

Filipino Martial Arts

Digest

Vol 2 No 3
2005

Punong Guro Galo Lalic
Kaliintaw



PhiSBA
Davao City

Tipunan Sa Disneyland
3rd WFMAA Expo & Laban Laro

Principals Of Filipino Empty Hand Fighting

Grandmaster Romeo C. Mamar, Sr.
Founder of Tapado

IMAFP - Manila Chapter

Guro Jeff Chung
Neo Tribe Kali



Publisher

Steven K. Dowd

Contributing Writers

Peter Norman Tamisin

Dave Sustak

Guro Joel Huncar

Ron Harris

Jay deLeon

WFMAA

IMAFP

World Eskrido Federation

Contents

From the Publishers Desk

Kalintaw

Neo Tribe Kali

Philippine Sport Blowgun Association

Principals Of Filipino Empty Hand Fighting

Grandmaster Romeo C. Mamar Sr.

Tipunan sa Disneyland

3rd WFMAA Expo & Laban Laro

Int'l Modern Arnis Federation Philippines

World Eskrido Federation – Saudi Arabia

FMA Future Events

Filipino Martial Arts Digest is published and distributed

by:

FMA Digest

1297 Eider Circle

Fallon, Nevada 89406

Visit us on the World Wide Web: www.fmadigest.com

The FMA Digest 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.

The authors and publisher of this digest are not responsible for any injury, which may result from following the instructions contained in the digest. Before embarking on any of the physical activities described in the digest, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

From the Publishers Desk

Kumusta

In this issue featured is Punong Guro Galo D. Lalic from Angeles City in Pampanga, Philippines who teaches **Kalintaw**. In meeting this man, one instantly senses the dynamic nature of his personality and capabilities. Punong Guro Lalic is one Filipino martial artist that is truly worth meeting if you are in Pampanga.

Guro Jeff Chung is a modern day renaissance man. Tuhon Chris Sayoc has influenced him greatly and he admits that he owes Tuhon Sayoc for enlightening him and guiding him in his growth as a Filipino martial artist.

In the last issue was an article on the sport of the blowgun. To follow up in this issue you can read about the sport of the blowgun in the Philippines.

Two events that are combining into one is the Tipunan sa Disneyland, being held by Master Jay deLeon of Modern Arnis, and the World Filipino Martial Arts Association 3rd WFMAA Expo & Laban Laro, being held by Punong Guro Myrlino P. Hufana of the **WFMAA**. These are two events that one would not like to miss. Being held in Anaheim, California, it is near all the biggest California attractions, to mention a few Disneyland, Knott's Berry Farm, Wax Museum, Excalibur and not far away are many more like Universal Studios and Sea World.

And also the FMA Digest sends its condolences to the family and students of Grandmaster Romeo C. Mamar, Sr., founder of Tapado who passed away on February 7, 2005.

Maraming Salamat Po



Punong Guro Galo D. Lalic Kalintaw [The Way of Fighting – A Way of Life]

When asked what is the best self-defense, some say punching, some say kicking, and yet others say a combination of both. However Punong Guro Galo D. Lalic states the best self-defense is awareness and a smile.

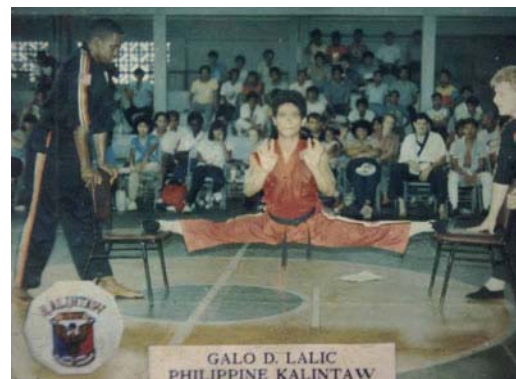
Born in Barangay, Malabanias, Kuliat, Pampanga, “Kuliat the ancient name today is known as Angeles City.” Punong Guro started his training at the age of 3 years old. Taught by his Grandfather Tiburcio D. Lalic and his father Ulpiano D. Lalic. Kalintaw is a Filipino martial art that consists of Kali “Filipino Bladed Fighting,” Dumong “Grappling,” and Mano Mano “Hand to Hand Fighting”. Through generation-to-generation his grandfather, father and at present his older brother have been the Datu (Chieftain) of the region.

In the Lalic heritage Kalintaw was not only known as a way of fighting, but also known as a way of life. Kalintaw promotes and builds the spiritual, mental, physical, essence of the person, internally and externally for the inner self. Also it truly develops self-discipline, self-control, self-confidence, self-determination, and self-esteem. All when brought together brings strength of inner peace and a balance in ones life.

Punong Guro Lalic presently teaches at the Angeles University in Pampanga, Philippines and has a Bachelors of Science in Commerce and Criminology. He was the Chief Instructor of martial arts training marines and civilian personal, at the U. S. Air Force base located in Angeles City when it was operating before the eruption of Mt Pinatubo and its closure.

Traveling in 1990 he went throughout Europe demonstrating and promulgating the art of Kalintaw. Returning in 1992 he then traveled to the Middle East teaching the nobles in various countries. Once again returning to the Philippines and again just spending a short time and not to get a chance to rest, but was invited and sponsored to visit the United States by a group located in Portland, Oregon.

Traveling up and down the west coast from San Diego, California up to Vancouver, Canada he constantly demonstrated the values of Kalintaw. While visiting his brother in Los Angeles, California the head of the Los Angeles Police department witnessed a demonstration of Punong Guro Lalic, and asked him to demonstrate his techniques and share his thoughts with several of the officers of the department. So impressed with his



defensive maneuvers and disarming techniques, which comprised of Mano-Mano, Dumong and Kali, he was offered a position with the Los Angeles Police Academy. However being away from home and his family he declined and returned to the Philippines to continue his teachings of Kalintaw.

In learning Kalintaw one learns discipline, but is also aware of the benefits of health, fitness, developing a sharp mind and the self-confidence obtained while gaining the knowledge of the art. In Kalintaw one learns that you do not have to prove yourself to others, but once the limit of self-preservation is broached the training that was obtained in Kalintaw comes forth and the proof comes out with ease and with a confidence that deters any aggressor.



In teaching Kalintaw Punong Guro Galo Lalic taught as his father and grandfather taught, no ranking, or belts were involved. It was the knowledge that the student would have to feel his pride and gratification. However with modern times, Punong Guro Lalic has added ranking and belts to the system for those students who find gratification of material prove of their knowledge. Now one may think this is a money making enterprise, however

this is far from the truth in Kalintaw, for the standards have remained as they were from generation to generation and if the student does not make the requirements and cannot demonstrate their knowledge and experience in what they have learned then they do not progress.

When meet Punong Guro Lalic, one can feel the inner power and confidence and determination he has. Always willing to discuss Kalintaw with others he not only just talks with confidence of this art that was passed down to him, but easily demonstrates the fine aspects of the art. So if the chance arises to visit the Philippines, it is highly recommended to visit and if time permits train with Punong Guro Galo D. Lalic.

You can visit him at:

8 Gerardo Street,
Feliza Subdivision
Brgy. Malabantias
Angeles City, Pampanga, Philippines
Tel. No: (045) 892 – 0065
www.kalintaw-galo.com





Neo Tribe Kali and Guro Jeff Chung

By Peter Norman Tamisin

A prolific writer, teacher and philosopher, Guro Jeff Chung is a modern day renaissance man. He has taught students about life and martial arts for over 25 years and has recently been promoting and sharing his own interpretation of Filipino Martial Arts system he calls Neo Tribe Kali.

PNT: Guro, thanks so much for taking this time to speak with me about your martial arts system. What is Neo Tribe Kali?

GJC: Neo Tribe Kali is my own personal expression of how I interpret the Filipino martial arts. As you know, Filipino Martial Arts, or FMA's, are known by many different names: Arnis, Kali, and Escrima. To my way of thinking, it really doesn't matter what you call it. The word you choose to describe the art doesn't really matter, so long as people are aware that the origins of the Filipino Martial Arts are obviously rooted in the Philippines. This is how I teach or present the Filipino Martial Arts to my students. Neo Tribe Kali's focus is to provide a clear understanding of the relationships between hand-to-hand fighting and weapons fighting, whether a person is using a stick, or a knife or some other type of improvised weapon.

You'll often find that FMA's when taught to students, are often considered as an 'add-on,' or supplemental practice to another system being taught within a curriculum. Neo Tribe Kali is a full-time curriculum that emphasizes a total approach to fighting with and without weapons.

Regarding the NeoTribe name, "Neo" just means new and "Tribe", as is evident, is a group of people or a clan. I could have called it Neo Clan but I chose to call it Neo Tribe. I've found that the guro/student relationship is often closer, more familial, than the teacher/student relationship in, say, a Japanese or Chinese martial art. I wanted to pass on the ideas that I was taught by my Filipino Martial Arts instructors in a manner similar to how it was passed down to me. In FMA's, the Guro is someone who attempts to be there for his or her students, acting not only as a teacher but also as a guide.

PNT: You mentioned the Japanese and Chinese martial arts. I've read your biography and you have a long and extensive background teaching many non-FMA systems. Why have you chosen the Filipino Martial Arts (FMA's) as the foundation of your current training?

GJC: The reason I studied so many different martial art systems leading into the Filipino martial arts was because I felt that none of them provided me with a good answer to many questions that I'd had pertaining to realistic fighting or realistic self-defense/protection. I studied Karate. I studied: Kung Fu, Okinawan and Japanese Karate and weapons systems, Japanese swordsmanship, various western fighting methods, but I really was not happy nor felt that there was anything that tied everything together until I studied Filipino Martial Arts.



PNT: That being said, tell me about the most influential FMA teachers you have had?

GJC: Beyond any shadow of a doubt, Tuhon Chris Sayoc, of Sayoc Kali, has been the greatest influence on my life and my martial arts training. Without his teaching, there is no doubt in my mind that I would not be 1/3 of the martial artist I am today.

PNT: What from his teaching resonates stays with you the most?

GJC: Tuhon encouraged me to seek a deeper, higher level, understanding of Filipino martial Arts. He really taught me how to be critical in my approach to understanding all martial arts and dealing with conflict and situations in general.

PNT: What other teachers or systems do you consider to be the standouts in the FMA world today?

GJC: I have a tremendous amount of respect and admiration for the Atienza brothers of Atienza Kali. They are terrific martial artists and truly skilled teachers. I constantly learn from them by just seeing them in motion.

Although my time with him was very short, I learned a lot from Steve Grody. He practices LaCoste-Inosanto blend and he is a Lameco instructor as well. I really enjoyed the logical way he approaches his study and practice methodology.

And of course there is Sayoc Kali. In my opinion, no better system exists when it comes to edged weapons. Anyone who truly aims to attain the highest levels of understanding in the Filipino Martial Arts must seek out Sayoc Kali. That being said, I also feel that not everybody has that type of natural proclivity to blade work. That is one of the reasons that Neo Tribe Kali exists today. I feel that I offer a product and a program that many people will enjoy and embrace in training.

PNT: So Neo Tribe Kali was designed specifically to bridge the gap for people that may be leery of studying a weapons only system, as FMA's are often, albeit incorrectly, perceived to be.

GJC: Yes. Neo Tribe Kali focuses on the transitions between empty hands to other weapons, but overall it was designed to be a very well rounded system. This is a system that can be picked up and applied immediately. I feel this is vital to any self-protection based system. It covers different ranges of combat. It prepares people to deal with multiple attackers as well as single attackers. I feel one of the unique aspects of the Neo Tribe system is that a point is made to include an equal blend of empty hand work, stick work, knife work and improvised weapons all in the same session. I do this with the intent of getting my students to understand how the motions are similar whether you have a stick or a knife or you are empty handed. That way they can transition to and from having weapons readily available. I feel that is something that is lacking in many non-FMA fighting systems. I also feel it is imperative that students understand why they do what they do. So they can make the correct decisions when fighting.

PNT: Neo Tribe Kali truly sounds like a thinking man's system.

GJC: Absolutely. Neo Tribe Kali's ultimate goal is to teach students to think clearly at all times, process situations analytically and effectively translate your assessments into physical action. I want my students to be not only technically sound fighters, but also smart fighters. But it doesn't end there. My philosophy and the philosophy behind Neo Tribe Kali is that Kali is a gift. As I stated earlier, as their "Guro", I encourage and guide my students to express themselves in more than just a physical way. The lessons learned from Neo Tribe Kali should carry over into the other facets of their lives, such as the way

they speak, the way they write and so on and so forth. I want my students to learn to be better problem solvers, better leaders.

PNT: That sounds like powerful stuff. I'm sure your description has piqued many a reader's interest. So, let's talk about some things that a prospective student might want to know prior to perusing Neo Tribe Kali training. What, if any, type of ranking system does Neo Tribe Kali support?

GJC: Yes. Most prospective students want to know if the progression of learning is structured. They like to know what they are expected to have, at minimal, in terms of understanding of at each level of rank. So that's why I have a ranking system in place. I use sashes to indicate rank for functional reasons. They are thin and can be worn under the waistbands of their clothing in class. So when students train, they can tuck their knives or other small weapons into their sashes. It gets them used to carrying a weapon on their person.

PNT: Does Neo Tribe Kali have a children's curriculum?

GJC: Currently, it does not but there are plans to incorporate a children's curriculum in the future. While the empty hand and stick aspects of Neo Tribe Kali are appropriate for kids, I personally do not teach blade work to children.

PNT: So what else is on the horizon for you and Neo Tribe Kali, Guro?

GNC: I'm very excited about my upcoming projects. One of my favorite weapons is the kerambit. I have designed one for a custom knife maker, and I have another line of kerambits coming out by yet another custom knife maker. My intention is to have an instructional DVD coming out soon on potential uses of a kerambit with a flavor that is my own. I am also currently working on several other projects related to the Filipino Martial arts. I feel very good about my progress towards completion of these projects.

PNT: That sounds very exciting. Congratulations on the promotion of Neo Tribe Kali. Thanks so much for talking with me.

To learn more about NeoTribe Kali or Guro Jeff Chung visit www.ntkali.org



Philippine Sport Blowgun Association (PhiSBA)

By Dave Sustak, Co-Founder, National Sport Blowgun Association



PhiSBA or the Philippine Sport-Blowgun Association was established in March 2003. It is based in Davao City. The founding members are: Goy-Goy, Yoyoy, Marla, Dickie, Mai-Mai, Dakoy, Drei, Gage, and Waning.

It used to be a childhood past time of blowing any projectile from a piece of hollow stick. We used projectiles such as beads, seeds and even rice; and used shafts like plastic straws and even papaya leaf stems. When I got older, the fascination for the blowgun once again inspired me to improvise and made use of 3/8 in. aluminum tube from a discarded TV antenna, and used push pins with improvised fletching. It was fun and we can hunt small prey and hit stuff at a distance. We made contests out of it with friends.



Practice makes perfect

While on the Internet doing some research, the word blowgun just came to my mind and I typed it on the search bar and viola! A whole new world opened up. And that's when I learned that it has quite a following, especially in Japan. The equipment was great, there are even barrels that are Teflon coated, talk about technology!

After doing some research, and gathering tons of info. I came up with my own design, or should I say version of equipment, which was basically made out of available stuff that can easily be purchased in the hardware store. I also studied the competition format and rules and made a brochure out of it. The next challenge was ... will my friends take to the idea, or will they laugh at me? I invited them over one weekend afternoon, and told them that I have a new sport to introduce to them. We would become its founding members; they all came (9 people including me). As I discussed the idea and the international following of the sport, everyone liked the idea, and started blowing away.

We practiced during weekends at our backyard, which became its headquarters. I made a website after we agreed on the name (PhiSBA instead of PSBA, which was such a mouthful) so as to let people know of our existence. After a couple of months of practice and several bottles of beer, we tried a friendly competition with the top three winners receiving a trophy. The competition had two formats: point competition and elimination style.

The activities were set-aside after about a year, due to busy schedules and I had a new job. We recently revived the idea with some new and additional members, since a TV show that features sports events and activities sent us an e-mail and asked if they can feature the sport. It was to be funded by 'NGO', which was actually a documentary of Filipino games. We are still waiting to see if the project will come to fruition. After receiving word from USA based National Sport Blowgun Association (NSBA) and the

plans of the international blowgun community to bring it to the Olympics, our group members wanted to revive the sport and promote it further in the country.

Currently we are reviewing the rules and methods so that we can practice, and better familiarize ourselves on updated rules and also pattern our local competitions on International rules. In fact the targets that we were using are half the size of the targets that are currently in use by the International Fukiyado Association (IFA), and we are using a format similar to that of the German sport blowgun association (Deutscher Sport Blasrohr Verein, DSBV). Future plans will be to invite the international community to compete with us, promote the sport through schools, and create teams, which will later become part of a National Team.

The organization follows the competition rules and regulations set forth in the IFA format, and promotes competition blowgun shooting, because: Blowguns have been used by our ancestors primarily as a means of survival, for hunting, as well as a weapon. In our modern times the blowgun has evolved using modern materials thereby improving the accuracy and range of effectiveness. All over the world a lot people have become interested in the blowgun for sports and small game hunting. In fact, in some countries, like Japan and Malaysia, sport blowgun target competition shooting is already an organized sport with a great number of followers.

Blowgun target shooting is a sport that any one can play. It can be a singular or team event, and any one can play the sport ... young, old and even people who have differently capabilities may enjoy the sport.



This picture was taken at PhiSBA's official hang-out (Yoyoy's backyard) during their first gathering on March 23, 2003. From left to right, Goy-Goy, Yoyoy, Marla, Dickie, Mai-Mai, Dakoy (crouching), Drei (in shades), Gagents, Waning.

www.geocities.com/phisba2003

Principals Of Filipino Empty Hand Fighting

By Guro Joel Huncar

As a practitioner of Filipino Martial Arts I used to get frustrated by the fact that when I tell people I teach Arnis they usually say, "Oh, you are a stick fighter". To which I used to reply, "yes, stick fighting is a part of what I teach, but not all of it". Usually the person to whom I would be talking would get a puzzled look on their face and then they would say something like, "oh so what else do you teach, 'Kerrotty' or something?" After a few hundred of these conversations I now look at the person and smile and say, "yes I teach stick fighting". Often people only want to believe what they already know, even if it is wrong.

Those of us who practice Filipino martial arts know that arnis/kali/eskrima are fighting arts period and not just stick fighting arts. In fact while the stick is potentially a great weapon, it's greatest use is to familiarize Arnisadors on lines of attack and how to move combatively. In other words the stick is secondary to the skills it develops. ("But you still are teaching stick fighting...right?") In fact, Master Dan Rutano once told me that many old time Arnisadors would say, "If you know single stick, you know all there is to know about fighting". This is a hard concept to swallow for those of us who see the stick as simply a stick or a sword.

Through training with the single stick the Arnisador learns all the basic ingredients of his art. Footwork, body angling, blocking and deflection, limb immobilization and trapping, striking with power, limb destruction, grappling and clinching and co-ordination are all learned through singlestick training. This is much deeper than "stick fighting".

This is one of the most important principals of Filipino martial arts and especially Filipino empty hand. All movement is universal, so the basic move with a weapon is the same with empty hands. Of course you have to adapt the movement to make it work, but once this principal is truly understood it is very easy to apply.

A block and check with the stick on angle one becomes a block and check with the hands. A counter cut with the knife can be a muscle destruction with the hand. It is really quite simple, and once you have trained your body to move one way with the stick, you can very easily adapt and move the same way with empty hands. With a little knowledge and training these empty hand movements become very devastating and deadly. An Arnisador is never unarmed once he or she has developed a true understanding of their art.

Footwork remains the same with a weapon or without. The Arnisador is still trying to reach a position of advantage usually on the outside of an opponent. This is because by being on the outside you take away two of the opponents limbs. For example if I check the right elbow of an adversary as I move to his right, I can keep his left leg and left arm out of the fight until he catches up and changes his body angle. I will be trying to stop him from doing so by maintaining pressure on him and blitzing him with an onslaught of all my weapons or putting him on the ground with a throw or sweep.

The check to the right elbow is an example of a simple trap. Trapping in FMA can be that simple or as advanced as some of the Wing Chun style traps. Limb binding and trapping are trained in such drills as Cadena de Mano and Hubad Lubad.

However to functionalize trapping free flow Cadena de Mano is probably one of the best ways. In this drill for two partners, one feeds a strike and the other counters by passing the strike and then countering with their own strike. These strikes can be on any angles and can be deflected, blocked or parried with single or multi hand blocks. As you do this you try to find opportunities for traps and locks.

One thing that is common in the Filipino systems is that there is more passing then hard blocking because it takes more energy to stop a force completely then to pass it by. Also by passing it by it is more likely you will be able to catch the limb and control it, as it is often difficult to catch a quick moving fist on the first beat. This way you diffuse some of the energy first and pass it to your other hand. This is one of the functions of the multi hand "blocking" drills commonly seen in Filipino and Indonesian arts. This leads to traps and joint locks.

One function of the multi-hand blocking drills is to functionalize limb "destructions" by training both hands to work harmoniously. It is quite easy to make the second slap a hit or destruction to the muscle instead of a deflection. This can be done with a fist to the muscle groups or even to the small bones of the hands. Once you learn the basic flow drills it is easy to play destructions within them and joint locks as well. Another devastating way to do destruction is to elbow the fist or wrist of an incoming attack as you parry it with your other hand. Your parry basically guides the opponents' hand to your incoming elbow. This is based on the principal of "defanging the snake" and at the very least can slow an opponent down by causing his muscles to cramp. On the other hand a well-placed elbow can tear the bicep muscle from the bone, break the knuckles of the attacking hand or break the ankle of a kicking opponent.

We cannot forget the principal "as above so below". What I mean by this is while you are trapping the arms of an opponent your feet should be trapping his legs as well. Your feet can pull, bind, stomp and kick opponents' legs while you are working on his upper body. This leads to some very effective takedowns and sweeps.

Defanging the snake can also be applied by a well-placed knee to an incoming kick. In the Filipino martial arts it is not enough to stop an attack you should make your opponent pay by causing pain to what ever he "gives" you. So do not think of his punch as an attack think of it as a gift, but remember when it comes to pain it is better to give then to receive.

One thing you will not see in Most Filipino systems is high kicks. This is because of the weapons based mentality. Do a high kick to a knife-wielding attacker and all he has to do is a quick flick of the wrist and you will only have one leg to stand on. Also logic dictates that the closest weapon will be quickest to arrive at the closest target.

The type of striking most commonly seen in FMA are low line kicks, knees and stomps as well as punches, eye gouges, elbows, forearm strikes and open hand strikes such as palm strikes. Filipino fighters are very practical and do not want to fight with an opponent so much as overwhelm him and move on. Empty hand fighting in the Filipino systems is quick and deadly, not flashy or stylized. There is none of the graceful moves of Capoeira or Wushu, just the skills to quickly remove an adversary and get away or move to the next attacker.

As I stated earlier trapping is a big part of many of the Filipino systems. This can lead to many of the joint destructions that FMA practitioners learn. FMA have some highly developed joint "locking" and dislocating moves much like those found in Jiu Jitsu.

Quite often Arnisadors do not spend much time learning the mechanics of techniques. Many arnis instructors will flow into a wristlock from a parry saying something like, "then do this" as he makes a student stand on his toes in pain. Not much time is spent talking about what kind of fracture or ligament damage you can do or discussing the mechanics of the technique. It is more important to know the technique works and how to apply it to most Arnisadors the mechanics are learned from the pain that the technique causes. Over explanation of techniques is not common in FMA, in fact most instructors want students to be able to come to the deeper understandings of their art through their own intellect not by being spoon fed every detail.

This is also true of pressure points in the Filipino systems. We learn these usually in what one of my instructors jokingly called the "do this" system of pressure points. Many instructors will say, "hit him on the arm here, it hurts" and not call it a pressure point, but that is what they are showing. Places on the body that causes a high level of pain or disrupts the function of limbs. These "pressure points" are what makes the empty hands destructions so effective.

Grappling is also part of the Filipino arts. Most FMA practitioners lump all grappling moves under the term Dumog. There are some very advanced Filipino systems of grappling such as Master Dan Rutano's system of Hariban Dumog or Rey Galang's Hagabis.

However most FMA practitioners lump a few basic techniques of wrenching and throwing under the term Dumog, this along with the trapping skills from FMA as well as strikes and joint locks makes for a very practical empty hand fighting skill set. These simple skills are also easy to train and maintain, this is important for a martial art that comes from common people who had to work for their food and did not have lots of "spare time" to train.

When you come to know the Filipino martial arts it is obvious that the Filipino empty hand fighting systems are just as diverse and practical as any found in other cultures. However in FMA the weapons training and the empty hand training are so interwoven it is hard to separate them. This is what gives FMA their practicality, uniqueness and effectiveness for real combat.

Unfortunately many people outside of Filipino martial arts are not even aware of the empty hand aspect of Filipino martial arts and many people actually shy away from arts like arnis and escrima because they don't want to learn weapons. I hope by reading this article many who think of FMA as stick fighting will come to realize these arts are so much more than that.

Yes there is a large focus on weapons in most Filipino martial arts but that is not the only thing FMA are about. The real focus of Filipino arts is simple combat, with or without weapons. It may even be argued that because of the synthesis of empty hands and weapons, Filipino martial arts give practitioners more realistic survival self-defense skills than many mainstream martial arts.



Defending a right punch with an outside deflection, then execute an eye gouge.



Continue by moving into a wristlock, and then execute a take down and lock.

Guro Joel Huncar, is an instructor in Mati Arnis (Under Guro Norm Stackhouse), Affiliate Instructor Urban Survival Systems (Under Guro Ed Wong), Affiliate Club Ikatan Kali (Under Guro Louie Lindo), Basic Instructor High Level One, Balintawak Cuentada Eskrima (Under Master Bill Thurston, tested by Grand Master Bobby Toboada), and I am currently training in Kali Ilustrisimo (Under Guro Sonny Padilla and Master Norman Suanico) and Goshin Jiu Jitsu (Under Sensei Kevin Lintott).

This article is dedicated to Dennis Eisenhower. A true friend, comrade in arms and partner. Dennis will be greatly missed by all who knew him. He fought valiantly against Cancer and ironically on March 16th 2005 was taken suddenly from his family not from cancer but something else. As a cancer survivor Dennis was unable to get life insurance and that is why a trust fund is being set up for his two boys, Jacob and Jonah. Please go to www.fighterblades.com and follow the links to the trust fund information.



Thank you.
Guro Joel Huncar
Huncar Applied Natural Defense Systems.



Grandmaster Romeo C. Mamar, Sr. Founder of Tapado

Romeo C. Mamar Sr., was Founder of Tapado and Grandmaster of Filipino martial arts. He was born on August 19, 1938 and died on February 7, 2005. “Nono” Mamar learned Filipino martial arts as a boy in the mountains of Negros. He mastered various styles of stickfighting, such as Ohido, Lagas, and Sinimak, which he used to invent and develop the Original Tapado Long Stick-fighting System. Fighting more than 100 duels, Mamar was undefeated by using Tapado in contests to the knockout or death. Mamar's nephew, Grandmaster and Chief Instructor Benefrido M. Lobrido, will inherit the Tapado System.



Ron Harris and Romeo Mamar Sr.
Bacolod City 1989.

International Modern Arnis Federation of the Philippines (IMAFP)

North America

Tipunan Sa Disneyland

(Gathering at Disneyland)

August 12 – 14 2005

Aug. 12, 2005 Friday - Modern Arnis symposium

Aug. 13, 2005 Saturday - WFMAA Expo 2005

Aug. 14, 2005 Sunday - Hilot Expo and Demo

Filipino Martial Arts Seminar
Open to all ages, styles and levels

Cost:
\$ 100.00/Day



Master Samuel Dulay & Dayang Edessa Ramos

Instructors Scheduled:

Samuel Dulay – Modern Arnis, Manila, Philippines

Godofredo Fajardo – Modern Arnis, Riyadh, Saudi Arabia

Edessa Ramos – Modern Arnis, Zurich, Switzerland

Abon Baet – Modern Arnis, Garimot Arnis, Pembroke Pines, FL, USA

Tom Bolden – American Modern Arnis, New York, NY, USA

Jerome Barbers – Modern Arnis, Kenpo Eskrima, New York, NY, USA

Roger Agbulos – Lameco Eskrima, Los Angeles, CA, USA

Larry Alcuizar – Durex Arnis, Doce Pares Eskrima, Los Angeles, CA, USA

Jay de Leon – Modern Arnis, Murrieta, CA, USA

Accommodations:

Anaheim Hilton
In front of Disneyland
Anaheim, CA.

Blocks of rooms are available at Anaheim Hilton to event participants at discounted prices. Quads and triples are available.

Call Jay de Leon for details and reservations.

Registration and Contact Info:

Jay de Leon - [951] 894-1452

**World Filipino Martial Arts Association
3rd WFMAA Expo & Laban Laro**

August 12 - 14, 2005

The Coast Anaheim Hotel

Anaheim, California

www.worldfma.com



The World Filipino Martial Arts Association (WFMAA) was founded to promote and propagate the Philippine Martial Arts, Culture and Tradition. The annual gathering of Grandmasters, Punong Guro, Masters and Guro represents a variety of systems and styles of the combative Filipino martial arts.

This gathering includes the Masters Seminar Series spanning two days, followed by an awards banquet in the evening of each day. The festivities include Philippine cultural performances and martial arts demonstrations by local schools. On the third day of the event, students from a variety of fighting systems and styles compete in the WFMAA Laban Laro Tournament.

The annual gathering is a truly historical, legendary and most memorable event.

Featuring Event Instructors:

- Hufana Traditional Arnis International - Punong Guro Myrlino P. Hufana
- Estalilla Kabaroan Eskrima - Grandmaster Ramiro U. Estalilla
- Balintawak Arnis Escrima Cuentada - Grandmaster Bobby Taboada & Maestro Jorge V. Penafiel
- Manaois Systems International - Grandmaster Conrad Manaois, Master Ariel F. Mosses
- Babao Arnis Academy - Grandmaster Narrie Babao
- Pambuan Arnis Tulisan Caballero - Ama



Grandmaster Estalilla Jr.

Guro Raffy Pambuan

- Sikaran Mano Mano Arnis - Amang Guro Vic Ferrer
- International Modern Arnis Federation of the Philippines (IMAFP) –

Master Samuel Dulay, Dayang Edessa Ramos, Master Godofredo Fajardo & Master Tom Bolden

Garimot Arnis and Harimaw Buno - Gat Puno Abon Baet

Filipino Combat Eskrima - Master Ed Goco Galang

Ocho Kantos Kali - Punong Guro Tito Jon Cuenca

Bakbakan International - Master Rey S. Galang, Master Christopher Ricketts, Guro John Jacobo

Guest Instructors:

- Guro Jay De Leon - IMAFP & Inosanto Kali (Murrieta, CA)
- Guro Arturo "Dino" Flores, Guro Hospicio "Bud" Balani, Jr. & Guro Arnold A. Noche - Kapisanang Mandirigma, Lameco SOG (Los Angeles, CA)
- Punong Guro Brian "Spunk" Triel - Filipino Fighting Arts Academy (Virginia Beach, VA)
- Guro Roger Agbulos - De Campo Eskrima, JDC-10 (North Hills, CA)
- Guro Scott Brennan - Lucay Lucay Kali (Friday Harbor, WA)
- Punong Guro Steven Dowd – Arnis Balite_(Fallon, NV)



Master Rey Galang shows block and counter with double baston.

More TBA!



Punong Guro Myrlino P. Hufana

WFMAA Founder & Director

M.hufana@comcast.net **www.Worldfma.com**

Event Location: The Coast Anaheim Hotel, 1855 South Harbor Blvd, Anaheim, CA 92802. 1-714-750-1811

All events will be held in the Park Plaza Ballroom.

Seminar Series Schedule:

Friday & Saturday, 9:00 am - 6:00 pm.

Dinner Banquets & Awards:

Friday & Saturday, 7:00 pm - 10:00 pm.

Laban Laro Tournament:

Sunday, 9:00 am - 5:00 pm.

Contact the Coast Anaheim Hotel today and reserve your rooms.
(Excellent Group Rates).

Reservations call: 1-714-750-1811

Mention - **World Filipino Martial Arts Association**



International Modern Arnis Federation Philippines

Abanico Seminar, with Master Cristino Vasquez IMAFP Sta. Barbara, Iloilo conducted a seminar on Abanico, with Master Cristino Vasquez, on December 11 and 12, 2004. The seminar was attended by 27 participants with Rosauro De Leon (IMAFP Iloilo President & Jose Tanalgo, Jr. Instructor as the Organizer of the seminar.



IMAFP Manila Chapter Arnisan sa Kalibu Aklan Philippines

IMAFP Aklan Arnis Law Enforcers Seminar Conducted by Guro Rodolfo Poblacion. Arnisan sa Kalibo students composed of Barangay Tanods from Kalibo, Aklan gained valuable knowledge in the art of Arnis. Government employees from the Department of Agrarian Reform, DILG, (Department of Interior and Local Government), and some of Philippine National Police personnel.

This training was sponsored by the representative of lone district Aklan, Congressman Florencio "Joven" Miraflores, Philippine Tourism Authority general manager Robert Dean S. Barbers, Attorney Daniel Y. Martelin, Provincial Agrarian Reform Officer, Department of Agrarian Reform.

Full coverage of Kalibo events was broadcasted on Aklan Cable TV and RGMA and DRVG radio stations.

Senior Instructor - Mr. Rodolfo "Nonoy" Poblacion, Jr.

Asst. Instructor - Mitze "Che-che" P. Secopito

Asst. Instructor - Grace B. Pible

Asst. Instructor - Arch. Mikko B. Martelino

Visit IMAFP website:
www.imafp.com



WORLD ESKRIDO FEDERATION SAUDI ARABIA CHAPTER ESKRIMA – KALI – ARNIS / COMBAT JUDO TECHNICAL SEMINAR AND CLINIC

April 21 & 22, 2005
Eskrido Club
Al-Namman Compound
Khamis Mushayt, K.S.A.
Website – [Click Here](#)

The World Eskrido Federation Seminar and Clinic was very successful and by this coming July they have planned a Invitational Arnis Tournament



From left to right Guro Fernando Ramos (Form Consultant) Guro Duarte Castillo (Form Consultant) Guro Jimmy Espadilla (Chairman Membership Committee) Punong Guro Ferdinand Salino (Seminar Organizer & Examiner) Punong Guro Wennie Ogang (Chairman, Board Director) Guro Renie Dela Cruz (Form Consultant)

Participates came from different clubs throughout the region.



FMA Future Events

Seminars

QMACTC

July 14th, 2005

Punong Guro Steven Dowd

Arnis Balite Seminar

Quantum Martial Arts Cross Training Centers, Inc.

Inside - HEALTHTRAX

155 Ashley Avenue

West Springfield, MA. 01089

Phone: [413] 563-2355

Email

Website

Flyer

International Ryu Kyu Kai Karate-Do Association

July 16th or 17th, 2005

Punong Guro Steven Dowd

Arnis Balite Seminar

Police Athletic League

26 Karlyn Dr.

New Castle, DE. 19720

Email

Website

Flyer

MARPPIO Seminar

August 6 & 7 2005

Location TBA

Bedford, Bedfordshire, England

Email

Website

Dos Manos/Tapado “Long Sword”

Summer Camp

Master Norman Suanico & Guro Sonny Padilla

August 20 - 21, 2005

Burbank Campground

Blackfalds, Alberta, Canada

[403] 343-3350

Email

5 Day Kali Silat / Stick / Blade

9 - 13 September 2005

Craig Smith Karate School
Dam Neck & General Booth / Shopping Center
Virginia Beach, VA.

Email

Website



2005 Bacolod Maskara Festival

MantasDaga October Maskara Knife Camp

October 2-19, 2005

Mambucal Mountain Resort

Mambucal, Murcia

Bacolod City, Philippines

Email

Website

3rd International F.M.A. Festival

July 2006

Email

Website

Tournaments

World Eskrido Federation

"Kusug ug ang anino panagang"

Open Invitational Eskrido Kali-Arnis Tournament

July 29, 2005

Al-Shalal Sports Complex

Medinah Road, Khamis Mushayt, K. S. A.

Email

Website

Flyer

2005 FMA

International Summit & Gathering of the Warriors

October 10 -16, 2005

Metro Manila, Philippines

Website



Filipino Martial Arts Magazine



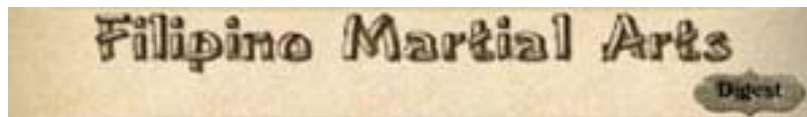
Rapid Journal



El-Juramentado



Maharlika-Enterprizes



Filipino Martial Arts Digest

**Man, Woman, and School of the year in the Filipino Martial Arts
"2005"**

Help nominate your choice for the Filipino Martial Arts Digest Man, Woman, and School of the Year.

**Register your FMA School
Post your Event**

Advertise with the FMA Digest

An Ad in the Filipino Martial Arts Digest can create Business. Your Advertisement for Filipino martial arts equipment, books, videos etc, can be included in the Filipino Martial Arts digest.

Website Advertisement - Free

Subscribers Online {e-book} digest - \$5 per year

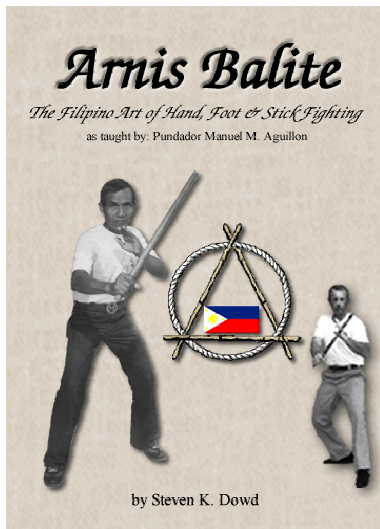
**Website Application
Hard Copy Application**

Arnis Balite

The Filipino Art of Hand, Foot & Stick Fighting

as taught by Pundador Manuel M. Aguillon

By Steven K. Dowd



This book will give you the Fundamentals and Basics of the art of Arnis Balite as taught by Pundador Manuel M. Aguillon. Though there is no replacement for personal physical instruction.

Arnis Balite has never been taught outside the Philippines and never to anyone other than a Filipino. I am the first and only non-Filipino to be taught the art of Arnis Balite and was promoted to instructor. And since Pundador's passing have inherited the art, per the family's request.

100 pages - over 450 photos'

To order
[Click Here]