

Filipino Martial Arts

Digest

MARPPPIO

Special Edition
2006



Remy P. Presas Jr.

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Demetrio Jose P. Presas

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

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

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From the Publishers Desk

Kumusta

Grandmaster/Professor Remy Amador Presas known as the Father of Modern Arnis passed away August 28, 2001. Of course he left behind many books, videos and students, which show, demonstrate, and promote the art of modern arnis, which is known throughout the world.

However, his heritage lives on through his sons Dr. Remy P. Presas Jr., Mataas na Guro Demetrio Jose P. Presas and his daughter Mataas na Guro Mary Ann P Presas. With, their mother Rosemary Presas they formed MARPPPIO to carry on the family art.

In this Special Edition the FMA Digest brings to you the reader knowledge of the Presas family and the art of Modern Arnis. Also are articles of some of the practitioners, which truly support MARPPPIO and the family. Also an article on Dr. Wilfredo Matias, who has also passed away, but was a good friend and strong supporter of Professor Presas. Datu Kelly Worden speaks up with questions, personal answers, and statements of facts.

Dr. Remy Presas Jr. carries on his father's art as well as Demetrio and Mary Ann Presas. Through them their father's art is carried, on as he would have wished it to be.

It is hoped that you the reader will enjoy this special edition and learn some things you may not have known.

Maraming Salamat Po



www.modernarnis.com

To All Martial Arts Exponents Everywhere:

Welcome to the next generation of Modern Arnis! The Modern Arnis Remy P. Presas International Organization MARPPIO, founded in 2001 and dedicated to the loving memory of our father, Grand Master Remy. A. Presas (founder of Modern Arnis), and to carry on the legacy he left us as the children and Family of Modern Arnis. MARPPIO was established for three reasons: first, continuous promotion and propagation of the Filipino Martial Arts throughout the world; second, cooperation and unification of all Modern Arnis enthusiasts and exponents worldwide; and third and foremost, fulfillment of our father's final wish to me, to once again take the cane and continue his legacy.

MARPPIO, an organization for the expansion and accurate depiction of Modern Arnis, will provide students with working and effective knowledge of self-defense and extensive mental, spiritual, and physical training in the Modern Arnis system in its totality as taught by the Presas lineage. A student shall gain rank only when he or she has grasped proficiency in a specific set of techniques and its applications. It shall commend exceptional and outstanding individuals by granting well-deserved and well-tested promotions, grades, degrees, and honorary titles. It will conduct seminars and sponsor regular exhibitions and tournaments as a means of brotherhood and of gathering and sharing knowledge and experiences among all Modern Arnis exponents from every chapter.

MARPPIO consists of Mary Jane Presas-Seletaria, Mary Ann P. Presas, Remy P. Presas, Ph.D., Maria Presas-Butler, Demetrio Jose P. Presas, Rosemary Pascual (Adviser, Phils.) and Jinile Calpe web masters of MARPPIO. Several arnis masters loyal to my father have volunteered to join us: Roland Dantes, Rodillo Dagooc, Jeremias V. de la Cruz, Vicente Sanchez, among others.

Training curriculum of MARPPIO will comprise the following divisions:

YANTOK (Art of the Single Cane), derived from stubborn rattan vine, which is arguably the best of all-purpose type of cane. In honor of the rattan cane, Yantok is the name given to the single cane form. Includes: Disarming, Striking Techniques, Blocking, Parrying, Sparring, Styles of Fighting: Abanico, Pilantik, Sungkiti, Banda y Banda, Figure 8, Rompida, etc.

PAGSAWALI (Art of the Double Cane), derived from the intricate weaving patterns of sawalis. Literally translates to "Way of Weaving", reflect the harmonious but devastating path of the double cane form. Includes Advanced: Disarming, Blocking, Parrying, Sparring, Striking Techniques and Styles of Fighting: Sinawali and Redonda.

ANYO (Art of Forms), the proving certificate of truly skilled Arnisador. Anyo is the way of nothingness. Literally, Anyo translates to form, which could stand for just about anything. In Modern Arnis, Anyo is the application of all styles learned throughout one's training, and is performed with a specific weapon (i.e. cane, dagger, hands...) to show the flow of that form. Anyo requires certain proficiency of beat, tempo, timing, agility, and most of all, diwang panlaban (fighting spirit).

TALAS-TALIM (Sword and Dagger and Art of Blade Fighting)

TAPI-TAPI (Art of Parrying and Sparring)

TINDIG (Art of Stances and Throws), derived from its literal translation, "To Hold One's Position", Tindig is the art of cadence and weight manipulation. Even if one lacks in size, one can overcome a much bigger opponent by utilizing the laws of physics through the defender and the opponent. By being able to hold one's position, one can easily defeat an opponent simply through mastery of inertia.

SIPA (Art of Kicks)

PALO-PALO (Art of Strikes)

KAMAO (Art of Fists).

Ultimately, MARPPPIO will incorporate these arts and focus on the practical application of all techniques for proper and dynamic results in a self-defense situation. We encourage all martial arts enthusiasts to read the Modern Arnis Cardinal Principle. Those who adhere to such principles are welcome to apply for membership. **Click Here**

For further information, please send e-mail to: marppio@modernarnis.com

As a final note, my siblings Mary Ann and Demetrio Jose, and several of my father's loyal followers, will accompany me as we journey through the global arena of martial arts. Don't miss out: our objective is definite, and we will fulfill our father's final wish and continue the Presas tradition of Arnis.

Sincerely,
Remy P. Presas, Ph.D.

Mother of Modern Arnis

By Buboy Bilon



Professor Remy and his wife Rose - 1967

Before Martial Law was proclaimed in September 1972, various foreign martial arts were making a major ingress to the archipelago. Japanese Karate, Korean Tae Kwon Do, Chinese Kung Fu, to name a few. Capturing the hearts of many Filipino Martial Arts practitioners. Many soon noticed that its own Martial Art, its Indigenous Filipino Martial Arts, Arnis, was already taking a backseat in the Martial Arts Scene. Many were about to give up others preferred to shut up. But not Grandmaster Remy Presas or the Professor, as others would call him.

Grandmaster Remy Presas revolutionized the thought of all the Arnis Masters in the Philippines... He asserted that nothing else should dominate the Filipino hearts except anything Filipino as well. And according to the Professor, Arnis is not just

one of them. It is the ONE!

Soon enough, he was traveling all over the world, promoting the Filipino Art of Stick Fighting. From country to country, state to state, island to island. Remy Presas eventually became a household name. And Modern Arnis became the yardstick of all the Arnis system.

Many insisted that perhaps, if he still lives, he would still be doing the same thing. After all, Arnis was his life; it was all he ever cared for. The name Remy Presas is already synonymous to Arnis. His great success is one for the books.

But certainly, just as everyone adores him, many would still insist that, there must somebody responsible for his uphill climb. After all, no man is an island. No man was, no man will ever be. And like they say, behind every success of a man, is a woman. And the Professor, undoubtedly, is no exception to the rule.

Before reuniting with God on August 28, 2001 in Victoria, Canada. He was extremely ill. He was in great pain! During those times, he was not getting any medications, and perhaps he never needed to. He was calling out one name. Just one name, "Inday". The only thing he ever needed is to see her. The woman he first fell in love with. The woman he married. The one whose dreams he chased were all dedicated to. The one who shaped him up. The one who helped him got there. The one who was left behind. The one who suffered. But remained silent, only to come out in oblivion, in his death. So she could finish what together, they have started. That one is the brain, the inspiration. The Mother of Modern Arnis. Mrs. Rosemary Presas!



Rose Presas

Born in December 27, 1939, in the peaceful city of Bacolod, Negros Occidental, the sugar capital of the archipelago (Philippines), Inday was Ms. Rosemary Lopez Pascual. Rosemary was an instant hit in her younger years being constantly drafted as a basketball team muse, in every part of the island. Wherever she goes, so go the boys.

In West Negros High School at 16, she was a famous band majorette, what with her stunning beauty and excellent ability to twirl the baton with either her left or right hand, or both at a time. Surely, every man would get captivated. That's why when Remy Presas first saw her, he had a friend introduced them to each other. From then on, Remy became the self-appointed personal bodyguard of Rosemary. Remy was working as a gym instructor aside from practicing judo, jujitsu, karate and bodybuilding. They would soon tie the knot in July 27, 1961. Rosemary was 18 then.

Rosemary went on to finish her studies, Bachelor of Science in Education, major in High School Education and History, Bachelor of Arts major in Political Science and a Master of Arts in Guidance Counseling. Remy started training Arnis with his father and uncle. It was during their first year that they started to shape up a dream of making it big in the martial arts business. But he did not know how to get started.

And just as every Filipina mother is a light to every home, Rosemary taught Remy how to get started she showed him the way. After Remy returned from series of trips to other islands expanding his Arnis repertoire from renowned masters that time, Rosemary started her thing.

Rosemary made innovations in every training pattern he amassed. She drafted a module of training that is to become the present generation' widely accepted syllabus. Every time he learns something, she would change it. In fact, everything he learned, she modified it. From two sticks to single stick, the short stick, to the long and short combination, to the empty hand drills. Rosemary would give those names, every technique, every step, and every pattern. From one strike to another, one-step to the next, the blocks, the counters. Everything! She insisted that the old ways must be changed. In order to encourage more practitioners, more people to get involved with the then already dying art, she created for him to teach and propagate Modern Arnis.



Professor Remy Amador Presas was the legendary Grandmaster of Modern Arnis. To his students he was simply known as “The Professor”. He had the ability to win you over with his fiery passion and martial prowess. Like other great teachers he made many of his students feel special. Those who were lucky enough to get to know him were inspired by him. Those who touched sticks with him immediately knew they were in the presence of greatness. He encouraged the propagation of his Modern Arnis and many of his followers have dedicated their martial arts career to his art.

In 1982 Remy Presas was inducted into the Black Belt Hall of Fame as Instructor of the Year. In 1994 he was again honored by Black Belt as Weapons Instructor of the Year. "When I think of how Modern Arnis has grown in the United States and around the world, I can not help but feel proud," he said." As he traveled from seminar to seminar, he looked forward to seeing each and every student. It was their dedication to self-improvement that was his inspiration. He has worked with and enjoyed friendships with many of the notables such as Ed Parker Sr., Bruce Lee, Wally Jay and George Dillman.

On August 28, 2001, I am sorry to say that Professor Remy Amador Presas passed away. He left this planet; however, he is not gone. He lives in our hearts, in our minds, and in our training.

FMA Digest is proud to bring this Special Edition to you the reader on the children of Professor Remy Amador Presas. The family lineage is dedicated to the Professors legacy.



www.modernarnis.com



Remy P. Presas, Jr., Ph.D. is the eldest son of the late Grandmaster Remy A. Presas. His father started training him even at the tender age of six almost every morning in their gym at Quiapo, Manila Philippines, on various styles of classical escrima and then newly developed Modern Arnis. Proud of his first-born son, Grandmaster Remy A. Presas would tag along him, Remy Jr. in his various training sessions and seminars requested by different schools and government agencies. When Grandmaster Remy A. Presas was forced to leave the country due to pressure from corrupt government officials in 1974, Remy Jr. continued his training in martial arts, particularly in Modern Arnis under the tutelage of brilliant arnis aficionados who have learned the mastery of the art from his father. As part of his training, he performed in arnis competitions, exhibitions, and seminars.

In 1976, his mother, Rosemary Pascual Presas, who was successfully running the NAKO/MAFP (National Amateur Karate Organization / Modern Arnis Federation of the Philippines) gym left by her husband, Grandmaster Remy A. Presas. Rosemary was requested by the Philippine military to train the entire force of the Military Police Brigade, Armed Forces of the Philippines in Modern Arnis. Remy Jr., at 13, was designated as an Assistant Instructor and worked along with the pool of senior instructors. The training was a success.

In 1977, during the testimonial parade in honor of the late Philippine President Ferdinand Marcos on his birthday, a battalion of MPs staged a mass exhibition in Modern Arnis. Mr. Marcos and his wife, Imelda, expressed their awe in watching how Modern Arnis was performed. Inspired by the success of the training, Modern Arnis was incorporated in the defensive tactics of the MP Brigade. Aside from the MPs, other elite units of the Philippine armed forces have also joined in Modern Arnis training that went on until 1982. In the ensuing events, Remy Jr. became a full-pledged instructor.

While training and teaching modern arnis, he had not neglected his ambition to pursue higher education. He worked his way through high school and college. In 1985, he received his Bachelor of Art Degree in Political Science, Master Degree in Sociology in 1987, and when he decided to take a doctorate, he temporarily set aside his canes to concentrate on his dissertation. In 1991, he earned his Doctorate Degree in Public Administration from Manuel L. Quezon University, Manila, Philippines. He worked as a university professor for several years before migrating to the United States.

In August 2001, when he learned that his father was very ill, he went to Victoria, Canada. The late Grandmaster Remy A. Presas found comfort talking to his son. They discussed a lot of things until his father, asked him if he could continue with the propagation of Modern Arnis and make his own name in the sports world. Remy Jr. could not resist this "call of arm" after all; he has his Modern Arnis blood running in his veins. In compliance with the last wish of his father, Remy Jr., with the help of his siblings, established MARPPIO (Modern Arnis Remy P. Presas International Organization) to continue the legacy left by his father.

Remy P. Presas, Jr., Ph.D.

Interview

By Patrick Armijo

The eldest son of Grandmaster Remy Amador Presas talks about his father, MARRPIO and Modern Arnis.

FMA Digest: *What does MARPPIO stand for?*



Remy Presas: MARPPIO stands for Modern Arnis Remy P. Presas International Organization. It was conceptualized in Victoria, Canada during the last weeks of my father's (Professor Remy Amador Presas) life. My father instructed me to promote Modern Arnis if I am able and he is no longer able to be with us. I told my father that I would think it over. After his death the grandmaster, we had a family discussion with my mom, my younger brother Demitrio, Maria, Mary Ann, and Mary Jane. We came to a consensus to continue my father's work in Modern Arnis.

We then held a meeting with the senior masters of Modern Arnis, in the Philippines. When I say senior masters from the Philippines I mean the Modern Arnis senior masters promoted by my father to the rank of Lakan Walo (Lakan 8) these are the first generation instructors of modern arnis way back in the early 1970's. In order of seniority they are masters are: Jerry Dela Cruz, Rodel Dagooc, Roland Dantes, and Vicente Sanchez. Roland Dantes and the senior masters were instrumental in encouraging us to carry on the family art of Modern Arnis. I would like to point out, that other than these four senior masters, there were no other people promoted to Lakan 8, by my dad in modern arnis. However, three years after my dad's passing, there were two more promotions to Lakan 8 in 2004. One was Dr. Wilfredo Matias and the other was Kelly S Worden.



#1Mary Ann Presas, #2Rodel Dagooc, #3Roland Dantes, #4Grandmaster Remy Presas Sr., #5Roberto Presas, and #6young Dr. Remy Presas Jr.

In the context of the family, we the children could not promote anyone to Lakan 8 because only my dad gave out Lakan 8. Ask the consent of the cofounder and co-inventor of Modern Arnis, our mother, Rosemary Pascual Presas. She signed and made into effect the promotion of Wilfredo Matias and Kelly S. Worden to Lakan 8. Other than the four senior masters promoted by my dad and the two endorsed by the family no other modern arnis practitioners in the world have been promoted to or above Lakan 8, in Modern Arnis.

FMAdigest: *What about the title of Datu?*

Remy Presas: The title of Datu refers to a chieftain or tribal leader. The rank of Datu was given by my dad to certain Modern Arnis practitioners to designate them as leaders in Modern Arnis in their respective geographical areas. The rank of Datu in Modern Arnis is equivalent to Lakan Anim (Lakan 6). The six Datu ranks awarded by my father are Shishir Inocalla, Kelly S. Worden, David Hoffman, Bong Jornales, Tim Hartman, and Dieter Knuttel.

FMAdigest: *Could you please tell us a little about Dr. Wilfredo Matias?*

Remy Presas: Dr. Wilfredo Matias came to the United States around 1961 to study and obtain a doctorate in Dentistry. He opened his first martial arts school in Illinois. I refer to him as Tito Willy because he was like a member of my family. I thought of him as an adopted father. Tito Willy had helped me with seminars across the United States for the past three years.

Tito Willy started studying Modern Arnis in 1976. My dad used to stay with him in Illinois. In the 1980's Tito Willy moved to Florida, after his divorce. Tito Willy opened a school there and it is known as Arnis Karate. Among the different instructors in the United States, Tito Willy was very close to the grandmaster. My father would often fly to Clearwater, Florida, after a busy seminar schedule, and stay with Tito Willy for weeks...

Tito Willy used to tell me of very rigorous training with my father. They would often train from late in the afternoon to early the next morning everyday of my father's stay. Among the various different Modern Arnis instructors in the United States Tito Willy was the only person to acquire the most knowledge, second to the grandmaster. He was the only person outside the Philippines that my dad promoted to Lakan Pito (Lakan 7). Sadly, Tito Willy passed away due to stroke. In 2005, in Clearwater Florida,

FMAdigest: *What can you tell us about your father's history?*

Remy Presas: My dad was born on December 19, 1936, in a coastal village in Hinigaran, on the Island of Negros Occidental. Hinigaran is a very small village and most of the people there are fisherman. At an early age, he learned escrima from his grandfather Leon Bonco. He did not learn escrima from his dad (Jose Presas) because his dad was in the service during World War II.



When he saw his grandfather practicing escrima, he became very interested in learning self-defense. He decided to ask his grandfather to teach him. The first thing his grandfather tried to do was to discourage my father from learning escrima because it was too risky and too brutal during that time. My dad persisted and kept on going to his grandfather and telling him that he really wanted to learn escrima. The first lesson that he learned was abanico because abanico was his grandfather's expertise in eskrima.

My father started studying escrima from various instructors on the Island of Negros. After the Second World War at the age of 14, one of his instructors told him that if he really wanted to learn a good eskrima he needed to go to Cebu.

It happens that we had relatives in the island of Cebu the Amador's. My dad went to stay with the Amador family in Cebu and studied Balintawak Escrima from Mr. Veracio (Anciong) Bacon. There were two very top escrima schools in Cebu during those times. One was the Doce Pares School run by Filemon (Momoy) Canete and the second school was the Balintawak School. Balintawak is named after a historical place in Cebu. My father studied with Anciong Bacon for about four and a half years. My father became one of the top students of Anciong Bacon but he was not able to finish his escrima studies. He promised Anciong Bacon that he would not use the name Balintawak escrima because he did not finish his escrima studies with him. Bobby Toboada is a renowned Balintawak master and associate of my father.



Father of Modern Arnis

Remy Presas, considered the father of modern arnis, teaches son Remy Jr. the rudiments of the sport which he said is closest to his heart next to his family while the rest of his brood look on. From left Mary Ann, 12, Demetrio Jose 2, Mrs. Rosemary Presas and Maria Teresa, 9.

Not in photo is May Jane, 14.

angles of attack, the different angles of passing, as well as the different angles of evading; when it comes to the different offensive and defensive techniques in escrima. I was his first male black belt and my older sister, Mary Ann, was the first female black belt promoted by my father.

Initially I did not really enjoy my escrima training at the beginning, because I wanted to play with children and peers of my own age. But my dad did not want me to

My first training with my father was at a very young age. As the first boy, my father was very proud and wanted me to become like him and follow in his footsteps. I was born in 1963 and started training with him between two and three years of age. It was a long, long time ago. You might say that I knew how to use the escrima stick before I learned how to use a knife and fork to eat with.

Subsequently my formal training with my dad started in 1966 or 1967 when we were still in Bacolod City, Negros Occidental. He had a teaching partner at that time named Mr. Pedro Doromal Junior. They were working on a new concept in eskrima back then. I was the first full time student of my dad. During that time, my dad was showed me the different

play because he wanted me to learn in eskrima just like that he did when he was my age. I did not grow up enjoying playing with kids. I grew up training in sticks with a partner of mine, hitting and working on the techniques. I grew up learning the ways of the grandmaster.

FMAdigest: *How did you find your father as a teacher?*

Remy Presas: Oh gosh! He was a perfectionist in every angle. When we were training he would not move on to other topics until we perfected the topic we were working on. He would give you a lecture on things to be done properly and correctly. I got the habit later on when teaching Modern Arnis that you don't move to another topic, technique, or higher level until you have perfected the material you are working on.

FMAdigest: *Was he strict with you?*

Remy Presas: He was very strict. Sometimes he would hit my hand if I would hold it more than two inches from the base of the stick. He would hit your hand so that you would learn your lesson the way he wants you to he was a perfectionists and he wanted to see me as a reflection of himself later on in life maybe he had a plan for me already in mind to be one of his disciples in the promotion of Modern Arnis after he was ready to retire.

FMAdigest: *What was your mother's role in the formation of Modern Arnis?*

Remy Presas: My mother was very instrumental in the formation of Modern Arnis As the conceptual name of Modern Arnis was not invented until about 1968 or 1969. During those times when you studied eskrima, arnis, it happens that very few would want to study this because it is so brutal. You would always get hurt during your training sessions.



Young Dr. Remy Presas 1979

Your hand, your fingers, your limbs, or other parts of your body would always get hit and injured by your training partner.

My mother would observe my father doing techniques and told him if you keep on doing what you are doing in your class, a time will come when nobody will want to train with you and enroll in your school. Because you are hitting them and this was the way Filipino martial art training at that time.

She suggested to my dad, why don't you hit the stick instead of hitting the hand. I still remember it. According to mom, hitting the stick has the same effect as hitting of the hand. The only difference is you are not only giving more power to stick you are using. You are giving more power to the strike hitting the stick and you are giving more power to the person doing the blocks. So my dad was encouraged to modify some of the things that his previous training had introduced him in his early training in Filipino Martial Art.



Young Dr. Remy Presas 1971

During that time that, my parents were planning to do a book, in the late sixties or early seventies, my mom was the one who financed the book. In fact we had to sell our house in Bacolod, in Negros, just for my dad to get the necessary capital to finance the book. During that time, my dad was a fulltime martial arts instructor and my mom was a full time teacher in one of the public schools in Bacolod. She was the one who supported the family because

during those times, there was no money in martial arts. My mom was the one who encouraged my dad to develop Modern Arnis.

When they were developing the curriculum, my mom encouraged my dad to put different techniques into the system that would encourage students to study for years instead of just a few months. My mom was very instrumental in the sense that she was able to see, from the business point of view things that my dad was not able to see. In fact my mom was the one who edited the book, which was first published in 1973. My mom worked on the book with my father, Roland Dantes and the others. She arranged the sequence of pictures and edited the book. She worked on the entire books in modern arnis except the one published by O'Hara in the United States. In 1983. Sometimes I refer to my mom as the ghost author of the books in modern arnis.

FMAdigest: *How did your father start teaching in the Philippine school system?*

Remy Presas: My mom was teaching in the public school system, of the Philippines and knew somebody in the University of Negros Recoletos. She approached her friend at the University, and asked if he could help my dad find a teaching position there. Luckily, there was an opening for a wrestling coach. And my dad had a background in dumog. He went to Butuan and studied dumog there, in Mindanao. My dad got the job as coach of the wrestling team. The team won first place in an intercollegiate tournament, in the Visayan Region. The college was so impressed with my dad that they promoted him from wrestling coach to Judo instructor because they had an opening as Judo Instructor, at the university, and my dad had a black belt in Judo.

My mom advised my father to go to Manila if he wanted to become more famous and known throughout the Philippines. My dad went to Manila and looked for a place where we could open a school so that we could migrate from Negros to Manila. My dad opened the school and we moved to Manila.

It was during this time that my dad helped my uncle Ernesto get started. In 1968 the Philippine Department of Tourism sent my dad to demonstrate Modern Arnis in Tokyo, Japan, in. My dad took my uncle Ernesto and Doctor Guillermo Lengson with him. The trip was a success and my dad was able to get the attention of the Tokyo police

department. My dad was challenged by a Japanese police officer that was a Kendo expert. The police officer wanted to see which was better the short stick or a long Kendo stick. My dad accepted the challenge and he was able to beat the kendo expert. The Japanese were so impressed with my dad's Modern Arnis that he was invited to come back for a second visit.



The second time my dad went to Japan was in 1971. He took my older sister Mary Ann, Rodel Dagooc, and Roly Pinto (the younger brother of Roland Dantes). They went to a trade fair in Osaka and were interviewed by a Tokyo television- broadcasting network. Mary Ann and Rodel were featured on the Tokyo television news broadcast doing sinawali. Subsequently, they went back to

Japan for third visit in 1975.

FMAdigest: *What were the circumstances of your father's migration to the United States?*

Remy Presas: One of the factors that influenced my father to come to the United States was the encouragement of my mother. The first time that my father came to the U.S. was in 1975. Max Pallen went to the Philippines and studied Modern Arnis with my dad at our school in Quiapo. Max Pallen suggested that my dad try going to the United States and my mother agreed that if my dad wanted to get more internationally known, he should go to the United States. My dad left the Philippines in 1976.

Another thing that happened; my dad caught some of his third generation students, in the Philippines, padding tickets for a tournament that he is hosting. My dad was so upset with them that he expelled those students from Modern Arnis. When he expelled those students, they formed their own organization and got the backing of a top military general who was the head of the intelligence of the armed forces of the Philippines. They made General Fabian Ver the president of their organization. The name of the organization was the National Arnis Association of the Philippines (NARAPHIL). After the election of General Ver the president of NARAPHIL, he made a directive that all the Filipino Martial Arts practitioners were in the Philippines, to be under the mother organization of NARAPHIL. Since those who formed the organization were the former students expelled my dad refused to join NARAPHIL. My dad did not want to submit himself to those people. They then threatened my dad. He was told that if he refused to join NARAPHIL, his school would be closed down. Then he was told that if he would persist, one of these days they would find his body floating in Pasig River. Pasig River is a much-polluted river in Manila. Sometimes victims of summary execution would be found floating in Pasig River. My dad was threatened but he was able to get a Philippines passport to go to the United States in 1976. My grandfather Jose Presas was still alive and we were the ones who took my father to the airport.

After that, all of the Filipino Martial Arts schools in the Philippines joined NARAPHIL because they were threatened. In fact even the school of my uncle and the school of the Canete's and the school of Tatang Ilustrisimo and even the school of

Lightening Scientific, all of them join NARAPHIL. We were the only one's who did not join the organization because my dad was not there anymore they quit harassing us. We still had a school and we kept doing the same thing. Rodel Dagooc and Jerry Dela Cruz had to go to their own province and hide because people were looking for them, due to their refusal to join NARAPHIL during those times.

Editors Note: *General Fabian Ver was the second most powerful man during the Marcos regime and he was also known as Marcos' chief enforcer. General Ver worked his way up the military ranks, serving in World War II and after. He was fiercely loyal to Marcos, and Marcos repayed his loyalty by appointing him as the head of the Armed Forces of the Philippines. When he was due for retirement in 1976, Marcos extended his term indefinitely. General Ver would be a feared figure during the martial law years, as he was known to take no prisoners and would resort to torture when needed. After the downfall of the Marcos regime, General Ver fled into exile to Hawaii with Marcos in 1986. He never returned to the Philippines. General Ver died from emphysema in Bangkok, Thailand on November 28, 1998, at the age of 78.*

During his second visit to the US in 1976 my dad asked for political asylum. He was given political asylum in the United States and became a refugee in San Francisco, California. My dad started teaching in the San Francisco Bay Area and introduced Modern Arnis to some of the police departments.

From the very beginning 1965 to 1968, my dad used the name escrima to describe the art he was teaching. My mom was watching what my dad was doing and told my dad that you have to separate what you are doing from what you have learned from your teachers and for your own system if you want this to be as great as you want it to be. My mom told my dad that you have to change the way you teach, the way you approach the topics, and the way you do techniques. My mom was a teacher and my dad would always listen to her because she had a background in education. My dad also had the foresight to see things ahead of him my mom love to watch my dad practice but she did not hold the stick. She would pay close attention to the way the material was being presented and taught. My mother suggested to my dad that instead of hitting the hand, he should hit the stick. This was a revolutionary and pioneering concept at the time. When my dad was doing escrima, my mom would often ask my dad what the name of the technique that he was doing. Sometimes my dad could not answer because some of the techniques had no name. So the first thing that my dad showed her was the strikes in his system of escrima. My mom asked him to count the strikes and he counted twelve strikes and my mom suggested, "Why don't you call it the twelve strikes". Then subsequently all those things that my dad had learned from his previous instructors, he decided to modernize the system by not calling the system escrima, arnis, or any other names in Filipino Martial Arts. So, they were thinking about what to call the system and one thing that came to the mind of my mother was the name Modern Arnis. They were trying to modernize the system so she suggested, "Why don't you call it Modern Arnis?" The name Modern Arnis came from my mom and not from my dad. My mom and my dad registered the name of Modern Arnis with the Philippine Securities and Exchange Commission as Modern Arnis Federation of the Philippines. They are the first one who publishes a book about Modern Arnis. My uncle Ernesto subsequently published a book titled Arnis, Kali. He could not use the name Modern Arnis because my mother and father already were able to get the book copyrighted.

FMAdigest: *How old were you when your father left the Philippines?*

Remy Presas: I was in the sixth grade when my father left. We knew that he was leaving for a long time. I was the oldest boy and I became head of the family. I continued to train at our school in Quiapo. We continued the school because the book that was published was in use by the public school system in the Philippines.

We did a lot of demonstrations at fiestas, and taught seminars for teachers in the public school systems that so they could teach Modern Arnis in their schools.



#1 Young Dr. Remy Presas, #2Roberto Presas, #3Mary Ann Presas - 1973

FMAdigest: *Who were some of the students who would go with you to give these presentations?*

Remy Presas: They were the same old faces, Tito Roland Dantes, Rodel Dagooc, my uncle Roberto Presas, my sister, Mary Ann Presas, myself and a bunch of other students. I have a couple of pictures from a Modern Arnis presentation.



Ernesto Presas, Grandmaster Remy Presas, Dr. Lengson

FMAdigest: *Could you tell us about Dr. Lengson?*

Remy Presas: Dr. Lengson was a dentist and my dad met him when he first went to Manila. In 1968, Dr. Lengson had a karate school in Manila. He was my dentist and I still remember being scared when I went in to his office for a tooth extraction as a small boy.

My dad would exchange techniques with Dr. Lengson. Dr. Lengson was very interested in Modern Arnis. He was well respected and he has since passed away.

FMAdigest: *Could you tell us about some of the other martial arts that your father studied in the Philippines?*

Remy Presas: My father studied Judo, Dumog, and Shotokan Karate. In fact, I got my first black belt in Shotokan Karate. During those times, people did not know what Modern Arnis was and you could get more students by advertising Shotokan Karate. We had a school in Quiapo called the National Amateur Karate Organization (NAKO). After that we had Modern Arnis. Students who came into the school were interested in learning Karate. If you only taught Modern Arnis nobody would enroll in your school; however if you taught karate, people would come and study at your school. What my dad would do was divide the class time into karate and Modern Arnis, so that he could introduce Modern Arnis to the students. My dad had a multi disciplinary approach to teaching martial arts to students. They not only learned karate, but they were also learning Modern Arnis. In the introduction to Filipino Martial Arts in our school, there was no ranking or belts in the beginning, My mom was the one who encouraged my dad, "If you want to stay more competitive so that we have money to pay for the next month's expenses for our gym you better think about giving out belts and start testing the students for ranks." My dad followed her advice and he started offering promotions and testing for economic reasons.

FMAdigest: *So when did you come over to the United States?*

Remy Presas: I had reservations around 1992 because I was married and had a little girl. I got a letter from the U.S. Embassy in Manila giving me the opportunity to migrate to the United States and eventually take my family with me. My wife was the one who encouraged me to think about giving our daughter a better opportunity in life. I was teaching at the university and I was the department head. I was weighing the future opportunities for my daughter and my options in Manila. I thought about very hard because it is not common to get a visa to emigrate from the Philippines to the United States, so I decided to try my luck and go to the United States. Eventually now I have been doing seminars in Modern Arnis in the United States and throughout the world.

FMAdigest: *So what is your doctorate in?*

Remy Presas: I have two doctorates. One is in Public Administration and the other is in Business Management. Eventually I have given up my academic career to pursue the legacy that was left behind by the Grandmaster of Modern Arnis. I find it very fulfilling to meet people who have studied with my dad and working with them. Where interacting with them, I find the same level of interest in me as with my late father.

FMA Digest: *So what topics are you currently interested in and like to cover in your seminar circuit?*

Remy Presas: My current interest in Modern Arnis is examining the state of Modern Arnis after the death of my father in 2001. He was able to touch a lot of people who went to his seminars. It is sad to say that after the death of my dad, in general, the level of technique in Modern Arnis had stopped to progress. The first thing that I considered in the formation of MARRPIO was to think about where is Modern Arnis headed now after the death of my dad? At my seminars, I teach some of the techniques and applications that my father taught but I have changed the basic presentations in Modern Arnis have noticed that because so many people have taken seminars from my dad and there are so many people teaching Modern Arnis, there is a general lack of technique that differs from the way we learned Modern Arnis in the Philippines. There is a big void in basic fundamentals. I am returning to the fundamentals in the seminars that I have been teaching. It is better to have students with a strong foundation so that they can build up their skills and learn how to progress properly and more strongly in Modern Arnis. This is reflected in my seminars and videos that I have been doing over the last two years. Subsequently, I have moved past the basics and I have added the continuity of the advanced techniques in Modern Arnis. One of these topics that my dad introduced shortly before his passing was visadario. Visadario means counter against counters. I have also recently introduced the concept of Dulo sa dulo. Dulo sa dulo is a technique in Modern Arnis that my dad taught me as a child. dulo sa dulo refers to using a small object in your hand such as a pen, cell phone or palm stick as a weapon. I have recently released a video on this topic and people who were at a recent seminar that were taught these techniques were once again very upbeat and enthusiastic about their Modern Arnis training.



FMA Digest: *So what about other topics such as tapi tapi?*

Remy Presas: Tapi tapi is just one subject in Modern Arnis. The analogy is Modern Arnis is the tree and attached to the tree are the branches and tapi tapi is just one of the branches. You have other branches you might call palis palis, sumbrada, abanico, crossada, or figure eight, or sinawali. These are the branches of Modern Arnis. It is not proper to call oneself as master of sinawali or a master of palis palis. Modern Arnis is deeper than that. You want to become a master of Modern Arnis. You need to master the total system and not just one branch. It was evident on the faces of the students in one of my recent seminars that the students were happy to learn Modern Arnis in greater depth. They have been doing the same thing for so long that they were becoming bored.

FMA Digest: Dr. Remy Presas, thank you for giving us the opportunity to learn about your rich family history and the formation of the Modern Arnis Remy P. Presas

International Organization. It is an honor to discuss these things with you. Mabuhay MARRPIO!

Dr. Remy Presas

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Mary Ann P. Presas is the second daughter of the late Grandmaster Remy A. Presas. She is the Arnis prodigy of the Presas women. Childhood memories of rigorous "sinawali" drills and repetitive practice of "anyo" in their gym in Bacolod City, Negros Occidental, Philippines, instilled within her a great love for the art of Modern Arnis. Her training officially started at an early age of seven, but as far as she could remember, her father Grandmaster Remy A. Presas, had been conditioning her since she was four.

He would

accompany her in all his training sessions, exhibitions, and seminars local and abroad since their settling in Manila until he left for the United States. She assisted her father in all his endeavors, even appearing in all three of her father's Modern Arnis books.

In 1972 and 1974, Mary Ann Presas, together with her father, Grandmaster Remy A. Presas and other expert arnisadors went to Osaka, Japan to represent the Philippines' Department of Tourism at the International Trade Fair, where she performed several Modern Arnis exhibitions. In 1974, the Japanese government was impressed with her skills and conferred her a special award. Mary Ann receiving the award was televised nationally in Japan. The same year, she accompanied her father to the First International Martial Arts competition in Kuala Lumpur, Malaysia.



When Grandmaster Remy A. Presas left for the United States, Mary Ann, her brother Remy Jr., their mother Rosemary, the rest of the family, and the first generation of Modern Arnis instructors, continued to teach and spread Modern Arnis in the Philippines, holding numerous seminars in various universities and military camps, while they continued to maintain their gym (NAKO/MAFP) in Manila.

In addition to her father's training, she complemented her knowledge in martial arts by having independently studied Karate, Fencing, Kendo, and Judo. Mary Ann Presas holds black belts in Karate and Judo.

She worked her way through school earning Degrees in X-Ray Technology and Bachelor of Science in Nursing.

Punong Guro Mary Ann loves to practice and give lessons in Modern Arnis while maintaining her full time job in the housing industry and at the same time, attend to her small retail business.



On right - Grandmaster Remy Presas and Mary Ann Presas

Mary Ann Presas

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Demetrio Jose P. Presas is the second son of the late Grandmaster Remy A. Presas. He is considered to be the "Modern Arnis Marvel" in the Presas family. Having had a precocious upbringing in the warrior arts, Demetrio showed great intuitive skill and fondness in the art of Modern Arnis early in his childhood. According to his elder brother Remy Jr., he was already swinging the cane ever since he could stand. Demetrio still retains vivid memories of what seemed to be infinite sets of hand-to-hand fighting and austere disciplined martial arts sessions under his father and some of his father's finest students. It was then that Demetrio received extensive training of what was soon to be known as the "First Generation of Modern Arnis" consisting of his elder brother and sister, and his father's instructors. As what was in the Presas family, Demetrio was accompanied throughout all the seminars and basically grew up learning the art and developed great love for Modern Arnis. In 1986, 1987, and 1999, Demetrio caught up with his father, and reminisced some of their memorable moments, and received refresher training from his father on numerous techniques.

Demetrio Jose Presas served under the First Battalion Night Marines/Walking Dead Unit Battalion from Camp Pendleton, San Diego, CA in 1990 as a small arms and heavy weapons specialist. In 1991, he participated in Desert Shield, Desert Storm and the evacuation of the US Base in the Philippines when Mt. Pinatubo erupted.

In adjunct to his martial arts background, Demetrio Jose Presas labored very hard to receive a good education in life. In 1989, he received a Certificate of Completion and

Award for Most Outstanding Student in Industrial Electronics in Manila, Philippines. In 1992, Demetrio completed a certificate in Business Management Program from Central Texas University, USA. In 1993, he received an Associate in Art, major in Child Development from San Francisco, California USA. In 1995, he was awarded Most Outstanding Role Model of the Year from the Filipino Education Center, where he taught as a Computer Lab Instructor and Playground Coordinator.

Currently, Punong Guro Demetrio performs in exhibitions and conducts seminars in Modern Arnis (emphasis on hand to hand combat / mano-mano techniques) while maintaining a full time job in the hotel business. He is married and has a two-year old daughter, who shows interest in modern arnis at her early age.



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Master Roland Dantes, an arnis master in his own right, Guro Roland Dantes has studied under and exchanged ideas with a vast who's who in the world of Filipino martial arts. And has promoted the art of Arnis continuously throughout the world. Additionally, he has promoted the art of arnis continuously throughout the world since the 1970s. Awarded a 7th degree Black Belt in Arnis de Mano in 1977 by the late Grandmaster Remy Presas of Modern Arnis, he was later promoted to the rank of 8th degree black belt prior to Professor Remy passing away. Guro Dantes has also studied with some of the most recognized Filipino martial artists such as: Grandmaster Ben Lima – *Lightning Scientific Arnis*, Grandmaster Johnny F. Chiuten,

Grandmaster Filemon Caburnay – *Lapunti Arnis de Abaniko*, Grandmaster Antonio Ilustrisimo (Ilustrisimo system/Kali Ilustrisimo), Grandmaster Jose Mena (Mena Style/Doblette Rapilon), Grandmaster Dr. Guillermo Lengson (Kafephil / Arfephil/ Sagasa), Grandmaster Ciriaco “Cucoy” Canete – *Doce Pares*, Grandmaster Porfirio Lanada – *Lanada Arnis*, Grandmaster Edgar Sulite – *De Campo, Caballero style / Lameco*, Grandmaster Jose Villasin – *Balintawak*, Grandmaster Johnny Chiuten – *Combined Open style*, Grandmaster Chris Ricketts – *Bakbakan*, Grandmaster Leo Gaje (Pekiti Tirsia), to name just a few.

Master Dantes has excelled in other parts of his life, not be content with only studying arnis. He also possesses a degree in Bachelor of the Arts and Bachelor of Science he is also a qualified physical fitness instructor, and a graduate of the National Police Academy in the Philippines. Even with this among all these accomplishments, he is a well-known and successful bodybuilder, and television personality and film star.

As one can see Master Roland Dantes has accomplished much in his life thus far. Taking a look at his heritage, one can only see one of the reasons. In his heritage through the generations of his family, each member has excelled for achievement and contributed to other. So it is no wonder that since birth he has in him the determination, fortitude and personality to succeed in life.

As Roland grew up in the different areas, he learned boxing from his father (Brigadier General Pintoy) and was shown a little of arnis de mano before his father passed away. In teaching his son, Roland was told that what he was teaching him were techniques for survival and that the Filipinos had their own effective combat methods. After his father's death, Roland interests in martial arts stayed with him and he eventually earned black belts in Shotokan and Moo Duk Kwan.

While in college and majoring in PE (physical education), he met Professor Remy Presas. It was Professor Presas's program that was one of the first of its kind to be accepted by the Department of Physical Education to be used as a physical education subject. With his interest in arnis instantly re-ignited, Roland started training directly under Professor Remy Presas and went on to become one of his top students and close friends.

Roland assisted Professor Remy in traveling to Japan and the US to introduce modern arnis in the 1970s. When Professor Remy left the Philippines to teach in the US in the late 1970s, Master Dantes still having a strong desire to learn the art and by this time since he was a well-known body builder and actor, was fortunate to be able to study with several of the grandmasters and masters of different Filipino martial arts. Always acknowledging these teachers of their skills and knowledge, Master Dantes believes in giving due credit. From his college days until today, Master Dantes passion for furthering his understanding of the Filipino martial arts still burns strongly.



Always one to contribute and assist in the preservation and promotion of the Filipino martial arts, Master Roland Dantes holds the position as Chairman of International Affairs of Arnis Philippines, and the International Arnis Federation, Arnis Philippines for those who do not know, are the official governing body recognized by the Philippine government are in fact the 33rd Member of the Philippine Olympic Committee. As the Chairman of International Affairs he works not just with organizations within the Philippines, but also with different

countries to promote and bring unity to the Filipino martial arts.

Also he and other Masters of the Philippine martial arts have organized the Philippine Council of Kali Eskrima Arnis Masters. The Objective is to establish and maintain a level and spirit of openness and cooperation to unite the worldwide community of enthusiasts and practitioners of “Arnis de Mano” kali, eskrima - promoting the art and enhancing the image of the Republic of the Philippines as its birthplace.

Master Roland Dantes was the FMA Digest Man of the Year for 2004. To see the Special Issue and download it for free. Click the desired format:



EXE



PDF



Master Rodel B. Dagooc, commencing his training at the age of 14 years old his uncle Pinay in Ilo Ilo and with a constant passion has mastered his techniques and continues to excel at the age of 54. Lakan Walo (8th Degree Black Belt), Senior Master, International Chief Instructor, and in the 1997 Hall of Fame as Master Instructor of the Year and 2003 Parangal ng Bayan Award for sports.

Starting his training with Grandmaster Remy Presas in 1969, he has traveled to Mexico, Australia, and the United States, demonstrating the art of Arnis de Mano. Known in the United States as the ‘Smoking Stick’ and in Australia as the ‘Small Hand Grenade’, Guro Rodel Dagooc is small in stature, but when demonstrating the art of Modern Arnis do not let his size fool you. He explodes into action and is dynamic in his movements. Moving with ease, as his opponent executes an attack, Guro Dagooc explodes with movements that are graceful and in a rapid succession, which makes his opponents stop in amazement and wonder why they ever thought about even trying to take on this Arnisador.

In discussing his favorite techniques his response is that any and all techniques are of a benefit in the art of Arnis de Mano, however the advanced level’s to him are the most important in confrontations against an opponent. In this he executes the classic Arnis for he believes it to be very applicable and realistic.

Guro Dagooc explains that there is three



distances, which are: long range (Malayuan), in between (Malapitan), and close range (Bikitan).

When he enters into a confrontation due to his size and experience he assumes the in between range. This makes it easy for him to adjust to the opponent's movements in moving to close range or to long range.

One of the techniques that he believes are essential in his arsenal of Arnis is the figure 8 style of striking in which the baston moves in a figure 8 pattern. This is characterized by the upward movement of the baston diagonally across the body, then downward to the left side and upward again, still diagonally across the body, and downward on the right side. This being a repeated motion accompanied by the twisting of the body to the left or right, depending in which direction the opponent's strike comes from. By being in the in between range, Guro Dagooc can move into close range using the target areas from the opponents hip to the head, or he moves out to long range using from the knees up to the head for the target areas. Guro Dagooc also points out another distinguishing feature in using the figure 8 style of striking is the twisting of the waist, which in the upward diagonal movement to the left, the palm of the hand holding the baston is facing upward, while in the upward diagonal movement to the right the palm faces downward and towards the opponent.



Another technique he feels is of value is Abaniko, which there are two types Abaniko Corto (short) and the Abaniko Largo (long). Both are a style of striking in which the baston moves in a fan-like fashion, being characterized by the twisting of the wrist from left to right and vice versa. The Abaniko Corto being a side-to-side movement, and the Abaniko Largo in a forward and backward movement of the body facing halfway to the side. In this the Abaniko Largo the hand serves as a fulcrum, while the movement is accompanied by the twisting of the wrist. It must be remembered that in

using either it is a continuous movement. But as Guro Dagooc has stated before all techniques in arnis are important and should be practiced until the movements are precise, smooth, rhythmic, and fluid mastering each as one gains their knowledge. To be a complete and knowledgeable Arnisador, Guro Dagooc believes that one should know single baston, double baston, sali daga (sword and daga), dulo dulo, mano mano, and Dumog.

Click Here to see Master Rodel Dagooc working out with Dr. Remy Presas
Living in Bantangas, Philippines Guro Rodel Dagooc has a small wood shop in which he also manufactures the canes his students use. Finding the wood personally to ensure the best in quality. He can be reached at 108-B Balayong, Bauan, Batangas, Philippines or emailed [Click Here].

Modern Arnis Evolution
or
Reality check
By Kelly Worden

Puppet or self-realized?

Being an American, I as well as many others in the martial arts have become conditioned to seek change and adaptability within almost all aspects of life. In the martial arts this practice has become a natural transition over the last 25 years or so. Prior to that it was considered a breach of tradition, looked down on, and at the very least a disloyal slap in the face of the teacher who shared his sacred art with you.

Many early innovators of the martial arts established the path of self-discovery and are directly responsible for the changes experienced today. Who am I referring to? Well it's all about choosing a cultural connection to specific arts, master instructors such as Jigoro Kano, Gichin Funakoshi, Musashi, Venancio "Anciong" Bacon, Yip Man, Bruce Lee, Ed Parker, Peter Urban, Wally Jay, and many, many, other dynamic leaders. Surely anyone reading this article will have their own list of whom they feel stepped up, created a dynasty, and impacted lives worldwide.

One thing most, if not all these innovative self-thinking leaders had in common was a rebellious attitude. Additionally, no matter how much their initial rebellion shocked and impacted the arts of the time, each innovator evolved back to a point of embracing the essence of traditional values. What are those values? Respect, discipline, loyalty, honesty, trust, reliability, these and other key elements. Again, I know those reading along could add to this list and possibly wonder how I could have missed important aspects such as integrity or allegiance, crucial essentials contained within the arts we all are supposed to respect and embrace. That being said possibly they are now critical of my own lack of comprehension on the subject. Well, that's just a thought, but it would seem within the perspective of one mere article not all aspects of any subject can be documented.

Moving on, the term tradition can mean custom, ritual, ceremonial, routine, institution, society, formal procedure, and quite a few other descriptive synonyms. Getting all that out of the way, what is my point?

No doubt I am about to enlighten some readers, yet upset others, so be it. I am known to speak my opinion and to me political posturing isn't acceptable nor justifiable just to temper the impact of what I perceive to be truth in honor.

I can't do it myself, so I'll take his!

As we all know the world of martial arts was extremely disrupted with the loss of the late Grandmaster and Founder of Modern Arnis. Yes, I am referring to "Professor Remy Armador Presas. Professor sacrificed much in his life to make the art of Modern Arnis known worldwide. Following his heart, Professor came to the self-realization that Modern Arnis could benefit and impact all martial art systems as "the art within your art!" What a great concept, beyond that, what an amazing marketing tool to spread the Filipino martial arts so dear to his heart. Yes and thankfully without question, Professor Presas realized the fulfillment of his dream before he passed away August 28th 2001.

Dreams, sadly are rarely realized without extreme sacrifice, shouldn't we all pause and ponder this, oh come on, just a bit?

I ask all who are reading this article, in your lifetime what have you truly sacrificed in an attempt to gain your claim to fame, fortune, or even peer or public acknowledgement? In some ways the results of sacrifice might be like intentionally committing a crime just to facilitate a change your life. Maybe not directly a crime to you personally, but those who are impacted by your commitment become embroiled within a self imposed prison of lost association.

Yes I know, not a pretty analogy, but one that at least impacts our emotional fortitude enough to realize how much the reality of sacrifice could change our lives and the lives of our loved ones. One thing for sure, it is not called sacrifice for no reason at all, eh? Agreed? Hummm, well if not, you are either to shallow, to arrogant, raised with a silver spoon in you're mouth, or just to chicken shit to let your imagination open the door to realize what the word sacrifice really means to those who have actually experienced it's wrath.

With or without your assistance!

The Presas Name is alive and Remy Jr. continues the evolution. For those within Modern Arnis who have not taken the time to meet and train with Remy Presas Jr. all I can say, "it is truly you're loss."

We as a Modern Arnis family have always chosen our own directions, yet there was always a common denominator that motivated us to maintain our connection to the art. That of course was the charismatic vivaciousness of Professor Remy Presas, the founder of the art. Without question, his dynamic energy was a magnet that energized us all, his words, movements, sincerity, and love of life.

Literally those are all attributes possessed by his son Remy Presas Jr. Of course surely not as refined as of yet, but make no mistake, when you are talking to Remy Jr. you will feel much of the spirit of his father resonating from his words and mannerisms. Yes, Remy Presas Jr. fills the room and the training floor with the same spirit as his father. For those of us who have experienced this phenomenon we realize training with Remy Jr. has allowed us to connect to the Professor in a way we all thought had been lost. No, Remy Jr. does not replace the love we shared with and for his father Professor Remy Armador Presas, nor does he try to. Together we all rekindle the joy and spirit of Professor by sharing the art he loved so dearly while seeking to keep the Presas name a vital constituent within Modern Arnis. Please tell me, yourself, and you're students honestly, that Professor Presas would not be ecstatically thrilled to see the Presas name actively propagating the art he founded. With that being stated I am also curious if those reading my prospective of the Modern Arnis evolution believe Professor Presas himself would ignore the efforts and personal sacrifices of his eldest son? Well? Would he?

Although Remy Jr. is not the only Presas family member skilled in the original teachings of their father, Remy Jr. appears to be the only one willing to stand forth to be acknowledged. Yes, following not only his birth right as the eldest son in an established family lineage, but also Remy Jr.' personal vow of commitment to the Presas Modern Arnis legacy declared directly to his father just prior to the passing August 31st 2001.

What's yer name boy?

Much has changed in Modern Arnis in the last several years; initially many practitioners stepped up as successors claiming leadership. One student of Modern Arnis even claimed he was the new Grandmaster, sadly with only 8 total years in Modern Arnis; his status is looked on as more of a clown than a leader. Yet another has taken the position as a Founder of Modern Arnis and refers to himself as Professor. Sure there are discrepancies in how each of us perceives these claims, but it cannot be ignored that Professor himself did not, nor would not have allowed such arrogance to be propagated at any time if he were living today. So it is up to those within his circle of trust to step beyond personal ego and accept Professor's art as a gift of enlightenment not as a destiny of dictatorship available to anyone who feels tenure is theirs for the taking. There was and is only one founder of Modern Arnis, adding numbers to the name means nothing but deception or deceit, truly there was and is only one Professor of Modern Arnis as well. I would go so far as to say a Grandmaster or direct Heir of the system is yet to be realized. Although Modern Arnis is, as it is named Modern, the essence of the art is not contained within the techniques and concepts as much as it is recognized by the name Presas! So should it be maintained if possible?

Those who are professing grandmaster status within Modern Arnis are ignoring the very words that drove each and every one of us to evolve while establishing our own unique personal expressions of the art. Simply put, Professor Presas encouraged each and every one of us to "Do Your own Work!" To "Make It Your own." Hummm, not to try and be him, not to ride his coat tail, or walk in his shoes. However romantic it may seem to be the Grandmaster of Modern Arnis or say you are the heir to Remy Armador Presas. How many people are really willing to sacrifice what he sacrificed on his path to fame and world legendary status? Do you really want to try those shoes on for size? The real walk in Professor' shoes might take you into the reality of a inescapable Twilight Zone episode. A trip that finds you without a Country, without a family, ensnared within a rotating door of recycled friends and students. The security and tranquility of home is merely a lonely hotel in a different city, year after year. Without a doubt I can now visualize a whole line of self appointed Heirs lined up and looking for the quick way out "grabbing Todo the dog and clicking their Ruby Slippers in an effort to return to the safety of a life they once knew." Surely, Professor's life was not all Wine and Roses. Now, before you judge my words and bark back at me in rage or anger, think about it, really, just think about it...

Got game, who's game is it really?

Honestly, are any of us pure Modern Arnis? In truth we as seniors of the art are all progressive leaders of our own visions, not Professor Presas' vision, nor do we possess his dreams, desires, or personal skills. Modern Arnis was ever changing, always evolving; Modern Arnis was and is Presas Modern Arnis. Unless our name is Presas, we as practitioners are merely practitioners of our own subsystems of Modern Arnis. This is an honorable status to attain; to preserve what has been taught to us and to progressively evolve our own expression of validity through self-realization or personal development, to do exactly what Professor Presas did when he created Modern Arnis!

Did he piss people off? You bet!

Did it deter him from following his heart and dream? To honestly, do what? Honestly, if you ever had a personal conversation with Professor you know it was more than just establish Modern Arnis! Yes that was truly a dream, but possibly his real motivation was to make his Grandfather, his Father, and the whole world, respect the name "Presas!" Am I wrong?

Please Take my name and shove it?

I don't think so

Now before everyone gets all excited and pissed off at me, think how you're personal family name should be respected if you should fall prey to an untimely death. Could anyone just inherit or take your family name and identity while ignoring direct generation lineage potentially passed to the firstborn son? Keep in mind this is just my opinion, my opinion is just that, mine. Remy Presas Jr. knows nothing of what I write, Professor Presas himself could not restraint my opinion yet Professor Presas trusted my judgment and referred to me in his final days not as a student but as his brother!

Many people within Modern Arnis or even the martial arts community as a whole consider me outspoken and over-opinionated. More importantly to me, even my critics understand and know I don't deviate from my views to appease political pressures or reap financial gains, it's called honor. Those who claim they loved the Professor yet disregard his Son, should take a little time to reflect on how Professor Presas himself would respond to this disrespect to Traditional Family lineage.

In the time I have known and embraced Remy Jr. his skill has evolved and developed faster than anyone else I have known in Modern Arnis. Honestly I am amazed and those words do not pass over my lips very often. I suppose many are asking if that is possible?

Presas bloodline, what did you expect?



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Three pillars of strength,

Other men behind the man !

There is no question that Rodel Dagooc was an inspiration, brother, and mentor to Dr. Remy Jr., the son of his teacher. Upon meeting Rodel in San Pablo, California it became evident to me that Rodel had taken a role in reuniting the Presas family with the art of Modern Arnis. The respect Rodel held for Professor Presas emulated in his compassion to share openly and instill the dynamics of the art directly to the Presas family, specifically Remy Jr.

This was our first seminar together, Remy Jr., Mary Ann, Mary Jane, Demitrio, Rodel, myself, and yes even the renowned Wally Jay stepped onto the floor to energize our family tribute to Modern Arnis.



Professor Wally Jay, Eddie Solis
and Datu Kelly Worden



Master Rodel Dagooc with Student

Personally meeting Rodel was inspirational, as an arnisador he is an amazingly skilled dynamic teacher, fighter, and leader. Without any pretense he openly embraced the role of mentor, guide, and training partner. For me the experience was not only enlightening, but humbling, and extremely educational. Rodel treated the family reminiscent of royalty, as if they were the children of the King he revered! In question, are they not?

Rodel Dagooc impressed and enriched the lives of everyone he came in contact with during his stay in the United States. He is a true master of Arnis and a tribute to his dedication to Professor Remy Presas and the art of Modern Arnis!



Dr. Wilfredo Matias and Tom Trammell

Upon Rodel's return to the Philippines, Dr. Remy Jr. continued his quest to seek guidance and leadership. A magnetic spirit force united him with Modern Arnis master Dr. Wilfredo Matias. Referred to by his friends as Dr. Willy, he was an original "core" student in the Philippines during the developmental stages of Modern Arnis. Early on, Dr. Willy came to America to study Dentistry. Shortly after Professor Presas exiled to America, Dr. Willy reestablished an undying bond as a close friend and comrade of Professor Remy Presas.

Prior to his recent death, Dr. Matias was the highest ranked Modern Arnis practitioner not only here in America but outside of the Philippines. Truly an amazing practitioner in his own right, Dr. Willy was a humble man who shared his insight with those he cared about, all others mattered not. Fame was never a concern, only the love of his family, friends, and art. As a personal confidant to Professor Presas, unbeknownst to others Dr. Willy literally assisted in the development of the higher progressions of Modern Arnis. Not only was his traditional methodology extremely refined, his Tapi Tapi combinations were as dynamic and elusive as the Professor's himself. Let me clarify, as a humble man, you would never hear those words come from Dr. Wilfredo Matias, he attributed everything in his art to the Grandmaster of Modern Arnis and revered his relationship with Professor Remy Presas to the highest degree.

It was this spirit he shared with Remy Jr., Dr. Willy became a father and mentor (if you will) to the son of the man he admired most, fulfilling a dream to somehow repay Professor Presas for the gift he received as a Compadre to the Grandmaster.

I have always felt since meeting and training with Dr. Matias that he was a classic example of Professor Presas himself. The two Arnisador's had much in common, evolving together, Professor taught him well. Dr. Willy's skill was exceedingly refined, surely not average by any arnisador standards. Professor truly would have been proud of his Compadre sharing the art, with us, and his eldest son Dr. Remy P. Presas.

In personal conversations with Dr. Matias at my home in Tacoma Washington, Dr. Willy swore the spirit or life force of Professor Presas also visited him at different times even prior to Professor passing away. Anyone reading this knows of his almost mystical ability to summons you to call, or contact him. More than once did I myself share that connection and communicated within days or even hours of Professor crossing my mind's eye.

Are you ready for the truth,

Maybe later....

In a personal interview with Rosemary Presas I was told of Professor possessing "Anting Anting". Yes there is a video interview with Roland Dantes and myself discussing this same subject. In the future there may be much to share about this phenomenon. Whatever the case, let us all agree Professor Presas was a powerful man

with a spirit for life. I don't hesitate when I say, "in my own opinion Dr. Remy Presas Jr. possesses many of his fathers' personal characteristics and dynamic attributes!"

Dr. Remy Jr. ability to assimilate the traditional elements of Modern Arnis as taught in the Philippines while integrating the modern progressions instructed here in the U.S. is a tribute to the foundational skills his Father taught and shared directly with him as a young man.

The Presas name,

What does it truly mean to you?

Dr. Remy Jr. has begun a very informative historical accounting of Professor's life in the Philippines and will be sharing stories of the family's dreams of establishing Modern Arnis in the early days. Many of the stories are already being compiled for completion.

Dr. Remy Presas Jr. is a very personable caring man. His efforts are blossoming daily with extremely positive results. His MARPPIO Organization, Modern Arnis Remy P. Presas International Organization seminars are becoming very popular and much like his father, Dr. Remy Jr. is establishing a solid following of supportive students and schools. Annually Dr. Presas has presented his progressive art in Tacoma Washington and is now in his fifth year of successful events. If you truly wish to embrace the spirit of Presas Modern Arnis take the time to seek out "the Son for the Founder" and train in the only direct Presas Family Lineage organization of Modern Arnis, you won't be sorry!

MARPPIO 1st Seminar 2002



Mary Ann Presas, Dr. Remy Presas, Demitrio Presas, Datu Kelly Worden,
Professor Wally Jay, Master Rodel Dagooc



An historical event for Modern Arnis annually organized by Datu Kelly S. Worden in Tacoma Washington. Remy Presas Jr., Demitrio Presas, Carlo Secretaria Presas (grandson of Professor Remy Presas), Rodel Dagooc, Roland Dantes, and Kelly S. Worden all shared teaching responsibilities to a group of 75 practitioners from across the United States. Also demonstrating their arts were, Max Pallen, Leonard Trigg, Elmer Ybanez, Murlino Hufano.



Datu Kelly Worden presenting a sword to Dr. Remy Presas. That sword was the last thing placed in Professor Remy Amador Presas's coffin. The sword was removed by Canadian customs when Professor's body was being transported to the Philippines. The sword was returned to Kelly Worden and he in turn returned it to the Presas family and Dr. Remy Presas is currently in possession of the sword.



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Dr. Wilfredo Matias

His commitment to Grandmaster Remy Presas, Remy Presas Jr., and MARPPPIO

By Thomas Trammell



It is actually pretty hard to put into words true feelings and experiences about our beloved Arnis instructor, his impact on Arnis, and his commitment to Grandmaster Remy Presas, Remy Presas Jr., and MARPPPIO. Like many lessons we have all endured, certain experiences must be lived to truly be appreciated. No amount of detail communicated through text, pictures, or even videos can truly provide the one on one living experience. Having been under Dr. Matias for

three years I can honestly tell everyone that I haven't even come close to aggregating the level on knowledge or skill the Grandmaster, original senior students, and Dr. Matias have shown. Even though many lessons have been lost through the passing of the Grandmaster, Dr. Matias, and other great practitioners, a common philosophy remains: simplicity, strong foundation, hard work, humility, attention to detail, keeping an open mind, and practical applications. So, what was Dr. Matias' contribution to Modern Arnis?

As it has been said by the Grandmaster, "Modern Arnis is a living art. The Art within your Art." Modern Arnis was never developed to be a static style it is ever evolving. It is this perpetuating aspect of the system that has allowed the Grandmaster and Dr. Matias to teach all students from various Martial Arts styles. Dr. Matias taught everyone that Modern Arnis can be used a base foundation or as a supplement to an already existing foundation without contradiction. This encouraged a multitude of practitioners to embrace the Modern Arnis philosophy. For those practitioners whom already embraced the philosophy the second concept, a strong foundation, was a little harder. Strong foundation does not simply mean good punches, kicks, and blocks. Strong foundation means foot work, proper execution, attention to detail, commitment to deeper understanding, commitment to teaching, commitment to hard work, repetition and most importantly doing everything slow. Dr. Matias was among the handful of instructors that believed slow repetition of techniques is the key element to fully understanding any martial art. Techniques done quickly without proper training often are ineffective as they deviate from the true intentions of the lesson and they often



perpetuate sloppiness. Speed will come but practitioners should never sacrifice technique for speed. Slow, deliberate, thoughtful quality training is what allows practitioners to blend different martial art styles and techniques.



Learning from Dr. Matias was always an exciting experience. He is one of the few instructors that could bring a multidimensional aspect into an environment. What is meant by multidimensional training? Everyone has gone to a class or a seminar and recognized a lesson they are familiar with; or have they? You have seen the lesson, you have practiced the lesson, but have you truly experienced the lesson? Very few people have developed the sensitivity to feel the

lesson. No two people are exactly alike. What is your opponent's mentality, next move, counter, or are you being baited into giving up your advantage? Modern Arnis is a "game" of sensitivity, baiting, patience, and outsmarting your opponent. Filipinos are generally not very tall nor do many have the muscular weight lifter body mass. In general they can't go force to force with other opponents bigger and heavier than themselves. In order to compensate for such factors they learn to outsmart, outmaneuver, out bait, and read/feel any unintentionally telegraphed intention. The Grandmaster and Dr. Matias knew the game well. Dr. Matias would often have practitioners of five or more years approach him and ask him "What can you show me that I don't already know?" I have never heard the same response twice but the Modern Arnis concept was always the same. Most people, including myself, would consider such a question insulting especially to an instructor of Dr. Matias' caliber. Dr. Matias, however, saw the opportunity to further expand the Modern Arnis philosophy. As Remy Presas Jr. would say, "Now they are believers. We have converted them to a new "religion". We have opened their eyes."

The primary lesson that practitioners learned from the Grandmaster, Remy Presas Jr., and Dr. Matias is no real secret. The ultimate lesson is simplicity, strong foundation, hard work, humility, attention to detail, keeping an open mind, and practical applications. Everyone has a tendency make things in our lives much harder than what it was originally intended to be. In the last few months of being with Dr. Matias I was always reminded of these words, "You can never perfect a basic skill. You can only improve what you knew about it. This is why we practice the basics." Even though Modern Arnis contains an every expansive arsenal of techniques and drills, no one set of techniques or drills can be singled out and



considered the Heart of Modern Arnis. The Heart of Modern Arnis is its philosophy, simplicity, practicality, and ability to function as a living art. What has been described here is not innate to me or other Modern Arnis practitioners. What you have read here is a reflection of the person Dr. Matias has helped us become. This is how I and many other Modern Arnis practitioners live their lives. The convictions of the Grandmaster, Remy Presas Jr., MARPPPIO, and Dr. Matias directly impacted the lives of many practitioners. Without living the experience many will not be able to phantom the idea that the Grandmaster, Remy Presas Jr., MARPPPIO, and Dr. Matias are one in the same. They are Modern Arnis. As one passes on to the next life, there is another to fill the void. There is no abdication of power, no power vacuum, no politics, no factions, no ego's, just simplicity, practicality, and adaptation.

Since Dr. Matias passing, Arnis Karate has continued to function and operate in accordance to Dr. Matias wishes and in support of the Filipino community. The basics or foundations are still a very large part of day-to-day classes. The mentalities of all students are monitored to ensure the teaching of the Grandmaster and Dr Matias will not be used in a rogue manner. Dr. Matias had no tolerance for hidden political agendas. For this reason a partnership was established among four senior students, under the guidance of the Matias Board which include Dr. Matias wife, daughters, and best friend Pol Duran. The Board has the absolute right to dissolve the partnership for any reason if they feel the objectivity and teachings are not in true accordance to Dr. Matias wishes. Furthermore, partners receive no compensation and any excess funds generated from the school are returned back into the Filipino community via anonymous donations.



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Benjamin F. Harrison

Modern Arniskarate - Alakd'an Chapter



My first exposure to Modern Arniskarate was in the spring of 1979 in a small town in Northern Michigan. Professor Remy A. Presas came to Petoskey, Michigan for a weekend seminar and Charles Brooks, a Tae Kwon Do instructor, was hosting the event.

My brother and I went with no previous experience in the Martial Arts and had no idea what Filipino stick fighting was all about. But after the seminar we were hooked. I spent the next 5 years training in several Martial Arts including Filipino Arts while I served in the U.S.A.F.

All I had was the original Modern Arniskarate book for reference and some Kali training. I then spent several years going to camps and seminars whenever I could to continue my training in Modern Arniskarate with the Professor.

When the Grandmaster passed, there seemed to be a disconnection with Modern Arniskarate and its Filipino heritage and culture. After listening to the different organizations and trying to find out the direction they were going with Modern Arniskarate, I was happy to hear from Dr. Remy Presas and listen to his ideas for Modern Arniskarate. I felt that this was the Organization that our club was going to join, and together, continue the journey that the Professor started. There was a definite focus on the fundamentals and Filipino terminology and culture.

This past April 8, 2006, we were honored to host a one-day seminar with Dr. Presas. Our first impression was of interest as we were given a history lesson on the beginnings of Modern Arniskarate. Then we were introduced for the first time Dulo sa Dulo techniques with trapping, we then moved into single stick with trapping and finally Espada y Daga with trapping.

I then had the Honor to spend some time training and asking questions after the event. This was very enlightening. The words that Dr. Presas kept using were, "Refine your technique." or "Master the fundamentals before moving to the next level." Another phrase was, "Making the progression" this was similar to his fathers' phrase, "Making the connection". We spent time just training the 12 striking points, disarms and counters I

definitely have a more solid understanding of the Philippine Culture and Modern Arnis through MARPPPIO than before. I hope to continue to train in the Filipino Martial Art of Modern Arnis under the guidance of the MARPPPIO Organization and share this knowledge with others. My sincere thanks and appreciation goes to Mataas na Guro Remy P. Presas for his insight and continued support.



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MARPPPIO and the NSI Path

By Andrew Evans

In the nineties I was a practitioner of Chinese Kempo with the Universal Kempo Karate Schools Association and one of my favorite areas of the art was the training with the sticks. I was told at the time that I was one of their better black belts in that area, but when I met a blackbelt in Modern Arnis I was quick to dispute this rumor. Although I only trained for two weeks, I was highly impressed with his skills. The techniques I learned were more systematic than what I had previously studied. A great desire overcame me and I had to learn more of this art and picked up a copy of "Modern Arnis: Filipino Art of Stick Fighting," which is also known by many practitioners as "the yellow book." The book was very informative for a beginner. My next purchase was the set of the original videotapes by Grandmaster Remy Presas.

Grandmaster Presas was amazing! I had to seek him out on a personal level to satisfy this newly found passion. It wasn't until the next summer that I found out

Grandmaster Presas was having a four-day camp in Houston, Texas and it just so happened that at the same time I was going to meet a friend in Dallas who also trained with Universal Kempo.

My friend agreed to join me, and I will always remember the experience I had at that training camp. Within a short time of meeting Grandmaster Presas, I was blown away. In my opinion he was awesome! He had a high energy level and was able to give everybody individual attention: young, and old, folks of all levels. The minute my arnis canes came in contact with Grandmaster Presas when he worked with me, I knew I was working out with one of the greatest person to ever hold rattan cane. I thought, "Wow! I am actually training with one of the Grandmaster technicians of arnis." That first day was great!

Unfortunately, that Houston camp was an advance camp that focused on tapi-tapi. Everything after that first day was overwhelming! I felt like a high school student dropped into the middle of a graduate course in quantum physics. I looked around and realized that a good many of the participants were Black Belts. Thus I felt like an ornate box turtle crossing I-70.

My friend was extremely frustrated. He later admitted that the camp taught him how little he really knew about Filipino Stick Fighting and he actually stopped working out with the stick. He decided to focus on other aspects of the martial arts. Despite my frustration, I stayed with it. There was something magical with the late Grandmaster Remy Presas.

He showed me how to live life with his friendly personality and sense of humor. He did a lot for my growth as a person and a martial artist. I added Modern Arnis basics into my Chinese Kempo curriculum. (I teach a lot more Modern Arnis nowadays).



Where to go?

The Modern Arnis basics fit well within the Chinese Kempo curriculum I teach but I still needed more training. I kept putting off attending another camp as I was trying to get established in the legal profession. Unfortunately, I never had another chance to train with the energetic Grandmaster Presas Sr. as he passed away on August 28, 2001 which was a little over a year after I had met him.

Then one day I found out that Grandmaster Presas's son, Dr. Remy Presas Jr., was teaching a camp in Davenport, Iowa, which was only seven hours away, on the last weekend of May 2003. I did not realize that Grandmaster Presas children had reached adulthood and were promoting his art. Their organization was Modern Arnis Remy P. Presas International Organization or MARPPIO for short.

Prior to this, I had been learning Datu Kelly Worden's Natural Spirit International (NSI) material via his Paladin Press tapes. I liked the way he blended his Renegade Jeet Kune Do with Modern Arnis. In a way, I was doing that with my Chinese Kempo background. I called Datu Worden for some advice. Even though I was a complete

stranger, Datu Worden and I hit it off immediately. He also convinced me to give the MARPPPIO camp a try.

Hardcore Basics:

Modern Arnis was commonly called, 'the art within your art' by Grandmaster Presas. Strong basics and proper striking techniques would allow me to continue incorporating Modern Arnis into my Chinese Kempo. Unfortunately, many practitioners were lacking in strong basics.



I did not know what to expect from Dr. Presas. Thankfully, the basics he demonstrated were amazing. His techniques were very clean and reflected years of study in the art. He was strict on having good form, techniques, blocks, clean strikes, building a strong foundation, paying attention to details, etc.

Another strong point of Dr. Presas is his ability to teach. He was a college professor with advanced degrees in public administration and sociology. His organization of Modern Arnis is very strong and is fully demonstrated in his videotapes. He lays the material out in a manner that benefits students of all skill levels. I was able to create outlines from watching his tapes as they are organized in a highly logical manner. Dr. Presas can perform as well as teach!

Above all, he reminded me a lot of his father. He has a great sense of humor similar to his dad's. Heck, there were even times when I felt like the Professor was right in front of me. Finding MARPPPIO helped to bring me back into Modern Arnis. Just like a good knight from the ancient times, I always believed in following the king's son, even if the son was too young to lead. However, in this case the son, Dr. Remy Presas Jr., is very competent and continues to improve as time continues. Thus I have eventually become his MARPPPIO representative in Kansas.

MARPPPIO

After getting a good handle on the basics, I learned MARPPPIO's counters to disarming and then the counters to the counters and then the counters to that. I was getting to see things the late Grandmaster Presas Sr. never performed or taught in public and I have more tapes than you can swing a stick at. It's great seeing how Dr. Presas takes basic techniques and then takes them to a higher level.

A couple of years later, I hosted Dr. Presas in Topeka for the Second Annual Kansas MARPPPIO camp. The training just kept getting better! Dr. Presas covered the gambit of advanced and classical Modern Arnis. His Visidario, traps and lock flows definitely had the dynamics of his late great father. He kept making connections between one stick, two sticks, and empty hand. "It's all the same!" His classical material was so clean that many of the advanced students were very impressed. Just as importantly, Remy

Presas Jr. shared his energy with every single person. Everybody got a chance to work with him personally.

Late into the night, Dr. Presas spent some time with my spouse, Sheryl Baber Evans, and myself in an effort to better our techniques. He kept working with us correcting as needed and lecturing on proper techniques, balance, footwork, timing etc. Then he became a little reminiscent about his dad. Dr. Presas said that, as a child, he hated how his father was such a perfectionist but now realizes the importance and appreciates it. I also appreciate it!

I currently advertise training in two of my primary arts and allow students to pick one or both. Our unarmed self-defense, forms and basics curriculum primarily come from Chinese Kempo Karate and Kajukenbo. We also receive mentoring and support from Sensei John Petrone of the Vee Arnis Jitsu system who happens to be the 2005 Budo International Self-Defense Instructor of the Year. Our impact and edged weapons curriculum come from the Filipino martial art of Modern Arnis under the guidance of the founder's son, Dr. Presas Jr. and the blade instructor of the 1st group Special Forces, Datu Kelly Worden.

Conclusion

Since pursuing my martial arts path via MARPPPIO and NSI, I have experienced a lot of growth. My skills as a martial artist have dramatically improved. Instead of looking at fighting as a martial artist, I see myself obtaining the highly logical skills of a martial scientist. Every martial artist is on his or her own personal path to enlightenment and mastery. Walking along with MARPPPIO and/or the NSI path is not a bad way to go.

A Complete Martial Art

By Ricardo Velando

My martial arts training started during the time of Bruce Lee, who was the role model of many "wannabes" like me. Debate was especially heated between different systems, each claiming that their way was the best. I was a novice, and all I knew was that I was in love with martial arts and that I wanted learn all I could. Unfortunately, all of these conflicts and claims affected me and led to my own isolationism and ignorance of other systems and techniques.

After many years of training in Japanese and Chinese karate, I was looking for something different. I had heard about Filipino Martial Arts, but no one in the area taught it. It was always someone in another part of the country. As luck would have it, I eventually met someone at work who was an instructor and was familiar with Modern Arnis. He had been in several seminars with Grandmaster Remy Presas, Sr. and asked me to go with him to Chicago for one of his seminars. Unfortunately, I was not able to attend that weekend. And worst of all, Grandmaster Presas passed away soon afterward. My friend predicted that his children would come to the public to give seminars. Sure enough, about a year later, we were on our way to Chicago to pick up Grandmaster Presas' sons: Dr. Remy P. Presas, Jr., Demetrio Presas, and long-time student of Grandmaster Presas, Senior Master Rodel Dagooc.

Most people at our first seminar seemed incredulous that two kids and an old man were going to teach us martial arts. They were all, of course, believers by the end of the day.

Master Rodel opened with rigorous warm-up exercises and led with eye-opening stick twirling. His explosive, slicing moves convinced me this was no old man, but a true master. His movements were so precise and amazingly controlled that when he swung his stick, it would stop on his subject's face, just touching the skin.

Demetrio did not appear threatening, but he was a master in his expertise. I had never seen the "dance of pain". Once he grabbed the fingers, it was impossible to escape. He could twirl and spin a person's arm over their head, lead the person around, lifting them up and down, and all the while switching hands. His movements were so smooth and effortless that a person who had never seen this might think it was all choreographed.

The heart and soul of Modern Arnis is Dr. Remy Presas. He told me when I first met him that he does not teach the same thing in his seminars, and that in each one, he brings out something different. I have co-hosted five consecutive Modern Arnis seminars in Davenport, IA, and attended two others in different states, and I know that Dr. Presas is true to his word. As an instructor in Filipino martial arts, I have always reviewed what I have learned and tried to predict the topics of the next MARPPIO seminar, but I have always walked away confused with so many new techniques whirling in my head, and at the same time challenged and enlightened. When Dr. Presas teaches, his academic background becomes apparent by the logic and clarity of his methods. He expands on what he has taught in past seminars, and demonstrates numerous options based on each technique. He ensures all participants are involved, and helps those having difficulty.



Dr. Matias' uki in the dance of pain. This time I was being spun around left and right and up and down. Although he warned me what he would do, I had no choice but to submit.



Dr. Remy P. Presas, Jr., Demetrio Presas, Ricardo Velando and long-time student of Grandmaster Presas, Senior Master Rodel Dagooc

Of the five seminars here in Davenport, it is impossible not to remember the late Dr. Wilfredo Matias, who was here three times. He had come out of his retirement as a dentist in Florida to travel with Dr. Remy Presas. He was small in stature and rather wiry. However, I was amazed how hard and effective his blocks were. My forearm was numb when he touched me to apply a technique. I questioned the finger locking technique once. I thought it might be possible to escape. To prove his point, I became

The pain was excruciating, and I thought I would have bruises on my leg from tapping so many times. Of course, the finger locking techniques were just one of many skills Dr. Matias had. He was just as impressive with the sticks and knife combat. Although his knowledge lives on, his passing is a great loss.

In learning Modern Arnis, I have come full circle in my study of martial arts; it has brought me back to my cultural identity as a Filipino. Remy Presas has told me that Filipino Martial Arts is in my blood. I know it's in me, not just in my blood, but also in my heart and in my mind. There is not a day that goes by when I don't think about it. It has given me more pride as a Filipino. I am elated that we have our very own martial arts that is supremely practical and is considered the "complete martial art" because of its harmonious blend of stick, knife, trapping, and finger locking techniques, just to mention a few.



What makes me happier is that my son, Dominic, is learning FMA at an age I wished I had started. He will benefit from it much longer than I will. As a member of the local Filipino-American Association, we present programs around the area to educate the public about the Filipino culture. My son and I are doing our share by giving demonstrations in Modern Arnis. By doing so, we especially seek to inspire young Filipinos so that unlike me, they will not grow up

unaware of our rich cultural heritage. Mabuhay ang Modern Arnis!

Mr. Velando teaches at St. Mark's Lutheran Church gym on 2363 W. 3rd. St. Davenport, Iowa. Modern arnis classes are held every Mon. and Wed. from 6:00-7:30 PM
For more information about modern arnis in Davenport Iowa, you can get in touch with Mr. Ricardo Velando at: rvelando@iowatelecom.net



MARPPPIO: The Next Generation

By Chris Arena

My experiences with the Filipino martial arts revolve around what I have learned from ten plus years of practice. My teachers, mainly Datu Kelly S. Worden, four seminars with Professor Remy Presas, one seminar with Master Roland Dantes and others, such as the late Ted Lucay Lucay and 2 years of Serrada (Tacosa) Eskrima, and lastly, almost 4 years with his son, Dr. Remy Presas and MARPPPIO. I had dabbled in other martial arts earlier, but it was the Filipino martial arts that really got to me.

Now, approaching 60 years young I still am a student learning this amazing practice of both self-defense and exercise. I am writing this short essay to express my experiences not necessarily from past Modern Arnis experiences, the main reason is an attempt to give the reader some general idea as to the current state of Modern Arnis from a MARPPPIO perspective.

As there are many students out there with ties to the Grandmaster, Professor Remy Presas, there is little, if anything that I can add in testament to his skill in martial arts and his ability to put Modern Arnis on the map all over the world. Yes, there were other great Filipino masters that like the professor grew up shortly after WWII, experiencing the new influx of other Asian martial arts that found its way into the Philippines, learning them and eventually applying some system of instruction to Arnis/Eskrima, thus helping to create what we call “modern” Arnis today. But Remy was the man that comes to mind as the “Father of Modern Arnis”. Who else but the Professor (as shown in his book Modern Arnis), would run an ad in the Filipino newspapers stating, “An expert in Arnis (not just modern arnis) can easily defeat any Judo or Karate practitioner”!! I have always been amazed at how gutsy that statement was, especially when Arnis was supposed to be a dying art at that time! Is it little wonder that during his first visit to Japan that he was challenged to prove his point and that Modern Arnis is now an international art form!

Looking back, as much as I enjoyed Modern Arnis, I took a little break and started studying the Tacosa Style Serrada Eskrima under Guro Richy Ly. Richie, although younger than my two oldest children, showed me the art from an “old school” point of view as the art is built from the ground up, teaching the student a strong defense and the ability to counter whatever comes at him as the first order of the day. Learning to play in a free-flow Sumbrada give-and-take relationship with an instructor that continues to challenge and “confuse” the student. In this way the student can learn to hold his ground and not “loose his nerve”. Then, only after the student can do this does he start learning advanced techniques.

My first seminar with Dr. Remy Presas Jr. three seminars back started immediately after my Eskrima studies ended. Since then, I resumed my Modern Arnis practice. I have witnessed Dr. Presas’s progression in his teaching styles. During his first two years he was “feeling out” his role in continuing his father’s art, while at the same time absorbing what had been previously taught by his father in America, also getting some idea as to the nature (pro & con) of the existing Modern Arnis groups in the states and the level of skill that the Professor’s students had learned.

Those were MARPPPIO’s first two years amidst the turmoil that always follows the passing of the grandmaster and for better or worse, things since then have leveled out. MARPPPIO however, is the art of the family. All other Modern Arnis groups have the right to work with MARPPPIO but it was the Professor’s dying wish; that his family continue what he started. Simple as that, however, in my opinion the next two years with Remy Jr. was a real awakening!



2005 Tacoma Seminar
Dr. Wilfredo Matias, Datu Worden, Dr. Remy Presas

As part of Datu Kelly Worden's group in Tacoma, Washington, we went through the first two seminar years. However the 3rd year, (2005) was a real shocker! This two-day seminar, taught jointly by Dr. Presas, Datu Worden and the late Dr. Wilfredo Matias started off on Saturday with Dr. Presas introducing Visadario Technique at a level that we have never seen! We all had the old tapi-tapi videos and I even had the Professor's latest Visidario tape but what Dr. Presas showed us was definitely

a notch up from what we had ever experienced in previous Modern Arnis seminars. (Remember, I have attended Modern Arnis seminars on both the east and west coast). Looking back, I remember some of Datu's 15 plus year students experiencing brain lock after the first two hours! In fact, it took all of Sunday just to absorb the basics of what was taught the previous Saturday! As Dr Presas stated later, what he had learned from his first two years in MARPPIO was that the art needed to grow and since the Professors passing, he felt that it was time for the more experienced groups to get the benefit of the next levels on Modern Arnis not yet shown in the states. Anyway, we all left with lots of training videos and the prospect of at least one year of hard work in order to be ready for the next visit in 2006!

June 10, 2006. MARPPIO's 4th Tacoma seminar has just passed and the progression just kept-a-coming. Dr, Presas introduced Dulo Dulo palm stick techniques, integrated into the Visidario skills learned in 2005 and on Sunday, he introduced advanced level Visidario skills as well. It was interesting to note that those of us who attended the 2005 seminar were able to easily pick up on what we learned from the previous year. Especially since 2005 was a big step up in skill level, we all managed to progress and expand our skills, and again, there were lots of new video's to practice with. What will next year bring?

As a Modern Arnis instructor standpoint, MARPPIO has the heritage, the curriculum, the training tapes and an experienced leader, both in his father's martial art, but also as an experienced, business minded educator. Dr. Presas has the backing of the Modern Arnis Masters in the Philippines and the teachings of his father since infancy. However the most important part of MARPPIO is in regards to the future growth of Modern Arnis. It is well known that the Professor had a lot left to teach before his passing. The Visidario techniques that he was just starting to teach before his illness and the fresh continuing approach from Dr. Presas gives proof to the legitimacy of the Presas family as they and the Philippine school are the only source of advanced technique that is Modern Arnis, as envisioned by the Professor and his Master Students of the original school. It is up to us in America to help continue the legacy as it is quite evident from

what Dr. Presas has shown us lately is that we still have a lot left to learn and that his decision to pick up the sticks per his fathers wishes. This act gives us the legitimate path to continue to progress the evolution of what is Modern Arnis.

Gig Harbor Modern Arnis

Gig Harbor, WA.

253-232-5753

Email

Guro Michael Lorimer-George

Modern Arnis U.K / Diwang Panlaban Arnis U.K

Born, 1977 and Guro Michael David Lorimer-George is 1 of 3 brothers. He first fell in love with the Martial Arts when he was a child watching the Bruce Lee and Karate Kid films. (He still can't catch a fly with a pair of chopsticks though).

His older brother Philip first introduced him to Martial Arts in 1994; initially he was not to enthused with his first experience and nearly gave up! However, this was due to my naivety as a young boy. (He was upset that he wasn't as good as Bruce Lee within a week).

With his brother's encouragement, Guro Lorimer-George decided to continue his starter's course and so began the start of a life changing experience. Months of practice turned into years and during this period he became familiar with the arts of internal energy such as Chi Kong and Nie Gong which develops your Chi energy to give improved health and increased fighting skill on a higher spiritual level.

He then came to a crossroads in his Martial Arts career, where he felt that he needed to take a step in a new direction to help find the answers to combat that he was seeking. This took Guro Lorimer-George on a long journey of hardship, discovery, pain and heartache. He looked at the different martial arts from Japan such as Ju-Jitsu and Aikido Karate. He also participated in arts from China such as Wing Chun and Pak Mai Whirlwind Fist.





Guro Michael with students
Matthew (Hammer Fist) Noronha
and student John Williamson

Modern Arnis along with two rattan canes. He read the book and was amazed to discover how this wonderful art made combat so easy to learn and apply. Guro Lorimer-George studied the book every spare minute that he had.

After 2 months of studying the book and following the write and pictures of the book he finally decided to find out where the nearest Escrima class was located. Finding a school he immediately enrolled. During his beginning classes, he was delighted when the instructor asked him who his prior teacher was and thought that he must have been studying it for at least a year! From this point forward Guro Lorimer-George lived and

Guro Lorimer-George decided that the next logical step was to contact the founder of Modern Arnis, the Presas Family. Sadly he found out that the author of the book (Professor Remy A. Presas) that he had been reading is such detail had passed away. However, Guro Lorimer-George was very happy and proud to say that Professor Remy Presas son, Dr. Remy P. Presas accepted him as his student and a friend. Guro Lorimer-George continued to further his knowledge in the Filipino martial arts, from some of the United Kingdom's top Masters like Punong Guro Krishna Godhania, 7th Dan Black Belt, Master John Harvey and other practitioners of the Filipino martial arts.

Guro Lorimer-George has actively promoted the Filipino martial arts wherever he can at events such as the last Fiesta Filipino Festival in 2005 in Milton Keynes, England. All the money raised at this event was donated to charity to help children in need, in the Philippines. He has also put on demonstrations at local fun days to ensure that the arts of Kali and Escrima get the public recognition that it deserves.

Guro Lorimer-George felt all of the styles had good concepts on what does and doesn't work, (this went on for some time) but he still felt that he hadn't found the style that would satisfy him in the way he had hoped. It was about 18 months that he continued to practice the Martial Arts that he had learned on a daily basis. Guro Lorimer-George didn't realise it at the time, but this was to give him the foundation for his future that he now knows was destined and that was to be Filipino Martial Arts.

Guro Lorimer-George journey began on my 22nd Birthday. It was his younger brother John who gave him a book written by Professor Remy A Presas in the art of

Guro Lorimer-George has devoted himself to Modern Arnis and Diwang Panlaban Arnis (Warrior Spirit). He teaches classes in Bedford, England, under the banner of Modern Arnis (MARPPIO) and his own Diwang Panlaban Arnis.

Diwang Panlaban Arnis

Diwang Panlaban Arnis, meaning (fighting spirit) is a concept of training considered to be real combat that can be used in real life, and is adaptable so that everyone can use it. In the Diwang Panlaban Arnis style the understanding of the body and how it moves / works / functions, and knowing the vital points to strike is a key point. The movements are quick and easy to apply as in combat, there is never the time to think, only to react. The student learns that there is more to Filipino martial arts and as a matter of fact all martial arts style's in general, than just copying the teacher. The student must feel the flow, the focus of body and mind as one. When Guro Lorimer-George is teaching he explains this to the students through the concepts of chi energy, all style's have this in one philosophy or another in there system, but is usually taught at a later date when the student has at least the basic's of the martial art they are training in. However Guro Lorimer-George feels that this should be taught from the very start of a students training. He believes this greatly increases the students training and fighting spirit.



Guro Michael with student Neil Bevan
Fiesta Festival performing the demonstration



What is taught to the student in Diwang Panlaban Arnis is empty hand drills hubad, mano-mano, tapi tapi, solo olisi (single cane), doble olisi (double cane), baraw (knife), karamibit (blade shaped like a large tigers tooth), and espada & daga (sword and dagger). Sets paired drills / anyos, chi gong and nie gong are taught for internal strength, plus Guro Lorimer-George works with the student

with a unique weight training program and also wood dummy training, if the student should wish to train privately with him.

This brings me the greatest joy of my Martial Arts career to date, in which I get to see my students grow and develop as Martial Artists and to guide them so that friendship and brotherhood should be at the heart of everything they do. It is very important to me to see the future of the Filipino martial arts passed onto the next generation.

Diwang Panlaban Arnis
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England.
Mobile: 00 (44798) 640-7244
Email



Marppio Lakan Belt
As of June 2006

Ray Dionaldo	12/8/2002	Lakan Antas 3
Allan Guimpol	6/1/2003	Lakan (provisionary)
Jillian O' Hara	8/27/2003	Lakan (provisionary)
Will Palencia	2/29/2004	Lakan (provisionary)
Bryan Schemkel	2/29/2004	Lakan (provisionary)
Steve Mulligan	2/29/2004	Lakan (provisionary)
Joseph C. Tumelty	2/29/2004	Lakan Antas 1
Andrew Evans	6/6/2004	Lakan Antas 2
Sheryl Evans	6/6/2004	Lakan Antas 1
Kelly S. Worden	6/27/2004	Lakan Antas 8
Wilfredo Matias	6/27/2004	Lakan Antas 8
George Hoover	6/27/2004	Lakan Antas 3
Bob Mcclusky	6/27/2004	Lakan Antas 3
Bob Riley	6/27/2004	Lakan Antas 1
Corey Minatani	6/27/2004	Lakan Antas 1
Morgan Bellinger	6/27/2004	Lakan Antas 1
Cale Merkley	6/27/2004	Lakan Antas 1
Pete Pietramala	6/27/2004	Lakan Antas 1
Ian Allan	6/27/2004	Lakan Antas 1
Steve Allard	6/27/2004	Lakan Antas 1
Jeff Gray	6/27/2004	Lakan Antas 1
Chris Arena	6/27/2004	Lakan Antas 1
Rey Javier	6/27/2004	Lakan Antas 1
Ken Smith	6/27/2004	Lakan Antas 1
Chris Norgard	6/27/2004	Lakan Antas 1
Andrew Hevett	6/27/2004	Lakan Antas 1
Laura Worden	6/27/2004	Lakan Antas 6
Matthew Roussel	2/6/2005	Lakan Antas 3
Joe Parker	2/22/2005	Lakan Antas 5
Marty Manuel	2/22/2005	Lakan Antas 5
Ric Vilando	3/10/2005	Lakan Antas 3
Troy Ostapiw	3/19/2005	Lakan Antas 1
Gary Schoeder	3/25/2005	Lakan Antas 3
Ric Rudy	7/6/2005	Lakan Antas 1
Linda Reim	7/6/2005	Lakan Antas 2
Micky Doto	7/5/2005	Lakan Antas 2
Frances A. Navales	10/28/2005	Lakan Antas 4
Dan Moore	10/28/2005	Lakan Antas 3
Leopoldo M. Duran	10/28/2005	Lakan Antas 1
Anthony Pousset	3/26/2006	Lakan (provisionary)
Patrick Armijo	6/7/2006	Lakan Antas 3
Robert Ames	7/6/2005	Lakan (provisionary)

Authorized MARPPPIO's School's



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Guro Ric Velando
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MARPPPIO

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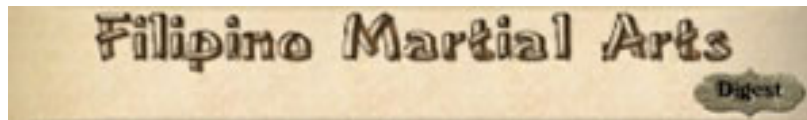
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