



**The Dan Anderson Encyclopedia of
MODERN ARNIS
Volume 2: K - Z**

Remy A. Presas, Founder of Modern Arnis

Prof. Dan Anderson

Disclaimer

Please note that the author and publisher ARE NOT responsible, in any manner whatsoever, for any injury that may result from practicing the techniques and/or following the instructions given within. Since the physical activities described herein may be too strenuous in nature for some readers to engage in safely, it is essential that a physician be consulted prior to training.

First published in 2016 by DAMA Publications

Copyright © by DAMA Publications

All rights reserved. No part of this publication may be reproduced or utilized in any form or by any means, electronic or mechanical, including recording, photocopying, or by any information storage and retrieval system, without prior written permission from DAMA Publications.

DAMA Publications
PO 1463
Gresham, Oregon 97030
USA

Printed in the United States of America

Editor: Dan Anderson
Photography: Amanda Anderson, Thomas Corsin
Featuring: Thomas Corsin, Susan Spencer, Justin De Freece, Dean Clark

Contact Dan Anderson
<http://www.danandersonkarate.com>

Acknowledgements

My sincere thanks to:

Remy Presas & Ted Buot - These are my principal instructors. Without their guidance I would never have been so immersed in an art which I now love.

Fred King - Fred is the one who introduced me to both Remy Presas and Scientology. In two important ways he has influenced the direction of my life to a far more positive end.

Mark Wiley - who has validated my views of principles being more important than styles of execution and has always urged me to write my best.

Bram Frank & Brian Zawilinski - my brothers in arms. We are so different yet so alike.

L. Ron Hubbard - your research into humanity and the spirit has aided me in many, many ways.

My brothers and sisters in Modern Arnis: Dieter Knuttel, Kelly Worden, Michael T. Bates, Jerome Barber, Roberto Presas, Rene Tongson, Samuel Dulay, Rodel Dagooc, Richard Roy, Edessa Ramos, Ginalyn Jadia, Wendi Dragonfire, Gaby Roloff, Tom Bolden, Frank Shekosky, Doug Pierre, Jaye Spiro, Ken Smith, Charles Gauss, Remy P. Presas and many, many others who have kept the flame alive.

To Bob Hubbard of Bob Hubbard Photography for the portrait pictures of Rich Parsons and Brian Zawilinski used in this volume.

To Steven K. Dowd for his kind permission in allowing me to use interviews of the Presas family originally published in FMA Informative.

To my partners in the filming of the book: Tom Corsine, Susan Spencer, Justin DeFreece & Dean Clark.

To Gene Paul and Tom Corsine - for proof reading both volumes.

My students - to all of you who contributed to my growth over the years. You have my gratitude.

My wife, Marie, and my kids, Jenelle, Robert, Nicole, Jessica, Alexandria and Amanda, for being great.

Finally, to Ernesto Presas, Cristino Vasquez, Wilfred Mathias, John Bryant & Bob Quinn - our brothers who have passed on since the inception of Modern Arnis. Your efforts are appreciated and you are missed.

Table of Contents

Introduction	1
The Man Behind Modern Arnis	4
The Origins of Modern Arnis - In the Founder's Own Words	5
Brief History of Filipino Martial Arts & Prof. Remy A. Presas, Founder of Modern Arnis	8
Brief Description of Modern Arnis	9
K.....11	
Karenza (carezza)	Recoil (MA80)
Knife Defenses	Redonda
Knife Defense (MA80)	Redonda, Single Cane
Knife Flow	Reverse crossbar (MA80)
Knife Hand Block/Lock	Right on Left, Right on Right
Kurbada (MA80)	Rising Block, cane
Kurridas (correidas)	Rising block, empty hand
	Rompida
	Roof block
L.....24	S.....66
Labindalawa	Same Side (MA80)
Labing-Isa	Sampu
Lakan	Senior Master
Largo (1)	Sibat (see Bangkaw)
Largo (2)	Sinawali
Largo Mano Flow Drill (MA80)	Sinawali Boxing
Left on left, Left on Right	Six Count Drill
Lima	Slanting
	“Small Circle”
M.....26	Snake Through
Mano y Mano (hand to hand)	Solo Baston
Master of Tapi-Tapi	Spanish Styles
Masters of Tapi-Tapi	Sparring Patterns
“Medio” Medium Range	Sparring Pattern Spoilers (MA80)
Modern Arnis	Spiking (MA80)
Modular Knife System	Stance
	Striking Stick Out of the grip
N-O.....32	Sumbrada
Obstruction removal	Sungkiti
Ocho-ocho	Swat (Tip Down) (MA80)
Outside Forearm Block	Sweep Stroke
P-Q.....34	T.....138
Palis–Palis	Tactical Forms (MA80)
Parry (MA80)	Tapi-Tapi
Parry, Circular (MA80)	Tapi-Tapi, countering the (MA80)
Parry, Horizontal (MA80)	Tatlo
Parry, vertical (Cane Tip Down)	Three Second Repetitions (MA80)
Parry, vertical (Tip Up) (MA80)	Throwing
Passing	Trankada
Peeling Stick Out of the Grip (MA80)	Trapping Hands
Pito	Trapping Set (MA 80)
Presas family	Tulok
Punyo	Tusok
	Twelve Strikes (Twelve Angles of Attack)
R.....51	Twirl out
Range (Classical)	Twirling
Range (MA80)	
Rap – (wetik)	

U-Z.....271
Umbrella
Up and Down
Walo
Wedge block
Wing Block
X block
Zone

End Word.....284

Appendix 1

The Modern Arnis Family.....286

Appendix 2

Remembrances.....297

Appendix 3

Senior Students of Modern Arnis.....311

Appendix 4

Notable Practitioners of Modern Arnis
Over The Years.....333

Appendix 5

MA80 System Arnis/Eskrima -
A Filipino American Martial Art.....354

Published Materials of Modern Arnis...358



NOW YOU ARE HOME

Now you are home
Nepa leaves surround you

Now you have returned
To the shores of your mother
To the mountains of your father
Infinity

Now you have become the weaving
Patterns of rattan
Playing among us

I hear you laugh
Let me see you do this, you said

You know it already
Unfolding the magic
Of hard work like silk
Carves from your sleeve

I hear the tide
Whisper on sand

Oceans are the lungs
Of the earth you knew
The waves the way
To Remember
We breathe returning

Always to the place
That made us - - Tapi-Tapi
Palis Palis, Abanico, The Flow - -

You could do this, you said
Or this, so many innovations

You shared a language
Of hands your ancestors
Spoke through you

Make the connections
In real, you said
That's what we're after

Poem by Janet Aalfs - In memory of Professor Remy Presas

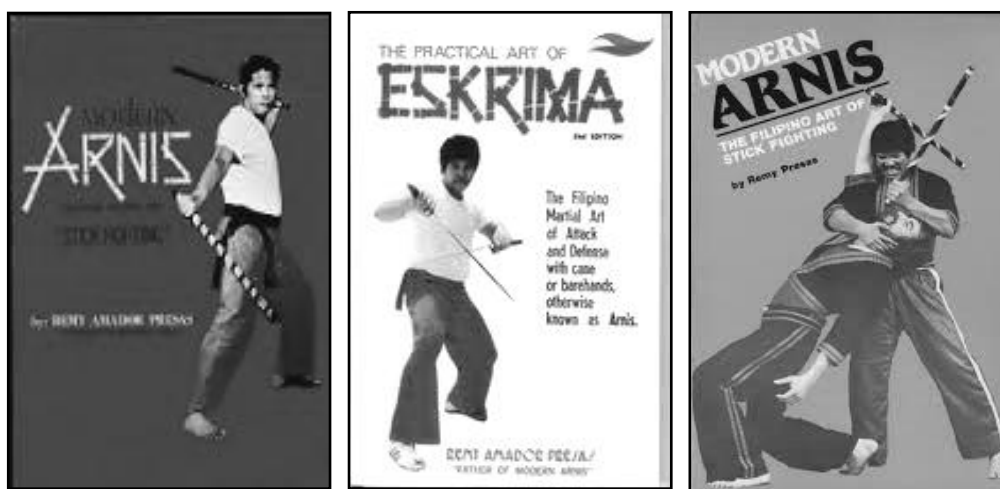
Introduction

It's been over 20 years ago since I first got a letter from Bram Frank. I was living in Portland, Oregon and he was in Miami Beach, Florida. Aside from introducing himself he fancied this interesting idea. He was asking what I thought about getting together the senior students of Grand Master Remy Presas (me being one of them) to pool our knowledge to come up with a sort of technical encyclopedia of Modern Arnis. He hadn't met me as a Modern Arnis practitioner yet but knew me from my karate competition days when I was a US point-fighting champion.

The reason was this. The manner in which GM Remy taught us was a bit frustrating. He taught in the old school Filipino way. Whatever drill or technique he wanted to teach on any day, he taught. Westerners are used to a step-by-step progression. This is not quite what we got. There were a number of the senior students who formulated progression-based curriculums yet none were adopted by GM Remy. There were even students who wished to set up a centralized main school for him. GM Remy never went for this idea. As progressive as he was, he remained very old school in this way. This encyclopedia, to Bram, was a start of some sort.

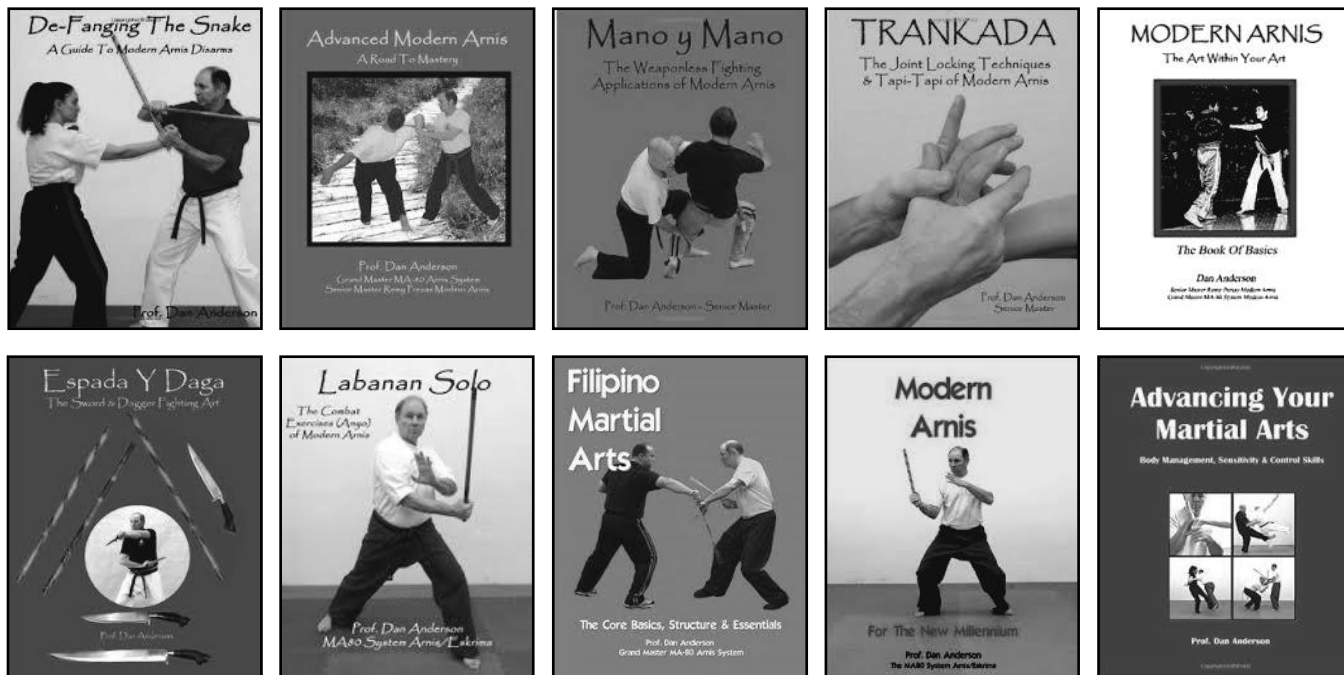
I told him that I thought the time was not right to do such an endeavor but he had my support for it. Since there was not a centralized organization of Modern Arnis, the senior students wouldn't really get together to do such a project. I even predicted that at some point when GM Remy passed away, it would be Ed Parker's American Kenpo all over again and that once the founder died, Modern Arnis would splinter and most of the senior students would go their own way. This proved out to be true. After GM Remy's death there were no less than 6 Modern Arnis organizations, each following its own path regarding continuing the art. Times were tumultuous, to say the least. It has taken over a decade to put forth tenuous truces and cooperation of sorts.

Since the death of GM Remy I had been actively writing books on Modern Arnis to fill a vacuum of information. I first had published a book back in 1980, *American Freestyle Karate: A Guide To Sparring*, which was the first karate book to deal with that subject at any length. GM Remy had three books on Modern Arnis published yet they were mostly primers and to be honest, ghost written. His first wife, Rosemary, helped him with the first two books. Ohara Publications published the third. They were the usual fare for martial arts books at the time; a bit of history here, warm up exercises there, a number of techniques delineated with limited photos or line drawings made up the bulk of the material, and some sort of closing. GM Remy was not much into scientific technical explanations. He would tell you how to do something but the finer points of what he taught were left up to the student to figure out. Again, old school teaching.



I was fascinated with Modern Arnis from the very beginning. His actions were very smooth. His actions were effortless. He was quite strong yet he never used brute force to best you. I found this incredible so I took voluminous notes every time I trained with him. I am also very scientific minded. I knew everything he did was based on physics but when GM Remy disarmed you it was like magic. You had a stick in your hand and then you didn't. This was my first point of fascination with Modern Arnis. I set out to figure out how he did it with such ease. In private I began to work on a book on how to disarm your opponent. Before he died I actually had two Modern Arnis books written. The first was regarding disarming your opponent and the second covered the principles of Modern Arnis. I kept these under wraps while GM Remy was alive. As he was my teacher I was going to do nothing to cut across his income line. This might be a little presumptuous to say but I was also an internationally known figure in the martial arts/karate scene and could have sold some books.

GM Remy passed away in 2001. After that I felt free to publish the findings of my research into Modern Arnis and Filipino martial arts. At the time of this writing this is my 11th book regarding FMA. I have written about various segments of the overall whole. Examples are my books on the solo exercises (kata, forms which are called anyos), the joint-locking techniques, the empty hand actions, and so on of Modern Arnis. This has been my contribution to the legacy of my teacher.



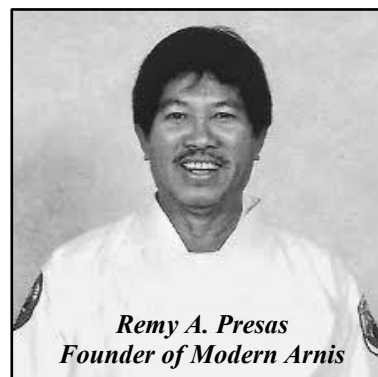
Recently I came back to this project. I had let it sit for quite some time and now was the time to finish it. This book is not so much a collection of every technique taught by GM Remy. That would be a herculean task and when finished, it would probably be missing something. This is more of a general outline of everything he taught. This volume will contain examples of the techniques he taught. I have consulted a number of the senior students of Modern Arnis to ensure that I have included as much as possible in this book.

Despite this there will be variations of execution from group to group. I liken how GM Remy taught to how the founder of Baguazhang, Donghaiquan, taught. Dong taught established martial artists. One would already be a skilled wrestler so his Baguazhang was more grappling oriented. Another would be a long range striker so his Baguazhang would take on that aspect. The principles were the same but each first generation student transmitted their art with a certain flavor. Thus it has been the same with Modern Arnis. What you will see technically demonstrated is my flavor of Modern Arnis.

In closing, I came across a great series of quotes by the founder of Aikido, Morihei Ueshiba, that I embrace regarding ModernArnis. This is from John Stevens biography of Ueshiba "Abundant Peace" (Note: The direct Ueshiba quotes are italicized and indented):

'Today's techniques will be different tomorrow.'

Hence, there is no standard aikido; each of the direct disciples focused on those aspects he most really understood and with which had the most affinity, and then went on to develop an individual style based on his own experience.



Morihei encouraged this: '

'Learn one technique, and create ten or twenty more. Aikido is limitless.'

Given the differences, though, it is sometimes hard to believe that all of them sat at the feet of the same master. The best advice in judging the different interpretations of Aikido is this:

'Do not look for the differences; look for what is the same.'

In my mind all I do is change the term "Aikido" to Modern Arnis". Remy Presas taught literally thousands of students in his lifetime. There are many senior students scattered across the globe. Each one has had his or her experience "at the feet of the master." Each of us has taken away our own experience in Modern Arnis and made it our own. We have truly made it "the Art Within Your Art."

Read on and enjoy this tribute to my teacher, Grand Master Remy A. Presas, founder of Modern Arnis.

With respect,
Dan Anderson

Notes:

1. This book is written from one viewpoint - mine. I am putting in here the techniques, names of them, etc. as they were taught to me. The manner of execution of all techniques herein are how I teach them in my school. With writing and videoing, collaborative efforts are tenuous affairs. Despite the ease of communication of the internet, getting an agreement on how one technique was done differently in one locale than another is tough. These and other reasons prompted me to go solo in writing this book. There is no lack of videoed materials on the market. Kelly Worden, Bram Frank, Dieter Knuttel and I have added to the 25 plus videos originally produced by Remy Presas detailing the Modern Arnis library. We all do the same art yet we all move differently. Much of that is in how Prof. Presas approached us as individuals.

2. You will see after several entries the term *MA80*. This is to denote that the terms and actions are ones specific to my school of Modern Arnis. They may or may not be in other branches of Modern Arnis, hence the delineation. I include them as I feel that they are important delineations and/or innovations that will help the reader, I and make no apologies for how many I have entered in this text. A full history and description of the MA80 System Arnis/Eskrima is in an appendix of volume 2.

3. At the end of volume 2 I have included the names of a number of Modern Arnis practitioners GM Remy taught with brief information about them. He taught thousands of students and the seed of the art has been spread across the planet. They deserve to be mentioned for their efforts. I apologize in advance for any names I have not mentioned.

The Man Behind Modern Arnis

Remy Amador Presas was born in the fishing town of Hinigaran, Negros Occidental on December 19, 1936. At the age of 6, he was watching his father, Jose y Bonco Presas, teaching the Filipino guerillas the family art of arnis. He would get a stick and imitate the movements he saw his father teaching. After knocking off all the leaves he could reach, his grandfather, Leon Presas, asked young Remy if he wanted to learn the art of arnis. Eagerly he replied that he would and that began the arnis career of Remy Presas. The family system was the art of Palis-Palis, to go with the force.

At the age of 13, Remy ran away from home with a cousin of his. He came upon a Balintawak Eskrima group headed by Rodolfo Moncal. He sparred with them, frustrating them with his slashing actions and footwork, a trademark of the Palis-Palis he learned from Leon. Moncal, impressed with this young kid's gutsy attitude, accepted him into the group and this began the training of Remy Presas in Balintawak Eskrima. His rise in Balintawak included training under Timoteo Maranga and finally under the founder of the style, Anciong Bacon. Remy finally returned to his hometown an expert in Arnis and other sports like Judo, Jiu-Jitsu, Wrestling, and Karate.

Dismayed by the popularity of karate, judo and taekwondo and they had overshadowed the native art of arnis, Remy moved back to Bacalod, Negros Occidental and set up a training gym. In 1969 he moved the family to Manila and continued to establish his new art, which he called modern Arnis. In 1970 he went to Japan and demonstrated his art to the Itago Police Academy. His first visit to the United States was in 1974 where he connected up with kajukenbo practitioner Max Pallen, who established the first Modern Arnis club outside the Philippines.

Because of political pressures, Remy relocated to the United States in 1975. In 1980 he started a revolution in how martial arts seminars were taught. Up until then seminars were a closed affair. He brought forth the concept of "Modern Arnis - The Art Within Your Art" and taught the connecting threads between all martial arts. Modern Arnis caught on like wildfire. In the next 20 years Remy taught Modern Arnis to thousands of students all over the world. Due to his efforts, Modern Arnis today is practiced all over the world. Besides being a world class stick and blade practitioner, he was also a world class student of the arts. His long friendship with Prof. Wally Jay brought Small Circle Jiu-Jitsu concepts into the art of Modern Arnis.

Grandmaster Remy Amador Presas lost his battle with cancer on August 28, 2001 at 7:40 p.m. He faced his illness as he did all aspects in his life, directly, powerfully and with all his heart. His art is being carried on by many of his senior students, both in the United States and abroad.



The Origins of Modern Arnis - In the Founder's Own Words

The overall history of Remy Presas and Modern Arnis has been pretty well documented in the various martial arts magazines, most notably Rick Mitchell's article in the December 1990 issue of Inside Kung Fu. Here are some of the origins of Modern Arnis in Remy Presas' own words. These quotes are taken from interviews with Joe Rebelo, Kelly Worden, and Gaby Roloff and are quoted verbatim.

Joe Rebelo (*from a videotaped interview conducted by Joe Rebelo*) – “How did you begin in the martial arts?”

Remy Presas – “I begin when I was 6 years old during the Japanese occupation in the Philippines. That was 1941. My father was a lieutenant in the guerilla movement...”

Joe Rebelo – “He introduced you to the various aspects of the Filipino martial arts?”

Remy Presas – “Not really. I was...little boy. I see my father train the army soldier(s). I open the nipa hut and I look at them. I try to see. They are doing something. The cane is moving left and right. I am fascinated. And later on they are doing, like the figure 8. When I see that I become more fascinated. I walk to the bush to the back of the hut and I cut the small cane. I do that (makes the motions of the banda y banda and the figure 8). I strike and all the leaves of the tree are gone. I do that and I practice by myself. And my grandfather find(s) out that I am doing this because...all the leaves...”

Joe Rebelo – “...are missing.” (both laughing)

Remy Presas – “I am doing this. It's like, to me, this is natural. When my grandfather find out that I am doing that, he said, *Remy, I will train you.*”

Joe Rebelo – “What was the base system that you learned?”

Remy Presas – “I learned the ocho, the figure 8 and the banda y banda because it's very easy to learn.”

Remy Presas – “My father used to train the soldier(s). Now I am only 6 years old, maybe 5 or 5 ½... and my father train the soldier(s). And children...in that time, they didn't train children, only adults. And when I see them practice, I was left in the nipa hut...and they practice. And I looked at that and I loved it. Because my father will not teach me, I will practice outside by myself, also. Maybe one or two years I am doing that...”

Remy Presas – (*the following is from an interview done by Gaby Roloff in Germany, 1995*)

“I decided to practice and practice and my grandfather, I will ask my grandfather to do that because my grandfather, Lion Presas, you know it's like lion, ‘L-i-o-n’ – Lion, you know, the name. The name of the grandfather is Lion Presas. He give me advice. My grandfather is eskrimador, also. During the American-Spanish war, he is good fighter. And he gave me advice and train me. And my grandfather used to ask me, *‘Come on. Let's go and let's train.’* And he trained me in the house...the basement in the house. And he would train me there he'd say, *‘You go down.’* and he will strike me and I will have to defend myself. I become good because of that.”

Kelly Worden – (*the following is from “On The Edge” radio program - June, 2000*)

“Could you give us just a little bit of insight into what your grandfather taught you?”

Remy Presas – “So many things. I learn it through seeing it. I could see my grandfather teaching and my father practice the espada y daga (sword & dagger) and that's the only way I learn. After that I will go to the back of the house and practice also the espada y daga.”

Kelly Worden – “One of the aspects of self discovery is the art of espada y daga and much of what you learned of espada y daga was shared to you by your grandfather. Let's talk about that briefly.”

Remy Presas – “Espada y daga, traditional arnis, there is no ending. (RP talks about watching through the hut) so that I could see my grandfather teaching and my father practice with espada y daga. That's the only way I could learn.”

Remy Presas - *(the following is from Inside Kung Fu magazine, December 1990 issue, interview by Rick Mitchell)* “He began training me in his style of arnis, espada y daga (sword and dagger), when I was six years old. I became fascinated with the art. I continued practicing my grandfather’s style for about six or seven years.”

Remy Presas – *(the following is from the Remy Presas video tape, “Modern Arnis – Palis Palis, Advanced Disarms And Trapping”)* “This technique (was) introduced to me by my grandfather when I first started arnis. He teach me in the mountains of Negros Occidental, Philippines.”

Kelly Worden – *(from “On The Edge” radio program)* “Professor, your grandfather with you his system. I know his system was the abanico, as well. But as you progressed and you learned your knife and your espada y daga, you became very well developed in the palis palis.”

Remy Presas - “The palis palis – this is one of the best system(s) that I incorporate to the abanico. Once you will have that, your hand will become very quick.”

Joe Rebelo – *(from the Joe Rebelo interview)* “After the war was over, and your family had come back into the area, how did you begin to elaborate in your training?”

Remy Presas – “I continued training and I see people like the Rizuma brothers. They are good fighters. I idolize them. They know how to fight with Padilla arnis system. When they fight, I witness the duel of arnis. When I become 13 years old, I decide to leave my town. I told myself, *‘I will go to some places to learn more.’* I am reaching to be 13 ½ years old, I went to Cebu. They called the arnis there, ‘Eskrima.’ There I continued studying. I joined to the Balintawak arnis club. That was 1950.”

Joe Rebelo – “Now, Balintawak is one of the major keystone systems in relationship to the creation of Modern Arnis.”

Remy Presas – “Exactly! I joined to the Balintawak and I am almost 14 years old and I fight them. The reason Those people accept me, one person told me, *‘I will accept you because you have a stomach (guts).’* In Italian speaking, cajones. They said you are welcome to join because I fight...my style of fighting is cutting, you know, the figure 8, banda y banda cut. I will not stay close. I will cut. I will move and cut again. I don’t want to become close. That is my style and their style is close quarters. It’s two kinds. But because of my quickness they could not grab me and I always cut. I always hit. And that’s why the...old guard of Balintawak people, they said, *‘I will adopt this kid. The kid have the ball (s), have the stomach.’*”

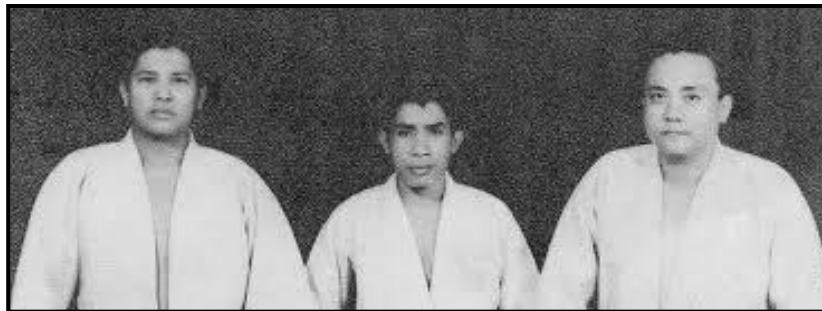
Remy Presas – *(from the Gaby Roloff interview)* “I went back to Cebu. In Cebu...this guy, we have a match in arnis. You know, the Balintawak people. We have, like, a duel. Because...I like to try, and I try to fight someone. When I fight that someone, they could not outmaneuver me but I still hit him but I will be defeated because I am only (a) small boy. And the other guy, he said to the stocky guy who fight with me, *‘No, no, no, no, no. Don’t hurt that boy. Because that boy have the guts...to fight.’* And this guy, right away, talk to me, *‘I will train you.’* and I am trained by Rodolfo Moncal, the student of Timoteo Maranga. After they train me for 6 month(s), I become good, very good. For 6 month(s) I do that and I do that and I fight the person that adopt me. I thought I could defeat him. Because there if you train you feel that you could do it. And I did it to him. After that...I study to another good instructor, this guy, Timoteo Maranga. And after I study to Timoteo Maranga, I study again to Venancio Bacon, the founder of the Balintawak style. I study to Bacon from almost 1951 to 1957.”

Remy Presas - *(from the Joe Rebelo interview)* “There I witness so many duels because there are two kinds of associations in Cebu. The other one, one of the biggest, is the Doce Pares, the Canete brothers. They are all nice people. One of the brothers is Ciriaco ‘Cacoy’ Canete, one of my mentors. I like the guy. If the guy, he’ll free the stick and twirl the stick. Oh! I am fascinated! For me, If I see someone and I...like them, they do the move, you know. I don’t care what the style (is) as long as I can see because some style, you just see, you will pick up the technique. But my system I created, Modern Arnis, you will have to practice it. Because it is (a) progression, progressive art. You will learn this, this, and

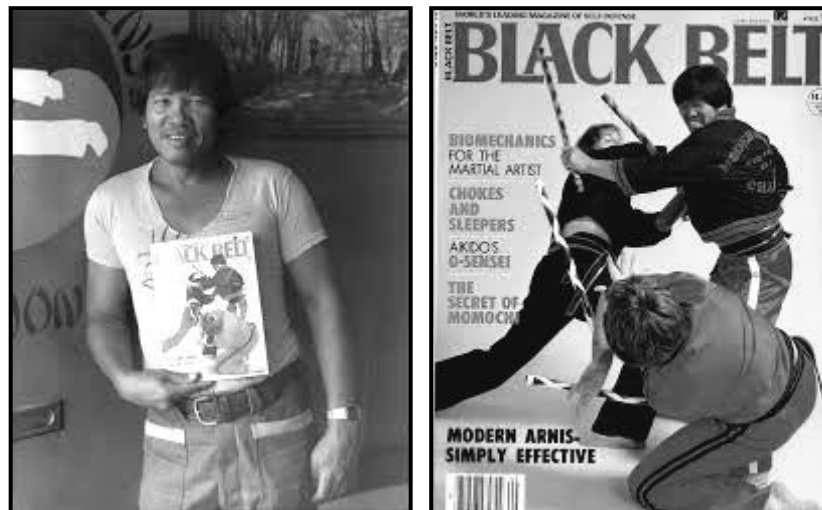
that. (It) is a flow. The flow came from the old system, the traditional art.”

Remy Presas - (from the *Joe Rebelo* interview) “I leave but I went to the grand master, you know, the one who help me...(Venancio Bacon) and I told him...this grand master, ‘*If I leave this place, don’t consider me I am your student anymore but consider me your friend. If I leave this place I will organize my own system for self defense.*’ and that’s what I did. And the guy said, ‘Okay, Remy, I think I understand what you mean. You can go and organize your own.’ I still use their system. I change all the characteristics. I’m not interested in fighting. I’m interested in education.” (Author’s note: *Remy Presas left the Balintawak club in 1957 after defeating a fellow student in a contest who was the nephew of the #1 fighter in the club.*)

From the above interviews you can see the beginnings of a young Remy Presas to where he struck out on his own to begin the formulation of Modern Arnis.



A young Remy Presas (far left)



Remy Presas with one of the issues of Black Belt magazine.

Brief History of Filipino Martial Arts & Prof. Remy A. Presas, Founder of Modern Arnis.

By Rick Mitchell

Historically, the Philippines have been flooded with many influences from various faces and cultures. Arnis, the Filipino martial art of stick fighting, which has always been an integral part of the society, was influenced as well. Traditionally, native Filipinos learned to fight bare handed, with sticks and bladed weapons out of necessity for self-preservation. Important principles such as economy of movement, efficiency of techniques, speed, flexibility, agility and mobility were utilized in training. The most important principle is “go with the force”, also known as “the flow.” By going with the force, a weaker person has a much better chance of defending himself against a more powerful opponent than by trying to oppose the force with his own force. Strikes are parried and deflected by redirecting the opponent’s flow of energy, rather than trying to stop or block his attack. Timing is very important for the effective utilization of “the flow”.

Arnis, a reflection of the Filipino culture, has existed, and will continue to exist, due to its ability to adapt and go with the flow. When the Spaniards came to the Philippine island of Luzon they found communities with Mohammedan Filipino, Chinese and Indo-Chinese populations. The mixture of fighting methods (Spanish and Filipino) helped make the Filipino martial arts more effective. In 1521 the Spanish conquistadors, led by Magellan, invaded the Philippines. To the Filipinos, Magellan was a pirate who tried to enslave them and burn their homes. In Cebu on the island of Mactan, Chieftain Lapu Lapu and his men stopped Magellan's invasion. The Spaniards, armed with steel-bladed weapons, were defeated by Filipino natives with fire-hardened, pointed rattan sticks. The old Eskrima practitioners considered the stick to be more effective than the blade because a sword leaves a deep cut, but a stick shatters bone, creating intense pain and an immediate effect. Magellan was killed as a consequence of the battle. The few survivors of Magellan's group returned to Spain and told about the most masterful art of stick-fighting they had ever seen. They referred to it as “Eskrima” (meaning skirmish), the Spanish word used to refer to fencing.

The Spaniards returned to the Philippines, this time with reinforcements and firearms. The Filipinos had no chance with only empty handed and bladed weapon defense. After conquering many small individual regions of the islands, the Spanish forced the Filipino people of different regions to fight against each other in an effort to gain complete control of the islands. Once Spanish rule was secured in the 18th century, Spanish authorities banned Eskrima as a precautionary measure against Filipino revolt and as an attempt to “civilize” the spirited Filipinos. The Filipino people were forced to adapt out of necessity. The Filipinos continued to practice and preserve Kali in secrecy in underground societies and in dance performances (sayaws) and stage plays as entertainment for the Spanish overlords. Sayaws were dances that were performed to a drumbeat. Disguised within the sayaws were the twelve basic movements, all defensive movements, counter movements, strikes and footwork patterns. Without the use of sticks, sayaws appeared to be harmless dances.

Classical Arnis (as well as Modern Arnis) has been historically divided into three sections: Espada y Daga (sword and dagger), which makes use of a long bladed weapon sword and a short dagger, or a long stick and a shorter one; Solo Baston (single stick), and Doble Baston (double stick), which employs two sticks of equal length and has intricate movements called “Sinawali” resembling “sawali,” a bamboo, split woven pattern used for walling and matting in the Philippines.

Modern Arnis started in Bacolod City in the Visayas, where the founder and grandmaster, Professor Remy Amador Presas, first learned Arnis techniques from his grandfather, Leon, at the age of six years old. By the age of fourteen, he furthered his studies by traveling to Cebu and learned the Balintawak style. He travelled throughout the Philippines and examined many styles of stick fighting before innovatively combining various styles into one style that he termed “Modern Arnis.”

Being a master of many martial arts, Professor Presas was able to compare the qualities of Arnis with other martial arts. The comparison allowed him to improve the old techniques to meet the demands of modern times. He pointed out that long ago wrong concepts were taught to students learning the art. Old practitioners blocked a strike by aiming at the hand and forearm instead of the cane (the cane was considered sacred). Most students got hurt and lost interest. Professor Presas made it possible to learn without getting hurt. Instead of striking the body parts, Arnis practitioners first learn by striking the sticks together. Prof. Presas taught his improved techniques in Bacolod City in the 1950's.

The officials of the Philippine Amateur Athletic Federation asked him to relocate in Manila, the seat of national influence. In 1969 he improved the techniques further when he moved to Manila, and founded the National Amateur Karate Organization and Modern Arnis Federation of the Philippines. Presas, a graduate in physical education, taught modern Arnis to public and private school teachers majoring in P.E. at the National College of Physical Education. The Philippine government currently is trying to advocate a national awakening of the true Filipino identity. Arnis is regarded as a true Filipino Sport and plays an important role in the nation's culture. Professor Presas' unselfish and dedicated efforts effectively help bring attention to the worth of Arnis to the Filipino people.

In 1970, Presas was asked to give instruction to the Itago Police Academy members of Tokyo, Japan. The Japanese police authorities admired the art for its effectiveness. A major breakthrough in spreading the art of Arnis outside the Philippines occurred on July 16, 1975. Sent to the U.S. by the Philippine government as an ambassador of goodwill in Filipino martial arts, Professor Presas was well received by high U.S. government officials. During his two-month visit, he made public demonstrations and taught Arnis to various police agencies and potential instructors who would, in turn, later train people in the art. On December 19, 1975, Master Remy Presas received the All-Filipino Sports Award for his work in wide propagation of Modern Arnis. Philippine President Marcos personally congratulated him.

Thereafter, Professor Remy Presas emigrated to the U.S and toured the U.S. and Canada giving demonstrations and seminars and forming clubs. He settled in the United States for many years before moving to Victoria, B.C. Canada. Since beginning teaching in the US, many top martial arts masters and organizations have affiliated with the Professor's organization. He brought Modern Arnis to a wide variety of martial arts schools with the intent of meeting the needs and filling the gap in the training of all martial artists. He labeled it "The Art Within Your Art." All past development made Professor Presas optimistic about the future of Arnis. It is through his efforts that Modern Arnis has gone to other countries and is now established throughout the world.

Brief Description of Modern Arnis

Prof. Presas designed Modern Arnis as a complete self-defense system. Training includes learning the twelve basic angles and moves of attack applied to the twelve vital points on an opponent's anatomy, and the development of skill in parrying, offense and defense with a dagger, tripping and throwing, using the stick or freehand to disarm and immobilize an opponent, and numerous other techniques. When one knows how to do and can perform, with both hands, the twelve striking techniques, all ways of fighting, with and without weapons, are the same but only the range from the practitioner to the opponent change, the Arnis practitioner makes the stick become "alive."

The stick takes on life or spirit, which is an extension of the hand, the arm, the body and ultimately the mind of the practitioner. Techniques with life have "buhay" in Filipino, which is analogous to "ki" or "chi" (vital, internal energy) in other martial arts. Techniques with buhay are fast, swift, powerful, strong and always flowing. One must strive to develop it or let it flow freely. By knowing the strikes, principles and buhay, any weapon can become an effective weapon of self-defense: stick, sword, broom, cane, umbrella, newspaper, etc.

In Modern Arnis, the basic concepts and principles are taught to students as a foundation, and then students may add in elements of their own personality. Modern Arnis, in this way, is different from person to person and style to style. Prof. Presas can be compared to the founder of Baguazhang, Donghaiquan. When Dong began teaching his art, he taught it to already established martial artists who, in turn, began teaching it to their students. As a result, there are a number of different schools of Baguazhang today, each flavored with the preferences of their particular originator. Modern Arnis, in this way, is different from person to person and style to style.

Prof. Remy Presas passed away on August 28, 2001. There are several different organizations that center themselves around the art which he taught. I like to think that his art remains with many of us all over the world. He will be remembered as a man who touched many lives in a positive way. His art and teaching changed my martial arts life profoundly. His spirit will remain with us who continue to train in and teach what he called, *“The Art Within Your Art.”*

My thanks to Rick Mitchell for much of the history in this section.



Art by Joseph Ng

GM Remy Presas & Roland Rivera

K

Kerenza (also carenza)

Kerenza is a form of shadow boxing with the cane. You execute various strikes, twirling actions (see entry “Twirling”), defenses and footwork actions in a solo exercise. As opposed to Anyo, Kerenza is free-form and improvised. Here is one such example.



Knife Defenses

This is a generic term used for the different empty hand defensive tactics against an attacker who is wielding a knife. These are last ditch efforts to use when you can't get away from a knife attack. I was present when this exchange took place between Prof. Presas and a student:

[student] *"Professor, what would you do against an attacker with a knife?"*

[Remy Presas] *"Run."*

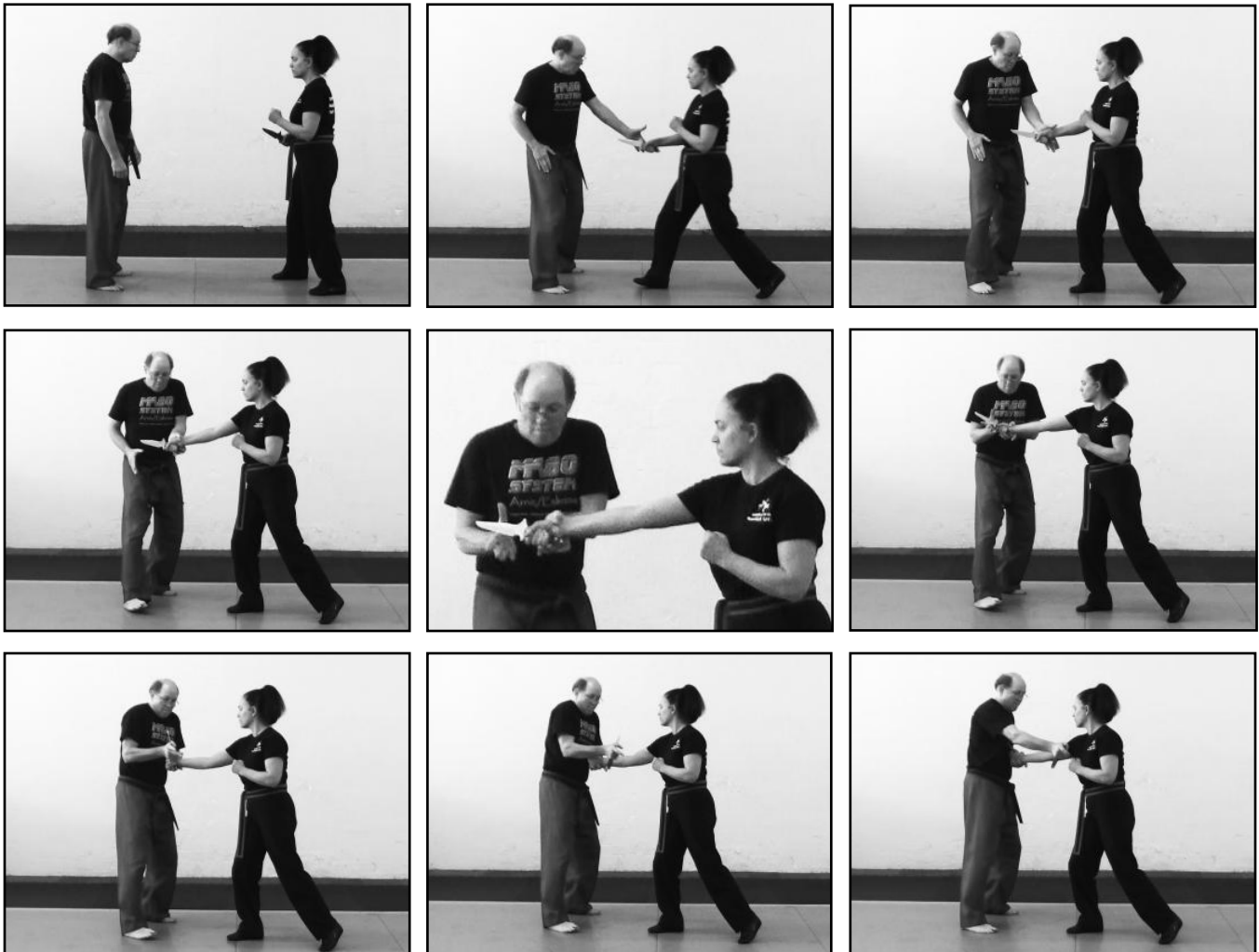
[student] *"No. Really. What would you do?"*

[RP now annoyed] *"I told you already. Run! A knife is very dangerous."*

Prof. Presas witnessed enough knife fights in the Philippines to develop a distaste for teaching it. There were only a very few students of his (Bram Frank and Kelly Worden) who persuaded him to teach Modern Arnis knife applications. That being said he did teach a number of self-defense actions against a knife attack. He was very interested in his students being well rounded and being prepared for anything.

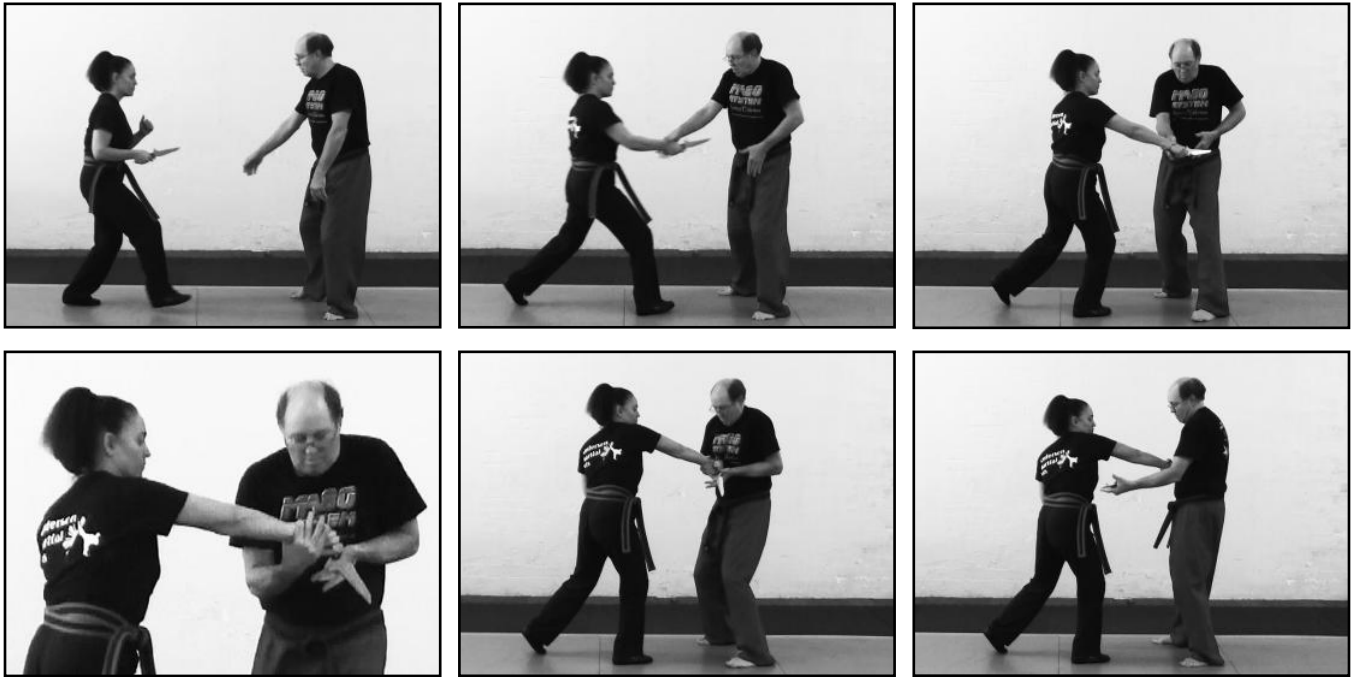
Knife defense 1

My partner steps forward and does a thrust toward my belly with her knife. I side step to my left and parry her hand with the "Y" (the web) of my left hand. I twist her hand upward and place the web of my right hand on the flat of her blade. I push her knife toward her thus peeling it out of her grip.



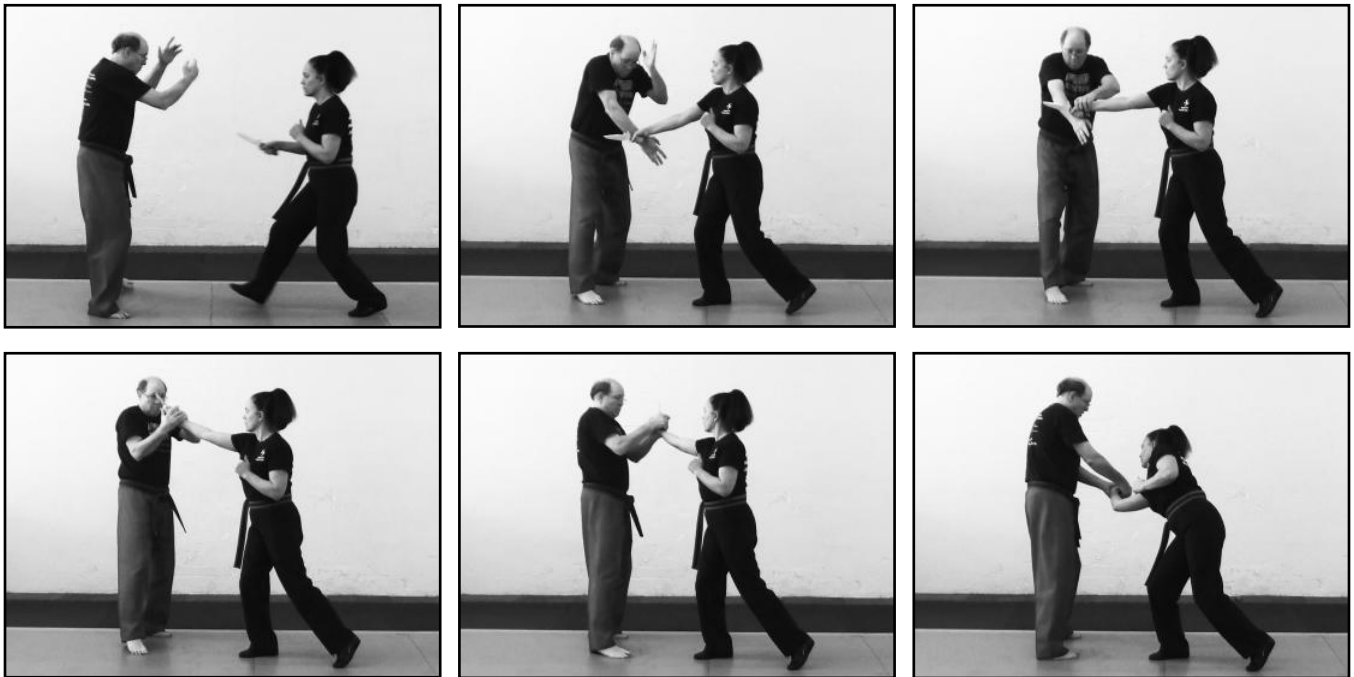
Knife defense 2

My partner steps forward and does a thrust toward my belly with her knife. I side step to my right and parry her hand with the “Y” (the web) of my right hand. I twist her hand upward and place the web of my left hand on the flat of her blade. I push her knife toward her thus peeling it out of her grip.



Knife defense 3

I begin with my hands up. My partner steps forward and does a thrust toward my belly with her knife. I side step to my left and parry her hand with the back of my right hand. I swing her hand up so that I can capture it with my left hand and convert it into a two hand wrist lock.



Knife defense 4

My partner steps forward and does a thrust toward my belly with her knife. I side step to my right and parry her hand with the back of my left hand. I swing her hand up so that I can capture it with my right hand and convert it into a downward wrist lock.



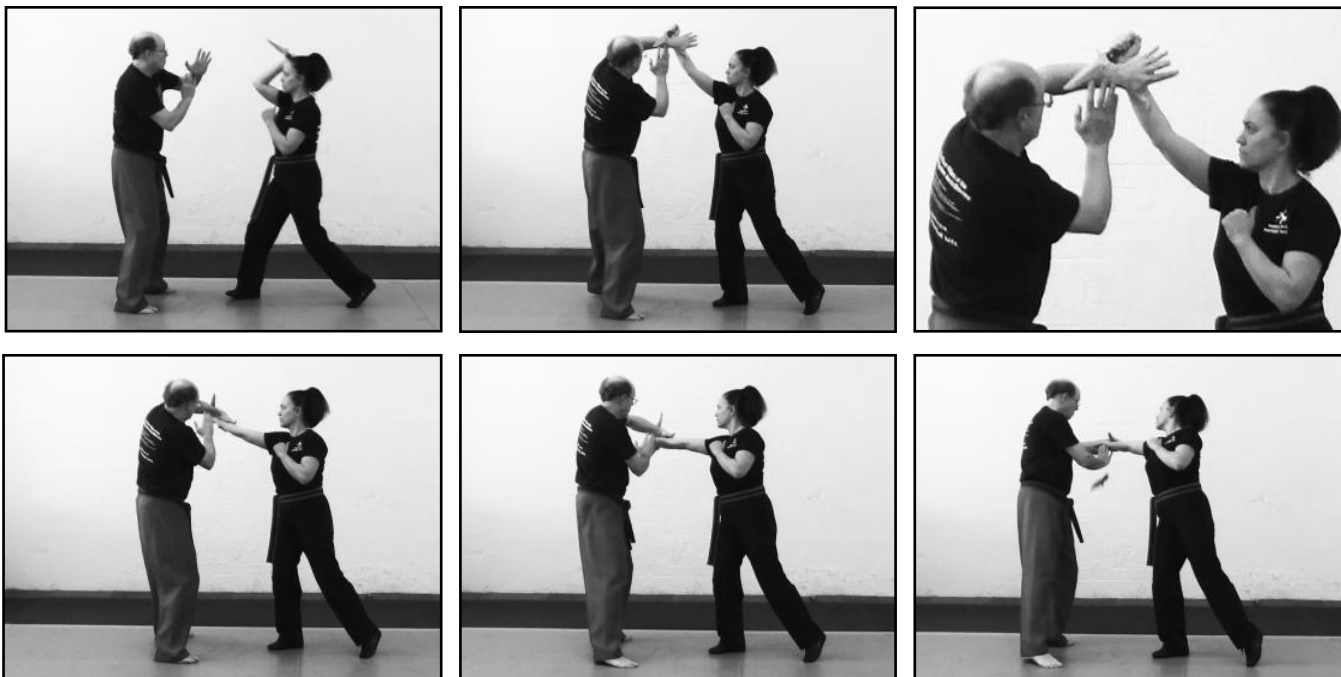
Knife defense 5

I begin with my hands up. My partner steps forward and does a thrust toward my belly with her knife. I side step to my right and parry her hand with the back of my right hand. I swing her hand up and cover the back of her hand with my left hand. I bring it up close to my chest so that I can put the web of my hand on the flat of the blade. I bend her wrist so that when I thrust my hand at her it peels the knife out of her grip.



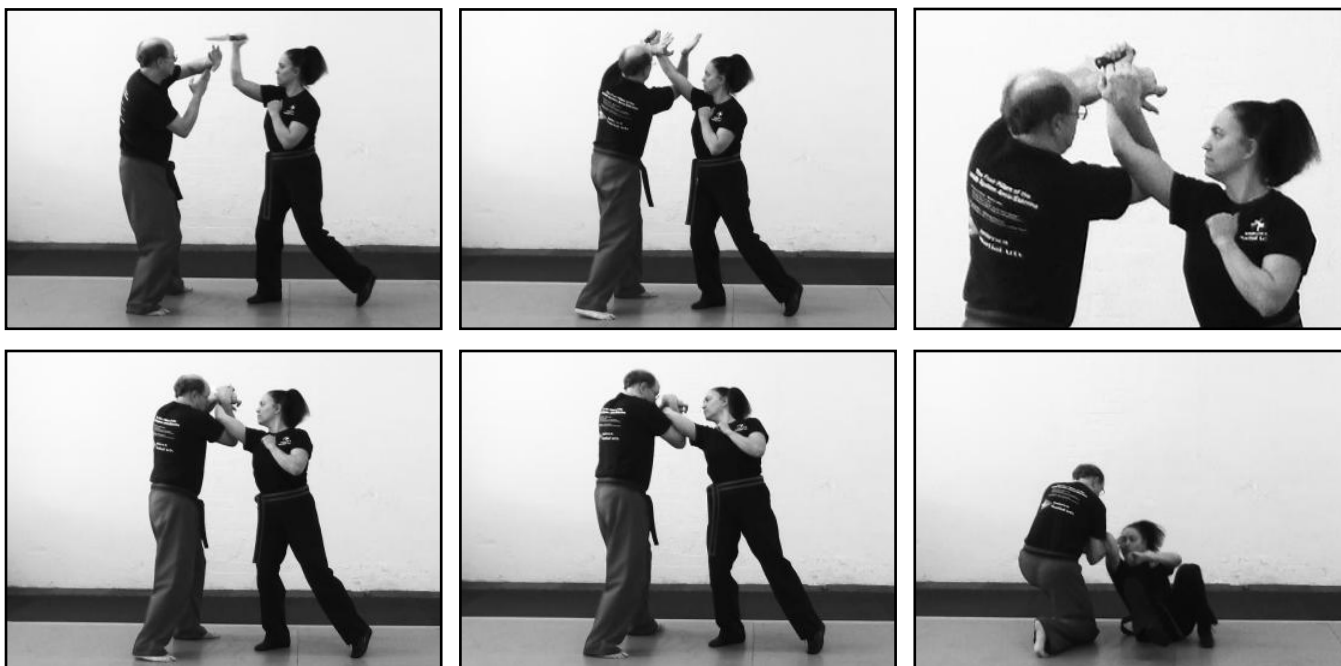
Knife defense 6

My partner steps forward and does an ice pick stab down at me. I raise my same side arm (my left to her right arm mirror image) up to meet her arm right at the base of her grip on the knife. I loop my fingers around her arm. This puts the flat of her blade against my forearm. I bring my elbow down and in past my ribs. This peels the knife out of her grip.



Knife defense 7

My partner steps forward and does an ice pick stab down at me. I raise my arm up to meet her arm right at the base of her grip on the knife. I swing my other arm up behind her elbow and strike it in a direction towards me. This bends her elbow. I loop my striking hand over my blocking arm and pull upward with my elbow to execute a shoulder/elbow lock for the takedown.



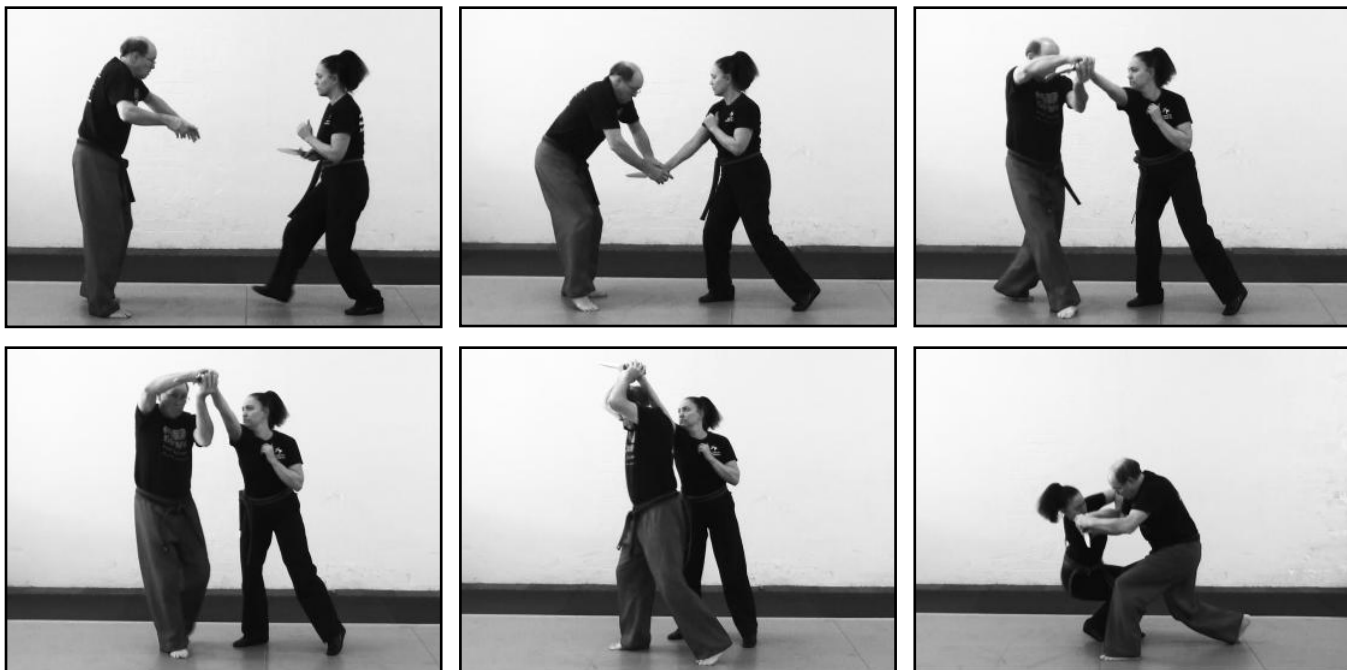
Knife defense 7A - Ice pick stab defense variation

My partner steps forward and does an ice pick stab down at me. I raise my cross side arm (my right to her right) up to meet her arm right at the base of her grip on the knife. I swing my other arm up behind her elbow and strike it in a direction towards me. This bends her elbow. I loop my striking hand over my blocking arm for a figure four arm lock configuration. I do a rear circle step while raising my elbow up to spin her for the takedown.



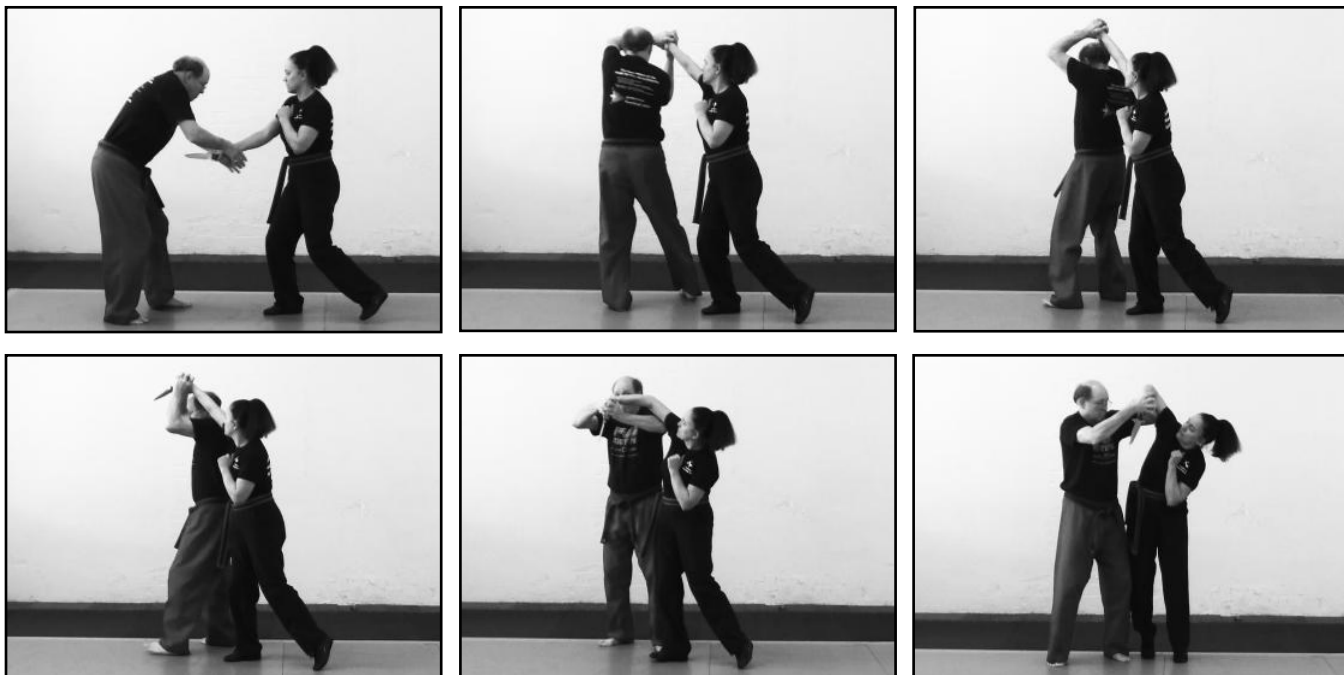
Knife defense 8

My partner steps forward and does a forward thrust at my belly. I withdraw my stomach and drop both hands down to capture her knife hand in the web of both of my hands. From this point I execute a side by side lock/throw to take her down. If I execute the lock at full speed it will break her wrist.



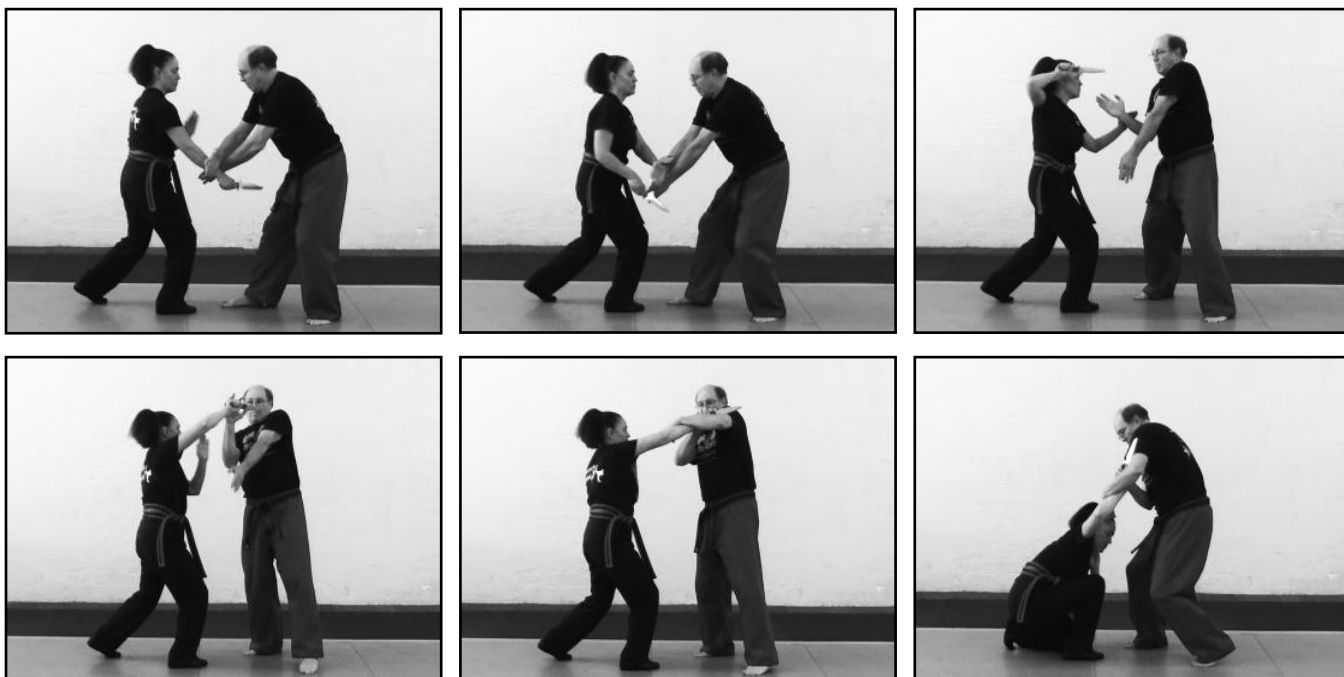
Knife defense 9

My partner steps forward and does a forward thrust at my belly. I withdraw my stomach and drop both hands down to capture her knife hand in the web of both my hands. From this point I execute a standing center lock. Essential to this is the rear circle step I do to get me behind her arm. Executed at full speed this will break her wrist.



Knife defense 10

My partner steps forward and does a forward thrust at my belly. I withdraw my stomach and drop both hands down to attempt to capture her knife hand with an “X block.” She checks my arms and withdraws her knife to stab at me with an overhand stab action. I rotate to my right and parry and capture her stab arm at the same time. I loop my other arm over the top of hers and execute a center lock to take her down or break her wrist.



Knife Defense (MA80)

The MA80 System Arnis/Eskrima approach to knife defense is one of the very few areas where there is a wide divergence from what Remy Presas taught although it is based on a premise he expounded quite often, *"A knife is very dangerous. You will get cut."* I have been cut several times, nothing serious, on the training floor and off. Those experiences and working with accomplished bladesmen such as Bram Frank, Fred King and Kelly Worden has brought me to realize one thing - how easy it is to get cut.

In the MA80 System Arnis/Eskrima, empty hand knife defense has one aim, to get away as fast as possible. If you cannot escape or are defending your family, only then would you stick around to take on a knife wielding attacker. The first thing to use is any environmental weapon in reach: a belt, cell phone, notebook, a shoe, anything you can get your hands on to use as an improvised weapon. All of this is covered in my video *"The 'Big If' - Self Defense Against A Knife Seminar."* This video also contains immobilization tactics against a knife. If the attack is too sudden to utilize an environmental weapon, then you use empty hands. Regarding empty hand defense, the strategy is very simple and is based on the concept of coordinated action. You defend against the stabbing or cutting action, body shift to move the target away and hit your opponent in the head or neck all at the same time. The blocks are such that they do not expose the underside of your wrist. The strike to the head is your fist. You want maximum jarring impact. I will quite often use the a palm heel for head strikes in empty hand self defense but against a knife I am dogmatic about using a fist. I have a saying in my school regarding this: *"I would rather hit you with a rock than a steak."* The rock is the fist and the steak is the palm heel. You want to jar or stun your attacker and get away rather than stay there and win the fight.

Knife defense 1

My attacker thrusts at my stomach (thrust number 5). I pull my buttocks and stomach back and away from the knife. I slam my left forearm down on the nerve at the base of his thumb and punch him in the face at the same time



Knife defense 2

My opponent thrusts at my chest with an overhand stab (thrust number 6). I twist to withdraw my shoulder from the point of the knife. I parry his arm with the back of my left arm and hit him in the face with my right fist.



Knife defense 3

My attacker stabs at me with an underhand thrust (thrust number 7). I twist to withdraw my shoulder from the point of the knife. I parry his arm with the back of my right arm and hit him in the face with my left fist.



Knife defense 4

Knife defenses 4 and 5 are specifically against *wide* slashes. If your attacker is slashing in front of him, abort your action at once. If he goes wide, you have a chance. My attacker slashes at me with a wide backhand cut (cut numbers 2 or 4). I twist to make my defensive arm have easier access to his arm. My block ends up in front of my body. I block his arm with the back of my right arm and hit him in the face with my left fist.



Knife defense 5

My attacker slashes at me with a wide forehand cut (cut numbers 1 or 3). I twist to make my defensive arm have easier access to his arm. My block ends up in front of my body. I block his arm with the back of my left arm and hit him in the face with my right fist.



Knife defense 6

My attacker stabs down at me with the knife held in an ice pick grip. I block his arm with my rising forearm as close to his grip as possible and punch him in the face at the same time.



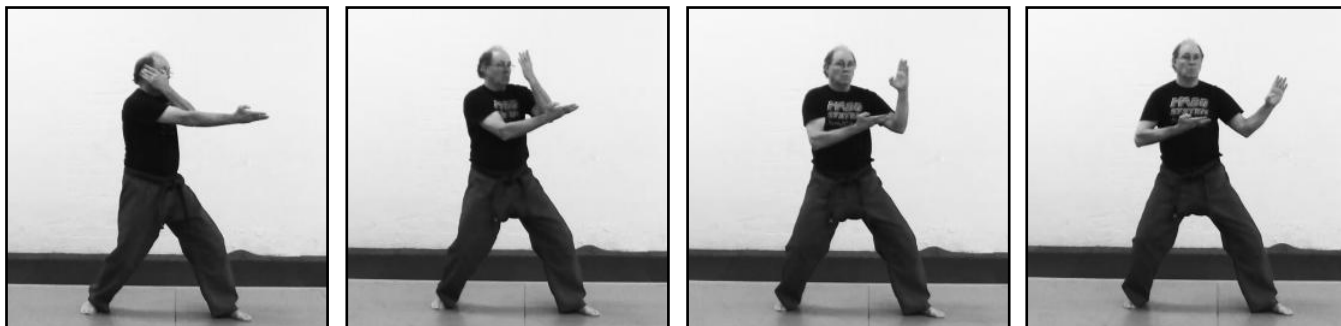
Knife flow

This is a drill taught by Prof. Presas to train a practitioner in handling multiple thrusts with a knife. This is demonstrated by Brian Zawilinski. His partner, Paul, does a number 5 thrust. Brian tucks his stomach back away from the thrust and does an "X" block. Paul checks his hands, retracts his knife and does a number 6 thrust at him. Brian pivots his body to evade the knife thrust and parries with his forearm. Paul checks his hands, retracts his knife and does a number 7 thrust at him. Brian pivots his body to evade the knife thrust and parries with his forearm. Two key points are 1) Brian takes the target away from Paul during his defense and 2) he doesn't expose the underside of his arm to the blade during his defense.

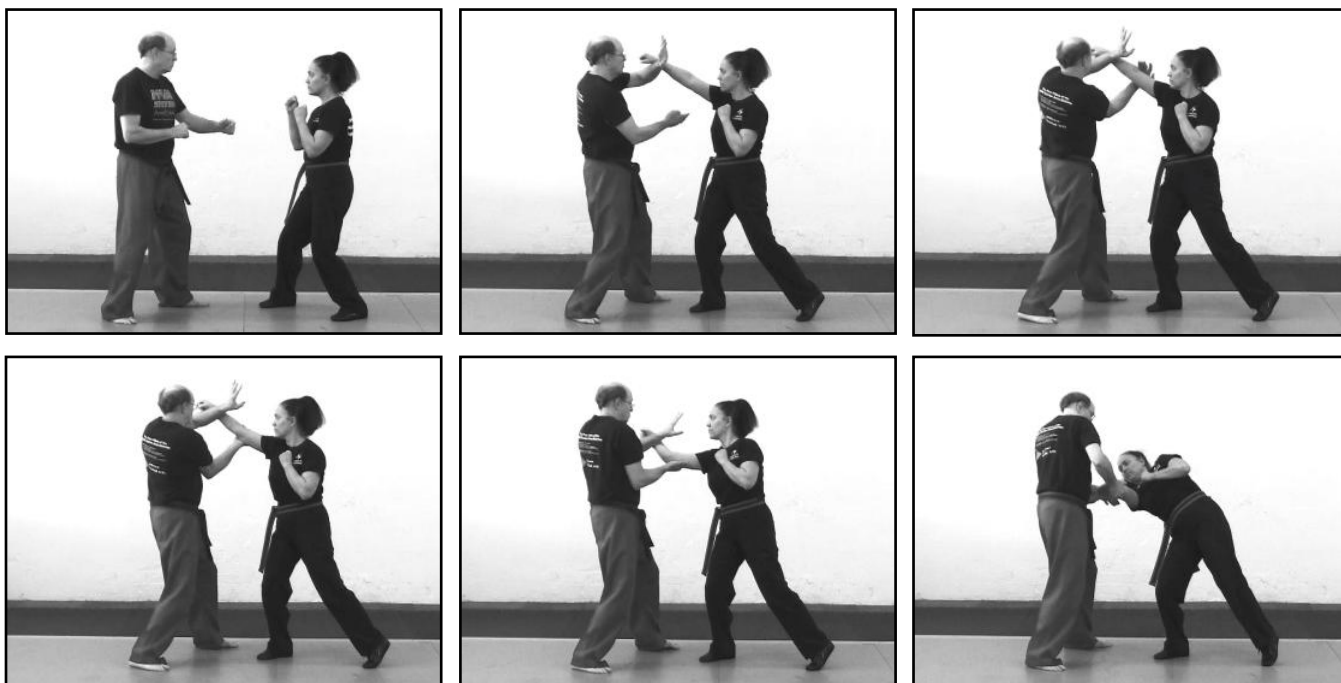


Knife Hand Block/ock

This action is found in many of the empty hand anyo of Modern Arnis. It, most likely, came from Prof. Presas' training in Shotokan karate as this is one of the principal actions found in many of the kata of that system. The chief application that was taught by Prof. Presas for this action was as an entry into a joint lock.



Application: my partner fires a punch to my head. I parry it outward with my left hand as I reach under her elbow with my right. I pull her elbow toward me and push out with my left hand to create a joint lock/takedown.



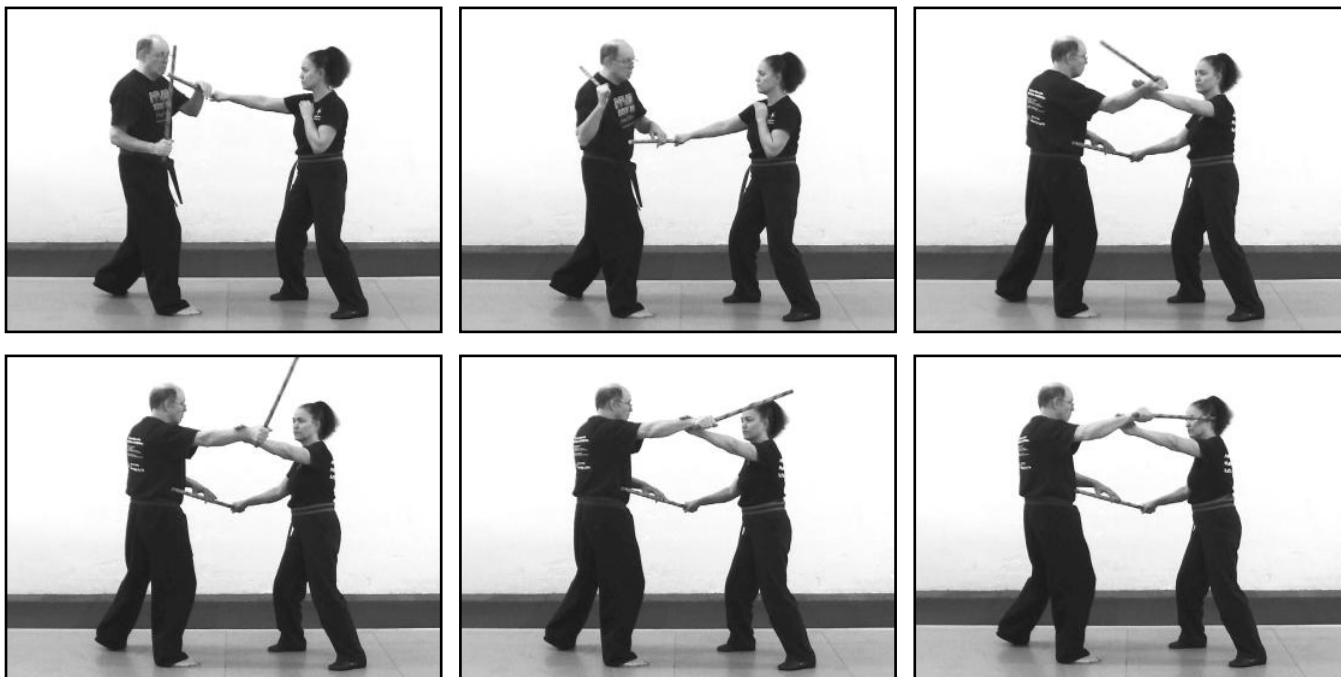
Kurbada (MA80)

Kurbada is a curving type of strike that is prevalent in Doce Pares Eskrima. It is one that I have seen Prof. Presas execute at times, however I had never heard him name it or teach it in Modern Arnis seminars. The key aspect of this strike is that at the end of a standard strike, you relax your wrist and let the cane whip through to completion of your strike. This is useful if your opponent checks your arm prior to the completion of your initial strike.

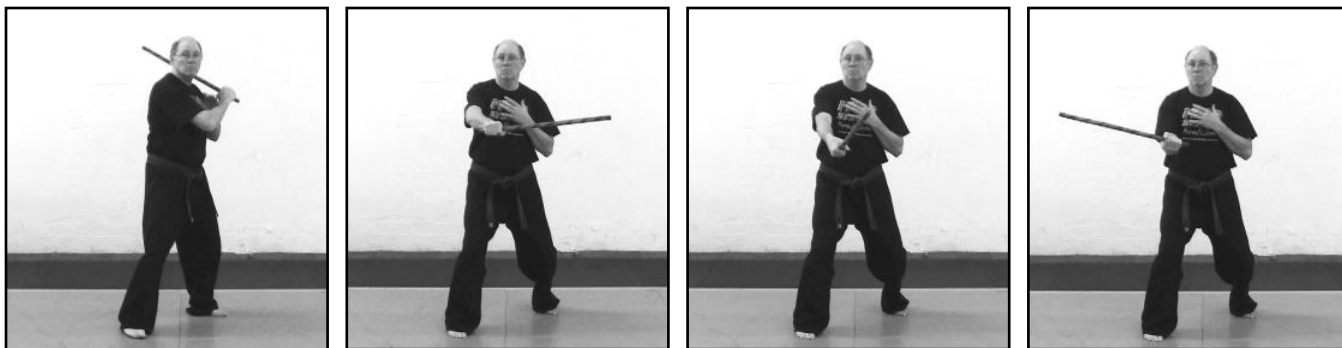
Kurbada from strike number 1



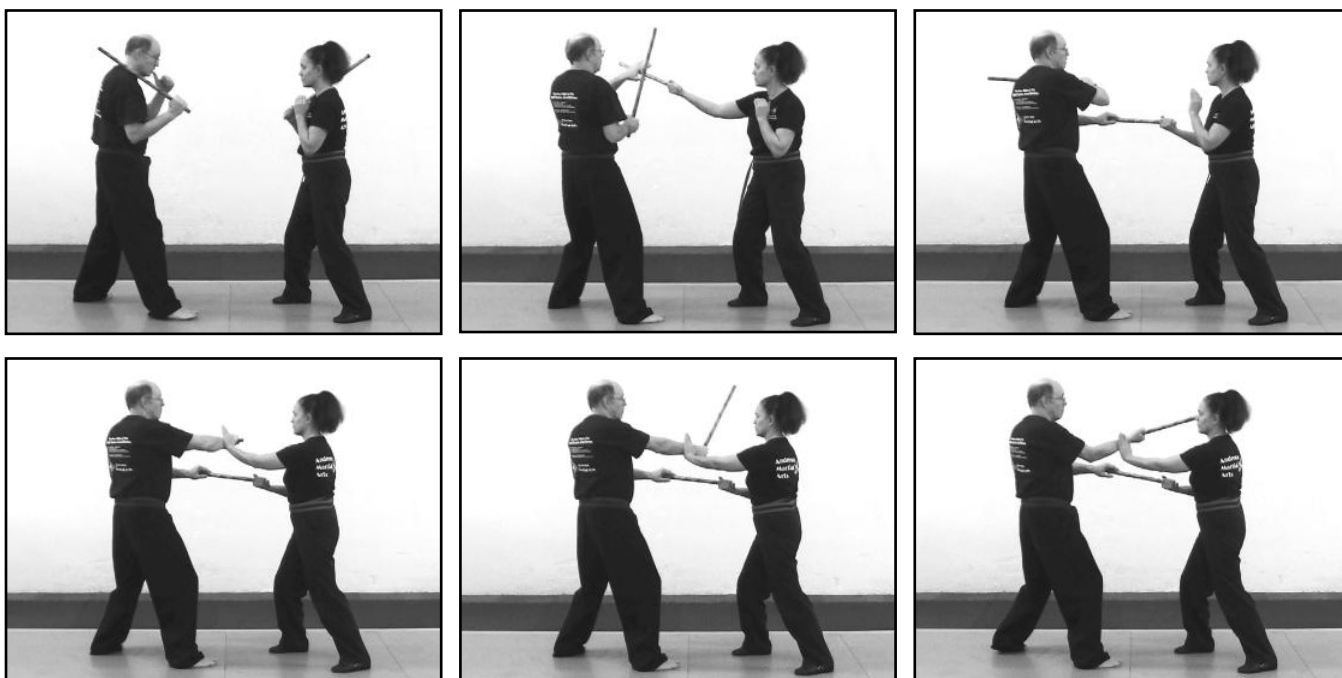
Application: I block my partner's strike. I begin to counter strike and she checks my arm. I relax my wrist and use the jarring impact of her check to cause my cane to whip around her arm and strike her in the head.



Kurbada from strike number 2



Application: I block my partner's strike. I begin to counter strike and she checks my arm. I relax my wrist and use the jarring impact of her check to cause my cane to whip around her arm and strike her in the head.



Kuridas (also spelled Correidas)

Kuridas is an Ilonggo term meaning to file or arrange in an orderly manner. Kuridas is very similar to what is called “semi-free sparring” (see entry “Sparring patterns”) in the United States. It is done by partners training with single sinawali and then going into various defenses, disarms, joint locks and so on. (See the entry “semi free-sparring” for techniques.)

“Kuridas is the root of Modern Arnis free style drills developed by Prof. Remy A. Presas, Sr. In the later part of his teachings Prof. Remy interpreted the same to a more advance application utilizing disarms, traps, locks, takedowns, in sticks to mano emphasis in combat applications, incorporating control, timing, footwork, anticipating offense & counter to counters. Kuridas in typical vocabulary means ‘to pile up’ or ‘arrange according to’, ‘classify according to’. Kuridas in its form is with semblance to Balintawak drills. Prof. Remy studied Balintawak. Tapi Tapi of Prof. Remy is the result of years of research & training, a generation of transformation from Kuridas to Modern Arnis free style drills. Free style Sticks to empty hands combat in an intricate form of modern fighting system - Modern Arnis Tapi Tapi.” Senior Master Rene Tongson

L

Labindalawa

The number Twelve in Taglog.

Labing-Isa

The number Eleven in Taglog.

Lakan

Male black belt

Largo (1) - “Large”

Largo is a term to denote being at long range with your opponent. Standard largo range is where you and your opponent can hit each other’s wrists with their sticks extended.

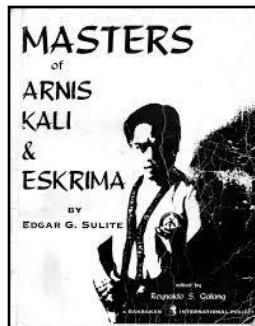


Largo (2) - “Large”

This is using a big motion to execute a technique. An example is the ‘largo abanico’ which is done as a slamming action rather than a whipping action.

Largo Mano Flow Drill (MA80)

Prof. Presas would use different types of defenses including striking the arm of the attacker as opposed to blocking the incoming strike of the cane. The Largo Mano Flow Drill is a long-range give and take drill that develops how to increase your distance as your opponent attacks, develops your defensive footwork and long range counters to attacks. The footwork types used in this drill are the rear crossing step or the retreat. Your partner steps in and strikes. You step back and counter strike to his wrist, maintaining a long range. Then you reverse roles, step in and strike and he defends by stepping back and counter striking your arm. I appropriated this drill from the late Punong Guro Edgar Sulite. (sequence shown on next page)

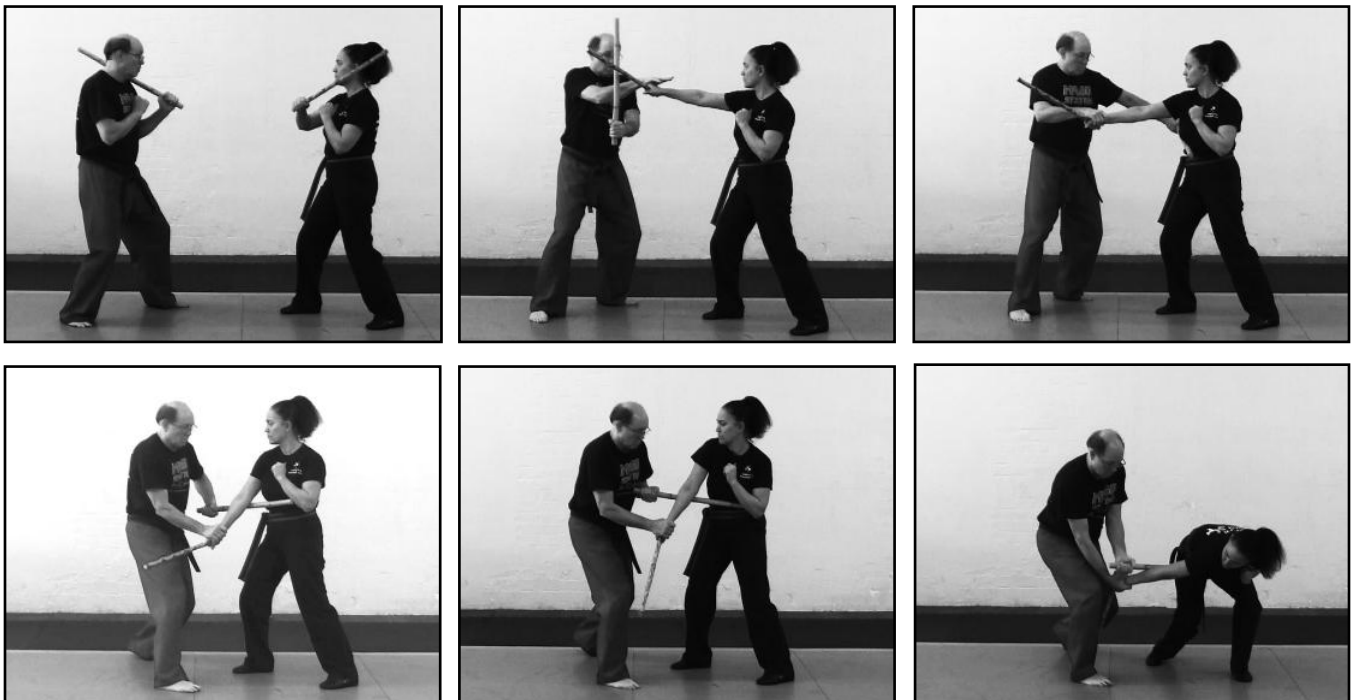


Largo mano flow drill full sequence.



Left on left, Left on right

This is a collective name for drills and techniques executed with the Modern Arnis practitioner using cane in his left hand instead of his right hand. These drills train you in being able to become ambidextrous and use the cane in either hand. Grand Master Remy Presas was left handed and learned how to execute equally well with either hand. This gave him an advantage in as most people who train are right handed. He included the training of the left hand in routine Modern Arnis training.



Lima

The number Five in Taglog.

M

Mano y Mano (hand to hand)

This is the term for applications of empty hand Modern Arnis techniques against weaponless attacks. The cane actions of Modern Arnis are easily translated into empty hand use for self defense. Prof. Presas taught many techniques that were empty hand based.

Master of Tapi-Tapi

Definition: *“Master of Tapi Tapi means one who has mastered the concept of “Counter for Counter.” Per Professor Presas, this title is only awarded to those individuals that have attained the highest level of proficiency in Modern Arnis and this title is separate from and above all rank. The seven individuals that were awarded this title were granted worldwide ambassador status in Modern Arnis. Our orders were simple, spread this art all over the world.”* Brian Zawilinski

“Professor declared that the level of Master of Tapi Tapi was the highest level of proficiency in the art of Modern Arnis, having demonstrated the ability to utilize the lightning quick counter for counter fighting strategy integral to Professor’s art.” Chuck Gauss

“Additionally, the title of Master of Tapi-Tapi is an achievement award, as awarded to its recipients to ensure the longevity and legacy of Modern Arnis, a declaration of commitment by the recipients to continue to keep Modern Arnis open and active for its practitioners, and is an honor and responsibility of the highest level awarded by Professor Presas.” Gaby Roloff

Masters of Tapi-Tapi

This is the title conferred upon 7 individuals prior to the death of Remy Presas. They were charged with the continuation of the International Modern Arnis Federation in the United States. They are Brian Zawilinski, Chuck Gauss, Ken Smith, Gaby Roloff, Jim Ladis, Jeff Delaney and Randi Shea. Of these seven the first five are still active in the art at the time of this writing.



ArnisFest 2004 - (left to right) Randi Shea (retired), Gaby Roloff, Ken Smith, Brian Zawilinski, Jim Ladis (retired), Chuck Gauss and me. Jeffrey Delaney (inset)

“Medio” Medium Range

This is where the distance relationship between you and your opponent is where you are close enough to engage the attacker’s stick arm and strike and also be able to disarm.

Modern Arnis

The system of Filipino Martial Arts founded by Grand Master Remy A. Presas in 1967. Modern Arnis is the system of Filipino fighting arts founded by Remy Presas as a self-defense system. His goal was to create an injury-free training method as well as an effective self-defense system in order to preserve the older Arnis systems. This system is derived from his family arnis system (Leon Presas), balintawak eskrima (Arnulfo Moncal, Timeoteo Maranga and Anciong Bacon), other indigenous forms of arnis he encountered, judo, karate, Small Circle Jiu-Jitsu (Wally Jay) and a number of other influences.

Modular Knife System

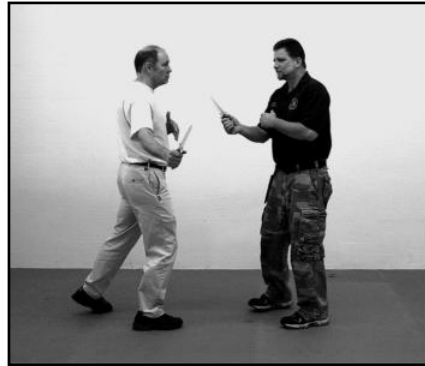
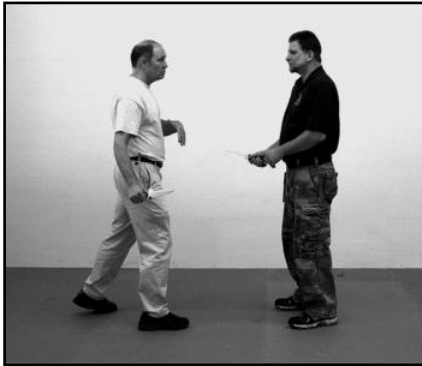
This is a term for a unique method of training for the short blade (knife) created by Bram Frank that is based on Modern Arnis. His concept is “Learn in 6, teach in 12.” This is in reference to the number of hours it takes to train and understand the simplicity of the modular system. It is a system based on motion rather than techniques and the first module is based on the Modern Arnis 6 count drill.

Several key points that are made when doing this system are: 1. “*Steel meets flesh - always.*” This means that rather than blocking the incoming knife slash with your hand/arm, you use your blade to meet the incoming arm first. The check always comes second. 2. You get off line during your defense. This means you angle step forward, step back or rotate away so that you are no longer in the line of the cutting action of your opponent’s blade. Note in the photo below how Bram’s student has his check hand on his hand and away from the knife he is defending against. The following pages show the four basic modules and are from the book *Modern Arnis For The New Millennium*.



GM Bram Frank teaching the finer points of Modular Knife System.

Module 1-4-12 based on strike numbers 1, 4 and 12.



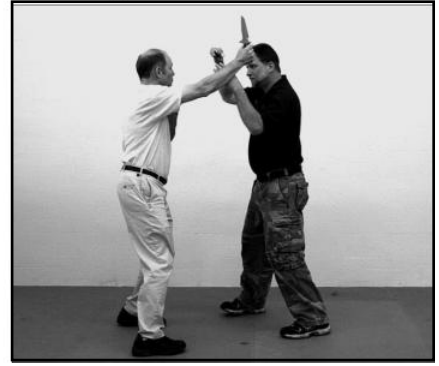
I do a number 1 cut at Bram. He steps back and meets my arm with his blade.



He checks my arm after his cut. He follows his defense with a number 4 cut. I go to check his elbow.



I step back and drop my blade on his cutting hand or cutting hand wrist. I step forward and begin a number 12 cut.



Module 2-3-12 based on strike numbers 2, 3 and 12.



Bram checks my number 2 cut with is check hand. He brings his blade up under my arm for his cut.



He cuts diagonally downward, reverses direction for a number 3 cut to my middle. I step back and stop his arm with my...



...arm as I cut his arm with my blade. I step forward to execute a number 12 cut to his head.



Module 5-2-4 based on strike numbers 5, 2 and 4.



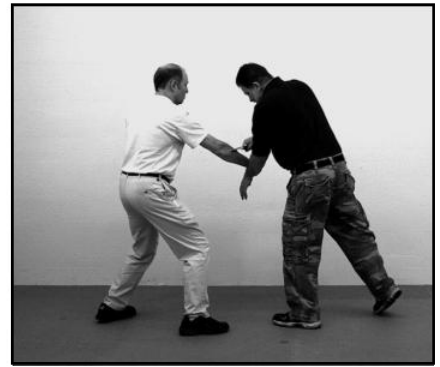
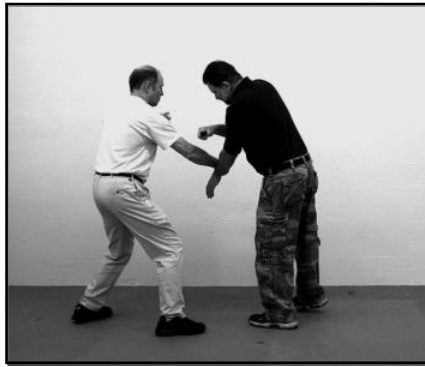
I thrust forward with a number 5 stab. Bram steps off-line and turns his blade inward to cut my forearm.



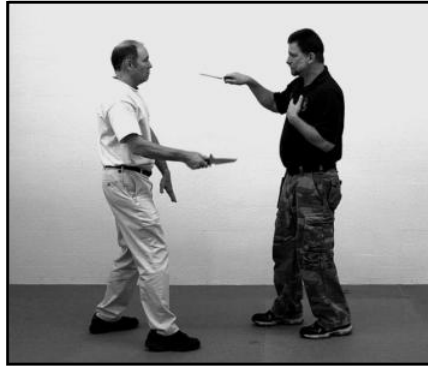
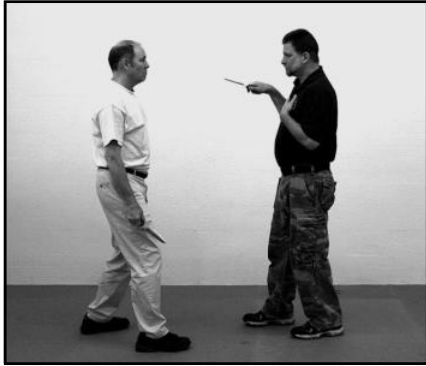
He checks my blade arm as his cut passes through. He goes for a number 2 cut. I check his rising arm.



I bring my blade up across to cut the connecting tissues under his arm. I begin my number 4 cut to his side.



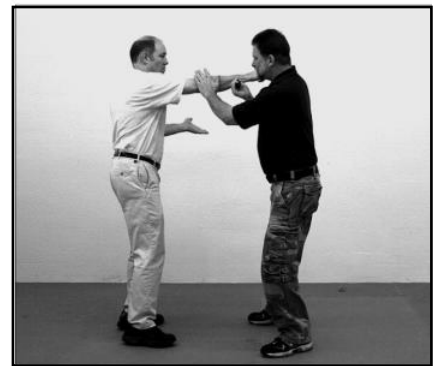
Highline connection is based on strike numbers 10 (or 1), 2 and 2.



Bram starts with a number 10 stab. I do a combination parry/cut to his wrist.



I check under my blade and begin a number 2 cut. He checks my arm at the elbow.



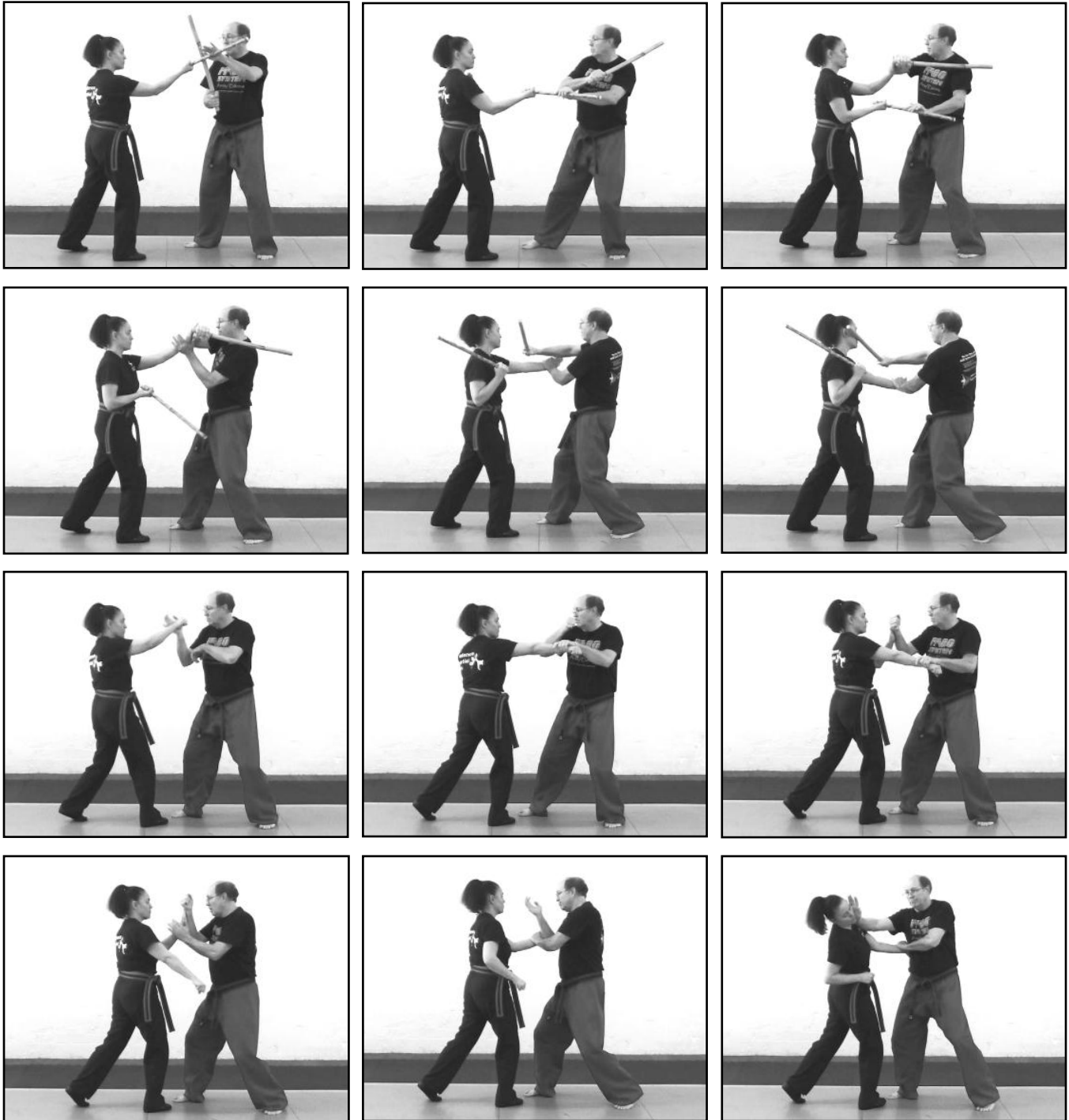
Bram counter cuts my wrist and follows with a number 2 cut. With my arm extended I have to step forward with my left.



N-O

Obstruction removal

This is the action of you countering when your opponent stops your attack. You attack with a cane or empty hand attack and your opponent stops it with a check action and she blocks or parries it. You remove the stopping limb with a slap off or pull off and continue your attack. This first example demonstrates a slapping off your opponent's check when she stops your number 2 strike (or backfist) counter.



On the backfist strike my personal preference is to withdraw my hand and execute a follow up straight palm thrust to the face. One could also follow up with a back hammer fist as well.

Ocho-ocho

This is a term for the “Figure 8” cane and sword action.

Outside Forearm Block

The motion of moving your forearm from the outside parameters of your body to the inside in performing a parrying motion. This action is found in the empty hand forms (anyos).



Anyo 2 application: my partner punches at my head. I parry with the Outside Forearm Block with my lead arm and capture her arm with my free hand. I drop below her arm and execute a sideward elbow strike to her ribs with my parrying arm.



P-Q

Palis-Palis (Go with the force)

This defensive action is a classical style of arnis and is part of the original Presas family art taught to Prof. Presas by his grandfather Leon. Prof. Presas would call this “go with the force.” The Palis-Palis meets and redirects the incoming cane or gets behind the path of the incoming force and redirects it from its intended target. Your use of footwork to position yourself is needed here to make it effective. Rather than meet your opponent’s strike head on, as in a force to force block, it is a method of passing your opponent’s weapon from one side to the other side of your body and the mechanics of it are very similar to the offensive action of both the banda y banda and figure 8.

The Palis-Palis I initially learned from Prof. Presas was a middle level, single cane and check hand action. You meet your opponent’s cane with your own while your check hand descends on it so that you can pass it to your opposite side. The meeting of your cane to your partner’s assures the effective defense against the strike while the descent of your check hand assures not only the passing of the cane but keeps your hand safe from impact by the strike.

With a bladed weapon, this sets you up to counter-stab or slash your opponent in a smooth, flowing motion. A point to make here about a blade usage of Palis-Palis is that you would want to make contact with the flat of your blade and not the edge with the parry. A sharp impact with the edge of your blade with another’s edge could chip your own blade, get it caught in his blade, or if the blade was made of inferior material even shear off the blade. Meeting his edge with the flat of your blade makes far more sense.



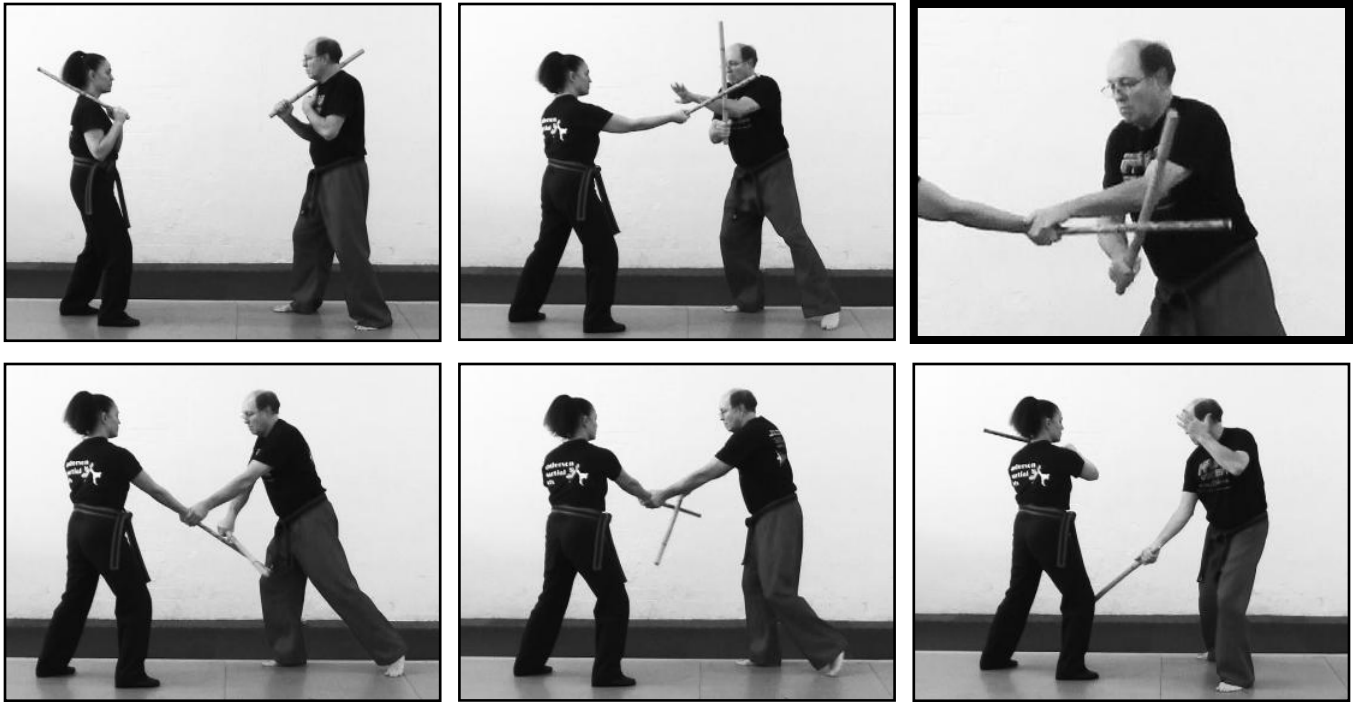
There are two applications of the Palis-Palis that I teach. The first is the original family method, the highline and low line applications. In the highline and low line applications, your weapons get behind your opponent’s weapon to redirect it to the other side of your body. As the Presas family style was originally a stick and dagger method, I will demonstrate the baston y daga action of this type of Palis-Palis. The second application I will demonstrate is the meet and redirect action I first learned from Prof. Presas.

Leon Presas, Remy’s grandfather, as well as Berong Presas, Remy’s uncle, taught him the family system which consisted of the styles of banda y banda (side by side) as well as the ocho (figure 8). These are blade actions common to many Filipino weapons arts. Here is some data from Rocky Pasiwk about this subject. *“Berong Presas’ bolo was that of a jungle type bolo, a little lighter and not as heavy as a traditional bolo, and I believe a tad bit shorter, designed to be quick and fast. He used this to his real life advantage during WWII when engaging the Japanese. In the jungle, the Japanese soldiers would quite often have trouble swinging an awkwardly long sword in combat. From what I gathered from Remy, most of Barong’s Bolo strategies came from Palis Palis. He concentrated on a lot of upward slashing, similar to some of what you might see in some of the Silat styles. He also taught a lot of body shifting actually similar to Balintawak, because there is very little room for fancy foot work in the Jungle, so the corner taking methods of Palis Palis make more sense.”*

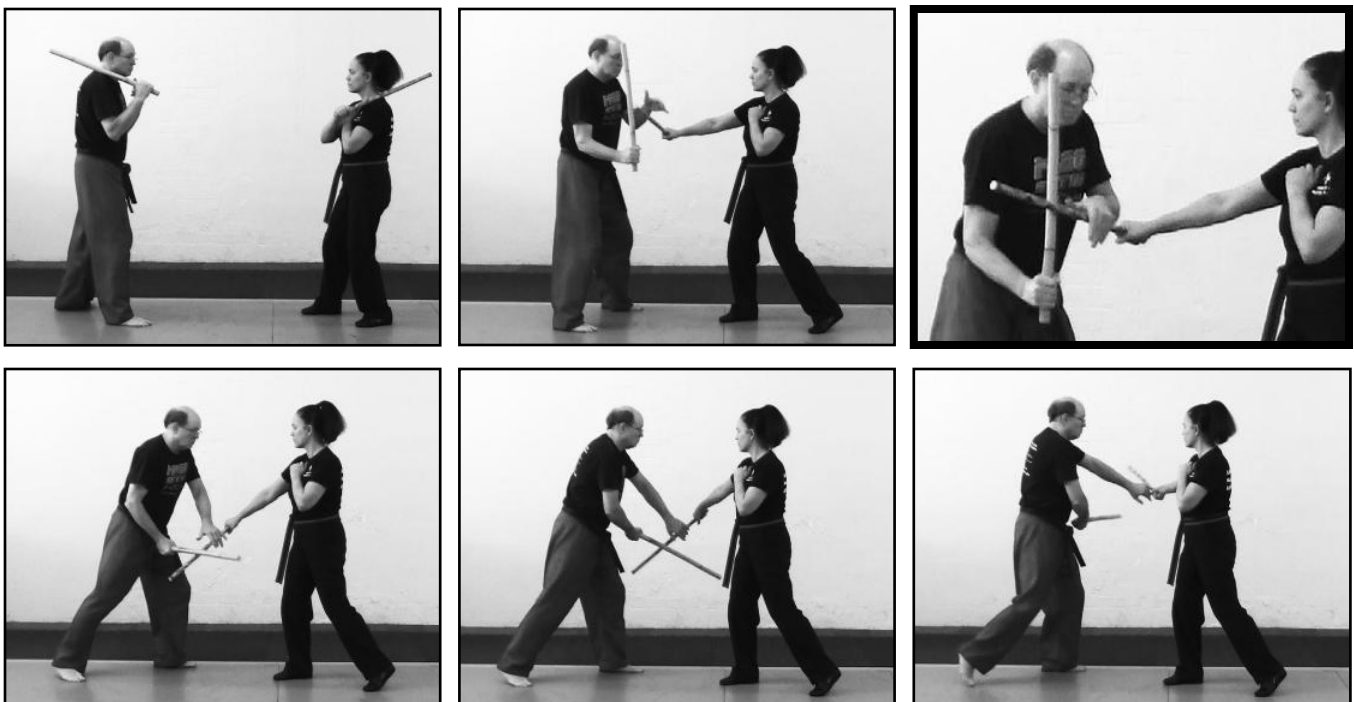
Palis-palis (single cane and parallel check) midline against a number 3 strike. The primary action is the descending action of my check hand down on her cane to pass it to the other side of my body. My cane is my safety, not my primary defense.



Palis-palis (single cane and cross check) midline against a number 3 strike. The primary action is the descending action of my check hand down on her cane to pass it to the other side of my body. My cane is my safety, not my primary defense. If you are close enough the cross check makes this action safer.



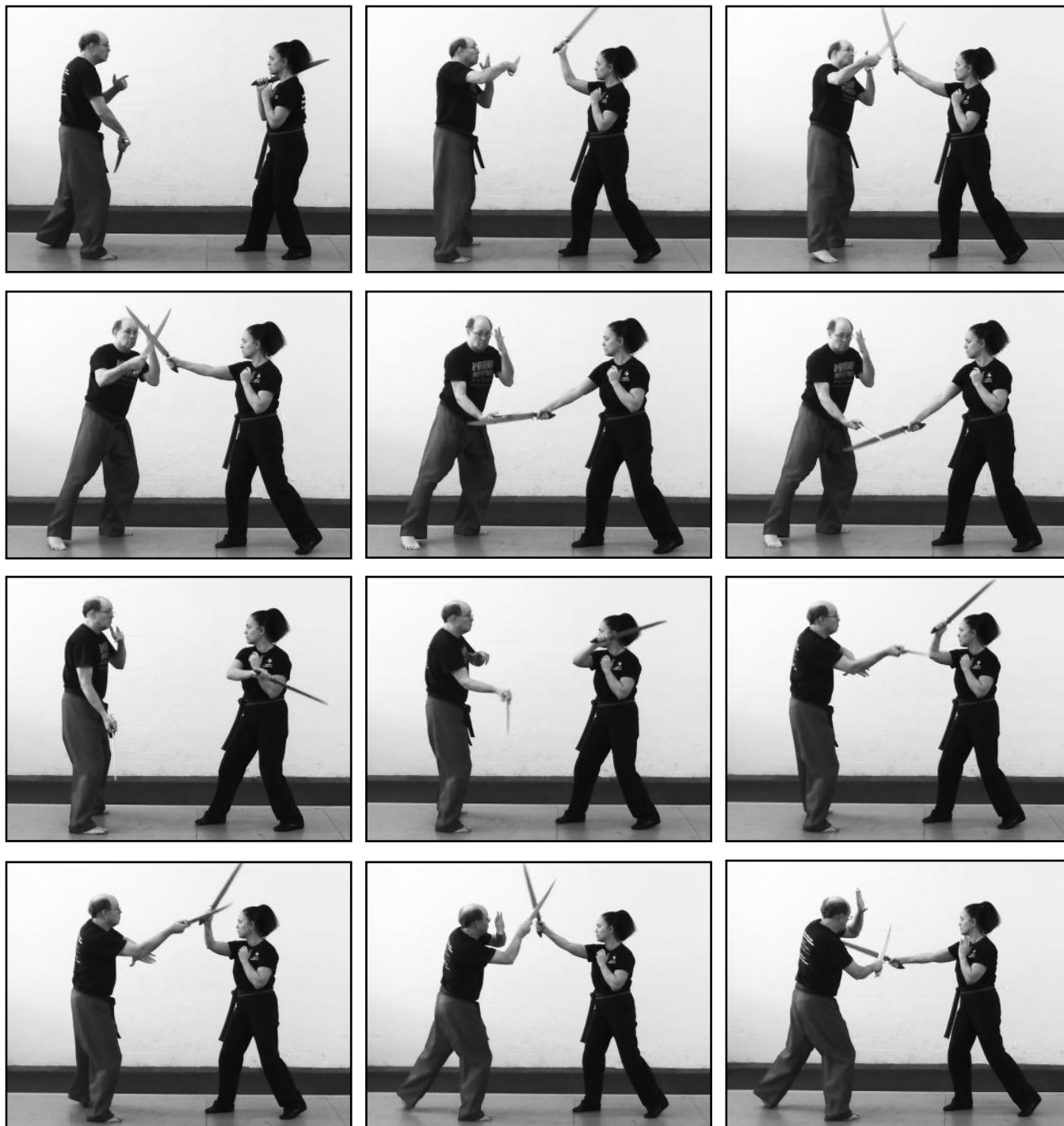
Palis-palis (single cane and parallel check) midline against a number 4 strike. The primary action is the descending action of my check hand down on her cane to pass it to the other side of my body. My cane is my safety, not my primary defense.



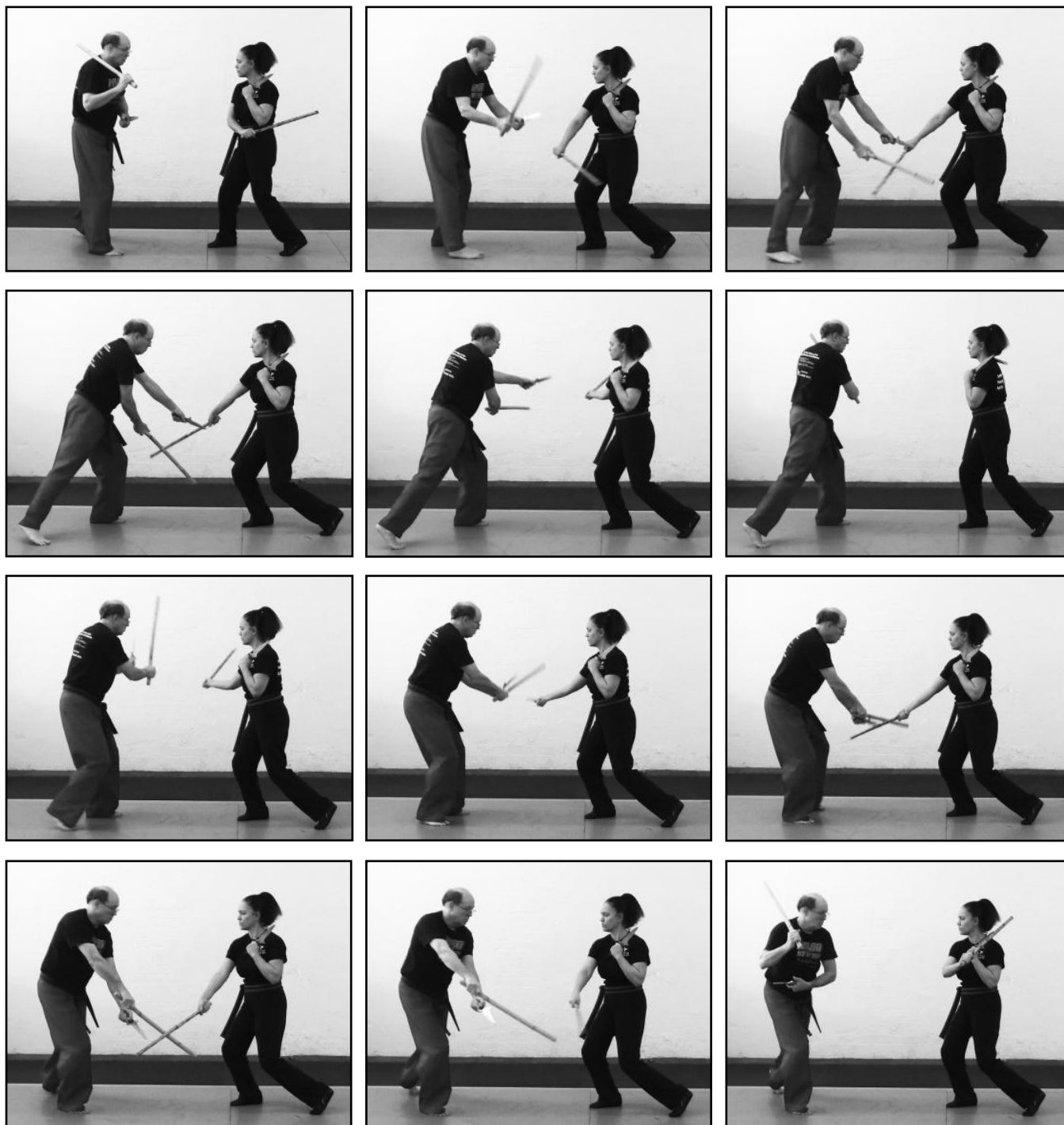
The highline and low line Palis-Palis are from the Presas family art and are characterized by your cane or bolo getting behind your opponent's strike/cut and moving it off path. If you have both bolo and dagger or cane and dagger you can use both weapons to redirect the attack. If you have a single weapon against a bolo, you would leave the check hand clear of the oncoming blade. Both actions are demonstrated on the following pages. Note that the angle step forward aids me in getting behind the trajectory of my partner's strike.



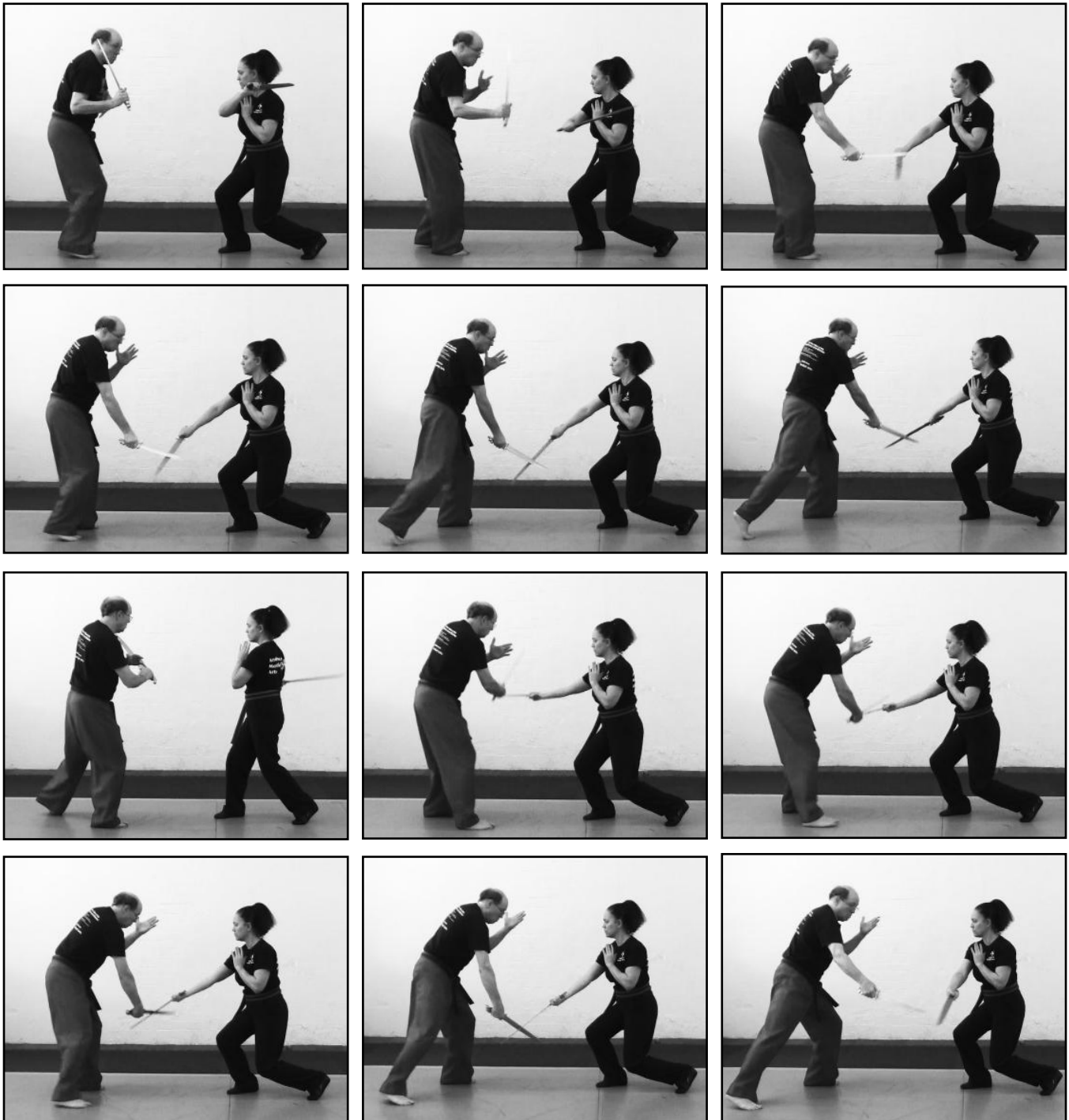
The Palis-Palis, executed as blade on blade, is done in an abanico fashion, swatting your opponent's blade aside with the flat of your own blade. Body shifting is very key in this defense and the two are done at the same time.



The low line Palis-Palis is marked by the removing of the target leg while you are passing your opponent's weapon. This will be especially crucial when executing against a bladed weapon.



Application: the low line Palis-Palis. Note how I ensure I get my leg out of the line of the cutting action of my partner's bolo.

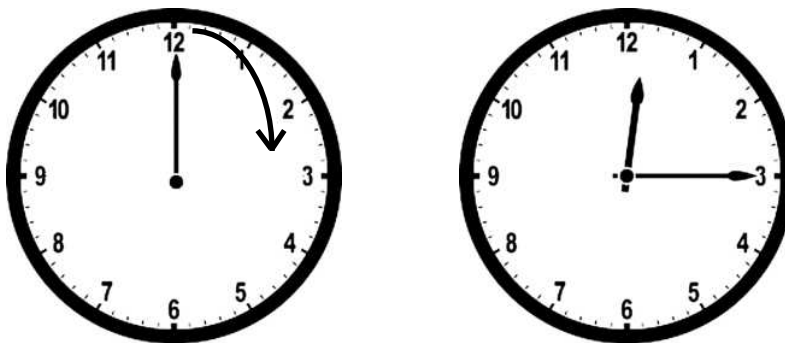


Parry (MA80)

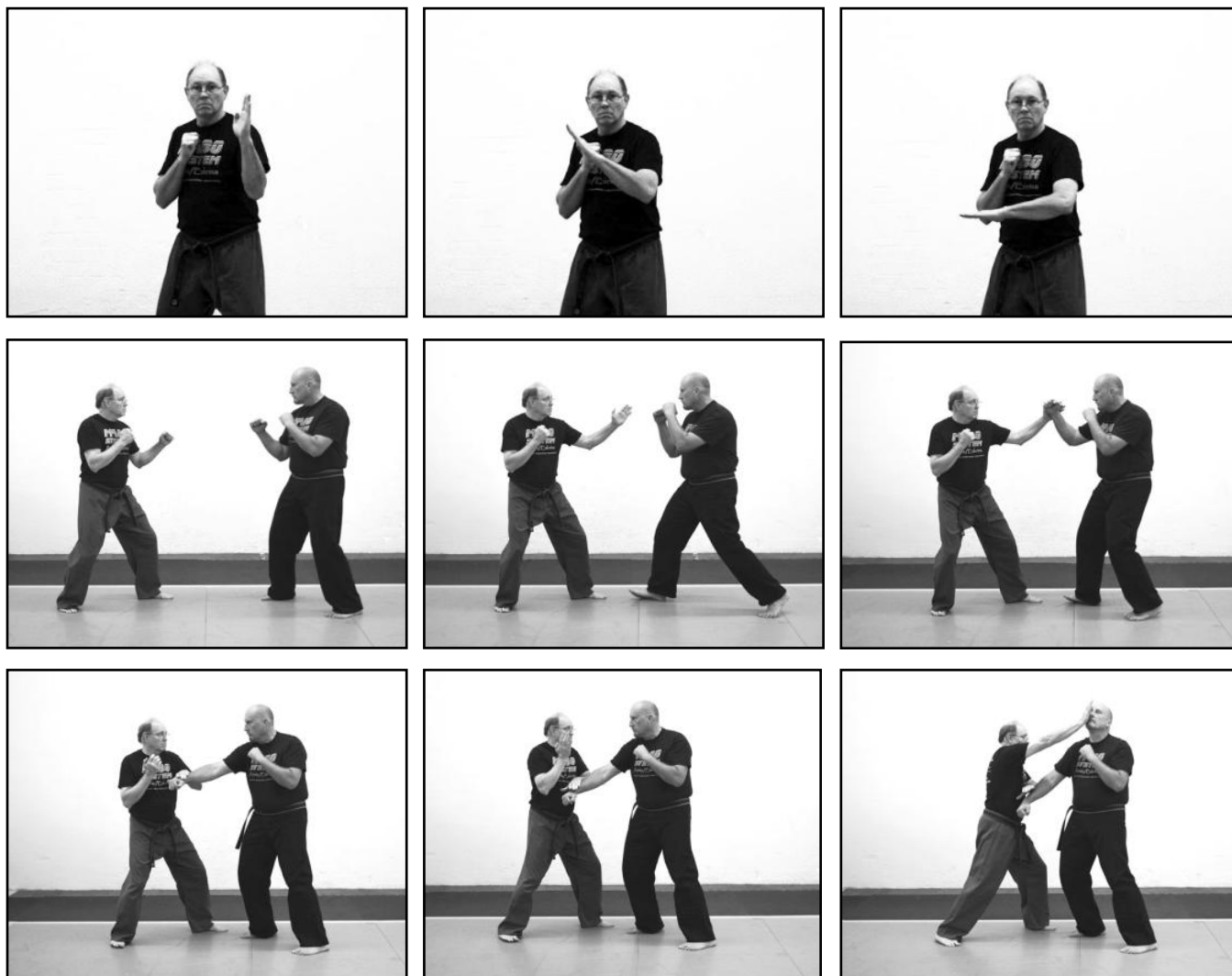
This is a deflection action of your opponent's attack and is the direct opposite of a block. A block meets and halts the attack in mid motion while the Parry allows the attacking motion to continue although in a different direction than was initially intended. Parries are done both with the empty hand and with the cane.

Parry, Circular (MA80)

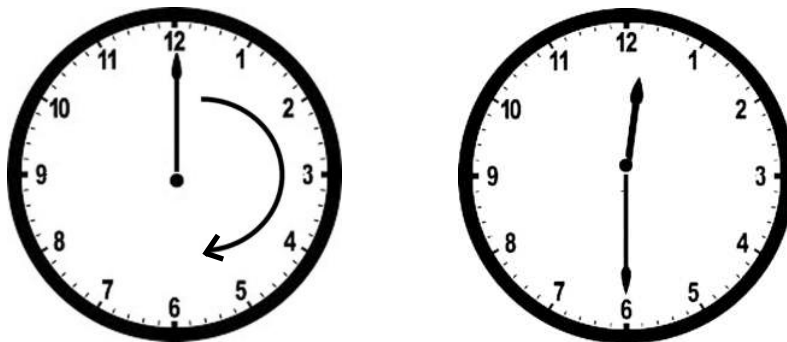
This is an empty hand deflection action in which instead of pushing your opponent's attack sideways you push it in a circular motion. The parry action of your palm hinges off of your stationary elbow which moves the parry in a curve. The "minutes" resemble the minute hand on a clock face. A 15 minute parry is where your hand would start upright (in a 12:00 o'clock position) and circle down to a point parallel to the floor (3:00 o'clock position). A 30 minute parry is where your hand circles down to the 6:00 o'clock position. A 45 minute parry is where your hand follows up to a 9:00 o'clock position. A 60 minute parry is where you hand moves full circle from a 12 o'clock position and back to it again. The application shown below is from Anyo 3.



15 Minute Circular Parry, solo and Anyo 3 application.



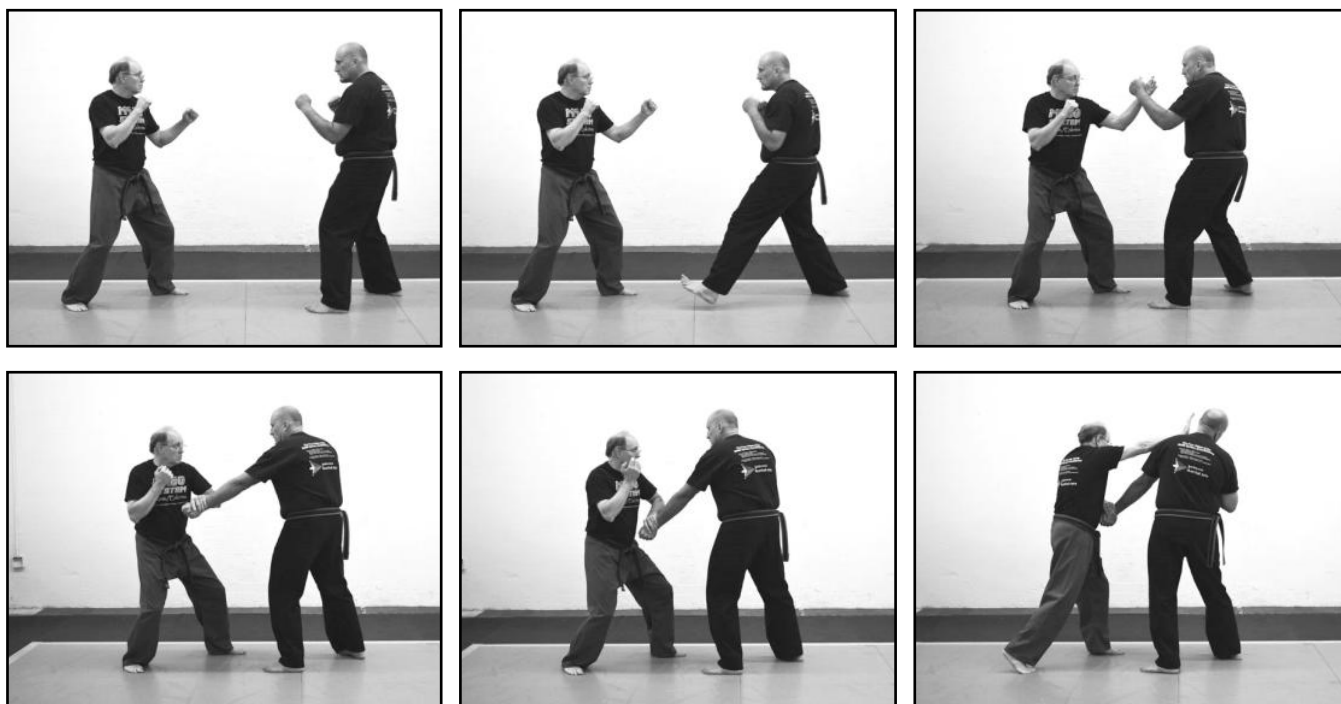
30 Minute Circular Parry



30 Minute Circular Parry solo



The 30 minute circular parry to the inside of your opponent's arm will turn his back to you and prevent him from countering your return strike.

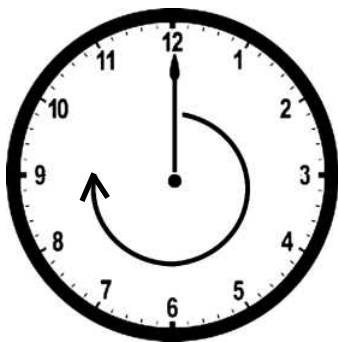


30 Minute Circular Parry against a kick.



Note that immediately following my parry I step forward to deliver my counter. You want to have correct distance as well as a firm base for the hand strike to be effective.

45 Minute Circular Parry



45 Minute Circular Parry application. This is an application that is found in Anyo 1. 1. My partner punches at me. 2. I parry his arm down and to my right side to the 45 minute position. 3. I reach over his arm with my left hand to pull his arm so that his wrist is just past the crook of my right elbow. 4. I loop my right hand over the top of my left hand at his elbow. 5. I drop my weight and bear down on his elbow for the lock.



60 Minute Circular Parry.



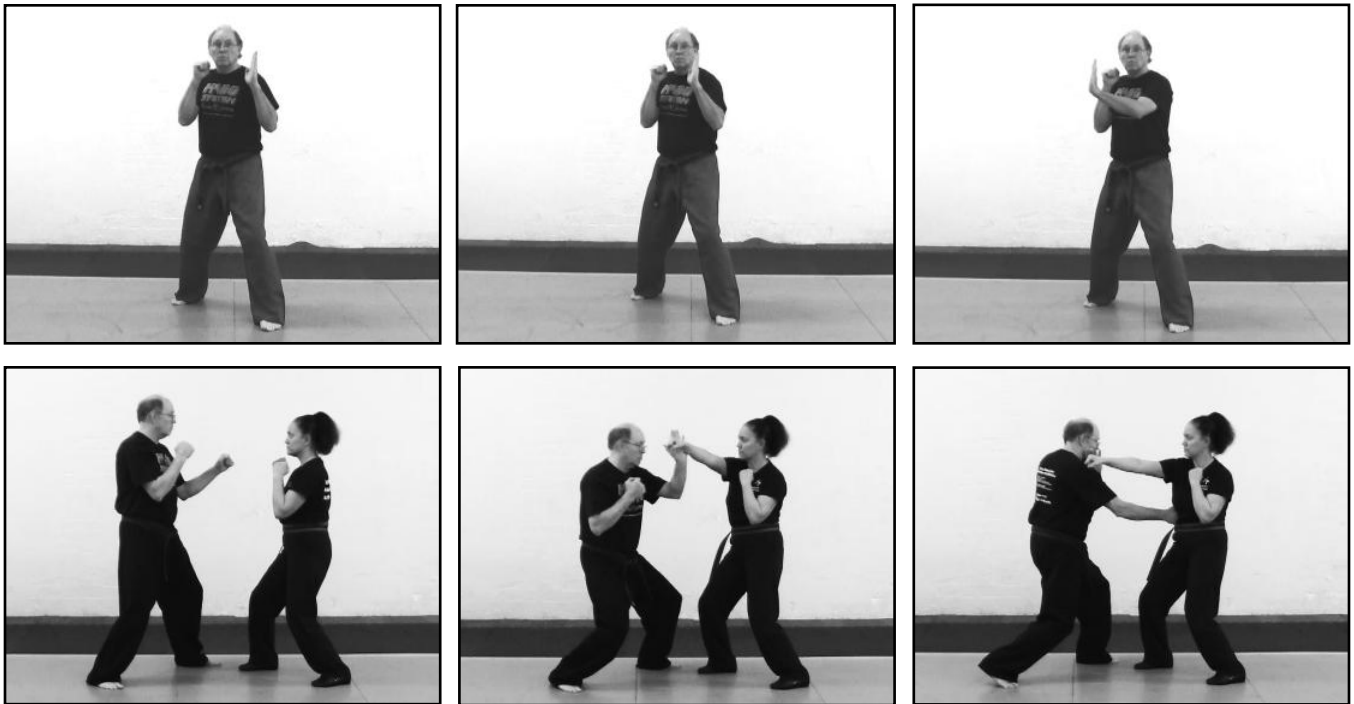
60 Minute Circular Parry application. This was a signature empty hand application of Prof. Presas. 1. My partner punches at me. 2. I do a full 60 minute parry which brings my hand up to the side of his head. 3. I reach up with my other hand and loop both hands around his head. 4. I pull his head to my chest and rotate to my rear. These last two actions completes the throw.



Note that I use my knee to buckle my opponent's knee to aid in the throw. This is very useful if my opponent is larger than I am.

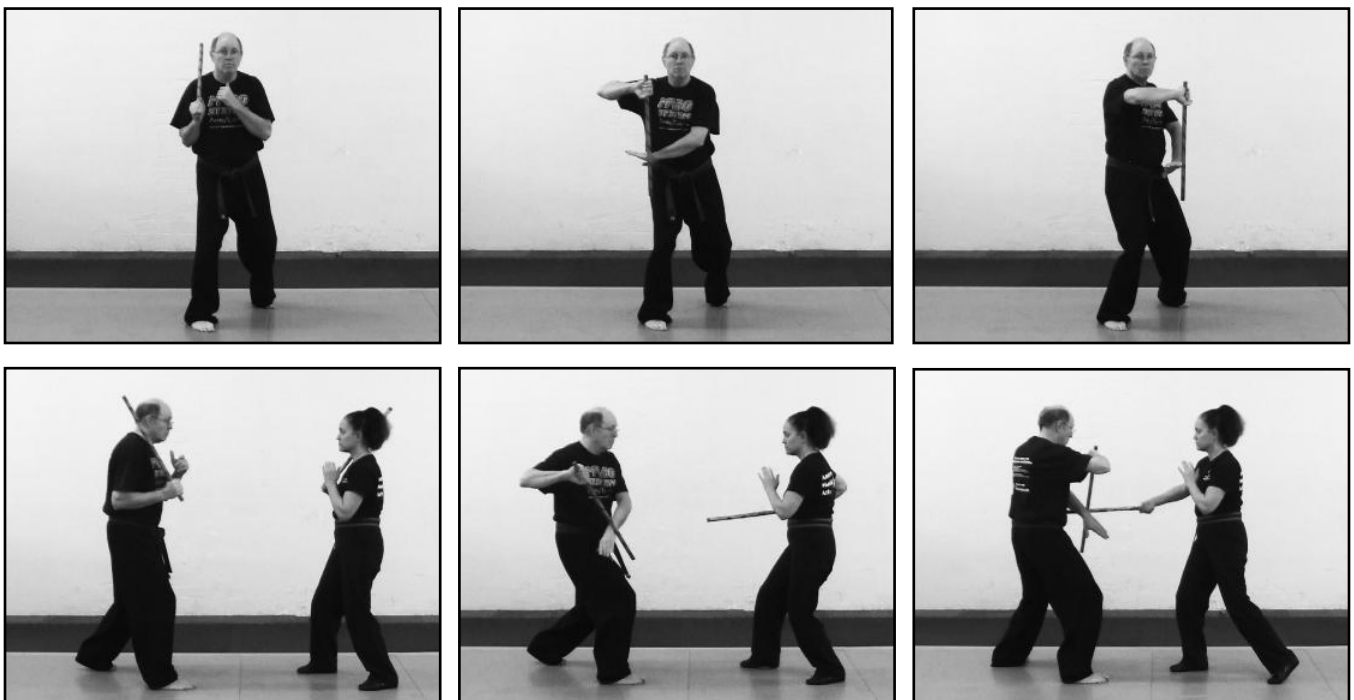
Parry, Horizontal (MA80)

This is a sideways pushing deflection whereby you cause your opponent's attack to miss you by continuing its direction of motion. You can use the cane or empty hand to execute this action.



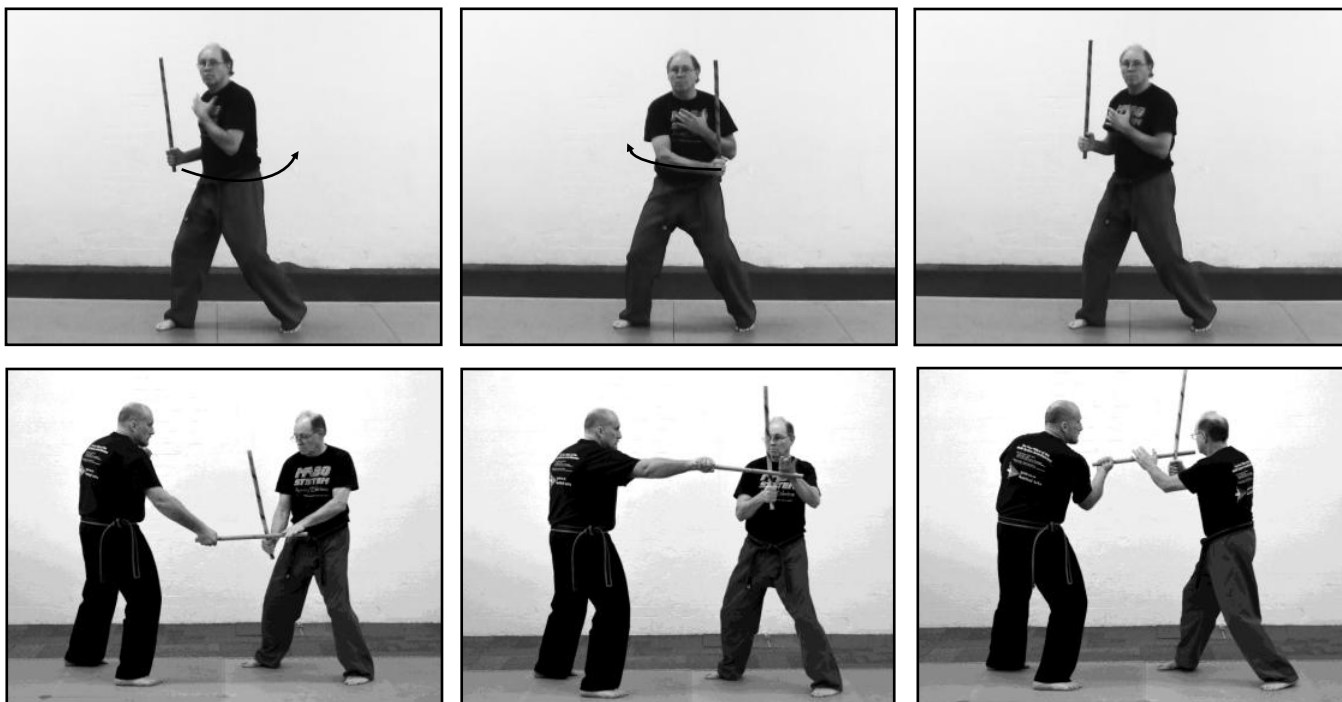
Parry, Vertical (Cane Tip Down)

This is moving the stick vertically with the tip down used normally to parry a #5 incoming strike. You drop your cane to your right side and brace it with your hand edge. From there you move the cane with your hand edge across your body to deflect the thrust. This was the first type of defense Prof. Presas would teach against that strike. This parry is characterized by being a soft nudge rather than a forceful action.



Parry, Vertical (Cane Tip Up) (MA80)

This is the action of moving a thrusting attack (strikes 5, 6, 7, 10, & 11) by your opponent to the side. Your cane is straight up and down (vertical) and the tip of it is upward. You use this while moving your body off the line the incoming attack. This parry is also characterized by being a soft nudge rather than a forceful action.



Vertical Parry ((Cane Tip Up) against thrust numbers 5, 6/10 and 7/11.

Passing

Passing the cane is where you transfer your opponent's cane from one side of your body to the other. There are a number of methods of passing such as the palis-palis against lateral strikes or the abanico when it is used defensively against a number 12 strike. You can use your check hand to pass after a blocking action such as using a scissors check after a force to force block.

Peeling Stick Out of the Grip (MA80)

This is a circular method of taking a stick out of your opponent's hand, much like peeling an orange. You secure your opponent's wrist with your check hand and rotate the cane in their hand in a manner which opens up their fingers. This description is used in my book *De-Fanging The Snake – A Guide To Modern Arnis Disarms*.



Peeling the stick out of the grip continued.

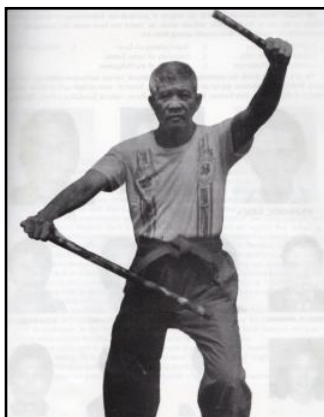


Pito

The number Seven in Taglog.

Presas family

This is the immediate family of Remy Presas: Leon Presas (grandfather and Remy Presas' first teacher), Jose Y Bonco Presas (father and first teacher of Ernesto Presas), Rosemary (Remy Presas' first wife, known as the "mother of Modern Arnis"), Theresita (sister), Ernesto (brother), Roberto (brother), Remy P. (eldest son by first marriage), Demetrio (son), Mary Jane (daughter), Mary Anne (daughter), Yvette Wong (second wife), Joseph (son by second marriage), Remia (daughter by second marriage).



Jose Y Bonco Presas



Roberto Presas



Rosemary Presas



Yvette Wong

Punyo

This is the bottom end of butt of the cane. It is a small amount of the cane sticking out below the holding hand's fist. It is used for striking, locking, etc.



R

Range (classical)

In classical or traditional arnis, range is divided into three sections: largo or long range, medio or medium range and corto or short range. These pictures denoting traditional range in arnis are from the book *Filipino Martial Arts - The Core Basics, Structure & Essentials*.



Traditional long range



Traditional medium range



Traditional close range

Range (MA80)

The military connotation of range has to do with the effective distance of any particular weapon. For example an artillery shell has a longer range than a bullet while a bullet has a greater effective range than a knife. The difference in weapons denotes the difference in effective ranges. Modern Arnis uses the empty hand as well as several weapons so there are different ranges for each weapon that one should know. I'll demonstrate the different ranges starting from farthest out to close in.



Note the effective distance of the cane. The bolo (short sword) has a shorter effective range than the cane.



Note the effective distance of the bolo (short sword). A knife has a shorter effective range than the bolo.

Range (MA80) continued.

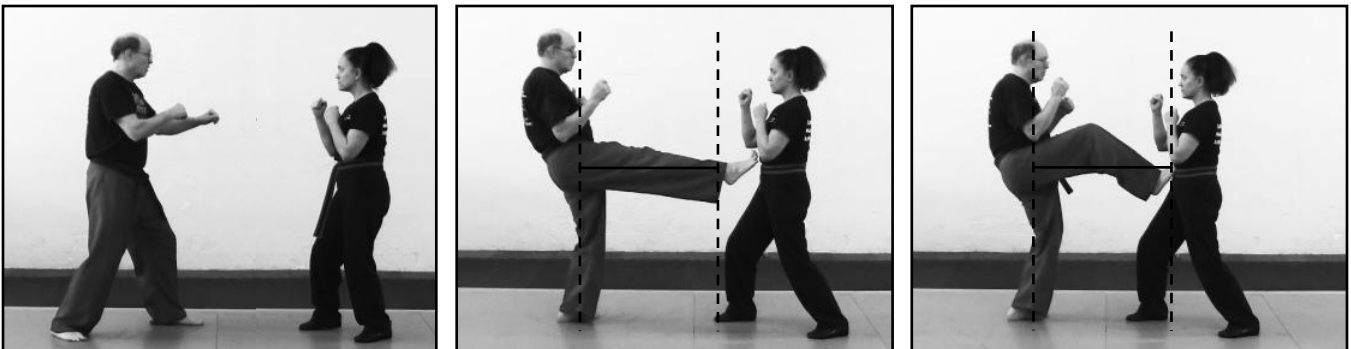


Note the effective distance of the knife. The dulo dulo (pocket stick) has a shorter effective range than the knife.



Note that the dulo dulo (pocket stick) has the same effective range as the empty hand.

Modern Arnis has a range of empty hand applications and is not restricted to weapons use. It is equally important to know the range of each empty hand weapon as it is each bladed or impact weapon.

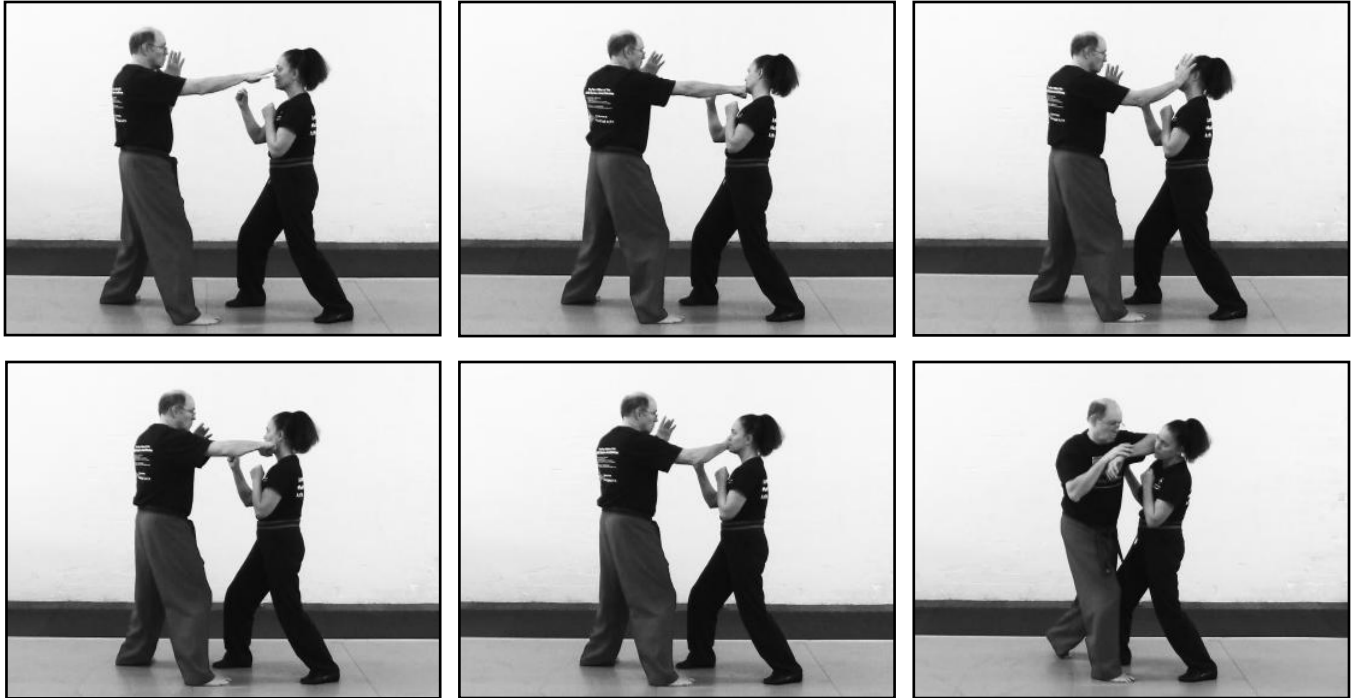


An extended front kick is improper range for an effective front kick. You need to be closer for a decent follow through.



Here are the effective ranges for the front kick, shin kick and diagonal kick to the thigh

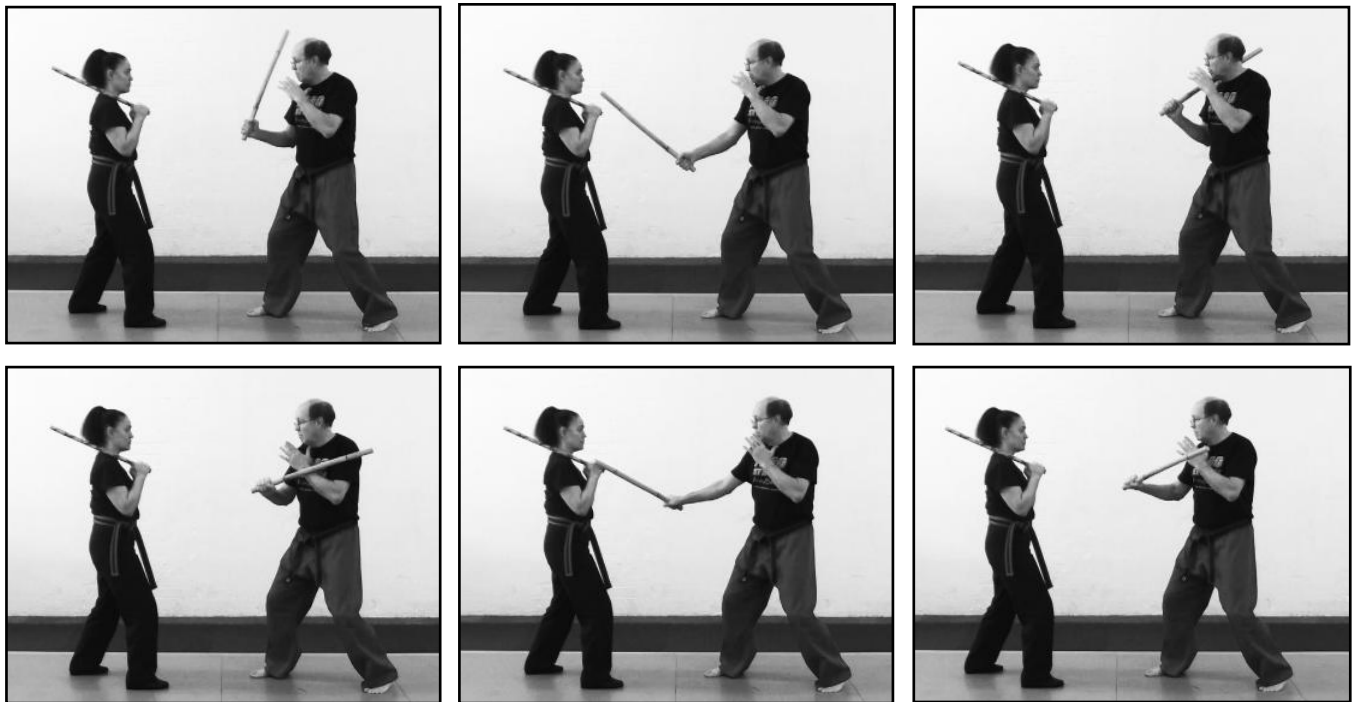
Range (MA80) continued.



Note how the distance between me and my partner decreases as the range of the weapons diminish (finger jab, straight punch, hook punch and hammer fist, and elbow strike).

Rap – (wetik; “weh-tick”)

The Rap is the opposite of a slamming strike. This is a straight line, speedy strike that recoils or bounces back to about where the strike started. It is used as a speed impact strike rather than a power blow and can be used as a set up for a finishing strike. It can be delivered from any angle.



Note the lack of torque or body dynamics in the above examples. The Rap is all arm and wrist motion.

Recoil (MA80)

I put a lot of importance on the development of how to recoil your cane after a strike or block. This is one of the influences on me by Manong Ted Buot in my balintawak eskrima instruction. All too often one cuts through with their cane after a block. This can lead to developing it as a habit action, which in turn, can lead you to be open for being hit from an odd angle. To circumvent this I have adopted this method of recoiling my cane.

There are three types of recoil: same shoulder, cross shoulder, and cross side. These are in reference to the hand I have my cane in. The recoil begins with the bending of my cane hand wrist as opposed to my elbow. This whips the tip of my cane towards the intended spot of chamber. When the wrist cannot bend any further is when bending my elbow comes into play. This wrist action is much quicker than bringing the cane back by bending the elbow alone.

Same shoulder recoil



Cross shoulder recoil

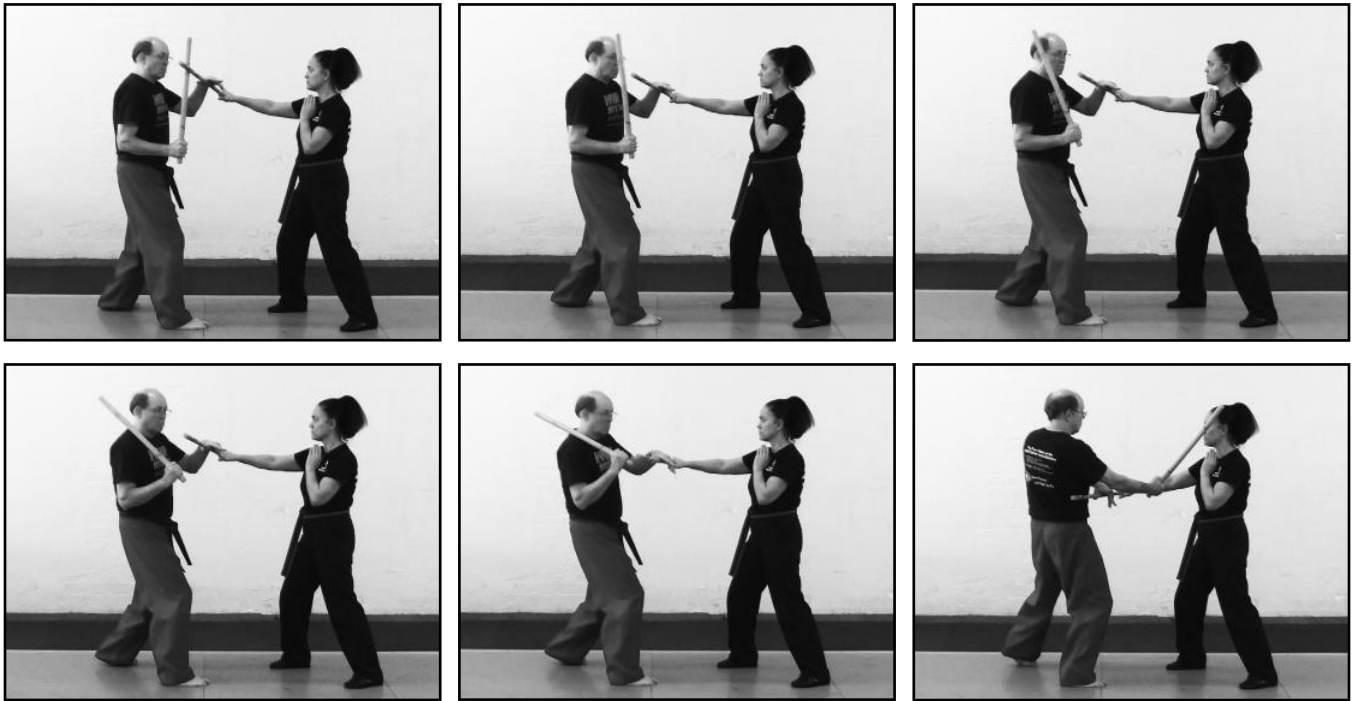


Cross body recoil



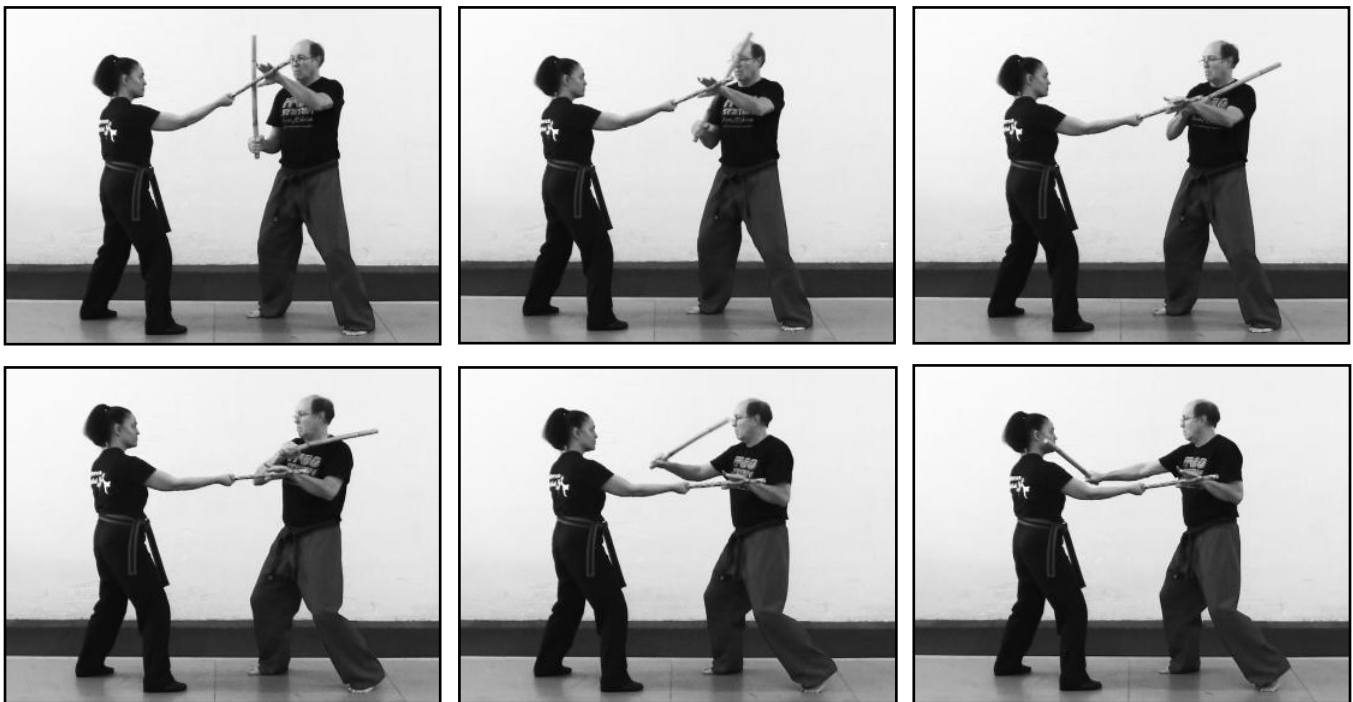
The wrist bend of the same side shoulder recoil is characterized by bending the wrist upward as if attempting to touch your forearm with your thumb. The wrist bend for the cross shoulder and cross side recoils is characterized by a downward rotation of your wrist as if tapping someone who is behind you with the tip of your cane.

Recoil options - Same shoulder recoil application



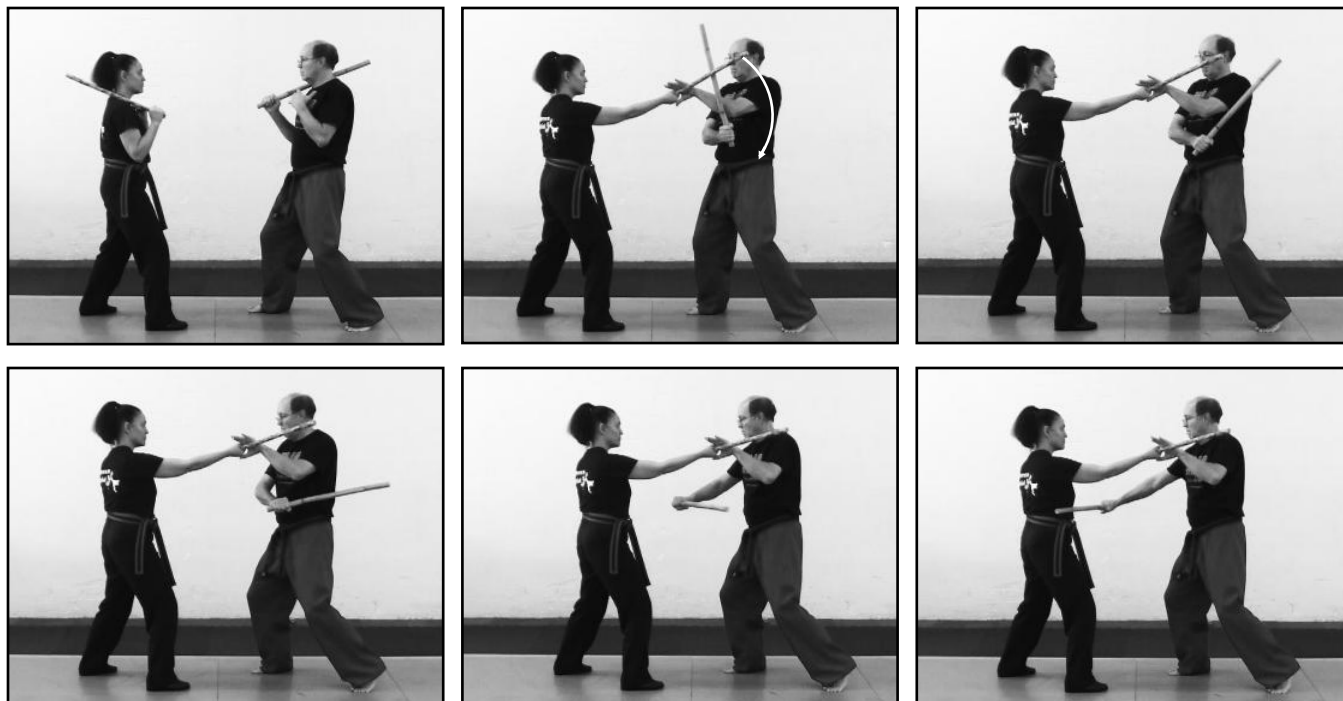
In the above example note that my wrist bends so much that my cane is nearly touching my shoulder before I start to bend my elbow. When I bend my elbow the tip of my cane moves in a straight backward action as if stabbing someone.

Recoil options - Cross shoulder recoil application



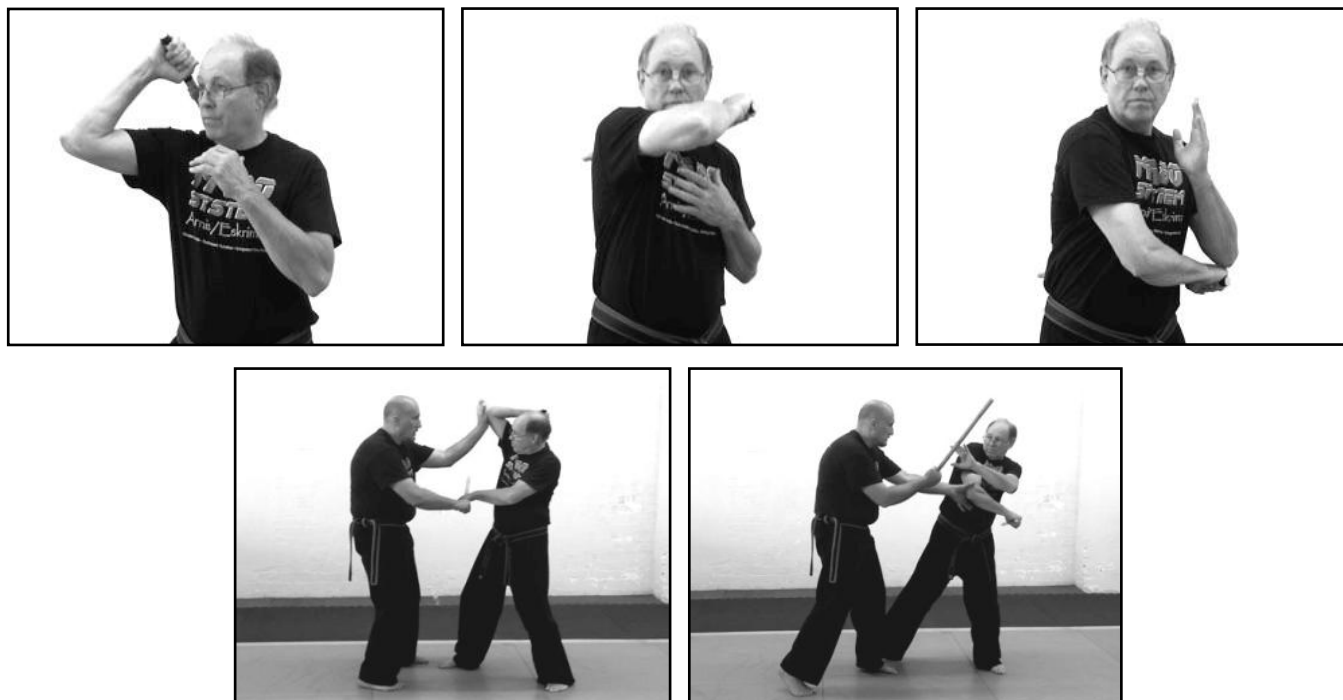
The wrist action in the above example is a rotational one which lays my cane down across my shoulder. When my cane touches my shoulder my elbow begins to bend and the tip of my cane moves in a straight backward action as if stabbing someone behind me.

Recoil options - Cross body recoil application



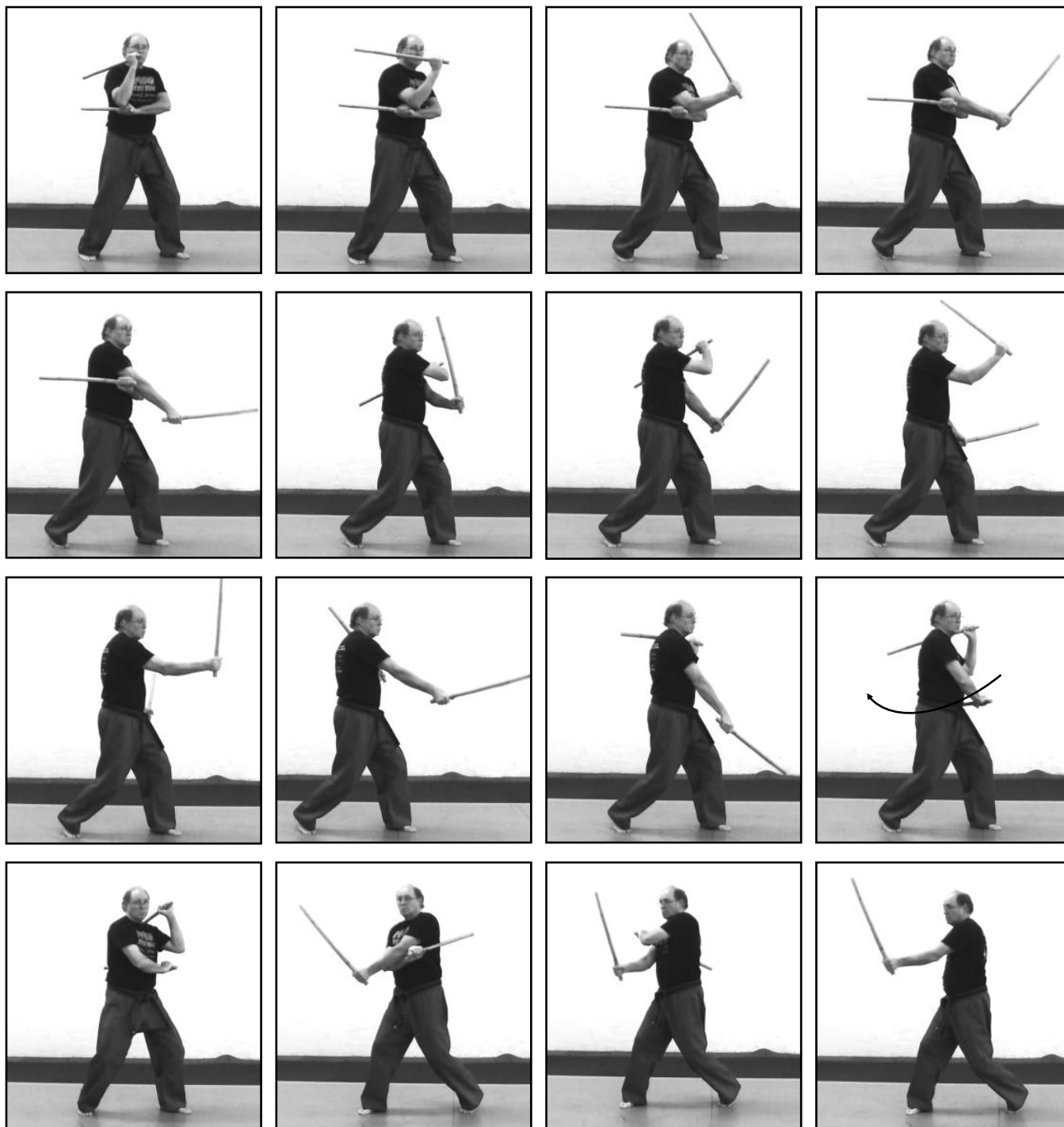
The Cross Body Recoil is set up by using the cross check in your defense. The rotational wrist action in the recoil is much like swatting your cane down on the top of a table.

This method of recoiling your cane prevents you from over-chambering and leaving your elbow open for your opponent to jam your strike (below).

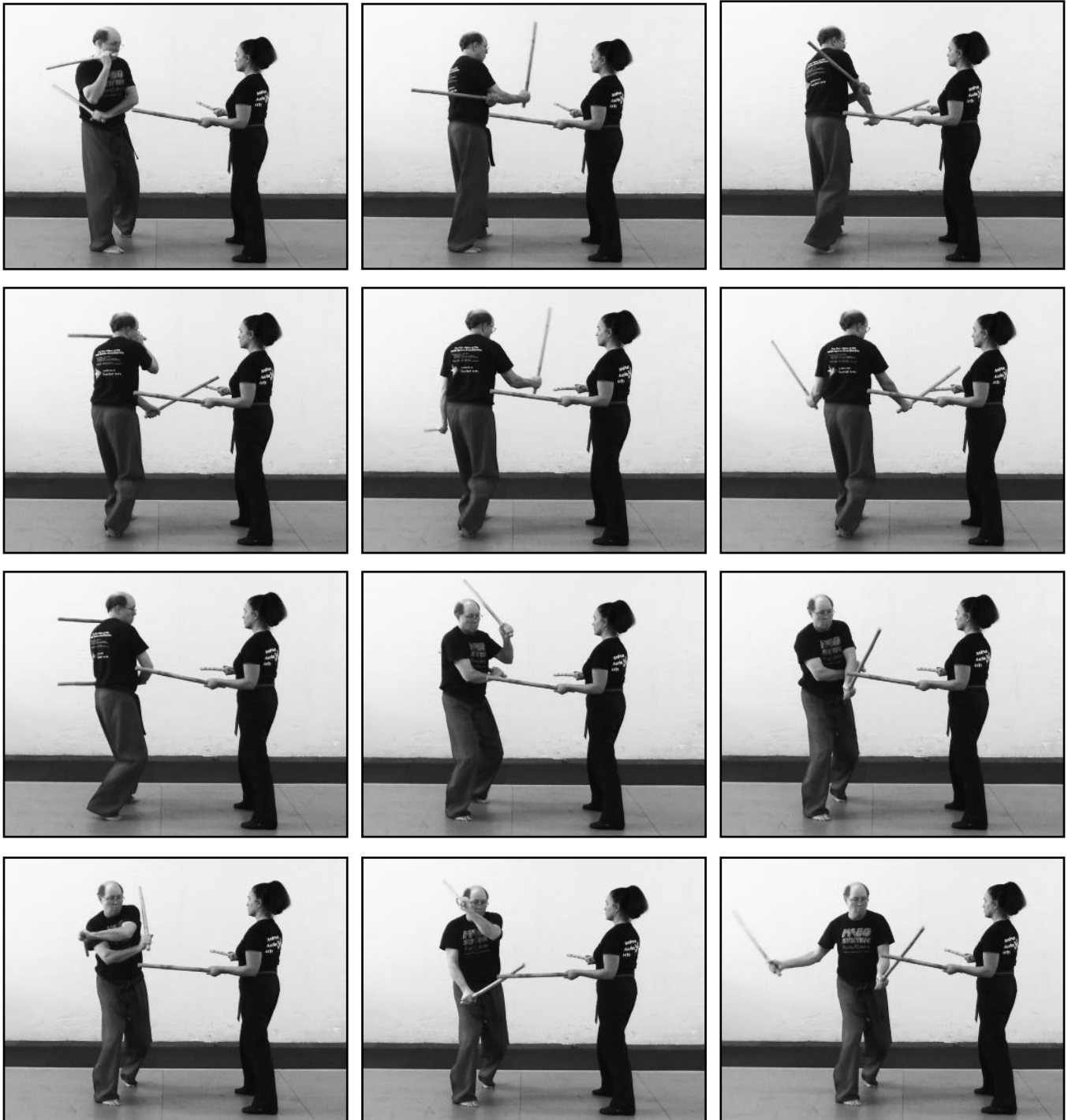


Redonda

This is one of the classical styles of striking and defense and could belong in the sinawali family of double cane actions. It is a circular striking action, most commonly performed with two canes in Modern Arnis. The two hand action is a) forehand #12 strike, b) backhand #12, c) backhand #12 to one side of your body. Then you rotate to the opposite side repeat the action on the other side of your body.



There was one drill that Prof. Presas taught to develop the flow of the Redonda. Your partner holds two canes out at an angle. You rotate towards one cane and execute the Redonda and then pivot to face the other cane and execute the Redonda on that one. You would work on this until you could go full speed from one cane to the other.



Redonda application.

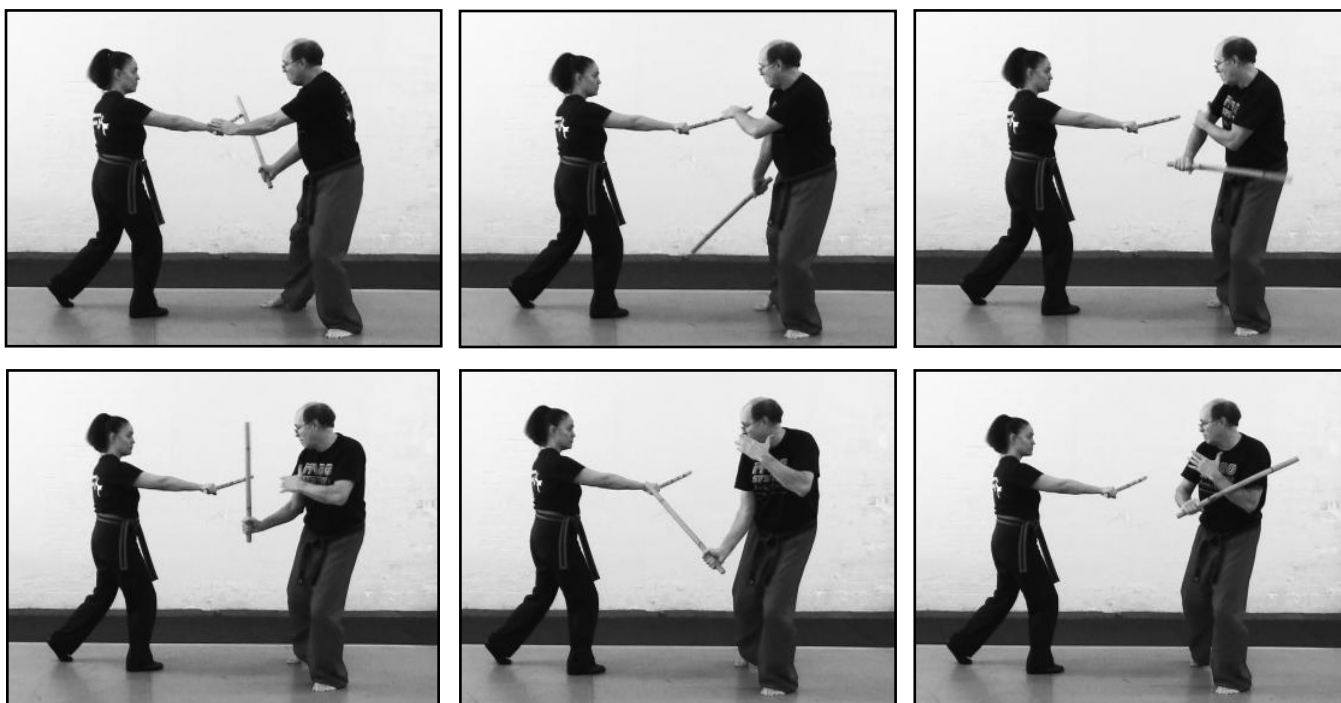


Redonda, Single Cane

This action is a single circular strike beginning from a crossada (crossed) position. This is a quick, whipping strike.



Single Cane Redonda application. My partner strikes at me with a number 4 strike. I use a cut through block as my defense and continue the motion of my cane to circle around and strike her wrist.



Reverse crossbar (MA80)

This is a position which describes an arm and cane configuration for a Tapi-Tapi style cane lock. Essentially your opponent's arms end up being crossed at the completion of the lock. This is one of the three prime locking configurations found in the Tapi-Tapi of Modern Arnis. In sequence: 1. I block my partner's number 2 strike and counter with the butt of my cane. 2. She checks and grabs my counter. 3. I flip her cane over the top of her wrist. 4. I loop the butt of my cane over hers and pull down for the lock. A key point in this lock is to aim your butt strike at her right cheek to get her check hand to cross her center line.



Right on Left, Right on Right

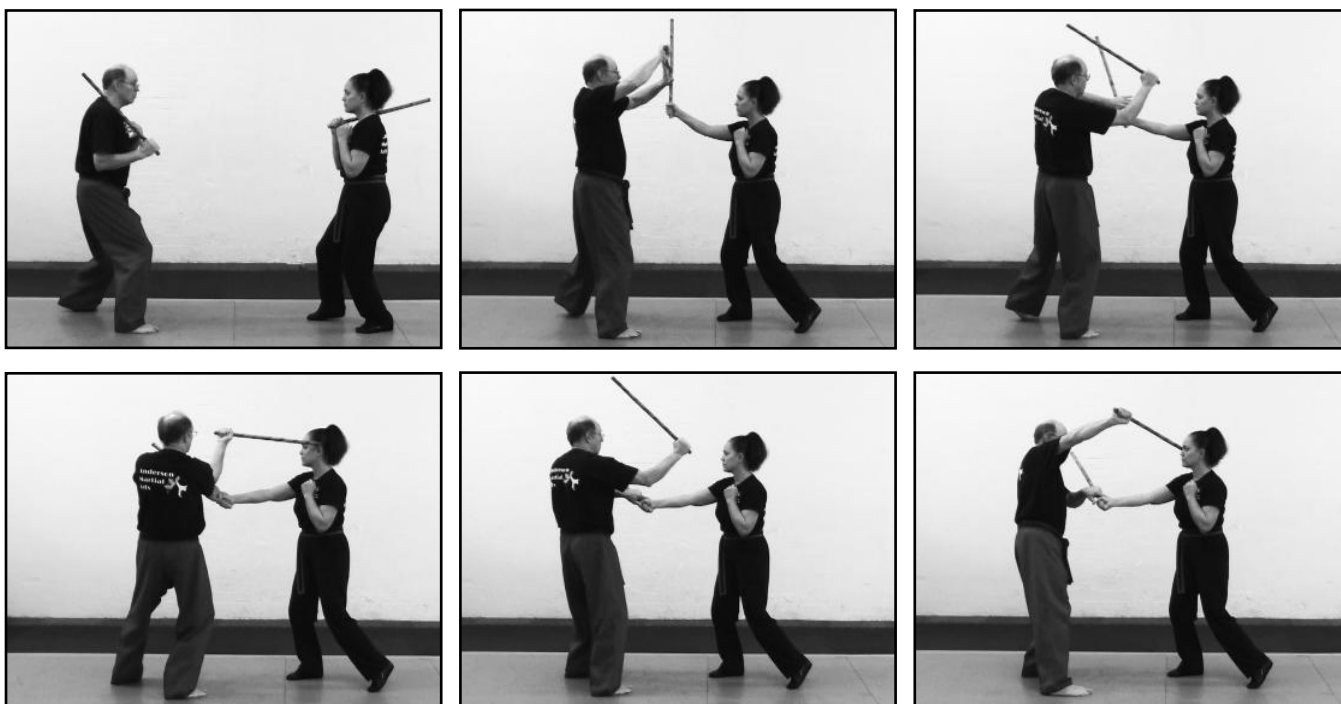
This is a colloquial set of terms denoting the drills and techniques with one person using the cane in his right hand and his partner using the stick in his left hand or both partners using the cane in their right hands.

Rising Block, cane

This is a brace block done by rising your cane upward to block a #12 strike. This move was prevalent in the earlier days of Modern Arnis in the United States. It was replaced by the umbrella defense in latter years.



Rising block application, in sequence: 1. My partner strikes at me with a number 12 strike. 2. I angle step to my right and raise my cane in a Rising block to defend. 3. I clear her cane to my left and counter strike with two abanico strikes.

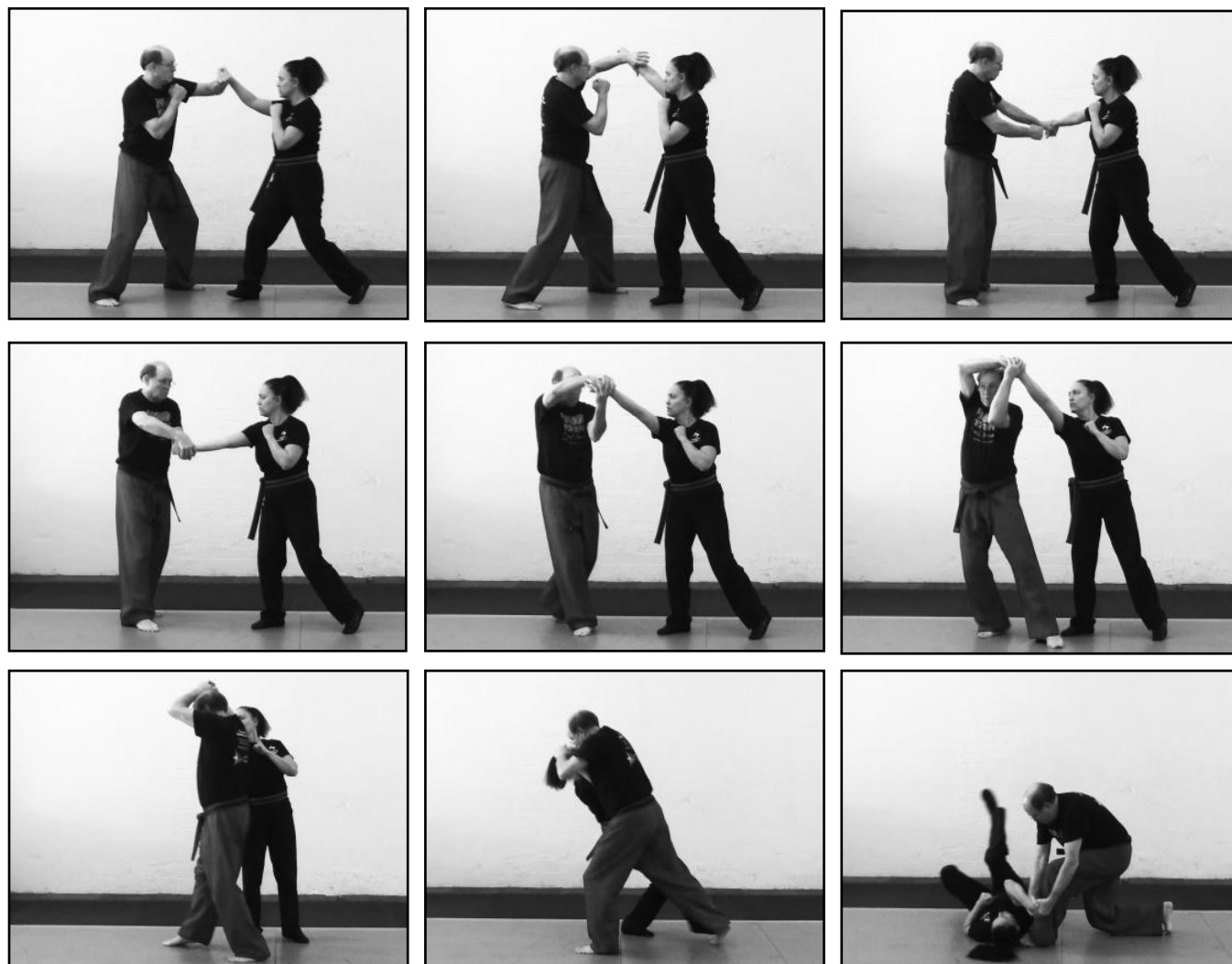


Rising Block, empty hand

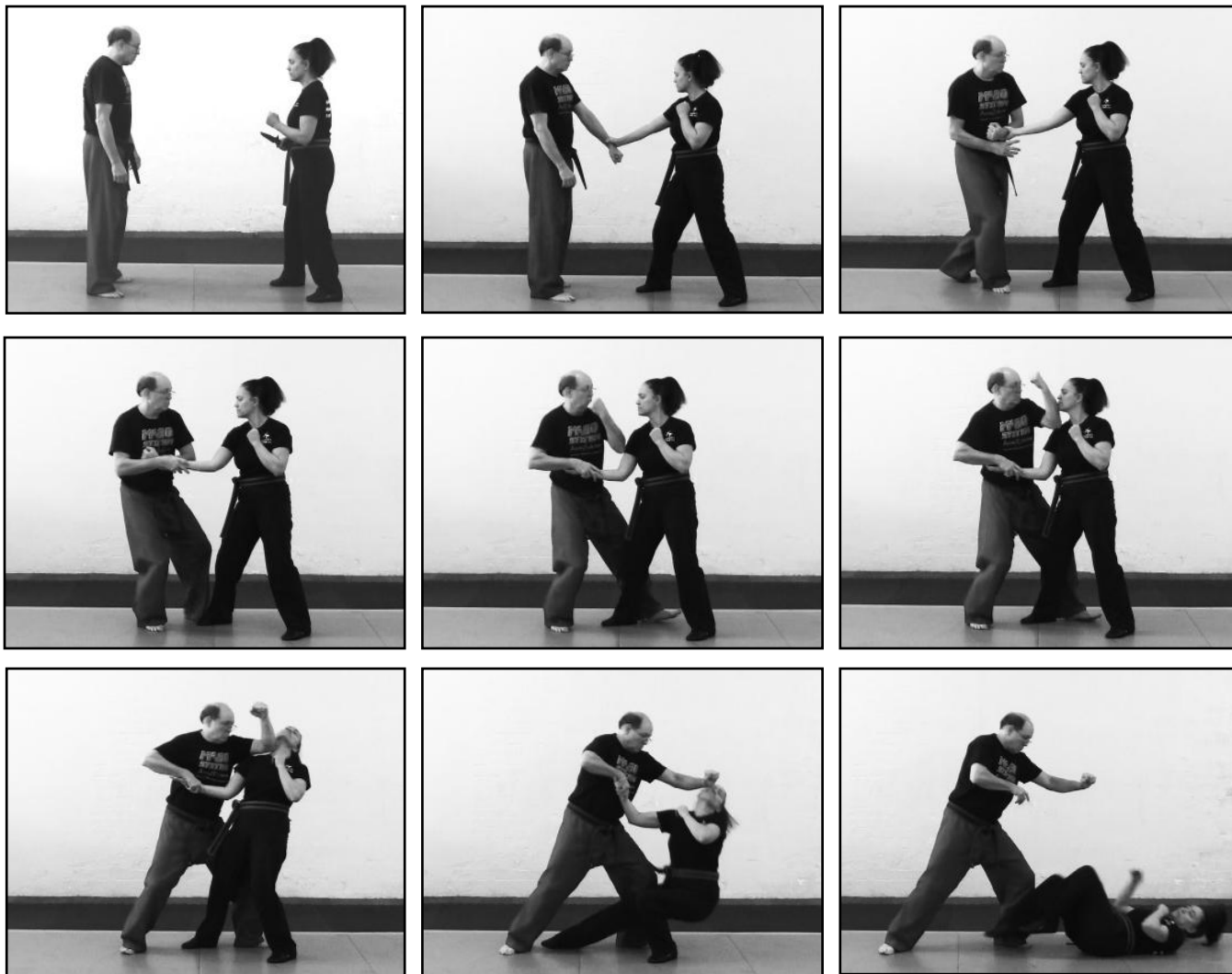
The second rising block is an empty hand action where you raise your forearm upward to protect your head from a downward strike. This action most likely comes from Prof. Presas' experience in karate and you find this move in the empty hand forms (anyos).



Prof. Presas used the Rising block as a flowing action to lead into a follow up lock or throw rather than as the usual 1-2, block and counter move found in karate. This is an example of the Rising block flowing into a side by side lock/throw.

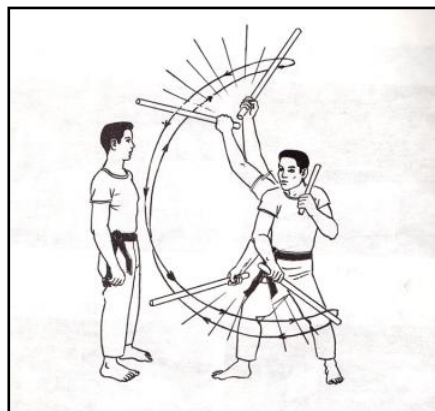


An MA80 application of the Rising block uses what I call *Motion Application*. Rather than it being specifically a “block,” I look at it as an upward motion with the forearm and work out the applications of that motion. Here is one such application - the Rising block as a takedown.



Rompida

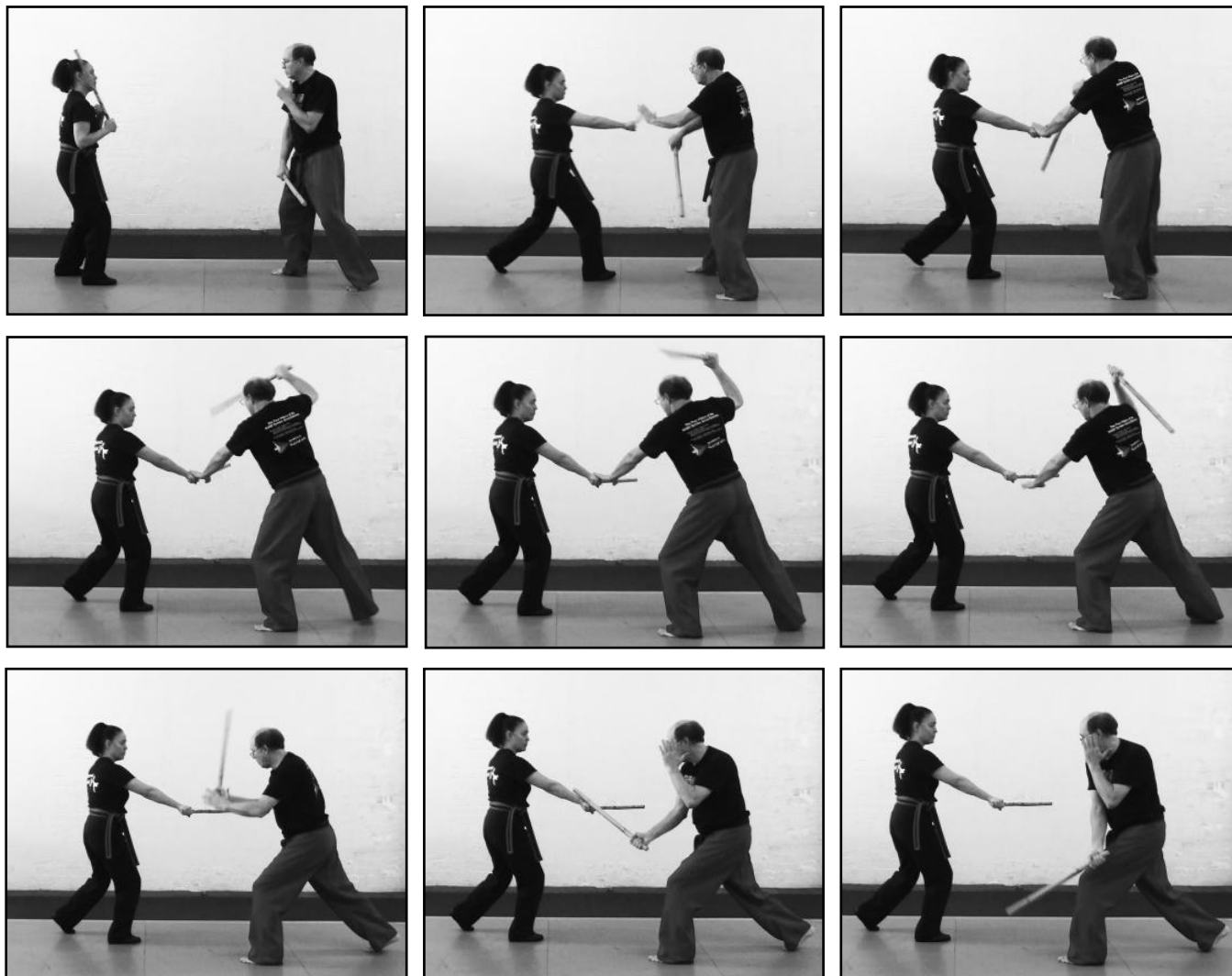
Rompida is an up and down slashing of the cane. You cut with a back hand action straight up and follow with a down cutting motion. This is a vertical Banda y Banda. The term “Rompida” comes from the term *rompers*, “To smash or to break.” The up cut action is generally practiced as a defensive action and the downward cut is the counter strike, however, the Rompida is unique in that both the upward and downward cuts of the cane can be used as offensive or defensive actions. This drawing of the Rompida is from the first book Prof. Presas wrote.



Rompida solo action and application against a number 1 or 3 strike.



Rompida application against a number 2 or 4 strike.



Roof block

The Roof block has your blade closer to your opponent than your clearing hand as opposed to the umbrella which has the opposite. Here your angle is roughly 45 degrees towards your opponent. You would not pull away as you would cut your own arm if you did so. You cut directly into your opponent's arm. Shown here is a technique Guro Roland Dantes demonstrated to Bram Frank at the 2004 Filipino Martial Arts gathering in Dortmund, Germany. This is a technique Guro Roland and Prof. Presas taught to the Filipino Bolo Brigade. You meet the blade with your blade and continue to cut your opponent on the follow through.



S

Same Side (MA80)

This is mirror image application of offensive and defensive techniques. When you are facing your partner, you use your left hand to handle their right hand and vice versa.



Sampu

The number Ten in Taglog.

Senior Master

This is title conferred on several of Prof. Presas' top students in the Philippines (and one American in the USA) to aid him in continuing the propagation of Modern Arnis. They were Rodel Dagooc, Cristino Vasquez, Rene Tongson, Roland Dantes, Jerry dela Cruz, Samuel "Bambit" Dulay, and Dan Anderson.



Cristino Vasquez



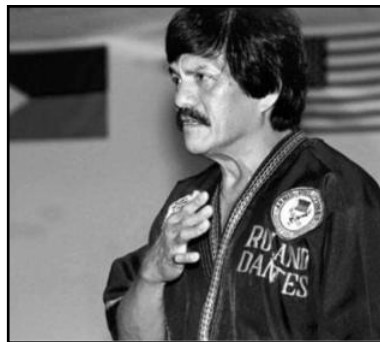
Rene Tongson



Jerry de la Cruz



Samuel Dulay



Roland Dantes



Dan Anderson

SIBAT

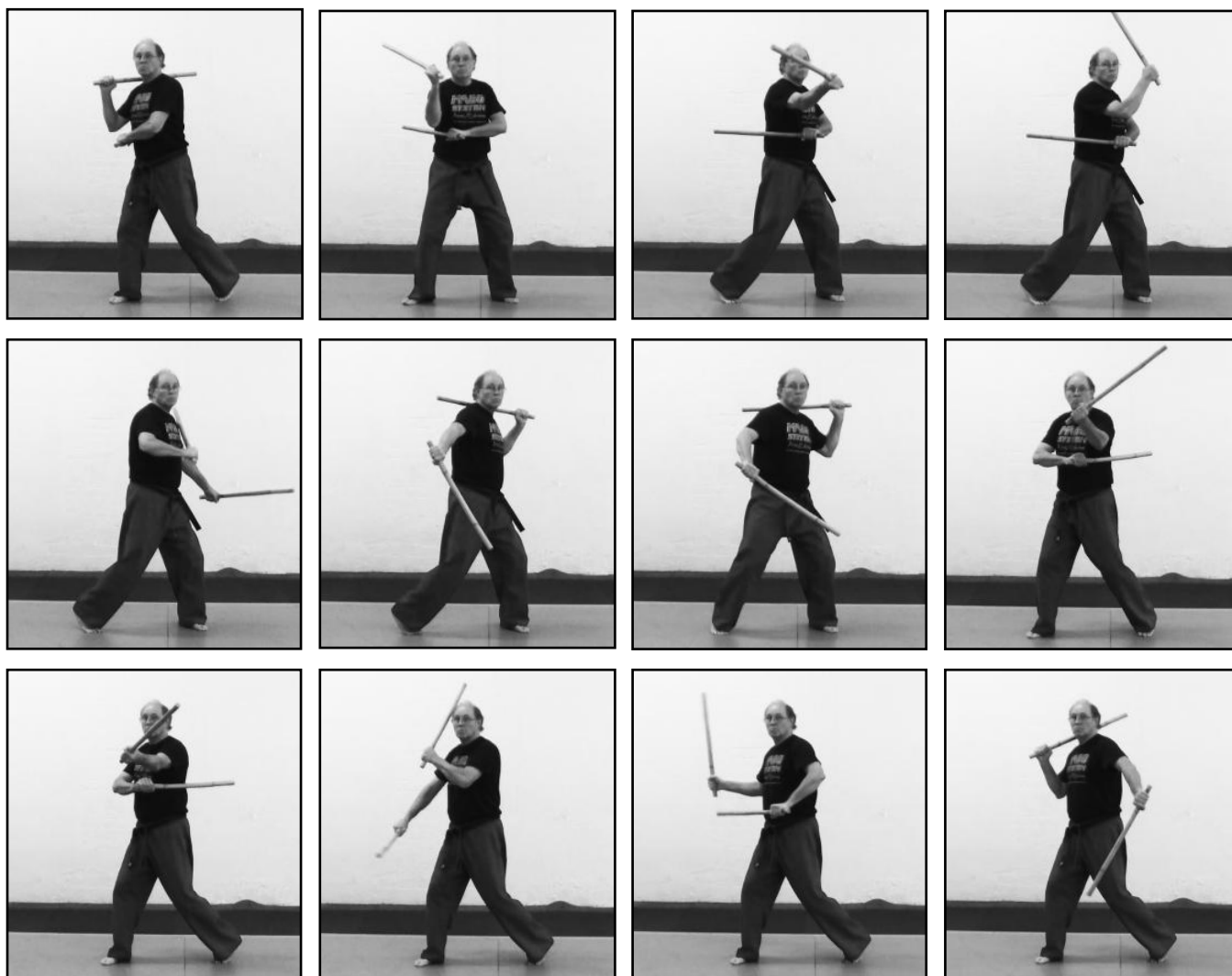
(See "Bangkaw")

Sinawali

Sinawali is a series of double cane striking patterns. In Modern Arnis there are three principal patterns: single sinawali, double sinawali, and reverse sinawali. Many other patterns have been derived from these basic three. Sinawali comes from the term, *sawali*, which means “to weave.” Sinawali is a fighting style that originally comes from the Central Luzon Plain of the Philippines. The term comes from the word, *sawali*, which is a native Filipino walling material made of thinned bamboo strips woven together. Where Prof. Presas learned the sinawali techniques is unclear. According to the book, *Filipino Martial Culture* by Mark Wiley, Remy Presas learned the sinawali techniques from Dr. Guillermo Lengson in exchange for teaching him balintawak eskrima. Dr. Lengson originally practiced cinco teros (five strokes) as well as shotokan karate. Guro Roland Dantes tells me that Dr. Lengson was well versed in Okinawan karate as well. This makes sense as the pictures I’ve seen of Dr. Lengson show him wearing a red and white belt, which signifies a high rank in Okinawan karate. According to Romy Lisondra, one of Prof. Presas’ first students, he already had known the sinawali techniques.

Single Sinawali, double cane

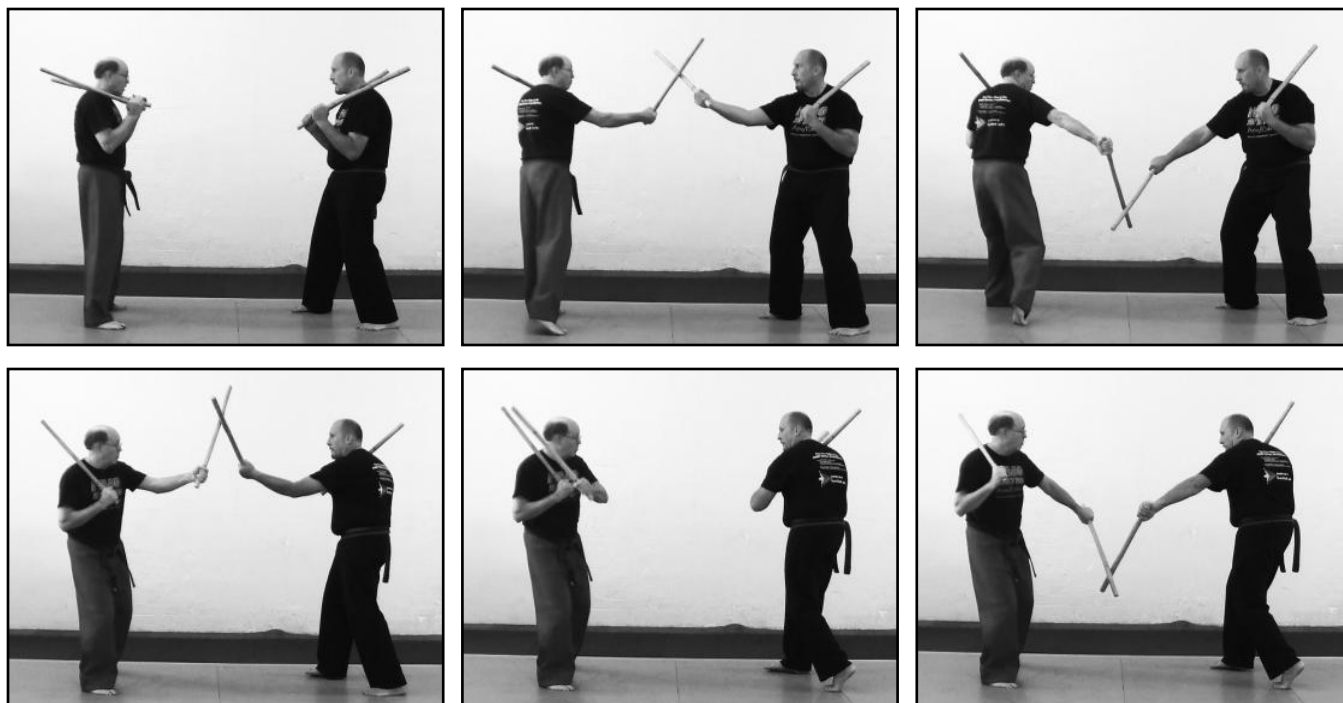
Single sinawali (double cane) is a pattern of strike number 1 and strike number 8 done with one hand and then repeated with the other hand. There were two different chambering methods Prof. Presas taught with this pattern. One is doing this pattern in a half guard (shown below) and the other is doing it in a full guard.



Single sinawali, when done from a full guard, has your returning hand chambering over your shoulder.

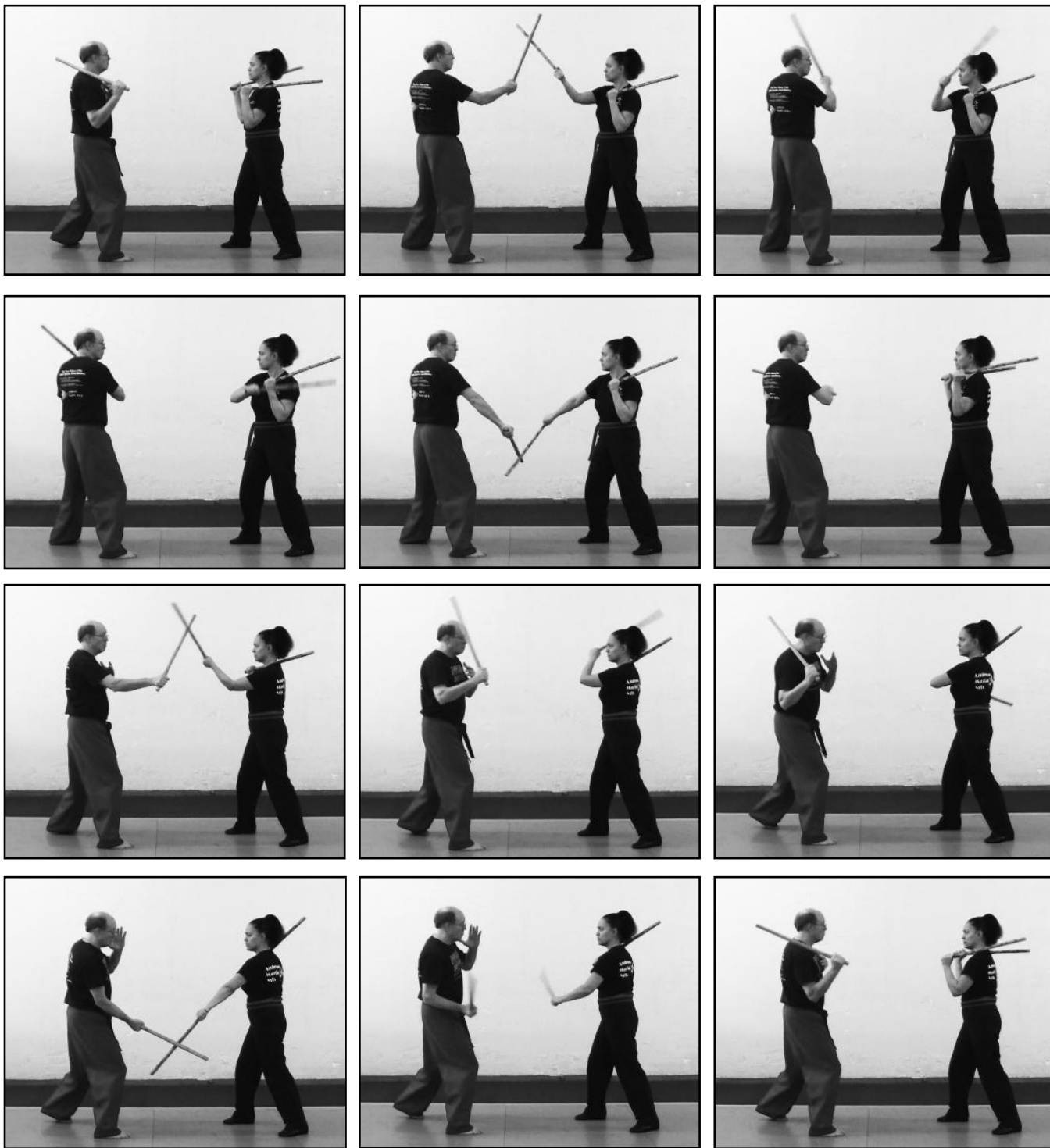


When you do the Single sinawali with a partner, you will stand out of effective hitting range so that you can make contact with the canes as you drill. It is key (in this and every Sinawali pattern you drill) that you strike forwards with each strike. A mistake is to stand too close to your partner as the strikes will end up resembling a circular action as if you were polishing a window.



Single Sinawali, Single and Double canes mixed

There are two Single Sinawali “mix patterns” Prof. Presas taught for a player who has only one cane facing a player who has two. The two cane player follows the 1-8 alternating hands pattern. The player who has one cane does a 1-8-2-9 pattern



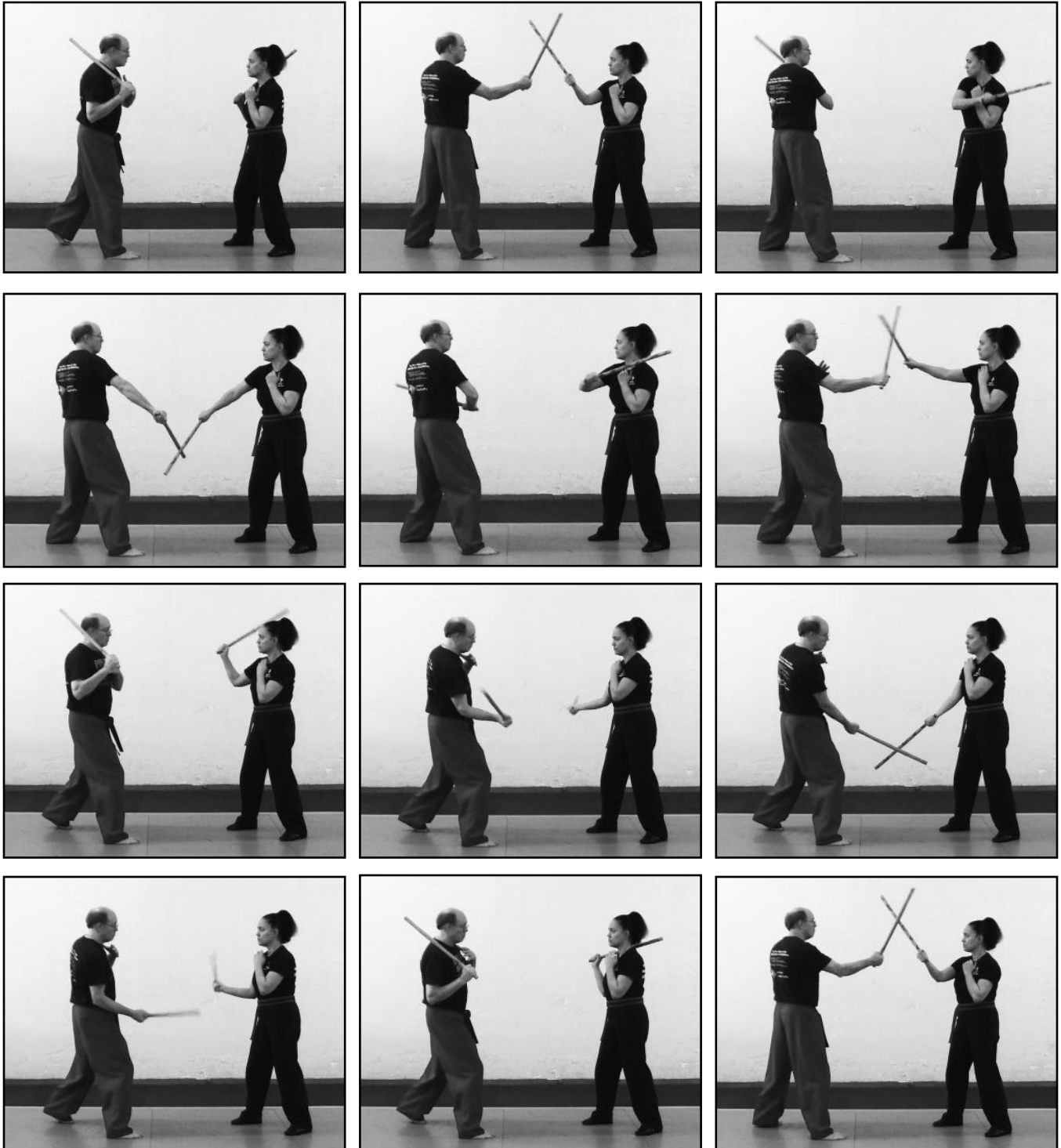
Single Sinawali, Single and Double canes mixed

The second of the Single Sinawali “mix patterns” Prof. Presas taught is where the double cane player inserts a thrust for one of the strikes. Example: We are drilling single sinawali. After the completion of a left handed low backhand strike, she thrusts forward with her right hand cane. I block her thrust. She immediately begins the pattern again with her left hand cane.



Single Sinawali, Single Cane

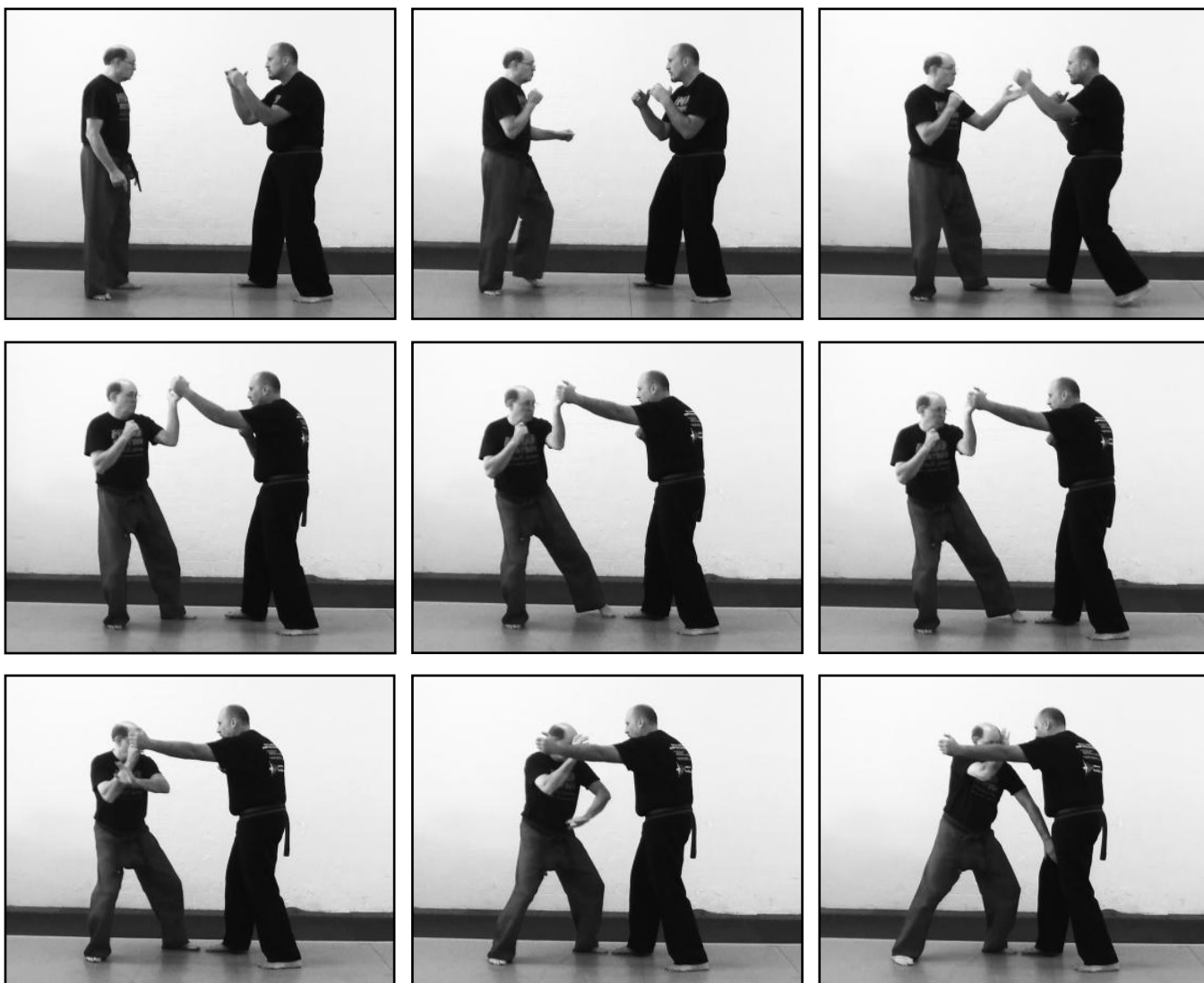
The Single Sinawali pattern can be done with each partner using a single cane. Example: both players have their canes in their right hands: the basic pattern is right hand strike number 1, right hand strike number 8, right hand strike number 2, right hand strike number 9. It is done in an up-down pattern of motion.



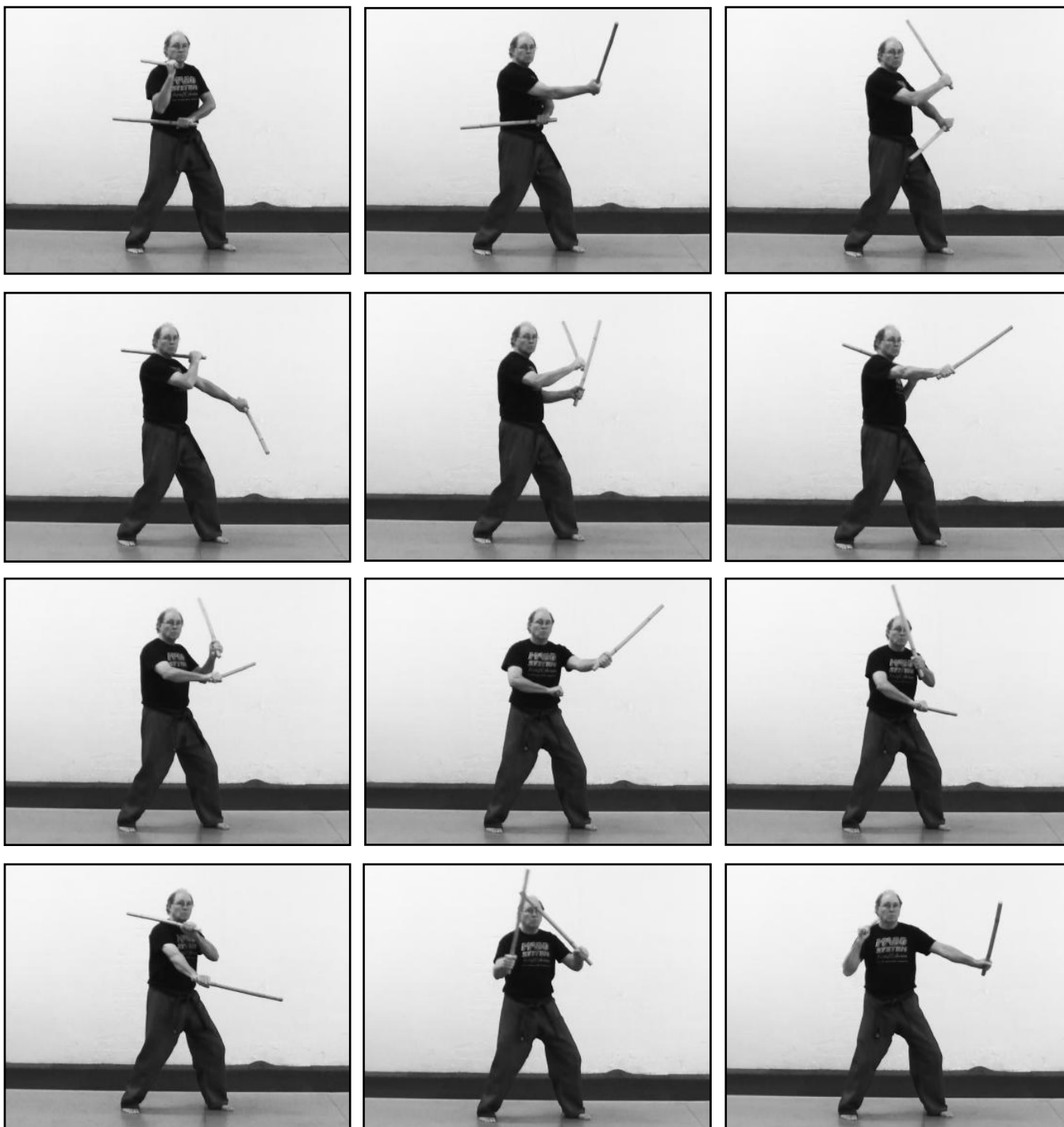
The Sinawali weaving patterns are done with the empty hand and are templates for self defense actions. As with the cane actions it is important to strike forward with your palms as you do this drill.



Single sinawali empty hand application: I parry his punch on the inside of his wrist. I roll my parrying hand down to execute a groin strike as my counter. The parry and counter strike are the strikes number 1-8 striking pattern.



Double Sinawali is the pattern of using two sticks and hitting three times alternating each stick right and left sides. The pattern is right hand #1, left hand #8, right hand #2, left hand #1, right hand #8, left hand #2. Double sinawali is often done as a partner drill with your partner executing the same pattern of strikes meeting yours.



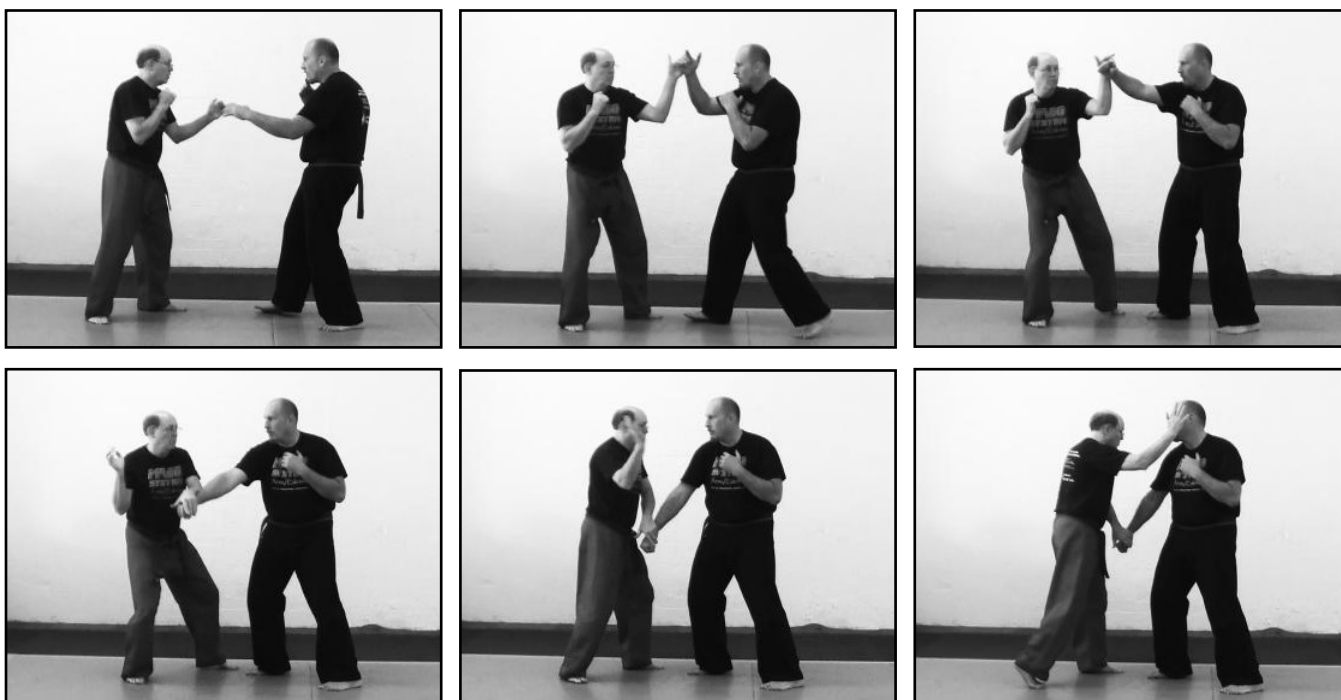
The Double Sinawali cane partner drill. The key to making this drill as realistic as possible is to strike forward with your canes.



The Double Sinawali empty hand application.



Prof. Presas used this example of the empty hand translation of the first move of the Double Sinawali. The chambering of your cane during the first number 1 strike is a downward parry while you deliver your counter palm strike to the face.



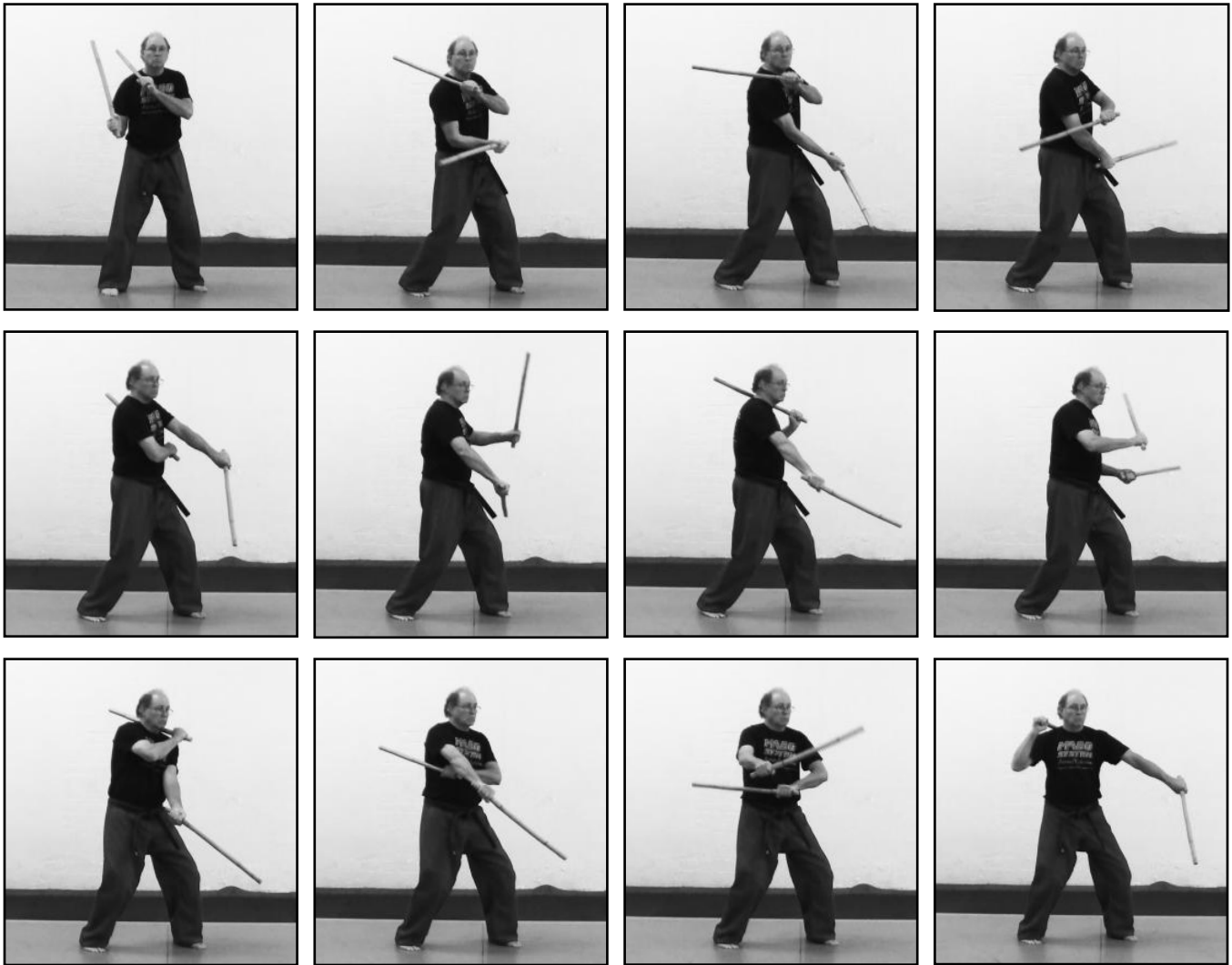
Reverse Sinawali

The reverse sinawali is a low line pattern of alternating strikes. Prof. Presas attributed this to the actor Dean Stockwell. Here is what he says from volume 2 of his 1985 tape series: *“There are so many kinds of variation of double stick. This technique, in 1972...it was Dean Stockwell who discovered this technique. This technique, it was discovered by your fellow American, not me. I teach the guy first like this (RP demonstrates a redonda). And later on, Dean Stockwell moves the cane like this (RP demonstrates a high line reverse redonda movement with the striking going upwards). He move like that is a reverse.”*

[Author’s note: I doubt that Dean Stockwell is the first person to execute this cane maneuver as in Rey Galang’s book, *Complete Sinawali*, this is referred to as the “reverse whirlwind (redonda salok-saboy).” Regardless of its origin, this is the third of the three sinawalis taught in Modern Arnis.]

The striking pattern for Reverse Sinawali is:

- a) right number 9 strike,
- b) left number 8 strike,
- c) right number 8 strike,
- d) left number 9 strike,
- e) right number 8 strike,
- f) left number 8 strike.



Reverse Sinawali with a partner.



Both partners simultaneously executing the 9-8-8 pattern of the Reverse Sinawali.

Empty hand Reverse Sinawali, solo and self defense partner application.



Sinawali Boxing

This is an empty hand series of counter-the-counter drills. Typically each one starts off with your partner trapping down one of your arms and striking. You parry his strike and execute a counter of your own. That is the simplicity of the technique.

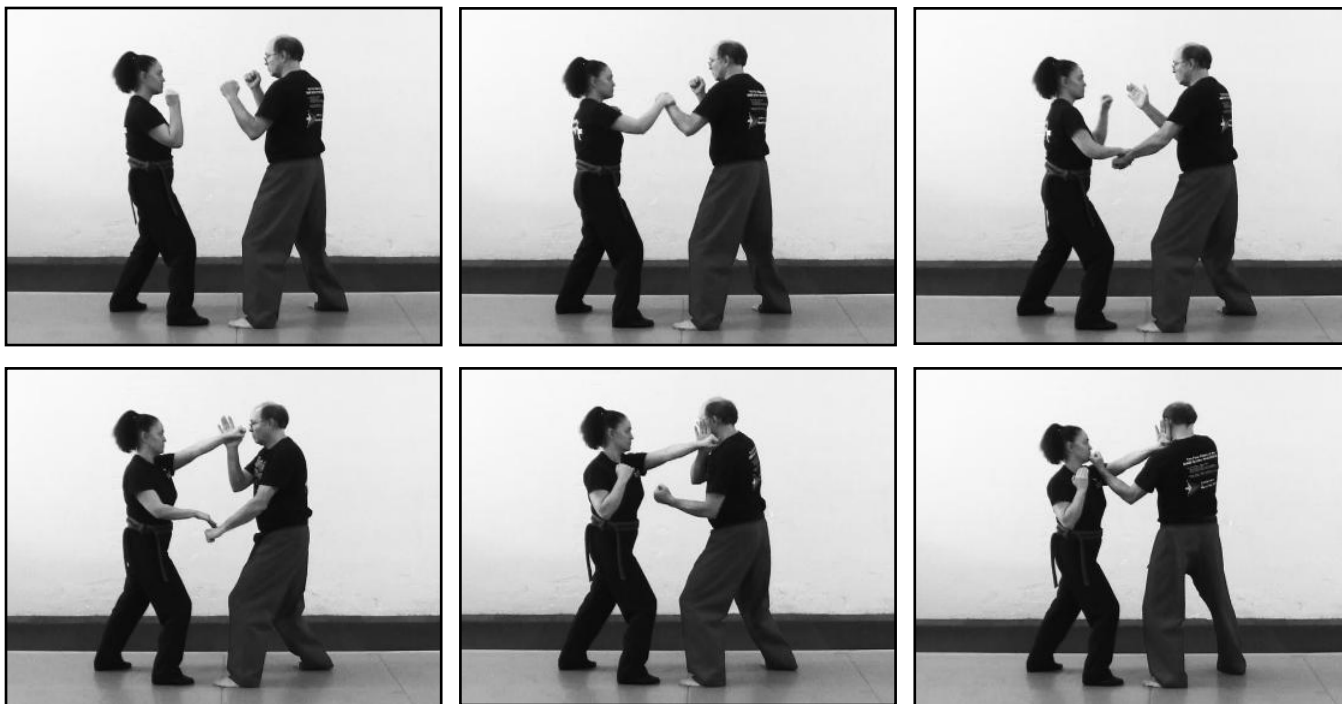
The key attribute of this drill is developing a sense of focus when your opponent traps your arm. Often one's attention will go to the trap and not to what is following the trap. The harder you slap or slam someone's arm, the more attention will go to the slap/slam. This gives your opponent a split second to hit you with their follow up. This drill trains you to maintain your focus during your partner's trapping action and counter his attack. The important of this drill cannot be emphasized enough.

In the MA80 System Arnis/Eskrima it is considered one of the four cornerstones to empty hand fighting. The other three are the Tactical Forms, the Trapping Set and the Folding Elbow/Giving Way combination. These four give you the sensitivity to go by feel or by touch alone, train you in the ability to effectively fight at close range, and to create the flow of the empty hand.

I will show seven different scenarios Prof. Presas taught in the Sinawali Boxing series. Obviously, just as in the Sinawali cane series, these seven open the door to many, many variations.

Sinawali Boxing drill 1 - Uppercut counter

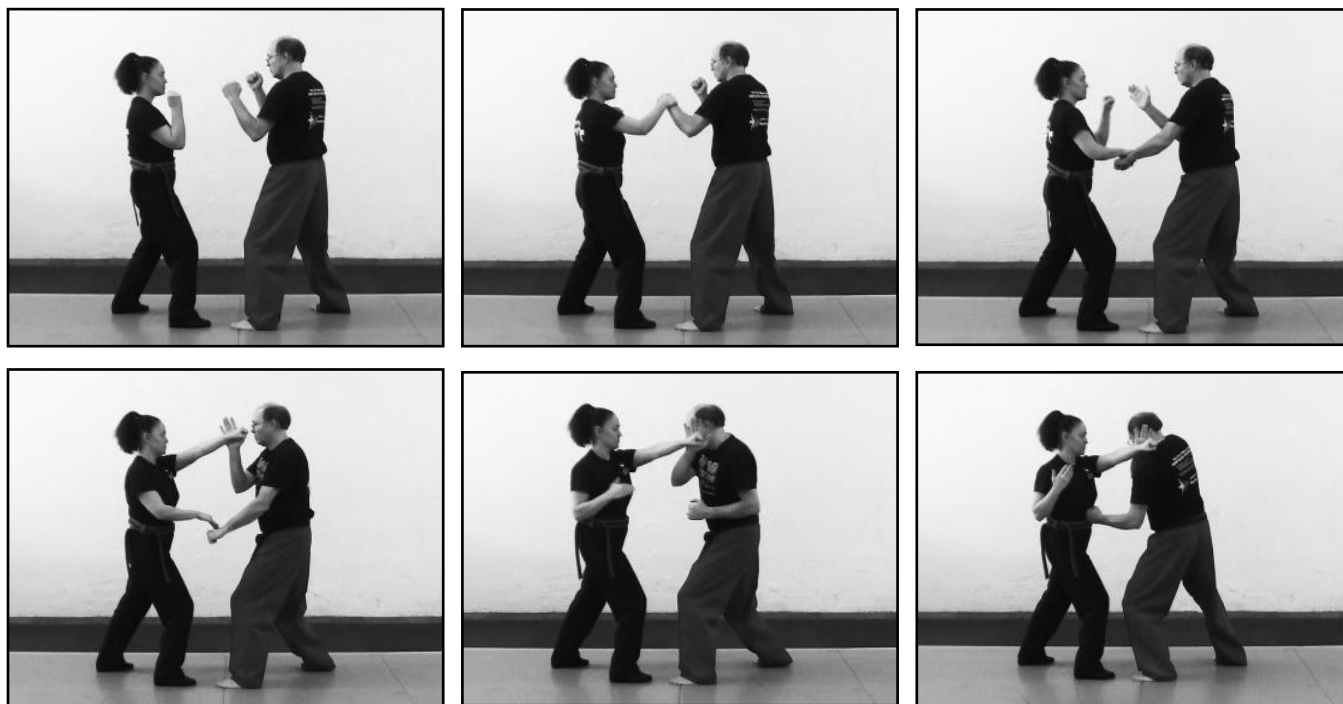
My partner slaps down my lead arm and punches at my face. I parry her incoming punch. I let my lead arm drop lower than her trap. I return a lead hand uppercut punch as my counter.



A key point in all Sinawali Boxing drills is to not let your eyes follow the trapping down, to not look at the trapping arm on the moment of impact. Train to keep your eyes forward. Your eyes following the trap is exactly what your opponent wants you to do. This allows for the follow up punch to land unseen. If you keep your eyes forward you will see and be able to handle the follow up strike.

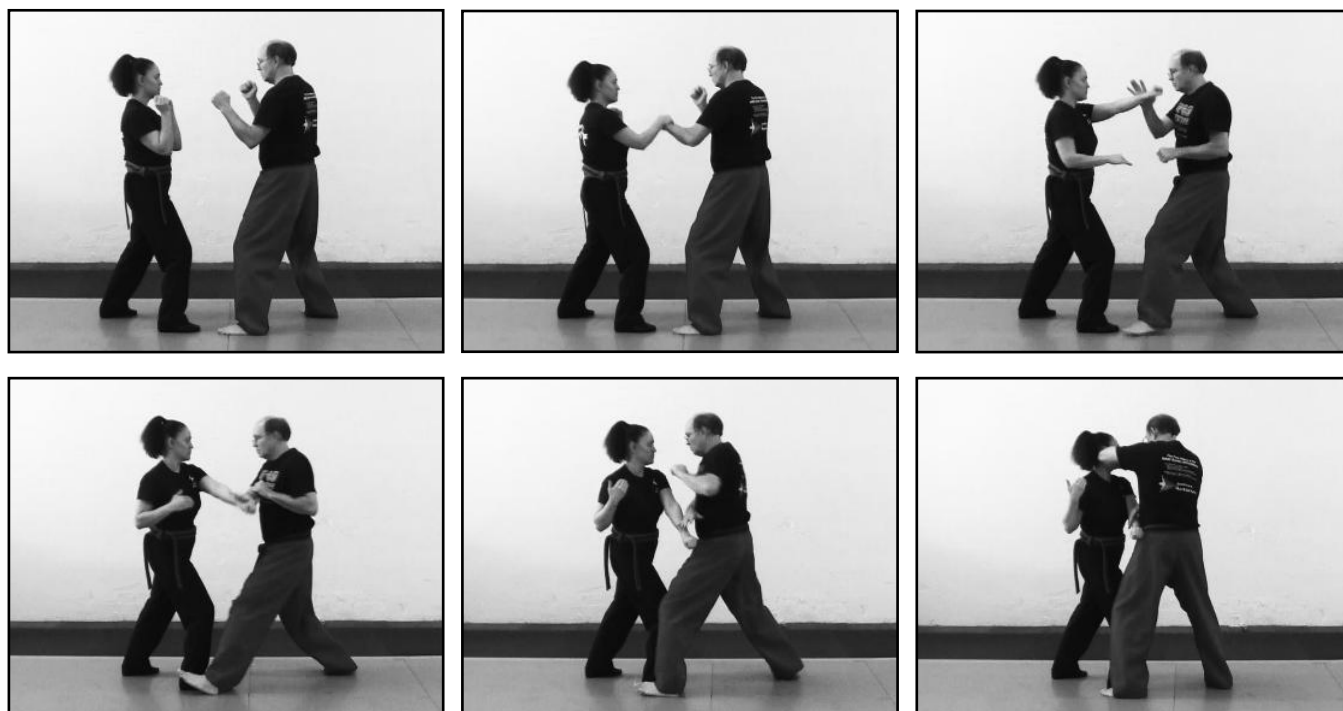
Sinawali Boxing drill 2 - lead hand stomach punch counter

This is essentially the same as the first drill except that the counter punch is to the body. You can use an uppercut, hook punch or straight punch for your counter.



Sinawali Boxing drill 3 - lead elbow strike counter

My partner slaps down my lead arm and punches at my face. I parry her incoming punch. I let my lead arm drop lower than her trap. I step in and hit her with a lead hand elbow strike counter.



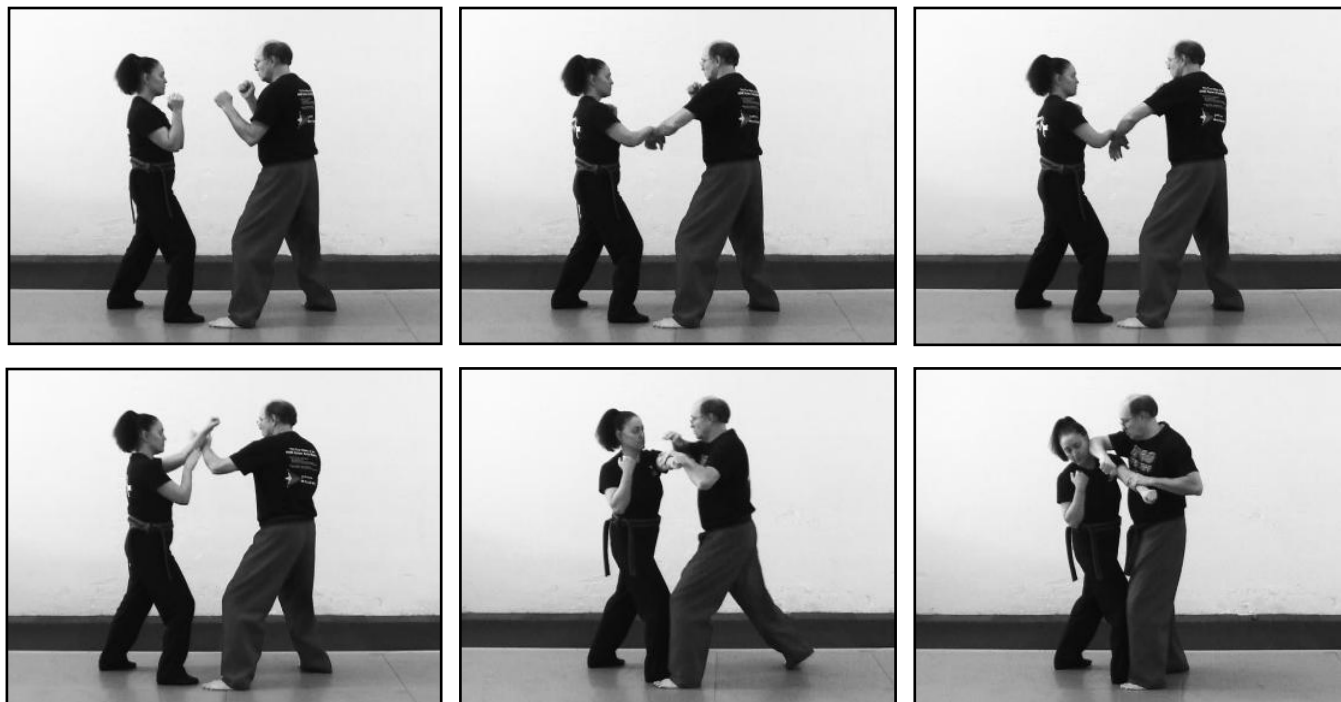
Sinawali Boxing drill 4 - rear punch counter

My partner slaps down my lead arm and punches at my face. I drop my lead arm lower than her hand to curl out of her trap. I raise the same arm to parry her punch with the back of my hand. I pull her arm down and hit her with the rear palm punch as my counter.



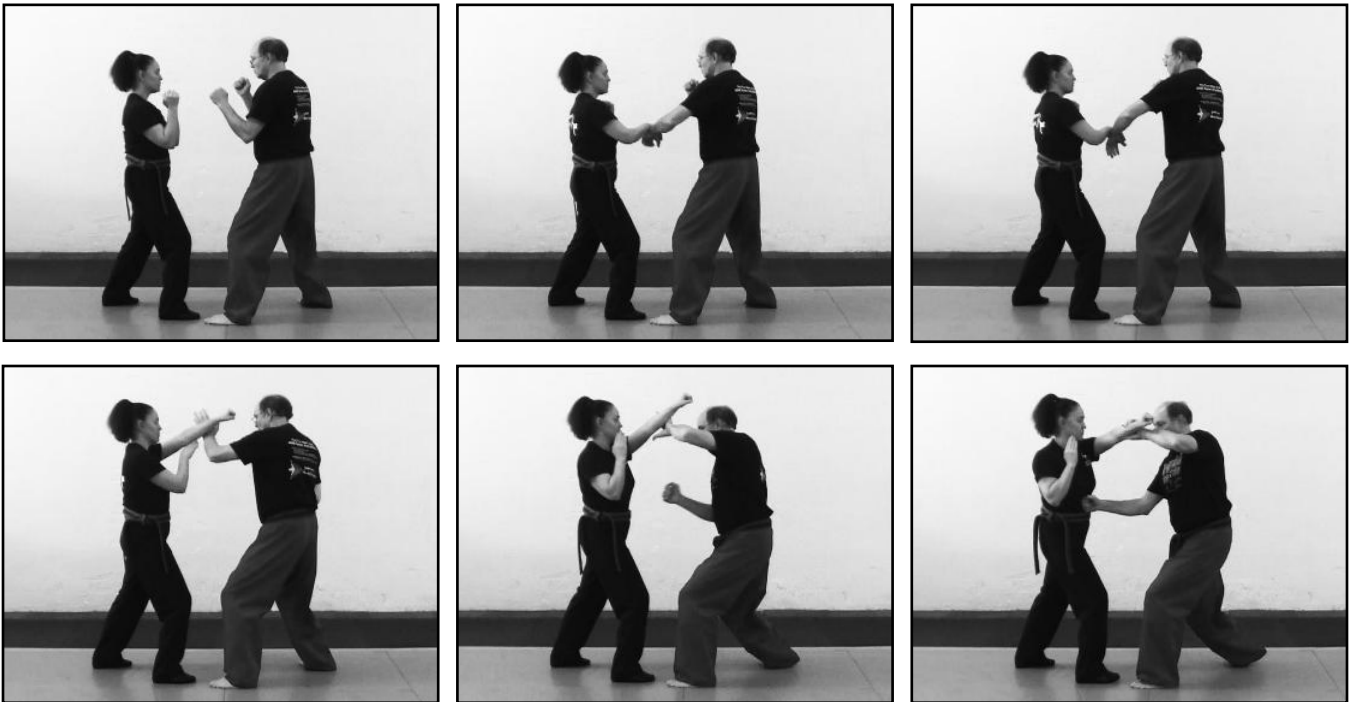
Sinawali Boxing drill 5 - rear elbow counter

My partner slaps down my lead arm and punches at my face. I drop my lead arm lower than her hand to curl out of her trap. I raise the same arm to parry her punch with the back of my hand. I pull her arm down, step in close to strike her with an elbow strike as my counter.



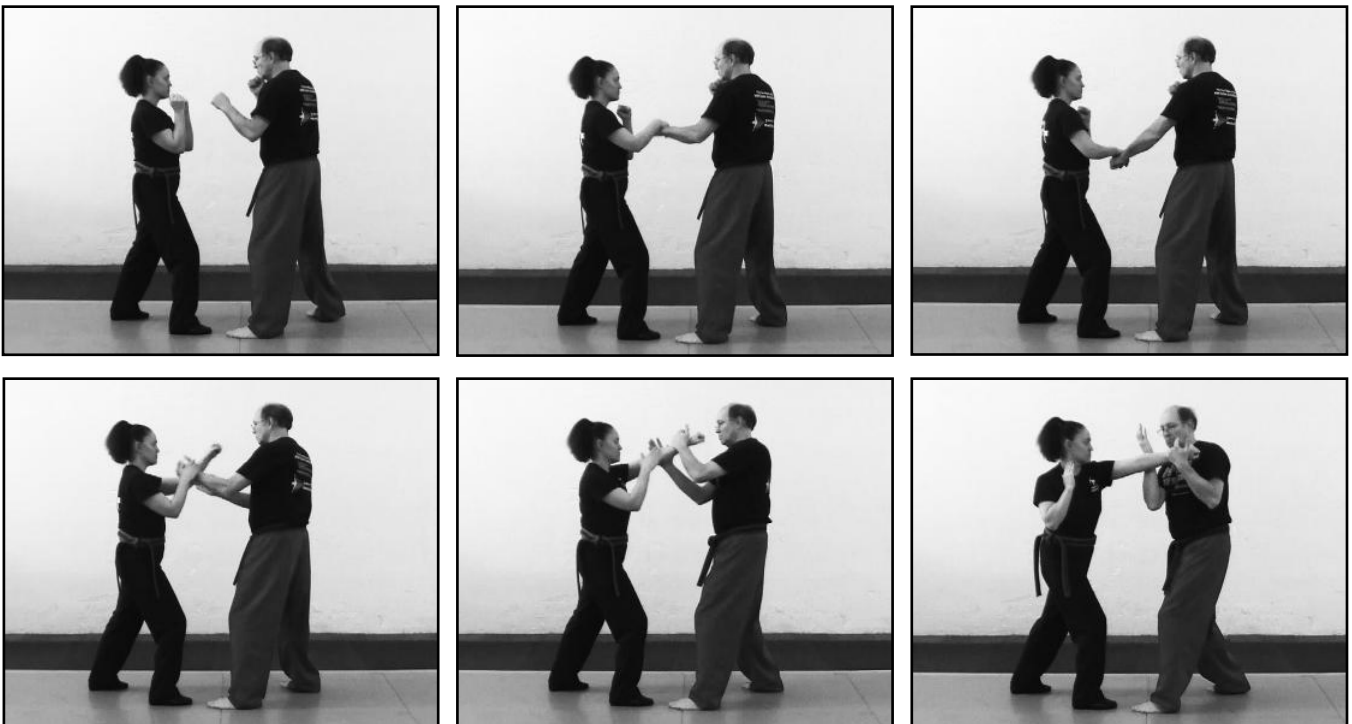
Sinawali Boxing drill 6 - rear punch counter

My partner slaps down my lead arm and punches at my face. I drop my lead arm lower than her hand to curl out of her trap. I raise the same arm to parry her punch with the back of my hand. I pull her arm to the side and counter strike her with a rear hand punch to the body.



Sinawali Boxing drill 7 - horizontal elbow shock counter

My partner slaps down my lead arm and punches at my face. I drop my lead arm lower than her hand to curl out of her trap. I raise the same arm to parry her punch with the palm of my hand. I rotate my body to my right and catch her at the elbow joint with my left forearm. This coupled with my palm parry delivers a shock to her elbow.



Six Count drill

One of the cornerstones of flow development as well as countering the counter in Modern Arnis is the 6 count drill. It has different titles among the different branches of Modern Arnis (3 count drill, sumbrada (“shadowing”) and so on but the drill remains constant. One of the four pillars of the MA80 System Arnis/Eskrima came from an advice Prof. Remy Presas gave me: “*Danny, if you can counter-the-counter you will not be beaten.*” I have kept this as a guiding point in anything I teach or do in Filipino Martial Arts. The 6 count drill is one of the prime counter the counter drills I teach. The drill epitomizes another of the pillars of MA80, “*No matter where you are, you are there already.*” It was from this drill that I realized that if you know your options, you are never out of position.

A key point to make about the 6 count drill is that it contains many of the essential elements of Filipino Martial Arts in one simple drill: mobility, coordinated action of the entire body, body shifting and re-alignment, immediate counter, countering the immediate counter, offense and defense from any position, cane and check hand coordination, working from all ranges - it has it all. And this is just the basic application of the drill. It expands when you go outside the basic drill and add disarms, joint locks, throwing and so on. [Author’s note - I am not sure of the origins of this particular drill but it has all the trappings of being from the original family system; the mobility, the cutting as a defense, the use of the check hand, etc.]

Beginning counter-the-counter starts with the basic 6 Count Drill. This is a combination block and counter drill, defensive stepping drill and a back and forth drill so that both partners drill counter-the-counter at the same time. The basic action of 6 Count is:

A does strike number 1

B blocks and counters with strike number 4 (some groups go low line with strike number 8)

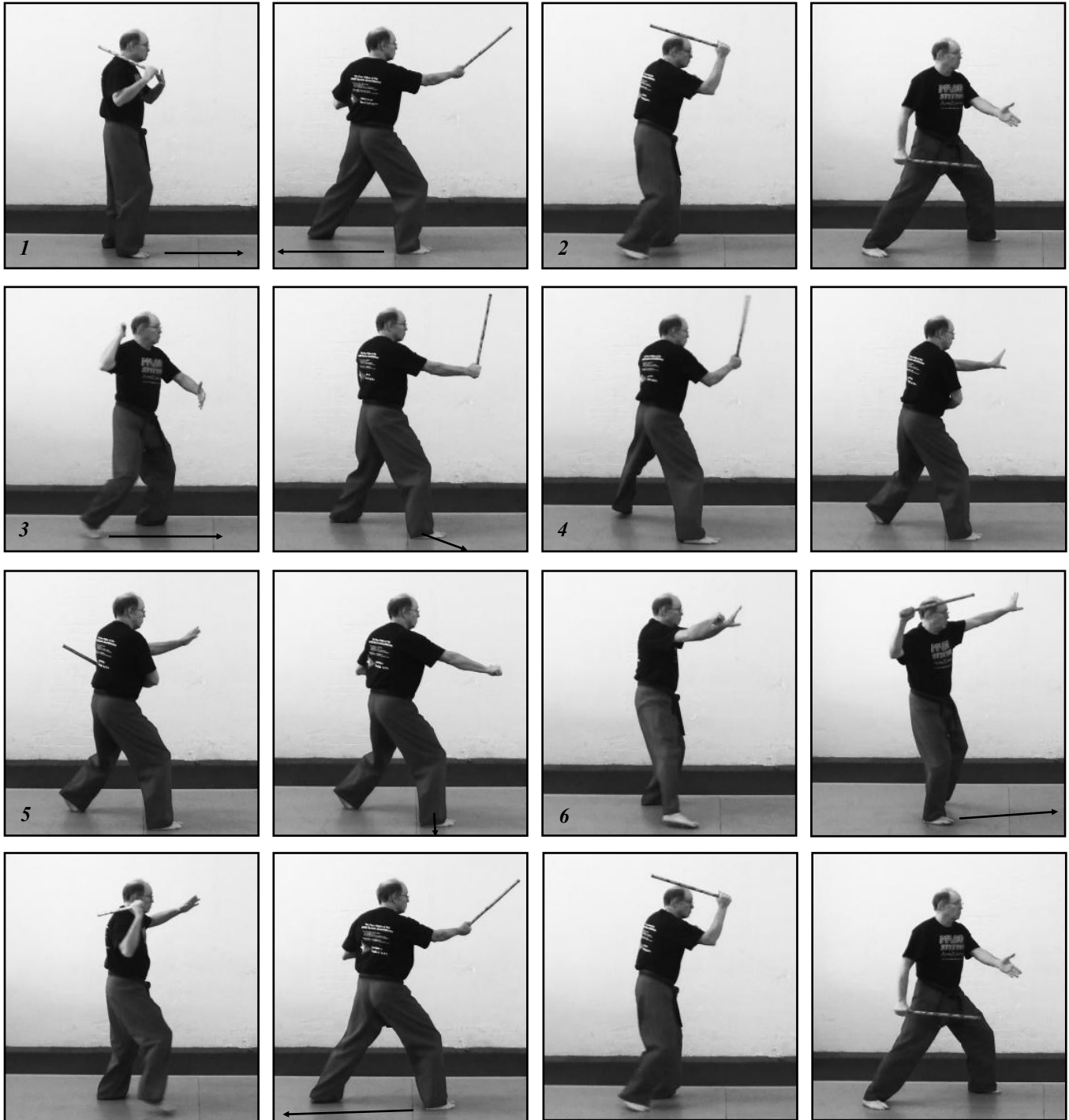
A blocks with a drop shot and counters with a strike number 12

B does an umbrella defense and counters with strike number 1

And on and on and on. It is a back and forth strike numbers 1-4-12, 1-4-12 progression. That is the simplicity of it. The basic template is illustrated below.



Footwork plays an essential part in the 6 Count Drill. When you are fluent in the basic actions of it, you are mobile during its entire execution. You are never standing still. The solo stepping pattern in sequence is: 1. You step forward to execute a number 1 strike. 2. You step back and execute a drop shot. 3. You step forward and execute a number 12 strike. 4. You angle step forward and execute a force to force block to your left side. 5. You execute a number 4 strike. 6. You side step to your right and execute an umbrella defense. From here you start again at step 1.



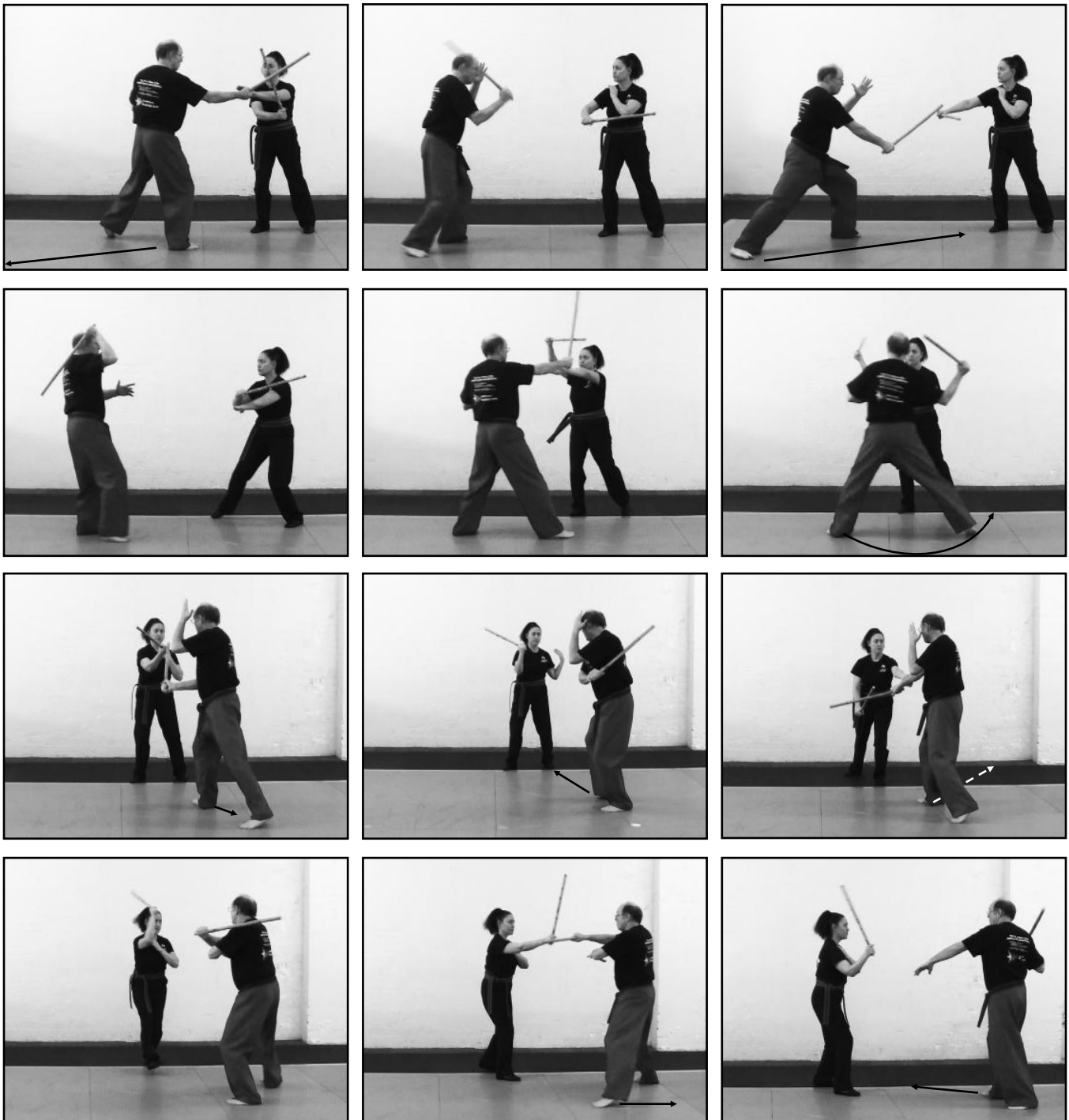
Full 6 Count drill with partner.

1. I step in and strike with a number 1 strike. She angles and executes a cut through defense.
2. She counters with a number 4 strike. I step back and execute a drop shot defense.
3. I step forward and counter with a number 12 strike. She side steps and does an umbrella defense.
4. She counter strikes with a number 1 strike. I angle forward and execute a cut through defense.
5. I counterstrike with a number 4 strike. She steps back and executes a drop shop defense.
6. She counters with a number 12 strike. I side step and execute an umbrella defense and continue.

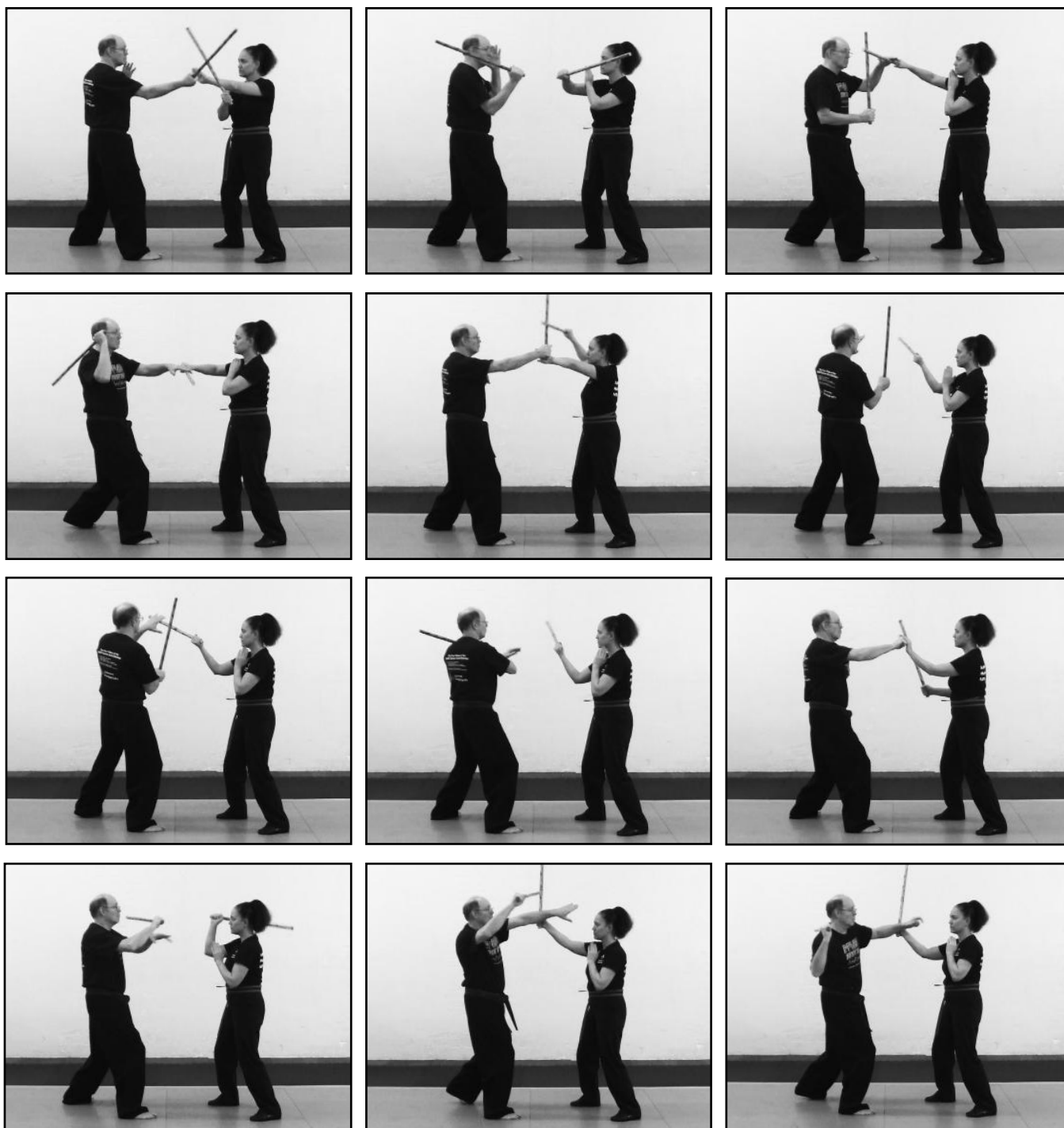


Largo 6 Count Drill (MA80) is an important variation of the standard drill in that it teaches one to speedily break out of the medium range and increase the distance between you and your partner. This allows you to change tactics with your defense. You go from an immediate block and counter to an immediate de-fang action and counter. In this variation you are executing two counter shots, one to the cane wielding hand of your partner and then the follow up strike.

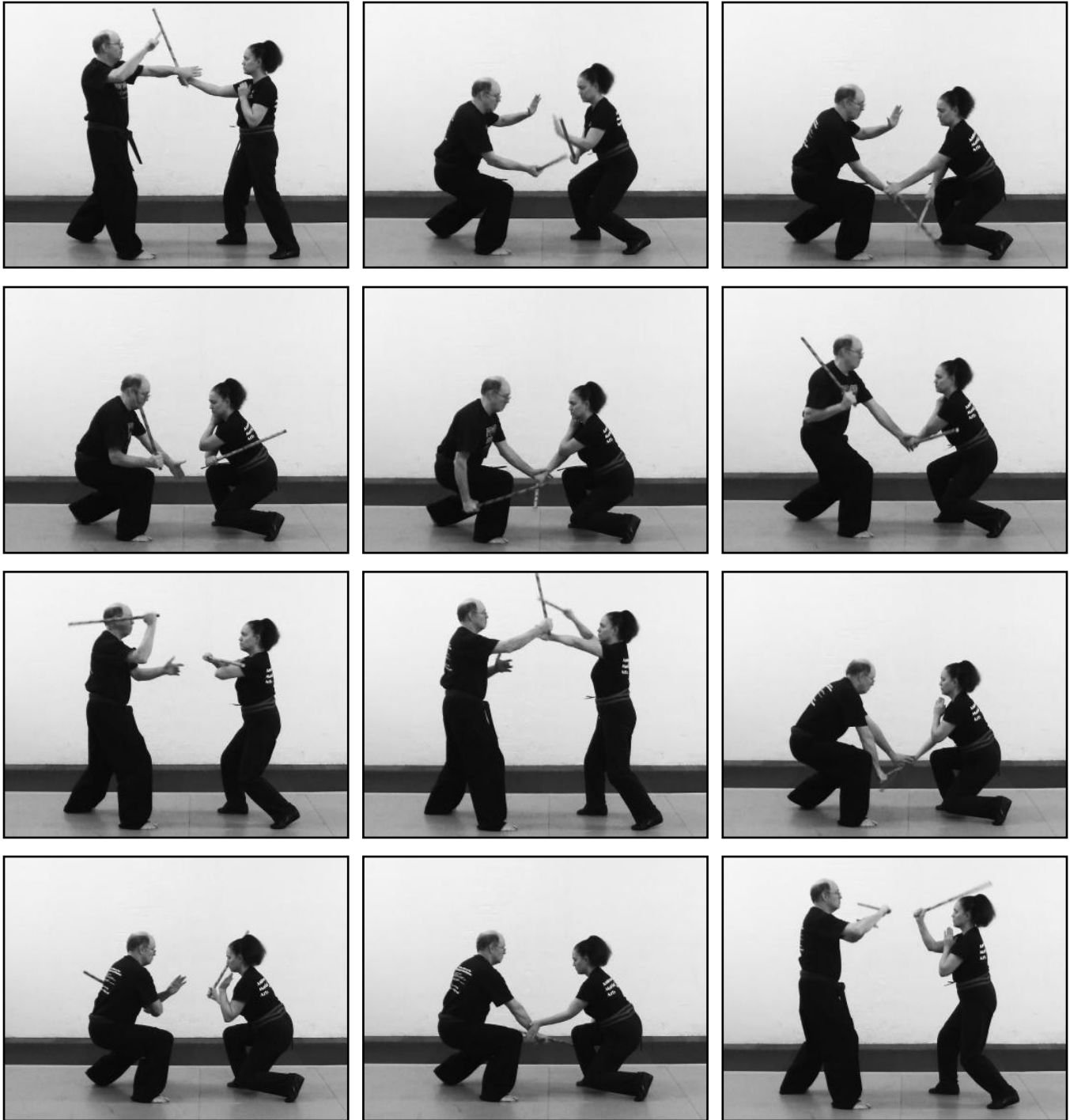
Note that each angle or side step is actually a double step, a lead step that is longer than the usual step and then the rear foot follow up to realign yourself. The step back is usually long enough to evade the number 4 strike.



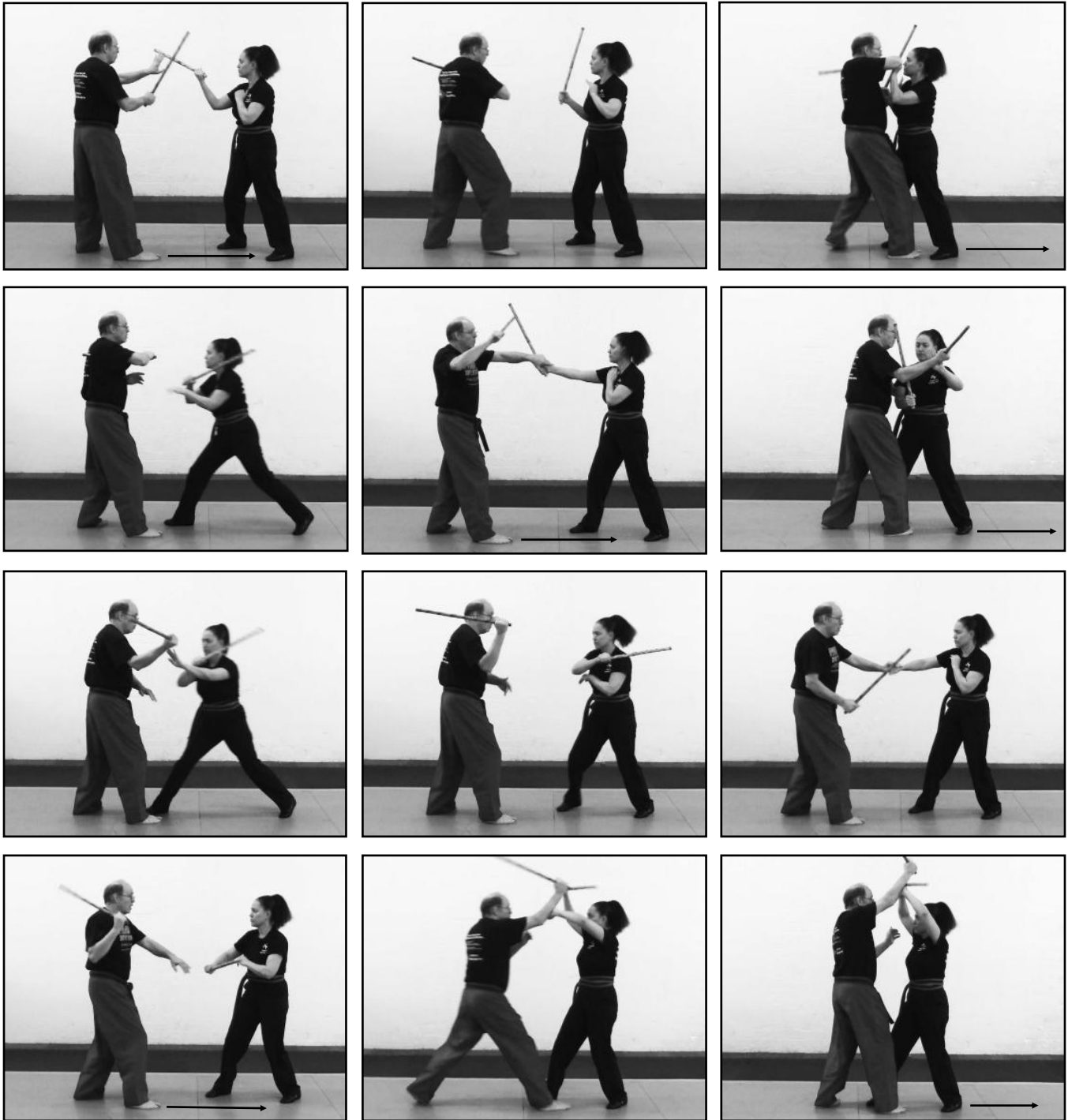
Highline 6 Count Drill - This variation is where every strike goes to the head rather than in a high-low-high pattern.



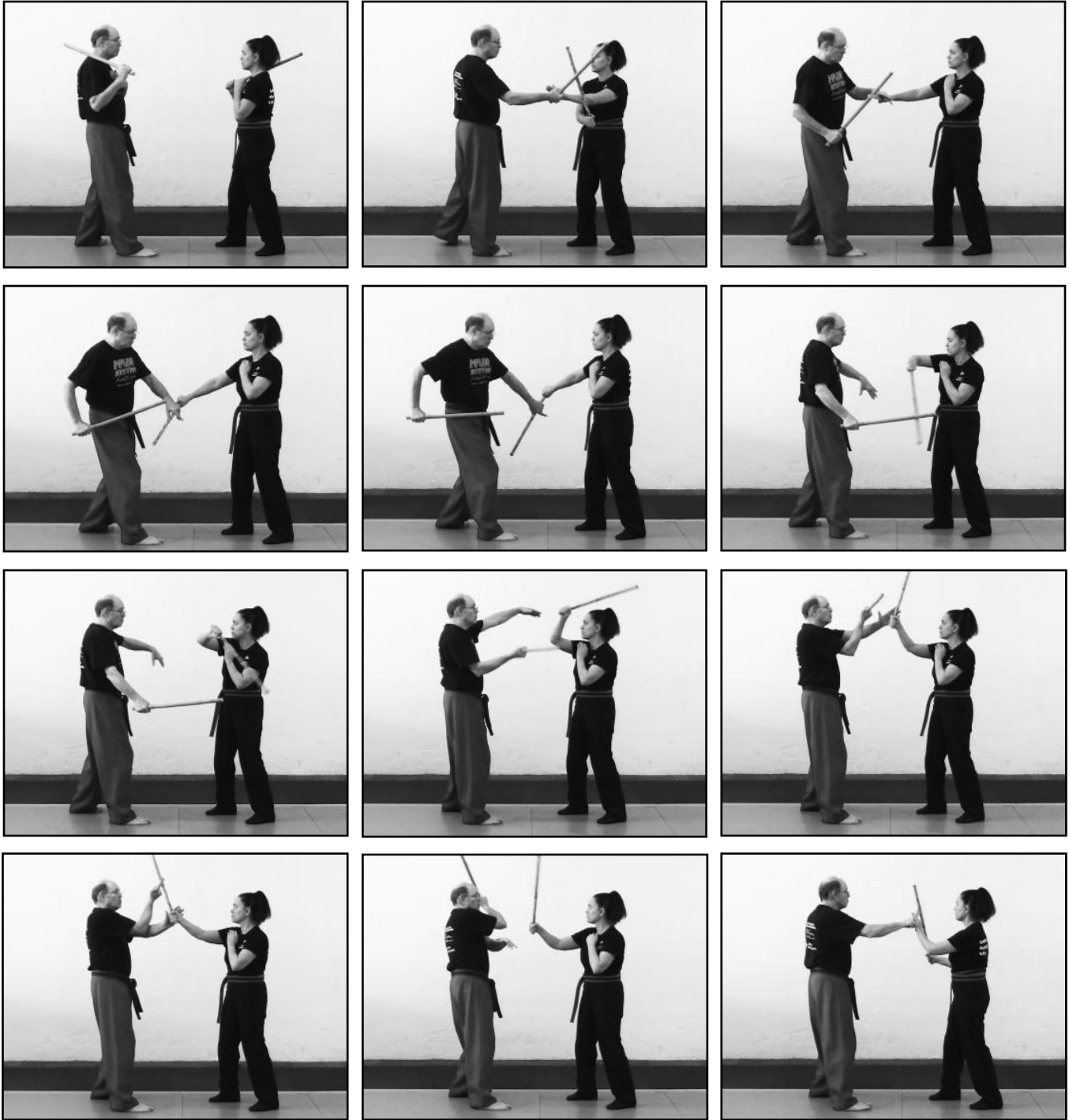
Low Line 6 Count Drill - This variation teaches the student to be able to radically shift height levels with their strikes as well as an ability to defend against such shifts. The 1-4-12 progression turns into a 12-9-8 progression with the low level strikes being strikes to the ankles and not the knees. A strike to the ankle bone will stop a fight as quickly as any other. Rocky Pasiwk noted that the first sick fight he fought ended in about two seconds when he received a strike that broke his shin. A low level strike such as that is very hard to defend against unless you are familiar with them on the receiving end. This drill does exactly that.



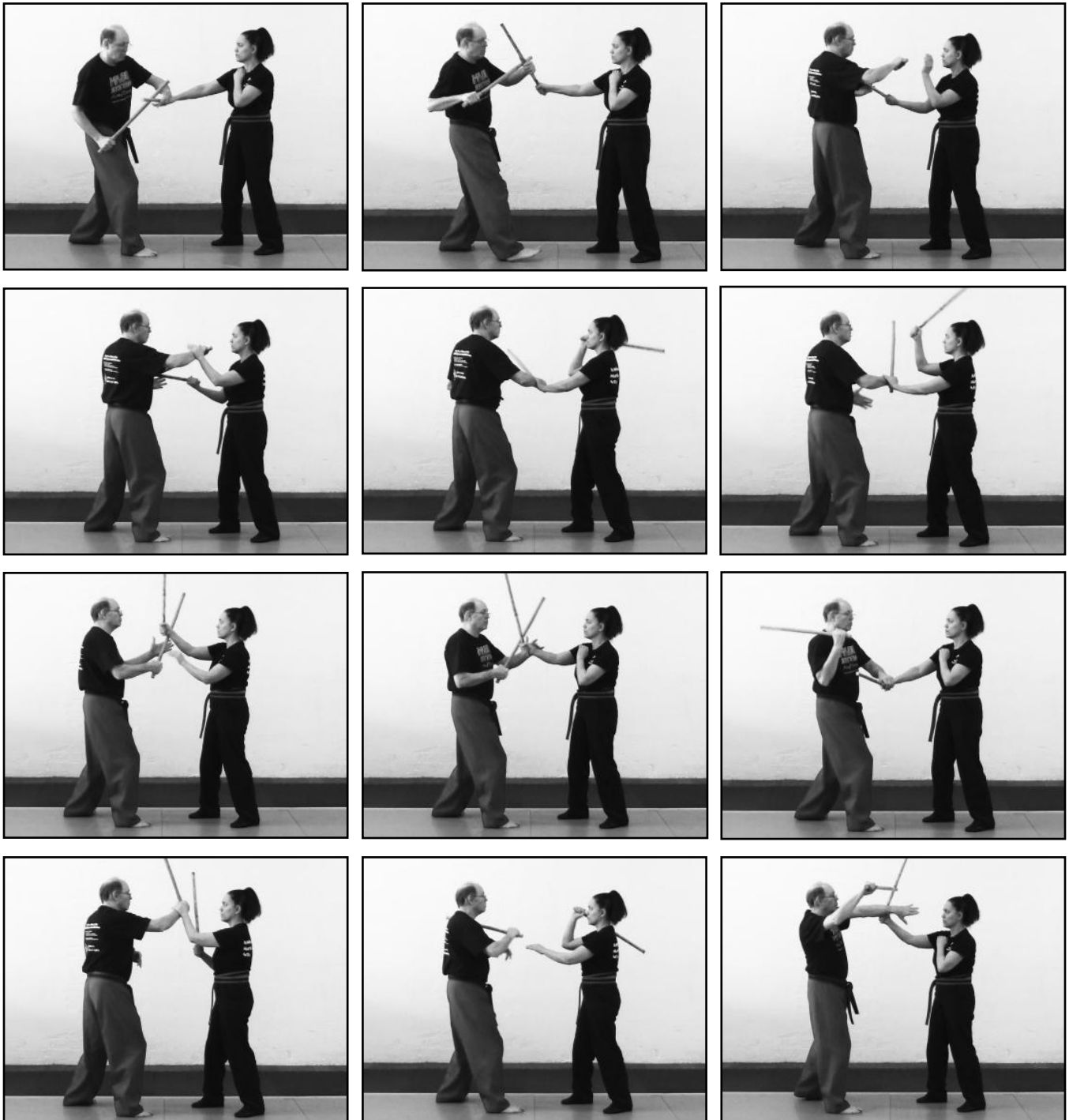
6 Count Corto Pressure Drill - Whereas the high line and low line drills teach one to adjust to height changes, this drill teaches one two different skills. 1. The driver is taught to rapidly cross the range so as to strike with the butt of the cane and 2. the recipient is taught to jam the close range attack and back up to regain control of the distance. In this drill the roles do not change during the drill. The driver remains the driver and the “adjuster” remains the adjuster.



6 Count Expanded variation 1 - Prof. Presas taught me two “official” variations of this drill to exemplify a statement he often used, “No matter where you are, you are there already.” Both variations are alternate counters to your partner’s number 4 strike. In the first variation I maneuver my partner’s cane down to open her up for a number 5 thrust. She executes a vertical parry (tip down) and rolls directly into her number 12 strike. As my arms are in an open position I execute a slanting deflection and continue with a number 2 (or number 4) counter and we continue the drill.



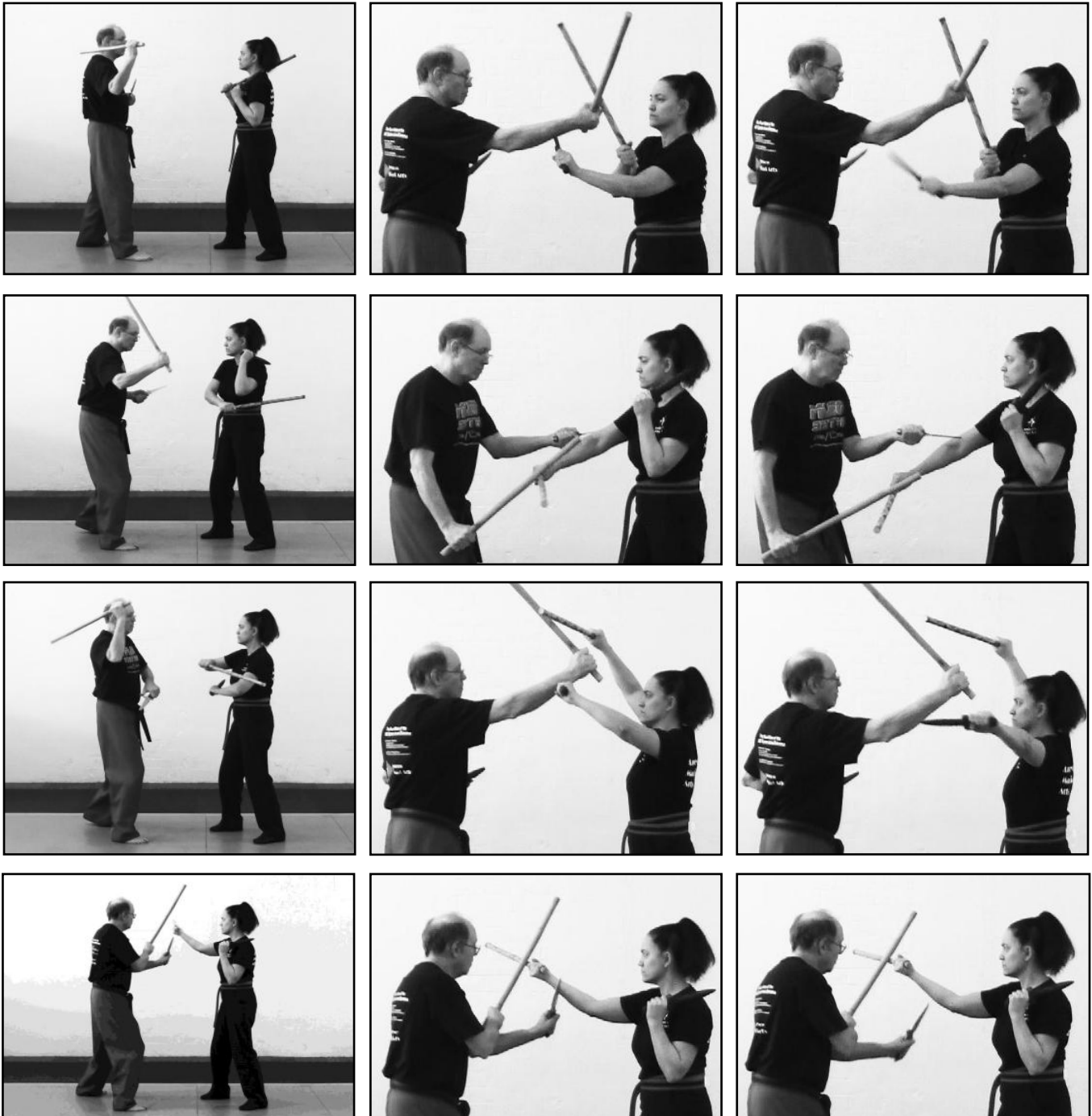
6 Count Expanded variation 2 - In the second variation I clip her cane, pull it up and enter with a cane butt strike. My partner checks that and counters with a number 12 strike. I pass her strike counter with another number 12 strike. She parries my strike and counters with a number 12 strike of her own. I defend with an umbrella defense and we continue the drill.



6 Count Drill - left hand against right hand.



6 Count Drill - Baston y daga (and Espada y daga) training. A key difference when training the stick and dagger versus stick and empty and is that you use your dagger to inflict a cut on your opponent each time you defend. The dagger hand meets the incoming arm at a right angle, impacts the arm and then draws down or across. Impacting the arm ensures you make contact for your cut as opposed to swiping your blade across which may miss.



(Author's note: The 6 Count Drill and its importance as regards the MA80 System Arnis/Eskrima)

There are four ranges I teach in MA80: out of range, largo or long range, medio or middle range and corto or short range. Out of range is simply that; you are out of range of your opponent's cane strike. Much of what has been presented in this book has been in the medio range. In the medio range you can contact your opponent's head and "main frame" with your cane. Two drill variations have to do with largo and corto ranges.

In MA80 the largo range has to do with being able make contact with target extremities, your opponent's hands. At this range there is no capture and disarm or lock. It is hit and follow through. The primary tactic is what is called defanging the snake. The premise is very simple. You club the snake into unconsciousness, it can wake up and come back to bite you. You knock its fangs out, it can't bite you. If I hit you and knock you out, you can wake up later, train harder and come back to fight me once more. If I break your cane hand you won't be able to wield that weapon against me anymore. The Largo 6-Count Drill is one I teach specifically to train the use of this distance. In it one person goes to the largo range to do his defense and then moves back into medio range to do his counter attack. The stepping in the drill is very lively and is reminiscent of how Prof. Presas moved when I first met him.

The key point to this particular drill is to teach the defender how to move in and out of range and to be able to change up on his partner. Far too often one can get into a habit pattern of using only one range and this can set you up for trouble against an experienced opponent who can change ranges at will. This drill and the next one, the Corto 6-Count Drill, helps to develop one of the pillars of the MA80 System Arnis/Eskrima, *"No matter where you are, you are there already."*

Where in the Largo 6-Count drill you step out of the medio range to execute your counter, in the Corto 6-Count drill you purposely go forwards to bring the fight into close quarters. You will notice that in this drill you do not angle step for your defense. You block and go right in on him.

You can see in the comparative photos the difference in distances used in the corto, medio, and largo 6-Count drills. You can use this concept with any of the drills taught in the MA80 System Arnis/Eskrima. The 6-Count drill is the easiest one with which to get across the concept of interchanging ranges to gain the advantage.

The same holds true for the highline and low line 6 Count Drills. Varying the height of the strikes will prepare yourself for any attack to any zone of your body.

Here is an interesting point made by Rocky Pasiwk. *"Actually Modern Arnis 6 count was originally taught Espada y Daga, that would switch without interrupting the flow, into stick to stick and eventually into empty hand trapping and into block and lock. But over the years GM Presas found it hard to teach at seminars so he changed it to stick to stick."* Rocky learned it back in 1977. While I learned the drill in 1980, we did a little bit of it espada y daga style but mostly it was stick and empty hand by that time.



Slanting

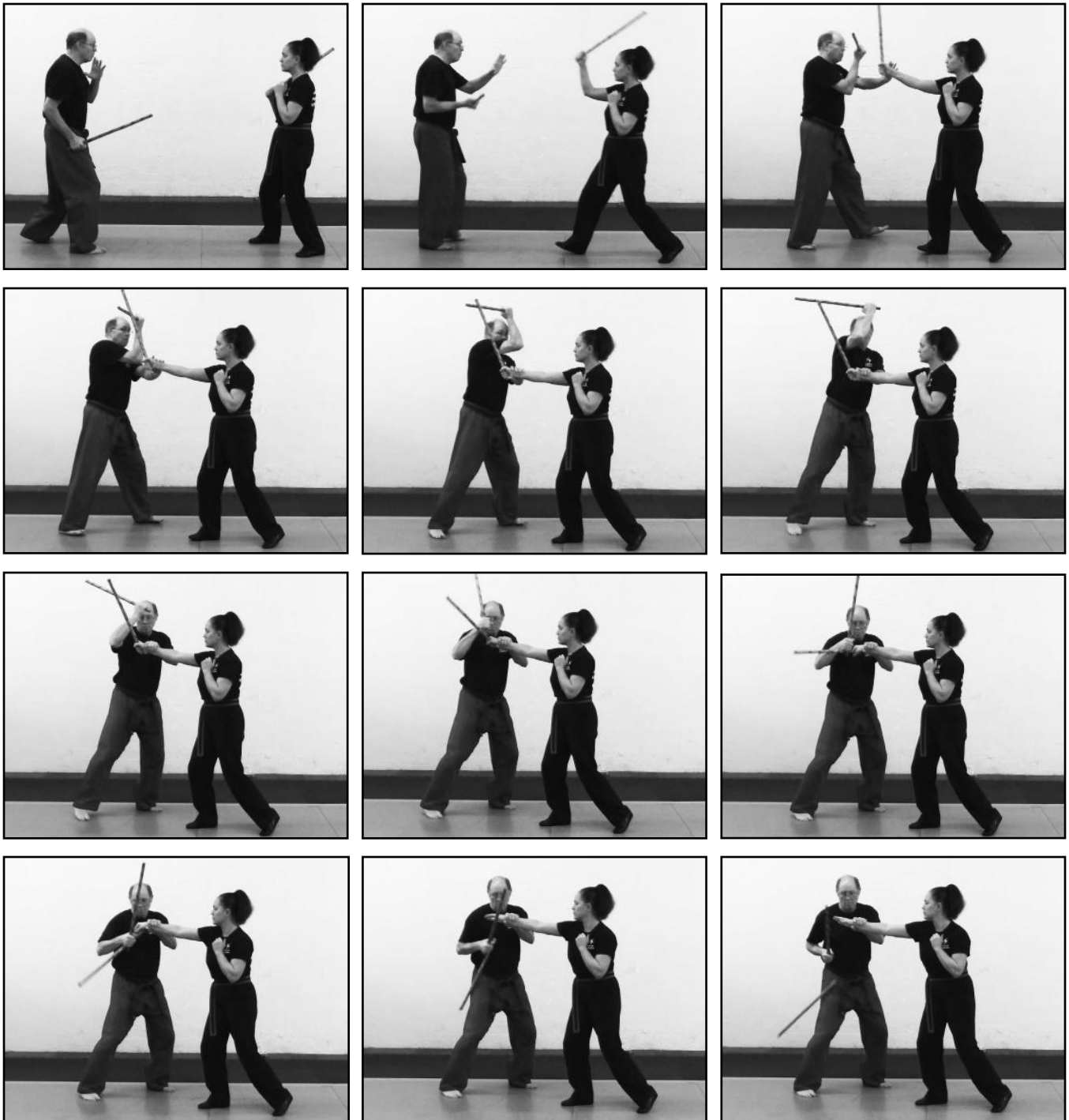
This is an inward cut of your cane or longer blade which is delivered in an uppercut fashion. It is first introduced in combination with the umbrella defense in the Basic Flow Drill. The check hand plays an important part in the effectiveness of the Slanting defense in that it either passes your opponent's strike (example 1 on following page) or jams your opponent's striking arm (example 2 on following pages. In this defense the cane does not operate alone. Bolo application of this cut is demonstrated in the entries on Banda y Banda and Basic Flow Drill.



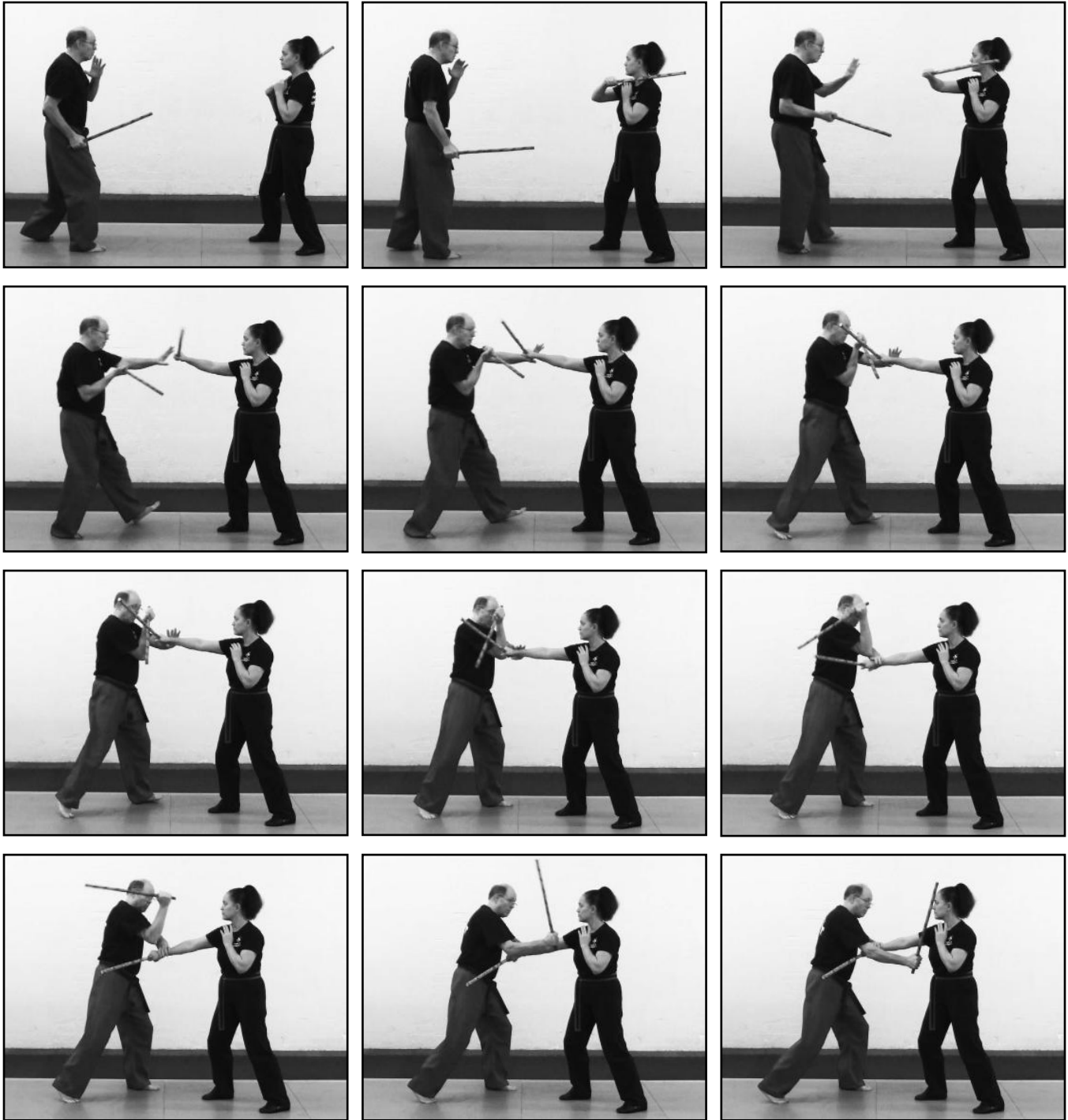
Close up look at the bolo and check hand usage of the Slanting defense.



The classic Modern Arnis application of Slanting is a passing action against your opponent's number 12 strike. In this example I angle step to my left as I cut upward with my cane. I pass her striking arm as my cane impacts hers. As a follow up I capture the wrist of her cane arm and execute a disarm with the butt of my cane.

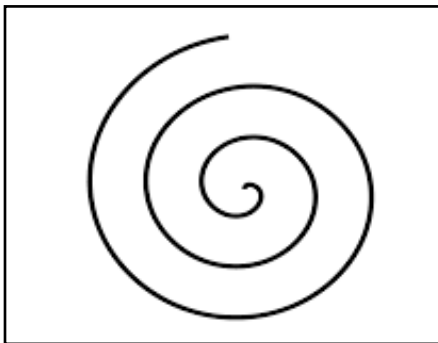
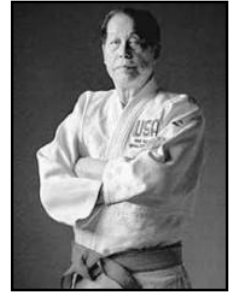


The MA80 application of Slanting is one I picked up from Integrated Eskrima and is a defense against your opponent's number 2 strike. In this example I angle step to my left as I cut upward with my cane. My first impact is my check hand against her striking arm. In this manner my check hand is the defensive action while my cane is my secondary action. I use the pressure of my cane against my opponent's cane to create a spring load for my counter strike to her head.

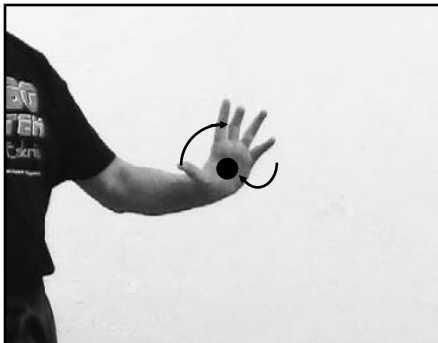


“Small Circle”

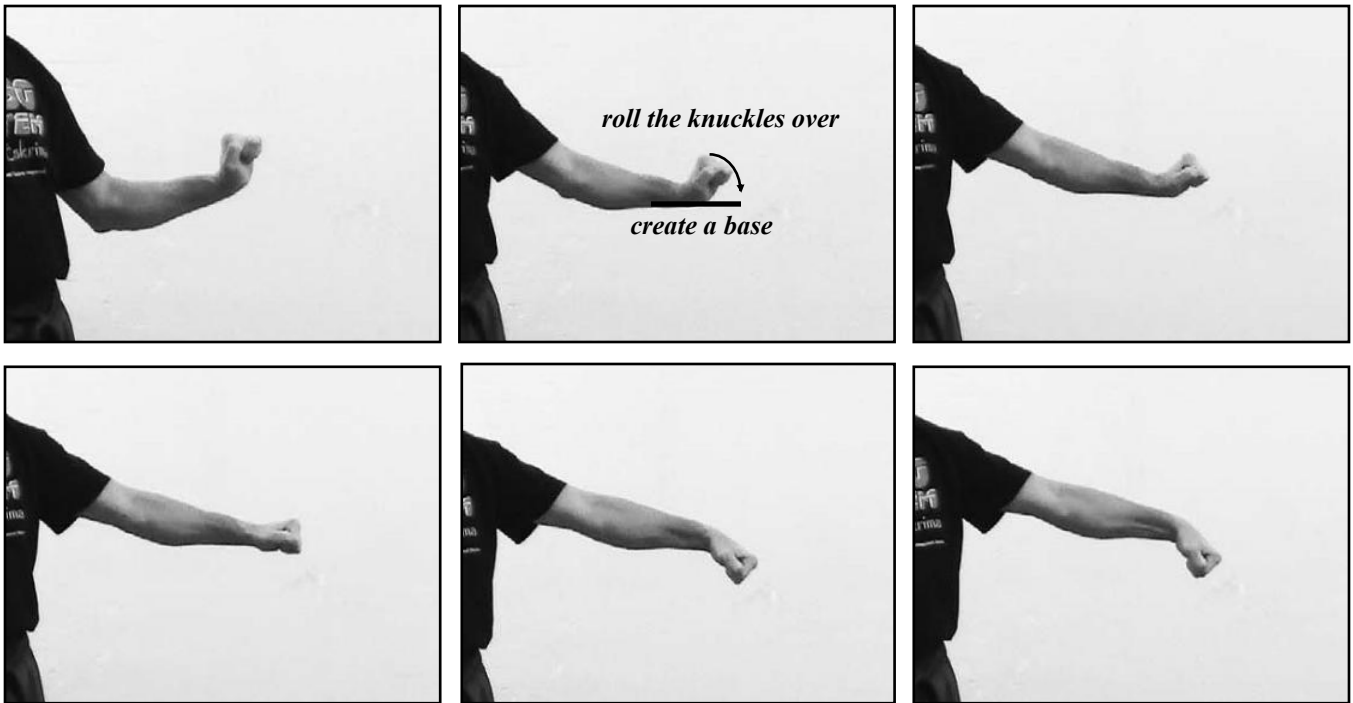
“Small Circle” is a shortened term for Small Circle JuJitsu. Small Circle JuJitsu is a style of jujutsu developed by Prof. Wally Jay that focuses on employing dual simultaneous push/pull actions and smooth transitions. The push/pull actions are done in a circular fashion in a spiraling motion towards a center point. The spiraling action creates a tighter and tighter grip and an increase of pressure on the joint in a shortened amount of time. A key point of Small Circle JuJitsu is the use of the wrist to create a very small motion. Prior to meeting and becoming friends with Prof. Jay, Prof. Presas executed his joint locks in the typical large action. After meeting Prof. Jay, his joint locks began to become smaller and smaller in execution until he had fully integrated the Small Circle JuJitsu concept into his own art. It cannot be stressed enough how close as friends Prof. Presas and Prof. Jay became over the years. On a technical basis there were three Small Circle JuJitsu wrist exercises that were incorporated into Modern Arnis by Prof. Presas.



The first of the three Small Circle wrist exercises is what I nickname the “rolling punch.” Your hand begins open and with the fingers pointing upward. As you close your hand into a fist (thumb on top of the finger and not overlapping the fingers), you roll your hand forward as though your knuckles were being fingerprinted. You pull back with the little finger as you push forward with the thumb/forefinger portion of the fist.



The second Small Circle JuJitsu exercise taught was where one made a fist and rolled the knuckles forward and down. This was used chiefly in a type of forearm bar that Prof. Jay specialized in.



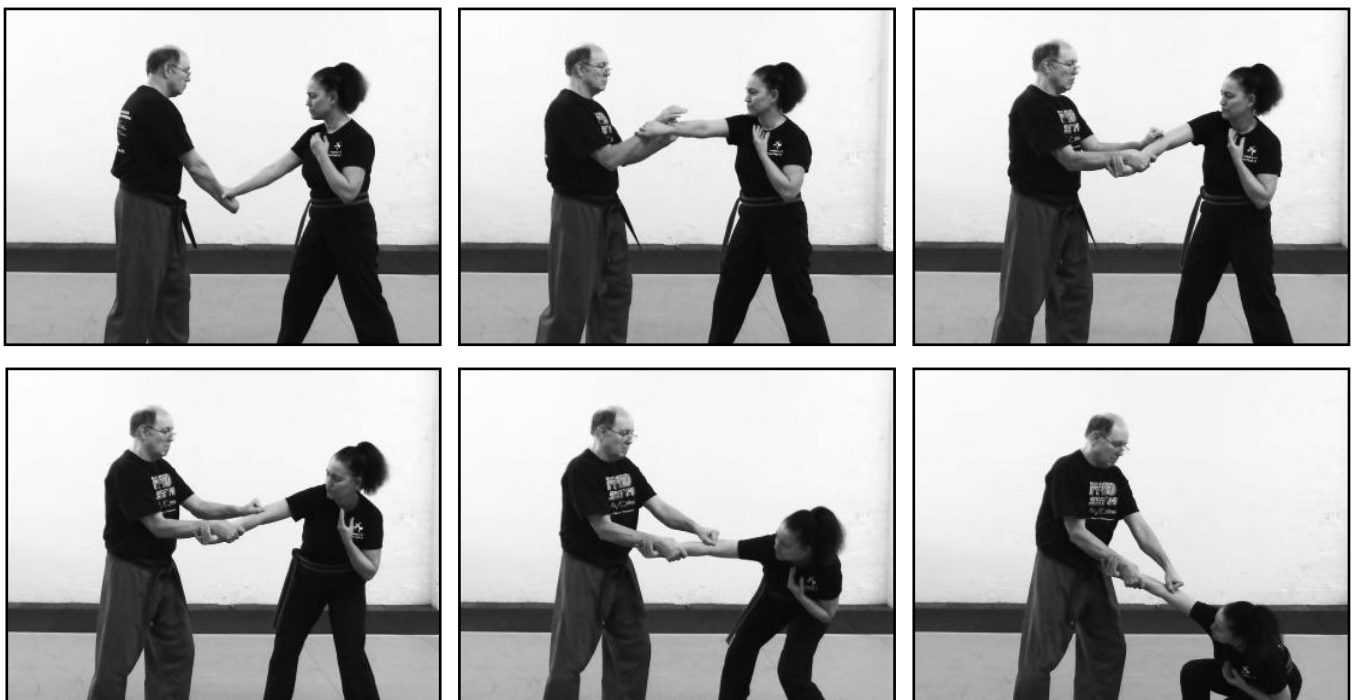
The third Small Circle JuJitsu exercise taught is an extension of the first one. At the end of the forward curve, twist your hand so that your palm faces upward and roll your wrist to complete the action.



Small Circle JuJitsu exercise application 1– outward wrist lock. The key to this application is to pull your little finger in towards your own wrist as though you could touch it. Couple this with the rolling forward of your thumb and you create a small circle.



Small Circle JuJitsu exercise application 2– the “Wally Jay Knuckle Rub”. My partner has grabbed my wrist in a cross grip. I roll my arm over and counter grab her wrist. I place the heel of my hand on her arm and dig my “door knock knuckles” into the muscle insertion at the point of her elbow. What makes this joint lock unique is that when you put your knuckles into the muscle insertion, you apply a vibrating downward dig into it. This triggers a nerve and doubles the pain immediately.



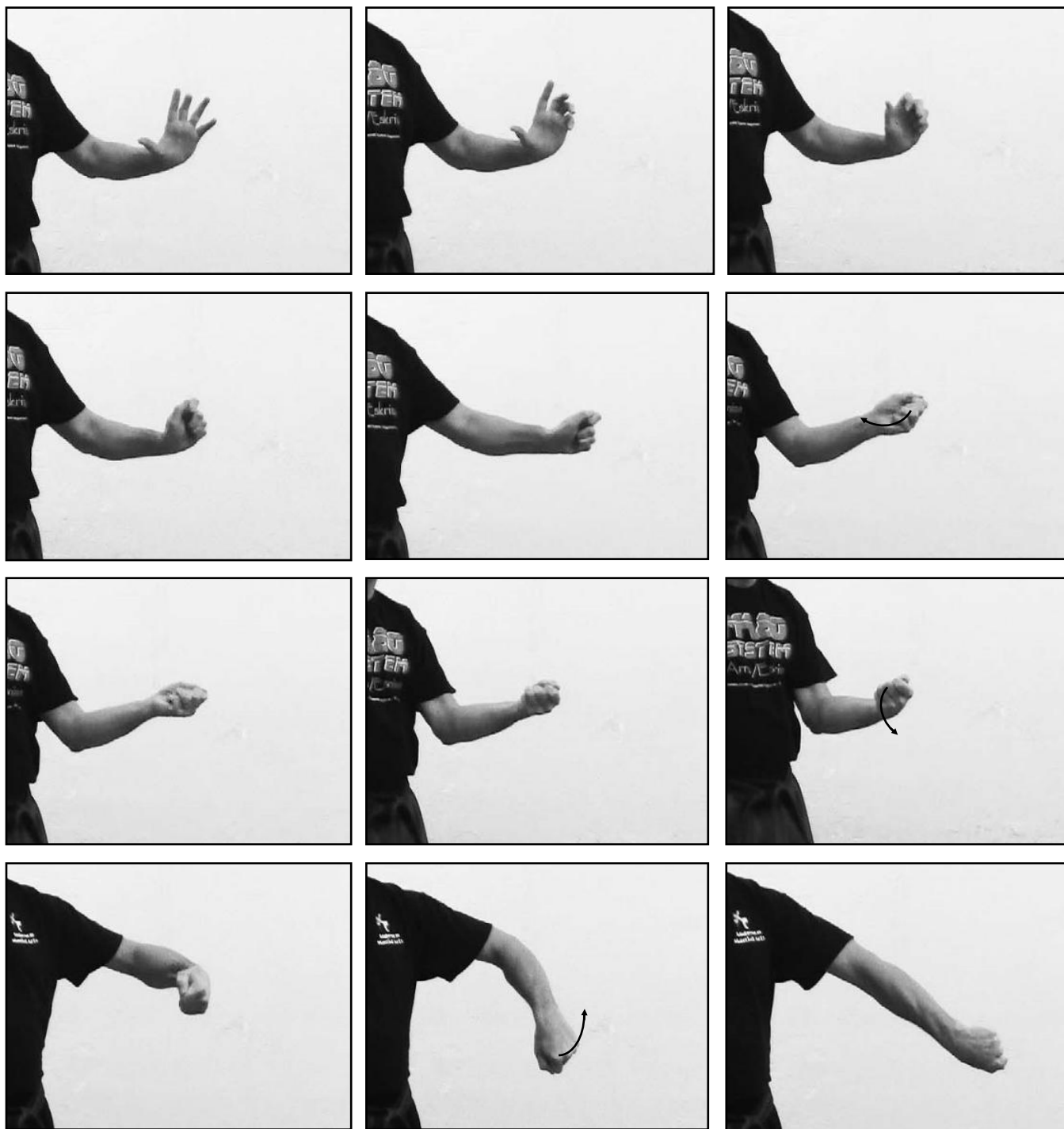
Three examples of SCJJ exercise 3 - The full finger lock, thumb lock and one finger lock are three types of joint locking action which utilizes this Small Circle wrist exercise. The full finger lock (demonstrated below) is where you grab your opponent's hand (1&2) and squeeze the fingers to where they overlap prior (3) to doing the wrist action. The upward motion at the end of the action aids you in transferring your opponent's hand into a different joint lock. The example shown below is transferring from a full finger lock to a two-finger standing center lock.



Note: If you have small hands, you can lock your fingers over your opponent's finger joints and get the same result.



There is a fourth action which is used in the MA80 system which is an extension of exercise number three. At the end of your twisting your palm upward you add the action of the karate downward block to rotate your opponent's wrist and turn their back to you.



Two applications of the MA80 Small Circle JuJitsu exercise variation - I grip my partner's hand in a cross grip with my fingers digging into the web between her thumb and forefinger. I give a slight roll forward with my wrist and then rotate my hand outward and down. This spins her so that her back ends up to my front.

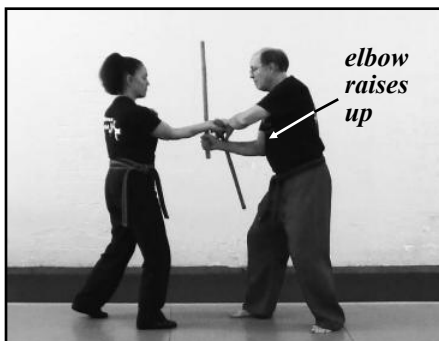


The second application of this is with the outward wrist lock. I grab my partner's hand in a cross grip. I begin an outward wrist lock using the simultaneous pull/push wrist action. The moment she rolls her shoulders I roll my hand over and down to spin her so that her back ends up to my front.



Snake Through

This is a description of when your arm or cane is circling around your opponent's arm or cane to facilitate a disarming technique. Weaponless applications of a Snake Through are demonstrated in the section on disarms, most notably disarms against strike numbers 2, 3, and 4. The application of a Snake Through is to rotate your opponent's wrist or elbow so that you can execute a joint lock or disarm them. Use the movement of your elbow to ensure the effectiveness of your rotating action. Insert your cane under (strikes 1 and 3) or over (strikes 2 and 4) your partner's cane and then use movement of your elbow outward (strike 3 below) or inward (strike 4 below) to effect the rotation. If you try to use only the wrist, you may fail against someone who is stronger than you.



Solo Baston

Single cane.

Spanish Styles

This is a term Prof. Presas uses for the Espada y Daga techniques shown in his book *The Practical Art of Eskrima*. (page 78, 2004 edition).

Sparring Patterns (known as Kuridas in the Philippines)

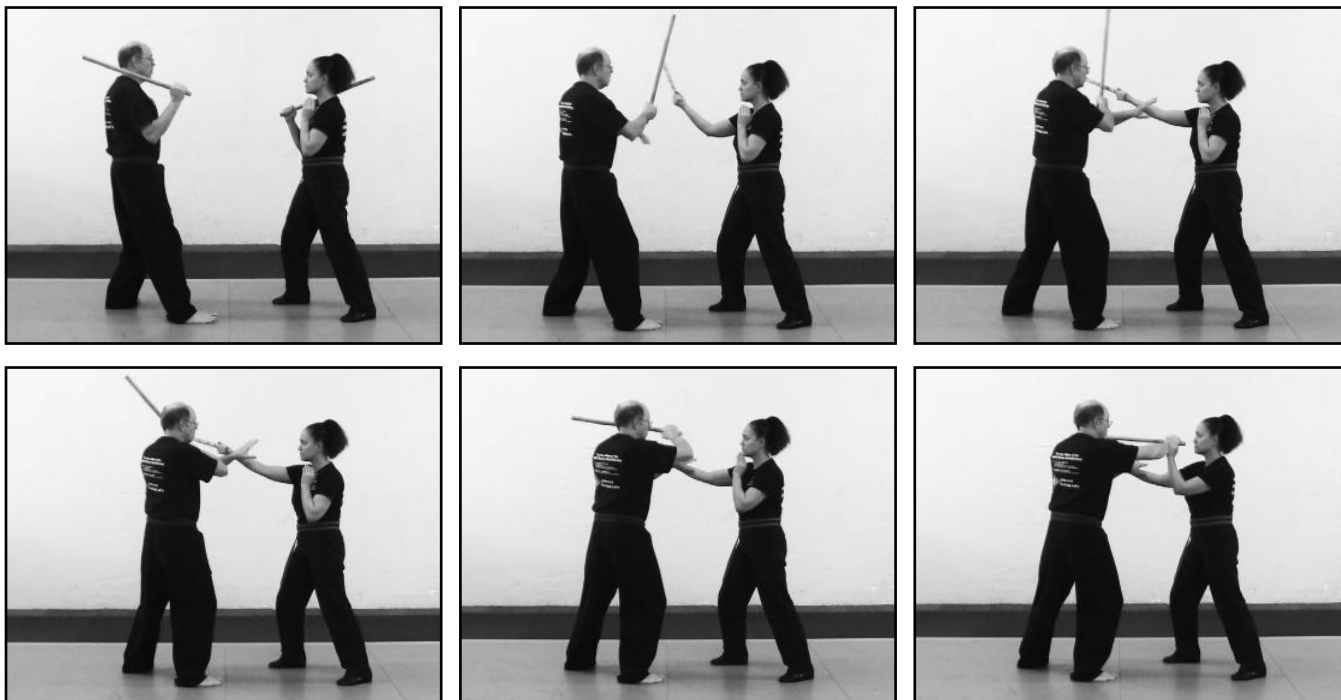
Sparring patterns are also known as *semi-free sparring*. These are a set of flowing counter-the-counter drills to simulate close in free-fighting. The “driver” executes the variations of response to his partner’s action. These are taught right hand to right hand and left hand to right hand as well. Prof. Remy Presas, prior to his death, referred to the sparring patterns as part of Tapi-Tapi.

In the following pages I will break down each of the component parts of this drill, in sequence or learning, for clarity. This way you will be able to replicate and train at this drill.

This drill begins with two partners executing single sinawali. The driver steps in and defends against any of the strikes (strikes number 1, 9, 2 or 8) with either a blocking or passing action. The driver follows up with a strike with the butt of his cane.

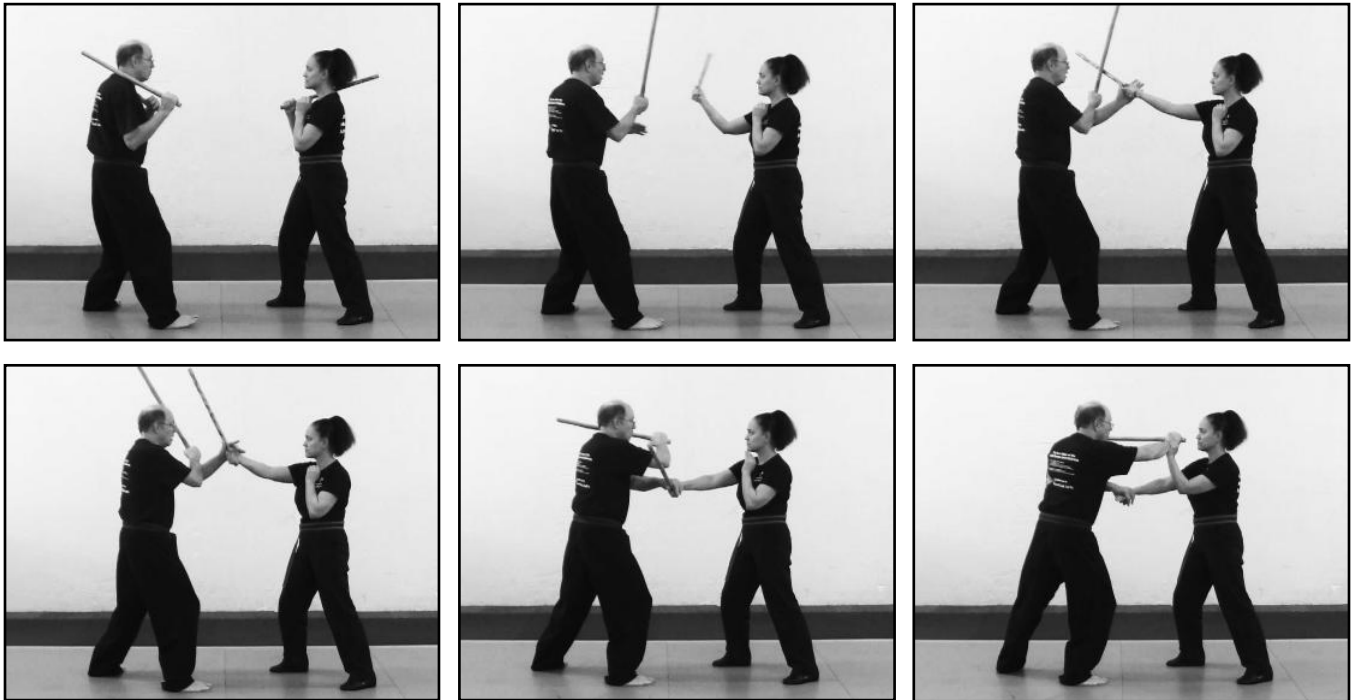
[Author’s note: It is important that when defending and entering in that you actually defend against the strike. I have observed that all too often more emphasis is put on developing the Sparring Patterns than what gets you there in the first place. The entry defense is sloppy or poorly executed. In a real encounter this will get you hit so I place great importance on the defense that gains you entry into the patterns.]

Entry from strike number 1 - cross check



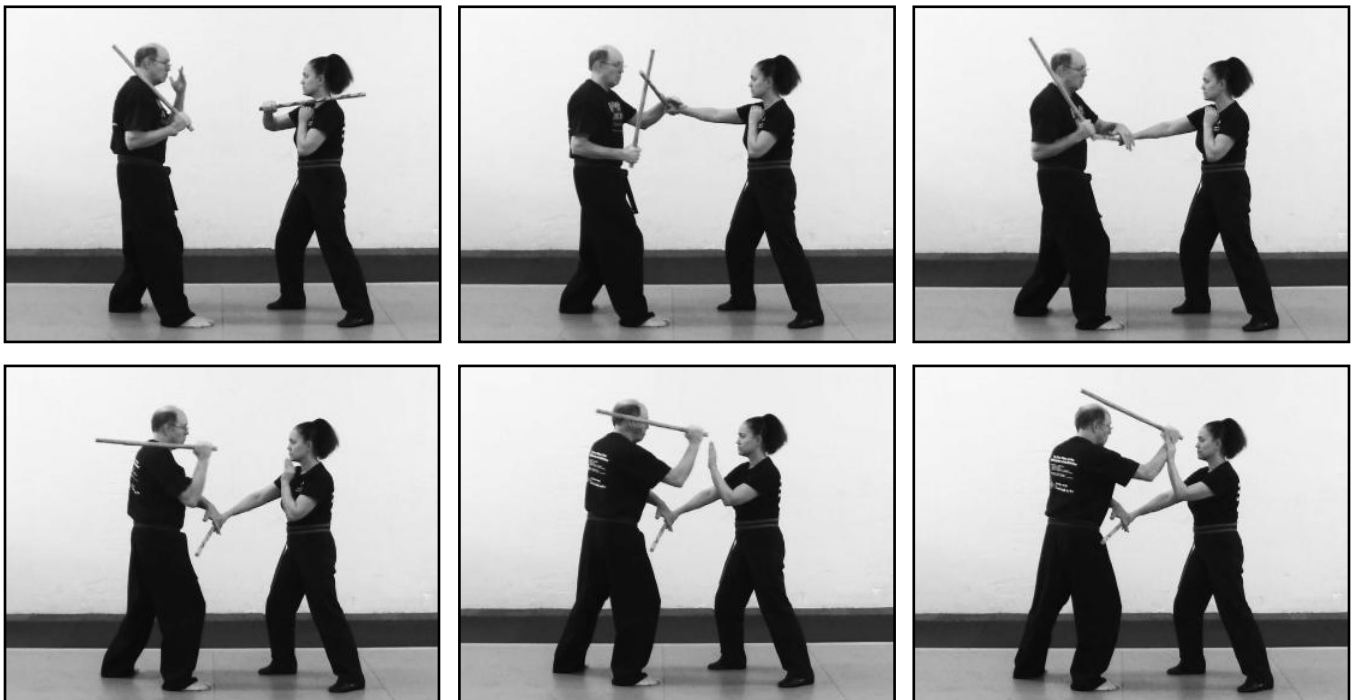
Entry from strike number 1 - scissors check

The key to an effective scissors check against a number 1 strike to have your block high enough so that your check hand slides easily under your blocking arm.



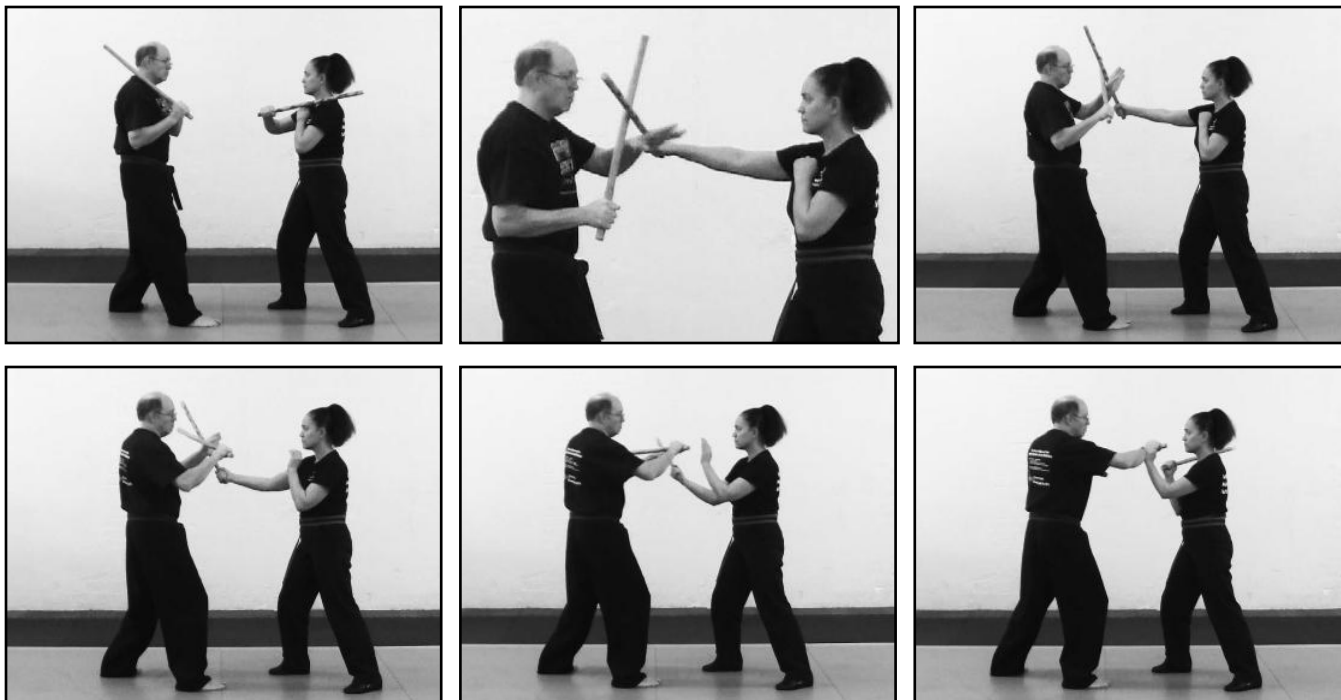
Entry from strike number 2 - parallel check

Dropping her arm after the block will open up the highline so that you can easily attack with the punyo.



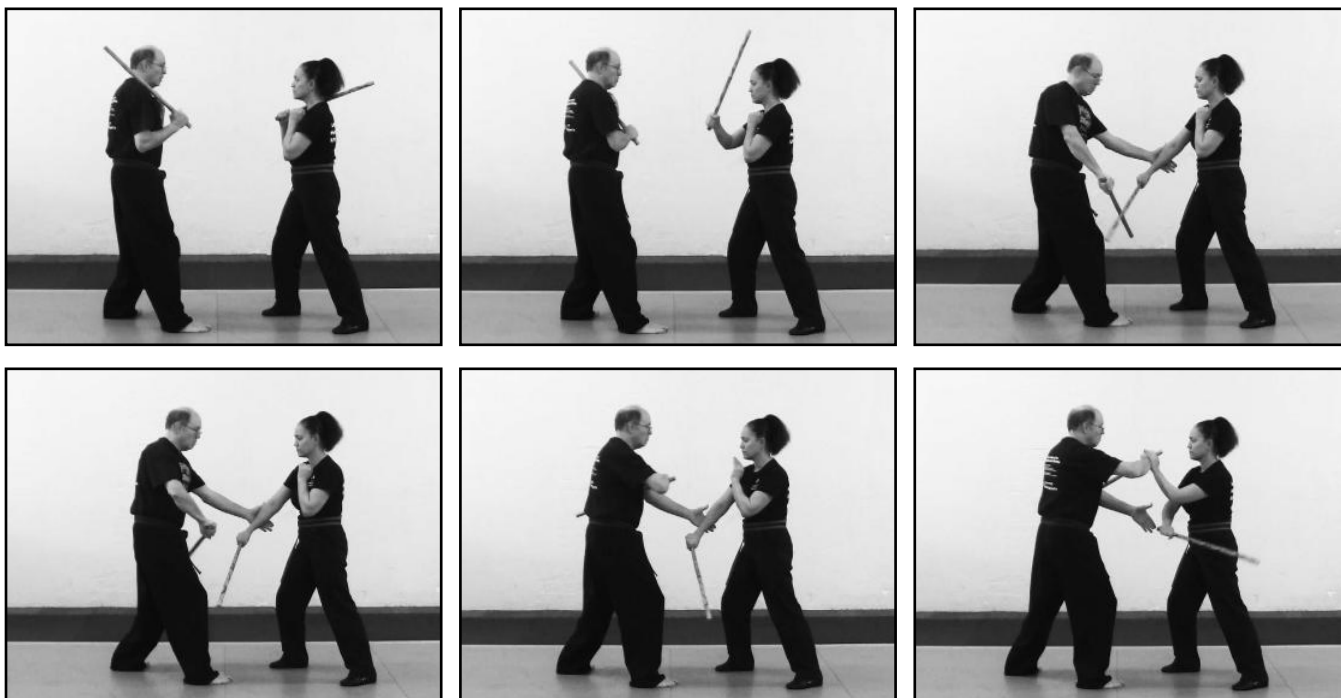
Entry from strike number 2 - scissors check

The check hand slides under your partner's cane upon impact so that you can maneuver it to your left side, opening up the highline for your punyo strike.



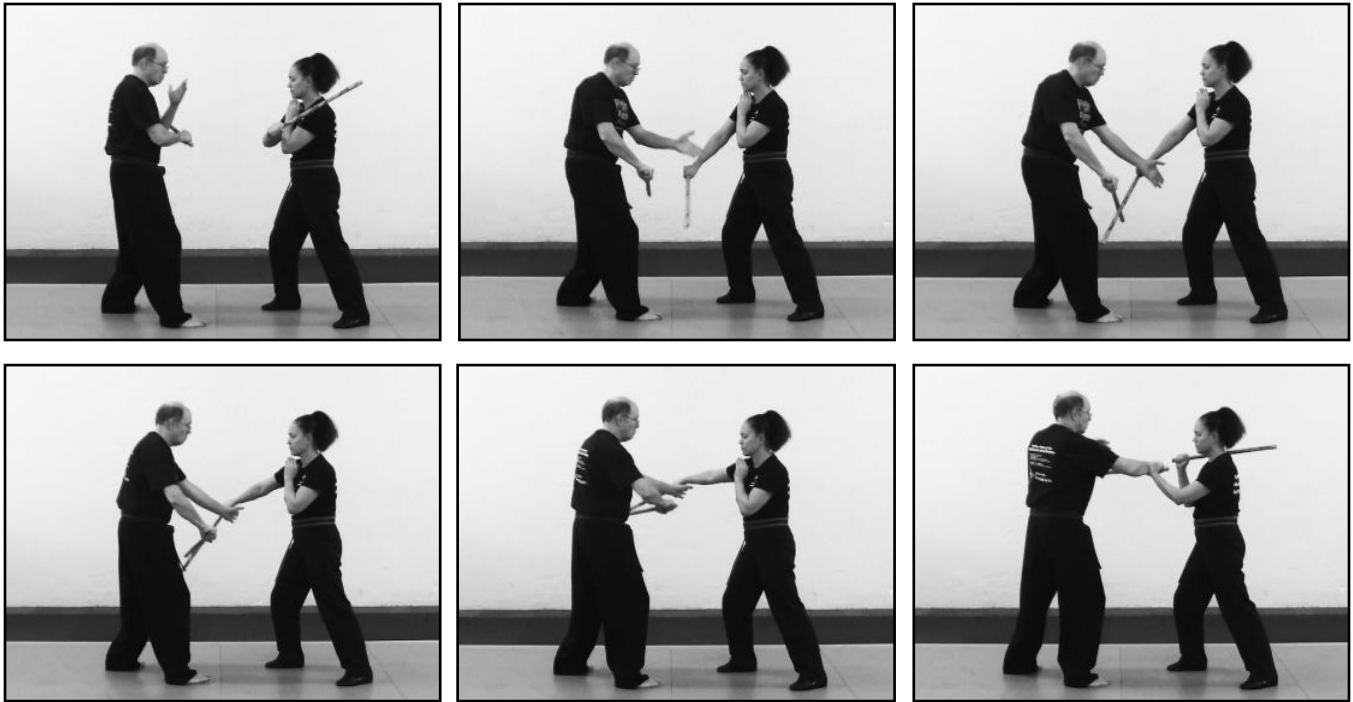
Entry from strike number 8 - parallel check

In this entry you block with a low line force-to-force block. Your cane recoils off of the block into your punyo attack.



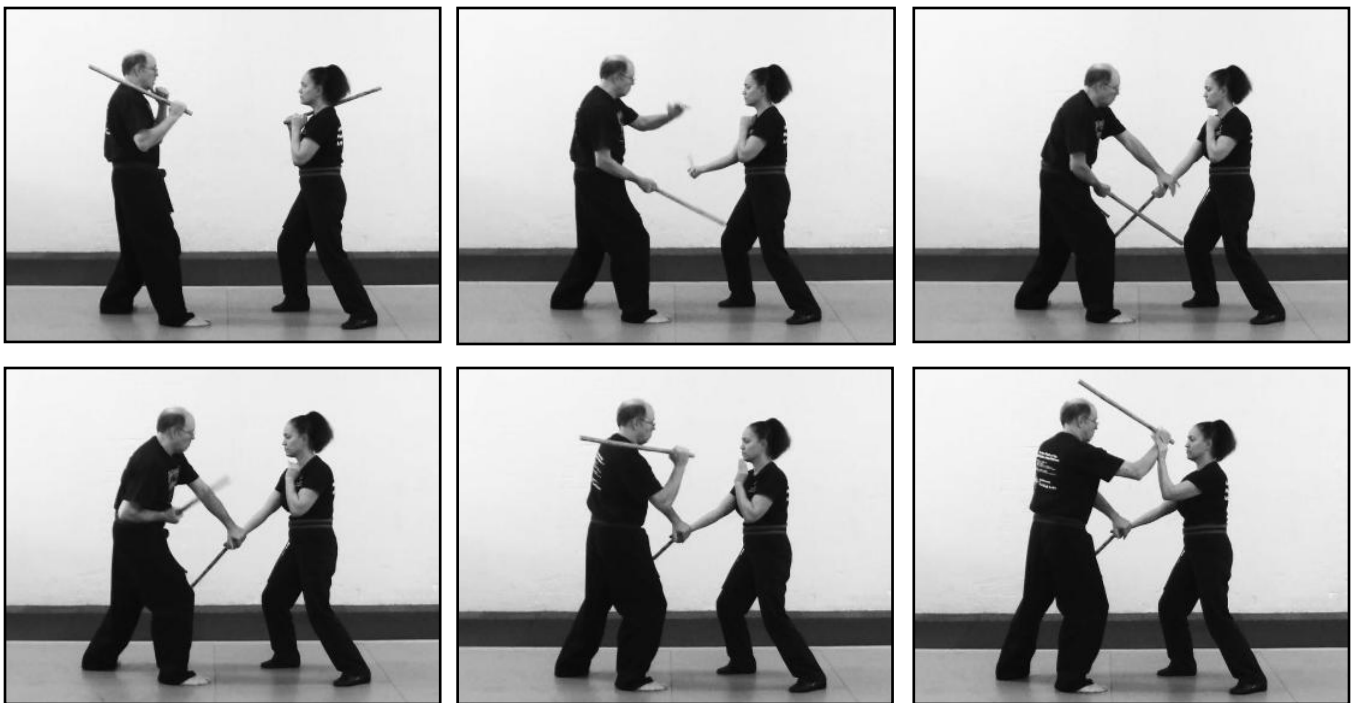
Entry from strike number 8 - scissors check

You execute a cut through defense with your cane and your check hand slides over your partner's cane. You maneuver your partner's cane to your left side, opening up the highline for your punyo strike.



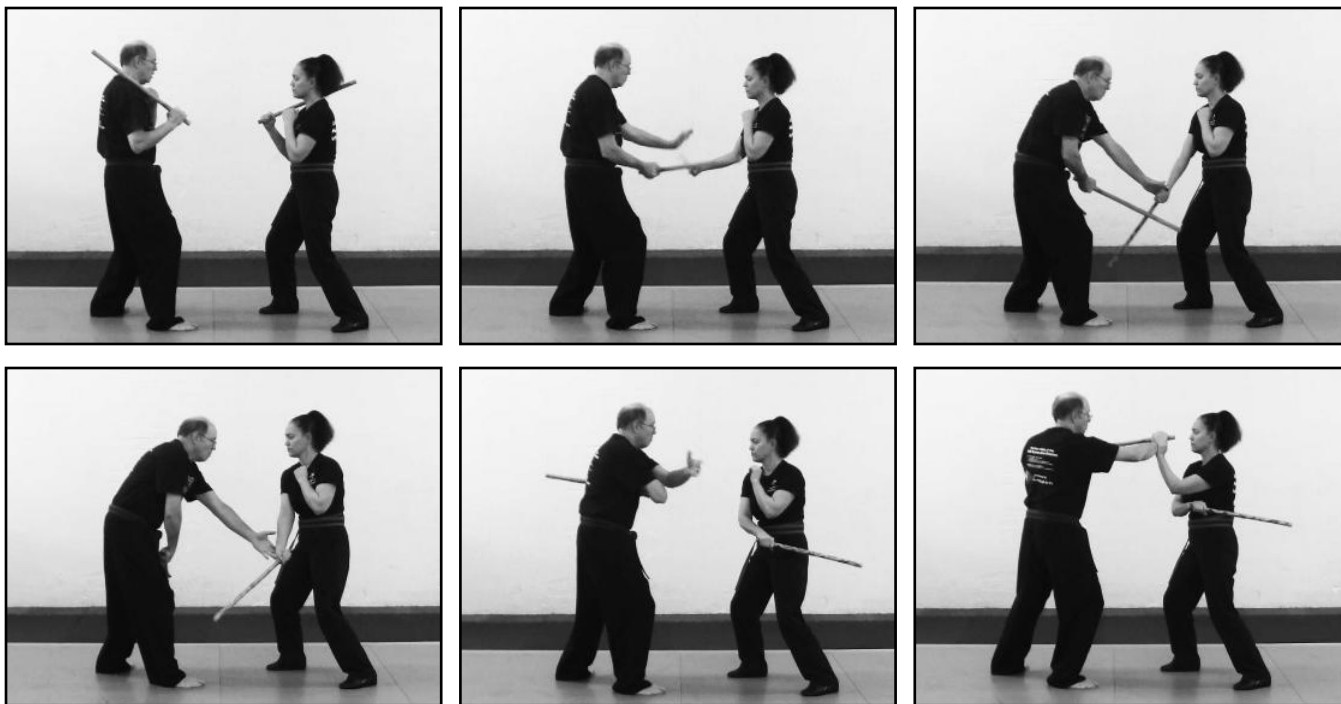
Entry from strike number 9 - parallel check

In this entry you block with a low line force-to-force block. Your cane recoils off of the block into your punyo attack.

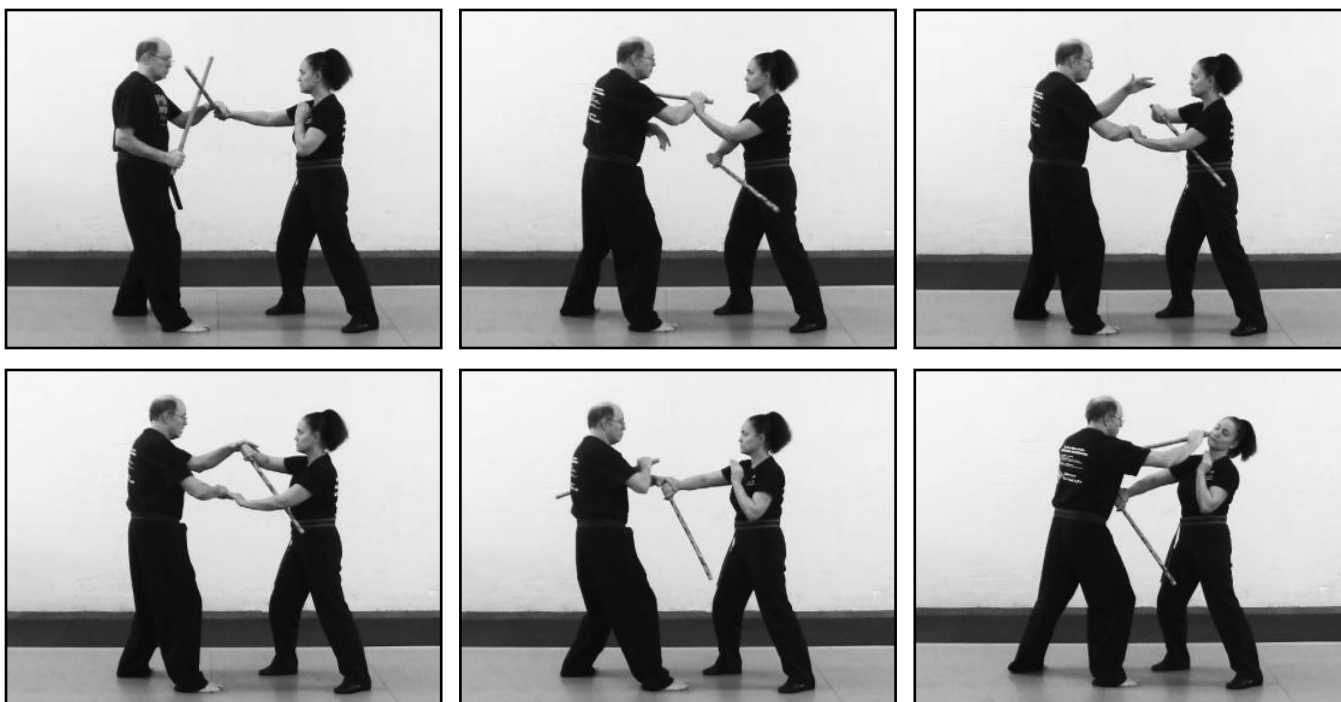


Entry from strike number 9 - scissors check

You execute a cut through defense with your cane and your check hand slides over your partner's cane. You maneuver your partner's cane to your right side, opening up the highline for your punyo strike.

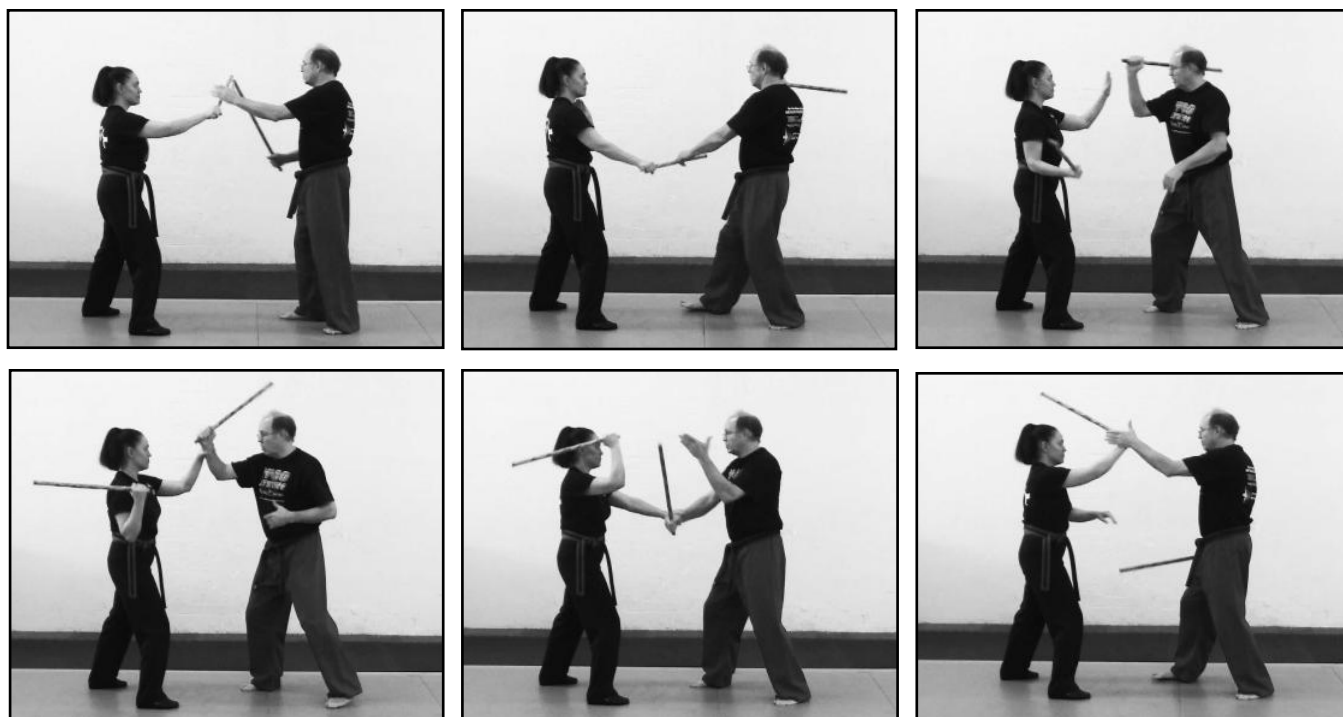


There is a dual purpose covered in the execution of the entries. The first concept gained from this drill is defending at a medium range and moving forward to a close range for your counter attack. The second is to not be surprised when your opponent does this to you. Close range is the least comfortable for any student new to this art. This is the range that needs to be thoroughly drilled until the student is comfortable. This is where the stopping the punyo with your check hand and countering with your own punyo is a good first drill to gain comfort at this range.

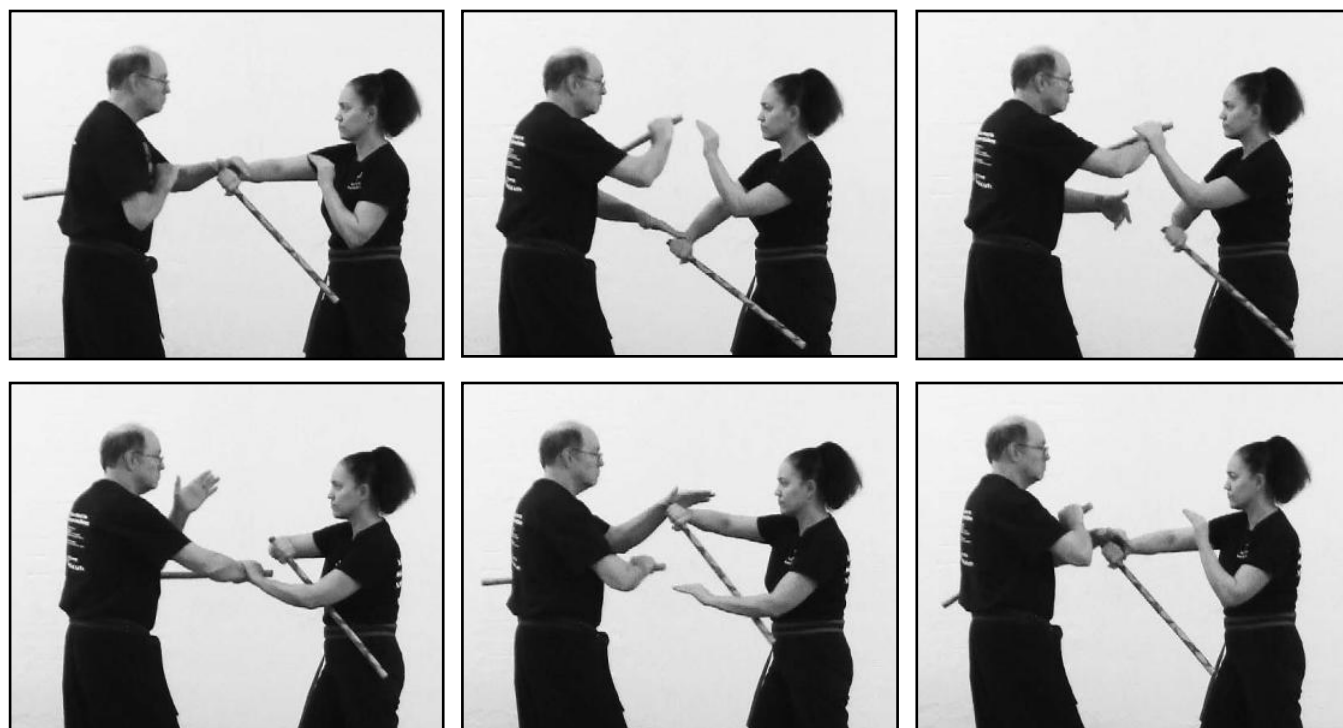


Close range butting - countering her counter strike with a strike of my own.

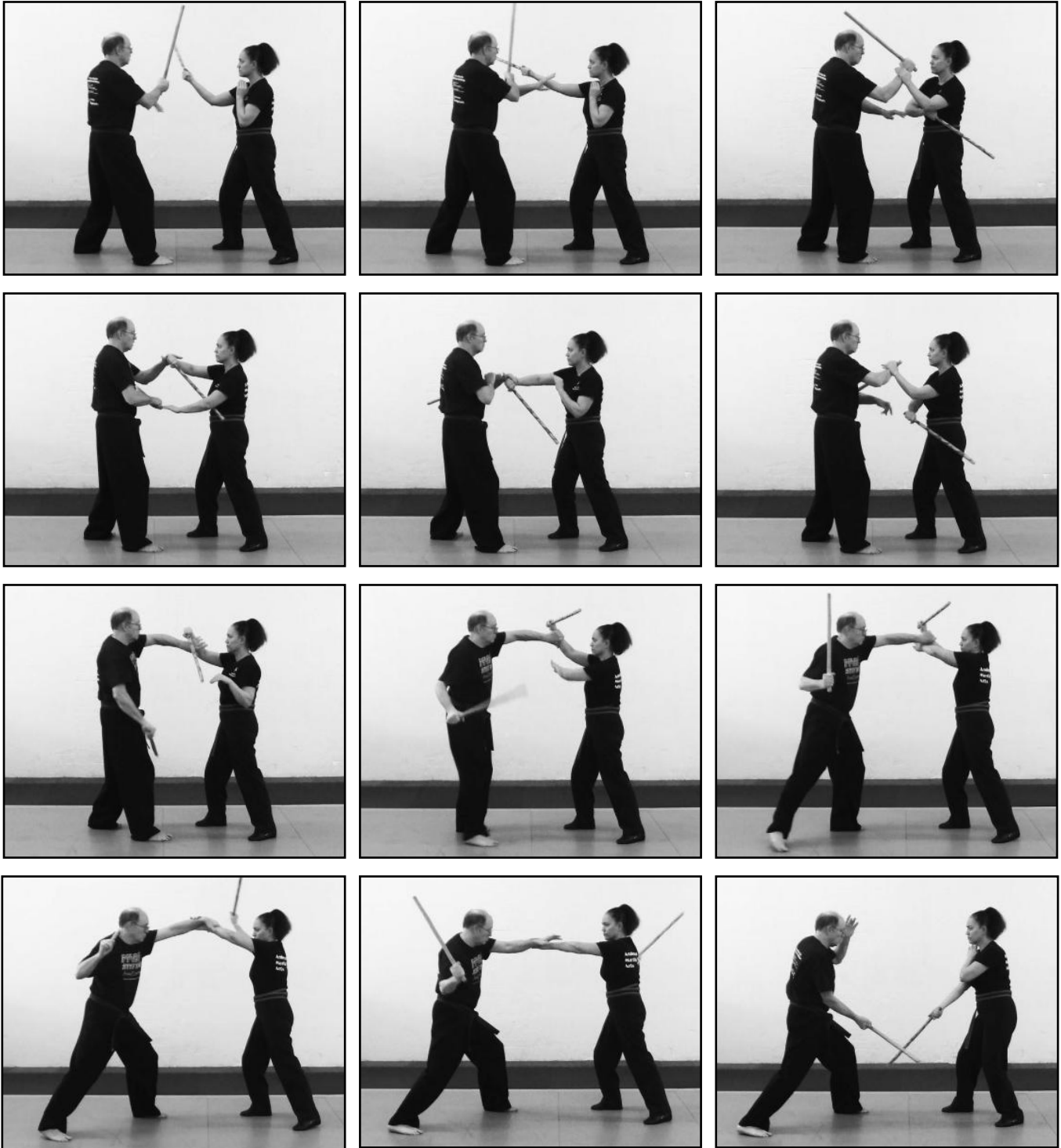
Now that you have entered into close range, there are two different sets of striking actions you can use to set up the sparring patterns. One of them involves a back and forth series of number 12 strikes. This is done in the Philippines as part of the Kuridas drill.



The second method of striking is prevalent in the United States and involves the use of the punyo (butt of the cane) in a series of back and forth strikes. A key point to make is that the thrust of the punyo should be real and directed forward. The checking action should descend and guide your partner's thrust downward. This makes your close range defense realistic against a stronger opponent. Prof. Presas would come on strong when doing this drill, hammering his punyo attack forward, as a reminder to keep this drill very real.



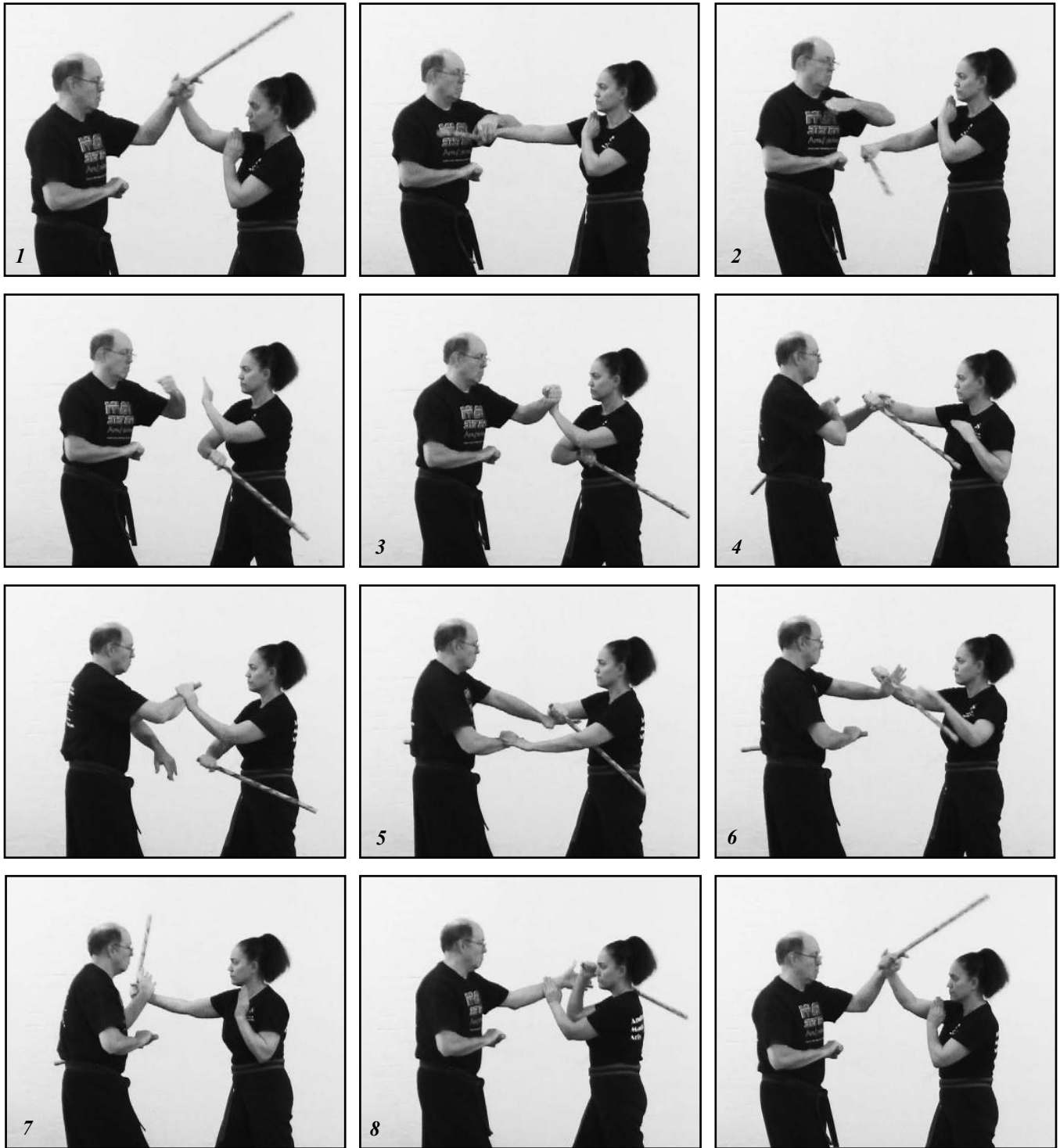
The next action learned in this drill is how to clear out of the engagement. When you are exchanging punyo thrusts or your partner strikes with a punyo as a final attack, you slide your check hand under her cane wrist and raise it upward as you step back. She immediately pulls my hand off of her arm so that I cannot grab and immobilize her arm for my strike. We then go back into the sinawali pattern. This clearing portion of the drill brings about the skill of immediately increasing the distance between you and your partner so as to go into a different line of attack. Prof. Presas was adept at all ranges of attack: long range, medium range, and close range.



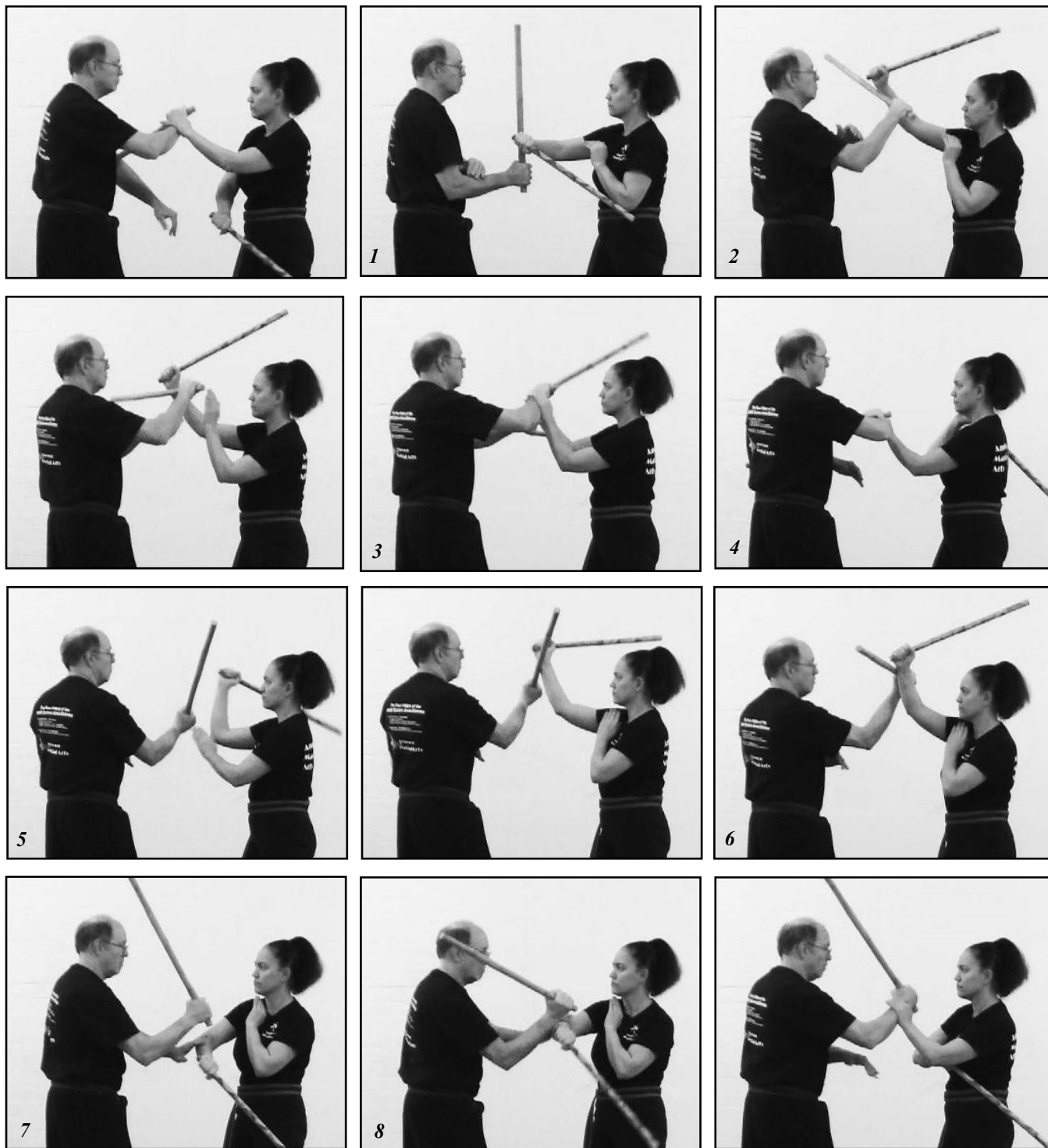
There are three attack options taught by Prof. Presas in this drill. They are by no means the only ones you can do, however, they serve as a beginning template to expand upon. The first I'll demonstrate is the insertion of thrusts 6 and 7 (or 10 and 11). 1. During the punyo exchange, I withdraw my cane to my right side and 2. execute a number 6 thrust at her. 3. I release her arm so that she can use her cane to parry my thrust (this also maintains the flow of the drill). 4. I check her arm as she counters with her punyo thrust. 5. I drop the tip of my cane to my left side as I check her arm and 6. follow that with a number 7 thrust to her right side. 7. I release her arm so that she can use her cane to parry my thrust. 8. She counter strikes with her punyo and we continue on with the drill.



The next option to drill is the insertion of a back fist or a palm punch with your check hand. In the example below 1. I pass my partner's punyo strike to my right side. 2. I counter with a back fist to her head. 3. She checks my back fist with her check hand. 4. We exchange punyo attack and counters. 5. My check hand comes underneath her wrist as she thrusts forward with her punyo. 6. I use the back of my hand to deflect her strike and load up for my counter strike. 7. I palm punch to her face. 8. She parries my palm punch and we continue the drill.



The third option to drill is the insertion of a punyo strike . In the example below 1. I bring the tip of my cane up so that her forearm meets it. 2. I raise the butt of my cane up and over to my left side to deflect her punyo strike. 3. She immediately jams my cane arm so that it obstructs a counter strike with my own punyo. 4. She follows up with another punyo strike to my head. 5. I flip the tip of my cane to my right side so that the shaft of my cane will intercept her forearm. 6. I move my cane over to my right side deflecting her punyo strike. 7. I slap down her cane arm to strike with my punyo. 8. She parries my strike and we continue on with the drill.



When executing the three basic options it is important to keep in mind your combatic application of each one. Prof. Presas would often prefix an instruction with *"In real..."* and then go on to describe how a move would apply in combat. The reality of the basic entry and the three options are shown below.



Punyo thrust entry



Thrust number 10



Thrust number 11



Palm punch



Back fist



Cane parry to the left...



...and back hand punyo strike



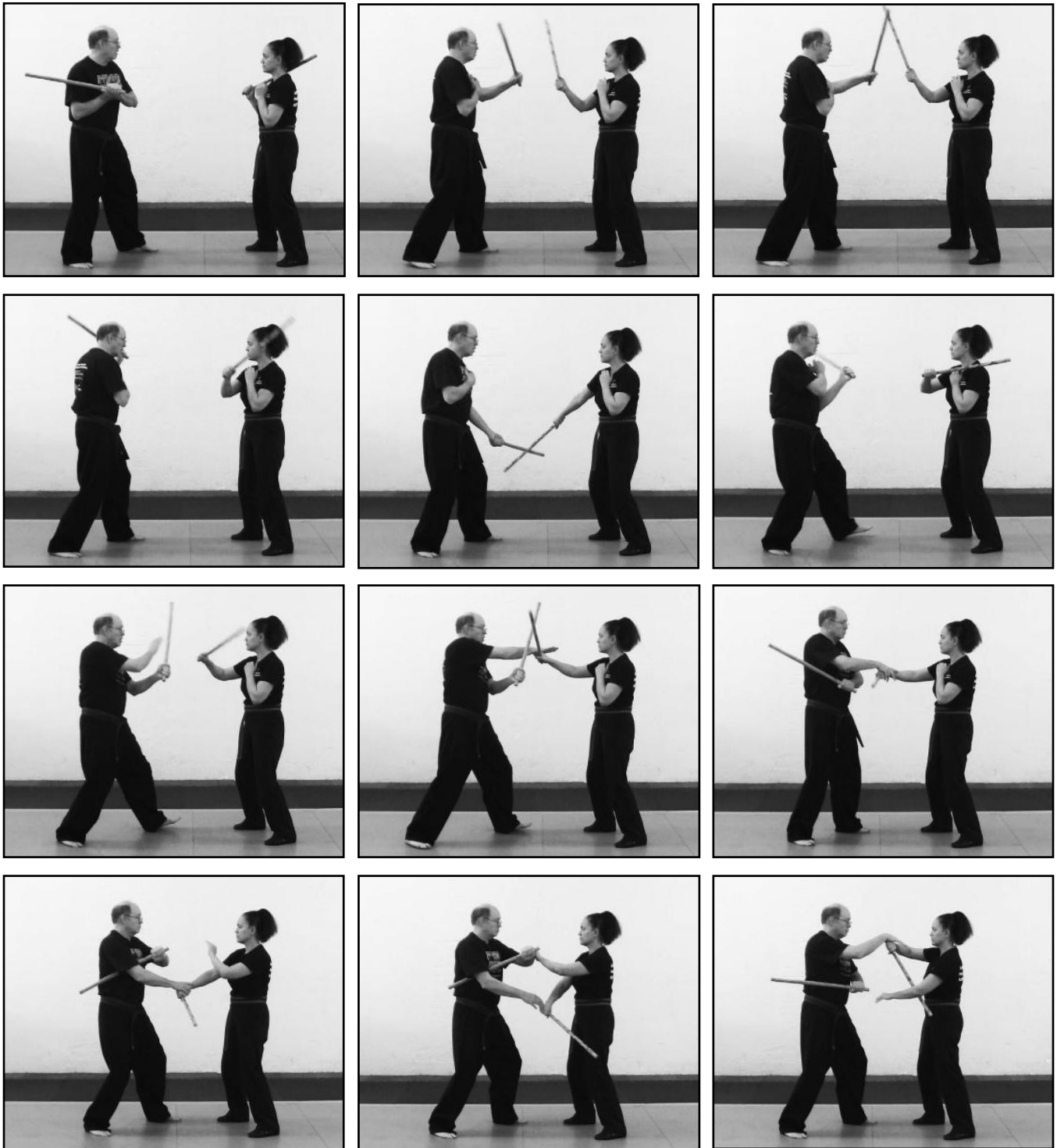
Cane parry to the right and forehand punyo strike



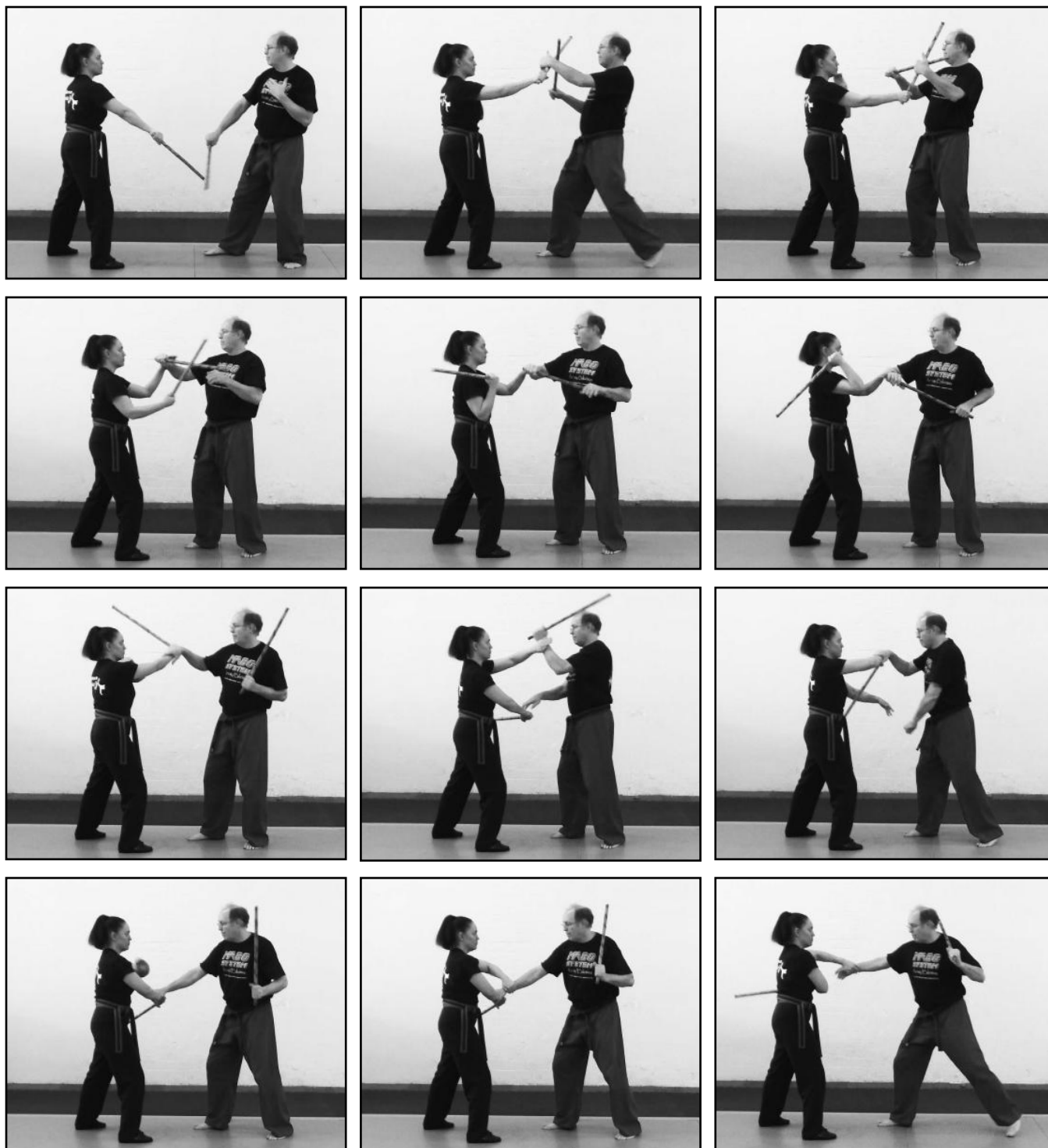
The Sparring Patterns are also executed cross hand, one player using his left hand and the other using the right. This use of cross hand training is a signature aspect to Modern Arnis and nearly every drill was taught both right handed and left handed.

As in the right hand application, this drill is usually begun as part of both players performing single sinawali until the driver enters. The entries are the same as in the right hand applications; force-to-force block with a parallel check followed by a punyo thrust or a force-to-force block with a scissors check followed by a punyo thrust.

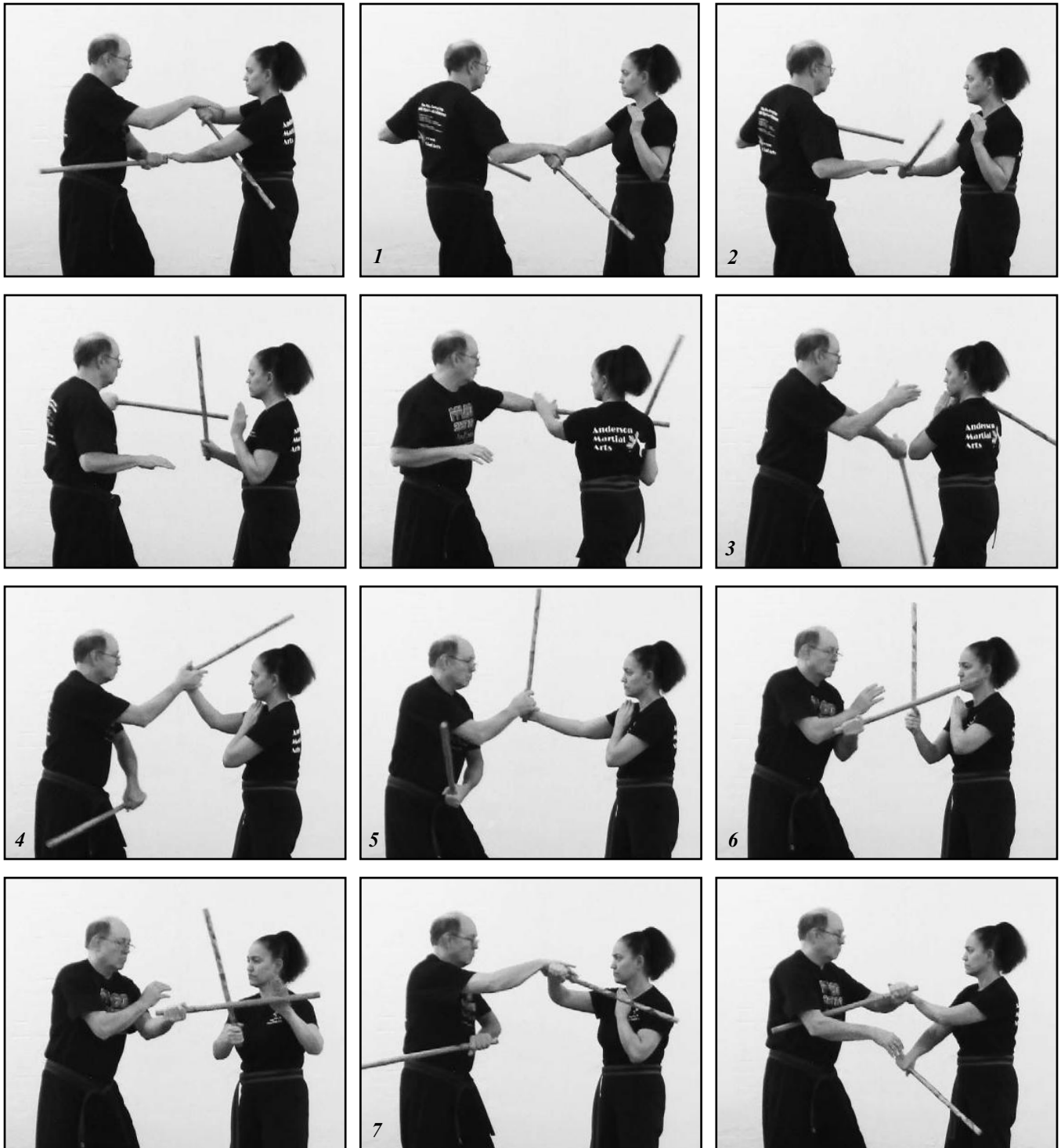
The first application of the cross hand Sparring Patterns is the entry from single sinawali. My partner and I begin the single sinawali and (in this example) I step in to block and check her number 2 strike. From there we go into the back and forth punyo strikes.



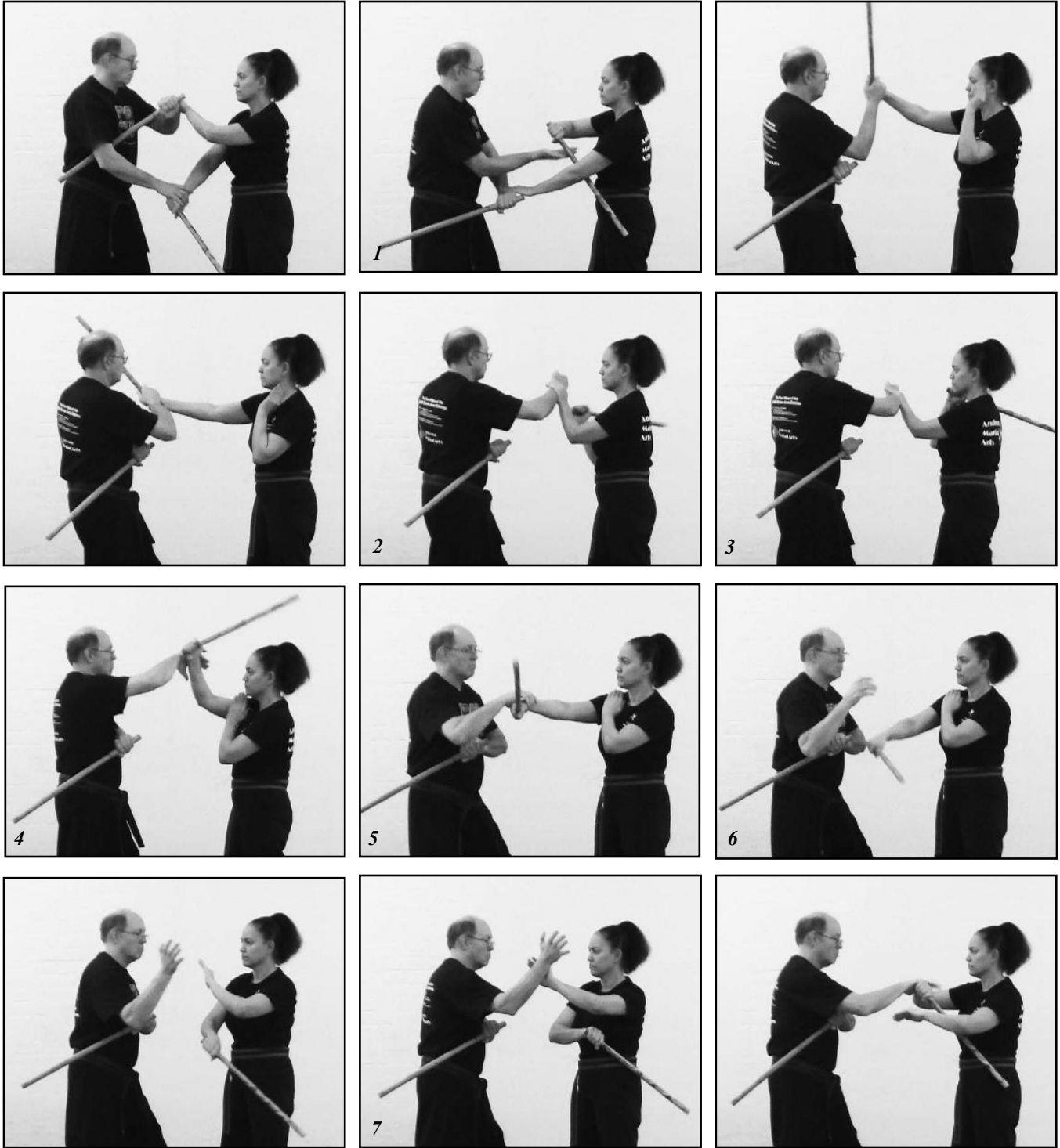
A variation of the entry into cross hand Sparring Patterns is switching hands when you are already engaged in the back and forth punyo strikes. Note that as I execute a punyo strike, my check hand slides down the shaft of my cane so that as she checks my arm I change grips. The key to this is to do the motion seamlessly with no break in the action. From here I can continue the cross hand exchange or clear out (demonstrated below).



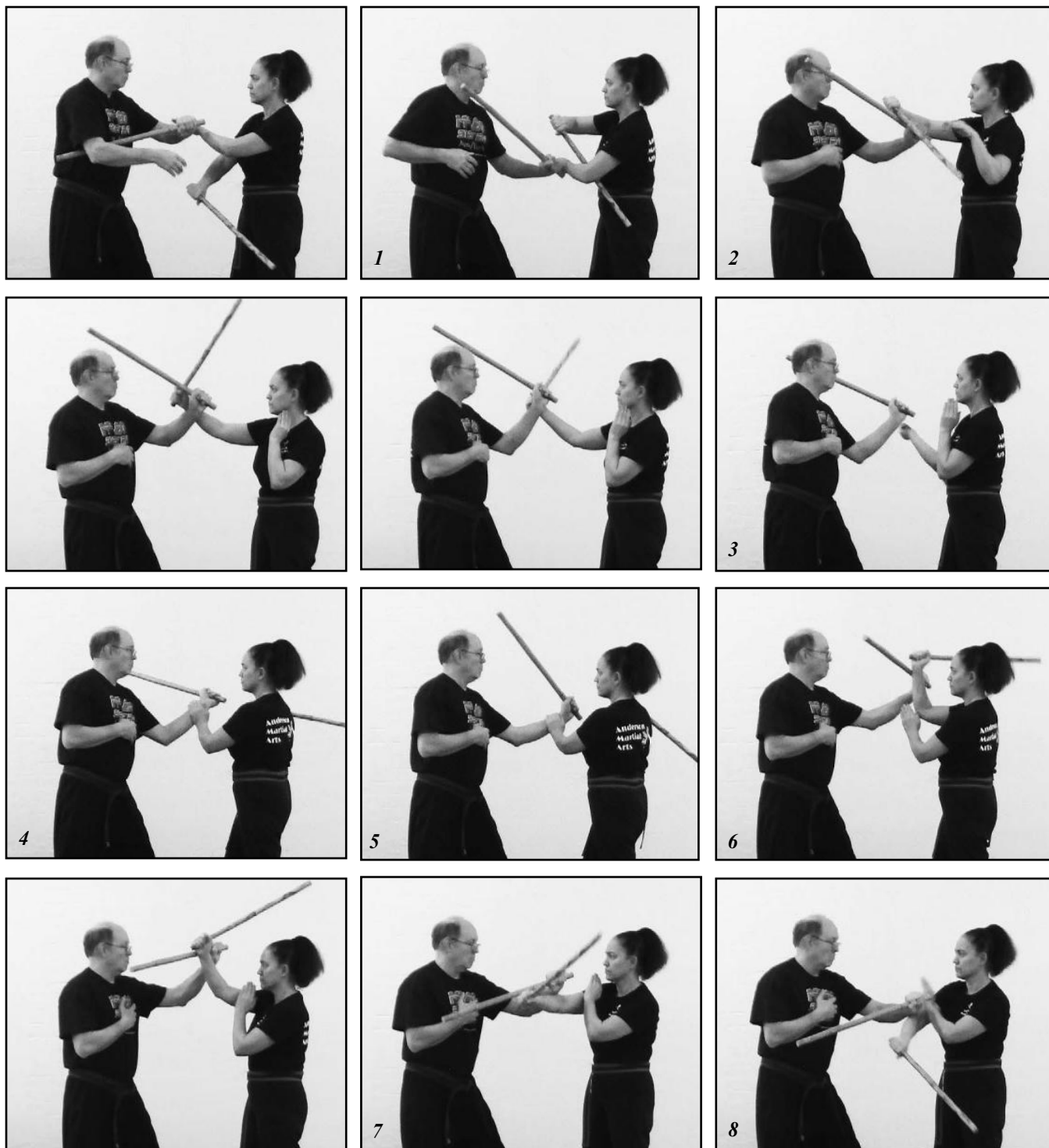
The three attack options taught on the right side are also used on the left side. The first I'll demonstrate is the insertion of thrusts 6 and 7 (or 10 and 11). 1. During the punyo exchange, I withdraw my cane to my left side and execute a number 6 thrust at her. I release her arm so that she can use her cane to parry my thrust (this also maintains the flow of the drill). 3. I parry her arm as she counters with her punyo thrust. 4. I drop the tip of my cane to my right side as I check her arm and 5. follow that with a number 7 thrust to her left side. 6. I release her arm so that she can use her cane to parry my thrust. 7. She counter strikes with her punyo and we continue on with the drill.



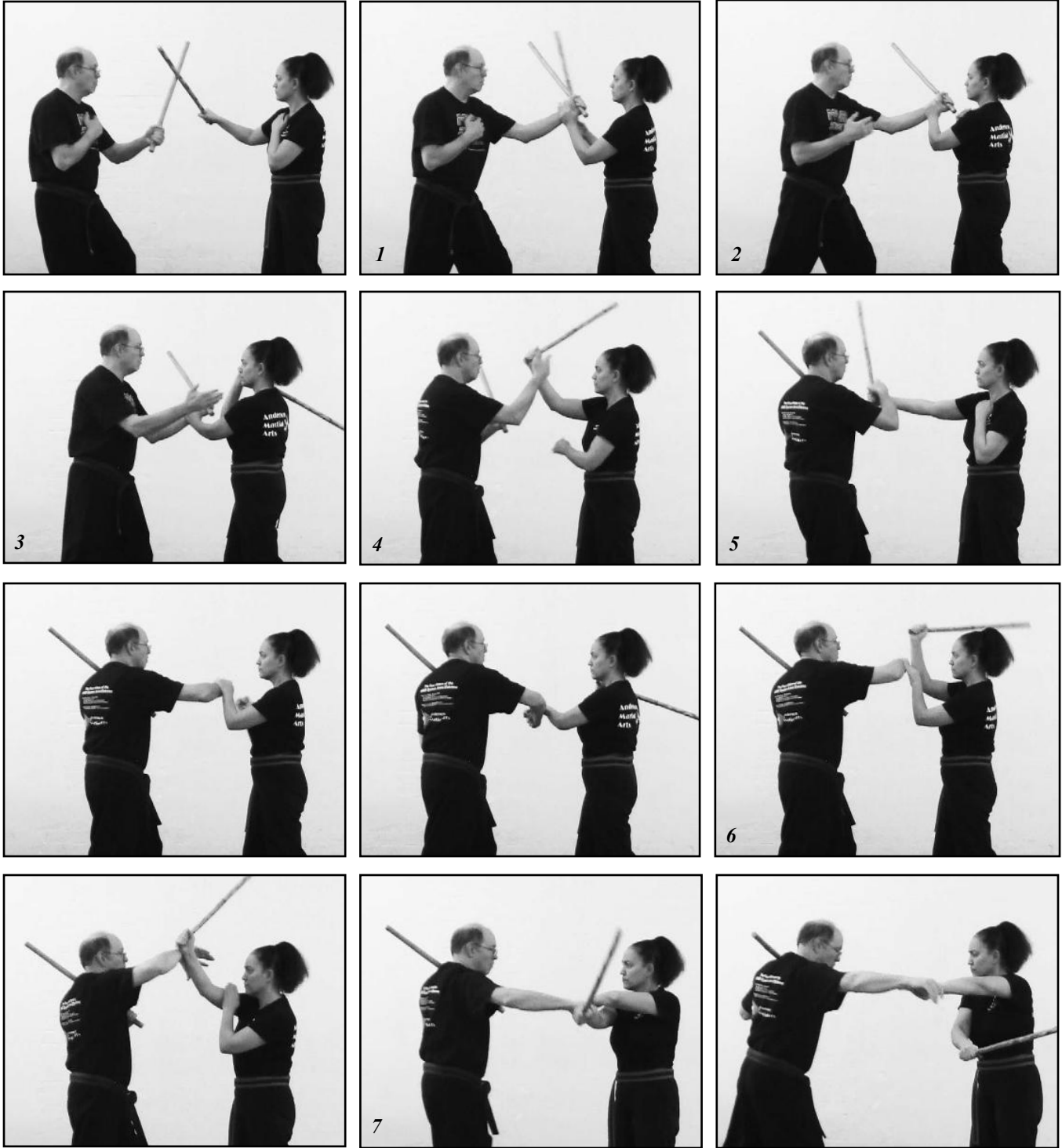
The next option to drill is the insertion of a back fist or a palm punch with your check hand. In the example below 1. I pass my partner's punyo strike to my left side. 2. I counter with a back fist to her head and she checks my back fist with her check hand. 3. She counters with her own punyo attack. 4. My check hand comes underneath her wrist as she thrusts forward with her punyo. 5. I use the back of my hand to deflect her strike to my right side and load up for my counter strike. 6. I palm punch to her face. 7. She parries my palm punch and we continue the drill.



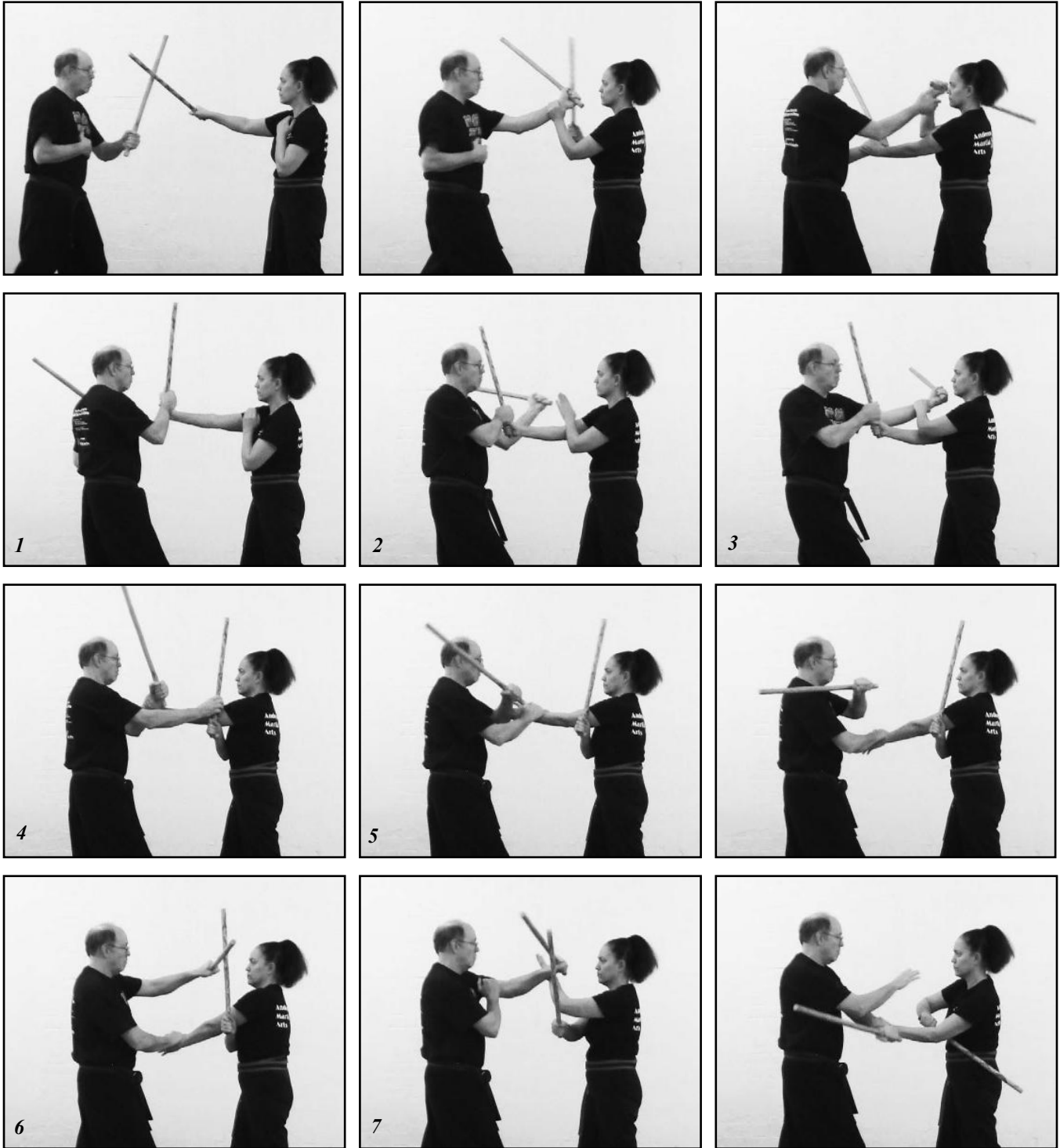
The third option to drill is the insertion of a punyo strike . In the example below 1. I bring the tip of my cane up so that her forearm meets it. 2. I raise the butt of my cane up and over to my left side to deflect her punyo strike. 3. I begin to counter with a punyo strike. 4. She parries my arm with her check hand. 5. She follows up with another punyo strike to my head. 6. I flip the tip of my cane to my right side so that the shaft of my cane will intercept her forearm. 7. I move my cane over to my right side deflecting her punyo strike. 7. I slap down her cane arm to strike with my punyo. 8. She jams my intended punyo strike with her check hand and we continue the drill.



There are several left on right training patterns that Prof. Presas taught to increase one's ability to set your opponent up. The first sequence starts off with 1. using a sweep stroke to enter in off of her number 2 strike. 2. She parries my punyo strike with her check hand. 3. She counters with a punyo strike to my head. 4. I parry her strike to my left side and counter with a back fist strike. 5. She stops my back fist strike and strikes again with a punyo strike. 6. I defend with a back hand parry, grab her arm and step back to gain distance to strike. 7. She releases my grip and we continue the drill.



Left on right sequence number 2. This sequence begins with the first three steps of sequence 1. When she strikes at me with her punyo, 1. I capture her cane at the base of her grip. 2. I pull her cane across her body to her right side as I strike at her with my punyo. 3. She parries my strike. 4. I hook her wrist with the punyo and pull her arm toward me. For safety in the drill I position her cane to her left side under her arm. 5. I slap down her weaponless arm and strike at her with a number 2 strike. 6. She blocks my strike. 7. She clears my cane arm and continues the drill.



A key point to emphasize is that one should understand what these actions are in reality when doing the sequences, otherwise it will degenerate into a series of half-hearted slaps back and forth. As has been mentioned, Remy Presas would often prefix a statement with “*In real...*” and then demonstrate its use in a fighting situation before going back to the drill. Below are shown the applications of some of the actions in the first two sequences.



Sweep stroke into a punch to the jaw

Parry the punyo strike...



...counter with a back fist

Parry the punyo strike and counter with a punyo strike



I throw her cane arm down to keep her from blocking my follow up attack. Then I trap her free arm and counter attack.

Left on right sequence number 3. This sequence begins with the first three steps of sequence 1. When she strikes at me with her punyo, 1. I capture her cane at the base of her grip. 2. I bring my cane arm across my body to execute a backhand punyo strike. 3. She checks my strike. 4. I bring her cane down into the crook of her elbow. 5. I step forward with my rear foot into close range. I raise the elbow of my cane arm and lay it over her cane arm for the trap. 6. I palm punch to her face with my free hand. 7. She parries my palm punch. 8. I step back to strike her arm with an abanico strike as she parries my palm punch. 9. She strikes at me with her punyo and we continue the drill.



Left on right sequence number 4. This sequence begins with the first three steps of sequence 1. When she strikes at me with her punyo, 1. I capture her cane at the base of her grip. 2. I thrust at her with a number 10 strike. 3. She parries my strike and checks my arm. 4. She counter strikes at me with a punyo strike. 5. I sit back on my rear leg, capture her cane, and counter strike her wrist with a number 1 strike. 6. I bring my cane to my right side and thrust at her with my punyo. 7. She checks my punyo thrust. 8. I drop my cane over the top of her check arm and execute an elbow trap as in sequence number 3. 9. I palm punch to her face with my free hand and she parries it. 10. I drop my hand over the top of her cane arm to clear out and we continue the drill.



Left on right sequence number 5. 1. This sequence begins with me entering on her number 2 strike. 2. I move her arm downward in a circle across my body and end up on the right side of her body. 3. I flip my cane so that it goes over her wrist and then pull her arm into my body. 4. She punches at me with her other hand. 5. I parry her punch to the left side of my body and over her cane arm. 6. I loop my punyo over the top of her wrist to trap her arms. 7. I back fist her face and then clear out and we continue the drill.



Left on right sequence 6. 1. I enter in off of her number 2 strike. 2. She parries my punyo thrust and counters with a punyo thrust of her own. 3. I capture her cane right at her grip position and bring my cane arm across my body. 4. I deliver a punyo strike to her head. 5. She checks my strike. 6. I lay my cane in the crook of her elbow while pushing her hand up toward her head. 7. I let go of her cane and slide my check hand under my own cane to a position over her wrist. 8. I pull her wrist down and in toward me for the joint lock. I then release her wrist to clear out and we continue the drill.



Left on right sequence 7. 1. I enter in off of her number 2 strike. 2. She parries my punyo attack and counters with her own punyo strike. 3. I parry her counter down and we trade punyo strikes. 4. I grab her strike arm at the wrist and do a low level punyo thrust. 5. She checks my punyo thrust. 6. I move in and roll my elbow over the top of her cane arm, trapping it. 7. I follow up with a palm punch to her face. 8. She parries my palm punch. 9. I strike her parrying arm with an abanico strike. 10. She strikes at me with her punyo and we continue on with the drill.



Sparring pattern “spoilers” (MA80)

Since a keynote of Modern Arnis is to be able to counter the counter, there are a number of spoilers that can be executed during this drill. There are a number of them in the left on right hand sequences. The following are some you can do using right on right hand execution of this drill.

Spoiler number 1

This spoiler uses the checking action of your partner to set up your counter. Instead of dropping your cane hand to escape her trap, you use the momentum she provides you to go into your spoiler attack. In example number 1 I use her downward check action to create a pivot action for my wrist to hit her arm with an abanico strike.



In example number 2 I use her downward check action to lower my arm to create the opportunity for a number 8 strike to her knee.

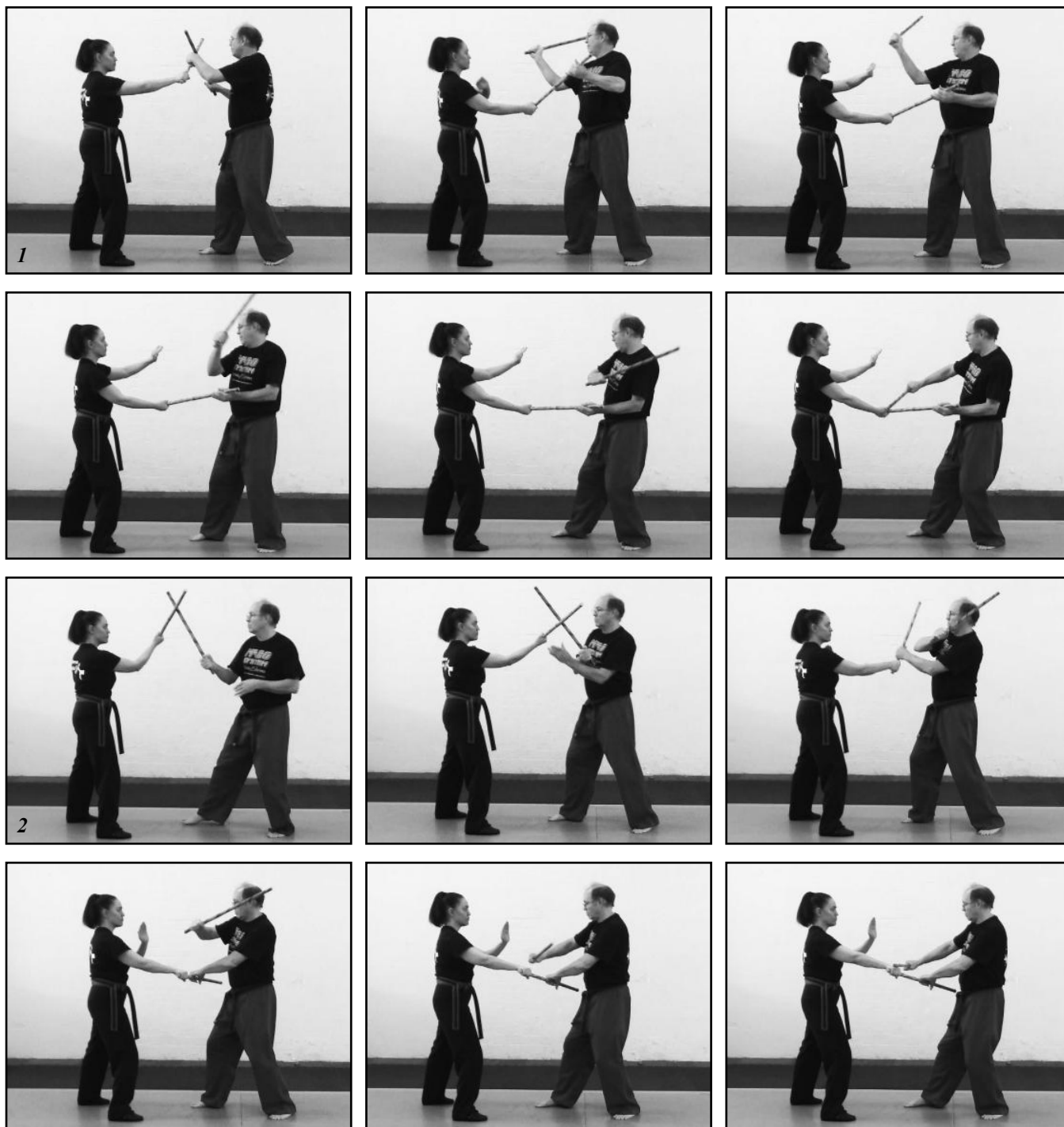


In example number 3 I use the same wrist action (in example number 1) to strike her to the ribs.



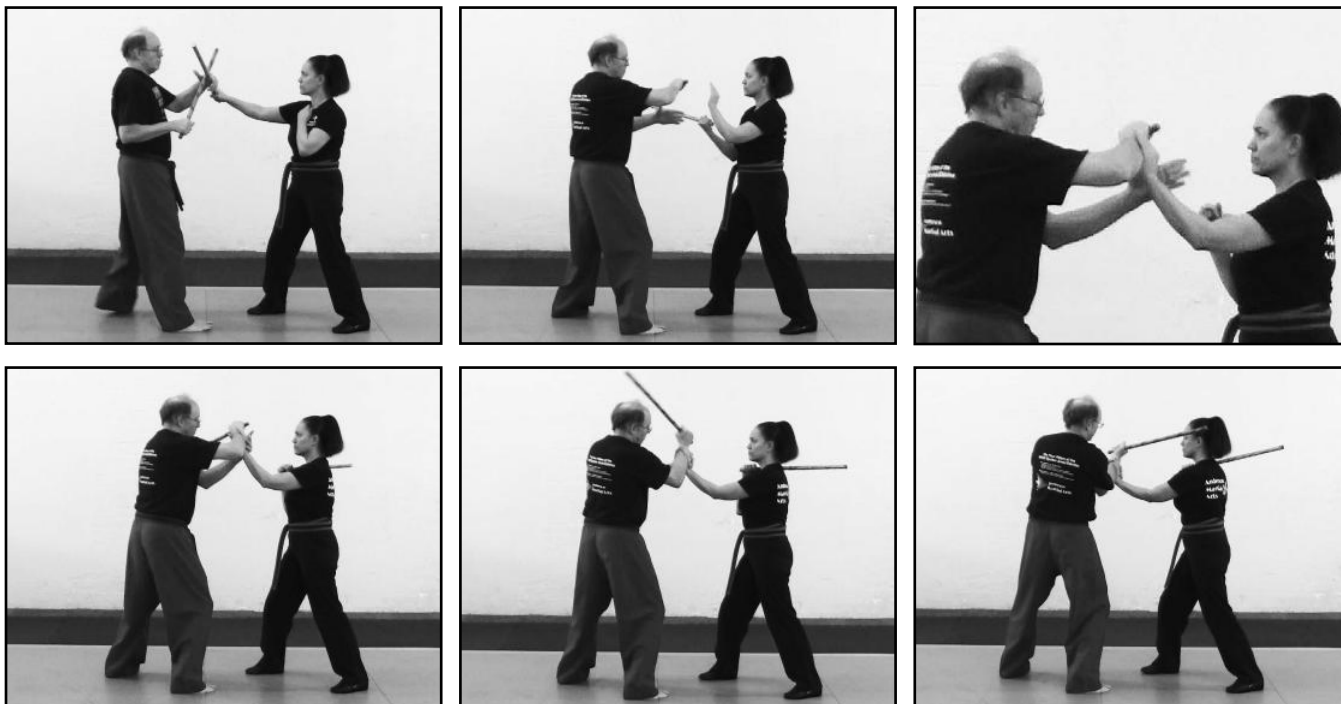
Spoiler number 2

Spoiler number 2 is a bait and switch action in which you lure your partner's check hand forward to defend against your punyo strike. As her hand comes out I alter the course of my cane hand so that it does not make contact with her check action. I reroute my cane hand to my right side and follow up with a strike to her cane grip hand or wrist. I demonstrate both the forehand punyo entry (1) and back hand punyo entry (2). In both entries note that I lean back to get proper distance for the grip/wrist strike.



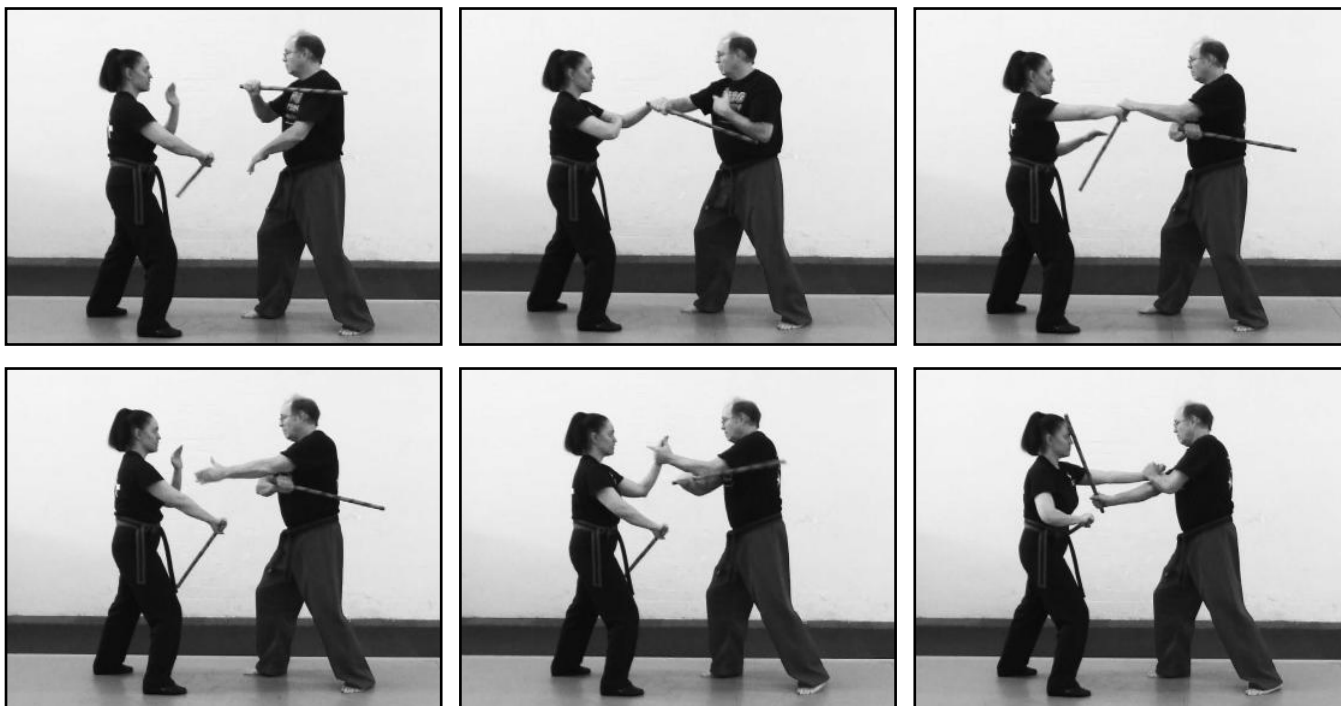
Spoiler number 3

You reach forward with your check hand to go behind her check hand and trap her hand to your cane arm as it touches it. You then roll your wrist for either an abanico strike or a close quarters full strike.



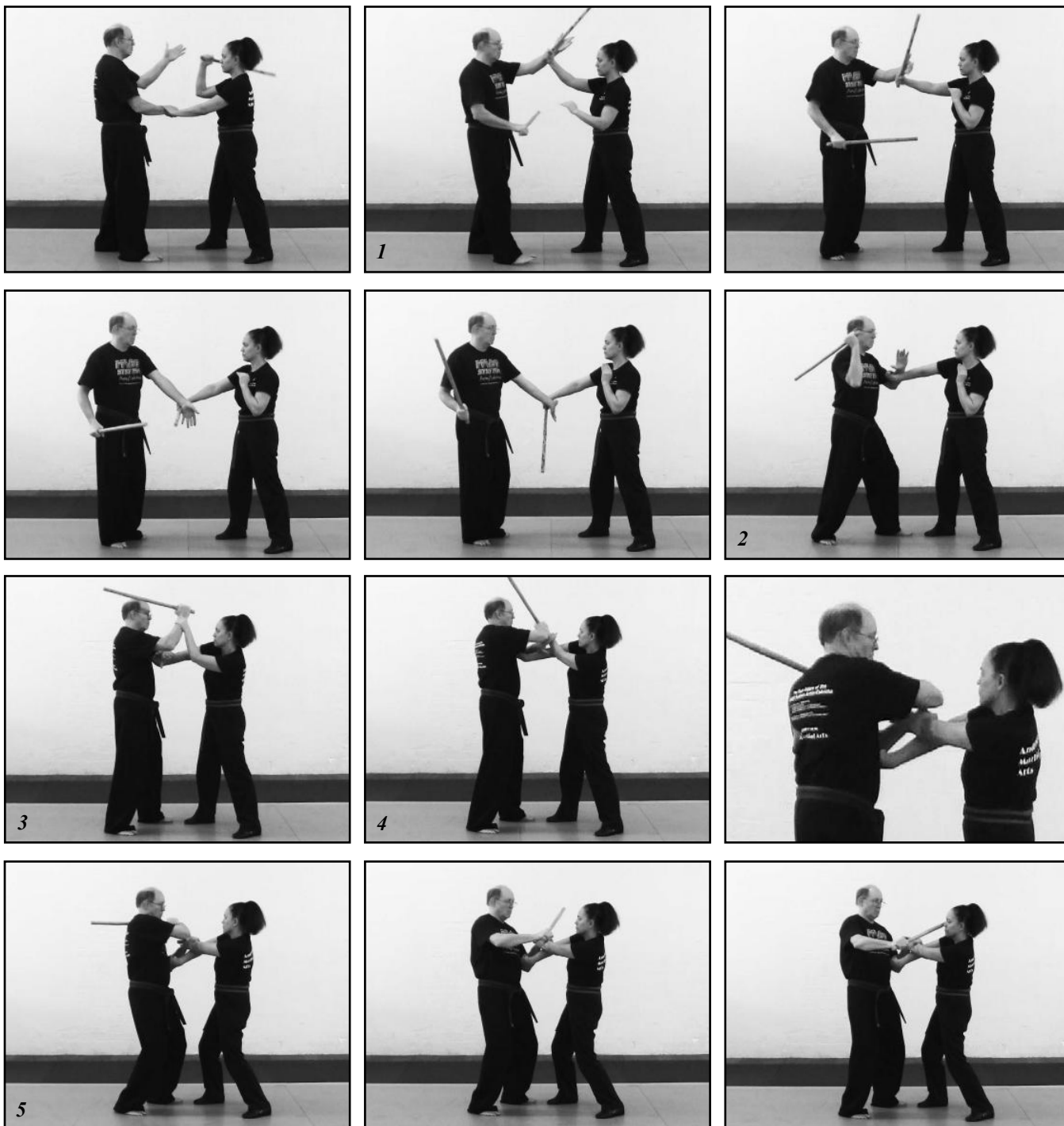
Spoiler number 4

As you trade punyo strikes, you reach forward with your check hand to go under her check hand. You pass her check hand to your right side as you counter strike her with your cane. You use coordinated action so that your pass and strike happen simultaneously.



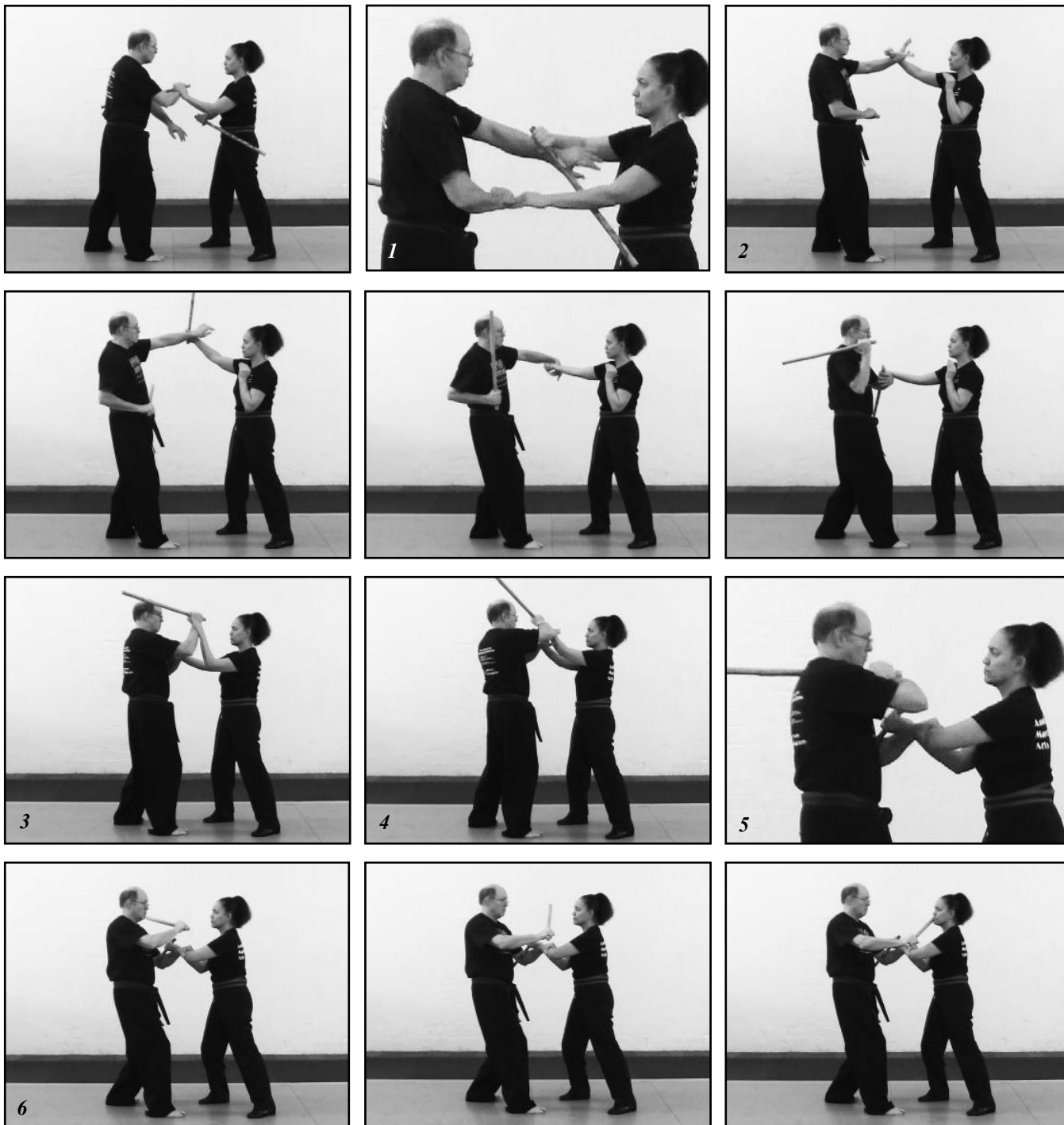
Spoiler number 5

This spoiler uses the check arm action of the disarm against strike number 2 to begin the trapping action. 1. I pass her punyo strike from behind her arm and do a full circle down and to my left so that I end up with my check arm looped over her cane arm. 2. I pull her arm to my chest and begin a punyo strike to her head. 3. She parries my strike. 4. I ride the direction of her parry over to my check hand whereupon I grab her arm. This completes the trapping of her arms. 5. I counter strike her with a close quarters number 2 strike.



Spoiler number 6

This last spoiler uses the check arm action of the disarm against strike number 3 to begin the trapping action. 1. I slide my check hand under her arm as she does a punyo thrust at me. 2. I circle her arm to the left in a full circle to entwine her arm. 3. I strike at her with my punyo. 4. She parries my strike. 5. I ride the direction of her parry over to my check hand whereupon I grab her arm. This completes the trapping of her arms. 6. I counter strike her with a close quarters number 2 strike.



From this point, put it all together, left and right hand. The main point of this drill is to be able to execute attacks and defenses non-stop, in a flowing manner to the point where no matter what your opponent does, you will not be thrown off. This drill goes hand in hand with all of the flowing drills you will learn to make a complete Modern Arnis practitioner.

Spiking (MA80)

This is the term I use in the MA80 System Arnis/Eskrima to denote thrusting with the butt of the cane (punyo).

Stance

Stance refers to the position of the legs and feet when practicing Modern Arnis. They are most commonly formally practiced in the anyos. Stances prepare you to be comfortable in any position you end up in. You also use stances to root yourself to the floor so that you maintain your balance in an engagement. The following are the stances most commonly seen in Modern Arnis.



Forward stance

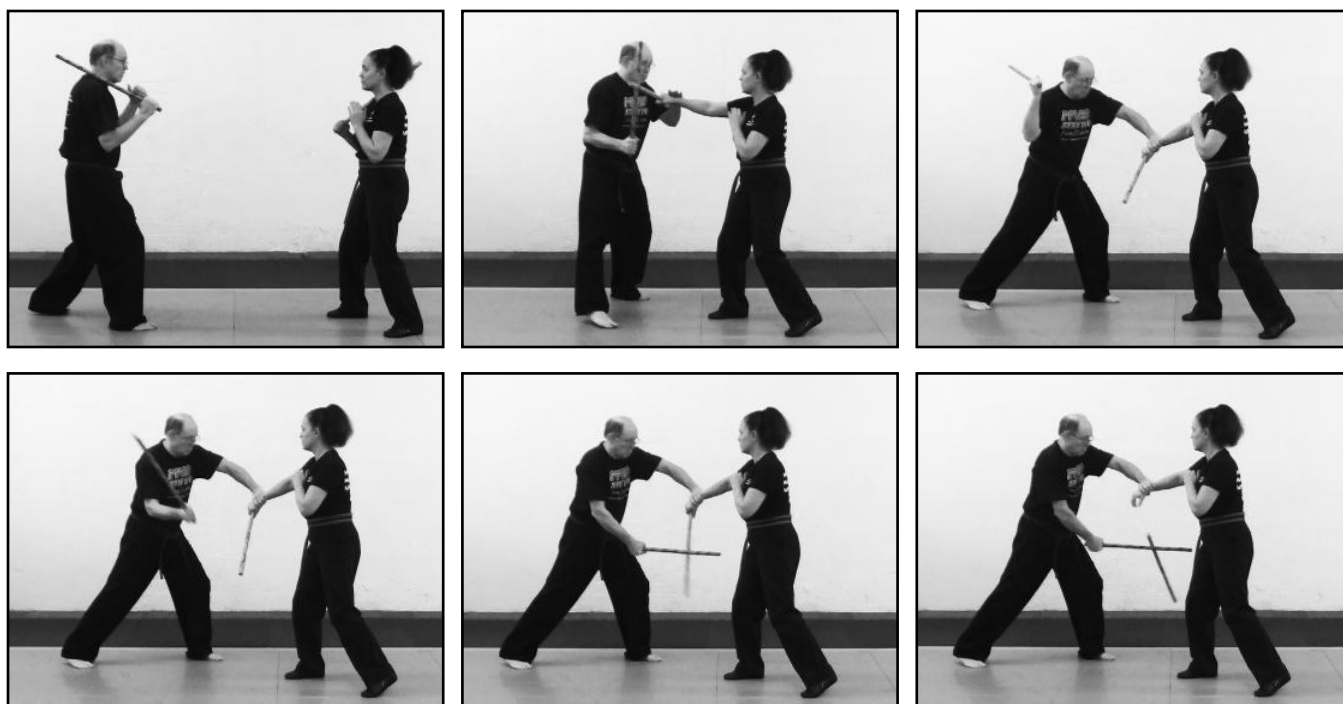
Back stance

Cat stance

Horse stance

Striking Stick Out of the Grip

This is the surprise action movement of striking sharply on your opponent's stick, knocking it out of his grasp. This works when your opponent has a loose grip on his stick.



Sumbrada

The definition of Sumbrada is *shadow*. It is a general term for methods of give and take or back and forth sparring using weapons, sticks or empty hands. The basic 6-count drill is an example of Sumbrada.

Sungskiti

The definition of Sungkiti is *thrust*. Strikes 5, 6, 7, 10, and 11 are examples of Sungkiti.



Swat (Tip Down) (MA80)

A Swat is a type of parry to move a thrust aside with swatting or slapping type of motion. It is done when your cane position is either above or to the side of your opponent's chamber. An example of being to the side of your opponent's chamber would be when your opponent hits at you with a number one strike and you defend with a force-to-force block. If he retracted his cane to do a number 5 thrust at your exposed ribs, this would be his chamber being behind your arm. Going immediately from this position you would do a downward abanico action to parry the number 5 thrust.

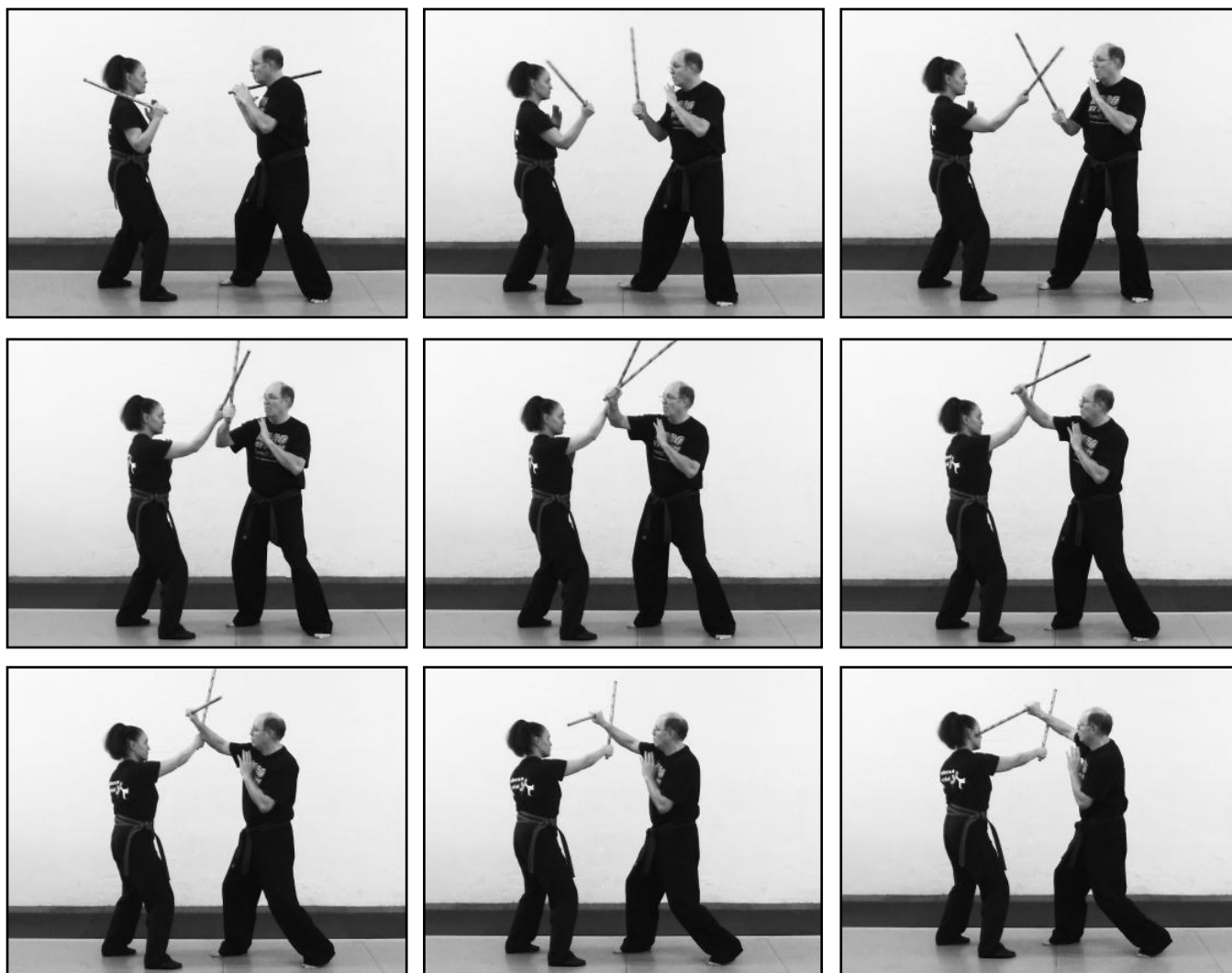


Sweep Stroke

The Sweep Stroke is a combination block and passing action. You meet your opponent's strike head on (as in a force-to-force block) and upon impact and without hesitation you pass it to the opposite side. Your passing action can lead into a counter strike or some kind of arm manipulation such as a disarm, joint lock, throw, etc. For close in work you can counter with the butt of the cane. Otherwise you counter with a standard strike.

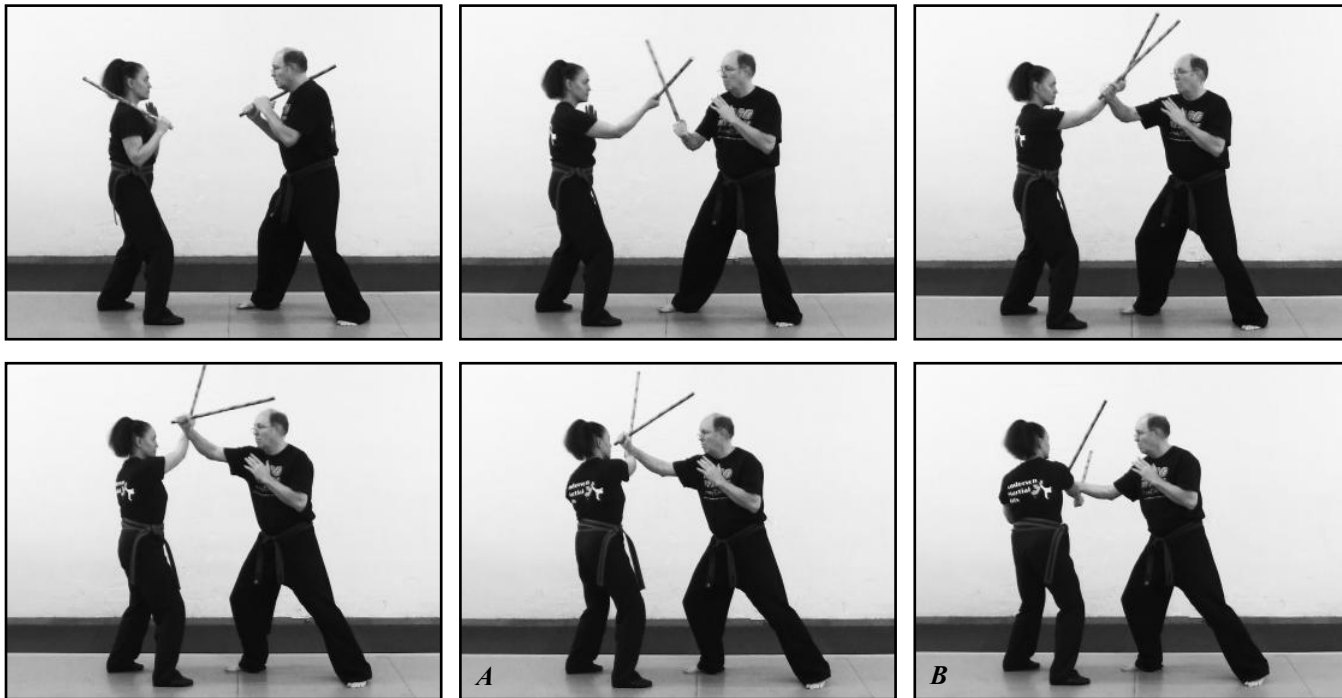
Sweep stroke against a number 1 strike - application 1

You execute a force-to-force block and then use your forearm to pass her arm/cane to the other side of her target. Your opponent strikes with a #1 strike. You meet it head on with a force-to-force block. Without stopping you slide your forearm under her cane and bring it over to the other side of your body, striking her with your abanico while you pass her cane. This is done in one smooth motion.



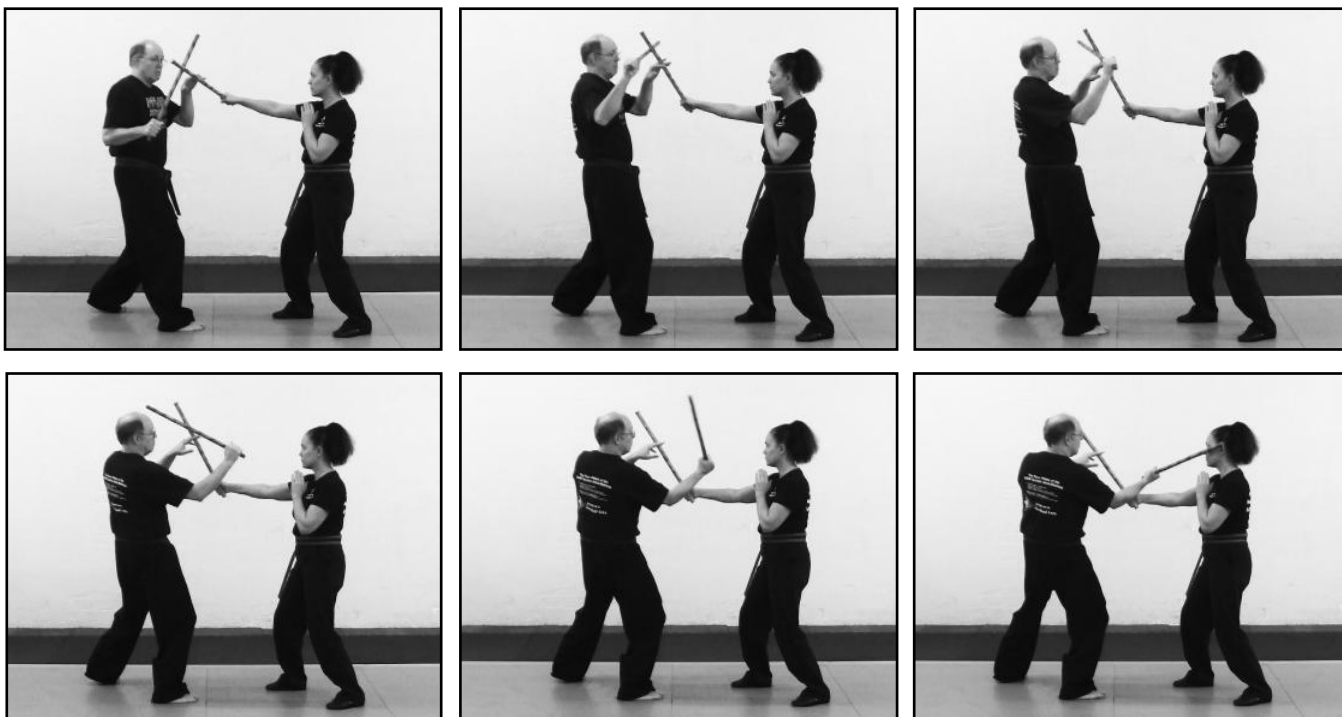
Sweep stroke against a number 1 strike - application 2

You execute a force-to-force block and then use your forearm to pass her arm/cane to the other side of his target. Your opponent strikes with a #1 strike. You meet it head on with a force-to-force block. Without stopping you slide your forearm under her cane and A. follow through with a punyo strike to her head (as in the Sparring patterns) or B. bring it over to the other side of your body as an entry into a joint locking or throwing counter.



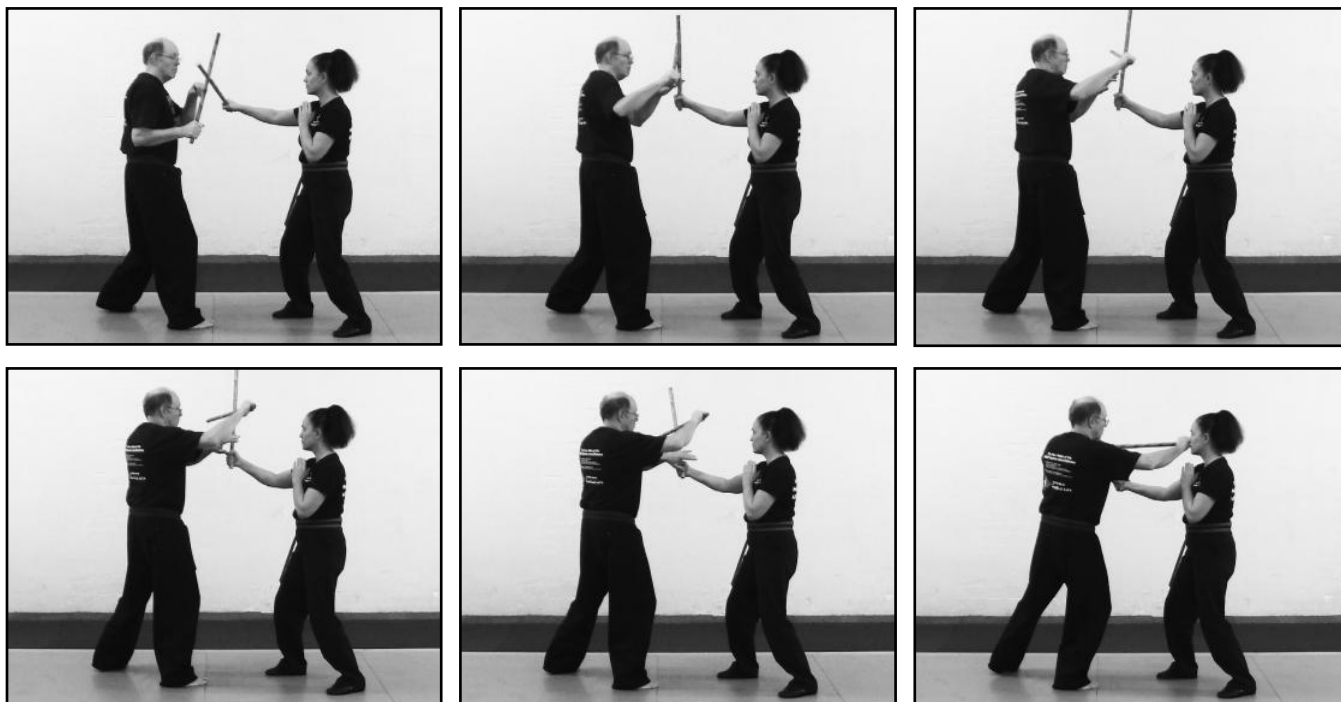
Sweep stroke against a number 2 strike - application 1

Upon impact, your cane hand will move upward and in an arc toward your left side until your partner's cane is on the left side of your head. Then you roll your forearm to push her arm further while counter striking her at the same time.



Sweep stroke against a number 2 strike - application 2

In this application I use the check hand as a shadow action to potentially back up my cane as needed. Once I have passed her cane to my left side I use the check hand to capture her wrist as I counter with my punyo. This is one of the most common entries for the sparring patterns.



MA-80 application - I will use the check hand in conjunction with the cane action of the sweep stroke to guide my partner's cane to the opposite side of my head. I find the two-handed use of the sweep stroke safer against a strong strike than a one-handed application.



T

Tactical Forms (MA80)

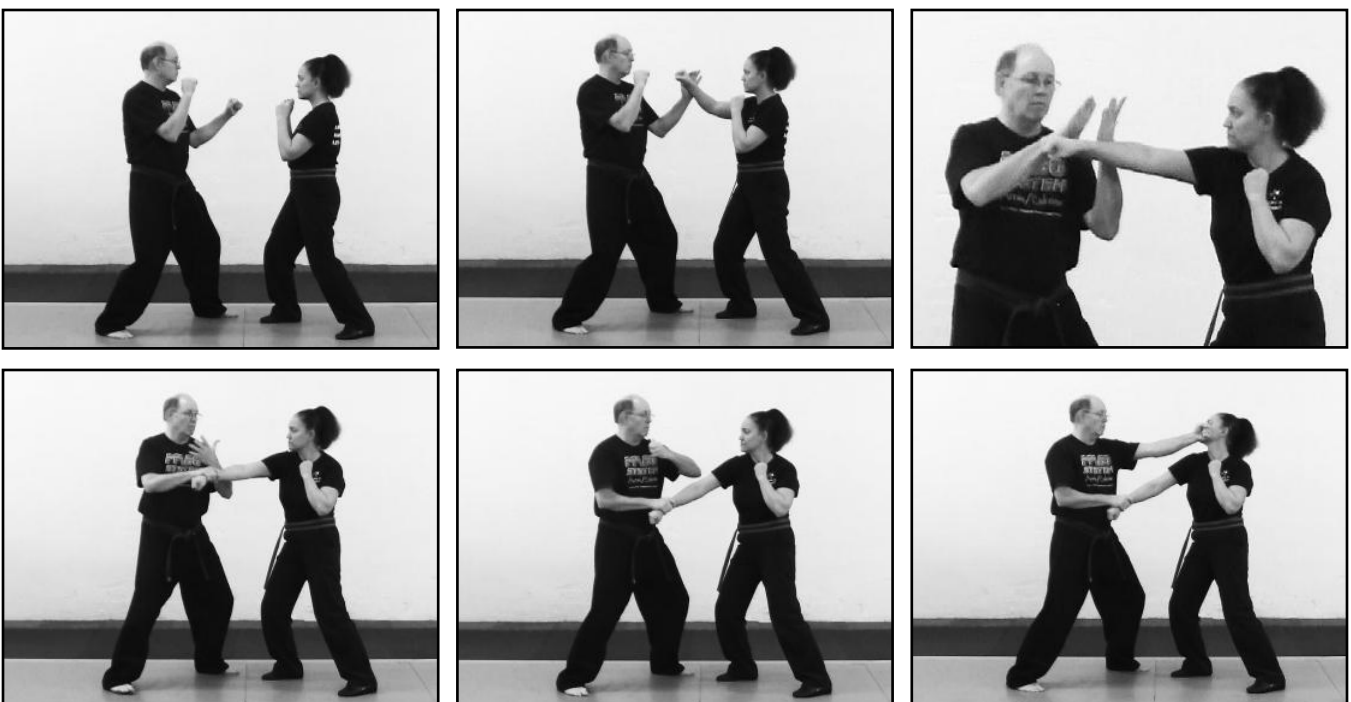
The Tactical forms are eight empty hand actions distilled from the eight empty hand forms (anyos) of Modern Arnis. Roughly 90-95% of the empty hand anyos were karate moves. I decided to extract the most common empty hand Modern Arnis actions derived from cane work plus one or two actions that exemplified core principles and create several short forms, much like the Gao Y Sheng Bagua linear forms, that would teach the student in a much shorter period of time without losing effectiveness of the actions themselves. These Tactical Forms, along with the Sinawali boxing, the Trapping set, and the Giving way drill form the basis of the empty hand curriculum for the MA80 System Arnis/Eskrima.

Each Tactical form can be done solo, with a partner, or all eight of them linked together as an anyo itself. They can be done stepping forward with each action or in a switch step mode.

MA80 Tactical form 1 is the signature empty hand action of Modern Arnis, the palm parry-trap-strike (or brush-trap-strike) also called “trapping hands”. In the solo exercise, the last hand action is performed as an extension with an open hand.



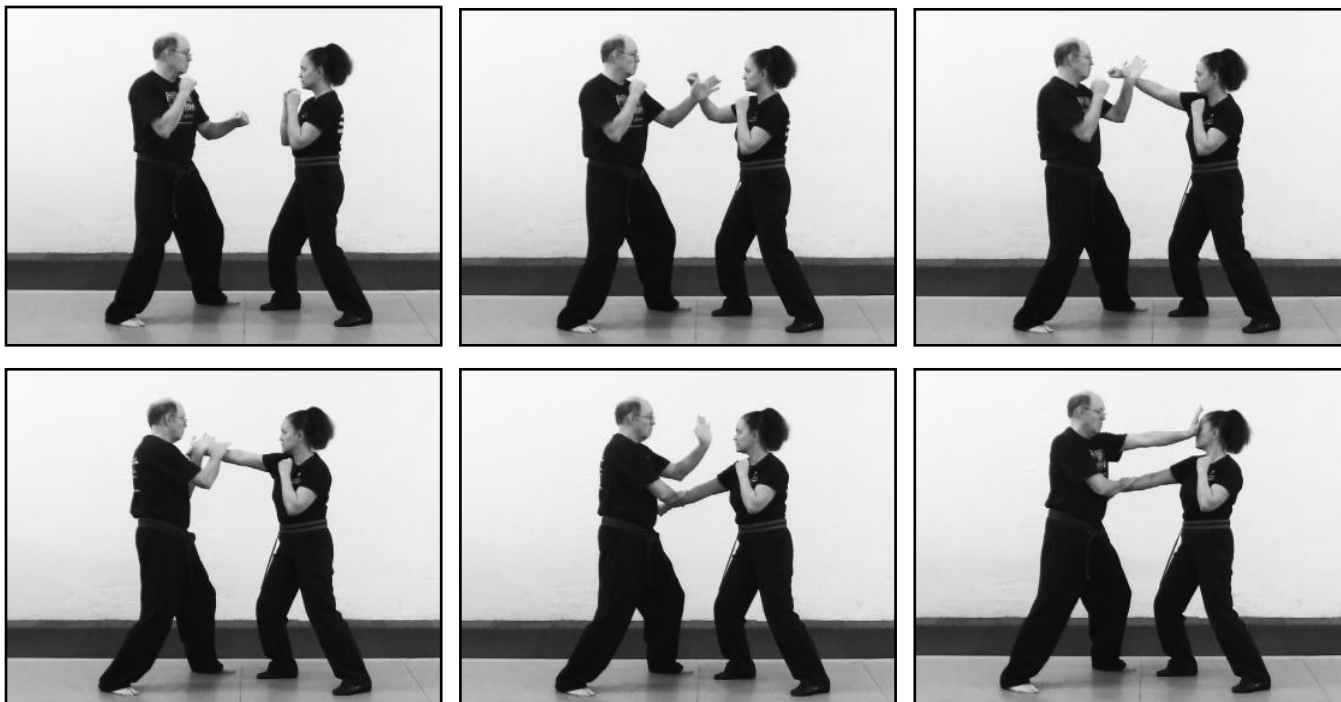
My partner punches at me. I parry with a horizontal parry. I roll my parrying hand as her punch passes by my head so that my hand edge, rather than my palm, is touching her arm. This opens a space for my next action. My rear hand grabs her wrist. I counter with a lead hand back fist.



MA80 Tactical form 2 is the second signature empty hand action of Modern Arnis, the back hand parry-trap-strike (replicating the action done with the cane, the force-to-force block, check counter strike) and is also called “trapping hands”.



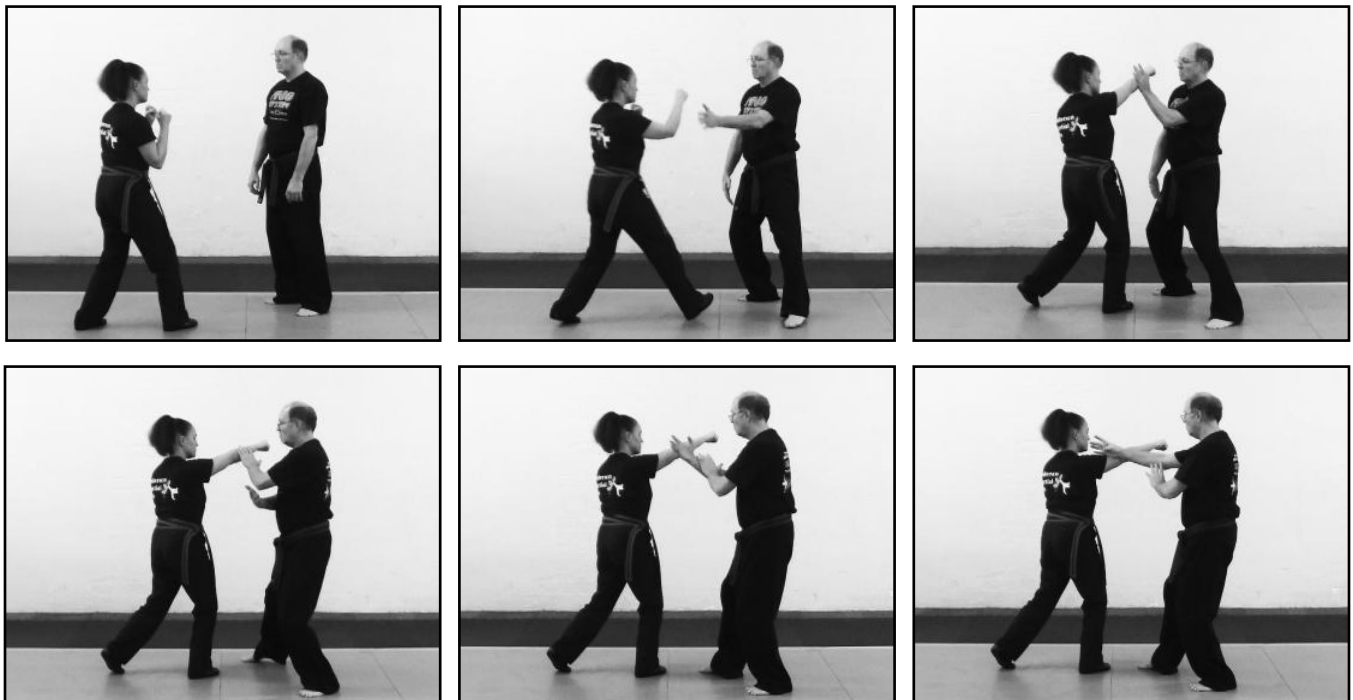
A key point to make in the use of MA80 Tactical forms 1 and 2 is that where your opponent punches determines which one you would use. If you opponent punches past the palm side of your hand, then you would use Tactical form 1. If your opponent punches past the back of your hand you would use Tactical form 2. You don't try to plan one or the other. You use what is appropriate for your defense.



MA80 Tactical form 3 is the most important form in the MA80 System Arnis/Eskrima. It covers side stepping and realignment for superior positioning. The physical actions (left side shown) are 1. step to your left side and 2. parry with your left hand. 3. Draw your right foot in while your right raises under your left arm. 4. Step with your right foot forward at a 45 degree angle while your right arm extends.



The partner drill for MA80 Tactical form 3 shows how to evade your opponent's attack and reenter her space at an angle rather than straight on. My partner comes in with a punch to my head. I side step and parry at the same time. I move in to her at an angle and slide my arm over the top of hers. In this position I have superior alignment as I have four limbs ready for attack or defense. Her options have been limited by my repositioning.



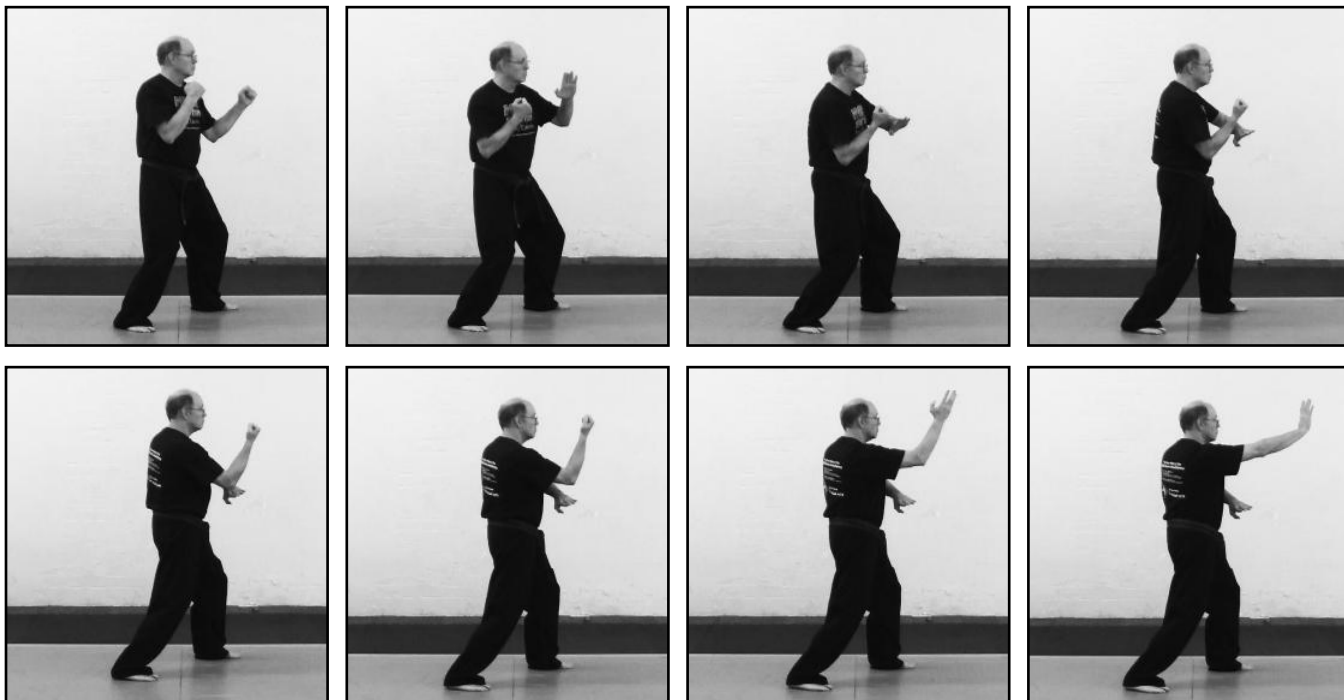
Application of MA80 Tactical form 3. I tend to use MA80 Tactical form 3 for body manipulation and joint locks rather than striking applications. This is to emphasize the use of superior alignment and positioning. In this example 1. I step to my left while parrying my partner's punch. 2. I turn my body toward her so that I have all four body weapons aimed at her. 3. I step toward her and slide my arm over her outstretched arm to turn her head. My lead knee goes behind her knee and bends it forward. 4. I rotate her head and aim it over her heels for the takedown.



In this second example of the application of MA80 Tactical form 3, I do the same evasion, parry and preparation action of the form itself. Then 1. I slide my right hand down her arm to her wrist and grab it. My left hand grabs her arm under the elbow. 3. I step back and pull her off balance. 4. She steps forward to recover her balance. 5. As she does this, I slide my left hand to the small of her back and my right arm under her chin. 6. Keeping her back immobile, I move her head backwards and down for the takedown.



MA80 Tactical form 4 done solo is as follows: You do a lead hand 15 minute circular parry and do an upward punch with your rear hand. Then open your fist and push your palm forward.



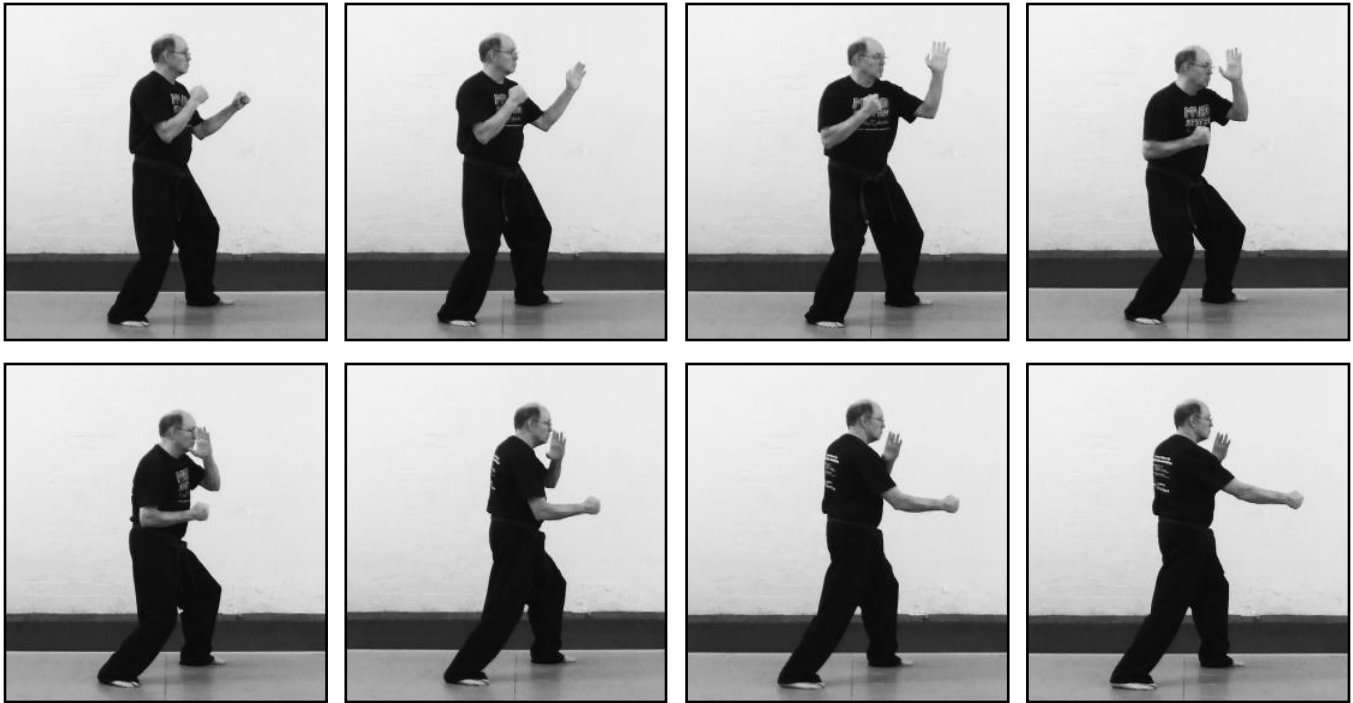
This Tactical form has two basic options depending on how tall your opponent is. Option 1. If your opponent is taller than you, you use the upward punch and connect under the chin.



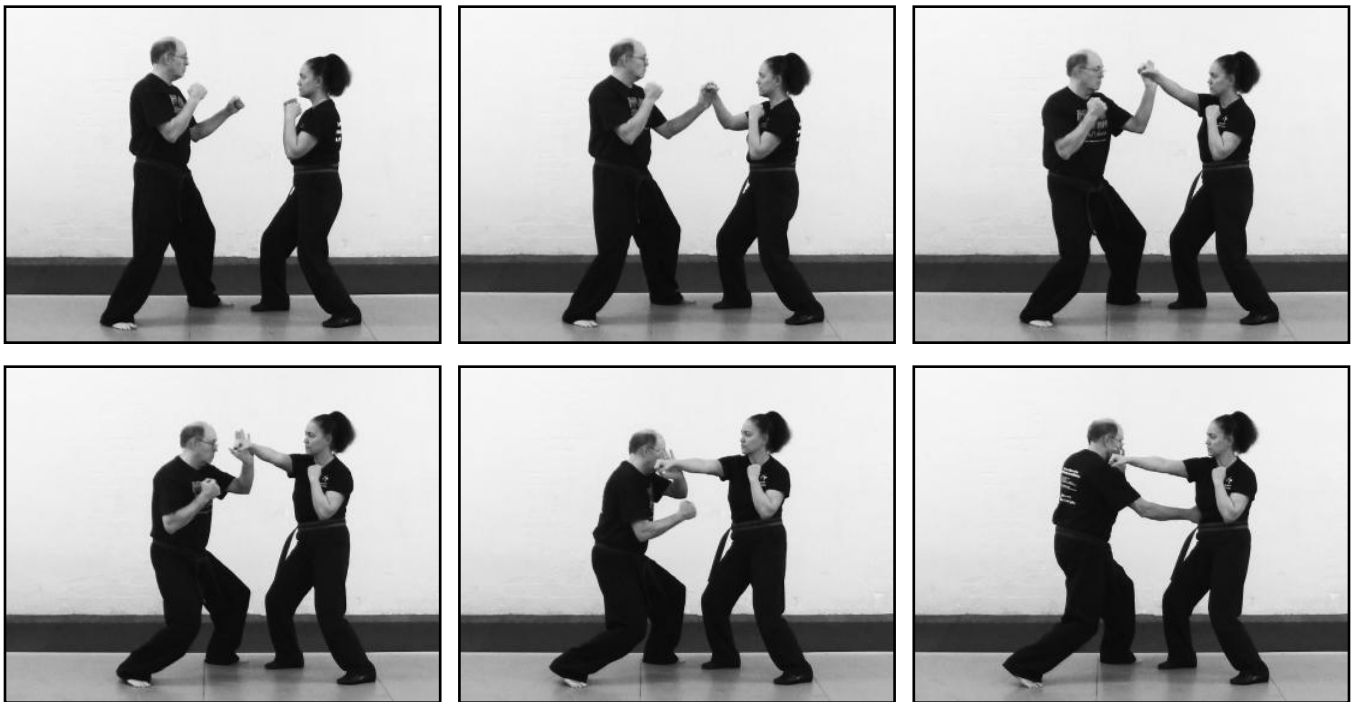
Option 2. If your opponent is the same height as you or shorter, you go straight forward with a palm punch to the face.



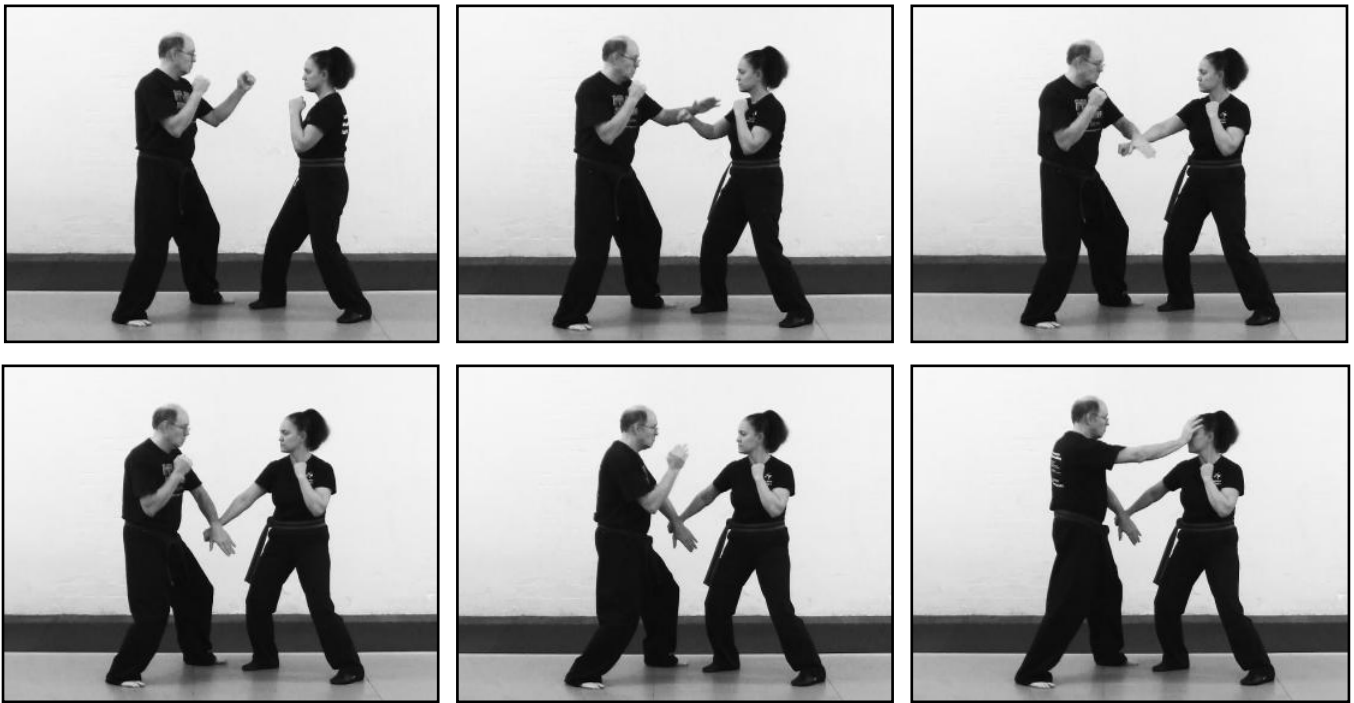
MA80 Tactical form 5 done solo emphasizes dropping your body weight during your horizontal parry and the use of the hips in giving your counter punch added power.



The targeting for the MA80 Tactical form 5 has to do with which side of the body you are counter attacking. If you counter with your right punch, the target is the liver. If you counter with your left punch, the target is the short ribs.



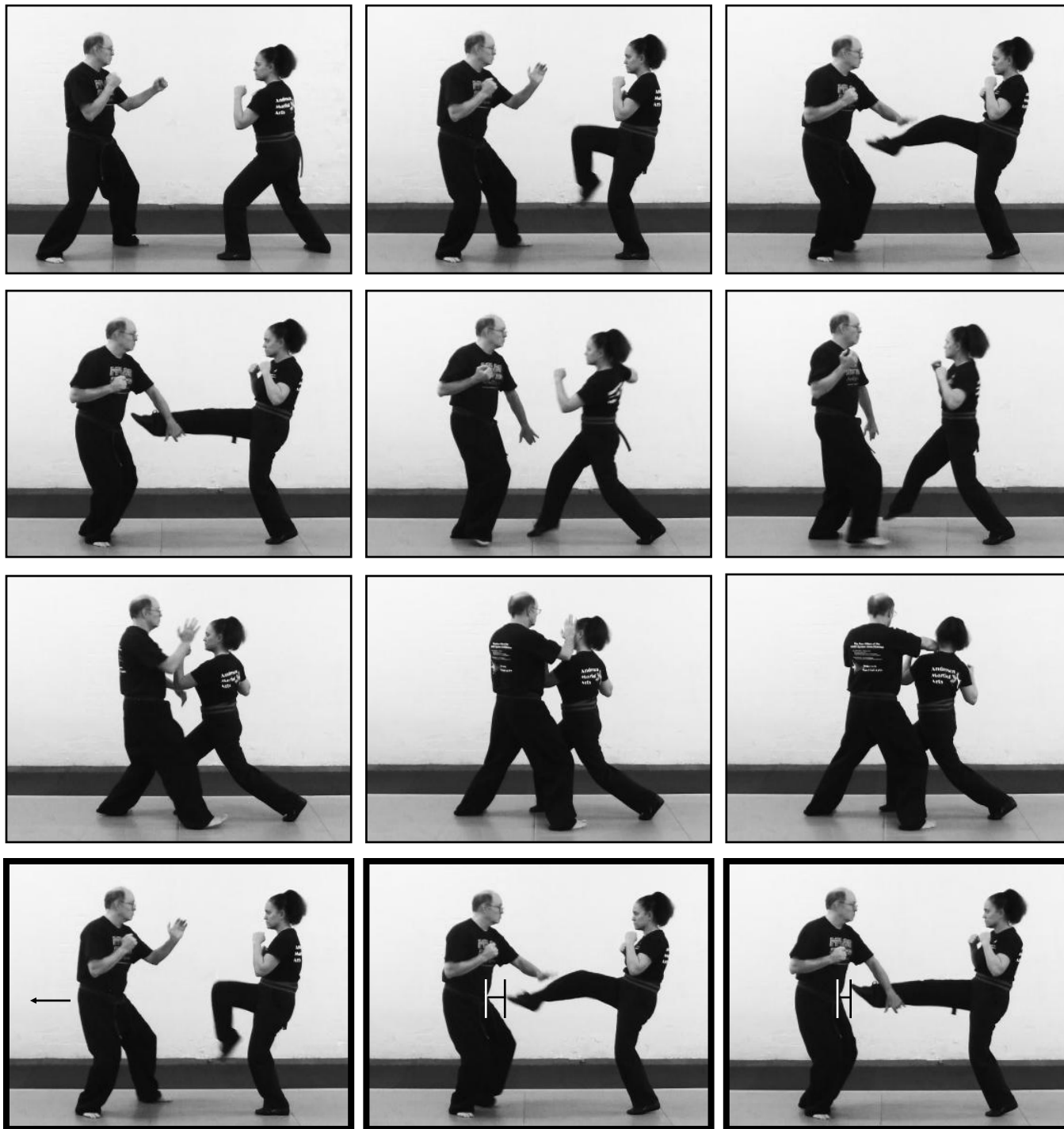
The MA80 Tactical form 5 application against a punch will often be done as a stand still action. If your attacker is within striking distance of you it will take too long to step with the defense and counter for it to be effective.



MA80 Tactical form 6 done solo is for mid and lower level attacks and includes a switch step as part of its execution. You step back with your lead foot as you begin to execute a 30 minute circular parry. You then step forward with your other foot as you counter with the palm punch.



The application of the MA80 Tactical form 6 against a kick includes the switch step whenever possible. The key aspect to this Tactical form lies in the fact that you are subtly increasing the distance twice between you and your opponent during this action. The first time is when you rest back on your rear leg in preparation for your switch step. The second is in the step itself. This pulls your midsection out of range of the kick. The 30 minute circular parry clears her leg out of the way and also throws her off balance as you come in to counter attack with your palm punch.



Hips roll back to increase distance

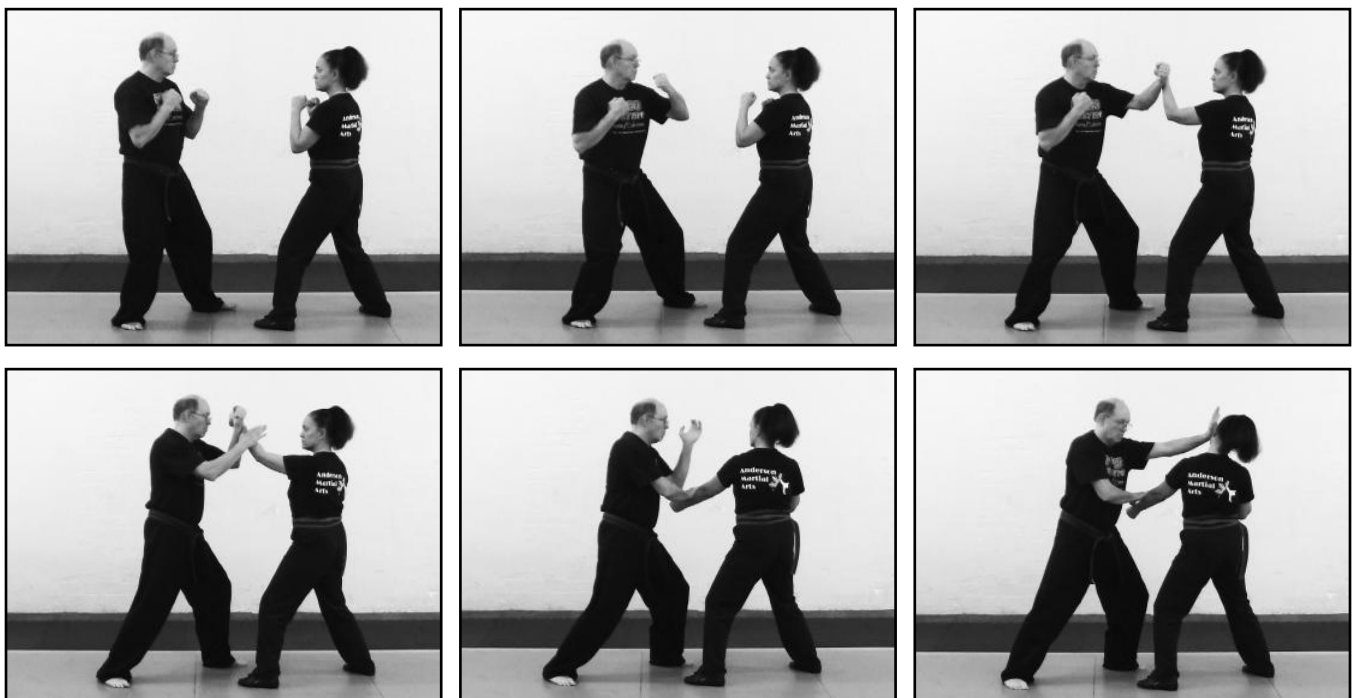
Lead foot steps back to increase distance

Lead arm clears the leg

MA80 Tactical forms 7 and 8 are offensive actions and are called obstruction removals. The concept is that you attack and it gets stopped. You clear out the stop and continue on with your attack. The MA80 Tactical form 7 deals with when your opponent contacts the back of your forearm when stopping your attack. Practicing it solo, I will approximate in the air where the lead hand attack would be stopped.



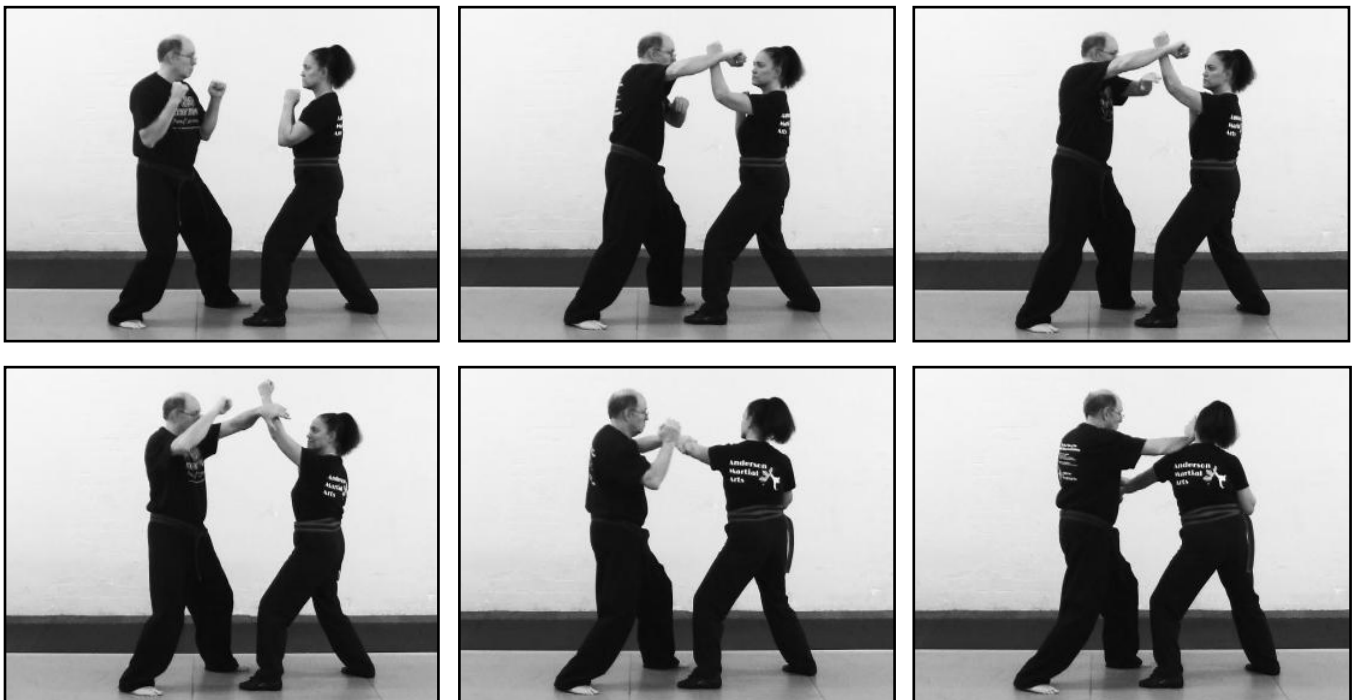
In the application of the MA80 Tactical form 7, I begin with a back fist strike. She puts up her arm to block it. I slap down her arm and continue my offensive with a palm punch to the face. This action trains one to immediately clear a block out of your path and continue an attack without hesitation or confusion.



The MA80 Tactical form 8 deals with clearing an obstruction to your circular attack such as a hook punch or palm hook. My clearing hand comes under my striking hand to remove my partner's block. This Tactical form deals with when your opponent contacts the inside of your forearm when stopping your attack.



In the application of the MA80 Tactical form 8, I begin with a right hand hook punch. She puts up her arm to block it. I slide my left arm under my punch arm to contact her blocking arm. I pull down her arm and continue my offensive with a right punch to the face.



Tapi-Tapi (counter the counter)

There are two developments in what culminated in Tapi-Tapi. The first was a counter-the-counter drill where you take your strike and turn it into a block to counter your partner's incoming counter strike. This Tapi-Tapi is where the MA80 System Arnis/Eskrima drill Block-Check-Counter-Counter is from.

A key action in this Tapi-Tapi is what is called a "twirl out." This is where, upon impact with your opponent's block, you roll your wrist so that the tip of your cane drops down in a curve. This action will aid you in keeping your cane from getting grabbed by your opponent.

It is this drill in which Prof. Presas first told me, "Danny, if you can counter the counter, you will not be beaten." Note: When I was taught this Tapi-Tapi action, all the counter strikes were to the head.

Demonstrated below are Tapi-Tapi responses to strikes that are directed to the left side of your partner's body or ones that get deflected to that side. I strike. My partner cuts through with her block and returns with a counter strike. I twirl out and bring my cane up to block. My check hand is active and goes to her cane as I block. This will feature hugely in the second Tapi-Tapi development.



Strikes 1&3

Thrust #5

Thrusts 6&10

Strike 9



Twirling out on your grip side (right side) and blocking the counter strike.

Demonstrated below are Tapi-Tapi responses to strikes that are directed to the right side of your partner's body or ones that get deflected to that side.



Strikes 2&4

Thrusters 7&11

Strike 9



Twirling out on your cross side (left side) and blocking the counter strike.

The defender could pass your cane to either side with a number 12 strike. The Tapi-Tapi is the same.



Tapi-Tapi - Mano de Tranka (joint locking)

The second Tapi-Tapi drill was an innovation GM Remy Presas taught in the mid to late 1990s and was an extension of the first drill. This is one of the hallmark drills of Modern Arnis. Here is a quote from a video tape, *Modern Arnis – Filipino Martial Art – Mano de Tranka*. “Ladies and gentlemen, I will present to you the Filipino Martial Art. We call it Modern Arnis. And I will present to all of you the art of Tapi-Tapi – how to lock and control your opponent with the cane and without the cane.”

Note that GM Presas said “...lock and control...” Tapi-Tapi, although seemingly centering around how to capture and lock up your opponent, it is more than that. This second drill is more of a subdivision and continuation of the overall concept and consists of follow ups to the original block to your opponent’s counter attack.

“Tapi-Tapi, which means “counter-counter,” was Professors’ prized creation. He considered Tapi-Tapi to be the heart of the art of Modern Arnis.” Jim Ladis

“This is the primary concept in Modern Arnis that permeates every aspect of its techniques. Tapi-Tapi can best be described as a means by which one will counter their opponent's counter. In essence it's a martial game of chase whose sole goal is to be 2 moves ahead and provide continuous flowing ‘answers’ to one's adversary.” Robert Fass

“Modern Arnis includes the use of anyo (kata), solo forms both with and without the stick. Emphasis is placed on fitting the art in with a student’s previous training (‘the art within your art’), smoothly reacting to changing situations in the fight (‘the flow’), and countering the opponent’s attempt to counter strikes directed at him (‘tapi-tapi’).” Chuck Gauss

“The term ‘tapi’ is Tagalog in origin. It means a single action of hitting, tapping, checking, striking, etc. Professor coined the phrase ‘Tapi Tapi’ but it doesn’t mean the same person does something twice. Professor injected the concept of ‘counter for counter’ into this term. So, you attempt to hit me, then I ‘counter’ you; there are the two ‘taps’ OR, I ‘counter’ your incoming strike, you respond with a ‘counter’ and I ‘counter your counter.’ It simply means the beginning of a series of counters.”

Brian Zawilinski

Although Tapi-Tapi may look complex or confusing, it is based on the template of *Capture-Bait-Capture*. There are all sorts of ways you can enter in and GM Presas usually taught it off of single sinawali. The simplest entries to drill are from countering your partner’s number 1 or number 2 strikes.

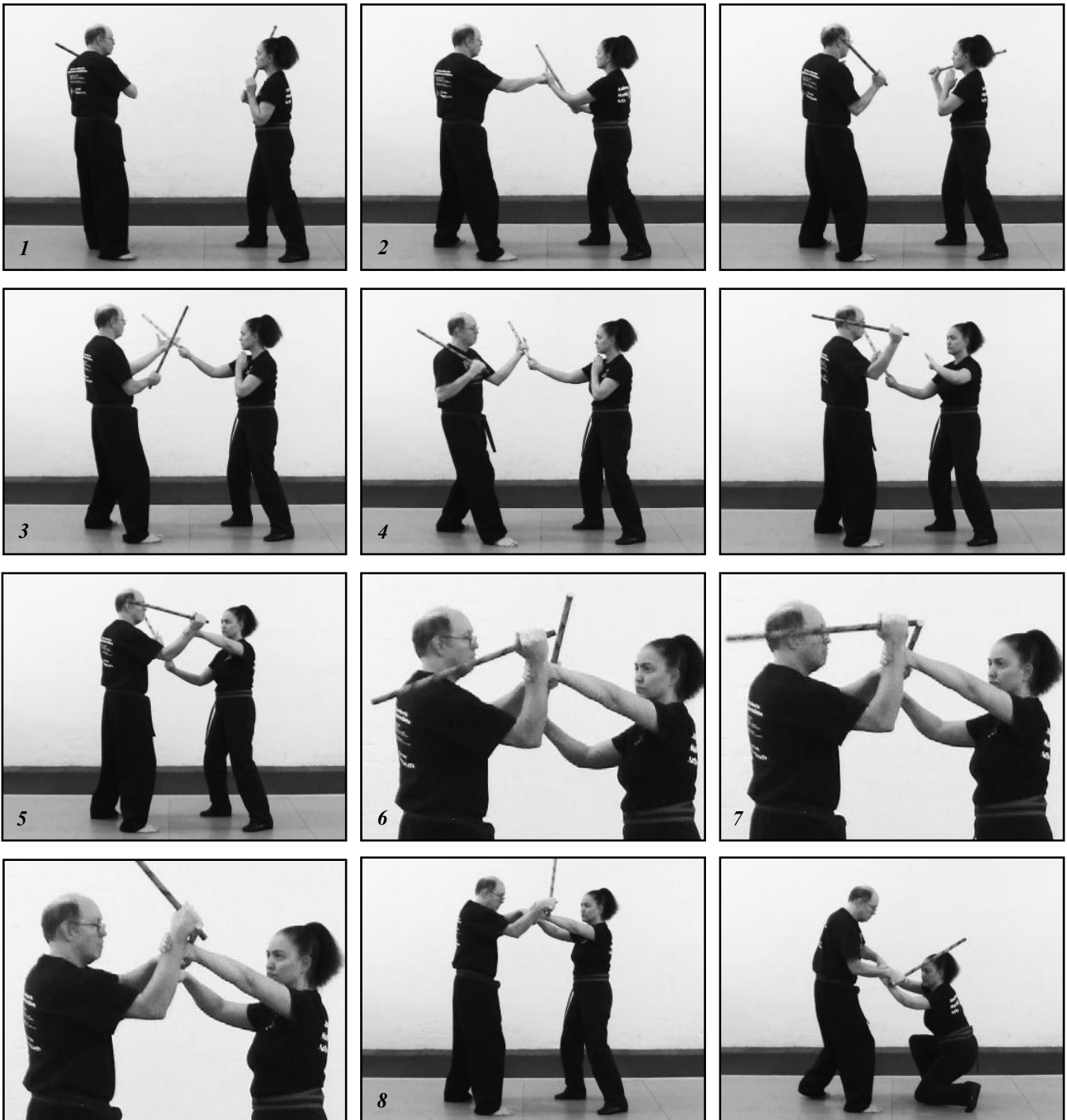
Capture-bait-capture. First you capture your partner’s cane. This can be a capture of their strike or you can capture their cane if they block too far from their body. The bait is usually done in the form of a punyo (butt of the cane) strike. Your partner can do one of three things when you strike with the punyo: he can grab your striking wrist, he can check or parry your striking arm, or he can block or stop your strike. You have an option for each of his actions. Initially it is against the grab action that the Tapi-Tapi trap and locking option configurations are based.

There are three basic Tapi-Tapi fundamental configurations. I call them by descriptive names for easy recall. They are ‘crossbar’, ‘reverse crossbar’ and ‘flag pole’. Each of these can be done off of a variety of counters.



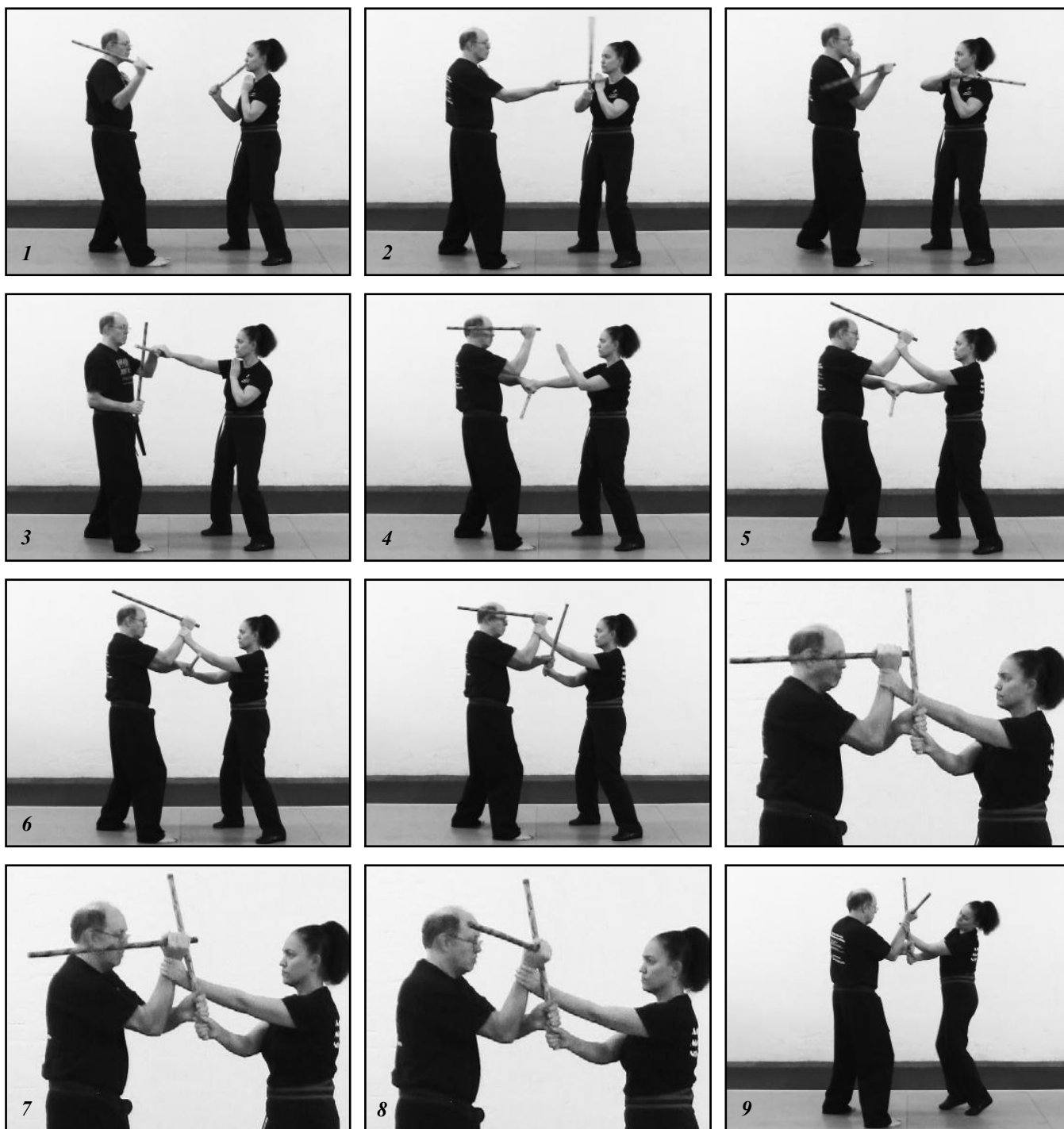
Tapi-Tapi Mano de Tranka action 1 - Cross Bar

This is the first extension of the counter your opponent's counter action. I call it Cross Bar as the position of the cane ends up laying flat across your partner's arms. 1. I begin with a number 2 strike. 2. My partner blocks and counters with a number 1 strike. 3. I block her counter strike and capture her cane with an under hand grip. 4. I retract my cane to my right side and swing wide at the left side of her head with my punyo. I telegraph the swing to elicit a response from her. This is the baiting action. 5. She blocks and grabs my wrist. 6. I bring her captured cane down across her wrist and 7. loop the butt of my cane over it to secure the lock. 8. I then take her down. Note: this action can be easily done off of her number 2 strike as well. It is the first action demonstrated in the Tapi-Tapi locking flow.



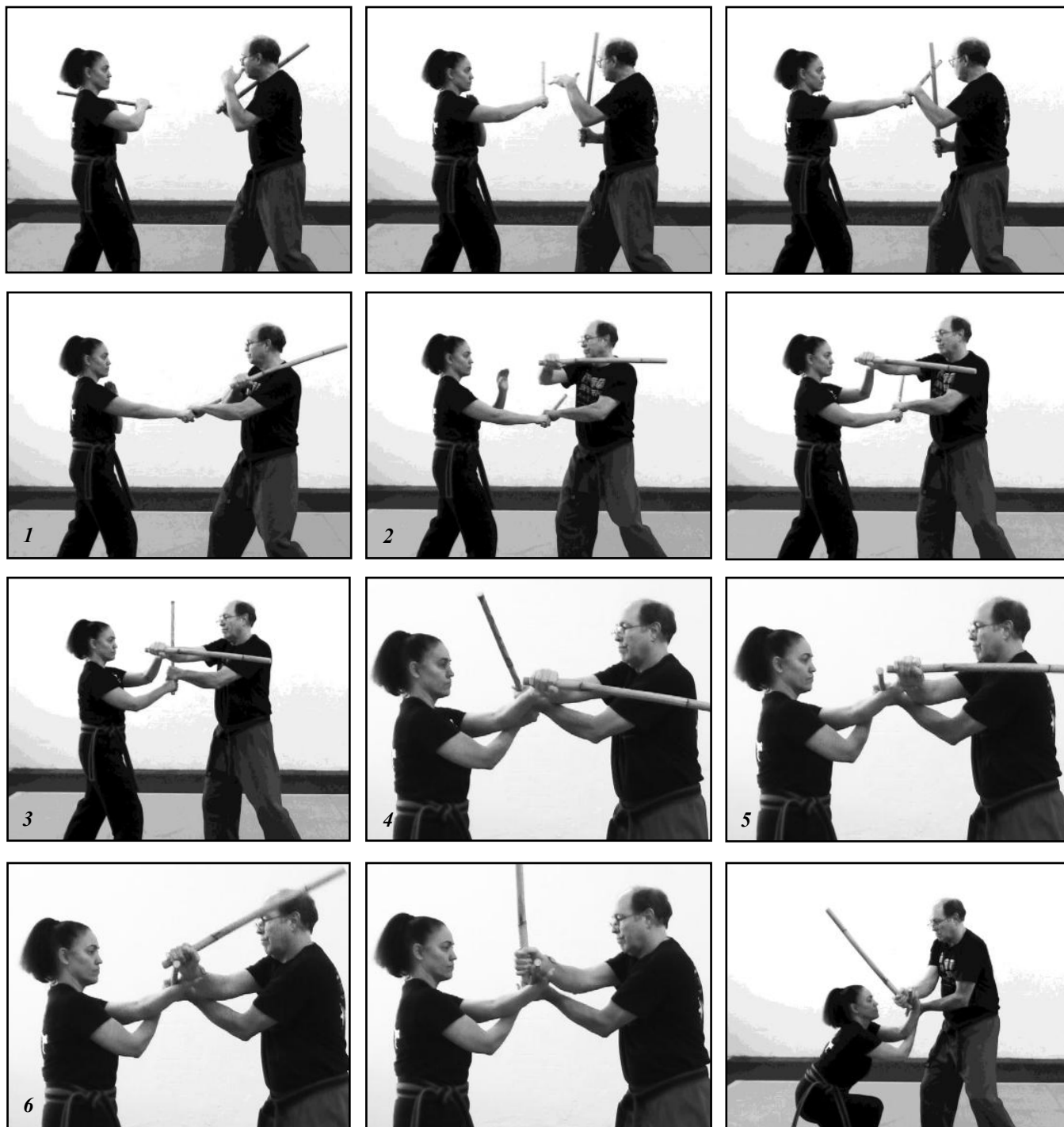
Tapi-Tapi Mano de Tranka action 2 - Flag Pole

This is the second extension of the counter your opponent's counter action. I call it Flag Pole as the position of the cane ends pointing straight up in the air. 1. I begin with a number 1 strike. 2. My partner blocks and counters with a number 2 strike. 3. I block her counter strike and capture her cane with an over hand grip. 4. I lower her cane and raise my arm so as to strike at her face with the punyo. This is my baiting action. 5. She blocks and grabs my arm mid strike. 6. I swing her cane up behind her wrist. 7. I slide her cane down her wrist until it meets the bottom of my grip hand. 8. I hook the butt of my cane around hers to secure the lock. 9. I rotate to my left side to induce pain for the lock. Note: this lock is for moving your opponent off to the side. It is not an immobilization action.



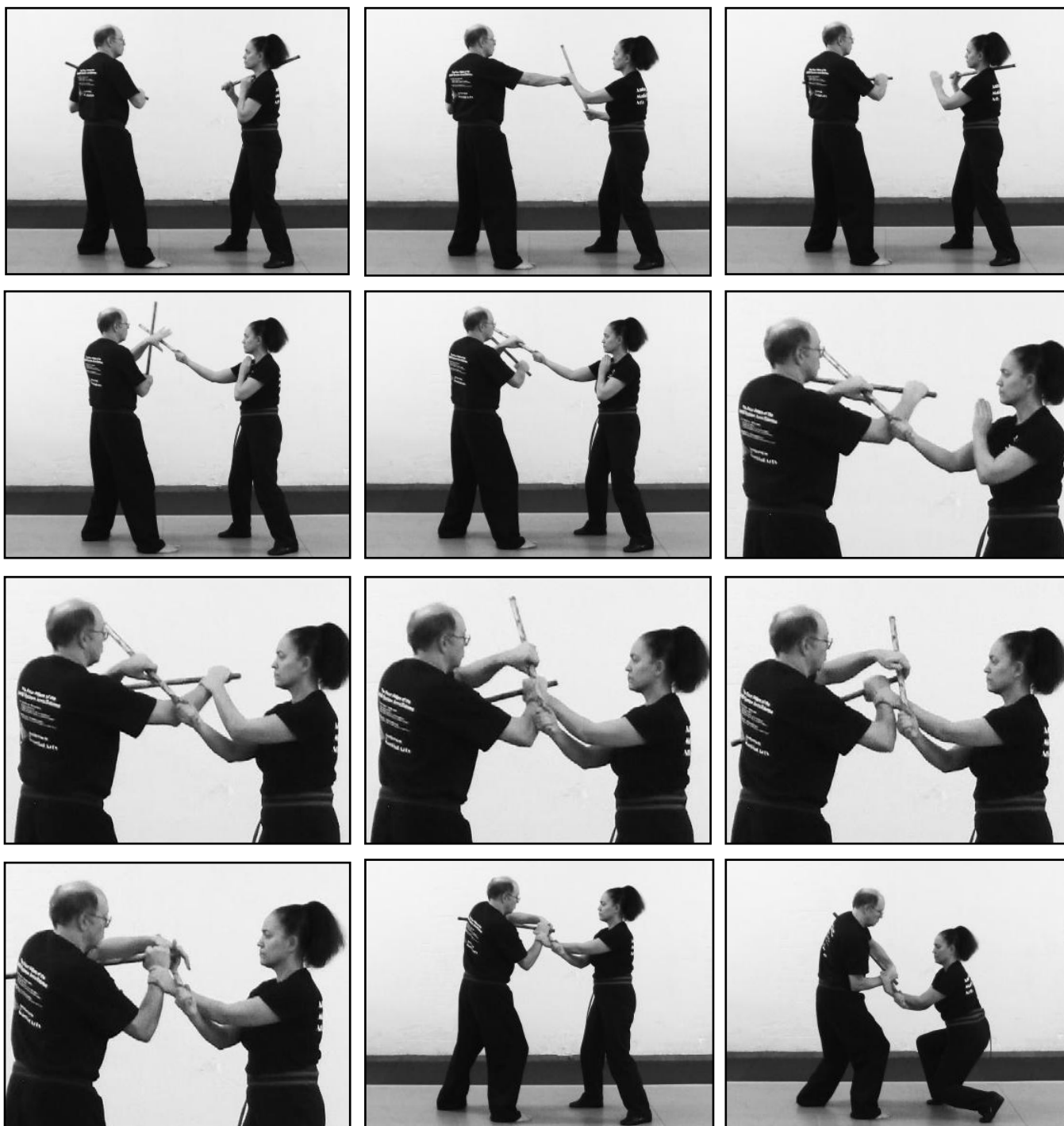
Tapi-Tapi Mano de Tranka action 3 - Reverse Cross Bar

This is the third extension of the counter your opponent's counter action. I call it Reverse Cross Bar as the position of the cane ends up laying flat across your partner's crossed arms. 1. I begin by countering my partner's number 2 strike. I aim a back hand punyo at her head. 2. She blocks and grabs my wrist. 3. I bring her cane up and over the back of her wrist. 4. I pull her cane back to my hand as far as I can. 5. I loop the butt of my cane over the top of her cane to secure the lock. 6. I draw her cane downward with my cane hand to induce pain.



Tapi-Tapi Mano de Tranka action 3A - Reverse Cross Bar variation

This is a variation of the third extension of the counter your opponent's counter action. The key difference in this variation is that after the point of capture, I insert the butt of my cane under her cane arm rather than over. To do this easily I need to raise her cane up to create an opening for my own punyo to enter through.



The preceding actions were based on your opponent grabbing your bait action. What if your opponent doesn't grab it? This has been a question by students who have had trouble extending this concept. Regarding whether your opponent grabs your bait or doesn't, you will be able to tell the difference between the two by feel. The best way I can describe the feel of a grab is that you will "get bit by the dog" and then feel a tug like a fish on a line. When you are fishing and you feel a tug on the fishing line, you know whether you've got a fish hooked or if one is just nibbling at the bait. A check will feel like a smack or a push but no "bite." This is a very important distinction to be able to make. This is a distinction you will need to be able to make at high speed. When you are training, using what you see is a good way to learn the move but you will have to speed up at some time or another. This is where tactile recognition will come into play as the action will go too fast to rely on vision alone.

Remember the quote from the video tape, *Modern Arnis – Filipino Martial Art – Mano de Tranka*. "Ladies and gentlemen, I will present to you the Filipino Martial Art. We call it Modern Arnis. And I will present to all of you the art of Tapi-Tapi – how to lock and control your opponent with the cane and without the cane."

Note that GM Presas said "...lock and control..." This is where control comes in to play - when your opponent doesn't give you the opportunity to joint lock him. Your sense of touch allows you to flow with and continue your controlling action, even though you had to shift in mid move. This all relies on sense of touch.

A good way to develop this sense of touch is to close your eyes right after you capture your partner's cane. This way, you can't cheat by looking. A good rule of thumb is to ask yourself, "Did the dog bite?" The dog either bit or didn't. This way you will know the difference in feeling as you become skilled in executing the Tapi-Tapi actions. As a general rule, if my partner grabs me I'll use his grab to set up a joint lock on him. If he checks or parries I'll use his cane to bind him temporarily so that I can counter.

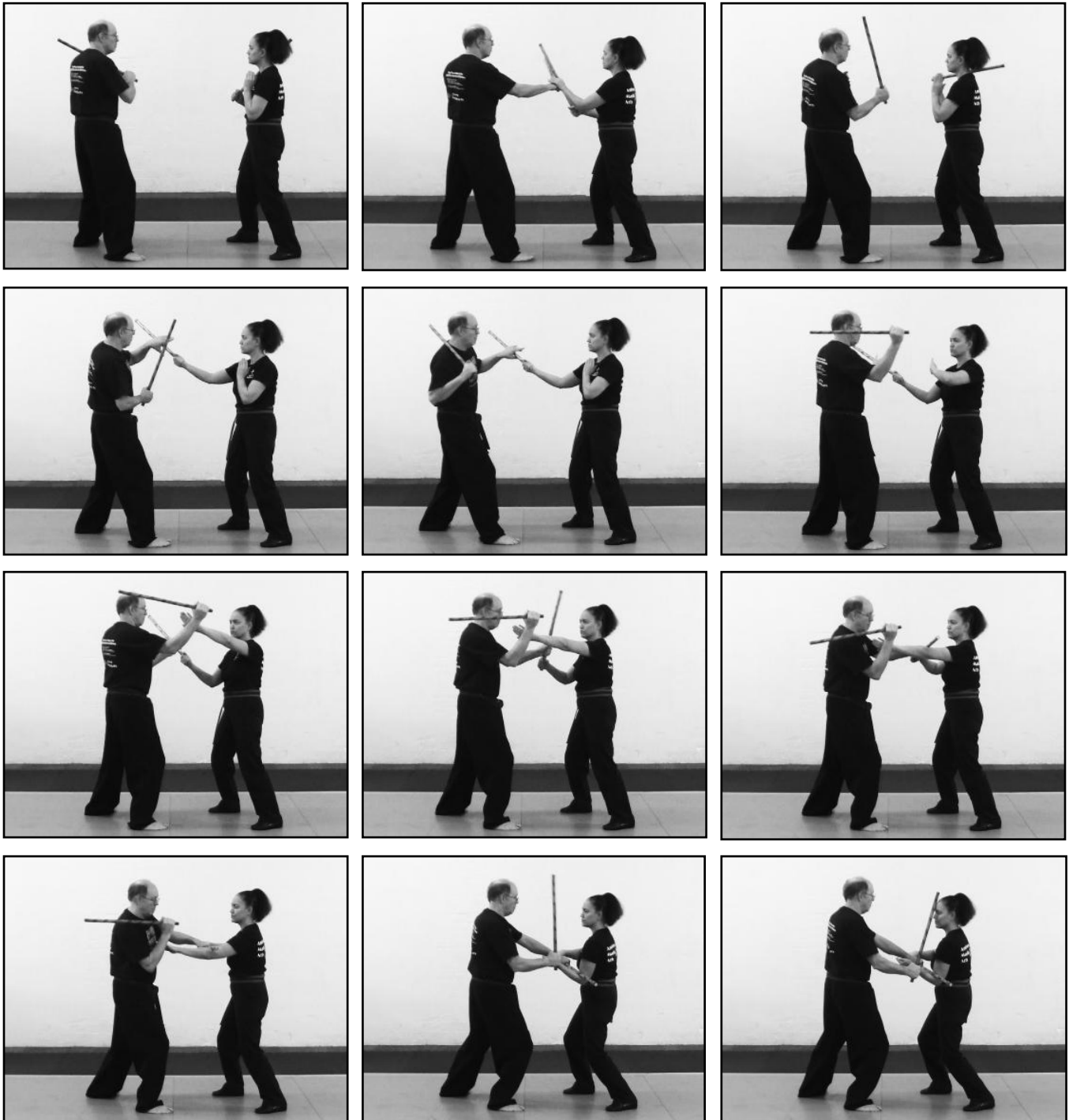


The "dog bites"

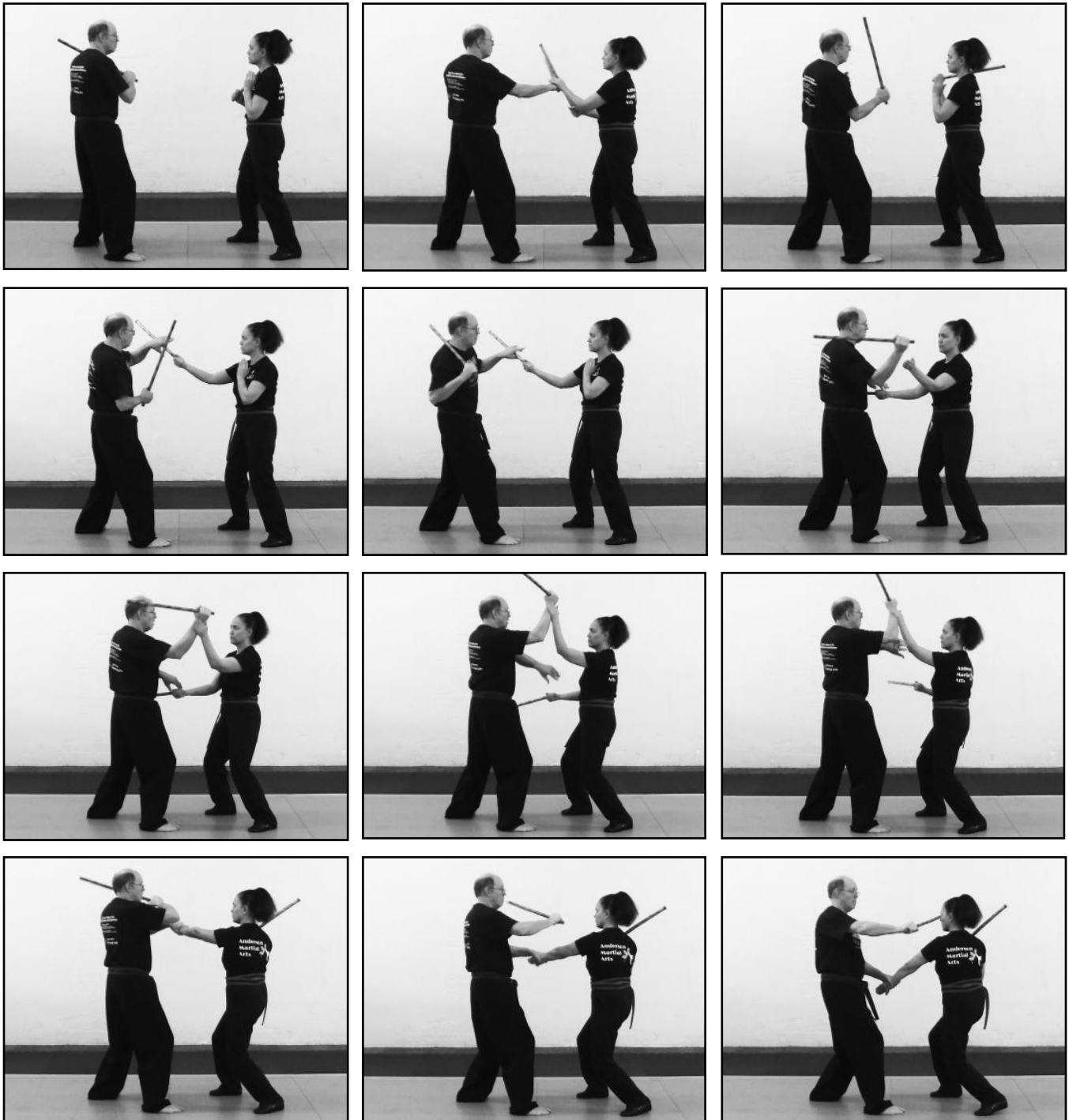


The "dog doesn't bite"

Example of Cross Bar when your opponent checks your baiting action. When I feel my partner check instead of grab, I aim my cane for her forearm to press it down. This opens up her head for my follow up strike.



Example of Cross Bar when your opponent passes your baiting action. I attempt to set her up with a wide swinging punyo strike to the side of her head. She slides her check hand under my striking arm to redirect it to the other side. I let go of her cane and follow her passing action to grab her arm from underneath. I pull her arm to my left side while executing a number 2 counter strike to her head.



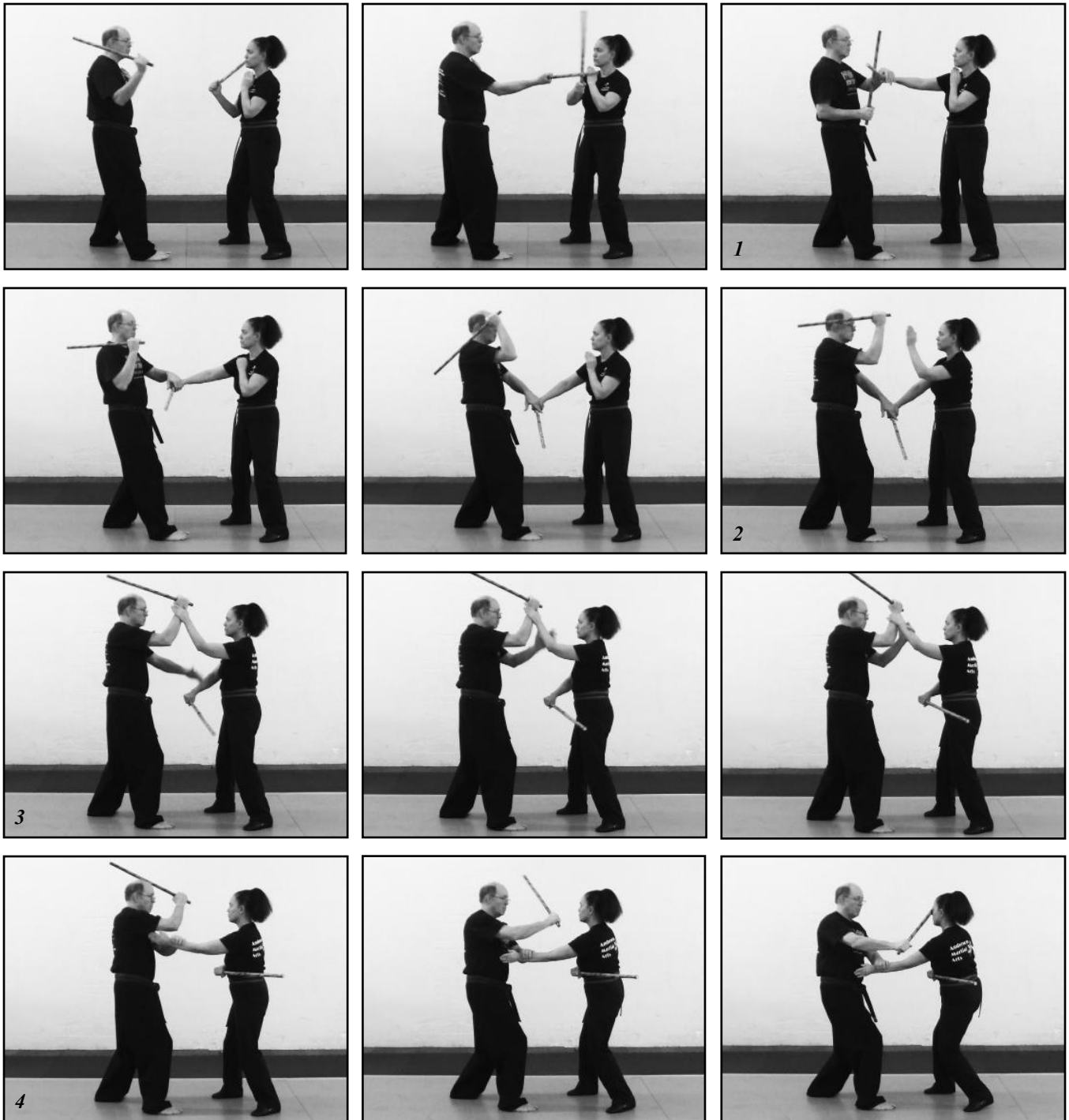
Example of Cross Bar when your opponent blocks your bait close to her body. Rather than taking my bait with a grab or extended check, my partner guards against it with her arm close to her body. I lay her cane down into the crook of her elbow. I then hook the butt of my cane over hers securing a controlling position. I pull her towards my midsection to take her off balance. I could use a knee kick to her face as a finishing move at this point.



Example of Flag Pole when your opponent checks your baiting action. 1. I block my partner's number 2 strike and bait her with a forward punyo strike. The elbow is purposely high to draw her defensive action out. 2. She checks instead of grabbing my arm. 3. I raise her cane to the back of her arm and push her arm to the right side of her body. 4. I step forward at the same time and use my cane arm to aid the push of her arm. 5. Once I have crossed her arms, I push her cane down across them to trap them. 6. I immediately follow up with my number 2 strike to her head.



Example of Flag Pole when your opponent passes your baiting action. 1. I block my partner's number 2 strike and bait her with a forward punyo strike. The elbow is purposely high to draw her defensive action out. 2. She begins to pass instead of grabbing my arm. 3. I intercept her passing hand with my check hand and pull it down. 4. I roll my cane to the left side of my body and counter strike with a number 2 strike to her head.



Example of Flag Pole when your opponent blocks your baiting action close to her body. 1. I block my partner's number 2 strike and bait her with a forward punyo strike. The elbow is purposely high to draw her defensive action out. 2. She does a close check instead of an extended check and does not grab. Note how bent her elbow is. 3. I lay her cane down into the crook of her elbow. 4. I hook the butt of my cane over her cane. 5. I shift my Flag Pole action into a Reverse Cross Bar and break her balance by pulling her down. 6. I palm punch her to the face as my follow up.



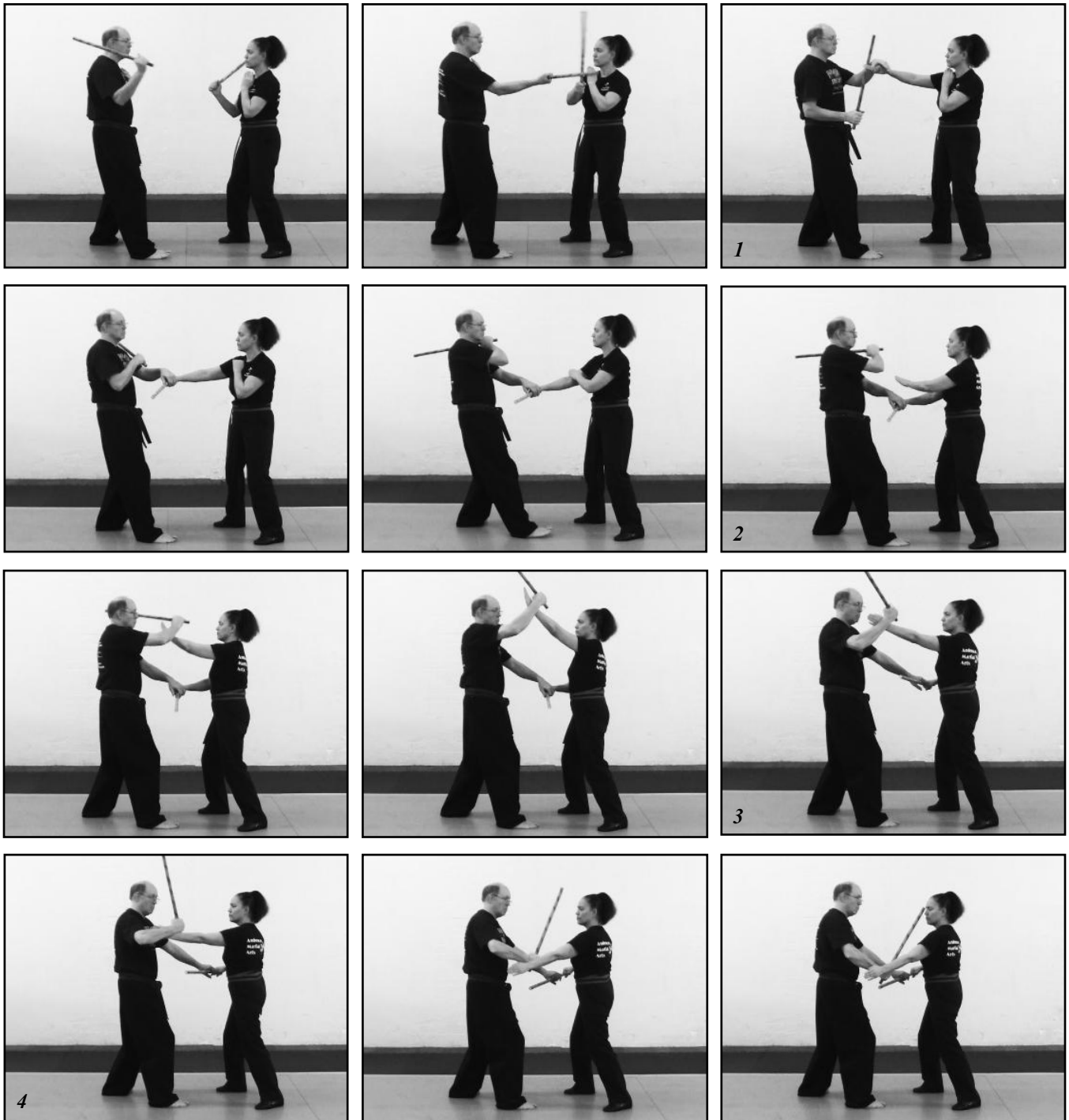
Example of Reverse Cross Bar when your opponent checks your baiting action. 1. I strike at my partner with a number 1 strike. 2. She blocks and returns a number 2 strike. 3. I block my partner's number 2 strike and bait her with a backhand punyo strike. 3. She checks my arm and does not grab it. 4. I bring her cane up to her check arm and move it to her right side. 5. I retract my cane from her check and hit her with a number 2 strike to the head.



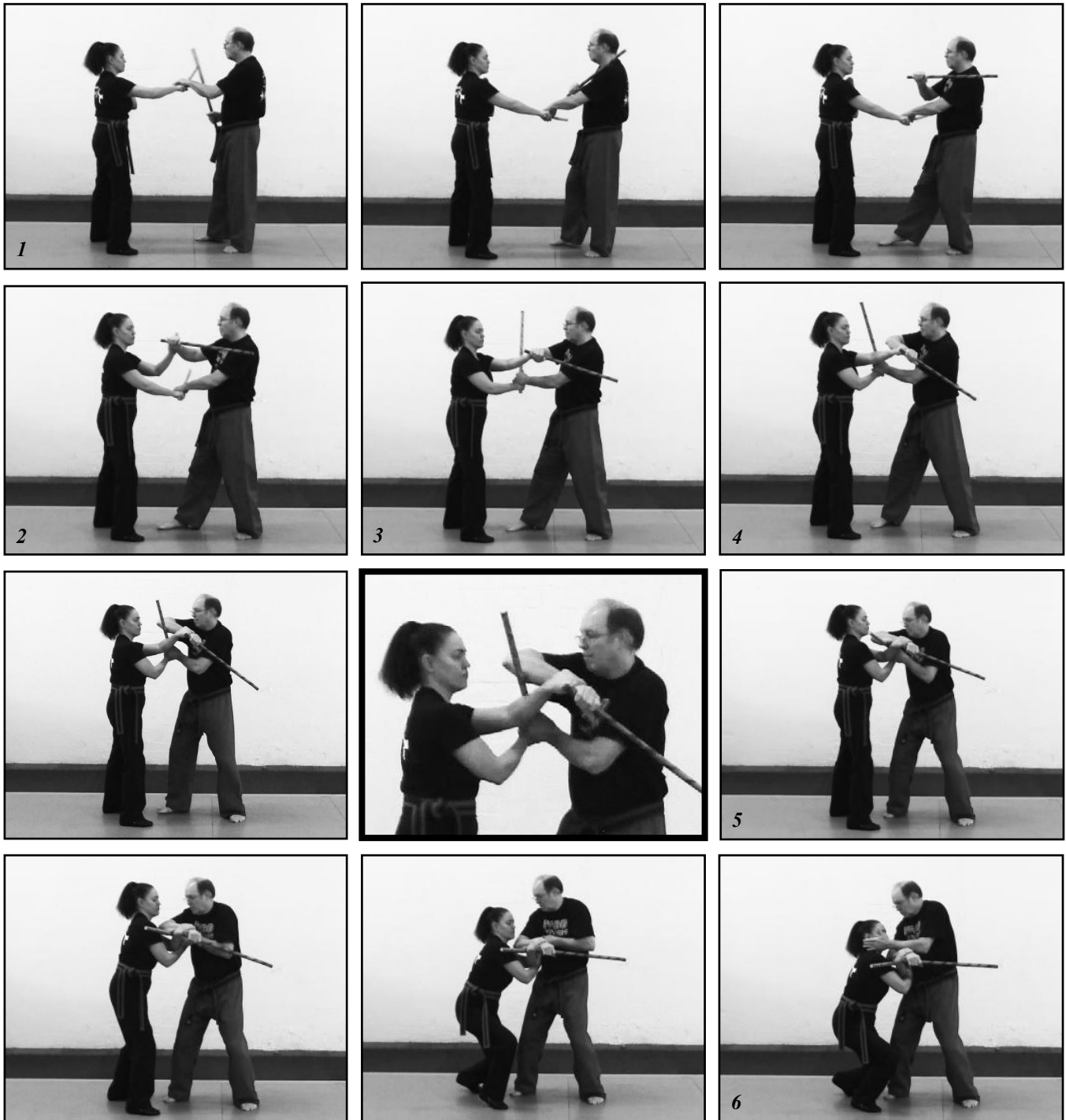
Example of Reverse Cross Bar when your opponent passes your baiting action. 1. I block my partner's number 2 strike and bait her with a backhand punyo strike. 3. She slides her check hand under my cane arm and passes it to her left side. 4. I ride her passing action and hook the butt of my cane around her wrist. 5. I pull her arm to my check hand and grab her wrist. 6. I counter strike her with a number 1 strike.



Example of Reverse Cross Bar when your opponent passes your baiting action (variation). 1. I block my partner's number 2 strike and bait her with a backhand punyo strike. 2. She slides her check hand under my cane arm and passes it to her left side. 3. I ride her passing action and hook the butt of my cane around her wrist. 4. I begin to pull her cane arm down to my right side. 5. I pull the butt of my cane toward me so that I can hit her face with the tip of my cane.



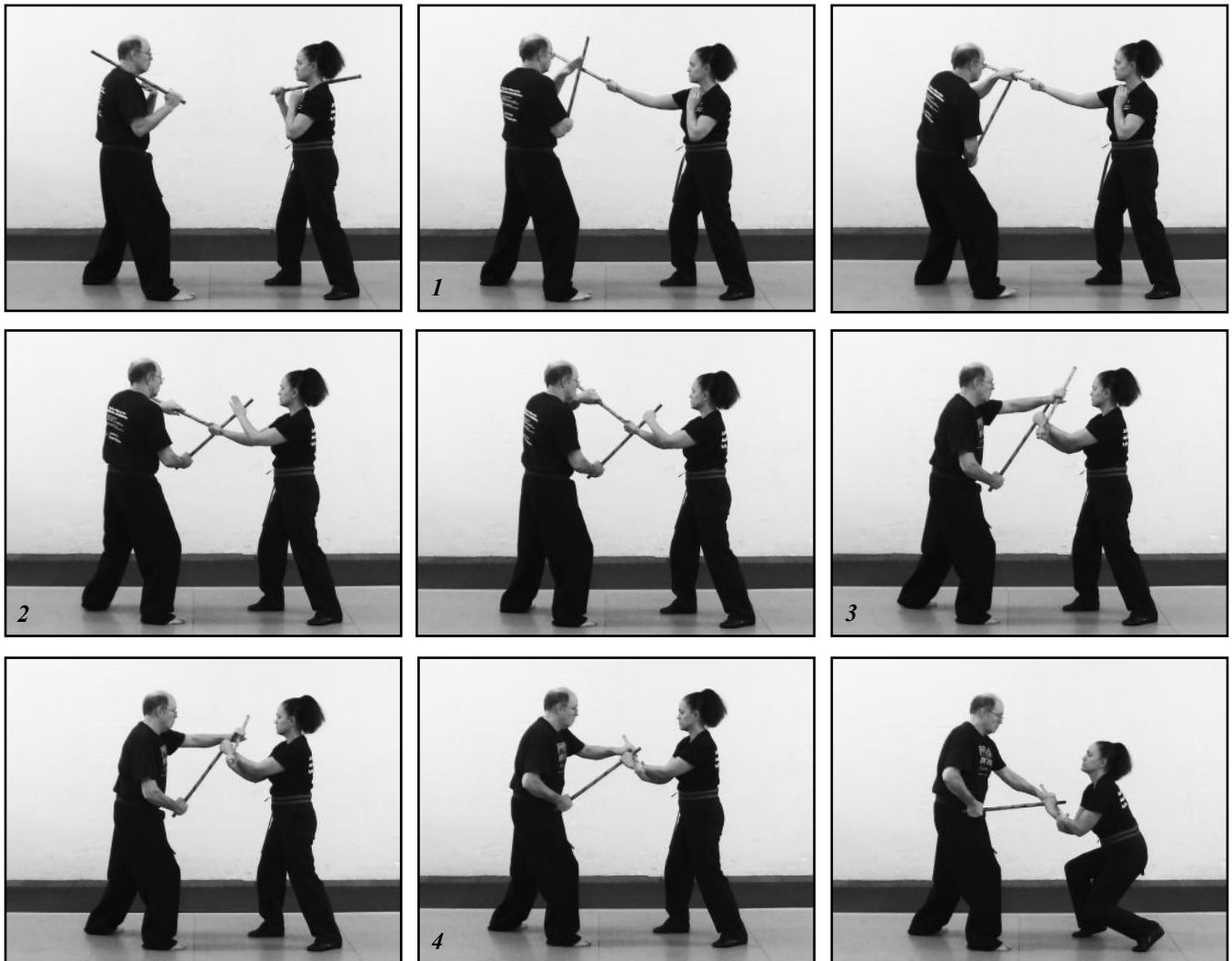
Example of Reverse Cross Bar when your opponent blocks your baiting close to the body. 1. I block my partner's number 2 strike and bait her with a backhand punyo strike. 2. She checks my bait close to her body. 3. I bring her cane up so that it rests against her arm at an angle. 4. I step in and brace her cane with my forearm. 5. I push her arm across her body with my forearm creating a Reverse Cross Bar. 6. I follow up strike to her face.



There are many kinds of locks or entanglements that you can use the Tapi-Tapi Mano de Tranka for besides the basic three. On the following pages will be various examples of other techniques that can come out of the basic template. In this example, 1. I block my partner's number 1 strike. 2. I capture her cane and thrust the butt of my cane towards her midsection. 3. She checks my strike and grabs my wrist. 4. I step forward and lower her cane. 5. I loop the butt of my cane over the top of hers. This secures the lock. 6. I use both hands to bring her down to the floor.



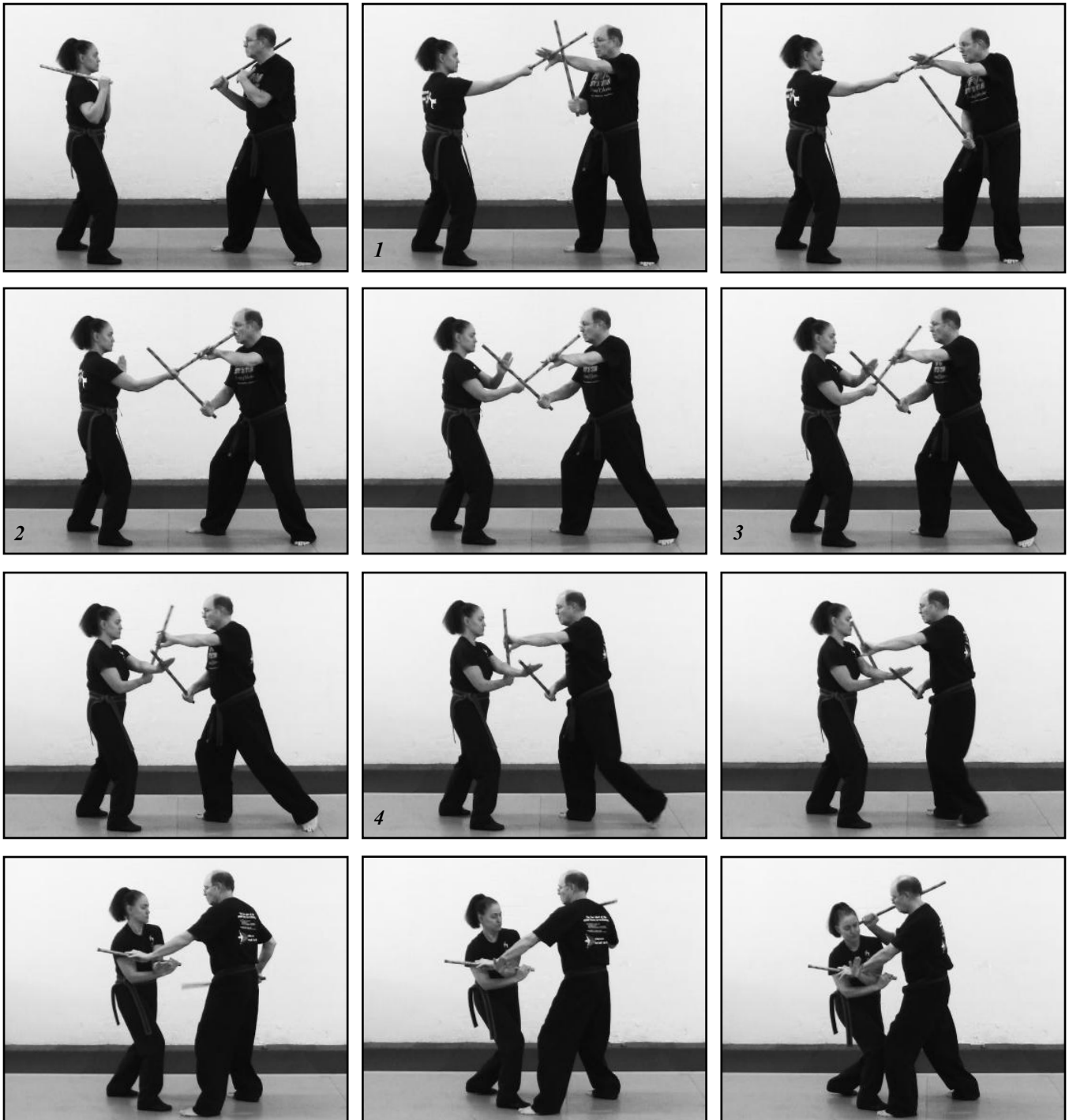
You can use other strikes as baits. Thrusts are good as they are easy to grab. In this example I use a number 11 thrust. 1. I block her strike, capture her cane, and counter behind her arm with a number 11 thrust. 2. She parries and grabs my cane. 3. I swing her cane over the top of the tip of my cane to create a lock (see reverse view at bottom of the page). 4. I raise the butt of my cane upward to induce pain.



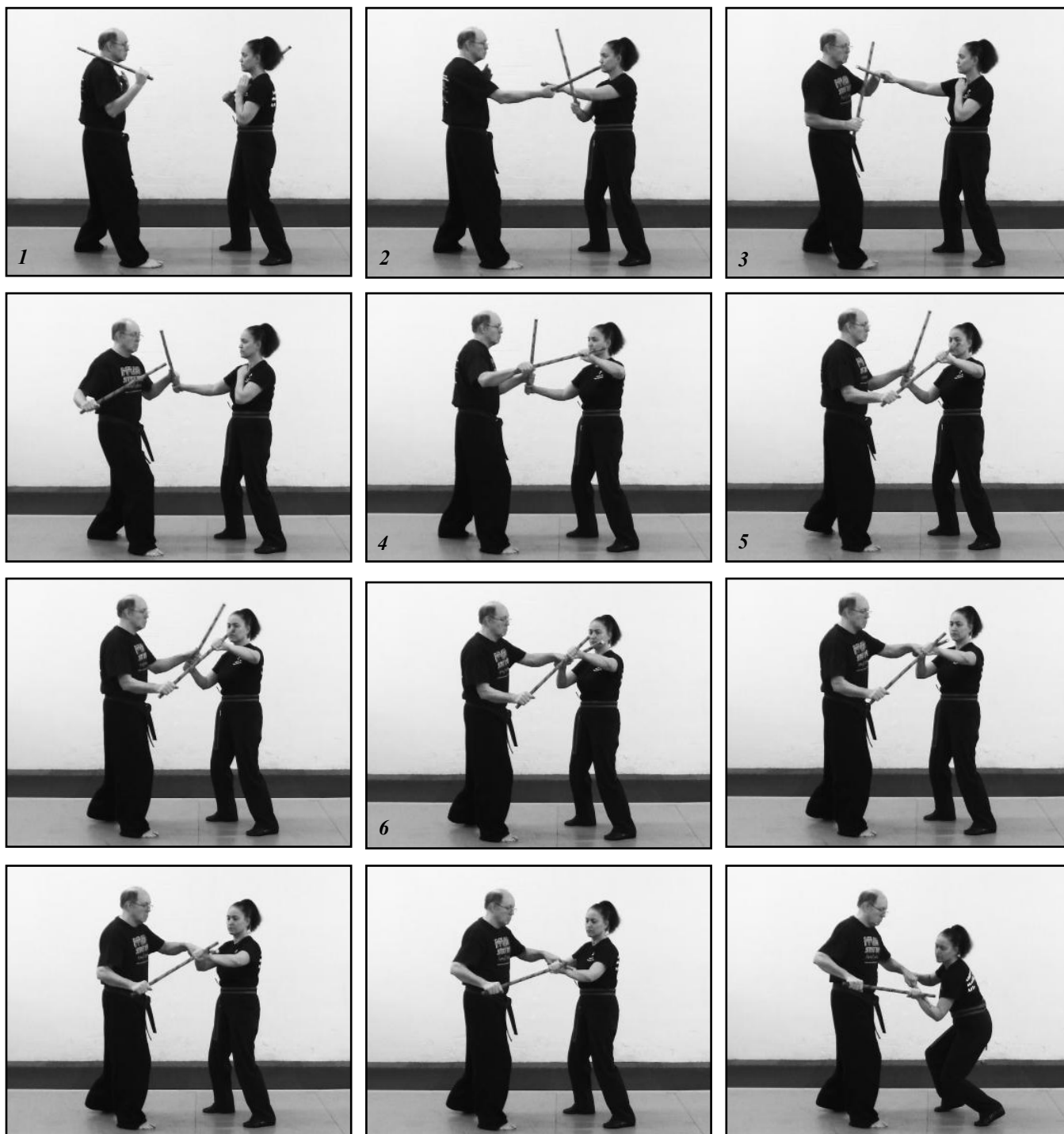
Reverse view of the capture and lock.



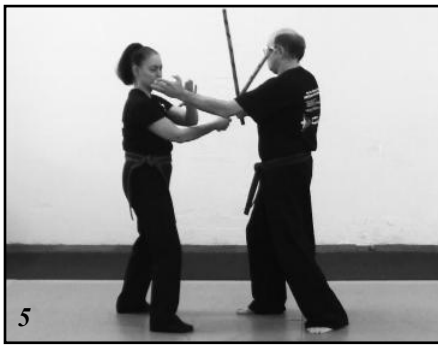
In this example my partner passes, instead of grabs, my number 11 thrust. 1. I block her strike, capture her cane, and counter behind her arm with a number 11 thrust. 2. She parries but does not grab my cane. 3. I step forward and swing her cane over the crook of her elbow creating an entanglement. 4. I press her arms down and strike her with the butt of my cane.



In this example I use a number 10 thrust as my bait. 1. I strike at her with a number 1 strike. 2. She blocks and returns with a number 2 strike. 3. I block her strike, capture her cane, and counter with a number 10 thrust. 4. She parries and grabs my cane. 5. I swing the tip of her cane over the butt of her cane and on top of her wrist. 6. I press her cane down while lifting the butt of my cane to induce pain.



This example demonstrates that your capture is not limited to only using your check hand. 1. I block my partner's number 1 strike with a force-to-force block. 2. I immobilize her cane. 3. I open up my grip hand so that I can loop my index finger around her cane. 4. I bait her with a wide swing of my check hand to her head. 5. She blocks and grabs my bait arm. 6. I bring her cane to my palm and then take it down for the trap and lock.



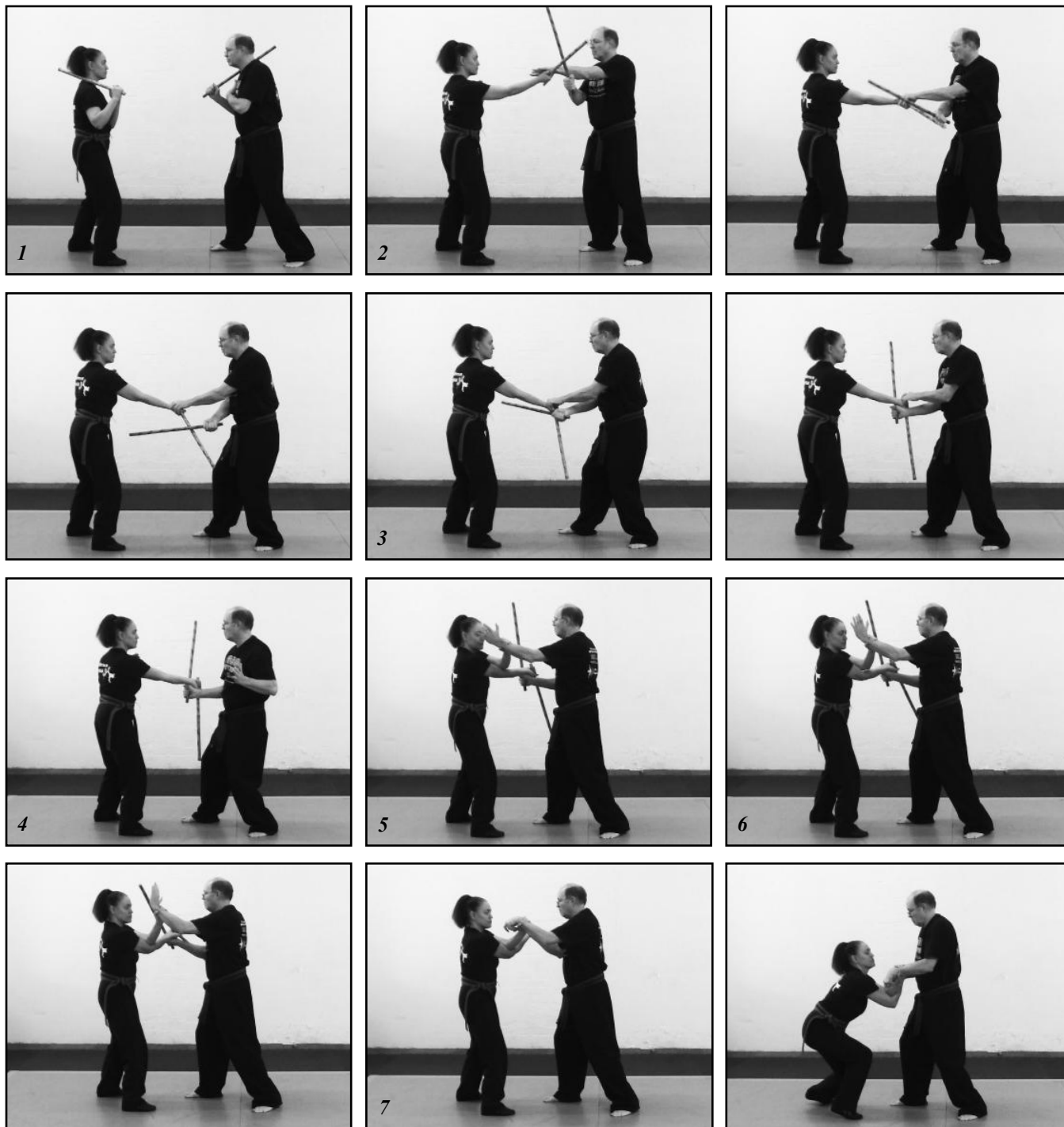
In this example I use a number 10 thrust as my bait. 1. I strike at her with a number 1 strike. 2. She blocks and returns with a number 2 strike. 3. I block her strike, capture her cane, and counter with a number 10 thrust. 4. She parries but does not grab my cane. 5. I swing her cane down into the crook of her elbow. 6. I press her cane down for the trap, step forward and strike her with the butt of my cane.



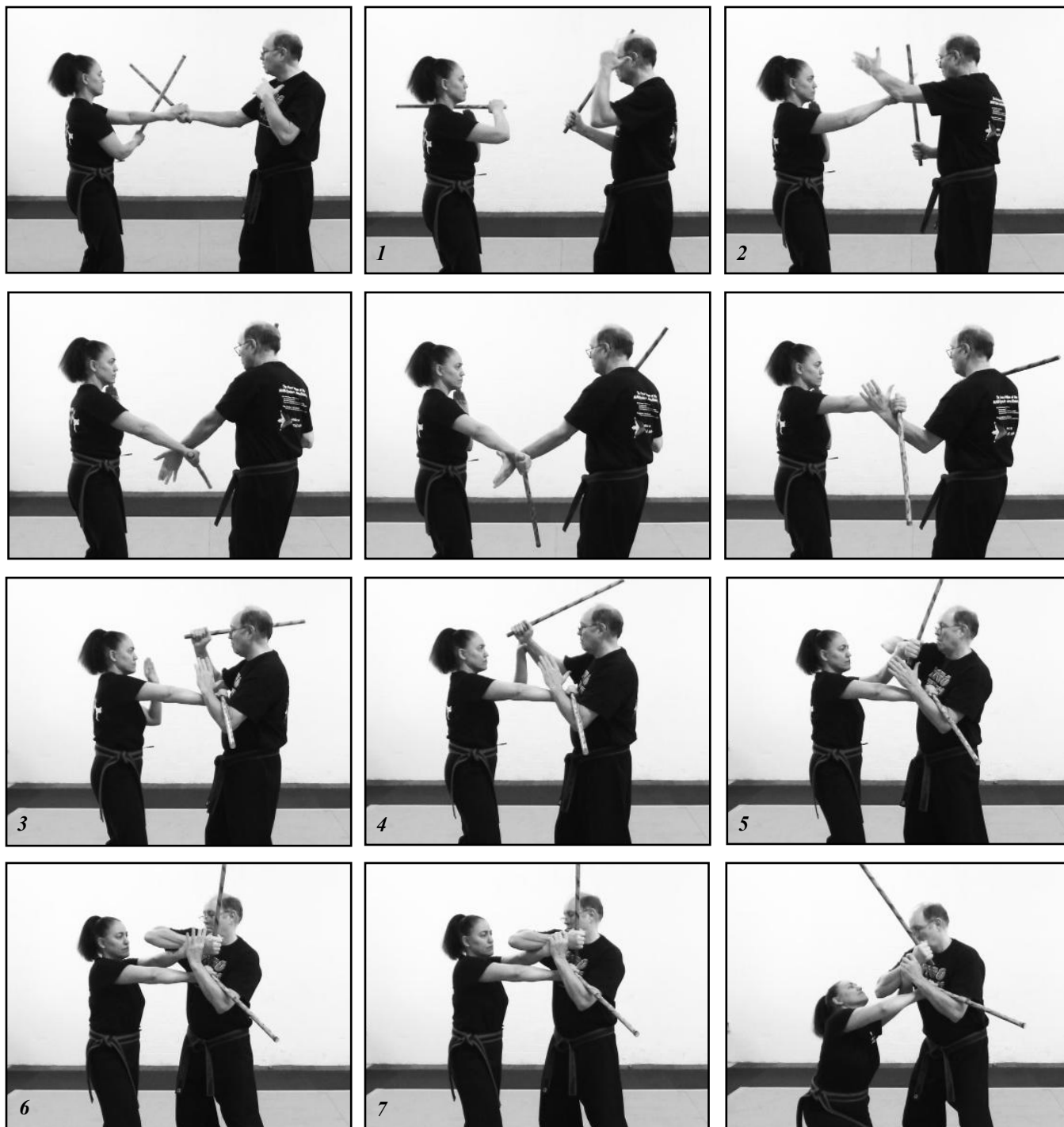
In the Tapi-Tapi, the cane capture is not limited to just coming from a force-to-force block. In this example I use a sweep stroke to initiate the sequence. 1. My partner strikes at me with a number 1 strike. 2. I use a sweep stroke defense and swing her cane to my right side. 3. Following the motion I bring her wrist down to my hand so I can grab it. 4. I bait her with a wide punyo swing to the left side of her head. 5. She blocks and grabs my wrist. 6. I bring my left hand up and my right arm down in a scissors action to disarm her. 7. I take her right arm and lay it over her grab (left) arm. 8. I loop the butt of my cane over her right arm for the trap and take down.



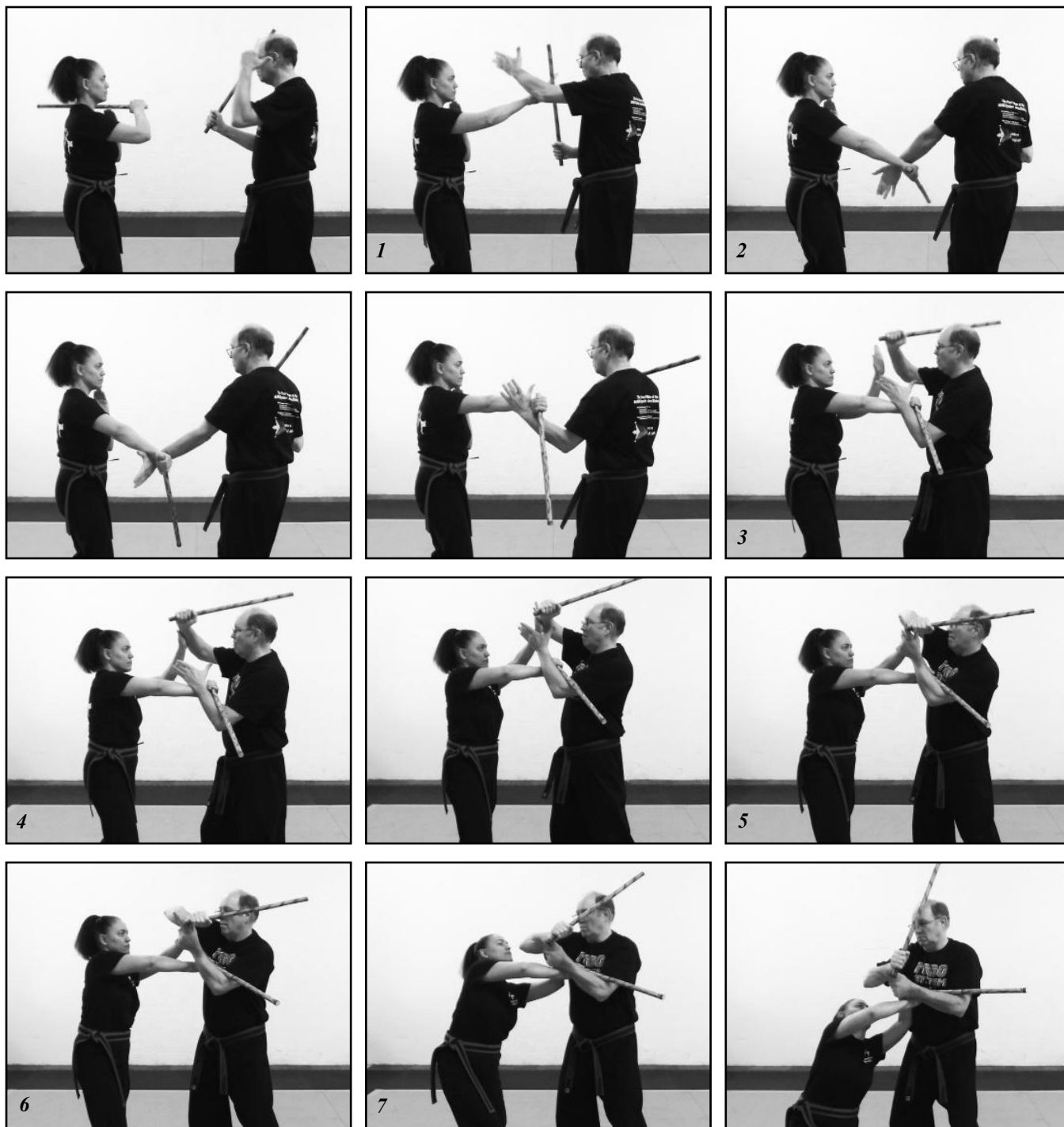
In this example I use a Palis-Palis to initiate the sequence. 1. My partner strikes at me with a number 1 strike. 2. I use a Palis-Palis defense and swing her cane to my right side. 3. When her cane is at the right side of my body I raise the tip of my cane upward. This brings our grip hands to a point where they are touching. 4. I bait her with a wide palm hook to the right side of her head. 5. She blocks and grabs my wrist. 6. I bring her cane over to my left hand and loop my hand over it. 7. I roll her cane down and in to my midsection for the lock.



In the Tapi-Tapi, the joint lock is not limited to locking with your cane. In this example I use the vine action of a number 2 disarm to initiate the sequence. 1. My partner blocks my number 1 strike and counter strikes at me with a number 2 strike. 2. I pass her cane to my right side and loop my hand over her wrist to capture her arm. 3. I bait her with a punyo strike to her head. 4. She blocks and grabs my wrist. 5. I begin to roll the elbow of my cane arm over the top of her forearm. 6. I bring my check hand up to grab her hand and secure it to my wrist. (Note: actions 5 and 6 are done at the same time.) This creates a center lock. 7. I run my elbow straight down the front of her body for the lock.



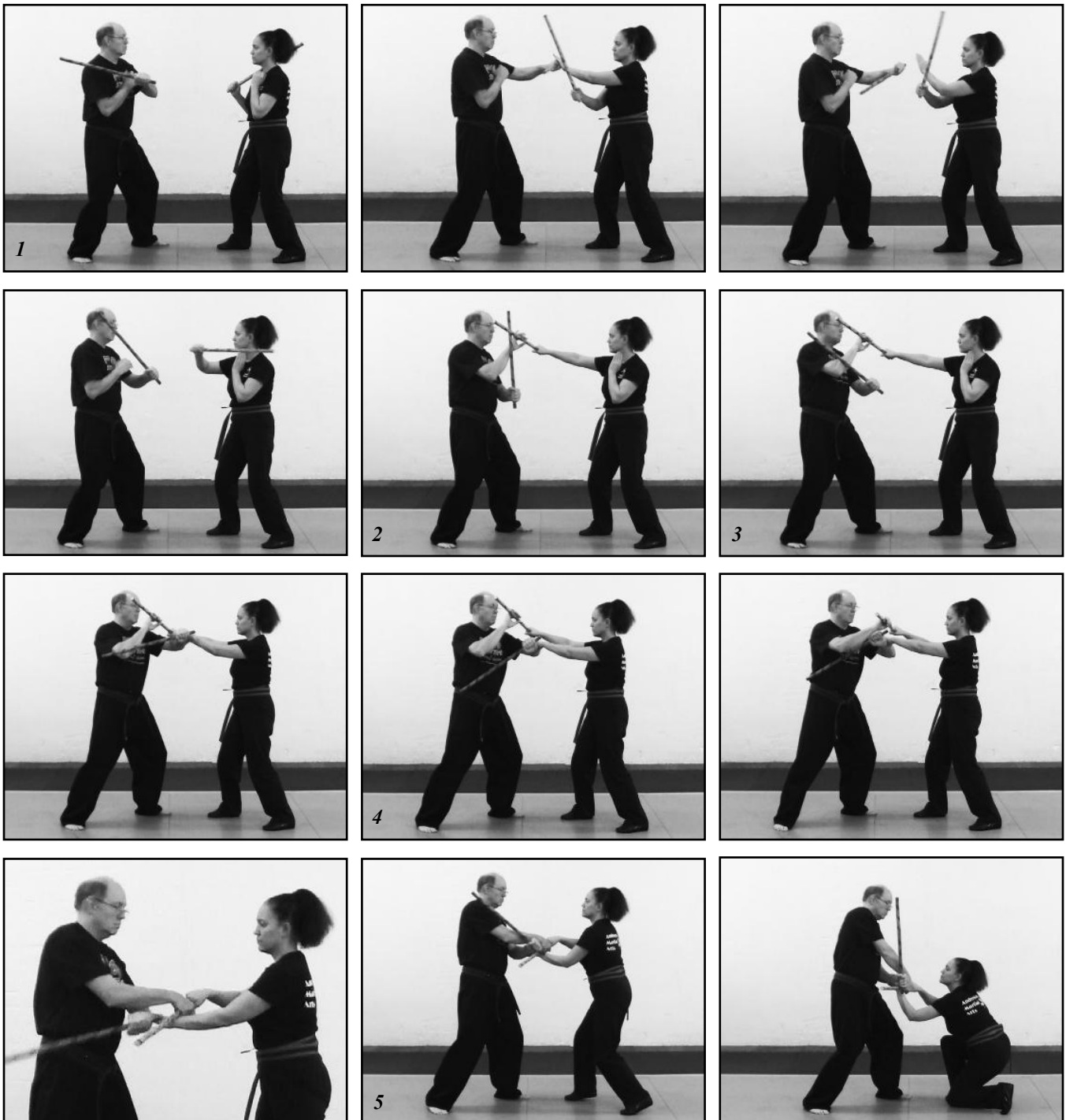
This example is a variation of the preceding vine action of the number 2 disarm that initiates the sequence. 1. My partner strikes at me with a number 2 strike. 2. I pass her cane to my right side and loop my hand over her wrist to capture her arm. 3. I bait her with a punyo strike to her head. 4. She blocks but does not grab my wrist. 5. I bring my check hand to grab her hand and secure it to my wrist. 6. I roll the elbow of my cane arm over her forearm and point my elbow toward her face. This creates a finger/forearm lock. 7. I run my elbow straight down the front of her body to induce pain.



A fact that is not well known outside of the Modern Arnis community is that Remy Presas was left handed. He trained to be equally adept with both hands. As a result, Modern Arnis is an ambidextrous martial art. So, it stands to reason that any of the Tapi-Tapi configurations can be performed with the left hand as well as the right. In the following pages the three basic Tapi-Tapi Mano de Tranka locks, done left handed, will be demonstrated.

Left on right Cross Bar

1. We begin the sequence with the strike-counter strike sequence.
2. I block and capture her cane.
3. I bait her with a punyo strike and she grabs my wrist.
4. I loop her cane over the top of her wrist.
5. I hook my punyo over her cane to secure the lock and take her down.



Left on right Flag Pole

1. We begin the sequence with the strike-counter strike sequence. 2. I block and capture her cane. 3. I pull her cane toward my right side and bait her with a punyo strike. 4. She blocks and grabs my wrist. 5. I bring her cane behind her wrist and hook the butt of my cane around it. 6. I rotate to my left to induce pain and move her.



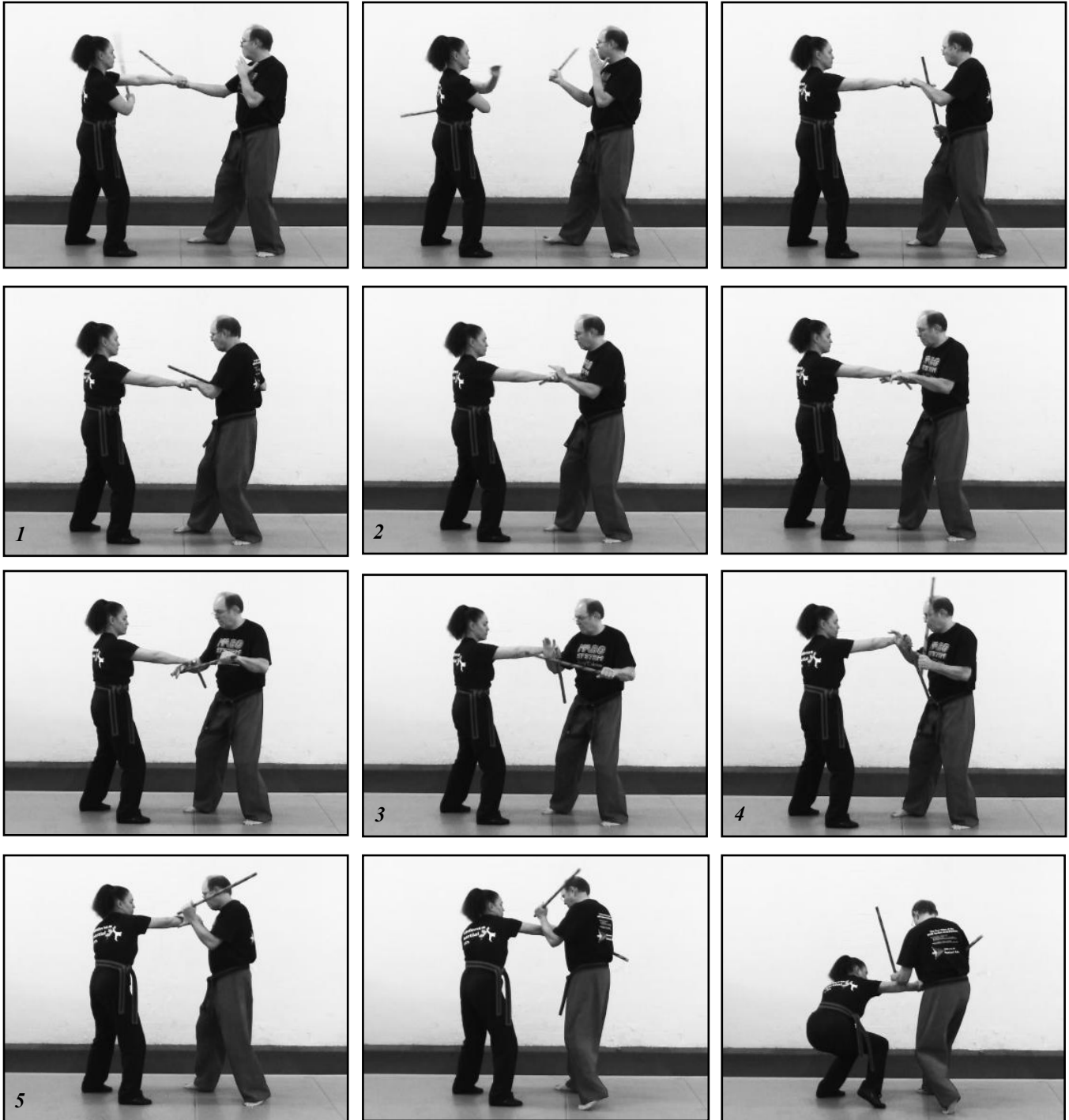
Left on right Reverse Cross Bar

1. We begin the sequence with the strike-counter strike sequence. 2. I block and capture her cane. 3. I pull her cane toward my right side and bait her with a punyo strike. 4. She blocks and grabs my wrist. 5. I bring her cane over her wrist and hook the butt of my cane on top of it. 6. I roll her cane in to my midsection for the lock.

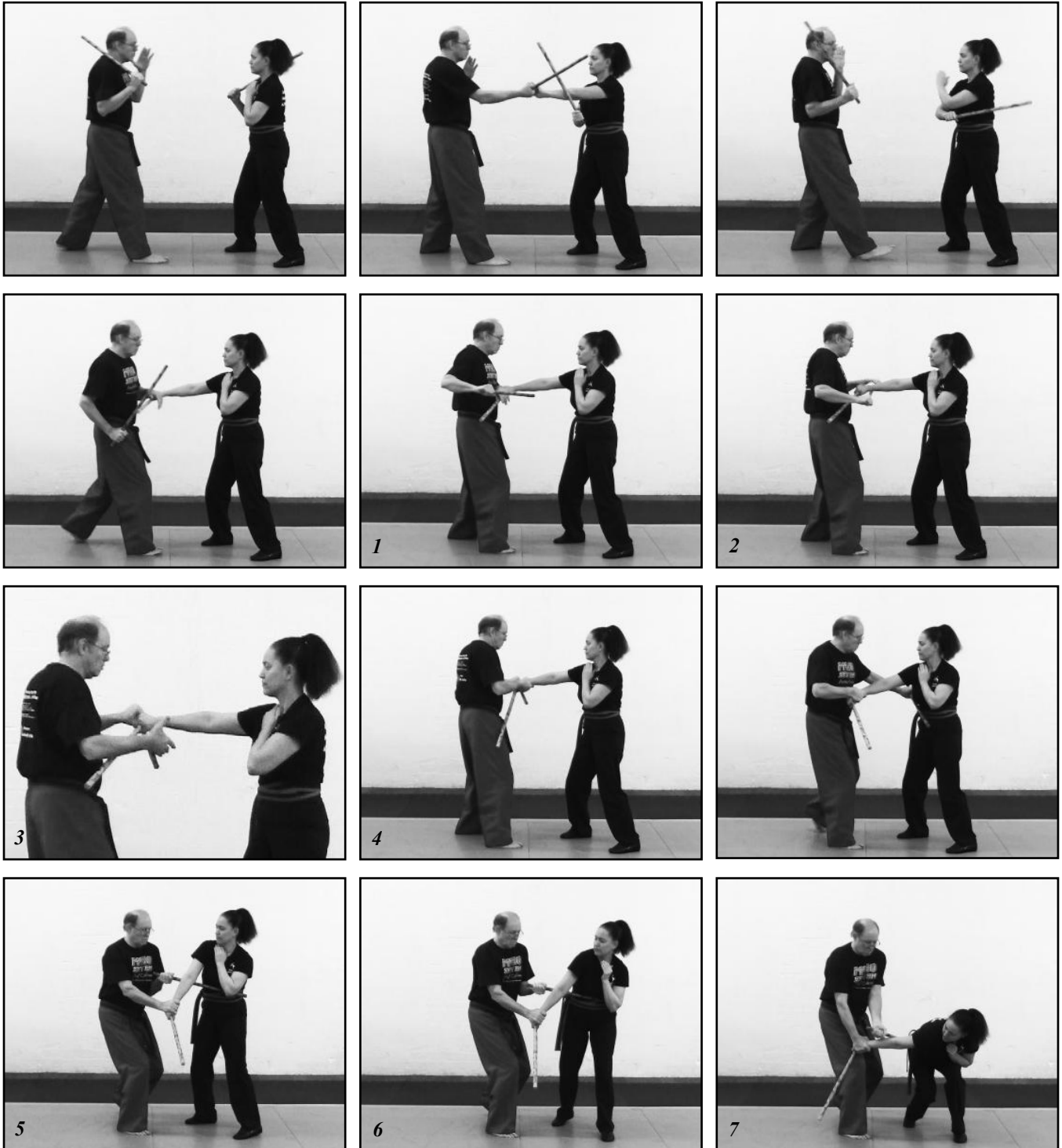


Another aspect of ambidextrous application that Prof. Remy Presas trained his students to execute was how to switch the cane from the right hand to left hand in mid action. The cane now transferred to the left hand gives one an advantage as the perspective your opponent is seeing has changed. This may give you a split second advantage in a live encounter.

In this example, 1. I enter in as though I am going to execute a disarm for a number 4 strike. 2. I slide my cane under her wrist and grab my cane with my left hand. 3. I draw my cane free of her arm and grab her arm with my right hand. 4. I execute a forearm bar on her as my finish.



In this example of the right to left hand cane switch, 1. I enter in as if I am going to execute a disarm against a number 4 strike. 2. I slide my cane under her wrist and grab my cane with my left hand. 3. I grab her wrist with my right hand. 4. I hit her in the ribs with my cane. 5. I turn my palm upwards bracing my cane between her elbow and her ribs. 6. I pull my grab hand back to induce pain in her elbow. 7. When I get a reaction I shift to pushing with my cane hand to take her down.



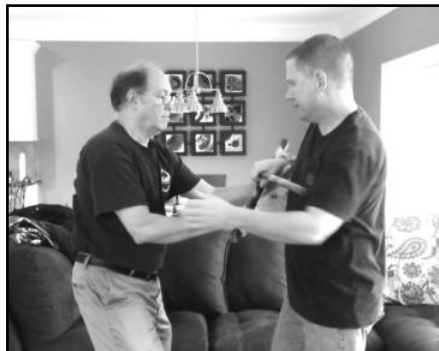
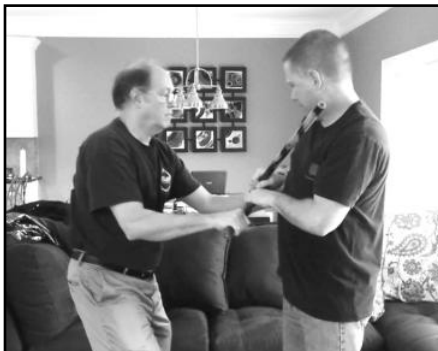
Prof. Remy Presas taught a locking flow set that helped one to learn the various joint locks that are part of the Tapi-Tapi actions. They can be done when both partners have canes, only one person has a cane, both partners are empty handed, and left on right. These are demonstrated by Master Brian Zawilinski.

Set 1 - both partners have a cane

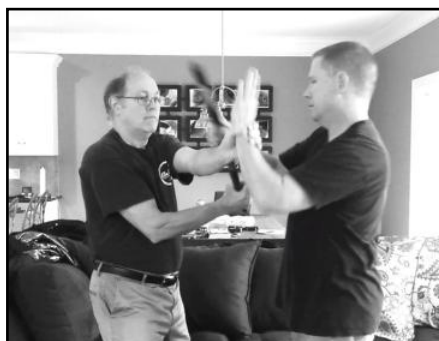
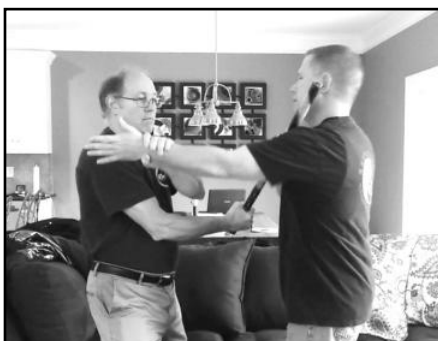
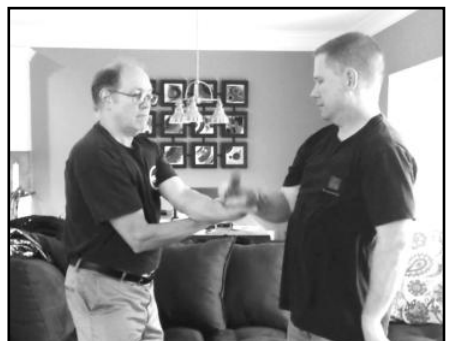
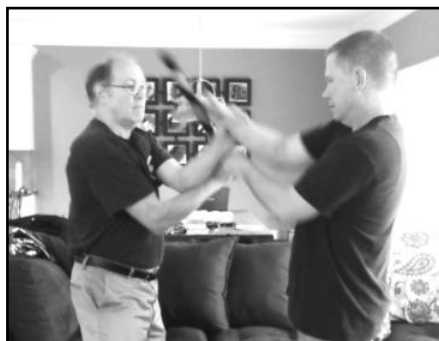
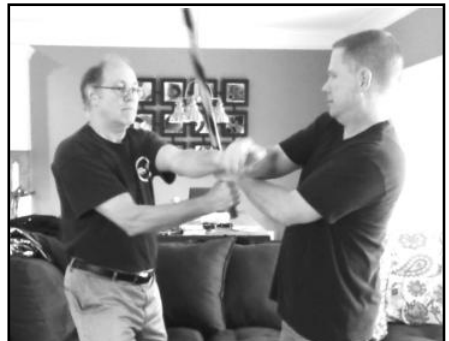
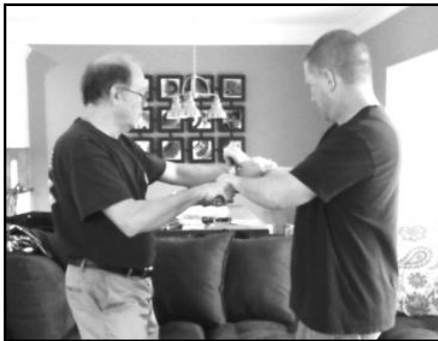
In sequence: cross bar, flag pole, reverse cross bar (next page), cross bar, reverse cross bar.



Set 1 - both partners have a cane continued.



Set 2 - one partner has a cane and the other is empty handed. In sequence: cross bar, reverse cross bar, reverse cross bar, cross bar (next page), reverse cross bar.



Set 2 - one partner has a cane and the other is empty handed continued.



Set 3 - both partners are empty handed. In sequence: cross bar, flag pole (next page), reverse cross bar, cross bar (third page), flag pole.



Set 3 - both partners are empty handed continued.



Set 3 - both partners are empty handed continued.



Set 4 - the locking partner has the cane in his left hand while the receiver has the cane in his right hand. In sequence: reverse cross bar, cross bar, cross bar, reverse cross bar (next page), cross bar.



Set 4 - left on right continued.



These sequences are training patterns to familiarize yourself with the possibilities of actions you can take when executing any of the Tapi-Tapi techniques. Familiarization with the possibilities is the key to being able to flow from one action to another and even more important, how to shift in mid motion if your opponent begins to counter your technique. Countering his counter is one of the hallmarks of Modern Arnis.

“Tapi-Tapi, which means “counter-counter,” was Professors’ prized creation. He considered Tapi-Tapi to be the heart of the art of Modern Arnis.” Jim Ladis

“Modern Arnis includes...fitting the art in with a student’s previous training (‘the art within your art’), smoothly reacting to changing situations in the fight (‘the flow’), and countering the opponent’s attempt to counter strikes directed at him (‘tapi-tapi’).” Chuck Gauss

“The term ‘tapi’ is Tagalog in origin. It means a single action of hitting, tapping, checking, striking, etc. Professor coined the phrase ‘Tapi Tapi’ but it doesn’t mean the same person does something twice. Professor injected the concept of ‘counter for counter’ into this term. So, you attempt to hit me, then I ‘counter’ you; there are the two ‘taps’ OR, I ‘counter’ your incoming strike, you respond with a ‘counter’ and I ‘counter your counter.’ It simply means the beginning of a series of counters.” Brian Zawilinski

Countering the Tapi-Tapi (MA80)

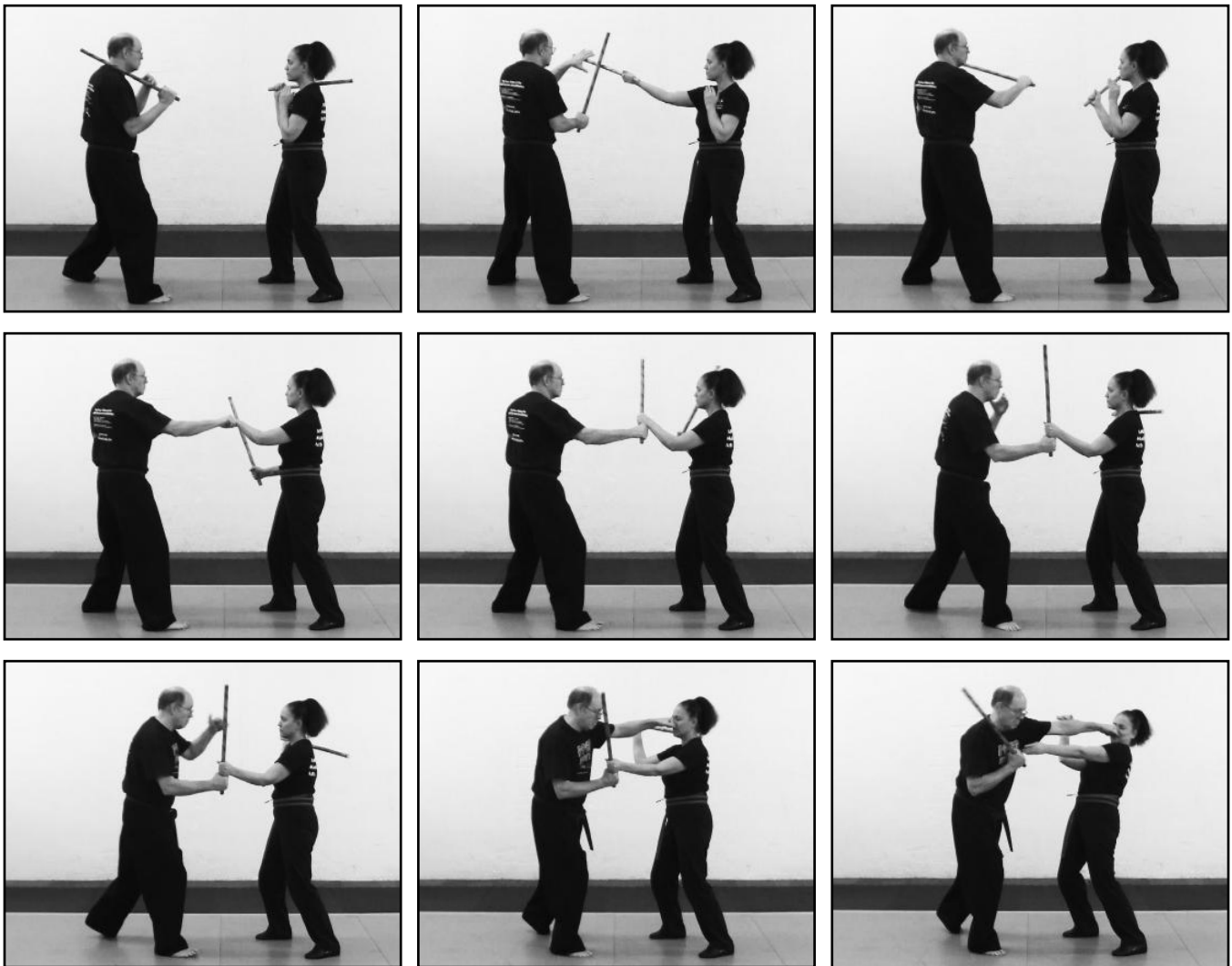
Countering the counter includes pre-emptive countering. What this means is that instead of reacting to what your opponent is doing to you, you move in such a way so that he is unable to follow up on his set up. This comes from prediction and observation. Observation during training is key to developing this skill yet to do this is often overlooked.

More often than not when a partner is executing a technique on you, your attention is on the pain at the end of it or the disarm or some such. Observation of your partner's action from very beginning to end is what should be concentrated on. If you observe everything that is happening to you during your partner's execution, you will begin to recognize from position alone what the probability of your partner's next action of motion will be.

At high speed, recognition is senior to analytical thought. What you recognize will register much faster than what you think something will be. You train recognition through astute observation. Recognition leads to being able to counter anything in mid motion. This is the skill of the masters.

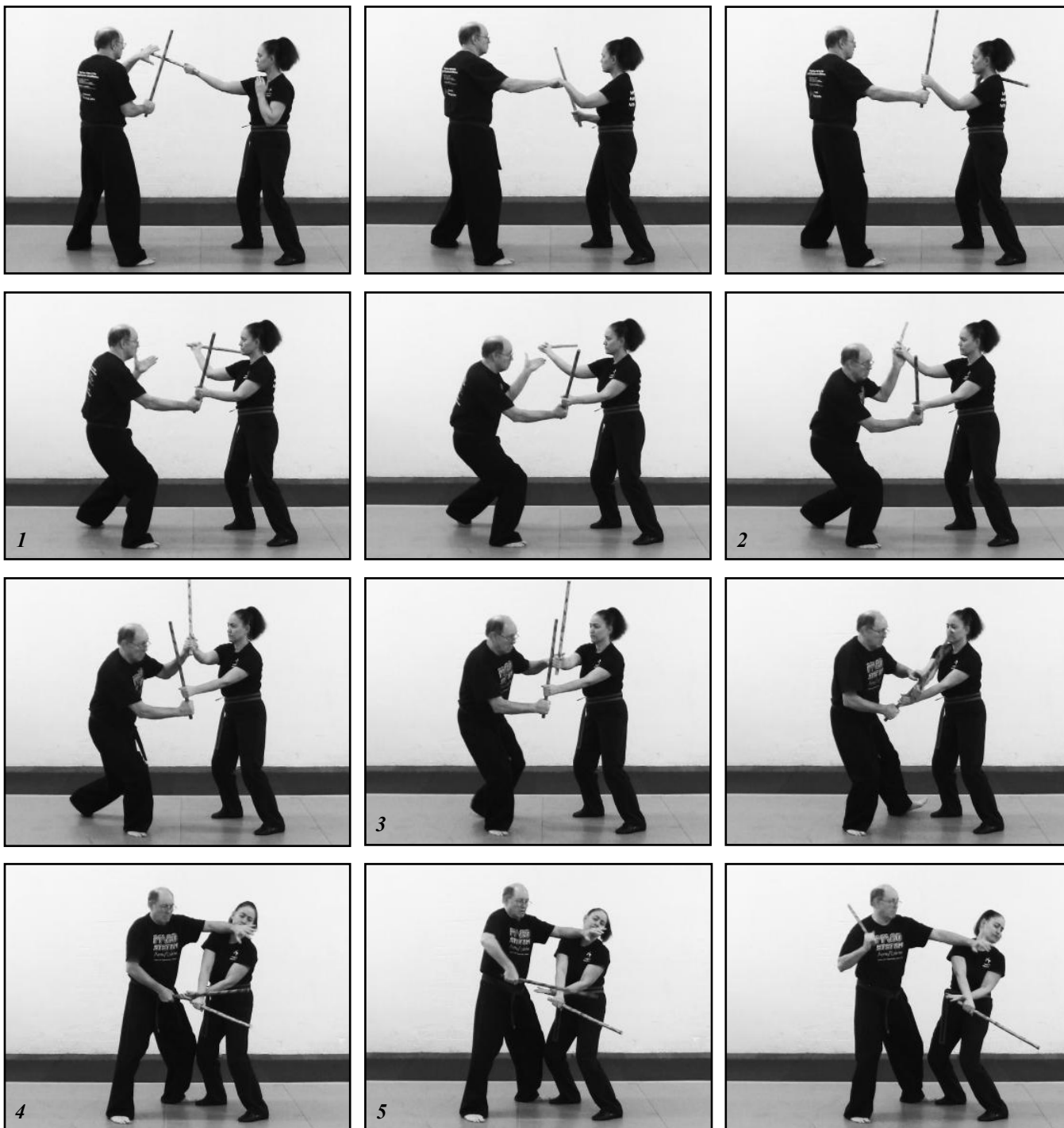
Tapi-Tapi counter example - countering the Cross Bar 1

I step forward and punch my partner's face as she sets up to bait me with her punyo strike.



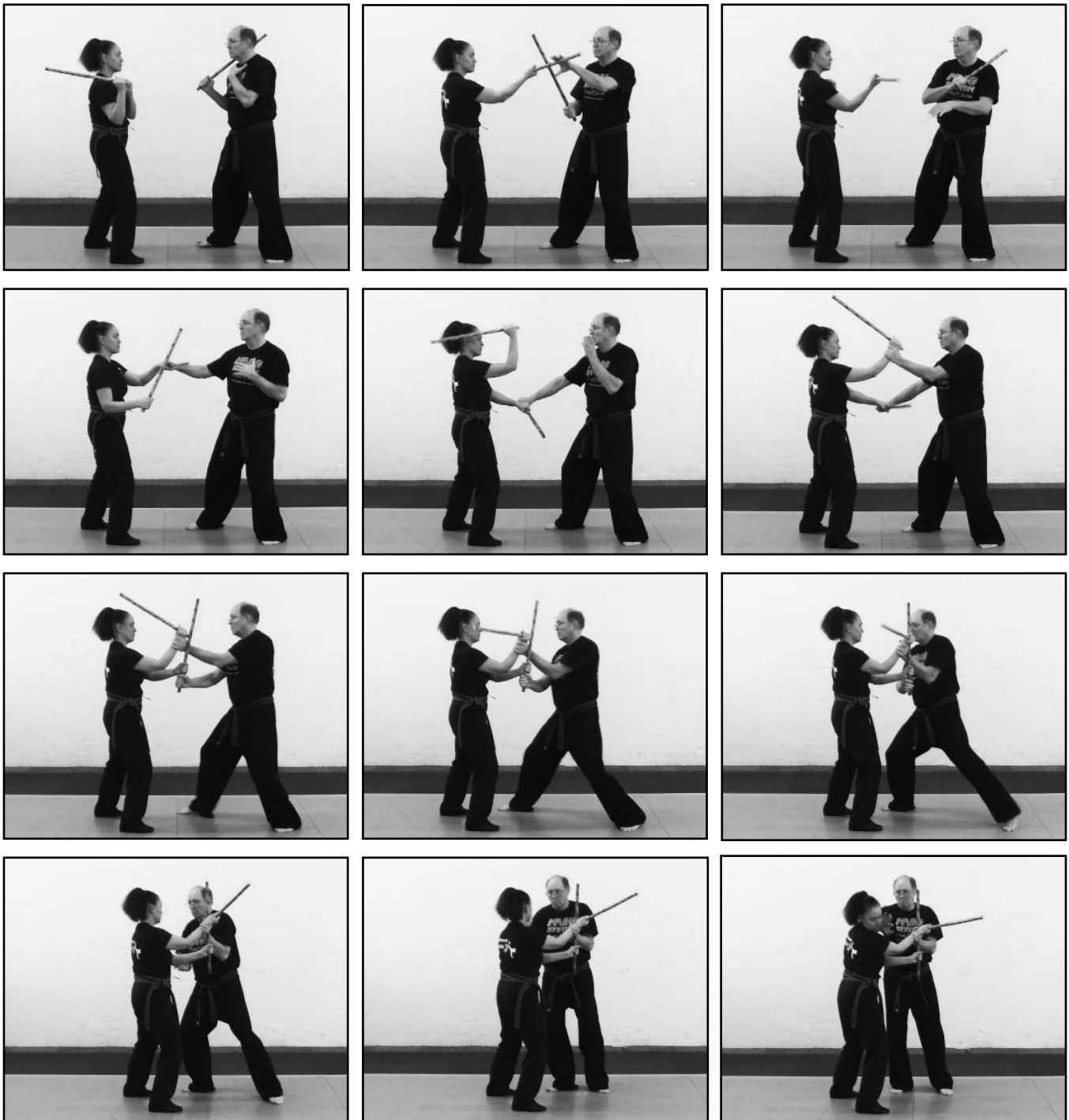
Tapi-Tapi counter example - countering the Cross Bar 2

In sequence: 1. I bend my knees and drop under her punyo bait. I pass her cane to my right side as I do this. 2. I pull the butt of my cane toward me as I pass her strike. 3. I push down on her arm with my cane to trap it. 4. I strike her to the face. 5. I release my cane from her grip so that I can follow up strike.



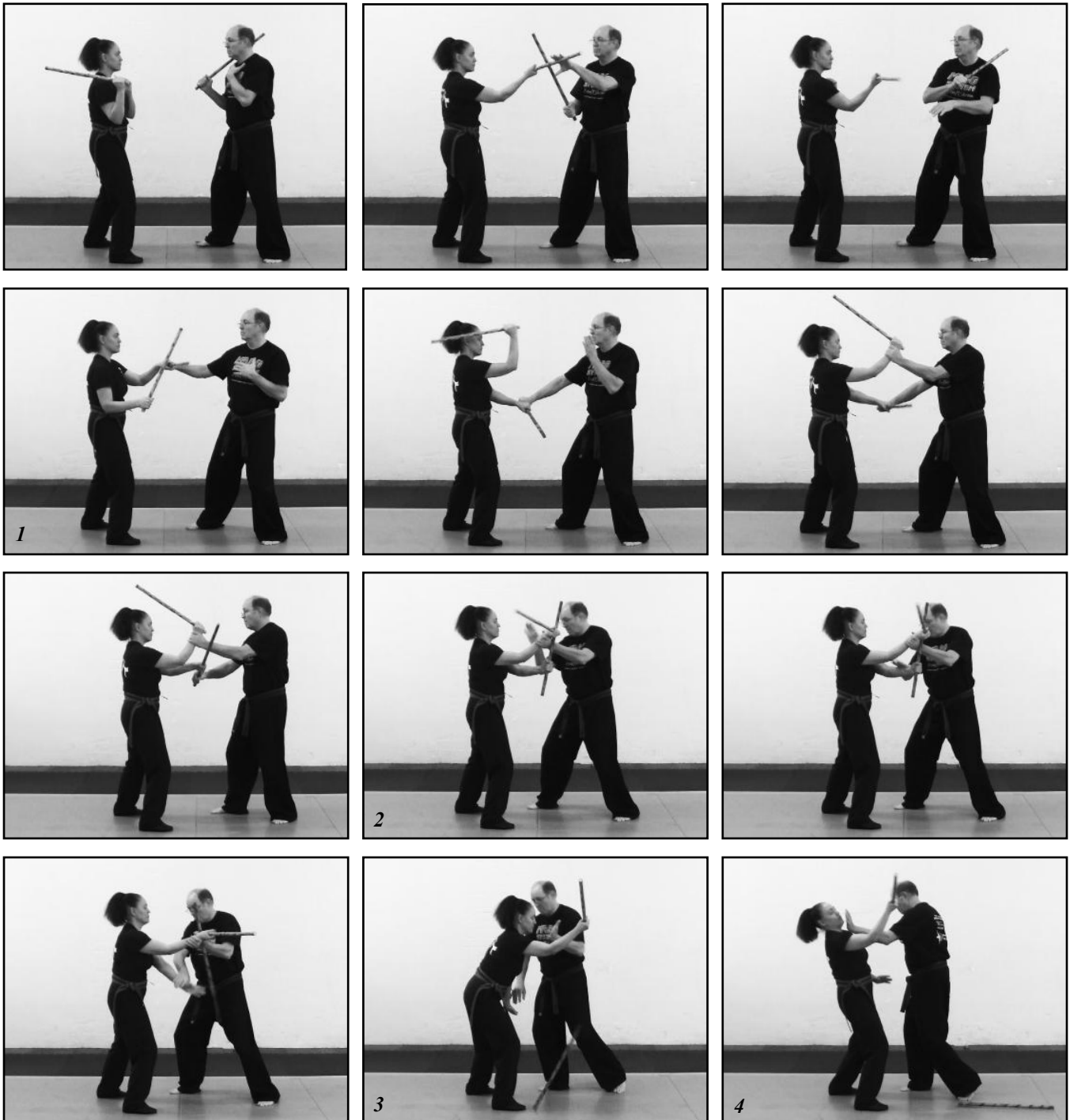
Tapi-Tapi counter example - countering the Flag Pole 1

The simplicity of this action is I begin moving in the direction of her intended pressure on my wrist prior to her moving me. I step off to her left side as she secures the Flag Pole position. As I step I let go of my own cane to free up my right hand to strike her.



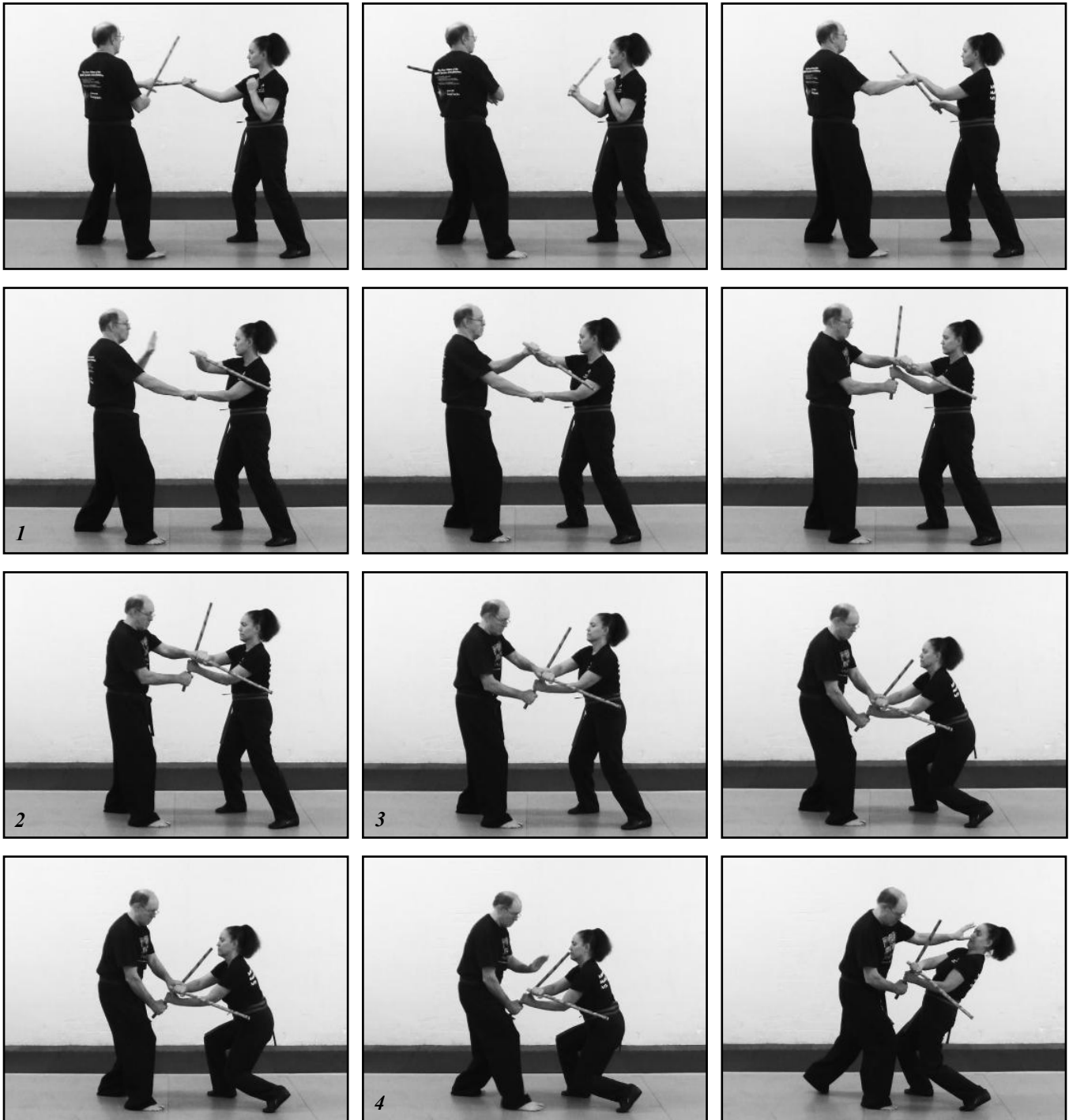
Tapi-Tapi counter example - countering the Flag Pole 2

In sequence: 1. She initiates the trap on me. 2. I let go of my own cane. 3. I slam down on her capture arm with my freed up hand. This may or may not cause her to drop my cane or will lower it enough to break the position. 4. I release my hand from her wrist and strike her to the face.



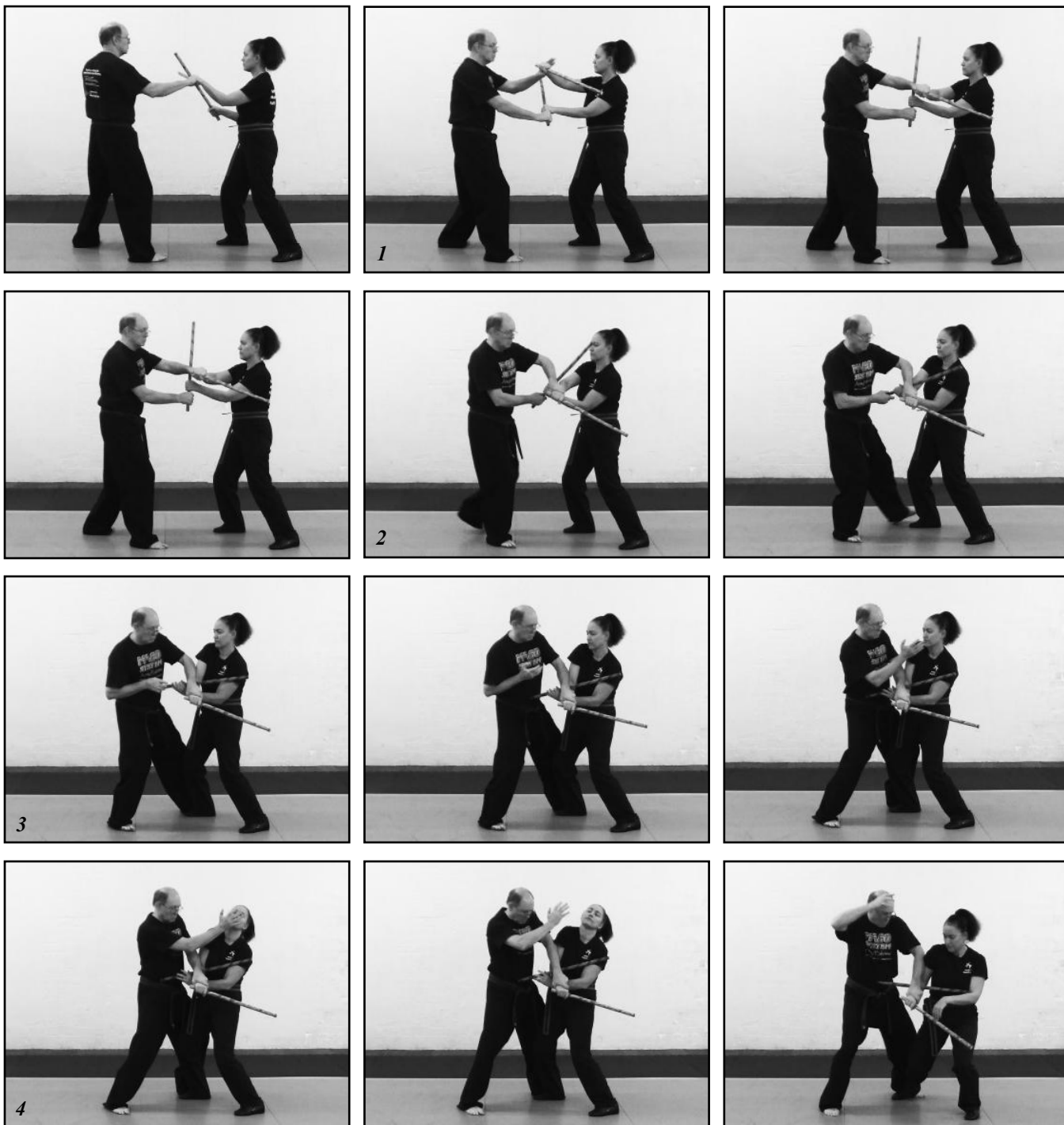
Tapi-Tapi counter example - countering the Reverse Cross Bar 1

In sequence: 1. She initiates the trap on me. 2. I pull my cane back as she brings it up to lay it across my arm. This alters the direction of movement of my cane. 3. I pull back and downward with my capture hand. Note: actions 2 and 3 are done together. This combined action off balances her forward. 4. I palm punch to her face as my follow up.



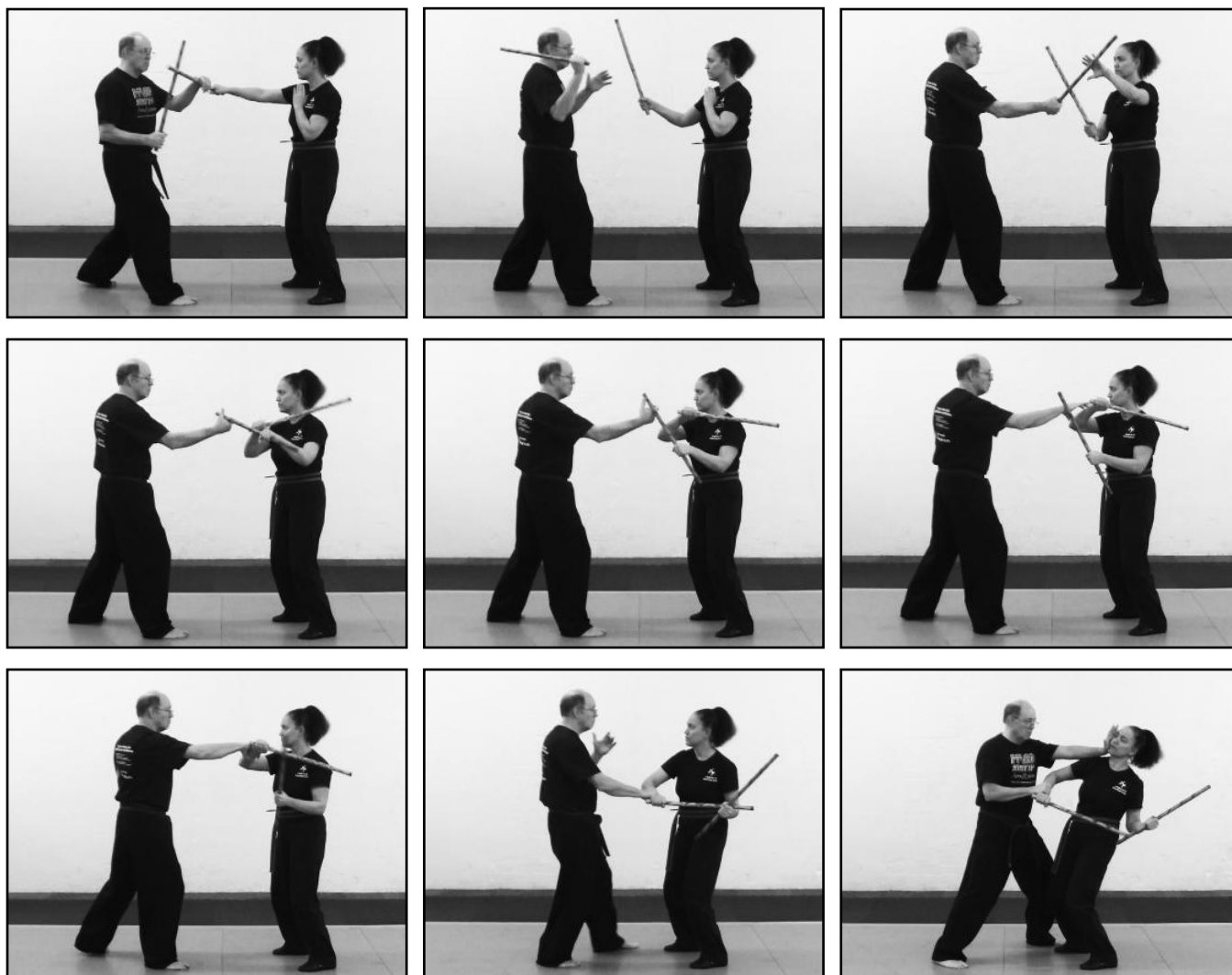
Tapi-Tapi counter example - countering the Reverse Cross Bar 2

In sequence: 1. She initiates the trap on me. 2. I step forward and roll my elbow over the top of my arm to get ahead of her action. This causes her to overshoot her trapping action. 3. I lay my forearm down on her arm to effect a trap. 4. I palm punch to her face as my follow up.



Tapi-Tapi counter - abort and counter capture

The simplest counter is to let go of your cane the moment it is captured and capture your opponent's arm as she counter strikes.



All of the Tapi-Tapi configurations and the counters to them have one thing in common - you are working to be one step ahead of your opponent. The Tapi-Tapi was the last development in a series of counter the counter drills and tactics developed by the late Remy Presas. It is a “brother” to a number of other counter the counter drills such as the sparring patterns, basic flow drill, give and take, 6 count, de cadena, sinawali boxing and so on. Prof. Remy Presas stressed quite often *“If you can counter the counter, you will not be beaten.”*

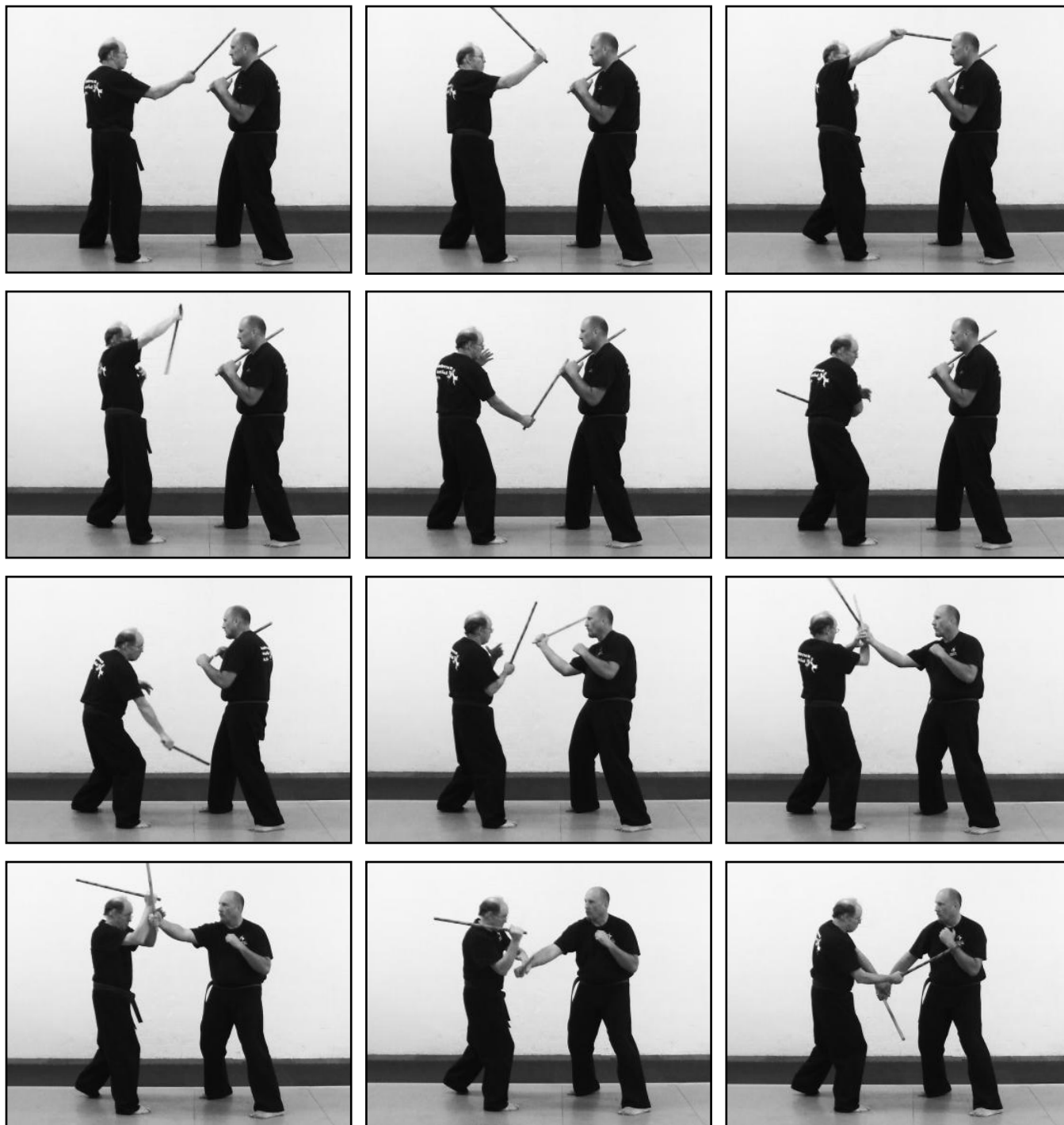
Another common denominator of the Tapi-tapi configurations and the other counter the counter drills is that it develops the flow. The flow is another attribute that Prof. Presas heavily stressed. When you are one step ahead of your opponent or his counter actions, you are not stuck in one spot attempting to figure to what to do or going into panic mode. You flow with his actions and take the initiative away from him. Conceptually, this is the Tapi-Tapi, to counter the counter, both reactively and preemptively.

Tatlo

The number Three in Taglog.

Three Second Repetitions (MA80)

This is an advanced flow development drill that I appropriated from Fred King's Mo Duk Pai Kung Fu system. This consists of you executing combination strikes and your partner injects a counter strike every three seconds. Wherever you are in your sequence, you defend against the strike and continue on without breaking the flow. That is key. You do not break the flow of motion. This drill trains you to broaden your focus beyond just the target area and to include your opponent in your action. It also trains you to shift in mid action to respond to what your partner does. Illustrated below is a simple shift from the beginning of a strike to a defense back to striking again. Your response, however, can be any type of defense that is open to you - a block, a check, footwork, off balancing, the works.



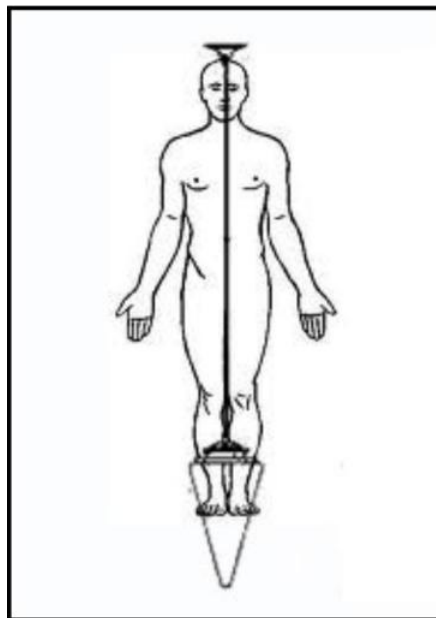
Throwing (MA80)

Aside from being trained in arnis and eskrima, Remy Presas was a black belt in Judo. Modern Arnis empty hand actions contained a variety of throwing techniques. A unique aspect of receiving a throw from Prof. Presas was that it was very much like when he disarmed you. There was no tugging and pulling. At one point you were standing and the next moment you were down on the floor. This reminiscence of Barbara Bones is typical of what we all felt.

“I did a demonstration with them (using machetes instead of canes) two or three times. (Author’s note: Prof. Presas would demonstrate single sinawali and sparring patterns using machetes instead of canes.) The funny thing is he would talk during the demos (with the machetes). We would be hitting the machetes together. Sparks would fly off. The sparks would burn thru my uniform. I would have to go faster than I ever had before. Then all of a sudden, I was on the floor looking up at him without the machete. I never felt the disarm and the takedown.”

How Prof. Presas executed his throwing actions so effortlessly involved a huge research project of balance and body structure. This is how I replicate the ease of his throwing actions in the MA80 System Arnis/Eskrima. There are several factors regarding body structure and how it relates to balancing and off balancing before I demonstrate any of the techniques themselves. To manage an opponent’s body, one must break his structure. The more his structure is broken the easier his body is to manage.

A person’s standard structure is straight up and down (the spine being a vertical axis). This is natural standing, with head and eyes aligned forward. Tell anyone to stand up and that’s how they will do it – straight up and facing forward. If you draw an imaginary line from the inside of the top of your head and have it go straight though you down to the ground, that imaginary line would be optimum structural alignment. It is like hanging a plumb line in that it is a perfect vertical line. You want to create one or more bends and twists in this line. It is that simple.



This is incredibly important. It is so basic that it is often over-looked. Note that most every martial art has “stances” or positions that emphasize maintaining the spinal alignment of natural structure. The legs are placed in very particular offensive or defensive positions that are not typical standing positions. One thing, however, that is common to these stances and martial arts fighting guards is the emphasis on spinal alignment. That is a fancy way of saying *“keep your head up and your back straight.”*

Why do you keep your back straight? To maintain the straight line from the inside of the top of your head to the ground; to maintain your body alignment to the center of gravity. Breaking structure is the act of creating one or more bends or curves or twists in that imaginary line so as to bring the person down.

How does one accomplish this structural disruption? My answer is “as easily as possible.” The application of “one’s full potential” against another’s “broken potential” is the second key premise of this manual.

Tim Cartmell said this in the book *Nei Jia Quan*:

“Internal martial arts have a certain kind of body use, a certain kind of alignment, specific ways you develop power and use it in application. In a nutshell, what we call ‘internal’ here means that you don’t use force against force directly. The idea is to use your whole body power against the opponent’s more vulnerable angles and weaknesses. If I’m smaller and weaker I want to use my body to maximum effect, which means correct body use. If I can get the right angle, lever, or position and I can use 100 percent of my body force against one of your weaker angles, I can overcome you because I am literally stronger than you at that point. If we go toe to toe, that’s force against force, and I can never win because you are bigger than me.”

This is how it is accomplished, by using one’s full potential against another’s broken or reduced potential. “Broken or reduced potential” is the creation of a structural or alignment imbalance in your opponent.

Breaking Structure

Standard body structure is the body being straight up and down, natural standing, head aligned forward. From top to bottom the body is structured in this order: head, neck, torso, waist, hips/buttocks, thighs, knees, shins, ankles, and feet. This is the natural alignment position the body assumes, relatively speaking, when upright. The body position that is the BEST for alignment and health is what I am describing but often it’s not the person’s “natural position” due to the proneness of people for misaligned bodies. Some people have misalignments of their structure so they won’t necessarily be perfectly straight up and down, etc.

The key to throwing (my personal term is *body management*) is to break your opponent’s structure while maintaining yours as much as possible. Body management deals with two bodies – yours and your opponent’s. You manage your body at the same time as you manage theirs. You keep your structure intact while breaking theirs. Three ways to break structure are:

1. Taking advantage of natural body movement (knees bending, waist twisting, etc.)
2. Pain compliance – this can either be done by way of a strike/dig and so forth or by joint locking
3. Using a strike to disrupt body position and mental composure.

I have refined body management down to four key actions that I call the “Deadly Quartet.” This is my nickname for the four main methods of structure disruption that I teach:

- The Three Cardboard Box Rule
- Dead Angles
- Chain Link Phenomenon
- Adding Spiral Curves Within an Existing Curve

I try to involve all four of these actions in any control technique I use. Any one of them alone will be sufficient to break your opponent’s position. All four used together will guarantee the same effortless body management that Prof. Presas had. (Note: I believe that Prof. Presas had a natural feel for this developed over years of training. He never delineated exactly how he broke an opponent’s balance.)

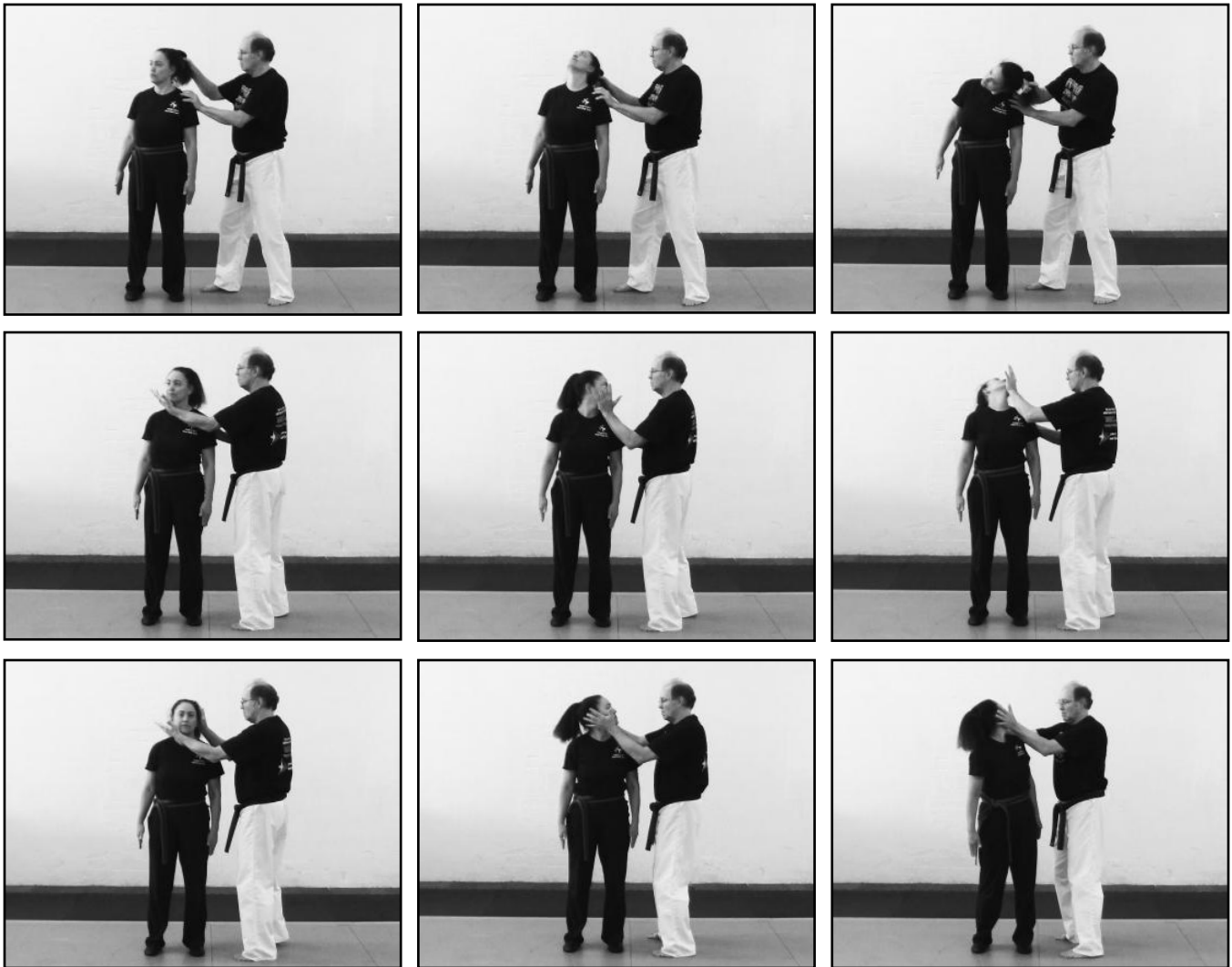
Three Cardboard Box Rule

The first concept that I teach for breaking structure is what I humorously call the “three cardboard box” rule. I call it this to keep the concept very simple and easily understood. The concept is this: if you stacked three (square, not rectangular) cardboard boxes of same size, one atop the next, you would have a relatively stable structure. Picture them connected with a flexible band of limited stretch capability. There is a limit placed on how far any one box can be moved without affecting the others. If one or more of the cardboard boxes are out of vertical alignment with the others, it will pull on the other boxes and as a result, the structure becomes less stable. In other words, you push or pull one of the boxes to the limit of the flexible band and it will begin to pull the next box out of position. This is what happens to the body when you misalign the boxes. The three “cardboard boxes” are the knees, hips, and shoulders. What keeps these together is the head, which I call “the quarterback.”

If you rotate the cardboard boxes to their motion limit, the structure becomes less stable.



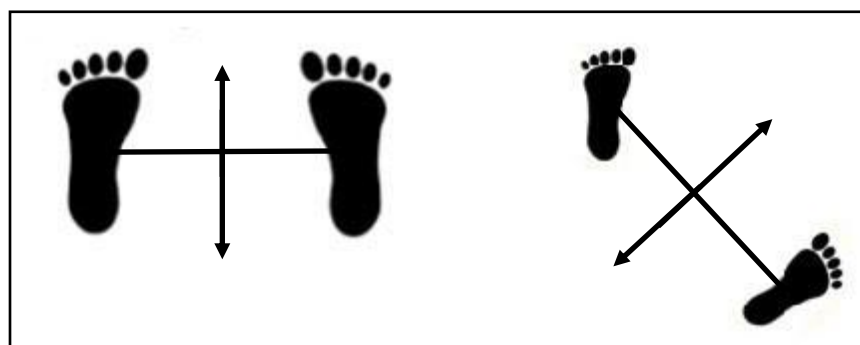
As the body is not composed of separate boxes and is flesh and bone, the “boxes” are connected so the head plays a very important part in breaking your partner’s balance. I like to look at the head as the “handle” of what connects the 3 Cardboard Boxes



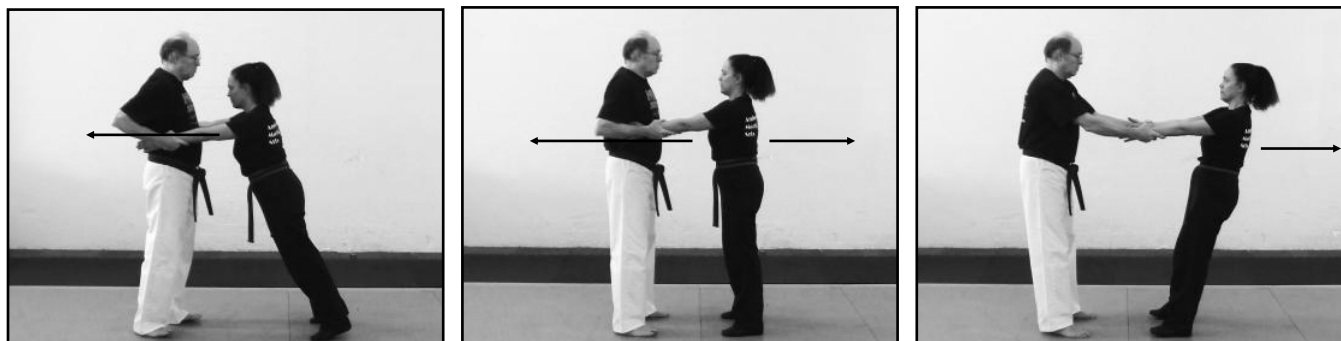
Note that if you turn the “handle” (head) far enough, the “top box” (shoulders) begin to turn. This will be covered further in the description of the Chain Link Phenomenon.

Dead Angles

This, along with the three cardboard box rule, is the basis for many of my takedowns, throws and projections. It is too simple. A dead angle is simply this: no matter how your opponent stands draw a line from one foot to the other. Now draw a line that intersects it at a right angle. That second line is your opponent’s dead angle. This is a common concept in many martial arts. Some call it triangulation and others call it the third leg. I use Tim Cartmell’s term, “dead angles”. No matter what you call it, the main thing is where the straight line intersects the line between your opponent’s feet (and intersects it at a right angle), that is where he is most vulnerable, balance wise. You push backwards and your opponent’s weight will go on his heels. You push your opponent forwards and his weight will go on his toes. You direct your force in either direction and he will topple easily.



Dead angles from straight on and the dead angle of a stance.



Dead angle to the front (L) and to the rear (R)

These are the two major points of balance breaking that I use with every throw I execute. Application of these two factors alone, applied to every throw in Modern Arnis, will enable you to come closer to the effortlessness that Prof. Presas demonstrated. Notice that in the above examples, the top “cardboard box” is also affected.

Chain Link Phenomenon

This next aspect is of vital importance to joint locking as well as throwing your opponent. The working of one independent body part will cause another body part to go into action. This occurs when the motion of the body part being worked first has reached its natural limit. I call this the chain link phenomenon because if you twist one link of a chain, it will only go so far until it causes the next link to begin to turn, etc.

An example of this is thigh manipulation. You hook your partner’s forward knee with your foot and pull it toward you. When you have it bent you shift directions and push the knee sideways. As the knee doesn’t bend sideways the thigh begins to roll outward, the pivot point being in the hip socket. The hips begin to turn because of the way the thigh is being pushed. The upper body follows the direction of the hips. Body structure is broken.

Another example is pulling the head back. As you pull the head back, the neck will reach the limit of its natural bend. When you hit that point the pelvis will roll forward in an effort to keep the body vertically aligned or centered. The pelvis will only go so far as it is not a hinge joint like the knee or elbow. Once this limit is reached the knees will begin to bend. When you reach the limits of the motion range of one body part, another body part will go into motion to relieve stress on the previous one. In this manner your opponent’s body actually helps you execute the technique. Both examples are shown on the next page.

When you reach their limit the knees will begin to activate (bend) in an effort to:

1. Attempt to keep the vertical alignment (like doing the limbo) or
2. Cause a sitting motion so as not to fall directly backward and injure the head or neck.

Chain Link Phenomenon 1 - thigh rotation



Chain Link Phenomenon 2 - Note that the knees do not bend when first being toppled backward. You reach a point and the knees will reflexively bend to keep the body from falling flat on the back of the head.



Adding Spiral Curves Within An Existing Curve

This is a concept I use to maximize the ease of body manipulation. Many joints of the body bend in only one direction. Several joints have limited rotation within the bending capability. The spine is its own entity. You have a certain number of discs, each with its own cushion between them. The spine acts as a connected series of mini-joints. As a whole entity, it has limited bend in a forward, sideward or backward direction which creates a curve. It also has limited rotational ability. We take this ability to bend or rotate for granted until we hurt our back. Then it really hits us how truly limited the mobility we have is when we are recuperating from a back injury.

A spiral is a common name for a helix. A working definition of a spiral is a curve in a 45 degree angle. If you add a spiral direction with the bending of your opponent's spine, it greatly adds to your take down. Every person is familiar with bending forward or backward. These are natural actions one does in life. When you bend your opponent forward or backward, he is still oriented somewhat due to his familiarity with these positions. What he will not be familiar with is adding a second curve (a spiral within the existing curve) into the action. A spiral action also adds rotation of the spine into the forward or backward bend. It introduces a new angle to your action. These factors combined introduce an unfamiliar force vector into your takedown actions. This will ruin your opponent's attempt to orient himself during your throw.

These are the four key factors to making any throw as effortless as Prof. Presas performed them. When demonstrating the following throws, I will delineate where each factor comes into play. The 3 Card-board Box Rule and Dead Angles are present in every throw. The Chain Link Phenomenon and Adding Spirals to an Existing Curve play in some and not others. (Note: In my application of any throwing technique I will strike first to disrupt my opponent's mental balance or composure, then I will go into the throw. That is a personal preference.)

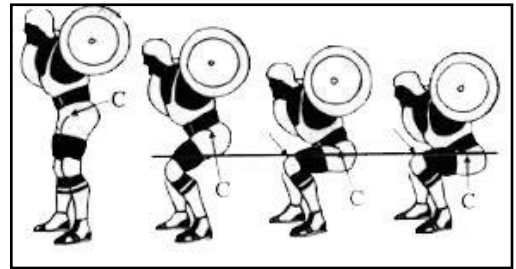
Hip Throw

Description:

This throw is where you get under your opponent and roll him over your back

Practice:

1. My partner steps in and strikes at me. I block his punch and counter strike him.
2. I step in with my left leg to a point between his legs. I grab his left biceps with my left hand. I wrap my right arm around his waist.
3. I step in with my right foot and turn my back to him.
4. I do a short step with my left foot to get both feet under me.
5. I hold him very tightly to my body as I bend my knees to push my butt backwards to break his structure. This action is very much like a power squat (see below). This pushing back with my butt will pull him over my back.
6. I straighten my knees to raise him up on my back.
7. I rotate diagonally toward my left foot to execute the throw.



Important points:

Do not have any gap between your back and your partner's front.

Ensure that your feet are under you when beginning to bend them.

Push your butt backward as you bend your knees.

Caution:

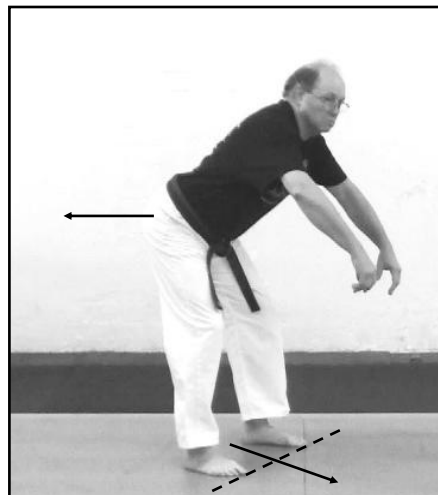
Do not attempt to pull your partner over your back or bend his waist forward.

Structure Break:

Dead Angle (DA) on step 3

3 Cardboard Box Rule (3CBBR) on step 5

Add a Spiral to an Existing Curve (Spiral) on step 7.





Hip Throw (variation)

Description:

This throw is where you get under your opponent and roll him over your back. The variation is in the set up. Rather than push your hips back as you bend your knees, you bend your knees first and then thrust your hips back.

Practice:

1. I step at my partner to punch her face. She blocks and counter punches me.
2. She steps in with her right leg to a point between my legs near my right foot. She grabs my left biceps with her left hand.
3. She does a short step with her left foot to get both feet under her hips. At the same time she turns her back to me and wraps her right arm around my waist.
4. She bends her knees and slides straight down my body until her hips are roughly the height of my thighs.
5. The moment she reaches thigh height she tightens her hold on my body and she pushes her hips backward. This pushing back with her hips pulls my torso forward over her back and breaks my structure.
6. She straightens her knees to raise me up on her back.
7. She rotates diagonally toward her left foot to execute the throw.

Important points:

There is a term in Judo called *tsukuri*, which at times, is defined as ‘form fitting’. This is very important in any of the “body throws” (throws where your body plays a major part of throwing your opponent as in hip and shoulder throws). If you are a small person, the fitting of your body against your opponent’s is crucial. Do not have any gap between your back and your partner’s front.

Ensure that your feet are under you when beginning to bend them.

Punch instead of push your hips backward. This should be a bit of a jolt to your partner.

Caution:

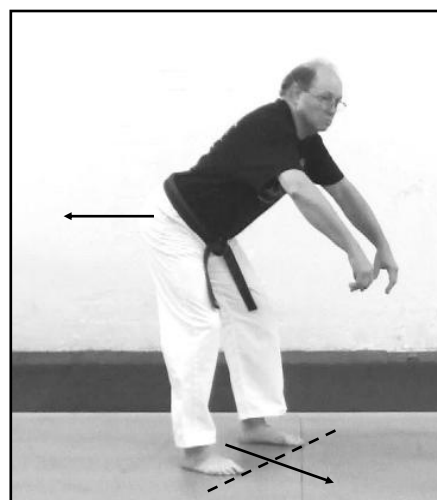
Do not attempt to pull your partner over your back or bend his waist forward. Punch with your hips backward to effect the bend of his waist.

Structure Break:

DA on step 3

3CBRR on step 5

Spiral on step 7.





Shoulder Throw

Description:

This throw is where you capture your opponent's striking arm, get under it, and roll him over your back

Practice:

1. My partner steps in and strikes at me. I block his punch and counter strike him.
2. I grab his left biceps with my left hand.
3. I step in with my right foot to a point in front of his right foot and slide my right biceps under his upper arm.
4. I do a short step with my left foot to get both feet under me and turn my back to him.
5. I hold him very tightly to my body as I bend my knees to push my butt backwards to break his structure. This action is very much like a power squat (see Hip Throw). This pushing back with your butt will pull him over your back.
6. I straighten my knee to raise him up on my back.
7. I rotate diagonally toward my left foot to execute the throw.

Important points:

Do not have any gap between your back and your partner's front.

Ensure that your feet are under you when beginning to bend your knees.

Push your butt backward as you bend your knees.

Caution:

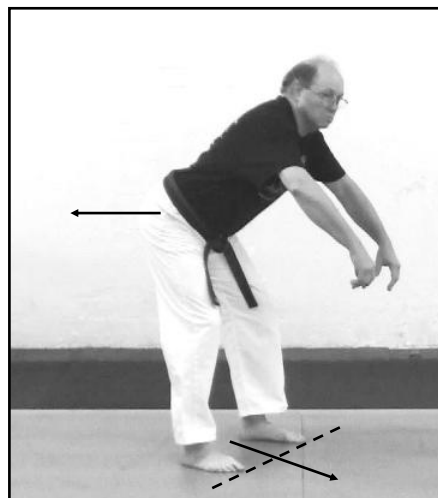
Do not attempt to pull your partner over your back or bend his waist forward.

Structure Break:

DA on step 3

3CBBR on step 5

Spiral on step 7.





Neck Hip Throw

Description:

This throw is where you get under your opponent and roll him over your back. The variation is in the set up. Your wrapping arm goes around your opponent's neck rather than his waist.

Practice:

1. My partner steps in and strikes at me. I block his punch and counter strike him.
2. I grab his left biceps with my left hand.
3. I step in with my right foot to a point in front of his right foot and wrap my right arm around his neck. This action turns my back to him.
4. I do a short step with my left foot to get both feet under me.
5. I pull his head as close to me as possible. This begins to break his structure towards his Dead Angle.
6. I bend my knees to push my butt backwards to break his structure. This action is very much like a power squat. This pushing back with my butt pulls him over my back.
7. I straighten my knees to raise him up on my back.
8. I rotate diagonally toward my left foot to execute the throw.

Important points:

Do not have any gap between your back and your partner's front.

Ensure that your feet are under you when beginning to bend your knees.

Push your butt backward as you bend your knees.

Caution:

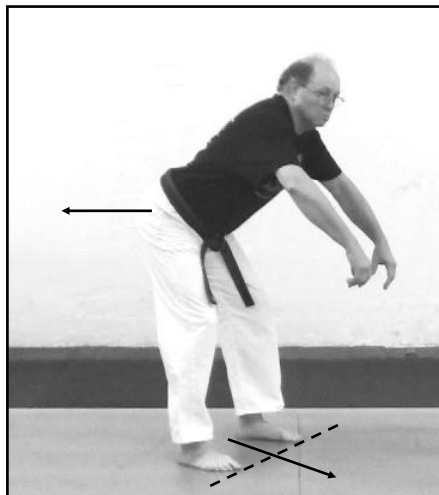
Do not attempt to pull your partner over your back or bend his waist forward.

Structure Break:

DA on step 3

3CBBR on step 6

Spiral on step 8





Forward Hip Throw

Description:

This throw is where you wrap your arm around your opponent as in the standard Hip Throw but block his legs and throw him forward toward his Dead Angle. This is very similar to the Judo throw “*tai otoshi*” (body drop).

Practice:

1. My partner steps in and strikes at me. I execute a trapping hands defense against him.
2. I grab his right biceps with my left hand and begin to wrap my right arm around his body directly under his shoulder.
3. I step in with my right foot across the front of both of his legs and begin to push his upper body with my right shoulder. This action begins to break his structure (move the “top box” back).
4. I pull his body in as close to me as possible. This bends him slightly forward and begins to break his structure towards his Dead Angle.
5. I pull him forward directly toward his Dead Angle to begin the throw.
6. I rotate diagonally toward my left foot to finish execution of the throw.

Important points:

The moves 4 through 6 are done as one smooth action. Learn them step by step until you can flow through them.

Do not have any gap between your back and your partner’s front.

Ensure that you move his upper body prior to stepping in front of him.

Keep him as close to you as you can. Hug him tight.

Caution:

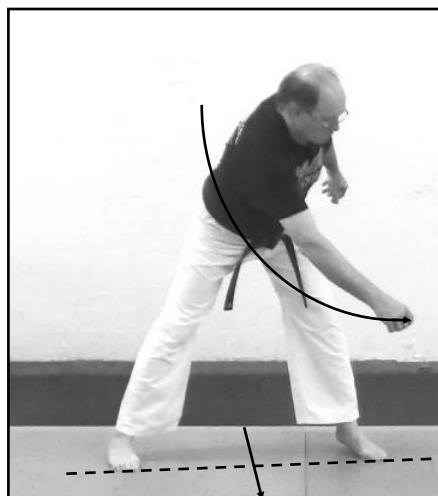
Do not attempt to pull your partner over your back or bend his waist forward.

Structure Break:

3CBBR on step 3

DA on steps 4 & 5

Spiral on step 6





Kick Back Throw

Description:

This throw is where you use your cutting leg to take out the lead leg of your opponent to throw him to the floor.

Practice:

1. My partner steps in and strikes at me. I block her punch and counter strike her.
2. I step in with my left foot to a position next to her right foot and about 6-9 inches away.
3. I pick up my right leg and put the side of my thigh against the side of her thigh and lay on it. This action begins to break her structure (moves the “bottom box” sideways).
4. When her structure is broken sideways I reach behind her lead leg with my right leg and move her thigh toward her front. This continues to break her structure (moves the bottom box” forward).
5. With her lower structure fully broken I touch the floor with the ball of my foot and my knee bent.
6. I snap my right knee straight to lift her right leg off of the floor.
7. I rotate diagonally toward my left foot to finish execution of the throw.

Important points:

The moves 3 through 7 are done as one smooth action. Learn them step by step until you can flow through them.

Ensure that you put weight on your partner’s thigh sideways to cause the leg to roll inward.

Ensure that you move your partner’s thigh in the direction of his toes before you touch down to the floor.

Rotate your partner’s shoulders as you straighten your knee.

Caution:

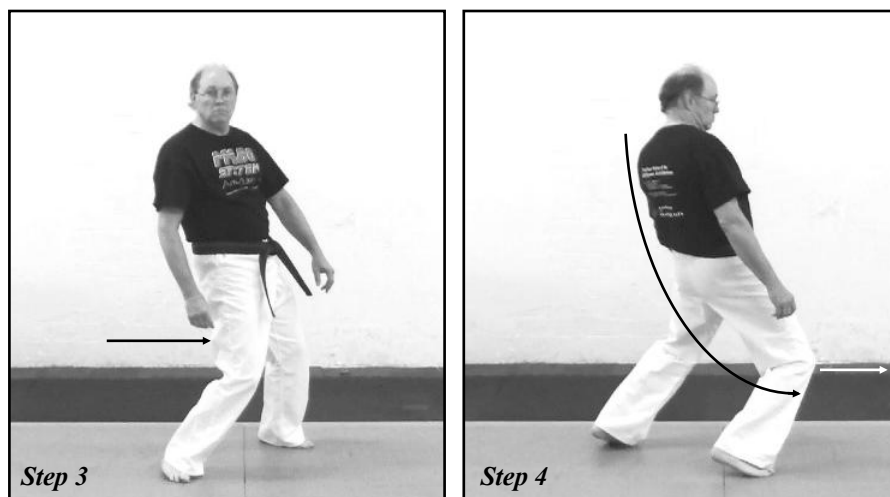
Do not attempt to pull your partner backward without breaking structure first.

Structure Break:

3CBBR on steps 3 and 4

DA on step 4

Spiral - on step 7

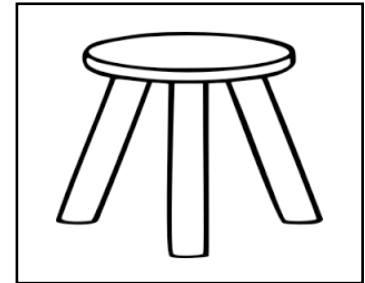




Before getting into the techniques of the foot hooks and heel hooks, there are several important factors to go over first that will make your execution of them far easier.

Gravity and friction are the first two aspects that are less commonly spoken about yet play an important part in your understanding of body management. Gravity is the downward force that attracts one towards the center of the Earth. Friction is the resistance that one surface or object encounters when moving over another.

Gravity - Look at a stool. You will notice that it has three legs, each pointing outward from the hub (seat). In other words, it has three points of directional force coming out from the hub. A stool that has its legs extending outward at an angle will be more stable than one that has its legs extending straight down.



People are bipeds – two legged. We have no third leg, like the stool, which stabilizes us in a standing position. There are a couple of factors in play that keep us upright and not continually falling over. First is the force of gravity played upon the body. Gravity pulls an object straight down to the Earth. When you are standing straight up, the force goes directly down your legs into the ground (A). As your feet begin to go beyond the width of your shoulders, the gravity pull going downwards from the hips begins to also angle out in the direction of how your thighs are pointing. If you look at the hips as the hub and the legs as the extensions, you will find that the direction of the force exerted into the ground will follow out in a straight line from the hip to the thighs. The point I am making here is that the more distance between your legs, the more the direction of the downward pull of gravity is going to go outwards instead of straight down (B).



Friction - Once the direction of force is following the direction of his hips outward, what keeps you from sliding? The second factor has to do with the friction of our feet on the ground. We don't normally notice this factor until we are walking on ice or mud. This is when the terrain gets slippery. 'Slippery' is just an indicator of lack of friction that keeps our feet from naturally sliding when we walk. When walking on ice the length of our stride becomes noticeably shorter to keep from slipping and falling. Where this comes into play regarding foot and heel hooks is as follows. As you increase the distance the feet are from each other, it is friction that is keeping your connection to the ground firm. You are also exerting counter force in the direction your thigh is pointing. You are pressing against the ground to secure the friction.

Your lead foot is directing forward pressure so as to push you backward.

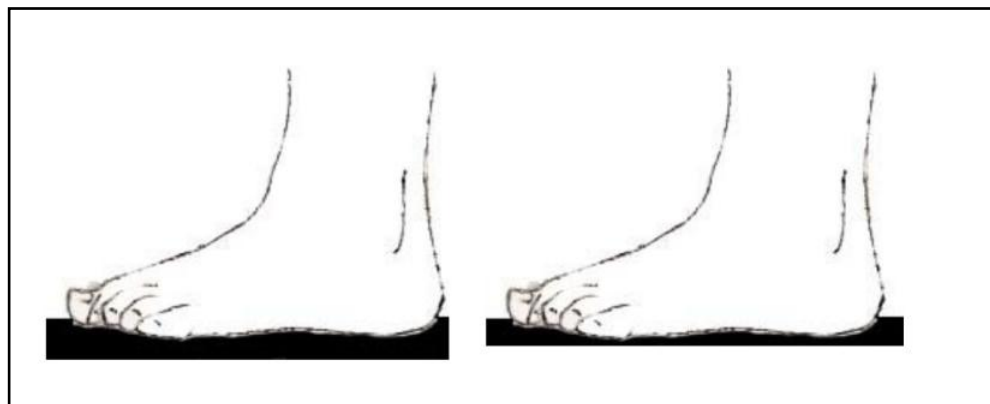
Your rear foot is directing pressure backward so as to push you forward.

In effect you have two forces pushing toward your center and it is the combination of these counter forces and the friction that keeps your feet from sliding out from under you (C). The moment your foot is moved which takes away that friction, that foot will go in the direction of the force coming out from the pressing leg that is still grounded. If your front foot is lifted while the rear foot is pressing, you will go forward. I call this "relieving the friction." It will bring about an efficient foot or heel hook.

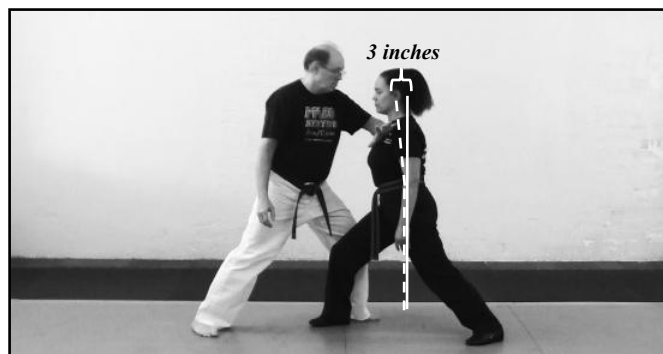
The last important factor is how to get your opponent to help you execute the throw. Their resistance to your push is a factor which will aid and not hinder your effort. Here's how it works. If you push against your partner towards the direction of his/her back leg three things will happen: 1. their rear leg will counter push against you, 2. they will tighten up the midsection so as not to bend in the direction of the push, and 3. some of their attention will go onto the part of the body you are pushing against.



These three factors play an important part in relieving the friction of the foot you are going to hook. What you do is apply enough force to move the “upper box” 3 inches. Three inches is an arbitrary amount but it communicates to the student how little you want to move the body back towards their bracing leg. You want to move it just enough to relieve a little bit of friction, maybe 15% or so. The drawing below illustrates this.



What does this mean to the foot or heel hook? It means that there will still be enough weight on the leg and directional gravity in play for you to easily topple them yet not so much that you end up relying on brute force.



The simplicity of application is this: you push 3 inches. She braces against the push. You have relieved enough tension from the front foot to easily move it yet she still has enough weight on her front leg to go off balance when you move it. Put all these factors into your action and it will be far less effort to throw your opponent with a foot or heel hook.



A key point to the applications is that the longer the stance or foot position of your opponent, the more successful you will be. The longer the stance, the more outward pressure of their legs will be available to you for the success of your action. Foot and heel hooks are more effective the farther your opponent's legs are apart.



The problem with attempting a foot or heel hook against someone standing in a short stance is that there is insufficient outward pressure to yank your opponent off balance. Your opponent's balance is too centered and it is easy for them to maintain balance on one foot. When you hook the foot you more often than not end up lifting their leg.



A couple of added notes: 1. If your partner doesn't resist when you push the upper body and instead bends at the waist, use the displaced "upper box" to break the structure for a throw.



If you are attempting to throw an opponent whose stance is not extended, it is better to use a "body throw" (hip throw, shoulder throw, etc.), a throw that trips both legs, or one that uses bending the knees to off balance him.



Prof. Presas demonstrating a heel hook at a Pacific Northwest Summer Camp.

Lead Foot Hook (to the outside of the leg)

Description:

This throw is where you cut the lead leg of your opponent to her front to throw her on her back.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to her shoulder as I step behind her right foot with my left foot.
3. I push her shoulder 3 inches in the direction of her rear leg.
4. I cut behind her right ankle with my left foot. I push her torso toward her rear Dead Angle as I cut her leg.
5. My foot and upper arm move away from each other in a two-way action to take her to the floor.

Important points:

Ensure that you apply pressure to the upper body before you begin to cut the ankle.

Change the direction of the pressure of your arm from toward her rear leg to her rear Dead Angle the moment you cut her leg.

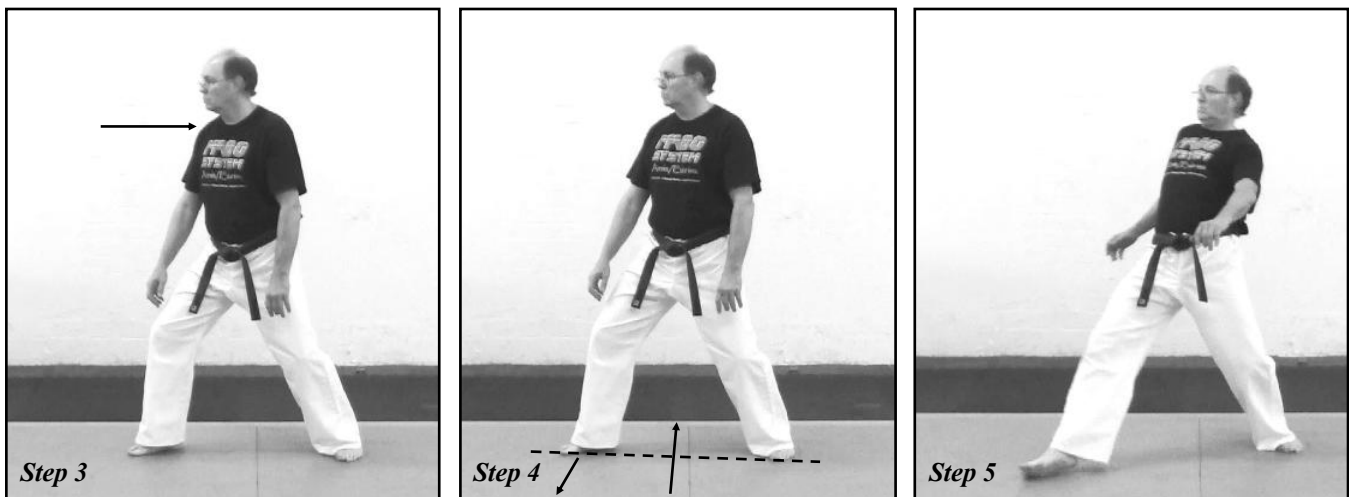
Caution:

Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on steps 3

DA on step 4





Lead Foot Hook (to the inside of the leg)

Description:

This throw is where you cut the lead leg of your opponent to her rear to throw her to her front.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to her shoulder as I step forward with my right foot.
3. I push her shoulder 3 inches in the direction of her rear leg.
4. I cut in front of her right ankle with my right foot. I pull her torso toward her front Dead Angle as I cut her leg.
5. My foot and upper arm move away from each other in a two-way action to take her to the floor.

Important points:

Ensure that you apply pressure to the upper body before you begin to cut the ankle.

Change the direction of the pressure of your arm from toward her rear leg to her front Dead Angle the moment you cut her leg.

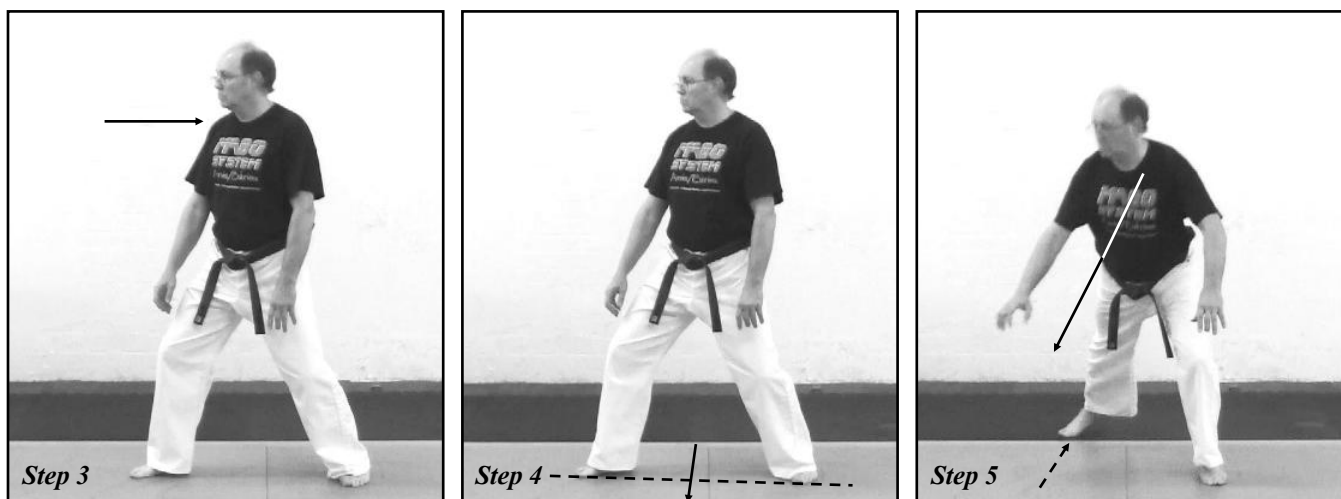
Caution:

Do not attempt to cut the ankle without breaking structure first.

Structure Break:

3CBBR on steps 3

DA on step 4





Rear Foot Hook (to the inside of the leg)

Description:

This throw is where you cut the lead leg of your opponent to her rear to throw her to her front.

Practice:

1. My partner steps in and strikes at me. I counter her with a parry and palm punch (Tactical form 4).
2. I take a long step forward with my left leg to carry me parallel to or past her body.
3. I place my hands on her back as I begin to cut with my right leg. I push her toward her front 3 inches.
4. I cut through with my right ankle to displace her rear foot. I continue the push on her back which creates a two-way action to throw her to the floor.

Important points:

Ensure that you move her upper body towards her front before you begin to cut the ankle.

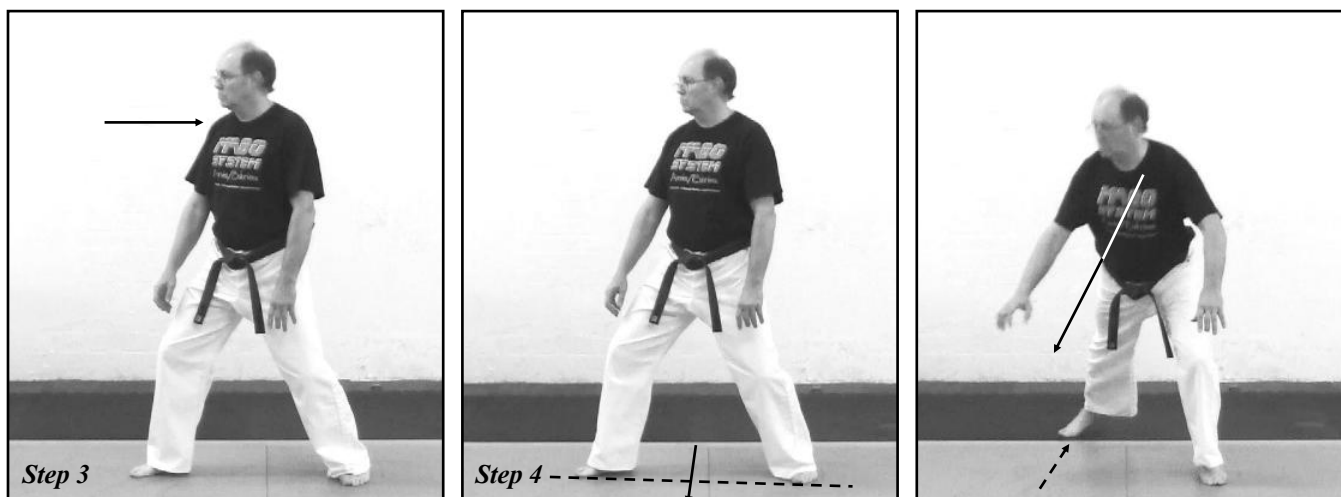
Caution:

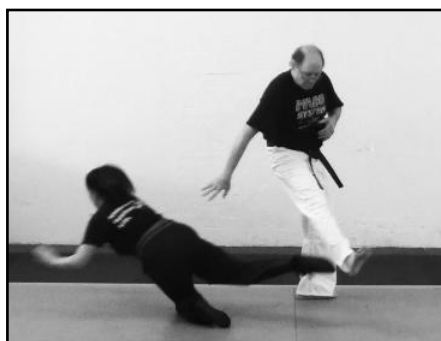
Do not lift her rear leg when you execute the cut. Slide it backward as though you were taking a step.

Structure Break:

3CBBR on step 3

DA on step 4





Heel Hook (to the inside of the leg)

Description:

This throw is where you cut the lead leg of your opponent to her rear to throw her to her front.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to her shoulder as I step behind her right foot with my left foot.
3. I push her shoulder 3 inches in the direction of her rear leg.
4. I reach in front of her right leg with my right leg. I maintain pressure on her as I slide my hands to the back of her shoulders.
5. I hook my right foot backward and slide it along the floor while pushing her shoulders toward her forward Dead Angle.

Important points:

Ensure that you apply pressure to the upper body before you begin to hook the ankle.

Change the direction of the pressure of your arm from toward her rear leg to her forward Dead Angle the moment you cut her leg.

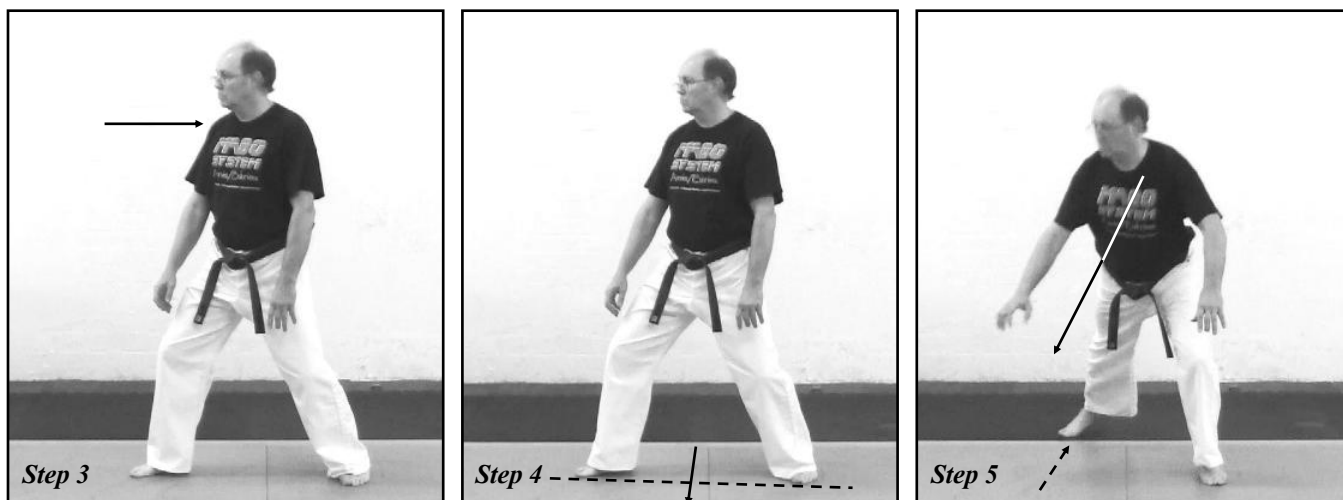
Caution:

Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 3

DA on step 4





Heel Hook (to the front of the leg)

Description:

This throw is where you cut the lead leg of your opponent to her rear to throw her to her front.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to her shoulder and push 3 inches as I slide up with my left foot up beside my right foot. I maintain my grip on her arm with my right hand.
3. I circle my left leg in front of her right shin.
4. I hook her shin in the direction of her toes while pulling her right arm toward her front Dead Angle to take her to the floor.

Important points:

Hook her leg in the direction of her toes. Use the bending of your knee to do that.

Ensure that you apply pressure to the upper body before you begin to cut the ankle.

Change the direction of the pressure of your arm from pushing toward her rear leg to pulling her toward her front Dead Angle the moment you cut her leg.

Caution:

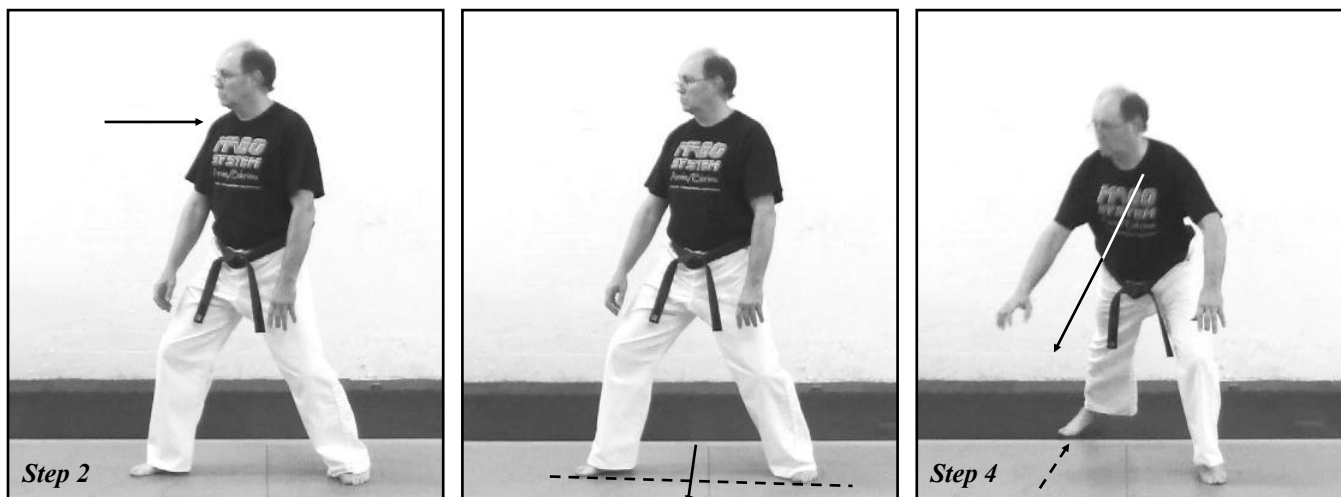
Do not use a straight leg hack at the front of her leg.

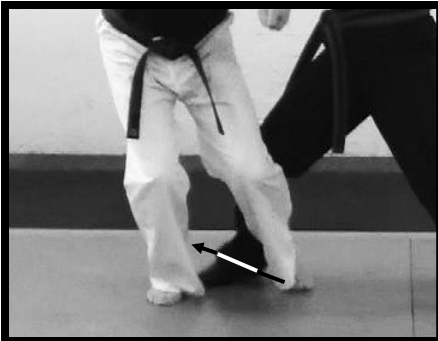
Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 3

DA on step 4





Cross Over Heel Hook

Description:

This throw is where you block the lead leg of your opponent to throw her to her rear Dead Angle.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to her shoulder as I step in with my right foot.
3. I push her shoulder 3 inches in the direction of her rear leg.
4. I step with my left leg high over her right leg so that my thigh goes over her thigh and set my foot down slightly behind her right foot. My knee remains bent.
5. My left leg blocks her right leg from moving as I push her toward her rear Dead Angle for the throw.

Important points:

Keep her arm crossed in front of her body during your step.

Maintain pressure on her body as you step over her thigh.

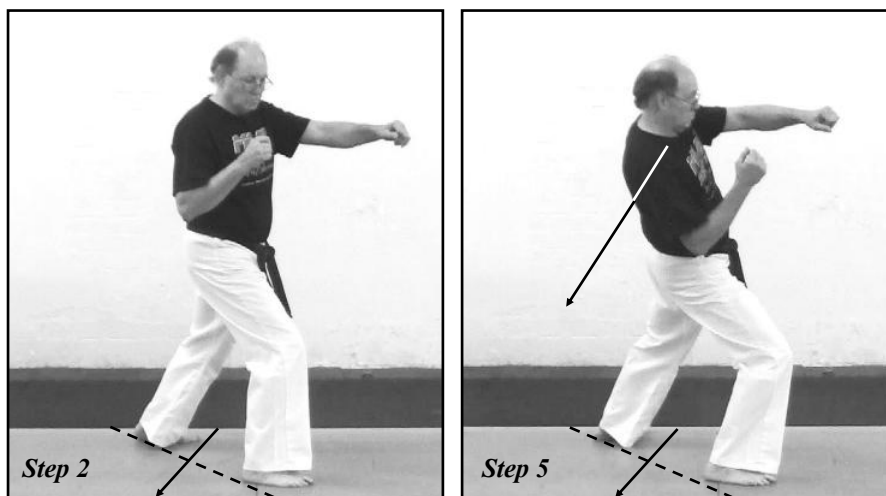
Caution:

Do not shorten step and merely block her ankle. She can escape the throw if you do so.

Structure Break:

3CBBR on step 3

DA on step 4





Front Facing Heel Hook

Description:

This throw is where you cut the lead leg of your opponent to her rear to throw her to her rear.

Practice:

1. My partner steps in and strikes at me. I parry her punch on the inside of her arm and counter her with a knife hand strike to the face.
2. I step in with my left foot and place both of my hands on her shoulders.
3. I loop my right leg behind her left leg (not touching).
4. I sharply cut back with my left leg while sharply pushing her shoulders backward toward her rear Dead Angle for the throw.

Important points:

Ensure that you apply pressure to the upper body before you begin to cut the ankle.

Change the direction of the pressure of your arm from toward her rear leg to her rear Dead Angle the moment you cut her leg.

Caution:

Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 3 - you relieve the friction when you push the “upper box.”

DA on step 4 - pushing her torso to her rear tilts her toward her rear Dead Angle.





Diving Throw

Description:

This throw is where you take your opponent down over your dead leg.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I do three actions simultaneously: I put my left arm in front of her chest, pull her arm with my right arm, and step with my left leg behind her right leg. (photo 2A - I use my left arm and left leg to wedge her body in tight between them.) You will feel some resistance from your partner as her immediate reaction will be to remain upright.
3. I bend my front knee and apply pressure toward her rear foot. This rocks her body back. I keep a firm grip on her with my right hand.
4. The moment I feel her upper body resistance fade I cut backward with my left arm. This will cause her to topple over my left thigh for the throw (photos 3A & 4A show this from a different angle).

Important points:

Step in deeply with your initial left step.

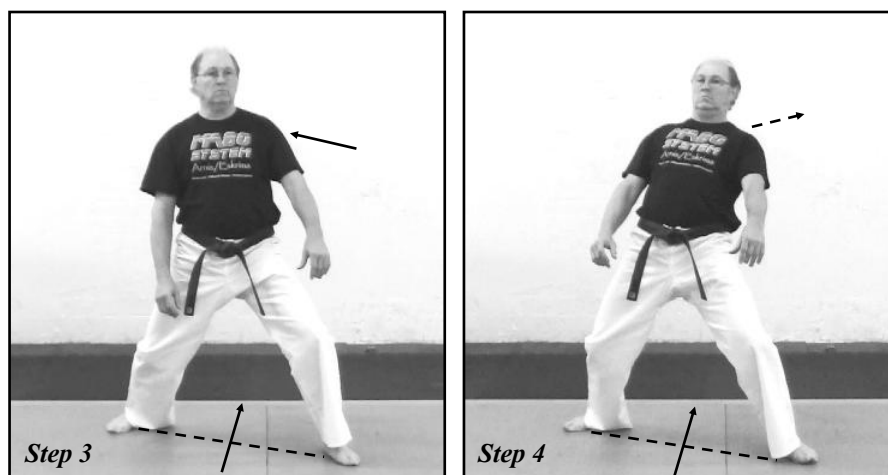
Create the pressure toward her rear leg by bending your front knee.

Caution:

Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 3





Diving Throw variation (neck assisted)

Description:

This throw is where you use the turning push action of her head to assist you in breaking her structure during the Diving Throw.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I bend my elbow and brace my forearm against her head.
3. I push her head by straightening my arm. The combined action turns her head to the side.
4. When her head is fully turned, I push it toward her rear Dead Angle.
5. As her balance breaks I alter the direction of my arm push down and toward my left foot. This adds a spiral to her existing curve and takes her down easily.

Important points:

Turn her head fully prior to any attempt to take her down.

Change the direction of the pressure of your arm from toward her rear leg to her rear Dead Angle the moment you cut her leg.

Caution:

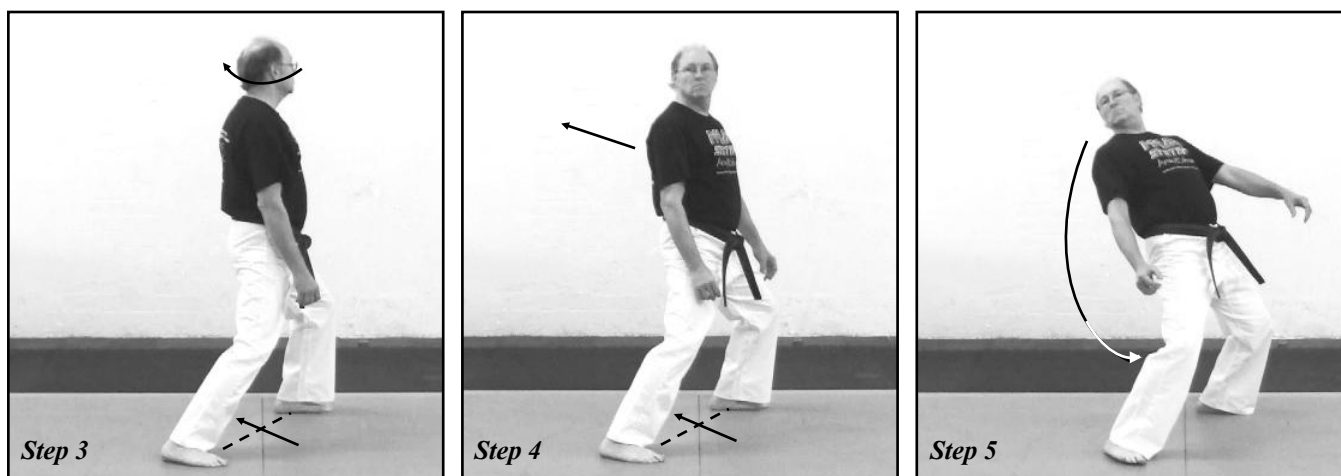
Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 2

DA on step 4

Spiral on step 5





Sinawali Head Throw

Description:

This throw is where you use the movement of her head to spin her downward for the throw.

Practice:

1. My partner steps in and strikes at me. I use a 60 minute circular parry to deflect her punch and raise her arm to the other side of her body.
2. I reach with my right hand to the side of her face and pull it toward me (2A opposite view).
3. I reach with my left hand and place it over the top of my right hand (photo 3A opposite view).
4. I use both hands to pull her head to my chest (photo 4A opposite view).
5. I use my right knee to bend her lead knee. This completes the breaking of her structure.
6. I rotate to my left rear side and spiral her down to take her to the floor.

Important points:

Ensure that you bring her head to your chest before you rotate.

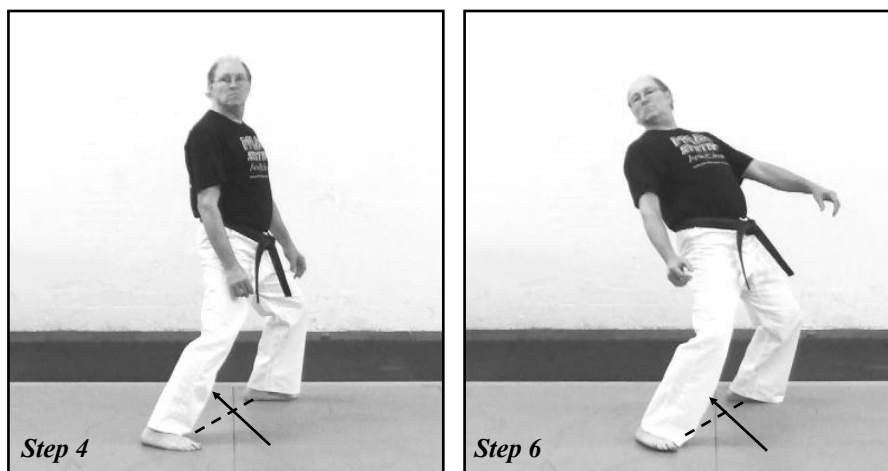
Caution:

Do not shortcut the full circle of the parry; otherwise her arm might be in the way of you getting to her head.

Structure Break:

3CBBR on step 4 - you misalign her “upper box” when you pull her head to your chest.

Spiral on step 6





Spiraling Head Throw (also Mobility Throw)

Description:

This throw is where you move the head in a downward spiral to throw your opponent. This version is when you have no resistance to your throw.

Practice:

1. My partner steps in and strikes at me. I defend with a 30 minute palm parry and counter punch.
2. I reach behind her head with my left right.
3. I push her down with my right hand and swing her right arm up with my left hand. I do this in a rotary action much like turning a wheel.
4. I step back with my left leg. (Note: actions 3 & 4 are done at the same time.)
5. I push her head toward her front Dead Angle while continuing to raise her arm up behind her back for the throw.

Alternate final actions:

3A. I push her head to the side of my left knee.

4A. I raise her hand up over her shoulder. (Note: actions 3A & 4A are done at the same time.)

5A. I push her head off to the side while continuing to rotate her arm behind her back for the throw.

Important points:

Ensure that you move her head and arm at the same time in a circle.

Aim her head toward her Dead Angle.

Keep her arm straight as you move it up and across her back

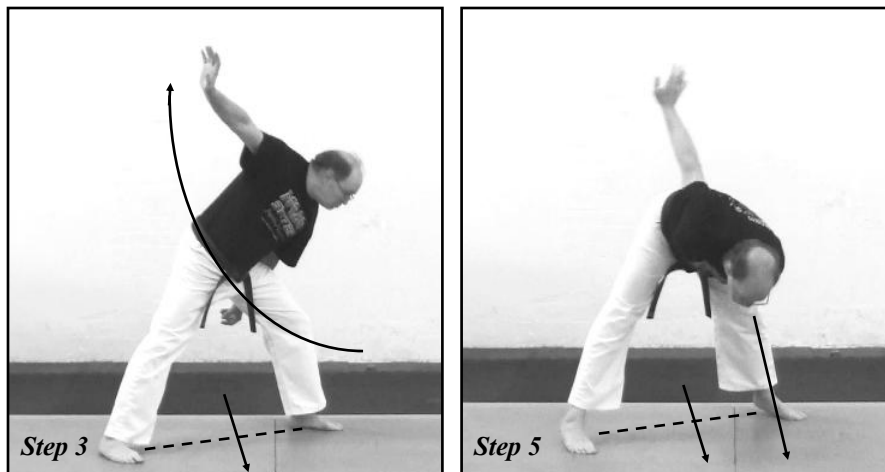
Caution:

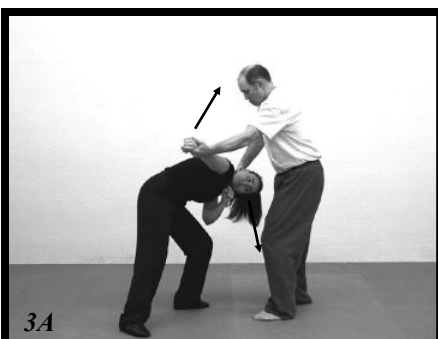
Do not attempt to push your partner backward without breaking structure first.

Structure Break:

3CBBR on step 3

DA on step 5





Spiraling Head Throw variation 1 (lead leg displacement)

Description:

This throw is where you move the head in a downward spiral to throw your opponent. This version is when you have resistance to your throw so you disrupt the lead leg to break structure.

Practice:

1. My partner steps in and strikes at me. I counter her with a 30 minute palm parry and forearm strike to the head.
2. I swing her right arm down to my left side and put my right hand behind her head.
3. I feel resistance to my pull on her head.
4. I bend my right knee and use it to bounce her lead leg outward (the motion is like a door opening). This destabilizes her base as it slightly raises her leg off of the floor.
5. I pull her head down toward her front Dead Angle as I raise her arm behind her back.
6. I rotate her head and arm in a two-way action to take her to the floor.

Important points:

Ensure that you immediately break her structure the second you feel resistance to your pulling her head.

When you put your opponent on one leg, any angle is a Dead Angle.

Caution:

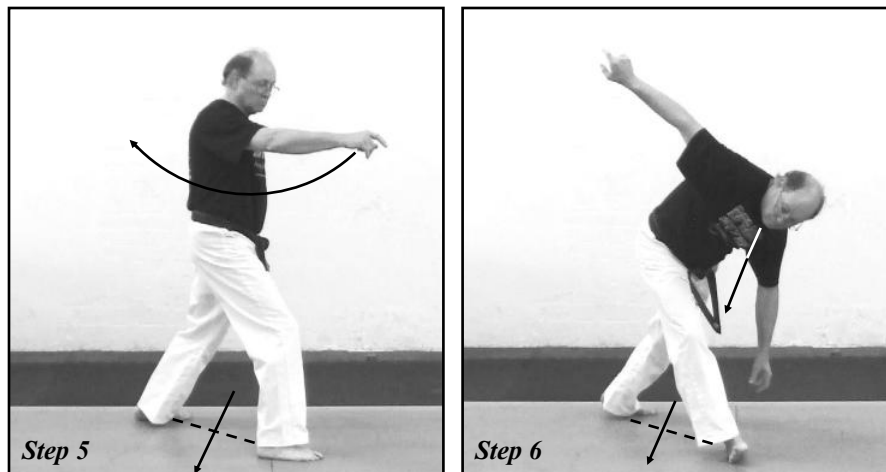
Do not fight the resistance. Break structure first and then continue on with your action.

Structure Break:

3CBBR on step 4

DA on step 5

Spiral on steps 5 & 6





Spiraling Head Throw variation 2 (rear leg displacement)

Description:

This throw is where you move the head in a downward spiral to throw your opponent. This version is when you have resistance to your throw so you disrupt the rear leg to break structure.

Practice:

1. My partner steps in and strikes at me. I counter her with a 30 minute palm parry and forearm strike to the head.
2. I swing her right arm down to my left side and put my right hand behind her head.
3. I feel resistance to my pull on her head.
4. I bring my right thigh up to her rear thigh in a fast lifting (not striking) action. This destabilizes her base as it slightly raises her leg off of the floor.
5. I pull her head down toward her front Dead Angle as I raise her arm behind her back.
6. I rotate her head and arm in a two-way action to take her to the floor.

Important points:

Ensure that you immediately break her structure the second you feel resistance to your pulling her head.

When you put your opponent on one leg, any angle is a Dead Angle.

Caution:

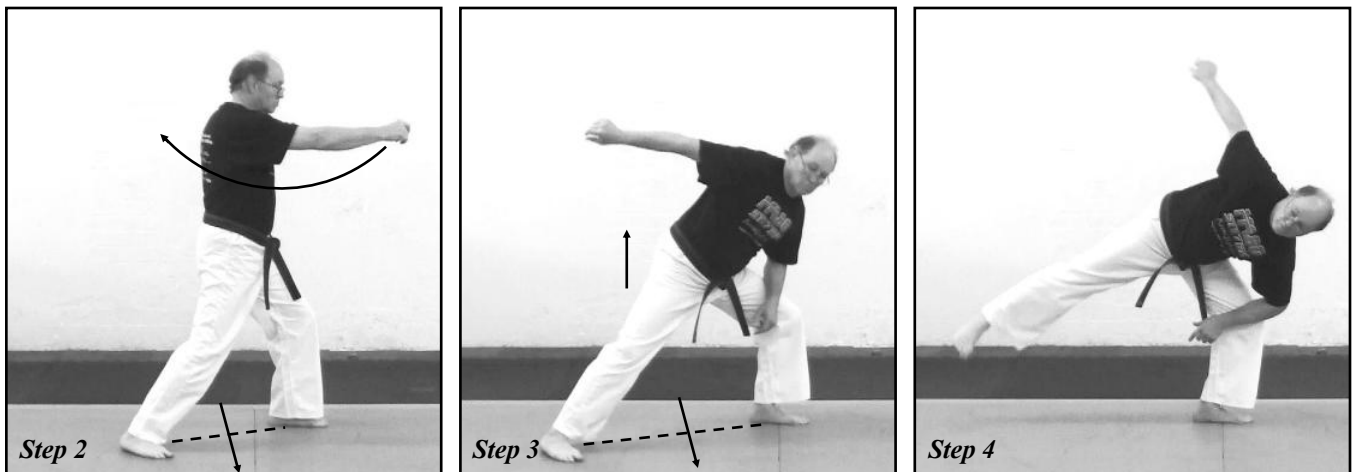
Do not fight the resistance. Break structure first and then continue on with your action.

Structure Break:

3CBBR on step 4

DA on step 5

Spiral on steps 5 & 6





Lead Leg Hoist (inside the leg)

Description:

This throw is where you pick the lead leg of your opponent up to throw her to her rear.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I drop my left arm down to the front of her chest as I step behind her right foot with my left foot.
3. I push her shoulder 3 inches in the direction of her rear leg.
4. I drop low and insert my right arm under her lead leg. I insert my arm until my biceps touches her thigh. I maintain pressure on her shoulder as I do so.
5. I raise up, lifting her leg in the crook of my elbow. (Note: by maintaining the forward pressure on her chest, you should only feel the weight of her leg.)
6. Once her leg is up to about waist high or better, I change the direction of my lift and pitch her backward.

Important points:

Ensure that you apply pressure to the upper body before you begin to lift her leg.

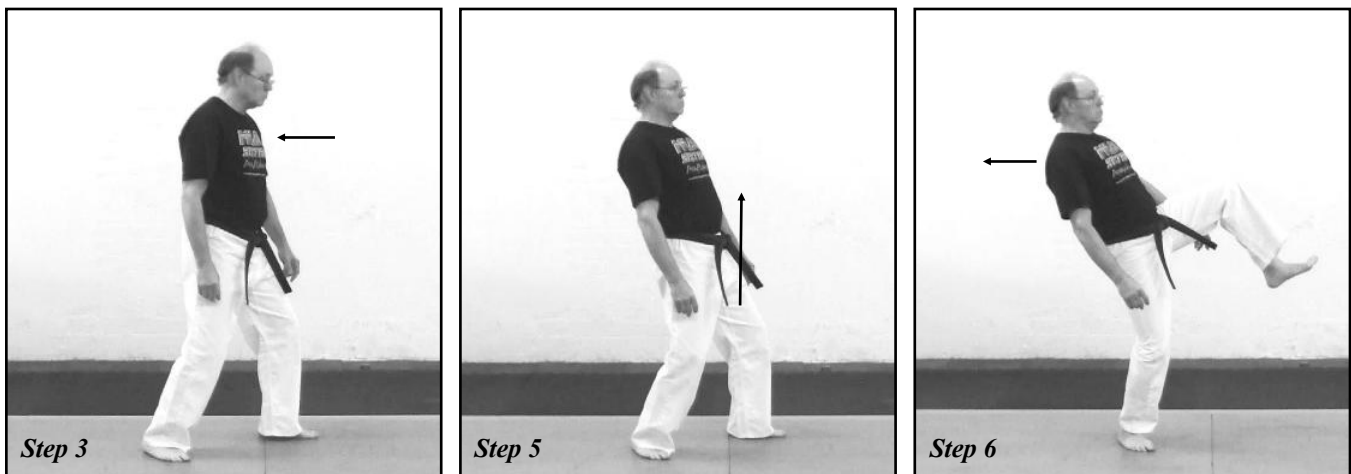
Maintain the pressure on her chest backward as you lift her leg.

Caution:

Do not attempt to lift your partner's leg without breaking structure first.

Structure Break:

3CBBR on step 3





Lead Leg Hoist (inside the leg)

Description:

This throw is where you pick the lead leg of your opponent up to throw her to her rear.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense (inside her striking arm).
2. I drop my right arm down to the front of her chest as I step in with my right foot. I push her shoulder 3 inches in the direction of her rear leg.
3. I drop low and insert my left arm under her lead leg. I insert my arm until my biceps touches her thigh. I maintain pressure on her shoulder as I do so.
4. I raise up, lifting her leg in the crook of my elbow. (Note: by maintaining the forward pressure on her chest, you should only feel the weight of her leg.)
5. I bring up my rear foot to create a better base for myself.
6. Once her leg is up to about waist high or better, I change the direction of my lift and pitch her backward.

Important points:

Ensure that you apply pressure to the upper body before you begin to lift her leg.

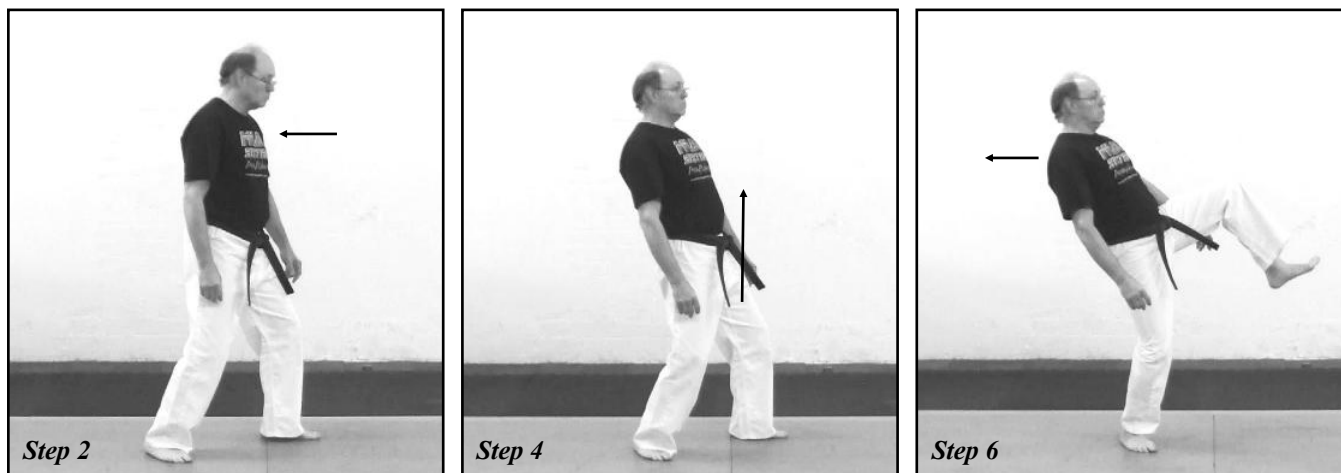
Maintain the pressure on her chest backward as you lift her leg.

Caution:

Do not attempt to lift your partner's leg without breaking structure first.

Structure Break:

3CBBR on step 3





Rear Leg Hoist (inside the leg)

Description:

This throw is where you pick the rear leg of your opponent up to throw her to her front.

Practice:

1. My partner steps in and strikes at me. I counter her with a standard trapping hands defense.
2. I pull her forward as I step in with my left foot.
3. I drop low and insert my left arm under her rear thigh. I insert my arm until my biceps touches her thigh. I maintain the pull on her arm as I do so.
4. I raise up, lifting her leg in the crook of my elbow.
5. Once her leg is up to about waist high or better, I change the direction of my lift and pitch her forward.

Important points:

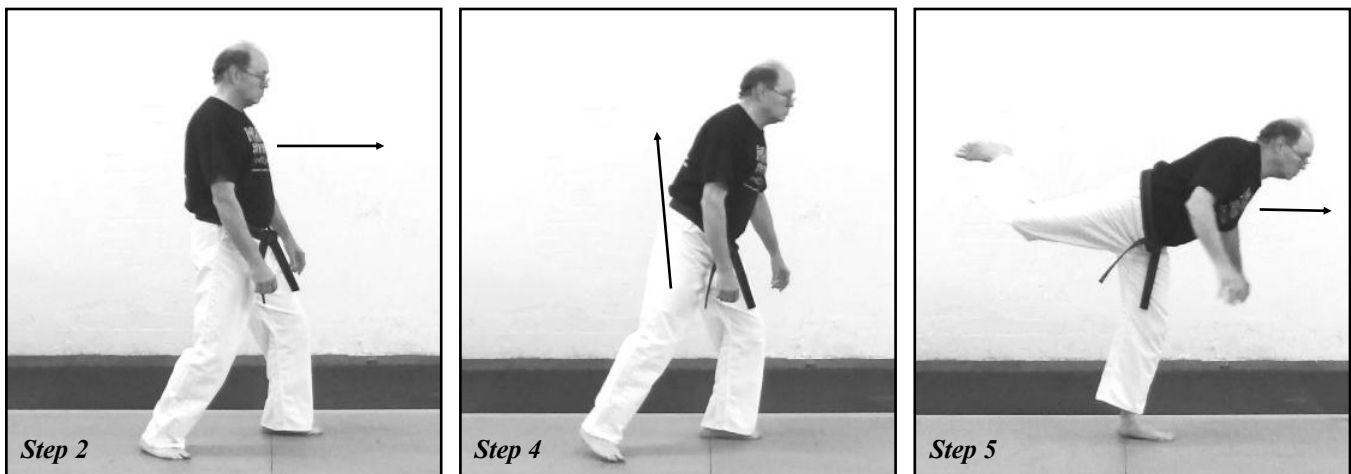
Ensure that you pull her forward to break her structure before you begin to lift her leg.

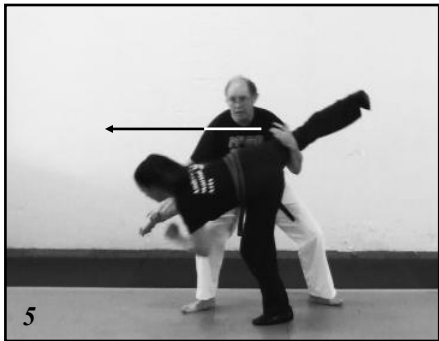
Caution:

Do not attempt to lift your partner's leg without breaking structure first.

Structure Break:

3CBBR on step 2





Scissors Throw (behind the knee)

Description:

This throw is where you use both legs to scissors cut the lead leg of your opponent to throw her to her front.

Practice:

1. I step forward and draw her attention with a lead hand punch.
2. I cross my left leg behind my right as she begins to block the punch.
3. I drop to the floor.
4. I put my left foot right at her lead ankle. I hook my right heel behind her lead knee.
5. I sharply pull her knee forward with my right leg to buckle her knee. My left foot is braced solidly on her ankle.
6. I roll my body to my right so that her knee goes to the floor to the side of me.
7. I continue my body roll so that I can apply a knee lock to her right leg.

Important points:

Actions 1-5 are done in a smooth motion.

Ensure that your hooking action is a sharp yank.

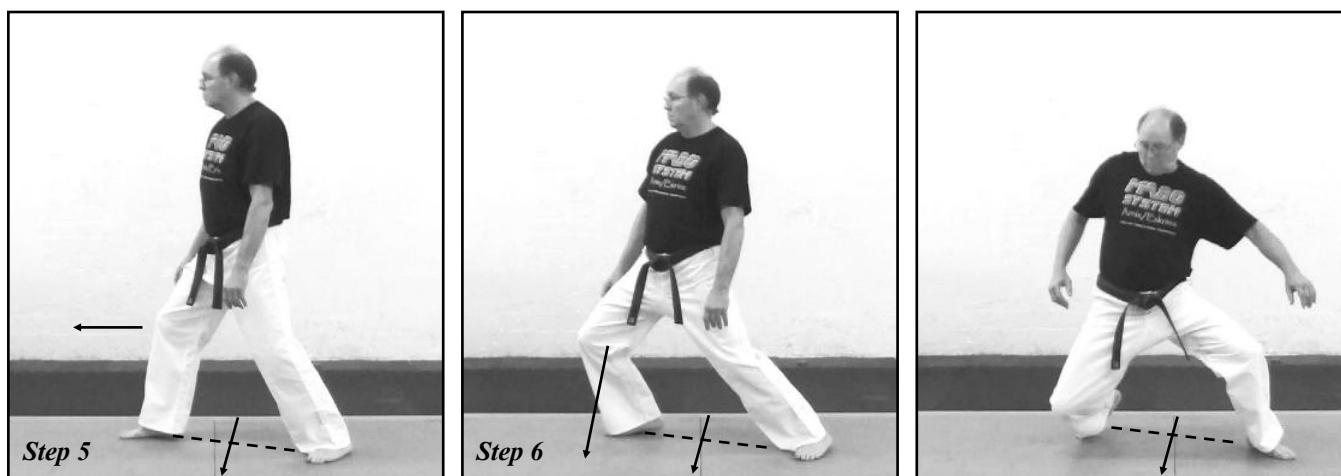
Caution:

Do not attempt to pull your partner sideways without breaking her structure forward first.

Structure Break:

3CBBR on step 4

DA on step 6





Scissors Throw (in front of the knee)

Description:

This throw is where you use both legs to scissors cut the lead leg of your opponent to throw her to her rear.

Practice:

1. I step forward and draw her attention with a lead hand punch.
2. I cross my left leg behind my right as she begins to block the punch.
3. I drop to the floor and I put my left foot right at her lead ankle. I hook my right heel in front of her lead knee.
4. I sharply pull her knee forward with my right leg to buckle her knee. My left foot is braced solidly on her ankle.
5. Once her knee is bent forward I move her knee outward with the back of my leg. This causes her hips to be offset and she falls to the floor.
6. I roll my body to my right to follow her fall.
7. I continue my body roll so that I can go over the top of her and follow up with a strike.

Important points:

Actions 1-5 are done in a smooth motion.

Ensure that your hooking action is a sharp yank.

Move her leg sideways after her knee is bent.

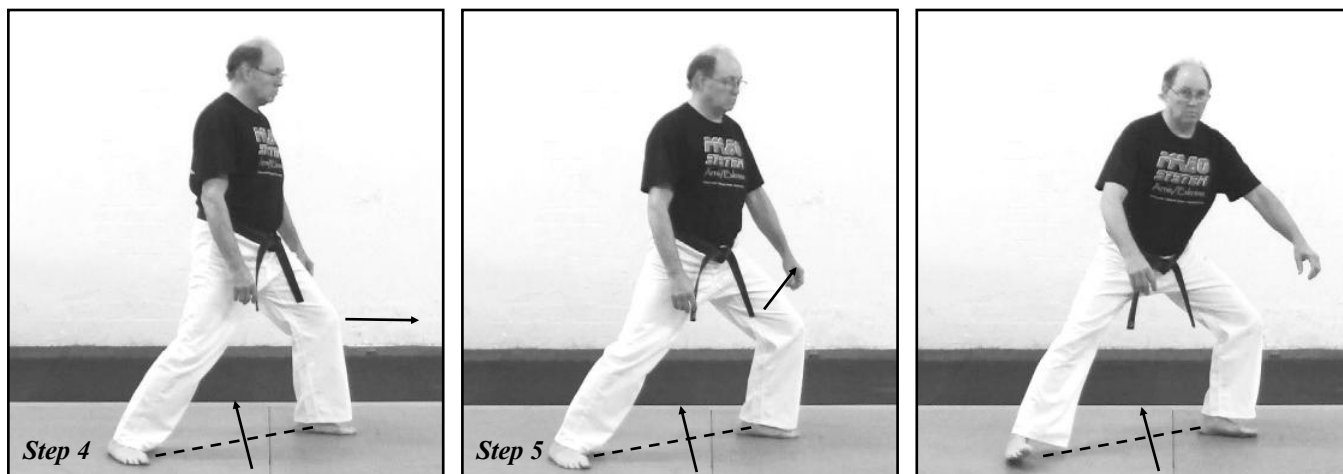
Caution:

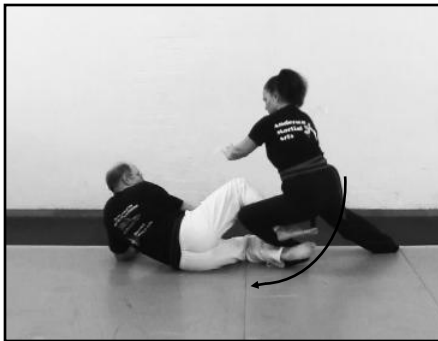
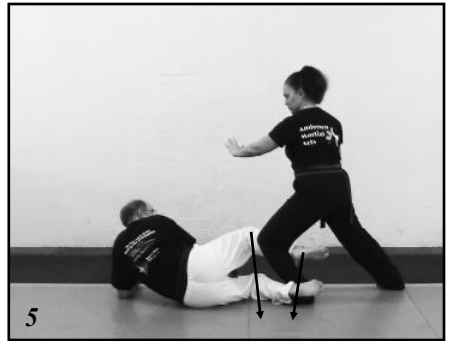
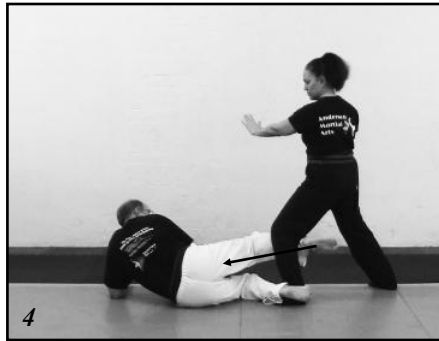
Do not attempt to pull your partner sideways without breaking her structure forward first.

Structure Break:

3CBBR on step 4

DA on step 5



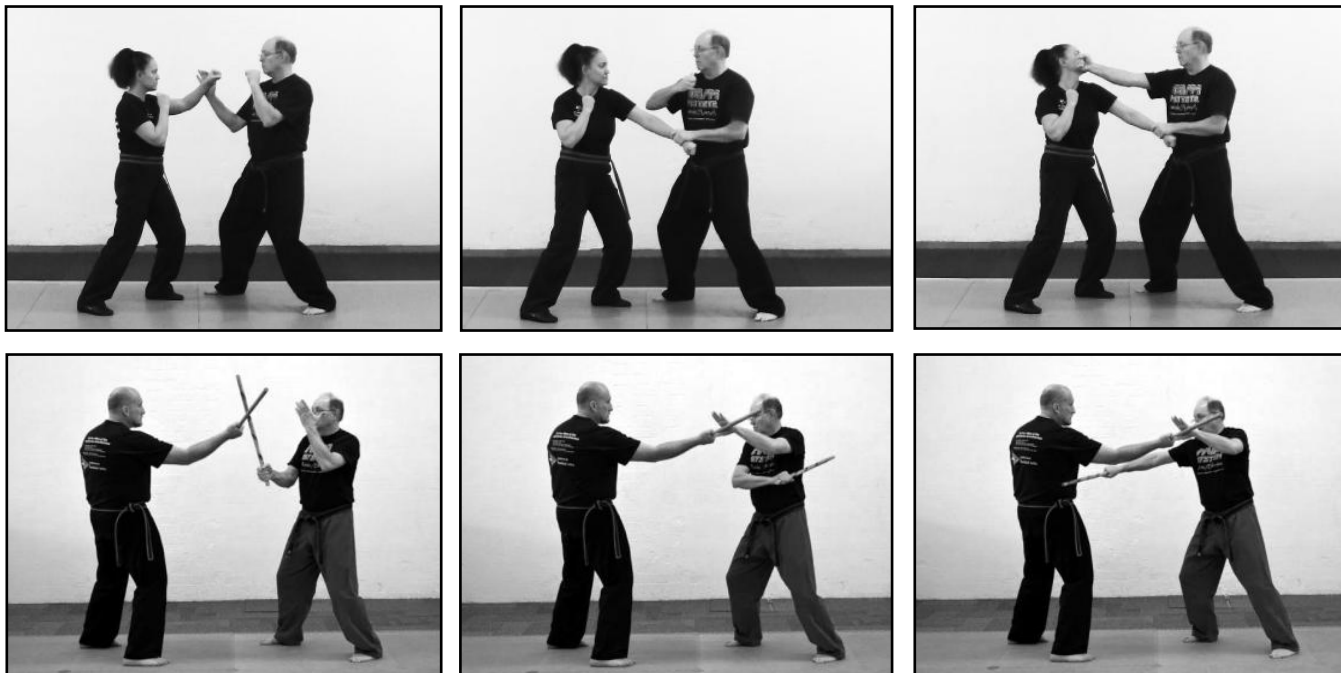


Trankada or Tranka

A locking or trapping technique.

Trapping Hands

This is the signature empty hand action of Modern Arnis. This technique is derived from the basic block-check-counter action of the cane. Your opponent punches and you a) block/parry with one hand, b) capture his striking arm with your free hand, and c) counter strike with your initial blocking hand. This is colloquially known as “1-2-3” or “brush-trap-strike”. This is part of the DeCadena drill and in the MA80 System Arnis/Eskrima, this is the first empty hand Tactical Form.



Trapping Set (MA 80)

Trapping Hands is a subset skill within many martial arts, most notably many different styles of arnis/eskrima and some forms of kung fu. Prof. Remy Presas was very skilled at this and his tactile sensitivity was amazing. He would perform different types of traps and immobilizations within various techniques but never taught them in a systemized manner. I researched the subject and spotted that Trapping Hands can be divided into two distinct skills: 1. capturing and immobilizing your opponent's limbs to aid your attack and, 2. developing sensitivity of touch.

The following drills give you a template for developing these skills. In my school we do a sequence of actions that I call ‘6 Stroke’. This is a series of actions designed to develop arm sensitivity as well as the signature trapping actions of Modern Arnis. They are:

- Obstruction removal
- Folding elbow
- Pull down
- Threading
- Curling pull down
- Giving way

I first teach them in sequence or ‘fixed’ style, then repetitive, then move onto a freestyle drill and finish up with a drill I call ‘Blind Trapping’.

1. Obstruction Removal. You stand with the back of your forward arm touching the back of your partner's forward arm. You both have the same leg forward. You slam down her forward arm with your rear hand. As you do so you forward punch with your lead arm. A key point is that you slam her arm, not tap or lightly push it. When you blast the arm her attention will go to the impact even if only for a split moment. This attention draw is sufficient for you to get your strike in.



2. Folding Elbow. Start as in #1. You angle your body slightly and push your lead elbow forward toward your partner's arm. You 'snake' around it, not move it. As you do this your rear hand comes over the top of your lead arm and grabs her lead arm. You pull with your grabbing hand while striking with a backfist. Pull sharply so as to off balance her.



3. Pull Down. You start as in #1 above. You turn your lead hand over and pull down sharply on your partner's arm. You strike with your rear hand as you do so.



4. Threading. You start as in #1 above. Your rear hand goes under your outstretched lead arm. You hook your partner's lead arm with the back of your wrist. (note: your hand is bent back as far as possible to create the hook.) You pull your partner's lead arm to the side about 3-6 inches. You reverse directions with your hooking hand and palm heel strike your partner in the face.



5. Curling Pull Down. The next two actions are done with the pressure being on the inside of your forearm. The inside of your lead arm is touching the inside of her lead arm. You turn over your lead hand and pull down sharply on your partner's lead arm. You strike with your rear hand as you do so.

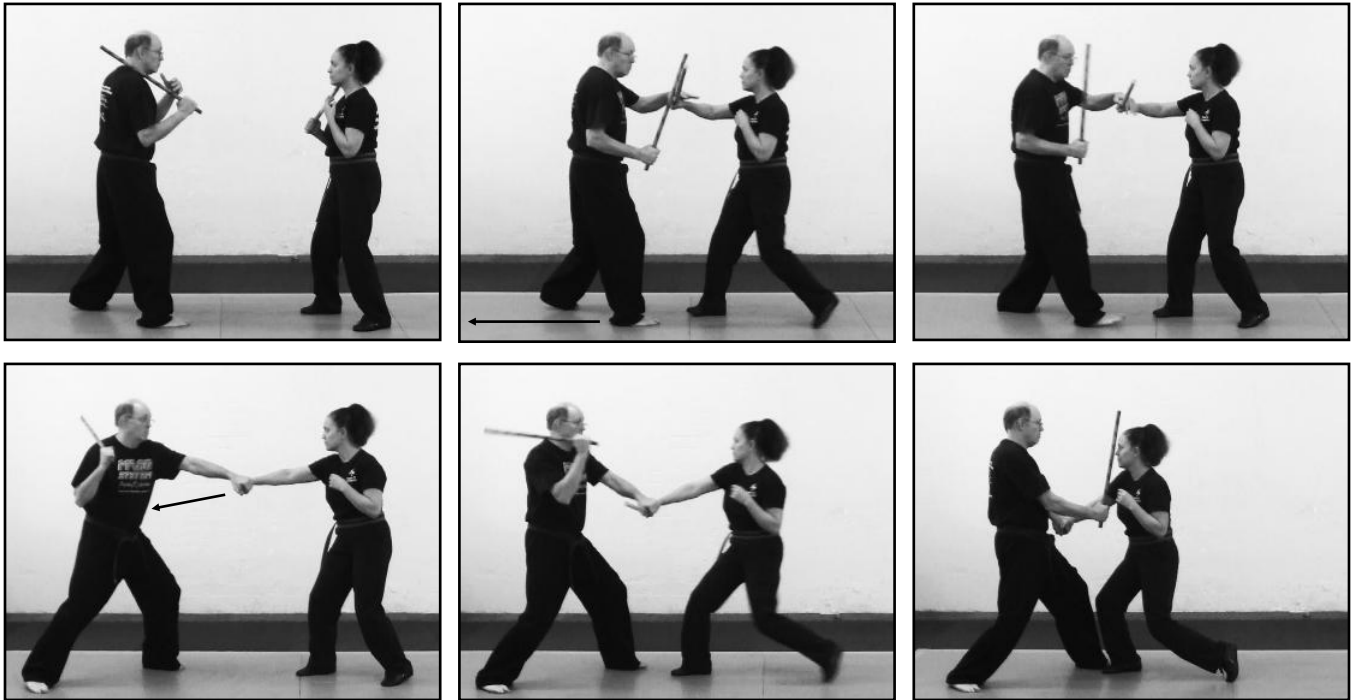


6. Giving Way. You start as in #5 above. Your partner exerts outward pressure on your arm. You hold position for a moment and then you relax your shoulder, 'give way' to his force. Your rear hand comes out and slams down her lead arm as you extricate your lead arm. You follow up strike with your lead arm.



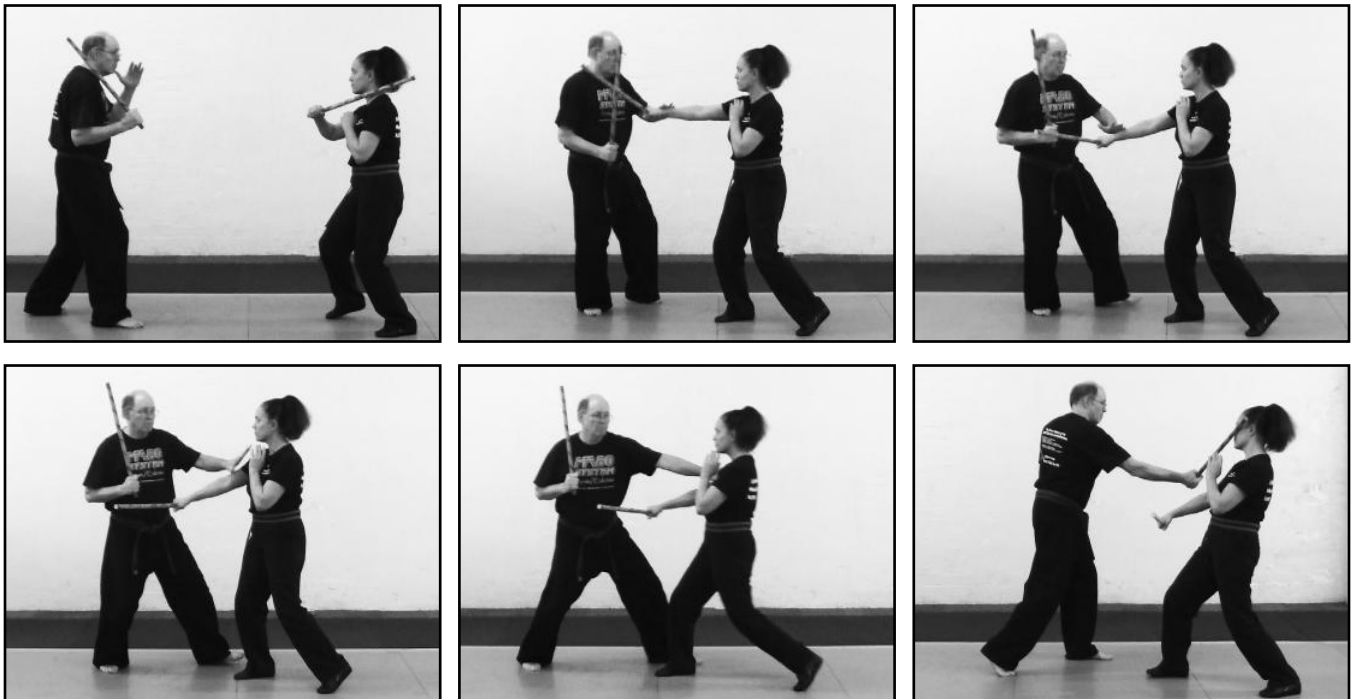
Tulok

Tulok means “pull” in Tagalog.



Tusok

Tusok means thrust in Tagalog



Twelve Strikes (also Twelve Angles of Attack)

There are twelve basic strikes in Modern Arnis. When striking with an impact weapon, such as the cane, you want to use the entire arm action in the strike.

Strike #1

Bring your grip hand from your shoulder and swing the cane to your opponent's left temple or jaw. Make full use of the elbow action (cross reference "The Blast" in volume 1). Strike with your hand ending in a palm up position. This is the strongest position for you to sustain your grip when impacting with your cane. This is the same position as if you were using a blade to cut.



Strike #2

Bring your right hand across your body to your left shoulder. Swing your cane in a backhand manner to your opponent's right temple or jaw. Strike with your hand ending up in a palm down position.



Strike #3

This strike is the same as number 1 strike except that the target is to the left elbow or the ribs.



Strike #4

This strike is the same as number 2 strike except that the target is to the right elbow or the ribs.



Strike (thrust) #5

Withdraw your grip hand back past your right hip and aim the tip of your cane at your opponent's mid-section. Thrust the tip of your cane forward at your opponent.



Strike (thrust) #6

Draw your grip hand up to your right side and not higher than your right shoulder, thumb down, with the tip of your cane chest high. Thrust forward with the cane to the muscle insertion of your opponent's left shoulder in a straight line. This is a forward action, not a circular one.



Strike (thrust) #7

Bring your grip hand to your left side, palm up, and with the tip of your cane no higher than your shoulder. Thrust forward with the cane to the muscle insertion of your opponent's right shoulder in a straight line. This is a forward action, not a circular one.



Strike #8

This is a low level backhand strike delivered in the same manner as the number 2 strike and is targeted at your opponent's knee.



Strike #9

This is a low level forehand strike delivered in the same manner as the number 1 strike and is targeted at your opponent's knee.



Strike (thrust) #10

This is a high level thrust delivered in the same manner as the same as the number 6 thrust and is targeted at your opponent's left eye.



Strike (thrust) #11

This is a high level thrust delivered in the same manner as the same as the number 7 thrust and is targeted at your opponent's right eye.



Strike #12

Bring your grip hand next to your right ear and strike down with your cane to the crown of your opponent's head.



Twirl Out

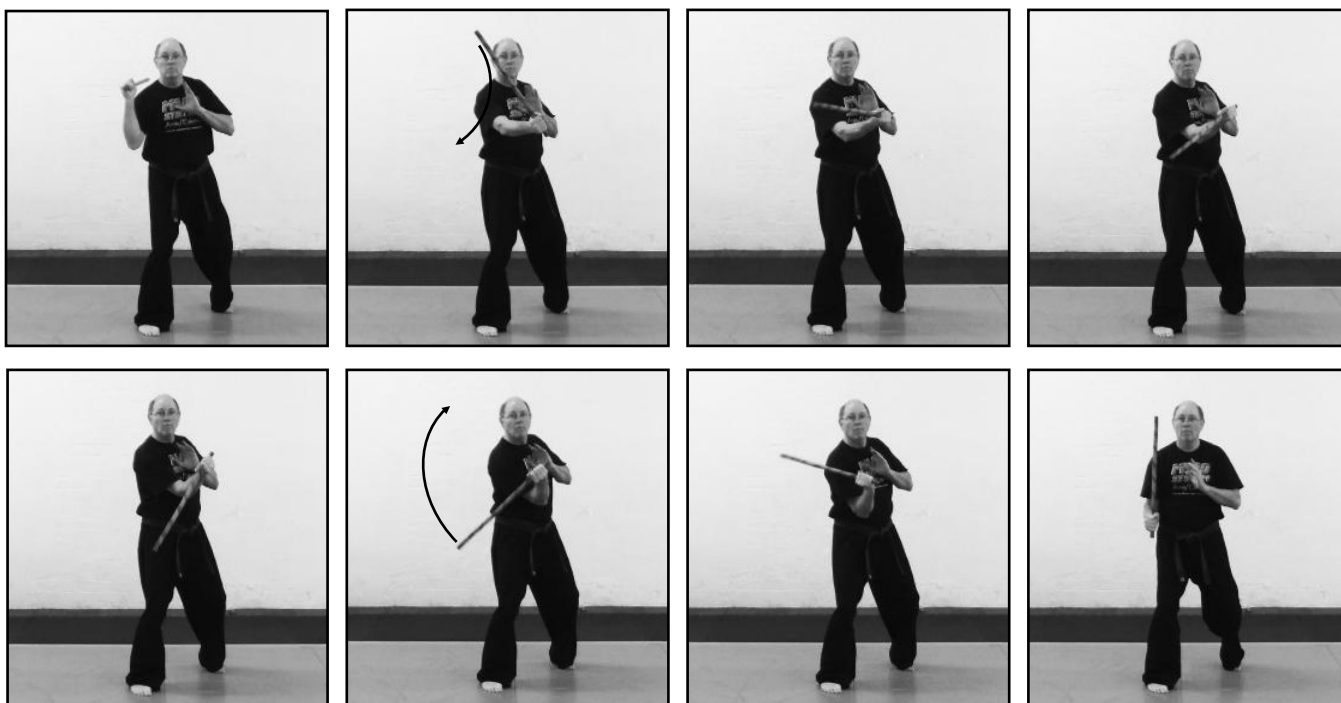
This is an action that Prof. Presas used that he got from his balintawak eskrima training. This is a way of returning a strike and preventing your opponent from capturing your cane. Quite often you can retract your cane upon impact from your opponent's block.



A way of trapping your opponent's cane that is a signature action of balintawak eskrima is a curling of the fingers around it. This action delays and traps the cane if one tries to pull it back after a strike.



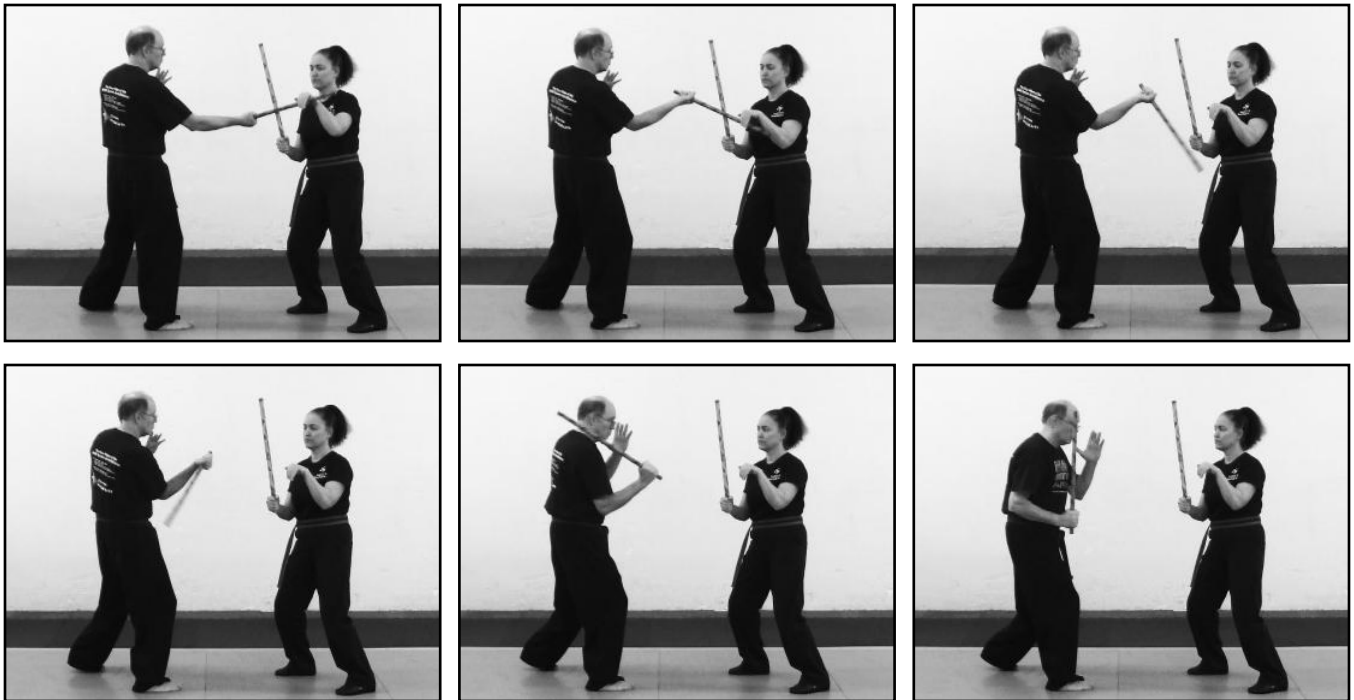
The Twirl out action is where upon impact, you roll the tip of your cane downward and bring it back up in a circular manner. This aids you in escaping your opponent's capture action. Demonstrated below is the Twirl Out action for the number 1 strike.



The Twirl Out action for the number 2 strike.



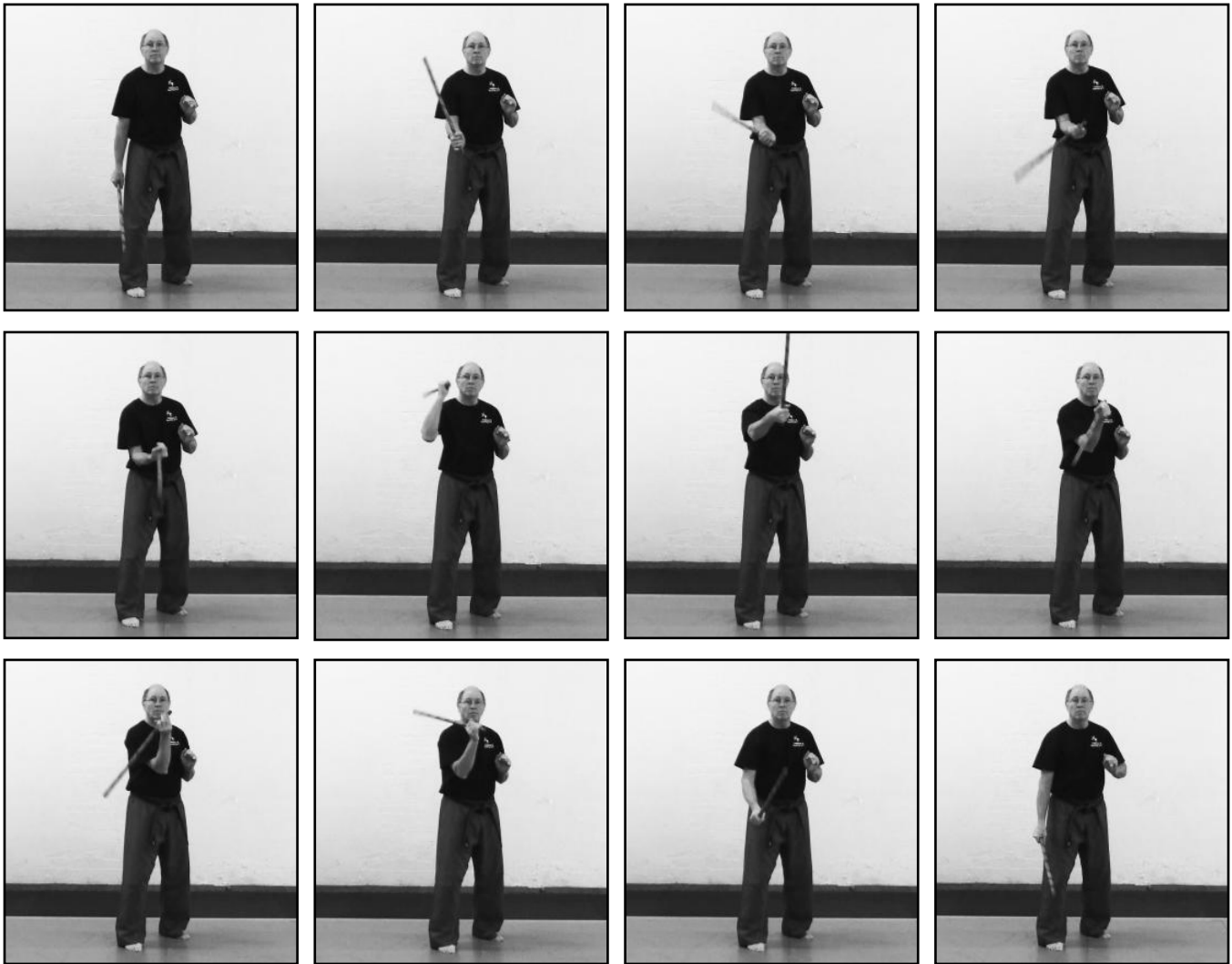
Example of executing a Twirl Out with a partner.



Twirling

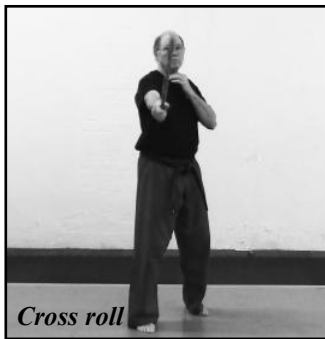
Twirling is called *amara*. The source of it in Modern Arnis is interesting. Prof. Presas said in a taped interview with Joe Rebelo that he was fascinated with Cacoy Canete's twirling ability. *"One of the brothers is Ciriaco 'Cacoy' Canete, one of my mentors. I like the guy. If the guy, he'll free the stick and twirl the stick. Oh! I am fascinated!"* This stunned Joe as Remy was part of the balintawak eskrima group and Canete was from Doce Pares and the two were like oil and water. The rivalry between the two groups was intense. Remy declared that he was willing to learn from anybody. Twirling is not part of the balintawak eskrima that was taught by Anciong Bacon. From this interview it leads one to believe that Twirling was not a part of the original Presas family system either. After meeting with Cacoy Canete, Twirling became part of Modern Arnis.

A basic Twirling exercise taught by Remy Presas was a simple rolling the wrist up and down action.



There are countless patterns of Twirling that one can do. You can apply every type of classical striking action (banda y banda, abanico, redonda, rompida, up and down, etc.) in any combination. On the next pages I will illustrate a couple of sample Twirling patterns that I teach in my school.

MA80 Twirling training pattern 1.



MA80 Twirling training pattern 2.



Two Way Action (MA80)

Two way action is where you apply force in two opposite directions to effect your technique. It is most commonly seen in disarming techniques, joint locking, and throwing.



Two-way action during a disarm - pull with the grip hand and push with the cane hand.



Top row pull the arm with your grip hand. Middle row push out with your forearm.



Two way action in a forearm bar. Pulling with the grip hand and pushing with the forearm to effect the joint lock.

U-Z

Umbrella

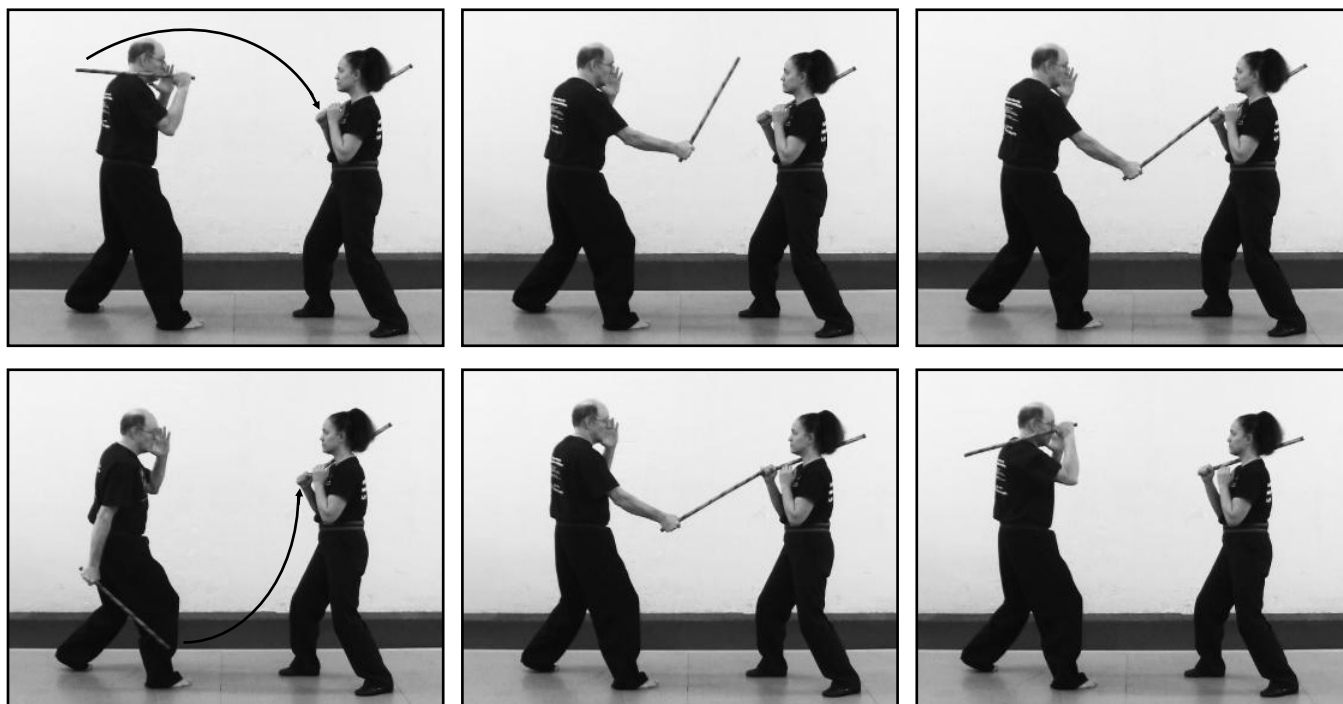
The way I first learned the umbrella, it was a high line banda y banda (side by side) action. The cane hand moved parallel to the floor in its cutting path. Your empty hand moved across in the opposite direction to end up in an open position. Your partner does a #12 strike at you. Your empty hand deflects your partner's cane arm while your own cane cuts across to protect your head from your partner's cane. A key point to make is that with the Umbrella, your check hand is your primary defensive action and your cane is your back up action.



Up and Down

This is a vertical, stiff armed method of striking which resembles the Rompida. The difference is that instead of the wrist rotating on each stroke, it is kept stiff and the cane is held at a 90° angle. Prof. Presas used this to counter an opponent who uses twirling.

The execution of up and down is very simple. You hold your cane strongly with your thumb facing upward. You briskly raise and lower your cane continuously. That's all there is to it. Your target is your opponent's hand or wrist and if he pulls it away, you can use the tip of your cane to attack his throat (upward motion) or rake him (downward motion). With a bladed weapon you can use the tip of the blade to "pick" and rake your opponent. Up and down has a funny story to it. The man who introduced me to the Professor, Fred King, pulled him off to the side and asked him what he would really do in his fights. Fred is very street defense oriented and while he liked the attributes development of the all the cane manipulation techniques, he wanted to "get down to brass tacks" regarding stick fighting. Remy had him pick up a cane and square off with him. Prof. Remy then came forward doing the very simple up and down, cracking Fred on the hand repeatedly. This got across to Fred the simplicity of what Remy would do in a fight. Prof. Presas would also demonstrate this as a perfect counter to someone who would twirl his sticks as a set up in a fight.



Here is an edged weapon look at up and down from Grand Master Bram Frank. *“Up and down works very well with a rapier where the tip is moving very fast and the toe portion of the blade is the part that actually carries a cutting edge. A cut and thrust sword works as well as a rapier. One is far enough away from one's opponent that one's blade being trapped in a fighting situation, either by contact with the opponent or by one's opponent, is nonexistent! Why? Well the tip of the blade is moving so fast that the up and down literally cuts right through an opponent.”*

Walo

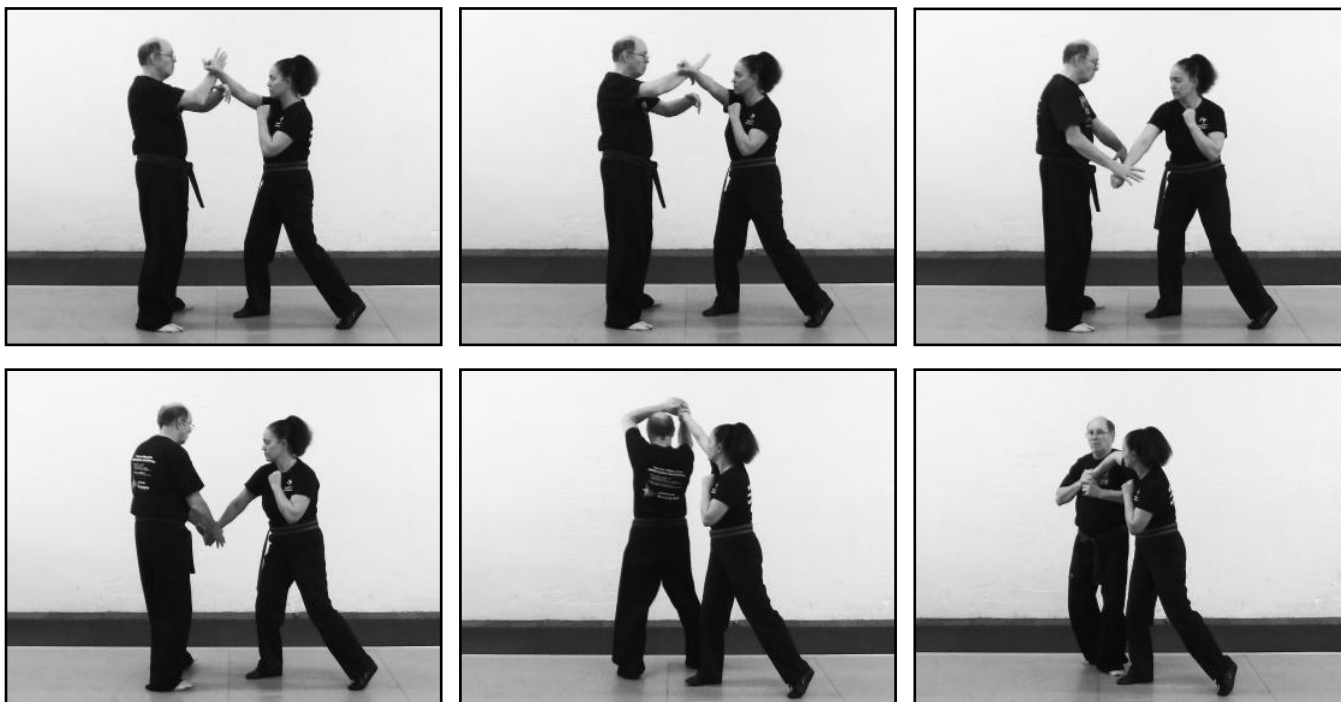
The number Eight in Taglog.

Wedge Block

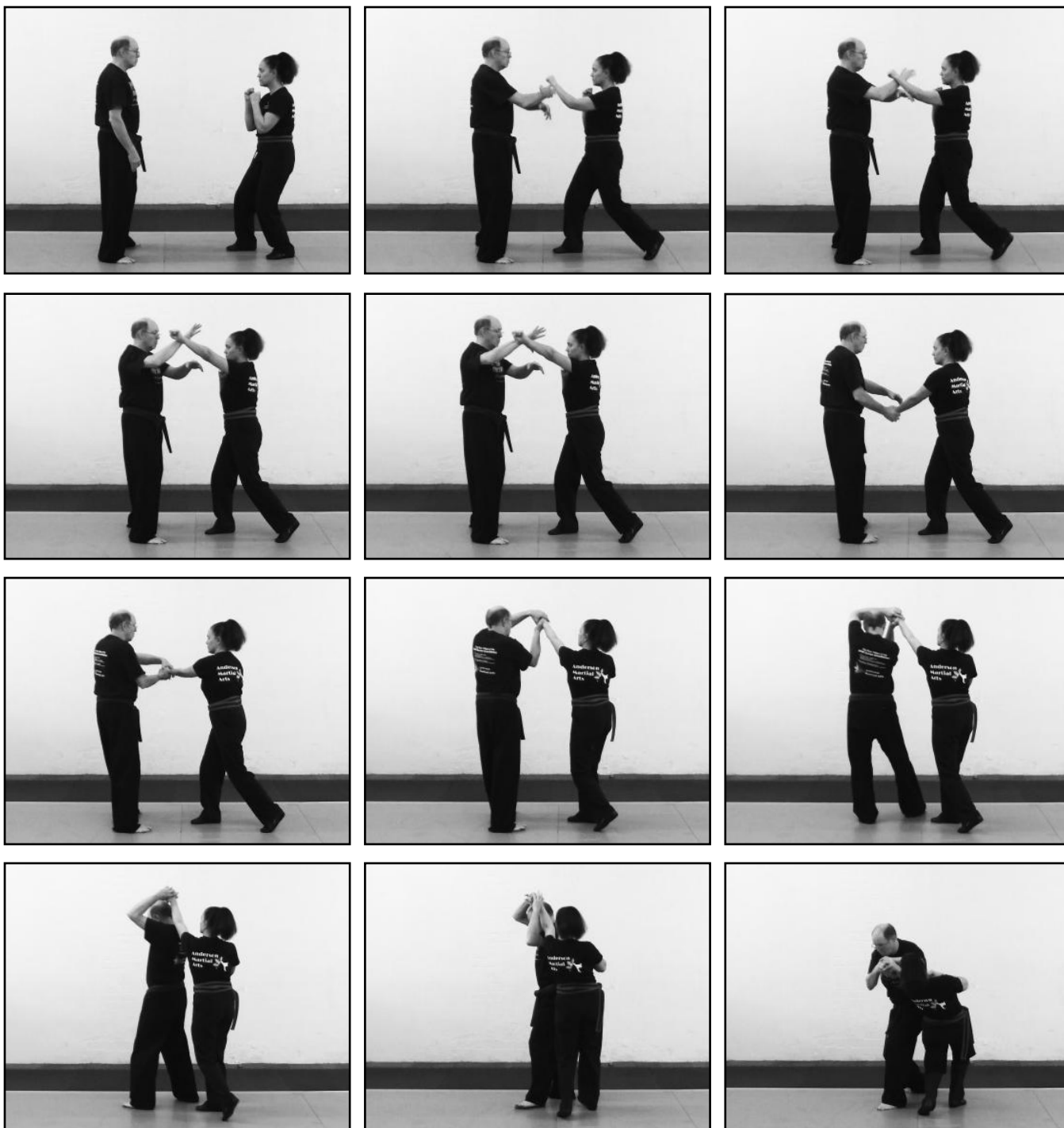
This is an action that is a common one in the Shotokan karate kata, in which Prof. Presas held a black belt. You will see this in the anyo he taught. The basic movement of the arms are to bring them up in an "X" position in front of the body and then roll them outward resembling a fighting guard. (In the Anyo, Prof. Presas used a closed fist. See last photo.) This has been shown as a break for a choke hold in Japanese karate. The applications he taught for this, however, were ways of going from a parry moving outward into a joint locking action. Although this is a two-armed action, when transforming it into a joint lock, one hand is dominant, either the right or the left.



Right hand dominant against a right punch. My partner punches at me. I use a Wedge Block and use my right hand to circle her arm down to my left hand. I do a walk through under her arm and go into a standing center lock.



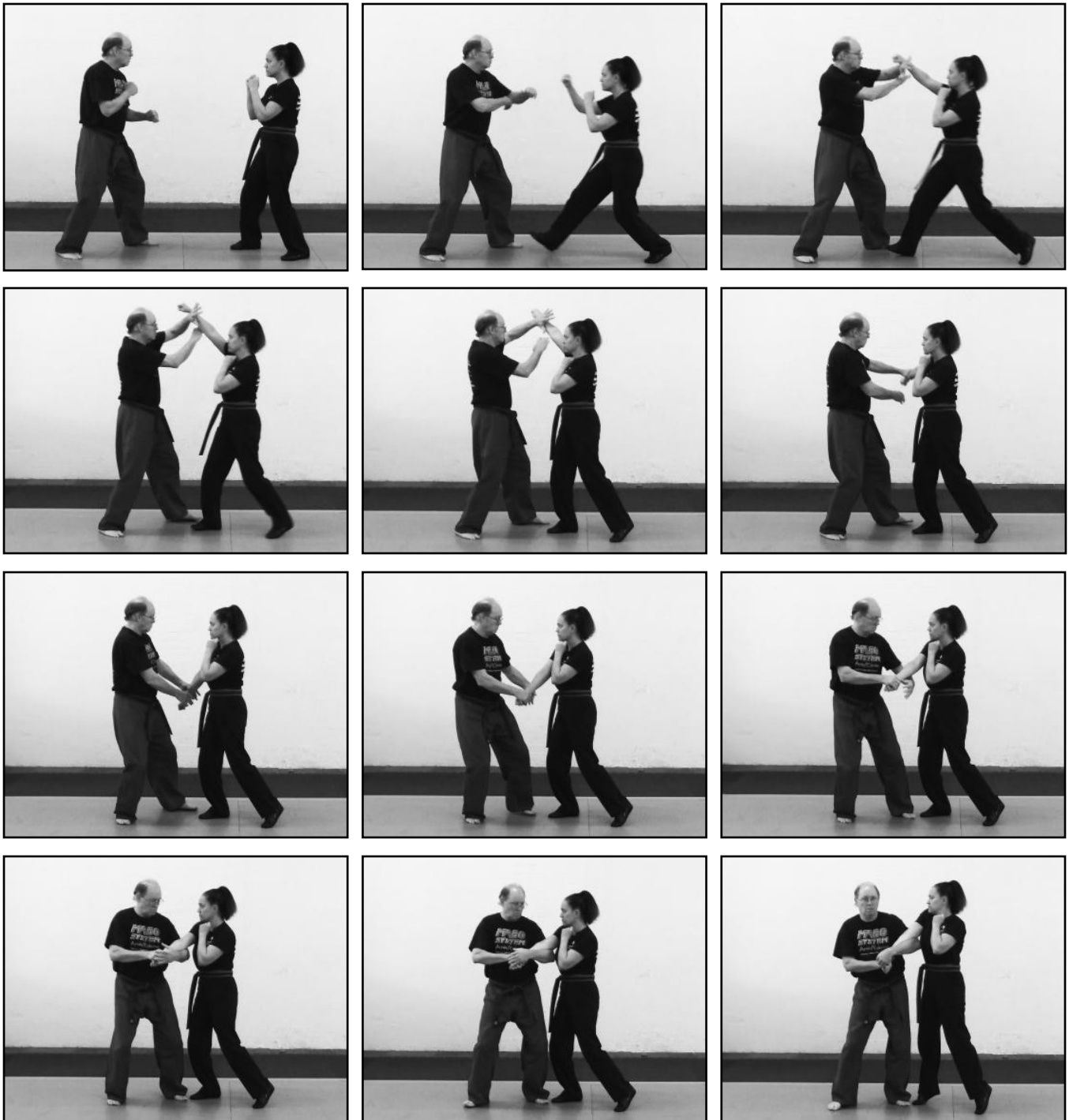
Right hand dominant against a left punch. My partner punches at me with her left fist. I use a Wedge Block and use my right hand to circle her arm down to my left hand. I do a walk through under her arm and go into a side by side lock.



Left hand dominant against a left punch. My partner punches at me with her left fist. I use a Wedge Block and use my left hand to circle her arm down to my right hand. I rotate to my right side and bend her elbow up into a come along wrist lock.



Left hand dominant against a left punch. My partner punches at me with her left fist. I use a Wedge Block and use my left hand to circle her arm down to my right hand. I rotate to my rear and execute an under arm elbow lock.



Wing Block

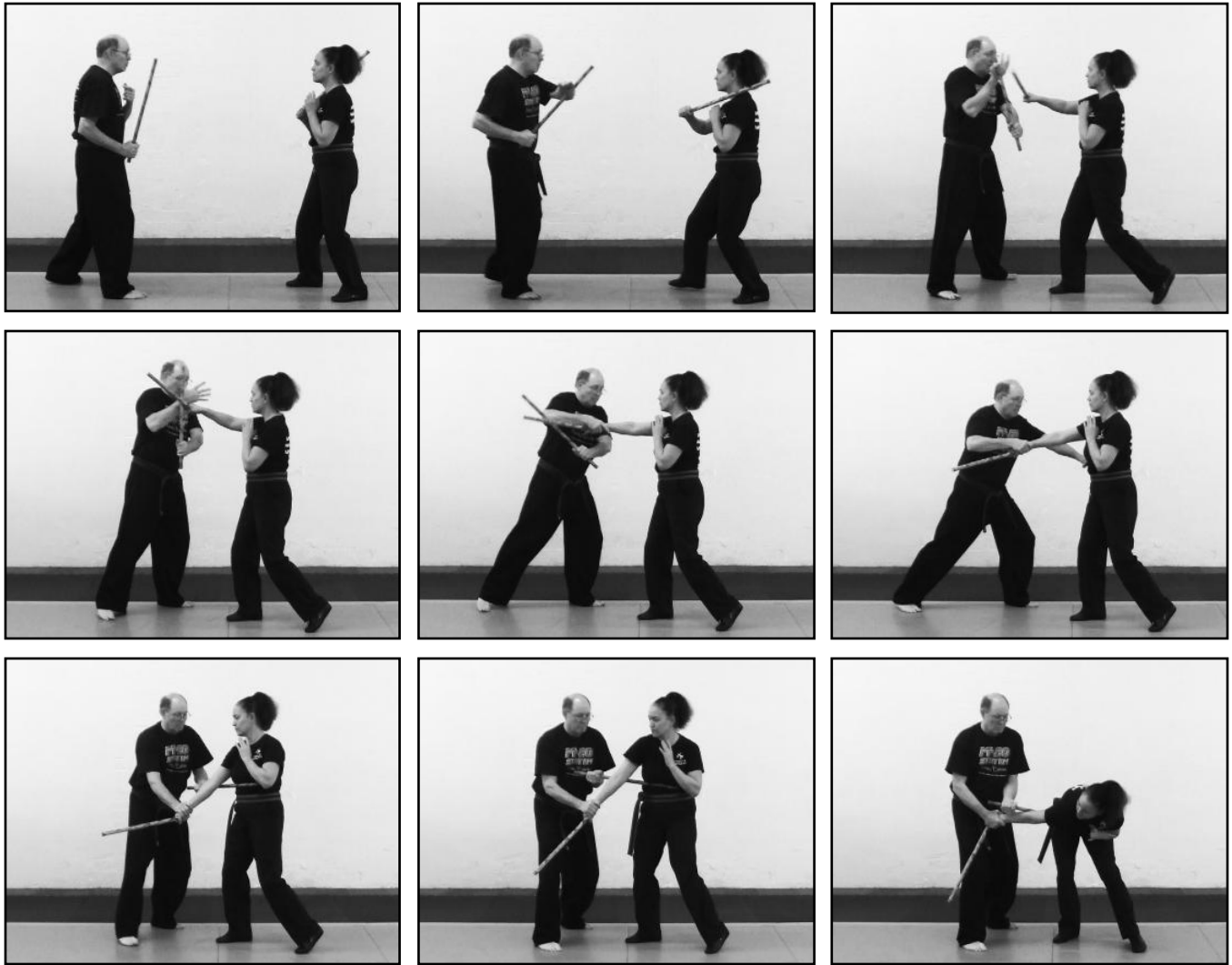
The Wing Block is another defensive action in which your cane is in an inverted position, meaning tip down and punyo up. Prof. Presas usually taught this from a cane down position and used a two hand rolling method to move into it.



In the MA80 System Arnis/Eskrima I use the Wing Block from a guard position. I put my check hand behind my cane and push the tip of it down while twisting my wrist so that the butt of my cane goes up. By the end of the switch my left hand firmly grabs the cane.



Wing Block application from a guard position.



X Block (empty hand)

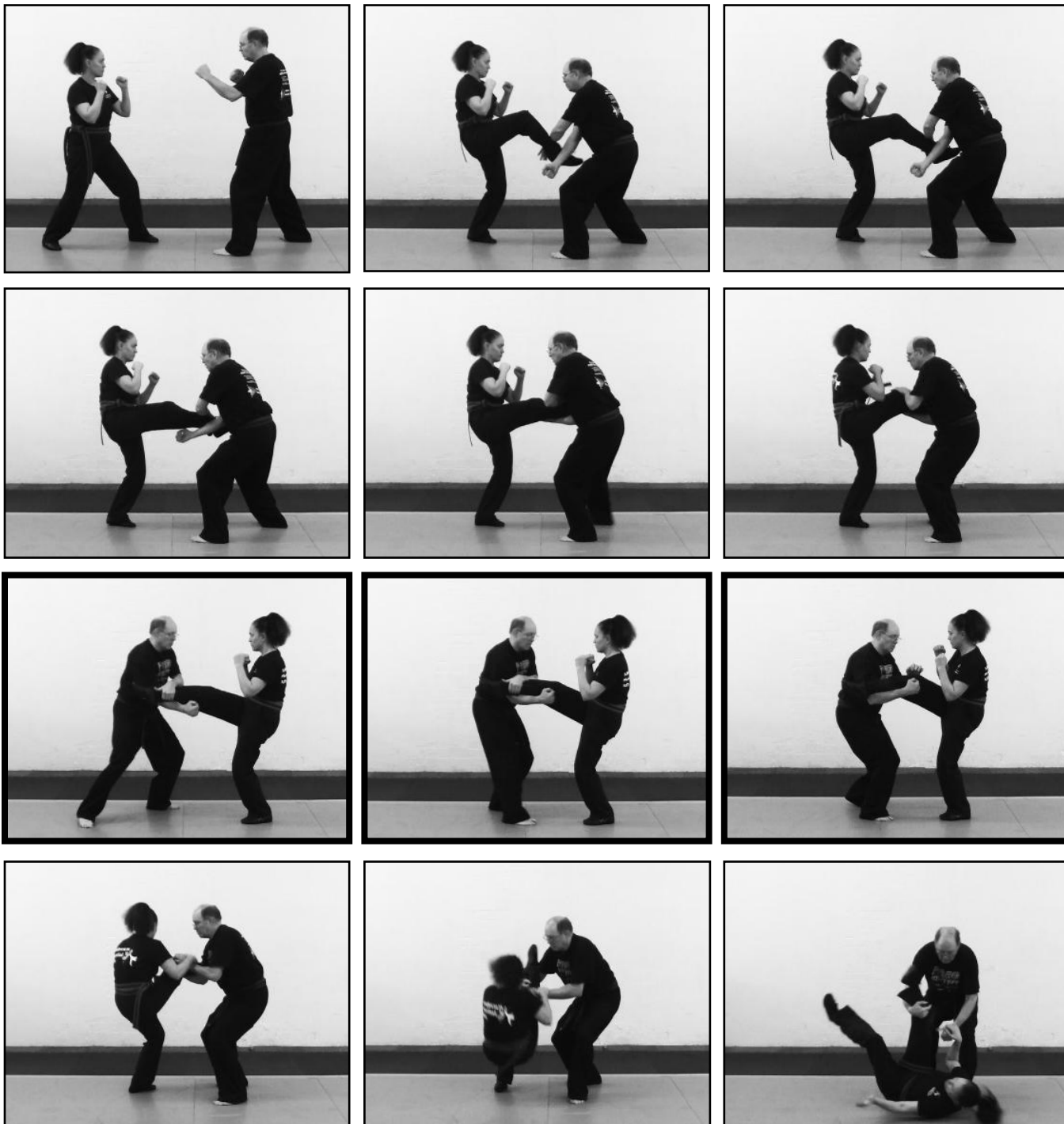
The X block is a defensive action marked by the crossing of your arms during its execution. It is a capturing action of your opponent's limb so that you can joint lock or throw him.



X block application against a hammer fist punch. My partner strikes downward at me. I intercept her strike with an upward X block. Upon contact, I slide my right hand down to grab her fist. I use my left forearm to bend her elbow. I then grab her fist with my left hand and bend her wrist with both hands. I position my elbows together and execute a rear circle step with my left leg. I use this action to take her down.



Downward X block application against a front kick. My partner kicks at me with a front kick. I meet her kick with the downward X block. I hook her leg with my right arm in the crook of my elbow while placing my left hand on the inside of her knee. I dig the knuckles of my right fist into her knee forcing it to bend. This rotates her hips to her rear side making it easy for me to throw her down.

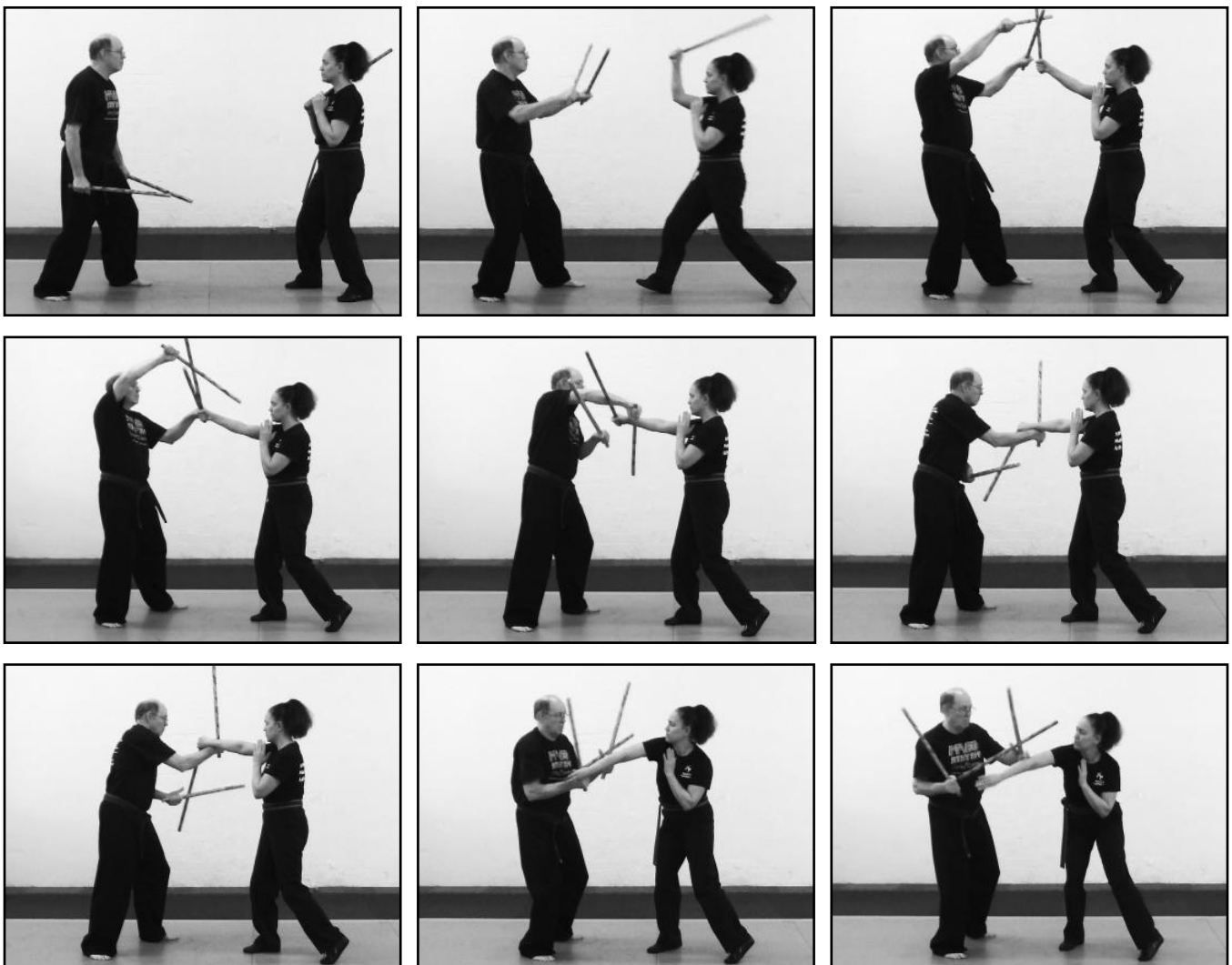


X block (stick)

This action is where you use two canes to replicate the X crossing of the arms as a defensive maneuver.



Example of application of the X block to transform into a disarming technique.



Zone (1)

This a term to denote the “one to twelve” strike target areas that can be hit on a human body; the 12 attacking Zones that correspond with the 12 angles of attack.

Zone (2) (MA80)

Zoning is an alignment factor. Zoning, simply stated, is the action of going from the line of fire to a safe spot. Zoning can be a vertical split in space, where you move at an angle or sideways, a horizontal split in space, where you duck or jump, or a range extension, where you step back out of range of the weapon. Whether you step, lean or duck, you are still zoning.

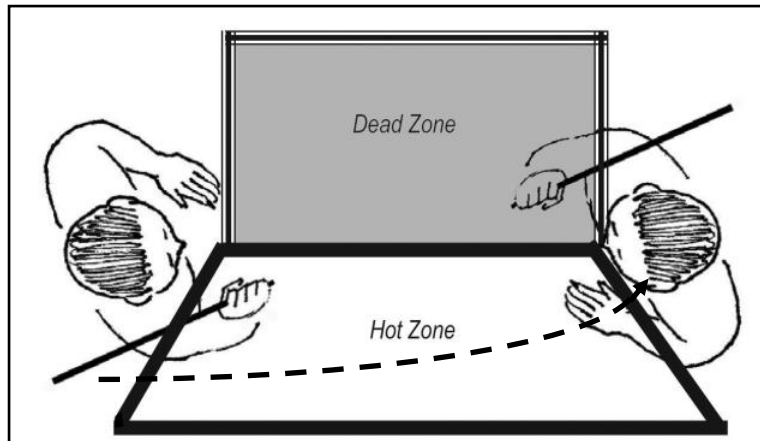


Vertical split

Horizontal split

Range extension

Example (see illustration): strike number 1 (forehand strike to the head or temple). The “hot zone” is the line of fire the cane travels through from the chamber spot to the point of contact. This is the space the cane travels through. This is a hot zone. Moving to the side where the cane is not traveling through is called zoning. I call the safe space the “dead zone”.



The hot zone for a number 1 (or 3 and 9) strike is to my left side, in the path of the swing of the cane.

Examples of stepping into the dead zone against various strikes.



Dead zone numbers 1 & 3 strikes...



...numbers 2 & 4 strikes...



...number 5 strike (thrust)



Dead zone number 5 strike (thrust)



Dead zone numbers 6 & 10 strikes



Dead zone numbers 7 & 11 strikes (thrust)



Dead zone number 5 strike (thrust)...



...numbers 6 & 10 strikes...



...numbers 7 & 11 strikes (thrust)



Dead zone number 5 strike (thrust)



Horizontal Dead zones, high and low



End Word

By Dan Anderson

“Danny. It is important that you have the Flow.” Prof. Remy A. Presas

When first began training with Prof. Presas there was one thing he stressed over and over again – to develop the Flow. Everything was about the Flow. It was all about continuous motion. Go from this action to the next. If your opponent stops you here you go there. Everything was about the Flow. The initial drill he taught was the basic flow drill demonstrated earlier in this manual. He taught many different drills and there was the one common denominator that held them all together – the Flow.

A short list of these could be (Note – I’ve included some MA80 drills in this list):

1. Block-check-counter
2. Block-check-counter-counter: fixed, semi-fixed, free form
3. Largo mano flow drill
4. Strikes 1-14 in random order with recoil as well as cut through
5. Classical styles (Banda y Banda, rompida, figure 8, reverse figure 8, Abanico, up & down, Redonda, double zero)
6. Classical styles at random (Kerenza shadow boxing)
7. Basic flow drill
8. Give & take
9. 6 count
10. 6 count expanded
11. 3 second reps with your partner interjecting strikes every three seconds
12. Tapi-tapi basic counter the counter
13. Semi-free sparring right on right
14. Semi-free sparring left on right
15. Tapi-tapi right on right trunkada style
16. Tapi-tapi left on right trunkada style
17. Tapi-tapi left on right semi-free sparring patterns

Everything revolved around the Flow. So what is the Flow? The Flow needs to be experienced to be fully understood. Words don’t fully explain it but here are a couple of workable definitions. *“To come or go as in a stream”* and *“to proceed continuously and smoothly”*. The definitions are taken from the Random House dictionary. You notice that a stream or river doesn’t go along and then stop - and then start back up again and later on stop - and start back up again when lunch is over, etc. it just goes along and keeps on going without halting around rocks and between land masses and sharp angles. It fits in and adapts and goes over, under through obstacles without stopping motion. That is the flow of a river and that is the Flow of Modern Arnis. If you take a look at any hard style of martial art form you’ll see stop and go actions. That is not the Flow. Arts like Japanese Aikido and Chinese Tai Chi Chuan have the Flow. Gymnastic high bar and uneven parallel bar exercises have the Flow. The gymnastic floor exercise will have a combination of the Flow with stops here and there. Figure skating has the Flow. A boxer throwing combinations has the Flow.

Whether on offense or defense, there is this continual non-freeze action while doing something. The reason I put the Flow at the last is so that after reading this far, you’ll now have a frame of reference. If you can adapt, that is the Flow. If your timing is on, that is the Flow. When you do disarms, that is the Flow. If you have arm sensitivity you have the Flow.

What does this Flow training culminate in? Here is a description by Rock Pasiwk that I think says it beautifully. *“The flow is one’s ability to adapt and react without thinking, to just move. The move or reaction could be smooth and fluid like the flow drill, or it could be hard and jerky, like say a move that resembles a Japanese hard style move. The flow dictates what movement you will use. Again it’s*

the ability to move or react to and in any way that needs be.”

This segues into two more things Prof. Presas said over and over again as well. The first was “*No matter where you are, you are there already.*” Now what was that supposed to mean? The second one was “*If you can counter the counter you will not be beaten.*” Well, that I could understand. The first was a puzzler, though, because he was great at catching you out of position and taking advantage of it. I worked very hard at keeping myself in position at all times but never quite kept it in when working with the Professor. He would keep getting me off balance or out of position. That was frustrating. Illumination came one day when he and I were over at Frank Shekosky’s house and he was showing me an expansion of the 6-count drill. Bang! Everything fell into place. From that moment every drill, every action, every move had one thing in common – they were all expressions of the Flow and the Flow was a combination of three aspects in that one four letter word.

1. “*No matter where you are you are there already*” is that you always have an option, you always have some sort of action you can take no matter what your body position is.
2. “*If you can counter the counter you will not be beaten*” is not only a ray of hope but a hard, cold fact. It means when you train, train yourself to see options to counter your opponent’s finishing move. In my opinion, most practitioners train way too much on the finishing move but what happens if your opponent thwarts that? My teacher in balintawak eskrima, Manong Ted Buot, had a question he would ask when I would perform a less than efficient counter. “*That will work on Juan but will that work on another ‘Dan’?*” This was to impress upon me that I needed to work on what would work on me, work on someone of my own skill and not just some beginner or intermediately skilled player. What would be the most efficient action to take on myself? This is the guideline for counter the counter.
3. “*Danny, you must have the Flow.*” The Flow, simply stated, means you cannot take a time out, take a break to figure out what you are going to do next. You roll with what is happening in the present time. Reread Rocky’s passage in the above text again. It makes all the sense in the world.

How does one develop the Flow? If you drill the above drills diligently a phenomenon will begin to occur. You will begin to achieve the skill of *recognition*. I have a saying in my school: “*Recognition is senior to conscious thought.*” Conscious thought is analytical processing. This is what you do when you are a beginner learning something. This is ‘figure it out’ mode. Recognition is seeing what is there and knowing it right away. As you drill the various drills and different motion patterns you become familiar with all the different options available to you. Then you flow.

The 6-count drill works the Flow from an extended medium range. The give and take drill works the Flow in and out of medium range. The cane sparring drills and the Tapi-Tapi Trankada drill work the Flow in close range. Flowing locks or any of the other empty hand drills teach sensitivity and the Flow at an arm engagement range.

By the time you have thoroughly drilled all of this, the last of the maddening statements he would make finally makes sense – “*It is all the same.*” Counter the counter, the Flow, Tapi-Tapi...it is all the same.

As William Shakespeare once said, “*A rose by any other name would smell as sweet.*”

Appendix 1

The Modern Arnis Family

Since the passing of Prof. Presas in 2001, Modern Arnis has continued to flourish and grow from the efforts of his students across the world. A number of branches of the mother art have come about. This is the natural evolution of every martial art. Remy Presas learned the family art from his grandfather, Leon. He furthered that learning under three teachers of balintawak eskrima; Arnulfo Moncal, Timoteo Maranga, and Anchion Bacon. He was influenced by Ciriaco “Cacoy” Canete and others and he finally formulated Modern Arnis. He continued to learn after he did this, most notably including Small Circle Jujitsu concepts and applications he learned from his good friend, Prof. Wally Jay.

Prof. Presas taught thousands of students in seminars across the globe. I liken what is happening to Modern Arnis to the history of Baguazhang. Baguazhang was first taught by Donghaiquan. He originally taught established martial artists such as Yin Fu, Cheng Ting Hua, Ma Wei Chi and so on. What you have is a teacher who taught an art with a certain set of principles and actions which were then flavored by the student’s preceding skills when taught by them.

Yin Fu was a Lohan Shaolin master prior to training in Bagua. His set is characterized by a floating stepping and the “ox tongue palm”. Cheng Ting Hua was a Shuai Chiao (Chinese wrestling) and Xing Yi expert and his Bagua has elements of those two arts. Ma Wei Chi was an expert in the secrets of the fist and his Bagua was known for the hammer palm method.

Several Modern Arnis examples of the above would be:

Dan Anderson - American Freestyle Karate

Bran Zawilinski - Kenpo Karate

Wendi Dragonfire - Shuri-Ryu Karate

Chuck Gauss - Judo

And the list goes on. In short, the evolution of Modern Arnis is now in the hands of his students that he taught across the globe. Here is a list (likely incomplete) of some of the branches of Modern Arnis that sprang from the teachings of Remy A. Presas. (Author’s note: this is data supplied to me by the various branches.)

American Arnis – Jeff Arnold, Mike Replogle

American Arnis was born out of the success of Professor Presas’ Modern Arnis seminar trainings and the ensuing demand by enthusiastic students for more training and more classes.

Two of Professor Presas’ original personal students, Mike Replogle and Jeff Arnold were both deeply involved in the presentation of Modern Arnis in seminars nationally, as well as in print publications, and they organized and hosted the first-ever Remy A. Presas International Arnis Federation training camp in West Virginia in 1983. In the early years, both had their independent Tae Kwon Do schools and both also taught Modern Arnis classes on a regular basis in their schools, with periodic seminars featuring Professor Presas.

Over time, Replogle and Arnold saw the need to deliver in-depth training to their arnis students within a daily training and class format, to give students the martial arts foundations of traditional karate training to support their growth in their arnis training. This was not provided in Modern Arnis seminar training alone, and with the express consent of Professor Presas, Replogle and Arnold embarked on the development on an integrated training system to combine the classroom basics with “the Flow” of Modern Arnis.

Replogle and Arnold proceeded to cobble together a unified teaching system which initially combined Tae Kwon Do (“Korean Karate”) and Arnis into a single curriculum. To avoid any confusion with the Modern Arnis seminar system as taught by their mentor Professor Presas, they gave their new integrated approach a new name, “American Arnis”.

As Modern Arnis was an evolution of traditional arnis, kali and eskrima into a student-friendly “modern” approach, American Arnis further evolved the system using training approaches and fundamentals that most American martial artists find familiar, and presented them in a regular classroom and training format that supported well-rounded training in a self-sufficient system that did not rely on other arts for training “the basics”.

This unified system debuted nationally with the publication of “American Arnis- the Evolution of an Art” in Black Belt magazine in January 1984. American Arnis steadily grew, developing a network of affiliated schools stretching from Los Angeles to Knoxville Tennessee, and academies with primary locations in Hollywood California, Flint and Owosso Michigan.

American Modern Arnis – Tom Bolden

American Modern Arnis comes out of Remy's' Modern Arnis, but strategies and techniques (they are all the same) are implemented using enhanced footwork, movement and rhythm. The footwork, movement and rhythm training is influenced by my training in CHA-3 Kenpo, Panci-Panci Eskrima, Tai Chi Chaun, Capoeira, music and dance. This all results in American Modern Arnis being a very fluid, quick, versatile and deceptive system.

The Art Within Your Art - Brian Zawilinski

The Art Within Your Art is my way of a silent, personal tribute to the Professor. He didn't just teach me all kinds of physical techniques, he taught me how to learn, how to understand the connection throughout all martial arts, and he taught me how to extend a martial artist's individual “line” without making him/her compromise what he/she has already learned. I use Modern Arnis and its concepts as a base, and I have injected the following systems:

Tracy Kenpo Karate - which incorporates all kinds of different strikes with all four limbs, elbows, knees, leg sweeps, take downs, etc, (in a blitz attack delivery).

Western boxing – boxing basics to include staying light on your feet, constantly moving, bobbing, weaving, as well as the basic boxing strikes.

Chen Style Tai Chi (Hun Yuan System) – as you know, the power of internal martial arts is second to none. Modern Arnis requires us to be in very close proximity of our opponent, Tai Chi requires a similar range (sometimes even closer). If you are close enough to effect an arm bar on someone without having to extend your arms, you are close enough to utilize Tai Chi. When you combine the fluid and relaxed nature of Tai Chi with Professor's flow...it is amazing! The concept of striking “through” the opponent, rather than “at” the opponent is critical. Striking with an open hand or the forearm is so much more powerful and safer than punching with a fist.

Lastly, I have also included 23 years of law enforcement tactics that includes empty hand defensive tactics, 2 different batons, OC (pepper spray), firearms, tactical handcuffing, K9 tactics, fugitive recovery operations, room clearing, building searches and blah, blah, blah. Bottom line in this training is when it is “go time,” IT IS GO TIME!!! Engage, subdue, restrain and control ASAP. You cannot afford to drag situations out behind the walls because problems intensify and magnify amazingly fast. Get it done and over with ASAP. I apply this mind set in my teaching quite often.

There are various other minor influences in my training such as Japanese Sword, Aikido, and so on, but these are smaller influences compared to the rest.”

Common Sense Self Defense/Street Combat (CSSD/SC) – Bram Frank

“Common Sense Self Defense/Street Combat” is a tactical combat art based on the Filipino art of Modern Arnis as founded and developed by the late Professor Remy Presas.” (Bram Frank from his book *Conceptual Modern Arnis* page 155). Much of this tactical combat art revolves around the use of the short blade or the knife. The tactics are taught in short technique sequences called “modules.” Bram has designed and produced a number of tactical knives which have the added application of being able to be used, when folded, as a close-quarters impact tool. This allows for civilian and law enforcement officers non-lethal self-defense application of CSSD/SC tactics.

Common sense self-defense street combat has been designed to meet the needs of today’s environment. CSSD-SC is not a particular way or style of martial art or fighting. It IS principles of motion tied into conceptual patterns that are tempered by the complex legal liabilities of our current society. CSSD/SC then takes the conceptual patterns of motion and establishes a framework that allows one to see the conceptual usage of those patterns. CSSD-SC allows for the students to grow within themselves with universal concepts of offensive and defensive motions. No two students will seem the same for no two people are the same. By using principles of motion all people can have self-defense, for one will absorb what is useful to them and discard that which does not apply.

Unlike Martial Arts that are linear in progression, CSSD-SC is based on non-linear learning, Tribal art style. No one is taught by “do a technique or response” and after enough time one can now do another more advanced technique. Martial art demands this, a structured progression allowing for duplication of the instructors’ wishes and persona. Techniques grow into counter techniques; one does this so one responds with this. When the lesson is learned and practiced the linear way is to go to the next class of techniques...hopefully more advanced. Tribal arts are based on non-linear progressions, which are meant to be shared immediately. Student teaches student, concepts can be expressed by many techniques and all are guided by the underlying principle. Principles do not change. Concepts express the principle.

Techniques illustrate a given concept. Tribal arts can be taught in hours not years. Tribal arts can unfold like a flower into years of study but the foundation, the roots, grow quickly allowing for immediate usage. Street combat just happens; therefore responses must be immediate and based on concepts to be useful. One cannot use prerecorded or set responses to a spontaneous situation.

Common sense self-defense - street combat is not just an empty hand art. In all ages of mankind warriors carried weapons, citizens carried weapons, for with a weapon even a child can be king. In CSSD-SC we teach conceptual weapons usage. Unlike traditional empty hand arts, CSSD-SC teaches weapons usage FIRST to allow for understanding reality of combat. Knife teaches stick, stick teaches empty hand, a one way progression; for it doesn’t work in reverse.

DAV – Deutscher Arnis Verband e.V. – Dieter Knüttel

The blend between the Modern Arnis of Ernesto Presas and the Modern Arnis of GM Remy is what we in *the DAV* have been doing since its inception. You know, we have the very old Modern Arnis of Professor Remy Presas through me learning in 1983 from Rodel Dagooc, Ernesto and Roberto Presas, Cristino Vasquez and Rene Tongson - to name a few of my instructors at that time. Their Modern Arnis was still very close to the Modern Arnis of GM Remy in the 70s.

Then, the 80s in the US are rather well documented through his videos. Also I have taught several seminars together with Dan Anderson and Bram Frank, who were very active with the Professor in the 80s. Also the books of Dan Anderson gave me a good insight of Professors teaching at that time. Fortunately, we were able to experience the techniques of the 90s directly from the Professor, who taught a lot of seminars in Germany and who trained privately with me a lot.

Now, I am looking backwards, to get more of the old teaching from GM Rodel Dagooc and from GM Jerry Dela Cruz, both of whom started to train with Professor Remy Presas in 1968: GM Dagooc taught at the summer camp in Germany in 2005 and GM Dela Cruz who taught at the end of March 2007. But I look also in the future, see and observe, where other students of the Professor take the art, and of course my Modern Arnis is still constantly improving and changing through the different inputs I get and through the research I do. And of course, through the training, new things develop and the art evolves. This is Modern Arnis. Not sticking to the tradition but moving forward. This is, what Professor Remy did and this is, how we continue to practice his art. Rooted in the various stages of Modern Arnis in the past and also looking forward into the future, looking for new ways, methods, techniques and applications.

The DAV has grown over the years and now has a membership of around 1800 members in 80 groups all over Germany and that we have representatives in many European countries. (Author's note: this makes the DAV the largest single Modern Arnis organization in the world.)

Independent Escrima-Kenpo-Arnis Associates - Dr. Jerome Barber

The IEKA is an instructional cooperative that is jointly centered around Tracy System Kenpo and Modern Arnis. It was originally founded by Sifu Don Zanghi under the "*Kenpo-Arnis*" label and taught at his "Fighting Back Institute" in Buffalo, NY, in the late 1970s. The concept was expanded on by Dr. Jerome Barber, a former student of Zanghi's in 1986. In 1987, Dr. Barber opened the Erie Community College Kenpo Arnis Self Defense Program. This program was at the time the only college based, credit bearing, Tracy Kenpo and Modern Arnis martial arts programs in the United States and Canada. The program was modeled after the college programs founded in the Philippines by the late Professor Remy Presas in the 1950s. Professor Presas officially sanctioned the ECC program in 1989 and in 1992, GM Tom Bolden (American Modern Arnis) and GM Al Tracy, gave their written approval of the program as well.

The ECC Kenpo-Arnis program has been up and running since 1987 through the present with Mr. Paul Martin and Professor Mary Altair in charge of the instruction since Dr. Barber retired in 2012 at the City and South Campuses respectively. During the 29 years of the programs existence, approximately 1100 students have been enrolled in the Kenpo-Arnis program. In addition to on-campus instruction of ECC students the IEKA staff members also ran community services self defense programs for non-students and in conjunction with the South Campus Student Government Association, hosted seminars/summer camps at the college with special guest instructors including Professor Remy Presas, GM Bobby Taboada, GM Tom Bolden, GM Al Tracy, Ama Guro Billy Bryant, Maha Guro Roberto Torres, Master Don Zanghi, Master Dan Donzella, Shihan Ernie McPeck, Master Rodney Mayfield and Master Kevin Seaman.

The IEKA was established by Dr. Barber with the twin goals of teaching practical, pragmatic system of personal self-defense combined with finding people who were interested in learning the art and science of teaching martial arts. Some of the leading advocates of the IEKA training format are Tim Kashino, Richard Curran, Paul Martin, Thom Verga, Kenneth Boehm, Debra Moore, Keith Roosa, Kathy Geiger, Mary Altair, Keri Marottia, Edward Saulters and Michael Zelli. All of the above instructors are running their own IEKA instructional programs.

International Modern Arnis Federation, LLC

Brian Zawilinski, Chuck Gauss, Ken Smith, Gaby Roloff – Masters of Tapi-Tapi

The International Modern Arnis Federation (IMAF) is the official Modern Arnis organization founded by Grandmaster Remy Amador Presas. The IMAF, LLC, is the governing body mandated by Grandmaster Remy Amador Presas to implement and execute his Vision for Modern Arnis worldwide.

Vision - Founder & Grandmaster "Professor" Remy Amador Presas established the International Modern Arnis Federation (IMAF) to perpetuate Modern Arnis worldwide. The IMAF will provide for the

disciplined, rigorous, and systematic training in Modern Arnis, to include (1) the Way of the Flow, and (2) the Art of Tapi Tapi.

The IMAF will provide leadership, growth, and comprehensive mental and physical training in the Remy Presas Modern Arnis system in its entirety. The IMAF member arnisador will learn to embrace and apply the Way of the FLOW in Life. Ultimately the Modern Arnis practitioner will learn (1) self-discovery and self-control, (2) achieve personal excellence, and (3) gain self-mastery, in the face of Life's daily uncertainties, challenges, and opportunities.

MA80 System Arnis/Eskrima - Dan Anderson

This is a branch of Modern Arnis formulated and taught by Prof. Dan Anderson, 9th Dan, a senior student of Grand Master Remy A. Presas, the founder of Modern Arnis. It has been certified by the International Modern Arnis Federation, Philippines. (Author's note: I will describe this in more detail in another appendix.)

Modern Arnis Domog – Doug Pierre

Modern Arnis Domog is a synthesis of decades of experience in the martial arts by Sifu/Guro Doug Pierre. Our program consists of a no-nonsense approach to defense using rattan sticks as training tools. Students are instructed in empty hand methods which constitute the karate, jujitsu, and kickboxing aspects of this Art. The result is a fluid and graceful form of realistic self-defense, which can be learned and practiced by anyone not just the young and fit. Our eldest student is 86 years young; Sonny began here at 74.

"I created M.A.D. - Modern Arnis Domog, with the express permission of my teacher Grand Master Remy Presas back in 1992, which is a combination of all the arts I have studied thus far. And where my students and I fight with Arnis. The Domog means Do-Doug's M-Method of G-Grappling/Growth. The grappling art of the Philippines is called Dumog. It's just my play on a word."

Modern Arnis-MFA Method – Andrew Filardo

Guro Andrew "Tattoo" Filardo was a personal student of the late GM Professor Remy Presas. "Tattoo" was the nickname Professor used to call him by. Guro has been certified and authorized by the late GM Presas since 1985. He earned his 4th degree black belt from the Professor in 1998, Lakan Apat. Guro Filardo also teaches Filipino Martial Arts, Modern Arnis-MFA Method. Which emphasizes the "Combat" rather than the "Art", the practical application of combative technique as the Professor taught him. Professor's roots were in Balintawak Eskrima, training under the Grand Master Anciong Bacon. Balintawak being a straight forward system focusing on "Fighting" and what works for real, rather than "sport" Arnis.

The Full/Real contact sparring with minimal equipment, is only part of the training and not for everyone, but you learn the realities of real combat from these experiences. Filardo insists, *"Let's face it. How can you call yourself a fighter if you never fight! There's no rank, no uniforms, no rituals. You train for the sake of training to be the best you can be."*

Modern Arnis Training Systems – Ken Smith

M.A.T.S. is a program designed to be both a certification system for instructors and a belt ranking system for their students. Many karate school owners and their black belts start in Modern Arnis because they are looking for a way to enhance their training or incorporate weapons into their curriculum. School owners and black belts train for their teacher certification while working towards their M.A.T.S ranks. With this in mind, Master Ken Smith created a modular program to address this need. The idea is simple and goes like this: All instructors are required to train and test for level one: Basic level. Once that is achieved, they can choose from any of the other 11 levels of the M.A.T.S program and to take it back to their own school to incorporate it into their own curriculum immediately. As instructors train

for more levels in the MATS program, their level of certification within the MATS program also advances.

2 Levels: Basic Instructor, 4 Levels: Instructor, 6 Levels: Certified Instructor, 7 Levels: Black Belt, 11 Levels: Master Instructor.

Currently there are 12 levels within the MATS program with 2 more levels in various levels of evolution. Instructors have the freedom to tailor their training and work on the levels that interest them the most. Level One: Basics, Level Two: Right Hand Flow, Level Three: Abanico Quarto Style, Level Four: Pressure Point Applications, Level Five: DeMano Knife Defense, Level Six: “Thanks for the Stick”, Level Seven: Left Hand Basics, Level Eight: Left Hand Advanced, Level Nine: Dumog Basics – Grappling, Level Ten: Right Hand Advanced, Level Eleven: Single Sinawali Flow, Level Twelve: Reverse Single Sinawali Boxing.

MARPPPIO

The *Modern Arnis Remy P. Presas International Organization*, MARPPPIO, founded in 2002 and is 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. MARPPPIO 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.

MARPPPIO, 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. 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.

MARPPPIO 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 MARPPPIO.

Military Arnis - Lisa McManus

Military Arnis and incorporates the foundation skills of Modern Arnis along with boxing, ukemi and ground fighting.

“In 1976 I became a United States Marine and a warrior. I left the Corps to get married and go back to college. After college and raising my family, I longed to be back in the Corps so I developed my Art – a mixed martial art derived from the Arts I studied. The idea was to teach something I love to people I value. I love teaching and the arts and I value the Marine Corps.

In 2000 in collaboration with Colonel Robert Beaudoin, USMC, I began teaching at NROTC as a staff instructor. My art is a leadership art. My students are taught leadership and communication skills through the vehicle of the combative practice of the art. Our motto is, ‘Our success will depend largely upon our sustained willingness to work hard & our commitment to those we serve.’ We are very serious about our ‘service to this Nation’. Military Arnis was founded and implemented by me but is now the Art of the students and graduates of NROTC Norwich University; it is our art and our program.

We train Marine and Navy Officer Candidates. We have had as many as 100 students on the floor but probably about 85 per class. We have each class for their sophomore year. Those who wish to advance remain with me throughout their University career and lead the sophomore class. I developed

my art, the art of Military Arnis, in order to contribute to the United States Marine Corps, to be back on the team. It is an honor and privilege to serve this great Nation and lead these fine Military students at Norwich University. I am passionate about our Country and about my Marine Corps!"

Modern Arnis Tapi-Tapi – Samuel “Bambit” Dulay

Founded in 1989, the heart of Modern Arnis is Tapi-Tapi, which means, "counter for counter."

Tapi Tapi in the Modern Arnis community of the Philippines it basically is a "Counter for Counter" Method (that became known in the US more by the name of "the Flow") - and is also considered a complete "Style" such as the Classical Methods of Krusada, Dikitan, Abaniko, Rompida or Ocho Ocho.

Master Dulay teaches it in this way even though he incorporates the "new" Progression and the "old" Method as well as Incorporating the Classical Styles of Modern Arnis into his Teachings of Tapi-Tapi. (Using the classical theories of Palis system, Abaniko system, and the Krusada system Master Dulay incorporates and manipulates the movements and theories to excel in Tapi-Tapi.)

The heart of Modern Arnis is Tapi-Tapi, which means, "counter for counter." The idea is simple: no matter what your opponent does, be educated and prepared with a counter. When two practitioners work together, the counters continue back and forth until one partner "catches" the other.

Mission

The idea is simple: no matter what your opponent does, be educated and prepared with a counter. When two practitioners work together, the counters continue back and forth until one partner "catches" the other.

Natural Spirit Modern Arnis – Kelly Worden

(taken from the article “The Evolution of Martial Movement” by Belton Lubas)

Natural Spirit Modern Arnis was developed and defined during the 1980's when Professor Remy A. Presas was still formulating the conceptual progressions of Modern Arnis. Kelly S. Worden began his training with Professor Presas in 1982 and was already an Arnis black belt instructor in Combat Arnis under J. Cui Brocka. Additional foundation skills also included Isshinryu and Shotokan karate coupled with western boxing and a street defense system known as Yao Mun Nomad kung fu. Yao Mun Nomad was originally formulated using a template similar to Jeet Kune Do while also extracting the beneficial aspects of traditional forms into spontaneous free-style interpretations and full contact sparring.

The first time Worden trained with Professor Presas he realized that the overall "defang the snake" methodology of Modern Arnis art was similar to the conceptual "intercepting fist" strategies of Jeet Kune Do. In the October 2013 Black Belt Magazine issue Worden was quoted "*Modern Arnis is the Jeet Kune Do of the Philippines and Remy A. Presas possessed the same ideological strategies of the famed Bruce Lee.*"

Modern Arnis was a natural fit for Worden and he immediately realized the value of Professor Remy's conceptual teaching methodology of the art within your art. Without hesitation in 1983 Worden re-named his school "the Natural Spirit Chapter of Modern Arnis."

Over time, Worden formulated the strategy of connecting the systems with emphasis on the development of physical attributes, psychological conditioning, and legal knowledge for the purpose of personal protection. Worden believes the steps for triumphing in a self-defense situation need to be simple, easy, and adaptable to the environment. During the 1980's, Worden began intensive research into edged weapon training and methodology. Presas encouraged Worden to integrate the classical strategies of Filipino knife fighting directly into his teachings.

Referred to as sub-systems in Natural Spirit, the elements of Double Action Abanico (fanning), Banda y Banda (side to side), Crossada (crossing) Palis Palis (passing with the force), Rompida (diagonal slashing), Ocho Ocho (figure eight), and Espada y Daga (sword and dagger) were seamlessly blended into Worden's interpretation of Modern Arnis. By also defining functional usage and distinctions of the pical (icepick/reverse grip) and the saksak (hammer or standard grip) the dynamics of both close quarter knife and long range bolo/machete skill development became a key component in the Natural Spirit curricula.

Inspired by the freedom of expression aspects of Jeet Kune Do, Worden became personal friends with the late Ted Lucaylucay and integrated the concepts of "Blade to Boxing and Stickboxing." Worden's efforts clarified the natural connection to Modern Arnis and Professor's variation of "sinawali boxing." Blade to boxing as well as Stickboxing translate the effectiveness of western boxing through line familiarization. The geometric angles of classical arnis as well as variable numbering diagrams refine the practitioner's comprehension of broken timing, rhythms, unpredictable angulations of attack, and unified physiological body dynamics for increased speed, power, and balance. Drawing from the Jeet Kune Do five strategies of attack, Worden instills the simplicity and practicality in all aspects of his teachings. (ABC) Attack by draw, (SDA) single direct attack, (ABC) attack by combination, (PIA) progressive indirect attack and (IA) immobilization attack, all five strategies are directly relative to Modern Arnis, Western Boxing, Filipino Dirty-Boxing, and most aspects of martial combat. Worden's progressive research into Jeet Kune Do includes 30+ years of association to Richard Bustillo and Leonard Trigg, both instructors have added to the depth and natural evolution of Worden's art.

No system is complete without footwork and mobility; Worden teaches a progressive breakdown of stance platforms that are formulated to activate spontaneous usage of base disruptions. These applications are referred to as the low art and are structurally identical to traditional martial art stances, yet they are rooted in application from Indonesian Silat footwork maneuvers for deception, positional control, foot-trapping, leg-levers, sweeps, and low base destructions.

To activate body target awareness a sequential set of Filipino Dirty Boxing targeting maneuvers is isolated and refined; the Essential 24-Double Dirty Dozen guides a student to develop Filipino Fast Hands with short range explosive power and efficiency in striking. The Essential 24 consist of (12) twelve frontal and (12) rear body targets; mobility and footwork enhance these maneuvers to familiarize the practitioner with positional control, multiple attack threat situations, and avoid potential tunnel vision. The usage of walls, tables, chairs, vehicles and other environmental obstacles are essential strategic components that enhance the practitioner's comprehension of spatial awareness, cover, body shielding for positional control, weapon retention, as well as increase access time for weapon deployment.

Worden implements the conceptual aspects of close quarter training with his creation of the Silent Fighter Training Dummy Simulator. Designed specifically for solo-training; empty hand as well as weapon sets are formulated on the Silent Fighter to enhance attribute development, target awareness, and improve sensitivity. Because of its diversity to improve a practitioner's full power kicking, striking, trapping, and weapons training, Professor Presas often referred to it as a Philippine martial art dummy.

Since the inception of Natural Spirit, Worden has constantly blended and fused the technical aspects of arts and systems that complemented the dynamic flow of Modern Arnis. Equally relevant, it is documented history that Professor Presas integrated elements of Wing Chun for his trapping hands which enhanced the speed and finesse of his lock flow compliance strategies. Following those foundational ideals Worden sought out the Wing Chun connection through the evolutionary core elements of Non-Classical Gung Fu and the original teachings of Bruce Lee's first student Jesse Glover. By integrating Presas joint lock flow, Non-Classical Gung Fu, and silat driven base disruptions Worden formulated the Close Quarter Combat standing grappling strategies that he has instructed to thousands of U.S. Army Special Forces soldiers. Worden simply offers, *"I believe that the most important thing is to*

develop the ruthless intent and mindset required to execute these techniques...that is the main objective.” In conclusion, the concepts, training methodology, and applications of Worden's teachings have been military tested and street proven.

Presas Arnis - Bram Frank [1989]

Presas Arnis is a family style that predates Modern Arnis. Many of us in the 80s heard the stories of Professor learning the skills of Banda y Banda (side by side), Palis Palis (passing), Sungkiti (thrusting) and the Abaniko double action from his family especially his grandfather. He talked of hiding in the bushes with his cousin, Cristino Vasquez, watching his grandfather, uncle and father teach the army soldiers and the guerillas the art of the blade. Then they ran off and using braches from the bushes practiced what they saw.

Professor used to talk about his family doing Arnis or Escrima. He always talked of his father, uncle and grandfather teaching bolo to the guerilla forces for WWII. These men knew Arnis before WWII and before WWI. His family knew and taught Arnis for the Spanish-Filipino war and the wars for independence. The arts of Arnis/Escrima run in the Presas family.

All of this predates Modern Arnis for Professor Presas. He wasn't taught Modern Arnis; he created Modern Arnis. In the beginning he learned his family arts, the fighting style of the Presas family as expressed by these family members. Each one taught him something a bit different with different accents and attributes. They taught him Presas Style Arnis and the Family art of the bolo.”

'My style is cutting, you know; the figure eight, banda y banda cut. I will not stay close. I will move and cut again. I do not want to become close. That is my style and their style is close quarters.' Remy Presas (this is from a videotaped interview conducted by Joe Rebelo. Prof. Presas is telling Joe about his first meeting with Arnulfo Moncal's balintawak group and how he first fought with them using what his grandfather, Leon, taught him. DA)

Professor Presas traveled throughout the Visayas and learned the core truths of several arts outside his family. These arts and methods along with Presas style Arnis became the foundation of Modern Arnis. In 1957 he founded officially the art of Modern Arnis.

Modern Arnis is not Presas style Arnis: it's an amalgamation of all Professor learned and the common truths with each art that would become Modern Arnis. It's an art where the empty hand is as the stick, the stick is an extension of the hand and the art though deadly, hard and fast contains grace, beauty and an endless combinations of moves that allows for trapping, control, hitting and takedowns.

I had always done knife with the Professor and he had me learn from him and others of his friends and other styles. In 1989 he asked me if I wanted to learn the family art for real and I'd have to make a choice: Blade or stick. I could learn the beauty of the art or the soul of the art. The stick is the beauty of the art and the blade is the soul of the art. I wanted the blade, the soul of the art and to sign the deal he gave me his uncle's and his grandfather's bolos. These bolos had seen life and death during their tenure in the Presas family. The late GM Cristino Vasquez (cousin to Remy), GM Roland Dantes, GM Estorilla and GM Vic Sanchez always said Remy taught me the bolo family art.

What I know and teach as Presas Style Arnis (Professor okayed for me to call it that) is the art of his family pre-Modern Arnis. Presas Arnis is the art of the blade, the art of the bolo as a fighting tool without the beauty in it. It is as Professor said Spanish sword fighting as done by the Filipinos making it a hybrid art. It is an art of simplicity and finality. This is Presas Arnis.

Presas Arnis – Mark Lynn (1994)

The Adult Program (*Presas Arnis*)

The adult curriculum for Hidden Sword Martial Arts is centered around a combined system of two Filipino martial arts; Modern Arnis created by GM Remy Presas and Kombatarnis created by Remy's younger brother GM Ernesto Presas. This program is also heavily influenced by the teaching and inspiration of Hock Hochheim, Senior Master Dan Anderson, Datu Dieter Knuttel and others.

The Hidden Sword Modern Arnis curriculum combines parts of the Kombatarnis system with parts of the Modern Arnis system that was taught by GM Remy in the mid to late 1990's. This blending of the more classical aspects of the Kombatarnis system with the more modern teaching or adaptation of small circle jujitsu into GM Remy's Modern Arnis makes for a unique martial art that is more applicable in many ways for self-defense purposes.

Generally speaking the Filipino martial arts include five main areas of study; the double baston (two weapons of equal length), single baston, espada y daga (stick and knife, or long and short weapons used together), knife and empty hand. The Hidden Sword Modern Arnis curriculum is centered around the study of three main areas in the beginning levels through the mid intermediate levels; double baston, solo baston, and empty hand. In the later intermediate and advanced levels (under black belt) the espada y daga and the knife are introduced. In each level there are elements taught for each area of study, and they are tied together to the other areas. The majority of the double baston, the espada y daga, and the knife are taken from the Kombatarnis system; while the majority of the solo baston and the empty hand are taken from the Modern Arnis system.

Presas Arnis/ WMAA – Tim Hartman [2011]

“Since the question was asked, I will tell you what Presas Arnis is. The short answer is it is the combination of Modern Arnis and Kombatarnis. I'm ranked by the Presas brothers in their respective systems. In Modern Arnis, I'm a 6th degree Black Belt and Datu. In Kombatarnis, I have the rank of 9th degree Black Belt and Grand Master. In both systems my rank and titles were awarded directly by the Presas Brothers. I teach both systems together and I go under the banner of Presas Arnis. Why Presas Arnis? We wanted to give equal credit to both of the Presas brothers.

Does this change what we are doing? Personally, I feel that it is a broadening of what we offer. GM Rick Manglinong and I have worked on this for a while and are teaching what we learned from both brothers. We aren't stepping away from either system. We are embracing both!

(In answer to a question re what has been added/deleted from each to create what he currently teaches) We kept everything. As far as adding goes, we've brought more Balintawak into the system. Prof. used that system for source material when creating Modern Arnis. We've also blended some Bando (Dr. Maung Gyi) in as well.”

The World Modern Arnis Alliance has been established with a two-fold purpose in mind. Our first goal is to further the growth of Arnis in the world. Secondly, our wish is to establish standards, set forth by Grandmaster Remy A. Presas, throughout the Arnis community. Training programs taught in the WMAA are Presas Arnis, Modern Arnis, Kombatarnis (Ernesto Presas' art) and Astig Balintawak (Astig Balintawak is a program designed to bring out the Balintawak roots of Modern Arnis. Astig Balintawak is based on 3 primary lineages of Balintawak. The base lineage is GM Anciong Bacon's original ungrouped method taught to Datu Hartman by the late GM Ted Buot. This method focuses on timing, strategy and precision. The second lineage is the Moncal – Maranga blend taught to the Datu by the late GM Remy A. Presas. This method focuses on locking, innovation, as well as left handed techniques. The third lineage is the Velez lineage. This influence comes from Datu's good friend and mentor, GM Bobby Taboada. GM Bobby has been a great inspiration for Datu Hartman. The trademark of this lineage is power and explosiveness. Balintawak has always been taught in a one – on – one environment. The trademark of the Astig program is its easy to teach methodology – using mini templates

as a delivery system for the material, as well as simplified way of teaching the masses. To be clear, Astig Balintawak is NOT a new system. It is an updated, modernized way of teaching Anciong Bacon's system.)

Remy Presas Black Belt Hall of Fame Foundation – Michael Bates

This organization is dedicated not only to the late Grandmaster, but to his many students who keep his memory alive to this very day. Before he passed, I asked him for permission to use his name for a website. *“Michael, you have it already.”* After his passing, I realized he had mentioned me in his last will as a guardian of Modern Arnis.

Modern Arnis has been in the USA for the better part of 40 years thanks to the tireless efforts of the late Grandmaster. I was honored to host not only his final camp in February 2001, but what was to be his last public seminar at Valley Forge Military Academy and College, where I was teaching Arnis at the time. The two weeks he spent here were productive. His concept for his IMAF Black belt Hall of Fame Foundation was to be unveiled on his 65th birthday December 19th 2001. *“Michael, can you put it together for me?”* It was then I understood the main reason he came to Philadelphia..

Inductees to the Remy Presas Black Belt Hall of Fame Foundation are announced on his birthday, December 19th each year. In addition to Hall of Fame inductees, the Remy Presas Black Belt Hall of Fame Foundation has awarded the title of Datu (chieftain or warrior lord) to three individuals: Tom Bolden, Doug Pierre and Bram Frank. As a scholar and citizen of the world, the late GM lived by a simple motto: *“Crede quod habes et habes”* (Believe that you have it and you do...)

Worldwide Family of Modern Arnis

Founded and Organized in honor of Professor Remy A. Presas, in July 21, 2006 during the 3rd Filipino Martial Arts World Festival and 1st Professor Remy A. Presas Memorial Modern Arnis Camp in July 11-21, 2006 in Manila and Tagatay City Philippines. The basic purpose is to establish an umbrella organization of Modern Arnis associations or groups worldwide. The 1st organization meeting was held at the Tagatay International Convention Center, attended by the following as original conveners and representatives of organizations:

Rene Tongson	IMAFP, Philippines
Senior Master Bambit Dulay	IMAFP, Philippines
Senior Guro Ginalyn Relos	IMAFP, Philippines
Senior Guro Edessa Ramos	IMAFP, Switzerland
Master of Tapi-Tapi Brian Zawilinski	IMAF Inc. USA
Senior Master Dan Anderson	Modern Arnis 80, USA
Senior Master Bram Frank	CSSD/SC, USA
Senior Master and Datu Dieter Knuettel	DAV, Germany
Philipp Wolf	DAV, Germany
Alexander Pisarkin	RAF, Russia

Foremost is the principle of autonomy for all member organizations, in a manner where there shall be no interference in the internal affairs of members. The co-equal doctrine - no organization is above the other is likewise a rule. In consensus, Worldwide Family of Modern Arnis or WFMA will be the official name. This is to establish for the world to recognize that we have an organization of people who come from the same lineage. The word family signifies everyone's recognition for others as belonging to the "Modern Arnis Family", all in the common pursuit for the preservation and advancement of the legacy of Professor Remy A. Presas, as we all say... THE FLOW MUST CONTINUE.

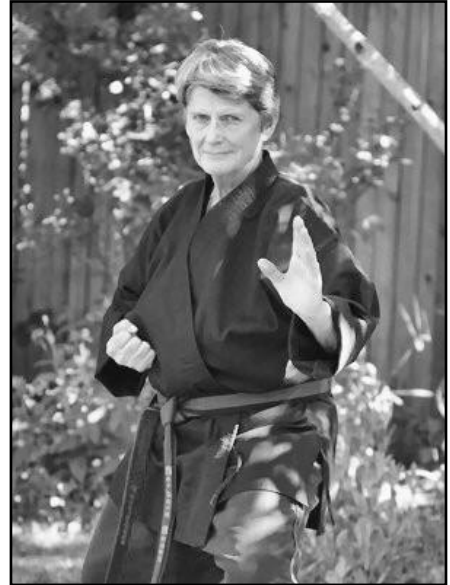
Appendix 2 - Personal Remembrances

Prof. Presas taught all over the world and touched many, many lives. Here are several remembrances that give the flavor of the impressions he made.

Professor Barbara Bones

I began training with Professor Presas in 1980. The art appeared to be so simple – possibly too simple to be taken seriously. Nearly every technique had an almost interchangeable technique in my primary art of Kajukenbo. The similarity and simultaneous simplicity brought me back until I understood the depth of what he was doing and the mastery that he demonstrated.

What was most transformational for me was how he taught. My style of teaching was more about continuous improvement. When watching my students, I would see them do something great. But I would also see some things that could be improved so I'd comment only on the potential improvements. Professor always noticed the tiniest incremental growth and praised them enormously – even when the techniques still has glaring technical issues. I realized that I hadn't acknowledged my own students (when they did well). I began to adopt his style of recognizing growth. There is a saying that things grow where the sun shines. Ah yes. So learning to see improvement was a powerful tool in the kwoon (author's note: kwoon is the Chinese word for school). And along with teaching, Professor helped to change my way of looking at the world. I learned to first see the potential in a situation and then acknowledge the incremental change toward actualizing that potential.



I went to many of his clinics at Fred King's school. After a while, he invited me to help teach in other locations. I saw how he introduced his art in seminars to people who may not have had a background in martial arts. Professor appeared to lead his seminars informally without the usual excessive bowing and rigidity that was commonplace. He had a different approach. He was informal while being acutely aware of people's respectfulness. Sometimes Professor felt that he was not respected and his reaction was surprising. He would teach so much information that it would be impossible to retain much of it. On the other hand I heard him say many times, *"Because I love you I am not going to show you any more"*.

I loved doing demonstrations with him. We did a demonstration in New Jersey at a Filipino Martial Arts festival. We sparring using two machetes in a kind of free flowing sinawali. After the demo, there were some Filipinos who told me that women don't use blades in PI. At first (reflecting back) I felt he had held back on showing the women how to use machetes though he was very generous with the other information. Then one time Wendi (Dragonfire) and I were in Massachusetts. We went to a feed store and bought machetes, brought them back and showed him our attempt to fight with them. After that he showed us. I thought at the time he was very compassionate knowing that we would practice more safely if we benefited from his instruction.

I demonstrated with Professor using machetes two or three times. (Author's note: Prof. Presas would demonstrate single sinawali and sparring patterns using machetes instead of canes.) The funny thing is he would talk during the demos with the machetes. As the machetes struck one another, sparks would fly off. The metal sparks burned thru my uniform. In order to keep up with him, I would have to go faster than I ever had before. Then all of a sudden, I was on the floor looking up at him as he held my weapon and giggled. I never felt his disarming technique or the takedown. He was a master of his art.

It was through the practice with the blades that I realized he was left-handed so I started doing everything left handed. When I learned with the left hand, the right hand intuitively knew the technique as well. The reverse of course is not true!

Technically, body connection was one of the main learnings in the practice of Modern Arnis. Body connection manifests in everything-martial arts... playing golf... even playing the ukulele. Expressing from your center and employing the whole person to make the strike, the golf swing or the music leads to more balanced, true and powerful performance.

I think of ‘art’ first and then ‘martial’ when I consider the martial arts. I loved the way Professor opened the practitioner to exploration and creativity. He taught us to find the way from whatever position you found yourself to the way through. Even if you’re out of balance – go with the flow and regain balance.

I think that martial arts and Arnis are practices with great intimacy. You make the connection with your partner. Learning to make that connection was certainly one of his central teachings. He spent hours, days, years, decades practicing with a weapon in his hand yet his hands were without callouses. When he grasped your wrist his touch was light but his connection was inescapable.

Inevitably when you practice connection the connection becomes deeper. I think his biggest gift was his heartfelt love for his students. When I think of my time with him my first memory is always his loving way of being in the world. He emanated an unconditional spiritual love and he awakened it in his students, helping them open their own hearts, with his passion for the art. There is a bliss that appears in individuals that imbibe a lifetime of practice and eventual mastery on their path. Prof. Presas had the same kind of laugh as the Dalai Lama, a kind of connection to their heart that most people are not in touch with.

What he gave me was transformational and he meant so much to me. Ultimately we are each just one person so the lessons of all the teachers roll into one package. I have often said that one of my great boons in this life has been that I have had great teachers and Professor is among them. Body connection, flow, creativity, open-heartedness and love being the most important. There was all the technique of course, but I think of them as just apparatus on which we practiced the life lessons he offered us.

I saw him before he passed. I went to a medical appointment with him. I could tell it was the end of his life and I asked him if there was anything I could do for him – thinking he had unfinished business or some other kind of errand I might run. He said he wanted me to write a poem about Arnis. I wrote it on the ferry ride back to Seattle and sent it on to him. Imagine that he was in his final days and front of mind for him was his love for the art. Next time you pick up the cane remember how deep that love was and how he shared it with all of us.

I hope that it is obvious that I am deeply grateful for all the lessons he gave me, not just Arnis techniques but more important, the life lessons.

Professor Fred King

I first met Professor Presas (and always called him that to the day he died) in the 1970s and received my black belt from him in 1979. He came into my school and was introduced to me by Leonard Trigg a fellow martial artist who was always searching for the best. My understanding Leonard was the first who brought him into the NW and I was the first school he brought him to. I didn’t know much about Arnis/Escrima/Kali but had a working knowledge of knife fighting so I asked him to defend against a knife attack. I poked at him quickly, he disarmed me quickly and our friendship was born!

“I immediately had him do a seminar at my school and he would, over the years, stay at my home, teach at my school, teach my students (some becoming Black Belts under him, many learning much

from him) and teach me. I introduced him to as many other Black Belts in the community as I could. He would routinely come to Portland, Oregon and do many seminars for me and others. He connected well to the family of the NW of martial artists and became a teacher to many of those in Oregon and Washington. He changed martial arts in the NW directly.

He was a Master in Arnis, but more important to me, he was a good person and he loved what he did and the people he taught. He taught with a high level of competency and care for the student. My favorite memories are of him saying to me or others when we didn't do it right: *"That's good, you can do it like that way also, but you can also do it like this"*. Then show us the "another way" (a much better one) with a big smile.



He originally introduced me to Professor Wally Jay as they were new friends. They would come to Portland together many times. I was to intimately watch the development of two Masters in their own Art connect, exchange and help each other over the next 20 years. It taught me how love of The Art by Masters surpassed ego. They developed each other. I was to "watch" over those years as they explained and interchanged ideas with each other - with me only acting as their uke. Now that was enlightening, though quite painful.

I wanted to feel the warrior spirit in him - and I did - and as important I felt the love that he had. When I trained alone with Prof Presas and fought - and yes, he would fight - his attitude was not as benign, especially if I was overly aggressive - and I was. But he always ended it with a laugh and me better understanding my weaknesses.

I was a pall bearer at his funeral and helped his wife through her difficult times. There are many who know Modern Arnis better than I, they can teach it better and have a better understanding of it. What I knew was the man, and I loved the man, and I received back the same.

Wendi Dragonfire

The Professor emphasized the FLOW. He always said, *"It is the art within your art"* and had bumper stickers with that quote that he passed out. He used to say *"You know it already, don't worry."* If people were obnoxious and I went to talk to him about it he would say, "Don't worry, these are not our people". He was magical in his skill...never hurt anyone but had total control of us, no matter what he was showing...one time we were doing Machete Sparring (Based on the 1st Sinawali)...it was fast, it was intense...and then...I have no idea how...I was lying on my back, disarmed in an arm bar with a machete to my neck.

His seminars usually consisted of basics, 12 strikes, 12 blocks, basic disarms, trapping hands, empty hand disarms, slash blocking, abaniko, redonda and all the rest of the striking styles, take downs, knife stuff...pretty much everything you can think of. He'd use his assistants to get people striking and blocking and maybe doing one disarm so that people who were more advanced could go deeper and learn more...it gave all of us an amazing opportunity to deepen our knowledge by teaching and get amazing new stuff.



(Author's note: Not all of the practitioners were taught and raised by Remy Presas yet he had an impact on their art and lives. Here are a couple of remembrances from students from the early days in Michigan.)

Joseph Dorris

I was 11 years old when I was first introduced to Modern Arnis. I fell in love. I am over 50 years old now and continue to love the art as much today as I did as a child.

In the summer of 1977, as a daily routine I would meet up with my friends Kevin Harman and Bruce Henderson. We would goof around as boys do, engaging in much of nothing. One day, Kevin came to Bruce's house with a pair of rattan sticks and proceeded to twirl them around in symmetric patterns, whirling and whizzing about his body. I was amazed. Given our mutual fascination with Bruce Lee, his movies and his moves of the time – we all had already trained with the nunchaku in mimicry. This was something different. This was equally amazing. *"Where did you learn that?"* I asked of Kevin, fully intending to dive deeper into this mystery. *"Arnold's Martial Arts down the street"* he replied. I walked into the club the next day. Arnis entered my heart and my mind that day and has remained since.

My first instructors at the club were Jeff Fields, Jeff Owens, Jeff Arnold, and Robert DeMott. Most of the instructors trained and taught both Modern Arnis and Tae Kwon Do (ITF). At the time, most everyone in the art of Arnis was coming from a background or currency in another art so to train in TKD and Modern Arnis simultaneously was common.

Six months into my Arnis training at the club, I met the founder of Modern Arnis – Remy Amador Presas – for the first time. Remy was conducting a seminar at the club. He was teaching and training us in moves we had been covering in our normal classes; however, to watch him perform the techniques was something entirely new. He moved in ways I had not seen. Nuances to each move, seamless, fluid, removed from conscious thought. My mind soaked it in, my eyes went wide to view everything. My instructors were remarkable, but Remy was a wonder to behold.

I continued at Arnold's Martial Arts through its transition to American Eagle Martial Arts Academy. I started assistant instructing for Jeff Fields at the age of 14 in return for the training I received from the club. I also joined the Demo team and we performed all over and around Michigan and the surrounding States.

At the age of 18, I tested at the club in front of Remy for my first black belt rank in Modern Arnis along with several other individuals: Jan, Jim Power, Nakan Kunsuwan, Mark Parker, and a few others. I passed, but as usual Remy continued to tell me *"Joe, slow down... easy, these are your friends"*. I always wanted to go fast, as fast as I could. This need for speed earned me the nickname "Rocket".

Shortly after the award of my first degree in Modern Arnis, I tested for my first degree black belt in ITF Tae Kwon Do under GM Eugene Humesky. Soon after, the American Eagle Martial Arts Club closed its doors. When that happened, Jim Power asked me if I would be interested in continuing a club and teaching at the Flint Dojo. Yes, indeed I would. And did. Jim Power, Jeff Owens, Ian Kershaw and myself all taught Modern Arnis at the Flint Dojo for a number of years. For a short period, Ian Kershaw and I also opened a club at another location but this additional club was short lived. Remy would routinely come in to teach in a seminar format at the clubs. He would always bring something new to the table and share techniques and knowledge gained from others like Wally Jay's small circle jiu-jitsu.

I tested for my second through fourth degree black belts under Remy at the Flint Dojo. My last test was for fourth degree (Lakan Apat) in the late 1990's, shortly before Remy's death. Remy, sitting next to Jeff Owens and Jim Power, ran Ian Kershaw and me through a test that lasted until 4 am in the morning. I think Remy wanted to see just how well we would hold up. We held. Exhausted, but we held.

Remy took a couple of naps during our test – intentionally I think. This would be one of the last times that I would see Remy before his death. Jeff Owens has picked up and carried the baton of teaching and training me as time permits since Remy's death. Jeff continues to amaze me with what he has to teach and what he is willing to share. Remy, the art of Modern Arnis, and all those who have been willing to train and share in the arts have made a large contribution to my life. I am forever thankful for these gifts.

Bruce Juchnik

(Author's note: This remembrance is from Bruce's book, *Reflections*, and is the entire chapter on Remy Presas.) I first saw Remy Presas in 1975 at a demonstration at an Ed Parker's Internationals tournament in Long Beach, CA. Remy was demonstrating a new style of Filipino arts, Modern Arnis. After studying with Angel Cabales I had formed prejudices regarding the Filipino arts. I was not impressed. In 1976 I received a call from Rick Alemany a San Francisco practitioner, asking me if I wanted to meet Remy Presas. I told Rick I would love to meet Presas. My motives were not innocent. I was not searching for knowledge at this point. I was going to challenge Remy. I had no idea what I was getting into. Professor Presas asked me if I had ever studied the Filipino arts. I told him of course, and began to regale him with my infinite wisdom and expertise in Serrada Escrima. I showed him everything I knew I stood there proud as a peacock. Remy sat and observed, a perfect Poker Face. Wow was I impressive. Beaming with pride, I asked Presas, "Would you like to play?" This was a common challenge at the time. And as easy as you please, Remy very nonchalantly stood and responded, "Sure." (Said the spider to the fly.) There was no hint of challenge in his response what so ever. He beat the *@!*!! out of me. He went on to defeat every move and maneuver I attempted. He was a master strategist. It had been a very long time since I had been "schooled". My only saving grace was that the only one to watch the "defeathering of the Peacock", was my teacher and obviously dear friend Rick Alemany. I'm sure he enjoyed the afternoon entertainment. Rick is a true mentor and friend.



I learned a lot about strategy from Presas. I learned a lot about his mind, and how he perceived things. He was a man who could read people and situations and develop a strategy very quickly. There was no other mind like his. Remy could identify motives quickly and was rarely wrong. He could sense people's needs, weaknesses and motivations, and knew how to best approach and manipulate a situation to his benefit. Be it combat or social, Remy was a masterful strategist.

While traveling on an airplane one day during our time touring the country, Remy explained that in the Philippines, it was very important who you "were". Everyone wanted to be "number one", to be the best and have the control and power. The country had undergone coup after coup with various groups trying to seize power. Remy explained to me that he never wanted to be 'number one' in anything, it was best to be 'number two'. If you were 'number one', you had to know that 'number two' was always waiting to kill you.

He told me that in the martial arts, as in everything, people will always seek to attain prestige, titles and ranking. This they feel will make them 'number one' someday. He stated that he had traveled back to the Philippines because he wanted to study from a particular master, one who was great. He convinced a trusted student of the master that he, Remy, was a relative of the student. He then was introduced and allowed to study. He challenged this master and was beating him at every turn but in the end Remy ensured that he 'lost' the challenge. The master kept his 'number one' status, but all knew that Remy was the victor. I couldn't understand why Remy would want to do this and he explained.

"Let people who hold on to power for all the wrong reasons, have it." I learned that lasting/true power is not a position, title or rank. Those that are jealous and want what they believe you have, will never be able to have it. It is the objective that matters, not the position or fame you may hold at the time. True power follows the man not the organization, office or rank. People know knowledge, power and talent even if they choose to ignore it.

Remy and I traveled to Fresno to work with a practitioner in that area and Remy predicted that this man would ask him for rank, even though he had little to no knowledge in the art. Remy laughingly made him the "Deputy Commissioner of Fresno, in Modern Arnis". The job had no duties, the title meant nothing and no special skills were required on behalf of this Fresno practitioner. We taught the seminar and left. I thought nothing of Remy's predictions about the "title or rank hungry" practitioner; that was, until he "crashed" our dinner and showed up uninvited, moving dinner plates out of the way to spread out a map of the world. The man addressed me and stated that I could be the World Commissioner of Modern Arnis, and then he would be The Deputy Commissioner of California. The man eventually left us, and Remy said, *"You see, Bruce, this man he ask you for rank in my art...after he promoted you."*

If anyone had ever been rank or title hungry this little display surely would have cured them. The martial community moving more and more towards titles and ranks as a substitute for knowledge and skill. When in doubt, get another stripe and a "new" title, This will give you the attention and respect you so richly deserve.

I worked and traveled with Remy, on and off, from 1976-1981. The lessons I learned with Presas would serve me well once began spreading Kosho. Remy was bringing a "new" art style to Japanese, Okinawan and Chinese practitioners. I was able to watch him overcome their prejudices, rebuff challenges, meet confrontation head-on and avoid alienation. I learned much from Remy and owe a lot of the success in spreading Kosho to Remy.

Whenever you introduce a new idea or concept to someone, they are likely to reject it or be very defensive. Many don't want to feel the foundations they have built shaken or shattered. We all find comfort in the familiar and it is very difficult to think or learn that the platform that you have built everything upon, is not as solid as initially thought.

While in Detroit doing a demonstration of Remy's Modern Arnis at an inner city Karate Club, I learned to manage my ego and pride. One student sized me up as we entered the school to do our demonstration. He was a large man with an athletic build, who was very 'self-assured'. He approached me and asked if I knew anything about Karate. He obviously felt he was a master, and assumed that since I participated in the Filipino arts that I had no experience with an empty hand' this 'Karate Master' asked me if I wanted to 'fight to see what I had' a little before the demonstration and I smiled and said *"Sure let me go change."* Remy saw that I was enthused about fighting this student and followed me to the dressing room. *"Bruce, you want to fight this guy?" "Yeah."* I continued to change and Remy went out to tell the guy to stretch, I would be out in a couple of minutes. When Remy returned he said, *"Bruce. We go." "Go? Remy I'm supposed to fight this guy." "He is stretching. We let him keep stretching. We go."* I looked dumfounded. *"Bruce, you fight him. He will lose. We will never leave here. You must think about the later."* And with that, Remy and I left him stretching. I learned that just because you can best someone it is not always appropriate to do so. Ego and pride should not make decisions for you and should not rule your actions. I'm sure that guy I left stretching on the floor thought I was a coward, but besting one man would not have made me a hero. There will always be a time when ego and good sense have to struggle. I have found out over the years that ego is no match for good sense. Sometimes it is best to be patient and bide your time for the right opening to make a potential enemy a friend.

I recall another lesson from Presas. During a seminar we were teaching at my school, I attempted to disarm my teacher. I was waiting for my opportunity and got very excited about the prospect of besting him for once. During one of our 'demonstrations' I kept feeling for his hand. Each pass he made and each crossing we had I felt for my opportunity. Just as I thought I had him, and attempted to disarm him, his hand was empty. I felt a sharp point pressed against my ribs and looked at Remy, wide-eyed. He grinned at me and said, "*Bullshit Bruce, you are good but not that good yet.*"

He had switched hands mid-exercise and knew exactly when I was going to attempt my disarm. I never challenged him again. That was one of the most pointed lessons about not telegraphing movement and not allowing your opponent to feel you. He knew that every tap and check that I made I was feeling for that disarm. I had set myself up.

In 1978 or 1979, Remy and I were approached by two men while we were in Chicago. They had tracked us down through contacts in San Francisco, They claimed to be from the U.S. government. They had a "proposition" for us. They wanted us to do some 'knife training and fighting' in Israel. They offered to pay us \$75 thousand each for this work. All we would have to do is give up our U.S. citizenship, name a relative who would be named on an 'offshore' bank account, and travel to Israel. I thought it was great. At the time \$75 thousand was an enormous amount of money, and all I had to do was teach? I was all for it.

Remy was not. "*Bruce, a man can promise the moon if he knows you will never see the moon.*"

Remy was right, of course. These guys never showed us any identification wouldn't go into detail about our task at hand and were a little too eager to have us onboard. Remy was born and raised in the Philippines, which had a very turbulent and chaotic social and governmental structure. He had seen this type of thing many times before. I learned that not all is as it appears and promises could not be cashed. This knowledge has served me well. I learned to avoid judging a situation or promise by the words, but by the man and his motivations. Remy's lessons have saved me a lot of grief and heartache over the years. (Author's note: Bruce Juchnik is a 10th Dan Kosho Ryu Kempo. Mr. Juchnik is the 22nd inheritor of Kosho Ryu Kempo from James M. Mitose. He currently serves as Director of the Sei Kosho Shorei Kai International and is the President of the Martial Arts Collective Society, a diverse group of leaders in the martial arts world.)

Modern Arnis: Coming to America by Max Pallen

(Author's note: My thanks to Steven K. Dowd for his kind permission to reprint this article which first appeared in FMA Informative.)

The first thought that comes to mind in describing Grandmaster Remy Presas, is that, he is the most generous person I had privilege of knowing. He genuinely shared his many years of Modern Arnis expertise with those that seek to learn the deeper aspects of the Filipino martial art. As a freshman in University of Nueva Caceres in the Philippines, my father thought that it would help me to develop a more prosperous future by coming to America in 1959. It was in the middle of 60's that I thought I should go back to the Philippines to research the Filipino marital art that my grandfather had exposed me to as a child. In 1968 and 1972, my search for an arnis teacher in Bicol was unsuccessful.

When I came back to the Philippines in 1973, my cousin took me to several places in Manila to visit martial arts schools that were teaching Philippine martial art. On one late afternoon, I remember in the heart of the commercial area in Manila, the Quiapo district, my cousin took me to the NAKO club, a school on the 2nd floor of a building, where there were people that blocked the stairway. There I met Grandmaster Remy Presas, his wife Rosemary, daughter Mary Ann, son Remy Jr. and other members of the family. I met Grandmaster Presas that afternoon and discussed my interest of learning Arnis. We both decided that I was going to start training the following day. Every day I would train with him, one on one, at his gymnasium in Quiapo or sometimes at the old Intramuros church, ruins from WW II, which was located in Malate, Manila. After several days of working out, we would visit his friends and

he would introduce me to them; like Mr. Antonio Mendoza, a writer and also a Wing Chun instructor, his physical education teachers, his students of Modern Arnis at various Colleges and Universities in Manila and the former Mr. Philippines, Rolly Pintoy, now known as Roland Dantes, a famous movie action star in the Philippines. I also had the opportunity to appear with Grandmaster Presas in the very popular national Television program, "J.Q. Quirino" in 1973 demonstrating the famous live blade-to-blade free sparring.



Since I had arnis experience with my grandfather and being already an experienced certified Kenpo Instructor, it was easy for me to adapt Grandmaster Presas style of Modern Arnis. After four to five weeks of training, I was ready to come home to U.S.A. It was the most satisfying and productive experience I ever had in my life. It was the missing link to my goals in martial arts. Grandmaster Remy Presas was a very charismatic person, spectacular performer, proficient practitioner of his art and an inspirational teacher. But before I left, we spent the whole day at the Intramuros church ruin taking pictures of us for the Modern Arnis book that was in the process of being published. I was impressed with his skills, as well as his friendly nature and his family-oriented personality. I left the Philippines with his blessing, his certificate of "Lakan Isa," as well as a title of Modern Arnis California Commissioner. My last word was, "Yes, I will help you come to America".

Motivated and inspired by Grandmaster Presas and my exposure of Modern Arnis, I began a Modern Arnis program in Oakland, California at my Kenpo-based martial arts school. I introduced Modern Arnis to all my black belts instructors. After a while, I began teaching Modern Arnis to all my advanced students. In 1974, all my Kenpo instructors graduated the special instructor program that I initiated in 1973. Later, I continued the propagation of Modern Arnis to the American public by performing demonstrations at special events and competing in martial arts tournaments. I continued my commitment in exposing Modern Arnis by linking myself with other Filipino martial arts around Northern California. Being a very active martial art practitioner in Northern California since the 1960's, I was appointed the Executive Producer of the Asian Martial Arts Exposition, by the Asian Community. The Asian Martial Arts Exposition was held at the Kaiser Convention Civic Center in Oakland, California. With Grandmaster Remy Presas in mind, I thought this could be a great opportunity for me to petition Grandmaster Remy Presas to attend and participate in the Asian Martial Arts Exposition.

We knew with hard work, Grandmaster Presas would be allowed to come to America. One day in 1975, the phone rang and I picked it up. To my surprise, it was Grandmaster Presas saying, "*I am coming to America.*" I could not believe it. It was, a dream come true. I picked him up in Los Angeles during the WMAE (World Martial Arts Exposition) Convention. He was a special guest as one of the Philippine delegates. I remember though the words that he said "*I am coming with you and I will stay with you.*" So I agreed. With my friends in the Filipino American Political Community, FAPA, they coordinated seminars and demonstrations for Grandmaster Presas all over Northern California Bay Area. Grandmaster Presas and I had the opportunity to perform at public schools, which sometimes had 500 students in the school gymnasium. We conducted seminars at several Law Enforcement Agencies, introducing the basic fundamentals and practical disarming, traps and locks of modern arnis, which impressed the participants. We arranged other seminars at other Bay Area martial arts schools and performed at other public centers like libraries and Filipino cultural fiestas.

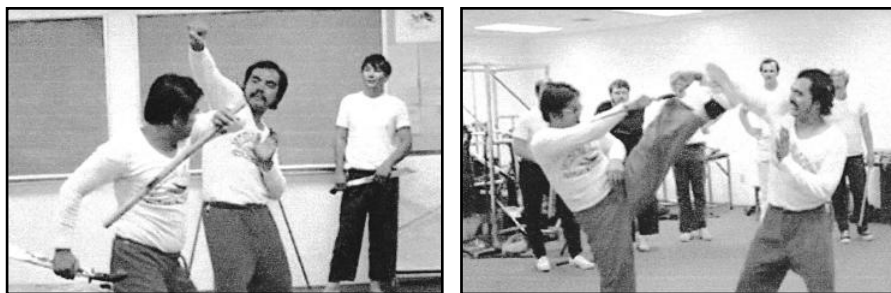
I also organized the Instructor's Training Seminars in my school sometimes with 75 attendees consisting of famous Bay Area martial arts practitioners, local police and sheriffs. It was our persistence that allowed us to demonstrate Modern Arnis at the world-famous Ed Parker's International Championship. We had to convince Mr. Ed Parker by phone to include us in the demonstrations during his Evening Showcase. Besides propagating Modern Arnis, my black belts and I trained with him whenever time permitted. Those were some of my best days with him.

When we separated we knew we were going to be friends for life, but the lifestyle of the ambitious Grandmaster Presas, whose dream was to propagate Modern Arnis, didn't correspond with my family lifestyle. Our separation was unfortunate but necessary and a blessing in disguise. There was some resentment from both of us when he left, but I moved on without him until now.

I knew his success cost him a lot for the love of Modern Arnis. But, for him it was a dream come true and a mission accomplished. Modern Arnis now is bigger than anyone can imagine and is still getting stronger. Honestly, he was the best instructor I ever had. I am very proud of him and his accomplishments in Modern Arnis, which is one of my strongest foundations in my style of the Philippine martial art. I was inspired by his many positive qualities; his aggressiveness, courage and determination to succeed, he marked his footsteps with fire. Through time, I found his style of teaching very unique and charismatic. It seemed like he knew what a person wants and he gives it to that person.

He was unstoppable because he had a dream for his family and his nation. He exemplifies the quality of a true warrior. When he first arrived I knew that with his extraordinary martial arts skills, he would be a martial art legend, "the art within your art."

I give my prayers to his family, friends and to his eternal rest... He was a great loss to the Philippine Martial Arts.



Rich Parsons

I started my official martial arts training in the summer of 1986. I had transferred from University of Michigan – Flint to Ann Arbor school of Engineering. I would drive back on Friday nights and train that night in class and on Saturday with Joe Dorris, and on Sunday class (when available) and more personal training with Joe Dorris. I owe Joe a lot, he is the man that walked me through the door the first time. I kept coming back, yet he was the one that introduced me to wonderful world of Filipino Martial Arts and Modern Arnis in Particular.

In 1987, I went down to Detroit area and picked up Rocky Pasiwk and then we went to the airport and picked up GM Remy Presas. The first thing Remy said to Rocky as he walked off the plane was "*Show me what Ted has shown you!*" Rocky replied that he was still doing early training and showed Abece-dario and Seguidas work from Balintawak. GM Ted Buot was a Detroit based instructor in Balintawak. This will be important later, for my story.

I ended up taking Remy back to Flint where he stayed with Jim Power (He asked me to call him that numerous times, and I did off the training floor. On the training floor it was always Sir or Professor or Grand Master – so no disrespect meant here. We all had different relationships with Remy). Jim and Jeff Owens trained with him at Jim's house and then that weekend we held a seminar. We met up Friday, Saturday & Sunday for training. I guess it might be called a Camp, except it was just the locals who trained all weekend at the Flint Dojo, and the general public was involved with the Seminar on Saturday.

On the following Wednesday, I drove Remy down to East Lansing where the first Michigan Summer camp was to occur. I met many people there, including the host, Terry Wareham, Randi Schea, and

also Tim Hartman. The camp was a lot of fun and I enjoyed it a lot. Jeff Owens came down the last day to say good bye to Remy before he left Michigan. Jeff and Remy had a discussion, and I did not test for rank, I ended up just testing for a teaching certificate. Which I passed and still have.

I continued attending seminars and stopping by camps when I could for the next few years. Flint hosted Remy at least once a year, and we would travel to the 4 or more other seminars he had within an hour of us each year. I was not always worried about rank. I just liked training. If others were testing and I was told or asked to test, I would. I ended up with 4 levels of Black from Remy in Modern Arnis and decided that training in Balintawak with Manong Ted was also a desire and passion of mine in early 1998. Jim Power provided the introduction to Ted Buot for Balintawak, and for that I am grateful.

During the 1990's and the 2000's, I was the instructor that gave the basics to most if not all of those who walked through the doors of the Flint club. I would work with the white and yellow belts and teach them when the class would break up into advanced and beginner. I really enjoyed the teaching aspect, I also think this helped my understanding of the techniques and the art even more by teaching it to others. I had to learn how to explain it to others.

Jeff Owens and Jim Power ran that club as the seniors. They tested those for color belt and had everyone test for Black belt and beyond with Remy. After Remy's death, they continued testing me and others. I ended up with my 8th level in black from Jim Power (Jeff Owens – semi retired due to medical reasons) in 2009. (Author's note: In the Michigan area, the ranking went from Lakan [black belt] to Lakan Isa [1st degree black] and so on.)

After Remy's death in 2001, I was able to go see many of the top ranked people besides those in Flint. It was an interesting journey. In the process, many people enjoyed my skill set and asked me to teach and to work with them. I taught Modern Arnis and Balintawak Seminars and privates as well in the follow countries: USA, Canada, Mexico, New Zealand, Germany, Italy, Japan, South Korea, and even the Philippines. I have been teaching seminars while Ted was alive and healthy, with his knowledge, his support and approval. I have been teaching private lessons in Balintawak and Modern Arnis, and generic Self Defense out of my house and classes out of a school I am subletting space and time, during the week, in Grand Blanc.

I have a lot of thanks to give to those who have trained me, and trained with me, and have learned from me. Yet, I have to say, it was Joseph (Joe) Dorris, that I want to thank the most, for not only being a good friend, and fellow martial artists, yet I want to call him out for taking me to my first class, where I became a passionate student of FMA. Thank you to Remy, Ted, Jim, Jeff, and Joe.



Jaye Spiro, the author, Rich Parsons

Bob Sullen

I first met GM Remy at Joe Bridenstein's seminar in Pennsylvania. At the seminar he came up to me and asked what martial art I did. I was a kick boxer. He said "Let me see." I tried to use a round house to his head. He blocked it knocked me on my butt and said, "Why you try to kick my head? Would you bend over to punch my foot?" Hmmmm, makes complete sense. He had counters for everything. After going to a number of his seminars and training every day, I decided to turn my school into a modern arnis school with modern arnis as the only curriculum. In the early 1990's Gm Remy came to me after the New England seminar and said to me, "Bobby get my bags. I am coming with you. It's your turn." He stayed with me for about two years. What an experience! He and I wrote and made the whole curriculum from white belt to black for children and adults. I, along with Tim Hartman, received a pile of rank certificates from him, which he sat there and signed everyone. It was in a diner in Buffalo.



One of my most memorable experience's with him was in charlotte North Carolina at Irwin Carmichaels place. I did a number of seminars with him there. This is where he introduced me to Gm Bobby Taboada. This was a life changing moment for me a whole story in itself. In Charlotte I got to see GM Remy and GM Bobby play. What an awesome display of talent speed and power! I was blown away never seen anything so explosive.

I heard Remy say to Bobby (Taboada), "This is Anciong's paper work." Bobby quickly checked his hand off and they stopped. Wow! Just after this awesome display Remy came up to me and said, "Bobby! My God! Bobby's very powerful!" And five minutes later GM Bobby came up to me and said, "Bob, the old man still got it!" They both had a respect for each other. My time with Remy was a blessing and an experience I will hold close to my heart for all my days. Remy was like the sun and we were his stars we might be bright but will never shine like the sun. Be humble my friends and carry on.

Jim Ladis

(Author's note: the following story is an example of Prof. Presas' sense of humor.) I met Professor at Master Mazek's dojo in 1992. Master Mazek brought him in for a seminar that weekend. This was my first Modern Arnis seminar. In 1996, I flew to a Modern Arnis camp in Dallas, TX. One day during the camp Professor came to me and told me to come to his room for "something very important." When I got to his room later that night, he said, "Are you going to Michigan next weekend?" I told him that I was, and he said, "Good...take this laundry home and wash it and bring it to Michigan." So with no suitcase I humped his laundry rolled into a bedroll onto the plane and home to Chicago. I dumped the laundry off on my Mother to wash when I got home. When I asked my Mother where the laundry was later that week, she said, "Your Grand Poobah's laundry is on the piano." Of course, I brought the laundry with me to Michigan camp, and got a nice private lesson for my display of loyalty.

Dan Anderson

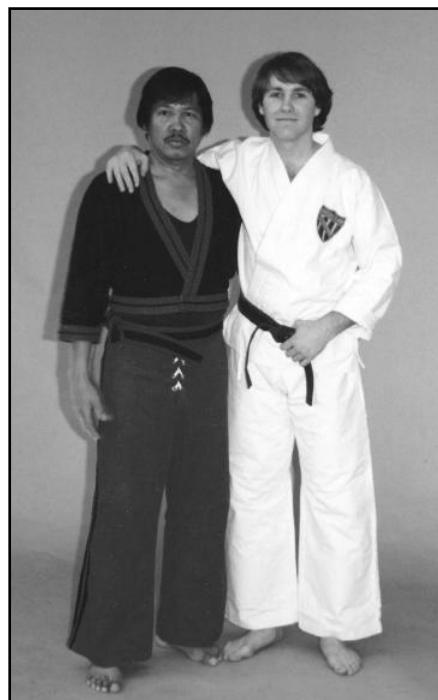
Personal reflections on the man: I first met Remy Presas through a friend of mine, Fred King. Fred ran a kung fu school and had many different martial arts masters come in and do seminars and clinics there. He had met this “Professor fellow” and was telling me all about him. My interest was only in tournament karate at the time so I was not in the least bit interested in Fred’s newest fad. Fred and I went to a tournament in Oakland, California in 1979. He had this “Professor fellow” rooming with us. In my opinion, I couldn’t get rid of him. They practiced at 6:00 AM, waking me up. After my complaining they quieted down...until 7:00 AM, where in the parking lot, I could hear sticks clacking. During the intermission, this “Professor fellow” was telling us about an incident that happened to him in New York city. I’m sure he saw that I wasn’t the least bit interested in his story. He demonstrated the self-defense move he did in New York using me as one of the assailants. That is the precise moment my martial arts life changed.

I was a national karate fighting champion at that time. I had seen all kinds of confidence; self-assuredness, cockiness, blustery false confidence, I’d seen them all. When Remy Presas demonstrated the move on me, it was beyond confidence. I could tell that there was no consideration that it wouldn’t work. I saw this and immediately changed my viewpoint. This man was someone worth investigating! For the rest of the tournament, rather than being annoyed at the intrusion of this “Professor fellow,” I recognized I was in the presence of an actual master and immediately knocked off the attitude.

This speaks volumes of the man, himself. I saw him do this time and time again. He would have the patience to wait for someone to recognize what he had to offer rather than impatiently discard them if they didn’t see it right away. I suppose some would say he suffered fools gladly. I look at it differently.

He had a self-created mission – to spread the Filipino art of Modern Arnis. To do this he would have to endure the ignorance or lack of education in others, bide his time until his worth was recognized. And he certainly did with me and it changed my life. After the first training session with him I saw that this was the art I was looking for. Prof. Presas used a catch phrase to promote Modern Arnis - the art within your art. The art encompassed so much more than what I had previously been trained in. His teaching method was such that anyone from any prior training in martial arts could pick it up quickly. Modern Arnis helped make sense of many other martial arts. A couple of the things I liked right away about Modern Arnis was its practicality and ease of learning. You could use tomorrow what you had learned today.

Prof. Presas connected with many students on many different levels. I was a karate competitor so we connected as fighters. He constantly pressed me and pushed me to become the best I could be. Many students related to the effusive personality of Prof. Presas. He captured me with his personality but I related to the fighter in him as well. One of the aspects of Remy Presas I always kept in mind was that he was for real. Back in the Philippine Islands, he fought often. People forget that at the core, he was a fighter. He left home at age 14 to learn the Filipino arts. He was constantly tested when training in balintawak eskrima. His art was “road tested,” so to speak. To me, it was important to keep in mind that this outgoing, friendly instructor, who could make anyone feel good about their training, was someone who you didn’t want to seriously cross sticks with. So, I paid strict attention to what he taught, keeping in mind the fighting aspect at all times.



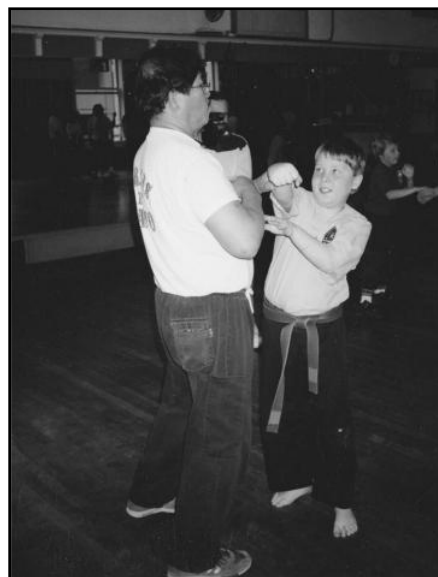
As an instructor to me, he pushed me. To me, one of his best traits was that he'd acknowledge when you had made a progression and then push the bar up higher. An example of this is when he did semi-free sparring, he would use constant forward pressure on you. It became a point of pride for me to not give an inch of ground. This was tough as he was very strong. We were doing some semi-free sparring and I disarmed him. I was thinking to myself, "*Way to go, Dan. I shouldn't have done that. Now I am going to get hammered.*" He smiled and said, "*Danny. That was very good. But you forgot one thing. I am left-handed. The cane was in my right hand.*" We started again and he proceeded to dominate and overwhelm me, all with a smile on his face. No malice. He just upped the degree of difficulty to where I was being pushed again. This was the kind of instructor he was to me.

One interesting point about Prof. Presas was that he loved seeing children training in Modern Arnis. I remember at one summer camp he had a special session just for children. He would light up when he saw the kids doing sinawali drills or disarms and the like. As my then-wife and I had a large children's program, we'd always take our arnis kids over to see him and make his eyes light up. I always thought it was amazing that this strong and tough fighter would melt in the presence of children. Again, this spoke volumes of the man.

I have very few regrets regarding Remy Presas although I do regret that he and I were not closer on a more familial level. I was not family minded until much later in my life but we had a kind of relationship that I have not had with any other person. For me, there was a senior/junior point I would not broach. He'd say time and time again, "*Danny, call me Remy.*" I'd always say, "*Yes, Professor.*" He was very private about his personal life to me and yet, very giving about his life's work, his art. The last couple of times I visited him before his death, he was still just as giving. I remember he had rough copies of his last video tape set. He pressed these into my hands and told me to make copies for myself, to learn the material. Here he is, not feeling up to his usual par and still, very giving of his art.

The last couple of times I visited him before his death, he was still just as giving. I remember he had rough copies of his last video tape set. He pressed these into my hands and told me to make copies for myself, to learn the material. Here he is, not feeling up to his usual par and still, very giving of his art.

I remember at the funeral, when I was saying my last good-byes, I waited until everyone had left the area where he lay in state. I was the last one in the room. Then I smiled broadly and remembered the good times we had. All the smiles, the laughs, the hard training, and the art he left to me. I never felt he thought I should feel bad about his leaving. I think he would've wanted me to remember the good times...and I do. Here are some of my favorite pictures of Prof. Presas and me.



Olympia, Washington after a camp



Dinner at Bob Quinn's house



With Prof. & Bob Quinn's family



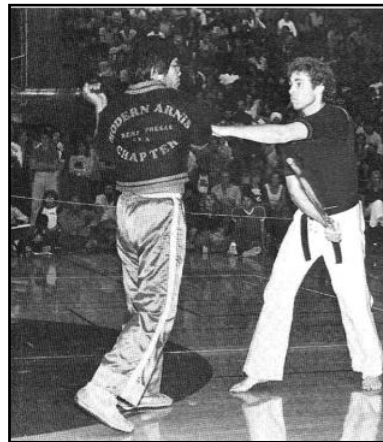
Black Belt photo Olympia, WA camp



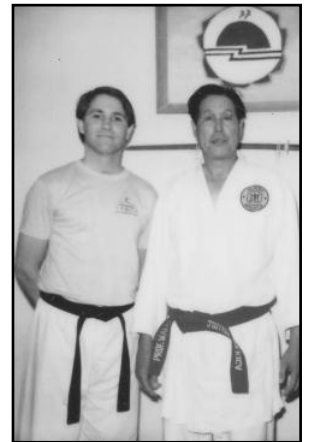
On the receiving end of a pin



My 6th degree black belt promotion



Karate Illustrated magazine



With Prof. Wally Jay

Appendix 3 - Senior Students of Modern Arnis

Remy Presas designated no single person to be his successor but instead had three groups who work to maintain the quality and life's breath of the art. Alphabetically they are the Datus, Masters of Tapi-Tapi, and the Senior Masters.

The Datus

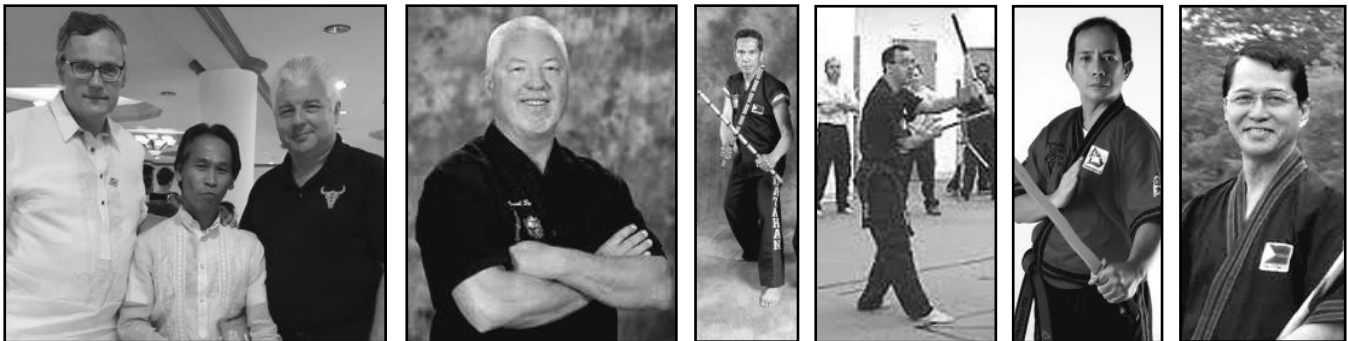
There were six students who were given the title of Datu specifically by Remy Presas. In date order of award, they are: Shishir Inocalla, Kelly Worden, Ric Jornales, David Hoffman (retired), Dieter Knuttel, and Tim Hartman. (Author's note: there are three others who have since received the title of Datu by the Remy Presas Black Belt Hall of Fame Foundation; Tom Bolden, Doug Pierre and Bram Frank.)

The Masters of Tapi-Tapi

This title was awarded to seven individuals shortly prior to Prof. Presas' death. They are Jeff Delaney, Chuck Gauss, Gabriele Roloff, Jim Ladis, Ken Smith, Randi Shea and Brian Zawilinski. MoTTs Gauss, Roloff, Smith, Ladis, and Zawilinski are currently active. MoTTs Delaney and Shea have since retired.

The Senior Masters

This term was to denote the senior students of Remy Presas in the Philippines and one in America. They are Cristino Vasquez, Jerry DeLa Cruz, Samuel Dulay, Rene Tongson, Rodel Dagooc, Roland Dantes, Vic Sanchez in the PI, and Dan Anderson in the USA. All are currently active except for SM Vasquez and SM Dantes, who have passed away.



Knuttel, Inocalla, Hartman, Worden, Jornales, Hoffman, Dulay, Tongson (left to right)



Shea, Delaney (inset), Roloff, Smith, Zawilinski, Ladis, Gauss, Vasquez, Dagooc, Dantes, Dela Cruz (left to right)

Datu Shishir Allan Villafria Inocalla

Datu Shishir Inocalla started learning Bicol Arnis from his family in the 60's Batobalani, Cam Norte, Philippines. But like most Filipinos Shishir had always patronized foreign martial arts. He took Karate, Judo, boxing and apply it to street fighting. In the 60's to 70's He had learned modern Arnis from Prof. Remy Presas students Rolando Gonzales and later from GM Pepito Robas.

Shishir had also mixed his martial arts training with Arnis. It is only when he met Prof. Remy Presas in Portland, Oregon 1982 that he finally realized Arnis FMA is a complete systems of martial arts and Culture.

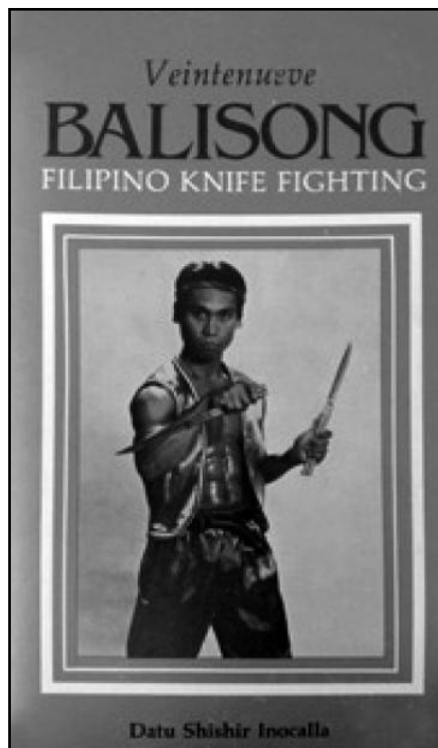
Ever since meeting Prof. Remy Presas in 1982, Datu Shishir was groomed to be his representative and fully in depth with Modern Arnis. Datu Shishir absorbed GM Remy Presas' instruction and was awarded Lakan 6th (6th degree black belt) in 1984 and became the first "Datu" (Chieftain) in Modern Arnis, He also was appointed vice chairman of the International Modern Arnis Federation. Datu Shishir became President of Modern Arnis Canada.



Prof. Presas encouraged Datu Shishir to write his first book titled *Balisong* and later his second, *Orasyon* meditation (modern arnis Canada publication 1986). Prof. Presas had always praised Datu Shishir's knowledge in Yoga, meditation. Prof. Remy Presas had encouraged Datu Shishir to teach Meditation and healthy living to all his Modern Arnis students. In 1992 Prof. Presas appointed him to revive Modern Arnis in the Philippines. Datu Shishir had often travelled with GM Presas in the USA but after he got contracted to become "Michelangelo" in the Teenage Mutant Ninja Turtle movies and TV, he was not able to travel any longer with Prof. Presas.

He started teaching Arnis in British Columbia and produced Videos of Arnis, Balisong, Heart Yoga and Smiling Heart Meditation. After Prof. Presas was diagnosed with a brain tumor, he spent his later days in Victoria, British Columbia. They were together again. His last will was to return and be buried in his hometown in Hinigaran, Negros. Together with his Modern Arnis students, the Presas family and Roland Dantes, Prof. Remy Presas was flown back to Philippines and given a heroes welcome and was laid to rest in his hometown in Hinigaran.

Prior to his passing, Prof. Presas had asked Datu Shishir to assist all the Modern Arnis officials under International Modern Arnis Federation and to continue Arnis propagation to all. In November 2011, Shishir moved back to the Philippines. He now works with GM Bambit Dulay, GM Gudo, Raymond Velayo of Arnis Philippines and all Modern and FMA masters that promote, preserve and unite Arnis FMA in the Philippines and the world. He also founded the All Arnis Maharlika Filipino Martial Arts World Federation, Inc.



Datu Kelly S. Worden

Kelly Worden is a lifelong martial artist and began his personal defensive training in western boxing at the age of eight years old. Since that time, he has trained in a multitude of systems.

Known internationally for his cutting edge progressive opinions on personal martial skill development Mr. Kelly S. Worden broke from traditional arts and became the founder of Natural Spirit International. Natural Spirit International is a dynamic system of multi-functional offensive and defensive strategies. All elements of personal defense are researched including the historical significance of foundational forms passed from generation to generation from the original founders of all martial arts. This may indeed be one of the key components that sets Worden's teaching method apart from other progressive systems. Worden relates "movement simply as movement," with emphasis on strategic variables of intent cross referencing lethal weapon tactics into a devastating unarmed close quarter approach adapted to each individual practitioner.

In Worden's own words *"Without form there is no symmetry to functional movement, a boxing jab, front kick, figure four choke, or a double leg takedown all contain applicable elements of form. In truth Bruce Lee's statement of 'Form has No Value,' has been taken out of context and misinterpreted! Simple honesty and common sense clarifies this reality!"* Stepping outside of the box to acknowledge the universal connection of all arts as expressed by the Late Bruce Lee's Jeet Kune Do approach, Worden formulated his no nonsense conceptual approach to street defense known as Renegade JKD. Controversial as it was, Worden has received high kudos from Bruce Lee's original students including Bruce's first students Jesse Glover and Ed Hart. JKD enforcer Richard Bustillo certified Worden as a 2nd Generation Jeet Kune Do instructor and a Senior Instructor of the world renowned IMB Academy. The Patriarch of Jeet Kune Do and living legend Taky Kimura refers to Worden as an "American Icon of Progressive martial Arts." Worden's direct approach breaks down the Natural Spirit martial art methodology into a curriculum that is quick, and easy to assimilate. Intelligence applied to self-defense has always been at the core of Mr. Worden's Instruction. In this regard, the practitioner's personalized curriculum is built upon natural attribute capability, common sense strategies and enhanced with technical superiority.

Inventor of the popular self-defense tools: The Travel Wrench, The Saf-T-Wrench, Silent Fighter Training Dummy Simulator, and the WORTAC Tactical Knife. Additionally he dedicated many years as the "On the Edge" radio talk show host, authored countless articles on reality based self-defense, weapons training and was a former editor for Full Contact and Fighting Knives Magazines. Worden's combative efficiency of his system has been embraced by the U.S. Army 1st. Special Forces Group at Ft. Lewis Washington for a multitude of years! It is this real world approach that earned Kelly S. Worden the title of Datu and Senior Blade-Master of Modern Arnis in 1988 directly from Grand Master Remy Amador Presas.

Kelly S. Worden's innovative progression of technical refinement was once again recently acknowledged by none other than martial art historian and living legend Professor Leonard Trigg. During the 33rd Annual N.S.I. Water and Steel Training Camp September 3rd 2011 at Raft Island Washington Kelly S. Worden was recognized for his lifelong commitment to the arts by the American Institute of Martial Science and awarded certification and the title "Professor of Martial Arts" by Dr. James R. Samuels. This unique life time achievement and certification was presented directly from Professor Leonard Trigg. Innovator, Datu, Grandmaster, or Professor of Martial Arts, through it all Kelly S. Worden has maintained a humble existence and approachable status in the arts he treasures so dearly.



Rick “Bong” Jornales

Kataas-Taasan Puno Bong Jornales

Born and raised in the Philippines, founder and Kataas-taasan Puno/Grandmaster Bong Jornales has been a devout practitioner of the martial arts for over 45 years. His start began with training with his father, a WWII Filipino war hero who fought alongside the Americans and whose skill and techniques assisted in freeing soldiers held captive by the Japanese. Grandmaster Bong has studied and achieved black belts in various styles such as Japanese, Okinawan, and Korean.

He studied and worked with the late Professor Remy Presas of Modern Arnis promoting Filipino Martial Arts (FMA), and who granted him the title of Datu (a title shared with only 5 other people in the world). Professor Presas was heard saying, *“There is no one that I know that can utilize as many weapons as Bong Jornales.”* From street survival in Manila to years of intense worldwide competition resulting in numerous trophies, awards and special recognition, Grandmaster Bong has continued to refine the Jornales System. In addition to being a seven-time world champion in FMA, Grandmaster Bong has been inducted into the 2000 World Karate Union Hall of Fame. He has been featured in Filipino Martial Arts magazine, Sweden Fighter’s Martial Arts Magazine, Mexico Eskrima Martial Arts magazine, Manila Sports Digest and the Philippine Atlas Sports magazine.

His focus has been on sharing his expertise and integrating his style with students and instructors around the world through workshops, special demonstrations, personal training and certification programs and his school located in the Midwest. Through his comprehensive training, his students have earned top positions on the U.S.A. World Eskrima Kali Arnis Federation Team. Their dedication and hard training has resulted in securing numerous local, regional, national, and world titles. In January 2013, Grandmaster Bong Jornales was recognized as one of the top Arnis practitioners in the world in the book 100 Filipino Martial Artists.



Datu David Hoffman

David Hoffman was originally in the Boston area and worked with Prof. Presas in the New England region during the 1980s. Hoffman was the fourth person to be given the Datu title. In 2001 he was named executor of the will of Remy Presas.

(Author’s note: I was unable to contact David Hoffman prior to the publishing of this book.)



Datu Dieter Knüttel

“I have been in martial arts since 1967. In my teens I was more a kicker and then specialized on Kung Fu and forms. In 1978 I was participating and teaching Kung Fu, Tai Chi and self-defense during a 1 week course in southern Germany. At the same time Jackson Cui Brocka taught Arnis on that seminar (Author’s note: Brocka was Kelly Worden’s first arnis instructor). This was the first open FMA seminar in Germany. Brocka, who died in a car accident in 1984, was a 6th Dan under Ernesto and Roberto Presas, who founded on this base his system of Combat Arnis, which was quite similar to the Modern Arnis of Ernesto at that time. He was continuously teaching seminars from then on and I was on most of them.



I was one of the first in Germany and Europe to receive black belt status under him. In 1983 during the beginning of my sports science studies, I went to the Philippines for training purposes only. I stayed for more than 3 months training 6 to 8 hours a day with many different Masters and Grandmasters like Ernesto and Roberto Presas, Rodel Dagooc, Momoy and Dionisio Canete and quite a few more. That’s also where I met Roland Dantes for the first time.

When I came back I introduced the Modern Arnis in Germany. Later, we asked the national arnis association (at that time the NARAPHIL) to send us Filipino Masters to Germany to stay for 2 months to teach seminars in different places. The Filipino association sent Ernesto Presas over. He always stayed at my house and I travelled with him. For quite some time he was here once or twice a year. In 1984 I introduced Modern Arnis to Denmark, later also to Sweden and Norway. For about 8 years I went twice a year up to Scandinavia to teach Modern Arnis there. During one of his later stays, I went with Ernesto to these counties to assist him in his teaching there. During that time I also taught seminars in Switzerland and Spain, later also in England and France and Australia, later even some in the USA.

I started to write examination programs, because Brocka and Ernesto did not have any written syllabi. I have been teaching Arnis seminars regularly since 1981, between 15 to 35 a year.

In 1985 students and I founded the "Deutscher Arnis Verband e.V., DAV" because before we were only a part of a multi-style association. With the DAV, we had an association that concentrated on the spreading of Modern Arnis only. Every 3 years we have elections (also for the chief instructor) and I was elected for chief instructor and have been ever since. In 1996 I received my 6th Dan and Datu title from the Professor.”

Datu Dieter has a M.A. in sports science and is founding member of the DAV, the German Arnis Association in 1985. Since then he is Modern Arnis chief instructor of the DAV and was European Modern Arnis Representative from 1996 until GM Remy Presas' death in 2001.

He received the title of DATU (as the 5th of 6 persons and only European) and the rank of Lakan Anim, 6th Dan Modern Arnis from Professor Remy Presas in 1996. 2003 he was promoted to 7th Dan and 2008 to 8th Dan (both in the Philippines where he also received his Grandmaster title). 2014 he was promoted to Lakan Siyam (9th Dan) by the Modern Arnis Council and FMA Council during the 7th FMA World Festival in Subic/Philippines.

Datu Tim Hartman

Tim Hartman has had a long and exciting martial arts career. His journey started as a teenager when he started training at a Modern Arnis school and fell in love with the art from the very first class. It wasn't long before he caught the eye of Professor Presas. After this Grand Master Presas had Hartman assist him at seminars and camps throughout the United States and Germany.

Tim formed the Can-Am (Canadian – American) chapter of the International Modern Arnis Federation in order to help develop schools along the Canadian American border. As Can-Am's director Hartman was able to positively impact the development of instructors throughout the region.

After establishing a successful instructors development program Hartman spearheaded a movement to bring Modern Arnis to the competitive arena by taking members of his youth program to the local tournaments. On their first outing his team dominated the sparring divisions. Soon they hosted and competed in full contact tournaments and weapons matches. Hartman himself became an international tournament champion, a tournament promoter, and a popular referee throughout the US, Canada, Scandinavia, and England.

Following his venture into the sport world, Hartman put his focus back on the art of Modern Arnis and continued his development as an instructor. Working with Professor Presas around North America and Europe also allowed Tim to study other systems with some of the best instructors in the martial arts world. Among these are Grand Master Wally Jay, Grand Master Ron Van Browning, and Dr. Maung Gyi. Eventually Hartman met one of Professor Presas' classmates from the Philippines, Balintawak Escrima Grand Master Ted Buot. With Professor Presas' blessings Grand Master Buot took Tim on as a personal student.

Tim's proudest moment was during his 6th degree black belt test at the 2000 Michigan Modern Arnis Camp. He also awarded Hartman the title of Datu (chieftain or leader). There have only been six people in the world awarded this title by Remy Presas.

After Professor Presas' retirement due to illness Hartman formed the WMAA (World Modern Arnis Alliance) in order to preserve and continue the progression of the art of Modern Arnis. He is currently the WMAA's President and Technical Director. On April 23, 2007 Datu Hartman was promoted to 9th degree in Kombatan and awarded the Grandmaster title by Great Grandmaster Ernesto Presas while visiting the Philippines.



Master of Tapi-Tapi Chuck Gauss

Master Gauss's martial arts journey started at the age of six when his uncle, a judoka, introduced him to the discipline of Judo. Besides Judo, Gauss has also studied the following arts: Japanese Jiu Jitsu, Tang Soo Do, Tae Kwan Do, Brazilian Jiu Jitsu, Small Circle Ju Jitsu, and Modern Arnis. Master Gauss was also a firearms, defensive tactics and PPCT instructor during his distinguished 20+ year career as a law enforcement officer.



His life changed when he met Professor Remy Presas at a seminar in Joliet, Illinois in 1991. According to Master Gauss, Professor Presas was conducting a joint seminar with Grandmaster Wally Jay. Gauss was admittedly more interested in the Small Circle Jiu Jitsu portion due to his Judo and PPCT background. He recalls that the seminar participants were divided into two groups, one to train with Professor Presas and the other group to train with Grandmaster Jay. Gauss was assigned to Professor Presas' group. Master Gauss notes that he didn't even know who Professor Presas was, he says *"I sure knew who he was by the end of the seminar!"*

After that meeting, Master Gauss was determined to learn all he could from Professor Presas. Gauss traveled all over the world, spanning multiple countries and continents, in pursuit of this goal. One of Master Gauss' proudest moments was accompanying Professor Presas to Black Belt Magazine in California. There, Gauss was one of a select few students tapped by Professor to be uke (recipient) for his Black Belt videos; Master Gauss even appears on the cover of Volume I. Along with six others, Gauss was promoted to the level of Master of Tapi Tapi in December 2000, having demonstrated the ability to utilize the lightning quick counter for counter fighting strategy integral to Professor's art.



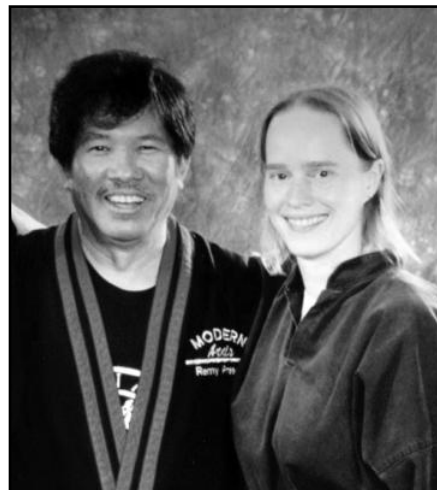
Prior to Professor's terminal illness diagnosis and to Master Gauss's promotion to Master of Tapi Tapi, Professor Presas encouraged Gauss to teach Modern Arnis seminars. According to Gauss, Professor Presas would help him set up some of the seminars by introducing him to some school owners. Since Professor's untimely death, Master Gauss has been on a mission to teach and spread Modern Arnis by conducting seminars, demonstrations and teaching classes, always remembering his promise to Professor. Master Gauss has taught in places like Michigan, Indiana, Ohio, Ontario, North Carolina, Texas, California, Illinois and Germany. In addition, he has implemented a training program for police departments where all officers were taught Modern Arnis.

As a result of Professor Presas' influence and his experiences in teaching, Master Gauss has realized that his primary aim is to teach people to become teachers. He believes that a lot of people can learn martial arts, but not all of them are teacher material. He states *"I am trying to teach the students, but I am also reaching out trying to find those few people who can be great instructors."* He believes that the more someone teaches the better they become. Master Gauss says *"I know that it's an impossible goal, but I would love to be one tenth the teacher that Professor was."*

Now retired from law enforcement, Master Gauss now works in the executive protection field. In addition to running the dojo, he also teaches the M.A.C.H. (Modern Arnis Combat Handgun) program which he created from the ground up for civilians who carry firearms.

Master of Tapi-Tapi Gabriele Roloff

It all started with a self-defense course offered by the University of Hamburg during my MBA studies. A school friend of mine asked me to join her to this courses. So I did, enjoyed it and after some sessions the teacher invited me to attend a weekend seminar which covered 'street fighting, knife fighting and stick fighting'. It turned out to be a Modern Arnis seminar taught by Wendi Dragonfire who was invited from the U.S. to teach this seminar in Hamburg. We learned the 12 angles of attack and sinawalis. The very moment I had the sticks in my hands, I knew that I wanted to learn this art. I got together with a few other participants and we practiced almost daily what we had learned and continued our training in between seminars. In the following year, in 1985, we traveled to Amsterdam to meet with Professor on his International Tour event. It was mind blowing. He showed countless techniques and said: *"It is all the same."* It was so inspiring to watch him move that I decided to dive more into it. Over the years I invited many of Professor's top students at the time, like Wendi Dragonfire, Janesa Kruse and Dan Anderson to teach seminars in Hamburg. I also began travelling extensively to North America and followed Professor from camp to camp for several months every year. After Professor took me on as his personal student, we developed a very special connection. Often when Professor came to teach in Hamburg, he brought his wife and in later years his daughter as well and we always spent some vacation time together in Europe, before, in between or after seminars.



Professor asked me to establish the IMAF Europe for him in 1992. My top student since 1989, Master Astrid Zimdahl, who trained with Professor for many years, still runs the organization together with me. In 1995 Professor visited me in Hamburg and we worked on the Ranking Curriculum for my students. He said: *"You are teaching my art purely and I want you to have it. It will help your students to understand the structure of my art."* Since then I have refined the program constantly. In 2012 I opened my new dojo in Hamburg and developed a specific Modern Arnis program for kids, teens and seniors at my dojo, and for my national and international students. My new dojo in Hamburg became the headquarters for the IMAF Europe in 2012. Like Professor, who spread his art worldwide, I taught seminars and camps, and have students, in many cities in Germany, in different countries in Europe, in the U.S., Canada, Israel, Palestine, and North Africa.

People sometimes ask me how close I was with Professor. This shows it quite well: Professor respected my father a lot and when I met with Professor about one month after my father had passed away, he said: *"Now I am your dad, and if you want, I will legally adopt you as my daughter and you can carry my name."* At our seminar tour in Tunisia, North Africa, I noticed something was not quite right with Professor. Back in Hamburg, I took Professor to a neurologist, who recommended a cat scan in the nearby hospital. The diagnosis was a huge shock to all of us. He called me his guardian angel because I insisted and almost dragged him into the neurologists practised to find out what was wrong. When he heard he had cancer, he immediately retired from teaching and called his top students from the US over to Hamburg. When everyone had arrived, we got together in the hospital and he announced his successors. I was the only woman and European in the team he appointed as successors and honored with the title Master of Tapi Tapi.

Only four Masters of Tapi Tapi are still very active spreading Professor's art. Since Professor Presas was very close to Prof. Wally Jay and Prof. George Dillman and taught 'Big 3' seminars with them for almost 2 decades, me and two other Masters of Tapi Tapi kept a close connection, especially to Prof. Dillman, and enjoy his guidance as his students. In 2000 Professor Presas even sent me to Italy to teach at the Big 3 seminar on his behalf. Just recently I also taught together with Prof. Leon Jay at an international seminar. We are keeping the tradition alive.

Master of Tapi-Tapi Ken Smith

Master Ken Smith is currently an Active Member of the IMAF, LLC., and is appointed to the Steering Committee level. Master Smith has extensive training in wrestling and karate. Master Smith has studied and traveled extensively with Professor Presas since 1992.

Ken began his study of Karate when he was 18 years old in a small Indiana town. Later moving to Orlando Park where he studied Isshinryu Karate under Jesse Gallegoes, a 9th degree black belt. It was in this style that Sensei Ken earned a 6th degree black belt.

He continued to grow as a martial artist, studying Modern Arnis and pressure points with George Mazek, a 4th degree black belt in Modern Arnis, however, it was his introduction and training with Grandmaster Remy A. Presas, founder and creator of Modern Arnis, that impacted Sensei Ken's training immensely. Grandmaster Presas, known as 'Professor', promoted Ken Smith to the level of Master of Tapi-Tapi, the highest level of achievement in Modern Arnis. He continues to pass on Professor's art, traveling all over the United States, France, England, Germany and Canada. Master Ken Smith is an active leader of the International Modern Arnis Federation.

With Professor's death, Ken Smith persisted to grow in his martial arts training. Through his friendship with Dustin Seale, Grandmaster in Ryukyu Kempo as well as one of Grandmaster George Dillman's top students, Master Smith was introduced to Grandmaster Dillman. As Professor always said, *"If you want to learn the knock out, you must go see George Dillman."* So, Ken went to see George Dillman and has become a student and a good friend. In January of 2011, Ken Smith was promoted to 9th degree by Grandmaster George Dillman and is now an active member of Dillman Karate International (DKI). In addition, Master Smith is a member of Jodoryu International, founded by Professor T.A. Frazer. His grappling knowledge continues to develop as he is mentored by Professor Frazer.



Master of Tapi-Tapi Brian Zawilinski

Brian Zawilinski has been a personal student of Professor Lee Lowery (retired) since 1981. Brian is recognized as a “Senior Professor” in Kenpo Karate. He was also a personal student of Modern Arnis Grandmaster Remy Amador Presas the “Professor” from 1982 until he passed away on 8/28/01. He occasionally enjoys some “peer mentoring” with Master Zhang Zhaoxun in learning the Hun Yuan system of Chen style Tai Chi. He is a Master of Tapi Tapi – (“Tapi Tapi”- a phrase coined by GM Presas that means counter for counter) a title separate from and above rank, awarded by GM Presas only to those individuals having achieved the highest level of proficiency in Modern Arnis. There are only 7 people have ever received this title from GM Remy Amador Presas.



In addition to his training under his primary Instructors, for over a quarter century, Brian has continuously expanded his studies by attending seminars taught by Grandmaster Wally Jay (Small Circle Jujitsu), Grandmaster Ed Parker (American Kenpo Karate), Senior Depasquale (Jujitsu), Sifu Richard Roy (Yang style Tai Chi, Qigong, Bagua Palm), Grandmaster Ron Van Browning (mixed martial arts), as well as numerous world champions

For the past 15 years, Master Brian has traveled, taught seminars, camps, conducted workshops, and given exhibitions throughout the United States, Puerto Rico, Canada, Germany, and Southeast Asia. Brian continues to uphold the wishes of the “Professor” by spreading this incredible art and serving as a worldwide ambassador of Modern Arnis and FMA. Master Brian has written articles and assisted fellow martial artists in writing articles for numerous martial arts publications and books.

In addition to his martial arts career, Master Brian has 27 years of service working for the State of Connecticut. Brian is currently holds the rank of Captain and serves as an Investigator for the Connecticut Department of Correction. As a K9 Handler throughout the 90's Brian worked in all 18 of the prisons and institutions throughout Connecticut that include pre-release, county jails, medium and high security, as well as maximum security facilities. He is a retired State of Connecticut Correctional Emergency Response Team member/instructor, as well as a retired Patrol Dog and Narcotic Detection K9 Handler.

Brian has integrated all the arts he has learned and over the last 25 years he has made these into a Tactical art utilizing the principles of Kenpo, Modern Arnis Jujitsu and the like into a ready to use system with Law Enforcement in mind especially those officers in corrections.

He has recently in 2014 founded TAWA: the *Art Within Your Art* as his personal evolution of Modern Arnis in honor of his years of training with Professor Presas. The World Head of Family Sokeship Council has recognized Brian as the Founder of TAWA and its Grandmaster.

Master of Tapi-Tapi Jim Ladis

Master Jim Ladis began his martial arts training in 1990 under the late Master George Mazek. Jim's primary focus of study is Modern Arnis with an additional emphasis on Ryukyu Kempo. He was awarded the Master of Tapi-Tapi title from the late Grandmaster Remy A. Presas and Nidan (2nd degree black belt) from Grandmaster George Dillman. Ladis has also played with many other martial arts including Judo, JuJitsu, Aikido, Western Boxing, and internal arts and energy work.

Master Jim's martial perspective is that all paths are good and have something to offer when we maintain an open mind and a willingness to explore. He emphasizes a strong focus on "in-fighting" and the application of his studies to close-quarter encounters. Ladis perpetuates his knowledge by developing his senior students and conducting seminars.



Master of Tapi-Tapi Jeff Delaney

Master Jeff Delaney's background in martial arts stems from his study of kung fu and Brazilian jujitsu. Master Delaney was appointed Co-Successor in for the International Modern Arnis Federation (IMAF) in October 2000, to assist Dr. Randi Schea, Successor, and also to assist with the Masters of Tapi Tapi, to assure the success and prosperity of the Vision and Art of Modern Arnis as per the wishes of Professor Remy Presas. Shortly after the Professor's passing, Master Delaney resigned from IMAF, Inc. and formed his own branch of IMAF. He is currently inactive and resides with his wife, Robin, in Hawaii.

Master of Tapi-Tapi Master Randi Schea, M.D

Randi Schea is a retired member of the IMAF, Inc. and was appointed by Professor Remy Presas as the Chairman of the Board for the International Modern Arnis Federation (IMAF), and as Successor for the IMAF. Dr. Schea has extensive martial arts training in karate, kung fu, judo/wrestling, and aikido. Dr. Schea first met Professor Presas in 1981 and studied continuously and traveled with Professor Presas until his passing in 2001.



Jeff Delaney



Randi Schea

Senior Master Cristino “Cris” Vasquez (deceased)

Cristino Vasquez started his study of martial arts at an early age of 13. Being the first cousin of the Presas’ and living across the street made it almost inevitable that GM Cristino learn arnis. It was the father of Remy A. Presas, Jose B. Presas that introduced GM Cristino to the style of abanico arnis. His study progressed under the guidance of no less than Grandmasters Roberto Presas, Remy Presas and Ernesto Presas. From Grandmaster Remy, he learned classical techniques such as Banda-y-Banda, Rompida, Doblada (double-zero), Hirada Batangueña, Espada-y-Daga, Palis-Palis and Tapi-Tapi. From Grandmaster Ernesto, he learned Sungkiti, Double and Single Sinawali and Basic Free Style Sparring. Most importantly, Master Cristino learned the Fundamentals of Modern Arnis from Grandmaster Roberto Presas under the observation and supervision of Grandmaster Remy Presas.

He was a master of the Presas art of Bolo. When they were boys he and Remy Presas used to hide behind the huts and watch Remy’s grandfather and father teach the Filipino Army guerillas bolo techniques. They would take sticks and practice on each other in secret. Later when Remy’s grandfather learned of them watching he taught them the art of the bolo. GM Cristino Vasquez continued to be the senior in both Modern Arnis and the family art of Presas bolo. Cristino Vasquez was Grand Master Remy Presas’ highest ranking student, Lakan Siyam (9th degree black belt). He along with GM Roberto Presas and the Worldwide Family of Modern Arnis recently in July 2012 recognized Grandmaster Bram Frank (an “adopted” member of the Vasquez family) as “the Guardian of the legacy of Presas Bolo”.

Being a true student of martial arts, GM Cristino Vasquez also studied other forms such as Kendo, Jujitsu, Judo, Karate, Tapado and, of course, Mano-y-Mano. He also learned the use of different weaponries such as Sai, Tonfa, Bangkaw (Bo staff), Balisong (fan blade), Dulo-y-Dulo, and Daga-y-Daga. His teachers and mentors then for these forms of martial arts were Grandmaster Ernesto Presas, Romy Lisondra, Eddie Mamar and Rodolfo Sabate. In his mastery of the art of Arnis, GM Cristino Vasquez created several Anyo (forms) of Espada y Daga and techniques of solo and doble baston. Recently, as his most valuable contribution to the art, Master Cristino Vasquez created the techniques of Ipit-Pilipit (lock-and-twist), a style that can only be produced by someone who has years of experience and training in different forms of martial arts such as Grand Master Cristino Vasquez.



Senior Master Rodillo "Rodel" B. Dagooc

At the age of 14, the art of Arnis was introduced to young Rodel. Every afternoon, he was summoned by his parents and brothers to learn the techniques. At sunset, his arms were full of bruises which made him hate the sticks at first. As a boy he did not appreciate the training at all. During those times, training was very informal and no system was known nor followed. They called the primary weapon as "baston", referring to the sticks being used. To understand it fully, he enrolled himself at a gym in Iloilo, his hometown, to study Shotokan Karate. In 1968, he earned a greenbelt rank. In 1970, he moved to Manila where he continued to practice Karate at the National Amateur Karate Organization (NAKO) and earned his 5th Degree of Black Belt ahead of Arnis. At that time, the Modern Arnis Federation of the Philippines (MAFP) shares the same office with NAKO. There he met Grand Master Remy Amador Presas and an eternal friendship between a genuine Arnis Grandmaster and a loyal disciple was formed. They speak one common dialect even though they hail from two different provinces. The late Arnis Grandmaster convinced Master Rodel to focus on Arnis. He was encouraged to stay at the gym and serve as a utility boy in exchange of learning the craft of Arnis.

In 1972, Master Rodel earned his black belt rank (Lakan) in Arnis. He continued to become one of the Grandmaster's top students. He was assigned to assist in teaching Modern Arnis to his fellow students. When Grandmaster Remy Presas left for the United States in 1975, Master Rodel was among those given the authority to spread Modern Arnis. Surprisingly, he was the only one to complete the task and most of his colleagues went independent. According to Master Rodel, *"What I do to my teacher could be done by my students as well, so I prefer to stick it out with Ninong Remy. After all, loyalty begets loyalty."* In 1978, he first left the country for Osaka, Japan, where he showcased Arnis, the Philippines' National martial art and sport. At that time, he had no idea that it is already the start of his great career as an International Modern Arnis Instructor. From then on, he started traveling from one country to another.

When Grandmaster Remy came back to Manila in 1994, Master Rodel was given the rank of Master or "Lakan Anim" (6th Degree black belt). This event was witnessed by the late Grandmaster Edgar Sulite. Years before, he was teased by Grandmaster Sulite, *"If you teach and propagate Modern Arnis, then you are not making yourself popular. You are only helping the famous Grandmaster Remy Presas even more."* In 1997, he received the "Master Instructor of the Year Award" by the World Head of Family Sokeship Council International Hall of Fame in Florida, USA.

The late Grandmaster Remy Presas promoted him to "Lakan Walo" (8th Degree black belt) in 1999, perhaps the highest rank given to any of his loyal students. It was observed by the huge crowd of Martial Arts enthusiasts in Rizal Park, Manila. He is also an awardee in the 18th Parangal ng Bayan Awards for his immeasurable contributions in Sports held in Makati, Philippines in 2003.



Senior Master Roland Dantes (deceased)

Roland Dantes was the founder of the Filipino martial art “Combined Open Style” made up from the various styles that he had studied and it was firmly grounded in the art of Modern Arnis. He was the late GM Remy A. Presas closest friend and associate. He was featured on the cover and pages of two of the three Modern Arnis books written by GM Remy A. Presas and Rosemary Pascual Presas. He travelled to the USA with GM Remy A. Presas and performed with him in the First Martial Arts Exhibition (ABC Wide World of Sports) in Madison Square Garden, NY in 1976. Roland Dantes is one of GM Remy A. Presas original students and has never ceased his training, visiting GM Remy Presas several times each year. He has earned a Bachelor of Art, Bachelor of Science, Graduate of Physical Fitness Instructor and Graduate of the National Police Academy in the Philippines. He served as an active duty street police officer for several years. Roland Dantes is a world famous Filipino actor. He credits his success to GM Remy A. Presas, who coordinated the fight scenes in his first movies and taught him the art of Modern Arnis. Roland Dantes has played the Lead Actor in the following movies: "The Pacific Connection", "Arnis - the Sticks of Death", "The Golden Triangle", "The Heavy Hand", "Uhaw na Dagat", "Banta Ng Kahapon", "Cuarto Y Media", "Sintigas Ng Bakal", "Ninong", and he has had starring and feature roles in many other movies. Roland has received many awards for his acting talent during his career, and has guest starred on many Filipino television programs. On top of being Filipino Martial Artist, Actor, and policeman, this extraordinary man is also a bodybuilder. He was Mr. Philippines in many times and he placed several times in Mr. Universe competition. Senior Master (Modern Arnis) Guro Roland holds a rank of Lakan Antas Walo (8th Degree black belt) in Modern Arnis and was promoted by GM Remy A. Presas in 1999.

Starting in 2002, he has committed himself to spending more time promoting the art of Modern Arnis out of his love and respect for the late GM Remy A. Presas. Aside from this, GM Dantes propagated the sport through education and networking with different groups and individuals around the world. He was very active as the Commissioner for International Affairs for Arnis Philippines, the recognized national sports association for the art. He helped out GM Presas in conducting demonstrations, seminars and workshops in different parts of the world, and could be credited for the development of Arnis and Filipino martial arts in the United States, and parts of Europe and Australia. After GM Presas’ death, he continued to pursue his commitment of propagating the art globally. But GM Dantes’ dream of Arnis taking a stronghold in the Philippines remained unrealized until his passing. However, all his efforts weren’t for naught. Earlier this year, President Arroyo signed Republic Act 9850 declaring Arnis as the national martial art and sport of the country, a directive sponsored by fellow arnisador “Congressman Juan Miguel Zubiri”. With his passing, GM Dantes senior student and personal friend, David Foggie, became the inheritor of GM Dantes Combined Open Style of Arnis.



Senior Master Jeremias “Jerry” Dela Cruz

Jeremias “Jerry” V. Dela Cruz born April 21 1947 is a native of Sta. Rita, Pampanga. At a young age, he started learning and practicing boxing and the art of Arnis. He also studied karate, learning the Okinawan style in Angeles City. He continued his study of the art of karate in Manila at the Lajoka Mari-kawa where he earned his black belt. He joined karate competitions and took the bronze medal in the fly weight division at a tournament held at the Rizal Memorial Stadium organized under the sponsorship of the Philippine Karate Association. He was the open weight division champion in Arnis tournament sponsored by the modern Arnis Federation.

In 1970, GM Dela Cruz was appointed Chief Instructor for the Modern Arnis Federation. He accompanied GM Remy Amador Presas in presenting an Arnis Demonstration in Tokyo, Japan. He introduced and taught the art of Arnis at several universities in the Philippines and was Arnis instructor of the National College of Physical Education, De La Salle University, University of the Philippines, Ateneo De Manila University, University of Santo Tomas, University of the East, San Beda College and a host of other educational institutions.

Highlights of his many attainments are as follows:

- 1970- 1972 Instructor, Modern Arnis of the Philippines, National Amateur Karate Organization, National College of Physical Education
- 1973-1975 Chief Instructor, Maharlika Kuntaw of the Philippines.
- 1976-1989 Instructor, Raymond S. Velayo Gym.
- 1978 Exhibited Arnis in Las Vegas, Nevada with GM Remy A. Presas and GM Roland Dantes.
- 1986-1990 Board Member Arnis Philippines.
- 1987 Exhibited in Australia, Melbourne with GM Roland Dantes.
- 1992 Introduced Arnis Philippines to other Asian countries during the meeting of the congress held at Holiday Inn, Philippines.
- 1995-Present Founder & President, Arnis Cruzada Philippines Combat Sikad Cruzada System Inc.
- 1996-1997 Instructor, Arnis Seminar Department of Physical Education in Baguio City, Cebu City, and General Santos City under Sec. Orly Mercado
- 1998- 2001 Supervisor, Seder Compound Recreation Department, Kingdom of Saudi Arabia Chief Instructor, Arnis Filipino Martial Combat Sikad
- 1995-2000 Consultant, Arnis Ateneo De Manila University
- 2002-Present Consultant Instructor David Chalton- CEO of David Salon
- 1995- Present Event Coordinator of David Salon Inc. Former Vice President- Philippine Council of Kali Eskrima Masters



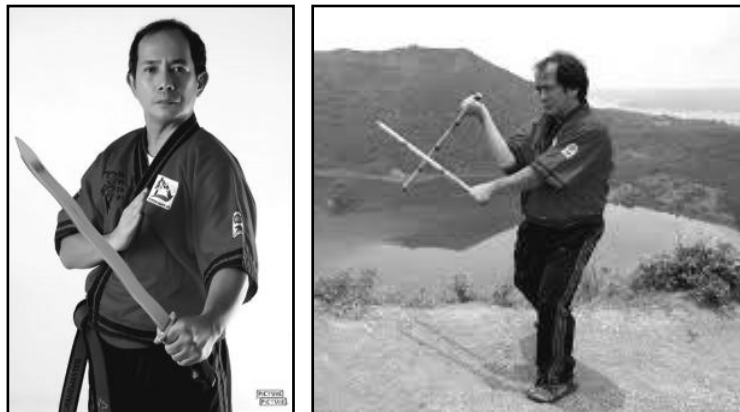
Senior Master Samuel “Bambit” Dulay

Samuel Dulay started training in Filipino Martial Arts in Dumog and Judo in 1968-69 under Roming Yanson and the Lisondra Brothers (both students of G.M. Remy Presas) at the University of Negros Occidental and West Negros College. He learned the Baston (basic Arnis) in 1972 while studying karate jujitsu under Romy Lisondra. For the first time in 1974, he witnessed a bladed weapon demonstration between Master Roberto Presas and Master Cris Vasquez, which inspired him to seek an Arnis Instructor.

Since then, he has trained under the following teachers:

- *Old Master Maestro Juan Lawaan* (age of 72) who also served as his inspiration - Decuerdas Lapu-Lapu style;
- *Maestro Juan Lawaan* - Lapu-Lapu Decuerdas style, no belt system;
- *Mike Vasquez*, Tapado style black belt;
- *Master Roberto Presas*, Tabak Tuyok Arnis style and Free Style Modern Arnis;
- *Master Cristino Vasquez*, Ipit Pilipit style;
- *Master Rene Tongson*, Tres Puntas style;
- *Master Ernesto Presas*, IPMAF Mano-Mano and Classical Arnis;
- *Master Remy Presas*, Dumog, Mano-Mano, Classical Arnis (Abaniko, Palis-Palis, Close Quarter of Balintawak and Ifugao, Crusada), Dumog/Mano-Mano, and the latest Tapi-tapi “the way of the flow” concept.

Samuel “Bambit” Dulay is the current head of Modern Arnis Tapi-Tapi in the Philippines and is a founding member of the Worldwide Family of Modern Arnis.



Grand Master Vicente Sanchez,

Vicente Sanchez, founder of Kali Arnis International, started learning the Filipino martial arts at the age of 17 in Pangasinan, training in the art of Cinco Terros under Master Antonio Javier, who worked with his father. He realized early on in his training that the Filipino martial arts had much more to offer than merely effective self-defense. Four years later he started training in Kasilagan under Master Jhony Panuringan, and dedicated himself to mastering both arts.

In later years as a professional stuntman, he met Grandmaster Remy Presas through Master Roland Dantes and immediately started his training in Modern Arnis. GM Sanchez excelled in the art due to his many years of experience. As fate would have it GM Sanchez met another legendary Arnisador, Grandmaster Benjamin Luna Lema, on the set of the film "Sticks of death". They became close friends and GM Sanchez commenced his journey towards mastery of Lightning Scientific Arnis. Grandmaster Vicente Sanchez is one of the most Senior Masters of both Modern Arnis and Lightning Scientific Arnis International. He is among the most respected Grandmasters in the Philippines today and is very active in promoting the art of Arnis.

He has four children, Joseph O. Sanchez, Theresa O. Sanchez, Bernadette S. Sanchez, Vincent Paul O. Sanchez by his wife, Corazon M. Oliva. Grandmaster Vicente Sanchez is presently training his group of Junior, Senior and Master Instructors, in the advanced techniques of Arnis at the Marikina Sports Center, Marikina Sports Park. GM Vicente R. Sanchez Birthday: April 25, 1934 Studied in University of the East College of Commerce (under graduate) Founder and President of Kali Arnis International (KAI) Teaching and propagating Arnis for more than 45 years.

Master of 4 major Arnis styles/systems:

1. Cinco Terros - under Master Antonio Javier - promoted in 1956
2. Kasilagan - under Master Jhony Panuringan - promoted in 1958
3. Modern Arnis - Balintawak - under GM Remy A. Presas - last promoted in 1994
4. Tersia serada, cadenilla Y espada Y daga - under GM Benjamin Luna Lema (Lightning Scientific Arnis Intl - LSAI) - promoted in 1978.



Vic Sanchez in the book "The Practical Art of Eskrima" by Remy Presas (left photo). Vic Sanchez & David Foggie 2004.

Senior Master Rene R. Tongson

Rene Tongson took his first Arnis lesson at age 9 in Hinigaran, Negros Occidental – the hometown of Professor Remy A. Presas, using sugarcane instead of the rattan stick which was scarce then. His Modern Arnis training started at the age of 15 with Grandmaster Roberto Presas. From the famous Grandmaster Mateo D. Estoloso of Antique, Panay Island, he refined his classical techniques in the art of Tres Puntas such as Banda-y-Banda, Rompida, Doblada, Hirada Batangueña, Espada-y-Daga, Palispalis and many more. He was the partner for Gm Estoloso for many years. Under Grandmaster Ernesto Presas, he mastered the techniques of Filipino weaponry. His training with Grandmaster Remy Presas as a young man and then later on in life gave depth to his understanding of Modern Arnis.

He grew up with Professor Presas, his brothers and others like Grandmaster Cristino Vasquez. Grandmaster Rene R. Tongson is one of the two most senior Masters of the International Modern Arnis Federation - Philippines (IMAFP) under the Professor Remy Presas Clan. He is also a member of the Council of Masters of Modern Arnis, and co-founder/convener of Worldwide Family of Modern Arnis.

Using his high academic and administrative experience, he spearheaded the organization of Arnis Philippines (ARPI) in September 1976 under the Philippine Olympic Committee (POC). In 1978 he drafted and authored the original version of the Philippine National Standard for the conduct and practice of Arnis in competitive sport, the standard rules now being used in padded Arnis tournaments worldwide. He has traveled worldwide teaching seminars and camps where he has strong followings in Australia, Europe, USA, and is one of the most respected masters in the Philippines.

Grandmaster Rene Tongson is known for his unique Abaniko Tres Puntas style and fluid form in classical Arnis. Among his top students are Senior Master Bambit Dulay, Senior Master Dieter Knuttel (Germany) Master Nino Pila and Chris Traish (Australia), Guro Edessa Ramos (Switzerland) and leading Arnis gurus in the Philippines and Worldwide. He is presently a Director of the National Coffee Development Board - Philippines and elected Municipal Councilor of Amadeo, Cavite-Philippines.



The Presas Family

In addition to the senior students of Remy Presas, the first wife and children of Prof. Presas have taken an active role in continuing the art of Modern Arnis. (Author's note: my thanks to Steven K. Dowd for his kind permission to reprint this data originally published in FMA Informative.)

Rosemary Presas interview by Patrick Armijo

Note: While Rosemary Presas was visiting her children in the United States, staying with her son, Dr. Remy Presas Jr., Mr. Pat Armijo was fortunate to be able to conduct an interview with her over the phone.

Pat: This is the first time we've spoken.

Rose: Yes. You know without Rosemary Presas there would be no Modern Arnis. I helped make Modern Arnis. I was the woman behind Remy. I am the one who wrote the book and who guided the Grand Master of Modern Arnis.

Pat: Because you were a teacher?

Rose: I was the one who called it Modern Arnis and advised Remy the Grandmaster that we should call it Modern Arnis.

Pat: What about some of the original people like Rodel Dagooc?

Rose: Rodel was once my helper. He was one of my instructors.

Pat: How about Roland Dantes?

Rose: He's good. He's like a brother to me.

Pat: It has been said that you have been the business end behind your husband. What was the perspective you had on Modern Arnis in promoting the art?

Rose: A long time ago Remy Presas my husband was only practicing arnis or eskrima. At that time he was practicing judo, jujitsu, karate, wrestling, and boxing. I told him why don't you combine all the martial arts that you know and then improve them in your arnis. We should call that modern because it is a compilation of different martial arts and since it is modern we called it Modern Arnis I encouraged him to call it Modern Arnis.

Pat: Professor Remy had a Shotokan background who did he get his karate training from?

Rose: He trained with the late Dr. Lengson. Dr. Lengson learned arnis from Remy. They exchanged talents and then he got his judo lessons. He even got lessons in kung fu from the kung fu Master Leo Fong.

Pat: How about Max Pallen? Do you remember him?

Rose: Yes I know him. He's a friend of Remy and they go together. Remy helped him promote his martial art Senkotiros. Max Pallen is still alive. I met him two years ago. He's in San Leandro, California now.

Pat: How about Dean Stockwell, do you know him?

Rose: Yes. He was a frequent guest in the Philippines they were together with Remy during the filming of "The Pacific Connection". Remy taught Roland Dantes, Dean Stockwell, Gilbert Roland and Nancy Kwan. He taught all of them at the time because he was the martial art director of the film "The Pacific Connection".

Pat: We have heard some stories about Professor Remy's desire to prove his fighting skills could you please tell us about his sparring matches or challenges?

Rose: There are lots of organizations in the Philippines. They would come over to challenge Remy, and Remy would say come over to America because he couldn't go to the Philippines. He had many challenges in the Philippines. A long time ago, a group of martial arts members, in arnis, came to our gym and they challenged Remy. Remy would say "*First defeat my instructor then you can challenge me*". It would be like lightning. It would be very fast. He fights wild.

Pat: I understand you were helpful getting Grandmaster Remy a teaching position at the college?

Rose: You know I'm sad to say. Remy could not speak English, at that time. I was the one that did all the communication and all the talking. I tutored him, do this, do that, I taught him a lot. I was the one who interpreted the literature. I was the one that wrote all of his books. Roland Dantes and all the original Modern Arnis practitioners know how I helped...Remy's martial arts.

Pat: In Professor Remy's first book there was an artist in there that did some drawings. Was Joe Tan the artist who did the illustrations in the book?

Rose: It was Joe Tan. He's a cartoonist. He's a good friend of ours. I think in the book the last page in the acknowledgements, you can find his name there. I think he's the one. Yes the Modern Arnis book published in the Philippines covers those names. Joe Tan was a good friend of Remy.

Pat: Can you please name the students that you know of that were dedicated to Grandmaster Remy?

Rose: Roland Dantes, Vic Sanchez, Rodel Dagooc when Remy was alive. Jerry Dela Cruz. What I know is I heard Kelly Worden I think he's a very die hard friend of Remy. Amis in the Philippines now is booming because it is a martial art with or without weapons and now you can fight your opponent. It's because of Remy Presas innovation before you can use stick to fight now you can fight empty hand with self-defense.

Pat: Can you just say a few words about your children, oldest to youngest?

Rose: Yes, would be happy to and brief.

MaryJane: I wanted her to pay more attention on education but she learned and trained for the knowledge to defend herself. Father taught her how to handle stick and play Modern Arnis at an early age.

MaryAnn: She has the blood of Arnis, loved to train in Arnis rather than go to school and was always going with her father abroad to help promote Modern Arnis. She did finish school as an X-ray technologist.

Remy Jr.: Since his elementary and high school days he was teaching. Spending many hours with his father. I told him that he would not become rich and famous in Arnis, but found that I was wrong for his father did become rich and famous with his art of Modern Arnis.

Maria Teresita: A good player of Arnis

Demetrio: A good player of Arnis

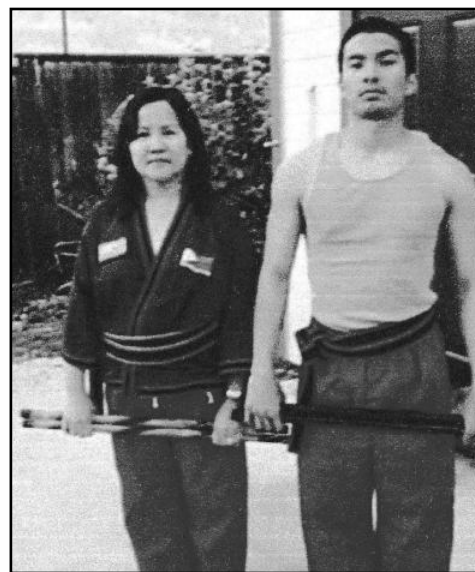
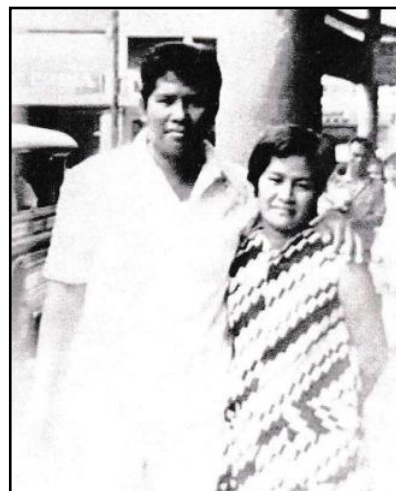
When their father left them they began to forget some of the Arnis and I told them to give priority to their education, because knowledge is power.

Mary Jane Presas-Seletaria

Mary Jane is the first daughter of the late Grand Master Remy Presas.

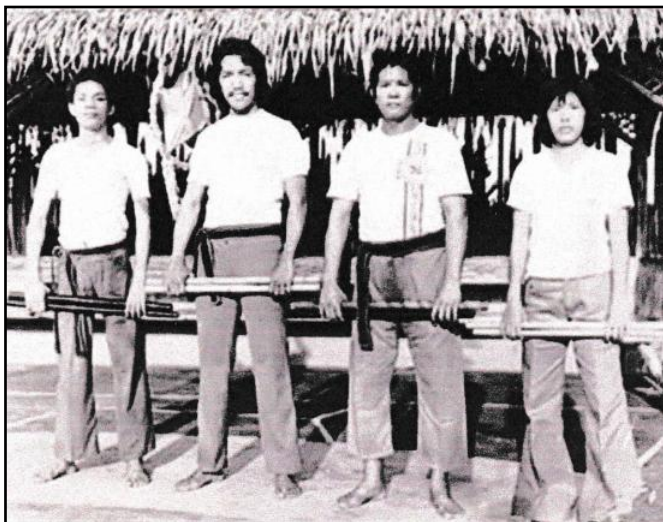
Mary Ann P. Presas

Mary Ann 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 Amis. 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.



Mary Jane Presas-Seletaria and son, Carlo.

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/IVIAFP) 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.



Dr. Remy Presas Jr.

Living in Quiapo, Manila and before Grandmaster Presas left for the United States, promulgating Modern Arnis at the school when other instructors were not around Grandmaster Presas would work out with his son Remy Jr., certain things he would practice with Remy Jr. that he did not with others. Grandmaster Presas had thoughts that if he showed everything to others he would be challenged later on. So there were things that were kept to himself or were shared only with family. Even though Remy Jr. was young he was in actuality the first student of Modern Arnis. Often Grandmaster Presas would wake Remy Jr. from sleeping at night saying, "*I want to try something.*" When Remy Presas Jr was in the 5th grade, his father Grandmaster Remy Presas Sr. left the Philippines on the invitation of Grandmaster Max Pallen of Senkotiros. The school was still open would train with Jerry Dela Cruz and later with Rodel Dagoc. During this time martial arts was secondary and academics was primary. In 2001 he finally dedicated himself to the spreading of modern arnis. During his father's final days, he and his father spoke and Grandmaster Presas wanted his son to continue in promoting the family art of Modern Arnis.



Maria Teresita Presas Butler (deceased)

Maria Teresita Presas Butler is residing in Manila, Philippines. She does not really practice the art at this time, but takes care of her family.

Demetrio Jose P. Presas

Demetrio Jose P. Presas is the second son of the late Grand Master Remy A. Presas. He is considered to be the Modern Amis 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 Amis 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 Amis 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 Amis. 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.

Currently, Mataas na Guro Demetrio performs in exhibitions and conducts seminars in Modern Amis (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 amis at her early age. Remembering a turning point in his life, Demitrio says, *“And so the time came when the neighborhood bullies decided to jump on me, and I soon had to defend myself. It wasn't the first fight I had been in, but instead of hitting the guy like I was used to, I decided to put to use what my dad taught me. Unfortunately, it came unnatural to me, and I focused too much on how perfect a punch was supposed to be as it had been in practice, instead of just trusting my instincts and going with the flow of combat. In the end I got beaten up, and I came home complaining to my dad. I told him, ‘Dad, that stuff you've been teaching me doesn't work! I got pounded up!’ He replied, ‘Son, I'm glad to know you're all right, but the reason I didn't teach you all the good stuff is because you haven't learned your first and most important lesson yet, discipline! And I'm sorry if you got some beating today, but at least now you will learn the price of lack of discipline.’ Disappointed as I was, his words rang echoes in my head and soon afterwards I decided to take the martial arts and self control much more seriously.”*



Appendix 4 - Notable Practitioners of Modern Arnis Over The Years

This is hardly a complete list as Prof. Presas taught literally thousands of students in the years from 1967 (the official founding of Modern Arnis) to his death in 2001. It is, however, a start. Further editions of this volume will find more and more additions. Each individual has a way that the art speaks to him/her.

Janet Aalfs

Lotus Peace Arts, founder and director at
Valley Women's Martial Arts

*Follow the natural
Flow, that which comes from within,
As the lotus flowering rises
Above the mud of the river pools –
Vast, vast, vast
Is Divine Wisdom.*



Poetry has been an essential aspect of my martial arts journey from long before I was born. I wove the poem above with core strands from the three movement languages I study and teach: Follow the natural – Grandmaster Wen Mei Yu; Flow, that which comes from within – Grandmaster Remy Presas; As the lotus... Grandmaster Robert Trias and Sensei Wendi Dragonfire.

I was a new black belt in Shuri-ryu Okinawan Karate (received from Grandmaster Trias and Sensei Dragonfire in 1980) when I met Professor Presas at a 1981 Modern Arnis seminar in Connecticut organized by Sensei Dragonfire. She had trained with the Professor on the west coast, felt the magic, and wanted others to experience his gifts. At that fateful seminar that initiated the spread of Modern Arnis to the east coast, I immediately connected with the rhythm, joy, challenge, sweat, puzzle-forming, knot-making, collaborative weave of the figure-eight, and the phenomenal skill and enthusiasm with which the Professor presented his art. I picked up a pair of canes, and have never put them down, incredibly grateful that I keep feeling the Professor's generous spirit guiding my work. Salamat po!

The deepest and most lasting joys that I continue to receive from studying with the Professor include: all the amazing, kind, skillful, trustworthy people I've had the pleasure of meeting over the years, and with whom I continue to connect, learn from, teach, exchange techniques and laughs and serious business.

The concept and practice of Arnis as “the art within your art,” and how everyone brings her or his own special flavors from other arts. This depth of learning through cultural exchange has in all directions expanded and strengthened my understanding and application of these movement languages. It underscores what I believe the core of this practice is about: martial = power within; arts = creative energy; martial arts = directing energy in life-enhancing ways. As I like to say, “*Martial arts has ART in it twice!*”

Following the figure-eight pattern of infinity. That there is always so much more to learn keeps me hungry, humble, grateful to be alive, curious, and inspired to be even more kind toward myself and others as we strive to be the best we can be. This partner and group work keeps giving me the next opportunity to observe that excellence arises from how we cooperate. You-I-We. Unity strengthens, diversity transforms. Our differences may cause painful stuck places at times, but ultimately if we are paying attention, these highly charged points give us energy to do the next creative and inclusive thing – Courage!

Rick Alemany

Senior Grand Master Alemany's main style is Kenpo karate with Great Grand Master Ralph Castro as his primary instructor. His expertise further includes Ju Jitsu Instructed by Dr. Duke Moore, Wing Chung instructed by Chris Chan, Modern Arnis (Filipino Stick Fighting) with Grand Master Remy Presas and Grand Master Ernesto Presas, Tai Chi with Tony Ho, Shorin-Ryu with Richard Kin, Kajukenbo with both Abraham Kamahoahoa and Sid Asuncion. Senior Grand Master has been actively teaching for over 54 Years and has directly instructed 8 students to (7th Dan or above). GM Alemany has developed over 200 black belts and 35 opened schools of their own. He is a frequent instructor at international master's events. His focus on effective competition, self-defense tactics and reality based training make him a highly sought after instructor. (Author's note: Rick Alemany was one of the initial students of Remy Presas in California along with Max Pallen and Bruce Juchnik.)



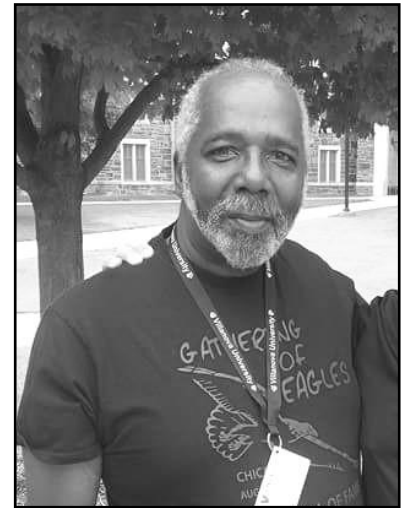
Dan Anderson

(see appendix on the MA80 System Arnis/Eskrima for data on Dan Anderson)

Jerome Barber, Ed. D.

Grand Master, Tactical Escrima Group,
Independent Escrima-Kenpo-Arnis Associates

Trained in Modern Arnis (IMAF) and Tracy System of Kenpo, under Sifu Don Zanghi at the Fighting Back Institute, 1981-1986, earning his 1st degree black belts in both arts in December 1985. Dr. Barber then continued his training in Modern Arnis under Grandmaster Remy A. Presas and Tracy Kenpo under Sensei Ernie McPeek, attaining the rank of 3rd degree black belt in both arts.



In 1986, Dr. Barber wrote the Kenpo-Arnis Self Defense curriculum for Erie Community College, located in Orchard Park, New York. The curriculum contained 4 separate course outlines that were to be taught for academic credit on a rotational basis, under the course numbers, PE 200, PE 201, PE 220 and PE 221. The Physical Education Department Curriculum Committee approved the 4 course proposal in January 1987 and Dr. Barber began teaching the program in September 1987, which ran continuously every semester from then until he retired from full-time teaching in December 2011. Two of Dr. Barber's students have taken over the teaching responsibilities for the ECC Kenpo Arnis Program and it is still running at 2 campuses, the South Campus in Orchard Park and the City Campus in Buffalo, NY.

In 1989, Professor Remy Presas officially recognized the ECC Kenpo-Arnis program and signed off on the curriculum, which was before the full college-wide curriculum committee. Three years later, in 1992 GM Tom Bolden (American Modern Arnis) and GM Al Tracy (Tracy System of Kenpo) also officially recognized the ECC program. As of this date, we cannot find another college-based, credit bearing Modern Arnis and/or Tracy Kenpo program in the USA or Canada.

Dr. Barber has replicated and improved on the idea that the late Professor Remy Presas has initiated in the 1960's in the Philippines when he began teaching martial arts programs in colleges for academic credit. In 2001, Dr. Barber was recognized as a Senior Master of Kenpo and Eskrima by the Black Belt Council at the 2nd Kenpo Gathering of Eagles, in Las Vegas. He was awarded his 6th degree black belts by both GM Tom Bolden in Arnis and Shihan Ernie McPeek in Kenpo. In 2007 he was recognized as a charter member of the Kenpo International Hall of Fame. In 2004, Dr. Barber was recog-

Sven Barchfeld

Lakan Lima, 5th Dan Modern Arnis, President Deutscher Arnis Verband e.V.

I started my Arnis training in the year 1988 in my hometown Kassel/Germany under Karsten Purkert. We trained up to four times a week and visited seminars almost every month, so in 1993, I passed my examination for lakan isa, 1st degree black belt Modern Arnis. In 1994 I graduated to lakan dalawa, 2nd degree black belt. Since that time my main teachers were and still are Dieter Knüttel, Hans Karrer and Jorgen Gydesen. In 1999 I passed the exam to lakan tatlo under the eyes of GM Prof. Remy Presas. My lakan apat followed in 2007 and since 2012 I hold the rank of lakan lima Modern Arnis and received the title Master in the Philippines.

In 1992 I passed through the education as licensed instructor of DAV. Since 2011 I am one of the teachers of this education, which is held every three years roughly. Since 1994 I founded several training groups in different German cities like Göttingen, Witzenhausen, Paderborn, Bielefeld and Dresden. In 2005 I also started the Modern Arnis group in Prague/Czech Republic and gave some seminars there. The cooperation with this group is still continuing and it already has some black belts up to lakan tatlo (3rd degree black belt).

In total I visited more than 170 arnis seminars for training and also taught Arnis in seminars in France and Czech Republic as well as during some FMA Festivals in the Philippines and, of course, regularly since 20 years in Germany. Since 1995 I am one of the organizers of the DAV summer camp, held every two years with up to 200 participants. Since 1993 I am member of the board of directors of DAV (Deutscher Arnis Verband e.V.), first nine years as managing director, since 2002 I was elected as President every three years, until now.

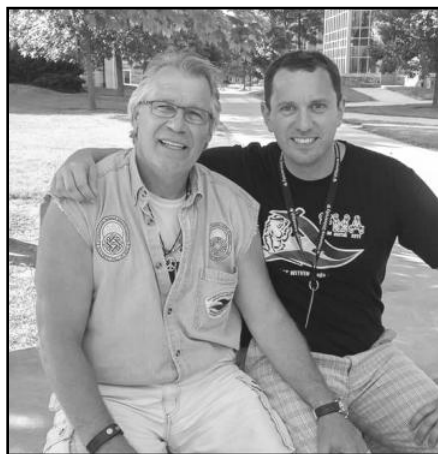


Michael T. Bates.

Mr. Bates has been teaching Modern Arnis in Delaware County for over 22 years. He is the one of the highest ranking active student of the late grandmaster. Mr. Bates is the Trustee and Founder of the Modern Arnis Hall of Fame. His Hall of Fame site is dedicated not only to the late Grandmaster, but to his many students who keep his memory alive to this very day. *“Before he passed, I asked him for permission to use his name for a website. ‘Michael, you have it already.’”*

After his passing, I realized he had mentioned me in his last will as a guardian of Modern Arnis. To my knowledge, I was his last promotion to my Lakan Apat in February of 2001. In May of 1997, in front of a seminar crowd of 56 people in Rutledge, PA., the Grandmaster bestowed upon me the honorary title of "Professor".

To my knowledge, I am the only one ever given such an honorary title. Now that he is gone, it means more to me than ever. Modern Arnis has been in the USA for the better part of 40 years thanks to the tireless efforts of the late Grandmaster. I was honored to host not only his final camp in February 2001, but what was to be his last public seminar at Valley Forge Military Academy and College, where I was teaching Arnis at the time.



The Remy Presas Hall of Fame Foundation came to fruition in 2001 with the first training camp and inductee ceremony. Initial inductees were Dan Anderson, Doug Pierre, Joe Bridenstein, Dennis Tosten, Tom Bolden, Brian Zawilinski, Jim Clapp, Dieter Knüttel, Lee Lowery, Fred King, Shishir Inocala, Maung Gyi and Tim Hartman.

David Battaglia.

I began my Modern Arnis training in 1983 under Don Zanghi. I became an advanced instructor in Modern Arnis. My rank is lakan-lima. My rank is verifiable through Dr. Zanghi, and Dr. Barber, who were both present at my testing in Florida, where I received my rank certificate signed by GM Remy A. Presas. I assisted Don Zanghi in facilitating Prof.'s seminars in Buffalo, NY, and managed one of Zanghi's schools, as well as taught his curriculum which included Modern Arnis. After Zanghi closed his schools, I opened my own in 1987. I have been actively teaching Modern Arnis and the Amerasian Defensive Arts curriculum since 1987. (Author's note: Don Zanghi was the person who brought Prof. Presas to the Buffalo, New York area, which became a hotbed of Modern Arnis activity bringing forth such practitioners as Battaglia, John Bryant, Jerome Barber and Tim Hartman.)



Tom Bolden

Tom Bolden (AKA Iron Palm Tom) is an American martial artist who founded the American Modern Arnis system. It is a blending of arts which he has studied over more than fifty years, including CHA-3 Kenpo/Kajukenbo and Pancipanci Eskrima. His first instructors included Master Florentino Pancipanci and Grandmaster Marino Tiwanak. Later in his training Mr. Bolden studied Yang Style Tai Chi Chuan and Chi Kung under Master Pancipanci. He also studied Yang Style Tai Chi Chaun & Chi Kung for many years under Sifu Cherie Barnier, a 1st generation disciple of Dr. T.K. Shih, learned two styles of Tae Kwon Do, and studied Fu Jai Pai Kung Fu under Master Wo Look. Mr. Bolden has also studied Capoeira under Mestre Nego Gato and GM Joa Grande from the Capoeira Angola System.



In 1984 he met Professor Remy Presas and began studying Modern Arnis at the two-week intensive training camps (1984 & 1985) in Pennsylvania. He founded the American Modern Arnis Associates (AMAA) in 1993. The AMAA was an affiliate of the IMAF until 1995 when Mr. Bolden made it an independent organization.

Mr. Bolden adopted the motto and only true measure of proficiency in the Martial arts "*Skill Is Rank*" for the AMAA. The AMAA embraces all principles and training elements of Modern Arnis except for the empty hand Anyos (kata), which have been replaced by four Sayaws (dances) originated by Mr. Bolden for the purpose of adding more fluidity and versatility of movement to the art. The AMAA has also adopted training methods and elements from various other martial art systems, in keeping with GM Remy Presas' charge to his students to "*make it for yourself*". The footwork, movement system and body mechanics are influenced by Mr. Bolden's training as a dance teacher and engineer as well as his training in other martial arts.

Mr. Bolden is known by the title Punong Guro, referring to a Senior Teacher of the Filipino Martial Arts. He also uses the title of Sifu because of his many years of study/teaching of Tai Chi Chaun and has been awarded the title/status of Datu (twice), Senior Master (8th Dan), Grandmaster (10th Dan) twice and System Successor (Saavedra/Balintawak Eskrima). He teaches in Poughkeepsie, New York. He has been inducted in Various Martial Art Halls of Fame including being one of the first four Modern Arnis practitioners to be inducted into The World Martial Arts Hall of Fame in 1993. In addition He has also been inducted in the Remy Presas Black Belt Hall of Fame in 2011. He was later awarded the title of Datu by the Remy Presas Black Belt Hall of Fame Foundation.

Barbara Bones

“My training in the martial arts began in 1971 in the art of Tae Kwon Do. I migrated to Kajukenbo (Gaylord Method) in 1972, being drawn to the freedom and creativity of the art.” She had the good fortune to train with Sifu Richard Mainenti. About her teacher, Professor Bones says, “I received more than I could describe in a simple bio. I received strength, vision, freedom to create, trust, integrity, and power. I am now an 8th degree in Kajukenbo. For many years I competed in tournaments and was named one of the top five female competitors by Black Belt magazine in 1975. After 1976, my focus changed to teaching. Along with Sifu Joyce Towne, I started Amazon Kung Fu in Eugene, Oregon. Many students reached the rank of black belt during those years including Professor Coleen Gragen, Sifu Anne Moon and Chief Instructor Aaron Ibbotson.

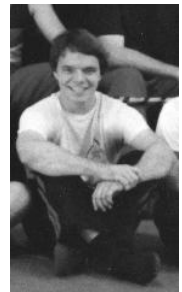


My training in Modern Arnis was with Professor Remy Presas. His teaching inspired thousands of practitioners around the world to become greater, to practice with enthusiasm, to move with ease and power.

Through this lineage, three prominent Kajukenbo schools have arisen: Hand to Hand Kajukenbo now led by Chief Instructor Sonya Richardson, Seattle Kajukenbo led by Chief Instructor Melinda Johnson and Seven Star Women's Kung Fu led by Chief Instructor Michelle McVadon. These schools have promoted more than 65 Black Belts and have made significant advances and contributions to the women's martial arts movement, the welfare and wellbeing of their respective communities and the art of Kajukenbo as a whole.”

John Bryant (deceased)

John Bryant was a student of Don Zanghi who opened the first Modern Arnis school in the United States. From Jerome Barber: “Instructor John Bryant was a friend and classmate of mine who left the Buffalo area around 1986. As mentioned above, John did own and operate the only dedicated Modern Arnis school in the Buffalo NY area for a number of years, 1984 - 1987. He broke with our instructor Sifu Don Zanghi in 1984 to open his ‘Filipino Karate Academy’ with some help and encouragement from Professor Remy Presas, the Grand Master of Modern Arnis. To John's credit he subsequently produced 3 black belt students, David Smith, Dr. Jordan Yee and the first New York state female black belt holder, Ms. Tammy Wilson. He also inspired the creation of the Modern Arnis ‘H Pattern’ anyo that was used to teach students how to transition through the system stances and avoid being trapped in a single spot while sparring.” (Author’s note: John passed away on March 11, 2013 after a five year bout against colon cancer. He is also known for being Tim Hartman’s first Modern Arnis instructor.)



Irwin Carmichael

Irwin Carmichael was born in rural Long Creek, a few miles north of Charlotte, North Carolina. He started karate lessons at an early age, and through hard work, practice, and training, earned his first degree Black Belt at the age of fourteen. Since then, he has achieved a master level, ninth degree Black Belt in Kempo Karate. He has put his knowledge, love, and expertise for karate into a business and oversees several karate schools.



In 1986, Irwin joined the Mecklenburg County Sheriff’s Office and was elected Sheriff on November 4, 2014. Through his work, he has had the opportunity to interview hardened criminals and analyze the minds behind crimes. In addition,

he uses his martial arts proficiency to teach defensive tactics and ground fighting at the Mecklenburg County Sheriff's Office Training Academy, Charlotte-Mecklenburg Police Academy, and other law enforcement agencies, including the North Carolina Justice Academy and the North Carolina Highway Patrol Training Center. The class that took him the farthest from home was the one he taught the Australian Federal Police.

Sheriff Carmichael's knowledge of karate has made it possible to impact almost every segment of our society as he teaches kid's karate classes, women's self-defense classes and ground fighting seminars. (Author's note: Irwin Carmichael was a pioneer in the North Carolina region and was the sponsor of the Carolina Modern Arnis camps in the 1980s. He is also skilled in balintawak eskrima under Grand Master Bobby Taboada.)

Bruce Chiu

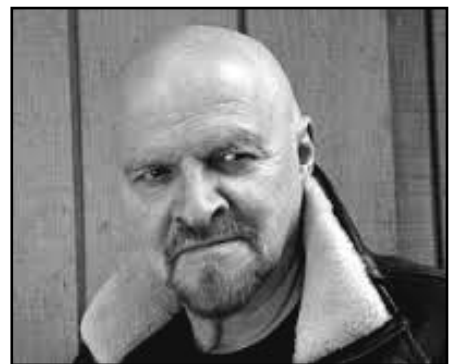
A former Law Enforcement Officer and champion Martial Arts competitor, Mr. Chiu began his martial arts training in 1971. He has been teaching for over 35 years. His students include members of several state and Federal Law Enforcement Agencies, including the Florida Dept. of Law Enforcement, Florida State Troopers, BATF, DEA, and the United States Secret Service, as well as members of America's elite military units. While training in Hong Kong, Mr. Chiu was the youngest person granted instructorship in White Crane Kung Fu by the legendary White Crane Grandmaster Ngai Yuk Tong and the International White Crane Federation of Hong Kong. Mr. Chiu was also the youngest person granted permission to teach White Crane in the United States. Mr. Chiu holds multiple Black Belts and holds an 8th degree or higher equivalent in Karate, American Karate, and White Crane Kung Fu. Mr. Chiu is a certified instructor in Bukido and Police Tactical Baton. He is also a certified weapons instructor for Small Circle Jujitsu.



Mr. Chiu was also a personal student of the late Grandmaster Remy A. Presas, the founder of Modern Arnis. Bruce began his training in Modern Arnis in 1983. He moved to California to try and find Remy Presas after reading an article in Black Belt Magazine about "*The Art Within Your Art*".

Mr. Chiu has done work in film and television, as well as numerous martial arts and fitness training videos. He can be seen in such films as *Dead Presidents*, the Discovery Channel's *Secrets of the Warrior's Power* and the World Wrestling Federation. Mr. Chiu was also the security and self-defense expert consultant for America's Health Network and Good Morning Tampa Bay.

Loren W. Christensen is a Vietnam veteran and retired police officer with 29 years of law enforcement experience. As a martial arts student and teacher since 1965, he has earned an 8th dan in American Free Style Karate, a 2nd dan in aiki-jujitsu, and a 1st dan in Modern Arnis. He has starred in seven instructional martial arts DVDs. In 2011, he was inducted into the Masters Hall of Fame, garnering the Golden Lifetime Achievement Award. (Author's note: Loren is one of the first law enforcement officers who has used the skills he gained from Modern Arnis on the job.)



Jim Clapp

Jim Clapp, an 8th Degree Black Belt in Kenpo Karate and a 5th Degree Black Belt in Modern Arnis, has been in the Martial Arts since 1967. He graduated from West Chester University (PA) in 1970, earning a B.A. in Political Science. While at WCU he helped to found the WCU Shotokan Karate Club in 1967. It is still in existence today. In 1970, he moved to Delaware and helped to establish and manage American Karate Studios (formerly Tracy's Karate Studio 1970-71). In September, 1973, Jim bought an American Karate Studios franchise which Judy and Jim continued to build into one of the largest and premier facilities in the world. In the mid-1980's, he and his wife, Judy, helped the Professor (the name by which the Modern Arnis practitioners call Grandmaster Presas) produce, choreograph, film, edit, and perform in six instructional video tapes which have been best sellers internationally. These video tapes are titled appropriately "Modern Arnis by Remy Presas". In 2011 he was one of the initial inductees in the Remy Presas Black Belt Hall of Fame.



Wendi Dragonfire

In 1971 I started training with Grand Master Robert A. Trias in Shuri-Ryu Karate. Karate is still my primary art. In 1980 I met and started training with Professor Remy A. Presas in Modern Arnis. In 1980 I started organizing workshops for Professor Presas so that I could train regularly with him. In 1981 I started traveling with him, assisting him in the teaching of his workshops. Many of his students know this experience, it was the best way to get steady training from him and to share his teaching under his supervision. At the same time I also introduced Modern Arnis to Valley Women's Martial Arts Inc., now run by Janet Aalfs, but at the time, my school. Since 1980 I have been learning, practicing and teaching Modern Arnis. In 1984 I moved to the Netherlands and began introducing the Professor's Art here. I also brought him here to teach and formed the foundation for Modern Arnis in Western Europe. Since 1984 there are many people who fell in love with Modern Arnis and made it their primary art. Most notably, someone who started with me, but clearly was destined for more and greater things, Gabrielle Roloff. Gabrielle, a fellow Remy Presas Hall Of Fame Award recipient, is now one of the primary Modern Arnis teachers in Western Europe.

In 2013 on the annual celebration of the Professor's birthday and the announcement of the Remy Presas Modern Arnis Black Belt Hall of Fame inductees, I received word that I was one of the lucky award recipients. The slogan that Professor Presas used was "*The Art Within Your Art*". Lucky for me, between Grand Master Robert A. Trias and Professor Remy A. Presas, the art of learning and applying were always present. I have had the two best teachers. They have formed my Art and my teaching. Thanks to some very patient students, I've actually grown and progressed a lot over the past 44 years.

The Professor emphasized the FLOW. He always said...it is the Art within you Art...and had bumper stickers with that quote that he passed out. He used to say "*You know it already, don't worry.*" If people were obnoxious and I went to talk to him about it he would say, "*Don't worry, these are not our people*". He was magical in his skill...never hurt anyone but had total control of us, no matter what he was showing...one time we were doing Machete Sparring (Based on the 1st Sinawali)...it was fast, it was intense...and then...I have no idea how...I was lying on my back, disarmed in an arm bar with a machete to my neck. His seminars usually consisted of basics, 12 strikes, 12 blocks, basic disarms, trapping hands, empty hand disarms, slash blocking, abaniko, redonda and all the rest of the striking styles, take downs, knife stuff...pretty much everything you can think of. He'd use his assistants to get people striking and blocking and maybe doing one disarm so that people who were more advanced could go deeper and learn more...it gave all of us an amazing opportunity to deepen our knowledge by teaching and get amazing new stuff. Actually Arnis and Karate impacted each other. My karate training was very complete, so a lot of what I got was reinforcement for what I already knew, in principle, I probably got more relaxed as a result...but Arnis was the Art within my Art and still is. The

FLOW as a principle was probably the most important thing I learned, that I could give a name to within what my Karate was already giving me. (Author's note: Dragonfire, along with 5 others, was inducted into the Remy Presas Pioneers Modern Arnis Black Belt Hall of Fame on 19 December 2013.)



Jeff Fields

(Author's note: Jeff Fields is the man who first brought Remy Presas to the Michigan area in the late 1970s.)

My history and relationship with my Modern Arnis instructor and good friend Grand Master Remy A. Presas and the students and friendships that came about. The dates are general time frames that I can correlate to major events in my life. In the spring of 1978 I graduated high school and went directly into the military for only a few short months due to a shoulder dislocation injury. I was given an honorable separation from the Army and was back home in Flint Michigan by the summer. In the late fall Remy Presas and Bruce Juchnik (who was a Kempo Master from Sacramento CA.) gave a Modern Arnis demonstration which I attended and was immediately hooked on the art. They were teaching the first seminar in Michigan which I attended.

I trained and practiced everything I learned all winter long and in the spring of 1979, Robert DeMott the owner of The B.C.U Institute of Tae Kwon Do, brought Remy back to Flint Mich. for another seminar and some advanced training for previous students. Remy and I instantly became friends for my obvious love for the art of Modern Arnis and my ability to twirl single and double Arnis canes and to incorporate it into all three Sinawalis.

For the next 10-15 years we brought Remy back to Michigan many times a year. I was student and friends with Grand Master Remy A. Presas. After achieving my black belt from Remy I started teaching Modern Arnis. This is where I met some of my students who became my friends (Jeff Owens, Joe Dorris, Jim Power, Ian Kershaw, Brian VanCise, Nicholas Khunsawan, Mike Gill, Jan Sequin, and C.J. Shelley) and many more. I went out to visit Remy in California and to appear in Black Belt magazine with him.

Eventually after a failed partnership I opened my own Modern Arnis and International Tae Kwon Do School called American Eagles Martial Arts Academy. Later I opened a second school in Fenton Mich. I formed the American Eagles Martial Arts demonstration team which many of my students were part of. We traveled around the mid-west putting on demonstration with choreographed shows incorporating Modern Arnis and Tae Kwon Do and music.

I went on to earn my 3rd. degree black belt under Grand Master Presas and my 2nd. Degree black belt in International Tae Kwon Do. At this point I was no longer interested in belt advancement but more in the sharing in the joy of studying Modern Arnis as taught my Grand Master Remy A. Presas. I have a huge amount of pride and respect for all my students that have went on to become high ranking instructors and have trained other students or just love the art of Modern Arnis.

Andy Filardo

Guro Andrew "Tattoo" Filardo was a personal student of the late GM Professor Remy Presas. "Tattoo" was the nickname Professor used to call him by. Guro has been certified and authorized by the late GM Presas since 1985. He earned his 4th degree Black belt from the Professor in 1998, Lakan Apat.



He started his martial arts training in 1977 in USA Goju under Kyoshi Vincent Demarco in Garden City Park, New York. Kyoshi Demarco was a Black Belt of Grand Master Peter Urban from the infamous "China Town Dojo", in Manhattan, New York. Filardo continued with his training under Sensei Ken Nilsen, Kyoshi Demarco's top student and most revered fighter. Sensei Nilsen taught with an aggressive no-nonsense practical approach, with an emphasis on impeccable technique and what it takes to develop the proper body dynamics to being a well-schooled fighter. These concepts and methods Guro embraced and helped set his foundation for the future. Andrew Filardo earned a 4th Degree Black Belt in USA Goju.

He started his Boxing and Kickboxing training in the early 80's at the famous "Gleason's Gym", in Brooklyn N.Y. with Professional Trainer Freddy T. Coritone. Guro Filardo and Tony became the best of friends, and continue to train together to this day in both Kickboxing and Arnis.

He is also a Certified USA Boxing Coach, Registered WKA Trainer and Corner man, USKBA Certified Trainer and Corner man, Director of Full Contact- Filipino Athletic Association, President of the Filipino Athletic Association, Long Island Representative for Modern Arnis and a American Council on Exercise (A.C.E.) Certified Personal Trainer. He has appeared in Black Belt Magazine with GM Remy Presas numerous times. And is on the cover with the Professor, of the latest publication of Professor Remy Presas' Modern Arnis Book. He was also very instrumental in the development of "Filipino Digest Magazine" and had a monthly column in the magazine, and was the Technical Director for some time.

Since opening M.F.A., Guro, or Coach Andy as his fighters call him, has trained many aspiring amateur and professional fighters. Guro Filardo teaches Filipino Martial Arts, Modern Arnis-MFA Method. Which emphasizes the "Combat" rather than the "Art", the practical application of combative technique as the Professor taught him. Professor's roots were in Balintawak Eskrima, training under the Grand Master Anciong Bacon. Balintawak being a straight forward system focusing on "Fighting" and what works for real, rather than "sport" Arnis.

The Full/Real contact sparring with minimal equipment, is only part of the training and not for everyone, but you learn the realities of real combat from these experiences. Filardo insists, *"Let's face it. How can you call yourself a fighter if you never fight! There's no rank, no uniforms, no rituals. You train for the sake of training to be the best you can be."*

Bram Frank

Grandmaster Bram Frank is a first generation personal student, and disciple of the late Grandmaster Remy Presas, the Father and Founder of MODERN ARNIS. He was with Professor Presas from 1980 till his untimely demise in 2001. Bram has studied various fighting arts such as Wing Chun, Jeet Kune Do, and American Freestyle Karate for over 40 years and has taken the principles from each as they can be applied to Filipino Martial Arts. Bram holds black belt rank in several arts and has been Director of Blunt & Edged weapons training for several federations worldwide. In 1976 Kyoshi-Grandmaster Clarence Murray was the impetus for Bram starting weapons training and to later seek out Professor Presas. Currently he is Director of Edged Weapons training at the S2 Law Enforcement-Security Institute. Over the last several years Bram has concentrated on the use of edged weapons/tools as a principle instrument of self-defense and its use in Military, Police and Anti-Terror applications. Bram is an SME: Subject Matter Expert in the use of knives: to law enforcement, security, military and anti-terror agencies around the globe.



Recognition and awards include:

- 2004 - In the Philippines The Senior Master Council of Modern Arnis recognized Bram as a Senior Master of Modern Arnis.
- 2006 – In the Philippines at the Remy Presas Memorial Festival and 3rd Filipino Martial Arts Festival in Tagatay, the International Modern Arnis Federation of the Philippines acknowledged Bram as Grand Master of his CSSD Conceptual Modern Arnis-Combat Arnis as well as a IMAFP Senior Master of Modern Arnis. In Hinigaran Occidental Negros, the home town of Remy Presas, Bram was recognized as a Master of the Blade in Modern Arnis and as a Guardian of the Presas Family Legacy of the Blade.
- 2007 – At the 50th Anniversary of Modern Arnis Bram was awarded the Gat Andres Bonifacio Award by the Philippine Classical Arnis Association and GM Rene Tongson in honor of his CSSD Blade systems and his dedication to the art of Filipino blade.
- December of 2007 Bram was Black Belt Magazines Hall of Fame Weapons Instructor of the Year. This is Bram’s singular honor that reflects and respects his time with Professor Presas, who himself won the Black Belt Weapons Instructor of the Year in 1994.
- Maj. Avi Nardia of Kapap and Dr. Dennis Hanover the Father of Israeli Martial Art Dennis Survival and other members of the Sokeship Council in 2007 recognized Bram after over a decade of teaching knife & knife combatives in Israel, as the Father of Israeli Knife Fighting.-Knife Combatives.
- 2008 - In Boracay at the 4th Filipino Martial Arts festival he was awarded the Lapu Lapu award: by Arnis Philippines, IMAFP and the Department of Tourism (the regulating bodies of Arnis in the Philippines) as Master of Blade Systems and Innovator of Blade use and design.
- 2008 - Action Martial Arts Magazine Martial Arts Hall of Fame named Bram the Grandmaster of the Year 2008.
- 2012 - at the 6th Filipino Martial Arts Festival in Bacalod City, The Worldwide Family of Modern Arnis and The Department of Tourism, and Filipino Martial Arts (the new governing body of Arnis in the Philippines) recognized Bram’s art of Conceptual Modern Arnis /Combat Arnis as an official style of its own and a legitimate branch of Modern Arnis under the late Professor Remy Presas, awarded him Lakan Walo 8th Degree black belt, recognized him as a Grandmaster of Arnis, and named Bram as “the Guardian of the Legacy of the Presas Bolo.”
- 2016 - Bram is awarded the title of Datu by the Remy Presas Black Belt Hall of Fame Foundation.

Jørgen Gydesen

Jørgen began his martial arts journey in 1976 with kyokushinkai karate in Denmark. Under Datu Dieter Knüttel he started with Combat Arnis in 1983. Jørgen established the first Modern Arnis group in Scandinavia which was located in Odense, Denmark and succeeded to be the "Founder and President" of the Danish Arnis Association. He has given seminars in Denmark, Norway and Sweden and has organized numerous seminars in Denmark with GM Ernesto Presas and GM Dieter Knüttel. In 1986 he participated in the first European-Philippine Arnis camp in Hundred Islands, Pangasinan. 1990 he relocated to Ulm, Germany where he joined the Modern Arnis group of Hans Karrer. He then became a member of the DAV and now a full examiner a part of the board of DAV Modern Arnis examiners. Jørgen is a consistent supporter and instructor for all DAV summer-camps and other seminars all over Germany. In 1999 he was awarded Modern Arnis rank Lakan Lima 5th degree black belt directly by Grandmaster Remy A. Presas. In 2005 he received his Lakan Anim, 6th Dan promotion from the board of directors of the IMAFP presented by GM Rene Tongson. In 2010 he received Lakan Pito 7th Dan Modern Arnis and the title of Senior Master from a board of Filipino Grandmasters like GM Cristino Vasquez, GM Rodel Dagooc, GM Rene Tongson, GM Jerry Dela Cruz and GM Bambit Dulay, during the 5th FMA festival in Puerto Princesa/Philippines. Senior Master Jørgen Gydesen has specialized in locking techniques, sinawali variations and counter-counter strategies. (Author's note: Jørgen started a Modern Arnis group in Denmark in 1984.)



Senior Members of DAV Modern Arnis from left to right: Carsten Hemersbach, Hans Karrer, Datu Dieter Knüttel, Jørgen Gydesen and Ingo Hutschenreuter.

Laurent Hit

I was born in 1970 in France. After practicing judo and jujitsu for a few years, I started the practice of Modern Arnis in 1996 with Gérard Laurent. I am the President of the association Modern Arnis France since 2002. My grade is 4th Dan in FFKDA (French Federation of Karate and associated disciplines) and 3rd Dan Expert in the German federation of Modern Arnis (DAV). I regularly follow the teaching of GM Datu Dieter Knüttel since 2002. During his various courses and training camps, I had the opportunity to attend many renowned Grand Masters and learnt with Filipinos and American Masters, such as GM Rodel Dagooc, GM Roland Dantes, GM Rene Tongson, GM Jerry Dela Cruz, GM Dan Anderson, GM Tim Hartman, GM Brian Zawilinski, GM Chuck Gauss. In 2014, I joined GM Rodel during a demonstration in "Martial Arts Festival Paris Bercy" in front of an audience of 16,000 people. I organize regular training courses in France but may also be invited by other teachers to give classes, as for example in Germany. (Author's note: Laurent started a Modern Arnis group in France in 2003.)



Ginalyn Jadia

I started training Arnis – Modern Arnis in 1990 during my college days where I learn the basic fundamentals of Modern Arnis. I became a member of International Philippine Martial Arts Federation (IPMAF) headed by the late Grand Master Ernesto Presas, Sr. Learning Arnis is addictive thing during the peak of my training age where I enjoyed being with the team doing demonstrations and tournaments. Aside from Modern Arnis, I also learned basic karate and Judo and some weapons at IPMAF Gym. I obtained the rank of Tagasanay (brown belt) after surviving the hard way of ranking examination at the gym. My Dayang 1 rank was obtain under GM Dulay group.



After disassociation with the IPMAF, I was involve and joined the founding member of the International Modern Arnis Federation where Grand Master Bambit Dulay was coordinating with Prof. Remy Presas in organizing IMAF in the Philippines in 1994. I met Professor Remy in 1999 during his seminar at the Dept. of Tourism in Manila where she holds 2 seminars. Professor Remy as I can see that time was a very humble man, since it was my first time meeting him in person, I felt honored and fulfilled. I listen from the story of the late GM Roland Dantes about professor rather than hearing his story from himself. I admired his expertise in conducting seminar that time, sadly that was my last time seeing him. I obtain my Dayang 2 rank in December 1999 during a gathering at Luneta where the rank was presented by the Professor Remy, however I missed to personally receive the certificate due to some important matter I have attended which coincide with the gathering.

Fred King

Professor Fred King started his martial training in Judo with Sensei DeFrancisco at an early age. He then proceeded to wrestle through high school, and went on to box in college (Eastern Washington State College) under Coach John Copeland. He was a “walk-on” (no scholarship and no invitation) at the University of Oregon wrestling program and ended up on an athletic scholarship for the varsity team under Coach Ron Finley.



He began his training in Kajukenbo (the first American mixed martial art that was started in 1947-1949 and continues worldwide today) while at the University of Oregon under Sifu Rich Mainenti and continued his training under Sifu Al Dacascos (Black Belt Magazine Hall of Fame). Professor King also learned Ng Style Tai Chi from Sifu Greg Fong and began his training in Modern Arnis under Professor Remy Presas (Black Belt Hall of Fame). His training under Professor Presas continued for 20 years until the Professor Presas’ death. In 1984, Professor King started his own method called Mo Duk Pai (Martial Ethics/Power Method) and also continued enhancing his studies of the martial arts with Professor Wally Jay (Small Circle Ju-jitsu and Black Belt Hall of Fame).

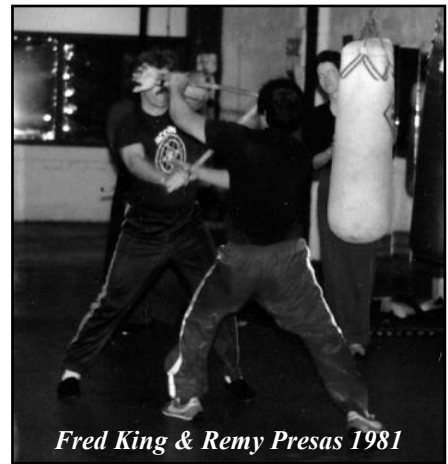
Some of Professor King’s accomplishments over the years include:

- Teaching for a year in Germany at the Budo Club Nippon, helping open up Germany to both Kung-fu and full contact fighting. Teaching National Champions Klaus Schaffer and Thomas Born
- Opening his own school in 1975 in Portland, Oregon which is still open and running.
- Being ranked by the Karate Illustrated Year Book as the #1 Fighter in the Northwest in 1983 and ranked one of the top National Fighters that year having won over well over 100 tournaments in his

- short tournament career. He was also named as the “best reverse puncher in the country” by Karate Illustrated Yearbook.
- Being on the front cover of Karate Illustrated in 1981.
- Writing numerous articles for Black Belt Magazine and Karate Illustrated.

His highest certified rankings are:

- Professorship of Mo Duk Pai bestowed by Professors Remy Presas and Wally Jay.
- 8th Degree Kajukenbo (Grand Masters Al Dacascos and Gabe Vargas)
- 5th Degree Modern Arnis (Professor Remy Presas)
- 5th Degree American Karate Association (Grand Master John Sharkey)
- 5th Degree American Teacher’s Association of Martial Art (Professor Duke Moore and Grand Master Rick Alemany)



Fred King & Remy Presas 1981

Janesa Kruse

Mas Guru Agung Janesa Kruse is a martial artist and teacher known for her passion, talent and strength. For 30 years she has remained active in training, fighting and teaching. Janesa began her martial arts training at age 21. In 1980-81 she was rated among the top 10 Women Fighters in national point fighting by Karate Kung Fu Illustrated. She was the first woman to fight in the Northwest region in the men’s black belt division for overall grand champion and team fighting. Janesa is thankful to have had the opportunity to fight with the best of her time, earning the respect of her peers. Seeking to better herself and find a true art, she trained with a few exceptional martial artists including Professor Remy Presas founder of Modern Arnis.

During the 1980’s Janesa was a trainer at the National Women’s Martial Arts Federation camp when she discovered Poekoelan. She was so inspired by Poekoelan beauty, purity and depth that she chose to devote herself completely to training and teaching Poekoelan. In 1981 she opened her first school, Women with Heart Fighting Arts, on N. Williams in Portland, Oregon. In 1984 Janesa changed her school’s name to One With Heart and moved it to S.E. Hawthorne. In 2008 she acquired a second school in Portland in the St. Johns area. At both locations she provides high quality, authentic martial arts and fitness training in an atmosphere of mutual respect. Janesa is a creative, knowledgeable teacher who sees the highest potential in every person and has an intuitive ability to guide her students to achieve more than they thought possible. She teaches through the example of her life. Her commitment to her art and to the empowerment of all people inspires her students to find the best in themselves and in others. (Author’s note: Janesa Kruse, along with Barbara Bones and Wendi Dragonfire travelled and taught with Prof. Presas in the 1980s.)



*Wendi
Dragonfire*

*Dan
Anderson*

*Janesa
Kruse*

*Barbara
Bones*

Lee Lowery

I began the study of Kenpo Karate in 1971 at Tracy's Kenpo school run by Richard Griffin. Mr. Griffin came out of the same fighting camp as Jay T Will and Joe Lewis.

I opened the Middletown Kenpo Karate School in 1977. During that time I continued my study of Kenpo with Joe Palanzo and Ed Parker. I was promoted to 5th degree by Ed Parker in 1988.

In the early 80's, Professor Presas was holding his first ever seminar in Connecticut at a local YMCA. Up until that time, I had casually followed him in the martial arts magazines of the time and decided to go. He offered a discount to schools if you brought a certain number of students so I gathered up a few of my senior students and started making calls to friends.

When I told a well-known and highly respected martial arts friend that the cost for the seminar was \$70, he responded, "*That guy REEMY doesn't know \$70 worth of martial arts.*" Boy am I glad I trusted my instincts. (Author's note: Lee Lowery was Prof. Presas' main partner in the first five Modern Arnis videos as well as Master Brian Zawilinski's instructor.)



Joe Bridenstein, Remy Presas, Lee Lowery (middle three)



Lee Lowery, Remy Presas, Shishir Inocalla,
Joe Bridenstein, Richard Roy.

Willie Mathias (deceased)

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 compadre of Professor Remy Presas. He ran a school in Clearwater Florida called Arnis-Karate. Prior to his recent death, Dr. Matias was one of the highest ranked Modern Arnis practitioners 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. He attributed everything in his art to the Grandmaster of Modern Arnis and revered his relationship with Professor Remy Presas to the highest degree. Dr. Willie was promoted to 8th degree in Modern Arnis by Dr. Remy Presas Jr and Rosemary Presas. Sensei Wilfredo C. Matias (May 19, 1939 - September 06, 2005)



Rick Mitchell

Rick Mitchell was a leading biographer of Remy Presas in the 1980s-1990s and authored many articles for Black Belt and Inside Kung Fu magazines. One of his most famous articles was “Risking His Life For The Art” published in Inside Kung Fu magazine. He trained with Prof. Presas for many years and appeared with him in one of his later videos. He is currently affiliated with GM Bobby Taboada of balintawak arnis cuentata (photo right - Bobby Taboada, Rick Mitchell, Irwin Carmichael).



Max Pallen

Max Pallen was born and raised in the province of Camarines Sur, in Bicol Region, located at the Southern part of Luzon in the Philippines. He was first exposed to the Philippine martial art at the tender age of six by his Grandfather Luis Moratillo. His father, Zacarias “Kid Baron” Pallen also exposed him to the art of “Panuntukan”. His experienced in street fighting go back to his younger years in the Philippines. Grandmaster Max Pallen was a young engineering student in the University of Nueva Caceres in Naga City, Camarines Sur in the Philippines. In 1959, his father thought that it would help him develop a more prosperous future by sending him to Honolulu, Hawaii, but Max decided to come to California one year later.

In 1961, he met a combat jujitsu instructor who began instructing him the combat style of self-defense. In addition, Grandmaster Pallen began and continued the interest with other style of martial arts. Looking for stronger foundation and Cultural identity, he decided to return to the Philippines to study and research Philippine martial art. (Author’s note: Max’s meeting with Remy Presas is thoroughly detailed in his contribution in the Remembrances section of this book.) Grandmaster Pallen also had the opportunity to study here in the United States under several Kali, Arnis and Eskrima Masters. He was a certified Guro (Instructor) in Kali Villabrille system until he thought it was time to move on after 5 years. Today, his quest for Philippine martial art skills continues through his travel to Luzon, Visaya and Mindanao in the Philippines.



In 1973, Max Pallen, as a certified Modern Arnis instructor and first Modern Arnis California Commissioner established the first Modern Arnis (Philippine martial art) School in downtown, Oakland, California, 1974 Grandmaster Pallen was the Executive Producer of the Asian Martial arts Exposition that was held in Kaiser Civic Center (Masonic Convention Center) in Oakland and introduced the very first Modern Arnis (Philippine Martial art) demonstration to the American public, He was the first and sole mover of Modern Arnis as Philippine cultural identity in United States until Grandmaster Remy Presas arrived from the Philippines in 1975 with the assistant of the Filipino Community and Grandmaster Max Pallen. During that year 1975, Grandmaster Pallen and the Bay Area Filipino Community organized the first Modern Arnis seminar for 7 Law enforcement agencies and Unified School District in the wide Bay Area (West Coast), as well as the very first Modern Arnis martial arts Instructors camp. Grandmaster Pallen and Grandmaster Remy Presas also featured as special guest and demonstrated Modern Arnis at the Ed Parker International Karate Championship in Long Beach in 1976. In the 80’s Grandmaster Pallen started conducting Philippine martial art seminars and tournaments in Northern California.

In year 2000 he officially revived the Senkotiros style he learned from his Grandfather Luis Moratillo. With the other skills Grandmaster Pallen had learned from other masters is now put in place and developed with the old concept of Senkotiros style. It was also the beginning of Grandmaster Pallen

conducting Senkotiros seminars nationwide. Grandmaster Max Pallen Sr. was a Hall of Fame recipient by: The Eastern U.S.A. International Martial Art Association, World Head of Family Sokeship Council, The American Teachers Association of the Martial Arts, Hikari Ryuza Ryu Do Kan, European Ju-Jitsu Union, and Affiliated Martial Arts Promoters Association. Filipino Magazine Man of the Year 2001 and currently a World Black Belts Founding Member.

Rich Parsons

Rich began his official martial arts training in August of 1986. Before this time frame and during the early part of his training, he bounced and was involved in other altercations. One of his main reasons for learning a martial art was to learn how not to break/hurt his opponents. The disarms and weapons techniques combined with the judo and jujitsu like moves gave him options in dealing with people other than pure strength. Rich obtained his basic instructors certificate in July of 1987, and has been teaching Modern Arnis in some fashion since. One of the best options for learning, is to teach. Rich and others from the Flint Modern Arnis group did attend camps and seminars to see GM Remy Presas. They also had private and semi-private seminars where GM Remy Presas would come in and teach just the club. This allowed for fewer students and more contact time with GM Presas, with only a slight increase to cost. Rich had the privilege to test in front of GM Remy Presas in the Flint club.



Rich began his Balintawak training in April of 1998. He trained with Manong (GM) Ted Buot of Southfield Michigan, one or more classes a week as well as working out with the other students of Balintawak in the Flint Club/Group. Rich also worked with other students in Michigan, Buffalo, and anywhere else he could to better improve his understanding of this art by testing the moves and timing against others. He would play with people of other systems to try to understand the differences between them and Balintawak as well as the Modern Arnis. Rich currently teaches private lessons to a couple of Manong Ted's students who are looking to continue their education in the system. Rich also teaches private lessons to those that want to learn the art of Balintawak as was taught to him by Manong ted Buot. Rich is working to preserve this art and system.

Rich has taught Modern Arnis and Balintawak at numerous events in Michigan, Buffalo, New York, Philadelphia, Pennsylvania as well as in Ontario Canada.

Kris "Rocky" Shawn Pasiwk

I learned boxing, Judo, Catch and Ukrainian Wrestling from my father when I was about 6. I started Tang Soo Do Mu Duk Kwan when I was 8. I started boxing at Wedell Community center when I was 10. I first met Remy in 1977 or 78 at a Karate Tournament in Ohio, he taught me Single Sinawali. A few months later met his arch rival at a Karate Tournament he showed me a few things. In 1979 I started learning Wing Chun Do and studying some Villibrella's Kali. Around 1979/1980 I started attending more Modern Arnis seminars. In 1982, after 6 years as a 1st gup red belt, I was (at that time) one of the youngest students to test for first Dan Mid-night Blue (black belt.)



In 1982, I became a personal student of Grand Master Remy Presas. Remy was like a second father to me. In fact, from 1982 to about 1989, he pretty much lived at my family's house 4 or 5 months out of the year, he trained in boxing and judo under my father, watched me play sports, taught me Moncal and Maranga's and his blend of Balintawak, a number of times he would sit in and watch Gm Buot and I train in traditional Balintawak. In 1984, when I was 17, I toured the Netherlands and Scandinavia teaching Modern Arnis. The next few years Remy and I toured Europe together teaching. In, I believe 1986, Remy and I did his first ever Balintawak demo at Professor Dan Anderson's Modern Arnis camp, it didn't go over well it was one of the first times Remy openly talked about Balintawak. My timeline is as follows:



- 1982 – I attended Remy's first camp went down a week early and helped get camp ready.
- 1982 – I started training in Crossada DeMano, and Mongol, Maranga and Presas Balintawak
- 1983 – I started training with Manong Ted Buot in traditional Balintawak
- 1984 - I was one of the first people to take Modern Arnis to Sweden and toured the Netherlands.
- 1985-1987 – I toured several different Countries with and without Remy.
- 1986-1988 – I trained in some Savate and fencing
- 1987 - GM Buot gave me his blessing to teach an actual Balintawak class out of my school in Lincoln Park Michigan.
- 1989 - GM Buot would send students to me, if he couldn't fit them into his schedule, to the best of my knowledge I'm the only one he did this with.
- 1996 or so - I split ways with Remy because of personal reasons. Manong Ted tried to get us back together, but we were both head strong.
- 2000 - I quit teaching publicly.

Over the years I have played with and dabbled in Pekiti Tersia, Wing Chun, Tai Boxing, JuJitsu, Pentjak, Sambo, Isshinryu, and a few other things, but I am in no way an expert in any of them. In the future I would like to learn staff from Kelly Worden, brush up on my knife with Bram and Sayoc Kali, learn more about San Miguel Eskrima and learn some GAT from GM Abon and learn some of Bobby Taboada Balintawak.

I have decided I will start participating in the future, and start teaching more publicly. I'm coming back and hoping to teach and enjoy what time I have left and spread my knowledge and interpretation of the art of Modern Arnis and Balintawak; to share with people what GM Presas gave to me. I wish we could've patched things up between us. But life is what it is, I appreciate what he gave me and respect him as one of the all-time great martial artists.

Doug Pierre

I was born in the village of Harlem at the hospital named after it (Harlem Hospital). I was officially introduced to martial arts in 1972 when I moved to the lower east side of Manhattan. It was very rough and brutal. It gave no quarter to the creative combat art form. My first teacher, an ex-Vietnam vet, came from Goju Ryu karate. My second and third teachers were Grand Master John "Judah" Powell Goju Ryu and his younger brother Grand Master Tony Powell (Universal Tae Kwan Do). They had a more eclectic style of martial arts (Karate, Tae Kwon Do, Judo, Jujitsu, Arnis) all combined. When I asked about Arnis in 1978 my teacher would say this was Karate with sticks. I found out much later he taught only the most basic parts of Modern Arnis and didn't really know that much about the art himself.

It was around this time 1975 – 1977 that Grand Master Remy Presas arrived in New York to perform demonstrations. After training in Arnis with two of Grand Master Remy Presas' students in 1984 I finally met my Arnis mentor Grand Master Remy Amador Presas. This was a turning point in my martial arts journey. Since becoming a friend, student and board member of the late Grand Master Remy Presas I have received an Eighth Dan from him, managed to become a two time world champion in full contact stick fighting and travelled to the Philippines to train with living legends who have taken life in actual duels.

I created M.A.D., Modern Arnis Domog, with the express permission of my teacher Grand Master Remy Presas back in 1992, which is a combination of all the arts I have studied thus far. And where my students and I fight with Arnis. The Domog means *Do-Doug's M-Method of G-Grappling/Growth*. The grappling art of the Philippines is called Dumog. It's just my play on a word.

At the present time my Arnis/Eskrima teacher is Grand Master Crispulo Atillo, the last in the line of the original Saavedra style. This undefeated style of his family is where Balintawak Eskrima comes from. I have become one of his disciples and inheritors of this system of stick fighting which is an in-close-style. One of Grand Master Atillo's students was one of Grand Master Remy Presas' Teachers in the Philippines. I am just following in the path of my first teacher Grand Master Remy Presas and as such, I have added A.S.E. (Atillo Saavedra Eskrima) to M.A.D. creating M.A.D.A.S.E. The future of Arnis/Kali/Eskrima is limitless. I would like to teach everyone this art. (Author's note: Doug was awarded the title of Datu from the Remy Presas Black Belt Hall of Fame Foundation.)



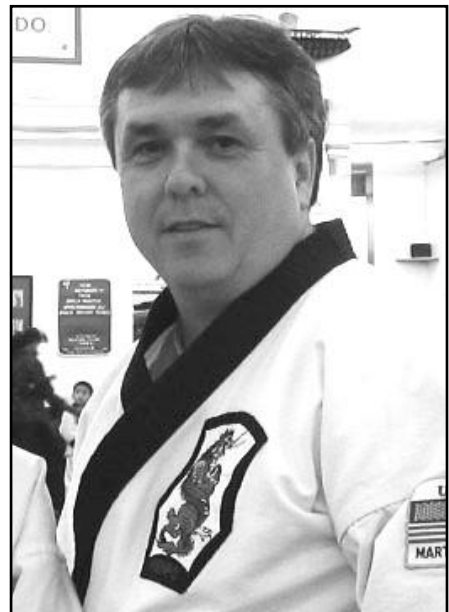
Robert Quinn (1958-2010)

Robert Quinn had over thirty years of martial arts training. He held Black Belt in three disciplines of martial arts - 7th Degree Black Belt in American Karate, 5th Degree Black Belt (Lakan Lima) in Modern Arnis, and 4th Degree Black Belt in Kenpo Karate. As an expert in various types of weapon and forms, his teaching emphasized on application which make the forms more relevant, exciting yet understandable and effortless when implementing, both with weapons and in empty-handed. In addition to having opportunities to train with a number of recognized Grandmasters nationally and internationally, Senior Master Quinn had the distinct honor of having been trained and granted rankings by two of the greatest martial artists of the twentieth century - the later Grandmaster Ed Parker and the late Grandmaster Remy Presas.



Under late Grandmaster Presas, Senior Master Quinn earned his Lakan (Black Belt) in March 1986 and was awarded the Advance Instructor Certificate in November 1986; both of which were sealed by the International Modern Arnis Federation of the Philippines. Subsequently, in April 1998, he was promoted to Lakan Lima (5th Degree Black Belt) by the late Grandmaster Presas which was also sealed by the International Modern Arnis Federation. Senior Master Quinn sponsored a number of Arnis Training Camps during which he served as the instructor assisting late Grandmaster Presas. In May 2005, as an invited instructor, he instructed at the Modern Arnis Senior Masters Camp at Brevard, North Carolina. In November 2007, Senior Master Quinn visited Iloilo City and Guimaras Island Philippines where he was trained in Tres Puntas and Sport Arnis. At this visit, he was appointed as the Sport Coordinator for the Sport Arnis in Georgia, USA under International Modern Arnis Federation Philippines.

Under late Grandmaster Presas, Senior Master Quinn earned his Lakan (Black Belt) in March 1986 and was awarded the Advance Instructor Certificate in November 1986; both of which were sealed by the International Modern Arnis Federation of the Philippines. Subsequently, in April 1998, he was promoted to Lakan Lima (5th Degree Black Belt) by the late Grandmaster Presas which was also sealed by the International Modern Arnis Federation. Senior Master Quinn sponsored a number of Arnis Training Camps during which he served as the instructor assisting late Grandmaster Presas. In May 2005, as an invited instructor, he instructed at the Modern Arnis Senior Masters Camp at Brevard, North Carolina. In November 2007, Senior Master Quinn visited Iloilo City and Guimaras Island Philippines where he was trained in Tres Puntas and Sport Arnis. At this visit, he was appointed as the Sport Coordinator for the Sport Arnis in Georgia, USA under International Modern Arnis Federation Philippines.



Edessa Ramos

Master Edessa Ramos has 22 years of practice and leadership in the Filipino martial arts. She has been teaching, organizing, performing demonstrations, and leading FMA events in various parts of the world. Tasked by 4 grandmasters to be the founder and director of their FMA federations in Switzerland, she became a top promoter of Arnis and designed a curriculum that delivers the various aspects of the Filipino fighting systems but with particular focus on techniques that apply to real-world scenarios. Her unique combination of traditional styles and contemporary tactical applications benefit end-users in the military, security, and law enforcement fields. She teaches self-defense to private persons, enabling them to be responsible for and actively participate in the defense of their right to safety. She is the only female instructor teaching self-defense to women and girls in crisis countries. Her “Women’s Safety First” program is active in Iraq, where she is currently based as a humanitarian security specialist.



Master Ramos spent 15 years with people’s organisations, focussed on disaster risk reduction and the protection of local communities. She was active in humanitarian aid and security projects in the Philippines, Nepal, Afghanistan, Cambodia, India, South Africa, and now Iraq. Currently a humanitarian security specialist in violent environments, she is greatly aided by her diverse knowhow in weaponry , particularly the cane and bladed arts of Arnis, combined with handgun proficiency. The knowledge given her by Arnis grandmasters combine with tactical training from the Institute for Police Technology & Management in Florida, US Armament Systems & Procedures, and the Philippine Armed Forces.

A Master of Modern Arnis and a Master of Tactical Arnis, her ranks are recognized by the World Head of Family Sokeship Council and the International Modern Arnis Federation Philippines. She is the Founder of Traditional and Tactical Arnis in Switzerland, now also active in Nepal and Iraq. She is one of the only living Sangut masters in the world recognized by the Arnis Grandmaster Council of the Philippines. She is a personal student of GM Bram Frank, GM Frank Sobrino, GM Rene Tongson and the late GM Cristino Vasquez, adding all their arts into hers. She holds the following distinction and rank: •Lakan Lima (5th degree black belt), Modern Arnis •5th degree black belt in Tactical and Combat Arnis, CSSD/SC •4th degree black belt, WEDO.

Richard Roy

Guro Richard Roy is a professional Martial Arts teacher (Sifu) and he has operated a full-time studio in Greenfield Massachusetts since 1978. He teaches T'ai Chi Ch'uan, Qigong, American Karate, Modern Arnis and Bagua Zhang. Guro Richard Roy is a first generation and personal student of the late Professor Remy Presas the Founder of Modern Arnis. He was the director of the Professor Presas' New England Modern Arnis Instructor camps for many years up until the Professors untimely death in 2001. He is a 5th degree Black belt in Modern Arnis, as well as an advanced instructor from Professor Remy Presas.



Guro Richard Roy is a multi-talented individual and according to Guro Richard himself: *“I'm an avid photographer and videographer on land and underwater - I've have volunteered as a producer, director, sound engineer and camera operator at GCTV since 2007 - A lifelong musician, I've played drum set and bass guitar in bands and more recently I've taken up guitar. I enjoy traveling, scuba diving and sailing with my wife and hanging out with my two amazing grandchildren, downhill skiing, riding motorcycles, underwater photography and driving sports cars....Joie de Vivre!”*

Jaye Spiro

Jaye Spiro (Sensei Jaye to her students) began studying Karate in 1971, seeking survival skills and to help her to recover from victimization. She trained for many years in Ai Mute Shotokan Karate under Shihan Bobby Peeler in Detroit. In the early 1980's she was introduced to Modern Arnis by Barbara Bones and Wendi Dragonfire and eagerly added the Filipino Arts to her martial studies. She was publicly tested and promoted by the late Grandmaster Remy Presas to the rank of fourth degree black belt. By the early 1990's Jaye expanded her involvement in the Filipino arts by taking lessons for over a decade in Balintawak Escrima with the late Manong Ted Buot.



Jaye was an early pioneer in the development of self-defense courses for women and became nationally and internationally known. She was the first chair of National Women's Martial Arts Federation and was awarded their highest honor, the Award of Excellence in 2015. Jaye directs Mejishi Martial Arts in Detroit, Michigan and this vibrant school has thrived since 1979.

A member of the Michigan Karate Hall of Fame, Association of Women Martial Arts Instructors Hall of Fame, 2012 recipient of the Founders Award for National Women's Martial Arts Federation, Jaye has earned seventh degree black belt in Karate. Professor Dan Anderson declared her to be a Grandmaster in 2015 three years after he had bestowed on her rank of sixth degree black belt in Modern Arnis. She continues to teach and train in the beloved Filipino martial arts with a smile and love of sharing and discovering this vast knowledge for the health and safety of the community.



Bob Sullen

Bob has been training for 34 years. He has a vast knowledge of Arnis an indigenous martial art of the Philippines. One of the most effective martial arts in the world, it is sometimes called the art within your art because it blends so well with all other martial arts. Bob is a master instructor and has been directly trained by Grandmasters Remy Presas, Bobby Taboada and Zacarias Taco.

Leonard Trigg

Punong Guro Leonard Trigg is the heir and president of Lameco Escrima International, founded by the late Punong Guro Edgar G. Sulite. He is also the heir and president of the Lucay Lucay Kali Jeet Kune Do Association, founded by the late Maestro Ted Lucay Lucay. Prof. Trigg studied with GM Ernesto Presas and GM Remy Presas and is credited with bringing the both of them to the Pacific Northwest in the late 1970s.



Professor Trigg is the founder of the Applied Philosophical Arts Institute, the Northwest Regional Director of the Thai Boxing Association of America (founded by Arjan Chai Sirisute) and a world renowned professional and amateur boxing trainer. He is recognized as a leading authority in western style boxing and has travelled the world training boxers and martial artists.

Don Zanghi

Currently I am living in Central Florida, since late 1990. My style as taught in Buffalo, N. Y. was ‘Kenpo/Arnis.’ This curriculum was okayed by G.M. Remy Presas and Master Al Tracy, personally. Professor personally signed my master curriculum. I received my 3rd degree from Professor in Jacksonville, Florida. That certificate also bears the signature of Professor Wally Jay. The Presas family honored me with the title of ‘Master’ and gave me a spot in the Modern Arnis Museum and Hall of Fame in Manila. I was indeed the first to bring Modern Arnis to Buffalo and Western New York. Professor honored me by staying with me for extra training, as well as us doing seminars, interviews, etc. In fact, I was John Bryant’s teacher, as well as David Battaglia, (who eventually became a trusted teacher for me in my “Fighting Back Institute” schools). Although John Bryant marketed his school as the first to teach Modern Arnis, I taught the entire Modern Arnis curriculum intertwined with Kenpo. Currently I am happy living in Cassadaga Spiritualist Camp in Cassadaga, Florida, with my wife, Jeanette Strack-Zanghi. My main thrust is being a Spiritual Teacher. However, I have the utmost respect for all my Modern Arnis brothers and sisters, and have the fondest memories of those years. The highlight of those years was an impromptu visit by Professor just for the sake of old times! (Author’s note: Don Zanghi was the man who initially brought Prof. Presas to the Buffalo, New York area. In the early 1980s, Buffalo was one of the richest areas for Modern Arnis training in the USA bringing out such players as David Battaglia, Bill Adams, Dan Carr, Gary Castanza, John Bryant, Jerome Barber, John Bryant, Tammy Wilson, Datu Tim Hartman, Tim Kashino, Richard Curran, and Paul Martin among others. Photo below is from the 1987 Pacific Northwest Modern Arnis Summer Camp.)



Don Kerstetter Don Zanghi Rocky Pasiwk Demetrio Presas Remy Presas Ann Killeen Barbara Bones John Bryant

Appendix 5 - MA80 System Arnis/Eskrima – A Filipino American Martial Art by Dan Anderson

My personal training in Filipino martial arts began with Remy Presas in 1980. He was the founder of Modern Arnis and was known world-wide as an innovator and skilled master. I trained under him until his passing in 2001. In 1997 I petitioned him to form a sub-system of Modern Arnis. Prof. Remy was more of a seminar teacher than a home school type of teacher so there was no kind of set curriculum for progressing in Modern Arnis. My sub-system was my answer for that dilemma. I had a set curriculum in my school in both karate and Modern Arnis. I received permission to do this shortly after the petition.

When Prof. Remy died a prediction of mine came to fruition. He had not named any specific person a successor so there was confusion in the ranks. The International Modern Arnis Federation had a group of seniors who were titled the Masters of Tapi-Tapi. There were also the 6 Datus as well as the Senior Masters in the Philippines. Within a year the Presas family surfaced. There were a number of independents who all had their own organizations as well and for a time, things were a bit contentious. I had side-stepped this, however, by coming out with the MA80 System Arnis/Eskrima or MA80 for short, my own system. At this point in time MA80 was my curriculum of Remy Presas' Modern Arnis. It began to change after the passing of my teacher.

After the death of Prof. Remy I was fortunate to train under Manong Ted Buot of Balintawak Eskrima. Although it was for a short time Balintawak really impacted my own arnis. Balintawak was one of the base arts that Prof. Remy drew upon to create Modern Arnis. What Manong Ted taught me illuminated much of what Remy did. My training under Manong Ted ended when he suffered a stroke which immobilized his right side.

My next influence was Mark V. Wiley. Mark and I met back in 1988 when I taught a seminar in Philadelphia. He went on to be a leading authority in Filipino Martial Arts, writing over a dozen books and articles on the subject. He and I connected up in 2009 and when I went to train with him, he exposed a few holes in my arnis. This was fine by me as anything that can help my martial art is welcome. It is from my training in Modern Arnis, Balintawak Eskrima and Integrated Eskrima concepts, coupled with my 50 years in karate that MA80 grew from my curriculum of the art Remy Presas taught into my own art, which encompasses more than just Modern Arnis.



Dan Anderson & Ted Buot



Mark Wiley & Dan Anderson

There are two MA80s - one for my students and one for me. For the students, the term “MA” means “Modern Arnis”. The “80” has two meanings: 1980 was the year I began training with him. That was one meaning. The other meaning for 80 is this: you turn the number 8 on its side and you have the symbol for infinity. 8 – 0 is the concept of “*the possibility of anything (infinity) reduced to the simplicity of the moment (0).*” I got this from training with Prof. Remy and Manong Ted. Prof. Remy would teach variation upon variation of any particular technique but when you surprised him in a drill, he was astonishingly direct. Manong Ted was even more so. He went straight to the heart of the matter in anything he did. Both of these men impacted me greatly in my Filipino Martial Art. My karate, however, played a very important hand as well. MA80 for my students is an established curriculum. The second meaning of MA is personal. The “M” is for *Masid*, a Tagalog term for ‘research’ or ‘study of’. MA = ‘research or study of arnis. This is what I do. I will often tell my students that if I am doing something different than they are, do not worry. This is *my* MA80.

I was known as a premier American tournament point fighter. In point fighting, getting in the first hit is all important, whether by simplicity or by complex strategy. You hit and don't get hit was the number one consideration. I was well known for being one of the smartest players of any generation. Over the years I have found that certain principles govern the martial arts. They are very simple principles, however, they take precedence over physical attributes. These principles influence my Filipino martial arts tremendously. It is the combination of my karate training/experiences and Filipino martial arts training that make up the MA80 System Arnis/Eskrima. These questions from an Internet forum explain the MA80 System Arnis/Eskrima and the whys behind it quite well.

“How much, if any, of your karate and karate competition experience is blended in?”

My answer: Lots. Especially in reading how my opponent moves, how to take advantage of positioning, distancing, and timing. It plays the most in observational and analytical skills. As to the physical kick/punch, a kick is a kick and a punch is a punch. One of the things I was known for in my karate days was being able to read my opponent within seconds. I apply the same analytical skills to the investigation and instruction of my arnis. A huge factor, again from my karate background and training is how much I apply *structure, alignment* and *'structure in transition'* and *'alignment in transition'* to my arnis to make it more effective. These are things Remy Presas didn't verbally stress all that much, or at least in any scientific manner. You would see him do them all the time but he didn't explain it. The funny thing is that when you've done martial arts as long as I have and studied the principles of many, many different systems and have cross-trained in others, the influence of one to the next tends to blur. My karate and arnis have cross-influenced the other to a massive degree.

How does MA80 differ from Modern Arnis?

My answer: The base *is* Modern Arnis. Several ways MA80 differs from Modern Arnis are:

- There is far more emphasis on structure and alignment in what I teach than what I was taught. This is a *huge* difference in and of itself.
- A lot of the USA Modern Arnis these days is either middle or close range. MA80 covers long range as well.
- The espada y daga (sword & dagger) is expanded from what Prof. Presas taught.
- MA80 is much more broad ranged rather than emphasizing one or two aspects. I began with Remy Presas in the 1980s so everything I was taught is included in the curriculum. Each aspect of what I was taught is viewed as a part of the overall whole so no one aspect takes precedence over another (example: tapi-tapi is a portion, not a main emphasis of what I teach).
- Check hand is much more of a factor than what Prof. Presas stressed.
- Footwork and body shifting is stressed more in MA80 than in Remy Presas Modern Arnis.
- I have done away with the eight empty hand anyos (forms) and have replaced them with eight “tactical forms” similar in structure to the Gau Yi Sheng bagua linear forms.
- Principles and concepts that rule the techniques are out in the open and fully explained.

The Four Pillars of MA80 System Arnis/Eskrima

There are four pillars to MA80. These are advices given to me by my teachers Remy Presas and Ted Buot. The first three come from Remy Presas.

“Danny, if you can counter the counter no one can beat you.” Remy Presas

This is one of the most important maxims of MA80. Every action I do factors in the possibility of my opponent attempting a counter. All my body alignment, structuring, etc., is based on setting myself up so that my opponent's possible counter is hindered from the start. This has altered, for the better, how I apply my arnis. *“If you can counter the counter, you will not be beaten.”* is something I adhere to very closely. How do you develop this skill? The way to do it is incredibly important yet missed by the majority of martial artists: when working on any technique pay attention to how your partner executes it. Watch closely each step he takes to enact that technique. Paying attention to your partner is one of the best ways to learn to see what he can do. Far too many students pay attention to how they can execute a move yet fail to pay the same amount of attention when it is their partner's turn. Big mistake. Watching

your partner closely from beginning to end will tell you where he starts, the actions undertaken for the technique and where he ends up upon completion. Being able to recognize what he is set up for and what he is doing mid motion gives you the counter to his counter.

“No matter where you are you are there already.” Remy Presas

This is another Remy-ism. He would say this to illustrate the fact that by using the flow, it didn't matter what position you were in, you always had an option. This viewpoint is very important because it opens up one's thinking to all sorts of possible options from wherever you are. When you are aware of and have practiced options you are never stuck.

“That will work on Juan, but will that work on another Dan?” Manong Ted Buot

This is a question Manong Ted would pose when you came up with a faulty option as a counter. It was his way of saying, *“That might work on someone else but would it work on you?”* This is a beautifully worded question to make me inspect what I am doing and why. It is so easy to be complacent because I am the chief instructor of my school. This pillar keeps the complacency and laziness at bay. Would what I am doing and teaching work on me? In this wise I am not applying a technique or move against another white belt when I do any move. I am applying it against someone with over 50 years of experience in the martial arts. That means I will not violate principles, not let myself get out of position or alignment, will not fail to use optimum leverage or will not fail to gain superior positioning and alignment. Everything I do must be able to work against me. This keeps me honest with myself.

The Underlying Pillar – The Flow

The above three pillars has a common, underlying foundation. Prof. Presas always said to me, *“Danny, you must have the Flow.”* Without the Flow there is no Filipino Martial Art. It is the heart and soul of every type of Filipino Martial Art there is. No flow, no FMA.

How does one define the Flow? Simply stated the Flow is continuity of motion. It expresses itself in movement but it goes way beyond just movement. It is also a mental flow as well. You cannot “roll” with your partner or opponent, have him change on you suddenly and not flow with it or you will get hit. To change immediately you need to have a mental flow as well as a physical one. This is not getting stuck into the action you are doing to the point where you develop blinders. Quite often a student will be so intent on what he is doing to the other person that he forgets that the other person might have a counter to it. The student gets hit before he can adjust. I tell my students, *“Include your opponent in the equation.”* This will help you develop mental flow and keep you from being surprised. These four pillars are the foundations of MA80.

To the future...

When I began karate I was 14 years old, 105 lbs. and a little over 5 feet tall. I was a little guy. I could not rely on superior size and strength. I had to develop my wits, my technique and timing. I had to learn principles and concepts. I had to rely on them. Fifty years later I still think like a little guy. Understanding and application of principles and concepts are what, I believe, single out the masters from the everyday practitioners. I have had the unique pleasure to train under three bona-fide masters of their arts: Remy Presas (Modern Arnis), Wally Jay (Small Circle Jiu-Jitsu) and Ted Buot (balintawak eskrima). Each of them was incredible. Each had mastered the principles of their arts. Each one could master you with seeming lack of effort. This is what I aspire to. As I had my own hands-on “humbling sessions” with each one of them, I know how high the mountain is. What I do know as well is that they were beginners at one time and made as many mistakes as I have. They made it to their respective heights because they were well schooled in fundamentals as well as had mastered the principles of their arts.

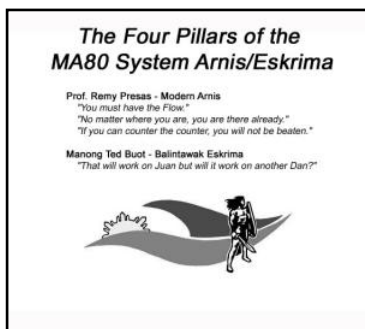


If they could do it so can I...and so can my students and so can you.

Principles supersede physical attributes such as speed and power. Yes, you cannot do without speed and power but without understanding principles you can only go so far. Strong fundamentals coupled with principles and good physical attributes will guide you to mastery. This is what I aspire for myself and all my students. Positioning, structure, leveraging are all utilized to the maximum.

Several unique viewpoints I have regarding the MA80 System Arnis/Eskrima: One is that everything I do has to have a reason for doing it. I don't teach a drill, a technique or whatnot that does not have a reason behind it. Everything I teach comes under at least one of three headings: combat, attribute development or art. There are many techniques that are solely attribute based or art based and not combat. I find that combat approaches and techniques make up only 5-10% of the art. Combat, being dangerous, should be kept to a simplicity. Many, many techniques can come into play in very certain circumstances. Disarming your opponent is one of them. There are all sorts of variations on how to take the stick away from your opponent but *only* if the situation presents itself. Most disarms are in the categories of attribute training or the art. Knowing what will work and when in a combat situation is stressed in the MA80 System Arnis/Eskrima.

One other thing that makes my viewpoint unique is that any modifications I have are to *preemptively* counter the counter. If I can set myself up so that my opponent's possibility of countering me is hindered from the onset, I do it. You'll see this in various modifications such as how to recoil from a strike or block, and in other areas as well. The MA80 System Arnis/Eskrima is a principle based system.



Recognition of MA80 certification



Lakan Siyam (9th dan) Certificate

Published Materials on Modern Arnis

This is a partial list of the Modern Arnis and videoed materials out on the market. The Remy Presas books and videos are best located through your search on the Internet as there are several sources you may purchase them from. (Note: this is just the Modern Arnis list. Other video subjects titles are not referenced here.

Prof. Remy Presas

Books

Modern Arnis, Philippine Martial Art Stick Fighting

The Practical Art of Escrima

Modern Arnis: The Filipino Art of Stick Fighting

Videos

Modern Arnis: Filipino Martial Art – 7 volumes

Mano de Tranka – 15 volumes

Vol. 1 Introduction to Tapi-Tapi

Vol. 2 Tapi Right Hand

Vol. 3 Tapi-Tapi Left Hand Part 1

Vol. 4 Tapi-Tapi Left Hand Part 2

Vol. 5 Advanced Disarming & Locking Techniques

Vol. 6 Tapi-Tapi Combat Applications

Vol. 7 Knife Techniques

Vol. 8 Mano de Tranka Advanced Finger Locking

Vol. 9 Abecedario Locking and Trapping Applications

Vol. 10 Palis-Palis Advanced Disarms and Traps

Vol. 11 Abanico Corto Advanced Disarming, Locking Applications

Vol. 12 Single Sinawali Advanced Empty Hand Applications

Vol. 13 Sinawali Boxing Drill Advanced Takedowns and Control

Vol. 14 Abanico Corto Double Action Combat Applications

Vol. 15 Figure Eight and Banda Y Banda

Live Seminar in Michigan (Taped in 1999)

Live Seminar in Germany (Taped in 2000)

Live Seminar in Massachusetts (Taped in 1999)

Modern Arnis Live Seminar Live Seminar in Texas with Belting Examination (Year 2000)

Modern Arnis Live Seminar in Michigan with Belting Examination

Modern Arnis Live Seminar in Delaware

Sinawali Application Live Seminar volumes 1 & 2

Dan Anderson www.danandersonkarate.com

Books

Advanced Martial Arts - The Art Of Body Management

Advanced Modern Arnis: A Road to Mastery

De-Fanging The Snake: A Guide To Modern Arnis Disarms

Encyclopedia of Modern Arnis vol. I A-J

Encyclopedia of Modern Arnis vol. II K-Z

Espada y Daga: The Sword & Dagger Fighting Art (book & DVD)

Filipino Martial Arts: Core Basics, Structure & Essentials (book & DVD)

Labanan Solo: The Combat Exercises of Modern Arnis (book & DVD)

Mano y Mano: The Weaponless Fighting Applications of Modern Arnis

Modern Arnis for The New Millennium

Modern Arnis: The Art Within Your Art - The Book Of Basics

Trankada: The Joint Locking Techniques & Tapi-Tapi of Modern Arnis

DVDS

Dan Anderson - Best of the West Modern Arnis Camp
De-Fanging The Snake: A Guide To Filipino Martial Arts Disarms
Fast Track Arnis Training Program Vol. 1 Basic Home Study Guide
Fast Track Arnis Training Program Vol. 2 Intermediate Home Study Guide
Fast Track Arnis Training Program Vol. 3 Arnis For Children
Fast Track Arnis Training Program Vol. 4 Empty Hand Tactical Training Forms
Fast Track Arnis Training Program Vol. 5 Stick fighting
Introduction To Espada Y Daga Modern Arnis 80 – Seminar in LA
Modern Arnis 80 International Seminars - Newcastle, UK 2006
Modern Arnis 80 International Seminars - The Philippines 2006
Portland Filipino Martial Arts Festival I
Portland Filipino Martial Arts Festival II
Portland Filipino Martial Arts Festival III
Stick & Steel I - West Coast 2008 Seminar
Stick & Steel II - Filipino Martial Arts Seminar
Stick & Steel III - Filipino Martial Arts Seminar
Stick & Steel IV - Prof. Dan Anderson's Classes
Stick & Steel IV Filipino Martial Arts Seminar
Stick & Steel - Modern Arnis Cane and Edged Weapons Application
The "Big If" - Self Defense Against A Knife Seminar
The 1st Annual Presas Brothers Arnis Seminar
The 2nd Annual Presas Brothers Arnis Seminar
The Key Combat Principles of Filipino Martial Arts

Bram Frank www.cssdsc.com

Books

Conceptual Modern Arnis
The Bolo: Soul of Arnis

Dieter Knüttel www.abaniko.de

DVDs

Classical styles of Modern Arnis
Locking techniques - Vol. 1
Locking techniques - Vol. 2
Best of the West - Dieter Knüttel
Best of the West – Dan Anderson
Best of the West – Chuck Gauss
Best of the West – Brian Zawilinski
Best of the West – Tim Hartman
Best of the West - Demo of the Masters
Modern Arnis in Russia 1
Modern Arnis in Russia 2
Modern Arnis program 2014
Knife Tapping
Modern Arnis - Vasquez System
GM Datu Kelly Worden Seminar - 1
GM Datu Kelly Worden Seminar – 2
The Balisong video - Vol 1
The Balisong video - Vol 2
Modern Arnis - DAV Masters in the Philippines

Remy P. Presas www.modernarnis.com

DVDs

Volume 1 : Introduction to Modern Arnis

Volume 2: Two Stick Twirling and Two Stick Coordinated Striking

Volume 3: Two Stick Striking, Blocking, Parrying, and Two Stick Disarming

Volume 4: One Stick Advance Striking, and Advance Blocking

Volume 5: Figure 8 and Reverse Figure 8

Volume 6: Classical Abanico and Pilantik

Volume 7: Double Sero and Sungketi

Volume 8: Espada Y Daga

Volume 9: One Stick Disarming and Counter Disarming

Volume 10: Doblete, Triplete, and Banda Y Banda

Volume 11: Crosada, Palis - Palis and Baba taas

Volume 1 : Advance Visidario

Volume 2 : Advance Dulo Sa Dulo

Ken Smith modernarnisacademy.com

DVDs (M.A.T.S.)

Level One: Basics

Level Two: Right Hand Flow

Level Three: Abanico Quarto Style

Level Four: Pressure Point Applications

Level Five: DeMano Knife Defense

Level Six: “Thanks for the Stick”

Level Seven: Left Hand Basics

Level Eight: Left Hand Advanced

Level Nine: Dumug Basics – Grappling

Level Ten: Right Hand Advanced

Level Eleven: Single Sinawali Flow

Level Twelve: Reverse Single Sinawali Boxing

Kelly Worden kellyworden.com

DVDs

Anyo Baston – Beyond Form

Anyo Isa – Beyond Form

21st Century Knife Combat Set: Volumes 1, 2 and 3

Tactical Baton

Double Stick / Baston Concepts 1.5

Rattan and Steel