

Filipino Martial Arts

MIG-SUNE-DO ESKRIMA



Practitioners need to be very creative and adaptable.

Digest

Vol 2 No 4
2005

Master Samuel "Bambit" Dulay
Master of Tapi Tapi



Grandmaster
Ramiro Estalilla Jr. DMA

The Silent Art of Luisianan
Laguna Eskrima



Ama Maestro Saturnino Quinto Fabia
Estrella Sinkatan Arnis

Grandmaster Jose Mena
Doblete Rapelon

Master Epifanio "Yuly" Romo Jr.
A true icon of the Filipino Martial Arts

"You have your wings, it is now your turn to fly"

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sfma International

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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

In putting this issue together the FMAdigest received news of Ama Maestro Saturnino Quinto Fabia and Grandmaster Jose G. Mena passed away. Ama Maestro Fabia who was the father of Estrella Sinkatan Arnis was a very good man and Filipino martial artist and his successor Ama Maestro Bernardo Salina is a very good friend of the FMAdigest. You can read about him in **Vol 1 No 1**. Grandmaster Mena also a great Filipino Martial Artist lived in Tondo, Manila. Its reputation of being a very rough area is definitely true. For I lived there from 1972 – 1974.

I met Master Dulay in Manila last December 2004 and found him to be a remarkable Filipino martial artist and a humble and remarkable man. So if you ever get a chance to train or even meet Master Dulay I highly suggest it.

Writer Celestino C. Macachor of the **Cebu Eskrima Society** who helped tremendously with the **Cebuano Martial Arts Special Issue** brings to the FMAdigest an interview with Master Yuly Romo.

Also three outstanding Filipino styles of martial arts are included in this issue: **Mig-Sune-Do Eskrima**, **Laguna Eskrima** and **Estalilla Kabaroan**. Michael Schwarz brings about a saying that was left behind by Grandmaster Cabales and was proven in his training with Grandmaster Anthony Davis.

The FMAdigest wishes everyone a **Merry Christmas**.

Salamat Po

The Heart of Modern Arnis

The heart of Modern Arnis is Tapi-Tapi, which means, "counter for counter." The idea is simple: no matter what your opponent does, be educated and prepared with a counter. When two practitioners work together, the counters continue back and forth until one partner "catches" the other.



Master Samuel "Bambit" Dulay is what one would call a Master of Tapi Tapi, except in his humble way he continuously seeks more and more knowledge and skill in the movements and techniques, focusing on the use of the cane(s) and related weapons of the body. The intense mental contest that occurs in this type of training (especially when it is done competitively) creates a dynamic chess-like struggle, with Master Dulay working hard to outwit his opponent. It requires a sharp mind and a good knowledge of technique, as well as the precise physical skill and combination of attributes that make the techniques effective. Additionally, it requires Master Dulay's ability to follow the opponent, using whatever energy the opponent gives him to use for his own advantage, and also

to lead his opponent down a certain path, causing the opponent to choose techniques that he has prepared to counter. These advanced tactics bring efficiency, making victory closer and his opponents' margin of error slimmer. All of these factors also develop a will to survive and a will to succeed despite the situation.

Using the classical theories of Palis system, Abaniko system, and the Krusada system Master Dulay incorporates and manipulates the movements and theories to excel in Tapi Tapi.

Master Samuel Bambit Dulay started training in Filipino Martial Arts in Dumog and Judo in 1968-69 under Roming Yanson and the Lisondra Brothers (both students of Grandmaster Remy Presas), at the University of Negros Occidental and West Negros College. He learned the Baston (basic Arnis) in 1972 while studying karate jujitsu under Romy Lisondra. For the first time in 1974, he witnessed a bladed weapon demonstration between Master Roberto Presas and Master Cris Vasquez, which inspired him to seek an Arnis Instructor. Fascinated with Mano Mano, locks, trapping, and the ground fighting aspects of the art he continuously would seek new ways to improve his knowledge.



As time went on he transferred to another school, operated by Mike Vasquez and was introduced to Shotokan. Master Dulay became a professional full contact fighter and was very effective in the ring. It was during this time when a man by the name of Juan Laoaan of Lapu Lapu Arnis joined in the training at the Vasquez Martial Arts School. Guro Dulay realized that though he was very proficient in Shotokan, something was lacking inside.

He returned to train with the Lisondra brothers and found that what he felt was the heritage and values of his own culture, and that with the training in Modern Arnis he was becoming fulfilled inwardly and finding self gratification and an inner peace.

The concept of Tapi Tapi so amazed him that his determination to master the theory and techniques were overwhelming. He found that the traditional aspects and the research evolved is a continuous cycle of knowledge. Eternally expanding and developing with no end, but a continuous gathering of knowledge for self-betterment.

Master Dulay expresses the importance of being a student of the Filipino Martial Arts in order to see the difference between the modern and the traditional aspects of the Filipino culture. To understand the values of the historical background, along with the heritage of the Filipino Martial Arts. One should constantly seek out knowledge to better ones self both physically and mentally. Finding the difference of philosophies in each art so as to gain an understanding of what is basic essence upon which the art is built. With this understanding a self-awareness and stability and inner peace will be established within ones self.

Master Samuel “Bambit” Dulay’s lineage of teachers and styles:

- 1975, Old Maestro Juan Lawaan (age of 72) who also served as his inspiration:

Decuerdas Lapu-Lapu style

- Maestro Juan Lawaan: Lapu-Lapu Decuerdas style, no belt system

- Mike Vasquez: Tapado style Black Belt

- Master Robeto Presas: Tabak Tuyok Arnis style and Free Style Modern Arnis

- Master Cristino Vasquez: Ipit Pilipit style

- Master Rene Tongson: Tres Puntas style

- Master Ernesto Presas: IPMAF Mano-Mano and Classical Arnis

- Grandmaster Remy Presas: Dumog, Mano-Mano, Classical Arnis (Abaniko, Palis-Palis, Close Quarter of Balintawak and Ifugao, Crusada), Dumog/Mano-Mano, and the Tapi-tapi "the way of the flow" concept.

Master Dulay is currently the external Vice President and Chairman of the Committee on Membership and Affiliation, International Modern Arnis Federation Philippines (IMAFP). The ‘International Modern Arnis Federation Philippines’ website can be found at www.imafp.com



Interview with Master Epifanio “Yuly” Romo Jr.

Kali Ilustrisimo

By: Celestino C. Macachor



He has appeared in Edgar Sulite's book *The Secrets of Arnis, Kali and Eskrima* and most recently on the cover of *The Secrets of Kalis Ilustrisimo* by Tony Diego and Christopher Ricketts. He was also featured in the *Mandirigma* set of Kali Ilustrisimo tapes. But his presence in these books and videos were to say the least “cameo” roles and did not portray Master Yuly Romo as a true icon of the Filipino Martial Arts worthy of the respect and admiration that he rightfully deserves. Master Yuly Romo would have been an incongruous subject in this article taking into account his representation of the kali motif in the book cover and his pictorial in full pre-Hispanic regalia that ran

contrary to our contention on the origins of the FMA.

But the Master himself is larger than life, notwithstanding my earlier reservation on his side of the kali issue; I pursued on writing an article about him because of his passion and his untiring dedication to the art, his discipline, his humility and his ardent loyalty and affection to the late Antonio Ilustrisimo. The other purpose of this interview was to gather first hand information on the historical veracity of the story of his legendary town mate Soferino Borinaga, the hero of Pilar Island, Camotes, north east of Cebu.

In a previous article for the *Rapid Journal* magazine, my assumption that Soferino Borinaga was an eskrima expert was purely speculative based on the rather vague description of his military skill by the source Evangeline Lavilles de Paula. Then the big scoop came when one day Master Yuly Romo sent me a surprising text message giving the moniker and adding more color and life to the legendary eskrimador and nemesis of Moro pirates Soferino “Kapitan Perong Pak-an” Borinaga. This further bolstered my theory that the art of eskrima was invented to quell Moro pirate raids in the Visayan coastlines.

My interview with Master Yuly Romo was also my first personal meeting with him. Accompanying the Master was his student John Chan. The three of us had dinner at a chic Chinese restaurant in Makati.

Unexpectedly I was jolted off my seat by his answer to the first question hurled at him:

CCM: *What can you say about kali as the origin of the FMA?*

YR: Oh that? *Buhat-buhat ra na nila!* (They made it all up!)

CCM: *Who are they?*

YR: I can tell you who they are, but never mind including it in your article. You know it's purely business sense. And I don't care at all if they call it *kaliradman*, *kalirongan* or



even *kalibanga* (diarrhea in Cebuano)...ha, ha, ha (laughs) even Ned told me there's kali in the U.S. (boisterous laughter followed)

CCM: *What? Where?*

YR: Cali-fornia! Ha, ha, ha, ha!

CCM: *So you don't believe in the story that kali is the mother of eskrima and as they say it was an invention of the Moros.*

YR: Absolutely not! The Moros don't need eskrima! All they depend on are a few slashes, hit and run and that's all.

CCM: *Yuly, how did you get started with eskrima?*

YR: I don't mean to be rude, but can we skip that one, I've been asked that question in my past interviews, I hope you won't mind?

CCM: *Not at all. So where do we begin? (Yuly picks up a small piece of paper, read some notes he prepared in advance.)*

YR: You know, the most important phase of my martial arts training started when I met Tatang Antonio Ilustrisimo. I think an interview with me should focus on my martial arts maturity - when I learned and finally understood the Ilustrisimo style.

CCM: *Okay then, so how did you get to know Tatang Ilustrisimo?*

YR: First, I don't address him as Tatang, neither does Tony Diego, we just call him Manoy Tonyo.

CCM: *So how did he get to be called Tatang then?*

YR: Those same guys who made up stories about him that gave the false impression that Tatang was a cold-blooded criminal. He's not. He is a very kind person. I once asked him how much he charges for a lesson, he quoted ten thousand pesos, and then I said. "I can't afford it, Manoy." Then gently he replied: "It's alright."

CCM: *So let's go back to my question, how did you get to know him?*

YR: Around the year 1979, a ship Captain named Abundio Balbarino a native of Bohol spotted me practicing a mix of eskrima at the Luneta and told me if I'm interested in meeting his neighbor called Tonyong Dagohoy or Tonyong Moton (cane) as he is fondly called by the neighborhood in Tondo. At that time I've already been teaching a mix of FMA for four years in Manila. A few months later I finally accompanied Captain Abun to the residence of Tonyong Moton who I was introduced to as Antonio Alulud Ilustrisimo. I wasn't interested yet in seeing his style, I just went there to invite Tatang as guest of honor in the forthcoming summer sports festival at the YMCA. That very day from morning till late in the afternoon, Tatang gave me a fascinating demonstration of the most important technique of his eskrima- the *praksyon*. The *praksyon* consists of five mechanics of the *olisi*; some of them are *estrella vertical*, *pluma* and *de cadena real*. That night after my first meeting with Tatang, I was so awestruck by his movement and practical efficiency of the system that I wasn't able to sleep. I called my brother Pedring to help me dissect and understand Tatang's style. I had a hard time sleeping because it

bothered me so much that the eskrima I've been practicing all those years was obviously inferior to the eskrima of Tatang. Tatang was fond of using English in describing some of his techniques, like calling *praksyon* (corruption of fraction) as "multi situational destruction system." On June 12, 1979, he finally made it as guest of honor in the Summer Sports Festival at the YMCA, and that was also the first time he earned the moniker Tatang. Although Tony Diego and I have been introduced before, however, that was the first time I learned that he was a full-time student of Tatang.

CCM: *So how did you learn eskrima from Tatang?*

YR: Let me clarify that I never had one on one lesson with Tatang, only Tony at that time really got personal coaching and instruction from him. I learned through observation and later on, my brother Pedring and I would do role-playing and mimic the moves of Tatang.

CCM: *So how do you train then in Kali Ilustrisimo?*

YR: We have a two-man interactive drill. It's not actually like the pre-arranged drills of the other systems, but rather more spontaneous. The drill is called *pensepensaba*. It's a drill that develops tactile sensitivity and sharpens your *kompas*.

CCM: *Kompas, you mean beat or timing? What about power and accuracy?*

YR: Power and speed is not everything in the FMA. As Tatang always emphasized power and speed can be developed through constant sparring. That's basically how I learned from Tatang, by sparring with him. I got hurt several times in the process. (Showed some scars near the eyebrows and lower lip). Basically, Tatang never spoon-fed the techniques, he just told me to strike him anytime, and anywhere and he'll react to my strike with different techniques. Tatang always reminded me to be mindful of *kompas* (timing) -the *kompas* of your enemy's weapon and most of all the *kompas* of his footwork.

CCM: *You were mentioned in several articles I've read as one of the pillars of the Ilustrisimo system. Who do you think other than yourself, really mastered Kali Ilustrisimo?*

YR: Tony Diego, Christopher Ricketts, Rey Galang and the late Edgar Sulite, I mean no offense to the others I can't mention, maybe I have not really observed them long enough to make a conclusion.

CCM: *You and Tony were very close to Tatang, in fact he choose Tony as his successor. Was he biased because both of you were Cebuanos like him?*

YR: I don't think so, well maybe you could say it's because the three of us spoke Cebuano. But basically I think it's because of the skill and mastery of the system that Tony and I had that won us the confidence of the old man. He had other relatives who wanted to be chosen successor but I don't think they have the skills to qualify.

CCM: *We seem to be so focused on the story of Tatang in this interview. Can you tell me more about yourself? What about real life lethal confrontations?*

YR: *Dili lang ko motubag ana, pahambug man gud na* (I don't want to talk about that, that's an ego trip.)

CCM: *Okay, so what did Tatang say about Kali?*

YR: *Si tatang way problema, way libog*, (Tatang didn't mind, never complained) some of those guys around him wanted him to dress in this and that attire, and tell him to pose in this manner, he didn't complain. That's why I really felt bad when some quarters portray him as a "blade-happy" criminal!

CCM: *Back in the old days in Cebu, the old eskrimadors we've met never mentioned anything about kali.*

YR: Because there's no kali at all. It's all an invention, business! Even Isidro Ilustrisimo, Tatang's father and his uncles, Regino and Melecio always referred to it as eskrima.

CCM: *What about the "stow away" story in Mindanao and that encounter with a Moro resulting in the death of the latter, was it true?*

YR: Yes, that was true. There was actually an oversight when Edgar wrote in the book that a certain Sultan Muhammad adopted Tatang. The Sultan who was about 17 years old at the time of Tatang's adoption was actually Sultan Muhammad Jamalal Kiram III.

CCM: *Who was Pedro Cortes, where did he come from?*

YR: Pedro Cortes came from this island called Naganaga in Zamboanga del Sur; he was also a friend of a certain Imong Urias. Pedro and Imong were actually from Bohol.

CCM: *You mean Pedro Cortes was not a Muslim?*

YR: Yes, Cebuano, no I mean Boholano, well, Boholanos and Cebuanos are the same because we speak the same language. Tatang acquired the *praksyon* technique from Pedro Cortes.

CCM: *You mean that the praksyon is a technique outside of the original system of the Ilustrisimo clan?*

YR: Yes, and Imong Urias was also a practitioner of the Repikada Pegada Eskrima of Soferino "Kapitan Perong Pak-an" Borinaga. (Kapitan Perong Pak-an literally means Winged Captain Perung or the Flying Captain Perung)

CCM: *Soferino Borinaga was mentioned in Evangeline Lavilles de Paula's book as a man who was "skilled in the art of battle". She never mentioned anything about eskrima. Well, maybe it's because she was not writing a book about the art. Coming from Pilar, Camotes yourself, you are the first person we talked to who has unveiled so much on the life of Soferino Borinaga. De Paula also credited him for having successfully defended the tiny islet of Pilar from Moro pirates. So now you are confirming that Borinaga was an eskrimador?*

YR: Yes, and his style is called Repikada Pegada Eskrima. He was actually from this place in Leyte called Inupakan. That was around the early 1800s. The name of the islet where they settled down is actually derived from the name of his son's wife Pilar.

CCM: *So you also practice the Repikada Pegada system of Kapitan Perong Pak-an!*

YR: Yes, actually some of the knife drills on this CD I'm going to give you comes from the Repikada Pegada system. One of the practitioners of the Repikada Pegada system that I know was Imong Urias of Guindulman, Bohol who also taught my uncle, Tatay Anas. Imong finally settled down in Merida, Leyte until his death shortly after the Second World War.

CCM: *Tell us more about Kapitan Perong Pak-an, how did he get that alias?*

YR: Well, Kapitan Perong Pak-an kept watch of marauding Moros from the mouth of a cave overhanging on a cliff about eight stories high from the shore. This natural formation offered a panoramic view of the horizon and was very well suited as a *baluarte* (watchtower) because of its strategic location. From the cliff, Kapitan Perong designed an ingenious but simple catapult made of five bamboo poles bent about 45 degrees. Kapitan Perong brandishing his *lampirong* (Visayan version of Moro barong blade) would mount at the tip of the bundled bamboo poles and upon his signal to cut loose the harness he would be propelled several feet above the air flying like superman with the trajectory precisely aimed at the incoming *paraos* (Moro sailboats). Landing accurately on the *harsha* (parao sails) for a soft impact, the element of surprise and seeing a man flying from the air would leave the Moros shocked with very little time to react and defend themselves. Then single-handedly he would finish off all the Moro raiders in the *parao* with his superior eskrima skills.

CCM: *Wow, that's a very fascinating story. Was it really true?*

YR: Yes! It's true. And that's how he earned the moniker Kapitan Perong Pak-an because he flew in the air from a bamboo catapult. And those who didn't see the catapult actually believed he had supernatural powers. And this really scared the Moro raiders. They never came back to pillage the islands of Camotes.

CCM: *Don't be offended if I ask you this. What's all this hoopla on your lumad (native) costume? You say you don't believe in the kali story, but you seem to be portraying yourself like an ancient warrior. And your attire resembles those of the Manobos, Bagobo, Tiroraray tribes of Mindanao. Are you not misrepresenting yourself? And I've lived in Mindanao for 22 years and never found any organized martial arts among the natives.*

YR: Let me clarify this. Why doesn't anyone complain about an eskrimador using a Japanese kimono as a uniform? Moreover, I'm not portraying myself as a *lumad* or Moro warrior. This is the same costume we Cebuanos wore before the Spaniards came to our country. I don't see anything wrong with that. Yes the *lumads* of Mindanao don't have any form of weapons training, but they do have a martial art, which is more like native wrestling.

CCM: *Good answer, I won't argue with you on that. But what about kali, don't you think you should change it to Eskrima Ilustrisimo Romo?*

YR: It's too late for that, and the name already has a wide following and high recall. But let me qualify that we've change the spelling from kali to Ka'Li to make a distinction that it is not the kali that has been falsely promoted as the original Filipino Martial Art.

CCM: *What about that bolo you're handling, it looks like a Moro barong?*

YR: No, it's not. It's called a *lampirong*; the Christian natives of Camotes have been using this blade for ages already.

CCM: *You mean to say it's not a Moro weapon?*

YR: No, it's not. It's a Cebuano weapon, probably Moro inspired.

CCM: *Well, that's interesting, so what does your Ka'Li mean now?*

YR: It can mean almost anything, but let me tell you for the record that it is the acronym of Karunongang Lihim or Secret Wisdom or Kamot Lihok (feisty hands).

CCM: *In short, it is basically for branding purposes.*

YR: That's right.

CCM: *Let's go back to your mastery of the Ilustrisimo system. How much of the Ilustrisimo system have you really assimilated?*

YR: The essence of Tatang's systems is contained within 3% of the art. Essentially, this is within the 'praksyon' method, which I fully concentrated on and mastered.

CCM: *What about the remaining 97%?*

YR: They're useless!

CCM: *I don't understand; what does the three percent consist of?*

YR: It is basically just the praksyon method, which as I told you earlier consist of the following weapons mechanics – the *estrella vertical*, *pluma*, *de cadena real*. That's all. Why should I bother with the rest of the 97% when I only need the 3% to be an effective combatant?

CCM: *That's really surprising, but what about the boca y lobo, florete, crossada, warwok, combate heneral, etc. You mean to say these techniques are useless? But why did Tatang include this in his curriculum in the first place?*

YR: Tatang, taught these techniques because THEY asked for it!

CCM: *Who are they?*

YR: The same people who made Tatang a criminal.

CCM: *I presume they are the businessmen of the FMA who want to prolong the curriculum?*

YR: Correct. It's all about business.

CCM: What *else* do you have to say about the Ka'Li Ilustrisimo Romo Clan?

YR: As Tatang once said: *"Dakong insulto kun masagang ang akong bunal"* (It would be a humiliating insult if someone can block my strike). Taking this cue from him, that's basically the foundation of the Ilustrisimo system, the way I understood it. I would like to emulate Tatang as much as I can and to remain true to his teaching and the spirit of the Ilustrisimo style. Well, you can have as many techniques maybe a hundred a thousand, but if you don't spar, you don't practice, they're all useless. We don't have hard blocks, it is very simple and efficient, but also aggressive and pro-active not reactive.



CCM: *And guts too.*

YR: Yes, a fighting heart. I would rather have a few techniques; master the moves to perfection until it becomes instinctive. In any given situation as Tatang always emphasized, you will survive. I would like to re-emphasize again what Tatang always kept reminding me of - "know the *kompas* of the weapon hand and most of all the *kompas* of the footwork." Footwork dictates the dynamics of combat, so understanding the footwork and weapon mechanics of your opponent could give you an edge. I believe this is what made Tatang invincible. And there is also no such thing as a secret technique or an old style or a new style in eskrima. That's pure nonsense!

CCM: *Thank you very much Yuly, for allowing yourself to be interviewed, this will surely be a valuable contribution to the history of eskrima.*

YR: Daghang salamat sad! (Thank you very much!)

Mig-Sune-Do Eskrima



MIG-SUNE-DO Style profile:

MIG - Derived from the word Miguel from the San Miguel Eskrima Style.

SUNE - From the word Sun or Clearness, to easily apply the techniques.

DO - Apply / make a way or path.

Influences: Stick fighting - San Miguel Style - Knife fighting - Combat Judo - Wing Chun Kung Fu

Techniques: 40% anticipation - 40% defense and offense, including grappling, locking, trapping, throwing and takedowns - 20% instinct base moves.

Mig-Sune-Do is a unique art, in which the practitioner needs to be very creative and adaptable in the execution of the techniques. Mig-Sune-Do forms are easy to learn

but to master requires a strong determination and skill. Mig-Sune-Do students never engage in any form of tournament in order to preserve the art. It is believed that in tournaments the art is not fully emphasized, so in wanting to ensure that the art is preserved instructors and students focus on the philosophies and techniques, which are the essence of the art.

In Mig-Sune-Do they use a 32" in length rattan stick. Emphasis is given to the footwork, just like dancing the footwork is very much important. Which is very quick for one of the fundamentals of the art is the footwork in conjunction to body movement, which develops the speed and power. One will notice in learning the art the quickness of the hands depends on the proper form and on the footwork. In Mig-Sune-Do the fighter always anticipates the opponent, and reacts, but never under estimates.

In 1962 Alberto D. Dacayana Sr., began his studies in the unique style of San Miguel Escrima, with the late Grandmaster Felimon "Momoy" Canete. Momoy was considered, during his time, as the "Walking Bible of Eskrima".

It was during this period that Albert Dacayana began to gain recognition from his Grandmaster as a rare individual who could easily create techniques based on anticipation. In the 1970's Albert Dacayana was given the authority to teach thousands of soldiers at Camp Lapu Lapu, Lahug, Cebu City, as an official instructor of both Eskrima and Combat Judo, while also being active in the service of the Military Philippine Constabulary.



In September 20th 1971, Albert Dacayana founded the Mig-Sune-Do Eskrima club. Mig-Sune-Do is an evolution of Martial Arts from the ancient, to the latest empty hand and modified stick fighting techniques. These fighting techniques aim to develop self-confidence, courage and discipline. It is an original combination of Eskrima, Combat Judo and Wing Chun Kung Fu, which produces a perfect defense and fighting system. Grandmaster Albert Dacayana is presently living in Rome, Italy continually propagating the art of Mig-Sune-Do. His son Master Alberto "Jhun" Dacayana currently continues the instruction in Cebu City, the Philippines.

Born in 1971, Master Alberto "Jhun" Dacayana Jr. began with his studies in Arnis/Eskrima with his late Grand Father Dalmacio "Enciong" Alicaway, the father of his mother. There are only few people that know about his Grand Father Dalmacio in the world of Arnis/Eskrima since the former was never involved in teaching his art outside the family. At the age of eight years old Dalmacio Alicaway, started teaching his grandson Alberto. Dalmacio Alicaway was attached to a certified police force called Police Bantoc. This special force was charged in hunting for Japanese who at that time occupied the Philippine Archipelago. In 1982, Dalmacio "Enciong" Alicaway passed away.



Jhun still thriving for knowledge continued to seek out knowledge of the fighting arts. He has trained in several styles such as Karate (Okinawan style) under his father's

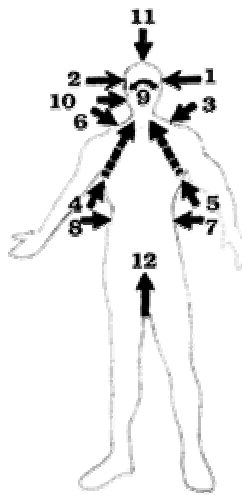
best friend, Grandmaster Winnie Delarosa, Traditional Tai-Chi under Grandmaster Tan as well as with Boxing under the guidance of his uncle Rolando Dacayana.

In 1990 he began with his training in the San Miguel system under the direction of his father Alberto Dacayana Sr., who was personally trained by the famous Grandmaster Felimon "Momoy" Cañete. Jhun is in fact the holder of the third generation, of the San Miguel system from the founder Grandmaster Momoy Cañete.

Grandmaster Alberto Dacayana Sr. has been in Italy for the past 5 years to continue propagating the art of Mig-Sune-Do Eskrima, leaving his son Alberto to continue the art at home with two locations one in Toledo City the other in Cebu City. In Cebu City teachings are done by appointment with private instruction.

Mig-Sune-Do

12 Common Strikes



1. Forward stance - Abanico - temple
2. Forward stance - Abanico - temple
3. Going to back stance - collarbone
4. Forward stance - rib to chin
5. Going to back stance - rib to chin
6. Forward stance - collarbone
7. Going to back stance - Plansa - waist
8. Forward stance - Plansa - waist
9. Going to back stance - Totsar - hooking to eyes
10. Step back to cross leg - snap
11. Forward stance - flywheel - top of head
12. Going to back stance - groin



An outside blocking technique in preparation of an octopus locking and disarming technique.



Executing the octopus locking and disarming technique.

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The Silent Art of Luisianan, Laguna Eskrima

By Donald Muñiz

Edited by Master Ner Reodica, Jr.



When I first began my studies in the Warrior Arts of the Philippines, I was given a gift. The gift wasn't one you could wear, or hang on the wall, or place on the mantle piece. The gift is the art itself.

Long ago, before the traditions observed now, the art of fighting was learned from people who would not teach you for money. The art wasn't given to hoodlums, or the disrespectful, or people of poor moral character. There were no belts, no trophies, no uniforms, or "contracts", nor would there be a special bow.

There were no "Certificates of Recognition" except for the Certificate written in your Heart from the blood, sweat and tears shed in training.

The person that taught the art not only entrusted the student with knowledge of the art but he also believed that the life of his student was placed in his trust. One of the attributes of the art is how to kill in a time of kill or be killed. Morality was to be a part of the teaching and no matter how tough the teacher; he knew that the student was a direct reflection of the art itself and the teacher. Are those days gone? Are those people even around to give of themselves, their warrior inheritance and insight in the brutal art of killing? I am a lucky man in that I have had a chance to study with such a teacher, my mentor in the Art of Luisianan, Laguna Eskrima.

The Story goes... In a small village in the main Island of the Philippines, farmers ready to harvest their crops were come upon by a group of marauders, bandit's intent on "Harvesting" what they did not plant and nurture to become foodstuff for their families. It was a surprise attack in the middle of the day, in the middle of harvest! How could they defend themselves? They weren't warriors! They knew the seasons of the moon and sun and the proper way to turn their soil and the blessing of the gentle rain. Savage men burst upon them; intent on taking what wasn't theirs, what wasn't was sacrificed over, the end product of the farmer's very existence. They were beaten and killed and demoralized. They were farmers, how could they defend themselves against such rough men? Men, whose very existence was to steal, kill and destroy. How could they defend what was theirs for the sake of their life and the lives of their families? They were lost even before those men had come. The marauders now carrying away their spoils, the poor farmers lay in defeat. Some dead but many more were wounded. The bandits knew that killing all the farmers out would deprive them of "harvesting" again. After the attack, hours went by, and hours turned to days and days to weeks. Nursing their wounds, crying, "It will happen again! What will we do next time? What about my family? Who is going to feed my family?"

Then, one of the young men that went away to the village of his uncle came back. He ran into town screaming at the top of his lungs, "Ahhhh! Oy! Oy!" The farmers startled. Was it the marauders again? Should we hide? "Ahhhh! Oy! Oy" the young man screamed as he came into town. The young man yelled, "I have good news! So come around, come around!" The farmers one by one, the older ones and the not so old ones, came to hear the good news. "What is it, what is it?" yelled one of the oldest farmers,

“tell us!”

The young man said “In my Uncle’s Village some of the marauders came but were beaten off. There is a man there that trained them how to fight and to keep what’s theirs!” “That’s good for them but what good will that do us?” said the oldest farmer. “That man,” said the young man “that man said that he will teach US, he will show us what he knows because of his friendship with my Uncle!” Some of the younger farmers started screaming from pure delight. Hope had begun to shine its face. But some of the more cautious older farmers were not so enthusiastic. “Why should he teach us?” said one of the older farmers, “what’s in it for him?” “We can’t learn how to fight“, said one of the younger farmers, “who’s going to take care of the land, and the animals and the women of our village?” “ We don’t have the time and besides that, WE ARE FARMERS, we are not that kind of men,” said another. Finally, the one that had lost the most, both in crops and honor and had lost a son said, “We must learn how to fight! We cannot continue to be beaten and killed and starved! Some of you must stay, but all those that love the land that was given to us by our fathers and all they have worked and toiled for and is now ours to toil and gives us nourishment. Those that will learn to fight will become the guardians of our land and village and families!”

The journey to next village was short, about a half days walk. But the farmers walked with hope, with their heads held high. They talked softly among themselves. They spoke of the adventure soon to be, would they be able to learn in a short period of time? The second harvest was a short time away. They came into the village and observed men no different from themselves. No supermen, just regular farmers. Although to the naked eye, these farmers held their bodies slightly more erect. Slightly more watchful, slightly more observant of those coming into they’re village. Some had their hands on their hips; other pretended to not see anything at all. Finally the young man said “Oy! Uncle, I’m here!” “Nephew! I’m glad you came back!” he said, “Are these the men that want to learn from Amama (grandfather or respected elder)?” “Yes, Uncle!” “Good,” said the Uncle, “let’s not waste any time. Let’s go talk to Amama!”

At a regular hut, a regular man came out to greet the men. “Are you hungry? I’ll have my wife get you something to eat. Mahal! We have some visitors here!” So they ate and Amama began to know the farmers from the other village. In a way without the Farmer’s knowing it, the Eskrimador was sizing them up. Asking questions about their families, their habits, and their way of life. Finally he said, ” ...you, you and you can go back to your village tomorrow. Spend the night and rest up and enjoy the hospitality. The rest of you stay here a few days. I have something to teach you.” And so in the morning they began.

“My Father was a great Eskrimador and his love for the land and farmer’s life brought us to this village. He trained me as a child how to control the strike of a stick, then a bolo (short sword). I trained with him until the day he died. He explained that Eskrima is for me to keep and made me promise that if it is to be taught, teach only men of good moral character, men who may need it. Do you men have a need to use Eskrima?” The Farmers realizing that something great was going to be entrusted to them felt



both humility and privilege. The Farmer that had lost the most said, “I know that I speak for all of us in saying that we have a need to know how to defend ourselves to preserve our lives and our families and our land. We will be greatly indebted to you for your teaching, Amama. And we will not disappoint you or your father.”

Training turned into hours, and hours into a day, and days turned into weeks, many weeks. There were days of aches and pains. Of anger at not remembering the proper strikes and sometimes laughter (especially after a little Lambanog (coconut vodka) and joy when getting it right. And although some felt estranged from their family and friends and home, they soon felt strength, pride and confidence. They trained hard to become hard. They trained speedily to become quick and accurate and deadly. They trained very seriously and became accomplished fighters. And the day came when Amama said, “This is enough for now for the second harvest is coming up soon. It’s time for you all to go tend to your fields and some of you I know miss your wives and children. You came here as scared farmers and you leave here as eskrimadors. You go with my blessing to take care of your responsibilities And wherever you go, there will always be a little bit of me and my father in you! Besides, they’ll come a time when we’ll get to practice again, right?”

As the Farmers prepared to go back to their village, they grew excited! Going back to their homes, to their families, to their lands. But also slightly melancholy. The farmers talked softly among themselves. “How could we thank him?” said one of the younger farmers? “Only by being the kind of man that Amama is and wants us to be.” said the Farmer that lost the most.

They returned to their fields, albeit different men. They stood slightly more erect. They watched without watching and observed without observing. Not a second in the day were they without their bolos by their sides but never in plain view. They would get together at night away from the view of others in their village and play and practice and talk about their teacher and without shame talk about their love for him and the gift they were given.

And the day came when in the second harvest that the Marauders returned! And the once frightened and powerless shed their farmer’s souls and let loose their deep eskrimador spirit. There was bloodshed, there was slashing and stabbing and there was death, but not of that of the farmers. For once upon a time there were Farmers who became men and became Eskrimadors.



Grandmaster Ramiro Estalilla Jr. DMA

Estalilla Kabaroan

By Edward Bansuelo



Ramiro U. Estalilla, Jr., World Martial Arts Hall of Fame (1999) honoree. He is the first Filipino recipient of 'Doctor of Martial Arts' with the 'Golden Life Merit Award Honor'. A grandmaster of Kabaroan, he's probably the first doctor of eskrima, but as a minister he dedicates all honors and titles to the true Master of heaven and earth, "Jesus Christ." Estalilla believes that physical wars or battles are shadows and counterparts of spiritual warfare in the "Higher Realms" between the forces of Good and Evil, the powers of Light and Darkness, the kingdoms of God and Satan. Physical and carnal weapons like the sticks represent the metal sword that symbolizes the Sword of the Spirit, which is the Word of God.

As a martial artist, Estalilla teaches eskrima in the context of Philippine history with the cultural approach: to humanize the art, civilize the artist, and refine the system. As a spiritual warrior, he urges people to follow the Master and put on the armour of light, speak the truth in love, contend for the faith, stand up for Jesus, and join in the battle for truth and righteousness. Estalilla, whose father taught Kabaroan in the United States (1920-1929), has lived in Fresno since 1976, and introduced the art at Fresno City College and at Fresno State University. He and Flordeliza have three children (Prince, Alpha, and Brenda) and six grandkids (Karen, Marie, Sean Paige, Courtney, Samantha, Nathaniel Bryce, and one forthcoming).



"Apo" a term of endearment that his students and dear friends call him is a quiet man who carries a big stick. In watching him perform you would never know a man of his physical stature, 5 foot 3 inches and 118 pounds, could wield a weapon with such power and accuracy. Many notable martial artists have trained in his front room and backyard seeking to understand the concepts of Kabaroan. Such well known artists as Danny Inosanto known for his vast array of martial arts expertise, the "Dog Brothers" Marc Denny known for his full contact expertise and Marc Wiley a well known author of the Filipino martial arts and the list goes on. Grandmaster Estalilla Jr. teaching focuses on two concepts "tiradin" which means to meet or cause rhythm and the other "todasan" which means to merge, blend or destroy. The curriculum consist of extensive training in sencillia, (single hand, single weapon applications), bambolia, two handed single weapon and compuesta which is a combination of weapons both unequal and of equal length.



Grandmaster Estalilla and Master Bansuelo demonstrating techniques at a Kabaroan Seminar in Sacramento, CA.

For further information on the art you can contact
Grandmaster Ramiro Estalilla Jr. at (559) 435-8891 or in Northern
California area Sigung Edward A. Bansuelo at (916) 802-7096



kabaroan.com



Cabales Serrada Escrima

“You have your wings, it is now your turn to fly”

By Michael Schwarz

Defensive Combat Initiatives

Many of us have moments in our lives, which help define the journey that ones life should take. On a blustery day, March 17, 2005 to be exact, I arose at 4:30 in the early morning to prepare for my journey to Sacramento in Northern California from Southern Illinois where I reside, to meet with Grandmaster Anthony Davis of the World Serrada Escrima Federation (WSEF) & Martial Arts International, of which I'm now a member. This mind you, was a trip I had been preparing for quite some time. As a matter of fact, this journey started some twenty years ago back in the summer of 1985.

During that typically hot and humid summer, some instructors who happened to be giving a seminar at a local martial arts school first introduced me into the Filipino Martial Arts. One of those instructors was Master Jimmy Tacosa, who captured my attention with the very quick movements he was able to do. Master Tacosa being 6' 2" in height and myself also being tall, I was in both wonder and awe that someone of his height and size could move almost effortlessly. I had after all achieved a level of expertise in TKD/Hapkido by obtaining my 2nd degree black belt. But, watching the speed and "flow" of this art, which Master Tacosa was demonstrating, Cabales Serrada Escrima (CSE), was most inspiring to me. It was then that I decided that I had to learn this art myself.

I started instruction almost immediately. Within a few months however, my journey with CSE and Filipino martial arts was cut short for the moment, as I had to leave to start my enlistment in the United States Navy. So, I said my good byes and off I went. While in the Navy, I had many tremendous opportunities in which to try many different arts such as Bando, Goju Ryu Naha Te among others, while I continued with TKD/Hapkido as well. Despite my exposure to many different arts, I never forgot about the "flow" of Serrada Escrima.

When my tour of duty was over, I returned home to the Midwestern United States and felt settled in coming home to old familiar places. After a time, I began to seek out a workout facility and in particular, someone who could continue my training in the Filipino martial arts if not in Serrada Escrima alone.

Voila! My search was over and with luck I was able to find Master Charles Cadell III, in January 1992. Until I met him, I wasn't even aware that he was the 17th and last master instructor certified under the late Grandmaster Angel Cabales. A most

modest man, Master Cadell left an indelible imprint upon my current training and what I achieved under him. I received certification on several levels of CSE under Master Cadell and eventually, he awarded me with an instructorship to teach CSE. Like so many of you, I continued on until the professional obligations of both Master Cadell and myself became a complete scheduling nightmare. As I moved up in my profession, I was transferred away from the local area I trained in and lost contact with Master Cadell.

However, I still was teaching in the way that he wanted CSE to be taught. After many months away, I was fortunate enough to be relocated back to the area where Master Cadell resides. Never forgetting the lessons I learned from him, I consider myself very fortunate that I was recently able to reestablish contact with Master Cadell.

With my past well defined, this brings me to the present and future of the place Serrada Escrima has had in my life. In just the past year, I've made contact with several of the late Grandmaster Angel's students and certified master instructors. I value making acquaintance with Jeff Finder, Khalid Khan, Professor Leo Fong and of course my present Grandmaster, Anthony Davis.

When I met and trained with Grandmaster Davis, I found we had several things in common. Particularly, the desire to keep the late Grandmaster Cabales in our hearts as well as to ensure his legacy received the credit that history owes it. During my visit to Sacramento, I was tested by Grandmaster Davis who awarded me the title of "Panginoon Guro" in the Davis/Cabales system of Serrada Escrima. I was truly surprised and honored that Grandmaster Davis bestowed this honor on me. I had no idea that this scheduled training session would lead to my promotion. While in Sacramento Grandmaster Davis, his wife Mila, and son Anthony Jr. were wonderful hosts and I really enjoyed their company.

Of course the true nature of my visit did not take hold until Grandmaster Anthony and I began to discuss the past, present and future of Serrada Escrima as we saw it. In particular, we discussed the methods that could be used in which to carry on and further grow the art as Grandmaster Angel had always wished. Unfortunately, as often is the case when a Grandmaster passes, there is a rush to lay claim as the rightful successor to the material left behind. If we do not recognize where our heritage began, either as a direct descendent or as a student, we lose the spirit in which that great heritage was intended to "flow". With the legacy of the late Grandmaster Angel firmly in our hearts, we in the WSEF vow to continue the "flow" in a forward and positive direction. It's with this intention that we in the WSEF would like to invite all Serrada Escrima instructors and students to join us in keeping Grandmaster Angel's movement "alive" and join the WSEF.

As was often said by Grandmaster Cabales himself, "you have your wings, it is now your turn to fly". These are words that have rung true for me as every master instructor of Grandmaster Angel has relayed this same type of phraseology, which Grandmaster Angel had said to them, in their own training and instruction.

Now, it is time for all of us to fly and achieve what we can in promoting Serrada Escrima and the legacy of Grandmaster Angel Cabales in a most positive light for generations to come. Please join us and let all of us truly influence the future and place of Serrada Escrima among the many Filipino martial arts.

Grandmaster Anthony Davis in red and Panginoon Guro Michael Schwarz in black.
Working on open sparring drills at medio to corto range. Open sumbrada, there is no particular
fixed progression, just working with each other's energy.



Ama Maestro Saturnino Quinto Fabia

1915 - 2005

Estrella Sinkatan Arnis

Inheritor of Estrella Sinkatan Arnis from Ama Mauricio Fabia (Father)



Ama Maestro Saturnino Quinto Fabia born on November 29, 1915, is one of the legendary Masters still living today at the age of 89 yrs old.

After the death of his father, Maestro Mauricio Fabia, Ama Maestro Saturnino Quinto Fabia became the successor of the family system of Estrella de Estoque. Only family members interested in the Art practiced the Estrella system quietly and secretly.

The Cinco Tiros style is Maestro Fabia masterpiece. His father taught him the Cinco Tiros system after mastering the Ocho Tiro Orihinal.

Maestro Saturnino Fabia is also known by his father's legendary nickname "Langka." He describes his art as a survival self defense, used only to protect yourself, your family, and those who cannot protect themselves. In the sixties and seventies, the Estrella system remained unknown due to the influence of Karate, Kung Fu, and other systems. The younger generation was drawn to these different styles because of Western influences. It was unknown until 1986 when Maestro Bernardo Fabia Salinas started to research his family's forgotten art, Maestro Salinas is now introducing this art in North America and United States for all students and practitioners who wishes to learn.

Ama Maestro Saturnino Quinto Fabia is recognized as one of the most respected master's alive today, and is the leader of the Sinkatan-Arnis Estrella system. Maestro Fabia is a very traditional and humble man, a dedicated practitioner, teacher, and a true master of Filipino Martial Arts.



Grandmaster Jose G. Mena

1917 – 2005

Doblete Rapilon

Grandmaster Jose G. Mena (Doblete Rapilon) passed away on 24 May 2005. Grandmaster Mena was the very first Arnis teacher to open a school in Manila (Tondo). He taught his family style from Ilo-Ilo that was handed down in his family for

over three generations. He made many additions to the style based on his own experience. He was a legendary fighter, and friend to many Arnis legends such as Antonio Illustrisimo, Floro Villabrille, and Felicisimo Dizon.

Grandmaster José Mena is famous in the Philippines because like most Arnisador from his generation, he has accepted all the challenges and street fights since 1934. His experience is based on survival, duels and war.

His expertise and knowledge in combat is universally recognized by the community of Masters of Pilipino Martial Arts throughout the world and many federations of Kali Arnis and Eskrima. In 2001, he received a nomination in the Martial Arts All of Fame in the USA. Grandmaster Mena appears in numerous books and articles: “Arnis and Filipino Martial Culture” by M. Wiley, “Masters of Kali Arnis Eskrima” by PG E. Sulite.



Grand Master José Mena
demonstrating with
Master Dani Faynot

Like most Arnis Master, Grandmaster Mena was a close-combat instructor for the Police and the Philippines Army Forces as well as the US Army based in the Philippines.

We can regret however that Grandmaster Mena never put any formal organization to develop his system to an international scale. This task will be the responsibility of his students so that we can conserve and make the best of his lifetime's contribution to the Pilipino Art of Arnis Kali Eskrima.

SFMA Past Events

1st Annual SFMA Int'l Recognition Award

Filipino Martial Arts (Stick Fighting Competition)

Fort St. John, British Columbia, Canada

Website

The SFMA- Intl hosted the first ever Recognition Awards Ceremony on May 27, 28, & 29th in Fort St John, BC, Canada.

Throughout the weekend there were demonstrations, seminars, awards and recognitions. Awards were given out ranging from outstanding participation, outstanding contribution, to lifetime achievements.

The following are the seminar instructors locally and those that traveled from afar to share and support Ama Maestro Bernardo Salinas.



Saskatoon Saskatchewan - Master Vic Ferrer & Guro Jhun Santos

Red Deer Alberta - Guro Sonny Padilla

Fort Nelson - Master Ron Graves

Prince George – Master Ottesen & Guro Miquel Zuccollo

Fort St John – Madame Tammy Bilodeau, Master Darrell Marsh Jr., & Sensei Wade Banman.

Vancouver - Master Bill Thurston & Guro Doug Klinger

Stick Fighting Competition

Ladies Arnis Filipino Stick Fighting - 1st Place

Andrea Morrow - Fort St. John, B.C., Canada

Mens Filipino Stick Fighting - 1st Place

Gareth Paddon - Fort St. John, B.C., Canada

Boxing/Escrima Clinic

Tony "The Tiger" Lopez



Tony "The Tiger" Lopez

Fairfield, CA.- Recently former 3 times World Boxing Champion Tony "The Tiger" Lopez, visited newly opened JL Boxing Gym, for the purpose of conducting a very exclusive boxing clinic. The "Tiger" was one of the top fighters in his weight divisions in the 1980's and 1990's, taking on Julio Ceasar Chavez, Greg Haugen, John-John Molina, Jorge Paez, Joey Gamache, and Tyrone "The Butcher" Jackson, and many other top championship contenders.

Even former heavyweight Full Contact Kick/Boxing Champion Dennis "The Terminator" Alexio has crossed paths with this humble, but yet, tenacious 'Fighting Tiger'. The Tiger has built a solid reputation upon fighting hard and

clean in the boxing ring. Although the 'Tiger' is no longer boxing professionally inside of the ring, he still continues to be very proactive within the field of professional boxing, as he is currently managing a few up and coming new pro/boxers of his own making.

Tony "The Tiger" Lopez is known throughout the boxing world as a man of impeccable honor, and his determined commitment to excellence was shared with all of those that attended this very unique event. Participants at this affair listened intently as the 'Tiger' spoke candidly about the necessary discipline and commitment that it truly takes to become a professional fighter.

"Even when a fighter loses a fight" said the 'Tiger' "one must always remain humble and thankful for the opportunity and for the challenge that was extended to him or her. The 'Tiger' was so well received at the 'JL Boxing/Escrima Gym' that he was asked to return once again in order to conduct another boxing clinic.

In addition to the 'Tiger' boxing clinic, 'JL Boxing/Escrima Gym's' head Serrada Escrima Instructor, Grandmaster Anthony Davis, performed an explosive and an exciting Filipino martial arts demonstration. Onlookers, including the 'Tiger' himself, were mind blown to see the dynamism and similarities that Serrada Escrima shares in common with the fine art of boxing.



JL Boxing students

Grandmaster Davis along with his son Anthony Davis II, performed before the audience at-hand seemingly effortless, and flawless stick, knife, and empty hand techniques that were delivered so fast, that the techniques had to be slowed down in order to see and to understand.

Stated Anthony Davis "As I had already been schooled about the realism of boxing by my current boxing coach Jessy Lopez Sr., I wanted to demonstrate to the spectators at this event, just how much more effective the art of Serrada Escrima can be, when these two well proven combat systems are harmoniously combined together as one art". According to JL Boxing Gym's owner Jessy Lopez Jr. "Our new Boxing/Escrima Gym represents a brand new precedent and a higher standard of learning in the pugilistic science of boxing and martial arts fighting."



Anthony Davis is the Co-Founder of the World Serrada Escrima Federation. He was the first private student of the late Grandmaster Angel Cabales to introduce Serrada Escrima to the countries of Germany, Switzerland, Turkey, and Australia. He has over 20 years of martial arts experience in martial arts.

Grandmaster Anthony Davis is introducing “Eclectic Escrima for Self-Defense”. It is a ‘first-of-a-kind’ audio video instructional course in the realistic art of Filipino stick and knife fighting. A comprehensive program produced especially for the martial artist and layperson alike that wants to truly learn to be a modern day warrior using the most effective techniques the ancient “Guros” of the Philippine Islands have ever created.

For further information about the next upcoming Tony “The Tiger” Lopez and Serrada Escrima seminar contact: Anthony Davis at: anthonyeserrada@yahoo.com, or call: (707) 450-5696 or (707) 425-5269.



Arnis Balite Seminar

Huli Lusob

15 July 2005

6 – 8 PM

Kenpo Center for Martial Arts

718 Washington Street

Dedham, Ma 02026.

(781) 326-2262

Punong Guro Steven K. Dowd, Inheritor of Arnis Balite presented a section of the Arnis Balite style known as Huli Lusob [Capture, Trap and Attack] at the Kenpo Center for Martial Arts 718 Washington St. Dedham, Massachusetts, owned by Master Darryl Hinthorne.

Commenceing with a short history and introduction of Arnis Balite, Punong Guro Dowd continued with the fundamentals, philosopies and theory of Huli Lusob. Breaking the seminar into sections he demonstrated and had the participants pair off with partners to practice the techniques. Punong Guro Dowd moved through the participants working with them so they fully understood the fundamentals.

The seminar continued after 8 pm until the school had to close for the night. Dropping in to visit with Punong Guro Dowd were friends such as Professor James E. Jones of the All Traditional JuJitsu Society and Grandmaster Al Cunningham of American Kenpo & Taiho-Jitsu.

Punong Guro Dowd also qualified Guro Santos Hernandez to teach the fundamentals, philosopies and theory of Huli Lusob while visiting Massachusetts.



Arnis Balite Seminar - Dedham, Massachusetts

FMA Future Events

Seminars

2005 Bacolod Maskara Festival

MantasDaga October Maskara Knife Camp

October 2 - 19, 2005

Mambucal Mountain Resort

Mambucal, Murcia

Bacolod City, Philippines

Email

Website

Tuhon Phil Gelinas

October 5, 2005

Total Martial art center

66 Balasm St.

Timmins, Ontario, Canada p4p-1b9

[705] 267-7374

Email

Website

International Martial Arts Festival 2006

October 5 - 19, 2006

Bacolod City, Philippines

Email

Website

An International Exposition showcasing the prominent Martial Arts of the world on the island of Negros City of Bacolod, Philippines. "The Kali Country."

Also included an optional seminar camp in the Filipino Martial Art of Kali and Indigenous Knife Tactics.

Luisiana, Laguna Eskrima / Laban Tulisan

October 30, 2005

Kyusho Jitsu School

Av. Rafael Pérez Serna 1638

Cd. Juárez, Chihuahua, México

Email

Warrior Arts Training Camp

November 4 - 6, 2005

Macklanburg Community Center

2234 NW 117th St.

Oklahoma City, Oklahoma

Contact: Darrell Sarjeant 405-833-2215

Email

Website

MantasDaga Combat Knife Training

Knife Combat Seminar

November 15 - 25, 2005

Zanti's Ground Gym

Oslo, Norway

Email

Website



3rd International F.M.A. Festival

&

Modern Arnis Camp 2006

July 11 – 20, 2006

Bohol & Manila, Philippines

Email

Website

Website

Tournaments



2005 FMA

International Summit & Gathering of the Warriors

October 10 - 16, 2005

Metro Manila, Philippines

Website

Gen. Araneta Memorial Invitational Tournament

November 5, 2005

Bago City, Negros Occidental, Philippines

Email

Website

Bonifacio Memorial Cup

November 30, 2005

Sitio Banago

Bacolod City, Philippines

Email

Website

**Message to Filipinos
Filipino-Americans
and Friends of the Philippines**

Are you suffering from “donor fatigue?” Do you feel that it is hopeless to send help to the Philippines because it is beyond help, or that your donation will have no impact anyway? Have you always wanted to “give back” to the Philippines, but did not know how, or did not trust the organizations you talked to?

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We are the **Wellness Development Foundation, Inc., (WDFI)** a non-profit, charitable organization formed under the provisions of Article 501(c) 3 of the Internal Revenue Code. We endorse, support or fund poverty alleviation projects, medical programs and educational programs in the Philippines. Poverty-alleviation projects include **Gawad-Kalinga** projects, cooperatives and community livelihood projects. Medical programs include medical missions, mobile clinics, family planning and holistic healing and care. Educational programs include free textbooks and school supplies for elementary schoolchildren, as well as training in entrepreneurship and community livelihood, marketing and financial strategies for cooperatives and the like.



The problems facing the Philippines are overwhelming, but with your help, in the true spirit of **bayanihan**, we will help alleviate poverty, root out graft and corruption in the government, and combat criminality and other ills plaguing our nation.

Mabuhay ang Pilipinas at ang Pilipino! Maraming salamat po.

**JAY DE LEON
CEO and Founder**

Mail your tax-deductible donation to:

Wellness Development Foundation, Inc. or WDFI

40485 Murrieta Hot Springs Road, #358

Murrieta, CA 92563

951-894-1452



Christmas is coming soon.
Here are some ideas for that special gift for the
Filipino Martial Arts Practitioner



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www.pmasupplies.com



www.kaligear.com



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www.stickman-escrima.com



www.fighterblades.com



Filipino Martial Arts Magazine



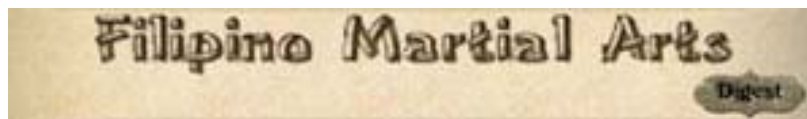
Rapid Journal



El-Juramentado



Maharlika-Enterprizes



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