

Filipino Martial Arts

Man, Woman, and School of the Year
2006

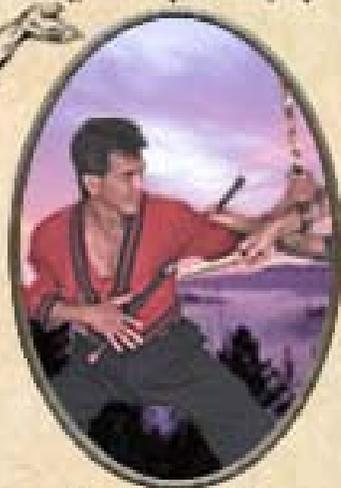
Digest

Special Issue

In recognition of the dedication, promotion and support of the Filipino Martial Arts.
Sa pagkilala sa katapatan, pagpapantula at pagtanggili sa Filipino Martial Arts.

It is an honor and privilege for the FMA Digest to recognize

Ita ay isang karangalan at pribilibeys para sa FMA Digest upang parangalan



Man of the Year
Grandmaster Emmanuel G. de Leon

Woman of the Year
Guro May Williams



School of the Year
Kuntaw Palace

Publisher

Steven K. Dowd

Contributing Writers

Serrada Eskrido Academy
Martial Arts Research Institute
Kuntaw Palace

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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.

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

It is an honor and privilege for the FMA Digest to each year recognize a man, woman and school of the year. The FMA Digest does not make the choice who will be the man, woman and school of the year. It is you the reader that makes that choice by your votes.

Many names were submitted this year, and what you will read in this issue is the man, woman and school that were voted for the most.

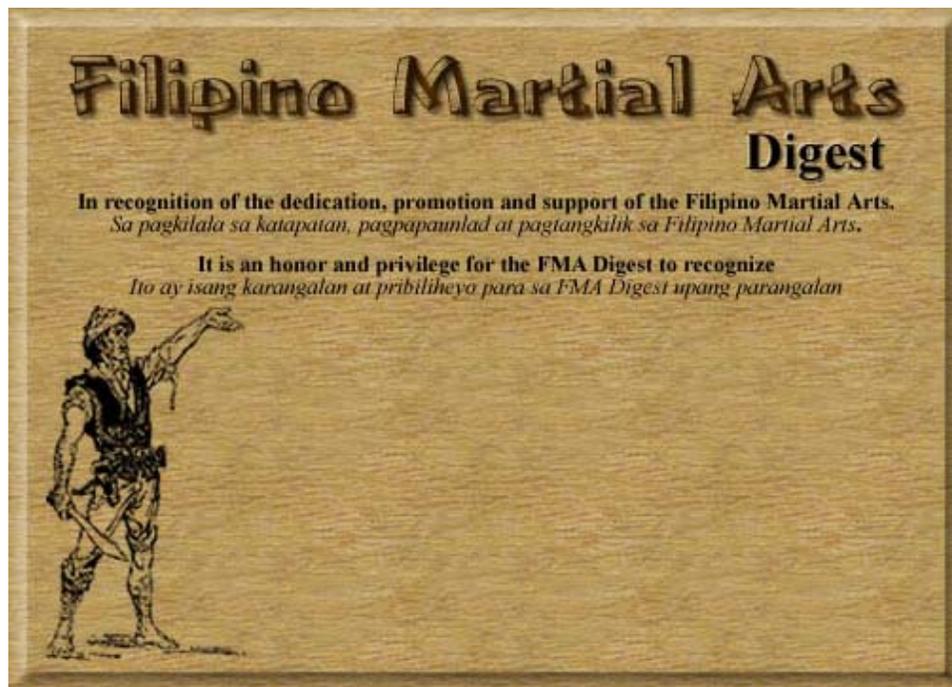
Grandmaster Emmanuel G. de Leon has the Filipino martial arts as a base and has built upon it adding what is useful from other styles to create Serrada ESKRIDO.

Guro May Williams who I have met is a very excellent practitioner; her uncle is Tuhon Jerson "Nene" P. Tortal of Dekiti Tirsia Siradas. But her knowledge is vast and she continually progresses in her knowledge in other Filipino martial arts as well. With her husband Michael Williams they offer a vast training program to practitioners who attend their school in Salem, Massachusetts.

The Kuntaw Palace owned and operated by Lakan Bini Alicia Kossmann and Lakan Guro Bill Kossmann, located in North Carolina is an excellent school to learn the Filipino art of Kuntaw.

So I am sure you will enjoy this Special Issue that recognizes these practitioners the arts they teach and what they have done in the past, at present and will do in the future to promote the Filipino Martial Arts.

Maraming Salamat Po



Man of the Year 2006 Grandmaster Emmanuel G. de Leon

Reminiscing and discussing my training and experiences in martial art when I was growing up in Manila, Philippines will make someone wonder if they actually happened, so I'd rather share the martial art training and actual experiences that my peers and colleagues had recognized and observed since I came here in 1976 from the Philippines. So many stories to tell but then again could bore you in reading this article about me. After all, past is the past and we must look forward to the future. Who knows I might be able to save somebody's life. I will share my culture through Filipino Martial Art in this generation.

"Nasa Tao and Gawa, nasa Diyos ang Awa."
- Traditional Quote

The first Eskrimadors I heard of in my youth were the men and grandmasters of legends. Kali men of such skill, that they could never be touched, men who dodged Spanish muskets, cannonballs and crossbows to defeat Ferdinand Magellan at Mactan. It left the impression from as long ago as I can remember that the Filipino martial arts were unique and stood at the head of the table of all of the many arts in existence. This view is, of course, much influenced by my birth and up bringing in the Philippines growing up in the streets of Manila and survival. There are vigorous and endless debates over the advantages of one martial art over the other, but I maintain that the Filipino martial arts use training techniques and principles that are consistent with what modern sports training and medicine recognize as effective.



The Filipino martial arts are unique in that they usually begin weapons training first. In the martial arts of the Chinese and Japanese origins, weapons are traditionally begun only at higher levels. Weapons training first have great merit, however, because it greatly encourages the proper development of unarmed techniques. Much like resistance training (i.e. weights) has revolutionized modern sports, so too does armed training enhance unarmed performance. Besides obviously strengthening the arms and hands, training with a baston encourages proper form and fluidity. Realistically, the use of a baston (stick) in combat is questionable due to the impracticality of always carrying one around. The baston is very effective if available, but I make no secret of my belief that its greatest value lies as a training tool. If a practitioner has one available in a confrontation, then I would encourage its use. If the baston was left back at the school, I still contend that it will have served its purpose well by having honed the Eskrimadors hand skills and reflexes to a high degree.

The Filipino martial arts are very versatile. I believe they are effective because their nature is to seek practical techniques. It is in this spirit that I began to add Jiu-Jitsu/Judo/Dumog or Buno, Sikaran, Panuntukan, Muay Thai and Aikido techniques to those of Eskrima. Each art is wonderful in its own right and total mastery of any makes for a capable comprehensive efficient martial artist. Each art, however, has some

techniques that are just so effective and quick to learn that I couldn't resist adding them (and the philosophy behind them) to my teaching. This is how what I would later call Serrada ESKRIDO was begun. Although simple in theory, the development of the style was quite challenging, required much thought, and continues to this day. If too many techniques from too many styles are thrown into the mix then the end result is a martial artist who excels in particular situations but is not cohesive and fluid when transitioning from short to long range and vice-versa. [If I can only teach everyone to learn one technique, apply to all situations and survive, I'll be famous and a millionaire.] If non-Kali techniques are ignored, then the martial artist is missing exposure to some beautiful techniques that for one reason or another haven't yet become part of the Kali repertoire. Serrada ESKRIDO was meant to borrow the best of what Jiu-Jitsu/Judo, Aikido and other martial arts mentioned here, have to offer and assimilate this into a Kali framework. Practical realistic approach to techniques is emphasized and separating them from fantasy is one of the goals.

Serrada ESKRIDO as a Comprehensive Martial Arts System

Serrada ESKRIDO is a comprehensive martial arts system. By comprehensive, I mean a system that allows its practitioners to defend themselves in all fighting ranges (long, medium, and short) and with or without weapons. The art must also properly balance maintaining enough structure to ensure the proven power of its techniques with allowing enough flexibility to ensure it accommodates the strengths and weaknesses of each individual student.



As its name implies, Serrada ESKRIDO retains at its core the spirit and techniques of the Filipino Martial Arts. *(I use Filipino martial arts, Eskrima, Kali, and Arnis interchangeably for the sake of simplicity. This should not be interpreted as dismissing the extraordinary richness and diversity of the Filipino martial arts).* Most techniques use the terminology and form of the Doce Pares system, but elements are freely introduced from other styles where appropriate. One important thread of the fabric of Serrada ESKRIDO I wove early on remains freely acknowledging and giving credit to new techniques and ideas. Serrada ESKRIDO is practiced in an atmosphere of respect for all practitioners, whether living or deceased.

I use the term **Serrada** (from Spanish “cerrar” meaning to close) to denote short-range contact. Serrada ESKRIDO is the merging of Jiu-Jitsu, Judo, Dumog/Buno, and grappling/throwing techniques (Serrada) with the mother art of Eskrima and Aikido. Having had the privilege to study different martial arts styles, I concluded that each has techniques and philosophies that integrate well into **ESKRIDO**.

In my generation, this belief was popularized by Bruce Lee and I believe is shared by a number of my colleagues. The idea of integrating techniques from various arts has existed in one form or another for thousands of years but was not practical due to the secrecy surrounding the teaching of most martial arts. What Lee did (rather

courageously) was to break through the walls of secrecy and offer a new example for the whole world to see (best illustrated by his famous quote “absorb what is useful”).



Similarly, Serrada ESKRIDO freely implements Jiu-Jitsu and Judo grappling techniques and Aikido punching defenses and throws to enhance what Eskrima has to offer. In some cases (such as Kali’s “defanging the snake” involving the devastation of the attacking limb), Aikido offers an effective but somewhat lower amplitude response for situations where it may not be appropriate to risk severe injury to an attacker.

Serrada ESKRIDO uses several training principles in order to encourage proper execution of existing techniques and the appropriate adoption of new techniques.

Two of the most important principles are those of simplicity and fluidity. Highly complex techniques are rarely practiced because simpler and quicker ones usually easily counter them. This aspect of training is relatively easy to enforce since qualified students have little desire to repeat fancy movements that eventually result in defeat. Once the culture of the lugar ng sanayan (school) is established to appreciate the beauty and elegance of simplicity, complex techniques are weeded out quickly during sparring. In contrast, the principle of fluidity requires constant attention. Even advanced students, when placed under enough pressure (for example, escape from sakal (choke) while 2 other opponents are kicking and punching you), have a tendency to hesitate or try to force through a technique. Serrada Eskrido students are frequently reminded to “go with the flow” when executing techniques. Although this is easier said than done, continuous training eventually overcomes tendencies to hesitate and students learn the proper execution of techniques in a fluid and well-timed manner.



Combat tactics and strategy are an important part of Serrada ESKRIDO training. Like most of the rest of Serrada ESKRIDO the emphasis is on training and practice through repetitions (one chance to apply a technique in an actual situation) rather than theory. Principles like lining up multiple attackers during a scuffle are learned during actual sparring. This way, the principles embed themselves in a practitioner’s technique rather than remaining verbal abstractions (sparring is usually brought down in temperature until the principle at hand is mastered). For the most part, I find that proper tactics and strategy are self-reinforcing. The student who tries to grapple a single opponent one-on-one when faced with multiple opponents quickly realizes his peril.

Every martial art has an honorable code of conduct and Serrada ESKRIDO is no exception. Students are expected above all to ‘preserve life.’ The use of deadly force is an extreme response that is excused only in very limited circumstances in our society. Serrada ESKRIDO teaches that superior martial artists have no need to resort to such measures and can defend themselves and families quite well without deadly force. I have always believed that a properly trained martial artist will be a better citizen because they have many sub-lethal options available to them in a confrontation. Serrada ESKRIDO does teach, however, that training should be as realistic as possible. Students are allowed (if all involved participants agree) to execute full contact strikes and carry out submission holds and chokes until tap-out or the opponent is incapacitated. Aggressive training is encouraged and conducted in an atmosphere of respect and willingness to learn. Bragging, “trash-talking”, and the like are punished quickly and if repeated, result in dismissal.



A Serrada ESKRIDO Case Study: Peace Officer Defensive Tactics Training

Like a student’s personality, the optimal martial arts system will fit them uniquely. Much like character, however, the system must always maintain its core principles. This is the philosophy underpinning the training I provide to members of the Lorain County Peace Officers. As a state certified instructor (OPOTA - Ohio Peace Officer Training Academy Certified Defensive Tactics Instructor), I am responsible for training about 500 officers annually. On a personal note, since this is in addition to my other full time role as manager of the Forensics/Crime Lab and Punong-Guro of the Serrada ESKRIDO Academy, I find the discipline acquired in the martial arts quite valuable in managing my time.

Many Serrada ESKRIDO techniques (especially those borrowed from Aikido) translate well to Peace Officers training. Peace officers are obligated to use non-lethal force wherever possible and usually respect and understand the Use of Force Continuum. This is a suitable environment to emphasize the core Serrada ESKRIDO tenet of preservation of life. Officers are taught non-lethal locking and pinning techniques (Dumog/Buno), strikes to muscle groups to avoid permanent injury, and weapons retention strategies, takedown techniques and etc. The beauty of the system lies in the fact that participants of all ages and fitness levels benefit from the training. I start all participants off by learning correct technique and principle and then help them adapt techniques individually. The peace officer training is geared to emphasize specific law enforcement standards geared to the subject’s action and resistance.

I would like to conclude my thoughts by offering encouragement to any beginning martial artist reading this. You will fight like you train, so train hard. Remember in the course of your training that respect for your teacher and your peers are a sign of strength. Remember also that respect does not mean blindness. Question what you do not understand and do not relent until you are satisfied. The cliché that martial arts are a

journey and not a destination is well worn but true in every sense. May your journey bring you much health and happiness.

Grandmaster Emmanuel G. de Leon

Founder/Grandmaster, Serrada ESKRIDO

Arnis-Aikido Federation Founder

Grandmaster, 10th Degree Black Belt

8th Degree Black Belt - American Ji Do

Kwan

6th Degree Black Belt - Eskrido AIKIDO

5th Degree Black Belt - Kodokan Judo

5th Degree Black Belt - Jiu-Jitsu

5th Degree Black Belt - Okinawan Karate

4th Degree Black Belt - Doce Pares

Muay Thai trainer

OPOTA State Certified Defensive Tactics Instructor

American Ji Do Kwan, Consultant

Unity Martial Art Association, Consultant



Grandmaster de Leon
and Grandmaster Richard Bustillo

Serrada ESKRIDO early 90's



Seminar 1995



Class of 1999



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Lorain County has a large Filipino community and since the late 70's Grandmaster Emmanuel G. de Leon has introduced the Filipino culture through the Annual International Festival, with Philippine folkdances and Filipino martial art history by performing Serrada Eskrido during the presentation. The folkdances were portrayed and conveyed to the audience that the dance steps and its movements were actually martial art movements. [The practice of martial arts was banned by the Spaniards during the occupation, but did not stop the Filipinos practicing them through dancing. Because of this, the Filipinos eventually prepared themselves in driving the Spaniards away from the Philippines.] Grandmaster Emmanuel G. de Leon believes that he has succeeded in sharing the Philippine culture by these presentations for several years. The county residents are more aware now than before about the Philippine culture.

This article was compiled by my dedicated and loyal student, Mr. Alexandru Campean, 3rd Degree Black Belt of Serrada ESKRIDO. I personally thank him for his contribution

Added note: Grandmaster Emmanuel de Leon's father was, Mr. Eduardo P. de Leon (who passed away three (3) years ago) translated the *Mi Ultimo Adios* (My Last Farewell) of the National Hero of the Philippines, Jose Rizal. This translation from Spanish to Tagalog (National Language) is kept at the National Archive of the Philippines. Grandmaster de Leon's father was himself a patriotic writer, novelist, poet, musician, a boxer and an educator.

He accomplished a lot of things that pertains to Philippine heritage, customs and traditions that influenced Emmanuel in pursuing to extend and educate the western world about the Philippine history through Filipino Martial Arts. Grandmaster de Leon dedicates this article to his Father.

The current Justice of the Appellate Court, Magdangal de Leon, is my first cousin, who also continues to spread the Philippine culture through music, literature and martial art. Again, thank you very much for giving me this opportunity and the chance to dedicate the Filipino Martial Art with my father's journey to the truth.



Mr. Eduardo P. de Leon and his wife who now resides in Texas



Woman of the Year 2006 Guro May Williams

Guro May Williams was born on May 20, 1970 in the small village of Negros. She is the youngest child with four brothers and one sister. May graduated from the University of Negros Occidental Recoletos Philippines with a degree in secondary education.

May commenced her studies in the martial arts at the age of ten years old. At that age she didn't know that what she was learning was martial arts. "They called it 'Bastonanay' which means stick fighting. The footwork was called 'Atras Abante' which means front step forward and backward." May recalls that they used to practice in

the backyard. They made a little arena out of coconut palm leaves. Children and adults were given this task; otherwise there would not have been a place to train. May started learning from the late Grandmaster Porferio Ronquillo, a World War II veteran. The style he taught was called Espada Y Daga and his instruction included Judo.

In 1996, while May was waiting for the teachers' board result, she worked temporarily at a hotel where she met her future husband Michael (Mike). He was attending a martial arts camp in Negros. The following year they were married. At that point, May started training seriously and since then has accompanied Mike on all his martial arts travel.

In 1998, Mike and May established the **Martial Arts Research Institute (MARI)** - Arts of Southeast Asia in Salem, Massachusetts. They teach:

- Pencak Silat, which is the Harimau Pasaman Minangkabau style of West Sumatra under Guru Edward Lebe.
- Kuntao Silat of Bapak Willem and Ibu Joyce deThouars and Wes Tasker.
- AMOK! Knife fighting (founder Tom Sotis).
- Arnis-Kali-Escrima under Grandmaster Jerson Tortal; Grandmaster Remy Presas, Grandmaster Abraham Gubaton and Grandmaster Sabas Gubaton.
- They also teach traditional Chinese Kung Fu.

May is a certified instructor in Southwest Asian Martial Arts, Dekiti Tirsia Siradas Kali, Oido de Caburata, assistant instructor and East Coast contact of Baringin Sakti Pencak-Silat, student of Bapak Willem and Ibu Joyce de Thouars and Wes Tasker, and a student of AMOK! Knife fighting, and is also a student of both Sifu Jim Roselando and Sifu Henry Mui of Pin Sun Wing Chun.

Mike and May continue researching, training and traveling. They teach many seminars at different schools and camps throughout New England. Every two



years, MARI organizes a training trip to Southeast Asia. Mike and May have been hosting these trips for the past nine years. The trips have always been successful, fun and memorable. MARI's goals are to share their experiences, the unique culture and art through these trips to camps in Southeast Asia. Upon completion of the touring martial arts camp, May stays a few extra months to spend time with her family. She trains daily with her teachers that live nearby.

It is May's honor and pleasure to be able to continue to learn and gain more knowledge so as to be able to teach students outside of the Philippines with the same humility and pride towards the art as her teachers demonstrate. May strives to do her best to teach the same way as her teachers.

Currently, Guro May Williams teaches at a pre-school and runs the Martial Arts Research Institute with her husband. In regional competitions, her students have taken the first, second and third place trophies for Pencak Silat. Aside from traditional training for children and adults, May is working with medical experts to develop a program specifically for children and adults with learning disabilities and Attention Deficit Disorder.

Guro May Williams and Her Instructors



Bapak Willem DeThouars, May and Michael Williams and the winning students from May's kids class.



Grandmaster Abraham Gubaton of Oido De Cabarata seated with Tuhon Jerson "Nene" P. Tortal of Dekiti Tirsia Siradas.



Mike and May Williams with Sifu Henry Mui and Sifu Jim Roselando of Pin Sun Wing Chun.

Negros Occidental, Philippines
Grand Tuhon Jerson "Nene" P. Tortal of Dekiti Tirsia Siradas



Mike and May Williams along with their Boston group seated with the Grand Tuhon of Kali in Negros Occidental, Philippines.

Indonesia

Pencak Silat - Harimau Pasaman Minangkabau style of West Sumatra



Guru Edwil, May Williams, and Guru Edward Lebe.



Guru Edwil, Guru Edward Lebe, Mike and May Williams and Boston group 2005.



Presentation to Guru Edward Lebe by Mike and May Williams Boston group.



Guru Edward Lebe, Mike and May Williams with their Boston group at IPSI in Indonesia 2003.



May Williams with Tom Sotis, the Founder of AMOK!



May Williams with Tom Sotis, the Founder of AMOK!

Martial Arts Research Institute

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Salem - 01970

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Email

Website

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 Tortal 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.

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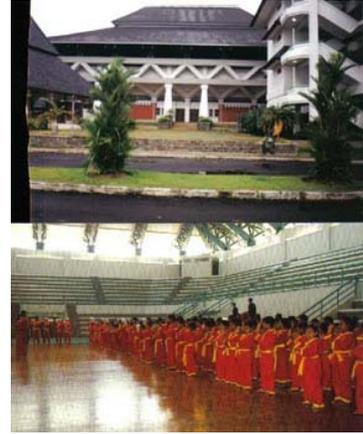
Website

(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)



School of the Year 2006



Kuntaw Palace, U.S. Headquarters of the International Kuntaw Federation is locally owned by Alicia L. Kossmann and family operated by Alicia and her husband William W. Kossmann as well as assisted and guided by Martial Arts Hall of Fame

Inductee, Grandmaster Carlito A. Lanada (Alicia's father). Kuntaw is an ancient Filipino martial art. Its history dates back before the time of Magellan (1300's).

Kuntaw Palace serves Wilson and its surrounding communities as a one of a kind leader in authentic martial arts/ self-defense training. Kuntaw creed: "Protect your enemy from committing a crime, and yourself from getting hurt." In today's society people are becoming more aware of the need for some type of effective self-defense training. Kuntaw Palace is known through out the world for effective street-defense tactics.

Kuntaw Palace offers a unique variety of programs at affordable prices appealing to people of all ethnicities, social standings, and economic backgrounds. Kuntaw Palace provides a friendly family-oriented atmosphere while providing a unique feeling of traditional Asian culture.

Owners/Instructors



Lakan Bini Alicia Kossmann



Alicia is a 7th Degree Red-White-Red Belt with over forty years of experience in the ancient Filipino martial art of Kuntaw. She is currently the World Directress of the International Kuntaw Federation (IKF). Alicia also holds the title of “Lakan Bini”, which literally translated from Filipino into English means chief (female) over all regional chiefs. As such, Alicia is currently the highest-ranking female in the history of the art of Kuntaw and in the history of the IKF. Alicia is currently the Chief Instructor at Kuntaw Martial Arts. Alicia graduated from ECPI in Virginia Beach, VA, earning her degree in Medical Assistant. She currently has over five years of experience as a Unit Secretary in the Surgical Department at Wilson Medical Center. Her

secretarial skills have been greatly utilized in managing the day-to-day business of Kuntaw Palace.

She is a three consecutive year undefeated champion in open international martial arts competition held in the Philippines. She is a multiple gold medallist of the North Carolina State Games, and a champion many times over in both local and national tournaments from Washington, DC to parts of South Carolina.

Lakan Bini Alicia Kossmann featured in FMA Digest Women of the FMA



[Click Here](#)



[Click Here](#)

Lakan Guro Bill Kossmann



William is a 4th Degree Black Belt with over twelve years of experience in the ancient Filipino martial art of Kuntaw. He is the current U.S. Director (Patnugot) of the International Kuntaw Federation. William also holds the title of “Lakan Guro”, which literally translated into English means, Regional Chief.

William graduated Cum Laude with a Bachelor of Science degree in Business Administration from Barton College, while working full-time and running a business (Kuntaw Martial Arts). He also successfully completed the U.S. Navy’s prestigious Nuclear Power Program, becoming an electrician in the Navy’s nuclear field. He is a former U.S. Navy Diver and Submariner (Supervisor of the Dive Division aboard the U.S.S. Phoenix). He was also qualified as

Shutdown Reactor Operator of the ship's nuclear reactor.

William's experience and skills as a supervisor and Head Martial Arts Instructor play a vital role in the management and day-to-day operation of Kuntaw Palace.

William is also a multiple gold medallist of the North Carolina State Games, and many times over champion of numerous martial arts competitions from Virginia to South Carolina.

Briefly About Kuntaw

The Philippines, has had a long, and hard history with certain aspects of its culture and values similar to other Asian countries. Being an archipelago of over 7,000 islands, it has seen an influx of many different people. Sri Vishaya was the first empire and was eventually dominated by the Mahjapahit Empire that brought in the Muslim faith. Many people from other countries made the Philippines their home bringing with them many new fighting styles, contributing to the culture and martial way of fighting with both steel and rattan weapons {kali}, and hand and foot fighting {Kuntaw}.

No one can be sure exactly how Kuntaw and Kali originated, but it has proven to be an effective fighting art. Weapons were predominantly in the kali way with many different swords, spears, and knives in use. Practitioners not having access to bladed weapons used hard wood or more commonly rattan, a native vine growing wild in the jungles and hard when dried, whereas in Kuntaw only hands and feet are used.

Then in 1521, the appearance of Magellan changed the course of history from the Philippines. The most significant result of Magellan's stopover was the conversion to Christianity of some Filipino villagers and that he died at the hands of Lapu - Lapu and his men. Pigafeta, a Spanish historian and chronicler of Magellan's voyage around the world recorded this historic event. From Pigafeta's description of the native warriors and their fighting style, some techniques incorporated into Kuntaw were already in use at that period in the Philippine history.

In time, the Spanish came in force and eventually conquered the Philippines. The principal law put down by the Spaniards was the total ban on carrying weapons and the practice of martial arts.

The practice of Kuntaw was kept alive primarily in the southern Philippines until finally, following the ban and turmoil of the Spanish occupation, a man called Yuyong Henyo left Mindanao and moved to Luzon, the largest island in the north. Yuyo's last name Lanyada was changed to Lanada per Spanish decree of having a Spanish surname. This decree was called the Decree of Cognomen (1849). That decree included the gobernador cillos (governor general) order that any Katutubo (native Filipino) caught involved or law would punish training in Kuntaw/ Kali.



Alice with her father
Grandmaster Carlito Lanada and Bill

Past School Events



State Games July 2005

Whirligig Festival

November 11 – 13, 2005

North Carolina



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

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

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



Kuntaw Students performed a synchronized form



International Kuntaw Federation (IKF)

45th Anniversary of the IKF/KNP
Saturday, December 10th, 2005

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

The 45th Anniversary Gala Night was a formal ballroom affair; the men wore tuxedos and

suits. The women wore evening gowns or ballroom dresses.

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

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

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





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

**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 Kossmann 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, and 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, and 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.

North Carolina State Games

Martial Arts Competition

June 24, 2006

Carey, North Carolina

Kuntaw Palace brought 16 martial artists to represent Wilson at this year's North Carolina State Games martial arts competition, and came back with 22 gold medals (and 12 silver and 5 bronze). Every single competitor brought back at least one medal.



Front Row: Alicia Kossmann - Coach and Chief Instructor, Kuntaw Palace.

Row 2:

Jordan Blazek-Guinan (Green/Blue Belts, 7 to 8 yr. old Boys): Gold Medal – Weapons, Gold Medal – Forms, Bronze Medal – Sparring

Natalia Elliott (Green/Blue Belts, 7 to 8 yr. old Girls) : Gold Medal – Weapons, Silver Medal – Forms, Silver Medal -- Sparring

Row 3

Brandy Pinero (Green/Blue Belts, 9 to 11 yr. old Girls): Gold Medal— Forms, Silver Medal - Weapons, Bronze-- Sparring

Cassandra Kossmann (Brown Belts, 9 to 11 yr. old Girls): Silver Medal – forms, Silver Medal – Weapons

Richard Morrisroe (Green/Blue Belts, 12 to 13 yr. old Boys): Gold Medal—Forms, Silver Medal - Weapons, Silver Medal—Sparring

Julian Gullet (Green/Blue Belts, 7 to 8 yr. old Boys): Gold Medal – Weapons, Silver Medal—Forms, Silver Medal—Sparring

Omar Elliott (Green/Blue Belts, 7 to 8 yr. old Boys): Gold Medal – Sparring, Gold Medal – Forms, Silver Medal – Weapons

Brianna Pinero : (Green/Blue Belts, 9 to 11 yr. old Girls) Gold Medal – Forms, Silver Medal – Weapons, Bronze Medal – Sparring

Dante Frias (Adult Black Belt Men): Silver Medal – Weapons, Bronze Medal – Sparring (Light Weight Division)

Will Claphan (Adult Black Belt Men): Gold Medal – Sparring (Heavy Weight Division), Gold Medal - Forms

Row 4:

Bill Kossmann (Adult Black Belt Men) : Gold Medal – Forms, Gold Medal – Weapons

Helen Mulroy (Adult White/Yellow/Orange Belts Women): Gold Medal – Sparring, Gold Medal – Forms, Sportsmanship Trophy

Patsy Wooten (Brown Belt Executive Women): Gold Medal - Forms, Gold Medal – Weapons

Laura Keeter (Green/Blue Belt Executive Women): Gold Medal – Forms, Gold Medal – Weapons, Bronze Medal – Sparring

Natalie Elliott (Green/Blue Belt Adult Women): Gold Medal – Sparring, Gold Medal – Forms, Gold Medal – Weapons

Lauren Fraser (White/ Yellow/ Orange 14 to 17 year old Girls): Gold Medal - Forms



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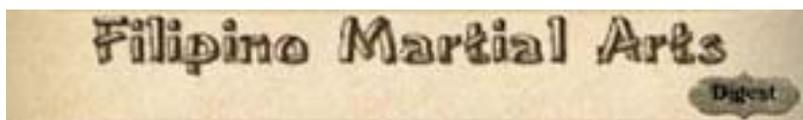
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