

FMA

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*Maharlika Kuntaw
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Kuntaw

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The Seven Values Behind Kuntaw**Empty Hand & Foot Techniques**

Steven K. Dowd

Kuntaw is an art of empty hand and foot fighting. Training in the art since the early 70's Steven Dowd was a dedicated practitioner and promoted the art of Kuntaw.

It was in 1995 and 1996 that Grandmaster Carlito Lanada changed some movements in some of the forms. And also Kuntaw changed its uniform shortly before that which is a lot like the Sikaran uniform. Steven has continued to teach and train in the ways he was originally taught. Steven has heard, (but has not verified) that some of the forms went back to the original ways, and that 5 forms have been added just below Black Belt.

Still with all the respect to Grandmaster Lanada for the knowledge he bestowed on Steven and the privilege of being able to help spread the art of Kuntaw through instruction and the media, Steven is proud of the time spent training in the Kuntaw ways. Approximately 40 years.

So what is in this Informative Issue are the very basic concepts and philosophies of the beginning of Kuntaw training as Steven Dowd first learned when starting Kuntaw, and continues to teach today when training other practitioners.

The Kuntaw structure has changed in ways throughout time, when Steven started; 7th Degree Red, White and Blue Belt was the Grandmasters belt, but as time and society has changed so has Kuntaw, which at this time (Steven has been told and observed) that Grandmaster Lanada is now a Great Grandmaster, 10th Degree Red (w/Gold Trim) Belt and Grandmaster (9th Degree Red (w/Silver Trim) Belt).

Of course be informed that Kuntaw was a soft art originally. However Grandmaster Lanada added the hard through his experience in Karate and Sikaran, to make it a hard and soft style; in his belief to make Kuntaw a more superior art. It has also been said that through pictures Kuntaw just looks like Karate, however to see a true Kuntawista execute the movements they are flowing and graceful showing a unification of mind and body, and demonstrating the power in the execution of the blocks, strikes, and kicks.

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

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Kuntaw

The Pilipino Art of Hand & Foot Fighting

This is an introduction to the Filipino martial art known as Kuntaw “The Filipino Art of Hand & Foot Fighting.” In learning and practicing the basic movements of striking, blocking, and kicking and then combining them by executing the Panilingkas and the Batayan forms, a person will begin the study of Kuntaw.

In studying movements it will be realized that there is a purpose in each defensive or offensive technique demonstrated. The movements can be separated, intermingled, or interchanged. It must be realized that there is no substitute for actual teaching of a Kuntaw instructor.

As in anything of knowledge and value the student must practice to perfect the technique and in so doing will acquire the skill. One thing that I have always said to my students, the words “I Can’t” are unheard of. Words that are acceptable are “I Can” “I Will” or “I Will Try”. A person will be amazed at what can be accomplished if only they will set their mind to it and try.

Kuntaw is an ancient art of the Katutubong Filipino, hand and foot fighting in its hard and soft ways. It is the oldest essential art of self-defense devised by the Filipino Muslim royalties before the Spanish regime.

Since the dawn of civilization, man has invariably employed his superior strength with the use of his hands and feet to fight and to defend himself and family in the face of danger. Later, this kind of unarmed combat was revolu-

tionized and perfected into different styles of self-defense.

Self-defense today has many prevailing styles. Each race has its own way in improving their own styles within its legitimate sphere. Yet no race can monopolize the art of hand and foot fighting and claim afterwards that it all originated from them since the art is undeniably inherent to all men. The concept of modern self-defense is based upon historical evolutionary events that can be traced back from past generations. In this art, it was proven by the Katutubong Kapatid (native brothers), when they illustrated their bravery and nationalism in protecting the honor of their native land (the Philippines), which they cherish, and love.

KUNTAW

It ends in “W” not “O”

As told by Grandmaster Carlito A.Landa Sr. in 1972.

When the Lanada’s grandfather brought the family’s fighting art to Luzon Island from Mindanao, they replaced the “O” with a “W” to conform to the Tagalog language. The word Kuntaw is derived from two words, kunsegrado and hataw. “Kunsegrado” - meaning with sacredness, and “Hataw” - meaning to strike.

Belief

It is believed that a healthy and strong body promotes the growth of a strong healthy spirit. A physical well being excludes a wide feeling of self-confidence and a wholesome outlook on life.

To defend one’s life or lives of others is one of the fundamental accomplishments of man. There is no motive for a man to forfeit his life or the lives of his loved ones through ignorance of how to defend himself or herself. Kuntaw training will speed up your reflex action, inspire confidence, and impart scientific knowledge of the principles of self-defense.

In Kuntaw all parts of the body are used in performing the techniques of striking, blocking, and kicking. This strengthens the internal organs and develops a strong and healthy body.

To adopt the style of Kuntaw the student first takes an intelligent and progressive step, which will provide mental and physical benefits, not only in the immediate future, but also for the rest of the student’s life. Kuntaw wipes out the difference of size, weight, and reach. Those trained in the style of Kuntaw gain knowledge, skills that lead to self-confidence that will give the student poise and assurance when affronted by an assailant no matter how strong or vicious. Kuntaw depends not on brute strength, but on psychology, knowledge of the anatomy and the skill that comes with practicing techniques mentally and physically.

Coordination of Mind and Body

The body is much like an iceberg, the physical strength is that small portion of the iceberg, which is readily visible. While the mental strength is that much larger portion of the iceberg that is not visible, but under the waterline.

The student must understand. It takes both parts to make the one, the unity. Together, the mind and body can be strong as the iceberg and overcome oceans of obstacles.

Unification of the Mind and Body

The coordination of the mind and body is the beginning. The ultimate goal is the total unification of these two. In unifying, the student will find understanding in all functions of the body. Unification is not just the coordination of the mind with the body, but the total movement to understand all things.

Development of the

Mind and Body

{Coordination through correct principles}

People whom lack will power have bad habits, those with difficulty in concentrating are restless, and those who have one-track minds lack flexibility, these bad habits must be overcome.

‘SAI’

Mind over the body control has many names, some most popular is “KI” and “CHI”. In Kuntaw

the process is called “SAI”.

Three Basic Steps for SAI Development:

1. Keep One Point: To keep one point the student may do so by settling the mind at a single spot moved approximately two inches below the naval, which is theoretically the center of gravity of the human body.

2. Relax Completely: To do this, the student must lower the center of gravity in every part of the body as low as possible to a given position so the center of gravity for the entire body is at its most stable and balanced position.

3. Extension of Sai: This is the state, when the mind becomes one or is in harmony with the spirit of the universe and nature. [This condition is only possible when completely relaxed and the center of gravity has naturally settled at the lowest possible point in the body.]

The three steps must be used simultaneously. If only one is used SAI will not be achieved. Practice, concentration, and deter-

mination are the characteristics that the student must have, or the desire to advance in SAI will not take form.

Breathing Technique

To attain SAI in Kuntaw proper breathing must be adhered to. With this technique not only will SAI be attainable, but control of the body’s physical condition in adrenaline rush or fatigue will also be in control.

Relaxing the body:

1. Relax the body.
2. Breath in through the nose with the mouth shut, filling the stomach then the chest area with air.
3. Breathe out through the mouth with the tongue at the roof of the mouth, expelling air from the chest, then from the stomach.

Energizing the body:

1. Breath in through the nose with the mouth shut, filling the stomach then the chest area with air.
2. Blow air out through the mouth with the tongue at the bottom of the mouth, expelling air from the chest, then from the stomach.

Building a Foundation

The basic requirement in any style of martial arts training is a solid foundation and strong framework. This is stressed in Kuntaw. The stance is the foundation that exercises the body's framework, both must be mastered before a student can advance to higher levels of training.

Without a proper stance, any fighter whether martial artist, boxer, or wrestler probably could not use their hand and feet effectively, and would lose their balance when attacked by an opponent.

Even the most highly involved systems within the martial arts are rooted in the basics. If the basic stance is incorrect in form, then it will follow that all other techniques, whether simple or complex, will be incorrect. Basic stances are not merely postures, balance, speed, and power but are derivatives from the basic stances. A strong, stable base is essential for any defensive or offensive maneuver. The development of speed and unbroken momentum requires proper balance and stability. Moreover, different techniques are more effective in particular stances. This is true whether you move defensively or offensively.

There are a variety of stances, and they have many names with as many thoughts, theories, or teachings behind the structure of each. Nevertheless, masters have developed each to serve a specific purpose.

Each stance distributes the body weight more efficiently and is quite different from a normal posture. Once the individual perfects the different stances, this will enable them to attain positions that provide solid foundations and stronger techniques.

Some basic principles hold true for all stance:

1. Maintain balance with a low center of gravity.
2. Remain relaxed. Avoid tensing muscles when they are not in use, {tension burns energy}.
3. Move smoothly without telegraphing intent, and with the greatest speed possible.
4. In Kuntaw power derives from the hips, use the hips with the stomach as the center of gravity.



Stable Stance [*Tayong Pagpugay*]

The feet are parallel and shoulder width apart, with the weight distributed equally. From this stance the body can move in any direction making an easy transition into another stance instantaneously. This is a passive stance, used in greetings and salutations.

Forward Stance
[*Tayong Pasulong*]

The weight is mainly on the front leg, distribution being 70% of the body weight on the front leg, with 30% on the rear leg. The knee of the front leg is bent forward over the foot enough so not to be able to see it. The rear leg is straight and firm with the foot at a 45-degree angle out to the side.

The waist is straight with the back upright, making this a strong stance. From the forward stance, execution of punches, chops, etc. are strong and with power. With the rear leg, the execution of frontal and roundhouse kick can be easily delivered, adding proper development of timing and balance.



Back Stance [*Tayong Paurong*]

With the back stance the rear leg maintains most of the weight. Approximately 70%, with the foot turned out 90 degrees from the body and the knee bent directly over the big toe of the foot. The front leg has 30% of the body weight, with the foot facing directly forward and the knee slightly bent. The body is lowered straight down to add to the stability of the stance. With the positioning of the feet and buttocks a triangle is formed causing balance and stability. Attention must be paid to the positioning of the legs and body. Otherwise, the tendency is to lean to one side.



Cat Stance [*Tayong Pusa*]

With the cat stance most of the weight is on the rear leg, 95% to 98%. The rear foot is turned 45 degrees from the front. The knee is bent, and the body lowered. The front leg has zero to 5% of the body's weight with the ball of the foot resting on the ground. The front foot is facing forward with the knee slightly bent to compensate the lowering of the body. The body is straight from the waist up to add stability and balance to the cat stance.



Straddle Stance [*Tayong Pasaklang*]

The feet are parallel and placed outside shoulder's width, with the weight of the body distributed evenly on both legs. The feet facing straight forward, knees bent and positioned over the feet. The body is straight, but lowered to compensate for balance and give strength to the stance.

Panalingkas & Batayan Forms

The Panalingkas and Batayan forms are the first steps in combining Kuntaw techniques. Each technique is executed individually, but formed in flowing movements that display coordination, timing and balance.

Basic forms take time to master. Starting the movements should be performed with the body well balanced and in the proper stance. While doing the Panalingkas and Batayan forms the individual will be either shifting, advancing, or retreating and simultaneously will either be blocking (salag), kicking (sipa), striking (suntok) or a combination of all. Execution of all techniques should be slow at first. As timing, speed and power will be gained through proper execution.

In each form the first movement starts with the left side of the body until completion, then executed with the right side of the body using the opposite parts of the body until completing the entire form. (The following illustrations will show the left side only. Follow by executing the right side next using the opposite parts of the body).

Panalingkas Forms

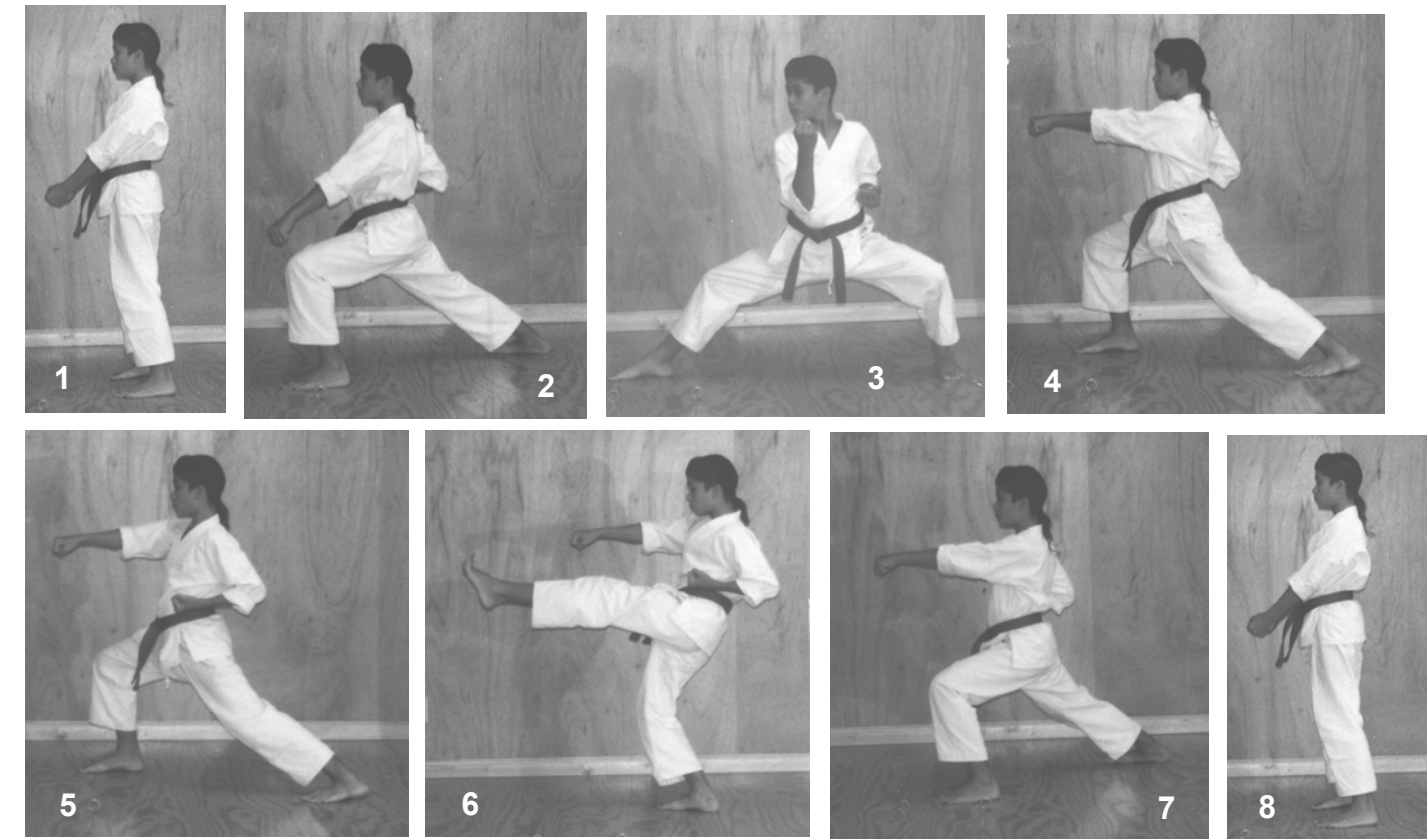
X-A 1-5: Hard Blocking [Salag Matindi] is taught with the combination of strikes and kicks. Hard blocking meets the defenders strong blows by applying a closed hand parry to break the direction of the force of the adversary.

Batayan forms

X-B 1-5: Soft Blocking [Salag Malumanay] is taught with the combination of strikes and kicks. Soft blocking refers to the execution of the block in a way that moves with and uses the momentum of the attacker, by that harmonizing one's own movements with those of the attacker and avoiding a force-to-force confrontation.

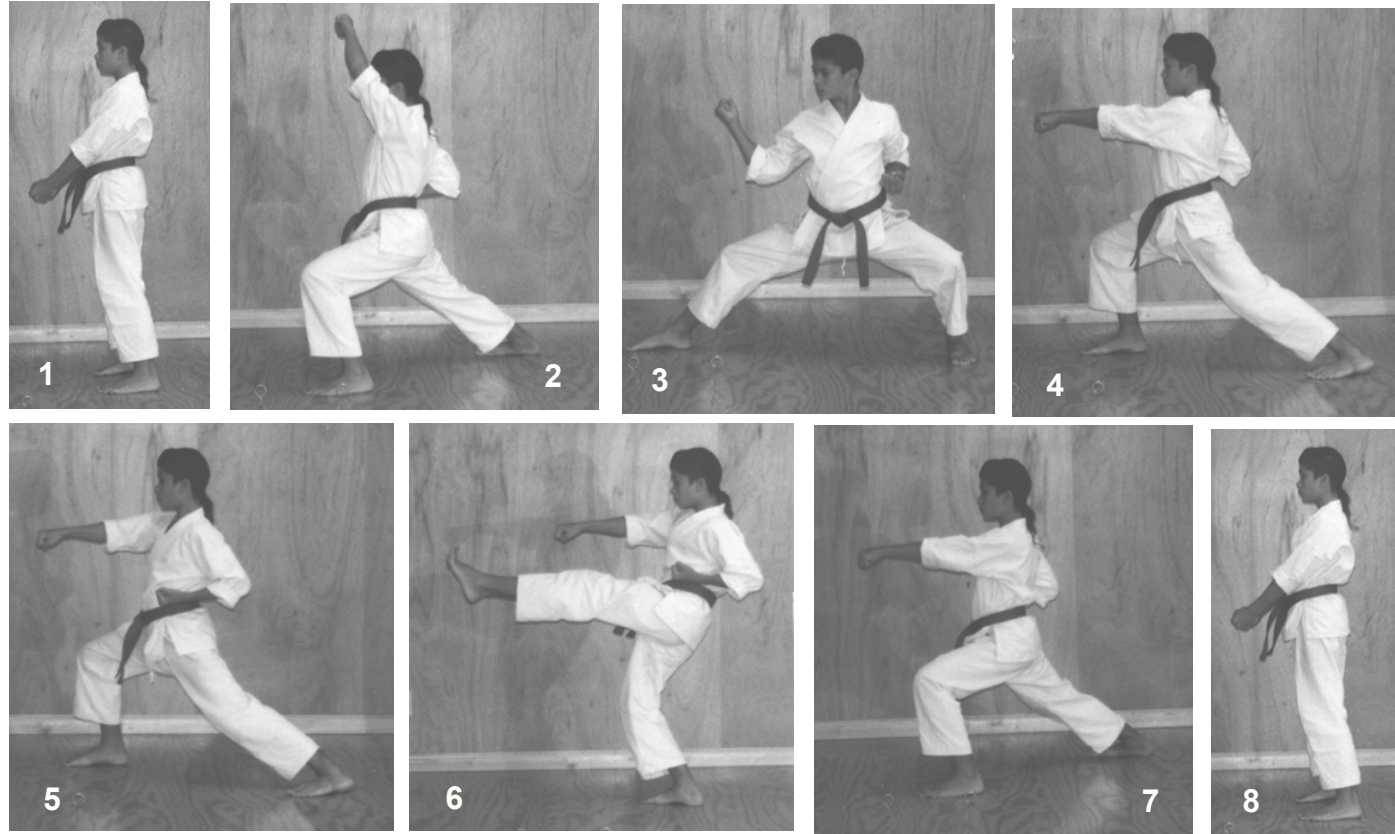
Note: The Batayan forms were discontinued for a period of time, but reinstated due to the principles of their basic movements.

XA1 - Panalingkas Isa



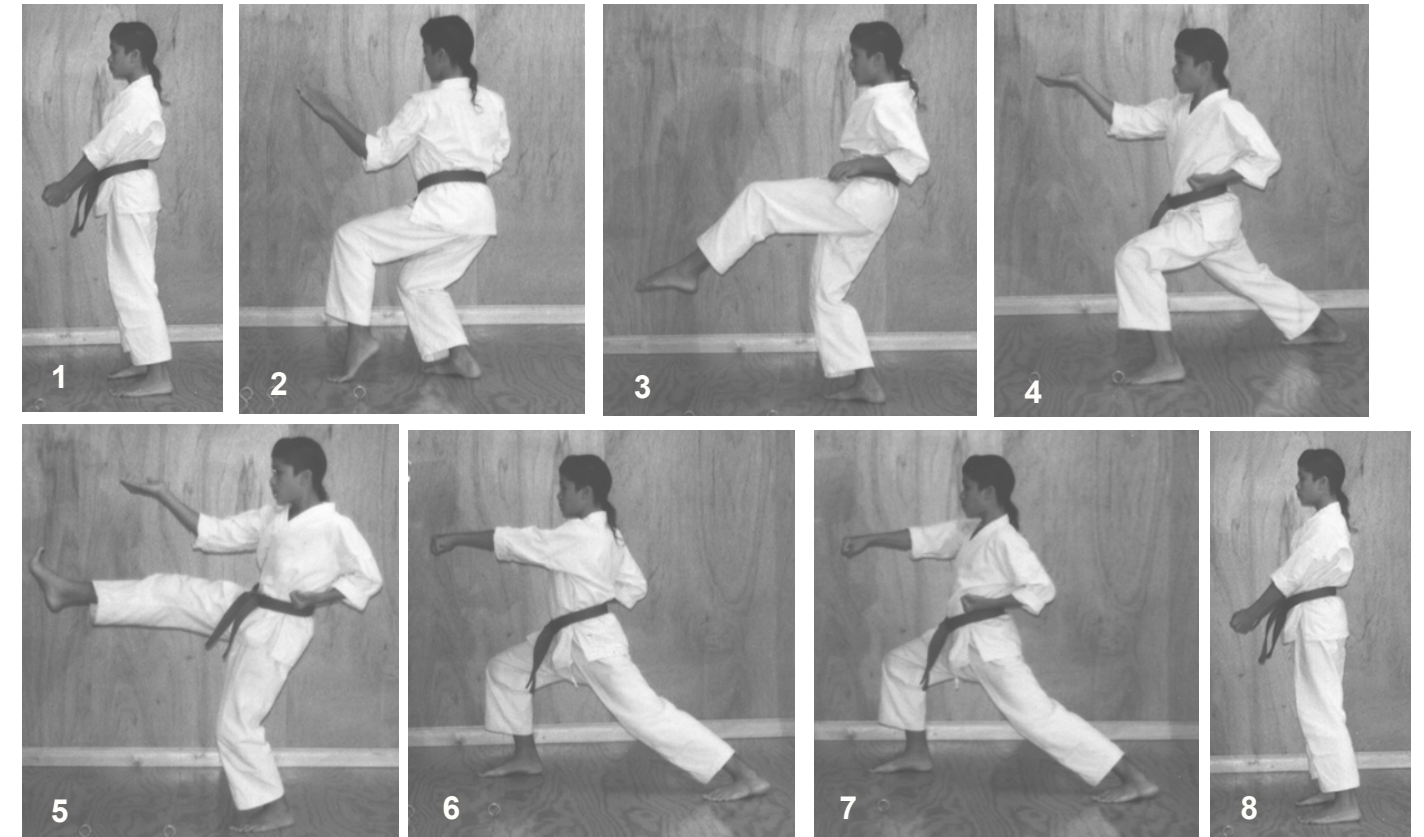
1. Stable stance
2. Move the left foot in front form a forward stance, execute with the left arm a [hard] downward block. (The left fist is positioned next to the right ear. As the left arm moves downward across the front of the body it turns clockwise so upon completion of the block the palm of the fist faces downward. The arm is firm but slightly bent at the elbow and is positioned at the outer edge of the leg).
3. Move the left foot back, so the right foot is in front form a back stance, execute with the right arm a [hard] inside block. (The right arm is from the shoulder to the elbow parallel to the floor, bent at the elbow the forearm is up with the palm of the fist facing to the front. Crossing in front of the body, the arm turns counterclockwise, the upper part of the body turns slightly also giving strength to the block. Upon completion the palm of the fist is facing toward the body, the forearm is at a slight angle away from the body).
4. Shift the right foot forward forming a forward stance, execute a [middle] reverse punch. (From chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces upward).
5. In the same stance, execute a [middle] lunge punch. (From the chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns clockwise so the back of the fist faces upward).
6. Raise the left leg, execute a frontal thrust kick. (Raise the leg up bent at the knee, knee to thigh and bottom of the foot is parallel to the floor. When executing the thrust kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the ball of the foot strikes the opponent).
7. Upon completion of the kick the left foot moves to the front form a forward stance, execute a [middle] lunge punch.
8. Move the left foot back next to the right foot form a stable stance.

XA2 - Panalingkas Dilawa



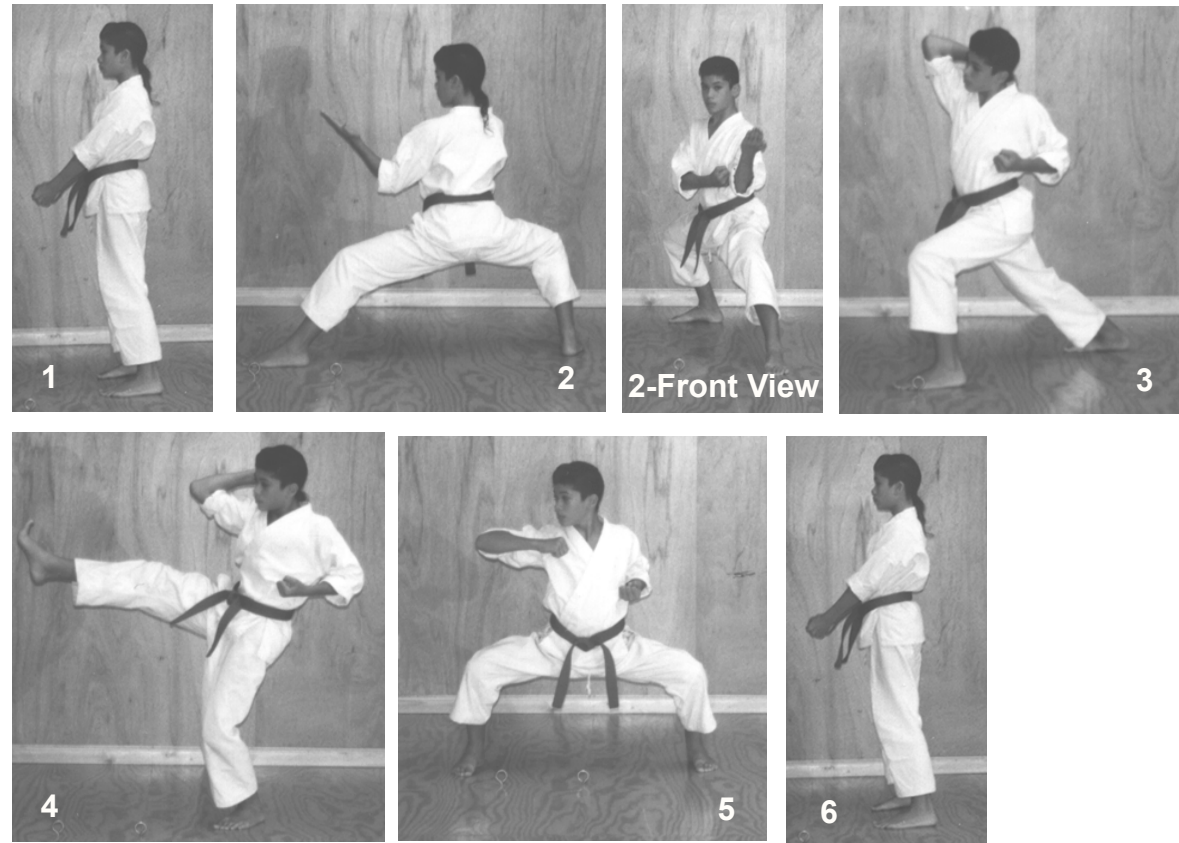
1. Stable stance
2. Move the left foot in front form a forward stance, execute with the left arm a [hard] upper block. (Left fist moves across the front of the body slightly above the waist [palm of the fist faces upward]. Upon reaching the right side of the body the fist angles upward. When the fist reaches head level the forearm turns outward [palm of the fist faces out to the front]. The arm is angled upward, slightly bent at the elbow).
3. Move the left foot back, so the right foot is in front form a back stance, execute with the right arm a [hard] outside block. (The right fist positioned on the left side of the body under the left fist. Moving across the front of the body, turning clockwise. Upon execution the arm is bent at the elbow so the arm creates a 'V' shape. The fist is shoulder in height).
4. Shift the right foot forward forming a forward stance, execute a [middle] reverse punch. (From chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces upward).
5. In the same stance, execute a [middle] lunge punch. (From the chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns clockwise so the back of the fist faces upward).
6. Raise the left leg, execute a frontal thrust kick. (Raise the leg up bent at the knee, knee to thigh and bottom of the foot is parallel to the floor. When executing the thrust kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the ball of the foot strikes the opponent).
7. Upon completion of the kick the left foot moves to the front form a forward stance, execute a [middle] lunge punch.
8. Move the left foot back next to the right foot form a stable stance.

XA3 - Panalingkas Tatlo



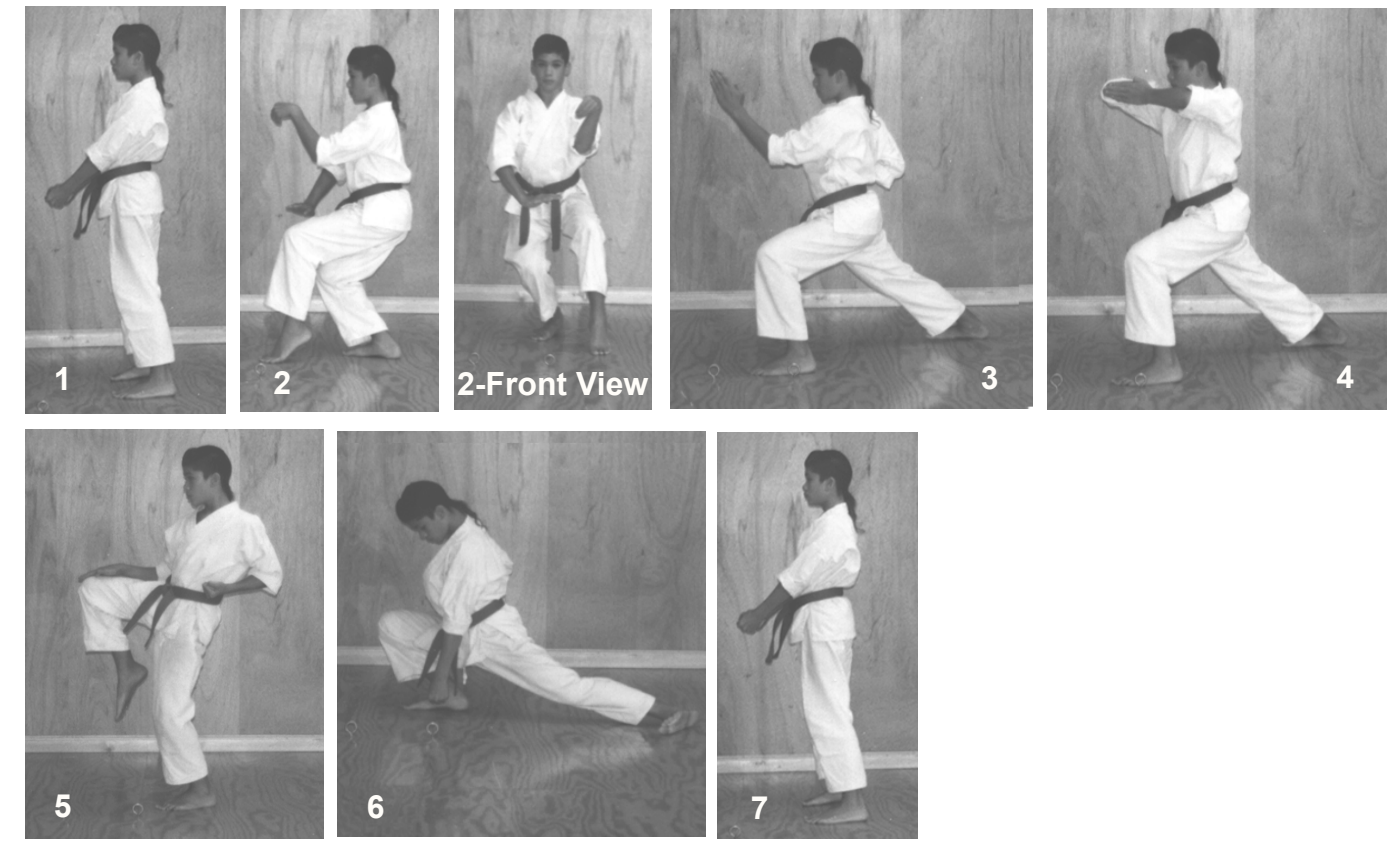
1. Stable stance
2. Move the left foot in front form a cat stance, execute a knife hand block. (The left arm is bent with the left hand open palm facing the right side of the face. The right arm is extended to the front with the palm of the open hand facing the floor. Simultaneously the left hand moves out to the front and across the body, [The hand remains at the same level as when it was at the right side of the head]. The elbow drops down this enables the forearm to execute the block. The forearm and hand turn outward so upon completion the palm of the left hand faces to the front. The right hand moves to the center of the chest closing to make a fist).
3. Make a grabbing motion with the left hand and move it to chamber, execute with the front leg a frontal snap kick. (Raise the leg up bent at the knee; knee to thigh and bottom of the foot is parallel to the floor. When executing the snap kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the top of the foot strikes the opponent).
4. Upon completion of the kick the left foot moves to the front form a forward stance, execute a hand chop. (The right hand moves out to the front, not in a circular motion, but a small arc from the side. [The palm is up as if a tray is being carried]. Upon execution the arm is almost extended, with the open hand palm up, the wrist snaps in the final striking of the opponent, hitting with the outside edge of the hand).
5. Raise the right leg, execute a frontal thrust kick.
6. Upon completion of the kick the right foot is in front form a forward stance, execute a [middle] reverse punch.
7. In the same stance, execute a [middle] lunge punch.
8. Move the right foot back next to the left foot then continue moving the right foot back one more step. Left foot moves back next to the right foot to form a stable stance.

XA4 - Panalingkas Apat



1. Stable stance
2. Move the left foot to the front form a back stance, execute a double block. (The left open hand with palm facing down is positioned on the right side of the body under the right fist. The left open hand moves across the front of the body, turning counterclockwise. The right fist follows positioned at the inside of the left elbow. Upon execution the left arm is bent at the elbow so the arm creates a 'V' shape. The palm is facing the front of the body and is shoulder in height. The right fist palm up is positioned next to the left elbow. [But not touching]).
3. Simultaneously shift the left foot forward form a forward stance, make a grabbing motion with the left hand, execute with the right elbow a upward elbow strike.
4. Raise the right leg, execute a frontal thrust kick.
5. Upon completion of the kick pivot on the ball of the left foot, turning the body [90 degrees to the left]. The right foot moves out to the right side to form a straddle stance, execute with the right elbow out to the right side an outward elbow strike.
6. Moving the right foot towards the left foot, pivot on the left foot, turning the body [90 degrees to the right]. The right foot moves back one step followed by the left foot, which moves next to the right foot to form a stable stance.

XA5 - Panalingkas Lima



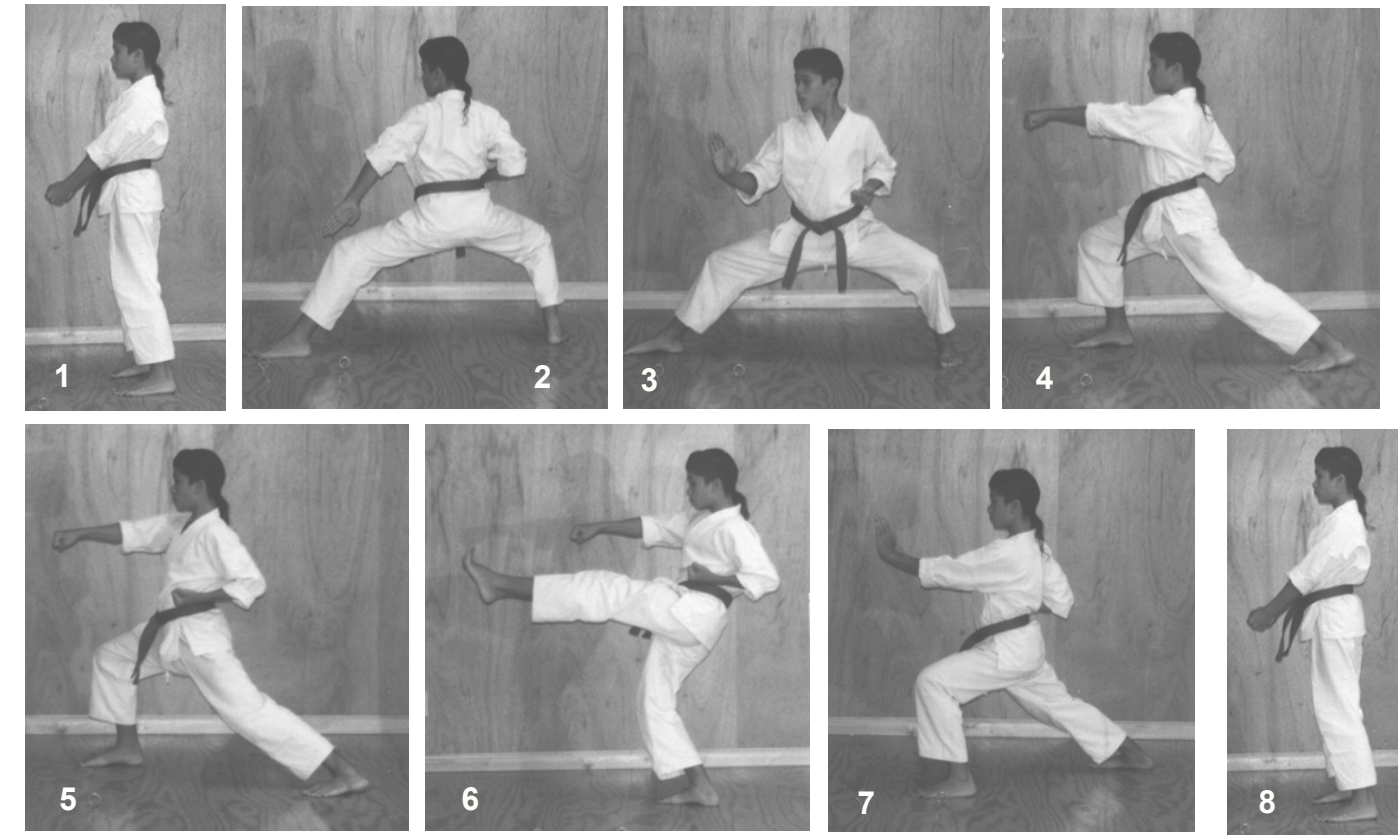
1. Stable stance
2. Move the left foot in front form a cat stance, execute a chicken beak block. (The left arm is angled downward across the lower part of the body, left open hand faces downward. The right arm angled upward across the front of the body palm of hand faces inward toward the body. Simultaneously the left hand moves upward [elbow acts as a pivot point and remains stationary] across the body to the outside, using the wrist outward at shoulders height fingertips together and pointing inward and down. The right open hand moves downward inside of the left hand, palm facing downward as a downward block).
3. Shifting the left foot forward form a forward stance, execute with the left hand a collarbone strike. (Left hand open fingers pointing upward, strikes to the front as if executing a knife hand strike with the ridge of the hand).
4. In the same stance, the left hand turns inward [as if grabbing around behind the opponents neck]. Execute with the right elbow an inside elbow strike. [Right elbow slaps the palm of the right open hand.
5. Continuing the right hand opens and turns towards the right [as if grabbing behind the opponents neck]. The right knee comes up in front, executing an upward knee strike. The right hand comes down on the right knee.
6. Upon completion of the knee strike the right foot comes down in front in a [low] forward stance execute a [downward] vertical reverse punch. (From chambered position, as the fist moves downward to the floor make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces outward).
7. Move the right foot back passing the left foot one step, then move the left foot back next to the right foot to form a stable stance.

XA - Panalingkas Bilogan - Circular Form

Note: If you have learned the Panalingkas forms 1 through 5, the circular form is the same blocks, stikes and kicks, however there are turns at the end of each part.

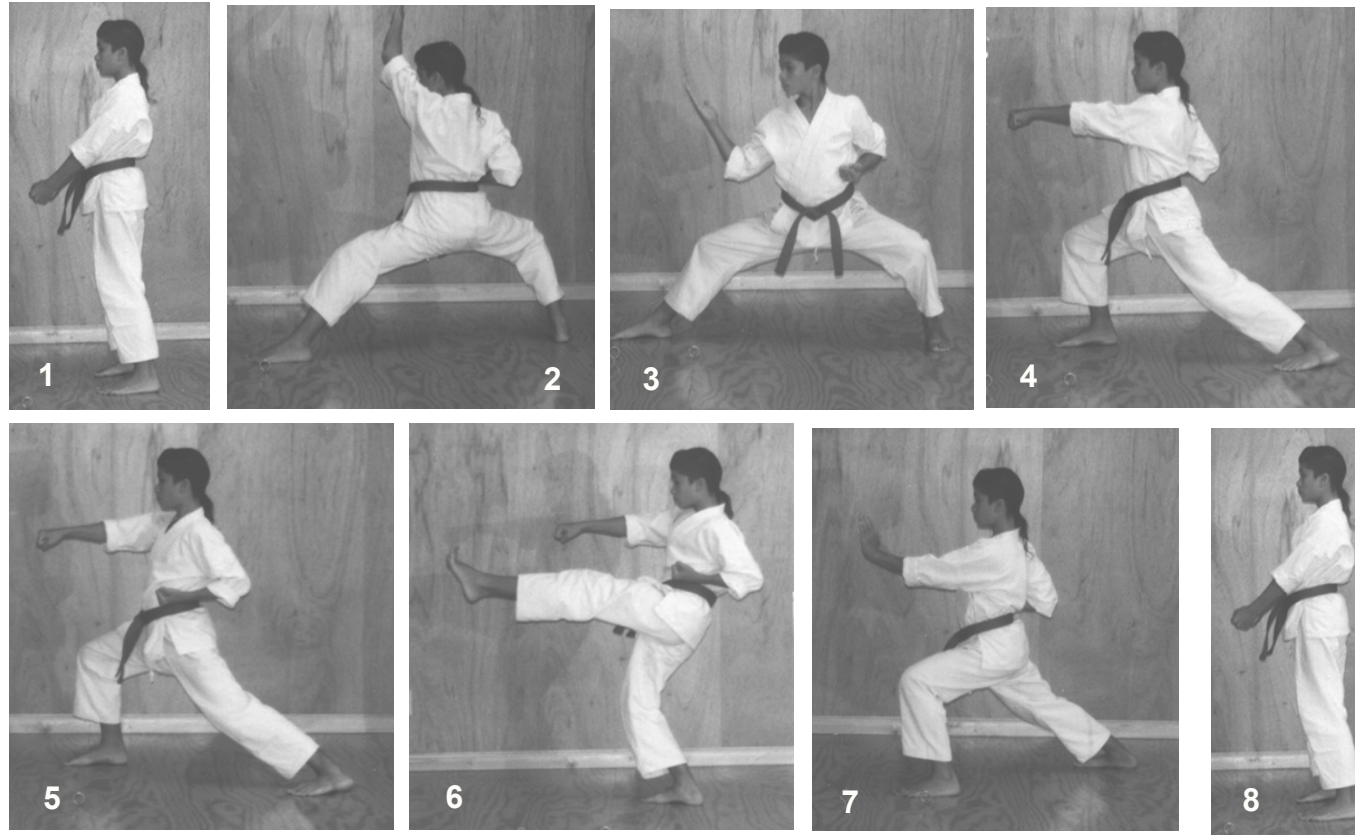
1. Stable stance.
2. Move the left foot forward forming a forward stance, execute with the left arm a (hard) downward block.
3. Move the left foot backwards so the right foot is in front forming a back stance, execute with the right arm a (hard) inside block.
4. Shift the right foot forward forming a forward stance, execute a (middle) reverse punch, then a (middle) lunge punch.
5. Raise the left leg, execute a frontal thrust kick.
6. Upon executing the kick bring the left foot down in front forming a forward stance, execute a (middle) lunge punch.
7. Turn (right), right foot in front forming a forward stance, execute with the right arm a (hard) upper block.
8. Move the right foot backwards so the left foot is in front forming a back stance, execute with the left arm a (hard) outside block.
9. Shift the left foot forward forming a forward stance, execute a (middle) reverse punch, then a (middle) lunge punch.
10. Raise the right leg, execute a frontal thrust kick.
11. Upon executing the kick bring the right foot down in front forming a forward stance, execute a (middle) lunge punch.
12. Pivot on the right foot, turn (half-left), left foot in front to form a cat stance, execute a knife hand block.
13. Make a grabbing motion with the left hand, execute with the front leg a frontal snap kick.
14. Upon completion of the kick the left foot is in front to form a forward stance, execute with the right hand a hand chop.
15. Raise the right leg, execute a frontal thrust kick.
16. Upon completion of the kick the right foot is in front to form a forward stance, execute a (middle) reverse punch, then a (middle) lunge punch. Sai
17. Turn (left), left foot to the front to form a back stance, execute a double block.
18. Shift the front foot forward to form a forward stance, execute with the left hand a grabbing motion, then execute with the right elbow a upward elbow strike.
19. Raise the right leg, execute a frontal thrust kick.
20. Upon completion of the kick, move the right foot to the front turn (half-left), form a straddle stance, execute with the right elbow out to the right side a outside elbow strike.
21. Move the right foot forward, turn (left), left foot in front to form a cat stance, execute a (left) chicken beak block.
22. Shift the front foot forward to form a forward stance, execute with the left open hand a knife hand chop to the collar-bone.
23. Left hand makes a grab (as if grabbing the back of the head of the opponent), execute with the right elbow a inside elbow strike, (elbow strikes palm of left hand).
24. Right open hand makes a grabbing motion, (as if moving behind opponents head), execute with the right knee a upward knee strike, (palm of right hand strikes the knee).
25. Upon completion of knee strike, right leg is in front to form a forward stance, execute a reverse (downward) vertical strike. Sai
26. Move the left foot up next to the right foot to form a stable stance.

XB1 - Batayan Isa



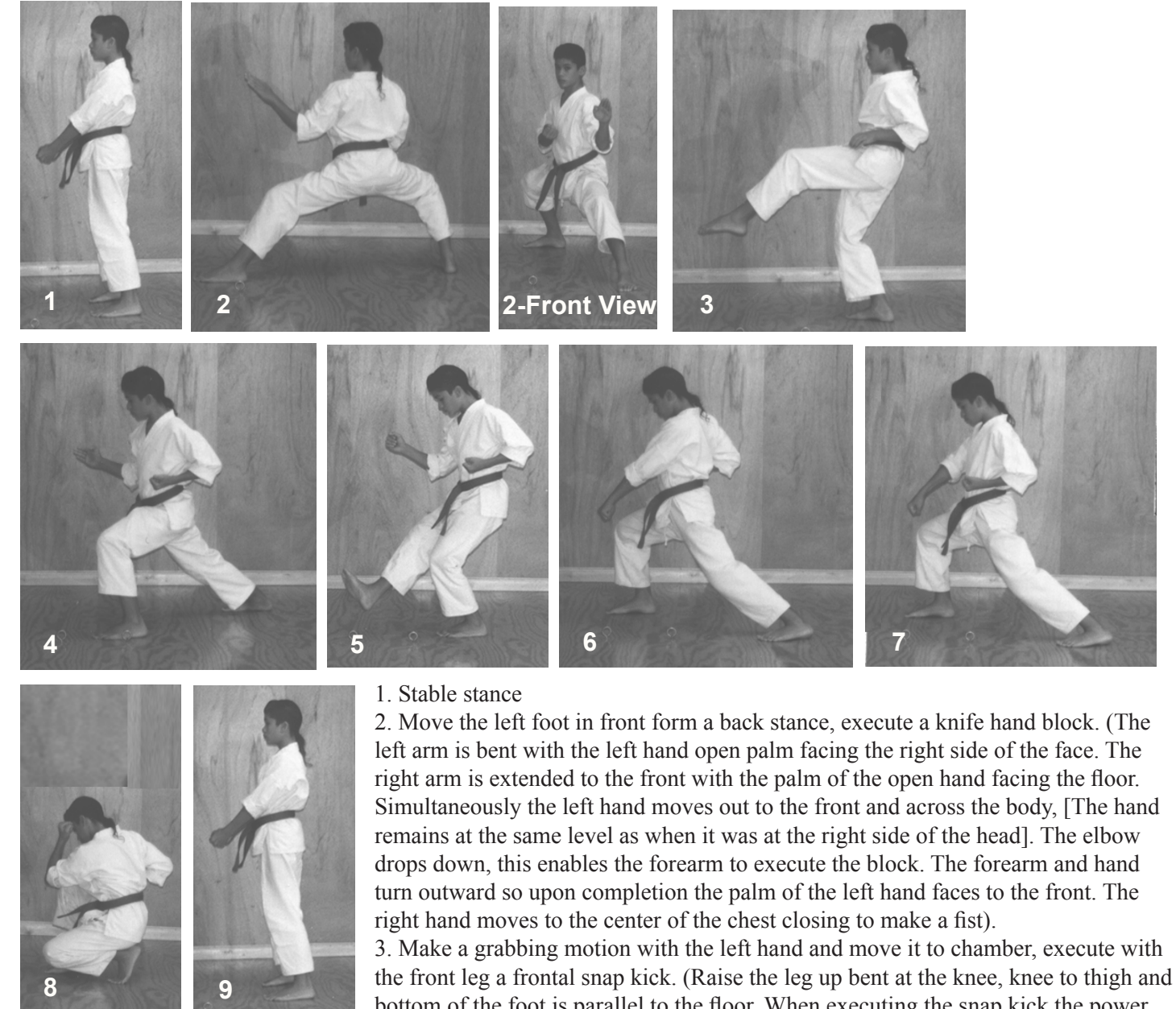
1. Stable stance
2. Move the left foot in front form a back stance, execute with the left arm a [soft] downward block. (The left open hand is positioned next to the right ear. As the left arm moves downward across the front of the body it turns clockwise so upon completion of the block the palm of the hand faces outward and is in line with the forearm. The arm is firm but slightly bent at the elbow and is positioned at the outer edge of the leg).
3. Move the left foot back, so the right foot is in front form a back stance, execute with the right arm a palm heel block. (The right open hand comes from the chambered position fingers pointing down. Crossing in front of the body, the hand turns counterclockwise, the upper part of the body turns slightly also giving strength to the block. Upon completion the palm of the hand is facing out to the left side of the body [palm of the hand is at a 45 degree angle between the front and the left side, arm slightly bent]).
4. Shift the right foot forward forming a forward stance, execute a [middle] reverse punch. (From chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces upward).
5. In the same stance, execute a [middle] lunge punch. (From the chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns clockwise so the back of the fist faces upward).
6. Raise the left leg, execute a frontal thrust kick. (Raise the leg up bent at the knee, knee to thigh and bottom of the foot is parallel to the floor. When executing the thrust kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the ball of the foot strikes the opponent).
7. Upon completion of the kick the left foot moves to the front form a forward stance, execute a palm heel strike.
8. Move the left foot back next to the right foot form a stable stance.

XB2 - Batayan Dilawa



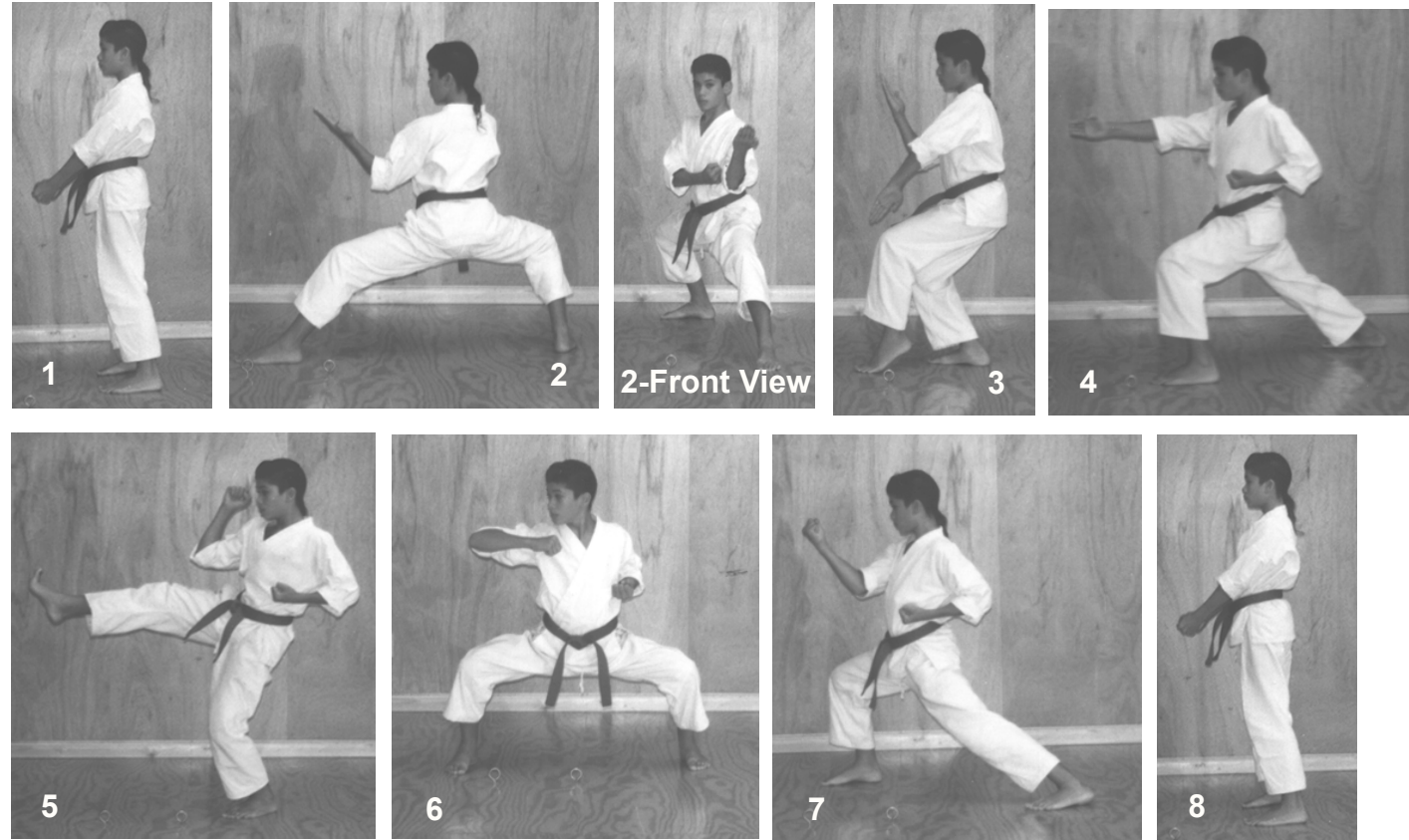
1. Stable stance
2. Move the left foot in front form a back stance, execute with the left arm a [soft] upper block. (Left open hand moves across the front of the body slightly above the waist [palm of the hand faces upward]. Upon reaching the right side of the body the hand angles upward. When the hand reaches head level the forearm turns outward [palm of the hand faces out to the front]. The arm is angled upward, slightly bent at the elbow).
3. Move the left foot back, so the right foot is in front form a back stance, execute with the right arm a [soft] outside block. (The right fist positioned on the left side of the body under the left fist. Moving across the front of the body, turning clockwise. Upon execution the hand is open and faces to the rear, the arm is bent at the elbow so the arm creates a 'V' shape. The fist is shoulder in height).
4. Shift the right foot forward forming a forward stance, execute a [middle] reverse punch. (From chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces upward).
5. In the same stance, execute a [middle] lunge punch. (From the chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns clockwise so the back of the fist faces upward).
6. Raise the left leg, execute a frontal thrust kick. (Raise the leg up bent at the knee, knee to thigh and bottom of the foot is parallel to the floor. When executing the thrust kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the ball of the foot strikes the opponent).
7. Upon completion of the kick the left foot moves to the front form a forward stance, execute a palm heel strike.
8. Move the left foot back next to the right foot form a stable stance.

XB3 - Batayan Tatlo



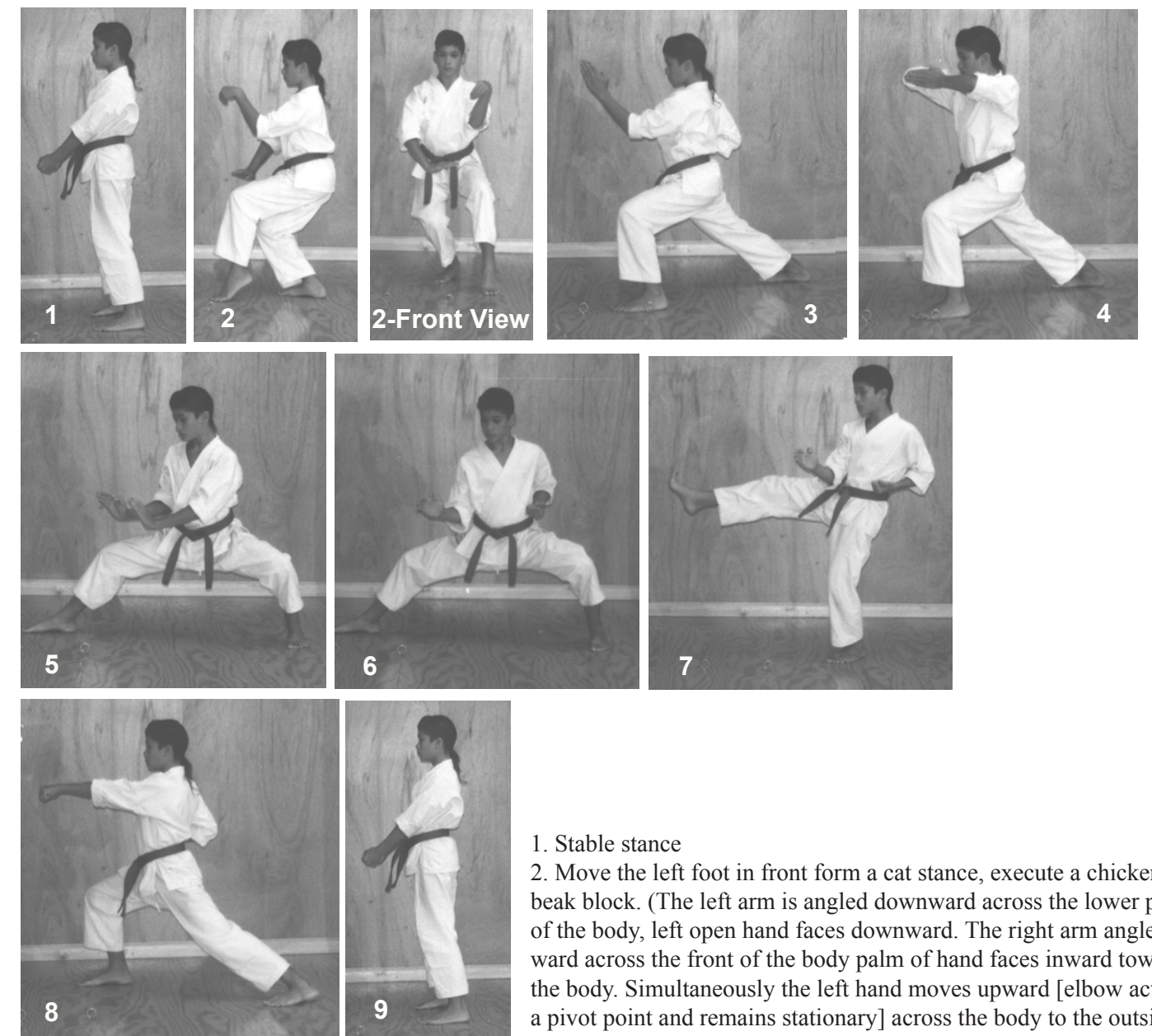
1. Stable stance
2. Move the left foot in front form a back stance, execute a knife hand block. (The left arm is bent with the left hand open palm facing the right side of the face. The right arm is extended to the front with the palm of the open hand facing the floor. Simultaneously the left hand moves out to the front and across the body, [The hand remains at the same level as when it was at the right side of the head]. The elbow drops down, this enables the forearm to execute the block. The forearm and hand turn outward so upon completion the palm of the left hand faces to the front. The right hand moves to the center of the chest closing to make a fist).
3. Make a grabbing motion with the left hand and move it to chamber, execute with the front leg a frontal snap kick. (Raise the leg up bent at the knee, knee to thigh and bottom of the foot is parallel to the floor. When executing the snap kick the power commences from the hip, pushing the foot forward as the leg straightens. With the leg extended the top of the foot strikes the opponent).
4. Upon completion of the kick the left foot moves to the front form a forward stance, execute a outside scooping block. (The right hand moves down and out to the right from the chest area, in a circular motion. [The palm is facing to the front]).
5. With the right foot execute a foot stomp. (The right leg is raised as if going to execute a frontal kick, but the foot comes down across the front as if stomping the opponents' knee).
6. Upon completion of the foot stomp the right foot in front forming a forward stance, execute a [lower] reverse punch. (From chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns clockwise so the back of the fist faces upward).
7. In the same stance, execute a [lower] lunge punch. (From the chambered position, as the fist moves out to the front make sure the elbow stays close to the side of the body. Just before striking the opponent, the fist turns counterclockwise so the back of the fist faces upward).
8. Moving the left foot up behind the right foot lower the body into a kneeling stance, execute with the left elbow a downward elbow strike.
9. Raising the body up move the right foot back one step, left foot moves back next to the right foot to form a stable stance.

XB4 - Batayan Apat



1. Stable stance
2. Move the left foot to the front form a back stance, execute a double block. (The left open hand with palm facing down is positioned on the right side of the body under the right fist. The left open hand moves across the front of the body, turning counterclockwise. The right fist follows positioned at the inside of the left elbow. Upon execution the left arm is bent at the elbow so the arm creates a 'V' shape. The palm is facing the front of the body and is shoulder in height. The right fist palm up is positioned next to the left elbow. [But not touching]).
3. Moving the left foot back, but keeping it in front form a cat stance, execute a [reverse] alternate block. (Left open hand palm facing out to the right, positioned in front of the right shoulder, right open hand palm facing to the right, positioned in front of the left hip. [Left hand as it moves downward moves inside of the right hand, which is moving up]. Left arm executes a [soft] downward block and the right arm executes a [soft] outside block).
4. Shifting the left foot forward form a forward stance, execute with the right hand a spear hand strike.
5. Raise the right leg, execute a frontal thrust kick.
6. Upon completion of the kick pivot on the ball of the left foot, turning the body [90 degrees to the left]. The right foot moves out to the right side to form a straddle stance, execute with the right elbow out to the right side an outward elbow strike.
7. Moving the right foot towards to the right, pivot on the left foot, turning the body [90 degrees to the right] form a forward stance, execute with the right fist to the front a back fist strike. (Front the outside elbow strike the right fist as the body is turning moves up the left side of the head and once assuming the forward stance, the right fist moves out from the top of the head [center line] to the front to execute the back fist strike, back of fist facing to the front).
8. Move the right foot back next to the left foot then continue moving the right foot back one more step. Left foot moves back next to the right foot to form a stable stance.

XB5 - Batayan Lima



1. Stable stance
2. Move the left foot in front form a cat stance, execute a chicken beak block. (The left arm is angled downward across the lower part of the body, left open hand faces downward. The right arm angled upward across the front of the body palm of hand faces inward toward the body. Simultaneously the left hand moves upward [elbow acts as a pivot point and remains stationary] across the body to the outside, using the wrist outward at shoulders height fingertips together and pointing inward and down. The right open hand moves downward inside of the left hand, palm facing downward as a downward block).
3. Shifting the left foot forward form a forward stance, execute with the left hand a collarbone strike. (Left hand open fingers pointing upward, strikes to the front as if executing a knife hand strike with the ridge of the hand).
4. In the same stance, the left hand turns inward [as if grabbing around behind the opponents neck]. Execute with the right elbow an inside elbow strike. [Right elbow slaps the palm of the right open hand.
5. Move the left foot to the rear form a back stance, execute a resting block. (Both open hand chambered move to the front, right hand slightly above and in front of the left hand, [palms at a 45degree angle in front]. This is to block an opponent's kick as they raise their leg.
6. Shifting the body forward, but remaining in the same stance, execute with the right arm a inside scooping block. (The right hand makes a small circular movement out to the right, pivoting from the elbow, [which remains stationary]. Palm of right hand faces to the front.
7. Raise the right leg, execute a frontal thrust kick. (Right arm remains in the inside scoop position).
8. Upon completion of the kick the right foot is in front form a forward stance, execute a [middle] reverse punch.
9. Move the left foot up next to the right foot to form a stable stance.

The Seven Values Behind Kuntaw

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

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

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

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

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

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

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

Uri ng Bilis (*Types of Speed*)

1. Mental Speed - quickness of mind in what to select; the right moves to frustrate and counter the opponent.
2. Perceptual Speed - quickness of the eye to see an opening to discourage the opponent, enough to confuse him and slow him down.
3. Alteration Speed - quickness, alertness, and ability to change direction in midstream, which involves control of balance and inertia.

Empty Hand & Foot Techniques

Stances

1. Bowing Stance
2. Forward Stance
3. Back Stance
4. Straddle Stance
5. Pigeon Stance
6. Cat Stance
7. Crossleg Stance

Soft Blocking

1. Downward Block
2. Upper Block
3. Outside Block
4. Palm Block
5. Scooping Block
6. Parry Block
7. Wrist Block
8. Alternate Block

Soft & Hard Blocking

1. Knife Hand Block
2. Double Hand block
3. Cross Hand Block

Hard Striking

1. Reverse Punch
2. Lunge Punch
3. Hammer Strike
4. Upper Cut Strike
5. Back Fist Strike
6. Vertical Punch

Kicking

1. Front Kick
2. Side Kick
3. Back Kick
4. Roundhouse Kick

Tayong

Tayong Pagpugay
Tayong Pasulong
Tayong Paurong
Tayong Pasaklang
Tayong Piki
Tayong Pusa
Tayong Pa-ikis

Salag Malumanay

Salag Pababa
Salag Pataas
Salag Palabas
Salag Papalad
Salag Pasalok
Salag Palis
Salag Paalalay
Salag Pasalisi

Malumahay at Matinding Salag

Salag Pataga
Salag Pasabay
Salag Pa-ikis

Matinding Suntok

Suntok Salisi
Suntok Pasunod
Suntok Papukpok
Suntok Pasikwat
Hampas Kamao
Suntok Patayo

Sipa

Sipa Harap
Sipa Patagilid
Sipa Patalikod
Sipa Paikot

Hard Blocking

1. Downward Block
2. Upper Block
3. Inside Block
4. Outside Block
5. Arm Block

Offensive Blocking

1. Blocking Punch
2. Blocking Hammer
3. Blocking Mow Hand
4. Blocking Chop
5. Blocking Palm
6. Blocking Grip
7. Blocking Thrust
8. Blocking Back Fist

Soft Striking

1. Hand Chopping
2. Hand Mow
3. Hand Thrust
4. Palm Strike
5. Hand Grasp

Sweeping

1. Inside Sweep
2. Outside Sweep
3. Thrust Sweep
4. Smash Sweep
5. Grabbing Sweep

Salag Matindi

Salag Pababa
Salag Pataas
Salag Paloob
Salag Palabas
Salag Bisig

Salag Palusob

Salag Suntok
Salag Bayo
Salag Patabas
Salag Pasibak
Salag Papalad
Salag Dakot
Salag Patusok
Salag Baliktad

Palusob Malambot

Palusob Patga
Palusob Patabas
Palusob Patusok
Palusob Papalad
Palusob Padakot

Pawalis

Pawalis Paloob
Pawalis Palabas
Pawalis Patadyak
Pawalis Pahampas
Pawalis Pakop

Steven Dowd

During his duties aboard the USS Richard B. Anderson Steven had the opportunity to be assigned to CTF-77 a Special Unit stationed in Subic Bay which assisted the Armed Forces Police. This was the time he found and commenced his training in Kuntaw the “The Filipino Art of Hand & Foot Fighting” under Grandmaster Carlito A. Lanada. This was prior to and on the commencement of Martial Law which was in 1972.

After Stevens duties with CTF-77 he returned to the USS Richard B. Anderson for a short time, and was transferred to San Maguel Communication Station, Philippines, located in San Antonio Zambales as Armed Forces Police for the town and Military Security Police for the Naval Communication Station and continued his training in Kuntaw.

In 1977 the Navy transferred Steven to the Pt Hueneme, California. This was for only a few months for Steven terminated his shore duty wanting to be somewhere else. He was lucky for his detailer screwed up and gave him orders back to the Philippines. Steven says the delailer screwed up for he was not suppose to return to the Philip-

ines so soon and the detailer tried to get them cancelled, but due to some let’s say discussion with his superiors he was sent to the Naval Station, Subic Bay, Philippines assigned to the Correction Facility which had just been taken over by the Navy from the Marines.

Anyway back to 1977, while Steven was at the Correction Facility, at Subic Bay Naval Station in Olongapo City. He was training at the main school of Kuntaw under Grandmaster Carlito A. Lanada. It was also during 1977, that in trying to contact Koinonia Productions to publish his TRACMA book, Steven was told by Leo Fong’s wife that he was in Manila shooting a movie “Ninja Nightmare”. Steven headed to Manila to meet him and see if he would be interested in publishing



Grandmaster Lanada ensuring that techniques are correct.



Grandmaster Carlito A. Lanada and Steven Dowd

the book. Upon meeting Leo Fong they talked for a while and Leo looked through what Steven had, dropped it in front of him and said, “What else can you write about?” Steven told him he knew the art of Kuntaw and could write something up about it. Leo said “do it and let’s take a look.”

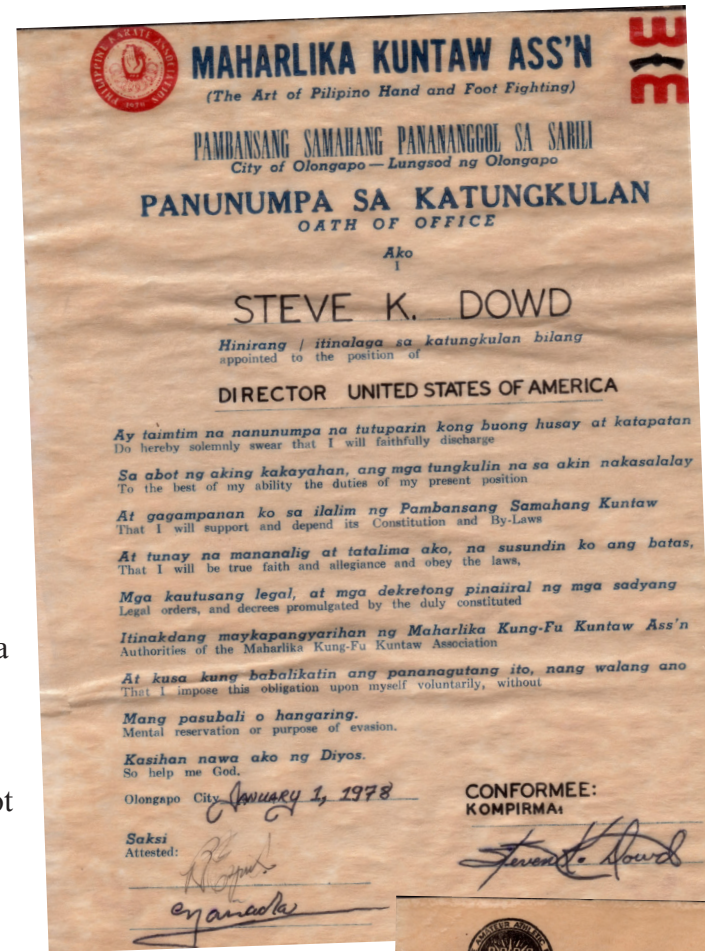
Steven went back to Olongapo and discussed the project with Grandmaster Lanada and received his permission. During the picture taking Grandmaster Lanada was there the whole time to ensure the pictures were correct, and also checked over the final before sending it to Leo Fong with his permission. Leo Fong liked it and had his company Koinonia Productions publish it. This was “KUNTAW - The Ancient Filipino Art of Hand

and Foot Fighting Volume I” There were plans to have a total of three volumes, which Steven wrote and delivered to Leo Fong, but after many years etc, they were never published. Out of those other two volumes Steven has published small books out of his own pocket, “Kuntaw ng Pilipinas - The Filipino Art of Hand & Foot Fighting (Kuntaw Isa, Dilawa, Tatlo with Bonus: Mayon” and Kuntaw ng Pilipinas May, Silangan and Singkilan”. In 1998 Koinonia Productions did publish another book by Steven on Kuntaw “KUNTAW - The Pilipino Art of Hand and Foot Fighting: SAYAW-AN - The Dancing Techniques.

Anyway while working at the Correctional Facility Steven worked the graveyard shift, so when getting off in the morning, (5 o’clock in the morning) he would go to Grandmaster Lanadas’ home and wake him up and say, “Let’s go train” in which Grandmaster Lanada would say go to the school and he would meet him there. A while later Grandmaster Lanada would show up, sometimes by himself and teach Steven, other times bringing his son Junior and just telling Steven, “Teach Junior” and then going in his office.

Of course during this time Steven would also return in the evenings and work out with the class at night before having to go to work. Also he participated in various tournaments in Olongapo and Pampanga.

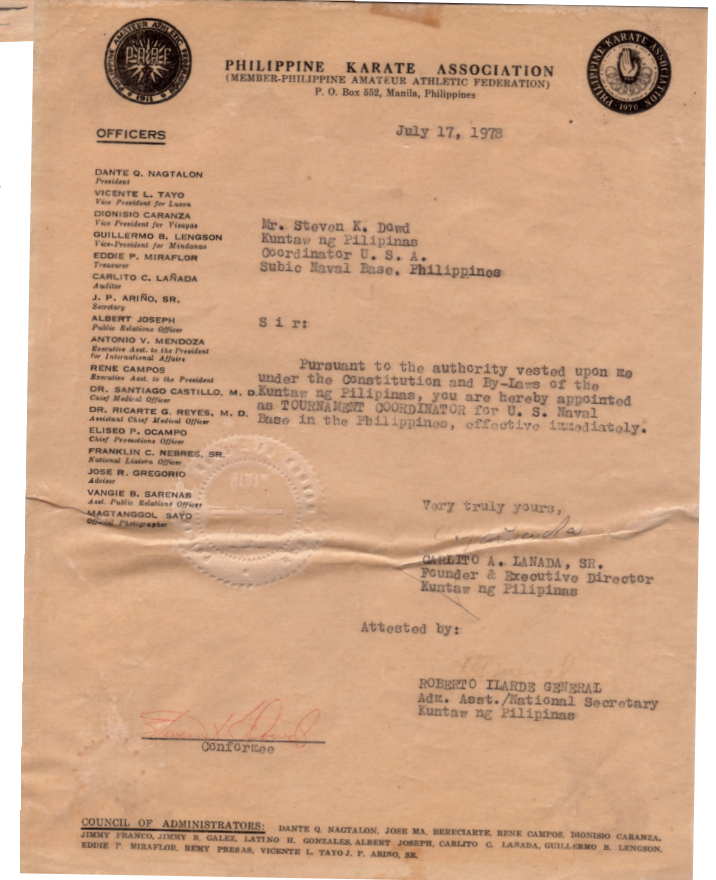
Steven was also very fortunate to have known Grandmaster Lanada’s father, who visited the main school in Olongapo a couple



times.

When Steven left the Philippines in 1980 he was the US Director for Kuntaw ng Pilipinas and US Director for the International Kuntaw Federation, which was created while he was there in 1979 and was also promoted to 5th degree Black Belt.

It may be noted also that while stationed at the Correctional Facility. Grandmaster Lanada would visit Stevens home, and he also sent a letter to the Naval Base that Steven was the only autho-



rized person to represent Kuntaw on the Naval Station for tournaments, (seems there was another



practitioner saying he was Kuntaw and he was in fact only a green belt that practiced Kuntaw a short while and then was claiming to be a Black Belt).

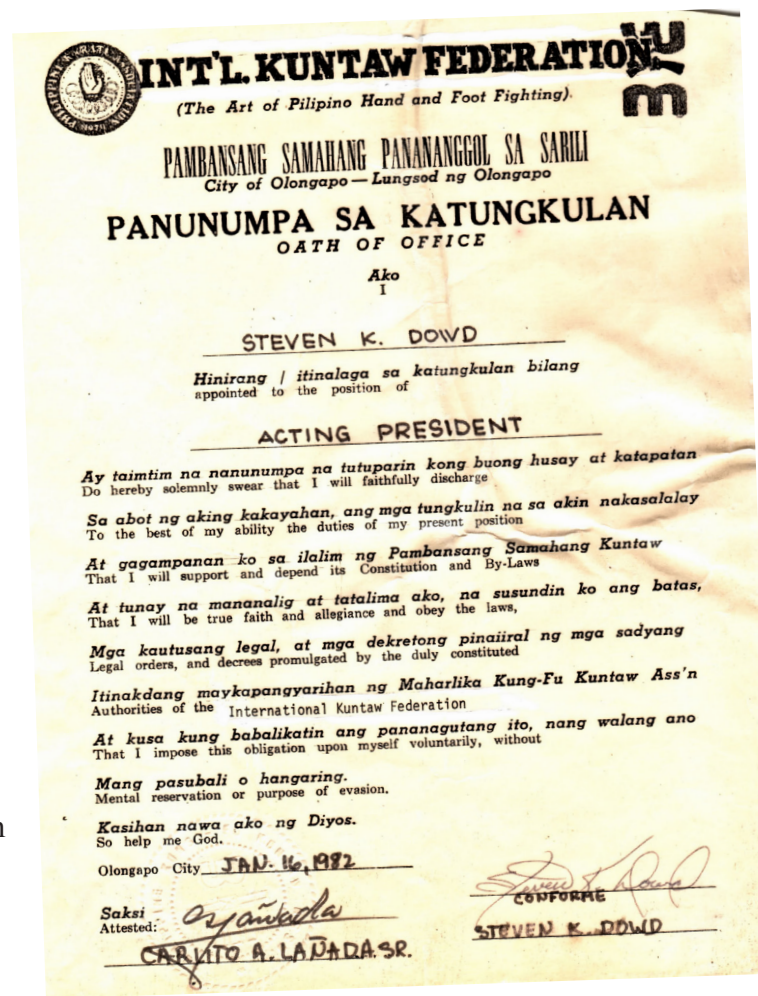
Another note is that when the first President of the International Kuntaw Federation, Daniel Pappas transferred back to the United States he was never heard from again. It was shortly after that Steven was designated as Acting President of the International Kuntaw Federation and kept the post until 1990 when going to Desert Storm (Kuwait).

While back in the Navy Steven would visit the Philippines and continued his training in Kuntaw.

Steven met fellow Kuntaw practitioners Master Lowell "Bud" Cothorn and Guro Garth Constantine. After a time they decided to open up a Kuntaw school in Spring Valley, California. At the time



Master Dowd, Master Cothorn and Guro Constantine.



Steven was also teaching Kuntaw at the Spring Valley Community Center to children.

In 1994 Grandmaster who had been in the United States for a couple years relocated from Virginia to San Diego, California.

Once the Grandmaster was there, many things happened. Steven was promoted to 6th degree Red, White & Blue Belt on the twenty-second of August 1994. Also he was appointed as administrative advisor to the Grandmaster while Master Cothorn was appointed as technical advisor. (Steven Dowd is no longer the Grandmasters administrative advisor).

It was shortly

before Grandmaster Lanada relocated to San Diego that he incorporated Lima-Lima into Kuntaw, which is his style of Arnis.

Grandmaster Lanada in the seventies added the hard techniques from Karate so that Kuntaw would become a hard and soft style, being only a soft style before. But the hard techniques were adapted to the Kuntaw philosophy and to witness a true Kuntawista doing the techniques one would just believe that it was a natural part of the Kuntaw style.

It was in 1995 and 1996 that Grandmaster Lanada made some changes in some of the intermediate and advance forms of Kuntaw. And

some of the older forms were removed.

Steven teaches the Kuntaw that he originally learned from Grandmaster Lanada in the 70's (not the updated forms, which he was told that most have gone back to the original forms. However it has also been said that there are five new forms which have been added below black belt level). and continues when teaching Kuntaw he wears the uniform that he earned when first making Black Belt which is a green top with white bottom. (he does not use the uniform of today white top with red bottom like Sikaran practitioners do), Steven promotes Kuntaw when the opportunity arises.

In 1996 Steven moved to Pahrump, Nevada and opened a school for a few years, teaching Kuntaw. In 2000, he had an offer

to teach in Louisville, Kentucky and moved there; however this was short lived since it did not pan out as planned, and moved back to Nevada settling in Fallon in 2000, just 60 miles east of Reno.

In Fallon, Nevada, Steven taught at the Churchill Park & Recreational Center for the city and county, teaching children and teenagers Kuntaw.

Promotional Certificates and Appointments Awarded by Great Grandmaster Carlito A. Lanada personally to Steven K. Dowd

Yellow Belt - February 14, 1972 - Maharlika Kuntaw Association - Certificate #0104

Green Belt - March 7, 1973 - Maharlika Kuntaw Association - Certificate #0104

Blue Belt - December 4, 1973 - Maharlika Kuntaw Association - Certificate #0104

3rd Degree Brown Belt - December 2, 1974 - Maharlika Kuntaw Association - Certificate #0104

2nd Degree Brown Belt - September 4, 1975 - Maharlika Kuntaw Association - # Certificate #0104

1st Degree Brown Belt - October 27, 1976 - Maharlika Kuntaw Association - #0104

1st Degree Black Belt - June 17, 1977 - Maharlika Kuntaw Association - Certificate #0104

2nd Degree Black Belt - February 18, 1978 - Maharlika Kuntaw Association - Certificate #0104

3rd Degree Black Belt - May 14, 1978 - Kuntaw ng Pilipinas - Certificate #0104

4th Degree Black Belt - July 29, 1978 - Kuntaw ng Pilipinas - Certificate #0104

5th Degree Black Belt - August 4, 1979 - International Kuntaw Federation - Certificate #00011

6th Degree Red, White & Blue Belt - August 22, 1995 - International Kuntaw Federation - Certificate #CAL-0104

January 1, 1978 - Maharlika Kuntaw Association - Director U.S.A.

July 14, 1978 - Instructors Permit Kuntaw ng Pilipinas

July 29, 1978 - Kuntaw ng Pilipinas - Coordinator U.S.A. Subic Naval Base, Philippines

August 4, 1979 - January 16, 1982 - Member Board of Director International Kuntaw Federation

January 16, 1982 - February 1990 - International Kuntaw Federation - Acting President

The below was the requirement from White Belt to Yellow Belt

YELLOW BELT PAHANG DILAW requirements

Stances:

Bowing Stance	Tayong Pagpugay
Forward Stance	Tayong Pasulong
Back Stance	Tayong Paurong
Straddle Stance	Tayong Pasaklang
Cat Stance	Tayong Pusa

Hard Blocking:

Downward Block	Salag Pababa
Upper Block	Salag Pataas
Inside Block	Salag Paloob
Outside Block	Salag Palabas

Soft Blocking:

Downward Block	Salag Pababa
Upper Block	Salag Pataas
Outside Block	Salag Palabas
Beak Block	Salag Patuka
Palm Block	Salag Papalad
Scooping Block	Salag Pasalok
Alternate Block	Salag Pasalisi
Resting Block	Salag Ibaon

Soft & Hard Blocking:

Knife Hand Block	Salag Pataga
Double Hand Block	Salag Pasabay

Hard Striking:

Reverse Punch	Suntok Salisi
Lunge Punch	Suntok Pasunod
Vertical Punch	Suntok Patayo
Back Fist Strike	Hampas Kamao

Soft Striking:

Hand Chopping	Palusob Patga
Hand Thrust	Palusob Patusok
Palm Strike	Palusob Papalad

Kicking Techniques:

Front Kick	Sipa Harap
[Frontal Thrust Kick]	
[Frontal Snap Kick]	

Sweeping Techniques:

Inside Sweep	Pawalis Paloob
Smash Sweep	Pawalis Patadyak

Elbow Strikes:

Outside Elbow	Siko Palabas
Upper Elbow	Siko Pataas
Downward Elbow	Siko Pababa

Glancing & Turning

Rolls & Falls:

Back Fall
Front Fall
Side Fall
Somersault
Reverse Somersault
Forward Roll

Forms:

Panilangkas Forms:
{XA 1 - 5}
Circular XA
{XB 1 - 5}

The following was the Kuntaw guidance for promotion from 1972 - 1995 when Steven K. Dowd trained in Kuntaw as given to him by Grandmaster Carlito A. Lanada Sr..

PAMATNUBAY NG KUNTAW

[Guidance of Kuntaw]

Sinturon Puti

Beginner White Belt

- a - Different Exercises
- b - Basic Techniques

Sinturon Dilaw

Yellow Belt

- a - Requirements for White Belt
- b - Plus X-A & X-B Forms 1 - 5 and Sport style

Sinturon Berde

Green Belt

- a - Requirements for Yellow Belt plus H-Form 1 - 5
- b - Sport style {circular way} and sparring techniques

Sinturon Asul

Blue Belt

- a - Requirements for Green Belt plus Sayaw-An Sa

Sinturon Kayumanggi Ika-Tatlong Uri

3rd Class Brown belt

- a - Requirements for Blue Belt plus Sayaw-AnWa/Lo/Apat

Sinturon Kayumanggi Ika-Dalawang Uri

2nd Class Brown Belt

- a - Requirements for 3rd Class Brown Belt plus Sayaw-An Lima

Sinturon Kayumanggiunang Uri

1st Class Brown Belt

- a - Requirements for 2nd Class Brown Belt plus Maya and Sai Sa

Sinturon Itim Unang na Antas

1st Degree Black Belt

- a - Requirements for 1st Class Brown Belt plus Sai Wa/Lo
- b - Advance form Mayon

Sinturon Itim Ika-Lawang na Antas

2nd Degree Black Belt

- a - Requirements for 1st Degree Black Belt plus Kuntaw Sa/Wa
- b - Advance form Naga

Sinturon Itim Ika-Tatlong na Antas

3rd Degree Black Belt

- a - Requirements for 2nd Degree Black Belt plus Kuntaw Lo
- b - Advance form Nara

Sinturon Itim Ika-Apat na Antas

4th degree Black Belt

- a - Requirements for 3rd Degree Black Belt plus Advance forms Silangan and Sinkilan

Sinturon Itim Ika-Limang Antas

5th Degree Black Belt

- a - Requirements for 4th Degree Black Belt plus Advance forms Sampaguita and Sagayan

Sinturon Itim Ika-Anim na Antas

6th Degree Black Belt

- a - Requirements for 5th Degree Black Belt plus Advance forms Ibang Limbas and Tamaraw

7th Degree Red, White & Blue Belt
Grandmaster

Kuntaw ng Pilipinas

The Filipino Art of Hand & Foot Fighting

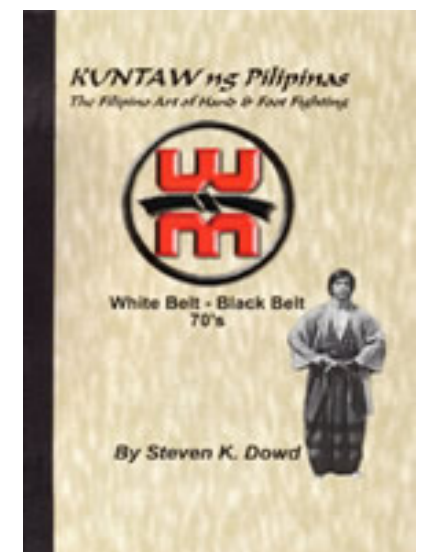
White Belt - Black Belt

70's

By Steven Dowd

This book gives some of the history, fundamentals and all the forms that were required from White Belt through Black Belt in Kuntaw in the 1970's as the author learned them.

To Purchase: [Click Here](#)



Note: To learn what the present Ranking and Belt System of the International Kuntaw Federation is Today: Visit Great Grandmaster Carlito A. Lanada Sr. Official website at: ikfkuntaw.org

School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - [Click Here](#)



Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - [Click Here](#)



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Article Submission

Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff to Article@fmainformative.info

We welcome your article, ideas and suggestions, and look forward to working with you in the future.