician he also broke into the cinema. Before returning to the Philippines and getting his debut in the Hong Kong cinema, it has been said that before he was to leave, Bruce Lee approached Trovador in the nightclub he was working at to offer him a role in [at that time] an upcoming movie that was to be titled "Enter the Dragon."



Unfortunately if Trovador accepted this role it would require him to be defeated in a fight on screen.

Trovador could not accept this kind of role and turned down the role and returned to the Philippines to continue his acting career. Trovador believed that he could not and would not be bested in a fight scene. The only time he lost in a fight on the big scene was when approached from behind and was hit in the head.

In returning to the Philippine Trovador Ramos continued to promote his martial arts TRACMA "Trovador Ramos Consolidated Martial Arts." Also continuing his acting career he starred and played supporting roles in various movies.





Kuntaw is an ancient art of the Katutubong Filipino, hand and foot fighting in its hard and soft ways. It is the oldest essential art of self-defense devised by the Filipino Muslim royalties before the Spanish regime.

Since the dawn of civilization, man has invariably employed his superior strength with the use of his hands and feet to fight and to defend himself and family in the face of danger. Later, this kind of unarmed combat was revolutionized and perfected into different styles of self-defense.

Self-defense today has many prevailing styles. Each race has its own way in improving their style within its legitimate sphere. Yet no race can monopolize the art of hand and foot fighting and claim afterwards that it all originated from them since the art is undeniably inherent to all men. The concept of modern self-defense is based upon historical evolutionary events that can be traced back from past generations. In this art, it was proven by the Katutubong Kapatid (native brothers), when they illustrated their bravery and nationalism in protecting the honor of their native land (the Philippines), which they cherish, and love.

### **KUNTAW: It ends in “W” not “O”**

When the Lanada’s grandfather brought the family’s fighting art to Luzon Island from Mindanao, they replaced the “O” with a “W” to conform to the Tagalog language. The word Kuntaw is derived from two words, kunsegrado and hataw. “Kunsegrado” - meaning with sacredness, and “Hataw” - meaning to strike.

## **Grandmaster Carlito A. Lanada**

In 1834 the Spanish opened Manila Bay to world trade. Simultaneously a young man left Cotobato Mindanao to seek his Spanish domination of the Philippines. This man was Amang Huinyo {Huinyo was changed to the family name used to this day which is "Lanada" in an effort to colonize the people of the Philippines completely the Spaniards issued a decree that the people of the islands must change their names to a Spanish





surname}. The young Lanada, added elements from other Filipino martial arts to his personal style. Arts such as *sikaran* (also known as *sipa* or *tadyakan*, "the art of foot fighting"), *gumol* (also known as *lampogan*) and *buno*, an art related to gumol. (These last two arts both employed grappling, locks and holds similar to judo). Once reaching Luzon Island he settled in Ogbon, Nabua, Cam, located outside Naga City in the Bicol region. In 1937 he formed and organized Katitunan - Api (an organization that fought for the abused and the oppressed victims of the Spanish.)

In 1892 Andres Bonifacio organized Kataastaasang Kagalang - glang Katipunan ng mga Awak ng Bayan (The Exalted and Most Honorable Society of the Sons of the people).

In 1896 after planning and strategically operations the revolution for freedom from the Spanish became a reality.

Amang along with his two sons Yoyong and Yong I Ban in support of their country taught Kuntaw to the freedom fighters in their region. Since it was outlawed that any type of fighting art was to be practiced by the Filipino's during the reign of the Spanish the Filipino's had to disguise their practicing by forming a dance that would amuse the Spanish, but let them practice their fighting arts. To add to this Amang and his sons also wanting to have more freedom in their teachings dug an underground cave, at night they would gather the young men of the village and in concealment taught the men the art of Kuntaw. With this training it contributed to the defeat and aided in the freedom of the Philippines from the dominance of the Spanish.

With the defeat of the Spanish and the Filipino people achieving freedom, the fighting arts of the country were coming into view, no longer having to be practiced in secrecy. In 1901 Iban with the support of his father Amang (now nicknamed "Pilato" which translates as "skillfulness in kali and kuntawian techniques" - techniques handed down to him from his father, for his actions during the revolution) organized Maharlika ng Kuntawista. However, Amang was to only see a small part of the success of this art, which was passed from his father for he passed away in the year of 1933.

Iban continued to teach the art, and was the proud father of a son named Steban who also learned from his father the art of Kuntaw. Steban grew and married and had a son Carlito (the Carlito of today). Carlito a youth lived with his father and grandfather the village they lived in was secluded where neighbors were miles away. Because of their isolation, Carlito did not have peers to relate to and consequently in his leisure moments practiced Kuntaw with his father and grandfather.

Carlito would accompany his father to all the provincial celebrations and watch with great interest when exhibitions of the fighting arts were presented. One of his favorite sports was called "the circle fight," in which two contestants get in a circle and try to push or pull the other off balance. The one who maintained his balance was declared the winner. Just when the fighting arts commenced to merge into the open, another blockade to recognition was to become an obstacle in getting Kuntaw recognized.

The Japanese invaded the Philippine Islands. Again the art of Kuntaw was to go underground to be taught for the use in defending the Philippines. Iban a commander of the Filipino guerilla force in and around Renconda Nabua terrorized the Japanese forces

in the area, using his own son Carlito as a message runner and a lookout to reconnoiter. Using his son Carlito as a message runner, messages were hidden inside the coconuts. For, who would think much of a young boy running through the jungle with a coconut under his arm? It could be for; his own nourishment or for his family, "but in reality he was delivering messages to friendly forces and neighboring villages." Reporting Japanese troop movements together along with the guerilla force they were a constant opposing force against the enemy in the region.

With the passing of the Japanese occupation, the Lanada family again brought Kuntaw out to the public. In hopes of making this ancient art recognized and strong once again in the region as it was before the Spanish dominance of the Philippines.

Iban realizing to make Kuntaw known he would have to get the art out to the world, planned to send his son Carlito Lanada to Olongapo City to spread the philosophies and teachings of Kuntaw. Thinking that with the American's help the art would spread and flourish outside the Philippines throughout the world.

For it was in Olongapo City that the Americans had one of the largest U.S. Naval Bases (Subic Bay Naval Station) in the South Pacific, in which thousands upon thousands of Americans passed through en route to all areas of the world.

Carlito left his province in 1958 going to Olongapo City to commence to establish the art of Kuntaw. At first not being taken seriously and essentially being laughed at and challenged by other martial arts organizations, he was finding the way rough and not very prosperous at all. Here was a young man wearing a belt colored red, white, and blue claiming to be a sixth degree of an art that had been secretly taught for hundreds of years. The belt given to him by his father represented the Filipino flag and the determination, courage, and freedom the nation stood for in its self.

To all who came near, Carlito talked of unity of the fighting arts, unity in that each should show and have respect for each art as a separate art and all arts as a whole, a belief which he still most strongly has lectured on throughout time up to the today.

When first opening his school on Fendler Street it was called the "Philippine Kung Fu Kuntaw Association," Kung Fu being used to fit in with the ideas of the martial arts then being that everyone thought of the martial arts as Kung Fu, Karate, or Judo. In 1964 moving his school to Linda Theatre, which had gone out of business, he reinstated the name of Maharlika Kuntaw (Royal Blood of Kuntaw), "the original name handed down from his grandfather Yoyong."



Philippine Summer Olympic Team 1974

The teachings were strict and very aggressive. Training in the Linda Theatre brought many students to Kuntaw. Night after night when entering the school for training you would see the senior instructors lined up in the front rows followed by row upon row of students. Once all were ready Carlito would walk out in front (Mr. Lanada used the theater's stage so all could see him for instruction) to commence the night's training.

The training starts with exercises to loosen the body, followed by a combination of exercises to loosen the body, then with a combination of exercises to build the body and stretch the muscles in preparation for the evening's drills. Upon completion of the exercises, Carlito would put all students through basic drills of movements in striking, blocking, and kicking. Then it was time for the instructors to take students in training according to their degree of rank. Carlito would constantly make his rounds to see that instructors were teaching each group correctly, executing the movements of Kuntaw with an understanding of the development of coordination, balance, and power for each technique.

As you observed the class, you could see beginners working and perfecting their basics, others working on the flowing catlike movements of forms. Yet others either learning Lima Lima style of Filipino stick fighting, or sport style of combat and finally learning the finer techniques of sparring.

In 1966 proud of his accomplishments in getting Kuntaw recognized on Luzon Island. With the art commencing to spread throughout the Philippines incorporated the name of Kuntaw ng Pilipinas (Kuntaw of the Philippines). In 1968, Carlito Lanada was acclaimed the youngest martial art's founder in the Philippines.

Nineteen seventy, saw the forming of the Philippine Karate Association (PKA). It was Carlito's ideas, which put the association into motion and as one of the founding members and a lifetime counselor and administrator. He commenced to see the unity of the martial arts in the Philippines. Senator Ambrocia Padillo at the Parlarong Pilipinas (Philippine Games) honored Carlito with a Commemorative Award.

In 1974, Ferdinand Marcos honored Carlito with one of his country's highest honors. This award singled out Carlito for his work in rediscovering the art of Kuntaw,

one of the few original-fighting arts of the Philippines.



At his desk  
5th St. Olangapo City, Philippines - 1975

With the awards came a regeneration of the art, which opened doors to military agencies in the Philippine armed services and throughout the American bases. Kuntaw was now on the move and growing with schools located throughout the world in such places as Bahrain, Guam, England, Germany, the Arab Emirates, Yemen, Canada, and the United States. Kuntaw was International so in 1977, Carlito Lanada established the International Kuntaw Federation.

In 1984 Carlito's father Amang Iban Lanada passed away. But not before seeing his son making his dream come true. The dream of Kuntaw reaching out throughout the world and commence to be established among all martial arts throughout the world.

Today living in the United States,

Grandmaster Lanada still teaches and continues to promote the art of Kuntaw.



Grandmaster Lanada with  
Master Dowd and Master Cothorn.



1995



Grandmaster Lanada and his daughter  
Alicia Lanada Kossman.

This was the original requirements set when I first started training in Kuntaw and still when teaching I go by these requirements.

**[Guidance of Kuntaw]**

SINTURON PUTI

Beginner White Belt

- a - Different Exercises
- b - Basic Techniques

SINTURON DILAW

Yellow Belt

- a - Requirements for White Belt
- b - Plus X-A & X-B Forms 1 - 5 and Sport style

SINTURON BERDE

Green Belt

- a - Requirements for Yellow Belt plus H-Form 1 - 5
- b - Sport style {circular way} and sparring techniques

SINTURON ASUL

Blue Belt

- a - Requirements for Green Belt plus Sayaw-An Sa

SINTURON KAYUMANGGI IKA-TATLONG URI

3rd Class Brown belt

- a - Requirements for Blue Belt plus Sayaw-An Wa/Lo/Apat

SINTURON KAYUMANGGI IKA-DALAWANG URI

2nd Class Brown Belt

- a - Requirements for 3rd Class Brown Belt plus Sayaw-An Lima

SINTURON KAYUMANGGI UNANG URI

1st Class Brown Belt

- a - Requirements for 2nd Class Brown Belt plus Maya and Sai Sa

SINTURON ITIM UNANG NA ANTAS

1ST Degree Black Belt

- a - Requirements for 1st Class Brown Belt plus Sai Wa/Lo
- b - Advance form Mayon

SINTURON ITIM IKA-LAWANG NA ANTAS

Second Degree Black Belt

- a - Requirements for 1st Degree Black Belt plus Kuntaw Sa/Wa
- b - Advance form Naga

SINTURON ITIM IKA-TATLONG NA ANTAS

3rd Degree Black Belt

- a - Requirements for 2nd Degree Black Belt plus Kuntaw Lo
- b - Advance form Nara

SINTURON ITIM IKA-APAT NA ANTAS

4th degree Black Belt

- a - Requirements for 3rd Degree Black Belt plus Advance forms Silangan and Sinkilan

SINTURON ITIM IKA-LIMANG ANTAS

5th Degree Black Belt

- a - Requirements for 4th Degree Black Belt plus Advance forms Sampaguita and Sagayan

SINTURON ITIM IKA-ANIM NA ANTAS

6th Degree Black Belt

- a - Requirements for 5th Degree Black Belt plus Advance forms Ibong Limbas and Tamaraw

“7th Degree Red, White & Blue Belt “

## **Pundador Manuel Molina Aguillon Sr.**



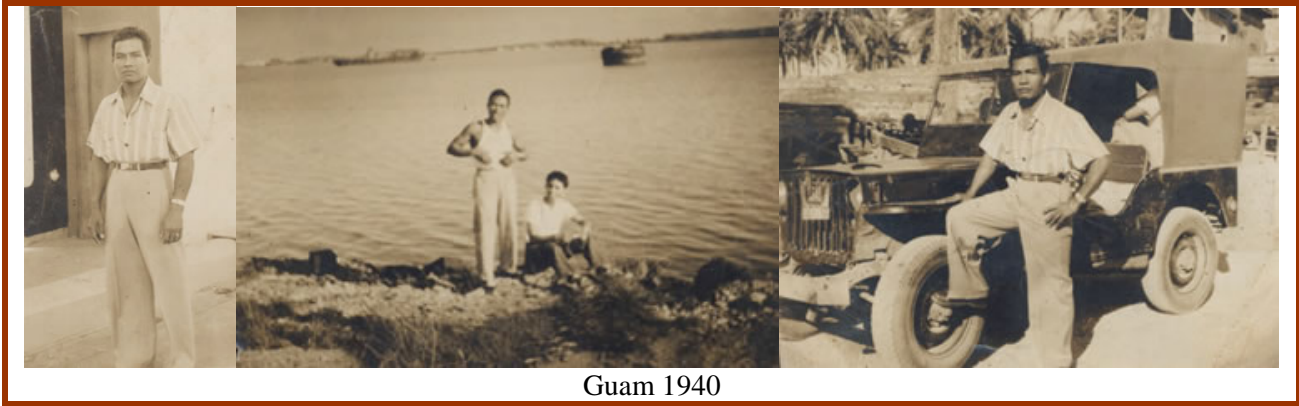
Today as in the past, whether learning the original form known as Kali or the later renamed form known as Arnis. The Filipino art of stick fighting is a unique art of graceful movements. Which combine balance, timing, and coordination to formulate a fighting art that can hold any individual in complete awe and wonder.

Today, throughout the Philippines there are many factions or styles in the Filipino fighting arts known as Kali, Eskrima, and Arnis. Each have their own philosophies and roots in Filipino history whether handed down a from generation to generation. Or a combination of philosophies and techniques that an individual has dissected, combined, and then added their own thoughts and beliefs. Then have tested and proven their skill, then proclaimed themselves as Dalubhasa (master) or Pundador (founder) of that art.

However each style, though the philosophies may vary and be unique in their own right, the raw basics of stances, blocking, and striking are very similar. This showing the very roots of a fighting art that has passed the history of time and we recognize today as part of a country's culture and heritage.

Practiced in the Aguillon family since the domination of the Philippines by the Spanish, which is still unknown to most. Unless they are from the province of Zambales on the island of Luzon in the Philippines, a style of arnis de mano passed down from generation to generation, concepts added by each generation to improve the style. Born June 19, 1915 in San Antonio, Zambales on the island of Luzon in the Philippines, Manuel Aguillon commenced his training in the fighting arts as a young boy. As a teenager he also found that he had a great desire to use his hands with or without the cane, he turned to boxing. He found that boxing was demanding in using the flowing movements of the body coupled with foot and hand coordination. With his desire of Arnis and boxing he combined the body movements. Going to Manila and various other cities throughout the Philippines his skills as a boxer grew and soon he became known as 'Kid Balite.' Winning many bouts and building his career as a boxer he became a champion in 1938.

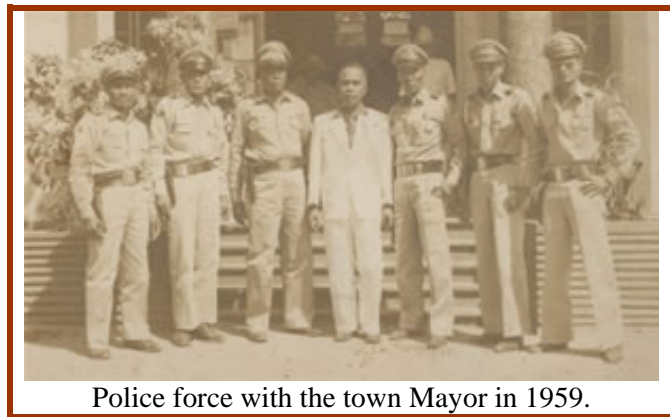
However, this was to only last a few years with the occupation of the Philippines by the Japanese. Joining the guerrilla movement, his unit operated out of the hills and jungles of Zambales Province. Becoming a Sergeant in his unit, he believed that his men should know how to defend them selves with or without a weapon and so each trained to become an expert in the art of hand-to-hand combat. It was during this time that Manuel Aguillon also trained with other experts in Filipino stick fighting and added to his own knowledge.



Guam 1940

Upon liberation of the Philippines, Manuel Aguillon traveled to Guam to work in the shipyard and also continued his boxing career. Returning to the Philippines he entered the field of law enforcement in San Antonio, Zambales. During this time he gained much respect and it came as a usual routine that if a problem came up people would request his assistance in solving the confrontation, this was even if other officers were present. This was a continuing routine whether he was on duty or off. Known for his tactical abilities, people were amazed that he could handle a situation with his dynamic persuasive personality. In the six years that he was in law enforcement he was never known to use his firearm.

With his experience in law enforcement and his reputation in handling situations Manuel became a government official as Barrio Captain of San Nicholas, Zambales, which was a post that one had to be elected. He served two terms in this position. Retiring as a Baranggay Official his passion for arnis and boxing continued for he was constantly teaching and promoting both arts and sponsoring boxing matches at events from Olangapo to the very northern parts of Zambales.



Police force with the town Mayor in 1959.

Even though teaching was his passion, money was needed to support his family so he then went to work at the San Maguel Naval Communication Station, in San Antonio, Zambales working at the base gymnasium. Even on the Naval base Pundador Aguillon became known for his knowledge in arnis and boxing, and people would seek him out constantly for instruction. Working during the day, at night his students would come to his home for training.

To be a true student of Pundador Aguillon learning his family art was an opportunity that only few would get for his standards of trust, conduct, personality, and morality were key factors which would permit one to become a personal student of his. As he would instruct, he would learn your weaknesses and strengths. This was to better instruct the student, building his weaknesses into an equal relationship with ones strengths.

Pundador was always willing to teach to teach a student that was willing to want the knowledge that was being offered, however when sensing that the student was not learning for the betterment of themselves, he would confront the student with his thoughts and if this was the case the student was dismissed. Pundador believed he had the knowledge he was willing to pass on, but only to those who wished to benefit in a betterment of themselves, of their inner being and spirit.

A student that later became a celebrity in Hong Kong and throughout the Philippines in the movies and used the philosophies, and taught what he learned from Pundador Aguillon and later established his own organization was Grandmaster Trovador Ramos of TRACMA [Trovador Ramos Consolidated Martial Arts - of Combat Judo and Karate]. Grandmaster Ramos always has shown the highest respect to Pundador for sharing his knowledge with him.

Pundador constantly throughout his life reached out for more knowledge, either from other Arnisadors, Grandmasters, and Masters of other fighting arts and even books when available. Constantly practicing and combining his family's stick fight art any fighting art that would blend in with his philosophies. Manuel found that the graceful movements of other martial arts such Judo, Ju Jitsu, Karate, Kung Fu and coupled with the swift hand and foot fighting techniques of boxing, made a distinct and characteristic form of Arnis into a Scientific Filipino Martial Art.

As the years passed Manuel Aguillon became set and guarded in his family's art. Being selective and discreet in choosing students, he would only teach those who he found had high morale standards. So upon his passing away on January 8, 1991, only a hand full of students is known to exist that has the knowledge of Aguillon Arnis.

Passing away in 1991 Pundador Manuel Molina Aguillon Sr. his qualified instructors in the Philippines taught as he did in an informal atmosphere, taking few students and maintaining the high standards which Pundador promulgated and believed in.

Pundador's wife Consolacion Mata Aguillon passed away in 1995. They have left behind their four daughters and one son. Named by his surviving family members as the most senior student and Executor of the Arnis Balite system Punong Guro Steven K. Dowd has been appointed by the family to carry on their father's art and philosophies.

In 1998 in talking with the son and daughters of Pundador Aguillon it was proposed and accepted that the family art would use the name of Arnis Balite their father's nickname while he was a Champion Boxer, was Kid Balite.

Punong Guro Dowd returned to the Philippines in 2004 for a visit with the Aguillon family and has learned that the other instructors that were personally taught by their father have passed away during the years. And he is the only original student left that was taught by their father Pundador Manuel Aguillon.







Nenita Aguillon and Perlita Evangelista  
(Two of Pundador's daughters)



Real Evangelista  
(Pundador's grandson)

To All Concerned, this letter of endorsement is for:

**STEVEN KEITH DOWD**

Is recognized by the Aguillon family as the MASTER of Aguillon Arnis a style of Filipino stick fighting which was taught to him by our father Manuel Molina Aguillon Sr. Founder and Grandmaster. And as such is granted full power and authority to promote our fathers art with unlimited restrictions which will not degrade the art or the family.

In as such let it understood that on this day December Eleven in the year of our Lord Nineteen Hundred and Ninety Five, Steven K. Dowd represents and has all powers in the promotion of Aguillon Arnis.

Manuel M. Aguillon Sr.  
Founder & Grandmaster

Born June 19, 1915  
Died January 8, 1991

*Manuel M. Aguillon Jr.*  
Manuel M. Aguillon Jr.  
*Conchita Macabenta*  
Conchita A. Macabenta  
*Nenita M. Aguillon*  
Nenita M. Aguillon  
*Rosalinda M. Aguillon*  
Rosalinda M. Aguillon  
*Perlita Evangelista*  
Perlita A. Evangelista

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**Special Editions**

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**Fourth Year 2007**

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**Special Issues**

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**Special Editions**

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Now there have been issues and articles that of course some do not like and others that are really liked. The FMA Digest receives both good and bad comments. Most of the bad comments of course come from readers that have never submitted an article to the FMA Digest or of course disagree with what was written. But that is life. And of course if disagreeing with an article I have had to put forth the following:

“The FMA Digest was established in 2003. The mission of the FMA Digest is for the promotion of the Filipino martial arts and the Philippines.

The FMA Digest does not claim to be the authority of the Filipino martial arts and the Philippines, or to know everything about each Style, Organization, Federation, and Personal disputes within certain styles or the full culture of the Philippines etc. That is

why people submit their articles, views, and thoughts. The FMAdigest does not have a favorite Filipino martial art, and does not support one person, style, or organization or writer over another.

The FMAdigest in its quest to bring forth as much knowledge as possible and in their reasonable capabilities seeks permission and approval from Individuals, Organizations, Federations, Persons in charge of information and with authority rights to bring forth the information. The FMAdigest tries not to bring forth misinformation and plagiarism, however let it be understood, any articles which are reprinted from magazine or newspapers give credit to the author and the original publication with permission from the author or the publication that the article was in.

In the process of doing so there are times when the FMAdigest receives articles, images, information from individuals that at the time can not be disputed, however that are later found to not be by the individual that say they wrote the article, gave the information etc. The FMAdigest once informed and shown the proper verification, corrects and gives due credit to the proper individual, organization etc.

The FMAdigest will not be the middle person in disputes. As far as the FMAdigest is concerned it is just letting Filipino martial art practitioners become known and informing others of their view, their thoughts, styles, organizations etc. We are trying to bring the culture and heritage of the Philippines to others throughout the world.

- The FMAdigest with that being said informs all concerned that may not care for a certain article or viewpoint that was in an article or an issue that was published.
- Remember that it is the person that wrote the article that is giving the information, if it is an interview then it is the recollection, opinion, and/or belief of that person.
- Write an article with your viewpoint or recollection of events in a dignified manner.
- Contact the person that wrote the article or was in charge of the information for that Special Issue or Special Edition and express your viewpoint.
- The FMAdigest has the right to edit articles or not print them if they are indignant, belligerent, or just spiteful.

Promote the Filipino Martial Arts and the FMAdigest in its quest to inform all about the Filipino martial arts and the Philippines.

## **Article Submission Guidelines**

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. All photos must be model released. 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 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, and Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff.

The FMAdigest welcomes your article, ideas and suggestions, and look forward to working with you in the future.

**Email Submissions To** - [publisher@FMAdigest.com](mailto:publisher@FMAdigest.com)



## Future and Past Events

The FMAdigest advertises events that are coming up, whether it is a Seminar, Workshop, Tournament or just about any other Filipino event. You just have to visit the website and submit the information in the events section. I say this for then the FMAdigest will have the correct information it needs. If you have a flyer, then email it also to the FMAdigest so it can be added to the advertisement of the event. If this is done early enough then it will also be in the regular issue of the FMAdigest.

Now that the event is completed, send a write up on what happened at the event with a couple pictures and the FMAdigest will put it in a regular issue of the FMAdigest in the FMA Past events section.

Why do this you ask? It lets people know what they missed. This is a good advertisement, practitioners many call to see when the Grandmaster or Master may return for another seminar or workshop and they will not want to miss the event when it comes around again or the one that held the event will know that they should possibly have it again. Or who else you maybe having in the future, or they may contact the practitioner if information was given to see where their next seminar maybe, or contact them to see if they would do a seminar/workshop at their school.

Either way it is possible business for the one who held the event and also for the Grandmaster, Master or Instructor that was featured.

**Event Submission:** [Click Here](#)

**Flyers etc:** Email - [event@fmadigest.com](mailto:event@fmadigest.com)

## School Database

The Fmadigest will list Filipino martial arts schools throughout the world.

**Click on a Country**

**CANADA**

**CENTRAL AMERICA**

**NORTH AMERICA**

**SOUTH AMERICA**



**AFRICA**

**ASIA**

**EUROPE**

**MIDDLE EAST**

***Throughout the World***

**Register Your School**

[Click Here](#)

## **Filipino Martial Arts Practitioners**

The FMAdigest will list Practitioners. They are listed alphabetically and in groups. Their Title, Correct Name, and Style are needed. If there is a website, send it also for if the style is click on, it will go to their website. This is so you can learn more about them and their style/system.

**Legends** - [Click Here](#)

**Ama Maestro/Grandmaster/Grand Tuhon** - [Click Here](#)

**Dalubhasa/Master - Punong Guro/Head Teacher** - [Click Here](#)

**Maestro/Guro/Teacher** - [Click Here](#)

**Send Practitioners Information To:** [practitioner@fmadigest.com](mailto:practitioner@fmadigest.com)

## Friends and Acquaintances

The FMA Digest has had the privilege and honor to have made some friends and acquaintances since it began publication. Unfortunately the FMA Digest does not have pictures of all its friends and acquaintances, or has misplaced some of the pictures, so if some are missing I apologize.



Senior Master Samuel 'Bambit' Dulay  
Modern Arnis  
Advanced Instructor Antonio Aguirre  
Tapado



Peachie Baron-Sagun  
Master Tony Diego  
Kalis Justisimo



Grandmaster Max Pallen  
Benkotires

Grandmaster Vicente Sanchez  
Kali Arnis International



Master Roger Agbules  
ASTIC Lamoco



Guro Michele Zucello  
Grandmaster Bernardo Salinas  
Sinkatan Arnis



Dayang Edessa Ramos  
Modern Arnis  
Senior Guro Ginalyn Relos  
Modern Arnis



Punong Guro Bob Manalo Jr.  
IESA



Grandmaster  
Roland Dantes



Grandmaster Rene R. Tongson  
Aberiko Tres Puntas

Attorney Madell Vergara, Advanced Instructor Antonio Aguirre, Senior Master Samuel "Bambit" Dulay, and Jeremy Chávez.



Grandmaster  
Bram Frank



Maestro Jaime C. Paclibar  
Paclibar Bicol Amis

SMAK-Silks  
Crew



Arino Legarta  
PMA Supplies Crew



Guro Reymoldo Postrado  
Maharlika System



Dr. Jerome Barber



Master Jerry M. Evangelisan  
Dekhi Tirsa @radas

Guro Isagani Aben - Punong Guro Henry Espera  
Rapido Realismo



Fred "The Hammer" Williamson



Grandmaster Christopher "Topher" Ricketts  
Bruce Ricketts



Grandmaster Cristino Vasquez - Modern Arnis  
 Master Milo Limpin - Balisong  
 Master Godofredo Fajardo - Modern Arnis

Grandmaster Jerson "Mene" P. Tortal Sr.  
 Grandmaster Jerson E. Tortal Jr  
 Delini Tirsia Sirdas

L-R: Moni Rivera, Master Pellee Bot Jocano, Mrs. Patty L. Caballero (Grandmaster Benjamin Luna Lema daughter), Grandmaster Vincente Sanchez and his wife



Master Ed Coco Galang  
 Filipino Combat Escrima & CKD



Professor Leo Fong

Guro Patrick Amijo



Gal Puno Aben Best  
 Garinot System



Guro Paulo Motra II  
 Modern Arnis



Mang Filomeno V. Buena  
 Buena Mano Self-Defense System



Delu Tim Hartman





**Grandmaster Jonathan "June" Makiling Abaya  
Jendo**

**Master Josefine Frank Sobrino  
WEDD**



**Guro Chris Turia  
Edwin A. Ybanez  
LESKAS**



**Master Jon Escudero**



**Grandmaster Roy Enrique Magdamaog  
Amnas y Mano**

**Grandmaster Pepito Robas  
Osetiros**



**Kataas-Jagsang Punong Guro  
Tony Vasquez III  
Dulac**



**Master Romeo O. Paje  
Sikaran**

**Punong Guro Gale D. Lalic  
Kalintaw**



**Grandmaster Bobby Silver Tabimina  
Tabimina Balintawak**



**Grandmaster Ramiro U. Estalilla  
Estalilla Kabarean Eskrima**



**Grandmaster Bobby Taboada  
Balintawak Annis Cuentada**



Senior Master Rene Tongson, Senior Guro Paule C. Meñta II, Professor Armando Sotelo, Master Salvador Denañalo, Senior Guro Gilglyn Roles, Senior Master Samuel Dulay, Senior Guro Jimson Ceasas and Senior Guro Rodolfo Poblaeken Jr.



Robert Trinidad  
Maestro Jaime C. Pacilbar - Pacilbar Escal Arnis  
Cngr Jose Clon Claz - FIGMA



Master Jeff Funder - Serrada  
Wade Williams - Serrada



Master Bert Lebaniego - Escrima Lebaniego  
Master Lemio Romy Valleno - Valleno Arnis Club



Grandmaster Rene Latosa  
Escrima Concepts

Master Mark Santos  
ARMAS

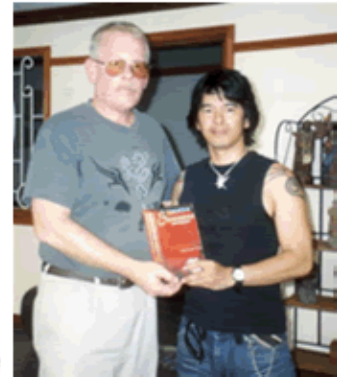


Roberto Trinidad  
FMA Forum



Guro May Williams  
Marital Arts Research Institute

Punong Lakan  
GenRony Carlos Nicolas  
MAMFA



Punong Guro Myrlino Hufana - Hufana Arnis  
 Guro Scott Brennan - Lucay Kali  
 Guro John McCabe Manaois Eskrima/Kali Jukuna Do



Master Romeo T. Santos  
 Master Jun 'Johnny' Villano - Lema Alamid Arnis



Mr. Telebango - AKETS

Nelson 'Pinoy Cowboy' Trinidad



Punong Guro  
**Federico F. Fernandez**  
 Arnis Defense Silat



Grandmaster Lito Concepcion, Grandmaster Robert Castro, Sigung  
 Anthony Ramos, Professor Leo Peng, Grandmaster Emil Bautista



Master Celso Dandigan  
 Mink Mengese Kali/Arnis



Standing: Master Bill Thurston, Grandmaster Bernardo Salinas, Punong Guro Myrlino Hufana  
 Kneeling: Master Ariel Mosses, Guro Michele Zuccollo, Grandmaster Jorge V. Penafiel



Back Row: Guro Michael M. Tuscano, Guro Vincente Arias, Guro  
 Rogelio Desacula, Guro Roberto Ala, Guro Romulo Barrameda  
 Kneeling: Guro Julyses Belga, Guro Jeffrey Batalla  
 Legasp, Kuntaw





**Punong Guro Myrlino Hufana and wife Tess  
Master Namie Babao and his wife Zena  
My wife Vicky**

**Master Rey Galang, Dayang Edessa Ramos**



**Jay deLeon  
Modern Arnis**



**Guro Marc Lawrence  
Pakanut**



**Master Roger Agbulos  
Senior Instructor Joe Tan - Modified Topado**



**Guro Sam Buot  
Balintawak**

## Final Comments

Well this wraps up the Special Edition letting you the subscriber and the non-subscribers that have downloaded this Special Edition know about the FMAdigest and who is behind it.

The FMAdigest is dedicated to bringing about information of the Filipino martial arts practitioners, styles, and systems. It further is devoted to bringing knowledge about the Philippine culture.

The FMAdigest constantly strives to promote the Filipino martial arts in the advertisement of events, “both future and past”. Also in the advertisement of Filipino discussion groups and forums, and equipment (swords, knives, sticks, and sparring gear).

I have to thank all the writers that have submitted articles, pictures etc, and all the subscribers and readers that just visit the website and get their issues as they come out. And most of all the Grandmasters, Masters, Instructors, and students who have continued to be practitioners of the Filipino martial arts bringing to the world their knowledge of the arts.

To the ones that do not care for the FMAdigest for one reason or the other, but have plenty of comments. Oh Well that is life. I suggest you write something on the Filipino martial arts so others can have the knowledge and insight you have, or just go away.



I am adding this recognition section at the very end of this Special Edition, not really for myself, but for Pundador Manuel Aguillon of Arnis Balite, Grandmaster Carlito Lanada of Kuntaw and Grandmaster Trovador Ramos of TRACMA. I would not have been able to receive these awards and make note that they were the inspiration and driving force to me being able to gain knowledge, understanding, and find a dedication within myself to the Filipino martial arts and the Philippine culture.

The following are organizations that have recognized Arnis Balite and/or me as the Inheritor of Arnis Balite. Most are not of the Philippines in origin and though I am appreciative and honored, the Aguillon family is very grateful that their fathers' art has been recognized and noted.

- International Soke-Head Founder Society - Kokusai Soke-Shuso Kai Hombu International (Sokeship Head Founders, Head Families Grandmasters Council), Recognition as Inheritor/Soke of System - Arnis Balite, 3 November 1998
- World Jug Tai Association, Inheritor/ Punong Guro of Arnis Balite, 20 February 1999
- Eastern U.S.A. International Martial Arts Association, Inc., Proficiency Certification 7th Degree Red, White, & Blue Belt - Arnis Balite, 17 May 1999
- United Sokeship Alliance {Sokeship, Head Founders, Head Families, Grandmasters Council}, Recognition as Inheritor/Punong Guro - Arnis Balite / Shichidan - 7th Degree Red, White & Blue Belt
- The World Martial Arts Council [Europe] Recognizes the Arnis Balite Academy, January 2001
- Latin America Grandmasters and Soke Council, Inc., Recognition as Inheritor of Arnis Balite, 18 November 2001
- United States Martial Artist Association, Recognition as Inheritor/ Punong Guro of Arnis Balite, 1 January 2002
- Hawaii Martial Arts International Society, Recognition as Inheritor and Grandmaster [10th Degree] of Arnis Balite, 25 May 2002
- SFMA Int'l {Society of Filipino Martial Arts, Recognition as Inheritor and Professor [10th Degree] of Arnis Balite, 23 December 2003

The following are awards I have accepted and owe to the art of Arnis Balite and Kuntaw. Also as indicated to writings, which were published on the Filipino martial arts, to various magazines and the books which have been published.

- International Black Belt Hall of Fame, 1 May 1999 - Master Instructor of the Year
- Martial Arts Masters, Pioneers, & Legends Hall of Fame, 16 May 1999 - Most Distinguished Master of the Year
- World Karate Union Hall of Fame, 26 June 1999 - Master of the Year "Arnis"
- Filipino Martial Arts Hall of Fame, 10 July 1999 - Instructor of the Year
- United Martial Artists Association Hall of Fame, 11 July 1999 - Distinguished Master of the Year
- United Sokeship Alliance Martial Arts Hall of Fame, 17 July 1999 - Outstanding Inheritor of the Year

- International Eastern Alliance Martial Artist, Masters, Legends Hall of Fame, 25 September 1999 - Most Distinguished Master
- International Black Belt Hall of Fame, May 1, 2000 - Pioneer Award
- The American Federation Martial Arts Hall of Fame, 8 January 2000 - Outstanding Publication Award
- World Martial Arts Hall of Fame, 16 June 2000 - Master Instructor of the Year
- The United States Martial Artist Association Hall of Fame, 29 July 2000 - Master of the Year
- World Head of Family Sokeship Council International Hall of Fame, 2 September 2000 - Master Instructor of the Year
- Action Martial Arts Magazine's Hall of Fame & Spirit Awards, 20 January 2001 - Outstanding Achievements in the Martial Arts
- World Head of Family Sokeship Council International Hall of Fame, 1 September 2001 - Master Instructor of the Year
- International Black Belt Hall of Fame, 1 September 2001 - Pinnacle Award of Success
- Latin-American Martial Arts Hall of Fame, 24 November 2001 - Master Instructor of the Year
- Hawaii Martial Arts International Society Hall of Fame, 25 May 2002 - Master of the Year
- International Black Belt Hall of Fame, 1 August 2002 - Master Award
- World Wide Martial Arts Hall of Fame 7 June 2003 - Grandmaster of the Year
- Hawaii Martial Arts International Society Hall of Fame 17 July 2003 - Presidents Award
- Nevada Recreation & Park Society 2006 - Program Excellence Award
- WFMAA - Recognition of Contribution to the World Filipino Martial Arts Association, 5 August 2006
- International Modern Arnis Federation, Inc Philippines 6 March 2007 - Certificate of Appreciation

**Seminars**



**Dedham, MA. July 15, 2005**



**Weare, NH. July 5, 2006**



**Pleasanton, CA. September 9, 2006**



**Portland, OR. November 15, 2006**



**Bellevue, WA. November 18-19, 2006**



**San Francisco, CA. May 19, 2007**



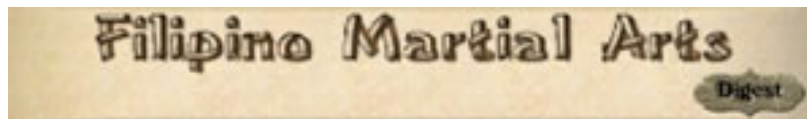
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**Arnis Balite**



**Kuntaw**



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