

# Filipino Martial Arts

Filipino Martial Arts

at

## Ang Daga II

Digest

Special Edition  
2008

Mahugaw Baraw  
The Dirty Knife of Bahad Zu'Bu

The Fatal Knife Method

Malay Fighting Arts Knife Fighting

Based on Filipino Martial Arts

*Maestro de Maestros Jon Bois*  
Baraw or Daga'-Daga'



*Tuhon Ray Dionaldo*



*Guro's Narrison and Jack Babao*



*Gigio Alunday*



*Rich Verdejo*



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The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

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

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

The authors and publisher of this digest are not responsible for any injury, which may result from following the instructions contained in the digest. Before embarking on any of the physical activities described in the digest, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.

## From the Publishers Desk

### Kumusta

This Special Edition brings many of the Filipino martial arts practitioners out to talk about how the Daga (knife) is used or some of the philosophy that is either their own or used in the system that they are a practitioner of.

Tuhon Ray Dionaldo starts off the issue followed by his students Gigie Alunday and Rich Verdejo which operate dA bEST qUALITY pRODUCTS, dedicated to providing for the needs of martial arts, extreme sports, and physical fitness. They are extremely talented blade experts that offer blade competition for any and all tournaments that are interested.

Then you have Grand Maestro Jon Bais who I have personally known for over 30 years. I have known only a few that are as smooth, quick, and precise with a blade as Grand Maestro Bais. Master Frank Aycocho of Kuntaw explains the concepts of the daga that he teaches, and now you can learn a little about the Mahugaw Baraw ~ The Dirty Knife of Bahad Zu'bu.

Ronald Harris explains the Fatal Knife Method. Fred Evrard of Kali Majapahit, Marc Lawrence of Pakamut, James W. Hogue of Pukulan, Master Felix Valencia and Punong Guro Eric “Jojo” Latorre of Arjumano let you know some basic aspects of the bladed art in their style. Also learn about the Daga in the Babao Arnis System which is demonstrated by Grandmaster Narrie Babao’s sons Narrison and Jack.

And finally a little blade shopping for those interested in getting good quality blades whether for demonstration, training or just decoration, and some excellent books and DVD’s.

The FMA Digest wants to thank all the writers and practitioners that contributed to this Special Edition.

**Maraming Salamat Po**





## **Tuhon Ray Dionaldo**

### **Founder of Filipino Combat Systems**

By Gigie Alunday

Raised in the Martial Arts world since early childhood, Tuhon Ray Dionaldo is one of the most accredited and well respected practitioners on the Filipino Martial Arts scene. Tuhon Ray represents the next generation of martial arts masters. He is an innovator of the ancient Filipino arts, adapting them to the context of the modern tactical world. A lifetime of intense training with some of the most revered Filipino Masters of the blade and stick over the span of two decades has imparted upon this young master of the blade a graceful deadliness which only a select few practitioners of the warrior arts ever achieve.

Tuhon Ray has amassed an astounding fourteen Black Belts in several fighting systems. Each of which he is known to be quite proficient in. His background is diverse, beginning in early childhood in the traditional Japanese art of Wado Ryu Karate and in Kali under Grandmasters Balthazar Sayoc and Christopher Sayoc. Tuhon Ray has achieved instructor ranks in several systems including Sayoc Kali, Sayoc Fighting Systems, Modern Arnis, Shotokan Karate, Ryu Kyu Kempo, Kali Olympic Stick Fighting, Pekiti Tersia Kali, Pambuan Arnis, Ancient Arts Academy, Strategic Knife Defense, and Wu Ming Tao Chuan Fa. He is a respected member of The Kun Tao Family of Florida under Bapak Willem DeThouars. He has also trained in Muay Thai Kick Boxing, and was a member of the Pekiti Tersia demo team as well as the Sayoc Fighting Systems demo team.

It has only at the behest of acknowledged Filipino Masters that this system has come into being. Filipino Combat Systems has been authorized and sanctioned, and has received the blessings of several Grandmasters including Grandmasters Remy Presas and Bo Sayoc. Tuhon Ray possessing the modesty which is unusual in those with his degree of skill, has only under the direct request of his instructors taken it upon himself to share his unique art with others. For those seeking an ancient art for modern times, Filipino Combat Systems is a method of self defense and personal growth whose time has come. Each generation of martial artists produces a select few who do not merely imitate previous masters, but who expound upon what has been imparted to them. Tuhon Ray has synthesized the diversity of technique from the many systems he has studied and he has taken his art to the next level.

Filipino Combat Systems is not easily categorized as a martial art, a martial science, a philosophy, or an organization or a system. It started out in the backyard with a group of friends wanting to train together without the politics of most conventional organizations and was not meant to become a system. The group was based on accepting one another in friendship. Due to this foundational principle, the group is viewed upon as an extended family instead of a political affiliation. Therefore as a prerequisite to FCS, we “leave our politics at the door”. Tuhon Ray’s goal is to propagate and promote all Filipino martial arts and not create his own “system”. It was only at the encouragement of Professor Remy Presas and other Masters that Tuhon Ray developed FCS into a system.

Tuhon Ray's subsystem of the Filipino arts is as multifaceted as his background, incorporating the best that each of his source systems has to offer into an organized, interlocking flow of techniques which form a natural progression of study. This is perhaps the greatest achievement of this art, as it is no simple task to codify the diversity of techniques which are incorporated, without resorting to a disorganized conglomeration of movements which bear no relationship to each other. Filipino Combat Systems has successfully avoided this pitfall.

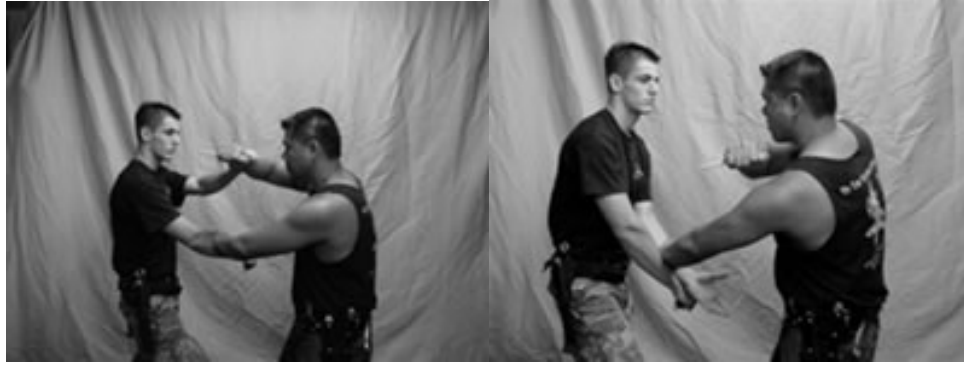
FCS incorporates a vast range of styles and systems, and at the core it seeks to recognize, acknowledge, and pay respect to all those that contribute to its unique style. An FCS instructor can teach one of the core systems in its purity and at the same time merge aspects of the various systems. The core systems are not lost in FCS, but become more than the sum of the parts.

Most systems that emphasize weapons tend to de-emphasize the skills which are at the core of many unarmed arts, skills such as joint manipulation and balance disruption and leg attacks. These forms of combat are not neglected in FCS. On the contrary, they are an intricate part of it, epitomizing the ancient concept that the blade (or any other weapon) is not merely a tool, but an extension of the body, an extension of the self. Filipino Combat Systems is in its essence, an art of the blade, with particular emphasis on the double edged dagger.

In the hands of a practitioner of this art, the blade is much more than a weapon for slashing and stabbing. It is utilized for parrying, disarming and joint and limb manipulation, all of which can be done (if appropriate) in a non-lethal manner. A distinct advantage of using a blade for limb manipulation is that it affords the option of, in effect, making any area of the body which it is used against a "pressure point". This compensates for the lesser degree of precision which many martial artists are often surprised to discover to be inherent in real life situations. "Martial art systems" come and go every day. It is recognized that many overly ambitious practitioners possess the desire but not the skill or knowledge to create their own system.

One of the basic foundations in any system is economy of energy and motion. The technique pictured features a typical blade versus blade situation. The attack is parried and the attacker's free hand is baited. Both arms are then occupied to clear the path for a counter attack.



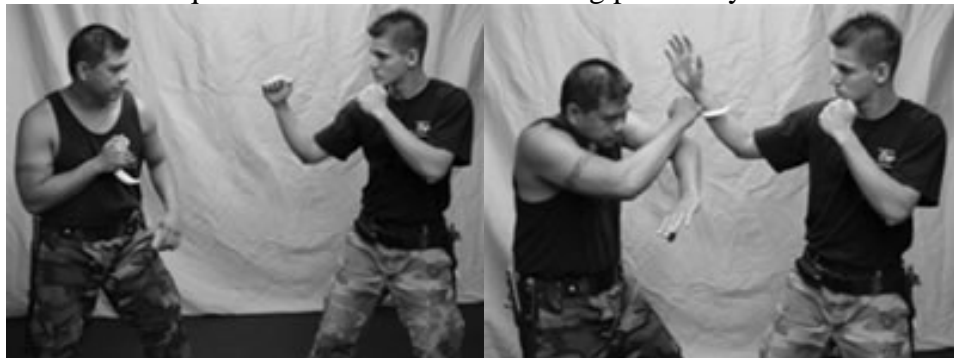


The same end result can also be achieved by blocking, countering and tie-up all in one smooth movement.



The kerambit is the weapon of choice for Tuhon Ray. It can be easily used at long-range, mid-range, and close-range. The kerambit is difficult to see and track, and difficult to disarm. It can also be used to hook and pin limbs for leverage and apply pain compliance. Tuhon Ray incorporated the versatility of the kerambit into FCS and has demonstrated its effectiveness and practicality as a weapon.

The technique below shows an attack being parried by the kerambit.



The attacker is then baited to ensure all weapons are occupied and is countered.



Tuhon Ray's current project includes the launch of [www.fcskalionline.com](http://www.fcskalionline.com). With all the FCS practitioners spread throughout the world, the internet has become a great tool in keeping the family together and educating the public on Filipino martial arts. **FCSkalionline.com** will provide online training featuring downloadable videos featuring actual classes from Tuhon Ray.





## A Look into dA bEST qUALITY pRODUCTS

By: Rich Verdejo

### Company

dA bEST qUALITY pRODUCTS is a fresh company, owned by Gigie Alunday and Rich Verdejo, dedicated to providing for the needs of martial arts, extreme sports, and physical fitness. Martial art products and events are committed to expanding the camaraderie and interest among all arts. db clothing line and accessories for the active generation. "train TRUE, train REAL, train INTENSE!"

This is the mission statement behind dbqp and expresses the approach that Gigie Alunday and Rich Verdejo take with their company. Their main focus is to expand the camaraderie among all martial arts and to unite all groups in fellowship. With their extensive backgrounds in all martial arts, they recognize and give respect to all arts especially when it comes to Filipino Martial Arts. Not only do they want to promote their arts, but they also strive to promote their culture and educate the public on the martial arts of their motherland and her culture.



Gigie and Rich at FCS Summer Gathering

**Video:** [Click Here](#)

to grow the Festival Ng Mga Kapatid to a full scale Filipino Cultural Expo for next year. The owners are also the official FCS/Blade Sport tournament coordinators hosting Blade Fighting at local and national tournaments across the US.

Rich and Gigie have demonstrated their skills in the Filipino martial arts and in martial arts at various events and tournaments such as the San Diego Grand Internationals and Disney's California Adventures. They have also been featured on Sijo Steve Muhammad (aka Steve Sanders) Actualize DVD series.



Rich and Gigie with Sijo Steve Muhammad

**Video:** [Click Here](#)

### Owners

Gigie Alunday was first exposed to martial arts like many kids in the 70s by television shows such as "Kung Fu Theater" little did she know then that it would become her passion. At a young age, she was also exposed to Filipino martial arts by her uncles and other family members. Although unaware at the time that her stick playing



was also known as arnis, it was through them that she first learned to swing a stick and play with blades.

In the same way, Rich Verdejo was also first introduced to martial arts. However, unlike Gigie, Rich was able to practice his “techniques” on his opponent, his younger sister. He honed in on the 5 animals styles he watched on TV, and informally studied the techniques which he would later understand and incorporate into his martial arts repertoire. Family members first placed a balisong into Rich’s hands at a young age. Although he wasn’t taught its fighting application, it served as his first introduction into Filipino martial arts.

Rich formally started training in martial arts in 1992. He began training in the arts of Ed Parker’s American Kenpo and Kickboxing under Johnny Garcia. In 1994, Rich’s instructor moved out of state and he was sent to study at the original Ed Parker’s Karate school in Pasadena, CA. It was at the school that Sheri Parker, the daughter of Mr. Ed Parker, recognized Rich’s raw talent and immediately requested that he be placed under their tutelage.

Meanwhile in Riverside County, Gigie began her first formal training in 1992 in Taekwondo under Master B.Y. Cho. Her spirited nature led her to begin competing on the TPA and Taekwondo circuits which led to a spot to compete in the US National Invitionals. Gigie returned to LA County in 1995 and began training in Ed Parker’s American Kenpo at the original school in Pasadena, CA. It was here that she first met Rich Verdejo. As an instructor at the studio, Rich was disappointed in the way that Gigie was being trained and because she is a female. He felt her training was “soft”. They began training together and he trained with her as if she was one of the “guys” with no regard to gender. Rich earned his 3rd Degree Black Belt and became the head instructor of the studio. Gigie used her business savvy along with Rich and other instructors to maintain the school until it closed in 2004.

Throughout his martial arts career, Rich shared ideas and trained with different people of various disciplines including: Muay Thai, Western Boxing, Chinese Boxing, and Arnis de Mano to name a few. This led him to begin training with Sigung Antwione Alferos in Chinese Boxing and with Tuhon Ray Dionaldo in Filipino Combat Systems in 2001. Rich was the first to meet Tuhon Ray Dionaldo at a Kenpo Seminar in Florida. He was impressed that a man with such accomplishments had humbled himself to stand among the white belts in the seminar and do basics with the rest of the class. Tuhon Dionaldo was then invited to hold a seminar at the Ed Parker’s Karate School in Pasadena. This event marked the beginning of Rich and Gigie’s journey in Filipino Combat Systems.



Rich and Gigie working with  
Tuhon Ray Dionaldo



**Top:** Rich Verdejo, Tuhon Ray Dionaldo, and Gigie Alunday. **Bottom:** Sigung Antwione Alferos and Sijo Steve Muhammad

They began attending the FCS Gatherings in Tampa, FL with the FCS family, and immediately caught the attention of the family with their playful zest and eagerness to learn. It was at these earlier gatherings that Tuhon Ray, along with Bladesport President Steve Lawson, began testing different ways to safely practice blade fighting. On the list of things to bring was a dirty white t-shirt. In the early years of its development, we went through mediums such as ink, and paint, which did not leave a good taste in your mouth, before arriving at the current medium, chalk.

### **Bladesport Blade Fighting** – ([filipinocombatsystems.com/bladesport](http://filipinocombatsystems.com/bladesport))

After years of development and much testing on the unsuspecting attendees at the FCS Gatherings, Bladesport created a design which allowed participants to safely practice their blade fighting skills in a manner that preserved the integrity of the weapon being wielded. It is difficult to argue a cut when the chalk on your shirt clearly confirms it. The blades used are made of foam and have a chalked edge which marks the path of the blade.

The rules for Blade Fighting were developed with the help of medical and blade practitioners to recognize lethal and non-lethal injuries. In order to promote the event for tournaments, the rules also consider an easy transition from the scoring systems on the circuit. The goal for blade fighting is to create a forum where all blade practitioners are welcome to compete regardless of fighting styles. Divisions include long blade, double long blade, and tactical blade for the advanced divisions only.

In 2008, Rich and Gigie were made the official FCS/Bladesport Tournament coordinators and worked with Tuhon Ray and Sigung Antwione Alferos to introduce Blade Fighting on the tournament circuit with demos at this year at Disneyland Martial Arts Festival and Compete International. Blade Fighting debuted this year at the San Diego Grand Internationals in May 2008 and in Las Vegas at the USA Internationals in June 2008. They were also invited to the Sayoc Kali Sama Sama in July where the camp attendees participated in a Blade Fighting tournament. Upcoming events include the Festival Ng Mga Kapatid in Buena Park on August 2 and will also be part of Disney's Martial Arts Festival in Orlando, Florida on October 24-26, 2008. Feel free to contact Gigie and Rich if you are interested in including Blade Fighting at your next tournament.



Gigie and Rich facing off at the Blade Fighting demo at Disneyland's Martial Arts Festival  
**Video:** [Click Here](#)



Fighters at the San Diego Grand Internationals  
**Video:** [Click Here](#)



Rich and Gigie demo at Disneyland's California Adventure. This demo was the first time Martial Arts was presented on a Disney stage and also included a parade around the park.



2007 Whipping Willow Association Winter Gathering with Rich Verdejo, Tuhon Ray Dionaldo, Gigie Alunday, GrandMaster Ming Lum, Guro Zach Whitson, Professor Dian Tanaka-Whitson, Sifu Sandy Amason, Sheri Parker, and Darryl Jones

Gigie and Rich with Black Mat MMA and the IFL Anaconda Team



Rich and Gigie with MMA fighter Cung Le



Rich with The Iceman, Chuck Liddel



Gigie breaking Rich's guard with a slam in the cage at Throwdown in Las Vegas, NV

## Blade Fighting Rules

Blade Fighting rules were designed with two things in mind: 1) to create a realistic scoring system that reflects probable knife strike injuries, and 2) to be able to score easily, without the need for complex hit evaluations.

## Striking

Only stabbing or slashing using the provided BladeSport competition knives is allowed. No striking is allowed including, but not limited to punching, kicking, elbows, knees, or head butting. No punyo strikes or pummeling allowed. However, pinning and holding of arms and leg checks are allowed. Front leg to front leg sweeps going with the joint is allowed.

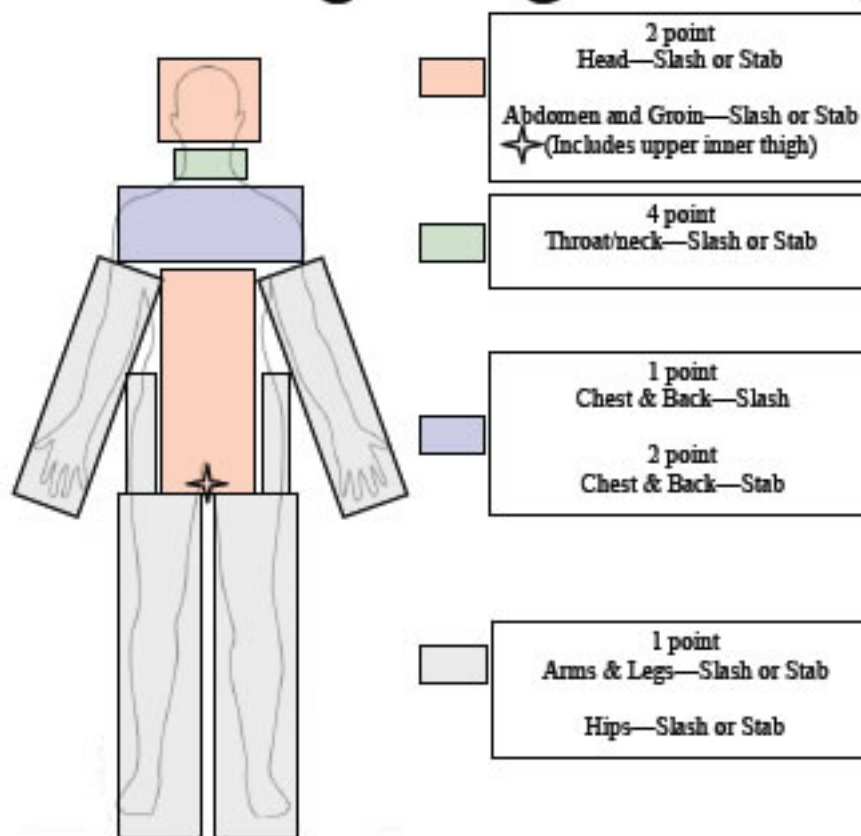
## Disarms

Open hand disarms are allowed. Attempts must be made to opponent's blade hand below the elbow only.

## Grappling

No grappling will be permitted and there are no intentional throws allowed. If your opponent falls, you can continue to slash and stab at the opponent for 3 seconds after such time the center referee will stand both competitors back up and continue the match.

# Blade Fighting Scoring



## Extra Considerations

2 slashes or stabs to the same hand/arm will make that arm unusable. The knife can be transferred to the "good" arm but the injured arm can no longer be used to carry the knife.

2 slashes or stabs to the same leg will make that leg unusable. You must either hop on your "good" leg, or put your "bad" leg's knee on the ground.

If you lose your knife (disarm) there is no point deduction. However, the opponent has 3 seconds to score a point before the center referee calls break.

In Double Blade divisions, the competitor's highest scoring points in a pass will be counted.

## **Scoring**

Scoring is a point system, where 5 points is a win.

- Throat/neck - 4 points for a slash or stab.
- Head - 2 points for a slash or stab.
- Chest and Back (rib cage area) - 1 point for a slash, 2 points for a stab.
- Abdomen and Groin (between rib cage and legs) - 2 points for a slash or stab.
- Anywhere else (arms, legs) - 1 point for a slash or stab.
- Disarm - 1 point + points for the subsequent strike.

## **Extra Considerations**

- 2 slashes or stabs to the same hand/arm will make that arm unusable. The knife can be transferred to the “good” arm but the injured arm can no longer be used to carry the knife.
- 2 slashes or stabs to the same leg will make that leg unusable. You must either hop on your "good" leg, or put your "bad" leg's knee on the ground.
- If you lose your knife (disarm) there is no point deduction. However, the opponent has 3 seconds to score a point before the center referee calls break.
- In Double Blade divisions, the competitor's highest scoring points in a pass will be counted.

## **Warnings and Penalties**

Warnings and penalties are issued by the judges at their discretion for any infraction to the rules. Penalty point will occur on the 2nd warning issued to the competitor. A point is awarded to the opponent of a competitor receiving a penalty. Disqualification occurs on the 2nd penalty issued to the competitor.

## **Types of Warnings:**

- Unintentional illegal techniques (including, but not limited to the following)
  - Punching
  - Kicking
  - Elbows
  - Knees
  - Punyo strike
  - Pummeling
  - Joint Manipulations
  - Strikes against the joints
  - Kicking leg sweeps
  - Sweeping of supporting leg or both legs
- Blind spinning techniques
- Unintentional delay in break on the call by the Center Judge
- Lack of control over weapon
- Loss of weapon (excluding disarm)
- Moving both feet outside of the ring

**Types of Penalties:**

- Intentional illegal techniques
- Intentional failure to break on the call by the Center Judge

**Disqualifications**

Disqualifications must be agreed on by all judges at their discretion. The offender forfeits the fight and the competitor is awarded the win. Disqualification will occur for the following:

- Accumulating 2 penalties
- Deliberate excessive force/intent to inflict bodily injury
- Deliberate fouling
- Malice act resulting in injury
- Rude, belligerent, and/or disrespectful behavior by a competitor and/or their school. (Can include but is not limited to the use of foul and/or offensive language)
- Unsportsmanlike conduct

**Judges**

All matches will be run by a center judge and either 2 or 4 corner judges. Novice and Intermediate divisions will be run with a total of 3 judges, and all Advanced divisions will be run with a total of 5 judges.

**Time**

2 minute rounds or first to 5 points.

**Equipment**

Approved protective eye goggles

Light gloves

Mouth guard

Groin guard

All equipment is subject to judge's approval prior to the match.

**Ring Size**

20' x 20'



**dA bEST qUALITY pRODUCTS**

**Email**

**Website**



## **Bais Tres Manos Baraw or Daga'-Daga'**



Grand Maestro Jon Bais was born in Vito, Sagay, Negros Occidental, on May 22, 1954, hailing from the Visayan Islands, home of many highly skilled Filipino martial artists.

Jon was born into a long line of self-defense experts, Jon's grandparents, Maestro de Maestro's Juan and Regino Bais Sr., integrated the fighting forms of Tira Pilon, Trangkada, and Disarma Disalon into a fighting system now known as Bais Tres Manos- Walay Atras, or the Bais fighting principles of no retreat. The family system, originally derived from the Visaya and

Mindanao bladed arts known as Kalis, was officially founded in 1934 and has been passed down through the family ever since. Jon, the eldest son of Maestro Alberto and Felomina, also has two brothers and one sister, Jieter, Januario, and Marlyn, who were taught the family art of Bais Tres Manos as well.

Jon's training was very much a family tradition, guided exclusively by his relatives, particularly his father with whom he began his formal studies at age seven. To further his progress in the family art, Jon trained with his maternal grandfather, Valentine De Las Verges, every weekend when his family went to visit him on his farm in the mountains of Kalaklan in Olongapo City. During these visits Jon was often the center of attention as he entertained the entire family with his skills in Olisi and Baraw. During these first few years, at the insistence of his grandfather, Jon also began to learn the art of Baklid in addition to his Disalon training.

As time passed and Jon's skills developed, Jon's father advised him to "explore and learn other forms of martial arts." Taking to heart the advice of his father, Jon enrolled in Maharlika Kuntaw in 1963 under the careful instruction of Grandmaster Carlito A. Lanada Sr. One year later in 1964 Jon began training with 4th Degree Black Belt Romy Ragadio in the art of Kyokushin-kai (Okinawan Karate). By the end of 1967, Jon rejoined Kuntaw Ng Pilipinas (KNP) in Olongapo City under guidance of the Grandmaster Lanada.

In January of 1970 Jon's father Maestro Alberto Bais passed away at the age of 44. Maestro Alberto Bais was assassinated in his sleep, apparently over political issues, by the hand of his own student and trusted bodyguard who lived with the family for over five years (*More information can be found in Secret of the Master Martial Arts Magazine, 1996*). After his Father's death Jon left for one year to join his Uncle Regino Bais Jr. who had great expertise in the art of knife fighting, called Baraw. Aside from

**Tira Pilon** is a technique that involves delivering two hits in one stroke. These strikes are executed with tremendous power and speed, and combine the largo and medya mano.

**Trangkada** techniques are used to block, control, and lock the opponent's arms. These techniques also include methods of breaking and disarming.

**Disarma** techniques involve disarming an opponent of their weapon.

**Baklid** Eskrima in Negros, Philippines. A form of Filipino stick fighting that uses stick to throw, sweep, lock and break.

**Olisi** -The old terminology for the Eskrima stick.

**Baraw or daga'-daga'** A term used for a Filipino bladed knife.



training with his Uncle in the ways of the knife, during his stay in Manila Jon also participated in weekend training drill under Grandmaster Antonio (Tatang) Illustrisimo where he became skillful in the Eskrima techniques of Olisistrimos-Saplit, due to complexity of schedules, Jon's decided to trained with Grandmaster Benjamin Luna Lema of Lightning Scientific Arnis (Paranaque, Metro Manila) in order to sharpen his skills to the highest degree of training. Motivated by the unfortunate circumstances of his father's death, Jon worked diligently under each instructor in order to develop himself to the highest level possible. Later, in 1976, Jon joined the Eskrima group of Grandmaster Bert Labitan which was under the supervision of Maestro de Maestro Sosing Labor of the SIETE PARES-Disalon System, Founded in Panay.



Block and Defang



Elbow Circular Control



Counter Attack



Follow Up Control



Fatal Attack

### **Bais Rules and Philosophy in Knife fighting called BARAW or DAGA'-DAGA'**



Bais - Baraw

- 1) Any bladed weapon can be used for self-defense if such a situation cannot be avoided. Using the bladed weapon to attack is not considered self defense, if it cannot be proven to be the last course of action for life preservation.
- 2) A bladed weapon is a tool to help you survive an unlawful attack and should be treated as such.
- 3) In any confrontation involving a blade you must concentrate on disarming your opponent before your counter offensively. This will discourage your opponent from continuing the fight as well as save you from being seen as a criminal in the eyes of the law, as well as in the eyes of GOD.
- 4) Never meet the strikes of your opponent in the direct line of force. Use circular motions to block and develop 8-angle footwork to avoid linear attacking methods.

- 5) Remember that the greatest force is delivered through the last few inches of the weapon. In order to transfer the maximum amount of power to your target you must maintain proper distance in any encounter. Avoiding the initial attack and countering is often the best defense.
- 6) When you are on the offensive make the end of each strike the beginning of another. Attack a maximum of three times before returning to a distance defensive position to ensure your safety in a possible opponent counter.
- 7) Your empty hand (snake hand) can serve as an offensive or defensive tool in a combative situation. Your snake hand can also sacrifice itself to protect your vital areas if such a situation is unavoidable. Your eyes and your weapon wielding hand are of great importance in any confrontation and your snake hand must be ready to protect these if necessary.
- 8) Learn the functions of each part of your weapon and how they can be used effectively. Strike when an opening presents itself and take advantage of your opponent's mistakes. NEVER prolong a fight.
- 9) The only secret in Bais Tres Manos is practice. Each person should develop his or her technique to the point of natural instinct. In the Bais system we seek to make every movement part of the body itself.
- 10) Never underestimate your opponent. Remember that non-martial artists are just as dangerous as experts on the fight. You must build courage and confidence so you can defeat your opponent with respect.
- 11) Never draw your weapon if you don't intend to use it. Also, never turn your back in a possible confrontation as to avoid surprise attacks. Remember that your hands and feet are the weapons and armor of you body.
- 12) Never use flowery or cinematic moves for self-defense purposes. Secure your attackers weapon by blocking, locking, or cutting. If so required, be prepared to deliver a fatal blow.



Block to Defang



Control Hold the Attacker Knife



Counter Attack, Opponent Counter Block



Maneuver to Final Attack



**Bais Tres Mano**  
Grand Maestro Jon Bais  
(707) 643-7370  
**Email**

## **Mahugaw Baraw ~ The Dirty Knife of Bahad Zu'Bu**

By Punong Guro Michael Blackgrave



Within most Philippine combat systems, there is a bladed element. Some are very simple while others are extremely flashy. In BaHad Zu'Bu, the knife work is very simple. We use our knife in a direct manner which allows for fluidity of movement within the context we may find our self in. Many systems tout the duel methodology and mindset within their training regime. While BaHad Zu'Bu addresses this element, it does not covet it.

I have found through various knife altercations over the years the duel is not the ideal situation one wants to be in nor is it the mindset that I or Master Yuli Romo Jr. chooses to convey to students. If one chooses to engage in dueling, there are few, if any, outcomes that will be favorable. I believe it was the late Punong Guro Edgar Sulite who said "Only two things happen in a knife fight, one goes to the hospital, the other, the morgue." Truer words were never spoken when it pertains to this topic.

In BaHad Zu'Bu, I teach my people to use the knife only as a last resort. It is an unenviable task to defend oneself from prosecution in the states when a blade is used. Thus, it is imperative that we employ it only as a crucial last means to keep ourselves and our loved ones safe. This is where the Mahugaw Baraw (dirty knife) method, as well as mindset, comes into play.

In the Mahugaw Baraw method, dueling is not the key, ambush is. In most cases, ambush is thought of as a sneaking up on then doing the dirty work. In Bahad Zu'Bu, ambush is a mindset, not technique or action. If one knows how to develop this and

employ it properly, the element of surprise is a much needed ally. In the dreaded knife on knife setting, the ambush mindset and usage of the blade is still prevalent.

The Mahugaw Baraw method is broken down as follows:

1. Hidden placement of blade
2. Enganyo (baiting)
3. Hit what is offered



The aggressor brandishes weapons making demands



Simultaneous draw trap and evade



Flow into rear kidney cut



Press check into V cut



Push away delivering BAGSAK



Tactical retreat out

In portion one, I am simply placing the blade or hiding it if you will, while still ready in hand. I do this by slight body shifts, rolling it up the forearm if in a pikal grip or hiding it behind a rear leg if in sak sak. By doing so, I am not telegraphing nor am I offering a target by going into a dueling position. In fact, I am doing nothing hostile at all, I am simply positioning in a non offensive manner.

Portion two is where the true ability and mindset of ambush plays in. In Bahad Zu'bu, we firmly believe in baiting, a fly in the tingling web of the spider, so to speak. The Mahugaw Baraw way of doing this now comes into the equation. In portion one, I talked of hiding the blade and assuming the non aggressive position. In portion two, this will now



Aggressor brandishes. Punong Guro Mike in hidden blade non threatening position..the bait!



be used as the bait. The best option to play into this is to simply be non-aggressive, unassuming and compliant.

Complacency is what attackers truly covet, they do not want a fighter but a victim. By being said victim, you have now reversed the tables where the ambush mentality and the subsequent follow up can be put to a good and brutal end for the attacker.

Portion three is quite simple, hit what is there. I am not a big believer in trying to target specifics on the human anatomy. I have been in knife altercations; believe me this path of targeting is not easy to hit, especially when one is taking fire back. When you have the hidden knife in a proper position and the enganyo has been set, take what is there. If the attacker is brandishing his weapon making demands, then take what he offers (hand) and work methodically into your chain hitting of whatever you see. One must remember, we are talking about a knife it has an edge and a point. Whatever the knife touches, it will destroy. Another reason for this action is the ability to properly defend oneself in a court of law. If you choose to engage and start to work this attacker by targeting vital after vital, staying in the mix and going into overkill mode, your chances of proving yourself a mere victim will be severely hampered. Prosecutors are notorious for their ability to change, shift and lead juries, witnesses and judges. They are the true masters of ambush and enganyo.

One of my pet peeves when it comes to knife work is when instructors do not explain the legal ramifications of blade usage to their people. I have seen far too many people puff their chest and make declarations of ineptness that they will never run or they will stay in the conflict until the last ounce of breath has been taken from the attacker. This, to me, is mere grandstanding and shows how little they may know about actual knife conflict. It also tells me they have never tasted it as well. As an FMA instructor, it is my duty to teach my people simple de-escalation methods. The first is to run.

There is no loss of face in running from a bladed attacker. As my father told me "Son, if



Thrust countered with hook trap lutang footwork to off balance aggressor



Blitz in, C-Check the arm deliver ab slash



Turning body dropping knee to take down aggressor as blade pulls through



The Coup De Grace via BAGSAK downward plunge

someone attacks you with a knife run, the only thing he should see is your ass." These are words of wisdom. Another de-escalation factor is to not be there. You must listen to that gut instinct. If it feels wrong or looks wrong, it probably is wrong. Listen to your instinct! There is no need to put yourself in harm's way at any time.

We in Bahad Zu'Bu do not tout our way as the best nor do we assume it is a one hundred percent given that it will always work. If any teacher tells you this, run like a scalded dog. But it is a way and having a way that may save your life in crunch time is much better than being lost. It is a skill I would rather have and not need than need and not have!

*I thoroughly disapprove of duels. I consider them unwise and I know they are dangerous. Also, sinful. If a man should challenge me, I would take him kindly and forgivingly by the hand and lead him to a quiet retired spot and kill him.*

- Mark Twain



[www.bahadzubuwest.org](http://www.bahadzubuwest.org)

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# Knife Training in the Art of Kali Majapahit

By Fred Evrard

Daga is the Filipino knife fighting system. Knife defense is a known specialty of Kali and Eskrima. Filipino knife fighting techniques have influenced police and military knife defense strategies all over the world.

In our schools, Daga is not taught during the kids class; only adults. Our Daga curriculum is as follow:



- Basic anatomy (arteries, weak spots, etc.)
- Basic 5 angles
- Evade principal + triangle footwork
- Palm down block principal
- Parry principal
- Block and parry principal
- Clockwise disarms
- Strip disarms
- Basic drills (loop drills, etc.)
- Advanced drills (reactive knife, etc.)
- Angle 6 (advanced)
- Aluminum knife fighting
- Knife against knife
- Karambit against knife

Today's need for knife fighting and defense is

not as high as in the old days, and even though danger is still present, especially in the big cities, I like to think at Daga training in term of cultural classes, along with Kampilan, Barong, Kris, Bolo training... A way of honoring the warriors traditions and culture of the Philippines.



Daga is also one of the best ways I know to improve our empty hands skills.

Of course, some people living in Manila, Philippines, New York in the United States, or London, England may think: "What is this guy talking about! I see knife fights everyday in my





neighborhood! Daga training is for Daga fighting!”

And they are probably right. But I like to see things that way and tell to myself: The more people will train in the Filipino martial arts with peace and culture in mind, the best it would be for humanity... for our children. Even though I just came back from Baguio, Philippines, where I taught a 2 days seminar to professional martial artist and police / military officers, mostly based on blades, and that it HAS TO BE realistic and efficient. But the mentality behind training; the state of mind of the Kalista or the Eskrimador in peaceful times could, and should be a “Peaceful Warrior’s one”! At least, that’s my vision... my hope for the future.



[www.nitien.com](http://www.nitien.com)

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## **Concepts of the Daga**

**Master Frank Aycocho of Kuntaw**

By Antonio Graceffo

People ask me the biggest difference between Philippine Kuntaw and Cambodian Bokator, my other all-encompassing martial art. And the big difference is the knife. Where the Cambodians are masters of the elbow, Filipinos are masters of the knife.

Hand and foot fighting can injure a man, but the blade can kill. We don’t advocate killing, but it is still nice to learn. “When a thrust comes, you push the knife out of the way.”

Master Aycocho showed me how you wait for the knife to come, and then block the wrist or hand just by pushing it gently. Don’t grab the wrist. If you grab, your opponent will pull away or become aggressive. By just gently pressing against his hand, he can’t stab you.

In Kuntaw, we always want to think about two things. Think about redirecting using your opponent’s force against him,



and think about using your bodyweight to force his hand in a direction that you want. Redirect, use his force and momentum, and move in the same direction, gently guiding the knife if a safe direction, so you don't get cut. "Always disarm and return to sender. Use his knife against him."

The goal is always to press against the elbow with your whole body weight. This can break his elbow or it can disarm him. Twist the wrist and break it or force him to release the knife. Twist the wrist towards his thumb, then, continue pushing the knife out the space between his finger tips and his palm. Aim for that natural open area. You can even press on the knife itself. Just press on the flat, not the edge of the knife. Use the length of the knife as leverage to take the knife away from him.



Master Frank Aycocho showed me how he was always careful to keep his arms tight against his body, so he could maximize his power and weight. Never reach out, away from you, to grab an opponent. If you grapple, get close. You should be body to body, then direct your body weight and if possible two of your limbs against one of his. When you are in a good position to grapple, that is when you grab the wrist. But don't rely on holding the wrist alone or the

man will pull out. When grab the wrist, also grab the elbow. Now you will have good control.

Once the Master had control of my wrist and elbow, he could twist and get me in a shoulder lock or elbow lock. Through all of this, he was careful to keep his arms close to his body, and always stayed close.



"When you see opponent with knife, you should get close. If you go far, you can't defend yourself. Often a man will threaten you by showing you the weapon; gun or knife in his belt. If he does this, you know his first move will be to reach for his weapon."

So, now you are one move ahead of your opponent. If you can stop him before he gets it out, the problem will be solved. Wait till his hand is coming across his body. Step in close, and press his hand against his body, even against the hilt of the weapon, trapping it. Twist your whole body, and get him in a shoulder lock. Now he can't get the weapon and you are in control of him. Move to a

shoulder lock position, rotating your feet out, around and behind him. Drive him into the ground, face first.

According to Antonio, the rule of knife fighting is: if you opponent has a knife and you don't have a knife run away. If he has a knife and you have a knife, run away. The goal is to run away, but if you have no choice, wait till he is reaching for his weapon, and get him. Follow through the elbow lock, break his arm, and run away.

"If you are too late, and the knife comes out, gently block his wrist before he strikes. Reach under his arm with the other hand and grab your blocking hand. Use your entire body for leverage and twist, breaking his arm. For added control; step in, step on his foot or step on his foot and lean your bodyweight into the side of his knee.

Another way of taking control, if the opponent wrestles you to the ground or if he has you in an arm lock and drives your face into the ground, grab his pants leg. Once you are holding the pants leg, you can control him, you can pull or scoop or sweep or break the knee. Another opportunity to grab a pants leg is when your opponent kicks. Step aside and grab his pants leg. Twist the ankle and then use your elbow to apply pressure on the side of the knee. This can break the ankle or knee or just cause a lot of pain.

In a self defense situation, you can remember back to school days, the bully would grab your shirt. When someone grabs your shirt, your instinct is to pull away, but this is not the best strategy. When someone grabs your shirt and pulls you toward him, you grab his hand and pull him toward you. You lay your hands over his hand, and trap his hand against your chest. Drop your body weight and shatter his wrist, or you can trap his hand with one hand and attack his elbow with the other.

Most Philippine arts practice the double stick. Master Aycocho always says people like to show off too much, twirling two sticks. In Kuntaw, Master Frank teaches the students to use only one stick and one empty hand. The bare hand can be used for grappling, disarming, and defeating or killing your opponent.

In stick fighting, just as in knife fighting, don't grab the wrist. Just push it to control it. Use the free hand for disarming techniques. Come into a good position to use the leverage of the stick and leverage of the body to take his stick away. Use a snake technique. Your free hand wraps around, snakes around, the opponent's stick, and then with your elbow locked in tight against your body you twist the stick out and jerk it from his grasp.

In stick and knife fighting, always go with the flow. Whichever direction the opponent is already moving, move with him. When you block, you aren't stopping his strike, just redirecting the energy into a safe or advantageous direction.

Using the butt of the stick is very important. Master Aycocho said that even when you use a knife, you should avoid killing. You draw a knife in a self-defense situation to get a psychological advantage, but at the end of the day, you don't want to stab or slice someone, or commit a crime. So, you draw the knife, but you launch a non-lethal attack with the butt. And, of course, using the butt of the knife is first learned and practiced with the stick. You can use your free hand to trap his stick against your body, and then come in with the butt-strike to the temple or to the jaw. You can also use the butt to grab and wrestle the opponent.

The stick is extremely versatile. You can block by holding the stick upside down, pointed at the ground. Reinforce the stick with your shoulder. Laying your stick along your shoulder and arm, step in, jamming the strike. Now your body is close, and you can

strike with the butt, grab, or grapple. In stick grappling, you want to try and insert your stick under his arm and use it as a leverage bar to wrench or destroy his shoulder or elbow. To get more leverage, reach behind his neck with your stick from under his arm. Now his arm is the fulcrum. The stick is the lever, and you can throw him to the ground.

Whether fighting with your hands, your feet, your knife or your stick, Kuntaw stresses perfect execution. Use leverage, weight, position, use your brain and get every advantage.

**Master Frank Aycocho:** NCR chapter can be reached at (**frankayacocho@yahoo.com**) or by phone (0919) 883-1120. KUMANDOS is a non-profit Organization of Kyud's (brothers) and Kyudai's (sisters).

**About the Author:** *Antonio Graceffo is the author of four books, available on amazon.com. He is also the host of the web TV show, "Martial Arts Odyssey." To see Antonio Graceffo's Burma and martial arts videos: **Click Here***

*Antonio is in Manila attending paramedic training. When his course finishes he will return to the conflict in Burma as a medical volunteer. He is self-funded and seeking sponsors. If you wish to contribute to his paramedic training or his "In Shanland" film project, you can donate through PayPal, through the Burma page of his Website: [speakingadventure.com/burma.htm](http://speakingadventure.com/burma.htm)*

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# Basic Knife Fighting

By Marc Lawrence

What is knife? A knife is a cutting tool and the shape of the blade dictates how it will cut. The handle will dictate how it is held for efficiency.

## Knife Grips

How you hold a knife will dictate how you will cut with it. There are three basic grips used in knife fighting; these are called sometime by weapon names. These are ice pick, fencing foil grip and bolo grip. Their proper names are as follows: Reverse grip (ice pick), Side Thumb (foil grip) and overlapping thumb grip (bolo grip). The under thumb grip is used in the islands with special shaped knife that is known as a Toloy Kilid blade or Spear side blade.

## Stances

Your stance should be in the fighting position, with your live hand at your chest. You should be leading with your blade ready to cut. Your live hand is there check your opponent's weapon hand and arm. Practice with your knife low and to your side and in the drill position.

## Knife Fighting Patterns

Knife fighting patterns or strikes should be done in the same striking pattern as stick fighting. Your range for knife is closer than stick fighting. This is because your weapon is shorter than your stick. Your fighting triangle has now gotten smaller. You must fight medium to close range with a knife. This is due to the weapon's length. The hand is great first target so a short range version of the Largo Pattern. Your Media range with the knife is same distance as your Corto range striking fighting pattern. This is for a slashing.



Ready Position - Drill Position



Reverse grip  
(ice pick)



Overlapping thumb grip  
(bolo grip)



Side Thumb  
(foil grip)

## Blocking with Knife

Blocking with knife is done similar with a stick but you must get the body out of the way of the blade. Avoidance by moving your body out of line is critical to keep from being stabbed by thrust from a straight thrust attack or slash. Block the knife by blocking your opponent's weapon hand and forearm with your knife. Not blade to blade as seen in the movies. Remember to strike the limb then re-angle slash the body.

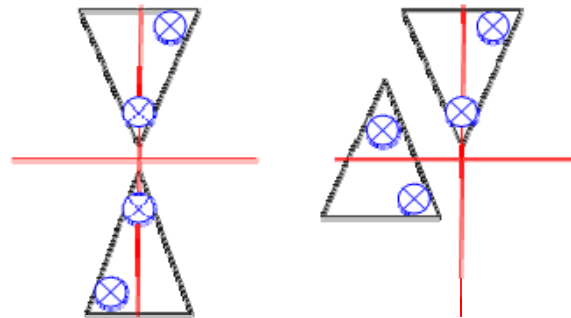


## Cutting, Blocking, Checking and Passing

Remember that you must cut the attacking limb first if possible to defang the snake! Blocking with knife is cutting the limb. Checking like Songa and Wakli drills are important with a knife to check and pass the weapon and then open (Hubad) up your opponent's defenses.

## Re-Angling

Do not stay stationary; re-angle quickly off the weapon side of your opponent. You must get past their weapon and to the side. You must practice re-angling by leading with your left foot instead of the right. Just like running by someone. Remember to keep circling.



Typical Starting Stance

Simple Re-Angling

## Largo - Long Range



**Media Strike #1** is downward/across to the right shoulder/ collar bone area.



**Media Strike #3** is across the chest from right to left.



**Media Strike #5** is downward/across the leg to the right knee.

Remember the concept of defanging the snake. Apply that concept when attacking the hand. Cut it! If the hand is cut deeply it can hold a knife. This helps your situation. These are examples of largo strikes in the Pakamut fighting arts system.

**Strike #1:** is downward across the weapon hand. This can be done to either the right or left hand.

**Strike #3:** is upward across the weapon hand.

**Strike #5:** is across the bottom of the weapon hand.

## Media

Your media (mid-range) stick pattern should be applied as would with the blade portion of the stick. This means that the strikes are slashing cuts not power tip strikes. A knife is cutting weapon not an impact weapon. Remember if you are using sticks that your middle joints on your fingers are the same as the blade edge when practicing. These are examples of some of the media range strikes used in Pakamut Fighting Arts System.



[www.pakamut.com](http://www.pakamut.com)

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## The Fatal Knife Method

By Ronald A. Harris, Ph.D.

Perhaps the most daunting attacker you can ever face is a person armed with a knife, which is especially dangerous when the weapon is wielded by an expert. If you are unarmed, you must save your life by equalizing your situation as quickly as possible. Running away may postpone the fight for another day, but that is not always a viable option. You might get in an awkward predicament: perhaps trapped or cornered. This article is about the Fatal Knife Method (FKM), developed by the Original Doce Pares Club to defend against knife attacks.

## History

The FKM was developed in 1932 when the Doce Pares Club was founded by members of the Saavedra and Canete families. The FKM offers practical defensive tactics for dagger defense. Indeed, the FKM was designed for defending against an aggressive attack with a dagger in the down grip. Contemporary practitioners may call this Filipino martial art San Miguel Eskrima. That was the dying wish of my late teacher, Filemon “Momoy” Canete.

There were many weaponry techniques practiced in the Original Doce Pares Club. Besides methods for the single stick, double stick, and sword and dagger, there are knife, whip, staff, spear, and chain methods. These methods are complemented by empty hands techniques taught as “combat karate” and “combat judo.” A more ancient source for this hybrid system is the Fatal Knife Method, which later became the core training element of Combat Judo. When I studied the Original Doce Pares System with Grandmaster Filemon “Momoy” Canete in 1987-1988, the Fatal Knife Method was ancient combat knowledge.



## **Five Attacks**

There are five basic attacks (Cinco Teros) in the Fatal Knife Method. In both offense and defense, liberal use is made of the stances or postures found in most Chinese, Korean, or Japanese styles of the martial arts. Therefore, it is easy to recognize the forward, back, cat, cross, and horse stances of the Original Doce Pares System. While the Fatal Knife Method contains many knife techniques, considering the brief scope of this article, special emphasis is placed on the Down Grip. The techniques shown can be readily adapted to the Up Grip.

In sections below I discuss the offensive and defensive sequences that comprise the FMK, along with photographs of me taken by Dave Housteau applying the basic techniques against Bruce France. Bruce is the knife attacker and I am the defender, using empty hands.

## **Offensive Sequence**

Assume that the attacker and the defender are right handed. All of the offensive strikes are shown delivered by the attacker in the Down Grip, which is holding the dagger point down. We show the attacker using a KA-BAR fighting knife, because we have been working with the USMC on edged weapons training, lately. In the basic offensive sequence, the attacker steps forward in a linear pattern delivering five strikes, while the defender steps backward, executing the five counters. At the count of five, the defender snatches the knife away from the attacker and returns the attack by stepping in a linear pattern for a five count delivery.

1. The attacker delivers a downward diagonal thrust from right to left, targeting the left side of the neck.
2. The attacker delivers a downward diagonal thrust from left to right, targeting the right side of the neck.
3. The attacker delivers a horizontal thrust from right to left, targeting the spleen, heart, kidney, or left lung of the defender.
4. The attacker delivers a spinning horizontal thrust from left to right, targeting the liver, kidney, or right lung of the defender.
5. The attacker delivers a downward vertical thrust from right left, targeting the crown of the defender.

This linear pattern cycles in basic level and may be augmented by using left hand attacks in advanced level. Body checking and attachment for sensitivity can be employed.

## **Defensive Sequence**

The defender moves backward in zig-zag fashion to avoid being stuck, while patting down with two hands against the attacker's arm wielding the knife or dagger. With right timing, the defender intercepts and "snatches" the weapon away from the attacker to counter him.

1. The defender counters with a simultaneous two-handed checking action to the inside of the striking arm.
2. The defender counters with a simultaneous two-handed checking action to the outside of the striking arm.

3. The defender counters with a simultaneous two-handed checking action to the inside of the striking arm.
4. The defender counters with a simultaneous two-handed checking action to the outside of the striking arm.
5. The defender counter with a simultaneous two-handed checking action to the bottom of the striking arm; similar to the "X" or cross-hand block used in many boxing systems.





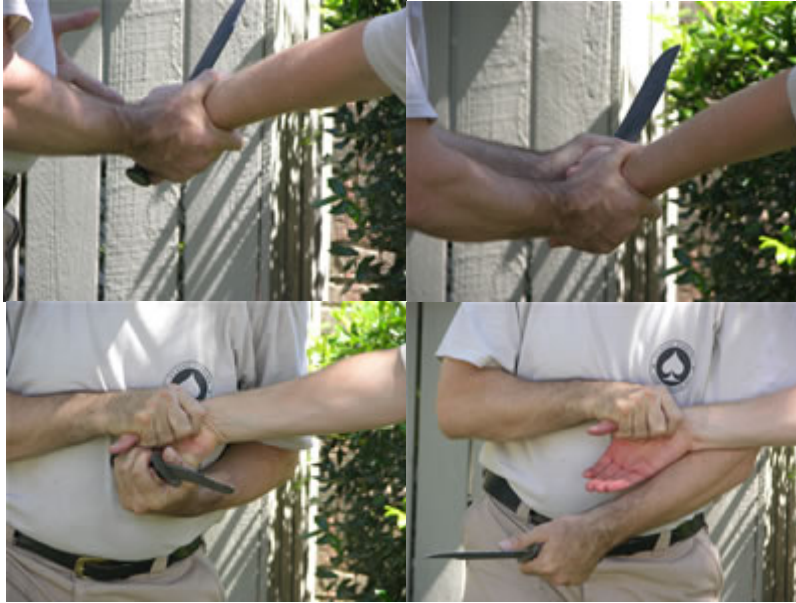


These sequences complete the offense - defense combination. Once both the linear and circular patterns are developed, sparring is not far away. Combat Judo can be utilized.

### **Knife Snatching**

Techniques called “knife snatching” may reverse the direction of a combative engagement. Knife snatching creates an opportunity to take offending weapons away from your attacker and use it for counter-offense. The principle of knife snatching is to apply leverage with your hands, stripping the knife out of the attacker's grip, by peeling it

out of his palm and into your own hand. This technique must be executed quickly and deftly to be successful.



Close-up of the technique from defensive sequence

## Conclusions

This article highlights the Original Doce Pares Eskrima System training regimen known as the Fatal Knife Method. Just as there are two sides to most fair coins, there are many knife training methods that are suitable for either offense or defense. The techniques of the Fatal Knife Method are intuitive, parsimonious, and efficient. The FKM is simple defense against mortal danger. The knife or dagger is often used to settle disputes in the Philippines, whether in the bar, in the barrio, or in the barangay. Compact, concealable, deadly, and disposable: these are some traits of knives and daggers. Pray that you never have to face one unarmed.



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## **Malay Fighting Arts Knife Fighting Based on Filipino Martial Arts**

By Guru James W. Hogue

I was born March, 1970 in Cleveland, Ohio but shortly after my birth my parents moved back to my mother's (Martha Hogue) hometown, Uniontown, Pennsylvania. If you don't know this is the hub area for Silat namely the Wetzel family art of Poekoelan Tjimindie and other lesser known Indonesian and Filipino martial arts.

My dad (Billie Hogue Sr.) was a veteran of Korea where he saw the ROK (Republic of Korea) Army practicing their martial arts and thought this would be nice to learn. However, my dad never did train in any martial arts outside his hand to hand combat training in the 101<sup>st</sup> Airborne. My dad was a big fan of martial arts movies and loved Bruce Lee movies. He saw me trying to do the moves that I saw on the TV shows and movies.

Next door to me were a Filipino husband and wife (David and Ellen Santiago) in their mid-forties which a lot of people in the neighborhood didn't talk to and disliked because it was 1975 just two years after the withdraw of US Troops in Vietnam. I remember one day a discharged Marine returned home and decided to continue the Vietnam War at home. The Marine learned a valuable lesson; "DON'T MESS WITH THE LITTLE FILIPINO". Master Santiago trained for many years in his family's Filipino Kuntaw and in Cimande Silat which he combined and taught it to me.

As the years went on I trained in many different Filipino, Indonesian martial arts and others arts such as; Poekoelan Tjimindie, Huc Chung Kuntao, Marcial Tirada Kali, Kajukenpo Karate, Chuan Chi Tzuan Gung Fu (Chinese/Filipino System), and etc. I have also worked out with other martial artist, and attended seminars in the Filipino and Indonesian martial artist in areas of Modern Arnis, Serrada Escrima, Largo Mano Escrima, Dan Inosanto, Larry Hartsell, Richard Bustillo, and others.

After over 30 years of martial arts training I decided to put the best of everything I learned over the years into one system called the "Malay Fighting Arts". I have trained Correctional Officers, Police Officers, Swat Teams, Military Personnel and others over the years. When I was in the US Army I developed the Advanced Unarmed Self-Defense for the 977th Military Police Company. In March, 2003 I was deployed to Iraq for Operation Iraqi Freedom. If anyone remembers, this was the beginning of the war. In July, 2003 I was asked to develop a Defensive Tactics Program for the Iraqi Police Academy and to be the Chief Defensive Tactics Instructor for the academy. After returning home I took a job as a Police Officer and began teaching my art.

The Malay Fighting Arts (MFA) is a weapon base system that is based on the Filipino martial arts. Once the student has mastered the basic cutting patterns, hand deflections, and blocks the student learns the first of their drills call the "Basic Daga



Guru Jim teaching the Iraqi Police Wrist Locks and Locking Flows.

Insayo” (Basic Dagger Drill). The basic daga insayo is only the base drill that other drills come from once all of the drills have been learned.



Wayne gives me a number 12 strike (overhead strike) with his right hand. I do an upper block with my left hand in order to set up a deflection.



My right hand deflects Wayne's right hand.



My left hand check Wayne's right hand downwards.



I give Wayne a number 12 slash and Wayne does an upper block to set up a deflection.



I give Wayne a #12 Slash and he does the drill and gives me a # 12 Slash again.



Repeat

After mastering the basic Daga Insayo the student learns the first of the add-on drills called the “Stabbing Drill”. The stabbing drill is a set drill teaches the student quickly identify on what angle the attacker is thrusting on and how to counter the attack. The next drill is the “Stabbing Drill Dead Pattern” which is no different than the stabbing drill except there is no set pattern, or the pattern is dead hinds the name Dead Pattern. Each student can stab on any angel they choose as the other student must counter the attack. Start the drill slow and build speed as you go, this will help your hand eye coordination and improves your chances to survive a real attack.

### Dead Pattern Stabbing Drill



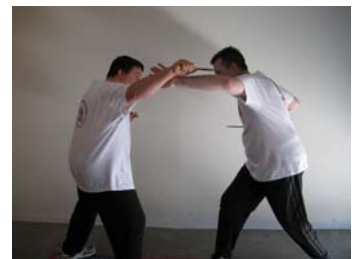
Carl does inverted stab at me and I check it.



I then give an inverted stab back as Carl checks it.



Carl stabs high and outside and I have to check it.



So far this is how the basic drill pattern goes. One leads and the student mirrors the leader. Once this is master then dead pattern comes into play.



Carl inverted stab



I come back with a high outside stab.



Carl delivers an inverted stab once again.



I then give Carl an inverted stab.



Carl then gives me a high outside stab.



I answer back with an inverted stab.



With dead pattern anyone can give any stab they want the defender must check the stabbing hand as you can see.



Knife disarms are taught from each angle and then they are practiced from the drills to add a more realistic effect. If your given one attack from only one angle, performing a disarm can be easily done because your partner is allowing you to disarm them. Now if your partner is doing a knife drill, there hands and arms are moving which makes disarming harder to perform.

In the following figures disarms are being done from the basic Daga Insanyo.

### Daga Disarm #1



From the second move of the basic Daga Insanyo.



My left hand grabs Wayne's right hand and brings it back into a temporary wrist lock.



I place the back of my forearm on the side of the knife and push my forearm forward and pull his hand disarming the knife.  
**WARNING:** You will get cut.



Within the same motion I slash Wayne carotid artery.



## Daga Disarm #2



From the second move of the basic Daga Insanyo.



My left hand grabs Wayne's right hand and rotate it downwards into a temporary wrist lock.



The top of my forearm is along the side of the blade. Push the blade into them as you pull their arm to you. **WARNING: You will get cut.**



Without breaking motion from the disarming perform a slice across the abdomen.



End with a thrust to stomach.

The next knife drill is for more realistic experience of defending against a knife. Remember, even if your 100% successful in the classroom with knife disarms you will get cut in real life. Some people say that knife disarms only work 1% of the time, but I say that I would rather have a 1% chance of survival by practicing these techniques than a 0% chance without them. The rules of knife defense are as follows:

1. **YOU WILL GET CUT.**
2. Control the weapon hand.
3. Strike your attacker as if your life depends on it, because it does.

In Poekoelan Tjimindie they have a very effective block use against knife attacks called "Chung Block". If the attacker does a thrust, make a knife hand with your thumbs up with both hands. Then put your hands together forming a V, pictured below.

## Chung Block



## Poekoelan Tjimindie Knife Defense



Wayne does a standard thrust at me. I perform the chung block and block at his wrist.



As soon as his wrist hits into the chung block both of my hands grab his wrist with a death grip.



Rotate his right arm to your left as you side kick to his knee(s).



Step under their arm pointing the knife back at him, we call this "Return to Sender".



Your left foot steps behind his left foot for more leverage.



Thrust the knife into the attacker's stomach.

Knife Passing is also effective defense against knife attacks if done right.

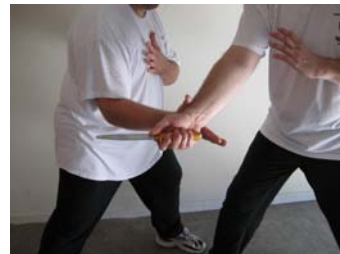
## Knife Passing Defense



Carl slashes at me and I do a knife pass with the back of my hand.



I want Carl's knife hand in the palm of my hand as in the close up picture.



Notice it looks like I'm shaking hands. My thumb is up on top of his wrist.



I want to control Carl's weapon hand ASAP, so I grab it and hang on.



My other arm comes under Carl's knife arm and locks in for dear life.



I then deliver a knee strike to Carl's common personal.



I then shove Carl's arm upwards and quickly back downwards.



As his arm comes down I deliver a head butt to his face.



I bring his hand back behind him to attempt the disarm.



It's best to disarm the attacker off his own body but sometimes you must take what you can get.



Close up of disarm.



Once the disarm is complete strike your with low line kicks or hand strikes.

The MFA Knife system tries to disarm knives off the opponent's body but it will also disarm off our own body. Our philosophy is to disarm the knife As Soon As Possible (ASAP) so they can't hurt us with the knife. At least you can dictate where you get cut and minimize your injury to give even more back to your opponent. If the attacker doesn't have a knife then they're at the disadvantage and not you. Remember, knife fighting isn't about not getting cut; it's about minimizing your injuries to give a maximum amount of injury to your opponent.

If you don't have a knife and your opponent does then try to escape by running away or go to projectile weapons like throwing rocks, pool balls, firearm, or anything else that you can throw or shoot at the attacker. However, if you find yourself in the situation where you have to use your knife defense. Quickly gain control of the attacker's weapon hand with a death grip, strike your vital areas, and disarm the attacker ASAP.

I hope you enjoy this article on MFA Knife System. We at the Malay Fighting Arts Academy would like to thank you for taking time out of your day to read our article.



[www.pukulan.net](http://www.pukulan.net)  
[www.malayarts.net](http://www.malayarts.net)

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# **The Daga in the Babao Arnis System**

By Zena Sultana Babao

## **The Daga - Integral Part of History**

The daga (slang for dagger) has always played an integral part in the history of the Philippine Martial Arts, and is considered an invaluable weapon not only in the traditional fighting systems but also in the mixed martial arts. Daga is popular almost worldwide.



## **California Penal Code 12020**

In the wrong hands, however, the dagger could be an instrument of death. That's probably the reason why here in the State of California, there's a law about dagger possession. Under Penal Code 12020, possession of a dagger in public is a felony. It is in the same category as possession of a switch blade, push-button knife, or any gravity-opening knife such as the balisong (butterfly knife). It is illegal to conceal any kind of knife on a person's body. To legally carry a knife, it has to be displayed inside a knife case, or the clip of the knife should be visible when carried in the shirt or pants pocket.

## **Our FMA System**

At present, under the Babao Arnis system, we teach three separate systems: the Batangas Baston, the Villabrille-Largusa Kali, and the Cacoy Doce Pares Eskrido and Pangamot. Additionally, we teach Kuntao (empty hands), Sikaran (kicking arts) and some Panuntukan (Filipino boxing).

Babao Arnis was named after the late Buenaventura "Turing" Babao, the late father and original Arnis teacher of my husband (Grandmaster Narrie Babao). Master Turing learned the Batangas Baston system of Arnis from Ka Juan, who once rode with General Miguel Malvar, the last Filipino general to surrender to the Americans in 1912.

## **Techniques and Applications**

Our system (Babao Arnis) teaches the use of the daga in combat fighting and in forms called sayaws (Tagalog) or sinulogs (Cebuano). Although shorter in length, the daga is as lethal, or probably more so, as the bastons or Olisis (rattan sticks). The sticks



can maim, disable and render helpless an opponent, but the daga can inflict severe injury and can even kill instantly.



In Doce Pares, Espada y Daga is referred to as Olisi-Baraw.  
Guro Narrison defends against Olisi-Baraw attacks

The techniques and applications are the same, but with a slight adjustment with the twist of the wrist. When an Eskrimador is armed with both the stick and the dagger, the daga is usually held in the “alive” hand and serves as a secondary weapon. As such, the lethal daga compensates for its shorter length - probably the same principle as in the Chinese yin-yang.

Here are some photos of techniques, moves and applications of the daga in the Babao Arnis system, as well as a few from Supreme Grandmaster Cacoy Canete’s Doce Pares Eskrido.

### **Introducing: Guros Narrison and Jack**

Allow me to introduce to you two of my three sons: Narrison and Jack, both guros (instructors) in our martial arts system. My youngest son, Kris (named after the zigzag-edged sword), is also a practitioner, but not yet a guro. Kris is the godson of world-famous martial artist Dan Inosanto.



Fun games with Espada y Daga.



Guros Narrison and Jack Babao

At a very young age, both Narrison and Jack showed a keen interest in our martial arts system. At first they considered the sticks and



wooden daga's as play things, "fun games" as they tried to imitate what their dad and our students were doing. At that time, Narrison was only two years old and Jack just a year old.

### **Guro Jack Babao**

Although Jack is younger, he started training ahead of Narrison. He joined the class at age five and became such an ardent student that he easily learned most of the sayaws being taught in our class. A year later, he performed his first demo appearance at Balboa Park here in San Diego during the Philippine Independence Day celebration sponsored by the House of Pacific Relations.



Jack's first demo, at age six,  
at Balboa Park San Diego, CA.

When Jack started competing in tournaments, he won trophy after trophy, and some of his trophies were much bigger than he was at that time. In 1983, he won the Pee Wee Weapons Forms Grand Championship at the Ed Parker International Karate Tournament. Jack's tournament-winning form was the sinawali/double balisong combination. Other competitors performed Karate and Kung-fu weapons forms.



Zena, Narrison and Narrie with Ed Parker - 1974



Jack at age 10, with his collection of trophies



In 1983, Jack Babao won the Pee Wee Weapons Forms at Ed Parker's Internationals in Long Beach. It was the first time the Balisongs were used at the finals of the Internationals.

I featured Jack and my husband in two separate segments on the TV program “Spectrum” on KGTV-10 here in San Diego after being requested by the program’s host, Fred Norfleet, to find martial artists for the show. This was back in the 80’s. On air, Jack and his dad performed Arnis techniques and sayaws, after the interview with Norfleet.

Jack said that he initially started training because he was fascinated by the “click-clack” sound of the sticks, and seeing stick fighting being done almost everyday in our class. He realized when he was a little bit older that his real reason was “to follow my dad’s footsteps.”

He is versatile in the use of both sticks and bladed weapons, especially the balisong. His favorite sayaws or forms in the Babao Arnis system are: sinawali (double sticks), palitan (single stick), kinamutay (bare hand), unang sayaw (basic form), bangkaw (spear), and of course, the double balisong. After he learned Eskrido, Jack became very proficient with sinulogs 3, 5 and 7.



Guro Jack Babao first learned the Balisong when he was six years old. In 1983, he was the Pee Wee Weapons Form Champion at Ed Parker's Internationals in Long Beach, CA. It was the first time that double Balisongs were seen at the finals of Ed Parker's Internationals.



Jack was only fourteen when he was certified as an Arnis Guro

Grandmaster Cacoy’s Doce Pares Eskrido.

Career-wise, Jack is the Retail Manager of the Mission Valley “Best Buy” store. He also held the same position when he was assigned to the Chula Vista, El Cajon, and Mira Mesa stores. He worked with Best Buy ever since the company opened its first store in San Diego. Now that he is in a management position, he is oftentimes assigned to train new employees of the company, not only here in California but even as far away as Hawaii.

He credits his upward mobility to his martial arts training, and the discipline that he learned from it. He said that both the mental and physical aspects of his martial arts

Jack distinguished himself as the youngest practitioner ever promoted as an instructor in Babao Arnis. He was only 14! During the test for promotion, Jack had to spar with adults, since we didn’t have other students below 18 years old. Jack’s promotion to guro was witnessed by, among others: Graciela Casillas, former women’s kickboxing champion, and Cliff Stewart, former bodyguard of Mr. “T”. Both Graciela and Cliff took some lessons in Babao Arnis.

Right now, Jack is a 3rd Degree Black Belt in our system. He dreams that someday he could also be an instructor in

training has helped him a lot, and still does, with decision- making skills and the ability to deal with people.

### **Guro Jack Babao Demonstrates the Babao Arnis Daga Angle of Attack**



Angle #1



Angle #1 attack is aimed at opponent's left carotid or side of face.



Angle #2



Angle #2 attack is a thrust aimed below the opponent's right rib cage.



Angle #3



Angle #3 is aimed at opponent's right carotid or side of face.



Angle #4



Angle #4 is a thrust aimed below opponent's left rib cage.



Angle #5



Angle #5 aim is to slice opponent's nose vertically downward.



Angle #6



Angle #6 is a thrust to opponent's midsection or chest.



## Guro Jack Babao Demonstrates the Counters against Attack Angle #1



Guro Jack demonstrates Babao Arnis counters against Attack #1



Block attack by slashing opponent's weapon wrist.



Live hand checks opponent's weapon hand.



Counter to opponent's right carotid.



Secondary counter to opponent's left carotid.



Complete with thrust to eyes or face.

## Guro Narrison Babao

Narrison (Nar for short) started formal training when he turned 16, which was much later than his younger brother. But immediately after he started training, he did it with gusto! He learned not only our martial arts system, but also the Villabrille-Largusa system of Kali, as well as Cacoy's Doce Pares Eskrido. He is a third-degree black belt in Babao Arnis and a fourth-degree black belt in Eskrido. He is an instructor in both systems.

Nar is so much into martial arts that he attends all kinds of Filipino martial arts tournaments, seminars and martial arts related events. He attended this year's 3-day "Grandmaster Cacoy's Doce Pares World Gathering" in Cebu City, Philippines, which was participated in by over one hundred Filipino martial arts practitioners from around the world. A banquet was also held the second night of the event to honor Grandmaster Cacoy's first Hall of Fame inductees. Nar is always present whenever the Supreme Grandmaster conducts seminars and trainings here in southern California.

Despite Nar's physical handicap, walking with a limp since one leg is shorter than the other due to polio, he participates and wins in full-contact weapons sparring



Narrison with his mom, Zena In front of the old Filipino Kali Academy in Torrance, CA.

tournaments using sticks and bladed weapons. Nar, who is left-handed, is ambidextrous and can wield the single and double sticks with swiftness and strength. He said that he compensates with his hands what he cannot do with his legs.

His favorite forms are espada y daga (stick and dagger) in the Babao Arnis style, and sinulogs 6 and 7 in Doce Pares Eskrido. Among his favorite techniques in both arts are “locks”, “traps” and “compression.”

He said that he looks up to both Grandmaster Cacoy Canete and Guro Dan Inosanto as living legends in the martial arts world. Nar says that he dreams that someday he, too, would be doing seminars all over the world just like Grandmaster Cacoy and Dan. Another dream of his is to someday open his martial arts studio.

Nar used to teach a private class in Joe Abueg’s Cepeda-Abueg Martial Arts studio in El Cajon, but when it closed, and Joe Abueg moved his class to his garage, Nar also moved his small class to our garage. Guro Joe Abueg, is one of the first set of guros promoted by our school.

Nar said that he looks up to Guro Joe and appreciates Joe Abueg for his dedication to the Babao Arnis system by helping propagate it for more than twenty years. Nar also thanks Joe for encouraging him and telling my son that he “can move faster with one weaker leg than some people who are blessed with two good legs.”

Nar is happy to have inspired one of the students of Guro Mario Gajo to train in the Philippine martial arts. Guro Mario, another graduate of the Babao Arnis system, has told Nar that his (Guro Mario’s) student also has a physical handicap and considers my son as his role model.

Narrison believes that there should be brotherhood and respect between Filipino martial artists, and he hopes that conflict and hostility could be avoided. He said that every Filipino martial arts system is important, so he takes pains to try to attend other system’s seminars to help understand their art, and to promote greater cooperation and camaraderie within the Filipino martial arts world.

### **Guro Narrison Demonstrates Eskrido Daga**



Eskrido Daga #1 attack



Eskrido #1 attack to top of head or forehead.



Eskrido Daga #2 attack



Eskrido #2 attack to right temple or carotid.





Eskrido Daga #3 attack



Eskrido #3 attack to left temple or carotid.



Eskrido Daga #4 attack



Eskrido #4 attack to below right rib cage.



Eskrido Daga #5 attack



Eskrido #5 attack to below left rib cage.



Eskrido Daga #6 attack



Eskrido #6 attack reverse slash to midsection.

### Guro Narrison Demonstrates Eskrido Counters Against Attack #1



Block and check.



Counter to opponent's throat.



Continue checking opponent's weapon hand.



Final Counter to opponent's chest.

As William Arthur Ward wrote; *“When we seek to discover the best in others, we somehow bring out the best in ourselves”*.

An M.B.A. graduate from SDSU (San Diego State University), Narrison currently works with the County of San Diego's Human Services Department. He is a human services specialist, and his job is to evaluate clients so they can get public assistance and medical benefits.

Guros Narrison and Jack demonstrate the Daga Sumbrada (shadow) drill. It is a give and take drill, which continually looks for an opening on the opponent's defense.



Guros Narrison and Guro Jack demonstrate Daga Baliktad (Reverse) grips.



On guard position for a daga sumbrada (shadow) drill.



Guro Narrison attempts a backhand slash to the neck. Guro Jack blocks the attack with his left hand.



Guro Jack counters with an overhead slash to the neck, which Guro Narrison parries with his left hand. Guro Narrison then counters with a thrust to the abdomen.



Guro Jack obliquely steps to the right, and blocks the thrust with his left hand, followed by a check with the knife.



Guro Jack counters with a back-hand horizontal slash to the abdomen, which Guro Narrison stops with a gunting grip.



Guro Narrison delivers a back-handed slash to the neck. Guro Jack blocks the slash with his left hand, then augments the block with a daga check.



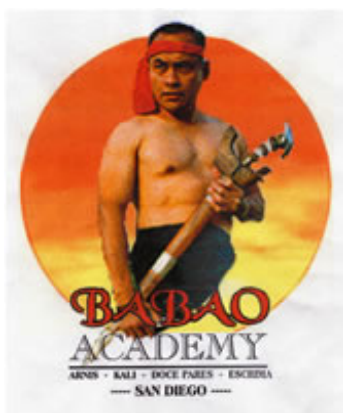
Guro Jack re-counters with a thrust to the throat. Guro Narrison steps obliquely forward to the right and blocks the thrust with his left hand. Then Guro Narrison counters the attack with a reverse thrust to the chest.



Guro Jack stops the thrust with his left hand, then drops his daga hand hard to check Guro Narrison's knife hand.



When the designated time limit runs out, both players salute each other.



[www.babao-arnis.com](http://www.babao-arnis.com)



**About the author: Zena Sultana Babao**, a professional journalist, writes the columns "Light and Shadows" and "Making it in America" for the Asian Journal U.S.A, San Diego Edition, and now also writes for the prestigious "Elvis International" magazine circulated worldwide. She is also the "Vegas and Around the World" reporter with

[www.ladyluckmusic.com](http://www.ladyluckmusic.com), a website in Canada that features Elvis impersonators and fans from around the world. In the Philippines, she wrote for the Philippine News Service (now Philippines News Agency), and still contributes articles for Manila Times and Sun Star Manila.

## Arjumano Da-Ga

By Luther Bersales

Arjumano is based primarily on practical self-defense. It's not just a stick fighting, or a knife fighting system. Arjumano, Founded by Punong Guro Eric "Jojo" Latorre, is a fusion of Modern Arnis, Dumog (Filipino Jujitsu / Grappling), Mano-mano (Empty Hand Techniques), and Da-Ga (Knife Fighting). It basically deals with sticks, knives, bare hands, grappling, using improvised weapons, and even simple conflict avoidance. The goal in which is to provide the student, or practitioner, with



Punong Guro Eric "Jojo" Latorre center



knowledge that he or she can use when faced with a potentially dangerous situation.

In many parts of the world, most confrontations involve an aggressor with a knife. With the main goal of learning to defend oneself in mind, the Da-Ga (or knife fighting) system used in Arjumano has very simple and yet highly effective movements. People from almost all age groups can and are encouraged to learn this. The movements can be classified into two basic types, thrusting and slashing, but their efficacy can only be appreciated in practice. Created by Punong Guro Latorre himself, the students are immediately immersed in “the flow”, which consists of an exchange of random attacks from all angles. This, in turn, instills a defensive instinct in the student for them to recognize, react, and counter to the threat not based on memory.

Punong Guro Latorre started practicing martial arts in the mid-80’s to fill out spare time during his college days. It was then when he chanced upon the famed Arjuken club headed by Grandmaster Ernesto Presas. It was also the time when he started training in Modern Arnis, Karate, Jujitsu, and Kendo. Punong Guro Latorre also trained under Grandmaster Remy Presas and became one of the first officers of Modern Arnis Philippines.

Creating the Da-Ga flow, Punong Guro Latorre kept in mind the practicality of the techniques and its simplicity. In live combat situations, there is no need for any flashy moves. After all, you are not there to impress your opponent. Rather, the goal is to get out of a situation wherein your opponent can do any bodily harm to you or the person you are protecting. The movements are fast, free-flowing, and very efficient. They involve extensive footwork to out maneuver your opponent to make sure you are in a more advantageous position, and rapid hand movements consisting of a chain of attacks rather than just a single slash or thrust.

### **Theories on Da-Ga**

Da-Ga, or dagger fighting, is a system that should not be ignored. A good number of crimes on unsuspecting people happen with a knife wielding assailant. This is just to emphasize the importance of tackling this aspect of Filipino martial arts. Many of the more popular martial arts practice empty hand techniques. Brilliant and efficient as they may be, there are a lot of differences when it comes to dagger fighting. First off, the pacing is not the same, the distance a person has to keep is not the same, and the mentality is not either.

Da-Ga has so much more involvement with the psychological aspect of fighting. Seeing a knife waving right in front of you, knowing the evil intentions of the man holding it is very different from a bludgeoning fist. For this reason, as much as possible, we try to train with unsharpened knives. We try to make everything as realistic as possible to take away the student’s inherent fear of knives, once a student knows how to deal with fear, that’s the time that he or she can properly apply the appropriate techniques.

Contrary to how it is popularized in Hollywood, knife fighting is not necessarily a one-shot, one-kill affair. In the heat of battle, it is not so easy to get the correct angle to cause a fatal blow. Da-Ga teaches a



student to target alternate areas several times in rapid succession. Getting one or two shots in would be enough to cause significant bleeding, and in turn take the fight out of your opponent. Without the will to continue, every move that your opponent makes would most likely leave him more open to even more devastating attacks.

### Teaching Da-Ga

For Da-Ga, beginners are normally taught how to stab and slash in the same movement. Once he or she masters that, the student is then taught which points on the body to target depending on the intent. Later, the students are then taught disarming, locking, and disabling the opponents.

We also emphasize efficiency over form. All are students are free to improvise on which particular technique he or she is most comfortable with according to body type, conditioning, etc.



The focus is more on the reaction of the student. The primary purpose of why most students come into martial arts is to know how to defend himself or herself. So aside from sparring, we also use simulation training. Simulation training is basically an attempt to mimic real life situations to see how the student reacts. For instance, the wooden blocks and tires inside the gym are arranged to mimic the inside of a bus or a busy street. One or two students are assigned as victims and the rest are either passersby or the

assailants. The “victims” do not know who among his fellow students the assailants are. Suddenly, the attack comes and the victims are observed and judged according to how they read the situation and how they respond. Students are also taught how to react when they are trapped in compromising positions like having a knife attacker mounted while you try to fend off his attacks and possibly counter.

Reading the situation requires looking to see how many assailants there are, checking the environment if there is anything they could use to their advantage, etc. No situation is ever repeated, meaning the surroundings are different, the assailants differ in number and if they are armed or not, if the victim is armed or not. There are times when the victims have knives or not, if the assailants have knives, sticks, or even guns. Obviously, what makes it even more difficult is that the assailants are not just ordinary thugs. The assailants themselves are free to use whatever martial arts techniques they see fit to take out their victims.

The overall goal is to prepare the student to take on real life situations. Not just the sterilized version found in sparring. In the streets, anything goes. Victory is determined if either the assailants have convincingly been eliminated, or if the victim has successfully gotten out of the situation.







[arjumano.multiply.com](http://arjumano.multiply.com)

### **Arjumano Club, Philippines**

Punong Guro Eric "Jojo" Latorre

Arjumano classes are held every Sunday 6:00 pm to 8:00 pm at:  
Gym Plus Health and Fitness Center, Metropolis Mall, Alabang.  
Training fees are at the Information Section.

For any other inquiries, contact:

Punong Guro Jojo at 0917-6433851.

### **Batangas Branches under Lakan Sonny Laylo:**

Steps Studio, 2nd level Robinson's Place, Lipa City

(Wednesday/Friday 10-12nn)

Mena Mojares Bldg. P. Torres St. (Public Market), Lipa City

(Monday/Saturday 7-9pm)

Alitagtag College Poblacion Alitagtag, Batangas(Sat 9-11nn)

### **Laguna Branches under Lakan Sonny Laylo:**

Emilios Gym, P. Burgos St., Calamba City

(Thursday 7-9pm)

# Felix Valencia's Knife Fighting System Theory - Valencia Lameco

By Chris Sperling

"A Knife Is Personal" More than likely will be some of the first words you hear when taking a lesson from Master Felix Valencia, of Burbank, California. "You must know yourself in order to adapt to your enemy." Just small parts of the mentality adopted by Master Valencia over his years of learning a weapon he says could be its own system.

Felix Valencia was born in the city of Manila, in the Philippines on June 12th 1954. When he was 3 years old his family moved to Los Angeles, California where he was raised. He started training in self defense when he was 5 years old, and over the course of his life has had the privilege of training with many very prominent people in the Filipino martial arts



Punong Guro Edgar Sulite Lameco group

community. The majority of his training came directly from Punong Guro Edgar Sulite in Lameco. He has also been involved in training with Master Dan Inosanto, to sponsoring seminars for Cacoy Doce Pares, and being an acquaintance of Ted Lucay Lucay.

In knife fighting as with most things knowledge gives you power, and knowledge of the self even greater power. Felix tells all of his students "In a fight

your must know yourself, know your weapon, and know your opponent." You have to know your limitations, if you expect to win a fight. You have to know yourself well enough, and train long enough to be able to go into a fight with confidence and attack with explosive ferocity. At the same time being present enough to know when to cut a small target like the weapon hand, and when to go for the kill shot. You have to make your opponent respect the weapon and control the floor with quick in out movements. Always remember a mutual slay means you are both dead, and nobody wins.

Know your weapon, and be familiar with how you need to use your weapon against the weapons of others. Timing becomes much more important when you are armed with a knife and your opponent has a stick or sword. You want to make sure you know your reach as well as that of the opponent, to know when to strike. Know how to fight in a saber or ice pick grip, with the knife in your left and right hand without cutting your own opposing hand or other body part.

The knowing of the opponent is where all of your skills come together. You now have to play a game of chess in real time and figure out what pieces your enemy has, as well as determining his will to fight. Take small targets, try cutting his hand once or twice, and let him run away if he wants. If he still chooses to fight leave a small opening to see if they will take bait, check their stance, do they leave any openings, and are those



openings just a trap. It is about not underestimating them, and finding your opponents weaknesses before they find yours.

Master Felix Valencia currently lives in the greater Los Angeles area, frequently participating in training seminars for the law enforcement, military, and private security communities. For the rest of us, we can find him teaching regularly at the House of Champions, Platinum, and Fit Gyms in the Los Angeles, California area. For more information on Master Felix Valencia, and the Valencia Lameco Fighting System.



[www.valencialameco.com](http://www.valencialameco.com)

## **Where It All Began and Dedication is an Obsession**

By Tom Dy Tang

With the influx of the different martial arts all over the world, it is interesting to note that the Filipino martial arts, has gained worldwide popularity and acceptance to many countries. More and more foreigners are recognizing its value and usefulness thus integrating it in their self defense training. One French guy whose passion in sword fighting was so strong, he travelled 6,930 miles from his homeland just to study eskrima in the Philippines.

Let me begin this story with Serge Gillette from Cannes, France.

Serge' interest for sword fighting started at a very young age, inspired by the Greeks and the Romans. In his quest to learn combative skills, he joined a Vietnamese group in Cannes where one day a fellow student demonstrated to him the system of stick fighting and identified it as Arnis. His curiosity got the better of him and started asking questions, but all his queries were left unanswered, and consequently this is where his journey to the Philippines began.

In search for a Filipino teacher who could teach him the ways of the Filipino martial arts, he decided to take a trip to the Philippines in 1997, however due to inevitable circumstances in his office, his leave was not approved. His idea thou of coming to the Philippines persisted and soon he found himself surfing the net and making an overseas call to Manila to talk to Pedro Reyes whose name he found posted on the web as the contact person for Kalis Ilustrisimo, a noted group of Eskrimadors in Manila. He informed Pedro Reyes of his intent to go to Manila and to study Arnis. When asked how

long he planned to stay in the Philippines, he said he will only be in the Philippines for a month and for so short a period of time he would hope to learn only the basics. Pedro Reyes agreed to meet him the moment he arrived in Manila.

On June 13, 1998 Serge Gilette left France and arrived in Manila the following day, June 14, 1998. As soon as he got settled, he called Pedro Reyes at once and the latter was surprised because true to his word he really did arrive in Manila to study the Filipino martial arts. The next day, Pedro Reyes fetched him in Malate Pensionne Hotel and from there they took a ride to meet with Tony Diego, the recognized and respected teacher of Kalis Ilustrisimo.

On his first day at the Binondo gym where Tony Diego teaches, Serge recollects seeing other students from Australia with their instructor learning the art, while he sat quietly in one corner the whole session just observing. The following day he came back and Tony Diego commenced to teach him the basic form of sword fighting and since then, trained with him every day for the rest of his one month stay in Manila. He describes his training as very intense and as a result he acquired blisters on his hand the first day. This however did not deter him from training again the next day.



Tony Diego teaching Serge

While he was taught the different forms of attacks and counter attacks, he views the style as something unique and simple yet very precise and combative. From Tony Diego's teachings, he soon gained self-confidence in his strikes and counter strikes using both sword and knife (punta y daga) and thus grew more proficient and more determined to master the Filipino art.

When his one month stay in the Philippines finally ended, he promised to come back to Manila, and 5 months later he was back. The following year and every year thereof, he never fails to visit the Philippines yearly.

For two weeks to one month every year he would stay in Tony Diego's house to learn more about the sword and knife. His dedication to sword fighting even led him to go to Lake Taal thru the motivation of Pedro Reyes and was initiated to Haring Bakal, a ritual said to protect one from knives and swords. The group in Lake Taal was headed by Jesus Velario. In his first visit he reminisced, he was forcefully hacked 6 times in the stomach and thighs after Jesus Velario recited an oracion (a powerful prayer), 21 times on his second visit, and was 39 times hacked on most parts of his body including the neck on his third visit. He recalls this experience to some extent scary but added he felt so relaxed after each ritual and has remained unscathed.

Upon his return to France from his first visit to Manila in 1998, his experienced in the Filipino martial arts was something he could not get off from his mind. He relives that there never was a moment in a day that he did not think of it and soon he was talking to his friends about the style, the intricacies of the art, the Filipino people, its culture and almost everything about the Philippines. Before long he was encouraging his friends to learn the art as well, and soon enough he was teaching a couple of friends in his home.



Significantly in 2004, the number increased when one time he was asked to demonstrate his style in a gathering of martial artist in Limoges, France. The crowd then consisted of different levels of practitioners from beginners to instructors. They were impressed with his style and a few of them requested him to teach them, henceforth every month they would meet either in Marseille or Paris and he would share with them and train them for a couple of days the beauty of the Ilustrisimo style. He does not ask for any compensation from his students as he teaches the valor of the art only to people who show genuine interest and are committed to the art. As of this writing, their small group consists of 9 people including himself.



Serge Gillette group in France

Suffice it to say, if there ever was/is someone whose eagerness in sword and knife fighting is so great, that would be Serge. His enthusiasm never diminishes, instead it increases with the added knowledge that he acquires. He expresses his relationship with Tony Diego the teacher of Kalis Ilustrisimo, as warm, fruitful and rewarding and finds the camaraderie among the group excellent. To this day he has an over whelming sense of affinity to the art, that he feels the art was not made for him, but rather he was made for the art.



Serge Gillette, “The French Guy,” who crossed the globe 6,930 miles to learn the Filipino ways of the blade, has truly come a long way, and as he unceasingly aspires to master the art, he looks forward as well to more people in his country joining his group, and perhaps one day he could bring them all to the Philippines, where it all began...

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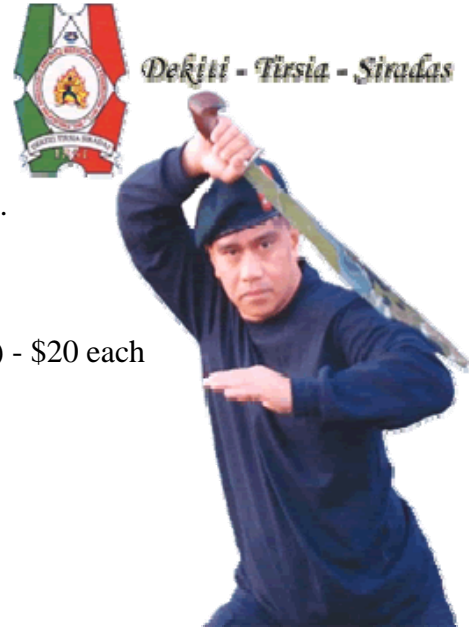


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### **Malay Fighting Arts - Mano Insayo (Hand Drills)**



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## Keith Roosa Hand Made Wooden Weaponry



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Keith Roosa prices vary because of availability and cost of the hardwoods he uses. The Presas Bolos and the Abanikos will sell for \$70. He makes a cheaper line that sells for about \$20 less, which have parachute cord wrapped handles. Keith Roosa's prices sometimes scare people off until they have the weapon in their hands and feel the balance and see the quality the work. Each one is hand built and not off an assembly line.



Bram Frank's Abanikos are made from Bolivian rosewood w/ zebra wood handles (left) and purple heart w/ bubinga handles (right).



The Presas bolos in the second picture are made from macaucaba, which has the hardness of kamagong. The left one has Birdseye maple handles and the right one has cocobolo handles.



Different Bolo and a few Abanikos designs



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## The TRG Knife



### The Eye of the Storm TRG

The TRG may have a very distinctive look but it is strictly 'Form follows function'.

With a total length of 10" it is quite a compact offering. The grip style also aids in a comfortable carry and helps the TRG stay out of an operator's way until

needed. At 6" the blade still moves easily around passing hands, while maintaining good offensive capabilities in the right hands.

The TRG is hand crafted from a single piece of D2 tool steel - 1/4 inch wide. And very strong; it is coated in a non reflective black finish that helps prevent corrosion.

### The TRG Concept

I'm a big fan of the Kerambit for a folding defensive option. One day I was training with one and just wondered if the retention characteristics could be carried over to a conventional forward blade.

The Kerambit is used with the wrist locked in its natural position. To maintain this, and the benefits it affords, the logical thing was to have the blade coming straight out the front - unlike a conventional knife. This has the effect of looking a bit like a pistol.



I drew up this design and thought I was very clever, until I began researching the idea. I had not seen another contemporary design like mine but I soon found many similar concepts in museum examples.

Some had a gentle angle to the grip, others at a full 90 degree right angle - Like a walking stick. These old warrior cultures evolved their weapons, in constant use, to this design. So I was on the right track.

I then

noticed that the modern fencing foil has an almost pistol grip as well. When control was needed - they also turned to this solid concept.

Above all, when the TRG knife is held the body's natural structure and motion are complimented - not challenged. This leads to power, accuracy and speed.



The only other truly ergonomic knives that I, have seen are for those suffering from arthritis and other disabilities - but the blade extends from the bottom of the grip.

### **The Handle**

A large part of the TRG's radical appearance is the pistol grip style handle. It is clearly intended to be used in the 'forward grip' and engineered for lightening fast thrusts.

The TRG is incredibly easy to use with great accuracy - simply pointing like a finger.

In theory the reverse grip can also be made to strike at a matching distance - but in practice the forward grip has the range advantage, more so when dealing with multiple opponents.



### **The Blade**

The TRG was designed from the ground up as a fighting knife - without compromise. The TRG is designed to thrust.

It has many subtle features but any design concept that would compromise this vital strength was discarded. Thrusting with the TRG is just like pointing your finger and leaning forward.

The business end begins with a radical Tanto point. This boasts impressive penetration, a strong tip and the ability to perform instinctive snap and press cuts. Below this is a feature that I have not encountered before, a chopping surface leading to a deep, concave edge.

Although it looks simple, every part of the TRG blade is designed; to either pierce, break or collect the target and present it to a cutting edge. This curved feature has other strengths.

With the combination of forward blade angle, lower guard and the rear blade arc, you can trap, hold and move an opponent with excellent control.

The upper blade features an excellent edge for executing hook cuts, a most effective technique in both attack and defense. Devastating when whipped up under the attacking hand with an untelegraphed flick of the wrist.

### **The Guard**

The guards on the TRG are huge compared to other knives on the market - but because they face forward do not interfere with the drawing of the knife. Nor do they catch on the user's 'Live hand' as it parries away the opponent in the chaos of defense.

Because the well protected thumb rests on not behind the upper guard, there is no chance of the user losing a thumb nail after an impact.

Even the guard of the TRG poses a threat to the opponent. The top guard rakes, the lower guard catches and both deliver great energy to a tiny point that punishes whatever it contacts. This alone can facilitate a disarming of the opponent.

The lower guard also protects the user's fingers when cutting material in adverse conditions. Should your slip, your knuckles wont pay the price.

### **Striking Pommel**

The butt of the TRG features a glass breaker / striking edge. It is modest and doesn't catch on other equipment when sheathed, but is very effective. It is immediately uncomfortable when even the lightest contact is made to the back of ones hand.

It can deliver punishing blows both outward and up or down on any line of strike. This provides the user with a non lethal striking option in addition to another angle of attack. If you are familiar with the defensive use of the Yawara, Kubotan or pocket stick - you are already ready to execute these simple but effective techniques.

### **Retention**

Anyone experienced in learning a blade art will be familiar with the clatter of trainers falling to the floor in their club's hall. Simply from lucky slaps during parry drills.

Thanks to the user's index finger in the TRG's Eye and their palm now absorbing impact, it is impossible for the users hand to ride up onto the blade under any circumstances.

If a variation of the classic Filipino disarm is attempted, it's now difficult for the defender to get leverage. Now the surface pushing the weapon from the owner's hand tends to just wipe away - until it finds the sharpened portion of the top blade.

**Cost:** The price of the TRG is US\$275.00

This includes the sheath. Shipping is at cost.

We have been careful to keep the price accessible and are confident that you will find this great value when compared to similar production offerings at twice the price.

**Ordering:** To order the TRG knife, get in touch to arrange payment and your preferences.

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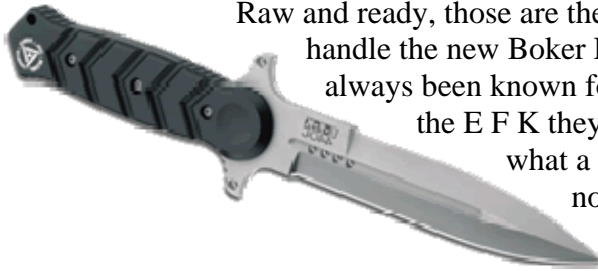


## **Raw and Ready**

### **Bokers E F K**

(Escrima Fighting Knife)

By Punong Guro Michael Blackgrave



Raw and ready, those are the two words that first come to mind when I handle the new Boker E F K (Escrima Fighting Knife). Boker has always been known for producing top quality blades, and with the E F K they have in my opinion set a high standard on what a tactical knife should be. The first thing I noticed when I handled the E F K was the comfort, it literally fills my hand allowing for functionality in both sak sak (saber grip) as well as pikal (ice pick grip) and the transition from one to the other is as smooth as can be, a trait crucial to those of us who delve deeply into the bladed arts.

One of the most important features is the double edged 5.88 inch blade. In my opinion double edged is the only way to go, it allows for deeper penetration and devastating back cuts. I put the E F K through some grueling test cuts in both sak sak and pikal grip. I found the penetration factor is high in both. In sak sak I was able to penetrate the yellow pages with a single cavity thrust measuring 1.5 inches this was achieved with average power, when I upped the power thrust I achieved 2.5 inches, not bad at all. In pikal the results were amazing, I was able to drive the E F K a full 4 inches deep into the book with plenty of power still available if needed. The other feature that I truly dig is the striking bezel at the bottom of the handle. This little bad boy is a keeper for sure. I personally love the aspect of being able to not only cut but pummel with my blade and any one who knows eskrima understands that this is a crucial element that unfortunately some knife designers leave out when building a tactical fighter, so kudos to Boker for getting it right.

The E F K comes with a zytel sheath which I definitely like, while tight at first it loosened up after a bit of play yet still remained firm enough so the blade rode snugly in place. The design of the sheath is excellent I was able to attach the blade as a hip carry, cross draw, boot carry and my favorite a lower back concealed carry. It definitely rides light and is easily concealable under a loose shirt or jacket.

Over all I give the Boker E F K four big shiny stars, it is with out a doubt a true tactical fixed blade right up there with the best of them. If you are looking for glitz and glam then I would say look elsewhere but if you are about functionality and simplicity then by all means get yourself a Boker E F K it is a high quality baby that will hold up under any conditions and definitely get the job done in the right hands. Two big thumbs up to Boker for getting it right, obviously Mr. Newmans experience in the bladed arts paid dividends here... great job Boker!



[www.bahadzubuwest.org](http://www.bahadzubuwest.org)



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## Pekiti Tirsia Kali and San Miguel Eskrima Comparison of Espada y Daga Techniques

Pekiti Tirsia Kali and San Miguel Eskrima  
A Comparison of Espada y Daga Techniques



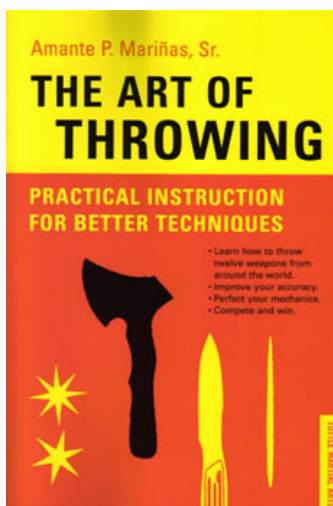
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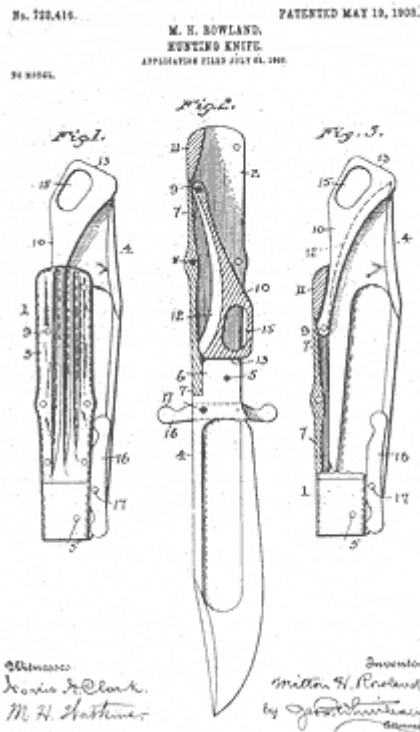
By Professor Amante P. Marina

**Publisher:** Tuttle Publishing  
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# Knife Terms & Definitions



- **Bail** - A loop at the end of some knives; used to clip and carry the pocket knife. ie key ring loop.
- **Barong** - a knife resembling a cleaver; used in the Philippines.
- **Bayonet** - A knife that can be fixed to the end of a rifle and used as a weapon.
- **Blood Groove** - (AKA Fuller) The grooved channel down the blades on some swords and bowie knives.
- **Bolo** - A long heavy knife with a single edge; of Philippine origin.
- **Bowie** - James Bowie, (1796 - 1836) famous for the 1827 bloody brawl near Natchez, Mississippi (The Sand Bar Fight), where several men were killed and Bowie was wounded. Bowie's knife became famous as the knife used at the sand bar fight and has been copied ever since although the original Bowie knife has never been found/documentd. Col. James Bowie was also a

defender at the Alamo.

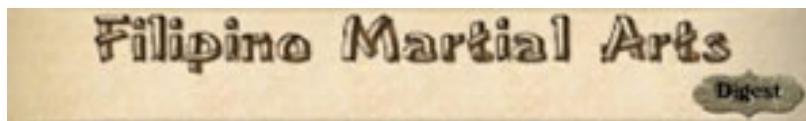
- **Choil** - The choil is the small indented (usually semi-circular), unsharpened part of the blade - close to the hilt (where the blade becomes part of the handle).
- **Clasp** - A style of jack knife where the blade curves upward at the tip.
- **Crink** - A crink is a bend at the beginning of the tang that keeps multi-bladed pocketknives from rubbing against each other.
- **Dirk** - (AKA Dagger) is any short double-edged bladed stabbing weapon.
- **Escutcheon** - is a small pin or piece of metal attached to the handle for engraving, branding, or just decoration (AKA Name Plate).
- **False Edge** - is an additional bevel on the back of the blade enhancing the blade's point. This edge can be sharpened or not. The false edge can also be used for heavier cutting that might be damaging to the cutting edge.
- **Guard** - The guard is usually a piece of metal between the blade and the handle to protect hands from the knife edge.
- **Gurkha Knife** - a curved steel knife with a razor-sharp edge used in combat by the Gurkhas.
- **Hilt** - The entire handle, including the butt/pommel and the guard.
- **Jigged bone** - Bone that has been given a textured finish usually from gouging or grinding troughs in the handle scales.
- **Jimping** - Crosshatching, notches, or bumps on the knives back spine for extra grip ability for the thumb.
- **Kick** - The kick is found on a pocketknife, and is the projection on the front edge of the tang, the blade rests here in the closed position and keep the front part of the edge from hitting the back spring.

- **Kris Blade** - The kris blade is identified as one that is wide on the base and double edged. It is capable of delivering both chopping and slicing cuts. While many assume kris to most often have wavy blades, the half-waved half straight and fully straight blades are more common, as straight blades were more practical in combat. The Kris is common in the Philippines, but, it is most associated with Indonesia.
- **Liner** - The interior part of a knife frame located between the handle and blade edge.
- **Liner lock** - A locking mechanism incorporated into the liner of the handle.
- **Long Pull** - An extra long nail mark/nick that runs the length of the back of the blade.
- **Master Blade** - The largest blade in a multi-blade pocket knife.
- **Nail Mark** - (AKA Nail Nick) is a semi curved slot cut into the blade used for opening with a thumbnail.
- **OTF** - Out-The-Front. A knife that houses the blade in the handle and deploys the blade out of the front (AKA Stiletto).
- **Parang** - a strong, straight knife native to Malaysia and Indonesia.
- **Pick Lock** - A type of switchblade knife where you have to release the blade lock by "picking" it with your thumbnail.
- **Pommel** - The very end of the knife. Some flat metal pommels are good for hammering. An example would be a pointed metal pommel, known as skull-crusher pommel used on combat knives.
- **Quillon** - (AKA quillion) is a french word for the guard of a sword or dagger designed to protect the hand. A quillion can be either straight or curved.
- **Ricasso** - (AKA Tang). The ricasso is the flat section of the blade by the guard , usually where the tang stamp is.
- **Scales** - (AKA Slabs) the handle material pieces. i.e Mother of Pearl Scales.
- **Shield** - (AKA Badge) The metal inlay on the handle of a knife.
- **Slip joint** - The term used for a folding knife that does not have a locking mechanism.
- **Snickersnee** - A knife resembling a sword. Archaic the act of fighting with knives.
- **Spine** - The thickest part of a blade, the blade spine would usually be at the back (top) of the blade. For double-edged blades, the blade spine is found right down the middle of the blade.
- **Swedge** - A bevel on the back of the blade.
- **Tang** - (AKA Ricasso). The flat (unsharpened) part of the blade next to the handle. Usually has a tang stamp or makers mark.
- **Walk and Talk** - Describes the actions of a pocket knife when opened and closed. The walk describes the feel of the blade as it moves along the spring when opened. The talk refers to the sound of the knife when the blade is closed. A well adjusted knife has a nice strong snap and has blades that slide smoothly across the springs (nice "Walk" and "Talk").





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