

Filipino Martial Arts

The Art of Rapido Realismo
Punong Guro Henry Espera

Digest

Vol 3 No 2

Grandmaster Federico F. Fernandez 2006
Arnis Defense Silat

Guro Alex Ercia
ARMAS

CKIUSA
Master Ed Goco Galang

Guro Motita
Physical Education Teacher

Master Jorge Penafiel
Putakti (Hornet) Filipino System

Master Vicente Ferrer
Mano-mano, Sikaran, Arnis, Dumog



Publisher

Steven K. Dowd

Contributing Writers

Isagani Abon
Bernd Hohle
Mandirigma.org
FMA Circle
Maris Lukasevics
Jay de Leon
Michael Matsuda

Contents

From the Publishers Desk

Arnis Defense Silat

Rapido Realismo Kali/Arnis

Physical Education Teacher in the Philippines

Master Jorge V. Penafiel

Master Vicente Ferrer

ARMAS [Kombatan - Lakan Lima]

CKIUSA

Lapu - Lapu - Filipino Instructors Federation [Update & Additions]

Cultural Awareness - mandirigma.org

FMA Past Events

FMA Future Events

Declaration

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

Greetings to all. I hope everyone is having a prosperous 2006 thus far.

In this issue there are articles on some very interesting, professional, high skilled Filipino martial artists. Sixty-One year old Grandmaster Federico F. Fernandez of Arnis Defense Silat is an amazing man to watch when demonstrating his art. Punong Guro at Nagtatag Henry Espera a very quiet reserved, and humble man is a Master of his own fighting system. In an earlier issue the FMA Digest told you the reader a little about him, in this issue we breakdown his art of Rapido Realismo to see what it consists of.

We here at the FMA Digest send our congratulations to Master Jorge V. Penafiel, who during the writing of his article made Grandmaster and has the nickname of the “Hornet” due to his enduring speed, aggressiveness, and stinging attacks on his opponents.

Master Vicente (Vic) Ferrer out of Saskatoon, Canada and Master Ed Goco Galang out of Las Vegas, Nevada are two dynamic individuals that I had the pleasure to meet last year in Anaheim at the WFMAA event. (Check out the Special Issue – **(Click Here)**).

Starting in this issue, **mandirigma.org** will contribute to the FMA Digest, an editorial section of cultural awareness. Their focus includes preserving and promoting the warrior arts of the Philippines commonly known as Kali, Eskrima and Arnis.

As you may have noticed the FMA Digest has added a section, which are the FMA Past Events. This section is to let you know what went on at events you may have missed and most likely will not want to miss the next time they are held.

Do not forget to vote for the FMA Digest Man, Woman and School of the Year for 2006 – **(Click Here)**. Also remember if you are having an Filipino martial arts event let the FMA Digest know **(Click Here)** so to get it on the FMA Digest website or/and in a regular issue of the FMA Digest. Once the event is completed let the FMA Digest know so to get it in an issue of the FMA Digest, so others will know what went on at the event.

Maraming Salamat Po

Arnis Defense Silat



Sixty-One year old Grandmaster Federico F. Fernandez of Arnis Defense Silat is an amazing man to watch when demonstrating his art. Commencing his training in Arnis with Grandmaster Remy Presas, Federico Fernandez found his true inspiration in life. Thriving as a kid in a candy store, Federico could not get enough of the martial arts.

One day while walking through Luneta Park in Manila he saw an old man demonstrating with a baston with incredible agility and speed. Federico found out this man was Marcel's Solis a master of Arnis Tulis-An. "Now Tulis An in Tagalog means bandit, but in the style of Arnis Tulis-An it means the tip of the bladed weapon."

Federico became a student of Master Marcel's Solis and commenced his training in Arnis Tulis-An. As time passed and he was working out at home, a neighbor happened to pass by and observed Federico. Asking what he was doing Federico explained the art of Arnis Tulis-An to the neighbor. The neighbor mentioned that he had a friend that also knew some martial arts and was very good. Federico thought that it was probably karate, judo or kung fu, but said he would like to meet the neighbors' friend.



Upon meeting the neighbors friend Federico found out that he already knew the man, which use to live in the neighborhood, but did not know he was a martial artist. This man was Claro C. Yatco of Pentjak-Silat, who had been to Indonesia and learned the art while there.

Federico Fernandez commenced his training with Yatco and found it to be a great art in which he was able to adapt to easily and quickly. He found that the primary purpose of the art is always self-defense. Finding that Pentjak-Silat was traditionally evasive, he found its characteristic responses to an attack are light, fast, with deceptive movements. Always avoiding the bone-crushing contact with an attacks execution to techniques. It does not oppose the force of the opponent but rather blends with it and directs it where it may be controlled, allowing the opponent to be subdued. With techniques that are soft or elastic in fighting style, one is alert, responsive, and adaptive to the situation at hand, ready to neutralize whatever aggression is encountered.

With his knowledge of Arnis Tulis-An, combined with his knowledge of Pentjak-Silat, Federico realized that when the two styles are working together in unison that indeed he had a unique martial art. So it was in 1984 that Federico F. Fernandez created and established the art of Arnis Defense Silat.

In commencing ones training in Arnis Defense Silat the student must learn to observe their opponent, to see the rhythm and movements so with a proper defense and timing the student can learn to counter any attack executed by their opponent. With this

the student attains a confidence in ones self both physically and mentally, not only in defending themselves but also in the daily situations that come about in life.

Grandmaster Fernandez states that with the theories and abilities in which Arnis Defense Silat must be attained the ideal age to commence training is at the age of seventeen or eighteen. It is felt that in today's society the lessons of life are being learned up to that time, and that the student can fully realize and appreciate the art of Arnis Defense Silat in its philosophical and physical aspects of training. Arnis Defense Silat builds towards unity of the mind, body and the heart. Bring confidence and peace within and appreciating all that life has to offer.

The 30 Enganyo of Fighting Technique, is an offensive form, moving in a graceful, but forceful flowing movement, which demonstrates the power and agility of Arnis Defense Silat.



Just a note: Federico Fernandez is also a cartoonist by trade since 1962; he has visited the United States, visiting and meeting other cartoonists. He was a contributor to projects such as Conan the Barbarian, and Rug Rats the movie, to mention but a few.



Guro Isagani Abon and
Punong Guro Henry E. Espera

choose your specialization either hand-to-hand or Kali but must simultaneously train with the other. The system employs the warfare principles, the offensive and aggressive mindset, tactics, and technique of both.

Rapido Realismo Kali/Arnis (Espera Kali/Arnis)

By: Guro Isagani Abon

The Rapido Realismo System of Kali is a highly effective, total approach to long, medium and in-fighting system of combat. The system is both traditional and yet modern.

Founded in 1997 by Punong Guro Henry Espera, Rapido Realismo Kali is Master Espera's self-expression of the three systems that he studied and mastered. From these revered systems that are very well known as to be most effective, brutal and yet so simple. Although in most systems, you must learn first how to use the weapon before the hand to hand, in Rapido Realismo, you can

Isahang Itak o Baston – this system includes single stick, machete, bolo, kalis, (sword), or any long weapon held primarily in one hand. Considered by many as the major or primary training category of kali to developing flowing movements, principles, attributes, mechanics, tactics, and strategies, technique of the weapon. Although blade oriented, the system employs a rattan stick for safety reasons, but applications are suited for both edged and impact weaponry.

Dalawang Itak o Baston - includes training with two equal length weapons either similar or not, bladed or blunt. Training with double baston develops ambidextrous coordination to be used with all categories of weaponry. Also it develops both hands to work as one and to flow smoothly in their execution

Itak/Baston at Punyal - the subsystem of double weapon, is the study and controlling of distance and is more critical with the coordination of both hands using unequal length weapons. But the movement is almost the same thing except with this it is more suitable to medium to close quarter attacks and counter attacks, but long range can also be effective.

Punyal o Kutsilyo – includes close range infighting with the dagger. This the most brutal and in the Filipino Martial Arts the most effective and well known, this includes the use of one or more knives of any size from an inch or less to the length of the forearm. The system also works as well as with empty hands.

Pingga o Bangkaw – This system includes any weapon that requires two hands for control, including long sticks of different lengths such as spears, swords, even rifles with bayonets. Based on the Bangkaw (staff) or Pingga (a load carrying staff) this is suited for long distance attacks or counter attacks. The method is more deceiving and powerful.

Sabakan: Rapido Realismo's Combat Hand-to-Hand System

Punong Guro Henry Espera combines boxing techniques and principles with the hand-to-hand striking techniques of the Filipino Martial Arts. The hand and arm strikes of Filipino martial arts are known as being deadly as well as effective in every encounter that it has faced and can stand on its own, but the addition of Boxing makes it more scientific, powerful, non-telegraphic, and deadlier. Mastering the way that the boxer applies his whole body torque and makes the punches more powerful and destructive, the art also has absorbed many of its training routine to its existing method.

Suntukan (Fist Fighting or Boxing)

Since Sabakan is for Self-Defense and not for sports. Most of its principles and tactics work for in close quarter combat, but can work as well as to the other ranges. We emphasize close fighting because this is the range most street attacks occur. Sabakan's striking technical repertoire are consisted of close and open hand attacks such as: Fist (Kamao), Knuckles (Buko), Fingers (Daliri), Palms (Palad), Knife hand (Talim ng Kamay), Pinching (Kurot), Hammer fist (Pambayong kamao) Etc. and other striking likes

Elbows (Siko), Forearm (Braso), Shoulder (Balikat), Heads (Ulo), Hips/Butt (Balakang/Puwet) and more.

The methods of striking or our delivery system is done in a mixture of Boxing, Kickboxing, Kali, Silat and Kuntao. Done in almost all possible angles, yet effective in a variety of variations of multiple fast striking.

Like most Kenpo systems, Sabakan is 70% hand techniques and 30% foot techniques. But can definitely and with ease change that proportion if the student wants according to his needs and body build, or if he can apply it in a sparring or scenario based training mode. Punong Guro Espera and one of his devoted senior students Guro Isagani Abon believes in this scientific and systematic proportion of the fighting system that Punong Guro formulate from his real world experience.

Sipaan (Unique Kicking Origin)

No one will believe that at first Mang Henry (as what we call him; a Tagalog term for mister or an older man) kicking origin came from a sport and not from the martial arts. This is a fact, Mang Henry is an avid practitioner of this sport and this is none other than - Football or others call it Soccer.

At the beginning stage of his teaching he taught this powerful method but later on agreed to modify it a little bit to make it more simple and effective. He has integrated other fighting systems with his concepts and principles. He has exhaustively researched and experimented and then he has found the most effective and simple technique, he has absorbed and combined it to his existing punching system. Most of those techniques have come from Filipino martial arts and kickboxing. He believes in non-chambering, non-telegraphic fast and full body torque execution of the kicks, much like Thai box.

The power comes from a combination of footwork, pivoting on the ball of the supporting foot, correct body alignment and the use of the waist and hips. Sabakan practitioners kick straight from where the foot is to the target, rather than chamber the leg before firing the kick. In other word, you're kicking with the whole body, not just a single limb in a quick non-telegraphic fashion.

Sabakan aims the kick to the low line areas of his opponent, such as the hips, groins, thigh, knees, shins, calves, ankles, and instep. Like a tree once you take or cut the roots the whole tree will fall. We are just using the basic principles: " minimum effort but with maximum damages".

Patibungan Kamay (Hand Immobilization or Trapping)

Although trapping has the role to the completeness of Sabakan, one must understand its disadvantages. Those are: it's not easy to use against a street attacker who moves and is aggressive, especially those who prefer evasive tactics; it takes time to learn, retain and simply apply in a real combat scenario; it also takes time to ingrain it to your neuromuscular response system; you are in a scenario that while you are busy trying to control him, he's trying to tear your head off.

Forget about the endless exchange of check and control, if you are not equally skilled and not willing to do what it takes to learn the art of trapping then forget it. Of course it won't work for you, anyway striking is the best way to eliminate you opponent.

However, we intended to add trapping because of its nature and effectiveness in actual combat involving a weapon. Sabakan is the translation of the weaponry fighting

system of Rapido Realismo Combative art known as Espera Kali. Sabakan's trapping comes from its co-subsystem of kali. Mostly from the knife fighting movements. It works like this: when you strike your opponent and he blocks or parries, your line of attack is obstructed. You have two options; remove it or go around it and continue your main goal to destroy him using the close combat arsenal that is unique to the Filipino fighter such as: head butt, shoulder butt, elbowing, kneeing and nerve destruction.

Many Chinese systems use a kind of trapping like Wing Chun, Cho Li Fut. They use a simple and compound trapping maneuver but in Sabakan a Filipino system, we use only the simple and decisive traps. We don't use complex trapping or trap first before destroying strategy. Sabakan practitioners always remember to use only simple traps (beats, checks, or rakes) to control and remove the opponent's hand guard on the way to their prime objective.

Buno: Hags at Dala-Ibaba (Balance Disruption – Takedown)

"Without the body being in balance there is no strength ", an outstanding principle and theory, martial arts, no matter what form it takes, all depends on one single factor - balance. One needs to acquire the skill necessary to overcome any antagonist. Knowing how to stand well and also to defend against balance attacks is important as well as how to disrupt your opponents balance. Mixed Martial Artist nowadays, use this principle for maximum domination.

Sabakan's main objective is to strike and unbalance his assailants. It uses and adopts any technique designed to forcefully manipulate the opponent out of an effective fighting position. It includes techniques like sweeping, tripping, pushing, pulling, throws, and takedowns, taken from different grappling methods, but mostly from wrestling and Punong guro Espera's own creations.

You can unbalance your opponent by pushing backward, pulling forward or sideward, but they can easily regain their balance by stepping in the same direction. Sabakan forces them using the push-pull methods in a diagonal way, so it's not easy for the opponent to regain his balance (slight loss of balance occurs immediately) by twisting or what we called triangular balance disruption, tested in actual attacks and in intensive training, we know it will work. It is part of our Buno.

Buno: Hawak, Trankada at Pagbali (Hold, Locks, and Breaks)

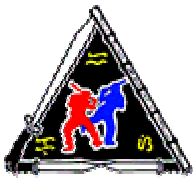
Holds, Locks, and Breaks or grappling (Buno) components are included because of its necessity and applicability in any encounter, either in civilian or in military and law enforcement. Punong Guro Espera gives his students permission to study, research, experiment and create their own grappling arsenal that will work for them. It's slightly different from trapping and the levels of commitment. In trapping we are using it to reach our primary objective and seldom an end in itself while grappling maybe. This occurs when your opponents passed out from chokes, or has stop fighting because of joint breaks or secure locks.

Sabakan has no standard in the grappling arsenal, any technique that works in any street encounter either legitimate technique from other grappling arts or created by opportunity as long as it's serve it's purpose, to control the opponent, then let it be used. But students must embrace the concept of manipulation and controlling a moving and resisting body in order for them to show their maturity in the arts through securing and

damaging techniques they have studied by means of direct physical contact and must demonstrate the movements it to their seniors.

He complement's his fighting system by researching and formulating his own method of hand to hand fighting. He has gathered principles and theories, and then has created his own techniques that are his signature and are unique in execution. Integrating Kali/Arnis empty hand movements, Boxing (Suntukan), Trapping (Tapik-Patibungan), Kicking (Sipaan), Grappling and Wrestling (Buno) system, which he either formulated or based from other existing martial arts system.

Punong Guro Espera offers a training course in which one can learn Rapido Realismo. It is suggested that at a minimum one month be dedicated in the initial training with Punong Guro Espera in the Philippines. First the basics will be learned the philosophy, values, basic movements to coordinate the mind and body into a fluid motion of movement. There is no strict curriculum in the training for each person learns at different levels of adaptability. As the training progresses reflex to action and developing combat sangrada will become instilled into the student bringing about focus of the mind and body.



Offered training courses:

5 hours a day 6 days a week personal intensive Instructorships Programs:

Basic - two weeks

Associate - one month

Full Instructorship - two month

Punong Guro Henry E. Espera

Chief/Master Instructor

Block 19, Lot 19 Brgy. Anahaw, Phase 1-A, Silang,
Cavite, Philippines

(63) (918) 580-3961

(63) (46) 890-2544

Email

New School

Guro Isagani C. Abon

Senior Instructor

156 Sitio Puting bato, NBBS
Navotas, Metro Manila,

1485, Philippines

(63) (921) 617-6010

Email

Navotas Kali Warrior Club

San Lorenzo Ruiz - Companion Martyrdom Church

Phase 1-C, Kapitbahayan, Kaunlaran, NBBS., Navotas, Metro Manila, Philippines

[0921] 617-6010

Schedule:

Monday - Wednesday - Friday: 6:30 – 8:30pm Kali Fundamentals

(Beginners to Advance Students)

Tuesday - Thursday: 6:30- 8:30pm Sabakan/ Empty hand

(Advanced Students)

For anybody interested in studying the art of Rapido Realismo Kali who lives near Navotas, Metro Manila, please feel free to contact Guro Isagani Abon **E-mail**.



1



2



3



4

1. Punong Guro Espera in a ready stance facing the opponent Guro Abon.
2. The opponent executes a backhand strike to the temple. Blocking the opponents cane with the cane and the opponents cane hand with the free hand.
3. Punong Guro Espera directs the opponents cane arm outward and strikes the opponent.
4. Continuing Punong Guro Espera strikes the attackers crown.



1



2



3

1. Punong Guro Espera faces the opponent who has a cane.
2. The opponent attempts a strike to the crown, stepping in and catching the opponents' arm and parrying it to the side turning the opponent.
3. Punong Guro Espera continues to turn the opponent maneuvering him down.



1



2



3

1. In a ready stance facing the opponent. (opponent has a bladed weapon/Punong Guro Espera a cane)
2. The opponent attempts a slashing strike to the temple, blocking with the cane and stepping in. Punong Guro grasps the opponents weapon arm.
3. Pulling the opponents arm into him, Punong Guro strikes the opponents head with the butt of his cane and executes a kick to the opponents thigh.

Physical Education Teacher in the Philippines

Guro Paulo O. Motita II



Guro Paulo Motita is a Physical Education Teacher at the Philippine State College of Aeronautics teaching Modern Arnis and also at Pamantasan ng Lungsod ng Pasig teaching Kuntaw. Earning his instructorship in Modern Arnis under Master Samuel “Bambit” Dulay. And his instructors certificate in Kuntaw under Master Constantino A Napase.

Raised in Masbate, Masbate, which is located in the Bicol region, he started his training in Kuntaw at the age of 17 years old under Master Constantino A Napase of the Masbate Chapter of Kuntaw ng Pilipinas. Studying and achieving the rank of Sinturon Itim Unang Antas (1st Degree Black Belt). Guro Motita moved to Metro Manila, where he met and trained with Master Samuel “Bambit” Dulay. Under the instruction of Master Dulay, Guro Motita earned the rank of Sinturon Itim Ikatlong Antas (3rd Degree Black Belt).

In teaching Arnis or Kuntaw at the college or the university, Guro Motita begins by explaining to the students the importance of the aspects regarding the mental and physical health conditioning required to excel in either Arnis or Kuntaw. Followed with the discipline required in learning the art being presented. He continues by giving examples that with a healthy mind and body along with the discipline of the inner self a person can adapt and overcome many of today’s challenges in life that these aspects can be used and applied.

His task as a physical education teacher is to promote physical fitness in his students as well as the four aspects of psychology, sociological, physical, and spiritual aspects of physical development of the student.

Guro Motita also teaches that the Filipino Martial Arts are arts that his students should learn for they are a part of the history and culture of the Philippines. This is whether continuing to learn while in school or from a competent instructor outside of the school, for the betterment of themselves.

Guro Motita un teaching has only the opportunity to teach semester by semester and the course is offered every other semester at the present time. So if a student passes the requirements and returns when the course is offered again, he or she will join an advance course, but set at a different time than from the beginners.

In teaching Modern Arnis at the Philippine State College of Aeronautics as a physical education subject, when getting new students, he instills importance of the foundation along with the basic principles and concepts of the art. Commencing with the traditional and basic aspects of the art, the student, as time and training continues, moves into the scientific aspects of the art.





In teaching Kuntaw at Pamantasan ng Lungsod ng Pasig, he explains that Kuntaw is a style of martial arts that uses the natural weapons of the body. In bringing about the harmony of the mind, body and heart he demonstrates and uses the Sayaw-An which is not just the ritual movement and drilling of all basic techniques of Kuntaw, it comprises the different stances, blocks, strikes, kicks, balance, speed, and rhythm. Equally important, it serves as an important training method for the day - to - day drilling of Kuntaw

techniques. The flow of Sayaw-an, whether in form or flow does not develop of its own accord. With the combination of Sayaw - An, and the seven values of Kuntaw unity of the mind, body, and the heart will be achieved and harmony felt.

THE SEVEN VALUES BEHIND KUNTAW

Panimbang (Balance) - Without balance the attitude or stance can never be effective. Balance is achieved only through correct body alignment. Keeping the feet in proper relation to each other, as well as with the body, helps to maintain correct body alignment. Proper balance permits relaxation, speed, and ease of movement, as well as a mechanical advantage making tremendous power and force possible.

Koordinasyon (Coordination) - Coordination is the quality, which enables the individual to integrate all the power and capacities of the organism into an effective action. Before movement takes place, there must be a change of muscular tension on both sides of the joint to be moved. The effectiveness of this muscular teamwork is one of the factors, which determines limits of speed, endurance, power, ability, and accuracy in performance.

Resistensiya / Tatag (Endurance) - The development is by hard and continuous practice which exceeds the steady psychological state and produces near-exhaustion temporarily.

Tindig / Tayo (Posture) - Good posture enables a person to move with grace and ease. Posture is important because the body must have a strong foundation to impart power.

Lakas (Power) - Power equals force times speed, learning to exert the movement with accuracy and speed causes power.

Tiempo (Timing) - To initiate the attack or movements when the opponent has started the preparation of attack. This timing becomes a technique in taking advantage of the slight interval before the opponent can readjust to make a block.

Bilis (Speed) - Units in length divided by units of time, (quick action). Speed as a rate of motion differs from velocity in that; speed indicates only the magnitude of the change and not the direction.

Uri ng Bilis (Types of Speed)

1. Mental Speed - quickness of mind in what to select; the right moves to frustrate and counter the opponent.
2. Perceptual Speed - quickness of the eye to see an opening to discourage the opponent, enough to confuse him and slow him down.

3. Alteration Speed - quickness, alertness, and ability to change direction in midstream, which involves control of balance and inertia.

However, whether learning Modern Arnis or Kuntaw, Guro Motita conveys to the students that the discipline involved, builds character, self-esteem, and self-confidence, which is a key factor in life's trials and tribulations.

Guro Paulo Motita group is composed of his students who have taken advance courses; most of them are members of varsity team.

Also note that aside from teaching Guro Motita is also the head coach of Martial Arts in PhilSCA. Here are some of the accomplishments of Guro Paulo O. Motita group.



Name of the group: Philippine Arnis Kuntaw Association (PAKA) PhilSCA Chapter & PLnP Chapter

Date Started: June 2001

Philippine State College of Aeronautics (PhilSCA) Chapter has gained a lot of achievements in different Arnis Competition as noted:

- Over-All Champion - December 2002 - Unang DIGMAANG Pambansa Arnis Competition Hosted by Arnis Association International.
- Over-All Champion Arnis men/Women- October 2004 - Philippine Schools Colleges Universities Athletic Association. (PSCUAA).
- Over-All Champion Arnis Men- January 2005 - Schools Colleges Universities Athletic Association (SCUAA).
- 2nd Place over-all - November 2004 - Paclibar Arnis International.
- 2nd place over-all - March 2003 - International Modern Arnis Federation Inter-school Arnis competition 2003

Pamantasan ng Lungsod ng Pasig (PLnP) Chapter was formed in January 2005, and has not yet had the opportunity to compete.

Master Jorge V. Penafiel
Putakti (Hornet) Filipino System
Cincinnati Balintawak Club



Balintawak Arnis is a combat system developed by Great Grand Master Anciong Bacon in the 1940s. Believed to be named after a small street in Cebu where its first club was founded and developed primarily to enhance and preserve the combative nature of arnis.

Master Jorge V. Penafiel is a retired Medical Technologist and Senior Research Associate Scientist with Procter and Gamble Co. Born in the Philippines where he lived half of his life before coming to the United States with

his wife Amy S. Penafiel.

Presently residing in Cincinnati, Ohio, Jorge keeps busy with house projects, tinkering with his computer, and doing the second love of his life teaching Martial Arts. Currently, Master Jorge holds martial arts classes at the Lincoln Martial Arts Academy Inc and also initiated a Seniors Martial Arts Reality Training (SMART) to elderly citizens of his community as a volunteer. He has been studying the martial arts for years and holds a Master Rank – 7th Dan in the Korean Art of Tang Soo Do and is a Full Qualified Instructor of Filipino Martial Arts (FMA) of Balintawak.



Being a Filipino in heritage, heart, and spirit, he now specializes more on teaching his Ancestral Warrior Art and see its growth in the United States and Worldwide. He was the first Ohio Student and Qualified Instructor of Grandmaster Bobby Taboada of Balintawak International and at present teaches adult students only that seeks training and knowledge in Filipino Martial Arts. He also, conducts by invitation Balintawak demonstrations, and occasionally travels around the United States to do Balintawak seminars/clinics.

A devoted martial arts enthusiasts Jorge has constantly been on a journey and quest for training, knowledge, and perfection. In the beginning, he confessed that his martial arts dream started and grew feverishly during the hay days of the Ninja, Samurai and Kung-Fu movies, and ultimately with the great Bruce Lee. It was the birth of a world wide phenomena and exposure mainly of one of the oriental people way of life.

Admittedly, he was one of the many who were mesmerized and caught by the martial arts fever. Thus recalling those early times, he often see himself doing and practicing the special kicks, punches, and awesome moves depicted by the actors in the movies. It was contagious and a sensational ride for him then and now.

Looking back though, the reality of why most young Filipinos like Jorge when growing up in his native country the Philippines was for “self-preservation”. The necessity for wanting and acquiring martial arts training was primarily the outcome of society that condones cultural, ethnic, political, and economic differences resulting to conflicts of interests. The history and struggles makes the male populace in particular to

be combative in nature. Early Filipinos were known to be bred as warriors. This cultural background and mentality flowed in Jorge's being as well. Somehow as the world changes and he grew towards manhood, his approach regarding the art was somehow toned down with his upbringing, education, the understanding of human nature, faith, and love for all mankind.

Time is the inevitable big factor that brings change to us all. Time is an essence that affects our mental outlook, beliefs, and tradition as well. The passion for martial arts that he has felt have transgressed to something having to do with good health, long life, friendship, sharing, teaching, and nurturing of the Filipino ancestral cultural heritage. In addition, combativeness is now geared to the spirit of sportsmanship, competition, and continued learning. Martial Arts are a vast and yet varied physical art of fighting that affords an infinite chance for an enthusiast to constantly learn and re-inventing.

Time has passed quickly for Jorge Penafiel and he found his martial art journey satisfying and delightful. Few people if any at all Filipinos have achieved his position in the Korean Art of Tang Soo Do. One wise martial art enthusiast once said, that to be a complete artist, one must learn at the least 5 different Art forms of training (i.e.; Boxing, Kicking, Grappling, Weapons, and Mental –Meditative arts), likened to the completeness of the 5 fingers of a hand.



Master Jorge Penafiel involvement with the Filipino martial arts today is dedicated to training others and to help propagate the growth of his ancestral warriors art of Arnis/Eskrima/Kali. Filipino Martial Arts is now a rapidly growing art form and he is excited that in some way or another he has contributed an important role in its growth and admission to the world martial arts community. The efforts and time invested are all worth it after all.

There is a saying that goes “no two individuals are alike and that each one of us cast our own shadow “ is absolutely true. Jorge learned his martial art from some of the best pioneers, and world-class instructors. Certainly by human nature, he copied or emulate what he had seen, learned, liked, and been taught. However, in contrast to his instructors and fellow students, Jorge also has a way of doing things uniquely associated to only himself. This simply is a fact of life about individual differences.

At a seminar, Master Jorge Penafiel met Tuhon Gaudiosa Ruby of the United States Kali Association Inc. She commented to Jorge Penafiel that his own unique martial art execution was akin to the insect “Hornet”. Surprised and humbled by the accolade of a Grandmaster, he sincerely thanked her for the complement. The Hornet or otherwise known in the Philippines as “putakte” is one unique insect genus according to literature sources. There are several species in their genus and each one has a particular trait. They play an important rule in our eco-system – pollination, honey production, and prey for other harmful unwanted pests such as flies, mosquitoes, etc. The hornets are sociable, usually at ease and mindful of their chores, and works in harmony with the rest of the hive. Leave them alone and they are all right. However, they are extremely dangerous when provoke or invaded. They will attack and swarm the intruder with ferocity with their number and stinging bites. Get in and out is their mode of offense.

Similarly, like the hornet, Jorge is best when left alone, very sociable, has a good sense of humor, and productivity in teaching the art of Balintawak. More so, he is conscious yet quick to react to a situation. He prefers to reason out or discuss things out rather than have a senseless confrontation. But then again, as with any living things there are limits to one's patience and provocation. If by chance once engaged in a combative situation for reason of personal protection, territory, and or family, then his martial arts training will come out. Constantly in training his acquired skills in perception, timing, speed, and adrenaline usually are vital in combat and taking care of business. Though verbal plus politically correct actions and reactions taken within reasons are options worth taking at first choice. No need for unwanted circumstances to occur if avoidable.

To be one of the best in Martial Arts, Master Jorge likewise stresses hard work, sustained dedication, focus, net working, and diversity in training. Above all, is to be recognized and awarded the highest honor of being inducted to the Martial Arts Hall of Fame by prestigious Organizations recognizing your work accomplishments in the MA world. This he says is the "fulfillment and a joy ride of ones personal self-esteem and outlook in life".

Martial art has been a great journey along an endless path, which has been gratifying. Jorge highly recommends it for anybody who has the desire. It is an excellent endeavor, people friendly, has deep rooted philosophy, and offers an international flavor.

For this Jorge Penafiel is deeply honored and privileged to be a part of the Filipino Martial Arts community. To all martial art compatriots out there, no matter what style or system, he says "may our path cross each other along our travels in this our selected world".

Summary:

There are myriad styles of the Art of Stick Fighting that have evolved up to this time. Balintawak Arnis/Eskrima was the inception of the Great Grandmaster Anciong Bacon of the Philippines in the 1940s. Although small in stature, Anciong Bacon was feared for his unique style of stick fighting. He developed his techniques with the utmost economy of motion and void of any fancy ineffective moves. Balintawak Arnis techniques are practiced with precision and accuracy and with its direct approach and explosive application to stick fighting; it is more regarded as a Combat Art.

Today, Grandmaster Bobby Taboada has introduced the Art of Balintawak Arnis to the World from the Philippines to New Zealand, Australia, United States, Canada, England, and Germany. He is one of the major sources of the Art through his Balintawak International Association based in Charlotte, North Carolina.

Master Jorge V. Penafiel is a Full Qualified Instructor under Grandmaster Bobby Taboada and heads the Cincinnati Balintawak Club.

Update: Master Jorge Penafiel has been preparing himself for a promotional test to Grandmaster/Founder of Putakti (Hornet) Filipino System under Tuhon Ruby of COMJUKA. So, after many months of pre-evaluation, submission of all credentials needed, essay writing and the blessing of Grandmaster Taboada his mentor in Filipino martial arts. Just recently he had an audience with several Grandmasters and Masters of the martial arts, and the final phase of his testing was conducted. It was a very physical, then mental and emotional experience. The baptismal ceremony was unique, symbolic, an

ancient Filipino ritual, was performed and his certificate was presented by Tuhon Gaudiosa Ruby.



Master Vicente (Vic) Ferrer
Master Instructor Mano-mano/Arnis
Mano-mano, Sikaran, Arnis, Dumog

In 1981 Grandmaster Sinana promoted Master Ferrer to Amang Guro Master Instructor. Master Ferrer was the youngest ever to receive such an honor. In August of that same year, Master Ferrer moved to Canada where he began teaching Mano-mano and Sikaran in the Saskatoon community. The school in Saskatoon was originally called Mano-mano/Sikaran Martial Arts and eventually Ferrer School of Martial Arts Mano-

mano/Sikaran.

Born in 1959, Bacandala Imus Cavite, Philippines, Master Ferrer has been practicing martial arts for 39 years. He began his lifelong learning at the age of 7 after being bullied and having to defend himself against older teenager. Bruised and battered, he approached Grandmaster Domingo Sinana and asked if the grandmaster would teach him Mano-mano. Grandmaster Sinana agreed even though Vic or his family was not able to pay. This began a journey to heal not only Vic's serious injuries but to help him regain his confidence. In return, Vic helped out on the grandmaster's farm and looked after the kalabaw (water buffalo).

Grandmaster Domingo Sinana's martial arts background includes Mano-mano, Japanese Ju Jitsu, boxing and Arnis. While studying with Grandmaster Sinana, Vic had the opportunity to learn from other martial arts masters.

These Masters include:

Grandmaster Inkong Valinten - Istilo Sarado Arnis de Mano and Saksakan knife fighting.

Master Karingal – Dumog, Arnis de Mano and Sikaran.

Master Jose Nunez Lim - Boxing, Sikaran and kick boxing.

Master Antonio Deprisa - Zen Kempo, Arnis and tournament fighting. Master Deprisa is also an expert in Karate, Aikido and Filipino Martial Arts.

Even after studying various styles of martial arts, Vic always found himself drawn back to his Mano-mano practice with Grandmaster Sinana.

Even though a Master Instructor, Master Ferrer still had a strong desire to learn more about Sikaran and as a result, became involved with the World Sikaran Arnis Brotherhood. Master Ferrer set aside his pride and started again at the low black belt rank in order to learn and establish his reputation. Master Ferrer decided to change his focus of street fighting and full contact as he was accustomed in the Philippines and began promoting the sport of martial art. Many of his colleagues questioned his decision saying that it would change his identity in the martial arts community. Despite what others said,



he continued to promote Sikaran as a self-defense and sport of the Filipino Martial Arts. He continued to teach Mano-mano and Arnis but only to only a select few interested students. His students participate in many martial arts competitions, winning some as well as losing. One of his school's most prestigious accomplishments includes capturing 6 titles at the 1998 International Sikaran Arnis Championship, Manila, Philippines.

In 1989 Master Ferrer returned to the Philippines to see his Grandmaster and was very surprised to see how Grandmaster Sinana had aged due to illness in the 8 short years that he was away. Grandmaster Sinana passed on his martial arts legacy and instructed Master Ferrer to carry on and keep the Amang Guro Mano-mano martial art alive. Master Ferrer felt he was too young for this title and responsibility but he promised to fulfill Grandmaster Sinana's wish. He needed more maturity and more time and sensed that Grandmaster Sinana knew this too. So Master Ferrer decided to continue on with World Sikaran Arnis Brotherhood (WSAB) and always maintained Mano-mano as one of his styles. Grandmaster Domingo Sinana died six months after Master Ferrer's last visit.

After 39 years in martial arts and more than 20 years of involvement in Grandmaster Meliton Geronimo's World Sikaran Arnis Brotherhood, Master Ferrer now holds a 6th degree black belt. He is now under the supervision of Master Jimmy Geronimo, 9th degree black belt and Vice President of the World Sikaran Arnis Brotherhood.

Master Ferrer is dedicated and passionate about his martial arts. He provides a positive learning environment where his students are encouraged and inspired. He strives to share his knowledge with people of all ages, skill level and ability and his only



prerequisites are that students are respectful and have a desire to learn. Master Ferrer finds inspiration when he is able to affect others positively through martial arts and continues to look to the future, leading by example, and fulfilling Grandmaster Sinana's wish to keep their martial art alive.

What is taught at the Ferrer School of Martial Arts Mano-mano/Sikaran.

Mano-Mano – Well-rounded martial art

The term Mano-mano translated means empty hands, but for some, it is also a household name for hand to hand self defense. Mano-mano is a well-rounded system of self-defense that practices boxing, kicking, grappling, ground fighting and weapon awareness. It is a combination of three styles of Filipino Martial Arts including Sikaran (foot fighting), Boksing (boxing) and Dumog (self defense grappling). Mano-mano started as a family system of self-defense that had been passed on from generation to generation-through family members. Today Mano-mano is being practiced all over the world and gaining popularity for its practicality and effectiveness.

Amang Guro Mano-Mano Brotherhood

Grandmaster Sinana is the head of the group called Amang Guro Mano-mano Brotherhood, a quiet group of martial artists whose purpose is to help young people gain confidence and learn to make choices. During this time, gang members are very influential. They are well dressed, have material goods and they all look tough with their guns. This image is very appealing to young people as these people appear to have control of their own destiny and they do whatever they want. The Amang Guro Brotherhood wanted to create an environment where inspiration could be given to young people to help them strengthen their bodies and provide them with knowledge to defend themselves. The Amang Guro Brotherhood also hoped that these young people would become positive role models within the community. During this time, the Amang Guro Brotherhood protected their activities so not to draw negative attention from gang members. Most of the time when people are seen practicing martial arts or any combative activities the gang members harass them and challenge them to stop them from organizing and progressing. They always want to take be the king of the area and they don't want anyone else to have any attention. That is one of the reasons why at that time martial martial_arts training was always secretive. Another reason for this is traditionally in the Philippines, is that martial martial_arts training is done in very humble settings.



Mano-Mano/Sikaran

Mano-mano/Sikaran is a combined Filipino martial art. The practitioner is introduced to the structure of Sikaran and boksing, which is an element of Mano-mano. As the student matures, the curriculum progresses into deeper knowledge and practice of Mano-mano. Advanced kicking of Sikaran is reserved for the black belt level. Mano-mano self-defense is introduced early in the curriculum to give a student a solid and effective tool of self-defense. If a student is not interested in sport competition, he or she can concentrate on the self-defense aspects of martial arts. Dumog, self defense grappling and ground fighting is part of the curriculum. Simplified street-effective grappling and ground fighting is necessary to become a well-rounded martial artist. There is a strong presence of sport competition and discipline, respect and brotherhood is highly emphasized.

Sikaran – Foot fighting

Sikaran is the ancient Filipino martial art of foot fighting that dates back to the early 1500's. Players of the art/sport use different kicking techniques to drive each other out of the ring, this is known as a "pitak" or rice field. In 1966, the Asian Karate Association recognized Sikaran as "a distinct style of martial arts origin". Sikaran is currently practiced across the world in all 12 regions of the Philippines, Australia, USA, Saudi Arabia, England, Egypt and Canada.



Dumog – Ground fighting and grappling

In order to create a strong and well-rounded martial art system, grappling is a powerful addition to the arsenal. Dumog is a combination of practical grappling, ground fighting and streetwise techniques. It is highly influenced by the Filipino form of ground fighting called Buno, and was originally practiced as a sport for the Filipino

fishermen who used the advantage of their strong arms.

Arnis – Stick fighting

Arnis is known as the Filipino art of stick fighting. Arnis was originally practiced with bladed weapons and was the martial arts that warriors used in ancient times. Today, the blade has been replaced with a rattan cane called a yantok. Arnis has gained popularity as a very practical system of self-defense.

System Instruction

Students are introduced to seven basic fighting postures, six Sikaran kicking techniques, for basic punches, six basic blockings, blocking and redirecting, four defensive postures, three fighting ranges, two basic clinching techniques, and simplified grappling and ground fighting. Students are taught single techniques that are effective for many different angles of attack. The result is a very efficient and strong system.

Sparring Strategy and Physical Skill

Faking and checking before committing to counter is essential in sparring. Controlling the distance rather than fighting in the opponent's effective space is a basic strategy. Smart aggressiveness and calculated risk are essential in sparring, as is footwork and body movement. Most students have a favorite opening and direction of attack but the technique is to practice so that an opening can be created from many different directions for greater success in sparring.

Attacking Strategy

- **Sagupa** - the strategy where a fighter observes their opponent and recognizes that each movement could lead to an opening for an attack. Using the opponent's movements as a signal for attack will develop speed, timing and accuracy.
- **Sagasa** - attacking regardless, using defense and offense combined. Defense is used as an offense to break through the opponent's attack. The opponent may be using speed while the student maintains a defensive posture as he/she moves in. Sagasa is a very strong and aggressive strategy but skills must be enhanced and perfected to gain the full confidence of this technique. Timing and knowledge in closing the gap is essential.
- **Laro Laro** - a "hit and run" type of strategy. Sometimes you pretend to take it easy only to find some very aggressive openings to counter. Laro Laro is

appropriate to use when sizing up your opponent while determining their capability.

- **Gantihan** - to return, no free strike, every time your opponent attempts, you are going to counter or interrupt. In many cases, if your opponent is successful at making the first move without interrupting, they will control the sparring match.
- **Darag at gantihan** - to keep the pressure on with no free strikes. The idea is to keep the opponent on their toes and not give them a lot of breathing space. The timing and pressure must be applied so that an opponent cannot prepare for their attack. Eliminate their chances of planning and preparing.
- **Hunyango** - ability to fool the opponent by appearing to be weak and hesitant but really watching for an opportunity to attack aggressively or by appearing aggressive but actually maintaining a defensive strategy.

Counter Attack - Three methods of counter attack

- **Balikan** - to evade and counter. One of the easiest ways of countering, the idea is to completely evade opponent's technique and manage to counter before the opponent can attempt another attack. To master this technique one must learn to be efficient in movement in learning not to evade too wide or too far, ensuring the appropriate distance is kept just to avoid the incoming attack.
- **Sabayan** - hit at the same time the opponent strikes. Simultaneously evade an opponent's attack while countering, or block and counter. Classic example is to sidestep an incoming attack and countering simultaneously. A Mano-mano/Sikaran practitioner will develop the ability to blend into the opponent's attack.
- **Unahan** - beat your opponent to the punch. The idea is to hit your opponent before their attack is completed but not before he makes the initial assault. This technique requires a higher level of skill in timing.

Sparring:

In order to participate in sparring, students must demonstrate respect. Sparring is practiced for fun, friendship and to help each other in developing sparring and self-defense skills. All students are encouraged to participate in sparring and are reminded that they are all members of the same team and can expect to be treated with respect. Friendship is promoted within the school and students must remember to "protect your partner".

Sparring Drills:

Sparring is introduced and practiced carefully. Partnered sparring drills consist of attacking, defensive and countering techniques. Mano-mano/Sikaran practitioner learns strong fighting and defensive postures to enhance their natural ability for effective fighting skills.

Self Defense Sparring:

Self-defense sparring is practiced in a very controlled manner. Techniques are developed to execute counter-to-counter self-defense. Practitioners need discipline and a display of anger is unacceptable at all times. Controlled, well-placed, accurate self-defense

techniques are applied and if applied correctly, a technique is effective on its own, without the need for excessive force.

Designated Techniques Sparring:

A student may practice one technique from many different angles resulting in the ability to use one move effectively for countering several different attacks. The student is able to master one technique and discover many different applications.

Free Style Sparring:

This is done in many different ways. The student is able to apply their own techniques based on their own experience and knowledge. In this system, we practice ten different methods of sparring.

What makes Mano-mano/Sikaran Different?

Strong offensive and defensive postures, fluidity of movement, explosive speed and agility are primary goals in Mano-mano/Sikaran development. Power is developed through leverage, fluidity and transferring weight effortlessly by building strength in posture. Mano-mano/Sikaran practitioners are taught to be more relaxed; kicking techniques are fluid but explosive. One must understand the mechanics of the techniques to fully gain the benefits. Relaxed power is more efficient and uses less energy when mastered and will result in less chance of injury. Safety and injury free training is a must in Mano-mano/Sikaran practice.



Master Ferrer along with his family continues to teach his martial arts in Saskatoon. His constant desire to learn, his commitment to martial arts and his personal values are incorporated in his lessons and extended to his students of all ages.

In 2003, Master Ferrer produced FMA instructional videos - FMA Mano-mano Sikaran and FMA Arnis de Mano. In 2004, Master Ferrer was invited as a Guest Instructor at WFMA Expo, Las Vegas, NV and in 2005 he was a Feature Instructor at WFMA Expo, Los Angeles, CA. Recent awards include 2005 Master of the Year and Seminar Instructor of the Year, SFMA.

Contact Master Vic Ferrer:

Ferrer School of Martial Arts

651 Forrester Rd.

Saskatoon, SK. Canada S7M-4G7

[306] 384-7243

Email

Website

Website

ARMAS

Kombatan – Lakan Lima

In 1989 the President of the Philippine Olympic (POC) committee was looking for someone who could give a presentation during the Southeast Asian Games. For the purpose of introducing the Filipino martial arts in the South East Asian games. And with the hope that the art would be included in the games as Judo, Silat, and Tae Kwon Do are presently.



Guro Alex Ercia

It was also in 1989 that at that time Alex Ercia was looking to train in a Filipino martial art. Alex a native of Calamba Laguna found that the old folk did not believe in teaching the art that they knew to the public. They believed that the younger generation would not learn the art for the benefit, which was for inner strength, character, moral well-being, and self-defense, but for disruptive activities in the community.

While Alex was attending college he discovered that Grandmaster Ernest Presas who was at the University of Santo Tomas. Alex went to meet Grandmaster Ernesto Presas to see about training in his art Kombatan (which was known as Modern Arnis at that time.).

While Alex was beginning his training in the basics, he was present when the President of the Philippine Olympic committee was visiting the school. Alex witnessed Grandmaster Ernesto Presas demonstrate the art of Kombatan. What Alex Ercia witnessed was like magic to him. Grandmaster Ernesto Presas fluidness and flow convinced Alex to pursue his training in Kombatan.

This was the turning point in Alex Ercia life to definitely commence his training and become totally committed to the art of Kombatan. However he found out that before he could really be taught by Grandmaster Ernesto Presas he had to find and train with Master Mark Santos and commence with the fundamentals and foundation of the art, which at that time was known as modern arnis. Master Mark Santos instilled the important concepts of Sungkiti-tutsada, Agaw baston and Dumog /Trankada (locks and takedowns). Then once he completed that he was instructed to go to Senior Master Samuel Dulay to commence learning the classical arts which included, Hirada Batanguena, Force to Force Abanico Doblada and Palis Palis doblete all where considered to part of the classical art.

Upon learning the classical arts, Alex continued his training to learn in Banda y banda, Ochoteros, doblete and the flow of Espada y Daga in which he learned from Senior Master Cristino Vasquez. In learning from Master Vasquez, Alex was taught the flow and fluidness of the long and short weapons, intricacies of the tapi-tapi in the single baston.



Grandmaster Ernesto Presas

Once Alex's training was completed with Master Santos and Senior Masters Dulay and Vasquez, he was finally able to train with Grandmaster Ernesto Presas. Under Grandmaster Ernesto Presas, Alex learned the intricacies of the Daga (knife fighting, Dulo-dulo (palm stick), Freestyle counter to counter flow drill (Tapi-Tapi Contadas) and Mano Mano (Filipino empty hand fighting). Grandmaster Ernesto refined and polished Alex's skills. All this training was in a period of 5 years training, training everyday.

Guro Alex Ercia now lives in Vallejo, California, where not being able to have his own school at this time trains and teaches out of his home. Alex joined forces with the core group of Kombatan (Alex France, Warlito Concepcion, Brando Castillo, etc) in Vallejo to form a group called ARMAS Inc (Advance Research of Martial arts systems Incorporated). Together they have plans in the future to join together in promulgating the art of Kombatan, as Grandmaster Ernesto Presas wants the art to be taught and represented. They are organizing under the name of ARMAS (Advance Research Martial Arts System). With the foundation of Kombatan, they plan to simultaneously, since the group has come in contact and has experience with other Filipino martial arts and forms of martial arts such as Japanese, Chinese, and Korean etc, to analysis the different arts, to better their way of teaching. Taking what is adaptable and beneficial and incorporating it into ARMAS instruction. Guro Alex wants to emphasize that ARMAS-INC is not a new Filipino Martial Art. It is a way of preserving the art of Kombatan by teaching it to a new generation.

Guro Ercia never wants to become a 'robot' in the martial arts as in copying even the Grandmasters every movement and personal attributes, such as how he holds the baston, his blocking exactly etc. Guro Ercia believes it is all about the flow, maturing in the art, learning and understanding the concepts of each technique in Kombatan.

Guro Ercia believes that once a person fully matures in the art of Kombatan, the practitioner does not have to focus on every aspect of the art, but can focus and concentrate on one aspect of the art and mastering it. But Guro Ercia also strongly states that it is very important to be well rounded with the art as a whole. And not the quantity or number of techniques you know but the quality of each technique you have learned is more important.

The ARMAS-Inc website is now in construction. **Website**

You can contact the follow Guros for more information in training with the core group of Kombatan.

Guro Alex Ercia - **Email**

Guro Alex France - **Email**

Guro Brando Castillo - **Email**



CKIUSA Master Ed Goco Galang

Every boy's father is an inspiration to him in one way or another, this was no exception with Ed Galang. Watching his father workout every morning before going about his duties in the military. Ed's first experience with any fighting art was of course with his father in which he learned the basics of boxing, judo and escrima at the age of 6 years old. His formal training did not actually start until he was 8 years of age where he started as a student with Epifanio Perez 7th degree in the art of Maharlika Kuntaw in Butuan City, Philippines.

As Master Ed Galang grew up and before leaving the Philippines he also studied Doce Pares, Balintawak, and Shaolin Kung Fu (Wing Chun system). With this knowledge he combined the Filipino arts that he had learned with the Chinese martial arts he had studied and in this created his teaching of Chinese Kickboxing/Filipino Combat Escrima.

Leaving the Philippines in 1983 and going to Saudi Arabia until 1988 and then traveling to Chicago, Illinois where he resided for 10 years, until he finally settled in Las Vegas, Nevada.



While in the United States he was intrigued with the philosophies of Bruce Lee and studied under the late Sifu Ted Lucay Lucay, Sifu Lamar Davis II, Sifu Jessie Glover and Professor Gary Dill. With this added knowledge he combined it with what he was teaching which has complimented and works in unison to create the art he promotes today, which is Chinese Kickboxing/Filipino Combat Escrima.

At this time Master Ed Galang Founder/Director of the Chinese Kickboxing International, Chicago, USA, formerly known as the Chinese Kung Fu Club, which originated in Makati and Butuan City, Philippines has four chapters located in Saudi Arabia, Sweden, Bangladesh and Philippines. His headquarters are located in Las Vegas, Nevada, USA.

What is Filipino Combat Escrima? Master Ed Galang ultimately synthesized important aspects from Kali/Escrima and Arnis de Mano using modified forms of Balintawak and Doce Pares styles, which he called "Combat Escrima Style". Attended advance seminar under Grandmaster A. Lanada and Grandmaster Jun Canete, both known as the Father of Arnis in the Philippines.

Some of Master Ed Goco Galang's accomplishments over the years are:

- Black Belt in Filipino Kuntaw, certified and expert in Filipino Arnis under 7th Degree Black Belt Epifanio Perez (Maharlika Kuntaw Ng Pilipinas).
- Former Asian Kung-Fu Champion 1975 - Bantamweight division. Participated and promoted many Regional and National Martial Arts Tournaments Worldwide.

- Former member of the Philippine Karate-Do Federation under Philippine Olympic Committee and Philippine Sports Commission.
- Master of Wing Chun Gung Fu under Grand Master Chang Tu (Taoist Temple, Philippines).
- Eighth Degree Black Belt duly recognized and certified instructor of the World Kickboxing Council (W.K.C.).
- Certified Full Instructor of the World Jeet Kune Do Federation (Jun Fan Jeet Kune Do) under Professor Carter Hargrave.
- Chinese Kickboxing International USA (CKIUSA) a leading martial arts institution founded by Master Ed Goco Galang.
- Under the leadership of Master Ed Galang, CKIUSA produced 103 highly certified Black Belts, 12 National Champions, 62 Regional Champions and has over 1,000 members worldwide.

Chinese Kickboxing International USA



The CKIUSA style combines the most important aspects of Filipino Kali/Escrima and Arnis de Mano, using modified forms of Balintawak and Doce Pares Escrima, which is called "Filipino Combat Escrima" style. With his highly combative and functional martial arts, Master Ed Galang has trained the Philippine Marine Corps Special Forces, Philippine National Police Commission (NAPOLCOM), Secret Service of the Royal Family in Saudi Arabia, Diplomats in Riyadh under the Diplomatic Quarter Commission. He was also contracted to train selected Elite Special Officers of the Department of Homeland Security.

Currently in Las Vegas Master Ed Galang teaches some of the law enforcement personal, the following is what Bill Garness a former Las Vegas Police officer and firearms and defensive tactics instructor for LVMPD, had to say about the CKIUSA.

“At the Chinese Kickboxing and Filipino Combat Escrima they focus on every aspect of fighting from long range, medium range, close quarter combat, grappling, stick fighting and knife fighting. The movements are short, swift and to the point. They do not have any katas or preformed movements; they train off a flow, which if you sit and think about that it’s exactly how a street fight happens. Since I have been or for those that are currently in Law enforcement realistic street survival knowledge is brought to the student. Ask anyone who has been in a street fight its a lot different than a tournament fight. There are no rules. Some students are trained different than others because of there profession. Law enforcement and security officers try to stay within the department rules and regulations. For example if the strike 1 is to the temple they will train the officers to strike the shoulder, which in most departments is a green zone. The reason they do this is because of muscle memory. Any time you are in a stressful situation you will always resort back to your training and trust me when a cop puts on that badge he is going to be put in that situation sometime in his career. The verbal training is geared toward the officers’ exact verbiage that their departments want them to use to justify their escalation of force. Officers are taught to say “ let me see your hands”, “Drop the knife”, etc before they escalate to deadly force. To do this type of training you have to know what the

departments are looking for and realize that the officer you are teaching will resort back to his or hers training and will you as an instructor be prepared to defend your training techniques in a court of law”.



Left to Right:

Senior instructor **Erick Cruz** whom grew up in the Philippines and served in the USAF since 1988 and retired as a sergeant, but still serves as a reservist. Erick graduated July 2005 from the Southern Desert Regional Police Academy and is currently working for the Justice Court in Las Vegas, NV as a bailiff. Erick is a 3rd degree black belt in Aikido and former 2000 World Escrima Kali Arnis Federation middleweight champion. Erick has been with CKI for over 2yrs.

Steve Beans started his police career in 1986 for Rio Hondo Police and then transferred to LAPD from 1988 until 1996. During his duty for LAPD Steve had his share of excitement especially during the Rodney King Riots. Steve then transferred to Glendale Police Department 1996 until 2003 but over his 17-year career the street knowledge and training he received was priceless; he has been with CKI for over 1-½ years.

Darin Garness has been with the Las Vegas Police Department for over 17 years and is currently employed in their elite air unit as a sergeant. He has been a defensive tactics instructor for the police department for over 13 years. Darin started his martial arts career 22 yrs ago in various styles and found a home with Chinese Kickboxing and

Filipino Combat Escrima 2 yrs ago and is currently teaching for CKI as a senior instructor. Darin is a former divisional champion stick fighter for the 2004 World Filipino Martial Arts Association, which was held at the Palms Hotel in Las Vegas Nevada.

Bill Garness started his martial arts career 22 yrs ago and meet Master Ed Goco Galang in 1999. After training and instructing with Master Galang they decided it was time to open up the first chapter in Las Vegas, Nevada, November 2003. At the World Filipino Martial Arts in 2004 Bill couldn't let his big brother have all the glory he also brought home a divisional championship for CKI. Bill is currently Director of the CKI chapters under Master Galang.

Chinese Kickboxing International USA
4331 West Charleston
Las Vegas, NV 89102, USA.
Phone: 702-871-8883
E-mail
Ckiusa.jkdkickboxing.com



Lapu - Lapu - Filipino Instructors Federation

- Open for all Filipino Martial Arts Instructors –
Update and Additions
www.maa-i.com/lapu

Guro Bernd Hohle is the Director of the Lapu-Lapu Filipino Instructors Federation and European-President of the Samahang Escrimador Ng Pilipinas (Cebu, Philippines).

Since the Special Edition Lapu-Lapu Filipino Federation came out there has been new developments and updates. The FMAdigest brings these updates to you the reader.



The Tribe Moros Arnis de Samalian

(The Jaafar Tribe Society of Mindanao)

“ Tribu Samalian Moros de Arnis “

The founder is Hadji Abbas Jaafar ... original descendent of the Jaafar tribe in Samal Island, southern Philippines. Presently he is not active for the moment for he is attending this business in the southern Philippines.

The Founder Hadji Abbas Jaafar is my brother in law. He married my sister Aliza Tianero Jaafar as his second wife. They have 3 daughters, Ayesha, Ameraida, and Aleja Tianero Jaafar. Hadji Abbas Jaafar appointed Mohammad Tianero as the International Director of the Tribe as he is now part of our family.

Their original descendant – heritage from Samal Island, Cotaba, Sulu Davao and Zamboanga, southern Philippines, Mindanao.

The Moro-Moro Arnis - In 1565, Miguel Lopez de Legaspi noted that the Filipinos were a class by themselves in the art of stickfighting and blade or swordfighting. This martial art was known as ARNIS. Arnis was then the favorite sport of the royalties that everytime a demonstration or competition was held, people usually came by the hand fulls to watch. It's popularity grew up until Spanish times. When the Spanish gained substantial control of the Philippines, the practice of Arnis was discouraged.

The Spanish, fearful for their lives, imposed a total ban in the practice of the art. And so the Filipinos abandoned the practice of Arnis up until the 19th century. During this time, Arnis surfaced among the natives. This sudden interest was due to the introduction of MORO-MORO plays and dances. It is believed that Moro-Moro was invented primarily as an excuse, more or less a cover, for Filipinos to practice and train the art of Arnis.

Moro Moro Plays and Dances - It was not until the 19th century that Arnis began to surface again into popularity among the natives. The rapid growth was attributed to the introduction of the Moro Moro plays and dances which became popular among the Filipinos and gave them the opportunity to circumvent the rule which prohibited the display and carrying of bladed weapons. It was believed that the Moro-Moro plays and dances were invented to primarily give the Filipinos excuse or cover to resume the practice and training of Arnis. As a result, the people concentrated in mastering the art with the use of a piece of hardwood called "bahi" or "kamagong" or with the use of rattan or cane known as "oway". Through some kind of subterfuge behind the disguise of performing stage plays and dances or dance movements, the Filipinos were able to practice and continue their arnis training with the use of bladed weapons known as "kali". "Kali" is a type of broad sword still popular among the Filipinos particularly those in the southern part of the country including the Muslim provinces.



The International Kuntaw Federation

Kuntaw ng Pilipinas

The founder is Grandmaster Carlito Lanada, he now resides in North Carolina with his daughter Alicia Lanada Kossmann

The authorized instructor in Saudi Arabia is Maestro Oscar "Boy" Yangco, a native of Mactan, Cebu City, Philippines; Maestro Yangco is currently working in Aramco, Saudi Arabia.



Grandmaster Carlito Lanada
Founder of International Kuntaw Federation



Born in Naga city of the Bicol region of Luzon island in the Philippines in 1939, he is the son of Yong Iban Lanada, whose father Yuyong Huenyo came from the Tausog tribe in the Southern Muslim island of Mindanao.

He was taught by both his Grandfather and his father in the art of Kuntaw as was learned back in Mindanao and as passed down within the Muslim royalty families. Great-Great GrandMaster was one of the sons of the Raja of the Tausog tribe. He decided to find his fortune in the northern Philippines. After forming his organization of Kung-fu/Karate Organization of the Philippines and formalizing the training of Kuntaw, he went on to train many champions.

Thus, in 1966 Grandmaster Lanada was rewarded by his peers the title of 'Youngest Filipino Martial Art Founder', in 1968 his organization became a founding member of the World Union of Karate-Do Organizations (WUKO), and in 1970 he became one of the founding members of the Philippine Karate Association. He changed the name of his organization to Maharlika Kuntaw Association, honoring the Filipino Muslim royalties from which Kuntaw came from. In 1974 he changed the name to Kuntaw ng Pilipinas following his award for work in the Filipino martial arts by then President Ferdinand Marcos, thus completing the formalization of Kuntaw as a completely Filipino national art.

With the closeness to the American base he trained many Americans and other foreigners, as well as many Filipinos who migrated to other countries. These Kuntawistas went to such countries as America, Saudi Arabia, Japan, England, United Arab Emirates, Canada, and many other countries to establish schools of their own. Thus in 1979 he held the inauguration of the International Kuntaw Federation (I.K.F.) thereby uniting all members of Kuntaw worldwide.



To date the Kuntaw Temple in Olongapo City is being cared for and run by his eldest son Carlito A. Lanada, Jr., and Grandmaster Lanada has moved to America with most of his family and bases the I.K.F. main headquarters in North Carolina.

What is Kuntaw?

KUNTAW is an ancient art of native Filipino hand and foot fighting in its hard and soft ways. It is one of the oldest essential arts of self-defense devised by Filipino Muslim royalty prior to the Spanish regime. It is an oriental method of self-defense utilizing a variety of sudden forceful punches, kicks, and chopping techniques guided by scientific movements. Long before the coming of the Spaniards to the Philippines, systems of unarmed {Kuntawan} and armed {kali} fighting were being taught and developed. Kuntaw is a Filipinized term for martial arts... but the type of Kuntaw, which was passed down to the lower classes of the country later on was accepted more as a national sport than as a fighting art.

The particular styles of Kuntaw practiced by Filipinos since around the 14th century are considered secret fighting arts. With the introduction of Christianity, the native rituals and other customs that go with the art had disappeared over the course of time. There are two distinct arts involved in this, first sikaran, which deals alone in the use of foot techniques, second is Kuntawan, which is the combination of the hand and foot techniques.

The revitalization, modernization, and spread of present day Kuntaw, Grandmaster Lanada attribute to one man, his ancestor, Yuyong Henyo. His dedication and determination not to let the art follow so many other aspects of Filipino culture into obscurity or extinction, has not only succeeded in keeping this unique Filipino martial art alive, but has also proven the effectiveness of Kuntaw in the international arena against other more popular fighting or martial arts.

The art originally consisted of only soft, open hand techniques with emphasis on holding and locking while striking with either hand or feet. After World War II, the Japanese, Okinawan, and Korean arts came to the Philippines and gave me a look at hard styles. Grandmaster Lanada chose to expand and modernize the art and added hard



techniques to the style. This made Kuntaw into a hard/soft style with avenues of response to any kind of attack. He ultimately systemized the art and added new forms for the lower grades to study, with the ultimate goal of developing a well-rounded fighter or practitioner.

In Grandmaster Lanada's time he has practiced several other styles of martial arts. He has studied them, borrowed what he needed, and synthesized them into his own techniques, thus further refining the arts so that the art can evolve, into a kata system he calls "sayaw-an." Kuntaw is the style or form of fighting which uses the natural weapons of the body from striking, kicking, throwing, and joint reversals. The hands are used for balancing, parrying, and grappling techniques as well as throwing the competitor when the opportunity presents itself. The legs are employed for a myriad of powerful kicking techniques from a number of different angles and include jumping kicks as well as takedown and sweeping maneuvers.

Grandmaster Lanada is a firm believer in basics. Basics are the foundation of any art, and when learned and so practiced correctly will give the students a firm foundation in technique, speed, and power. Forms are just another training method in learning basics, the blending of movements with the basics, and the many variations to a basic technique.

Variations are incorporated into the more advanced forms and help show the different uses of basics. Speed, power, precision, and balance are learned and perfected with forms. Concentration is the final element learned in forms and basic training, for



without this all the other elements are useless. The constant, tedious practices with a strong will to learn brings forth the required concentration.

The application of all basics and forms are stressed next, beginning with the hard basics for beginners. One-step sparring with one or more opponents is used to show the application and possible combination thereof. This is called sport style, or street defense. Sparring is then used with control to work on timing.

The Kuntaw art had already existed, but for its continued practice and propagation Grandmaster Lanada founded and organized the Maharlika Kuntaw Association and the Kuntaw Ng Pilipinas Association. He is the Executive Director of the International Kuntaw Federation. Kuntaw is now distributed around the world in various places and countries, and is always looking to expand and propagate the arts for everyone to share.

Kuntaw Palace

122 S. Goldsboro St.

Wilson, NC 27893

(252) 206-7900

kuntawsa@hotmail.com

www.kuntawmartialarts.com



The Mongoose Cobra Arnis System

Founded by Master Manny Marcyda.

Main Headquarters is located in Bicol Province, Philippines.



mandirigma.org

A project of Kapisanang Mandirigma, mandirigma.org is a research organization dedicated to cultural awareness. Their focus includes preserving and promoting the warrior arts of the Philippines commonly known as Kali, Eskrima and Arnis. The warrior arts are one of the most important aspects of any society because its very nature is to defend and preserve the culture it originated from. Thus, mandirigma.org is also involved in researching the culture of the Philippines in issues from ancient to current. The primary objective of mandirigma.org is to do its part in keeping alive ancient knowledge and give honor to the sacrifices made by previous generations.

Using both traditional and modern methods in its work, mandirigma.org has organized, collaborated with and participated in classes, conferences, demonstrations, festivals, lectures, seminars and workshops with prominent college and community organizations. Aside from their hands-on approach, mandirigma.org utilizes multimedia technologies such as audio, desktop, video and web to reach people across the globe.

Researching since the 1970's, mandirigma.org believes in being actively involved in giving back to the community. They have collaborated with and volunteered in various non-profit agencies. One project included setting up an award-winning program to positively divert at-risk youth from drugs and gangs using the Filipino Warrior Arts and as a metaphor for adaptation and learning. They have also arranged fundraisers in order to assist causes such as indigenous tribal groups and organizations dedicated to cultural preservation in the Philippines.

Recognizing that this expansive pursuit is at its best a collaborative effort, this has allowed mandirigma.org to meet and work with many fine individuals and organizations throughout the Philippines, the United States and the world, and they welcome all with an open and positive mind to participate and join them on this never-ending cultural adventure.

This article was reprinted from "Masters of Arnis, Kali & Eskrima" that was written by Punong Guro Edgar G. Sulite, edited by Master Reynaldo S. Galang and published by Socorro Publications in 1994. A rare treasure if one can find it, only a small handful of these highly sought-after books were printed in the Philippines to be brought over to the United States for independent distribution. It is a landmark publication that opened the doors and set the path for future researchers and practitioners seeking the art in its homeland. It was the first time a researcher had traveled throughout Luzon, Visayas and Mindanao to seek out masters and actually document the experience with interviews and photographs. This book revealed to the world that the art was very much alive and well in the land of its origins. It also made evident that there were a considerable amount of systems in existence than previously believed, and many relatively unknown eskrima systems were introduced to the world for the first time outside of the Philippines. The results of Punong Guro Edgar G. Sulite's

previously uncharted quest are a genuine tribute to the arts and masters of Kali, Arnis and Eskrima. A classic and valuable resource that has since influenced and inspired all books that discuss the arts as a whole, it is an essential must have for any serious eskrimador.

What Makes A Grandmaster?

By Punong Guro Edgar G. Sulite

To be recognized as a Grandmaster or Master of combat arts in the Philippines, you must have made your reputation and show mental maturity and physical age. Grandmasters question the rankings of other grandmasters.

Masters and grandmasters are criticized and questioned regarding their skills and abilities. Who bestowed their title? Do they have enough skills for the titles they carry? How many years have they been practicing the art? How old is he? How many followers and students does this man have?

In other martial arts, the attainment of a certain level automatically designates the title Master or Grandmaster. In the Philippines, there are certain norms to be satisfied before one can be called and accepted as a Master or Grandmaster.

A master of the art must be a master of himself. He must be in control. His daily life epitomizes a man in control of his life, his destiny. A master of the art must know his art, its origins, its history, and its philosophy. He must know the techniques, the interplay of techniques, and the reversals of techniques.

A master must know the basics, the intermediate forms and techniques, and the advance levels of the art. Mastery of the art does not only mean so many years in the art, but the amount of experience using the art, one's personal evolution within the art and personal dedication and contribution to the art.

A master of the art must know how to teach and impart knowledge from the art. He must be able to communicate, elaborate and present the art in such a way that each student learns on a personal basis. Each instruction is adapted to the learning process and ability of the student. A master must be a real maestro, a real teacher.

A master of the art must be of good character. He should epitomize the qualities of a leader, the majesty of a noble, and the courage and strength of a warrior. A master of the art is called and acknowledged a Master by other masters, never by himself.

FMA Past Events

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 beginners and the participants that had participated in the July seminar, 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 participants that had been at the July 2005 seminar were taught a more advanced section of Huli Lusob, with baston against baston and then empty hand against the baston.



Arnis Balite Seminar - Dedham, Massachusetts

Arriving the day before the secheduled seminar Punong Guro Dowd was asked to instruct a class by Professor James E. Jones of the **All Traditional JuJitsu Society**. Demonstrating some of the basics of Arnis Balite and proceeding to Huli Lusob, by the end of the class Huli Lusob was demonstrated with incorporating JuJitsu techniques.

Remaining for an extra day, Punong Guro held another semi private seminar.



www.smakstiks.com

Visit the Arnis Balite Website
www.arnisbalite.com



Vicky Dowd displayed **Smak Stiks** besides selling Arnis Balite books and shirts.

M.A.R.I. Southeast Asia Trip

By truth_bringer
FMA Circle of Negros Island

The latest to visit Negros is the Massachusetts-based Martial Arts Research Institute (MARI, established 1989)/Arts of Southeast Asia (established 1996) group headed by Guro Michael and May Williams. The Williams couple organized the Fall 2005 Southeast Asia Training Trip, which run from October 7-24, 2005 and included Indonesia and the Philippines.

Guro Michael and May Williams are certified instructors in Dekiti Tirsia Siradas under Grandmaster Jerson “Nene” Tortal of Talisay City and certified Tui Na and Chi Kung therapists under Master Tom Tam.

The Southeast Asia Trip kicked off in Jakarta City, West Java, Indonesia where the American instructors stayed at Ikatan Pencak Silat Indonesia (IPSI) and trained under Guru Edward Lebe of Baringin Sakti (Harimau) Pencak Silat. The Williams couple is the East Coast representative of Baringin Sakti and the De Thouars Kuntao Silat of Bapak Willem De Thouars.

Next stop was in Talisay City where they trained in blade work and espada y daga under Grandmaster Tortal, president of the Philippine Arnis Kali Escrima Martial Arts Federation International and the World Dekiti Tirsia Siradas Federation. Grandmaster Tortal is also the Vice President-North Negros of the Negros Occidental Baston Federation (NOBF) under Grandmaster Atty. Col. Dr. Marcelo C. Jalandoni.

Then they proceeded to Ma-ao, Bago City to study under Grand Patriarch Abraham T. Gubaton and Chief Instructor Grandmaster Sabas T. Gubaton of the Oido de Caburata Arnis Group (ODCA). Assisting in the teaching were ODCA Assistant Chief Instructor Master Reynold Gubaton and Conceptual Martial Arts Society (CMAS)/Guarra Style Modern Arnis and Self Defense Association (GSMASDA) Instructor Francis Stephen A. Diaz of Silay City.

When interviewed, the



Mike and May Williams of the Martial Arts Research Institute Arts of Southeast Asia (from left) together with Francis Stephen A. Diaz of the Conceptual Martial Arts Society.



Grandmaster Jerson "Nene" Tortal (seated) of Dekiti Tirsia Sirradas with the visiting American instructors.

American instructors expressed their delight to be here in Negros, “where you learn the real essence of the Filipino martial arts in relation to its historical, cultural, geographical, and political environment.” They all agree that the training they had was “a real eye opener and very enriching for the deeper understanding of warrior arts.”

The group’s last stop was Ifugao Mountain Province where they will be researching on the head hunting tribe of the area.

Martial Arts Research Institute

Guros Michael & May Williams

53 Mason St. Suite 201

Salem MA. 01970

(978) 777-0586

Email

Website - mari.cmasdirect.com

Return of Grandmaster Cacoy Canete

Australia

By Maris Lukasevics



On the 5th of November 2005, Master Vince Palumbo 8th Degree Black Belt and Chief Instructor of the International Combative Martial Arts Academy in Adelaide went on a training tour to Cebu City in the Philippines, so as to do some intensive training with Grandmaster Cacoy Canete, in the art of Filipino stickfighting.

Master Vince tries to make this a bi-annual voyage to the mecca of Filipino full contact stickfighting, and he has visited Cebu City of the Philippines about 15 times over the last 20 years.

This is the home of Grandmaster Cacoy Canete, and it is where the great man teaches his style of Cacoy Doce Pares Eskrima Filipino stickfighting to the many students that travel from all over the globe just to learn this incredible system of his Filipino Stickfighting.

Master Vince stayed in Cebu for 10 days, and he trained with the youthful 87-year-old Grandmaster, every morning and evening at the Cacoy Doce Pares Headquarters in the San Nicholas area of Cebu. While Master Vince was there, he met students from Armenia and America, and he also helped to teach them the art of Filipino stickfighting as well!

At the end of his stay in the Philippines, he brought the Grandmaster back to Australia so that he could conduct a series of seminars on Stickfighting, Pangamot Jujitsu, and the Filipino Boxing. Seminars were conducted in Adelaide, Alice Springs, Sydney, and the Grandmaster taught his art to over 300 very keen students of the Filipino Martial Arts while he was here in Australia spreading the word of Filipino stickfighting, Grandmaster Cacoy Canete style!



Grandmaster Ciriaco 'Cacoy' Canete was featured in the BBC documentary 'Way of the Warrior' which was about the different martial arts styles and Masters from all over the world. Grandmaster Cacoy Canete 12th Degree Black Belt is the highest graded practitioner of the Filipino Martial Arts in the world today, and he has been a practicing the Filipino arts of stickfighting, Jujitsu and Boxing, ever since 1924 when he started to learn all these so very combative arts from his late brother Momoy Canete!

Grandmaster Cacoy is also treated as a living legend in his native Philippines, because he has had over 100 no-rules/no armour stick fighting death matches, and he has won them all too!

Master Vince Palumbo is a World Full Contact Stick fighting Champion, and a long time student of Grandmaster Cacoy Canete, and he has now been appointed as the Chief Representative for the Cacoy Doce Pares Eskrima Federation here in Australia.



**International Combative
Martial Arts Academy**
Master Vince Palumbo
96A Grange Rd. Welland
Adelaide - 5007
08 [8] 340-4588
Email
Website



**Cacoy Doce Pares
World Federation Headquarters**
81-A C. Padilla St.
Cebu City, Philippines 6000
Tel # (032) 261-1352 or (032) 261-5387
Email
Website

Whirligig Festival November 11 – 13, 2005 North Carolina



Lakan Bini Alicia Kossman
Demonstrates Kuntaw techniques
with her husband William Kossman

The Annual Whirligig Festival is to honor local artist and inventor of the "Whirligig" Vollis Simpson. It was a three-day event. On Saturday, November 12th at 2:30pm, Kuntaw demonstrated armed and unarmed self-defense techniques, individual students executed Kuntaw forms, and a group of students performed a synchronized form. Kuntaw also demonstrated simulated gang or group attack defense techniques for children and adults.

In total Saturdays activities drew over 12,500 visitors. And Sunday had an estimated 3,500 visitors. By the way "whirligig" is in the dictionary.



Kuntaw Students preformed a synchronized form

TIPUNAN Mini-Seminar in Los Angeles

By Jay de Leon

Toluca Lake Tennis Club & The Sports Club

November 20, 2005

1:00pm to 4:30pm

6711 Forest Lawn Dr.

Los Angeles, CA 90068



Topher Ricketts



Roger Agbulos

The last Tipunan (Gathering) mini-seminar for the year 2005 was a special double feature, featuring two of Tipunan's vaunted instructors, Topher Ricketts (Kali Ilustrisimo) and Roger Agbulos (Lameco Eskrima).



Tipunan Mini-Seminar at Toluca Lake, Los Angeles held November 2005.

On a balmy Sunday, November 20, 2005, Tipunan seminars held the last of its mini-seminars for the year at the Tony Toluca Lake Tennis Club and Sports Center in Los Angeles, California. Featured were two of Tipunan's vaunted mainstays, Christopher "Topher" Ricketts and Roger Agbulos.

Christopher "Topher" Ricketts is a grandmaster of Kalis Ilustrisimo, a direct student and designated inheritor of famed eskrima fighter Tatang Ilustrisimo. Topher taught Ilustrisimo striking and blocking patterns and footwork, and their derivative applications using double sticks, knife and empty hands. As usual, he was ably assisted by actor son Bruce Ricketts.

Roger Agbulos was a direct student and acknowledged senior instructor of Edgar Sulite, founder of Lameco Eskrima. Roger concentrated on teaching Lameco power strikes with single sticks and the combative aspects of the knife.



From left to right, Roger Agbulos, Jay de Leon, Dino Flores, Topher Ricketts, and Bruce Ricketts.



Roger Agbulos

Some Filipino martial arts (FMA) guros in attendance who lent their expertise included Dino Flores of Lameco Mandirigma and Jay de Leon, Commissioner for North America of the International Modern Arnis Federation of the Philippines (**IMAFP**) and host of the Tipunan seminars, with his son Mitch de Leon.

For a schedule of upcoming **Tipunan seminars** in 2006, go to **www.tipunan.com**

Modern Arnis Seminar – November 20, 2005

D.O.T. QUADRANGLE

Instructors: Sr. Master Rene Tongson, Sr. Master Rodel Dagooc,
Master Gerry Dela Cruz & Master Samuel Dulay



SeaGames – Arnis

December 3 – 4 2005

Filipino Art of Modified Arnis Federation
(FAMAF)

Block 5, Purok Rosal
Tacurong City, Province of Sultan Kudarat
Lakan Alexis Apresto

The 23rd SeaGames of Arnis Players, Women's Synchronized Anyo Gold Medallist and Women's Single Anyo Players Silver Medallist are the students of the Filipino Art of Modified Arnis Federation (FAMAF). The Filipino Art of Modified Arnis Federation trained the students for 10 days before they competed in the 23rd SeaGames. The Anyos' that were performed by the competitors are the Anyos' that were created and practiced by the Filipino Art of Modified Arnis Federation (FAMAF).

The competitors are bona fide members of FAMAF; the Founder is Rajah Efren L. Apresto, who founded the FAMAF in 1994.

To bring to point that Arnis Philippines Incorporated (ArPI) did not create the Anyo Forms that were performed by the Competitors, they were created and part of the Filipino Art of Modified Arnis Federation (FAMAF). And those players are trained fully at the FAMAF Club.

The following Players are Listed below:

Women Synchronized Anyo Gold Medallist of 23rd SeaGames

- Dayang Rochelle Quirol
- Dayang Aireene Parong
- Dayang Catherine Ballenas

Women Single Anyo Silver Medallist of 23rd SeaGames

- Dayang Mylene Garson

FMA Digest Note: As stated in the FMA Digest Special Edition, Arnis Philippines & 23rd Sea Games.

Arnis Philippines Incorporated (ArPI) is responsible for the proliferation and development of the indigenous Filipino Martial Art of Arnis on both the national and international levels, most especially in the sport aspect. ArPI has been the official

National Sport Association (NSA) in the Philippines since January 12, 1987 and is the 33rd member of the Philippine Olympic Committee (POC), duly recognized and financed by the Philippine Sports Commission (PSC). In analogy to Judo, ArPI is akin to the Kodokan Dojo in Japan, the Mecca of Judo. ArPI is the only NSA of the Philippines, the country of origin of Arnis.

ArPI is an objective, non-partisan, non-biased umbrella organization for Sport Arnis. No particular style dominates the organization. As of now, ArPI has members from Balintawak, Cinco Teros, Doce Generales, Doce Pares, Espada y Daga, Kali Ilustrisimo, LAMECO, Arnis Lanada, Lightning Scientific Arnis International (LSAI), Lapunti Arnis de Abanico, Modern Arnis, among others. ArPI is the NSA responsible for the inclusion of Arnis in international events like the South East Asian Games (SeaGames), World Martial Arts Festival (ChungJu, South Korea), World Cultural Open (WCO) and others.

Martial Arts History Museum to Host Philippine Documentary

“Kali Means to Scrape”

Michael Matsuda, Museum President

December 10, 2005



North Hollywood, CA -- The Martial Arts History Museum was proud to present a special screening of the soon-to-be released documentary "Kali means to Scrape" this newly produced film was created by producer Nick Papadakis.

"Kali means to Scrape" shows the reality of men who fight with blades and the culture that surrounds it. What are revealed are their strength, their brutality, and their humanity. The documentary explores how Filipino men have taken their means of survival and forged it into a higher art. Baston, Escrima, Arnis and Kali are some of the names given to these skills that go beyond being a martial art.

The documentary was recently filmed in the jungles of the Philippines with elderly masters of the Filipino arts sharing their experiences and providing unusual learning methods.

“The Martial Arts History Museum is proud to introduce the screening of this film because it provides an educational look at the history, culture and tradition of the Philippines through their martial art forms,” notes Museum president Michael Matsuda.

In addition to the screening, a rare demonstration of the Filipino art was performed.

Each month, the Martial Arts History Museum provides an Asian cultural workshop to inspire the community and provide an understanding of Asian culture and tradition. The Martial Arts History Museum is a non-profit organization designed to bring awareness of Asian culture and tradition through the martial arts.

The film was shown at the:

Museum's Satellite Office Valley Martial Arts
5638 Lankershim Blvd.
North Hollywood, CA
(818) 769-0436

Free to Museum Members, \$5 donation to Non-Members.

For additional information, please visit the Museum website at:

www.MartialArtsHistoryMuseum.com

International Kuntaw Federation (IKF)

45th Anniversary of the IKF/KNP

Saturday, December 10th, 2005



Grandmaster Carlito A. Lanada conducted an advanced Kuntaw Seminar on December 9th and 10th. This seminar was open to practitioners of all styles of martial arts. Participants of the seminar were black belts or above.

The 45th Anniversary Gala Night was a formal ballroom affair; the men wore tuxedos and suits. The women wore evening gowns or ballroom dresses.



This year marks the 45th anniversary of the IKF and Kuntaw Ng Pilipinas, founded and organized by Carlito A. Lanada, Grandmaster of the ancient Filipino art of Kuntaw. Grandmaster Lanada inherited and continues to promulgate this ancient art of street-wise self-defense as it was passed down and taught to him by his father, grandfather and their ancestors.

This Filipino martial art of Kuntaw dates as far back as 1365 (perhaps further if records could be found). Kuntaw is directly responsible for Magellan's demise in 1521 on the island of Lapu-Lapu in the Philippines. As history shows Magellan traveled the globe in attempts to acquire land for Spain. This ended in the Philippines, when his ship of a thousand men attempted overtake a small island known as Lapu-Lapu. Magellan's chronographer was the only one left alive to tell the story of how a tribe of just 100 men was able to wipeout Magellan's crew. He described a highly effective art of armed and unarmed defense known as Kuntaw.

Grandmaster Lanada is responsible for reviving the family art of Kuntaw in 1960, when he founded the IKF and KNP to facilitate and better organize its practitioners around the globe. In fulfillment of his father's wishes, Carlito has continued to promulgate and allow this art too evolve, while successfully maintaining the same stringent standards that have historically enabled its practitioners to effectively defend themselves against their aggressors.



Special promotions awarded at the Gala for the following participants:(L to R in picture)
Pastor Cliff Lewin—Pastor of Wilson's House of Praise and Worship.
Keith Graham—IKF Representative from Virginia.
Leon Simmons—IKF Representative from New York City.
Marc DeLeon—IKF Director, Canada

Kuntaw Palace
122 S. Goldsboro St.
Wilson, NC 27893
(252) 206-7900
kuntawsa@hotmail.com
www.kuntawmartialarts.com

FMA Future Events Seminars

Legend of Kali 2

6 - 8 April 2006

Baltimore, Maryland

Featuring

Grand Tuhon Leo T. Gaje, Jr

Guro Dan Inosanto

(410) 768-5299 / (410) 370-4455

Email

Website

MARPPIO Seminar

Dr. Remy P. Presas

April 8, 2006

Amerisuites Hotel

45400 Park Ave.

Utica, Michigan

Contact: Guro Ben Harrison

[586] 739-0497

Email

Website

Dr. Remy P. Presas will be presenting Modern Arnis for the next generation of Modern Arnisadors. Dr. Presas is the eldest son of Grandmaster Remy A. Presas and has over 35 years of Modern Arnis experience. He was the first student and first Black Belt in Modern Arnis.

Sinkatan Arnis * Estrella Int'l

April 22, 2006

Ama Maestro Bernardo Salinas of Canada

Binalonan, Pangasinan Philippines

For Registration

Contact: Atty. Francis Villarin Tinio

Tel: [213] 413-5088 or [818] 468-8650

Email

Flyer

MARPPIO Seminar

Dr. Remy P. Presas

May 5 and 6, 2006

Kempston, Bedfordshire, mk42 8al, England

Seminar Host: Michael Lorimer George

044 [798] 640-7244

Seminar Information

Flyer

Email

Website

Weekend Warrior Training Clinic

W. Hock Hochheim's

May 5 - 7, 2005

American Kenpo Karate San Antonio

5440 Babcock RD.

Suite 125

San Antonio, Texas 78240

210-699-3686

Website

Flyer/Application

Buffalo Martial Arts Summit

July 8 - 9, 2006

Adam's Mark Hotel

120 Church St.

Buffalo, NY 14202

Flyer

Email

Richard Bustillo Escrima Seminar

July 8 & 9, 2006

Modern Fighting Concepts Academy

Victorian Plaza, 307 W.H.P.

Absecon, NJ

Email



3rd FMA Festival 2006

July 11 - 21, 2006

Clark Field, Angeles City, Pampanga & Manila

Fontana Leisure Park

Angeles City, Pampanga

Philippines

Flyer

Email

Website

Website

Website

3 BIG events will be held in the Philippines:

1. The Professor Remy A. Presas Memorial Camp on 11-14 July 2006.
2. The 3rd FMA Festival on 17-20 July 2006.
3. The GALA Night and Lapu-Lapu Award, on 21 July 2006.

Counter Point

Mataas na Guro Zach Whitson

August 18 - 19, 2006

American Kenpo Karate San Antonio

5440 Babcock RD.

Suite 125

San Antonio, Texas 78240

210-699-3686

Website

Website

Flyer



4th Annual WFMAA Expo & Laban Laro

August 18 - 20, 2006

The Gold Coast Hotel & Casino

Las Vegas, Nevada USA

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.

World Kali Congress

November 15 - 25, 2006

Sydney Opera House

Sydney, Australia

Email

Tournaments

24th Annual Maryland Open 2006

International Martial Arts Tournament

April 9, 2006

Special Divisions

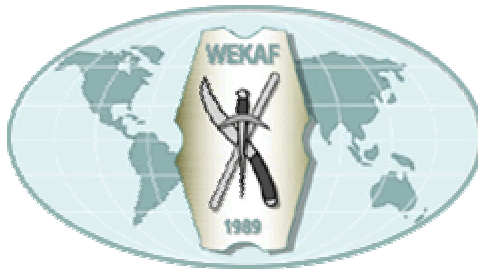
Filipino Full Contact Stick Fighting

"Du" Burns Arena

1301 S. Ellwood Avenue

Baltimore, Maryland 21224

Website



2006 WEKAF World Championships

July 2nd - 9th, 2006

Walt Disney World Swan & Dolphin Resort

Orlando, Florida

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?

We offer honest, viable and immediate solutions.

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

International Martial Arts & Boxing Academy



IMB Academy

22109 S. Vermont Ave.

Torrance, CA 90502

www.imbacademy.com

With over ten thousand square feet of floor space, the IMB Academy is one of the largest and most complete martial art schools in the South Bay area. Our classes are conducted in the main training room on a high quality matted floor. Our facility also offers a fully equipped weight room and an open workout room with a boxing ring, speed and heavy bags, allowing students to train independently from their scheduled class times.

For over thirty years, the International Martial Arts & Boxing Academy has played an important role in the personal growth and professional development of thousands of students locally, nationally, and internationally.

Kali / Eskrima / Arnis

(Long range) Weaponry self-defense from the Filipino Martial Arts, featuring single and double stick coordination drills that provide a better awareness towards the various angles of offense, defense, and counters.

Boxing / Muay Thai Boxing

(Middle range) The development of an individual's personal weapons, emphasizing punch, kick, elbow, knee coordination and evasive body movements for an effective defense.

Wrestling / Jiu-Jitsu

(Close range) We are extremely fortunate to offer the expertise of the R.C.J. Machado Jiu-Jitsu to our program. Their highly effective art of ground grappling includes a wide variety of position and submission training methods, which strengthen an individual's ability to defend themselves from the ground.

Jeet Kune Do

(Self discovery range) The philosophies, concepts and training methods of Bruce Lee's Jeet Kune Do, increasing an individual's awareness through the understanding of their own personal abilities and limitations.

Richard Bustillo possesses a wealth of knowledge and a very unique and motivating teaching style. Credited as being one of the major contributors to revive the Filipino Martial art of Kali/Eskrima/Arnis, Bustillo is recognized by the Council of Grandmasters of the Philippines as Ninth degree Black Belt (Grandmaster) in Doce Pares Eskrima. However, he is best known for his training under Bruce Lee and Jun Fan Jeet Kune Do. Contact: Phone: (310) 787-8793, Fax: (310) 787-8795, E-mail: **imb@imbacademy.com**

DURATTAN™

"THE MOST DURABLE RATTAN STAND-IN"

SAVE!
SPECIAL INTRO
PRE-RELEASE PRICES!

Tired of fraying rattan sticks?

Tired of having to tape your sticks?

Miss the crisp feeling of new sticks?

Sick of shelling out the cash for new sticks?

Train without ruining your favorite sticks.

Train with a stick at a custom size.

Train with full power.

Train at full speed.



Staff



Knife & Palm Stick

Stick

MENTION THIS AD AND
RECEIVE A FREE PALM STICK!

Stop wasting your training time.

Enhance your training experience . .

To learn more visit:

WWW.DURATTAN.COM

info@durattan.com

Copyright © 2005 Durattan.com All rights reserved, Durattan brand, logos and pictures are all registered trademarks.

Training Trip to Southeast Asia

Fall 2007

Philippines and Indonesia
Martial Arts Research Institute



Grandmaster Jerson "Nene" Tortal (seated)
of Dekiti Tirsia Sirradas with the visiting
American instructors.

Train and learn authentic arts with the grandmasters. Experience the culture in the Philippines. Travel to Negros OCC, and train with Grandmaster Jerson Nene Tortel of Dekiti Tirsia Sirradas Kali and with Grandmasters Abraham and Sabas Gubaton of Oido de Caburata Arnis.

In Indonesia Travel to city of Jakarta in West Java, stay at IPSI (Ikatan Pencak Silat Indonesia), a Pencak Silat school regulated by the Indonesian Government. Train with Grandmaster Guru Edward Lebe of Baringin Sakti Pencak Silat.

For more Information Contact: Michael and May Williams

Mailing Address

5 Samos Circle
Middleton, MA 01949

Physical Address

53 Mason Street
Suite 201
Salem, MA 01970

Email

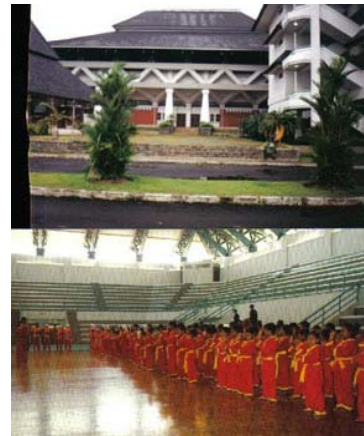
Website

(978) 745-2555 / (978) 777-0586

Fax Number: (978) 745-2585



Philippines 2005, U.S. group visits with Ifugao tribe (Head Hunter Tribe) members all over 100 years old



IPSI (Ikatan Pencak Silat Indonesia)



Rapid Journal



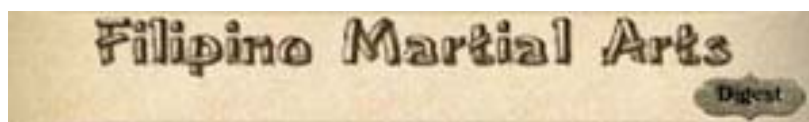
FMA Circle



El-Juramentado



Maharlika-Enterprizes



Filipino Martial Arts Digest

**Man, Woman, and School of the year in the Filipino Martial Arts
"2006"**

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 issue

**Website Application
Hard Copy Application**

FMAdigest Limited Offer

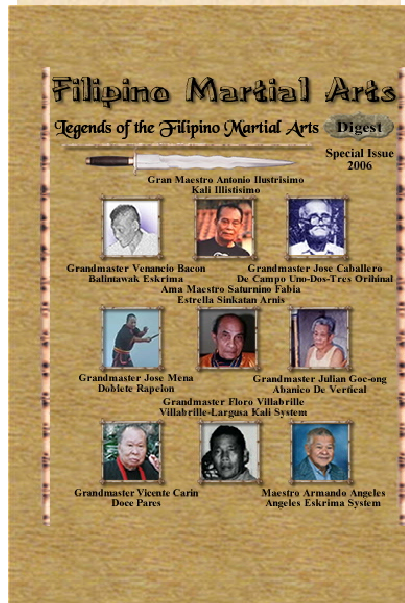
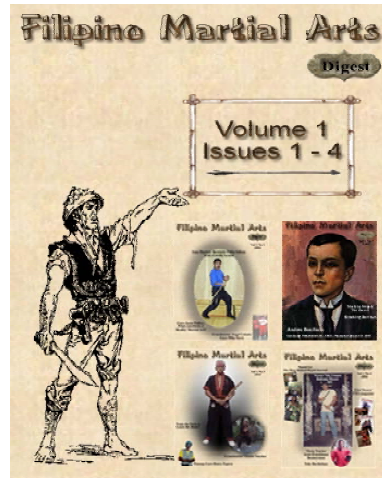
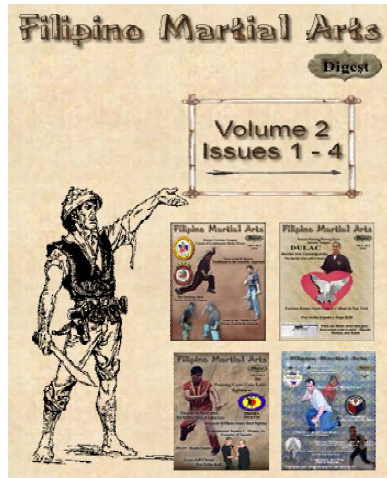
Due to Special Orders FMAdigest has limited copies in print of:

Vol 1 Issues 1 - 4 "Combined in one Digest"

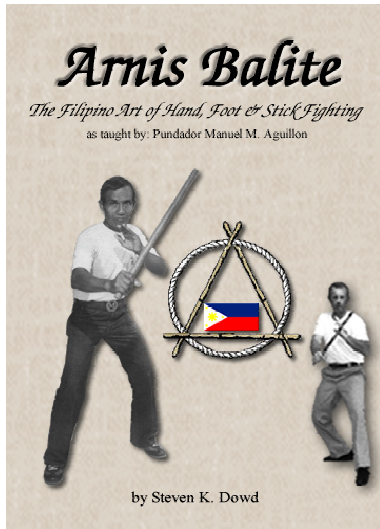
Vol 2 Issues 1 - 4 "Combined in one Digest"

Legends Special Issue I & II Combined in one Digest

Want to purchase a copy? **Click Here**



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]

In publishing the **Special Edition of Cabales Serrada Escrima**, there have come forth comments about the interview with Grandmaster Vincent Cabales Sr. that would like to be said.

The issue was put forth in an effort to find out what it was like to be the son of a legend “Grandmaster Angel Cabales” and to find out where, and how Serrada Escrima was progressing since his passing away. The FMA Digest apologizes if persons concerned were insulted.

In an equal opportunity and a one time only situation. The FMA Digest has added this Declaration of Independence written by Grandmaster Anthony Davis. These are his words and the FMA Digest hold no responsibility. If you have questions or comments, you may email Grandmaster Anthony Davis [[Click Here](#)]

Declaration of Independence By Grandmaster Anthony Davis

I wish to make some personal comments concerning the Special Edition of Serrada Escrima on my behalf and others that were commented on in the article, which was an interview with Vincent Cabales Sr.

Essentially, Vincent Cabales Sr. was questioned about whether or not certain of Grandmaster Angel Cabales Master graduate and advanced graduate students fully earned their degrees, and whether or not any of these students are currently supporting him. The first of Angel Cabales students mentioned is Mark V. Wiley. First of all, I know for a fact that Mr. Wiley has gone above and beyond the call of duty in financing and promoting the Cabales Serrada system of Escrima. Mr. Wiley’s track record speaks for itself. Additionally, after Grandmaster Angel Cabales death, Mr. Wiley continued to promote Serrada Escrima in conjunction with Vincent Cabales Sr. The main division between Mr. Wiley and Vincent Cabales Sr., is that Vincent is attempting to override his father’s authority by replacing his father’s personal pre-set wishes and business agreements with Mr. Wiley, “with his own agenda.”

Because Mr. Wiley refused to be coerced, physically beaten and blackmailed into paying Vincent Cabales Sr. a substantial amount of money in 1999 in order to publish, “The Secrets of Cabales Serrada Escrima.” Vincent Cabales Sr. will not endorse or give any credibility to Mr. Wiley’s project.

Vincent Cabales Sr. vehemently vents and criticizes Master Darren Tibon in his interview regarding his integrity towards Angel Cabales, and also he questions his full experience as one of Grandmaster Angel Cabales Master graduate instructors. I can personally attest to Master Tibon’s expertise as one of Grandmaster Angel Cabales finest Master graduate instructors. Additionally, after Angel Cabales death in 1991, it was Darren Tibon who stepped up to the plate and supported Angel’s widow and two small children financially and otherwise. Master Tibon has been extremely instrumental in guiding Grandmaster Angel Cabales youngest son Gilmer in the way of Cabales Serrada Escrima. Vincent Cabales Sr. could’ve played a more instrumental role in helping to support and in raising his father’s youngest children. In all actuality Vincent Cabales Sr. should be eternally thankful to Master Tibon for taking on such a monumental task: however rather than giving Master Tibon profound recognition for what he has done, and

for what he is “still doing” in term’s of Angel’s children and widow, he prefers to focus upon his own selfish feelings.

In essence, my opinion, Vincent Cable’s Sr. selfishness and invincible arrogance are the essential ingredients as to the “why” of all the negative controversies that currently exists within the arena of Serrada Escrima. In my opinion Vincent Cabales Sr. is not about harmonic cooperation, he is about power, restriction and control, and for these main reasons I (Anthony Davis) will not set up an alliance with him.

Based upon my personal experiences with Vincent Cabales Sr., I have found him to give people the false impression that he is working in his father’s best interest. By stating that all of the people mentioned in his interview that are on his ‘blacklist’ for one reason or another do not support him or his father’s best interests, he gives people who are not in the know about Serrada Escrima internal affairs the false impression that these people were not efficiently trained by his father. Vincent Cabales Sr. gives the impression that these various people were not fully endorsed by his father to do what they are doing in terms of their own individual Serrada Escrima campaigns.

In 1990, I instrumented a private interview with Grandmaster Angel Cabales at his home in Stockton, California. The primary purpose of this interview was to preserve the life and times of Angel, and to audit his personal viewpoints and combative antidotes. I officially released this information to the public in late 1993 under the title of “Sticks of Death”. (Copies can be obtained – Email for purchasing details: [[Click Here](#)]). Grandmaster Angel Cabales and I both agreed that the release of this information to the public would in a future time become all-important: as people would be able to see and hear his own personal statements.

Grandmaster Angel Cabales did not want any of his students misinterpreting his final thoughts. In the “Sticks of Death” DVD/Video, Grandmaster Angel Cabales stated that he did not hide or hold anything back from his students in terms of Serrada. All of Angel’s students were trained extensively by him in the Serrada system of Escrima, and Angel was very proud of all of them.

The bottom line is this, I would never trade in my instructors degree that was signed in my presence by Angel Cabales for a degree signed by Vincent Cabales Sr., to me, this would be taking a step down the ladder. Angel Cabales treated me as a friend with just as much to offer him as he did me. This the quaint essential difference between Vincent Sr. and myself. Vincent Sr. brought nothing to the table while his father was still alive that helped to elevate his father to a more loftier level in the world of martial arts. Angel knew that back in 1984 that I was the Chief Instructor of my own Filipino martial arts association before coming to him for training. Our relationship was not about domination over one another, but about mutual aide and spiritual uplift. As far as my business partnership with Angel and the forming of a new Filipino martial arts federation: like Mr. Wiley, my track record speaks for itself. (Inside Kung-Fu, issue July 1986, ”8 Weeks to Filipino Fighting Finesse,” by Steven Takatsuno). In addition, I have a photo to offer as visual proof that Vincent Cabales Sr. was indeed present and was a guest at my 1993 “Banquet of the Masters” function which was held in behalf of his father in Sacramento, CA. and he also maintains that he has never been invited to any of my commemoration functions held on behalf of his father; in which I have the proof. Note: For Vincent Cabales Sr. to deny in not attending the “Banquet of the Masters” event is insulting to me, but also insulting to the other illustrious special guest stars that

were also in attendance at this event such as: Professor Wally Jay (Vincent Cabales Sr. god uncle), Grandmaster Gilbert Tenio, Professor Bill Chun Sr. and his son Bill Chun Jr., Professor Emilio Bautista and son, Grandmaster Ron Marchini, Grandmaster John K. Wong, former boxing champion Jessy Lopez Sr., Jeff Finder, Associate Grandmaster Edward A. Bansuelo, Grandmaster Sid Campbell, and countless of other special guest stars.

As far as the 'Grandmaster' title is concerned, there is no such title within the Cabalas Serrada System of Escrima. The highest title within Angel's system is 'Master'. Grandmaster is a title that was bestowed upon Angel Cabales by myself that evolved out of my early Filipino martial arts association located in San Francisco, CA. Prior to my acknowledging Angel as an "Honorary Grandmaster", everyone, including Angel, referred to him as "Master Cabales"

I find it appalling that Vincent Cabales Sr. would stoop so low to lie in order to not have to give acknowledgement to all of the people who have all supported his father during different time periods. In publicly displaying this type of attitude, I feel that Vincent Cabales Sr. has demonstrated just how deceitful he can be towards people that have supported his father when he was not around to do so. Certainly most of the 7 years, that I privately studied escrima under Grandmaster Angel Cabales, Vincent Cabales Sr. was not around that often. This explains why Vincent Cabales Sr. was not more aware of his father's business relationship with me. Even Vincent Cabales Sr. story about Master Tibon keeping money from Angel Cabales is second-hand information, in other words this information is hearsay, and illegal terms hearsay is inadmissible in a court of law.

By Vincent Cabales Sr. stating publicly that he has never been invited to any of my Angel Cabales Commemoration functions, he is intimating, that I am a charlatan. This falls into a legal area called 'defamation of character' I challenge Vincent Cabales Sr., to share with the public any written or recorded documentation stating that he was bequeathed the "Grandmaster" title by his father the late Angel O. Cabales. As far as being the successor to his father's Serrada System of Escrima. Grandmaster Angel Cabales has many successors including all of the people that Vincent Cabales Sr. discredited and downgraded in his FMA digest interview. Grandmaster Angel Cabales never officially appointed anyone as the primary dictator of his escrima system. In essence, none of Angel's students have sole monopoly of the art of the Grandmaster.

Prior to Angel's death in 1991, I was in Germany where I was making arrangements for him to conduct a series of seminars there. Myself and one of my assistant instructors Ronald Ruppel phoned Angel from Germany one week before his death. Angel told my student and me that as much as he was looking forward to coming to Germany in order to conduct the seminars there, he said that he just didn't feel that he would be alive too much longer. At this point Angel explained to my assistant that I would conduct his seminars and that learning from me would be just like learning from him. A week later on March 3, 1991, Angel passed away. My wife and children attended the funeral on my behalf, as I was still in Germany representing Angel's affairs. From my understanding based upon an interview conducted on Khalid Khan, the last dying word that Angel said was "Germany". Obviously, Angel was thinking about the seminars that he was to conduct in Germany that year. Since 1984, my self, my family, and my students have relentlessly supported Grandmaster Angel Cabales. Again, like Mr. Wiley and so many others.

As far as Vincent Cabales Sr. suggestion about extracting the Cables name from out of my method of escrima, my answer is; “The Davis/Cabales Serrada system of Escrima” is here to stay. However, if Vincent Cabales Sr. is in doubt about the effectiveness of my method of escrima, I would then suggest that we get together for a little all-out sparring in order to better affirm his doubts. All of my allegiance is strictly to the late Great Grandmaster Angel Cabales. Angel never included Vincent Cabales Sr. in any of our major business transactions, not did Angel instruct me that in case of his death that I was to follow under Vincent Cabales Sr. jurisdiction. The “world Serrada Escrima Federation” is an autonomous Serrada Escrima international federation. Additionally, this world federation is in no way, shape or form aligned under Vincent Cabales Sr. authority. It has become very apparent to me that Vincent Cabales Sr. has attempted to undermine me and other Grandmaster Angel Cabales supporter’s long years of hard work and efforts on behalf of his father.

Vincent Cabales Sr. can never replace his father’s persona nor can he ever uproot all of the personal relationships that his late father established. Therefore, in my personal opinion, the best course of action for Vincent Cabales Sr. to take is to stay on the path that he is on, and to continue to establish his own reputation based upon his own merits and accomplishments. It is futile for Vincent Cabales Sr. to try and re-write other Angel Cabales graduate instructors’ histories.

One must not forget that the ‘nucleus’ of Serrada Escrima is Great Grandmaster Angel O. Cabales, not Vincent Cabales Sr. Vincent Cabales Sr. track record (in my opinion) has never placed his father in the forefront of any of the campaigns that he has masterminded. Even when he made his first and last appearance on the cover of Inside Kung-Fu magazine, he did not appear on the cover with his father or allow his dad to solo on the cover by himself. Grandmaster Angel Cabales is the person who is responsible for the emergence of escrima in America not Vincent Cables Sr.. So why would Vincent Cabales Sr. like so many others have done before him, decide that he would rather appear on the cover of Inside Kung-Fu magazine with his son Vincent Cabals Jr., rather than to allow his father to appear on the cover before them?

One of Grandmaster Angel Cabales primary disgruntlements with people like Dan Inosanto, Rene Latosa, Mike Inay, Leo Giron, Jimmy Tacosa and the editor of Inside Fung-Fu magazine Dave Cater, is that all of these people treated Angel just like a second class citizen. Even now, rather than to focus on a special cover story exclusively on Grandmaster Angel Cabales the Fmadigest, and place him on the cover, the whole 2006 Cabales Serrada issue features stories primarily about Vincent Cabales Sr. starting out with him bashing certain of Angel’s students. Vincent Cabales Sr. is but one of many people who studied Serrada Escrima from his late father. In the end, it appears that Vincent Cabales Sr. is the most ‘self-serving’ one of all out of everybody concerning his “father’s” art. Vincent Cabales Sr. seems to believe that his father became famous within the world of martial arts all by himself. Let us not be so naïve as to think that anyone makes it to the top alone, “It takes a team to make a champion.”

There are countless of other people who have supported Great Grandmaster Angel Cabales throughout the years of his life beginning with Max Sarimento, Leo T. Fong, Dan Inosanto and Richard Bustillo, Rene Latosa, Fred Degerberg, Mike Inay, Dentoy Revillar, Graciela Cassillos, his neighbors, myself, and the list goes on and on.

In reality, my opinion Vincent Cabales Sr. is a “Johnny come too lately” when it comes to promoting his fathers life art. I’ve been promoting Angel for over 21 years. My final message to Vincent Cabales Sr. is: Be very, very careful, and be very ‘accurate’ about what you say about me concerning my personal relationship with your father, or you may find yourself in a court of law being sued for ‘defamation’ of character.”

'PEACE AND HIGHEST REGARDS'

GM Anthony Davis
**GRANDMASTER ANTHONY DAVIS/PRESIDENT
WORLD SERRADA ESCRIMA FEDERATION**