

THE LEGACY OF REMY A. PRESAS

BORN A WARRIOR, TO FIGHT and TO LEAD!

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Remy A. Presas eldest son of *Jose B. Presas* and *Lucia Amador* was born December 19, 1936 in Hiniganran, Negros Occidental, Philippines. Bred from the spirit of his ancestors, the courage to stand alone as a warrior was passed from grandfather *Leon Presas*, to father *Jose Presas*, to son, *Remy Amador Presas*. Remy felt this life-force as a child and began cultivating his own spirit at an early age. Many times in our personal conversations he would re-account the stories of hiding behind the Nipa-huts while he observed his father, U.S. Army Lieutenant *Jose Presas* train the Filipino Military troops in the battle field fighting maneuvers of the ***deadly Bolo Knife!***

Forbidden, and unbeknownst to his father, young Remy would wander off into his imagined battle ground and practice the energetic strikes and slashing patterns he had just witnessed. Mimicking the war cries of fighters and soldiers, the young warrior sensed the fire in his own blood and deliberately sought a deeper understanding of the cultural fighting arts of his native country. His grandfather *Leon Bonco* proudly witnessed this transformation in the young Filipino and offered to train him secretly in the traditional family arts of Arnis, known as *Presas Style*.

After exposure and traditional training from his Grandfather *Leon Bonco*, *Remy A. Presas* left home at the age of 14 years old and traveled to Cebu seeking a greater challenge in the art. It was in Cebu that a young Remy learned the deadly art of Balintawak from the Cebuano experts of Eskrima, Grandmaster *Venancio Anciong Bacon*, *Timoteo Maranga*, and *Rodolfo Moncal*. It is from the guidance of these Eskrimadors that Remy Presas grew to be known as a fearless fighter and Remy won any and all contests he entered. As he matured he grew conscious of his own reputation and sought to teach and share his knowledge with others. With the direct blessings of Grandmaster *Anciong Bacon* he left Cebu to form his own method of Arnis. Prior to being introduced in Manila, the true roots of Modern Arnis became established during the year of 1957 in Bacolod City Negros Occidental in the Visayas. It was also there that he met and married *Rosemary Pascual* a driving force behind Remy and the development of Modern Arnis. Rosemary Presas came

to be known as the Mother of Modern Arnis and assisted Remy in all organizational matters as well as the publishing of his first books on Arnis.

In an excerpt from the book “Modern Arnis Philippine Martial Art Stick Fighting” written by Col. Arsenio de Borja (Ret.) the following quote can be read about Remy’s dream: *“He believes that a good art should be shared by the whole world. This is his ardent dream and when this dream shall have flowered, the world will have to thank not only Remy but his wonderful wife, Rosemary, whose inspiration, perseverance and priceless assistance made this book possible. Also their children Mary Jane, Mary Ann, Remy Jr., Maria Presas, and Demitrio Jose, whose innocent laughs have lightened the mental load in the awesome preparation of this book. Modern Arnis will go a long way and Modern Arnis is incomplete without bringing into the picture the athlete and the crusader, Remy A. Presas, **The Father of modern Arnis**”*

Early recognition

Historically throughout the Philippines, Remy A. Presas became well known as a dynamic fighter, great martial arts practitioner, and the driving force behind the revitalization of Arnis as a cultural treasure.

One example of his historical impact is listed below as an public acknowledgment to his dedication of propagating the art of Arnis within the Philippines.

On March 19, 1974 the City Council of Iloilo, Philippines, presented publicly

**** Resolution Number 388****

RESOLUTION 388 HEREBY RECOGNIZES “REMY A. PRESAS” AS THE PERSON RESPONSIBLE FOR REVIVING THE ANCIENT FILIPINO MARTIAL ART OF “ARNIS.”

His impact on the modernization of Arnis as a national treasure and cultural sport was acknowledged nation wide which garnered *Remy A. Presas* with countless awards of recognition from such prestigious groups as the Philippine Air Force and the National College of Physical Education. Additionally *Remy A. Presas* was twice chosen to receive the coveted top Arnis award of the Philippines, the *Sigla-Lakas* Award. *Sigla-Lakas* represents two Filipino words, in broader English words "Sigla" means skill; "Lakas" is strength and power. *Sigla-Lakas* is skill, strength and power.

The *Sigla-Lakas* Award is given annually to the sports athletes who excel to the highest level in their individual sport category each year. To this day, no such award has been presented to another Arnis practitioner in the Philippines.

Dreams and acknowledged accomplishments

Later around 1969 when he brought his family to Manila Remy A. Presas established the National Amateur Karate Organization (NAKO), and the Modern Arnis Federation of the Philippines. Further propagating the beauty and value of the cultural art of Arnis, Professor Presas implemented many instructional programs within the Bureau of Public and Private Schools, colleges, police agencies, and different military units throughout the Philippines. Proudly he shared his art with all who were interested and through further professional perseverance founded the Modern Arnis Federation of the Philippines. It was at this junction of his life he had the opportunity to demonstrate and perform before the late Philippines President Ferdinand E. Marcos in Antipolo Rizal.

As popularity of modern Arnis grew so did his status as a great diplomat and representative of the cultural fighting art, in 1970 Remy A. Presas went to Japan to teach and demonstrate the functional beauty and effectiveness of Arnis. This was truly a highlight in his life, even years later during a radio interview conducted in the United States he mentioned with great pride his Arnis demonstration for Japanese masters at the legendary Kodokan , the Mecca and center for all Japanese martial arts. This was an important milestone in the acceptance of Arnis as a world recognized martial art and was also personally important to Remy due to the fact he was a 6th degree black belt in Japanese Karate and a black belt in Judo, he felt it was a great honor to be the only Filipino in martial arts history to be acknowledged at the Kodokan!

Systemized methodology, the foundation

The 12 foundational striking and deflecting techniques of Arnis that Remy Presas emphasized were also complemented by traditional patterns of movement including rompida (diagonal slashing), palis palis(go with the force), figure eight(interlocking circular strikes), banda banda(Presas flow side to side slashing), abanico(to fan the stick) Double action Abanico(fan with reverse circle follow up), Redondo(multiple circle hitting), crossada(crossing and uncrossing maneuvers), sinawali(weaving patterns), espada y daga(sword and dagger), and of course his own close-quarter interpretation of Balintawak, Presas tapi tapi.. By cross referencing and connecting various concepts Professor Presas created functional sub-systems intended for natural adaptability and personal developmental study. Through his teachings each sub-system could be instructed separately but conclusively progressed to become part of the whole system, strategy, and foundation of Modern Arnis. Presas felt by isolating sub-system characteristics the concepts would enhance each individuals physical attributes and they're ability to flow. Remy Presas put a great deal of confidence in the principles of flow and explained proper flow as being "the instinctual ability to adapt to a confrontational situation naturally, no matter the range or weapon." Therefore a properly trained technician of Modern Arnis potentially flows instinctively and the system matures into an art of improvisational adaptability guided by muscle memory and motivated by fighting spirit or tactical intent.

Have stick, will fight

Professor considered the *Balintawak* style of Cebu to be the most aggressive and deadly arts he ever encountered. Realizing the dynamic potential of *Balintawak*, Remy sought to develop an art form with the same degree of effectiveness yet modernized to adapt to an ever-changing society. Furthermore living the life of an Arnisador exposed him to the potential threat of his skills or art to be challenged. This self-realization coupled with personal pride drove Remy to polish and maintain his fighting competency. To Remy A. Presas knowledge was only valid if you possessed the ability to back it up with fighting skill. As the Grand Master of Modern Arnis his reputation as a dynamic Arnisador was everything thus he developed his Tapi Tapi method to neutralize any potential future threats or challenges. As time progressed, Remy's skill and teaching ability became extremely refined. Additionally the fact that he was born left handed yet instructed primarily with his right hand gave him a strategic advantage few other possessed. This factor allowed Remy to become more confident knowing he basically had an *ace in the hole*.

Anyo, the same, yet different

Another *ace in the hole* that should be attributed to *Remy A. Presas* is his integration of Filipino kata or anyo into the mainstream cultural art of Modern Arnis. To a large degree Filipino martial arts owe its cultural revival to Japanese or Okinawan arts. These arts laid a foundation for the systemization of the Arnis arts. Looking into the historical lineage of most Arnisadors', evidence exists as to the participation of Arnis practitioners also training in karate, judo or jujitsu. This is a commonality most westerners have misconstrued, for the most part many find the essence of kata or forms in Filipino martial arts non-essential. This prospective no doubt comes from westerners being strung along within the Karate-do systems and learning very little about form other than block, punch, kick, and jerky static mobility.

Amorado, abcederio, and anyo are in essence kata, and are all part of a valuable training matrix. For some practitioners pre-arranged forms have little or no value. Of course this could be true, especially if the practitioner has only trained in two person drills and does not possess the ability to think outside the box and visualize physical engagements. This is a long drawn out argument but simply put, Professor Presas devised the anyo of Modern Arnis to simplify technique categorizing. The forms serve as an active and ever changing storage unit of essential patterns or combinations relevant to Modern Arnis. Within the context of each anyo (form) techniques include strikes, kicks,, deflections, locks, throws, footwork, and evasive maneuvers all set within a standardized pattern. Without question they were initially established to reflect the dynamic stylized actions of karate postures yet through his

innovations the anyo contained much more flow and a diversity of applications not universally found within karate kata.

Kumpadres, brothers of the art

The late Dr. Guillermo Lengson, the late Antonio Mendoza, and the late Professor Remy A. Presas were all “kumpadres” and much of the foundational insight of the Modern Arnis anyo came from this interactive exchange of knowledge. Each individual Anyo isolates specific concepts, angles, and techniques while drawing from Professor’s in-depth study of karate, judo, and jujitsu. In truth the strategy of developing the anyo was an ingenious revelation to help draw interest into Modern Arnis. The creation of anyo and its relativity to karate kata formed a transitional conduit for Filipino practitioners of karate, judo, and jujitsu. The anyo served as a connecting link allowing them to embrace the beauty and function of the Philippine cultural arts while still maintaining a structural and systemized method of training. No matter how simplified the anyo is formatted some practitioners will never be able to free themselves from the bonds of rigidity.

Over the years Modern Arnis became exposed to a vast array of different styles and practitioners world wide, for some practitioners Professor relaxed the required structural guidelines and allowed personal expression to blossom within the anyo. Truly with the acceptance and success of Filipino martial arts it only seemed natural for the anyo/ forms to evolve and express the essence of Filipino cultural flavor compared to maintaining a structured karate rigidity. Just as Filipino stick, knife, or staff maneuvers capture the essence of flow, so should the anyo evolve to express cultural relevance and independent value.

Technically if we were to analyze a boxer fluidly executing a jab, cross, hook, uppercut combination, we would perceive his maneuvers to be naturally performed. Yet if he were not polished and refined in the techniques we would immediately condemn his “form.” All movement is form based and Professor Presas understood this, but westerners are impatient and pragmatically he felt it was much simpler to teach *ballistic form* than to bring life to *static form* or overly ridged students. Additionally Professor Presas believed it was up to the practitioner to seek the balance in combat efficiency and advance himself in order to thoroughly comprehend the dynamics of all movement. It is that distinction that separates a good player or teacher from a great one, Professor Presas was a great overall practitioner and teacher!

Anyo evolution or revolution

Professor was a man of vision and felt deeply in his soul that the Filipino martial arts could stand on their own, the evolution and acceptance of Modern Arnis was a self-realized and proven fact in his lifetime. In the months prior to Professor passing away I demonstrated the anyo of Modern Arnis to him and Roland Dantes. During this

demonstration I emphasized movements with the flavor of Kuntao or Silat and clarified why the anyo possessed the true essence of Modern Arnis flow, additionally I utilized the extraction of anyo sequences to implement functional maneuvers and demonstrate natural attribute development. Professor was astonished, he directly blessed the progression as true Filipino art, authorizing me to continue the evolution and teachings of the Modern Arnis anyos. Does this mean all practitioners will make changes in the manner of which they execute the anyo/forms? Hardly so, yet over time the beauty and value of the anyo enhanced with Filipino attribute development will continue to flourish in a natural progressive manner. The beauty of Modern Arnis is expressed in it's adaptability to evolve and progress, thus it remains an ever evolving entity, "Modern not Traditional in context."

Brief acknowledgements

In the United States his dynamic efforts have impacted the entire industry of martial arts. In 1982 *Remy Armador Presas* was inducted into the prestigious ***Black Belt magazine Hall of Fame***. Throughout the years he has authored three instructional books; "***The Practical Art of Eskrima***, and ***Modern Arnis Philippine Martial Art of Stick Fighting***, both published in the Philippines; as well as ***Modern Arnis, The Filipino Art of Stick Fighting***, published by Ohara Publications in the United States. Equally as important and a testament to his indomitable spirit *The Father of Modern Arnis* produced and starred in a over 20 best selling instructional video projects highlighting the dynamics of his beloved Modern Arnis system.

The big three

Remy was new to the United States and personally felt he had to prove his worth, therefore he sought out and embraced students that had already established a position of authority in the diverse arts being taught in America. . Here in America he became great friends with Wally Jay and George Dillman and together they toured the world presenting their seminars as the "Big Three." It is common knowledge the three exchanged ideas and concepts to broaden the knowledge of all their individual arts. So much more should be mentioned in regard to the brotherhood these three martial arts leaders maintained, Remy considered them both two of the greatest teachers and innovators in the world. Furthermore in personal discussions I experienced with both men, they shared their mutual respect and love for Remy A. Presas without hesitation. According to a quote from George Dillman, "Remy established a market no one else was tapping into, the seminar market. Worldwide, it was Professor Remy Presas himself who literally created the seminar instructional circuit single handedly." Additionally George shared, "What has been established as acceptable teaching through seminars should be directly credited to Remy Presas as a historical president, no one comes close to him in that arena."

Together the *Big Three* opened the doors to cross training and allowed practitioners from all arts to experience a dynamic blending of advanced theories and concepts

with not strings attached. Wally Jay was quoted as saying, “Remy was the fastest person I have ever known at putting someone down with controls and locks.” That’s quite a comment since Wally Jay has known so many dynamic martial artists. Keep in mind, the only other person Wally has spoken so highly of in this manner was “Bruce Lee!”

Open door policy

Professor Presas felt all arts had validity and within the Modern Arnis format it’s okay if the practitioner also trained in Karate or other arts. Remy did not try to change those who didn’t have the vision to see the difference. He just accepted you and offered people his art. Additionally if you operated a structured school with a specific style he felt he was reaching more people by embracing and instructing the leader who would draw their students into Remy’s Modern Arnis format.

By becoming the teacher of leaders he felt his Modern Arnis curriculum would have more impact on the martial arts evolution that swept thru America and around the world. Professor’s art and personal influence has literally touched thousands of dynamic practitioners worldwide. Traveling from city to city and state to state, Remy Presas was committed to spreading the cultural art of Arnis to all who would listen and learn. Modern Arnis was his vehicle to becoming a *legend in martial arts*, in reality the name *Professor Remy Presas* has attained almost mystical status because of his historically acknowledged worldwide impact.

A teachers teacher

Truly to be recognized worldwide is a rarity in any man’s lifetime. A leader of men, Remy A. Presas stepped into fame by persevering his dream, creating a vision, and living the art of Arnis as a way of life. Professor Presas was a man revered by leaders, a teacher of teachers. With great pride he faced adversity in his lifelong struggle for prominence yet moved steadfastly to achieve his dreams driven only by cultural strength and the heart of a warrior.

The fact that Remy was immersed in teaching and refining his art almost every day for the last 50 years has much to do with his personal development. Remy was known to travel worldwide and teach several seminars per week. In this regard Remy crossed sticks with a great number of skilled practitioners and thousands of people called Remy Presas their teacher. Interestingly were some of the things he would say during an instructional engagement. For instance if someone shifted off line and forced Remy to respond instinctively he might say, “My God, I didn’t know I knew that, I am very good !” Additionally a common response was, “You are teaching me,” and “Oh Wow, You got it Baby.” Of course, then he would lock you up and dump you on the floor!

Remy could switch from left to right hand weapon control without a break in the flow, few were faster than Remy at that, none that I ever meant! I have witnessed Remy tie up and control up to four or five people all in his grasp, controlled with finger locks and being slammed into one another while hopping around in immense pain. Professor Presas possessed a highly refined sense of sensitivity, he meticulously understood and controlled a person's pain threshold to the point of knockout. Without a doubt, Remy Presas could see a technique once and immediately integrate it into his system, thus "the art within your art." Modern Arnis was devised to be a complete system, integrating the cultural connection of the Filipino arts while blending to make a foundation art more functional for self-defense.

making the connection

His conceptual approach of adapting the art to the student would guide the practitioner to establish a strong comprehension of flow, natural movement, and style relativity. Professor Presas literally created the *art within your art* approach for simplicity and self-realization, truly an accomplishment equal to the contributions of the late *Bruce Lee* and his art of *Jeet Kune Do*. In prospective, the progressive art of *Modern Arnis* is literally the "*Jeet Kune Do*" of the Philippines, truthfully instituting an in-depth amalgamation of concepts extracted from countless martial art systems. In this regard Modern Arnis has the future capabilities to expand and thrive beyond any perceived structural guidelines. Modern Arnis under Professor's leadership was a progressive art. Openly and willingly he felt all arts offered something of value and therefore incorporated whatever techniques he deemed functional. This approach of adaptability further adheres the interactive conceptual bond between Modern Arnis and Jeet Kune Do.

Social consciousness and acceptance

Professor's compilation of counter to counter training was constantly evolving even in the final stages of his life. Interestingly in his teaching style he became more jovial, fluid and relaxed. Witnessing in his close-quarter Tapi Tapi engagements it was easy to see his skill was more refined and not nearly as intentionally vicious as years gone by. His power still showed thru but Remy no longer made the effort to prove his skill, only present it and maintain a highly sophisticated flow, this he did very soundly. In 1998, I questioned him about the level of pain he inflicted on me during the 1980's, he explained he was currently more interested in the world propagation of Modern Arnis as an art, with positive benefits other than fighting. Professor knew the value of having students that loved him as an educator of the arts and unlike years ago did not want his students to be in fear of his "iron will" or the impact of his stick.

Who's really on the edge?

Furthermore Professor's main focus was on the modernization of Arnis, thus Modern Arnis was propagated as a self defense art. Professor Presas felt the stick was easy to share without public fear or criticism, contrarily individuals with knowledge of the bladed arts could potentially instill fear in the average citizen.. Possibly, Professor Presas felt he was protecting his students from legal liabilities or the impact of a negative social image that some knife dominate systems project. He felt by directly adhering to stick and empty hand aspects a more socially acceptable art could be presented while still maintaining the essence of the art. In that regard, few students received extensive training in the bladed aspects of the art, instead Professor demonstrated only basic patterns from rompida, crossada, or palis palis during his seminars. When Professor came to the Natural Spirit Int'l Tacoma gym in 1984 he mentioned my proximity to the Northwest Army, Air Force, and Navy Military Bases and felt it was important for me to specialize in knife training and capitalize on the potential interests of Military men in the area. He also felt that the average citizen was instinctively afraid of knife techniques yet for military men it was a natural inclination to seek out knife training methodology. Consequently Professor shared his knife fighting knowledge specifically with me and very few others. I was fortunate in that regard as we bonded and became close friends, this friendship was due primarily to our radical upbringing as young men who sought out the excitement of the fighting arts at an early age. It was this connection that opened the door for Professor to choose me as his primary knife exponent in Modern Arnis. I am also sure this is the reason as to why he assisted me in the development of the Filipino Sibat system and in 1988 promoted me to the title of Datu of Modern Arnis. This was a distinction and honor that created a great deal of jealousy which increased within the ranks as few others were awarded the title again until years later. In the mid 1990's I was a writer and assistant editor for Full Contact and Fighting Knives Magazine and produced "Four" Knife Fighting Instructional videos. It was this time in my career he named me the *Blade Master of Modern Arnis*, a title he acknowledged to his final days. With the release of several tactical knife designs and finally the knife I handmade personally for him, ***The Presas Legacy*** he was quoted as saying "the others are just chasing my tail." This statement was referencing the political struggle that seemed to be prevalent in his final days during hospitalization and the care facility where he passed away. When I presented him the *Handmade Custom Damascus Presas Legacy Knife* he would not release it, and embraced it tightly for several hours. I told him "Professor, steel will outlive us all, when we have both passed on our knives will be a part of our legacy to the arts!" This statement brought a tear to his eye and he blessed the knife as his official Modern Arnis knife. To this day no other knife has been officially accepted by the Presas Family or has been authorized to use the Presas name as a trademark or name, only ***The Presas Legacy!***

Art within your art

Modern Arnis is considered the art within your art and to some degree the methodology of the art is uniquely different in every part of the World. Many if not most of the senior Modern Arnis teachers are also disciplined in multiple systems which has added a great deal of diversity to Modern Arnis. In essence the interaction of Modern Arnis with other arts has created a natural evolution, without exception Professor Presas encouraged every student to broaden their personal expression and knowledge base to further deepen the roots of Modern Arnis. It is hard to conceive the prospect that Modern Arnis is a pure art, to perceive or preserve it as that or label one aspect and not another as pure Modern Arnis would take away from the adaptability of the system. This in turn would lead to the stagnation of Professor's own research into creating the "art within your art" approach of diversity and functional adaptability. The progressive nature of Modern Arnis cannot be stopped or contained as some practitioners believe it should be. Without question the foundation elements of the art are ingrained within the context of the art and therefore even a gross deviation could not change the original premise or teaching of Professor's work, his essence and systemization will always shine through. Additionally Professor's efforts will continue to impact systems that are not even related to the original art. This element of evolution was apparent even when he was living, some traditional arts incorporated Modern Arnis stick patterns, lock flow, and self defense techniques to add depth and a functional strength especially if they relied primarily on the simplicity of kick-punch strategies.

Memories of a small boy

In June of 2001, Roland Dantes went to Victoria B.C. Canada and spent several weeks consulting with Professor Presas about his future personal plans and Modern Arnis affairs. Professor Remy Presas did not expect to die from his Brain Tumor surgery. In an audio interview I conducted June 22, 2001, Remy spoke positively of recovering from his surgery and discussed the history and the continued evolution of his lifelong dream of Modern Arnis. As we further broadened the scope of our conversation Remy began questioning us about the impact he had on Roland and I personally, as well as the martial arts world. Almost as if he were a third party listening in, he asked, "How does a person obtain legendary eminence in their chosen field of endeavor?" We all kind of chuckled and Roland stated "it was his undying dedication to fulfill his life's dream, and that he had accomplished just that!" Again Professor asked, "How is it just a small boy with a stick could change the world around him and bring to life a dying art?" Literally these were honest questions that he wanted direct answers to, Roland and I could see the mystery and innocence of the question in his eyes. It was almost like he was re-living the highlights of his life in those brief moments of wonderment. He reflected on many issues concerning the continued propagation of Modern Arnis. Together Remy A.

Presas, Roland Dantes, and I swore a pact of brotherhood, further Professor asked Roland and I to form an allegiance and continue his work in Modern Arnis and the future propagation of all Filipino martial arts.

Presas bloodline and legacy

On July 29th 2001, when contacted by his children at the Care Facility in Victoria B.C. Canada where he was convalescing, I was spending my 49th Birthday with him. Upon answering the telephone and conversing a few minutes, Remy became emotionally distraught and started crying uncontrollably. Shocked and concerned I embraced Remy and tried to comfort him. Caught up in his emotions I tried to console him and I told him “everything would be alright”. Minutes passed as he kept saying, “I did not know my family still loved me”... “My God, my children love me”...It was a joyous moment in his life, and he expressed it in the tranquility of his facial expressions as if a weight had been lifted from his soul.

The following week, finally rejoined with their Father, the family was understandably shocked at his state of ill health. Troubled, confused, and angered at the situation at hand, Remy’s children recited prayer after prayer as they rejoiced for their reunion with the father who left their side so many years ago. Extremely weak and dehydrated, he spoke about going to California to spend his final days of hospice in their home with his beloved children. He shared his dream of their involvement in the Presas family legacy of Arnis, passed from generation to generation evolving into the Presas Style Modern Arnis. Remy Jr. swore an oath of dedication to his father that day, he would take up the stick, embrace his Philippine Culture and Modern Arnis, continuing the Presas Legacy into the future. These words are factual, shared directly with Roland Dantes and I in personal conversations with Professor prior to his passing on August 28th 2001.

Without exception, Professor’s eldest son, Remy P. Presas Jr., has stepped up and is as dedicated to the propagation of Modern Arnis as his father before him was. It may seem to early in time to make this statement but I have witnessed a transformation in his spirit and technical skill few others have. His promise to his father is the driving force that has drawn him closer to his father than ever thought possible after experiencing the years they were apart. Remy Jr. with the guidance of his Mother Rosemary Presas, Rodel Dagooc, Roland Dantes, Dr. Wilfredo Matias, myself and so many others in the Philippines and here in the U.S. is blossoming into a dynamic Arnisador. Make no mistake, the Presas blood is alive in his spirit and his desire to succeed in the art is the same desire that motivated his father to excel farther in the art than anyone could possible foresee. The Family of Professor Remy A Presas born in the Philippines and now residing in the United States consist of five children who have formed MARPPIO, (Modern Arnis Remy P. Presas International Organization). Remy P. Presas Jr., has accepted leadership. From the very first seminar I joined the family in March of 2002, Remy Presas Jr. has blossomed faster than anyone I have met over the many many years I’ve been

involved in Modern Arnis. Remy Jr. is truthfully a natural, he is polished and innovative and beyond doubt moves much like his father, Professor Remy A. Presas!

Demitrio Jose Presas is in my opinion is a “Golden Child” possessing amazing skill, and a unique balance of physical and spiritual sensitivity. Demitrio’s ability to feel and respond to an individual energy is mystical, during training I witnessed him escape and reverse every lock or control maneuver that was applied no him, with his eyes closed!

Mary Ann is the eldest of all the Presas children, her personal skill is deeply rooted in the very traditional foundation arts that formed Modern Arnis in the beginning, as a female warrior she is strong, dynamic, and disciplined in the cultural ways of old. Mary Ann emulates a balanced blend of her Mother Rosemary’s stability and her Father Remy’s indomitable spirit.

The children are all talented traditional practitioners and instructors of their Father’s original teachings. Together the Adult Presas children are proud and determined to make an impact on Modern Arnis worldwide. They are a life force of skill and humility, growing stronger and more determined with each passing day!

MARPPPIO is acknowledged and recognized by the Philippine Government as the rightful Family heirs to the system of Modern Arnis! I personally promised Professor Remy A.Presas to assist the Presas Family in their efforts to embrace the art of Modern Arnis. I do this to honor the memory of my teacher, to assist in the preservation of Modern Arnis as a Filipino cultural art, and to assure the Presas family lineage is part of the legacy and heritage of Modern Arnis! Achieve