

MASTERING ESKRIMA DISARMS



MARK V. WILEY

**Mastering
Eskrima
Disarms**



TESTIMONIALS

“Martial arts grandmaster, doctor of Oriental medicine, author and publisher, Mark Wiley is in a class of his own.”

— Jose M. Fraguas
Publisher, *Masters Magazine*

“Being an avid practitioner and senior instructor of the Filipino martial arts I, have as you would expect, tried to get access to as much historical and reference material as possible on the subject. Mark Wiley has over the years been one of my staple references with numerous publications. I have found his works to be insightful, educational and an invaluable source of accurate information. Mark Wiley is the best writer of our time on the Filipino martial arts and I highly recommend that anyone who is serious about FMA read his works and keep them on hand as valuable reference points. I am sure this latest work by Master Wiley will be as invaluable as his previous works for the serious practitioners and historians alike.”

— Tuhon Pat O’Malley
Spokesperson, *British Council of Kali Eskrima Arnis Instructor*

“An ancient art that is surviving in modern times is shown new light by Master Mark Wiley. His books show a new way to perpetuate this unique martial art and make it known to the world. It is my pleasure to be part of *Mastering Eskrima Disarms* and to help perpetuate the martial arts of the Philippines.”

— GM Mike Del Mar
Del Mar School of Filipino Martial Arts

“My brother Mark Wiley, and fellow master under the late GGM Angel O. Cabales, congratulations on your newest masterful documentation of the Filipino martial arts. I am sure the world is going to appreciate yet another one of your great contributions. Long Live the Legacy.”

— GM Darren G. Tibon
President, *United States Filipino Martial Arts Federation*

“I, as Grandmaster of DeCuerdas-Diestro system from Stockton, California, approve of and recommended Master Mark Wiley and his new book, *Mastering Eskrima Disarms*.”

— GM Arthur Gonzalez
President, *Kilohana Martial Arts Association*

“Structure, alignment, angling, flow, timing, movement, distancing, recognition, leveraging, sensitivity and coordinated motion are all key principles of the Filipino martial arts, and are found within disarms. THIS is what makes Mark V. Wiley’s new book so interesting, as these details are explained in vast detail!”

— Prof. Dan Anderson
Author, *Modern Arnis for the Millennium*

“Mark Wiley’s books are classics in the field. His research is thorough, his teachers are legends and his skills are unmistakable. In short, Mark is the man.”

— GM Joe Breidenstein
10th Dan, *International Modern Arnis Federation*

“A master of martial arts, a learned doctor of holistic medicine, a successful writer and publisher, a father of two, and a dear friend to many, Grand Master Guru Dr. Mark V. Wiley is a prime example of a true craftsman “par excellence” in all that he does, and has achieved over a substantial period of time. Considered by many to be one of the leading authorities within the sacred and coveted field of Filipino martial arts, Grand Master Mark V. Wiley will never fall within the range of just being another mediocre writer or historian.

“Because of his many tedious long years as a keen researcher within the area of the various distinctive methods of Filipino martial arts, GM Mark V. Wiley is now in the eyes of many martial arts practitioners one of the primary authorities of clarity when it comes to a better understanding of the underlying principles and foundation that give to the various FMA their true value and inherent validity.

“Writing his first book about the fine art of Cabaes Serrada Escrima 20 years ago, GM Mark V. Wiley became one of the primary catalysts and resources that set the stage for much of today’s success that this particular art form and its teachers are now experiencing around the world. I, personally, owe a great deal of gratitude to GM Mark V. Wiley, as he has taught me the value of true friendship. Additionally, I am proud of all that GM Wiley has accomplished in his many years as a dedicated Serrada Escrima mentor to many.

“*Mastering Eskrima Disarms* presents many fascinating insights into the various arts covered, and gives vital insights into the many ‘master minds’ who created these exotic combative styles of martial arts.

“Thank you so very much Grand Master Guru Dr. Mark V. Wiley, for once again producing another essential and revolutionary book of martial knowledge by writing and completing this Proust-like magnum opus, “Remembrance of Things Past.” Always keep it flowing my fellow Brother in Arms.”

— SGM Anthony Davis
Co-Founder, *World Serrada Escrima Federation*

“Mark V. Wiley has a deep understanding of Eskrima. One really must be at a certain level themselves in order to fully appreciate it!”

— Sensei Bob Sykes
Editor, *Martial Arts Illustrated*

“Having traveled across the world to train under many master-level teachers, I was especially excited, and surprised to have met Dr. Mark Wiley and become an instant Integrated Eskrima convert. Like many other practitioners and teachers, over the years I had accumulated a fair share of “seminar” arnis and had developed my own teaching methods, imparting the approach from my experiences in other martial arts. After training with Dr. Mark and experiencing the Mastery he possess in the art, I knew in comparison there was little, if any, value in what I had learned previously on the subject.

“Dr. Mark’s skills are impeccable, and the clarity of his teaching methods is exceptional, not only in Filipino martial arts, but also among the best overall I have ever encountered in nearly 30 years of intense training and research—including in the Philippines.

“I find Dr. Mark’s courage to put the lessons of his own masters into a format that fully utilizes the simplest and most direct movements refreshing in a world often intentionally obfuscated by those who teach their material, often with a goal of stretching out the training, maximizing instructor profits, and retaining the best material for those in the arts decades, not weeks.

“My exposure to the methods and approach of Integrated Eskrima has helped my development in other martial arts in ways far too numerous to mention here. Not only have I learned a tremendous amount about the art and history of Eskrima from Dr. Mark’s teachings, but I owe him a debt of gratitude for the knowledge I have been able to apply to my other martial studies.

“Dr. Mark Wiley’s humility, coupled with his desire to promote his teachers and othermasters, has unfortunately limited his desire to present to the world the fruits of his own labor. Dr. Wiley’s new book, *Mastering Eskrima Disarms*, successfully presents his own insights into the training model of Eskrima and its disarming techniques, while also humbly including other masters and their systems. No one does this but Master Mark V. Wiley, and he does it often. I believe he is a true gem in the field as a practitioner, innovator and instructor.

“I am beyond excited to see this project come to fruition, and hope that it is received by an audience ready to digest its profoundness. Those willing to take a fresh, unbiased look at its contents cannot avoid being, in some way, transformed.”

— Sensei Russ L. Smith
Okinawa Kobudo Doushi Rensei-Kai

“No matter how strong you may be, you cannot break barriers with strength alone.”

—*Raymond Tobosa*

“Strong leaders are men of tempered character and an unwavering constancy of purpose.”

—*Herminio Binas*

MASTERING ESKRIMA DISARMS

MARK V. WILEY



 **TAMBULI
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www.TambuliMedia.com
Spring House, PA USA

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The author and publisher of this book 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 February 13, 2013 by Tambuli Media
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ISBN-13: 978-1481160643
ISBN-10: 1481160648

Library of Congress Control Number: 2015903871

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Edited by Kellie Bach
Cover by Tyler Rea

DEDICATION

For my children, Alex and Brooke. Everything I do is for them.

For Kellie, for believing in me and giving me unconditional love and support.

For the past masters of Filipino martial arts who, over the generations, have developed and perfected their craft through trial and error and injury, for the benefit of practitioners in modern times. We come to learn about ourselves and test out spirits because of them.

For the late Florence Takeda, the woman behind the 'look' of the classic Tuttle books on Asia. Her influence is felt far and wide in the publishing field. She was a lovely lady and she taught me much.



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FOREWORD

I like to tell people there are two Mark V. Wiley's running around. There is the Mark Wiley the martial arts public knows. This Mark V. Wiley has written no less than seven books on Filipino martial arts (12 books in total), hundreds of articles, as well as having served as book editor for Tuttle Publishing and Unique Publications and in various editorial positions with *Martial Arts Illustrated*, *Martial Arts Legends* and the *Journal of Asian Martial Arts*.

From these books and magazines it is widely known that he is one of the 16 people issued a masters certificate from the late Grand Master Angel Cabales. He has taught seminars in the USA, Europe and Asia as well as having traveled and trained in the Philippines on no less than 15 separate occasions, not to mention his multiple trips to Malaysia, Singapore, Taiwan and Hong Kong and having lived in Japan. This is the public Mark Wiley.

The less well-known Mark Wiley has teaching credentials in Biñas Dynamic Arnis (GM Herminio Biñas), Kalis Ilustrisimo (GM Antonio Ilustrisimo), Estalilla Kabaroan Eskrima (GM Ramiro Estalilla), Lightning Scientific Arnis (GM Benjamin Luna Lema), Cinco Tero Arnis (GM Carlos Escorpizo), Modern Arnis (GM Remy Presas) as well as in Ngo Cho Kun (GM Alex Co) and Wing Chun Kuen (GM Robert Chu). And these are just the senior teaching credentials he has earned in his 34 years in the arts.

What many martial artists do not know about Mark V. Wiley is that he is a doctor of both Oriental and alternative medicines, with decades of experience and qualifications in acupuncture, TuiNa, clinical QiGong, herbal medicine, Thai Yoga massage and muscle energy technique. He also holds a master's degree in health care management. As an undergraduate he earned a bachelor's degree in applied sociology with a minor in medical anthropology, during which time he conducted research into home-based health care systems in Scandinavia, and wrote papers on ethnomedicine in Africa, Melanesia and China, and on various forms of magic, ritual and rites of passage in Southeast Asia and New Guinea. He also helped classify Philippine martial artifacts at University of Pennsylvania's Museum of Archaeology and Anthropology. He also holds an Associate's Degree in Small Business Management.

In working with Mark I have found him to be a progressive thinker in the realm of Filipino martial arts. Being a former karate champion, to me this is where the rubber meets the road. In talking and working with Mark I find that although we have different backgrounds we have one major thing in common—we work with the underlying principles of our arts rather than just collecting techniques from whatever sources we can find. So

why make such a fetish about one aspect of eskrima and write a book on disarms?

One answer could be it is better to take away your opponent's weapon than to continually face him. Another answer is that in a higher ethical realm it is better to disarm your opponent than to damage or destroy him. Another answer is that Dr. Mark likes disarms and is knowledgeable enough to write a book on them. In fact, not only has he gained a vast amount of personal experience at the hands of dozens of masters in the Philippines and the United States, but he has interviewed them all at length about the concepts and methods behind the applications of their systems. This treasure trove of knowledge is expressed within the pages of this book in a way that has not before been seen.

What answers the question for me is that when one gets over the anxiety of self-defense—the “can I protect myself?” anxiety—one can get into what makes a martial art tick. When this happens one can actually proceed to mastery. That much is obvious. What is not so obvious is that the art of disarming is actually a microcosm for the entirety of Filipino martial arts. That is to say, the combination of the various parts of the body acting in a coordinated effort, as opposed to segmenting or using only one or two parts of the body to execute. Structure, alignment, angling, flow, timing, movement, distancing, recognition, leveraging, sensitivity and coordinated motion are all key principles of the Filipino martial arts, and are found within disarms. THIS is what makes Mark Wiley's new book so interesting, as these details are explained in vast detail!

Mastering Eskrima Disarms is one for beginners who want to learn some moves to add to their repertoire. This book is also for experienced teachers who want to delve deeper into the depths of understanding Filipino weapon fighting. This book has something for everybody and I am fortunate to have been able to read the advance manuscript... and also to be involved in the photographic demonstrations!

This one is a keeper!



*Prof. Dan Anderson
6th Dan, Modern Arnis
Grandmaster, MA 80 Arnis*

INTRODUCTION

Within the pantheon of martial art skills are techniques of disarming. These are methods for removing weapons from an armed opponent. Disarms are an effective means to an end, but they are not an end in themselves. There are many who profess that disarms are too difficult to pull-off in real life, and thus should not be studied. I disagree. Disarms are effective—if properly understood and trained. It is incomplete knowledge and understanding of concepts and principles that leads to poor disarming skills, misapplication of technique and frustration among some practitioners.

To become skilled at executing disarms, where and when you want (rather than by chance), you must have a working knowledge of fighting ranges, modes of engagement, positioning, timing, joint immobilization and anatomy (body structure).

In the Philippines, disarms are often referred to as *agaw* (“disarms”), with little inclination for the naming of specific methods. As the masters demonstrate techniques, many just say, “You can do like this; like that; like this one; and that one.” Sometimes they number their disarms, but the numbering often changes with each training session. Even when disarm names and numbers remain consistent, they demonstrate seemingly never-ending permutations of them. An innate understanding of the how’s, when’s, what’s, and why’s permeates their movements. The masters operate from a tacit conceptual understanding of the disarming skill.

In the West, the story is different. Here we are fond of organizing and classifying things. We do this with our martial arts, and while it has helped these arts to be passed on (a good thing), the memorization of method has also stalled many practitioners’ progress (a bad thing). A short list of adjectives for disarms are in wide use in the West, such as: snake, strip, vine, quick release, lightning, self-rebounding, stripping, lever, and so on. Too much training time is often spent practicing disarming sequences against specific angles of attack while not enough time is spent on understanding the disarm concepts themselves. Yet the concepts are what give one the understanding of how to apply disarms in an unlimited number of scenarios. It is impossible to memorize every technique against every possible scenario, which accounts for the flawed premise of that method of study.

A continuum of skill in disarming is seen among practitioners of the different Filipino martial art styles. The Philippine method can make learning of minutia and memorization of techniques difficult, especially for Westerners. The masters show quantity of examples, and the examples often change. They are often teaching their experience of how to disarm, while not offering a clear means to acquire the skill. In the East, *experience* is

often shown through *action*, while in the West it is often described in *words*. (This book is an example of this!)

In the West the categorization of disarming methods into several groupings is vastly limiting. The line between one type and another is often blurred, as many disarms actually hold more than one characteristic. Moreover, while there are certainly masters well known for their disarming abilities, there appears to be an over abundance of mediocre practitioners of this particular skill set. This may be due to a lack of understanding of the why's and when's as a result of too much emphasis placed on the what's and how's.

Both Eastern and Western approaches need to come together for practitioners to gain a fully articulated understanding of the disarming skill. It is my hope that this book will clearly illustrate and explain the means, methods, concepts and theories of disarming that are necessary to master these techniques and transcend the limitations of putting number and name before form and function. Or, at the very least, use name and number as a means to inform and understand form and function. In an effort to effectively group disarms for ease of study, this book shows examples within *modes of engagement*. Engagement Modes are a concept I developed as an alternative to using angle of attack or technique name as the primary teaching tool. Within each "mode" are found the angle, technique, footwork and distance structures, thus broadening the training platform.

There are hundreds of different disarming techniques in eskrima, some are overly complicated and involve many movements, difficult arm locks and, most importantly, a cooperative opponent who is neither trying to injure you nor hold his weapon with a firm grip. The disarming techniques illustrated in this book are proven, simple and do not require cooperation from an opponent to work. Disarms that take more than a few movements to execute, as well as those requiring developed skills in advanced joint locking have been omitted from the instructional portions of this manual. (Although many are illustrated in *Part 3*). When it comes to disarming methods that may be relied upon for their life-saving capabilities (rather than art or demonstration), the fewer the movements and the simpler the technique, the more effective they will be.

To help the reader follow and apply the supporting structures of the techniques illustrated in *Part 2*, I have done four things:

1. Included enough photos per technique to show the transition movements between the initial defense and the disarm.
2. Set two sticks between me and my attacker illustrating "medium range" so you can better see how distance is changing during each technique, while range often remains the same.
3. Included a reference box with each technique description, giving a quick guide of the mode, range, positional gate, joint control, footwork method and grip release concept of each disarming technique.
4. Removed Filipino terminology from the concepts and techniques to reduce confusion over what any particular system calls something or how they define a specific term.

This book is divided into three distinct sections. *Part One: The Foundation*, presents information that is necessary to support the application of safe and effective disarms. *Chapter 1* presents nine essential principles of disarms. These are the conceptual rules upon which you may base the executions of your disarms. If you can begin following, or at least mindfully considering these points in your practice, the end result will be more successful. *Chapter 2* defines what an effective disarm is, and discusses the five supporting structures that make possible the disarming techniques themselves. These include ranges of engagement, modes of engagement, positional gates, joint control concepts and footwork methods relevant to disarming. *Chapter 3* completes the preliminary information with a discussion of the five disarming styles, or grip release concepts, used to remove a weapon from an opponent's grip.

Part Two: Fundamental Disarms, presents photographs and descriptions of 42 basic disarming techniques found within Integrated Eskrima, and FMA in general. These are not complicated or fancy demonstration techniques, but techniques that follow the conceptual principles and definition of "safe and effective," as defined within this book. Disarms in this section are grouped into five categories, based on the four modes of weapon engagement and empty-hand techniques. The technique examples include single stick, double sticks, sword, sword and dagger, knife and empty hands.

Part Three: Special Disarming Section, is a bonus for an instructional book like this. As a result of my comprehensive research and archive of photographs of practitioners and masters, I am able to include here disarming techniques from over 30 different eskrima styles, as demonstrated by masters in those styles. This section offers the reader with a keen eye the ability to compare and analyze these systems' respective disarming techniques against the basic material in the book, the other systems presented herein, as well as the techniques of their own art. Since many of the masters in this section are no longer with us, the photographic depictions of their art here is the only place many will be able to "see" them in action.

Please note that all of the theoretical and technical information and detail presented in *Parts 1 & 2* are from the curriculum of Integrated Eskrima, as developed by the author and propagated through Integrated Eskrima International. The discussion of the art in these sections is based on the author's Integrated Modular Training Methodology (IMTM), and does not assume other masters utilize the same nomenclature or methods of explanation of technique. However, the reader will notice how all FMA techniques easily fall into the paradigm presented.

No book is produced in a vacuum, and certainly this one wasn't. I offer my appreciation to Dan Anderson, Ian Fusco and Steve Le for posing opposite me in the instructional photos while alternately acting as photographer. After two botched photo sessions, the book includes the third complete set of photos and these were taken "in motion" at regular speed with a motor-drive digital camera. I also offer my sincere gratitude to Russ Smith for reading the first draft and offering valuable feedback to help improve the book.

For the disarming techniques demonstrated in *Part 3*, I would like to thank the

following masters for allowing me to photograph them or to use their photographs in my body of work: Alejandro Abrian, Rogelio Alberto, Dan Anderson, Crispulo Atillo, Narrie Babao, Abondio Baet, Reynaldo Baldemor, Ron Balicki, Michael T. Bates, Herminio Biñas, Robert Castro, Anthony Davis, Mike Del Mar, Tony Diego, Beverly M.G. Espedido, Joel M.G. Espedido, Ramiro Estalilla, Rey Galang, Leo Giron, Art Gonzalez, Antonio Ilustrisimo, Jason Inay, Diana Lee Inosanto, Halford Jones, Porferio Lanada, Lindsey Largusa, Eddie Lastra, Rene Latosa, Benjamin Luna Lema, Dan Medina, Carlos Navarro, Alex Ngoi, Lucy O'Mally, Pat O'Mally, Isidro Pambuan, Raffy Pambuan, Ely Pasco, Ramon Rubia, Ron Saturno, Tony Somera, Edgar Sulite, Sam Tendencia, Darren Tibon, Roberto Torres, Jerson Tortal, Jose Viñas, Florendo Visitacion, Wade Williams, Elmer Ybañez.

I offer my heartfelt gratitude also to Alex Co, Robert Chu, Curtis Wong, Al Iba, Jose Fraguas, Greg Stevenson, Tyler Rea, Alan Orr, Bob Sykes, Steven Wang, Joe Breidenstein, Joel Juanitas, Phil Matedne, Dennis Tosten, Bot Jocano, Michael Schwarz, Lorne Bernard, Elliot Monds, Herb and Elena Borkland, my sister Mary Armstrong and my parents, Drs. William and Mary Wiley, for their continued support and encouragement.

I hope you enjoy reading this book as much as I've enjoyed writing it. The best advice I can give is to slow down your acquisition of techniques, and replace it with a study of the concepts and principles that make those techniques effective.

Enjoy the journey!



*Dr. Mark V. Wiley
Publisher, Tambuli Media
President, Integrated Eskrima Systems*

PART 1 THE FOUNDATION



Benjamin Luna Lema of Lightning Scientific Arnis



1

PRINCIPLES OF EFFECTIVE DISARMING

Every inherently effective self-defense technique is guided by principles, whether or not its practitioners know them. Eskrima styles in general, and their disarming skills in particular, depend on principles to guide correct application of movement and technique. Have you ever wondered why sometimes a certain technique works well for you, and at other times it fails? The answer, most likely, is that you did not apply the correct principle to its use. In other words, you applied it at the wrong time, or in the wrong range, or within the wrong technique. As a result, the technique (function) did not follow the principle (form), and thus was unsuccessful in its purpose (application). Therefore, it can be said that when your technique worked, it was by accident. When it comes to facing an armed opponent, doing things on purpose is the only way to do them. Knowing the principles and concepts that support the technique is the way to purposefully apply techniques. If you're not doing this, then you are merely "swinging wood."

In eskrima, principles are not generally categorized or written down as they are, for example, in many Chinese martial arts. Instead, they are expressed in the movements and applications of the art's practitioners. While many eskrimadores can effortlessly execute their art, the techniques are not well articulated in their verbal teachings. They know what to do, and can tell you what they are doing, but they often are unsure of how to explain the reasons why. More often than not, this is because the older masters cared more about applying their art than thinking, talking or writing about it—and this is how the art has been passed down.

In the Philippines, eskrima lessons are often carried out in the method known as *mustracion*, where the teacher demonstrates and students follow. Often times, the teacher shows countless variations of a single technique concept, yet not much detail is given and so it must be gleaned through critical observation, probing questions and experience over time. Unfortunately, many practitioners are followers and not critical thinkers who examine the inner workings of what it is they are doing. *Being able to repeat someone else's technique is not an indicator of mastery of the technique itself.*

Contrary to popular belief, techniques are not "the secret" of martial arts. Techniques are merely examples, or physical demonstrations, of martial principles. If the principle upon which a technique is based is solid, and the technique is applied following its principles, then the technique will be effective. On the contrary, if a technique is applied

incorrectly because the principle of the technique is not known or understood, its chances of success against a skilled opponent are greatly diminished. Again, the disarm might work by accident or by fortunate happenstance, but then it may fail, too. In short: techniques are less important than the principles upon which they are based. This is true for all martial art techniques.

While disarms are not necessarily “essential” to surviving an encounter, they are a useful skill set that may save your life. The trouble is, disarms are difficult to do well against an unwilling opponent—i.e., one who is firmly holding his weapon and intent upon injuring you with it. Because teachers and students of eskrima spend so much time training together in cooperative settings, an accurate sense of actually applying disarms often is neither gained nor fully appreciated. Parenthetically, I would say the same applies to joint locking techniques.

Below is a discussion of nine of the key principles upon which safe and effective disarming techniques can be built. These are the principles on which the disarms illustrated in *Parts 2* and *3* of this book are based. Some are strategies while others are concepts that come together to inform the application of eskrima disarms.

KEY DISARMING PRINCIPLES

1. Know Your Weapon Characteristics...

Although students of eskrima practice disarms against various types of edged and impact weapons, they're often done rote. That is, since they know what weapon their partner is using, and they know which disarm to do, they can do it with their eyes closed. Many practitioners do not take the time to become familiar with the various weapon characteristics which are necessary to master the art of applying the correct disarm to a given weapon. This is vital to react appropriately in the unprepared moment they may be attacked. While a knife disarm may look like a stick disarm, they are not identical. Because the weapons have different characteristics (e.g., one is sharp, the other is blunt; one is round, the other flat), the weapon position and body dynamic must change accordingly. This is vital.

2. Neutralize the Attack...

The basic goal of disarming is to force your opponent to release his weapon. The idea of snatching the attacking limb out of the air in the middle of a real attack, and then disarming the weapon, seems unlikely. It is difficult to do in real-time and against an uncooperative opponent. However, with mastery of timing, position, range, your own root balance and the ability to break the opponent's balance, the technique can be effective. Because all of these *supporting structures* need to come into play effectively, disarms take time to master and one can only do so under a progressive training method. As a matter of safety and to

ensure effectiveness, it is advisable that disarms not be attempted if the attack itself has not first been neutralized. Neutralizing an attack can be done by stepping off the line of attack or by putting an obstruction (block or parry) in its way to stop, slow or redirect it.

Once the weapon is neutralized the practitioner must release the opponent's grip. This can be accomplished either by striking his hand or wrist with your weapon, or taking the wrist to its maximum rotation—thus stressing the ligaments and tendons, weakening the grip and creating pain. Once the wrist and elbow joints are locked and you're in a safe position, the grip is released and the weapon can be removed in any number of ways. (The five fundamental grip-release concepts are discussed in *Chapter 3*).

3. Control the Opponent...

To effectively disarm an opponent you must gain control of their weapon so that it may safely be neutralized, contained and removed. This can be achieved by blocking or redirecting it, grabbing it or seizing the attacking limb. In disarms other than the so-called “defanging the snake” (Mode 1) method, the attacking limb must first be controlled (immobilized) for the weapon to be removed safely.

To decrease the chance of disarm failure you must seize the attacking limb quickly. You must then lock the joints in sequence to secure the limb, turn the opponent's body away from you, break his balance, and make it extremely difficult for him to counter or even move while you remove his weapon.

Without sufficient control of the opponent and his attacking limb, he may easily neutralize or counter your disarming technique. As long as the opponent can move his joints, he can maneuver out of any disarm or joint lock and strike you in the open spaces created by you when you occupy both of your limbs against one of his.

4. Maintain Your Own Structure...

The term *structure* refers to body posture, alignment and position in relation to the opponent, and the juxtaposition of your and your opponent's arms and weapons. For your disarms to be done safely and effectively, you must assume and maintain proper structure. When you lose your structure or your opponent is able to “break” your structure (e.g., compromise your balance and position) you may lose your disarm and/or be countered while attempting to execute it.

Being in control of your own body and weapon positions at the time of disarm execution is crucial. Even more crucial is the ability to hold your ground, even while facing the opponent's strongest position.

5. Know Where You Are at All Times...

Disarms must be executed in the proper range designated for that specific method of disarming. Executing medium range disarms in close or long range, for example, leaves too

many opportunities (gaps or openings) for your opponent to counter attack, or for you simply to miss the disarm altogether.

Without proper visual assessment of your fighting range in any given moment in time, and without the knowledge of which disarms can best be executed in which range, the effectiveness of your disarms will be compromised. Like eskrima's fundamental counter techniques, its disarms are tied to range and weapon type. Know which disarms work best in which range, then train to remain in that range while executing them—even while changing position.

Whenever possible, it is preferable to maneuver to the *outside gate* of the opponent's attacking arm. This provides a safe position wherein the attacker's second arm/weapon is far enough out of range that there is less chance of being countered, struck, grabbed or stabbed while attempting to disarm the lead weapon. If a disarm begins in the inside gate of the opponent's arm, you could maneuver to the outside gate during the disarm or right after the weapon is released. This is the safest position for you to launch your counter strikes. Just because you successfully disarmed an opponent of his weapon doesn't mean you ended the disarm in a safe position, or even conclude the encounter. Safety is a must!

6. Don't Hesitate or Struggle...

One of the easiest ways to fail at a disarm and be struck in the process of applying one, is to force the disarm to happen. That is, to try and turn the opponent's wrist, to struggle to lock his limb, to pry until his weapon releases. Safe disarms happen naturally and with normal amounts of effort. You must take a disarm when the opportunity presents itself. When you hesitate or when you try to apply a disarm in an inappropriate moment, you are forcing it. A disarm that is forced is never as safe, or as fast, or as effective as a disarm that is taken.

Disarms should be executed with conviction or not at all. When you recognize you are in the right position, in the right range, and are within the right time then you must seize the moment and apply your disarm as if it cannot fail. If you do not commit to the technique, you may not be successful. Defeat can come if you hesitate or struggle with a disarm because it didn't turn out the way you had expected. You must learn to allow the possible outcomes and continue on with your counter techniques regardless of outcomes.

Self-doubt causes hesitation and hesitation wastes precious time and can make you lose an otherwise "survivable" encounter. Proper training will instill the correct muscle memory and reflex response to allow disarms to fall into place organically. Over time you will gain confidence in the techniques themselves and in your ability to execute them properly, safely and effectively.

7. Know When to Let Go...

If you attempt a disarm, but miss... If you seize the attacking limb, but the opponent is in a stronger position... If while executing the disarm, you are countered... you must let go of the disarm, both physically and mentally. Do not struggle with it. Do not force it.

If everything is in place the disarm will be effective. If things are not in place, or if the opponent is skilled and executes a deft counter move, then you must not fight for the disarm. Doing so not only wastes energy, but also can put you in a precarious position.

When disarming, if you remain focused on the intention to disarm, and you are detached from its result, you will know when to take a disarm and when to let it go. The key in both instances is to *go with the flow*. Take them as they come, release them as they go, flow and move between counter techniques and disarming methods. There are so many disarming techniques, and counter techniques, that to “stick” on one that is not immediately effective is a race toward failure. In short, when a disarm is not immediate, you must let it go and move on with your counter attack. Another disarm may present itself later. Or it may not. Either way, surviving the encounter is what is important. Disarms are not the end itself but one means to any possible number of ends.

8. Less Is More...

This adage holds so much value in the martial arts. In the case of disarming techniques, less “movement” and less “quantity of moves” within a technique, the safer and more effective the technique will be. Disarms should be brief, containing four or fewer motions (one or two is best) to release the opponent’s weapon. There simply is no time in an actual altercation for more movements as these steal what little time one has to force his opponent to lose his weapon.

One of the main trouble areas one can get into while disarming is the amount of space they allow an opponent to utilize during their counter. Disarming motions must be tight. The smaller the circle of movements, the faster the disarm, the tighter the angle, the less chance of a reversal or counter, and the more likely the disarm will be effective. Keep disarms short, tight and controlled.

9. Don’t Strike Yourself...

As basic as it sounds, it is essential that you not strike yourself with your own weapon or with your opponent’s weapons while disarming! It is so easy to be caught up in the arm motion of the disarming method that you lose track of the trajectory of your weapon and the opponent’s weapon. This is especially important when executing ejection disarms where the opponent’s weapon is sent flying from his grip. Practice and attention to weapon characteristics and control of structure are very important.

DANGEROUS ASSUMPTIONS

Now that we've looked at some of the principles that underlie safe and effective disarming techniques, let's look at some of the dangerous assumptions some students and practitioners bring to the application of their disarms. By becoming aware of these, you can recognize their existence and then do your best to avoid them in your training. In the end, you react in real life as you train in class.

It is fair to say that the majority of disarming techniques taught in eskrima are applied in medium range. The obvious reason is that there simply are more defensive counter techniques in this range than the others. As a result, it is quite common for practitioners unwittingly to (mis)execute disarming techniques meant for either long range or close range, while they are in medium range. This accounts for why one's disarm is countered or made ineffective against an opponent who is resisting or who has mastered range control. It's dangerous to assume that *all* disarms are effective in more than one range. They are not.

Be careful also not to assert that all disarming techniques must be "tight." While this is true to an extent, *tight* is a *relative concept* and is not indicative of a technique's safety or effectiveness. *Tightening the action* of a disarming technique is often necessary to control the opponent's weapon-holding limb, but being *tighter-in* or *closer* to the opponent can leave you in range of his second hand. Only when a disarm is done in the proper range and gate and with the appropriate opponent structural control, is it time to consider whether or not it should be *tighter*. Never put one concept (like "tightness") above all others. Nothing happens in a vacuum. Concepts as a group are the scaffolding that give structure and strength to every technique, and one individual concept does not make a scaffold.

Many styles teach disarms as techniques that follow technical steps, like (for example) block the weapon, twist the arm, release the weapon. But there is much more to disarms than that. This method, by itself, brings too many assumptions to the encounter. It assumes that the practitioner was able to due four things: 1) maneuver into correct range; 2) stop the full force of the opponent's strike; 3) prevent the opponent from resisting; and 4) keep the opponent from countering with his second hand or weapon. Those four assumptions are far too many to bring to an encounter with an armed assailant. It is important to understand that the disarming technique itself is not all you need to focus on and master. It is only the "shell" of the overall technique. Disarming techniques are the "main event," but without the supporting structures there is nothing to support the disarm to make it both safe and effective in real time and under real circumstances.

To be both safe and effective against an opponent who is trying to hurt you and not let go of his weapon, there is a basic sequences of disarming action. This sequence is:

- **Strike opponent... while in the proper range.**
- **Control opponent's limb... while moving to a safe gate.**
- **Break opponent's balance... while maintaining your own structure.**
- **Disarm opponent's weapon... while aware of its characteristics.**
- **Follow-up and finish opponent... while not losing your nerve.**

TRAINING PROGRESSIONS

It is common when executing disarms in class and demonstrations for practitioners to do their flash disarms while the feeder (attacking partner) merely stands unmoving, his strike stopping at precisely the point of impact, and finishing too far away to actually hit the target. There is no follow-through, no power past the impact point, no counter and no (or little) allowance of what would otherwise be a natural attacker reaction under such circumstances.

Cooperative training is vital to the beginner's learning curve. But, disarm training must progress to something more akin to the reality of what may be faced in actuality. Simple steps can be taken by the "attacking" partner to accomplish this.

- **Being in the proper range to actually be able to strike the defender.**
- **Increase striking speed and power with each repetition.**
- **Following through on strikes, so the defender must actually stop or redirect the strikes, or else be struck.**
- **Reacting naturally to the defender's technique, rather than posing.**

Practitioners can learn a lot about their art and themselves with such a training progression. It is simple, but allows the drill feeder to lead the session and help the defending partner increase his timing, technique and structure over time. There are many more ways in which training progressions can be developed in class, and each system and teacher will have their preference and focus. The point here is that there should be a progression in place for students to advance their skill on purpose and not just hope for the best when the time comes to use it.



2

SUPPORTING STRUCTURES

This chapter offers the “meat and potatoes” of what makes disarms effective in live application. It looks at the *supporting structures* that in addition to the disarming actions (grip release concepts) themselves also need to be mastered. Again, while disarms are the “main event,” or primary visible technique of taking a weapon away from an armed opponent, they are only part of what comes into play to make that happen. Disarming techniques need support to work safely and effectively. Disarming techniques done in a vacuum, or independent of their supporting structures, have limited value and offer low net positive results. The primary supporting structures for disarms are: ranges of engagement, modes of engagement, positional gates, limb control concepts and footwork methods. Each are discussed in this chapter



RANGES OF ENGAGEMENT

Executing a disarm in the range in which it is intended is perhaps the most basic, yet most overlooked, principle in applying eskrima disarms. Many styles teach a set of disarms and then practice them against various strikes or angles of attack, with little (or no) attention paid to the most-effective distance that needs to be maintained between practitioner and opponent. While many eskrima techniques can be utilized in more than one range, they often require a different footwork or position to make them effective in different ranges. This is especially true of disarms, where the practitioner's range must often change during the action of the disarm—from setup to application to follow-up. Range is a big deal. Don't dismiss its importance. The three ranges of engagement are described below.

Long Range

This is the furthest distance at which either you or your opponent can be stuck by the other's weapon. It is measured by facing your partner with fully extended arm and weapon, where only the top inches of your weapons can touch the other person's wrist. In this range your weapon can engage and redirect your opponent's weapon, or it can strike his weapon-holding hand or forearm directly. However, your rear hand is too far away to check the opponent's weapon hand, and your weapon is too far away to strike the opponent's body (without leaning forward). The disarms that are most safe and effective in long range are of the Mode 1 (direct strike) methods.



Long Range Measure



Leo Giron Demonstrates Long Range on Mark V. Wiley

Medium Range

This is the distance between you and your opponent where either of you can be struck by the other's weapon. In this range the rear hand can check or lock the weapon-holding hand, but is too far to strike the opponent's body (without twisting or leaning). This range is measured by facing your partner with arms extended and weapons held up at 90-degrees and with the wrists overlapped. In this range, your weapon can redirect or block the opponent's weapon, your rear hand can check, parry or pass the opponent's weapon/hand, and your weapon can directly strike the opponent's body.



MediumRange Measure



Dr. Jopet Laraya Demonstrates Medium Range

Close Range

This is the closest distance you can be to your opponent and effectively maneuver your weapons. This range is measured by facing your partner with arms extended, weapons held up at 90-degrees, with your wrist in line with your partner's shoulder. In this range both your weapon and rear hand can reach the opponent's body. In this range, techniques of checking, parrying, passing, disarming, locking and moving to the opponent's back are safely utilized.



Close Range Measure



Rene Navarro, LAc Demonstrates Close Range

MODES OF ENGAGEMENT

Modes are pre-defined conditions under which one does or responds to something. I have taken a pan-Philippine perspective of eskrima techniques and categorized them into “modes of engagement.” All eskrima weapon techniques, regardless of system or style, fall into the following four distinct modes:

- 1. Directly strike opponent, without blocking first.**
- 2. Simultaneous supporting hand parry with direct body strike.**
- 3. Weapon intercepts weapon, redirects and counters in one motion.**
- 4. Weapon blocks weapon while hand checks weapon hand.**

The overall idea here is to recognize the importance of knowing which counter positions best support which disarming techniques. Knowing the Mode will offer the platform to train disarms under various circumstances and ranges—as opposed to limiting training to angles of attack. For example, if you are in the midst of a *crossada* (crossing) technique, it is unlikely you will be able to execute a “lever” disarm. Thus, knowing which disarming methods move organically into or from which mode of engagement provides a way not to guess or to force disarms at the wrong time or from the wrong position.

Modes of Engagement allow you to stop thinking about techniques and countering and instead allow you to think about strategy. Within strategy is found timing, placement, beats, movement, control, etc. Modes help clarify this by leading the response along strategic lines, not simply responding to Angle One (for example) with an inside sweep and hoping for the best. Pairing counters against angles of attack is a great teaching tool, but it is not a great way of teaching strategy or of instilling in practitioners a process for strategically overcoming an opponent. You can't just exchange blocks and counters with your opponent all day. At some point the altercation must end. Utilizing a modes framework in training will allow this to happen more purposefully, by approaching technique application strategically.

Each of the four modes is defined below. The lower the number, the more effective (strategically) are the sets of techniques employed within it. Interestingly, the majority of techniques taught in eskrima are found in Mode 4, which poses an interesting question with regard to training method and effectiveness.

Mode 1: Direct Strike to Attacking Limb

The first mode of engaging an opponent is countering by avoiding weapon contact. In Mode 1, only the execution of a direct blow to the opponent's body or attacking limb is done. Mode 1 is the fastest defensive application as there is no time lost between defense and counter and a safe distance can be maintained between you and your opponent. Techniques utilized in Mode 1 require skillful control of distance, timing and footwork. While this mode is most often used in long range, it is equally effective in medium and close ranges and provides the fastest means to end an encounter.



Angel Cabales Applies Mode 1 on Darren Tibon

Jose Mena Applies Mode 1 on Rolly Maximo

Mode 2: Simultaneous Empty-Hand Parry with Weapon Strike

The second mode of engaging an opponent is by simultaneously (but independently) employing both hands in the defense. Mode 2 defenses find the supporting (live) hand parrying, passing or stopping the opponent's weapon or attacking limb, while the weapon directly strikes the opponent. Mode 2 techniques utilize the concept of simultaneous attack and defense, and are effective in all three ranges. However, they do require control of timing and position through the proper application of footwork.



Leo Giron Applies Mode 2 on Tony Somera

Antonio Ilustrisimo Applies Mode 2 on Christopher Ricketts

Mode 3: Weapon Engages Weapon, Redirects and Counters

The third mode of engaging an opponent is by merging with and redirecting the opponent's weapon with your own weapon, all in one continuous motion. In Mode 3 your weapon engages the opponent's weapon and in one motion deflects and/or redirects his weapon and follows with a counter blow. While the supporting (live) hand does not come directly into play with the opponent or his weapon in this mode, it is often used in conjunction with the weapon-holding hand to assist with weapon pressure and redirection. Developed levels of sensitivity, spatial awareness and footwork are essential in safely and effectively executing Mode 3 disarms. This mode is most effective in long and medium ranges, but is also useful in close range so long as there is an awareness of the opponent's "live" hand at all times.



Tony Diego Applies Mode 3 on Topher Ricketts

Amado Sunga Applies Mode 3 on Ramiro Estalilla

Mode 4: Weapon and Empty Hand Block Together

The fourth mode of engaging an opponent is simultaneously using both your supporting (live) hand and weapon against the opponent's attacking weapon. Mode 4 defenses comprise the majority of techniques found in eskrima and are most often utilized in medium range. These "two-handed blocks" are generally followed by a counter strike above or below the opponent's weapon-holding hand. Mode 4 techniques require less coordination and timing and therefore are easier for students to learn. While this is the most common defensive method it is also the most dangerous for the practitioner. It is difficult to actually stop an on-coming blow that is done with full force and then expect to have enough time to counter before the opponent initiates a second blow. Given the added stance support necessary to remain balanced when absorbing the shock of strikes in this mode, most of its disarming techniques are executed from a solid and rooted, unmoving stance.



Angel Cabales Applies Mode 4 on Darren Tibon



Ernesto Presas Applies Mode 4 on Jose Paman

POSITIONAL GATES

Positional gates are reference points that identify the position of your body relative to the opponent's arms. For simplicity, it is enough to identify just two gates: on the inside and on the outside of the opponent's attacking limb. There are pros and cons to both gates. Being aware of them will help you work toward an effective strategy.

The Inside Gate

The Inside Gate provides the defender with exposure to the majority of the attacker's vital point targets. However, because the defender would be between both of the attacker's limbs, he could find himself relying too much on speed and reflexes, defending attacks and counters from both arms. If the attacker is more skilled or even a bit faster, the results may be negative. Inside gate disarms (especially following Mode 4 defenses) tie up both of the defender's limbs against only one of the opponent's limbs, leaving him exposed for a swift counter blow. Techniques done within the inside gate, therefore, are safest to execute when you can control range, timing and the opponent's attacking limb and structure.



Rey Galang Applies an Inside Gate Block



Pachito Velez Applies an Inside Gate Strike

The Outside Gate

The Outside Gate provides the defender with a number of advantages in an encounter. The position is on the outside of the opponent's attacking limb, which limits the attacker's striking options because of the structure of the elbow joint. The attacker's second hand, which may also be armed, is far enough away from the defender not to pose an immediate threat. The defender can flank to the side and even to the back of the opponent, making the opponent easy to strike with almost no options to defend against those strikes. Controlling the opponent is easiest from the outside gate. On the whole, it is safer for the novice to be on the outside of the opponent's attacking arm.



Jose Mena Strikes from the Outside Gate



Carlito Lanada Strikes from the Outside Gate

With time, practitioners can learn to move back and forth between gates during techniques to better control his location when removing the opponent's weapon and countering. Mastering positional gates increases your opportunity to neutralize the opponent's ability to reverse your disarm and launch his own counter attack.

The goal, therefore, is to move to the outside gate before or during a disarm for your personal safety and to better restrict the opponent's possible counters. If you execute a disarm while in the inside gate, then immediately after the weapon is released you should try to position yourself to the outside gate. If this is not possible, then it is safest for you to control the opponent's attacking arm and body structure with locking techniques, by adjusting range, or with a barrage of counter strikes.

JOINT CONTROL CONCEPTS

Displacing the opponent's body structure by controlling his attacking arm is an essential component of safe and effective disarms. In fact, 80-percent of eskrima's fundamental disarming concepts are dependent on immobilizing and controlling the opponent's attacking limb before releasing his weapon. Disarms must of course be effective, but safety for the practitioner executing them is a must! If you have not first properly locked and controlled the opponent, then you are placing yourself in danger of a potentially life-threatening counter strike. As such, disarms that employ the concepts of joint locking and control work more swiftly and take less effort than techniques where the weapon is removed by sheer force and brute strength.

To immobilize and control an opponent, we must understand the basic mechanics of joints. Joints are the contact points between bones that allow for mechanical movement, support and limited range of motion. A joint's integrity can be compromised by twisting, rotating or pressing it against itself or past its range of motion. This causes stress, pain and injury, which allows you to control the opponent's attacking arm and body structure, helping you to release the weapon from his grip. While there are other joint classifications, for disarming concepts the basics of three types should suffice.

Ball and Socket Joints (Focus on Shoulder)

Ball and Socket Joints are those where the ball end of one bone fits into the socket end of another. These are found in the shoulders and hips and allow movement up and down, left and right, clockwise and counter clockwise. There is plenty of "play" in these joints, making them difficult to lock. When taking the weapon from an opponent's grip, if you can exert direct force back into the shoulder joint, you can limit its free range of movement and thus the opponent's ability to reverse the lock or pivot his torso to counter with his free arm.



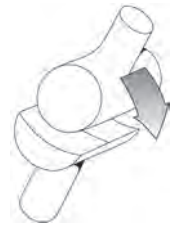
Sam Tendencia Applies a Shoulder Lock



Jerson Tortal Applies a Shoulder Lock

Hinge Joints (Focus on the Elbow)

Hinge joints include the elbows, knees and ankles and allow only forward and backward movement. This makes them easy to lock. Since the elbows must be controlled to keep the opponent from countering your disarm, keeping a 90-degree bend in the elbow joint or applying a 180-degree straight arm bar is optimal for control. Any other angle will allow too much free movement.



Braulio Pedoy elbow locks Dan Medina



Tony Diego applies an Elbow Lock

Ellipsoidal Joints (Focus on the Wrist)

Ellipsoidal joints are those of the wrist, allowing forward and backward bending, side to side movement, and rotation. Because there is so much movement play in the wrists, disarms based in wrist locks are relatively easy to counter. However, correctly applied wrist locks allow for continuous locking of the arm joints for total structural control of the opponent's body. This is ideal.



Jerson Tortal applies a Wrist Lock



Leo Giron applies a Wrist Lock

Having a strategy for achieving position and having a means to place your body in a safe position will go a long way toward helping your defensive techniques and disarms succeed. Footwork methods are what help you achieve the position you want strategically when engaging an armed opponent. Try to master the specifics of how certain steps move you between neighboring ranges while others move your body off the line of attack while keeping you in your current range. Matching footwork with disarms is especially important for executing safe and effective techniques because it places you off the opponent's line of attack, helps you maneuver to the safest gate, and provides a platform to offset the opponent's balance and control his body structure.

Disarms that are achieved by standing still or merely stepping forward, are “mostly effective” against a partner who is cooperative in the following ways:

- **Not following-through on his strike.**
- **Not continuing his strike's force after block contact.**
- **Not changing his position while striking.**
- **Not launching a second attack or strike combination.**

Body placement and spatial relationship are important components of eskrima, especially of its disarming techniques. Stand too close to your opponent and you can be countered or stabbed. Stand too far away, and you can miss the disarm or be pulled off balance. Execute disarms at the wrong angle and everything can go wrong. Utilizing footwork is one of the essential ways to move into distance, to achieve the proper angle, and to achieve a safe position while executing disarming techniques. The Integrated Eskrima method I developed and teach contains 13 different footwork methods, grouped by strategic application. Depending on your positional strategy, the footwork methods provide the ability to:

- **Move you off the line of attack while allowing you to remain in your current range.**
- **Move you to a neighboring range to place yourself in a safer or more advantageous position.**
- **Move between three ranges with bridging concepts that link two or more footwork methods.**

FOOTWORK METHODS

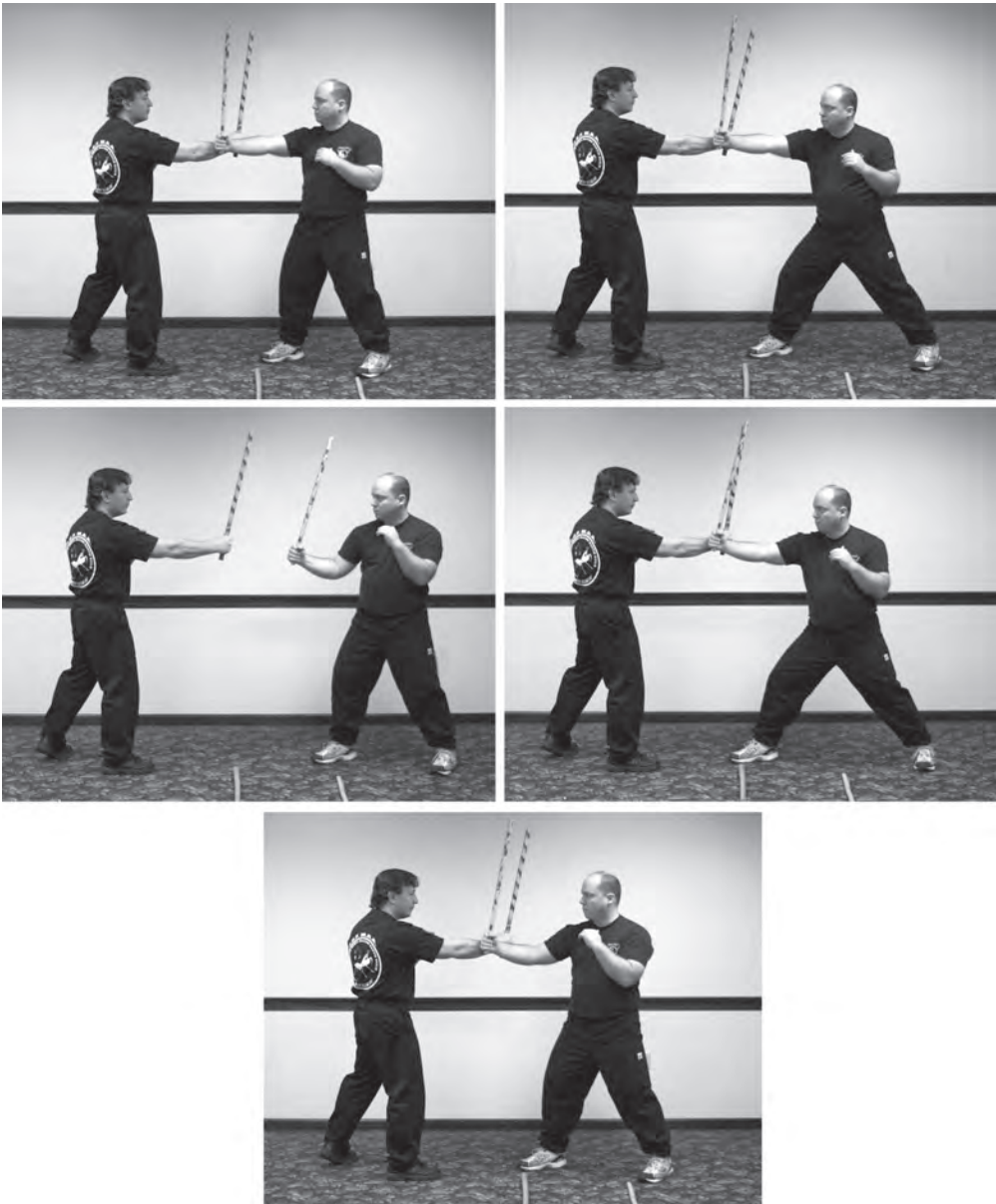
The technique photographs in *Part 2* of this book illustrate the application of using footwork to achieve strategic position. You will notice that many of the techniques utilize two or more stepping actions while executing only one disarm. There are three general reasons for this.

- **One often is not in the safest position for disarming when a “disarmable” strike is approaching. To increase the level of safety, one should seek to *achieve optimal position*.**
- **Even though one may have achieved an optimal position in the moment, the striking angle or the blow’s force may make it highly difficult to complete a disarming technique safely and effectively, without achieving a new position.**
- **One’s position at the start of a disarming technique and his position in the middle and end of that technique are likely to be different IF the attacker is really trying to hit him. That is, if the attacker is striking fully through his target, and repositions by stepping forward or backward or turning sideways while striking, or launches a second strike. Thus, *continuous re-achieving of optimal position* will need to occur, providing correct range for the disarm and safety from his second hand.**

The following five footwork methods offer great advantage for the application of disarming techniques. Two of them—the sliding step and the replacement step—are especially important and widely used with disarms among those eskrima styles that emphasize range. This section is limited to the footwork methods used in the instructional photos in *Part 2*. Each of the footwork methods described below is illustrated with a pair of sticks set in place and with partners extending their arms to present a visual for how range (distance) is changing during each step.

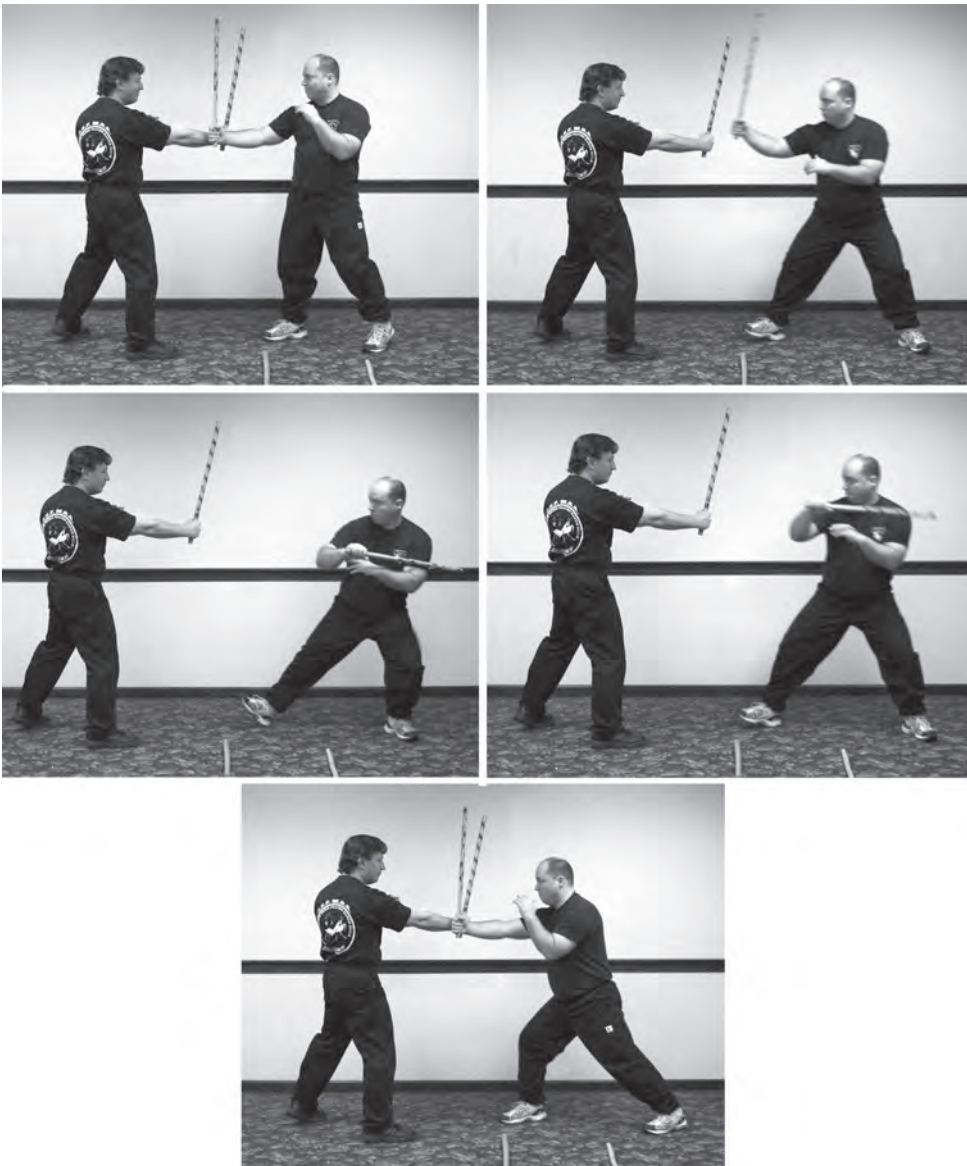
SHUFFLE STEP

This is a backward-the-forward shuffle taken to reposition yourself by moving you from one range into its neighboring range, and then back into the original range. It is a two-step back then forward shuffle. Begin facing your partner in medium range, right leg forward. Take a step back with your left leg into long range. At this point you are still in medium range, but in an unfavorable position. Now step back an equal amount of distance with your right leg, placing you squarely into long range. Step forward with your right leg to its starting position. Finish by stepping up your left leg to its original location, thus bringing you back into medium range.



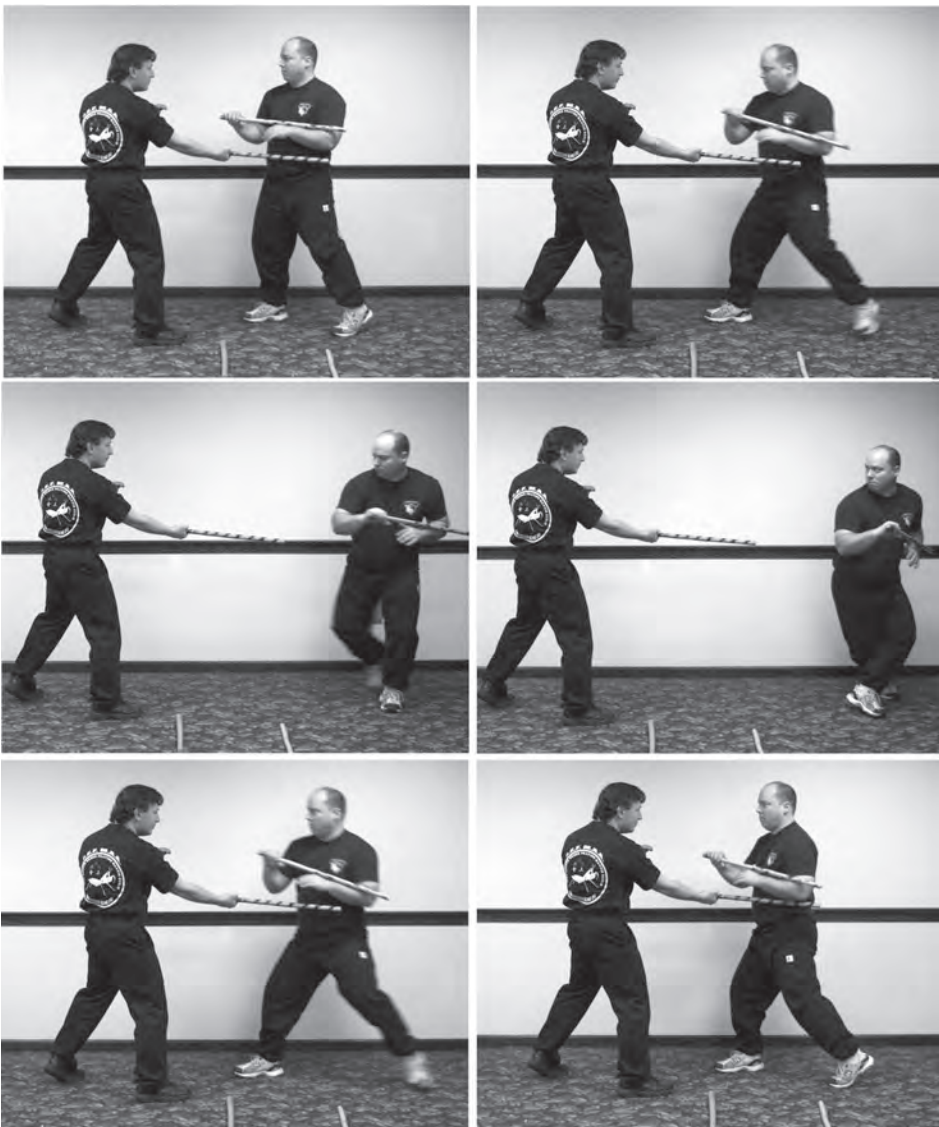
STRETCHING STEP

This is an elongated backward step that allows you to stretch like a rubber band into long range and then contract back into medium range. This is actually a long stance that offers the support needed to lean backward and forward without losing balance. It is a transitional movement and should never be thought of as a “posture” to be held for an extended period of time. Begin facing your partner in medium range, right leg forward. Take a step back with your left leg into long range. At this point your weight should be on your rear leg and the toes of your front leg should point up. The front (right) foot has not moved so now just transfer weight back onto your front foot, and once again shift back into medium range.



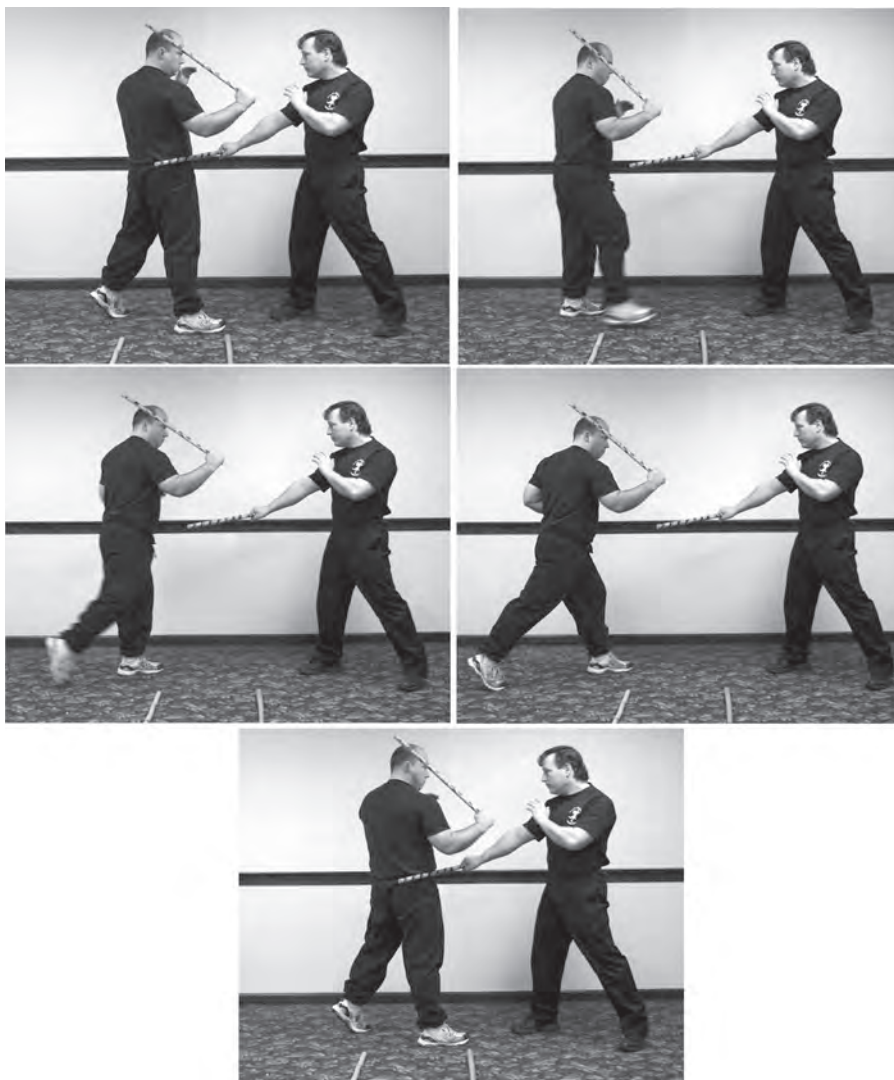
CROSSING STEP

This is a back-step-and-twist maneuver that moves you out of an attack's range. It also gives you added safety and striking power from the hip twist. The crossing step is best employed against long-reaching horizontal strikes, as it provides added distance between the opponent's weapon and your midsection. Begin facing your partner in medium range, right leg forward with your partner's stick extended horizontally in range to strike you. The weapon is an indicator of the proper distance you must cover. Take a step back with your left leg into long range. Immediately slide your front leg behind the rear leg with a sharp rotating hip action, thus crossing your legs. Next, unwind your hips and spring forward from your left foot, like a sprinter. End back in the exact medium range position from which you began. Control your steps and twists to control your range.



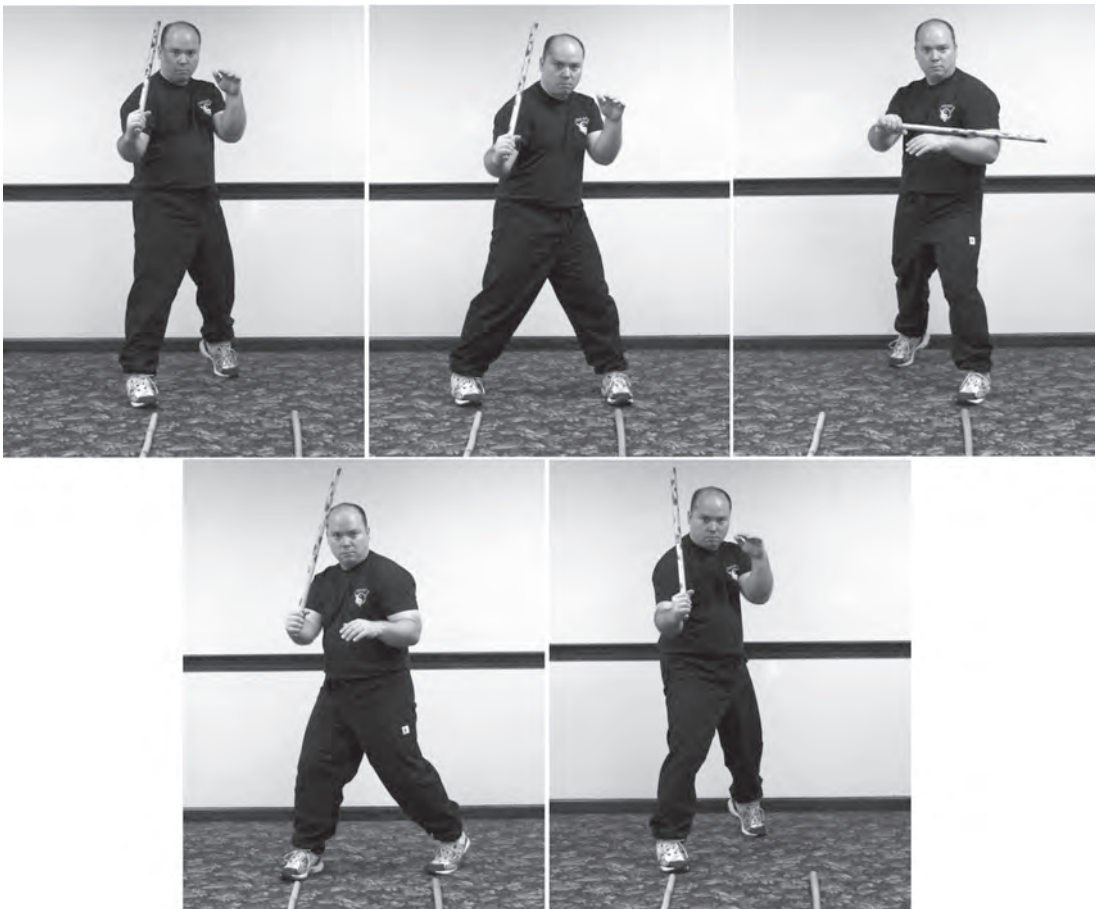
SLIDING STEP

This is a sliding step that allows you to move your target area off the opponent's line of attack, while also allowing you to remain in your current range to counter strike. At times this footwork can be employed by sliding the front foot directly backward, diagonally backward or to the side wherein it ends in a position parallel to your other foot. Begin facing your partner in close range, right leg forward with your partner's stick extended horizontally in range to strike you. The weapon is an indicator of the proper distance you must cover. Take a step back with your right leg ending in long range. It is important that your right foot does not rest flat when in the rear position, or you will lose the range advantage you just secured. Maintain your center of gravity and return your right leg to its forward position. The sliding step allows you to move your torso off the opponent's line of attack while keeping your right arm in the beginning range to counter attack.



EXCHANGE STEP

This footwork follows the shape of an inverted (female) triangle. The two parallel sticks in the photos are set at shoulder's width, to indicate the proper stepping width. The third point of the triangle (vertex) is behind the practitioner. While stepping, the feet only make contact with the triangle points, thus there should be no sliding of the feet on the ground. Each step and foot placement is deliberate. Begin in fighting guard with right leg forward at the top right point of the triangle. Step your left leg diagonally forward to the upper left point of the triangle. Step your right leg back to the rear point of the triangle. At this point you are still in your given range but have changed leads and thus moved off the line of attack. Now reverse the procedure and step your right leg diagonally forward to the upper right point of the triangle. And step your left leg back to the rear point of the triangle.





3

GRIP RELEASE CONCEPTS

This chapter presents fundamental mechanics involved in the five basic grip release actions of disarming. These actions can be thought of as conceptual styles of disarming as they form the basis upon which many techniques can be created. Because disarming styles are conceptual, techniques don't need to be prearranged. Trying to memorize all the possible variations within a given style of disarming is a lesson in futility. No one will ever strike you with the same energy, force, direction, intention or combination as your teacher or partners do in class. So trying to memorize sequences based on these assumed attacks will leave you unprepared for when the attack comes in a different way. However, by understanding the concept within the style of the disarm being applied, and the proper mechanics involved in releasing the grip, an unlimited number of applications can be created in any given moment and for any given situation.

While the conceptual disarming styles are few, their action when combined with entries and follow-ups provide a platform for an unlimited number of disarming techniques. Again, techniques are just examples of the principles and concepts of a given system or, as in disarming, of a specific component within a system. A disarming “technique” is comprised of three parts:

- **PART A: The lead-in defensive maneuver**
(e.g., block, deflection, parry)
- **PART B: The disarming style**
(e.g., weapon release concept)
- **PART C: The follow-up technique**
(e.g., strike, lock, takedown)

The five conceptual disarming styles discussed below are demonstrated within the remainder of this book. One may ask, “Where is the two-limb tie-up concept?” And the answer is that these are “techniques” comprised of the tie-ups (Part A), the weapon release (Part B) and the lock or takedown (Part C). Even though they seem to be another weapon-release concept, they are not; the weapon release portion (Part B) is found in the conceptual styles shown here and the arm locks/takedowns are part of the lead-in and follow-up *supporting structures*.

Rather than imposing any one system’s terms for the disarming styles, the grip release concepts illustrated here are referred to by the *most salient feature of their concept*. The five conceptual disarming styles, then, are:

- **Direct Strike Concept**
- **Weapon Lever Concept**
- **Wrist Torque Concept**
- **Thumb Release Concept**
- **Arm Entwine Concept**

In addition, there are two basic end-actions of every disarm: 1) weapon retention and 2) weapon ejection. Depending on position, strategy and desired follow-up, the choice to hold on to or let go of the opponent’s weapon is a matter of circumstance.

Let’s now look at each conceptual disarming style in terms of its general description and important points to be mindful of during execution. Please note that rules are made to be broken; however, to do so effectively, first they must be known, understood and mastered.



DIRECT STRIKE CONCEPT

This disarming style is self-explanatory. The concept is to move off the line of the on-coming weapon attack and deliver a powerful blow to the opponent's attacking limb. Most often, the blow is directed at the hand or wrist to cause extreme pain or fracture, which may cause the opponent to drop his weapon. The direct strike disarming style is the bed-rock of long range disarming techniques. While this disarming concept can be applied in any range with proper positioning, it is safest and most effectively applied in Modes 1 and 3, with an ejection end action.



(Left) Frank Rillamas Direct Strike Disarms Anthony Davis

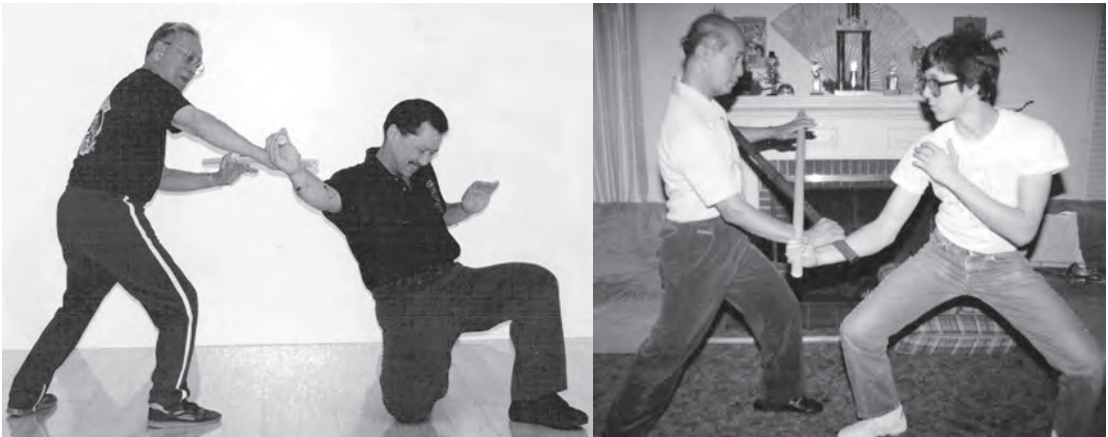
(Right) Rico Raagas Carino Direct Strike Disarms Opponent

Important Points:

- Because of the weapon's angle of approach and your angle of strike, it is often difficult to control where the weapon will fly once released from the opponent's grip. It is best to avoid standing in front of the opponent or too close to the tip of the weapon when striking his hand or wrist.
- Because you are using a full-powered follow-through blow as the main disarming action, it is difficult to change weapon direction in mid stroke. As a result, it is not uncommon for the practitioner to finish with his side or back facing the opponent.
- It is therefore safest to apply this disarm while in the Outside Gate or while moving from the Inside to the Outside Gate.

WEAPON LEVER CONCEPT

This disarming style works by use your weapon as a fulcrum under the opponent's weapon over which his weapon is pried loose. While the opponent's stick is the lever, the fulcrum can be your own stick or even your forearm. In many cases your hand will find its way above or on top of the opponent's weapon, while your weapon is slid under his weapon and across the top of his forearm. Lever disarms are safely applied in medium range within Mode 2 and 4 defensive techniques. Depending on your strategy and position, lever disarms allow you to either eject or retain the opponent's weapon.



(Left) Leo Giron Demonstrates Weapon Lever Concept on Tony Somera

(Right) Ramiro Estalilla Demonstrates Weapon Lever Concept

Important Points:

- Novices are often taught lever disarms in a sequence of three-to-five movements. This takes too much time, rendering it impractical in reality. After perfecting the longer sequence, try to reduce lever disarms to one or two fluid movements. This is done by mastering time, position and range.
- An effective way to disarm the opponent with the lever concept is to form a triangle between your shoulders and the opponent's weapon-holding hand. This allows for optimal safe-gate position and maximum ease of weapon release.
- Be mindful not to allow your own arms and weapon(s) to move too far apart or to cross as you execute this disarming style. Both cases will leave you in a vulnerable position where it will take too much time for you to regain position and counter. As such, it is most effective to initiate your follow-up blow from the lever position. In other words, *the end of one motion is the beginning of the next* with a seamless transition.

WRIST TORQUE CONCEPT

This disarming style makes use of torsion or rotation force applied about the axis, fulcrum or pivot of the wrist joint. It is a quick and dynamic concept that releases the opponent's weapon from his grip in one abrupt action. This concept requires that the opponent's wrist be secured by either the practitioner's grip or weapon so that the primary disarming action can take the wrist just past its maximum position. While torque disarms are often done with a weapon, any body part can be used to eject the weapon, such as the arm, leg and chest. Depending on how the weapon is torqued from the grip, the opponent's wrist will either need to be held flexed vertically downward or rotated in either direction. Torque disarms are safely applied in medium range within Mode 2 and 4 techniques. Depending on the application of a torque disarm, the opponent's weapon can be ejected or retained.



*(Left) Antonio Ilustrisimo Demonstrates Wrist Torque Concept on Christopher Ricketts
(Right) Angel Cabales Demonstrates Wrist Torque Concept on Mike Inay*

Important Points:

- When disarming with opponent's wrist flexed vertically downward, the weapon is released by simultaneously moving your weapon and your securing hand in opposite, parallel directions.
- When disarming with opponent's wrist rotated, the weapon is released by securing the opponent's forearm then rotating his wrist to its final range of motion. At this point, keep moving your weapon in the same direction.
- If the opponent's elbow or wrist joint is allowed to move freely, you will not have a stable base upon which to apply the torque grip release concept. His attacking arm should be sequentially locked to control his structure and give support to the disarming action.

THUMB RELEASE CONCEPT

This disarming style exploits the weakest part of the opponent's grip, the location where the fingers touch the palm. Here, the fingers and thumb come together to secure the weapon. The concept comes into play by immobilizing the opponent's wrist, applying a wrist lock and peeling the thumb away from the weapon. The lock controls the opponent's structure, and the thumb removal greatly weakens his grip so his weapon can more easily be disarmed. Thumb release disarms are safely applied in medium range within Mode 2 and 4 techniques. Depending on the application of a thumb release disarm, the opponent's weapon can be ejected or retained.



*(Left) Carlos Navarro Demonstrates Thumb Release Concept
(Right) Angel Cabaes Demonstrates Thumb Release Concept*

Important Points:

- A wrist lock that is tight and secure is the best starting point for utilizing the thumb release disarm concept. Without the lock you cannot control the opponent's attacking limb and releasing his thumb from his gripping action will be difficult.
- Your empty hand should grab the opponent's wrist, not his entire hand. If you are squeezing his thumb and fingers, then you are in effect strengthening his grip by holding his fingers tight against his weapon. Secure his wrist, peel his thumb away from his fingers, then remove the weapon.
- Be sure not to struggle too long to get the disarm. If you do not have the proper lock and control, this disarm will be difficult to apply and should be abandoned or you may easily be countered.

ENTWINING CONCEPT

This disarming style is applied by entwining your arm or weapon around the wrist of the opponent's attacking arm and/or weapon. The aim is to secure his limb, control his body and force his wrist to its maximum range of motion. Entwine concept disarms are safely applied in medium range within Mode 2 and 4 techniques. Depending on the application, the opponent's weapon either can be ejected or retained. The way in which the arm entwines his wrist and weapon will lead naturally into the correct end action leading to follow-up.



*(Left) Gerry Gallano Demonstrates Entwining Concept on Christopher Ricketts
(Right) Francisco Luceñara Demonstrates Entwining Concept on Edgar Sulite*

Important Points:

- From the inside gate, if the opponent's weapon is above your sternum, with tip up or horizontal, entwine your arm counter-clockwise above his weapon.
- From the inside gate, if the opponent's weapon is below your sternum, with tip down or horizontal, entwine your arm clockwise under his weapon.
- From the outside gate, if the opponent's weapon is above your sternum, with tip up or horizontal, entwine your arm clockwise above his weapon.
- From the outside gate, if the opponent's weapon is below your sternum, with tip down or horizontal, entwine your arm counter-clockwise under his weapon.
- In all cases, you must tighten the circle and use the smallest amount of motion to quickly secure the opponent's wrist and weapon. If your motions are wide and your connection loose, the opponent can easily counter.

“Good martial artists are acutely aware of the skeletal system of the body. You have to have a complete knowledge of how the body is put together to be an effective martial artist.”

—*Sam Tendencia*

“The mind and body of the martial artist are conditioned through countless moments of training, to serve the purpose of self-defense with prudence, when life and honor depend on it.”

—*Benjamin Luna Lema*

PART 2 FUNDAMENTAL DISARMS



*(left) Modesto Madrigal of Paete Doce Pares
(right) Reynaldo Baldemore of Siete Palo Arnis*



4

MODE 1 WEAPON DISARMS

This chapter presents in clear photographs, detailed written description and a quick-reference chart of the disarming anatomy, seven basic disarms as executed within Mode 1. These include five single stick disarms, one single sword disarm and one sword and dagger disarm. It is hoped that these examples will provide the foundation upon which the reader can see how direct strike disarming techniques are rooted in the five supporting structures of eskrimas. It is advisable to refer to this section when considering the photographic depictions of disarms from dozens of different styles presented in *Chapter 9* and that you may encounter in your own training.



MODE 1
SINGLE STICK DISARM #1

Technique Details

- Face your opponent in medium range.
- As he attacks with a downward forehand strike, take a deep step back with your left foot while pivoting your hand so the palm faces up. This lowers your weapon without dropping your arm.
- You have successfully moved yourself out of medium range and into long range, which allows his weapon to miss your head.
- As the strike nears its intended target, pull your stick diagonally upward across your body, smashing the opponent's wrist.
- Shift your bodyweight back onto your front leg, while smashing diagonally downward onto the opponent's arm, causing him to release his weapon.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Long → Medium
Positional Gates:	Inside → Outside
Footwork Method:	Stretching Step
Grip Release Concept:	Direct Strike



MODE 1 SINGLE STICK DISARM #2

Technique Details

- Face your opponent in medium range. As he attacks with a downward forehand strike, shuffle back into long range while executing a downward forehand strike to his attacking hand.
- Since you are now in long range it is safe to utilize the full range of motion in your strike.
- Follow up with a downward backhand strike to the opponent's wrist, causing him to release his weapon.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Long → Medium
Positional Gates:	Inside → Outside
Footwork Method:	Shuffle Step
Grip Release Concept:	Direct Strike



MODE 1 SINGLE STICK DISARM #3

Technique Details

- Face your opponent in medium range.
- As he attacks with a horizontal forehand strike, lower your wrist while crossing your right leg back behind your left leg.
- As your hip twists you out of the way, it also generates significant force in your horizontal strike to the opponent attacking hand.
- Follow through for maximum power to cause your opponent to release his weapon.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Long
Positional Gates:	Inside → Outside
Footwork Method:	Crossing Step
Grip Release Concept:	Direct Strike



MODE 1 SINGLE STICK DISARM #4

Technique Details

- Face your opponent in medium range.
- As he initiates a downward backhand strike, slide your lead leg back to maneuver yourself off his line of attack while remaining in medium range.
- Use the twisting power of your hip to deliver a diagonal backhand blow to the back of the opponent's hand or wrist to make him release his weapon.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike



MODE 1 SINGLE STICK DISARM # 5

Technique Details

- Face your opponent in medium range.
- As he initiates a downward backhand strike, slide your lead leg back to maneuver yourself off his line of attack while moving into long range.
- Use the twisting power of your hips to land a downward forehand blow to the opponent's hand, to make him drop his weapon.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Long
Positional Gates:	Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike



MODE 1 SINGLE SWORD DISARM

Technique Details

- Face your opponent in medium range.
- As he thrusts his sword, use the exchange step to move to the left of his weapon, off his line of attack, while turning the palm of your weapon hand upward.
- As his thrust extends and your stance changes, strike his biceps with a diagonal upward slash of your sword.
- This motion should have disarmed the opponent's weapon or even severed his arm.
- If not, step back with your right leg while checking his arm with your left hand.
- Immediately execute a downward forehand slash to sever his hand. Allow the slash to follow through to the knee of his lead leg.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Direct Strike / Wrist Torque



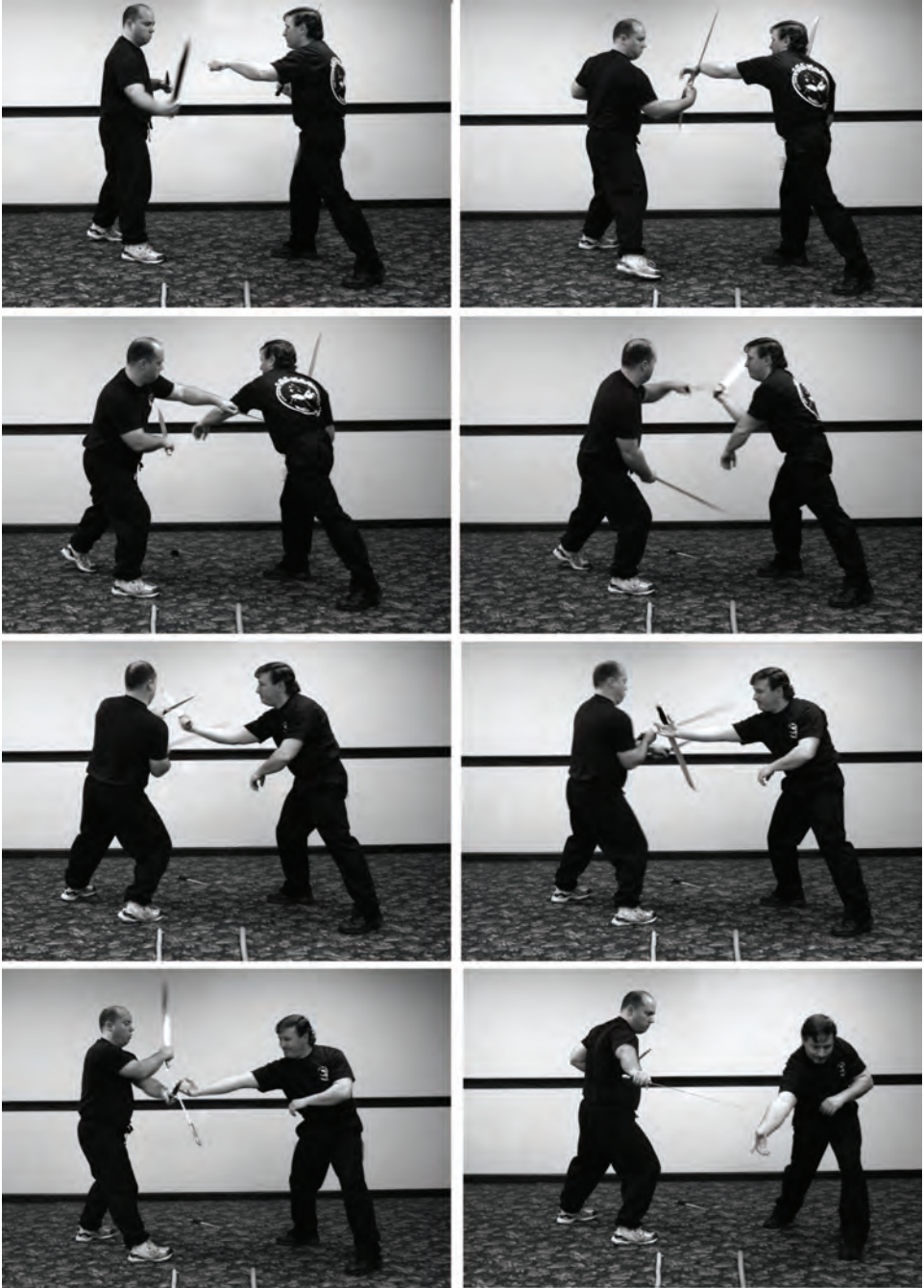
MODE 1 SWORD & DAGGER DISARM

Technique Details

- Face your opponent in medium range.
- As he thrusts his dagger, step back with your left leg to move off his line of attack while hacking his wrist with your sword.
- Immediately follow with a dagger thrust to his midsection.
- These movements should have disarmed your opponent and made him incapable of continuing the encounter.
- If they didn't and he attempts a sword slash, use your dagger to parry.
- Next, turn your body to face his attack while executing an upward diagonal strike to his wrist to disarm the weapon.
- If you miss his wrist and instead strike his sword, then press both your weapons against his and rotate your hands counter-clockwise to extract the weapons.
- Finish by checking his extended arm with your dagger and slashing his midsection with a horizontal backhand sword slash.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium
Positional Gates:	Outside → Inside → Outside
Footwork Method:	None: Hold Your Position
Grip Release Concept:	Direct Strike





5

MODE 2 WEAPON DISARMS

This chapter presents in clear photographs, detailed written description and a quick-reference chart of the supporting structures, 11 basic disarms executed within Mode 2. These include 10 single stick disarms and one sword-and-dagger disarm. It is hoped that these examples will provide the foundation upon which the reader can see how *parry-with-strike* disarming techniques are rooted in the five supporting structures of eskrima. It is advisable to refer to this section when considering the photographic depictions of disarms from the different styles presented in *Chapter 9* and those you may encounter in your own training.



MODE 2 SINGLE STICK DISARM #1

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike step diagonally forward while lowering your weapon beneath the trajectory of his.
- Use your left hand to parry his attacking hand downward while landing an upward diagonal backhand blow from his ribs to his throat.
- Allow the full force of your blow to follow through to your shoulder, secure a wristlock on his hand to loosen his grip, and step back with your right foot to break his balance.
- Complete the disarm by striking the opponent with a downward forehand blow to his head, thus simultaneously knocking the stick out of his grip with your forearm.
- The head strike and action of the forearm together disarm the opponent.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside → Inside
Footwork Method:	Sliding Step
Grip Release Concept:	Wrist Torque



MODE 2 SINGLE STICK DISARM #2

Technique Details

- Face your opponent in medium range.
- As the opponent initiates a downward backhand strike, step forward with your left leg into close range, while simultaneously parrying his weapon hand with your left hand and thrusting his abdomen with your weapon.
- Keep his weapon secure against your body while using the exchange step to change your lead foot and striking his sternum with the butt-end of your own stick to disarm the opponent.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium → Close
Positional Gates:	Outside → Inside
Footwork Method:	Exchange Step
Grip Release Concept:	Thumb Release



MODE 2 SINGLE STICK DISARM #3

Technique Details

- Face your opponent in medium range with a closed guard.
- As he initiates a downward backhand strike, step forward into a side body stance while parrying his hand with your left hand and striking the opponent's head with a downward backhand blow.
- Control the opponent's striking arm with your left forearm and you strike through his hand.
- While not stopping your motion, insert your stick under the opponent's wrist.
- Using the coordinated power of your waist and elbow, twist to the left turning the palm of your weapon hand upward, securing a wrist lock.
- Peel the weapon out of the opponent's grip with the stick in your left hand with your left hand, chambering your right arm for a finishing blow.
- Finish with a right hand downward forehand blow.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium → Close
Positional Gates:	Outside
Footwork Method:	Forward Step
Grip Release Concept:	Entwining



MODE 2 SINGLE STICK DISARM #4

Technique Details

- Face your opponent in medium range.
- As he initiates a horizontal forehand strike, use the sliding step to move into long range while parrying to top of his weapon with the flat of your left hand.
- As the strike passes your body thrust your weapon toward it, until the wrist of your weapon hand meets the opponent's wrist.
- Step forward back into medium range while rotating your elbow inward to lock the opponent's weapon hand to prevent additional movement on his part.
- Once his arm is locked and you are in a stable stance peel his weapon from his hand.
- Strike his elbow with his stick, now in your left hand, as you chamber your right arm for a follow-up strike.
- Finish with a forehand strike to his face.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Entwining



MODE 2 SINGLE STICK DISARM #5

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike, parry the back of his hand with your left hand while using an exchange step to reposition yourself and move your body off his line of attack.
- Grasp the back of the opponent's hand with your left hand and pull him forward off-balance while thrusting your weapon under his forearm.
- Using the coordinated power of your waist and elbow, rotate your elbow inward to turn the palm of your weapon hand upward, securing a straight arm lock.
- Again use the exchange step to secure safer position and better leverage while peeling the weapon out of the opponent's grip with your left hand.
- Finish with a blow to his head.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Entwining



MODE 2 SINGLE STICK DISARM #6

Technique Details

- Face your opponent in medium range.
- As he strikes downward, step diagonally forward with your left leg into close range, while simultaneously parrying down the back of his weapon hand and executing an upward diagonal forehand strike to his wrist.
- Maintain a secure hold on the opponent's hand throughout this technique.
- Use the power of your blow smashing his wrist, and a slight pushing of his wrist, to rotate your weapon around his arm, ending with a backhand blow to his head.
- Rotate your elbow inward to change the trajectory of your weapon, while maintaining the wristlock, and making contact between your forearm and the opponent's weapon.
- Do this while simultaneously moving your left leg back, placing you into medium range to break the opponent's balance while peeling his thumb away from his weapon.
- The combination of securing the wrist, stepping back, releasing the thumb's hold and striking horizontally will eject the weapon from the opponent's hand.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium → Close → Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Thumb Release



MODE 2 SINGLE STICK DISARM #7

Technique Details

- Face your opponent in medium range.
- As he initiates a horizontal backhand strike, use the exchange step to reposition yourself into safe position.
- Simultaneously pivot your body to the right while catching his wrist in your left hand and landing a diagonal downward blow on his elbow.
- Maintain a tight grasp of the opponent's wrist while using the sliding step to reposition yourself back into medium range, while pulling your elbow inward and breaking the opponent's balance.
- Continue by following through with your arm movement to land a blow to the opponent's sternum while your forearm ejects the weapon from his grip.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Wrist Torque



MODE 2 SINGLE STICK DISARM #8

Technique Details

- Face your opponent in a natural stance in medium range.
- As he initiates a downward forehand strike, rotate your weapon hand upward and raise your left hand while shifting your position to your right side.
- Simultaneously land a diagonal upward blow to the opponent's lead wrist while controlling the trajectory of his weapon by placing the palm of your left hand on top of it.
- Quickly and firmly press his weapon down with your left hand while pulling in your right elbow and rotating your weapon against his hand to release his grip.
- As a continuation of the disarming motion, parry his arm with your right forearm while executing a backhand blow to his head.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	None: Pivot Sideways
Grip Release Concept:	Weapon Lever



MODE 2 SINGLE STICK DISARM #9

Technique Details

- Face your opponent in medium range.
- As he thrusts, exchange step off his line of attack, while parrying his weapon with your left hand and executing a thrust under his forearm.
- Using the coordinated power of your waist and elbow, twist to the left turn the palm of your weapon hand upward, securing a straight arm lock.
- Pull the opponent off balance while peeling the weapon from his grip with your left hand.
- Smash his weapon down onto his elbow while chambering your right arm for a finishing blow.
- Finish by twisting your body to the left and landing a downward blow to the opponent's head.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Entwining



MODE 2 SINGLE STICK DISARM #10

Technique Details

- Face your opponent in medium range.
- As he initiates a horizontal backhand strike to your midsection use the exchange step to reposition yourself off his line of attack, while catching his weapon hand in the palm of your left hand.
- Maintain a firm grasp on the opponent's wrist while striking diagonally downward onto his hand.
- His weapon will eject through the force of your downward strike coupled with the opposite parallel movement of your left hand as you land a blow to his midsection.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Wrist Torque



MODE 2 SWORD & DAGGER DISARM

Technique Details

- Face your opponent in medium range.
- As he sword thrusts, use the exchange step to move your body off his line of attack while parrying his sword with your dagger and thrusting your sword into his midsection.
- Parry his sword downward with your dagger while thrusting his midsection with your sword.
- Use the back of your sword to pull the opponent's wrist toward you while using your dagger to push his sword toward him.
- Disarm his sword by pressing your weapons toward each other while rotating your hands clockwise.
- As the opponent attempts a follow-up midsection dagger thrust, hack your sword through his wrist.
- Finish with a dagger thrust.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside →Outside →Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Entwining / Direct Strike





6

MODE 3 WEAPON DISARMS

This chapter presents in clear photographs, detailed written description and a quick-reference chart of the supporting structures, six basic disarms as executed within Mode 3. These include five single stick disarms and one single sword disarm. It is hoped that these examples will provide the foundation upon which the reader can see how *weapon intercept and redirect* disarming techniques are rooted in the five supporting structures of eskrima. It is advisable to refer to this section when considering the photographic depictions of disarms from dozens of different styles presented in *Chapter 9* and that you may encounter in your own training.



MODE 3 SINGLE STICK DISARM #1

Technique Details

- Face your opponent in medium range.
- As he thrusts his weapon at your midsection, shift your weight and waist to face the weapon perpendicularly, off its line of attack, while striking down on top of it.
- This prevents the sword from turning into your body.
- Immediately twist back to the front, turn the palm of your weapon hand down, and execute a horizontal backhand blow to the opponent's forearm.
- Next strike his neck or jaw to ensure he drops his weapon.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium
Positional Gates:	Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Direct Strike



MODE 3 SINGLE STICK DISARM #2

Technique Details

- Face your opponent in medium range.
- As the opponent initiates a downward backhand strike you will use the sliding step to move your body off his line of attack, while simultaneously raising your weapon to deflect his.
- As his weapon passes you, use the power of your hips to twist forward and send your weapon smashing down onto the back of the wrist of the opponent's attacking hand.
- The force should cause him to drop his weapon.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium → Long → Medium
Positional Gates:	Outside → Inside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike



MODE 3 SINGLE STICK DISARM #3

Technique Details

- Face your opponent in medium range.
- As he initiates a horizontal backhand blow, use the sliding step to slide your lead leg back, moving your body into long range.
- As his strike nears, drop your weapon onto his weapon.
- Use his weapon as a guide, and deflect his weapon away while sliding yours up the edge of his, smashing it on his hand.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium
Positional Gates:	Outside → Inside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike



MODE 3 SINGLE STICK DISARM #4

Technique Details

- Face your opponent in medium range.
- As he executes a forehand horizontal strike, turn your hips to the left and strike his weapon-hand.
- Upon making contact with his hand, keep the downward motion and immediately lower your weapon to redirect his weapon while using the slide step to move your body into long range.
- Do not allow your weapon to lose contact with his as you parry his weapon past your body.
- Continue controlling his weapon by sliding yours up along the outside surface of his until striking his hand.
- Ensure disarm success by following up again by sliding your front leg back and dropping your body weight to land a heavy blow to his wrist.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike



MODE 3 SINGLE STICK DISARM #5

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike, sink your weight onto your front leg while engaging the base of your weapon with the base of his.
- Use the exchange step to move yourself into close range on the outside of his attacking arm, while using your wrist to lift and parry his arm as you strike the back of his head.
- Secure the wrist of his weapon hand with your left hand while positioning your wrist at the base of his weapon, above his thumb.
- Use the sliding step to move your body back into medium range as you move both your hands in parallel but opposite directions, thus releasing his grip.
- The disarming motion is also your counter strike to his midsection.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium → Close
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Wrist Torque



MODE 3 SWORD DISARM

Technique Details

- Face your opponent in medium range, his sword chambered for an upward diagonal forehand strike.
- As his weapon nears you, turn your hips to the left and intercept his sword by dropping the flat side of your sword on top of his.
- Immediately use the sliding step to move your body into long range while lowering your arm and turning your palm to face right, thus leading his weapon past your body.
- Do not lose contact with his weapon as you slide your sword upward along the outside surface of his sword, slashing his hand and wrist.
- This should force him to lose his weapon, if not his hand.

Supporting Structures

Mode of Engagement:	Mode 3
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Direct Strike





7

MODE 4 WEAPON DISARMS

This chapter presents in clear photographs, detailed written description and a quick-reference chart of the supporting structures, 11 basic disarms as executed within Mode 4. These include eight single stick disarms, one double stick disarm and two sword and dagger disarms. It is hoped that these examples will provide the foundation upon which the reader can see how *two-hand block* disarming techniques are rooted in the five supporting structures of eskrima. You will notice when compared with the previous three Modes, that Mode 4 techniques employs the least amount of footwork, range and gate changes. In other words, these techniques are generally executed while the practitioner *holds his ground*. There are both pros and cons to this which will come to light in training. It is advisable to refer to this section when considering the photographic depictions of disarms from dozens of different styles presented in *Chapter 9* and that you may encounter in your own training.



MODE 4 SINGLE STICK DISARM #1

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike position your stick and empty hand to your center to deflect the blow.
- On contact, slide your stick under the opponent's to strike him while your left hand keeps control of his weapon.
- Use the sliding step to reposition yourself to the outside of the opponent's weapon as you strike the back of the opponent's hand.
- Slide your left hand toward the tip of the opponent's stick and disarm him by rotating both of your hands counter-clockwise.
- Transfer your weight onto your right leg to move into a new safe (non-facing) position, while maintaining a check of his arm with the stick in your left hand.
- Finish with a backhand strike to his head.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside → Inside
Footwork Method:	Exchange Step
Grip Release Concept:	Weapon Lever



MODE 4 SINGLE STICK DISARM #2

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike position your stick and empty hand to your center to deflect the blow.
- On contact, apply an outer wristlock to loosen the opponent's grip and disrupt his balance, while chambering your right forearm against his weapon.
- Disarm his weapon by simultaneously pulling his wrist toward you while striking his ribcage with a horizontal backhand strike.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Wrist Torque



MODE 4 SINGLE STICK DISARM #3

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike, transfer weight onto your front foot and move your weapon to your centerline to intercept the strike with an inside block.
- To prevent his rear hand from striking you, immediately apply an outer wristlock while twisting your hips to the right and maintaining weapon contact as a precaution.
- Break the opponent's balance by pulling his hand to your left pectoral area, maintaining control of his weapon by placing it parallel against your chest.
- Exchange step while thrusting your stick into the opponent's throat.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Wrist Torque



MODE 4 SINGLE STICK DISARM #4

Technique Details

- Face your opponent in medium range, your weapon held lower than his.
- As he initiates a downward backhand strike, turn to the right and execute an outside block, seizing his weapon hand with your left hand.
- Immediately apply an outward wrist lock while placing your forearm across the base of his weapon.
- Once his wrist is secure, peel his thumb off his weapon.
- Complete the disarm by maintaining control of the opponent's wrist and executing a horizontal backhand strike to his neck, which will also cause his weapon to strike himself.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	None: Hold Position
Grip Release Concept:	Thumb Release



MODE 4 SINGLE STICK DISARM #5

Technique Details

- Face your opponent in medium range, your weapon held lower than his.
- As he initiates a downward backhand strike, step forward (slightly) with your right foot while raising your stick and hand to block his weapon.
- Your left hand should cup his hand and the base of your stick should cross the base of his.
- In one motion, quickly rotate your right wrist to snap your forearm down onto the opponent's wrist and strike his head with your weapon while seizing the weapon from his grip.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Outside → Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Wrist Torque



MODE 4 SINGLE STICK DISARM #6

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike, transfer weight onto your front foot and move your weapon to your centerline while executing an inside block.
- Be sure to maintain weapon contact as you insert your left hand over his stick and under his wrist.
- Rotate your left hand counter-clockwise as you place your wrist on his weapon to control it while offsetting his balance.
- Eject his weapon while securing an outward wristlock and striking the opponent with a horizontal backhand blow to the ribs.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Entwining



MODE 4 SINGLE STICK DISARM #7

Technique Details

- Face your opponent in medium range.
- As he initiates a horizontal backhand strike, pivot to your right and meet his weapon with an outside sliding block, wherein your weapon meets his as your left forearm intercepts his wrist/forearm.
- Maintain your stick position for protection as your left hand inserts clockwise around his wrist.
- As you lock his arm and pull him off balance, smash his elbow with a backhand strike.
- His weapon ejects by continuing the clockwise thrusting of your left hand toward the ground.
- Be sure to maintain a check on his hand after the disarm is complete.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Outside → Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Entwining



MODE 4 SINGLE STICK DISARM #8

Technique Details

- Face your opponent in medium range, your weapon held lower than his.
- As he initiates a horizontal forehand strike, step slightly forward to lower your center of gravity while raising your weapon.
- Block his stick at its base while checking his hand with your left hand.
- Immediately lower your right elbow and point your weapon upward to insert its butt-end behind your opponent's weapon.
- Break the structure of his grip, and release the weapon, by pressing his weapon back toward him while pulling your weapon in toward your right side.
- For your own safety, to stall an immediate counter attack, be sure to immediately check the opponent's extended arm with his weapon as you punch the butt-end of your weapon into his face.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	None: Hold Position
Grip Release Concept:	Weapon Lever



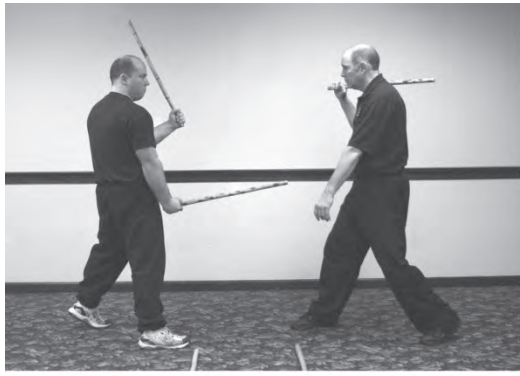
MODE 4 DOUBLE STICK DISARM #9

Technique Detail

- Face your opponent in medium range, holding your left stick vertically and your right stick pointing toward the opponent.
- As his downward forehand strike nears, begin pivoting to the left.
- Trap the opponent's weapon between yours by blocking down on top of it with your left stick, and striking upward at his hand with your right stick.
- Immediately move your sticks simultaneously in a counter-clockwise direction to lock the opponent's wrist and disarm his weapon.
- Be sure to keep a check on his attacking arm as you follow up with right-hand downward backhand blow to his head.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Inside
Footwork Method:	None: Hold Position
Grip Release Concept:	Weapon Lever



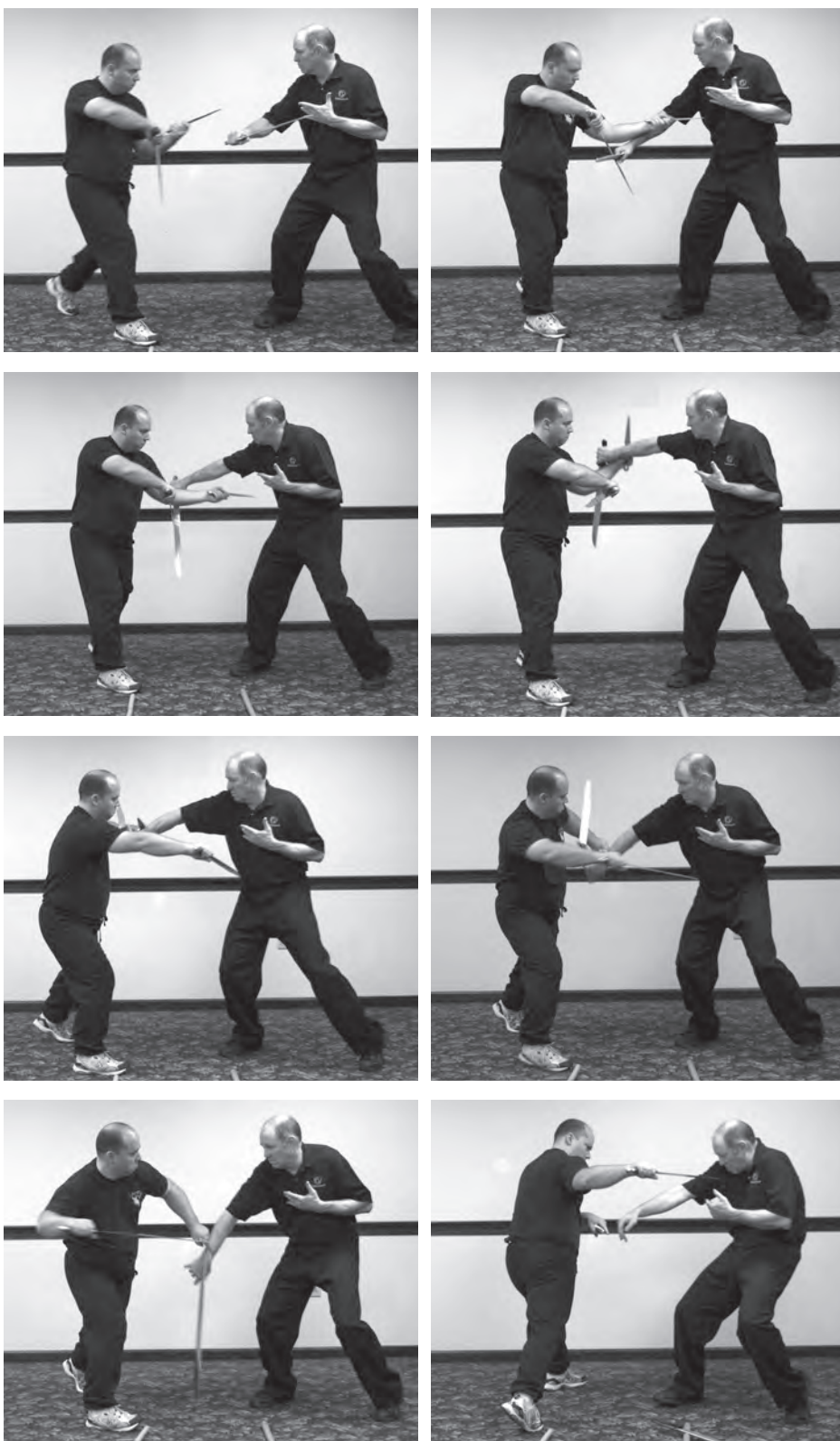
MODE 4 SWORD & DAGGER DISARM #1

Technique Detail

- Face your opponent in medium range.
- As he initiates backhand slash, turn your body to the right to face his attack while closing the gap between your sword and dagger.
- Deflect his sword with the flat edge of your sword while deflecting his forearm with your forearm as you thrust your dagger.
- Keep your sword pressed against your opponent's sword as you insert your dagger around his wrist.
- Disarm his weapon by simultaneously dropping your center of gravity, executing a horizontal backhand slash with your sword to his midsection and thrusting your dagger downward.
- Keep a check on the opponent's extended arm while thrusting your sword at his throat.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Shift Sideways
Grip Release Concept:	Entwining



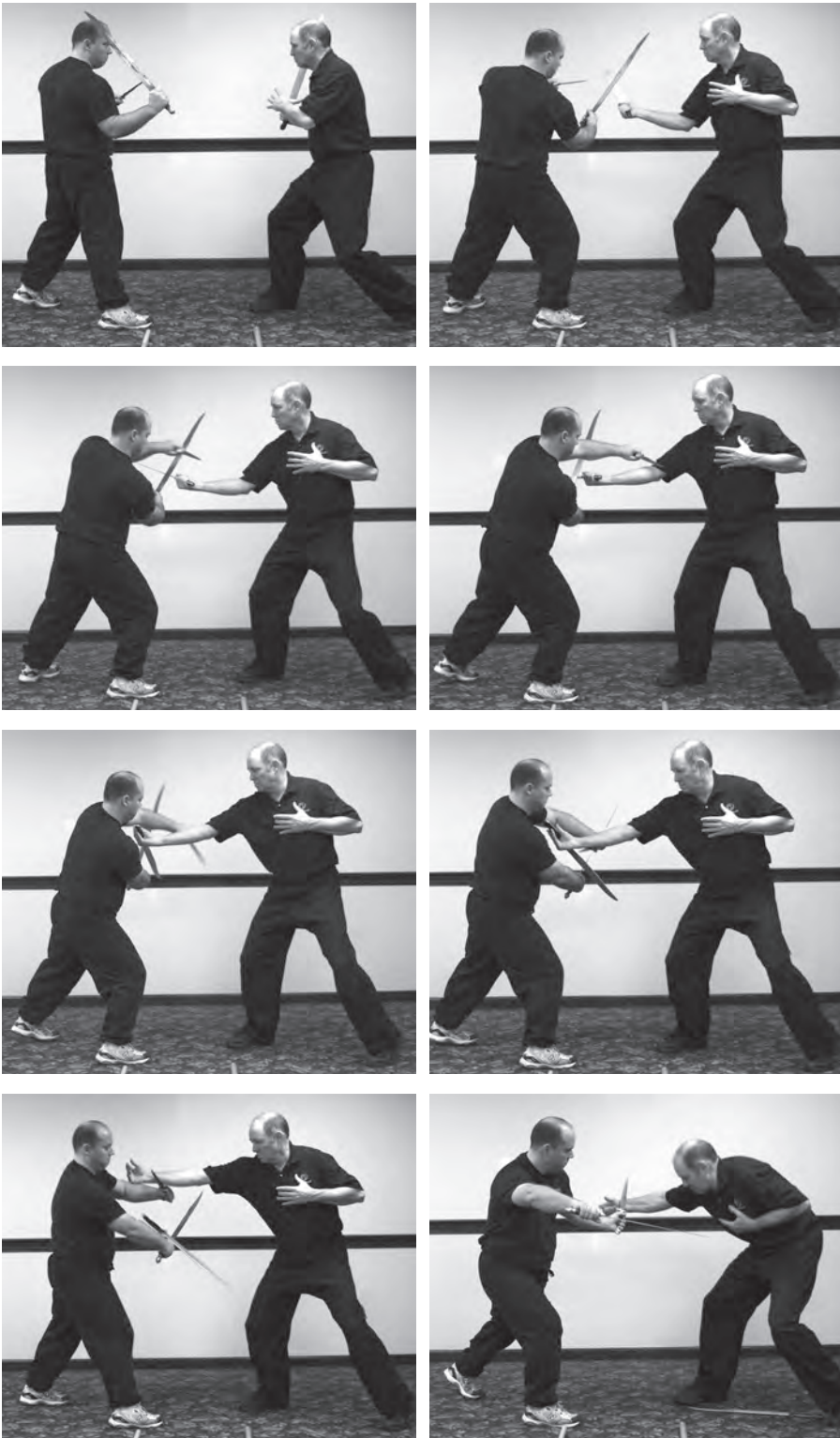
MODE 4 SWORD & DAGGER DISARM #2

Technique Details

- Face your opponent in medium range.
- As he thrusts, transfer weight onto your front leg.
- Turn the palm of your sword hand inward to deflect his sword with the flat edge of your blade.
- Backhand slash with your dagger across his biceps.
- Keep your sword pressed against his sword as you insert dagger around his forearm. Stand erect to break his balance.
- Disarm the sword by slicing your dagger down his forearm, pressing your sword against his sword.
- Check his arm with your dagger and slashing his mid-section with a backhand slash of your sword.

Supporting Structures

Mode of Engagement:	Mode 4
Ranges of Engagement:	Medium
Positional Gates:	Outside → Inside → Outside
Footwork Method:	None: Hold Position
Grip Release Concept:	Entwining





8

EMPTY-HAND DISARMS

If you are attacked by an armed assailant, your first reaction should be to run. If someone is desperate enough to attack a random person with a club or knife, there is no telling what they may be capable of doing. If you can't run, then you must deal with the situation in the safest and most effective way possible. If you can find something to pick up and use as a weapon to even the odds, do it. If not, then you must utilize empty-hand disarming techniques to decrease the chance of bodily harm, or death. Here are some important points to keep in mind:

- Never assume the opponent's weapon is blunt.
- Always assume the opponent's weapon is sharp.
- Never directly grab the opponent's weapon with a naked hand.
- Never assume the assailant doesn't have a second weapon.
- Always use safe and simple techniques to resolve the situation.
- Never try complicated techniques when your life is at stake.

In the art of eskrima there are endless combinations of counters, locks and disarms that are done empty-hand against weapons. These include parrying the attack, moving through locks flows, positioning the opponent's arm to bait him to attack with his other arm and to then tie up both of his limbs, etc. These are all part of the art of eskrima, part of the skill of its practitioners. These should be kept in the classroom, demonstrations and videos. When your life or the life of a loved one is at stake, the only techniques that are safe are the ones that are simple and direct, requiring only a few movements to execute. Examples of more complex techniques are found in *Chapter 9*.

EMPTY HAND SINGLE STICK DISARM #1

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike with his stick, step forward with your right leg to shorten the path of his strike while catching his wrist with your left hand and his elbow with your right hand.
- Use both hands to immobilize his arm while lifting and then pulling him forward off balance.
- Use the sliding step to maneuver back into long range as you apply a left inward wristlock.
- Continue pulling the opponent off balance and sequentially locking his wrist, elbow and shoulder to prevent further movement from him. Secure his stick across your abdomen.
- Pull your left hand to your left hip while completing the sliding step to move your right hip forward, thus effecting a disarm while punching the opponent in the face.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium → Close
Positional Gates:	Inside → Outside → Inside
Footwork Method:	Sliding Step
Grip Release Concept:	Wrist Torque



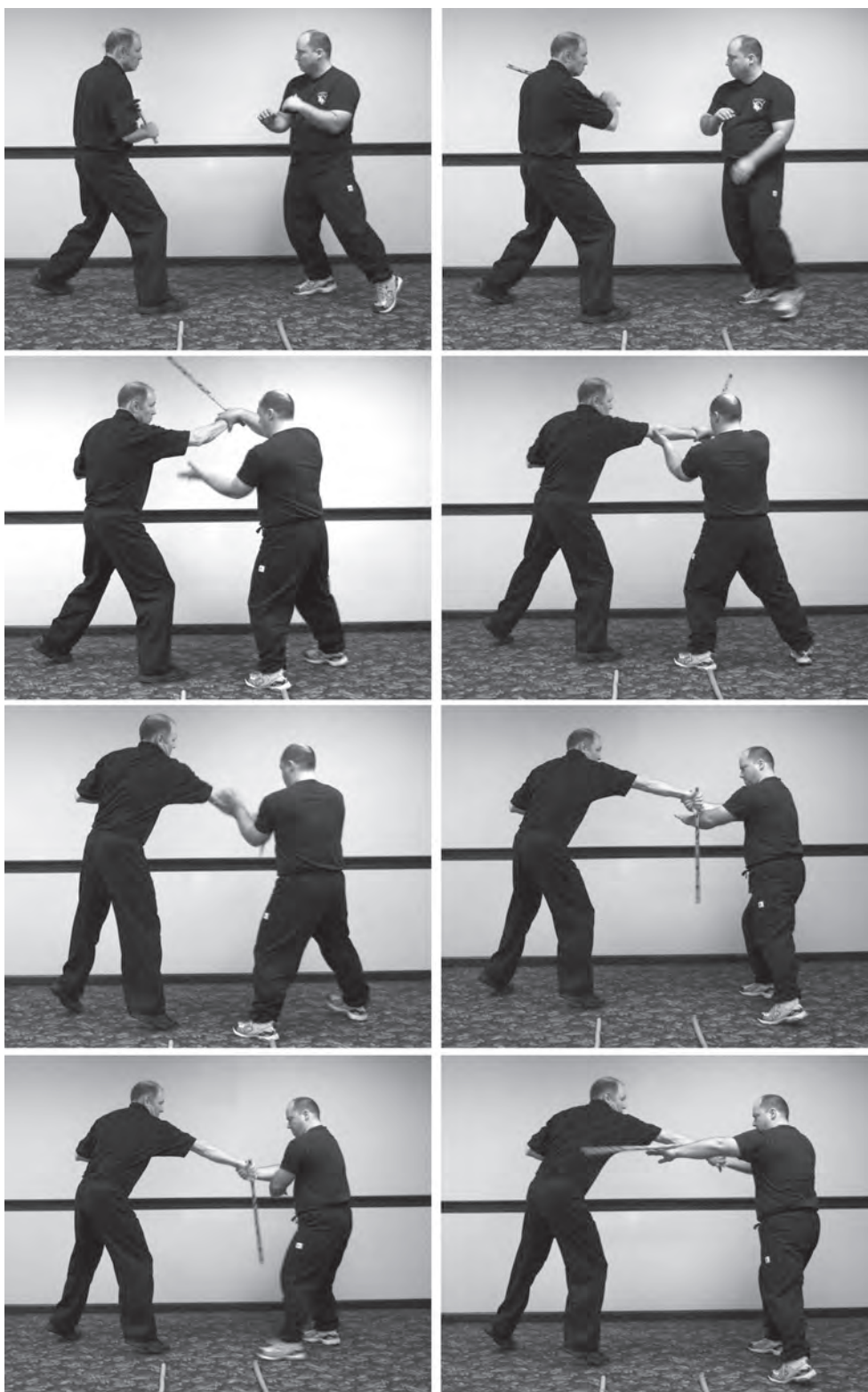
EMPTY HAND SINGLE STICK DISARM #2

Technique Details

- Face your opponent in medium range.
- As he initiates a downward backhand strike use the exchange step to reposition.
- Catch his wrist with your right hand and his elbow with your left hand to secure his arm and pull him off balance diagonally to the right, which also locks his shoulder.
- Use a left leg sliding step as you apply an outward wristlock / straight arm lock.
- While keeping him off balance, chamber your left forearm horizontally by the base of his stick.
- Eject the stick from the opponent's hand by pulling your right hand to the right while pushing your left forearm to the left.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Exchange & Sliding Steps
Grip Release Concept:	Thumb Release



EMPTY HAND SINGLE STICK DISARM #3

Technique Details

- Face your opponent in medium range.
- As he strikes at your leg, slide step off his line of attack while seizing his wrist with your right hand and his elbow with your left hand.
- Pull him down off balance, until the stick tip touches the ground then peel his thumb off his weapon.
- Maintain control of the opponent's arm as you shift your weight onto your left foot and raise your right foot, placing it against his weapon.
- Quickly eject the opponent's weapon by pulling his arm toward you while stomping your foot diagonally downward.
- Immediately follow up with a simultaneous knee strike to his thigh and elbow or forearm strike to his head.
- The completion of those strikes allows you to secure a straight-arm lock across your body and an elbow strike to his throat.
- Continue the motion of the elbow strike and, using your stance as a fulcrum, throw the opponent to the ground.
- When he hits the ground be sure to maintain control of his arm, applying a wrist lock and arm lock across your lead leg.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium → Close
Positional Gates:	Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Thumb Release



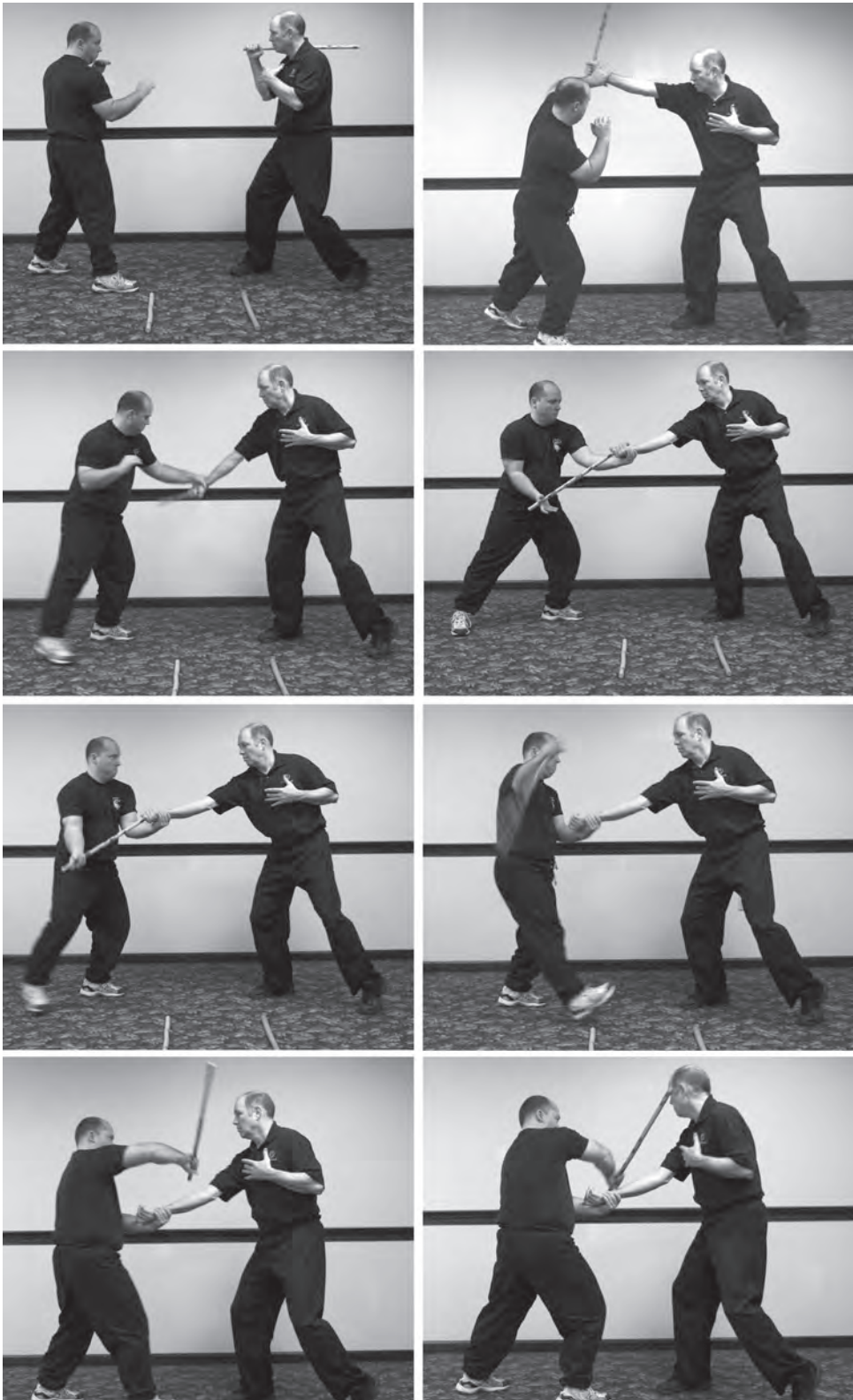
EMPTY HAND SINGLE STICK DISARM #4

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand strike with his stick, you will slide your left leg back while raising your left hand to catch the underside of his wrist.
- Immediately seize his wrist and turn it inward, thus locking his wrist, elbow and shoulder, while using the sliding step to force him off balance.
- Maintain your control of the opponent as you move grab the top of his stick with your right hand.
- Turn your body to the left as you peel the stick from his grip, finishing with a reverse grip backhand blow to his head.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Close
Positional Gates:	Inside → Outside
Footwork Method:	Sliding Step
Grip Release Concept:	Wrist Torque



EMPTY HAND KNIFE DISARM #1

Technique Details

- Face your opponent in medium range.
- As he thrusts his knife, step to the right to create distance, while your left hand catches the underside of his wrist.
- Immediately seize his wrist and snap your palm upward and your elbow inward to apply a straight-arm lock.
- The flat side of his knife should be firmly pressed against your forearm to prevent its movement.
- Next, place the webbing between the index finger and thumb of your right hand on or as close to the handle of his knife as possible.
- Maintain a secure lock as you pry the knife out of the attacker's hand.
- Finish with a forehand thrust to his abdomen.

Supporting Structures

Mode of Engagement:	Mode 1
Ranges of Engagement:	Medium → Close
Positional Gates:	Inside → Outside
Footwork Method:	Forward Step
Grip Release Concept:	Wrist Torque



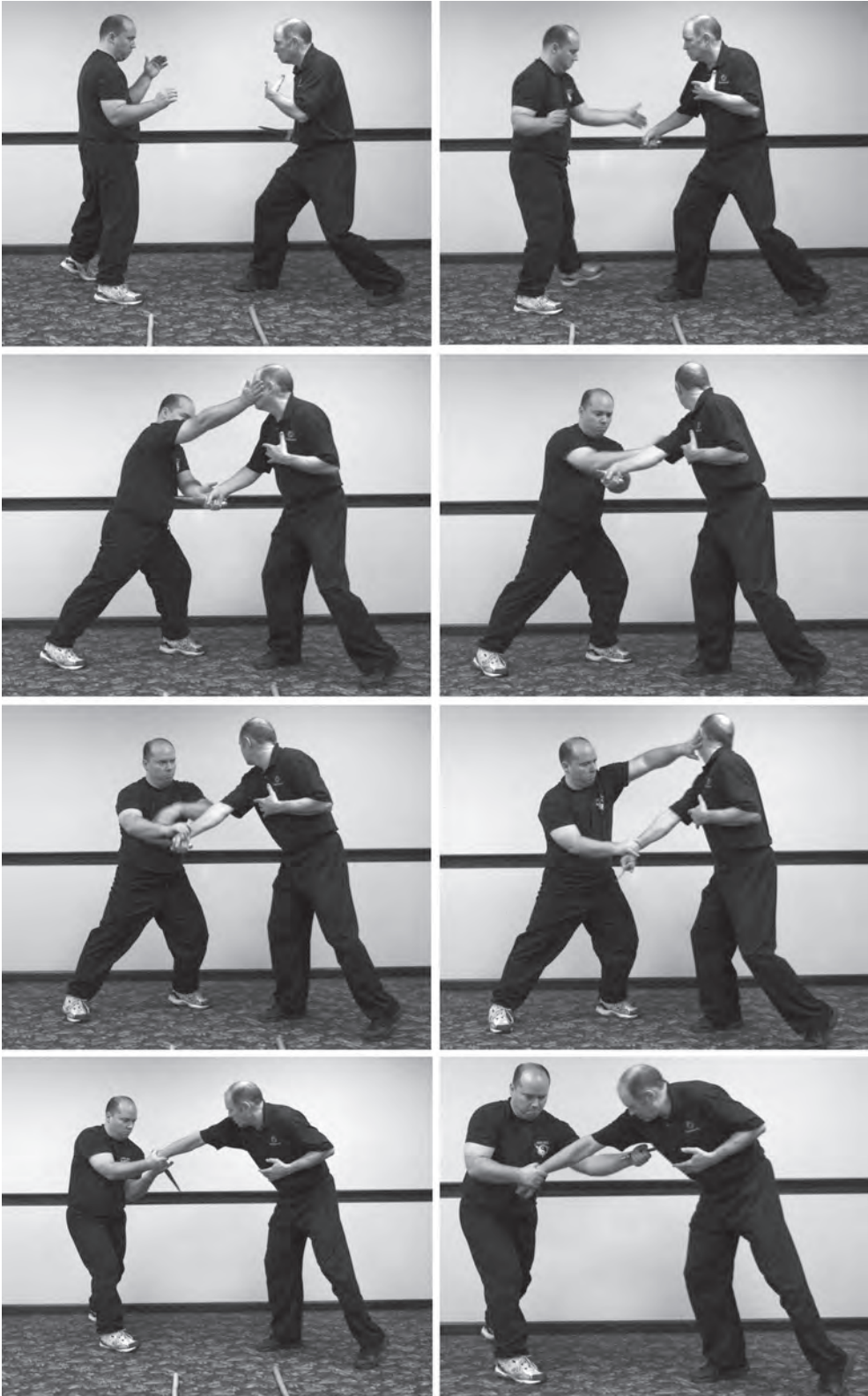
EMPTY HAND KNIFE DISARM #2

Technique Details

- Face your opponent in medium range.
- As he thrusts toward your abdomen, use the exchange step to move into close range and off his line of attack, while parrying his wrist with your left hand and palm smashing his face with your right hand.
- Move his attacking hand toward your right to offset his balance and create more distance as you change your grip and secure his wrist with your right hand.
- Pull him off balance as you thrust his eye with your left hand.
- Next, slide your left foot back into medium range, keeping him off balance with an arm lock.
- Press the webbing between your left index finger and thumb against the flat of his knife just above the handle.
- Disarm the knife by pulling his hand backward while thrusting the knife forward with your left hand.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Thumb Release



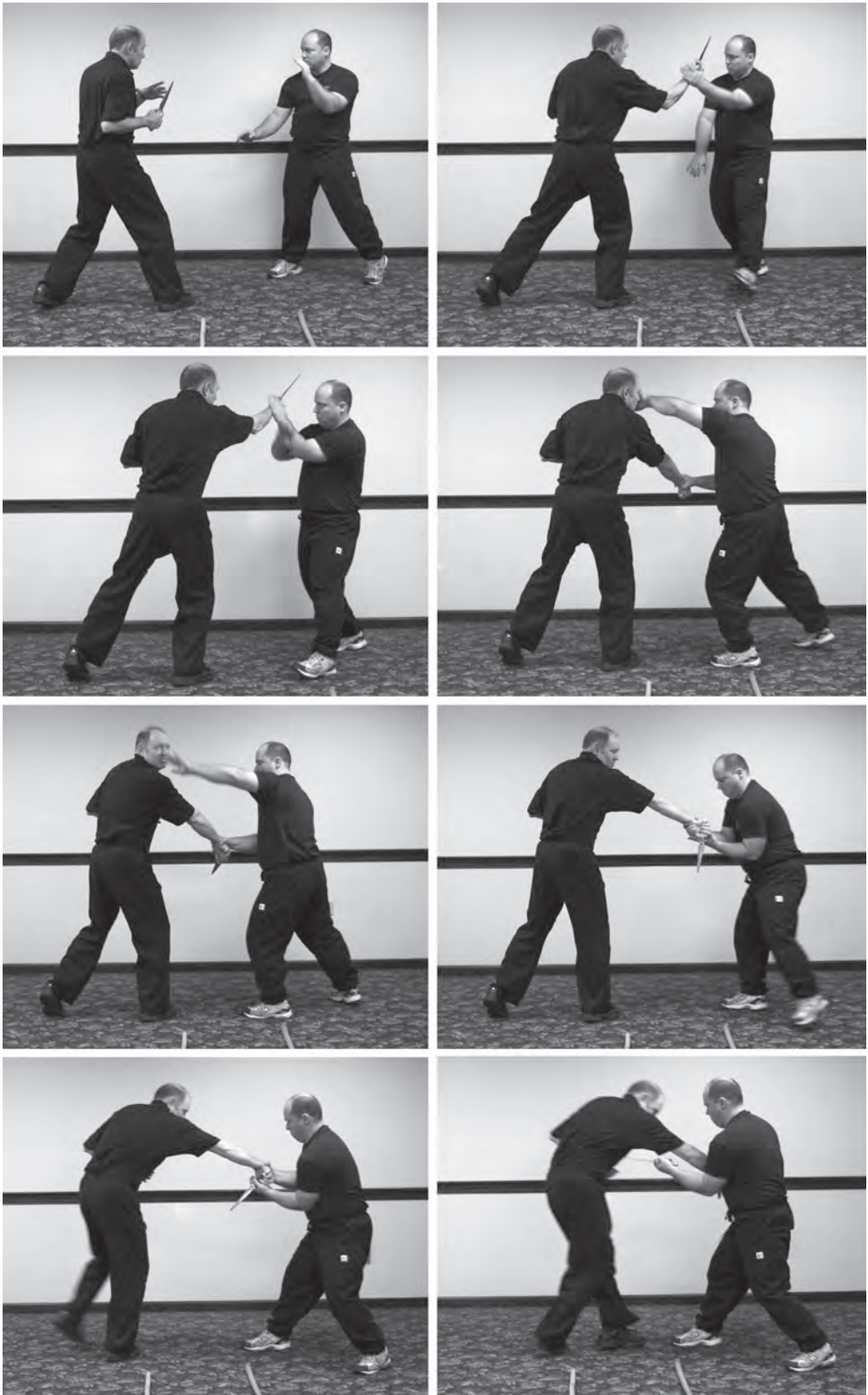
EMPTY HAND KNIFE DISARM #3

Technique Details

- Face your opponent in medium range.
- As he initiates a downward forehand slash with his knife, step forward with your left leg to bridge the gap while parrying his wrist with your left hand.
- Continue the motion by circling your right hand under your left forearm to seize his wrist while thrusting his eyes or palm striking his face with your left hand.
- Slide your left foot back to offset his balance while locking his wrist, elbow and shoulder, and peeling his thumb off his weapon.
- As your weight sinks into your left leg, press the webbing between the index finger and thumb of your left hand against the flat of his blade on or just above the handle.
- Disarm the knife by pulling his hand backward while thrusting the knife forward.

Supporting Structures

Mode of Engagement:	Mode 2
Ranges of Engagement:	Medium
Positional Gates:	Inside → Outside
Footwork Method:	Exchange Step
Grip Release Concept:	Thumb Release



“Peace is not without conflict. It is the ability to cope with conflict.”

—*Leo M. Giron*

“May the soul of this art, be the art of your soul.”

—*Remy A. Presas*

PART 3

SPECIAL DISARMING SECTION



Angel O. Cabales of Cabales Serrada Escrima



9

DISARMS OF VARIOUS FMA STYLES

Throughout this book I have hoped to put forth a disarming strategy that is both safe and effective for novice and advanced practitioners alike. However, in doing so I have also stripped the techniques demonstrated in *Chapters 4-8* of some of their more unique and distinguishing characteristics. In putting together this section, I wanted to offer examples of how a broad range of different FMA styles uniquely apply their disarming techniques.

I took most of the photos in this section during my research around the United States and the Philippines. Aside from a few sets of photos included here, none were taken specifically for this book, which accounts for the difference in quality. I am of the opinion that even though some of these technique sequences may be blurry or missing a transition photo, there is great value in their inclusion in the book.

While going through my archives of thousands of FMA photos, I tried to find series of disarms featuring as many of the older masters and more obscure systems as possible. It is always my goal to shine light on the breadth and culture of these arts as opposed to focusing on only one small portion. It was impossible to include every master or style, but I did the best I could. The photographic technique sequences in this chapter are placed in alphabetical order by the name of the system being demonstrated.

You will find no explanation of the disarming techniques in this section. There is no need for author intrusion here, as the techniques speak for themselves. The basic mechanics and supporting structures of all of these disarms are explained in detail in Part 1 and are exemplified in *Part 2* of this book. The interested reader can refer back to that material and identify the range, mode, gate, limb control method and grip release concept of each disarming example found in this section. No matter how complicated the overall techniques may seem they are composed of the same supporting structures.

ARNIS LANADA

Porferio Lanada & Alex Ngoi



ARNIS LANADA

Porferio Lanada & Alex Ngoi



ARNIS LANADA

Porferio Lanada & Halford E. Jones



ARNIS TENDENCIA

Sam Tendencia



BABAO ARNIS

Narrie Babao & Narrison Babao



BABAO ARNIS

Narrie Babao & Narrison Babao



BABAO ARNIS

Narrie Babao & Sergio Medina



BAKBAKAN KALI

Rey Galang & Mark V. Wiley



BAKBAKAN KALI

Rey Galang & Mark V. Wiley



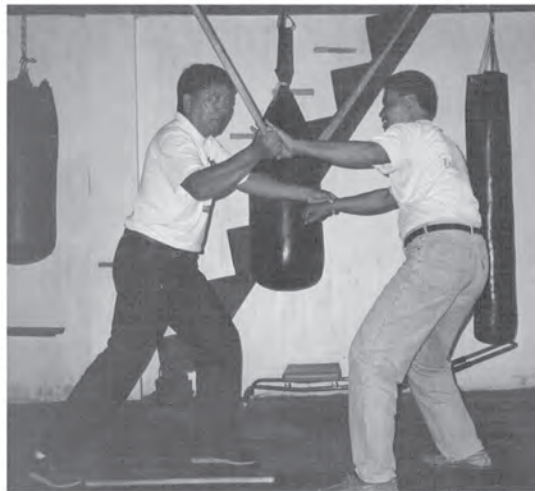
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Rey Galang & Mark V. Wiley



BALINTAWAK ESKRIMA

Rico Caagan Carino



BALINTAWAK ESKRIMA

Crispulo Atillo & Virgil Orlanes Cavada



BALINTAWAK ESKRIMA

Crispulo Atillo & Virgil Orlanes Cavada



BALINTAWAK ESKRIMA

Crispulo Atillo & Virgil Orlanes Cavada



BATANGAS ARNIS

Narrie Babao & Michael Short



BIÑAS DYNAMIC ARNIS

Herminio Biñas & Mark V. Wiley



BIÑAS DYNAMIC ARNIS

Herminio Biñas & Mark V. Wiley



BIÑAS DYNAMIC ARNIS

Herminio Biñas & Mark V. Wiley



BIÑAS DYNAMIC ARNIS

Herminio Biñas & Mark V. Wiley



BLACK EAGLE ARNIS ESCRIMA

Carlos Navarro



BLACK EAGLE ARNIS ESCRIMA

Carlos Navarro



D’KATIPUNAN ARNIS

Ely Pasco



DECUERDAS-DIESTRO ESKRIMA

Art Gonzales & Jorge Magana



DECUERDAS-DIESTRO ESKRIMA

Art Gonzales & Jorge Magana



DECUERDAS-DIESTRO ESKRIMA

Art Gonzales & Jorge Magana



DECUERDAS-DIESTRO ESKRIMA

Art Gonzales & Michael Cardenas



DEKITI TIRSI SIRADAS ARNIS

Jerson Tortal, Sr. & Jerson Tortal, Jr.



DEKITI TIRSIA SIRADAS ARNIS

Jerson Tortal, Sr. & Jerson Tortal, Jr.



DEKITI TIRSI SIRADAS ARNIS

Jerson Tortal, Sr. & Jerson Tortal, Jr.



DEKITI TIRSIA SIRADAS ARNIS

Jerson Tortal, Sr. & Jerson Tortal, Jr.



DELMAR KALI ESCRIMA

Mike DelMar & Romy Mauricio



DELMAR KALI ESCRIMA

Mike DelMar & Roderick Baranda



DELMAR KALI ESCRIMA

Mike DelMar & Roderick Baranda



DELMAR KALI ESCRIMA

Mike DelMar & Mark Mendoza



DEROBIO ESCRIMA

Dan Medina & Shane Friendly



DEROBIO ESCRIMA

Dan Medina & Shane Friendly



DEROBIO ESCRIMA

Dan Medina & Shane Friendly



DEROBIO ESCRIMA

Dan Medina & Shane Friendly



DOCE PARES MULTI-STYLE ESKRIMA

Joel M.G. Espedido & Beverly M.G. Espedido



DOCE PARES MULTI-STYLE ESKRIMA

Joel M.G. Espedido & Beverly M.G. Espedido



DOCE PARES MULTI-STYLE ESKRIMA

Beverly M.G. Espedido & Joel M.G. Espedido



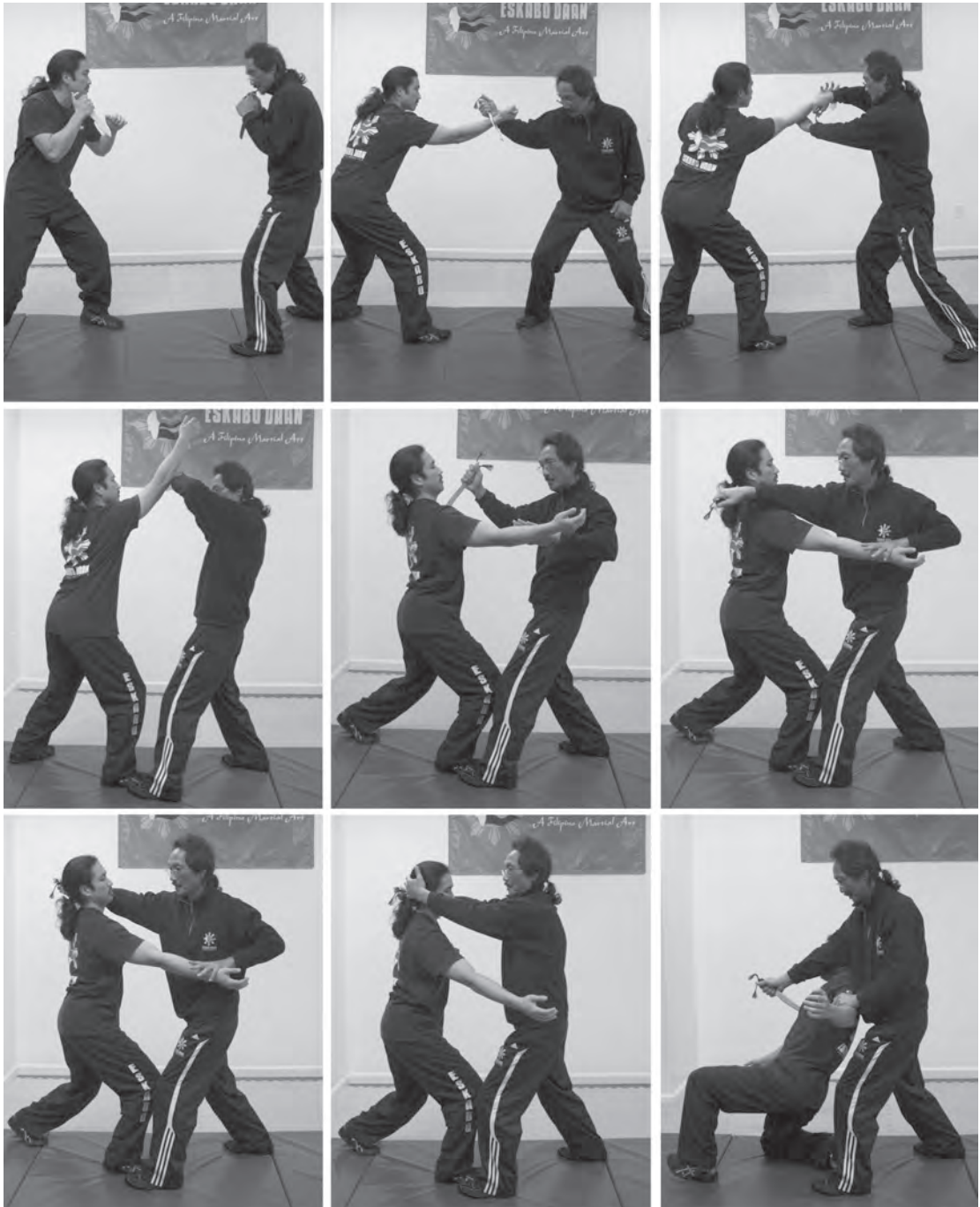
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Robert Castro & Joseph Bautista



ESKABO DAAN

Robert Castro & Joseph Bautista



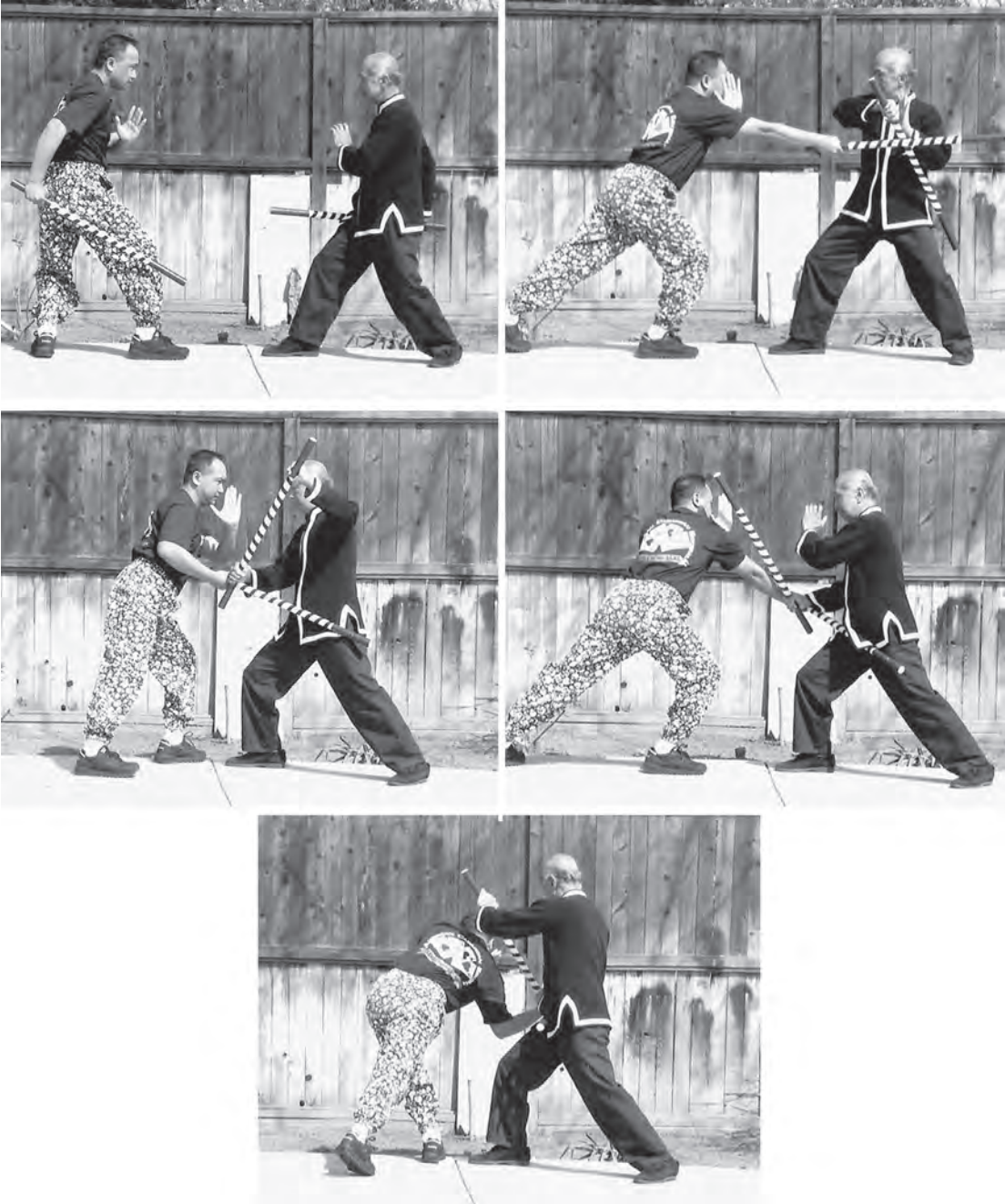
ESKABO DAAN

Robert Castro & Joseph Bautista



ESTALILLA KABAROAN ESKRIMA

Ramiro Estralilla, Sr. & Prince Estalilla



GARIMOT ARNIS

Abondio Baet



GARIMOT ARNIS

Abondio Baet



INAYAN SYSTEM OF ESKIRMA

Jason Inay & Matthew Oliver



INAYAN SYSTEM OF ESKIRMA

Jason Inay & Matthew Oliver



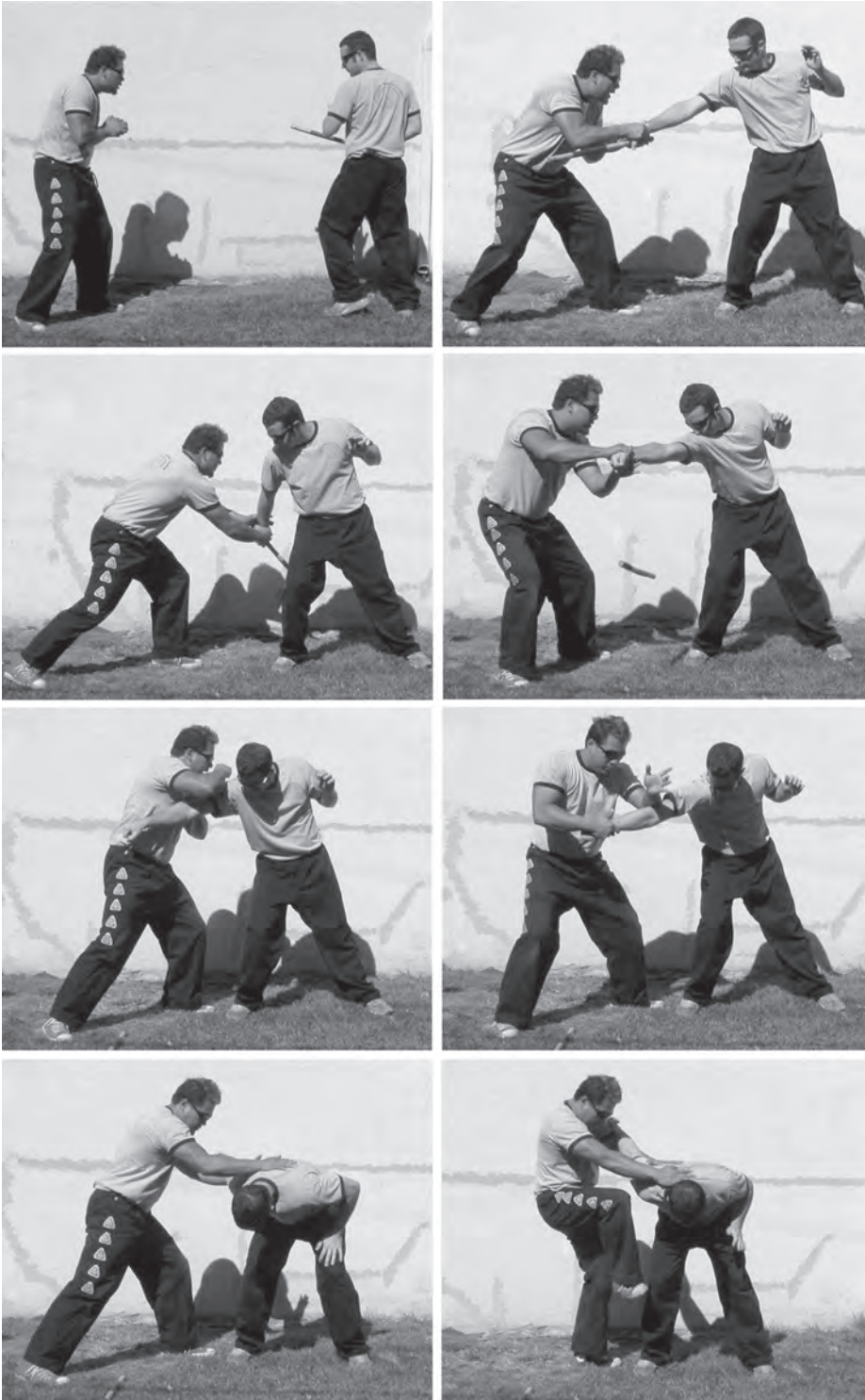
INAYAN SYSTEM OF ESKIRMA

Jason Inay & Matthew Oliver



INAYAN SYSTEM OF ESKIRMA

Jason Inay & Matthew Oliver



INOSANTO KALI

Diana Lee Inosanto & Ron Balicki



INOSANTO KALI

Diana Lee Inosanto & Ron Balicki



INOSANTO KALI

Ron Balicki & Justin Frazier



INOSANTO KALI

Ron Balicki & Justin Frazier



KALIS ILUSTRISIMO

Antonio Ilustrisimo & Mark V. Wiley



KALIS ILUSTRISIMO

Antonio Ilustrisimo & Mark V. Wiley



KALIS ILUSTRISIMO

Antonio Ilustrisimo & Pedring Romo



KALIS ILUSTRISIMO

Antonio Ilustrisimo & Dodong Sta. Iglesia



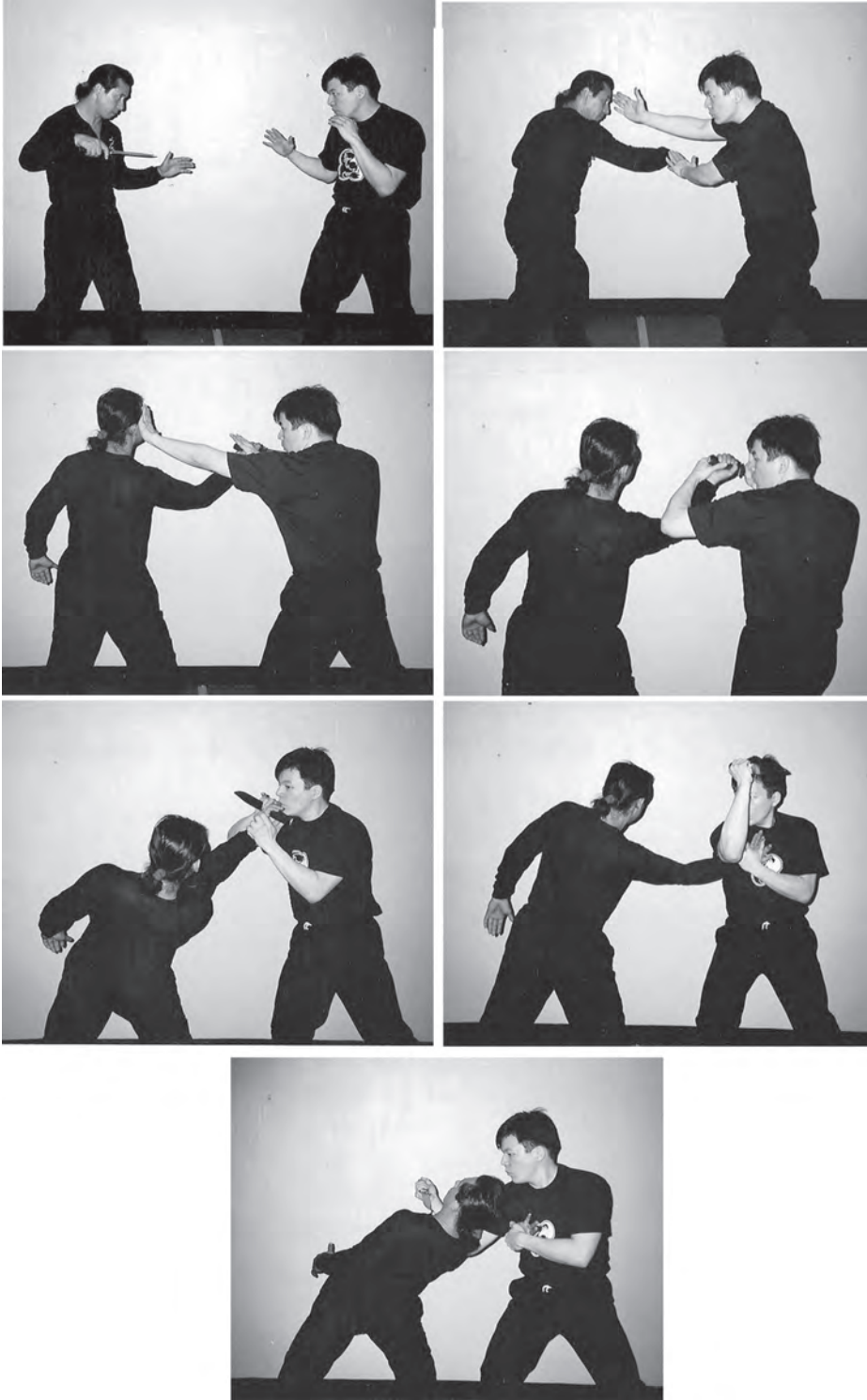
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Antonio Diego & Dodong Sta. Iglesia



KALIS ILUSTRISIMO

Antonio Diego & Thomas Dy Tang



LAMECO ESKRIMA

Edgar Sulite



LAPU-LAPU ARNIS

Jose Viñas & Herminio Biñas



LATOSA ESKRIMA

Rene Latosa & Thomas Vogley



LATOSA ESKRIMA

Rene Latosa & Marcus Schuessler



LIGHTNING SCIENTIFIC ARNIS

Benjamin Luna Lema & Elmer Ybañez



LIGHTNING SCIENTIFIC ARNIS

Benjamin Luna Lema & Elmer Ybañez



MODERN ARNIS

Remy Presas & Michael Kinney



MODERN ARNIS

Bram Frank & Amy Crittenden Kirschner



MODERN ARNIS

Dan Anderson & Susan Spencer



MODERN ARNIS

Dan Anderson & Susan Spencer



MODERN ARNIS

Michael T. Bates & Irvin Gill



MODERN ARNIS

Michael T. Bates & Irvin Gill



MORO-MORO ORABES HENERAL

Alejandro Abrian & Henry Espera



MORO-MORO ORABES HENERAL

Alejandro Abrian & Ron Beaubien



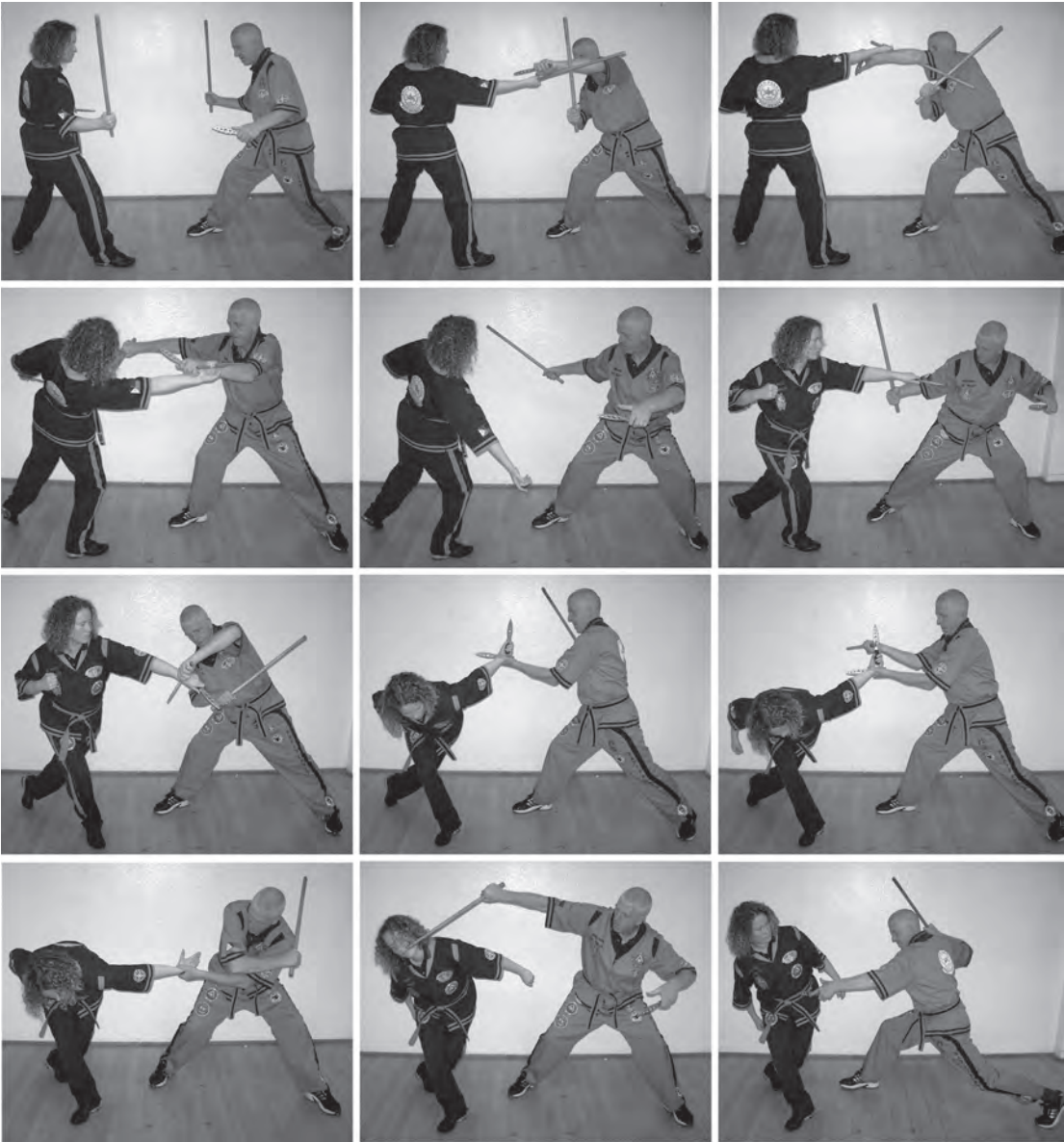
PAMBUAN ARNIS

Isidro Pambuan & Raffy Pambuan



RAPID ARNIS

Pat O'Malley & Lucy O'Malley



RAPID ARNIS

Lucy O'Malley & Pat O'Malley



SAN MIGUEL ESKRIMA

Ramon Rubia & Eva Cañete Rubia



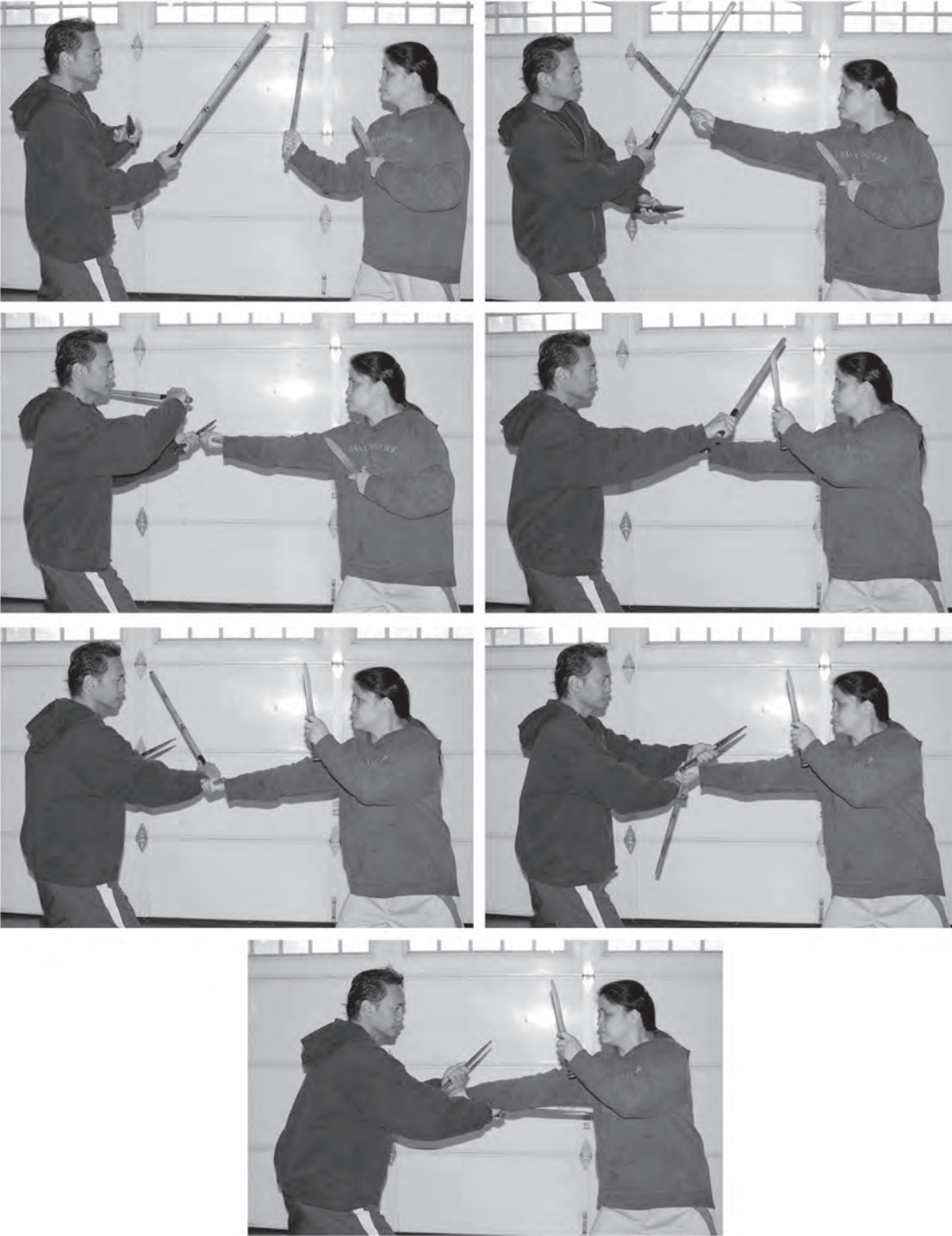
SAN MIGUEL ESKRIMA

Ramon Rubia & Eva Cañete Rubia



SAN MIGUEL ESKRIMA

Ramon Rubia & Eva Cañete Rubia



SAN MIGUEL ESKRIMA

Ramon Rubia & Eva Cañete Rubia



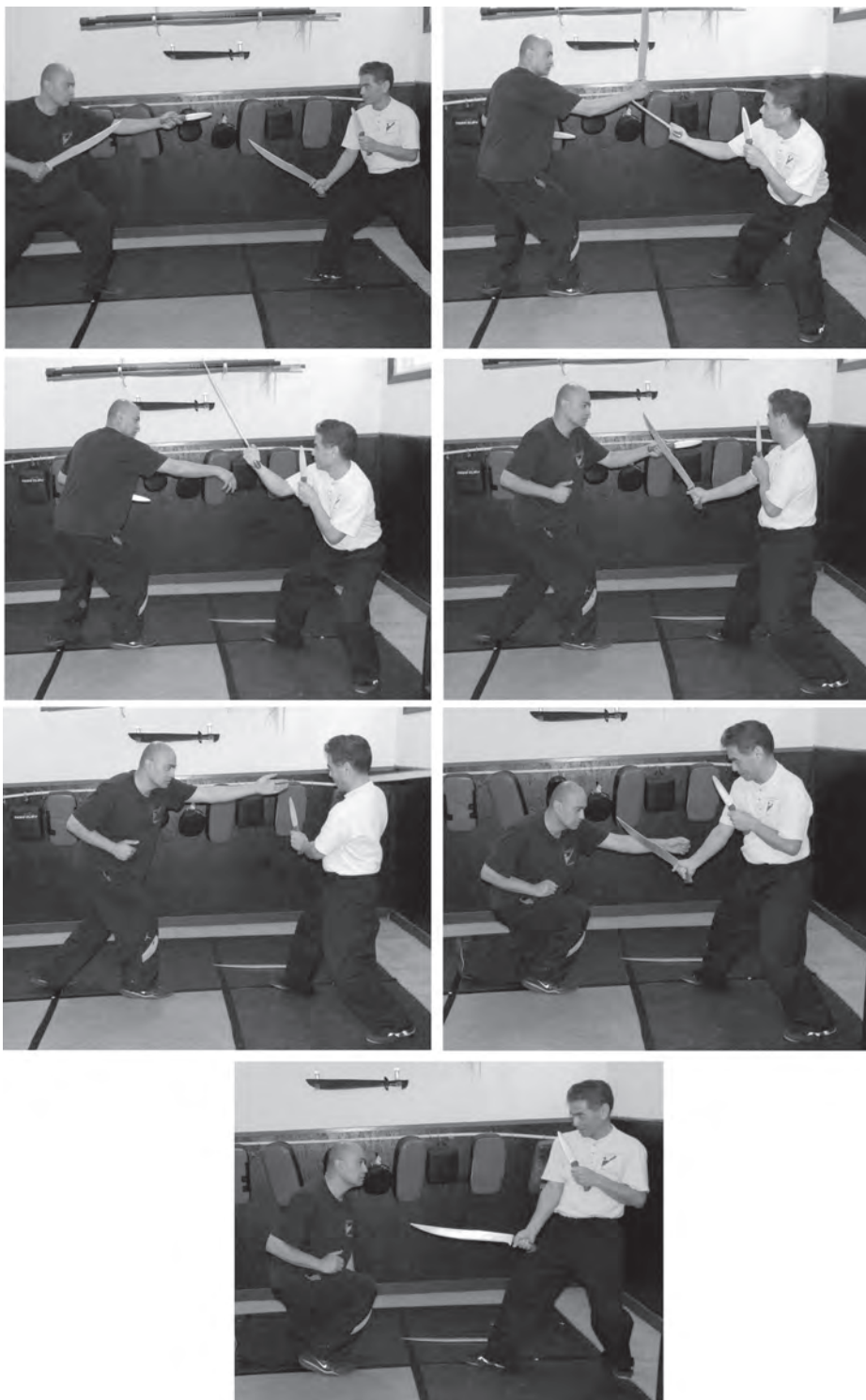
SAYAS-LASTRA ARNIS

Eddie Lastra & David C. Ducay



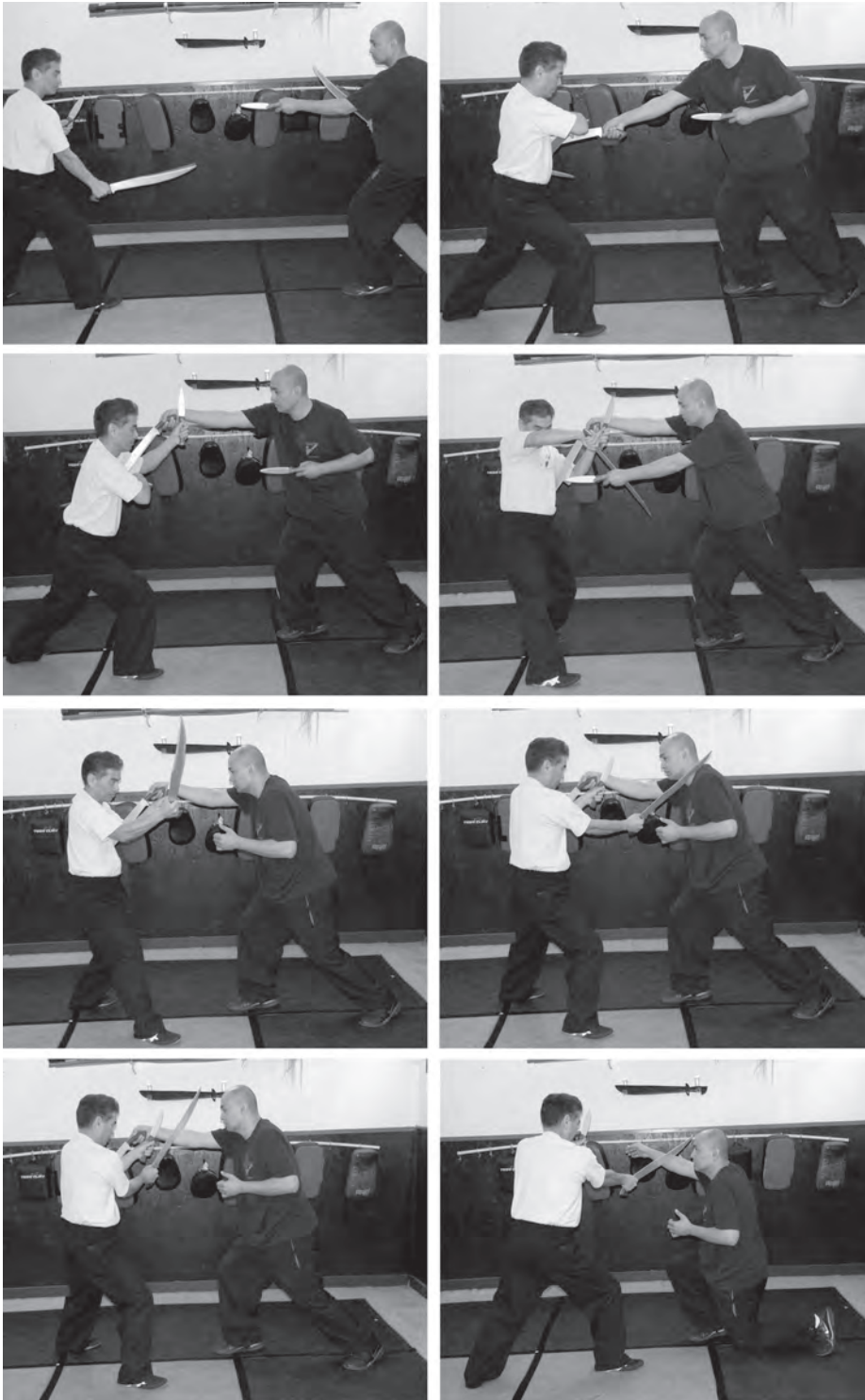
SAYAS-LASTRA ARNIS

Eddie Lastra & David C. Ducay



SAYAS-LASTRA ARNIS

Eddie Lastra & David C. Ducay



SAYOC KALI

Chris Sayoc, Jr. & Jimmy Sayoc



SERRADA ESCRIMA

Darren Tibon & Chez Tibon



SERRADA ESCRIMA

Darren Tibon & Chez Tibon



SERRADA ESCRIMA

Ron Saturno & Anthony LoPresti



SERRADA ESCRIMA

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SERRADA ESCRIMA

Wade Williams & Keenan Williams



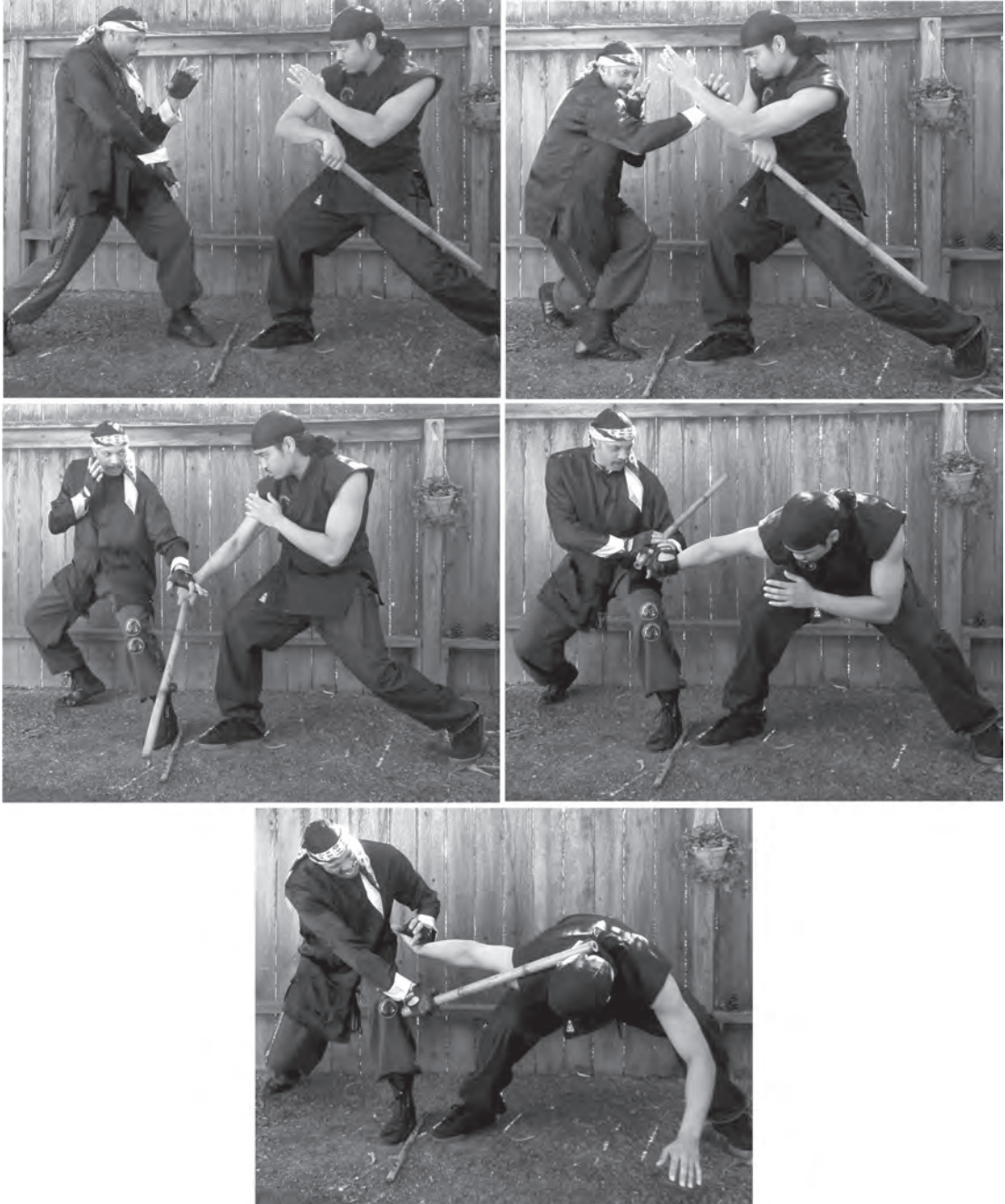
SERRADA ESCRIMA

Wade Williams & Keenan Williams



SERRADA ESCRIMA

Anthony Davis & Anthonie Davis



SERRADA ESCRIMA

Anthony Davis & Anthone Davis



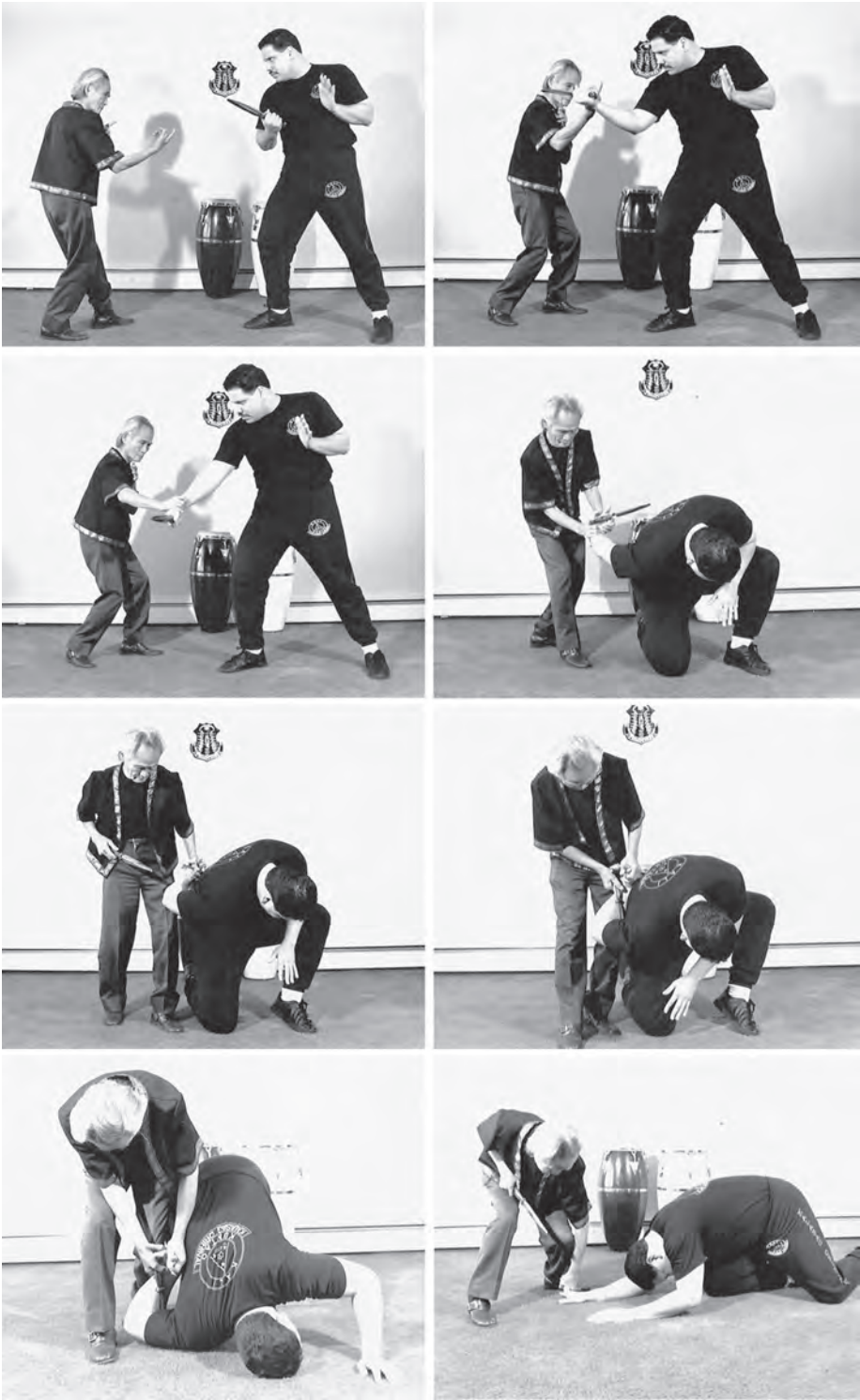
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AFTERWORD

What a journey this book has been. Five years from start to finish. It started off in 2008 as one of a three book series on Filipino martial arts I was contracted to write for Unique Publications, the cousin imprint of Inside Kung-Fu magazine. The three titles were to be *Eskrima Disarms*, *Eskrima Double Sticks* and *Eskrima Espada y Daga*. I wrote and submitted the first volume in 2009. A year later, Unique Publications decided to hold all new projects and soon the book imprint and its magazines closed down. The books went into limbo, untouched for the next few years. Then I received the rights for the series back from the publisher. With fresh perspective and renewed energy I jumped right back in and rewrote the entire disarming book. I also decided to self-publish it for more control.

Like two of my previous books, *Filipino Martial Culture* and *Filipino Fighting Arts: Theory and Practice*, I have tried to make this book unique. It is not merely a book about a single style (as are my two books on Cabales Serrada Eskrima). It is not a book on techniques featuring one teacher (as most ‘how-to’ books are). *Mastering Eskrima Disarms* is an in-depth instructional book that showcases over 33 different Filipino martial arts, 70 of their masters and legends, 135 disarming techniques, and the similarity and differences inherent in them all. It illustrates clearly how the theory of the Filipino martial arts—their concepts, strategies and principles—are alive and more important than the countless techniques that exemplify them.

Many of the masters featured in this book are no longer with us. As I scanned photos of these teacher-warriors from my archives, I was flooded with countless memories and emotions. A significant era in the history and development of Filipino martial arts has passed. I feel honored and privileged to have been among those who were fortunate enough to study with the “older generation” of eskrima masters, to have been invited into their homes, and to have been considered by many a part of their family. As of the time of this writing, over a dozen of the masters who appear in this book have passed away. They are: Ajeandro Abrian, Herminio Biñas, Angel Cabales, Leo Giron, Mike Inay, Benjamin Luna Lema, Jose Mena, Ernesto Presas, Remy Presas, Edgar Sulite, Jose Viñas, Florendo Visitacion and Elmer Ybañez. We owe them all a debt of gratitude for all they have done to share their cultural heritage and experiences with us. We need to better appreciate the older masters who are still with us and have dedicated their lives to the preservation of the arts we love. As long as we stay positive and do what we can in the names of our teachers, the arts of eskrima will live on.

Mabuhay ang Eskrima!

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“Mark V. Wiley has a deep understanding of Eskrima. One must be at a certain level themselves in order to fully appreciate it!” – *Martial Arts Illustrated*

“Martial arts grandmaster, doctor of Oriental medicine, author and publisher, Mark V. Wiley is in a class of his own.” – *Masters Magazine*

In *Mastering Eskrima Disarms*, Mark V. Wiley draws on his 20 years of research and 35 years training in the United States and the Philippines under the world's most legendary figures in Eskrima. He presents in clear language and detailed photos the essential components of Filipino disarming techniques. In this comprehensive book you will learn the disarming techniques of over three dozen styles of Eskrima, Kali, Arnis and Kabaroan, including their 22 Supporting Structures and 9 Essential Principles, 3 Ranges and 4 Modes of Engagement, 2 Positional Gates, 3 Joint Control Concepts, 5 Footwork Methods, and 5 Grip Release Concepts essential to mastering Eskrima disarms.

This masterful text contains 950 photographs illustrating 140 techniques from 35 styles of Filipino martial arts as demonstrated by dozens of its greatest legends. Some of the styles featured include: Arnis Lanada, Arnis Tendencia, Babao Arnis, Bakbakan Kali, Balintawak Eskrima, Biñas Dynamic Arnis, Black Eagle Arnis Eskrima, D’Katipunan Arnis, DeCuerdas-Diestro Eskrima, Dekiti Tirsia Siradas Arnis, Del Mar Kali-Eskrima, Derobio Eskrima, Doce Pares Eskrima, Eskabo Daan, Estalilla Kabaroan Eskrima, Garimot Arnis, Inayan Eskrima, Inosanto Kali, Integrated Eskrima, Kalis Ilustrisimo, Lameco Eskrima, Lapu-Lapu Arnis, Latosa Eskrima, Lightning Scientific Arnis, Modern Arnis, Moro-Moro Orabes Heneral, Pambuan Arnis Taga Hirada, Rapid Arnis, San Miguel Eskrima, Sayas-Lastra Arnis, Sayoc Kali, Serrada Eskrima, Siete Palo Arnis, Vee Arnis Jitsu, and more...

“We highly recommend that anyone who is serious about Filipino martial arts read Master Mark Wiley’s works and keep them at hand.”

– *British Council of Kali Eskrima Arnis Instructors*

“Thank you so very much GM Dr. Mark V. Wiley, for once again producing an essential and revolutionary book.” – *World Serrada Eskrima Federation*

“Those martial artists willing to delve deep into Dr. Mark Wiley’s *Mastering Eskrima Disarms* cannot avoid being, in some way, transformed.”

– *Okinawa Kobudo Doushi Rensei-Kai*

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Tambuli is the name of a native instrument in the Philippines fashioned from the horn of a carabao. The tambuli was blown and its sound signaled to villagers that a meeting with village elders was to be in session, or to announce the news of the day. It is hoped that Tambuli Media publications will “bring people together and disseminate the knowledge” to many.

