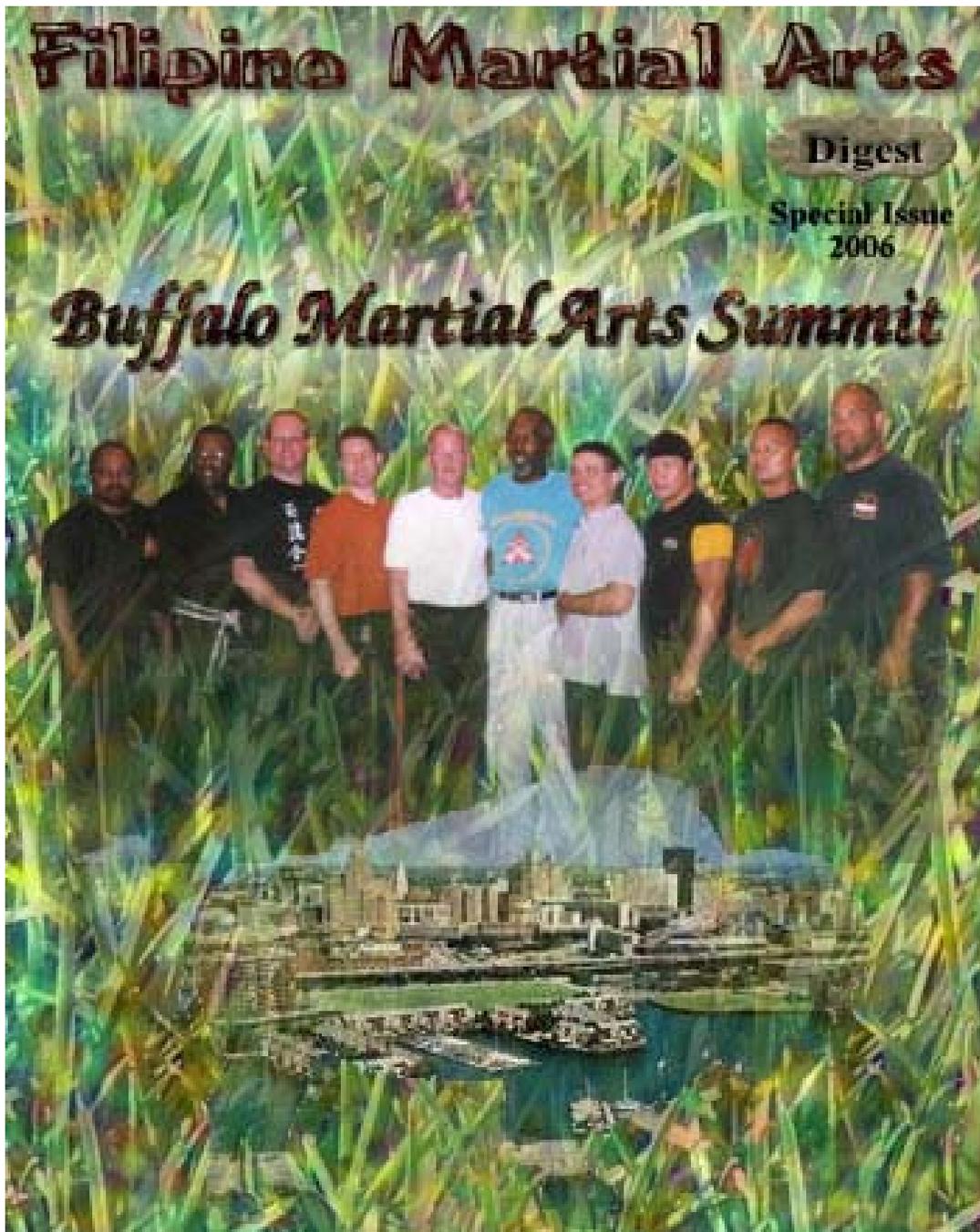


Filipino Martial Arts

Digest

Special Issue
2006

Buffalo Martial Arts Summit



Publisher

Steven K. Dowd

Contributing Writers

Jerome Barber Ed. D.
Paul Martin and Thomas Gerace

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

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

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

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

From the Publishers Desk

Kumusta

The Buffalo Martial Arts Summit was an experience of Brotherhood, not just in the Filipino Martial Arts but also in all the martial arts that were present. Attitudes were checked at the door.

The weather was great, at the same time as the martial arts summit was going on during the day and in the evening, participants and instructors could experience the 'Taste of Buffalo' (Hosting more than 50 local restaurants, this annual event represents some 15 ethnic and regional varieties of food, including Greek, Italian, Indian, Chinese, Middle Eastern, Mexican, Southwestern, as well as traditional American favorites, local specialties, and all manner of desserts). So everyone could fill up on the great food and then work it off gaining knowledge with some of the most knowledgeable martial artists in their systems.

If you missed the summit, that was unfortunate, however you can have a chance again next year in St. Louis, MO. or Las Vegas, NV. And who knows who will be the instructors that will pass on their knowledge to all.

As soon as the FMA Digest gets the information, it will be posted. So enjoy this Special Issue, and either remember what a great time you had, or see what you missed.

Maraming Salamat Po



Dr. Barber took Punong Guro Dowd on a tour of Niagara Falls.

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 was held at the Adam’s Mark Hotel in Downtown Buffalo, NY, on Saturday, July 8 and Sunday, July 9, 2006. The Summit was open to all martial artists. The ‘Summit’ featured a cross-training approach to the arts and the sessions were taught by highly experienced Master level teachers:

Master Roger Agbulos
Sensei John Borter
Sifu Daniel Donzella
Punong Guro Steven K. Dowd
Dr. Stanford McNeil
Sensei Steven J. Pearlman
Guro Bob Manalo Jr.
Guro Paul Martin
Jerome Barber, Ed.D

Lameco Eskrima
Modern Ju-Jitsu
Liu Seong Combat Arts
Arnis Balite
Kifaru Jitsu
Genri Ryu Life Protection Arts
International Serrada Eskrima
Independent Escrima-Arnis
Paradigm Escrima-Kenpo-Arnis

Special Guest Instructor:

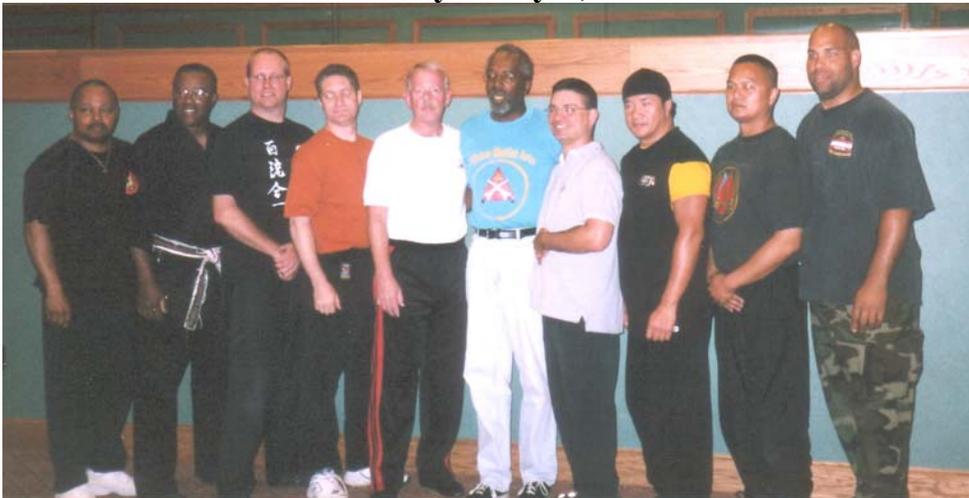
Sensei James Franklin

Suenaka Ha Aikidao

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

The Following, is listed the teaching schedule that was used at the Buffalo Martial Arts Summit weekend. There were two (2) instructors teaching during each training time block. Two separate rooms were arranged for each training session in order to enhance the learning environment.

Saturday - July 8, 2006



9 - 10:30

Sensei James Franklin - Suenaka Ha Aikido
Punong Guro Steven K. Dowd - Arnis Balite

10:30-Noon

Sensei Steven J. Pearlman - Genri Ryu Life Protection Arts
Paul Martin - Independent Escrima-Arnis

12:00 - 1:30 Lunch Break

1:00 - 3:00

Sifu Daniel Donzella - Liu Seong Combat Arts
Master Roger Agbulos - Lameco Eskrima

3:00 - 4:30

Dr. Stanford McNeal - Kifaru Jitsu
Sensei John Borter – Modern Ju-Jitsu

Sunday - July 9, 2006



9:00 - 10:30

Sensei Steven J. Pearlman - Genri Ryu Life Protection Arts

Guro Bob Manalo Jr. - International Serrada Eskrima Association

10:30 – Noon

Master Roger Agbulos - Lameco Eskrima

Punong Guro Steven K. Dowd - Arnis Balite

Noon - 1:30 Lunch Break

1:30 - 3:00

Sensei James Franklin - Suenaka Ha Aikido

Dr. Stanford McNeal - Kifaru Jitsu

3:00 - 4:30

Sifu Daniel Donzella - Liu Seong Combat Arts

Jerome Barber, Ed.D. – Paradigm Escrima-Kenpo-Arnis

Master Roger Agbulos ASTIG Lameco



In 1990, I had the good fortune to meet Edgar Sulite, the Punong Guro of Lameco Eskrima.

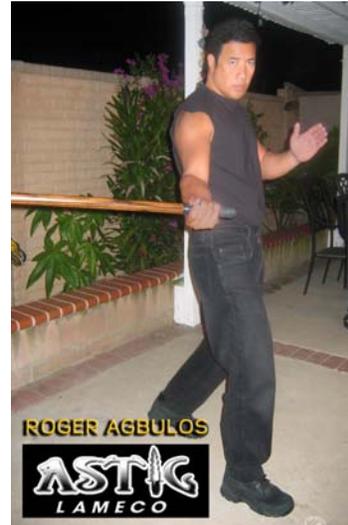
When Edgar passed away in 1997, I decided to pursue Lameco's primary arts, the original De Campo Eskrima 1-2-3, and Kali Illustrisimo. At one point, I came under the tutelage of Grandmasters Christopher Ricketts and Rey Galang of the Bakbakan organization.

In my system, non-telegraphic striking can itself be a form of blocking. The concept is to preempt an attack with another attack. Or put another way, "block" an adversary's attack with an attack of your own. The

reality of weapons' combat is that it is over very quickly. The one who strikes first, or more effectively, usually win's. And so it really comes down to reaction and muscle memory.

This type of reaction requires intensive training, control, and nerves of steel. The normal response is to stop or block an attack and then deliver a corresponding response or counterattack, assuming that the opponent is delivering only single layer attacks. It takes a heart of stone to not flinch but instead to practically ignore and bypass the attack and instead, use the openings and flaws inadvertently created by the opponent during the execution and delivery of an attack or a strike.

It has been proven in many times in combat that the way one practices is the way one will instinctively fight. Always keep one's training realistic and simple. Gross motor skill, executed with a minimum of movement and a maximum of force, will always be superior to the more artful, but less rational, movements common to and emphasized in some Filipino martial arts systems.



Contact: Roger Agbulos: [818] 335-4265



Lameco Website:
www.lamecoeskrima.com



Sensei John Borter

Modern Jujitsu

John Borter is the senior instructor of Modern Jujitsu and the head instructor at the Stratton Air National Guard Jujitsu Club in Scotia, NY and the Jujitsu School of Self-Defense in Saratoga Springs NY. He holds blackbelt ranks in Jujitsu, Tae Kwon Do, Hapkido, Combat Hapkido, and Kyusho-jitsu, as well as a background in ninjutsu, aikido, judo, karate, groundfighting, military combatives, and police defensive tactics. He also holds full Instructor Certifications in Military Combatives and Police Defensive Tactics. He teaches self-defense and martial arts designed for the general

public, law enforcement, security, and military personnel. He is the director and head instructor for the PressurePoint Self-Defense and PressurePoint Defensive Tactics systems.

Modern Jujitsu blends the devastating joint locks, takedowns and throws of Jujitsu and the pressure point techniques of Kyusho-Jitsu into a fluid and dynamic system that enables the practitioner to control an aggressive encounter in all ranges. Adapting techniques from many arts MJJ is based on a core set of well-established elements, principles, and applications. This eclectic jujitsu is known for its sensitivity, flow, speed, and transition. MJJ strives for maximum efficiency with the least amount of effort.

Workshop Topic: Sensei Borter will cover the 5 Elements of the Close, the shutdown, and the application of dynamic finger locks as defensive and submission techniques against a variety of grappling and striking attacks.

The Stratton ANGB Jujitsu Club

Stratton ANGB 109th Airlift Wing
1 Air National Guard Rd
Scotia, NY 12302-9752

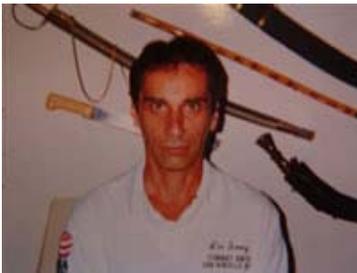
Head Instructor John Borter: (518) 731-6939

Email

or

Assistant Instructor and Base Contact: Rich
Edwards: (518) 344-2480

Email



Sifu/Guro Dan Donzella

Liu Seong Combat Arts

Sifu/Guro Dan Donzella began his martial arts training in the Liu Seong system in 1973. The system is a Chinese Indonesian mix put together by the late Grandmaster Willem Reeders. Over the past 30 years Sifu Donzella has studied other Chinese and Indonesian arts as well as the Filipino arts to add to and enhance the system he now teaches. Sifu Donzella's curriculum consists of Chinese Chuan-fa and Ba Qua combined with Pentjak Silat styles of Tjimande, Tjikalong, Harimau and Mustika Kwitang.

Also Guro Donzella has added the Filipino art of Arnis de Mano from the Garimot system taught by Gat Puno Abon Baet. Sifu Guro Donzella teaches privately to select individuals and also to small groups in Syracuse, New York.

Contact: Sifu/Guro Dan Donzella
(315) 454-3515

Email - sifudan@juno.com or chadman19@juno.com

Website



Steven Dowd
Punong Guro at Tagapagmana
Arnis Balite

Practiced in the Aguillon family since the domination of the Philippines by the Spanish. Which is still unknown to most, unless they are from the province of Zambales on the island of Luzon in the Philippines. A style of arnis de mano passed down from generation to generation, concepts added by each generation to improve the style.

Punong Guro Dowd commenced his training with Pundador Aguillon in 1974. Named by Pundador Manuel Aguillon surviving family members as the most senior student and executor of the Arnis Balite system in 1993 Punong Guro Steven Dowd was appointed by the family to carry on their father's art and philosophies.

Punong Guro Dowd instructed the basic concepts of Huli Lusob "Capture - Trap - Attack". Concentrating on the theory to move in while defending and use the opponents attack turning it into an advantage in hooking or grabbing and then capture or trapping the opponents baston or arm, following up in countering with a strike or kick.



Contact Information:

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SiGung Rudy Duncan
Karazenpo Shaolin Kempo



SiGung Rudy Duncan began training in the martial arts in 1961, studying Tae Kwon Do in Syracuse, New York. In 1969, SiGung Duncan switched styles, studying Shorin-Goju karate until 1978. At this time, he began training in Shaolin Kempo, first under the Fred Villari system and eventually with Nick Cerio's organization. SiGung Duncan's instructor was 8th degree black belt, Professor James Bryant of Masters Self Defense Centers. He teaches Karazenpo Go Shinjutsu Shaolin Kempo in Syracuse, New York. The lineage of this art runs through Nick Cerio, and Grandmaster George Pesare to its founder, Grandmaster Victor "Sonny"

Gascon.

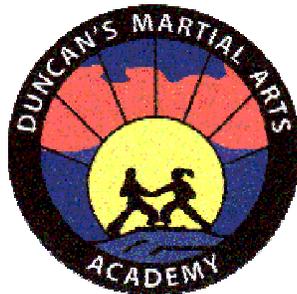
SiGung Duncan continues to train with many of the martial artists in the Central New York area. He also encourages instructors of other styles to guest teach seminars at his dojo. Area instructors such as Sifu Dan Donzella have been frequent guests at Duncan's Martial Arts Academy. This has led to a diverse martial arts knowledge base, which SiGung Duncan draws upon to provide his students with the best possible training.

SiGung Duncan has also conducted numerous community-based seminars on youth violence. As a certified social worker, he has published several articles outlining strategies for teaching troubled youth. He has also written articles discussing methods for teaching karate to youth with special needs such as attention deficit and hyperactivity disorders.

He also devotes many hours to various community organizations. SiGung Duncan has taught tai chi to a group suffering from Multiple Sclerosis through the MS Society. SiGung Duncan has also led the development of an instructor's manual to insure that things are taught in a consistent manner and that students understand the importance of history.

SiGung Duncan's relaxed teaching style and sincere dedication to the martial arts have combined to make Duncan's Martial Arts Academy one of the most respected dojo's in the nation.

On October 26, 2004 SiGung Duncan was personally promoted to the rank of 6th Dan in the art of Karazenpo Go Shinjutsu and declared SiGung Duncan by Grandmaster Victor "Sonny" Gascon.



www.duncansmartialarts.com

Duncan's Martial Arts Academy

3717 New Court Ave.

Syracuse, NY 13206

(315) 431-0125

Email

Grandmaster Stanford McNeal Sr., Ph.D. Soke

Kifaru Jitsu



Grandmaster McNeal was born December 5., 1940 in St. Louis, Missouri. At the age of 12, Grandmaster McNeal began studying the Martial Arts (judo) under Sensei Beech at a local community center, and boxing from his father who was a noted pugilist having fought and beat such fighters as the old mongoose, Archie Moore. From ages 12 to 18, he received exposure to other Martial Art forms such as Ju jitsu, Aikido and Atemi waza. After graduating high school, Grandmaster McNeal entered the United States

Marine Corps and while stationed at Camp Pendleton Calif. Was introduced to karate by one of the old marine cooks. Grandmaster McNeal was eventually assigned to Marine Barracks Military Police as a top-secret security guard at Lake Mead base in Las Vegas Nevada.

While at Lake Mead Base, McNeal spent many hours studying the Shoto Kan style of Karate. After discharge from the Marine Corps in 1963, McNeal returned to his hometown of St. Louis Mo. Where he met Grandmaster Donald Baker through Eugene Gorden, one of Grandmaster McNeal's fathers' friends. McNeal began to study under Grandmaster Baker and subsequently became Grandmaster Baker's understudy. Grandmaster Baker taught Dr. McNeal the Martial Arts of Kong Soo Do, Combat Judo and Goju-Shorei Karate. Dr. McNeal Also got the opportunity on a few occasions to work out with Grandmaster Bakers instructor, Robert Huggins. Grandmaster Baker and Huggins, stressed good basics and discipline both were perfectionist. The classes were three to four hours long, no air-conditioning no fans and no complaining.

To train today as in the old days the students would pass out Grandmaster McNeal said, most students want the belt and rank but few there are who are really and willing ready to put forth the effort to achieve the rank.

In November of 1966, Grandmaster McNeal and his family moved to Henderson, Nevada, and Grandmaster McNeal began instructing karate at the Henderson Boys, There he began to refine his art and increase his knowledge and expertise in other styles, and systems such as Mobuto Kempo, Tae Kwon Do, Kung Fu, and tanto-Jitsu. McNeal studied the art of tanto jitsu under the late Master Henry Yoda. McNeal also further studied the art of Aikido under Master Carl Du Duiot, and another style of Shoto-Kan from Master Manual B. Jose who was from the Philippines and had set up training in Las Vegas.

McNeal began cross-training with Master Donnie Williams and Grandmaster Steve Muhammad in the Kempo style known as B.K.F. Grandmaster McNeal had already began to create the style which is now known as Kifaru, and found that there were great similarities between Kifaru and the B.K.F. system in that they were both very explosive and technical.

In 1968, McNeal became the first Black Man to be employed as a police officer with the Henderson Police Department and was the only Black officer on the department for eight years. In 1972, after testing he was promoted to the Detective bureau. McNeal became the first person on the Henderson police department to receive the medal of Valor and the only officer from the department to be inducted into the Police Hall of Fame for an act of bravery. In 1984 McNeal attended a defensive tactics course, which was held in Carson City, Nevada and received recognition as a certified defensive tactics instructor for Nevada POST. He then created his own defensive tactics course, which was accepted by POST and was instructed to Henderson Police officers. Grandmaster McNeal also instructed college-accredited courses at the University of Nevada Las Vegas (U.N.L.V.), The Nevada National Guard. The Hughes Summa Corporation were also instructed in self defense and baton training by Grandmaster McNeal as well as the Salem, Mo Police department.

Grandmaster McNeal still teaches at the dojos that are directly under him in the Salem, Rolla and Houston Missouri area. Grandmaster McNeal stated that he has not finished learning this art and that the only way to perfection if there is any in the martial

arts, is to continually teach and train. Grandmaster McNeal advises that even a butcher hones his knives after each cutting session. There are so many new things that are being discovered about the arts and their application that only those that are too proud to learn or too stubborn to admit that there is more will just sit back and deny the student the most precious gift that a sensei can give, “ proper training, and a inward and an understanding knowledge of the tool that the student possesses and how to bring those tools into action if and when the there is a need. On March 27, 1999 Grandmaster McNeal was issued Sokeship, promoted to the rank of 10th Dan, inducted into the World Martial Arts Hall of Fame and placed on the executive board. In June 2005 in Las Vegas Grandmaster McNeal was inducted into the USA World Championship Hall of Fame. Grandmaster McNeal acknowledges that only way he could have attained the knowledge and been expose to the various arts and Masters that have touched his life was through the divine intervention of God who has so richly blessed him through the people that have impacted his life.



Sensei Steven J. Pearlman Genri Ryu Life Protection Arts

Steven J. Pearlman possesses 22 years of martial arts experience and is the founder of Genri-Ryu Life Protection Arts. He focuses his study of the martial arts on the exploration of theoretical and biomechanical principles common to all styles and uses those principles to refine techniques for self-defense application. In Sifu Pearlman's view, if we take a principle as expressed in one style and apply it to a technique from a different style, we can heighten our understanding of both styles, the technique in question, and the principle itself. Through this methodology we can tap the "hidden" power of martial arts and human physiology.

In 1997, The Smithsonian Institution in Washington D.C. solicited Sifu Pearlman to coordinate and moderate its Spirit in Motion: Martial Traditions Past and Present lecture series for its associates. Sifu Pearlman also has developed and instructed what might be the only full-credit college course in the United States to incorporate the academic study of sexual assault with practical, adrenaline-stress-based self-defense training. Recognized as an expert in the field, Sifu Pearlman has offered rape defense seminars at numerous colleges and corporations.

In July 2006, Overlook Press will release Sifu Pearlman's first book on the principles of the martial arts. At over 350 pages long with hundreds of

illustrations, "The Book of Martial Power" takes a comprehensive look at the principles that facilitate speed, power, precision, and combative effectiveness in all martial arts.

Steven considers of the arts and looks forward to presenting instructors.

himself a life-long student the seminars from the other

Contact Information:

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Guro Bob Manalo

International Serrada Eskrima Association (ISEA)



Guro Teo Zabala, Guro Bob Manalo and Guro Edgar Jimenez

Guro Bob Manalo, Jr. has been a student of Eskrima Serrada for over a decade under Professor Sultan Uddin, Founder of the International Eskrima Serrada Association and the seventh Master under the late Grandmaster Angel Cabales. Guro Manalo continues to teach the art in San Francisco, California. He was awarded the prestigious Pamana Arts Legacy Award in 2003 for Young Journalism and the Martial Arts.

assist in teaching the basics of Eskrima Serrada. Both have had the privilege of learning directly from Professor Uddin. They are the first students to travel outside California to help represent IESA.

Ed Jimenez and Teo Zabala are students under Guro Manalo who



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www.sultanuddin.com

Guro Paul Martin

Independent Escrima-Arnis



Paul Martin has been training for 23 years in martial arts. Currently, he holds a 2nd degree black belt in Kenpo (Tracy System), as well as a 3rd degree black belt and an Advanced Instructor Certificate (Independent Escrima/Kenpo Associates) under the leadership of Jerome Barber, Ed. D. He is the Chief Instructor of the Abanico Panther Academy program and teaches a college accredited self-defense course at SUNY, Erie Community College (City Campus) in Buffalo, New York. Paul also has experience in Karate, Boxing/Kickboxing, Tae Kwon Do, and Wing Chun. Paul also brings his 13 years of military experience between the USMC and US Army (National Guard), including 6 years with the Military Police (U.S. Army National Guard), and his knowledge as a professional secondary school teacher to his martial arts training and instruction.

Tactical Escrima emphasizes self-defense objectives. A marriage of Escrima and Kenpo, the system teaches students to view their techniques like tools in a toolbox. As with a master craftsman, the master tactician focuses on how to utilize these tools to accomplish a task and not isolated mastery of the tools themselves. Since each self-defense situation is unique, the ability to read the situation and design an appropriate reaction is the training focus of Tactical Escrima.

Workshop focus: Breaking out of the technical perspective. Paul will demonstrate how a conceptual training focus creates mental and physical fluidity and adaptability. Using the various concept movements associated with the stick in Filipino martial arts, Paul will translate the stick patterns to dynamic footwork, use the bob and weave as an example of how shifting the perspective from ‘technique’ to ‘concept’ can create new applications, and finally demonstrate the link between concepts and tactics by adapting the concept movement of Single Siniwali into a tactical weapon draw for law enforcement while defending themselves from an attack.

Abanico Panther Academy
Guro Paul Martin
Contact: **Email**

Sensei James Franklin

Suenaka Ha Aikido

Sensei Franklin is a Chief Instructor under Sensei Hawley, at Kin Tora Dojo.



Sensei James Franklin,
setting up a wrist lock leading to a throw.

Sensei James Franklin began his martial arts training at age 14 in Yang Style Tai Chi in Buffalo NY under Sifu Jim Roach at the age of 14. Sifu Roach was a Disciple of Sifu Eddie Wong of Toronto, Canada.

At the age of 18, Sensei Franklin began studying Judo under the guidance of the Grisanti Brothers, Marty and Tony at Kin-Tora Dojo in Buffalo. He has studied Judo for the past 10 years and won several international championships during that time.

In addition, Sensei Franklin began studying Suenak Ha Aikido under the

direction of Sensei Mike Hawley, at Kin Tora's and he has been involved in the art for 7 years. He has earned the rank of 2nd degree black belt from Professor Suenaka, in July 2005.

In 2004, Sensei Franklin joined the Escrima-Arnis training group headed up by Dr. Jerome Barber at Erie Community College in Orchard Park, NY. He is an official Training Partner within the EA Group and leads some of the black belt training sessions from time to time.

Sensei James Franklin taught "Suenaka Ha Aikido" at the Buffalo Martial Arts Summit. The art is smooth, flowing set of movements that allows the defender to meld or blend into the attack, thereby turning the aggression back toward the attacker.

Saturday:

Sensei Franklin taught the foundational concepts of Suenaka Ha Aikido through some exercises that were designed to establish sensitivity, entering positions, offsetting balance and striking from a balanced position.

Sunday:

Sensei Franklin taught several basic techniques that were designed to effectively result conflict resolution of punches, kicks and grabs that are being directed toward the defender.



Sensei James Franklin demonstrating a
Suenaka Aikido evasion and parry.

Many instructors shared their knowledge and skills both with seminar participants and with each other. Guro Paul Martin and Thomas Gerace have graciously provided a segment of one of Paul Martin's seminars that he gave. FMA Digest

“Tactical Escrima: Creativity and Concepts”

By Paul Martin and Thomas Gerace

In Filipino Martial Arts (FMA), there is no such thing as a perfect technique, only a perfect application or tactic. What would normally be viewed, as a technical mistake in more traditional systems is understood to be an opportunity to develop adaptability, fluidity, and tactical sense. This shift in view is what makes Filipino Martial Arts unique in the world of martial arts because they emphasize concepts and tactics from the beginning.

An altercation is fluid, and the need to deal with its rapidly changing nature is what drives tactical skill training. The ability to observe a threat, orient mentally and physically, decide on a course of action, and act on that decision is vital (OODA Loop, Col. J. Boyd, USAF) for self-defense. In the Tactical Escrima curriculum, students learn to read and react appropriately within the framework of the altercation and the laws regarding justified use of force/deadly force. Filipino martial art conceptual training makes techniques meaningful because they are learned within the context of necessity. Early and regular exposure to this view prepares students for the uncertainty they may face in a self-defense altercation.

Escrima students are taught to understand the mechanics of techniques instead of focusing on only mastering the perfect strike or block. Once the concepts that drive the motions are understood, students begin to apply techniques ‘outside the box’ of block or strike. In an artistic sense, the ability to consider a technique from the perspective of mechanics instead of ‘how it is used’ allows for creativity. For example, in Karate, that conceptual of view was how simple tools such, as Tonfa, Kama, and Sai, became weapons of self-defense. The peasants that could not legally own conventional weapons considered the mechanical functions of these simple farm tools and through training and combat experience converted them into unconventional weapons. They observed the need to defend themselves in spite of the lack of weapons, oriented their minds to see a tool such as a Sai as a ‘thrusting, striking tool’ instead of a ‘potato harvester,’ decided to adapt the tool and the motions they had already been using for farming into an effective system of self defense, and acted on that decision by training and applying it. In the Filipino martial art of Modern Arnis, a term for Abanico Corto (Fanning motion) that Grandmaster Remy Presas used on occasion was ‘planting rice’ because the motion looked like a farmer planting rice in rows alternately on his left and right side.

Keeping that spirit of adaptation alive, Tactical Escrima students are trained to be creative and adaptive. Students can focus on the objective – self defense – effectively because they have trained with the same mentality from the beginning.

Double Siniwali w/two sticks: This introduces students to the concept of weaving defense and attack in a continuous motion.



Double Siniwali tactical application one: Need drives tactics, Sgt. Gerace demonstrates how the Siniwali concept of weaving defense and attack can be used as to draw equipment from his duty belt while defending himself against a non-compliant person. In reality, Sgt. Gerace would also use footwork to either create distance or detain depending on his tactical needs.





Double Siniwali tactical application two: In the worst-case scenario, Sgt. Gerace can even use the Siniwali concept as a way to fluidly transition to the highest level of the force continuum when necessary. Again, combined with footwork, the weaving of defense and offense can create time and distance at the critical moment of an altercation.



Paul Martin has been a student of martial arts for 23 years. Including various levels of training in Tae Kwon Do, Wing Chun, Karate, and Boxing/Kickboxing, he earned his 2nd Degree Black Belt in Tracy Kenpo and 3rd Degree Black Belt in Escrima/Kenpo as well as his Advanced Instructor Certification with the Independent Escrima/Kenpo Associates under his instructor Jerome Barber, Ed. D. He is Chief Instructor of the Abanico Panther Academy program and teaches an accredited self-defense course at Erie Community College City Campus in Buffalo, New York.

Sergeant Thomas Gerace has been a student of the martial arts for 23 years He has studied Shorinji Kempo Chinese Kenpo and currently trains in Escrima/Kenpo under Paul Martin. He is employed by the Cheektowaga Police Department where he has worked as a patrolman, a SWAT officer and a patrol supervisor.

Gallery

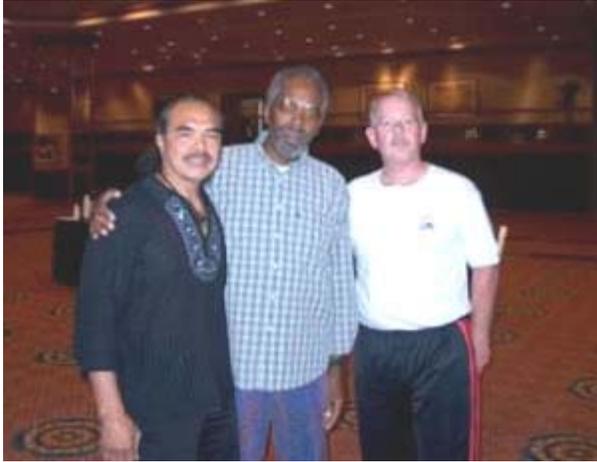
The Buffalo Martial Arts Summit was camaraderie of fellow martial artists from various styles and systems. Even while classes were go on within separate rooms, the instructors that were not teaching were outside in the main gathering room talking and sharing different techniques, theories, and generalities on their styles.



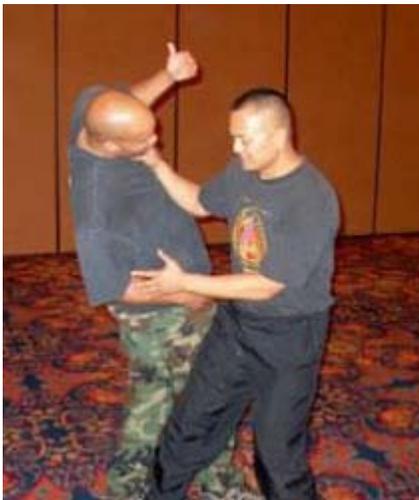
L to R: Dr. Stanford McNeal, Guro Keith Roosa and Master Roger Agbulos, with Guro Bob Manalo and Guro Edgar Jimenez with their backs to the camera. A pre-Summit meeting and training sessions on Friday, July 7, before the Buffalo Summit.



L to R: Guro David Battaglia, AmerAsian Self-defense Arts enjoying a conversation with Sifu Carmen Sims, Liu Seong Chuan Fa Arts.



Grandmaster Max Pallen, Senkotiros International dropped in for a visit.
L to R: Grandmaster Max Pallen, Senkotiros Arnis, Dr. Jerome Barber, Independent Escrima-Arnis and Punong Guro Steven K. Dowd, Arnis Balite.



Guro Bob Manalo applying a Liu Seong Combat Arts throw against Sensei James Franklin.



Guro Tony Illardo applying the final application of a Kifaru-Jitsu technique sequence.



L to R: Guro Edgar Jimenez teaching Eskrima Serrada to Tony Illardo with Guro David Battaglia in background.



The application of the technique completed.



Sifu Dan Donzella, (right) providing guidance in a Liu Seong Combat Arts basic drill.



Dr. Stanford McNeal applying a Kifaru-Jitsu double joint-lock takedown technique.



L to R: Guro Teo Zabala, Guro Bob Manalo and Guro Edgar Jimenez Eskrima Serrada Instructors with Custom Roosa Training Bolos



A close-up view of a 2-finger joint-lock applied by Modern Ju-jitsu expert, Sensei John Borter.



Sifu Dan Donzella, explaining a point in a small private session with Allen Astrero and Seth Kraus.

The Host

Dr. Jerome Barber

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.

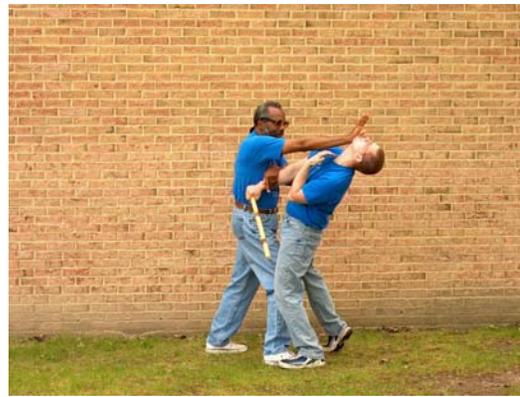
The 14 summer programs are the top end events, but the seminars during the academic school years have been vital to our over-all success at the college. We have had instructors such as Roberto Torres, Tom Bolden, Ernie McPeek, Remy Presas, Bobby Taboada, Daniel Donzella, Kevin Seaman, Mike Haley, Abon 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 Integratable 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

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

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



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



Jerome Barber, James Ibrao,
Alan Abad and Tom Bolden

Without a doubt, meeting some old friends and former students at the BMAS; was great. 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 was open to everyone who was inquisitive, thoughtful, and receptive to new ideas. It is a place where cloning is not an option and everyone was welcomed to make a contribution, however large or small.

Jerome Barber, Ed. D.

Professor – Erie Community College, Orchard Park, NY

Principal Instructor – Independent Escrima-Kenpo-Arn timer Assoc Associates

Final Message from Jerome Barber, Ed. D.

I would like to thank everyone who participated in the recent Buffalo Martial Arts Summit. Through your attendance and instructional efforts, the event was a complete success and I am very pleased to have served as your host. As I write this post-Summit message plans are already being developed for a follow-up project that will be held in; either St. Louis, MO. or Las Vegas, NV. in 2007. As those plans are fleshed out and eventually finalized I will keep everyone posted.

To the BMAS presenters:

Master Roger Agbulos - Lameco Eskrima
Sensei John Borter - Modern Ju-jitsu
Sifu Daniel Donzella - Liu Seong Ch'uan Fa & Silat
Punong Guro Steven K. Dowd - Arnis Balite
Sensei James Franklin - Suenaka Ha Aikido
Guro Bob Manalo - International Eskrima Serrada
Guro Paul Martin - Independent Escrima-Kenpo-Arnis
Dr. Stanford McNeal - Kifaru Jitsu

My deepest and most humble thank you to each and every one of you for your splendid, artful and comprehensive presentations of your particular arts. Every one of you were in top form and you walked the walk without one bit of trash talk. Each of you demonstrated the utmost respect toward one another and the BMAS participants. Your presence at and participation in the seminars of the other instructors provided the best example of martial arts cooperation, mutual respect and brotherhood that I have experienced in a long time. The last time that I saw and participated in this kind of comradely was in 2001 at the "Gathering of Eagles" (a Kenpo-Kajukenbo Summit event).

Sincerely and Most Respectfully Yours,

Jerome Barber, Ed. D.
BMAS Coordinator

Keith Roosa Hand Made Wooden Weaponry

Keith Roosa hand makes many different designs including Kampilans, Kris, Bolos, Pinutes, and many Indonesian blades. H also makes custom trainers for people that send him their own design.

Keith Roosa prices vary because of availability and cost of the hardwoods he uses. Keith Roosa's prices sometimes scare people off until they have the weapon in their hands and feel the balance and see the quality the work. Each one is hand built and not off an assembly line.



Bram Frank's Abanikos are made from Bolivian rosewood w/ zebra wood handles (left) and purple heart w/ bubinga handles (right).



The Presas bolos in the second picture are made from macaucaba, which has the hardness of kamagong. The left one has Birdseye maple handles and the right one has cocobolo handles.



Different Bolo and a few Abanikos designs



Inquiries: Email Keith Roosa [Click Here](#)



Sifu Dan Donzella holding one of Keith Roosa's barongs.



Keith Roosa and Master Roger Agbulos each with copies of Brams Abaniko.



Ed Jiminez, Teo Zabala, Dr. Barber, Guro Bob Manalo and Keith Roosa posing with Keith Roosa hand made wooden blades.



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Buffalo Martial Arts Summit

If you were there we all thank you. And hope you gained in the knowledge put forth. If you missed the Buffalo Martial Arts Summit, we hope you will attend next year's summit scheduled in; either St. Louis, MO. or Las Vegas, NV.

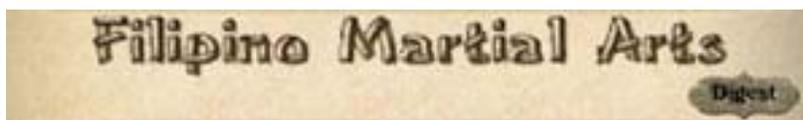




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