

Filipino Martial Arts

Interview with Master Wilson Ceniza
Teovel Balintawak Self Defense Club

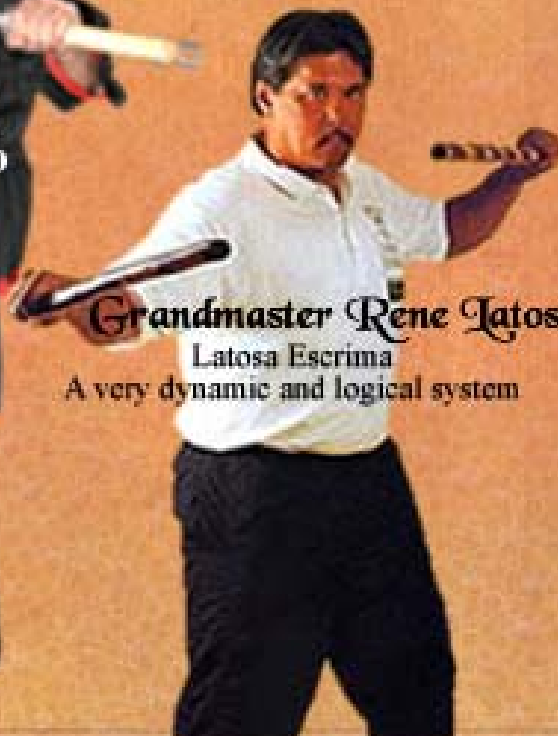
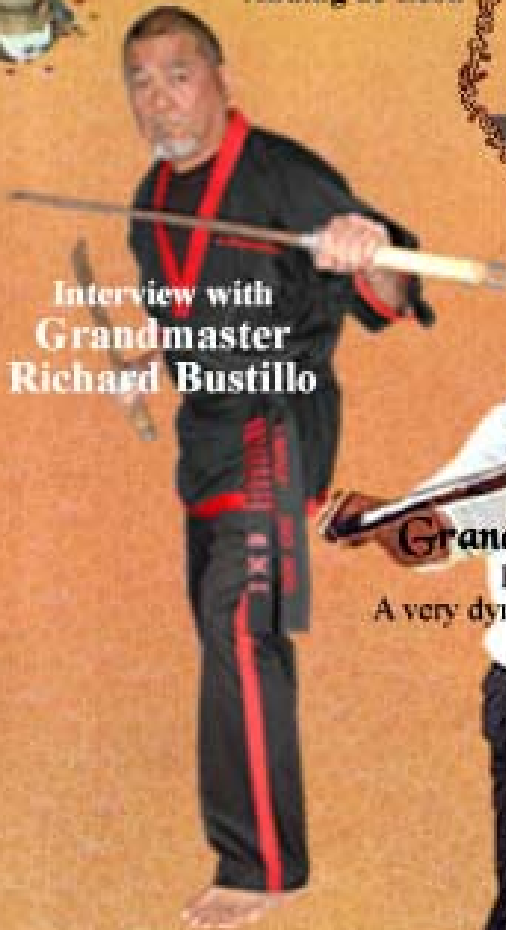
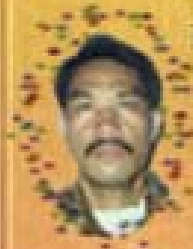
Digest

Grandmaster & Founder
Anding de Leon

Vol 3 No 3
2006

Interview with
Grandmaster
Richard Bustillo

Grandmaster Rene Latosa
Latosa Eserima
A very dynamic and logical system



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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.

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From the Publishers Desk

Kumusta

Well Volume 3 No. 3 is here and what an issue. Got a couple interviews, one with Grandmaster Richard Bustillo of the **IBM Academy**, another with Master Wilson Ceniza **Teovel Balintawak Self Defense Club**. Both of these Filipino martial arts practitioners are professionals and offer a great deal to students.

Grandmaster Rene Latosa lets us know about Latosa Escrima, and is scheduled to be at the 4th Annual **WFMAA** Expo & Laban Laro August 4 - 6, 2006.

Are you going to be at the Buffalo Summit? Dr. Barber noted for his events brings an event that you will not want to miss. Read about the past and then what is coming up.

Grandmaster and Founder Anding de Leon, lets us know about himself and the International Arnis de Leon Federation – IADLF.

Michael Gubat shows that the Filipino martial arts, is very good in the work place. And Guro Andy Zavalla gives some thought in the building blocks of the Filipino martial arts. Stickman brings you something from Serrada Escrima and if you have not visited **StickArts.com** recommended that you check them out.

Mandirigma.org brings some cultural awareness that is deep and thought provoking to say the least, excellent!

On a sad note Guro George Brewster passed away. However his spirit will live on and the Boston Arnis Club will continue to bring his teachings to others.

Got to say what did we miss, if you did not go to the events that are posted in the FMA Past Events, then if they come around again you do not want to miss them if they come around again.

Some great FMA Future Events coming up. If you are in the area or can travel, **do not miss them!**

Maraming Salamat Po

Rene Latosa's The Escrima Concepts Latosa Escrima



There are many systems within the Filipino Martial Arts and each one is distinctive in its own way. A Filipino martial artist should be verse enough to tell you exactly why their system is unique. Escrima as taught by Rene Latosa is unique because it revolves around five basic concept (Power, Balance, Focus, Speed (timing and distance) and transition), the box alignment, forward and reverse directional energy triangles and the figure eight offensiveness. These are all unique training approaches developed and designed by Latosa to maximize effectiveness and retain ability by the students.

Rene Latosa has had plenty of influences especially during his 30 plus years training and teaching the Filipino martial arts. His instructors reads like of book of Who's Who, with the likes of Angel Cabales, Maximo Sarmiento, Dentoy Revilar, Leo Giron, his Uncle Pedro and his father Juan Latosa. It was not until he was training for several years in the Serrada System that he found out the true skills of his Father, the hard way. Little did he know that the famous story about the Filipino Escrimador fighting a death match with a Japanese Bo master on the ship from the Philippines to the USA was his own Father.

At the age of twenty-three while serving with the US Air Force, Latosa is the person who introduced the Filipino martial arts to England and then to all of Europe. This was not an easy task. His method of introduction was demonstrating and convincing skeptics at various martial art schools throughout London. Many of the traditional martial artists never heard or wanted to know about this unknown art especially from a twenty-three year old. As word spread, various martial arts magazines started publishing articles on the Latosa in the United Kingdom and then throughout the rest of Europe. Latosa began teaching for the European Wing Tsun Organization, headquartered in Germany for over 20 years. Today, he still travels at least two times a year to Europe and constantly throughout the US for seminars in the EBMAS Organization in association with Emin Boztepe, a world recognized martial artist.

RENE LATOSA'S ESCRIMA CONCEPTS

The Latosa's Escrima five basic concepts are used to test the techniques taught to determine whether they are effective and structurally sound.



Balance: Balance is the overriding concept in this system. It is a prerequisite to the proper functioning of all the others. Nothing can be accomplished reliably if you are off-balance--in the martial arts.

Power: The student trains his/her body to apply devastating power through any weapon without the need for excessive acceleration distance. Through

proper body mechanics, one can achieve an extremely high level of e.g. striking power with a stick, even when the strike begins only a few inches away from the target. There is no need to "swing" the stick in order to hit hard. As a result, you gain economy of motion, which allows you to strike immediately from any position without loss of time in wind-up. It also allows extremely fast successive strikes, as the stick does not need to withdraw far in order to accelerate again. Short power, as it is generated from the body itself and thus does not depend on the motion characteristics of the particular weapon, may be applied through any object or mobile body part. In self-defense, and in life, it allows one to act immediately, from wherever one is at the moment, without preparation, instantly and effectively. Zoning or zone hitting, which is ensuring that your strike goes through the intended target and not beyond so as to maintain safe positioning and control of the weapon, is an element of short power.

(Offensive) Focus: A Latosa Escrimador is always focused on the goal, not the obstacles in the way. Visual and physical focus should be centered on the target of your attack, not on the weapons of the enemy. The student is trained to direct 100% of his/her energy toward the target, leaving extraneous issues to effective peripheral awareness. The goal is always to conquer the enemy's command center, rather than to chase after his troops. In this way, the Escrimador is offensive in defense. The "So What" theory, in which the Escrimador symbolically says "So What?" to the blocks and feints of the enemy while simply pressing forward with his/her own attack, is an element of offensive focus.

Speed (timing and distance): Useful speed does not stem primarily from how fast one can move one's limbs, but from how precisely one can sense the proper time to initiate an action and how accurately one can judge the distance the action must cover. Relatively slow, economical movements executed with perfect timing and distancing will defeat extremely fast, wide movements executed at the wrong time and at the wrong distance. Likewise, in life, acting efficiently at the right time and place is far better than acting excessively at the wrong moment. The Latosa Escrima student is trained to read the subtlest movements, tensions, and attitudes of a potential enemy's body so as to be one step ahead of the enemy's intentions and timing. This is a critical element of speed.

Transition (to any weapon/situation): Latosa Escrima teaches a very small, simple repertoire of movement concepts and strategy that applies to any weapon in any situation. This allows the Escrimador to react flexibly and efficiently to any self-defense situation, without confusion or technical thought. This ability to spontaneously adapt to circumstances is useful also in realms other than self-defense.

Attitude: The student learns to channel distracting and debilitating emotions such as fear and rage into a performance-enhancing mental attitude conducive to overcoming the most dangerous situations. (This attitude may sometimes outwardly resemble anger, but it is in fact deeper and far more constructive.) In the process, the student learns to deal with and to a great extent control the physiological effects of stress, prevent panic, maintain mental clarity under pressure, and generally work through bad situations. Additionally, the self-confidence fostered by realistic training permeates all areas of life. Explosiveness is an element of every one of the main concepts, and refers to the ability to transition instantly

and effortlessly from a state of stillness to movement or from one type of movement to another type of movement. This ability is very much affected by mental attitude.

Note: These are only brief and superficial explanations of the Latosa Escrima concepts. It would take more than a lifetime of training to truly understand them in full.



As the attack hand is already nullified, the straight right shoots in.



As the opponent leaves an opening, the body surges forward to add the full body low kick.



Low kick to add to the offensive forwardness.

All of the concepts are interdependent and interrelated, with aspects of each enhancing the domains of the others. Intellectual understanding and physical mastery of them will most likely lead to success in self-defense and all areas of life.

As for the training itself, a beginning student will spend most of his/her time learning how his/her own body moves. There are no strictly prescribed positions or movements in Latosa Escrima. The instructor works with the student to help the student find out how his/her own body can best express the Latosa Escrima concepts. This generally begins with learning how to produce short power with a stick held in one hand, and to maintain balance in stillness and in movement in all directions while doing so. With this journey begun, the student learns to apply short power to the enemy with focus and speed. In order to avoid getting hit by the enemy while doing so, the student learns concepts of movement relationship through the Box System and Five Strike System, which teach the student about off lining and interference striking, among other things. Attitude is cultivated beginning with the very first solo drills, and progresses at a higher pace once partner exercises begin within the first couple classes. From here, the student advances to apply the developed movements and concepts to all weapons, all ranges and scenarios of combat, all levels of force, and all self-defense situations. At the highest levels, it all comes back to training the mind and body to express the concepts, as perfectly as the span of one's lifetime will allow.

The five concepts as described above is not the complete Latosa Escrima system. The narrative above was just to provide an idea of the five concepts. The system requires the use of the box alignment, forward and reverse directional energy triangles and the figure eight offensiveness all working in unison to make it complete. A martial artist should be able to tell you what each move does, the meaning of the movement, various applications and what makes them unique from everyone else.

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Grandmaster Richard S. Bustillo

By Sandra D. Sabatini



It is with great honor in May of 2005 I had the opportunity to interview Grandmaster Richard S. Bustillo. Grandmaster Bustillo has a tremendous amount of knowledge in the Filipino Martial Arts and has spent many hours training and studying with some of the world most renowned and most secretive/reclusive Masters and Grandmasters of the Filipino Martial Arts. Some at which are unfortunately not with us today. With so many Filipino Martial Arts Systems popping up all over the place now a days, one would be curious to see the true traditional Filipino Martial Arts of days gone by in today's mix martial arts schools. In this exclusive interview Grandmaster Bustillo will share with the FMA Digest reader his experiences in the Filipino Martial Arts, his views about the Filipino Martial Arts, and his fondest memories about his mentors and teachers over the years.

SDS: I would like to ask you some questions about your history in the Filipino Martial Arts and just how much has it influenced your development as a martial artist, and as a teacher.

SDS: A lot of people in the Martial Arts know about your student/teacher relationship with Bruce Lee and Jeet Kune Do, could you tell us when and how you were introduced to the Filipino Martial Arts?

RSB: It was at the Lee Jun Fan Gung Fu Institute in China Town of Los Angeles that started my Filipino martial arts interest. Dan Inosanto and I were practicing with Bruce Lee when Mr. Inosanto asked me if I knew anything about the Filipino martial arts of Kali or Eskrima or Arnis. I told Mr. Inosanto that I have seen Ben Largausa demonstrate Eskrima at Ed Parker's International Karate Tournament in 1964.

At that time I was only interested in the striking arts of kicking and punching, and not the Filipino arts. My first learning experience with the Filipino Arts was at a private weekend session with Angel Cabales. It was Dan's mom Mary Inosanto who arranged our first private session with Angel Cabales in Stockton, CA. After this encounter Mr. Inosanto and I used to drive 8 hours from Los Angeles to Stockton, California every other weekend to learn Eskrima.

My interest in the Filipino martial arts grew above and beyond my expectations. During my vacation in my Hawaii home, I ask my father and uncle if they knew anyone who knows anything about the Filipino martial arts. They would refer me to Tata Duran, who referred me to Bralio Pedoy, who referred by to Raymond Tobosa, who referred by to Floro Villabrille. All these referrals mushroom to many Eskrimadors living in Hawaii. I invited Mr.



Inosanto to Hawaii to train with these masters, and he invited me to Northern California to train with Angles Cabales, Leo Giron, Max Sarmento, Dentoy Revilar, Gilbert Tenio, Sam Tendencia, Pedro Apilado, and Juan Lacoste to name a few.

SDS: Could you tell our readers what kind of background that Sijo Bruce Lee actually had in the Filipino Martial Arts?

RSB: Sijo Bruce Lee had no formal Filipino Martial Arts experience that I know of. It was Dan Inosanto who showed and taught Sijo Lee some Filipino techniques and training drills. However, Sijo Lee understood the Wing Chun Kung Fu double sword and he was a skilled practitioner of the real fighting world.

SDS: You were featured in the book "Filipino Martial Arts" by Dan Inosanto published by Know Now Publications. As his friend and training partner did you go along with Guro Dan for the interviews within his book?

RSB: What were your memories about shooting the photo's for the book? I was very happy that Dan Inosanto wrote his book "Filipino Martial Arts". At that time there were no Filipino martial art books readily available for the martial arts practitioner. Dan wrote this book for several reasons. He wanted to pay his respects to our teachers for teaching us their style and system of the Filipino Martial Arts. Second, Dan wanted the other Masters, who we couldn't locate or research, to come out and reveal their Filipino Martial Art skill, system or style.

SDS: Speaking about your relationship with Guru Dan Inosanto, you were really instrumental with growing the IMB Academy into the world-renowned Mecca of martial arts instruction it is today. Could you tell us how you became an instructor under Guru Dan?

RSB: When Bruce Lee closed his Lee Jun Fan Gung Fu Institute in 1970 and moved to Hong Kong. Mr. Inosanto and I became training partners in his back yard gym. In the 1973 Bruce Lee died. Dan Inosanto devastated and didn't care to practice martial arts. He mourned Bruce Lee's death for a long time. Months later Dan said to me, "Richard, let's open a commercial martial art school together. If you were my partner we could continue our research on the Filipino martial arts and promote the martial arts of the Philippines. More important, we could share our Bruce Lee experiences with others." I had mixed emotions when Dan told me that he wouldn't pick anyone else but me to be his partner. In 1978 Mr. Inosanto promoted me to senior instructor (Sigung) in Jun Fan Jeet Kune Do. Together we have achieved over a dozen different Filipino Martial Arts styles, systems and methods.

SDS: What Masters or Grandmaster has influenced you the most in your development in the Filipino Martial Arts?

RSB: Every Filipino Martial Arts teacher that I have studied with has influenced me in one-way or another. Every one offered a piece for my whole Filipino Martial Arts training. It is very hard to say which is the most influential. A year after Bruce Lee's death Dan Inosanto and I named our school the Filipino Kali Academy in 1974, to promote the martial arts of the Philippines. It was also the start of preserving and promoting the teachings of Villabrille/Largusa Kali, Angel Cabale's Serrada Eskrima,

Leo Giron's Largo Mano Arnis, Braulio Pedoy's Derobio Eskrima, Max Sarmento, Dentoy Revilar, Gilbert Tenio, Jack Santos, Sam Tendencia, Ray Tobosa, Feliciano Maxcinete, Telesporo Subingsubing, Pedro Apilado, Juan Lacoste, GM Cacoy Canete, Diony Canete, Ben Lema and many few others that escape my mind.

SDS: What are your fondest memories you have learning from these Masters or Grandmasters?

RSB: I have many fond memories of my Filipino martial art teachers. One master in particular was Feliciano Maxcinete. When Mr. Inosanto and I located Maxcinete in Delano, California, I introduce Dan Inosanto and myself. I told him that we were referred to him by his old friend Floro Villabrille in Hawaii, who said that you could help us in our research on the Filipino martial arts. I explain that we were studying eskrima with different instructors and that we were researching the Filipino martial arts of Kali, Eskrima and Arnis. The very old school martial artist Maxcinete asks us if we had challenged our Eskrima instructors. When I answered with No! He said, "How do you know how good you are." Maxcinete started walking away from us and he said to follow him. We followed him outside the building where some young Filipinos were sitting and talking. Maxicine ask if we had any eskrima sticks. Dan opened the trunk of his car and took out some eskrima sticks. Thinking that Maxcinete was going to show or teach us his Eskrima style, the young Filipinos were talking in Tagalog (a Filipino language). Dan whispered to me that the young Filipinos were taking bets on the young man (me) or the old man (Maxicinete). Dan said that they were speaking in Tagalog and taken bets on who would win this fight. I had a stick in my hand and Maxicinete had a stick. Maxicinete told us that he wanted to see what we knew about Eskrima. He told me to hit him. I didn't trust this old man. He had his stick in his right hand and in a right natural fighting stance. My first thoughts were that I was going to learn Eskrima the hard way. My second thoughts were that he thinks that we came up to challenge him and he wants to fight. So! I turn to Dan and explain that this is what we know about Eskrima and started to perform a Sumbrada (a counter for counter drill) with Dan. Maxicinete then relaxed a little and showed us some of his techniques. His style of Eskrima was similar to what we learned from Pedro Apilado. A style of passing or evading a strike and countering with multiple striking combinations. Feliciano Maxicinete was a very interesting Eskrimador. His old school or old fashion, and tough fighting spirit were the true way of learning the Filipino martial arts. It was an honor and pleasure to meet a caliber of Feliciano Maxicinete.

SDS: Is there any other Filipino Martial Arts Style, or System you would like to learn or have an interest in today?

RSB: There are many more different styles or systems of the Filipino Martial Arts that I haven't seen or studied. I want to learn as much as I can on all Filipino martial arts. The more I learn the less I know.

SDS: What style or system of Filipino Martial Arts do you



currently teach at the IMB Academy in Torrance, Ca.?

RSB: The different styles or system of the Filipino Martial Arts that I teach at the IMB Academy are one - the IMB way. I, however, always pay my respects to my teachers and to the style or system I'm teaching by saying that this technique, drill or method is from this instructor who have taught to me.

SDS: As an influential Grandmaster of Doce Pares where do you see the direction of the unification of the Filipino martial arts?

RSB: At the present time I don't see a unification of the Filipino Martial Arts. Martial arts and Religion are similar in this respect. Each have many different practices and a very few opportunities for unification. Hence the Holy Wars and the Greed & Ego that prevents unification. Besides, it would be boring if there were unification. We need respectful challenges, excitements and competition.

SDS: Do you envision a day where all schools of Filipino martial arts can come together in a united brotherhood just as other organizations have for karate, kung fu, etc.?

RSB: Inconceivable and highly unlikely that all schools will come together. The day may come however, when all schools come together, when we have another Chief Lapu Lapu, or King Kamehameha, or a Bruce Lee. Presently, there are few schools uniting in organizations for competitions.

SDS: Do you finally see in Movies, etc the credit that Filipino martial arts is finally getting from the martial arts community?

RSB: Eventually, the Filipino martial arts will receive more credits in the Movie industry than it is accustom to. As more of our art is exposed the more the credits will come. Exposure is success.

SDS: As a person whom gives Seminar all over the world what is your consensus about how the Filipino martial arts are received around the world?

RSB: I have conducted seminars in five continents. In my travels the Filipino martial arts are very well received. In every country or big city that I have worked, I have found that people and martial artists alike understand the basic need to be educated and be aware of weaponry for self-defense. To defense against a weapon, you must be a weapon's practitioner.

SDS: What would you say is your best technique your favor in the Doce Pares System?

RSB: In my "Cacoy Doce Pares System", my favor technique is a secret. However, the twirling method or striking techniques of Cacoy Doce Pares is very hard to beat. After you check this out, it's a matter of honesty. You will know that this is the best.

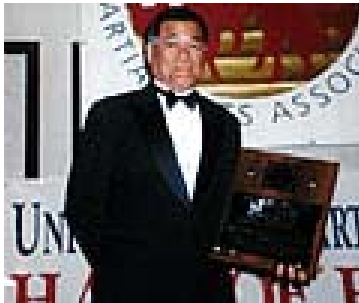
SDS: Have you ever thought about writing a book about your own experiences in the Filipino Martial Arts?

RSB: My autobiography should be completed by the end of 2005. My experiences on the Filipino Martial Arts will follow. Thank you for asking.

SDS: Where do you see yourself in the next few years in your own personal development in the Filipino martial arts?

RSB: I don't know what the future holds for me. In the Filipino martial arts as well as Jun Fan Jeet Kune Do, change is the rule rather than the exception. I do know that at the present time I will give back to the Filipino martial arts community what it gave me in the past. It remains empty unless I put in more than I take out. I will continue to share my Filipino martial arts experience with others who find it beneficial.

SDS: Could you tell our readers, do you offer any Filipino Martial Arts instructional Videos or DVD's? How could our reader contact you to get additional information about your videos?



RSB: I have one video on the basic Filipino Eskrima. Others are in the making. Interested individuals may contact the IMB Academy at (310) 787-8793 or email imb@imbacademy.com and visit the IMB Academy Website at www.imbacademy.com.

“In my opinion Grandmaster Bustillo is a treasure trove of Filipino Martial Arts History and Teaching Skills. Any FMA Digest reader lucky enough to train with this

“Legend” at his international renowned school “IMB Academy” in Torrance, California should really seek him out for quality instruction.” ~ Guro Sandra D. Sabatini

Guro Sandra D. Sabatini is a martial arts school owner from Louisville, Kentucky. She currently makes her home in Springfield, Massachusetts, where she teaches Filipino Martial Arts at Quantum Martial Arts Cross Training Centers, Inc.



Interview with Master Wilson R. Ceniza

Teovel Balintawak Self Defense Club

By Erick Empasis



Master Wilson Rodinas Ceniza was born on November 7, 1958 in Casu-on, Moncayo, Compostela Valley Province formerly Province of Davao where the family has been living since its birth. He is the second child of the ten children of Quintin Dablo Ceniza and Maria Carreon Rodinas and was educated at the University of Mindanao, Tagum City also in Davao Province.

After graduating in the Bachelor of Arts degree he immediately applied for a job in the locality but didn't find one to earn a living. Desperate of the situation, he migrated to Cebu in 1986 to find an opportunity for a good employment and earned a higher

salary. But circumstances were so unkind that he failed again until he landed working for a minimal job temporarily as freight handler in a factory just for only to survive.

In the following year he studied the Teovel Balintawak self-defense art under the tutelage of Grandmaster Teofilo Vilbar Roma upon the invitation and urgings of his new friends Santiago M. Cabahug and Jose C. Villamor. He accepted the invitation to learn the art of self-defense for the purpose at first was only for security reason to protect him from any possible attacks of some bad personalities in the area where he stays, as he was only a stranger in the place.

But more than just learning of the basic lessons, he was also given the advance lessons and eventually he finishes also the Masters degree of the Teovels Balintawak Self-defense Art. In the end he found himself teaching of the art. That is by the encouragement of his teacher who trusted him so well.

Finally he gained many friends that have helped him contrive of his career. He is happily married to the former Rosario Fernandez Espina on June 4, 1990 with whom God blessed them with six children, five boys and a girl. He is presently employed at the Asian College of Technology while at the same time serving as one of the Assistant Chief Instructors of the Chapter Club located in Barangay (Barrio) Basak, Mandaue City, Cebu, Philippines.



This is an interview with **Master Wilson R. Ceniza** one of the Assistant Chief Instructors of the Teovel Balintawak Self-Defense Club, Inc. in Basak, Mandaue City.

Question: What is Teovel Balintawak Self-Defense Club, Inc.?

Master Ceniza: Teovel Balintawak Self-Defense Club, Inc. is a branch club organization established by our Grandmaster Teofilo V. Roma in Basak, Mandaue City, Cebu, Philippines. It is one among the twelve chapter clubs of the Teovels

Balintawak Arnis group founded by the late Grandmaster Teofilo A. Velez in 1982 after his separation from the group of Atty. Villasin's Balintawak Original. The main purpose was to promote and propagate the Teovel Balintawak style an innovative form of self-defense from the original Balintawak.

Question: How does your martial art come into existence?

Master Ceniza: Our martial art was originated from the great Grandmaster Venancio (Anciong) Bacon. He invented the combat art of fighting in 1950 and he named it as the Cuentada system. But his followers called it as the Balintawak style befitting in its location where the formal training was first held at the Balintawak St. in downtown Cebu City. Attorney Jose Villasin one of his students invited his very close friend Teofilo A. Velez to also learn with him and to Anciong Bacon with this new martial art. After learning of the art, Velez introduces some innovations of techniques especially in the method of teaching in 1969. Villasin who was impressed by this new development adopted the new method and together they join forces to teach the innovative system of the Balintawak self-defense art but the honor was only credited to him. However, Mr.

Velez did not mind it out of respect and loyalty to his teacher, as they are very close with each other. He was just being contented with that arrangement until a misunderstanding broke out so much so with the verbal tussle between their sons John Villasin and Eddie Velez. They parted ways and Mr. Velez established new organization, which they called the Teovels Balintawak Arnis Group. The acronym TEOVEL was taken from the founder's name Teofilo for TEO and his surname Velez for VEL. The new organization was subdivided into twelve different chapter clubs and assigned them to his twelve most trusted Master Instructors. Teofilo V. Roma one of the twelve most trusted Master Instructors established his chapter club assignment in Basak, Mandaue City.

Question: Does your martial art always use a stick to be your weapon all the time when you engaged in a fight?

Master Ceniza: No, not all the time, but in the training we required students to learned first of the arnis or eskrima prior to learning of the bare hand combat. We uses a stick that measures twenty-eight inches of length and one inch diameter on the base going up with a three-fourth in diameter on top. This is only a foundation of their learning process, however it is only an extension of the arm, so that without it one can easily be more accurate in defense-offense technique with an empty hand combat moving on to deliver blows and parries.

Question: Is Teovel Balintawak better than karate, judo or any other martial art?

Master Ceniza: Any other types of martial art could claim to be better than the other and we are one of those. Nevertheless, if you only try and learned the Teovel Balintawak self-defense system, you will discover that the art is more sophisticated. That is upon by experience of our Grandmaster Teofilo V. Roma who has gone through learning different types of martial arts like Kung Fu, Muay Thai, Karatedo, Aikido, Jiujitsu, Doce Pares arnis and several others where he found out the big difference of the Balintawak style when he compared it to the other because of its unconventionality and he tested it in an actual fights in several occasions with so many other martial artist of different fighting style and to some bad personalities in many places he had gone through.

Question: Is it more preferable for women to learn in your style rather than to learn other style? Why?

Master Ceniza: The Teovel Balintawak for us is the ultimate art of self-defense because it has the complete line of defense techniques and very complicated offenses that can be very applicable to all types of attacks from all types of attackers in any given situations. We also accept women to be a member and encourage them to learn our self-defense art.

Question: Does your martial art take longer time to master and apply it whenever needed than to any other martial arts?

Master Ceniza: There were three levels of learning in our martial arts. First is the basic degree level where you will be trained in the fundamentals of arnis/eskrima followed by the advance degree training where you will learned forms, figures, drills and tactics of moving in and moving out and lastly the master's degree training where you will learned the Cuentada defense moves and strategies in countering and penetrating opponent's defenses. In the basic degree training it would take one hundred eighty-eight hours or

more to finish. However there were gifted students, a past learner that can easily absorbed and finish the lessons earlier than the time allotted and can easily apply it when needed although finishing only the basic degree training. But still we encourage them to take the advance level and eventually the master's degree to complete their knowledge of the art.

Question: You have mentioned earlier that your martial art is the ultimate art of self-defense. How does it become and why? Does it mean for you to say all other martial art is inferior?

Master Ceniza: Any other martial arts can claim to be the ultimate art for themselves and they are entitled to that, like for example the Brazilian Ju Jet Su of the Gracie brothers in Brazil because in many challenged fights and tournaments competitions they always emerged victorious. However our martial art was designed only for self-defense and part of our defense is to stay away from trouble but we have to face to defend if we can no longer find any other possible way to avoid the aggressor. Challenged fights and tournament competitions for us cannot be considered self-defense because you desire to do it to gain honor and prestige. In competitions you agree to follow certain rules and regulations of the fights, such that the winner is determined by and to be declared according to its higher score on points or on technical knockouts of the opponents. In self-defense for us, we did not desire to engage in a fight but have to face the aggressors when provoked and you cannot follow certain rules and regulations on how to defend yourself especially when you and your love one's dear life was in eminent danger and threatened very seriously. It is then that you have to apply any unconventional tactics you know how in order to stop the enemy from its diabolical intentions. The Teovel Balintawak offer some lessons of techniques that can help students understand on how to defend any types of the attacks from any types of an attackers regardless of its sizes, may it be a behemoth or a ferocious wild animals in any given situations even amidst of the darkest nights. Christian values were also to be taught as part of our self-defense training.

Question: In learning of your self-defense art, is it an advantage for a person to have other martial art background or not?

Master Ceniza: In learning of our self-defense system everyone has to start in the same level from the basic degree training weather you have or do not have martial arts background would not matter, because you will explore something new which would be different from what you had experienced. Martial art needs to have discipline and your experience with regards to discipline might be of use but our teaching do not necessarily require to have other martial arts background because one can easily learn and acquire the skill with us, as we have the best professionally trained instructor you can be trusted on in guiding you and you can be a well-behaved personality and would be a highly skilled person for as long as you are willing to cooperate with the teaching instructions. Teovel Balintawak inculcates Christian values (self-discipline, self-control, respect others and preserve lives even to the most hardened criminals and most of all fear in God is included in our teaching). Right attitude and willingness to learn is your great advantage.

Question: What would be the requirements if we decided to learn your kind of self-defense art?

Master Ceniza: First of all is that you must have to be a member in our organization, because we do not accept trainees or students for a fee. We only trained and teach anyone who are willing to be one among our members in the organization and to be a member, one have to fill-up an application form to be provided by us. Attached in the application form is your oath of office to be notarized by our Grandmaster then submit it to the General Headquarters of the Teovel Balintawak Self-defense Club, Inc. located in Basak, Mandaue City, Cebu, Philippines. There is also a membership fee and a one-month advance payment of the monthly contributions to be complied with and you can start the training with us anytime most convenient to you.

Question: Is there any age limit for membership and gender acceptability?

Master Ceniza: The age limit is twelve years old up and beyond for as long as he or she is able to comply with the requirements weather a male or a female, we are open to anybody. Our organization's objective is to promote and propagate our martial art style and we recruited members from all walks of life for as long as he/she can spare time for our activities. We are well organized and our instructors were very gentle and very professional in handling beginners treating you like a brother or a sister to them. For the aged members, training with us would regain for him or maintain youthful vigor and vitality and for the younger once would develop strength, discipline and self-confidence.

Question: Do all members must wear a kimono just like in the karate once they were inside the training venue and render courtesy among with its other through vowing upon arrival during sessions?

Master Ceniza: We have our own implementing guidelines to follow. All members must wear the unisex prescribed uniform a white t-shirt printed with the name of our martial art style and a black jogging pants with a red-white lace on the side. We also practice the vowing system as a sign of respect, courtesy and discipline to every member and we threat one another as brothers and sisters and the Grandmaster as our father.

Question: Does your organization-conducted tournament or send entry to any competitions?

Master Ceniza: We have a plan to organize a tournament but exclusively within our chapter club organization only although as of now, we still yet to iron out policy and guidelines. But in matters of participating or sending entry on the tournament conducted or organized by other martial art style, we strongly advise our members not to participate (although they have freedom to do so as they wish), as we could hardly follow rules of the tournament not of our own because our style is very unconventional and it was intended only for self-defense and not of winning to gain prestige but of winning only to preserve lives. However in matters of propagation and promotion of the art we encourage our members to work hard for it.

Question: In matters of propagation and promotion, I agree with you because I have notice there is Balintawak Groups aside from your own, publishing their names and their styles in the internet and in some martial arts magazines. What can you say about them?

Master Ceniza: Balintawak Style has been divided into several groups and to name a few major groups, we have the group of the late Grandmaster Timor Maranga,

Grandmaster Arnulfo Mongcal and the late Grandmaster Jose Villasin. Grandmaster Villasin's group were also divided into several other groups such as the group of Grandmaster Dom Lopez of Victoria, Canada and the group of the late Grandmaster Teofilo A. Velez in Cebu city aside from the group of his son Grandmaster John Villasin also in Cebu City. Grandmaster Teofilo A. Velez Group were also divided into twelve different Chapter Club organizations and assigned them to each one of his disciples. Among these disciples who were given the assignments were Teofilo V. Roma, Pacito (Chito) P. Velez, Ramon (monie) Velez, Eddie Velez, Bobby Taboada, Nicomedes Elizar, Wennie de la Rosa, Nonato (Nene) Gaabucayan, Tonying Patalinghug, Bobby Elizar, Joe Cavan and Romeo de la Rosa. There were also some other groups forming of their own and carrying the name of the Balintawak, and we also recognized them as one among us like the group of Bobby Tabimina in Legaspi Village, Makati Metro Manila area, Henry Jayme of the Visayan Martial Arts in Pardo, Cebu city and the group of Sammy Buot in Phoenix, Arizona, U.S.A. However, there were still some other groups carrying the name of the Balintawak, but destroying the name of our great Grandmaster who labored much in the propagation of his craft invention. These persons were twisting the facts of history aside from robbing the name of the Balintawak for self-aggrandizement, dishonored and insulted our great Grandmaster Venancio (Anciong) Bacon. Nevertheless, this would only gain some positive effects, because the more they talk too much in the Internet or published themselves in some international martial arts magazines, the more you can obviously detect their ill motives and falsehood. I don't have any qualms about their malevolence, because I still believed that our browsers are intelligent enough to scrutinize their story.

Question: Is there any difference of your Teovel Balintawak Style to compare among with the other Balintawak self-defense systems?

Master Ceniza: We have the same root because our origin is only one and that is from the great Grandmaster Venancio (Anciong) Bacon. However the seeds have to grow not only in terms of its sizes but also in terms of its forms and figures. The followers of the great Grandmaster Anciong Bacon have made some innovations and modifications within their respective groups including our own and that is evolution of our self-defense art. The system was spontaneously evolving until this very moment because we cannot cease to grow. Our martial arts have the same ingredients but differ only in flavors and seasonings. The Teovel Balintawak Self-Defense Club, Inc. in Mandaue City has adopted the grouping system of instruction introduced by the late Grandmaster Teofilo A. Velez; and Teofilo V. Roma adds some refinements. He also drafted new Policy Guidelines and promulgated the grading and ranking system. The latest development was the promulgation of the master's degree training courses for all serving Junior Instructors to further enhance their knowledge of our self-defense art.

Question: Have you ever been tested your craft (had engaged into brawl or had actual fights with any other martial artist of different style)?

Master Ceniza: As I have said earlier we definitely had to stay away



from trouble and that is what I have really been trying to do. Fortunately, until this very moment I do not have any serious tussle with anybody. However, as a “Barangay Tanod” (Barrio watchman) for eight long years I have gone through responding some trouble alarms in the neighborhood. I have also gone through with a friendly game-fight demonstration of our self-defense art with about six other different martial artist of different style in different occasions. The attacks represent the questions of “*what ifs*” and they delivered it at various ranges and from various angles and situation, randomly fake and hit to destruct my defense form. But I have the answer to every move of the attacker and I think I can also do the same thing in reality because I practiced my craft almost everyday through a routine sparring with my senior students and to my Grandmaster.

End of Interview

Learn more about the Teovel Balintawak Self-Defense Club, Inc.
Visit their website [[Click Here](#)]

Erickson Empasis is an avid fan of the Teovel Balintawak Self-Defense art. He is now a graduating student of the Bachelor of Science in computer Science at the Asian College of Technology working for his thesis about our martial arts and of his project in web designing.

Filipino Martial Arts in the Work Place

At the Manila office of Accenture, a global management consulting, technology services and outsourcing company with offices in 48 countries, there is a project manager who is very much a student of Arnis. During workdays (and nights), Michael Angelo L. Gubat devotes himself in delivering technology solutions by being involved in the planning and execution of software development effort. His industry

of specialization is telecommunications and he is known among his peers as a mainframe guro. However, come weekends, Michael leaves his computer and train with one of the highest-ranking masters of Modern Arnis, Master Cris Vasquez.



Guro Michael "Mike" Gubat

Commencing his training at the age of thirteen in Tae Kwon Do and continuing until 1982 where he obtained his black belt, Michael had a feeling of being incomplete within. So he searched for a martial art which would not only keep him

physically fit, and confident in his abilities to defend himself if needed, but would bring inner peace.

In 1998 he attended a seminar in which Master Cris Vasquez was presenting the art of Modern Arnis. Master Vasquez demonstrated several techniques of self-defense using the baston, an umbrella, and even simple items such as a water bottle, which he demonstrated, could become a weapon for self-defense.

Michael found that it was amazing in the way Master Vasquez demonstrated the techniques of Modern Arnis and not just as a martial art using a standard weapon as the baston, but with any item that one carries around with them in the day-to-day routine of their life. This fascinated him that in his own culture was such an art that was unlimited in its abilities to adapt to situations and items of common everyday usage for self-defense.

However, it would be another three years until Michael would be able to start his training in arnis. But once commencing his training he found that arnis would also compliment his abilities in Tae Kwon Do. Michael's personal feelings once he had commenced his training in arnis was that he truly wished he could of found the art when he was thirteen years old, his own cultural art, instead of Tae Kwon Do. For now he has found his own cultural heritage and was learning a most unique and supreme fight art in Modern Arnis.



When asking Michael Gubat how arnis has helped him in his daily life, Michael states, that it has brought him to a higher awareness within himself and it has made him more attuned to his environment, more focus not only to his daily life but his goals for the future. Arnis is not just a stick fighting art, the system if learned and studied is also a lesson in various evaluations and adaptabilities within one's self and toward life. Arnis is also the ability to coordinate the mind, the body, and the heart to build within an inner peace and strength.

Michael Gubat also promotes the idea to his office mates to study the art of arnis, not only for the cultural aspect, but explains the benefits in how the art brings focus and can make one concentrate, in the challenges which arise in business and also in the daily aspects and challenges.

Grandmaster & Founder Anding de Leon
of
International Arnis de Leon Federation - IADLF
By Guy "T.C." Jones

For nearly 30 years, Grandmaster Anding de Leon has been practicing and teaching Modern Arnis under the late Professor Remy Presas, founder of Modern Arnis. Grandmaster Anding began his commitment to Modern Arnis as a child in the Philippines, and continued as an adult here in the United States. Grandmaster Anding spent many years as the Texas State Representative of the International Modern Arnis Federation and assisted the late Professor Presas at his seminars.





Grandmaster Menandro Garcia de Leon, known to his friends as Anding, was born on February 2, 1960 in Sampaloc, Manila, Philippines. Anding first began training in the martial arts at the age of 13 during his high school. He began learning Modern Arnis during his P.E. class at school and later attended advanced training at the national headquarters of Modern Arnis at the “Nayong Pilipino”, Philippines (National Arnis Association of the Philippines) in the 1970’s and continued learning Okinawan Karate-Judo at the same time outside the school system. Anding soon realized

the effectiveness of Arnis, and began attending advanced classes more seriously with the late Professor Remy Presas, the founder of Modern Arnis, at the national headquarters of Modern Arnis in addition to his training during P.E. Although Anding was training hard learning Arnis, he still kept his commitment to Okinawan Karate-Judo and earned his Black Belt before devoting all of his time to the art he truly loved.

By the age of 15, Grandmaster Anding earned his Black Belt in Modern Arnis and began teaching Arnis formally for the first time. Due to his active participation, superb skills and dedication to the art, he was nominated among others to teach at two military training camps (Camp Emilio Aguinaldo and Camp Crame, Manila, Philippines) and two college campuses (San Sebastian and San Beda college, Manila, Philippines). During the interlude between finishing high school and starting college, Anding (16 at the time), began teaching numerous Neighborhood Crime Watch groups and Police Officers in his Philippine homeland prior to coming to United States.



In August of 1980, Grandmaster Anding left the Philippines and moved to Lorain, Ohio before finally moving to Dallas, Texas in February of 1981. In 1984, Anding began teaching Arnis for the first time since leaving his homeland. He starting out by teaching a few select students but soon found more and more students seeking his training. Anding began teaching regularly scheduled classes and private lessons at other martial arts schools.

As one of the late Professors’ original students Grandmaster Anding is a certified and authorized instructor of Modern Arnis holding a 4th degree black belt and was the Southwestern U.S. regional director of the International Modern Arnis Federation (I.M.A.F.).

Grandmaster Anding’s respect and loyalty to the late Professor Presas and the art has kept him motivated to continue to support and promote Modern Arnis over the many years. With the loss of the great Professor Presas, Modern Arnis has moved in a different direction, which created an opportunity for Grandmaster Anding to realize a new dream. Grandmaster Anding decided to draw upon his vast training and experience in the Filipino martial arts and created his own system, which will revive the traditional efficiency of movement and fluidity that sets the Filipino arts apart from the rest of the

world. Speed and hand-eye coordination are key aspects in the Filipino arts being that bladed weapons are widely used in all their systems. Grandmaster Anding has also incorporated many techniques lost to American martial artist due to the fact that a lot of Filipino arts are taught in a seminar setting and the more detailed techniques are only taught in a school setting.



While Grandmaster Anding will always support Modern Arnis, the freedom to explore his own theories of Arnis is now a reality.

Grandmaster Anding has named his art Arnis de Leon and has created the International Arnis de Leon Federation – IADLF. Modern Arnis serves as the system’s base and Grandmaster Anding has ingeniously modified techniques to reflect his own unique skills and theory. The system emphasizes fluidity of motion and proper use of technique to overcome physical strength.

Grandmaster Anding stresses the "Dance of Pain", grappling flow (traditionally called - Buno), transitioning easily from one technique to the next in a continuous string of joint locks and chokes, all while moving at full speed.

The creation of “Arnis de Leon” was decided upon for several reasons. Arnis was first referred to as “Arnis de Mano”, or harness of the hand. Borrowing from our founder’s name, the system has now become Arnis de Leon. “Leon” is Spanish for “Lion”, and the lion is known for its fighting prowess and for being the king of the jungle.

Grandmaster Anding’s goal is to promote FMA in the U.S. and around the world. Grandmaster Anding is seeking and training State representatives to help him spread the most revered art of Arnis de Leon.

The IADLF will be the sole governing body over Arnis de Leon. Grandmaster Anding’s goal is to continue spreading the art of his homeland through his schools in the Dallas area as well as through seminars and demonstrations.

Grandmaster Anding's numerous years of teaching experience includes military training camps, colleges, police officers, and neighborhood crime watch groups in his Philippine homeland; as well as countless martial arts schools in the local area.

International Arnis de Leon Federation (IADLF)

Contact Information

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Director of IADLF / E-Mail: **T.C. Jones**

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High Blocks: Cross and Umbrella



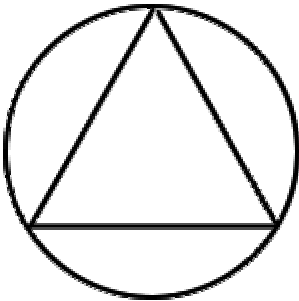
escrima.blogspot.com

Tuesday, January 31, 2006

With permission from Jeff Finder

In Serrada we do our high blocks differently than many other styles. Our weapon is generally 18-24 inches, shorter than the typical 28" escrima stick but similar to many bolos, machetes, krisses, etc. The length we choose should be proportionate to the reach from our armpit to our wrist, allowing the weapon to be concealed under an arm. This shorter length also brings the balance point closer to the hand so the weapon has a natural feeling of balance, not tip-heavy. This allows us to more easily control the angle of the weapon. With a long stick, for instance, rising blocks such as the umbrella or cross block are often done with the hand leading the motion and the tip of the weapon pointed downwards in a classic "wing" position. In Serrada, however, we keep the tip of the weapon up.

Sticks give us two things, extension and leverage. By raising the tip we project our weapon in front of the motion to get to our point of contact faster. For example, if we have to raise our hand all the way to the top of our head to protect it, that may mean moving it 2 feet or further. However, if our weapon is angled upwards, we might only have to move 18 inches. Reducing the distance we have to travel in effect makes us 25% faster!



The generic FMA logo of a triangle inside a circle is an actual physical map to help analyze structure of movement. In this case, visualize the upward angle of the triangle as the angle of the stick.

Another way to figure this out is to hold the stick so it touches your shoulder and your head. This is the critical line, because what is below the stick is protected by it, whereas anything above it is an open target.

A common mistake is to bring the hands up in front of the face then opening them up too early. I call this a "windshield wiper" because it sweeps the stick across the face, rather than framing the head. It won't be effective against a powerful blow and even if it does deflect it could result in dragging the opponent's weapon across your face.

In every technique I emphasize three aspects – weapon, check hand, body angle/positioning. One of our tricks is to let the opponent come in, thereby making him commit to his attack. We move our body so the intended target is not where he is aiming, but we bring our defense to that point to make our interception. The opponent feels contact where he expects it, but it isn't what he had hoped to hit. Thus against a high strike we slightly lower our center. By moving out of the target zone we decrease the odds of getting hit, at the same time allowing us to move our hands an even shorter distance to cover up against the attack. This increases our apparent speed yet again, though in fact we are not moving any faster. It just seems that way because the distances and angles are tighter.

One tip, particularly on an umbrella, is to listen to the impact. If the sticks chatter, the tip was down, resulting in multiple taps. If the sound is clear and crisp, the tip was up, driving through the opponent's strike. A cross block is quieter, since it's a "trap door," allowing the opponent to fall through his intended point of contact. Advanced players may not seem to raise their hands as much in the cross block, but that's because, as Angel Cabales used to say, they know how to make shortcuts work. First, however, it's important to learn the safest and most secure way to use these techniques; getting hit is a mistake!

For the umbrella, it is imperative to drive upward into the attack, clearing the head. Our footwork generates force through the papeet, a quick drop with the lead foot to ground us and create an upward shock wave at the moment of impact.

Notice in the following photos how I play "peek-a-boo" under my hands. Note the triangular structure of the arms and stick, and that I'm not leaving my head exposed to the incoming angle (slight variation between the two below on that basis). Also notice that my knees are bent, lowering my center for stability and moving the target zone. Though my weight is shifted forward, my hips are balanced.

Finally, check how my front foot is aligned on my opponent's centerline, utilizing the male triangle. The rear foot is aligned with the line of force of the incoming blow, a difference you can see between angle #1 and angle #2. The last two photos show how similarly I set up for both the cross and umbrella on angle #2, though I do tend to squeeze my thighs a bit tighter together on the latter to make the counter more explosive.



Against angle #1



Against angle #2



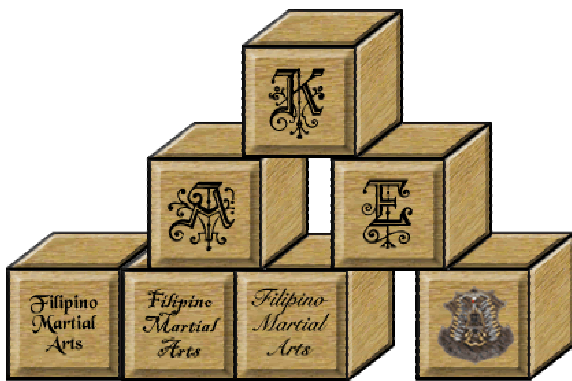
Another view of the cross
block vs. angle #2



This was from an umbrella
against angle #2



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Building Blocks Guro Andy Zavalla **Filipino Combat Arts of Melbourne**

I remember when my daughter got her first set of LEGOS. It was a pretty basic set and it took her a while to learn how to click them together. As time went on, and she was proficient with the operation of the blocks, she asked me to help her make the picture on the box. She started copying the picture, getting frustrated when she couldn't do it and tearing the blocks down and starting all over until she finally got it. She played with it everyday for two weeks. She eventually got bored with it and didn't play with it for a while. Several months later she found the toy at the bottom of her toy box and pulled it out. But this time something was different. Instead of copying the picture on the box she started making her own creations. A chair and table, a car, a house, etc. Her creativity was growing with each piece that she made. Her cousin, who is close to the same age, came over one day and, like all kids, they started fighting over the toy. We went out and bought her an identical set of LEGOS. I then had them each make whatever they wanted using the same set. Can you guess what happened? They both made totally unique creative sculptures using the same blocks. Even when I had them make the same object, they were different. And the great part was that they were both right.

So what does this have to do with Filipino Martial Arts you might ask? Everything. When we first begin a martial art we learn the details of form and structure by copying an instructor or senior and by repetitive drills. As years go on and we get more proficient we start to develop our own identity and personality that is governed by our physical abilities, personal opinions and experiences. We no longer are bound to a strict set of rules. We no longer have to make the picture on the box, but are free to

construct or own destiny in our martial arts held in check by the laws and principles of the basics.

The beautiful thing with LEGOS is that you can buy different sets and they all “click together.” you can buy a Spaceship Set and combine it with a Castle Set. With the additional blocks unique combinations can be made that would not be available with either set on its own. The same can be said with the FMA. You can learn from somebody in Arnis and learn from somebody in Karate. Some concepts will be the same and some may contrast. It is part of your growth in the art to go through the process of comparing, combining, discarding and modifying what works for you. The reason why this works in an FMA structure is the concept of flowing. The same way my daughter learned that the little round nubs on the top of the LEGOS fit on the bottom of another block, the flow in Arnis teaches how to connect the techniques. You are in fact not only learning techniques, but also a method of building that transcends the techniques.

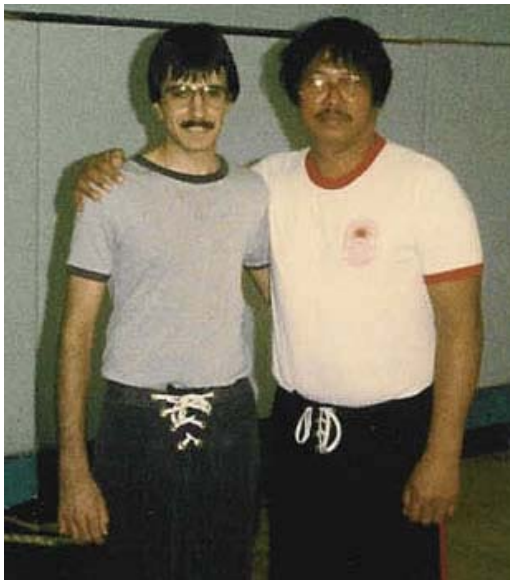
Well, my daughter is older now and has since moved on to more advanced LEGO sets in the 5-6 year old age range. The pieces are smaller and some of the shapes are more complex, but the fundamentals of how to connect them remain the same.



[321] 693-1349 - Email

Silent No Longer

By David Battaglia



David Battaglia and Professor Presas
1985

The following is a lost piece of Filipino Martial Arts (FMA) history in Buffalo, NY. In 1982 Don Zanghi officially brought Modern Arnis to Western New York (WNY). Craig Patricola helped Don financially. Aside from Don, Craig was the first basic level instructor certified by Professor Remy Armador Presas (Professor). Professor had established the International Modern Arnis Federation (IMAF). To the best of my knowledge this was the official start of FMA in Western New York.

I joined Don's school in 1983. He asked me to be his day instructor. I was required to learn Modern Arnis. In 1984 I became certified as a basic level instructor. In 1985 I earned my first-degree black belt in Don's Kenpo/Arnis system. Kris "Rocky"

Paswik witnessed this. At the time he was one of Professor's top students and an instructor. Don's curriculum was approved and signed by Professor. By January 1986 I was managing Don's city school. In December of 1986 an unfortunate turn of events happened. Don closed both of his schools. Before Don closed his schools he produced five black belts. Only two black belts stayed true to his curriculum, Dr. Jerome Barber and myself. We continued to develop Don's curriculum and ourselves.

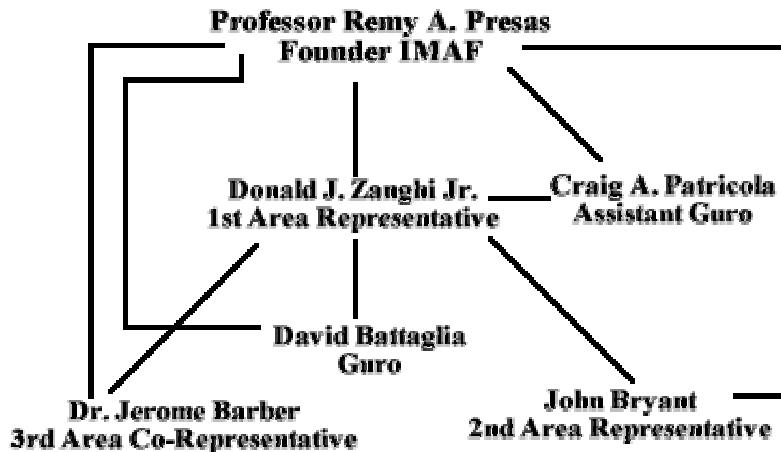
Dr. Barber hosted Professor's summer camps for seven years in a row. In 1991 I became certified as an advanced instructor through the IMAF. By that time Modern Arnis had all but died out in the city and it's northern suburbs. There were a couple of instructors teaching on a small scale. However, they did not stick with their attempts at spreading the FMA for very long. By 1991 I founded Amerasian Defensive Arts. I realized I was the only one consistently teaching FMA in the city and the northern suburbs. As I strove to continue developing my school and myself that fact got put on the back burner. It wasn't until recently that I realized the FMA had come full circle in Buffalo. Now a full time school I have students from the city and surrounding suburbs. In 2004 two of my students had a workout in the city and filmed it. Old memories came flooding back to me when they brought the copy of their training session in for me to see.

Back in the days of Don city park and back yard workouts were common. I realized the same thing that happened in the 1980's started happening again in the 1990's to present. The sounds of the FMA had returned to the city. The sticks are silent no longer.

No matter what their style I would like to thank all of the guros and students who are doing their best to spread quality FMA in Buffalo. I thank the late Professor Presas and Don Zanghi for providing an opportunity for me to become involved in the FMA. I thank Dr. Barber for hosting Professor's local summer camps (not an easy task). Paul Vunak has positively influenced me via his seminars and instructional tapes, Paul Frederick-a long time friend, student and training partner and Guro Jun DeLeon of Toronto, Canada via some private training sessions and open seminars. They have all helped me aspire to a higher level in the Filipino Martial Arts.



Dr. Barber, Don Zanghi, Professor Presas, Un-named, Un-named, David Battaglia – 1990



Beginnings of Filipino Martial Arts in Buffalo 1982 - 1987

The above lineage tree depicts the guros personally trained by Guro Don and Professor Presas. Professor Presas directly certified all individuals named above.

Based on my direct involvement Guro Don first to spread the Filipino martial arts in Buffalo. The rest of us followed his lead.



StickArts.com

Have you ever been talking to someone about your martial arts style and they say, “What style?” or been asked the question, “How practical could a style that uses a stick be?” If you take Karate, Judo, Aikido, or Tae Kwan Do, most people know or have heard of your style. Most likely you also found a school very easily using the local yellow pages or newspaper. Well stick artists are not that lucky; we usually have to hunt for a school that truly teaches the art or drive fifty-plus miles to find a certified instructor.

Then once you begin your training you have to explain to all your friends what the heck Arnis, Kali, Escrima, Doce Pares (and many more!) are. But the more you get into your training you realize it is all worth it. Whether you are a seasoned martial artist or a beginner, you will learn a lot from the stick arts: the art within your art, weapon disarms, and you can have a great time while working out with some awesome people.

It is time for the world to know more about our love of the stick arts. It is time for **StickArts.com**; a site dedicated to the proliferation of all stick arts styles from around the world.

What is **StickArts.com**? **StickArts.com** was first conceived as two friends and dedicated martial artists sat around discussing the struggles in the stick arts communities. Questions like, “How do I let people know my school teaches a stick art?”, “How do I let people know about my seminars and how do I find out about others?”, “Where can I go

for news and articles concerning the stick arts?”, and “Why can’t I just go to one place for all that info?” seem to be questions we both have encountered or thought ourselves. We knew the hardest struggle would be creating a site that is neutral, with no favoritism to certain styles, instructors, or organizations. That is why we are counting on the stick arts community for feedback, suggestions, and submissions for the website. Our ultimate goal is to have this website be result of the entire stick arts community and their hard work.

Frank Shekosky

Co-founder, Promoter

Email

My initial training began in Kempo Karate. I then remember seeing my instructor riding his motorcycle and he was carrying sticks in a backpack that he had strapped to his back. At first I thought that they were tennis racquets! As I looked closer, I noticed that they were just plain old sticks! "Why would he carry around sticks", I wondered? Soon after, I heard him talking to another student about some art called modern arnis that he was practicing. At first, looking at the sticks, I thought that it looked pretty plain and thought it couldn't be a very exciting art. After all, how much could you really do with a stick! My instructor seemed so impressed with the sticks that I decided to give it a try. I started taking private lessons and I soon became absolutely hooked! The modern arnis helped fill gaps that I felt that I had in my previous training, I found that my hand coordination improved; everything I could do with a stick could be applied empty hand, and most of all it was fun! I soon went to a Modern Arnis Summer training camp and met Grandmaster Remy Presas. Meeting him improved my life in a number of ways. My martial arts training started to grow by leaps and bounds, I met lots of fantastic people, and I found new inspiration in my training. For several years I traveled extensively going to countless seminars and camps, mostly in Arnis, and have worked with thousands of students. I am happy and feel privileged to have been a friend and personal student of the late Grandmaster Presas for nearly 15 years. We now host our own Arnis seminars and camps open to all. It is my hope that this site will serve as a bridge for all martial artists to come together, share information and insights, rise above the differences and work together as different branches from the same family.



Wayne Macke

Co-founder, Webmaster

Email

I have been involved in the martial arts since 1989. I have been involved in all aspects of the martial arts; student, instructor, studio manager, seminar promoter, tournament coordinator, school marketing and private instruction. While my base art is Kenpo Karate, I have trained in other various arts. I currently hold the rank of 3rd Degree Black Belt. As part of my Kenpo training, I learned various stick disarms, attacks and forms. In 1999 I joined Cromwell Martial Arts,



where I met Frank Shekosky and started to learn the stick art known as Modern Arnis. I do not consider myself anything more than a beginner stick artist, but enjoy the community. Because of my background in marketing and web development I decided that a site like StickArts.com would be a great addition to the stick art community and would help others find out more about the stick arts. Frank always commented how friendly the community was, but experienced it first-hand at my first seminar. Everyone was so quick to help and motivate, without ever making me feel awkward. While Kenpo will always be my first love, I realize the stick arts can teach me so much. This **StickArts.com** website is dedicated to all those who strive to learn more and realize that we can learn so much from others!

Buffalo Martial Arts Summit: An “Art Within Your Art” Event

By Jerome Barber, Ed. D.

The Buffalo Martial Arts Summit is the 14th summer martial arts camp or symposium that I have sponsored and hosted since 1986 and it is by far the most exciting as well as informative. I have worked with each of the presenters at this event at least once over the past 20 years and I wanted to get all of these people together on a single program for quite some time. This is also the 1st time that I have held a program off-campus. All of the previous events were held at 1 of the 3 campuses of Erie Community College; however as I began planning for this event last summer, I knew that I needed a larger, more luxurious venue to showcase the talented people whom I was inviting as instructors. It was time to move off-campus and really open up this program. The Adam's Mark Hotel gave me all of the things that I wanted in a single setting: lodging, dining and a performance venue, plus I had a downtown site, close to the “Taste of Buffalo”, the largest outdoor food festival in the USA, within walking distance from the hotel.

My goal for the BMAS is to present an unbeatable opportunity for ALL of our participants – instructors and students – to meet one another, work together, talk/dialogue, develop new friendships and establish new networks of information and support. In effect, I want to share my contacts with one another and let them develop their own sets of contacts. I see it as a “win-win situation”. We are connecting East Coast with Mid-west and West Coast people through this program. We have karate, gung fu, aikido, arnis, kenpo, ju-jitsu and eskrima instructors presenting on this program. The BMAS is really is an open-to-all event and I am very proud of the fact that everyone I asked agreed to participate without any hesitancy. This really is a beautiful example of martial arts brotherhood and mutual respect for one another.

The Buffalo Martial Arts Summit features a self-defense format with all of the teachers on the instructional team committed to the martial or fighting side of the arts. These teachers do not focus on the sporting aspects of the arts. Tournament style martial arts is certainly a legitimate area of interest and I am most certainly not opposed to winning trophies, having won some myself; however self-defense is my first love in terms of martial arts training and I have brought together some excellent people who work in this area.

The Buffalo Martial Arts Summit will be held at the Adam's Mark Hotel in Downtown Buffalo, NY, on Saturday, July 8 & Sunday, July 9, 2006. The Summit will

be open to all martial artists. The ‘Summit’ will feature a cross-training approach to the arts and the sessions will be taught by highly experienced Master level teachers:

Master Roger Agbulos
Punong Guro Tom Bolden
Sensei John Borter
Sifu Daniel Donzella
Punong Guro Steven K. Dowd
Sensei Rudy Duncan
Dr. Stanford McNeil
Sensei Steven J. Pearlman
Master Sultan Uddin

Lameco Eskrima
American Modern Arnis
Modern Ju-Jitsu
Liu Seong Combat Arts
Arnis Balite
Karazenpo Shaolin Kempo
Kifaru Jitsu
Genri Ryu Life Protection Arts
International Serrada Eskrima

The seminars will focus on exploration, discovery, cooperation, networking, friendship, and team building. Saturday will feature 5 training time brackets of 60 to 75 minutes apiece with dual presentations simultaneously occurring in separate rooms. The Sunday program will consist of 4 training time brackets with two or three instructors working in a side-by-side comparative seminar, showing different responses to some common assault scenarios.

As for myself, my background in the martial arts is through Sifu Don Zanghi, who taught a blended Kenpo-Arnis program at his ‘Fighting Back Institute’ in Buffalo NY. When I began training with Sifu Zanghi we were a Tracy System Kenpo school. Sifu Zanghi went to train with Professor Remy Presas at a 2 week Modern Arnis Training Camp in 1982. He came back a changed man. He began integrating the Tracy Kenpo with Modern Arnis. We had a nearly perfect blending of empty hand with weapons self-defense training. By 1985 when I received my black belt from Sifu Zanghi, the art was listed as Kenpo-Arnis and my belt rank was listed as Shodan-Lakan Isa, a 1st degree black belt, in each art. I’ve continued my training in both arts. My new Tracy Kenpo instructor was Sensei Ernie McPeck and I went to as well as hosted numerous seminars and camps conducted Professor Presas. I would eventually earn 3rd degree Black Belts from each instructor and then went on to earn 6th degree black belts from Shihan Ernie McPeck (Kenpo Goshin-jitsu) and Punong Guro Tom Bolden (American Modern Arnis).

I developed and wrote the curriculum for the Erie Community College Self Defense Program. I first wrote the curriculum in 1985 with revisions in 1986, which I presented to the South Campus Physical Education department Curriculum Committee for their review and approval. I was granted permission to teach PE 200 – SD I – Basic Kenpo-Arnis for Self Defense, in September 1987 and then PE 201 – SD II – Modern Arnis-Pancipanci Eskrima for Self Defense, in January 1988. The PE Department, then granted me permission to teach PE 220 – SD III – Modern Arnis – Paradigm Escrima in the fall semester of 1988 and PE 221 – SD IV – Advanced Kenpo-Arnis for Self Defense in the spring semester 1989. In May of 1989, the department granted my courses permanent curriculum status. That status was greatly aided by the fact that my entire curriculum was reviewed by and earned the approval of Professor Remy Presas in April 1989. Professor’s review of the entire curriculum took over 4 hours to complete. He had me go through every exercise, drill, anyo (form or kata) and technique in the curriculum. It was the best testing procedure that I have ever gone through because I was being tested

on my own ideas and presentations. The ECC curriculum has ultimately earned the recognition and approval of Grandmaster Al Tracy and Punong Guro Tom Bolden. They both gave their approval in 1992.

The approval of these three men is quite significant because I am teaching the ONLY college-based academic credit bearing courses in the USA or Canada for Modern Arnis and Tracy System Kenpo. My Kenpo-Arnis Self Defense Program is unique in American Colleges and has been one of the reasons that I was asked to become a member of the World Head of family Sokeship Council in 2004. The ECC program has run for 38 consecutive semesters or 19 years as a credit-bearing program. I am quite proud of that accomplishment and very grateful to the PE Department members for the initial confidence that they had in my curriculum proposal.

My intention right from the beginning was to teach the Kenpo-Arnis blend that I had learned from sifu Zanghi. I also wanted to follow up on his ideas and techniques while integrating as much new material as possible from other arts. I loved working through the process of ‘making the art for myself’ as Professor Presas had always told us we should at seminars and camps. I already had the “art within your art” concept ingrained in my training through Sifu Zanghi, now I wanted to build on it and open new doors for my own students. That is why I have hosted seminars, camps, symposiums and summits throughout my teaching career at ECC.

The 14 summer programs are the top end events, but the seminars during the academic school years have been vital to our over-all success at the college. We have had instructors such as Roberto Torres, Tom Bolden, Ernie McPeek, Remy Presas, Bobby Taboada, Daniel Donzella, Kevin Seaman, Mike Haley, Abon Baet, Eric Joseph, Ric Jornales, Hoch Hockheim, Tom Barnhart and Eddie Lastra. The variety of martial arts styles and the consistently high instructional standards have always given my students new insights into the arts in general and reinforced certain principles regard motion, evasion and striking that I have taught them. The ECC program has been built around the principles of quality instruction, small student to teacher ratio, and learning through mentoring, self-discovery and continuous personal growth. My martial arts philosophy has no room for “cloning” and the art must be adjusted to fit the individual’s body, strengths, weaknesses and mentality.

I closely followed the philosophical principles fostered by my instructors and mentors, Don Zanghi, Remy Presas, Ernie McPeek, Billy Bryant, Tom Bolden, Roberto Torres, Daniel Donzella, Abon Baet and Eddie Lastra. They all encouraged exploration, discovery, idea reformulations of drills and techniques. All of men were curious, quick-witted and adventurous. They were never content to rely solely of the past experiences of others and foster tradition over innovation. Because of each of these people, the ECC Self Defense Program has grown and through it I have been able to produce some excellent students who are now teaching martial arts with their own flair and enthusiasm. None of my students, who went on to become my training partners are standing in my shadow.

They are their own individuals with strong confident personalities. Tim Kashino, Richard Curren, Paul Martin, Kenny Q., Debra Moore, Keith Roosa, Buddy Antonio and Tony Illardo are making thing happen in their own individual ways. It doesn’t get much better than that from my perspective.



Outside Position: Double palm block off body shift.



Step-through Heel-hand Strike with trap.

There are a number of people who differ in opinion from me in terms of an approach to the art (Modern Arnis) and a philosophy with regard to teaching. I am amused by these differences because I do not have a need to be superior to my students. As they grow and improve so do I. From time to time a student will bring up a new idea or approach to a technique. Like any good blues or jazz player, when I come across a good idea, I acknowledge it, take it as my own, re-work it, make it fit me and then use it. I don't treat Modern Arnis as a static, traditional, fixed in place art that can only be taught as the late grand master taught it. Modern Arnis is a dynamic, fluid, flexible and adaptable martial art that grows through each person who studies and uses it. It is a stand-alone art yet it is also highly Integra table and can become "the art within your art" as Professor was teaching it during the early years that I was learning it through Sifu Zanghi and Professor. The art within your art approach and adapting Modern Arnis to fit yourself made Modern Arnis, for me, the best thing to come along since 'homemade hot-buttered-bread fresh out of the oven.' I love my Tracy Kenpo! I love my Modern Arnis! And I am head over heels in love with the Zanghi method of blending "Kenpo-Arnis"! I am thrilled to be able to take, ideas from Al Tracy, Remy Presas, Don Zanghi, Ernie McPeck, Billy Brant and Tom Bolden, blend them into an ever tightening spiral of knowledge that allows me to express myself as myself and not a clone of any one of them. Those people who have a single minded, one method fit all approach to Modern Arnis are missing the real joy and essence of what Professor was actually teaching. But rather than fight with them I simply go about my business and teach the art, as I believe it should be taught.



Leg trap with rearward forearm strike



Inside Double Sinawali Counter-strike or in the reverse direction, there are a great deal of similarities. If one is seeking an in-depth understanding of their 'mother-art' sometimes those insights will come through their understanding of another art, hence "the art within your art" concept as espoused by Professor Presas.

I have found new, different and very interesting people in my journeys through the martial arts world. My Kenpo-Arnis blend has been greatly enriched by the ideas and contributions that have come to me through other arts and the people who shared the information with me over these years.

I have benefited from attending and participating in events such as the World Martial Arts Hall of Fame, Gathering of Eagles, Modern Arnis Symposium, Saratoga Martial Arts Festival, Straight from the Sources Festival and the Modern Arnis Tipunan. Now I am once again in a position to give something back to my martial arts brothers and sisters through the Buffalo Martial Arts Summit.



Friends - Tom Bolden, Jerome Barber, Duwad Muhammad, 2002, Horizon Martial Arts Academy

The BMAS is an excellent example of what I believe. I celebrate those differences and try to learn from them. I also look for and find similarities that allow me to learn more about what others are doing as well as gain some added insights into what I am already doing. Professor Presas knew that the 'art within your art' concept was a dual highway for learning. It didn't matter which direction you were traveling, from Modern Arnis to Kenpo, Aikido Shotokan, Kajukenbo, Tiger Claw Kung Fu, Jiu-jitsu



Gathering of Eagles 2001
Joe Rebelo, Tom Bolden, Jerome Barber,
Duwad Muhammad



Jerome Barber, James Ibrao,
Alan Abad and Tom Bolden

Without a doubt, I am looking forward to meeting some old friends and former students at the BMAS; however the real joy of these events is in meeting new people, sharing new ideas and concepts, finding out about one another and the arts that we practice. There is in my opinion still more to see and learn from others. The Buffalo Martial Arts Summit is open to everyone who is inquisitive, thoughtful, and receptive to new ideas. It is a place where cloning is not an option and everyone is welcomed to make a contribution, however large or small. I'm looking forward to seeing everyone. For more information about the BMAS event costs, meals and/or the hotel accommodations, please contact me via e-mail: escrima_kenpo@hotmail.com.

Buffalo Martial Arts Summit

July 8 - 9, 2006
Adam's Mark Hotel
120 Church St.
Buffalo, NY 14202
Flyer

Jerome Barber, Ed. D.
Professor – Erie Community College, Orchard Park, NY
Principal Instructor – Independent Escrima-Kenpo-Arnis Assoc Associates

Guro Grande George Brewster

May 8, 1924 - March 21, 2006

Quote from Guro George Brewster - **The training must go on!**

Quote from Guro Peter Freedman - **And so it will!**



Guro Grande George Brewster grew up on Hammond Street in Boston Massachusetts where he attended and graduated Sherwin Elementary School and English High School.

He served in the United States Army in 1943 (World War Two) he participated in four major campaigns, Normandy, Northern France, Rhineland, and Central Europe. He also was part of the unit that helped to blow up the gas tanks at the Battle of the Bulge so the German panzer tanks could not refuel. He helped to shut down the German concentration camps.

He helped to build bridges to help Patton's tanks cross over.

Guro George Brewster started Martial arts in early 1950. He was a practitioner of Judo and Karate. He started out with Okinawan Goju Ryu Karate with Geo Gonis and then Goju Kai Karate where he achieved the rank of Master. Guro George Brewster was introduced Arnis in 1975 by Amante P. Marinas who taught him Arnis Lanada. He also studied Arnis Lanada from Porferio S. Lanada founder of Arnis Demano Federation. Guro George Brewster founded the Boston Arnis Club.

Guro Brewster also started training with Guro Rey Galang of Bakbakan International from Lodi New Jersey. It was here that he added to his knowledge the art of Kali Ilustrisimo. Guro Brewster also knew the great late Angel Cabaes Serrada Escrima Master, who he spoke to over the phone.

Guro Brewster had J.C. Cabiero travel from California to teach Angel Cabaes Serrada System, to his students. He also had Guro Felix Valencia visit to teach the Lameco Escrima system to his students. He has Peter Freedman Sensei / Guro his senior student who also teaches Ketsugo Jujutsu for close quarters empty hand as well.

Guro Grande George Brewster was laid to rest on March 30, 2006, with family and many friends in attendance.

If any body wants to train with the Boston Arnis Club, they can contact Guro Peter Freedman who will be carrying on Guro Grande George Brewster's Legacy of Arnis, which will now be called - Brewster Arnis. Every thing will be taught as Guro George Brewster had taught and passed his art to others.



Fred Lorman - Guro Grande George Brewster - Guro Peter Freedman - Ryan Birmingham

Boston Arnis Club

PO Box 171

Weare, New Hampshire 03281

(603) 529-3564

Email

Website - The website will be updated soon with facts and information on the Boston Arnis Club.



mandirigma.org

Philippine Cosmogony

By Cheryl Samson

When looking at Philippine cosmogony it is important to understand the meaning of the term “cosmogony”. In James C. Livingston’s book, “Anatomy of the Sacred: An Introduction to Religion,” he defines cosmogony as “an account of the emergence or creation of world order” (223). Another term that can be substituted for cosmogony is “creation myth”. David and Margaret Leeming in their book, “A Dictionary of Creation Myths,” define creation myths as “a cosmogony narrative that describes the original ordering of the universe. The word cosmogony derives from the Greek words kosmos, meaning order, and genesis, meaning birth” (?). Livingston also states that cosmogony “is

intimately tied to basic concerns about the natural and social order, the status of gods, and humankind, and human action” (223). Philippine cosmogony not only describes the natural and social order that exists in the Philippines, but also portrays the perception and status of a God/several gods and humankind. In understanding Philippine creation myths, one can better understand the religion and behavior of the Philippine people.

According to history, the Philippines has had a mixture of people and outside influences. Geologists believe that land bridges used to connect from the Philippine Archipelago through Borneo, Sumatra, Malaya, and Java. According to one of the texts, “later came the Chinese, Hindus, Arab-Persians, Malays, Spaniards (1521) and other Europeans. Lastly came the Americans...” (Goquingco, 13). Along with many ethnic influences came religious influences. Prior to foreign invasion, Filipinos were very animistic in their beliefs. Through the arrival of the Arab-Persians, the religion of Islam was introduced to the south of the archipelago, also known as Mindanao. It was not until the arrival of the Spaniards and other Europeans that Christianity was finally introduced.

The six major groupings within the Philippines can be classified as: “major Christian groups, minor Christian groups, Muslim (‘Moro’) groups, principal ‘Pagan’ or Traditionalist Groups, and Multiple-Belief-Holding Groups (such as partially-Christianized ‘pagan’ groups)” (Goquingco, 23). In some areas of the Philippines, some groups can belong to two or more “religions”, like on the island of Palawan. The residents of that island are partially Christianized, while in other sites they are completely Islamized.

One of these partly-Christianized “Pagan” groups is the Ifugaos. The Ifugaos are classified as a part of the BIBAK Groups of the Luzon Highlanders, the northern part of the Philippines. They reside in the mountains and BIBAK stand for the six principle groups: the Bontoc, the Ifugao, the Benguet (Ibaloi), the Apayao (Isneg), and the Kalingga. They practice a highly-developed form of agriculture and are famous for the “Banaue Rice Terraces”, one of the Seven Wonders of the World. The majority of this group remains non-Christian, and they successfully resisted Spanish conquest, thus enabling them to preserve a culture that is at least two thousand years old. “They believe in a Supreme Being, although their prayers are chiefly directed to their ancestral spirits” (Goquingco, 63).

The Ifugaos are also known as “Inhabitants of the Earth”. They are thought to have migrated from South China or northern Indochina around 800 B.C., bringing traditions such as the pig as a domestic and ceremonial animal. The Ifugaos specifically are polytheists; they believe in deities of the Skyworld, the Underworld, the East, the West, and many other lesser deities such as the sun, moon, thunder, earthquake, etc. They also practice the worship of ancestors and offer rice and sacrifice animals. They believe that they are direct descendants of the Skyworld deities and hold much importance to traditional customs. They are a monogamous group and practice chastity.

The Ifugaos believe in a creation myth similar to that of Adam and Eve found in Genesis within the Christian Bible. Instead of God, their god is named Mak-no-ngan, Adam’s name is substituted as Uvigan, and Eve’s name is substituted as Bugar. Similar to the epic in Genesis, they are tempted to eat fruit from a tree, but there is no mention of a snake. Both eat the fruit from the tree and are punished. The differences between the Christian and the Ifugao myths are that Uvigan dies and Bugar is left to take care of their children. Their children became evil and Mak-no-ngan starves them by causing the rice

plants to wither and die. In an effort to feed her children, Bagan squeezes her breasts and two streams of milk hit the ground. With this milk she is able to feed her children temporarily. After it ran out, in desperation she squeezes her breasts harder until blood hits the ground. Upon Bagan's sacrifice, Mak-no-ngan takes pity and grows the rice once again, this time providing white rice from Bagan's milk, and red rice from Bagan's blood.

This creation story shows the importance of the land, especially the rice terraces, within Ifugao culture. The similarity to the epic in Genesis may have stemmed from the Christian influence of the lowlanders. The Ifugao creation story also demonstrates the importance of human sacrifice, family, and discipline.

Aside from the Highlanders of Luzon, the Philippines has other "pagan", traditionalist, or indigenous-belief-holding groups such as the Negritos and the Mangyans. The Negritos or Aetas are a fast-vanishing people seen as the aborigines of the Philippines, it's "first inhabitants"; they are believed to have come from a forest home in the sunken land of Sunda and now occupy remote areas, such as foothills, mountains, and forests, all over the Philippines. Negritos offer prayers to the rainbow and believe in a mythical beast with a horse's head. This beast is said to dwell in the trees and is called Balendik. They believe in spirits and gods, "principally Tolandian, who punishes adultery; Kilat, who makes thunder; and Balandang, who herds pigs and deer. [Some] believe that the earthworms and the monkeys are informer-messengers of Tolandian; they therefore eat the monkeys as an insurance against betrayal by the informers" (Goquingco, 84).

The Mangyans are found on the island of Mindoro, southwest of Luzon, and are highly influenced by the Chinese culture. The earliest documents describe the local chiefs trading with Chinese merchants and the neighboring islands. Within their community they have mediums who are supposed to possess the power to drive away evil spirits. Within other communities they believe that illness is caused by the visit of a devil of the forest, a dead relative, or a guardian angel.

According to the Mangyans and the Negritos, there was a vast sea formed by a huge ocean. King Manaul, a character within their creation myth, is said to have declared himself the enemy of the earth and sky. In response to his boldness, the liquid element scattered water into space, while the sky sent out its winds. They tried to punish him, but King Manaul always managed to escape. Finally, King Manaul begged for light, and instantly a multitude of fireflies appeared. He also desired counselors, and as a result of this request, all kinds of birds showed up at his side. As a result of gluttony, he began to eat the birds, while the birds began to eat the fireflies. Insulted at the birds' actions, King Manaul punished his owls forcing them to stay awake during the night, which explains their double-sized eyes. This is so that in the future they might see better and not eat his fireflies. The king of the air, angry at King Manaul's actions, vomited up lightning, thunderbolts, and whirlwinds. He asked aid from King Captan of the sea, to help punish King Manaul. He sent huge rocks and stones to crush Manaul from the sky, but King Manaul still managed to avoid them. As a result of these stones, and the anger between Manaul and Captan, the earth found its beginning.

This creation myth shows the sacredness and importance of nature within the Negrito and Mangyan communities. There is large representation of animals mentioned

in the myth, which may represent their respect towards animals and their involvement within nature.

In the Southern part of the Philippines, mostly on the island of Mindanao, there is a prominent Islamic presence. The early Spaniards named them “Moros” similar to the “Moors” (followers of Islam) within Spain. “ ‘Morolandia’ is a land of beauty, adventure, romance; of sultanates, rajahs, and princesses; of imams (holy men) and of austere fasts; of gaiety and of a history of fierce fighting against colonial invaders” (Goquingco, 155). The Muslims are considered one of the most highly-civilized groups within the Philippines. The history of Islam is thought to have arrived in Sulu and Mindanao through a missionary, in about the year 1380. Another individual who is believed to introduce the Islam religion was a Muslim prince, Sarip Kabungsuwan from Johore, who was said to have converted all the people of Mindanao, and other portions of the Philippines, to Islam. “Muslim communities were the most culturally and politically advanced in the Philippines at the time of the Spaniards’ arrival” (Goquingco, 155). Dean Cesar Majul credits their resistance stating, “It was Islam that institutionalized their loyalty to their sultan...sanctioned their attempts to resist alien rule, and gave a religious character to their patriotism” (Goquingco, 156). Despising their kindred, who were colonized through Spanish rule, the Muslims increased their commitment towards their religion of the Prophet and to save their lands. Today, the Muslim or Moro peoples constitute the largest single non-Christian group within the Philippines. Many Muslims are deeply religious and continue to celebrate their many holidays. They are also “lovers of gentle things such as beauty and art, as well as proud of their cultural heritage which is notably rich, especially in literature” (Goquingco, 157).

One major Muslim group within the Philippines, are the Maranaos, who live near Lake Lanao, in Lanao del Sur. The Maranao is a dedicated Muslim, attached to tradition. “Many cultural traits that the Maranaos have today are similar to those of the people of South China” (Goquingco, 182). Some examples of this may be the pageantry that goes on within a Maranao wedding, the beating of gongs to celebrate feasts, and the wearing of white apparel as a sign of mourning the dead.

According to the Maranao creation myth, the world was created by a great Being, bearing no name. The world, as well as the earth, is divided into seven layers. Different kinds of beings inhabit each layer of the earth. We humans inhabit the top layer, the second layer, by dwarves, and the third layer, found under the sea or lake is inhabited by nymphs. The sky also consists of seven layers. The seventh layer is considered heaven, which is divided into seven layers more. Angels are believed to inhabit each layer of the sky. They possess wings that enable them to fly, and do not need food for survival. Heaven is found on the seventh layer of the sky, where good people’s spirits go after they die. People who “barely made it” are thought to be found in the lowermost layer, the bottom of heaven. In heaven there is a tree-of-life. On each leaf of this tree, the name of every person living on earth is written. When the leaf ripens or dries and falls, it is believed that the person whose name the leaf carries also dies. “The soul of every person is found in tightly-covered jars kept in one section of heaven” (Eugenio, Philippine Folk Literature: The Myths, 90). This particular section of heaven is guarded closely by a monster, Walo, with a thousand eyes.

A close examination on the Maranao creation myth shows a continual repetition and great emphasis on the number “seven”. Seven, often a religious number, must be a

sacred number within their culture. There are no deities that exist in the creation myth of the Maranaos in comparison to the traditionalist or “pagan” groups within the Philippines. A lengthy portion on the description of heaven, death, and souls, shows the importance of the afterlife within Maranao culture.

The last major groupings within the Philippines are that of the major and minor Christian groups. Christianity was brought to the Philippines at the arrival of the Spanish and European occupation. It is prominent among the plains and lowlands of Luzon and Visayas, both the northern and middle region of the Philippines. Prior to the arrival of the Spanish, and spread of Christianity, the people that inhabited these areas believed in the afterlife. Some worshipped the Supreme Being and Creator whose name was Bathala among the Tagalogs, Laon among the Visayans, and Boni among the Ilocanos. They also believed in spirits and deities, ranging from a god of agriculture to a god of war. Others believed in Allah and in Mohammed, His prophet. Hindu images were also present in the Philippines from Indian influence, which can also serve as an explanation to the presence of Sanskrit within the Tagalog dialect. The goals that the Spaniards brought into the Philippines also included their responsibility to “bring Christianity to all the heathen people of the world” (Goquingco, 191). In order to do so successfully, “she had to interfere with the very life-including the social, political, and religious aspects-of the people she came in contact with, so as to impose on them her culture...God, gold, and glory...sums up the aims of Spanish colonization-and...God comes first” (Goquingco, 191). Christianity was a religious and political tool to successfully subjugate the people as well as an effective attempt to wipe out previous pagan or Muslim beliefs. But this attempt was not always successful and in many cases, led to the mixture of Christianity and animistic beliefs, creating a different form of Christianity. Three main groups that have immigrated into the United States are the Tagalogs, the Ilocanos, and the Visayans.

According to the Tagalogs, the world began with no land, but only the sea and the sky and between them a hawk. The hawk, which grew tired of flying around, tried to stir up the sea so it could throw its waters against the sky. The sky, in order to restrain the sea, showered upon it many islands until it could no longer rise, so instead it ran back and forth. At the same time, the land breeze and sea breeze were married and had a child, the bamboo. One day when the bamboo was floating it struck the feet of the hawk that was on the beach. The hawk angry at this situation pecked the bamboo, and out of it came the first man and first woman, Malakas, which means “strong”, and Maganda, which means “beautiful”. The earthquake called on all the birds and fish to see what should be done and they all agreed upon marriage. The couple then married and bore many different races of people. One day, after growing tired of all the children, the father seized a stick and began to beat them. Frightened, the children fled in different directions, seeking hidden rooms in the house-some hiding within the walls, some ran outside, some hid in the fireplace, and the rest fled to the sea. It is believed that those who hid in the rooms of the house later became the chiefs of the islands; and those who concealed themselves in the walls became slaves. Those who ran outside were free men; and those who hid in the fireplace became Negroes; while those who fled to the sea were gone many years, and when their children returned they were the white people.

This myth shows the dependence of Tagalogs on the resource of the bamboo. Since the Tagalog-speaking region is very diverse, it shows the explanation for different races present within that area. There are no references to prophets or deities and instead

the sky, the sea, and land are mentioned and personified, showing the Tagalog's respect for nature and the world.

According to the Ilocano creation myth, there were two giant cyclopean beings, named Angalo and Aran. They lived before the creation of the sky, the sea, the land, and mankind. Angalo created the world at the command of the supreme god, who is unknown in the epic. In the beginning the earth was entirely plain and lacked the seas, the mountains, the hills, and the valleys. Angalo dug the earth with his fingers, and with the earth he extracted, the present mountains and hills. He urinated into big and deep holes, which became the present oceans and seas. "He spat and his sputum became the first man and woman" (Eugenio, *Philippine Folk Literature: The Myths*, 69). Then he put up the sky, the sun, the moon, and arranged the stars. Some people believe that Angalo and Aran came from a land in the west, while others say they came from a land inhabited by giants near the South Pole. According to one story, Angalo and Aran, while wandering about the earth, came upon an enormous treasure of pearls in the Sulu Sea. Quarreling over the pearls, when they were in the Visayan Islands they shook the earth to its foundations. The land broke up into many parts, as a result of their quarrel, and this explains the great number of islands in the Visayan region of the Philippines.

Although the Ilocanos were also among the major Christianized groups within the Philippines they are still able to retell their version of the creation story, through the use of their own Adam and Eve. Ironically, their mention of cyclopean beings shows the richness of their knowledge and culture with a reference to Greek or Roman mythology. Their mention of a Supreme God incorporates the presence of animistic beliefs and their story not only explains the origin of human beings, the sky and the stars, but also the arrangement of the Visayan islands within the Philippines.

The many versions of creation myths within the Philippines show the rich diversity within Philippine culture. Creation myths and cosmogony help provide the individual with explanations to the different beliefs and practices of Philippine people. With the distinctive religious groups ranging from Christian, Islamic, and pagan rituals and influences, you produce a different array of the world, humankind's, and even sometimes the Philippines' existence. Philippine creation myths serve the purpose in better understanding the rich culture within the Philippine archipelago and its inhabitants.

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Cheryl Samson is the new online editor for mandirigma.org with experience in writing research articles and interviews. She is a graduate of the University of California, Irvine and will be receiving her Masters from UCLA this June in Social Welfare. She has been a performing artist for Sining Ginto (Golden Arts) a traditional Philippine dance troupe. Cheryl has worked actively for many years in various non profit agencies in the Los Angeles Filipino and Asian American communities as a volunteer and Program Administrator. She began her Eskrima training in Kapisanang Mandirigma's community "Kali Klub" program with SIPA (Search to Involve Pilipino Americans), FilAmArts (The Association For The Advancement Of Filipino-American Culture) and PWC (Pilipino Workers Center). Currently she is training in the Lameco Eskrima S.O.G.1. method (Backyard LAMECO) under the guidance of Guro Hospecio "Bud" Balani, Guro Arnold Noche and Guro Arturo "Dino" Flores who are also the mandirigma.org advisors. For more information go to **www.mandirigma.org**, a research organization dedicated to cultural awareness.



FMA Past Events

The Philippines

First-Ever International Mixed Martial Arts Seminar

February 10, 11 and 12, 2006

By Gloria R. Cañete

The first ever Mixed Martial Arts Seminar held in Cebu City, Philippines last February 10, 11 and 12, 2006 at the JY Square Discovery Mall Activity Center - Lahug, was a Huge success!

Thanks to the strong support given by all the members of Filipino Eskrima Grandmaster Ciriaco "Cacoy" Cañete who provided the much-needed workforce, which led to the success of the event.

One of the organizers, Cacoy's grandson, Mr. Chuck Anthony Cañete said that despite the fact that the preparation time for such big event was only for a few months, still the outcome was surprisingly beyond their expectations. The young Cañete, himself a trusted instructor of the Cacoy Doce Pares World Federation, is the son of Cacoy's late son, Master Edgar Cañete.

Weeks before the scheduled date, amidst the apprehensions, ruffled nerves and confusion, everything just started to fall into place, thus, the holding of this much - awaited and much - publicized seminar started on-schedule and went on smoothly until the last day. Even though the weather was not so cooperative during the entire duration of the seminar still the heavy downpours didn't dampen the spirit and enthusiasm of those who came in droves, doubly excited about the prospect of learning the ropes of those popular systems of self - defense directly from the martial arts gurus themselves.

Personnel from the Cebu City Police Office (CCPO), some members of the print and broadcast media (TV and radio), local and foreign martial arts practitioners,



enthusiasts, neophytes and even Master Eskrimadors from the U.S. and Australia with their respective students in tow, participated in the seminar which totaled more than 60.

Morning and afternoon sessions were scheduled in 3 day where great martial arts experts such as: Grandmaster Richard Bustillo, Director of the International Martial Arts and Boxing (IMB) Academy, based in California

U.S.A.; O'Sensei Phil Porter, Founder of the U.S. Martial Arts Association and recognized as the Father of American Judo; to get with the initiator of the event, Grandmaster Ciriaco "Cacoy" Cañete, President of the Cacoy Doce Pares Federation based in Cebu City, converge and shared their talents and skills.

Bustillo, a former partner of the late martial arts icon Bruce Lee, remarkably shared his expertise in Jeet Kune Do, the action star's system of self-defense.

Porter as agile as ever as he handled the Judo sessions while Cebu's very own Cacoy, showed his famous forms in Eskrima, Pangamot and Eskrido, which he personally developed and founded.

Cacoy, a 7 time recipient of Hall of Fame awards, in the Philippines and abroad, initiated the holding of the seminar, which was financially supported but the Cebu City government under the able leadership of its Mayor, Tomas Osmeña, who personally awarded the Certificate to the participants during the closing program of said seminar.

Aside from Osmeña, City Councilor Raul "Yayoy" Alcoceba, the city council's Vice-chairman on Games, Amusements, and Professional Sports Committee; Businessman Joseph Yu, owner of the JY Square Discovery Mall (venue of the seminar which was used for free.); Mc Donald's-Lahug and other friends of Cacoy, also gave their moral and financial support, which really helped make the event a resounding success.

Doce Pares Master Vince Palumbo, proprietor and Chief Instructor of his own school, the International Combative Martial Arts Academy in Adelaide, Australia, which teaches the Cacoy Doce Pares System of Eskrima and Self-defense, led the Australian delegation.

Several Doce Pares Masters from the US also came and participated in the 3-day seminar. They are: Masters Florencio Cautiverio Jr, Master Wally Estropia, Master Guy Kinanahan and Master Anthony Kleeman, who came with some of their students all the way from America.

On the 3rd day of the seminar, several participants were already asking about the schedule of the next Mixed Martial Arts seminar because, according to them, they wanted to learn more of the techniques of the different self-defense disciplines included in the seminar.

Many of them are hoping that this would be a yearly activity in Cebu City.

When is the next Mixed Martial Arts Seminar? Well, both Porter and Bustillo have signified their willingness to become part again of the next seminar. In fact, before they left Cebu City, we were already starting to plan for the next seminar.



www.docepares.com

www.cacoydocepares.com

Balintawak Legacy Seminar Philadelphia, Pa.

February 11, 2006

Grandmaster Ising Atillo and his successor, Professor Max Pallen put on quite an event in Philadelphia this past February. Promoted as a “tag team” format, that is a rotation of classes by both Grandmasters the student (50 in all) were amazed and perplexed by the curriculum.

Held at the Philadelphia airport Ramada Inn, 4,000 sq. feet was ample space for all participants. Some of the notable attendees were Grandmaster Dennis Tosten of the Amerikick Association, Master Marty Manuel, Sifu Tom Bolden as well as Guru Irv Gill. The sessions were spirited and overlapped to the extent that on instructor picked up where the other left off. Michael Bates led a 20 min Presas style jujitsu session as well. The entire seminar was filmed and is available in a rough-cut DVD format.

Although Professor Pallen has been here a dozen times in the last 4 years, this was the first appearance by Grandmaster Atillo. During his stay for the week, Grandmaster Atillo conducted a private seminar with longtime Remy Presas student Joe Breidenstein in Ardmore, PA. for 27 students. His 3 hr training session was warmly received and plans were made for a return visit in July '06.

Private sessions were also held at Martial Arts America in Media, PA the home of Michael T. Bates, another long time Presas student and now under the umbrella of Professor Pallen.

Following a long and intensive day on Saturday, 20 people were invited to the home of Michael and Karen bates for a fund-raising dinner for Professor Pallen's training temple in the P.I. A donation of \$200 was made at the conclusion of the evening.



Grandmaster Ising Atillo - [**Website**](#)

Professor Max Pallen - [**Website**](#)

Micheal T. Bates - [**Website**](#)

2006 US National Stickfighting Championships

February 17 - 19, 2006

Four Points Sheraton Milwaukee Airport

4747 South Howell Avenue



The National Championships were a great success, after three days of exciting competition; competitors from all over the US enjoyed a memorable banquet, fine food and friends.

Over the three days of the competition, there were 203 total competitors, who participated in over 400 individual events. Competitors included students from over 24 different Martial Arts schools. Despite the winter storm, things went very smoothly. We once again thank everyone who contributed their time and effort to make this event a success.

WEKAF USA would like to officially congratulate those who, through hard work and continued effort, have qualified for the US National Stickfighting Team.



Men's Team Fighting Division Place Holders

1st Place - Four Winds Martial Arts from Wisconsin

2nd Place - Tae Kali Do from California

3rd Place - Kick Connection from Maryland



Division BD02 - Junior Boys *12 years -
Double Stick Middleweight (Finals)
C.J. Patalinghug (Red) - 1st Place - Alex
Lickers-Lawson (Black) - 2nd Place



Division JG01 - Girls *6-7 years (Finals)

Mariah Misko (Black) - 1st place defeated Katherine Schwerman (Red) - 2nd place

Note: Referee for this bout was Grandmaster Bong Jornales

Visit the WEKAF Website – [Click Here](#)

Mata Sa Bagyo – Knife Clinic / with Roseville / Sacramento Affiliates

Hosted by - Guro Carlito Bonjoc Jr.

18 February 2006

Stockton, Ca



Present were Guro Jojo Soriben, Guro Joe Gastello, Master George Mangana, Guru Sombat Soboun, Guru Carlos Aquilar, Sensei Bee Landrum, Guro David Lee, Mr. Serg Kagno, Mr. Bob Miller, along with 16 affiliate students.

Guro Carlito taught basic and combative theories, drills and applications using Cadiz Lapu-Lapu, Talawan and Serrada Escrima knife concepts. This unique blend of systems was combined to allow a complete approach to knife combat by covering all ranges of fighting.

Talawan - for long range

Serrada - for medium

Cadiz Lapu-Lapu for close range.

This event was exclusive to MSB members; But Guro Carlito will teach the aspects conveyed here during his seminar tours to be conducted this year.

The following is a brief overview of these styles and what they are:

First the Talawan System - Talawan means afraid and is a running style - a hit run style if you must, taught to Guro Carlito by Master Roy Onor. This, style was developed to be used for multiple opponents using strategy and creative footwork in order not to get in between two opponents.

Serrada - is a medium to close style developed and taught to Guro Carlito by Grandmaster Angel Cabales.

Cadiz Lapu-Lapu - is a close range style taught to Guro Carlito by his father Grandmaster Carlito Bonjoc Sr. Cadiz Lapu-Lapu. This style includes many locks, joint manipulations, throws – it also includes guntings and multiple strikes to nerves and vital areas.

Many of the students attending were very impressed with Guro Carlito's skills and in fact many stated that they " have never seen anyone move that way before!"

If you have further interest in learning more about Mata Sa Bagyo and Guro Carlito please visit our website or just give us a call. Guro Carlito is available for seminars, classes and appearances worldwide.



Contact Guro Bonjoc at Email – [Click Here](#) or Phone (209) 992-0832

Website - [Click Here](#)

Bee Landrum has been practicing martial arts for many years and is the owner and Chief Instructor for:

BeeSafe Martial Arts

(Inside Fitness180)

120 Church St.

Roseville, CA. 95678

Website - [Click Here](#)

Email - [Click Here](#)



Khalid Khan Serrada Workshop

February 25, 2006

By Jeff Finder

Photos By Antonio Elago

The weekend of 25 February, Master Khalid Khan did a seminar in Oakland at Kenny Pitt's School on Lakeshore Blvd., sponsored through the auspices of Professor James Hundon who teaches an innovative program there which combines Escrima with Wally Jay's Small Circle Jujitsu and other arts.

In some ways this event reminded me of the White Tiger seminar Angel Cabales did in Oakland back in 1967. Both events were well attended by students from the school, lending an air of friendly camaraderie to the proceedings. Also reminiscent was attendance by some of the more senior instructors in this art, bringing together several generations of practitioners.



Carlito Bonjoc and Jeff Finder

Ronnie is someone I've had the privilege to meet far too infrequently, and his style and movement impressed me once again, reminding me how explosive and deadly this art can be. Both these men are articulate, intelligent teachers, and I got to feel like a beginner in the art once more as I let myself soak in what they have to offer.

What amazed me after I got home was realizing the cumulative experience there was of Angel's students in that room today. Ronnie has at least 27 years in Serrada, Carlito about 25. I have 20 years myself with Khalid just a couple of years behind. All together we represented nearly 90 years of training in Serrada. Time spent like this matures the basic skills, nurturing each person through experience.

It was just as nice to see the younger



James Hundon, a Jujitsu/Eskrima practitioner and instructor of his own school

I was invited by Master Khan to assist in his class, and as it opened there were also half a dozen second generation instructors under Khalid. The treat for me was when early into the program two of our seniors from Stockton showed up.

Ronnie Saturno and Carlito Bonjoc are two of my role models in Serrada. I've known Carlito since my earliest training in this art back in 1985, and his skills and knowledge never cease to amaze me.



Serrada Guro Antonio Elago, - on Left

generation of instructors starting to step up and show what they can do; Khalid's top assistants have some nice skills. There is a lot of talent in this art, and it's good to see it spreading. Today there was no politics, just the art itself, enjoyed for its own sake. I could feel Angel smiling in that room.



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Oakland, CA. 94610
(510) 836-4929
Email
Website

The Universal Institute of Self Defense
3298 Lakeshore Ave
Oakland, CA. 94610
415-756-8635
Email
Website

Interested in a seminar by Master Khalid Khan – [Click Here](#)

IMAFP
Conducts its First Modern Arnis
Goodwill Tournament in Saudi Arabia
By Jay de Leon



The Middle East Chapter of the International Modern Arnis Federation of the Philippines (IMAFP) recently concluded its first Modern Arnis tournament in Riyadh, Saudi Arabia. Sponsored and presided over by Master Godofredo Fajardo, IMAFP Commissioner for the Middle East, the well-attended tourney

was held at the facilities of Riyadh International School (RIS) on March 3, 2006.

It was a highly successful and well-attended event. Several martial arts club fielded more than sixty competitors, representing many nationalities including Americans. The following major martial arts groups, coming mostly from Jeddah, Dammam and Riyadh, competed in the tournament:

Lapunti de Abanico

Jetkido Arnis

Jeetkunedo Arnis

Counter-Force Arnis

Panthers Martial Arts Federation (PMAF)

Filipino Fighting Arts International, Kingdom of Saudi Arabia (FFAI-KSA)

The following are the results of the competition.

Forms (Anyo) Competition

Champion, Adults – Gil Cabual

1st Place – Hassan Yahya, Lapunti

2nd Place – Abdulah Aljahany and Nathan Walker, FFAI

Champion, Children – Munin , PMAF

Mano-Mano Competition

Champion – Alexis Mauri P. Galye, Jetkido

5'1" – 5'2" Category

Champion -Herry Jiapno, Jetkido

1st Place -Mohamad Motairi, Jeetkunedo

2nd Place - Jessi Barrion, Lapunti

5'3" – 5'4" Category

Champion – Lito Padios, Lapunti

1st Place – Larry Velasco, Jeetkunedo

2nd Place – Arnold Mercado, CounterForce and
Adul Hadi, FFAI

5'5" – 5'6" Category

Champion – Dexter Faeldo, PMAF

1st Place – Abrogar Emy, PMAF

2nd Place – Amado Mistos, PMAF

3rd Place – Al Houti, FFAI

5'7" – 5'8" Category

Champion – Rodolfo Templo, Jetkido

1st Place – Nathan Walker, FFAI

2nd Place – Japer Albwardi – FFAI

5'9" – 5'10" Category

Champion - Glen Imaun, Jetkido

1st Place – Musa Hindi, Jetkido



2nd Place – Hassan Yayah, Lapunti and Salman Almotairi, FFAI

5'11" – 6'2" Category

Champion – Fahad Alrauf, Jeetkunedo

1st Place – Justo Villarobin, Jetkido

2nd Place – Jerry McDonald, FFAI

Team Championships

Champion – Jetkido Arnis Club

1st Place – Filipino Fighting Arts Int'l (FFAI)

2nd Place – Arnis Lapunti de Abanico

Best Referee - Mr. Antonio, Jr., PMAF

Best Leadership Instructor Award - Mohammed Issa Al Issa, FFAI



Master Godofredo Fajardo praised all the participating clubs and competitors for the spirited and high-level competition, and thanked IMAF-KSA President guro Ghazzi Al-Turaifi as well as other organizers and volunteers of the event. Already, plans are being formulated for next year's event.

Find out further information visit Filipino Fighting Arts International - [Click Here](#)



Angel Cabales Commemoration

Seminars/Banquet

March 4, 2006

Langley's Karate School

5255 Elkhorn Blvd

Sacramento, California

Grandmaster Anthony Davis

As the journey began so does it end...

By Michael Schwarz

As I cross the time lines of Pacific Mountain to Central time, I contemplated some of the significant events of my recent journey. The

comments that follow are my humble thoughts on the historical events that I was able to witness and participate in.

This was an event, which if for only one day, unified Cabales Serrada Escrimas' old and new guards. In experiencing this event, it gave me great pride and satisfaction regarding the foundations and the endless possible futures for all concerned.

Anthony Davis, Vincent Cabales Sr., Vincent Cabales Jr., Darren Tibon, Jeff Finder, Master Arquillo, Bob Langle, Wade Williams, Carlito Bonjoc, Jerry Preciado, Ron Saturno and myself were in attendance to name a few, as well as dignitaries from the Iron Dragon Kosho Ryu Kempo system. Special guests Gelmar and Mary Gel Cabales as well as their mother were in attendance.

On this day the late Grandmaster Angel Cabales was awarded the "Lifetime Achievement Award", given spiritually by Grandmaster Davis and the World Serrada Escrima Federation.

On hand to accept the award in behalf of their father was Gelmar Cabales and his older sister Marigel, along with their mother Maritess Cabales. Standing by their side in witness of the acceptance of the award was "Honorary" special guest Vincent Cabales Sr. and his son Vincent Cabales Jr.



The award acknowledges Grandmaster Angel Cabales as the primary person responsible for the emergence of the Filipino martial arts in America, and also, that he has officially been recognized as the "Father" of Escrima in America.

Just a note; Grandmaster Angel Cables opened the first official Filipino martial arts academy in 1966 in Stockton, California. Some of his first students include; Max Sarmiento, Leo Giron, Dentoy Revillar, Mike Inay, Jimmy Tacosa, Al Conception, Rene Latosa, JC Cabiero, Kathy Lee, Art Miraflor, Abel Miraflor, Leo T. Fong, Dan Inosanto, Richard Bustillo, Ted Lucaylucay and numerous others.

For a moment, before continuing, let us think about the Late Grandmaster Angel Cabales in loving memory.

In these recent, trying times within the Serrada Escrima community, we all found our own way back to the light on March 3, 2006. On this date in history the many teachers who guide their students to the truth of Cabales Serrada Escrima came together as one for all to see.

The smiles, conversation and handshakes, took us all thru a day on which Angel Cabales' spirit was with us all and smiling upon us all.



Punong Guro Mike Schwarz
and Master Jeff Finder

The Angel's Disciples Demonstration Team, led by Master Darren Tibon, performed for the 1st half of the celebration. The demonstration opened with a bang. The tight synchronous and smooth flow of technique and material was 2nd to none. It is evident the impact of Cabales Serrada Escrima upon Master Darren Tibon, in observing the crispness of movement displayed. This put me in mind of my own time spent on a demonstration team with Master Chuck Cadell, another of Angel Cabales' graduate students. After the demonstration began the seminar portion of the day.

Mid afternoon came time for the commemorations to begin. A significant award, representing long time support for the Cabales Legacy, was given to Master Darren Tibon. Master Tibon has been teaching the art and giving support to the family since Angel Cabales' death.

The finale banquet; was enjoyed by all who attended. This additionally gave old friends an opportunity to catch up on recent events. It also provided those of us coming to the art and family within the recent 20+ yrs and an opportunity to meet and touch sticks with the "legends" of Cabales Serrada Escrima.

Everyone appreciated that we were there to celebrate the life and art of Angel Cabales. This event was to honor Angel Cabales. The bridges that were constructed this day extend from Stockton, Ca. to Sacramento, Ca. and beyond to the Midwest and abroad.



Punong Guro Mike Schwarz
and Master Darren Tibon

Outlining the significant events of the day is a difficult task indeed. Only difficult in that each of us in attendance; has their own significant moments.

On a personal note, a truly unique opportunity and perspective was made available to myself in particular. I had the unique chance to meet and discuss views with Marigel and Maritess Cabales.

Personally, I can only convey a small portion of their depth and warmth as individuals. I was honored by the sharing of emotion and ambitions for the legacy of Cabales Serrada Escrima. In particular, I am able to carry the warmth Marigel Cabales shared with me in a hug she took time to give me upon her departure. I can only hope to do justice of the Cabales' expression by furthering Cabales Serrada Escrima in memory of Angel Cabales.



For further information about World Serrada Escrima Federation, events, products, training, classes, and seminars. Contact: Grandmaster Davis - [Click Here](#).

Punong Guro Michael Schwarz is the WSEF/MAI Midwest Director and WMAU Midwest Director. You can contact him at (217) 851-9327 - [Email](#) - [Website](#)

Modern Arnis Seminar in Russia

Ekaterinburg, Russia
March 18 & 19, 2006



All the participants of seminar have been waiting for it for a long time for this the 2nd Modern Arnis seminar. And they had very good memory from previous seminar with Datu Dieter Knuttel.

On the 17th of March, 21 students were examined for first students' degrees. These students had spent a lot of time to prepare for this examination. For most of them it was the 1st examination in their life. And it also was the only examination of Modern Arnis in Russia. Every one of them passed the examination, and where happy on Saturday, when they received their

first diploma.

There were many more people in this seminar, than in the previous one. For the organizer Alexander Pisarkin, one of the main things is the fact, that the seminar had visiting representatives from Moscow and Nizhniy Novgorod representing the Federations of Martial Arts. From Moscow it was a 29-hour train ride and from Nizhniy Novgorod a 20-hour train ride (one way each), to get to this seminar.



Program of the seminar was very interesting for everybody, even for people who don't practice the Filipino martial arts. Here are the sessions:

Day 1

Lesson 1: Different variants of footwork. Variants of Sinawali and how we can to apply these techniques in a fight.

Lesson 2: Classical Arnis Various variants of blocks and strikes. Banda y Banda, Rompida and Figure 8 combinations of these movements. Ranges of fighting martial arts.

Lesson 3: A variant of disarms with a stick, a flexible weapon, a knife, a pen and empty hands.

Lesson 4: Self-defense against grabs & strikes near the wall in close range.

Day 2

Lesson 5: Tapi-Tapi.

Lesson 6: Modern Arnis self-defense concepts and Filipino empty hands fighting: Techniques against jab-Cross.

Lesson 7: Knife Disarms.



All the participants were in admiration of Dieter's demonstration of his mastership and physical abilities: high speed of moving, strength and power. Dieter again showed his charm, good sense of humor, and his talent for teaching.

Alexander Pisarkin stated that he was happy to collaborate with Datu Dieter, as an organizer and Chairman of JKD. I want to thanks you for your help and support in developing Modern Arnis in Russia.

Some comments from participants of the seminar:

Maxim, has studied Modern Arnis for 6 month - before training in Modern Arnis I studied TaeKwonDo for 7 years and have had some experience in the fighting arts. The seminar rendered on me a deep impression. Datu Dieter very carefully explained the training material and it helped the understanding and speed for development. Alive dialogue with the Master wakens the students to even a greater desire to study and improve their techniques. I hope, that Datu Dieter will visit our country again and share with us his experience.

Anton, has studied Modern Arnis 6 months - was very glad to take part in the second Modern Arnis seminar. It was very pleasant to get acquainted with the Master and to see his faultless techniques. At a seminar I have received a lot of new information and have seen new Modern Arnis techniques, which I have not seen before. The Master is a very pleasant and polite person. I think, that I have spent my time, which is benefiting for myself, and I hope that this seminar was not the last in my life.

Konstantin, a yellow belt in Modern Arnis - first of all I have a pleasant sensation within of a positive and of self-harmony after the seminar. Datu Dieter explained and showed all techniques in detail and was very clear, paying special attention to students on each important point. I shall take part in the following seminar with a big interest.

Marina, the girlfriend of the Konstantin – Datu Dieter, you are a great person. It is paradoxical, in teaching the fighting arts and you preach peace. You create harmony of dialogue between different cultures, the people and countries. You are a great person and you deserve admiration.

Sergey - Before my acquaintance with Modern Arnis, I studied Kenpo Karate for some years. I started to practice Modern Arnis one month ago. At a seminar I have seen real Modern Arnis. I have found out that it is a many-sided fighting system. Using of different weapons, empty hands fighting - all I admire very much. And at last, I have seen the real Modern Arnis Master and I have understood for myself, to what I should aspire in studying the art of Modern Arnis.

Michael, the President of Martial Arts Federation, Moscow - (The message from a forum of this Federation): Many thanks for Sverdlovsk Regional Jeet Kune Do Federation and for its president Alexander Pisarkin, for organizing the Modern Arnis seminar. And to Master Dieter Knuettel for his knowledge, which he has so generously shared with us.



Datu Dieter Knuettel
Germany
Email
Website

Laban Baston Eskrima Club
Senior Master Dan Anderson (Modern Arnis)
21 March 2006

Dan began by introducing himself and giving a little of his background in martial arts and Modern Arnis. We moved swiftly into the material. Dan covered disarms to strikes 1 - 5 in depth, with the final disarms to strikes 6 - 12 briefly shown. While most of the disarming displayed were familiar, Dan helped improved them and make them all more efficient thanks to the nuances he introduced. I think all of my guys (some with years of experience, some with weeks!) enjoyed what was taught, especially Nick Goodwin, who thanks to years of Yoga practice, is somewhat more flexible than your average person!

Dan was able to deal with Nick by explaining how the "Flow" within the Filipino martial arts is used to deal with the unexpected! Dan showed us a few counters to the disarming techniques he had demonstrated. Then showed us how to counter the counters!

He did say he has studied countering counters, and as I have just got my hands on a CD-ROM with five of his Modern Arnis books on it I may already have this study available to me. If not, I think I see another book coming!



Get the Distance Right



Get the Distance Wrong

We moved onto empty hand locks, and again for anyone with some experience the locks were familiar. And again, Dan helped improve all of them, by demonstrating how the correct use of posture (yours and your opponents) can be utilized to the best effect. Here Nick's flexibility was nullified by a rather vicious maneuver, which is a continuation of one of my favorite moves.

The evening ending with a question and & answer session, with Dan proudly giving us his Bruce Lee story. Out of all of the people who met, trained and worked with Bruce Lee, Dan Anderson, Senior Master of Modern Arnis, is the only living soul who didn't teach Bruce Lee anything !!!!

I intend to get Dan back next time he is in the UK, hopefully for a full days training. I would like to extend my thanks to Iain Abernethy who arranged the workshop and got Dan to the venue.



Dealing with flexibility, (Bal Rahman, Nick Goodwin)



Bill Lowery at Dan Anderson right
Iain Abernethy on Dan Anderson left.

The Laban Baston Eskrima Club

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IMAFP HK

March 2006



Guro Abner Anievas was asked and has accepted a post as Technical Adviser in Filipino Martial Art for the two of the largest Japanese Martial Arts groups in Hong Kong. One of them is the Black Panther Hong Kong and the other is Aikido Filipino Group. Most of their members are Filipino and they wanted to add Arnis in their curriculum.

The Master of the Black Panther and Director of WOMA Hong Kong chapter has already started to attend Guro Abner Anievas classes.



The Philippine Consulate in Hong Kong has recognized the IMAF HK as the official group to promote Filipino Martial Arts in the Hong Kong region.

IMAFP-HK

Email

Website

East Coast Tidewater Challenge
Hampton, Virginia
April 1, 2006



14 members participated and brought back 27 trophies, including 10 first places and Grand Champion.

A special congratulation goes out to the daughter of Guro William Kossmann and Lakan Bini Alicia Kossman whose daughter Cassandra (10 years old), for her outstanding achievement in competing with all the other 1st place winners up to 16 years old to win Grand Champion.

- Cassandra Kossmann (age 10) - **Grand Champion** - over all under belts up to 16yrs old, 1st place forms, 1st place musical forms Brown/Black Belt Division.
- Marlou Villaluna (age 10) 2nd place weapons/4th place forms White/Yellow Belt Division.
- Julian Gullet (age 8) - 2nd place forms, 5th place weapons: White/Yellow Belt Division.
- Brianna Pinero (age 9) - 1st place forms, 3rd place sparring Green/Blue Belt Division.
- Omar Perdomo (age 9) - 3rd place forms, 5th place fighting: Green/Blue Belt Division.
- Natalia Perdomo (age 7) - 1st place forms: White/Yellow Belt Division.
- Jordan Blazek-Guinan (age 7) - 2nd place sparring, 2nd place forms: White/Yellow Belt Division.
- Juan Ramirez - 1st place forms, 2nd place sparring, 2nd place self-defense, 4th place weapons: Adult Brown Belt Division.
- William Kossmann (Head Instructor) - 1st place forms, 2nd place self-defense: Adult Black Belt Division.
- Laura Keeter - 1st place forms, 1st place sparring, 1st place self-defense: Adult White/Yellow Belt Division.
- Jimmy Restrepo - 1st place sparring, 2nd place forms, 1st place self-defense: Adult White/Yellow Belt Division.
- Brandon Sugg (age 9) - 3rd place forms: White/Yellow Belt.
- Marino Santos (Adult) - 2nd place forms, 3rd place weapons: Adult Brown Belt Division.



Kuntaw Palace
122 S. Goldsboro St.
Wilson, North Carolina 27893
(252) 206-7900
Email
www.kuntawmartialarts.com

IMAFP - HK
and
Black Panther Consolidated Martial Arts (HK)

Joint Training Session
April 05, 2006
Quarry Bay Park Hong Kong SAR



A 15-minute demonstration turns into half-day seminar and the other half of the day was sharing great Filipino food and laughter.

The Senior Master of Black Panther Hong Kong Chapter invited Guro Abner Anievas to a Birthday party. After sharing some time with the instructors, they asked for a demonstration of the Filipino martial art of Modern Arnis. Fortunately, one of Guro Anievas senior student Likha Rene Sorezo was present. And with his assistance the demonstration was very explosive as it should be for a Filipino Martial Arts. Guro Abner Anievas demonstrated single stick, disarming, takedowns and Mano Y Mano.

At the end of the demonstration, Black Panther students and instructors approached Guro Anievas about training classes and schedules. Therefore, Guro Anievas quick response was, why don't we do a full day seminar so that instead watching you can experience it with me and my students.

Therefore, the day of April 05, 2006, was set. With the cooperation of the Black Panther Secretary Alma Paed, the venue was organized, certificate's, participant's and of course food.

On the 6th of April Senior Master Joseph Bautista of Black Panther, Engr. Alfredo Vinca and a reporter from SUN Magazine was present. Start the training; we bow and commenced. With my two senior students leading the way, Likah Allen and Likha Rene we precede demonstrating techniques and the rest of IMAFP Hong Kong members supervised the participant.

During the course of the Seminar everyone worked on: Solo Baston vs Doblada Baston , Cinco Teros Redonda, Cinco Teros Abanico, Mano De Trangka and Mano Y Mano".

After 3.5 hours of enjoyable training Guro Anievas then ask everyone to seat in circle and to discuss the difference between martial arts and self-defense. Therefore, Guro Anievas first question was "What's the difference between Martial Arts and Self-Defense? As he expected no one really knew...so to cut the story short for approximately

30 minutes he explained and gave various examples. It was upon the conclusion of the explanation and examples that all had a clear understanding of self-defense.

Then Certificate's were handed out and as Filipino Tradition, all shared a good lunch with many Filipino dishes.



IMAFP-HK

Email

Website

Nevada Recreation & Park Society

Program Excellence Award

2006

Punong Guro Steven Dowd received the Nevada Recreation and Park Society Program Excellence Award for 2006 for his programs throughout Churchill County.

Punong Guro Dowd has been teaching the Filipino martial arts for the Park and Recreation for five years. His programs include, Pee Wee martial arts (5 – 8 years old), Intermediate martial arts (8 – 12 years old), Women's Self Awareness and Self Defense (15 years old and older), and Senior Self Defense and Awareness (55 years old and older).



Thursday Pee Wee Class learning Kuntaw



Vicky and Punong Guro Steven Dowd

Jim Moore [Director] and Jorge Guerrero [Recreation Supervisor]



www.churchillcounty.org

FMA Future Events

Seminars

2nd Annual Eye of the Hurrican Gathering of the Warriors

July 1 & 2, 2006

8:00am – 5:00pm

Burbank Campground

Blackalds, Alberta, Canada

Kali Academy of Martial Arts Inc.

Contact: Guro Sonny Padilla

1 [403] 343-3350 - **Email**

2006 Garimot Arnis Summer Retreat

July 7 - 9, 2006

N. Park, Avenue

Hollywood, Florida

Call: 954-432-4433 or 305-788-4403

Email

Website

Buffalo Martial Arts Summit

July 8 - 9, 2006

Adam's Mark Hotel

120 Church St.

Buffalo, NY 14202

Master Roger Agbulos - Lameco Eskrima

Punong Guro Tom Bolden - American Modern Arnis

Sensei John Borter - Modern Ju-Jitsu

Sifu Daniel Donzella - Liu Seong Combat Arts

Punong Guro Steven K. Dowd - Arnis Balite

Shihan Rudy Duncan - Karazenpo Shaolin Kempo

Dr. Stanford McNeil - Kifaru Jitsu

Sensei Steven J. Pearlman - Genri Ryu Life Protection Arts

Master Sultan Uddin - International Serrada Eskrima Association

Special Guest Instructor: Sensei James Franklin - Suenaka Ha Aikidao

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.

Balintawak

Legacy East Coast Camp

July 13 - 16, 2006

KAMP karate

3443 B- Bethlehem Pike

Souderton, Pennsylvania

Email

Email

Website

Rapid Arnis Seminar in Essex

July 22 & 23, 2006

Palmers Sports & Fitness Centre

Chadwell Road

Grays, Essex RM17 5TD

Email

Website



4th Annual WFMAA Expo & Laban

Laro

August 4 - 6, 2006
Palace Station Hotel & Casino
Las Vegas, Nevada USA

Flyer

Registration

Email

Website

Balintawak

Legacy West Coast Summer Camp

August 11 - 13, 2006
Pallens Martial arts
13730 Doolittle Dr.
San Leandro, Ca.

Email

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

Garimot Arnis Seminar Europe

(Germany, Switzerland and France)
August 25 to September 2, 2006)
Germany: Emdem, Leer, Beliefeld
Contact: Sensei Jen Fricke - **Email**
Sascha Herzle - **Email**

Summer Camp

August 26 & 27, 2006
9:00am – 5:00pm
Burbank Campground
Kali Academy of Martial Arts Inc.
Contact: Guro Sonny Padilla

1 [403] 343-3350 - **Email**
Theme: Empty Hands – Mano Y Mano.

Water & Steel 2006 Training Camp

August 31 - September 4, 2006

****Five Days of Extensive Training****

Featuring

Datu Kelly S. Worden

Jim Keating

Bob Anderson

Contact: Datu Kelly S. Worden

Email

Website

Tipunan sa Los Angeles 2006

(Gathering in Los Angeles 2006)

September 16, 2006

Contact Info: Jay de Leon

951-834-3386

Email

Website

Website

Hosted by:

International Modern Arnis Federation of the Philippines (IMAFP)

Tipunan International

Scheduled Instructors:

- Christopher Ricketts – Bakbakan
- Bruce Ricketts – Bakbakan
- Roger Agbulos – Lameco
- John Jacobo – Bakbakan
- Bram Frank – Modern Arnis
- Ramon Rubia – San Miguel Eskrima
- Jay de Leon – Modern Arnis

Suanico Knife Seminar

September 24, 2006

11:00 TO 4:00pm

Vancouver Kali Group

Sirota's Alchymy

160 - 5640 HollBridge Way

Richmond, B.C.

Contact: Guro Louie Lindo or Master Michael Sirota

1 [604] 244-884

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.

Balintawak

Legacy East Coast Camp

October 6 - 8, 2006

KAMP karate

3443 B- Bethlehem Pike

Souderton, Pennsylvania

Email

Email

Website

Level I and Level II Seminar

October 14 & 15, 2006

9:00am - 5:00pm

Kali Combative Group

Westside Tae Kwon Do

3740 Glenway Rd.

WestBank, British Columbia

Contact: Mr. Michael Smith - 1 [250] 768-8868 - **Email**

Garimot Arnis Seminar and Fundraising

November 11 & 12, 2006

West Palm Beach, Florida

Contact: Guro Victor "Hagibis" Rivera

Email

Website

Website

World Kali Congress

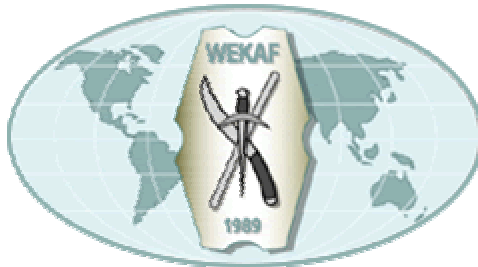
November 15 - 25, 2006

Sydney Opera House

Sydney, Australia

Email

Tournaments



2006 WEKAF World Championships

July 2nd - 9th, 2006

Walt Disney World Swan & Dolphin Resort
Orlando, Florida

Flyer

Website



4th Annual WFMAA Laban Laro

August 6, 2006

Palace Station Hotel & Casino
Las Vegas, Nevada USA

Flyer

Registration

Rules

Email

Website

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

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

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

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 Siradas 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

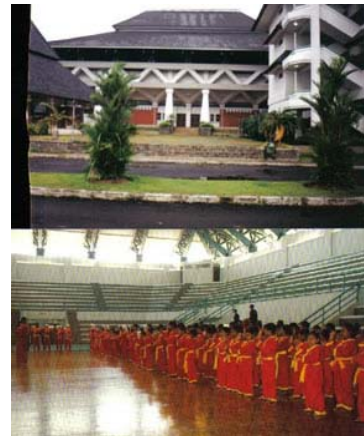
Website

(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)

Pekiti Tirsia Kali and San Miguel Eskrima Comparison of Espada y Daga Techniques

Pekiti Tirsia Kali and San Miguel Eskrima
A Comparison of Espada y Daga Techniques



Wesley Tasker
Stephen Lamade

2-DVD Set

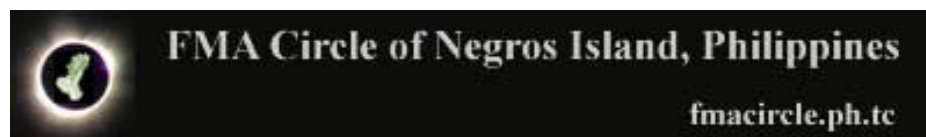
A seminar-quality 2-DVD set that compares the espada y daga techniques of Pekiti Tirsia Kali and San Miguel Eskrima. We show how the respective techniques of each art are defined by the weapons that each one favors with respect to tactics, range, and body mechanics.

Cost is \$40.00 and includes shipping and handling. Please contact us for international shipping. We accept checks, money orders, and PayPal.

Website Ordering - **Click Here**
Information and Questions:
Click Here or **Click Here**



Rapid Journal



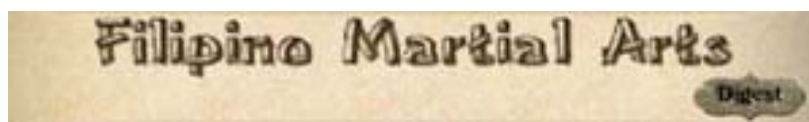
FMA Circle



El-Juramentado



Maharlika-Enterprizes



Filipino Martial Arts Digest

**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**

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. - **Click Here**

Eligibility: The nomination is open to persons trained, or training in the Filipino Martial Arts. Void where prohibited by law.

How to enter: The FMA Digest Recognition Award of the Year nomination begins on the 1st of January and ends on the 17th of August. One nomination for each category is allowed for nominators. To enter, fully complete the Official Entry Form below.

Selection of Man, Woman and School of the Year: On or about the 17th of August, a Man, Woman and School of the Year will be selected by a majority of eligible ballots received.

List of winners: Winners will be notified by telephone, or email and a Special Issue will be published with the Winners as the featured articles.

Winners Recognition: Winners or one of the nominators of the winner agrees to provide some kind of person information and a photo of the Man, Woman, or School that is to be recognized. This for the purpose of publication in the FMA Digest. If refused then the next person in order of recognition will be contacted and recognized for that year.

In General: Participants agree to be bound by these official rules, which are final. By entering, participants agree and acknowledge that FMA Digest can use winner's names (participants) and photos without additional compensations, except where prohibited by law.

Changes: Rules are subject to change, if for any legal reasons.