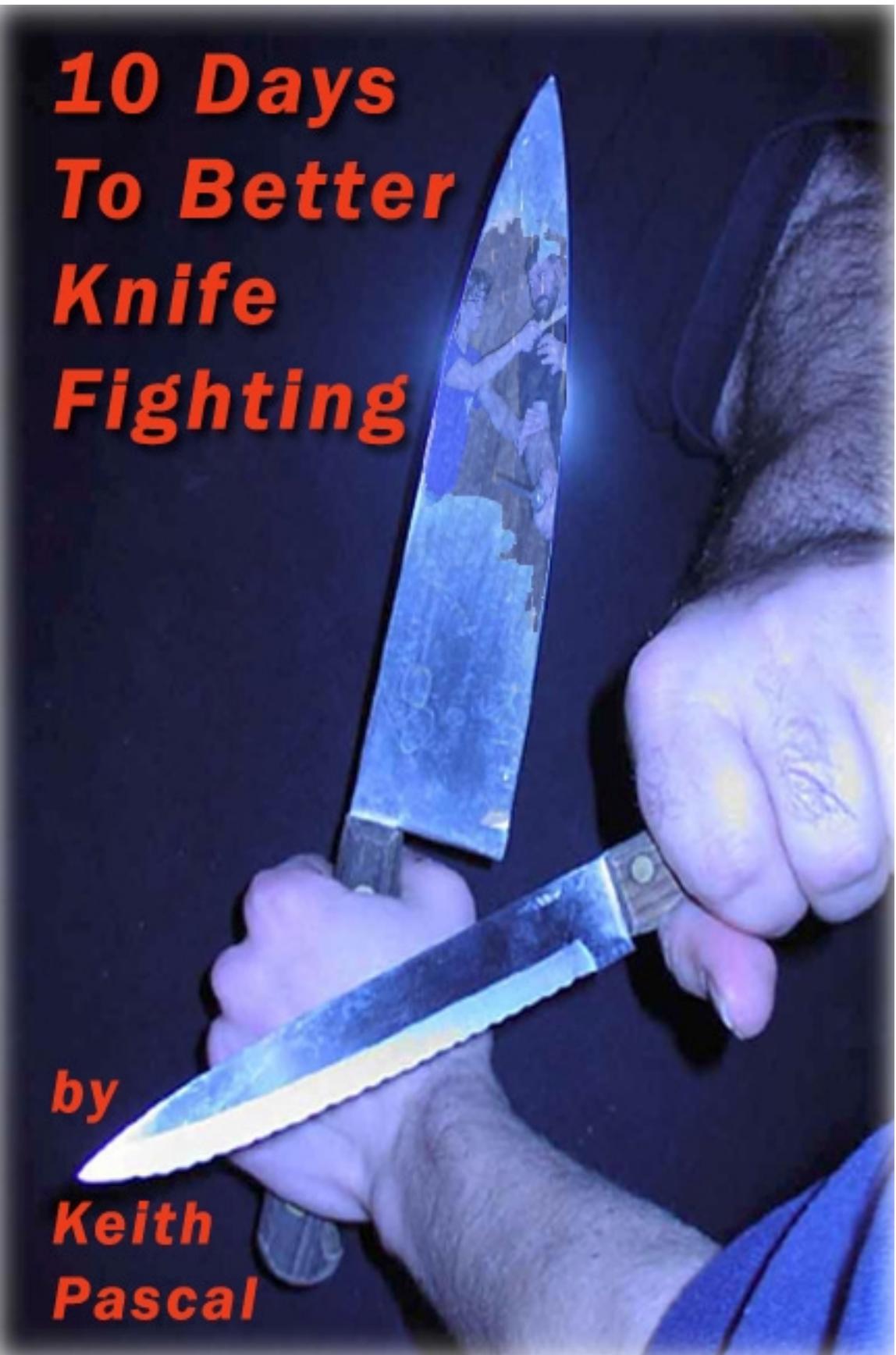


10 Days To Better Knife Fighting

A close-up photograph of a person's hands holding two knives against a dark background. The person's right hand, which has a tattoo on the back, holds a large, curved blade with a textured surface. The left hand holds a smaller, straight blade with a serrated edge. The lighting is dramatic, highlighting the metallic surfaces of the blades and the texture of the person's skin and clothing.

by

**Keith
Pascal**

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This book is designed to provide authoritative information with regard to knife self defense. It is sold with the understanding that neither the author, the publisher, nor anyone involved with the book is engaged in rendering legal advice, or advice and expertise for your specific situation or set of circumstances. If expert counseling of any kind, including legal, is required, the services of competent professional people should be sought for each specific area in question. And you should do a lot of your own research too.

Always remember, that the methods described have the defender cut on first contact with the attack. The law may view the scene differently from the defender's point of view. Any defense with a knife could result in serious legal consequences.

Also, please keep in mind that **10 Days to Better Knife Fighting** only covers the self-defense aspect of knife fighting. Attacks are never presented in this book. Your first response is to defend a knife attack coming toward you — you are not the insitgator.

Readers are urged not to engage in any sort of illegal fighting activity.

Fighting is dangerous — people get hurt and sometimes killed. Even after years of expert martial arts practice and many seasons of professional knife fighting practice, there are still too many variables to predict the outcome of a knife fight.

With that in mind, read the **10 Days to Better Knife Fighting**. Practice the exercises. Learn as much martial arts as you can from any practical and efficient source ... and hope you never have to use your skill.

Enjoy the read and ... choose the safe path.

Pascal, Keith.

10 Days to Better Knife Fighting Keith Pascal.

Martial Arts

Self Defense

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Dedication and Acknowledgments

This book is dedicated to the crew who contributed to the photos in **10 Days to Better Knife Fighting**.

It was a lot of hard work, but I predict that you will remember the photo shoots with fond memories:

- * The first day of filming when you saw the woman go topless in the park — only to find out that *she* was a *he*.
- * The freezing cold morning — not normal for Eugene, Oregon. Three chapters in one day — Wow!
- * Socializing, a snack, optimism in the air, and good times for all — after each photo session.

I would like to specifically thank the following:

Lee Asher — Lee and I make a good team. Lee took each and every photo for this book. He has a good eye, great artistic taste. If you want to know why this ebook has more style than most of the dull efforts on the Net, it's because of Lee.

Lee knows how much I value our friendship ... He has already helped me to raise the bar in quality martial arts information. Look for great things from this duo in the near future.

Matt Marty, Garrett Bergby, and Ben Styer-Rayack — Good sports, nice guys, great knife-fighting mannequins

— I mean models. I appreciate your patience, your senses of humor, and your youthful exuberance. It was a lot of fun working with you.

Steve Golden — As usual, my martial training comes from Steve. He started me on the Slash and Thrust exercise. Steve would be the first to point out that he takes no responsibility for any of the variations found in this book. On the other hand, any techniques you find practical and efficient probably got their start in his class....

And to my wife, **Kate Pascal**. I am sure I abuse my rights by having her edit so much — most of my ezines, all of my articles, all of my books, and this ebook.

Hers was the other martial arts opinion in this text. She knows that these exercises work.

Also, thanks to Kate for posing for the shots on the days that the Three Musketeers couldn't make it.

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Introduction

Can you hold your own knife against knife?

Would you know what to do against a skilled knife fighter?

10 Days to Better Knife Fighting will help you to improve your knife fighting skills, so that you will be able to defend yourself in almost any *clash of the blades*. Guaranteed.

You get pages and pages of knife-fighting exercises to practice with a partner. Practicing alone will only take you so far.

You need to learn to respond to a fast stab to your body. You have to feel your partner's weight shift, so you *corkscrew* your response slash to the other side of the body. (See Day 6.)

I want you to develop the actual skill of responding to an attack automatically. To make your responses instinctive, you have to practice the same exercises over and over.

What makes this ebook different is the teaching of skilled responses. Each response is efficient. No extra movements allowed.

[A little piece of friendly advice: If you decide to read other books on knife fighting, run away quickly from any book that advises you to block and then counter. If you block with your arm or wrist, you will get cut. I am offering a better, more efficient way. In the photos, it may look like they are blocking, but they aren't. These are only checks -- they don't keep contact long enough for your opponent to cut.]

These exercises teach efficiency. But you have to practice them. You'll need practice knives and some eye protection. Any other martial arts protection you normally wear should also be worn, especially if you take the advice in *Day 10* about combining knife technique with your other martial skills.

Do you know the difference between fighting on the inside and on the outside? One way is a safer bet for beginners.

Are you chomping at the bit to learn speed reaction drills? Without them, you'll never stop an incoming blade in time.

Would you like to know when to throw your knife? Most martial artists instinctively choose the *wrong* time.

Have you ever thought about fakes and feints? You'll see just how hard they are to check. And you'll start with some basic, but doable, counters.

Could you instantly find direct, but unexpected targets on your opponent's body? On Day 5, you'll learn to flow from one target to the next.

We're just about ready to begin, but first a few little guidelines:

- This is an ebook about knife defense. The response is direct, efficient and damaging, but it is still a response. I am not teaching you how to instigate a fight. You are into self defense — it just so happens that every one of your responses cuts.

- Don't just look at the photos. The meat of the instructions are in the words. Often, you only see one example in the photos — the instructions tell a different story. They offer a more complete picture; the instructions give helpful hints about angles, proper distance, and timing; The words will also help you to feel the proper response. You can't get all of that from the photos alone.
- Practice each exercise, until you feel comfortable with it. Students often ask me how much time they need to spend practicing knife fighting. I don't mean to be vague, but it really does depend. Many of the exercises have variations — I describe some; you can figure out other, new drills yourself. You could practice all day, every day. Or you might devote 15 minutes a day to three new variations.
- Practice until you could do each exercise in your sleep. Combine exercises. You'll notice that almost all of the drills in this book stem from some form of Slash and Thrust (more on this drill in the next chapter). Since the exercises have the same roots, you should be able to combine them. Always spiral back to the familiar. You want to be able to flow from one technique to another and then back again, effortlessly.
- Remember your safety equipment. My photographer took a lot of artistic license with these photos. You'll occasionally see students with protective glasses on — they serve as reminders. When my students practice with knives, and aren't just posing for illustrations, they always wear protective eye gear. This is a must — you'll read a few gentle reminders throughout the ebook.

- Write me with any questions.

I realize that this is not a complete style in a book. I have a single-minded goal. I want everyone who reads this ebook, and practices the drills, to significantly improve their knife-fighting skills.

You will be amazed at what you can learn to do in only **10 Days**. Who knows, maybe this ebook will change the way you do all of your martial arts??

Train hard, have fun, be safe, and write me with any comments or questions,

Keith Pascal

**STOP THE THRUST
OF THE KNIFE...**



**WITH
YOUR
OWN
BLADE**



Day One

Basic Slash and Thrust

Have you ever seen a knife fight?

To me, it looks like everything happens at a fast pace. Everyone operates at a high speed. It can be scary having a blade thrust toward you at the same speed as a martial arts punch.

You need to deal with the knife being thrust at you, and you need to deal with it quickly. Blocking the blade arm is not dealing with the knife. You only postpone the thrust of the knife for one beat.

If all you do is block, eventually you will get stabbed or sliced.

As I said before, you have to deal with the knife, and you have to do it immediately. One of the best ways to deal with the problem is to cut with your very first movement.

This is true efficiency at work.

Enter Slash and Thrust ...

Imagine you have an imaginary bubble around your body. Determine the size of your bubble with the distance you perform knife techniques. (Photo 1)



You don't want the bubble so large that you have to compromise a good stance and your balance by reaching too far. (Photo 2)



(Photo 2)

(Photo 3)



Neither do you want to have such a small bubble that a blade could easily enter your safety zone and cut you. (Photo 3)

You need the extra time to react.



(Photo 4)

Now, grab a practice partner and a couple of practice blades. The idea behind Slash and Thrust is to create a practice exercise where both you and your partner get the benefit of slashing anything that breaks your personal body bubble. (Photo 4)

Note: You both wear eye protection, right? Even plastic and wooden practice knives can accidentally poke an eye.

~~ Be careful, please. ~~

Start the following exercises at a slow speed. Work at a slow pace, until you are completely comfortable with the movements. Then pick up the pace a little. Continue working at the new speed, until it feels comfortable.

When I add new techniques, or warm up, I like working at about half speed. We get faster from there. Eventually, we have to stop the exercise when speed overcomes technique, and everything looks sloppy and jumbled.

In this first exercise, your partner stabs at you. Any kind of stab with the practice knife will work. (Photos 5,6,7,8)



(Photo 6) V

(Photo 5) Δ



< (Photo 7)



(Photo 8)

Stop the thrust of the knife with your own blade.

In other words, the cutting edge of your knife meets your partner's forearm. As soon as you make contact, pull your blade back a bit to slice or slash the arm.

Efficient and nasty. (Photos 9, 10, and 11)



(Photo 9)



(Photo 10)



The exercise isn't over.

As soon as you pull your knife back in a slash, you immediately return the favor and thrust at your partner. Practice slowly at first. (Photos 12, 13, and 14)



(Photo 12)



(Photo 13)



(Photo 14)



**And so the
story goes ...**

(Photo 16)

**Your Partner
Now Uses His
Blade to Stop
Your Stab.**



Then he slices and returns the slash to you...

Then after you slash by pulling back at the point you stopped the knife, thrust at your partner. Continue on ... slash and thrust, slash and thrust

If you have never done this exercise, you'll be amazed at how much 30 minutes of practice can do to improve (and smooth) your technique. Just think — it's only the first day, and already you have an efficient answer for dealing with any blade that penetrates your safety bubble.

The Slash and Thrust by itself is nothing new to trained professionals and super-seasoned knife fighters.

One of its limitations has to do with fakes. By attempting to stop the hand thrusting at you with your own blade, you are susceptible to feints.

We'll deal with fakes on another day.

For now, know that you have learned an efficient way to stop an attack. It's not complete, but it's a good start.

You could practice Slash and Thrust for the next nine days, and this course would be worth it. The tactic of slashing anything coming at you is very powerful.

But we're not done yet...

Using Your Live Hand

There are certain styles where your attacker's knife hand will constantly move toward the center of your body.

We can't do the Slash and Thrust Exercise in its most basic form. -- one hand against one hand

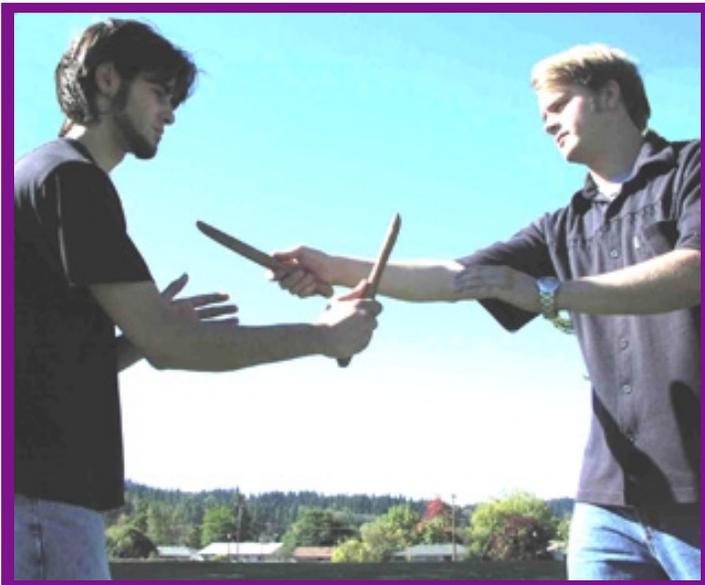
We have to make sure we use a hand check for safety.

Why?

Because, in some styles, the minute your knife clears your opponent's arm, his or her arm will continue on its path to your center. Ouch.

Yes, even if you manage to cut the forearm, the attack could continue. So, you add the check hand for safety. Here's how...

You partner strikes with his or her knife. (Photo 17)



Stop the thrust with your blade. In real life, you would use the sharp edge of the blade. First contact always equals slice, if you can. (Photo 18)



As soon as your blade stops the forearm, place a check hand on the forearm. The check hand makes contact with the forearm as your knife hand slices back. (Photo 19)



Then continue the exercise thrusting at your partner. Your partner will also stop a blade thrust with a knife, check with an empty hand while pulling back the knife, and thrust again toward you.

By adding the check hand, you have prevented a prolonged attack.

Tips For Better Slash and Thrust

- 1) Don't break each move into a separate beat. Try to flow from one movement to the next. Practice different rhythms. How many short beats can you fit into a long one?
- 2) Think of this as a continuous exercise. You are constantly feeding and receiving. You keep trading back and forth, without stopping.

3) This particular exercise isn't meant to be practiced at the traditional sparring distance. Make sure you keep a distance where your imaginary body bubbles touch. (Photo 20)



4) Use a variety of strikes. Even if you have to go out of your way to strike from a particular angle, do it. Striking at weird angles will benefit your partner. (Photo 21)



Super Practice: Day 1

Each day, you will receive a bonus lesson or two (or three or four). These lessons are for everyone, but if you are a knife fighter already, you will really appreciate them.

For example, if you have practiced some form of Slash and Thrust before reading **10 Days to Better Knife Fighting**, then Day One's Super Practice will present a few new possibilities.

If you want to know what makes the Keith Pascal Method different from the traditional ways of practicing Slash and Thrust, the Super Practice exercises are the key. Please don't share them with everyone. They are what will make you different from other martial artists, and you do want an edge, don't you?

Here are some of my pet exercises:

Slash the Checking Arm

Invent an exercise where you practice slashing at the checking arm. This falls under the category of Unexpected Targets (Day 5). You can go for the arm instead of a thrust to the body. (Photo 22)



Try an exercise where you pull your knife back, attempting to slice the opponent's check hand.

Where else in the routine can you insert a stab towards the checking hand?

The Forward Stab

In a traditional Slash and Thrust, you pull your knife back along the opponent's forearm. Then you immediately come in on another line of attack.

Instead of pulling back, invent an exercise where after you stop the arm with the initial thrust... (Photos 24)



...you move straight in toward your opponent. In other words, eliminate the pullback. and 25)



Upper Arm Stop

Create an exercise with a partner where you stop the thrust of the blade with a slice to the upper arm. In this exercise, stop each other with checks above the elbow. You'll work harder for the stop, but it may be necessary in a real life situation.

Super Practice Combinations

Combine any two (or more) Slash and Thrust Techniques and practice both at the same time.

For example, practice a traditional forearm Slash and Thrust with the Upper Arm Stop. Vary the routine. Do a couple of regular Slash and Thrusts and then all of a sudden, stop your partner with a blade slashing the biceps.

Or maybe you could combine the Forward Stab with your regular technique. Eventually, you might want to teach yourself to flow from one to the other, without thinking about specific techniques. You react in the flow of the exercise.

End note:

We covered a lot of ground in Day 1. You should see immediate improvement in your knife fighting. Please continue practicing the exercises from Day 1 on any or all of the other days of this course.

As my teacher would say, feel free to practice at no extra charge.

~Notes~

Let's Update the Original Slash & Thrust Application



Day Two

Beyond the Basics:

“Cutting” The Distance

Do you see how fast it is to be able to stop a blade attack and inflict damage all in the same move?

Slash and Thrust is a great exercise. It teaches you to stop an attack with your blade before it reaches your body. (Photo 1)



But guess what!

It's only an exercise.

Oh sure, it's fast enough for a normal knife fighter. If it does nothing else than get someone to stop a knife with one's own blade and to start flowing from one move to the next, then it has served an important purpose.

But it does have its limitations — translated into the actual world of knife fighting. I am confident that many of the exercises I have developed for you, plug some of the holes in the original Slash and Thrust application.

As this course progresses ...

**you'll add modern-day
practicality to the
original, direct-attack
principles of Slash and Thrust.**

I want to transform you into a super efficient knife fighter.

To do that, you need to shorten the time between your slash and your thrust.

If you come from a martial arts style that teaches you to keep your hands in front of your body most of the time, then it won't be too hard to shorten the in-between time. (photo 2)



On the other hand, if you come from a martial arts background where you are used to pulling your punches back to your body, then we may have our work cut out for us. (Photo 3)



I won't try to eliminate the cradling of your punches. That's not the intent of this book.

For the sake of efficient knife fighting, you'll learn to avoid keeping your blade at your side, unless you have a specific reason for doing so — like hiding the knife before closing the distance to an in-fighting range. (Photo 4)



Eliminate the Cradle

Avoid cradling between a slash and a thrust. If you are someone who cradles punches, then adopt a different mindset for knife fighting

Do you have your practice blades? Your practice partner? Eye protection? Good. Let's get started.

Warm up with a few minutes of Slash and Thrust. Go at half speed. Just loosen up a bit — practice a few different angles of strikes.

Now, I want you to slow down the exercise to a very slow speed. Maybe only one quarter normal speed.

We are going to change the role of one of the fighters.

Let's say you go first. Your partner continues the way you have practiced in the past, but at this very slow pace. He or she will feed you a large variety of strikes. Your partner's goal is to strike slowly from all different angles.

Your role will change. Have your partner feed you different attacks. Take them with your blade, the way you did on Day 1, but with one change. Now you only pull the knife back far enough to clear the arm. (Photo 5)



As soon as your knife is barely back beyond your opponent's arm, head straight in towards your target. (Photos 6—9)





Your partner pulls back about a foot, and continues to feed you slow stabs from various angles. Respond with quick slash and thrusts. Keep your blade close to your opponent's arm at all times. (Photo 10)

Are you getting the hang of it? Be sure to give your



partner a chance to practice the efficiency thrusts too. Give your partner equal practice time.

**Are you remembering to use your check hand?
(Photo 11)**



Look and see what your opponent's other hand is doing. Try to stay out of range of your attacker's live hand — unless of course you are slicing it ;-). What if your attacker had a second weapon in in that hand? What if he knew how to punch with his empty hand?

Consider as many variables as possible — and stay away from that hand!

Super Practice: Day 2

Continuous Touch

Would you like to build on today's lesson?

Figure out a way to keep your blade in contact with your partner's arm. Maintain contact from the slice all the way to the thrust.

You can't get much closer than touching!

Think about it. The regular martial artists will cradle their blades all the way back to their bodies. The more efficient knife fighters will just barely clear the opponent's limbs — maybe by an inch or two.

You, on the other hand, will be cutting the whole time.

You stop the attack with your blade. This is especially practical if you have a double-edged knife. It cuts as you

pull it back. It continues cutting as you pull it up to clear the arm, and it continues to cut as it goes back toward the body — where it penetrates flesh. Yowsie -kazaowsie!
(photos 12 — 15)





(Photo 15)

Single-Edged Stops: Part 1

When you use your knife to stop a thrust made by an attacker, always check the attacker's wrist with the sharp edge of the knife blade. (Photo 16)



If you have a single edged knife, this may mean you have to twist your wrist to be able to slice immediately on first contact with your opponent. You can check “blade first” on the inside or the outside of the wrist. It depends on the angle of the attack. (Photos 17 and 18)



(Photo 17)



(Photo 18)

If you haven't been practicing this way, try a round of Slash and Thrust with each contact of the sharp knife edge.

Single-Edged Stops: Part 2

Believe it or not, it takes time to twist your blade so that the cutting edge always makes first contact with the attacker's skin. Some would argue that it only takes a fraction of a second to rotate your knife.

Still, a fraction of a second is a long time to a seasoned knife fighter.

There are times when you will be forced into saving time by stopping the incoming thrust with any part of the knife, sharp edge or dull. Photo 23)



Personally, I will just about always opt for catching my opponent's forearm with the razor sharp edge of my blade. It makes more sense. It's quick and it's very efficient.

I have a strong preference for cutting with the first touch. One in a hundred times you won't be able to twist the single-edged blade in time.

This next exercise prepares for that possibility.

For this round of knife practice, you will play your traditional game of Slash and Thrust, with one variation. Instead of making contact with the edge of your practice knife that represents the sharpened edge, you will each try to make contact with either the back, dull edge of the knife, or the flat of the blade. (Photo 24)



That's right — you are trying to stop the attacker's arm in an inefficient manner — for the sake of the exercise. Keep in mind, this is only an exercise.

As soon as you stop the thrust of your partner's blade with the dull part of your blade, you will perform three almost simultaneous actions. Perform all actions at the same time, but one starts slightly before the other two.

As soon as you make contact with your blade, start to pull it back in the traditional slash motion. This is the action that starts slightly before the other two. (Photos 25 and 26)



(Photo 25)



(Photo 26)

Your other hand starts to check your opponent's knife hand. As this hand makes contact, your knife hand is pulling back. And as the knife hand pulls back, the wrist twists so that the sharp edge of the blade slices. (Photos 27, 28, and 29)



This pull-back technique is harder to explain than it is to do. It's like your normal Slash and Thrust, but you are twisting the blade even as you are starting to pull back.

Your check hand prevents you from getting a knife in the face, in case your partner has good energy.

Remember, this response doesn't feel sequential. You should feel as though all of your response happens at about the same time.

Your knife stops the the thrust, but even as it stops the thrust, your check hand should already be moving into position.

As you stop with your knife and check, your knife should already be rotating so the sharp edge of the blade makes contact. And as your knife is twisting around, you should already begin your slicing motion.

Did you notice that the tip of the knife has barely cleared the arm in the last photo of the sequence? Your knife should already be heading in on its thrust by the time your blade has rotated to the proper position.

As I said, it all happens in the blink of an eye.

Warning: Stop an attack with the dull edge of your blade in an emergency situation only. Don't make this a part of your regular repertoire of techniques. Using it mixed in with your regular techniques would dilute your system. You need more efficiency — more speed. Remember, use the twist pull-back for emergencies only.

Note: If you find yourself having to twist in order to cut with the blade, then it becomes even more imperative that you barely pull back past your opponent's arm. You need to cut corners somewhere to make up for the extra twist time.

With sequences like the Twist Slash, remember to flow. Don't break the technique into separate actions.

Can you do the entire Slash and Thrust sequence in one beat?

The Wrist Game

Let's end this Super Practice session with a wrist game. Grab your partner . . . and your practice knives.

Play another round of Slash and Thrust. But this time, only go for each other's wrists. All other targets are off limits.

Nope — you aren't even allowed to thrust to the center of the body after slashing your opponent's wrist. You both direct 100% of your attacks towards each other's wrists.

Can you see the benefit of this exercise?

Hint: Your partner has more than one wrist. You don't always have to attack the hand holding the knife. In this exercise, you play with loosening up your stance. Move freely.

Go for the "empty hand" wrist on occasion.

Play with it. see what you can learn. Feel what you can learn.

Note: You aren't just reading , are you? I wasn't kidding when I recommended feeling what it's like to go for the wrists only — to move off-line in an attempt to slice the empty hand.

Don't just think about these exercises. Experience them.



Day Three

Improve Your Outside Knife-Fighting Technique

How do you make sense out of knife-fighting positions and tactics?

One of the ways that I bring logic to my knife fighting tactics is to think of my knife defense in terms of taking the attack on the outside, or fighting on the inside.

Fighting on the outside seems safer, because your attacker's other arm is further away. It's a safer place for beginners to defend from. (Photo 1)



In Photo 1, the blade slashes to one side of the opponent. Her blade could make contact with the outside of the arm on either side of the body.

Fighting on the inside seems riskier, because you have to contend with both of your attacker's arms. Your opponent has one hand on either side of you. You check to the inside of the knife arm, which leaves the attacker's empty hand in range. (Photo 2)



Today, we'll deal with knife fighting on the outside.

It's time to grab your partner, some safety glasses, and a couple of practice knives.

For your first set of exercises, you will stop the blade on the outside and immediately stab towards a follow-up with your thrust or second slash.

Have your partner thrust at you with either a back hand slash or with a thrust straight for your middle.

Your partner stabs, and you stop it with the blade of your knife. You only have to stop two variations, so far.

As soon as you feel comfortable taking those two stabs, have your partner add a downward stab — an ice-pick motion. You *could* take a downward stab on either the inside or the outside. We'll include it in this practice session for going to the outside.

Now, you have three angles to stop with your blade. Be sure to give your partner equal practice -- take your turn stabbing.

There are many possibilities for either of you to catch the knife on the outside. You don't have to limit yourself to these three, but starting with three options makes the practice easier. You can add more angles of attack, later.

In Photos 3 and 4, my wife, Kate, chose to take the stab on the outside.

Why?

Because this is the chapter on fighting on the outside. Just kidding.

Actually, my stab had a slight back-hand feel to it. It felt natural to take back hand strike on the outside.

Again, for this exercise, your partner stabs at you with either a thrust coming up to your center, a back-hand stab at about face level, or a downward strike.

At first, make sure your partner's downward strikes have a slight back-hand angle to the stab, OK. (Photos 3 and 4)



(Photo 3)



(Photo 4)

Once you can stop the three attacks with your blade, it's time to progress to your immediate counterattack. As soon as you stop your attacker's stab at you, you immediately return the favor with a stab of your own.

In Photo 5, Kate saw me telegraph my strike up toward her stomach. She saw it coming -- so, she had plenty of time to step to the side. As I reoriented my knife on her, she stopped it with her own blade.



(Photo 5)

Notice her check hand at my elbow. She checks after she stops my motion with her knife. This is an important point, worth mentioning a few times more, a bit later.

Immediately after stopping my attack with her blade and checking my arm, she counters my attack.

By catching my stab early, she gained several advantages. As mentioned, she was able to step to the side. She also caught my stab early enough that my arm was low. This

allowed her to follow up with a thrust over the top of my arm. Kate is shorter than I am. So, unless she lowers my arm with a cut of her blade, she usually doesn't have the opportunity to stab over.

By catching my attack early, she takes advantage of the open line and stabs just below my sternum. Ouch.
(Photo 6)



(Photo 6)

If you can get to the side of the opponent, as mentioned before, you can worry a little less about the arm furthest away from you.

I say a little less, because your opponent could still surprise you by switching the knife to the other hand, or even by performing a quick body spin and catching you from the other side.

Still, being on the side offers ... some interesting possibilities. Instead of stabbing toward the midsection for your secondary strike, you could head north, so to speak. (Photos 7 and 8)



For practice, you may want to try switching to a knife-down position. Not only is it good practice, but there is a myth circulating amongst many martial artists, including some of the experts, that anyone who fights with the knife extending out of the bottom of one's fist simply doesn't know how to fight with a knife.

Hmmm -- I wonder how these naysayers would fare against a Filipino martial arts expert. Double hmmm. Hmmm -- Hmmm.

Do practice with the knife in both an up and down fist position. If you could perform all of the exercises in this ebook from both knife positions, think of the versatility you'd have. (Photos 9 and 10)



<- "Up" position



"Down" position ->

If you have never played with the knife in a down position, experiment on your own, first. Play with angles of cuts. Imagine yourself slashing with the blade extending out of the bottom of the fist.

Down refers to the ice-pick grip -- knife protruding from the bottom of the fist. Your knife doesn't have to always have the tip pointing downward — it's not the orientation of the tip of the blade.

As an example, here's a sequence that might occur during your practice session. Stop a backhand thrust, also knife-down position, with your own blade. As soon as your check hand makes contact with your partner's arm, continue you arm slash up and over your partner's.

Don't let your blade clear the arm, until your other hand checks. You don't want your attacker's knife to continue it's path to you.

Someone with good forward energy would automatically continue the line of attack upon feeling a release of pressure.

As your knife clears your partner's arm, rotate your knife to a more horizontal position. This twist of the wrist occurs during the slice. Don't make it a separate motion. (Photos 13 and 14)



As your knife clears, you thrust or slash to an open target. In Photo 15, Kate takes a slice across my throat. If that line had been closed, she might have slashed at the obstruction, or she could turn her fist thumb down and slash back across the same arm that she cut, on the upward stroke.



(Photo 15)

For your second round of practice today, have your partner attack, so you are on the inside.

Practice this next exercise without a check hand. Use the check hand after you have reached the outside. It's important that you feel how to control your partner's pressure with the pressure of your blade.

Rather than have you try to copy photos exactly for technique, make this into a little exercise in efficiency. Your partner stabs at you. Stop the thrust of the blade by meeting the wrist with your own blade. (Photo 16)



Now, figure out how to rotate your blade, so you end up on the outside. In the photo below, Kate made it to the outside, using her blade to maintain contact through the pivot. She went under the arm. ((Photo 17))



Also try the pivot move as a reaction to a downward strike. In the photos below, I attack with the knife in a down position. Kate responds with her knife held in the more traditional 'up' grip.

Make sure your rotations are tight, and that you never lose contact with your attacker's wrist or arm. Play with it. You'll see how easy it is to move from the inside to the outside. (Photos 14 and 15)



Super Practice: Day 3

Well, the most logical super practice would be to begin combining the elements from today's lesson.

You can practice your Slash and Thrust with your partner attacking on the outside or the inside. If you respond with a stop to the outside, you can stay on the outside, or you can stab for a target on the inside.

If your partner's attack necessitates a response from you to the inside, for today's lesson, you pivot so you are back on the outside.

Have your partner switch, at will, from inside attacks to outside attacks. Each time, you move your response to an outside attack of your own.

Whether your opponent attacks on the inside with a downward stab, or tries to gouge you from the outside with a back hand knife jab, you will go to the outside as quickly as possible.

I think the goal for today's lesson would be to try to keep one of your opponent's hands out of range at all times.

Secondary Attack: Arm and Midsection

Did you notice today that there were two targets on your opponent that seemed fairly open on the majority of your return thrusts?

Well, kinda' ... sorta'

After you slash, your response is to come back at your attacker with your own blade. In this chapter, two good targets on the thrust part of the attack are slicing back on the arm, and slicing the side of the midsection. (Photos 16 and 17)



For a good Super Practice or two, practice your various Slash and Thrust permutations, but always have your secondary motion slash the side of your partner's body. (Photo 18, 19)



(Photo 18)



(Photo 19)

Remember to practice with your knife-down grip too. After you stop your partner's initial thrust of the blade continue your motion toward a *torso target*. (Photos 20 and 21)



<- Photo 20



Photo 21 ->

After you feel comfortable with a midsection slash, tighten the technique and come back across the arm, instead. (Photos 22 and 23)



(Photo 22)



(Photo 23)

For a super super practice, spend as much time practicing against someone holding the knife in the opposite orientation from you as you do fighting against someone with a similar grip.

Practice knife up against someone else with a knife-up orientation. Then practice knife up against someone wielding the knife in a downward hold.

Then switch. You hold the knife down, and also fight someone with the knife down.

And finally, you practice knife down against someone with the opposite grip.

You could learn to make most opponents uncomfortable by fighting in their least familiar knife orientation.

Bonus thoughts:

1) Practice switching positions back and forth quickly -- from knife up to knife down. I'll leave it to you to figure out how. If you have problems switching smoothly, write to me. I'll help.

2) Think about matched and unmatched leads when you practice. Spend time learning to fight with the knife in either hand. Practice going left against left, right against right, right to right, and right against left.

~Notes~



Day 4

Training for Automatic Inside Fighting

Quite a few martial artists dread fighting on the inside — and that's empty handed. These martial artists will do anything they can to get to the outside. Outside fighting, fighting to one side of their opponent's body or the other, feels safe. Fighting with an opponent's arm on each side, or inside fighting, seems scary.

Imagine the fear they must have when their attackers wield knives!

I could take the easy way out and tell you to stick with the advice found on Day 3. If you are on the outside of your attacker, you stay on the outside. If you are on the inside of your attacker, quickly slash your way to the outside.

I *could* take the easy way out, but that wouldn't be fair to you. You see, in my mind, I have an ideal of what a competent knife fighter can and can't do.

In my ideal world ... there would be no fighting ... no need for knife self defense.

Get in touch with reality, Keith.

Ok, in my ideal world ... attackers would always attack to the center, leaving you the freedom to defend from the outside.

Keith, where's that dose of reality you were going to take?

Ok, in my ideal world ... you would always have the opportunity to move your hands, and your knife, from the inside to the outside while defending yourself.

Keith has lost touch with reality once again. Try again, one last time...

All right, in my ideal world I would train you to effectively and efficiently fight on the inside. If the need were to arise, you would be prepared. To you, fighting on the outside or the inside are both fine. Neither panics you.

How's that for an ideal world?

Better.

Let's Begin

Enough rambling. It's time to get started.

Grab your partner and a couple of really sharp knives ...

Just kidding.

Use your practice knives. Don't practice with sharp knives ... yet.

Warm up with a minute or two of freestyle Slash and Thrust. Anything goes, but keep it light — not too aggressive. Work at about half speed.



Don't forget to use safety glasses. Many of the photos in this ebook were taken without the practitioners wearing eye protection. This was done out of stylistic consideration for the picture. It's not the way they practice during class.

Did you warm up?

Good. Wait — who am I kidding? You probably didn't stop reading just to practice. You will wait until you finish reading the chapter, right?

Now, try the exercise again, but this time, have your partner feed wide stabs toward your body. (Photos 2)



Your goal is to stay on the inside. Stop the thrust of your partner's blade with a cut on the inside of the hand, wrist, or arm. (Photos 3)



Note: You experiment with different targets. A slice across the fingers with your knife might dissuade an attacker from pursuing you, wouldn't you agree? I emphasize the word might. (Photo 4)



(Photo 4)

In normal Slash and Thrust, you would immediately jab toward your attacker's center, after the initial arm stop with your blade. Now, it's time to *up the ante*, so to speak.

Instead of automatically heading for the midsection, you will head for unexpected targets. (More on this in the next chapter.)

After the initial stop, your blade will head for another slash up the attacker's arm. The first slash stops the attacker's thrust at the wrist or forearm. This second slash continues on the same arm. (Photos 5, 6, and 7)



In Photos 5, 6, and 7 on page 8, you see that the attacker has his right hand in a *punch ready* position. While you don't want your face too close to the fist, I wouldn't worry about it too much.

If your partner tries to punch ... cut the punch. The wrist is probably an easier target than the fingers, but you should practice both.

As the your partner punches, stop the force of the blow with the edge of your blade. (Photo 8)

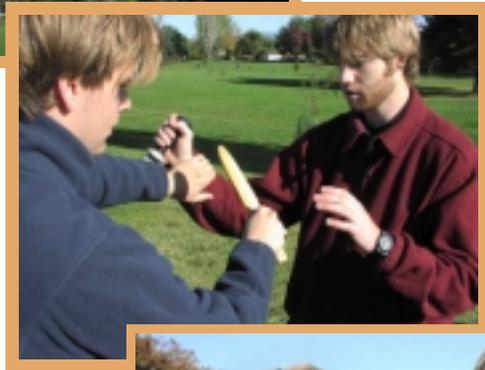


(Photo 8)

Slicing on the same arm with your second stroke helps make your technique more efficient. You have less distance to travel with your knife than if you were to seek out another target.

But depending how your attacker pivots or moves in on you will determine if you can easily reach the same arm. There will be times where you will want to focus on a

different target ... like the other hand or arm. Sometimes it makes sense to angle off in a different direction. (Photos 15, 16, 17)



With either follow-up you can stay on the inside, or shift the action to the outside of the arm. Your choice.

In Photo 15, Ben stabs downward towards Garrett. Garrett meets the stab with his own blade. Rather than meeting the force head on, Garrett starts to angle towards Ben's left hand. He only has to deflect with his blade.

In Photo 16, Garrett's check hand replace the knife for just an instant. He doesn't want to leave it there too long, because Ben could withdraw his own knife across garrett's checking fingers.

As Garrett checks Ben's knife hand, his blade heads towards Ben's empty hand. Look how Garrett moves to the left side of Ben as he slashes Ben's hand/wrist.

He moves quickly out of the path of Ben's knife.

In real life, the defender has already sliced the attacker twice. The chances are the blade has already been dropped. Let's not take chances. Play it safe and stay away from the blade.

By the way, Garrett found a natural follow-up move -- continue the slash along the side to the back.(Photo 18)



The Three-Blade Exercise

Before we get to the actual Super Practice for Day 4, I'd like to have you work through an exercise.

This is just an exercise.

Its purpose is to speed your inside reactions. It is not part of the self-defense system I am describing.

Why not?

This basic exercise and practice are necessary, but what I am about to teach you will make you very susceptible to fakes. You don't want that — at all. I'll teach you how to avoid a fake in your Super Practice session. You'll deal with basic feints and fakes in more detail in Chapter 6.

For now, concentrate on the basic exercise. OK?

Grab your practice partner and THREE practice blades. No, I am not kidding.

Give your partner two blades. You still only use one.

Now, have your partner feed you wide stabs. He feeds you high stabs, low stabs, stabs with the left hand, and stabs with the right. (Photos 19, 20, 21, and 22)

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At first, have your partner alternate hands with each stab. (Photos 23 and 24)



Try to stop each stab with the sharp edge of your blade. There won't be time to check and thrust with this exercise.

You'll be lucky to get your blade to the wrist in time. Try to catch those stabs as early as possible -- before your partner breaks into a really close range. (Photo 25)



Have your partner stab so fast, that you barely have time to move your blade from one wrist to the other. Back and forth, back and forth, or left, right, left, right, left....

Problems arise when your partner stops alternating.

Say your partner starts with a stab from the right hand. Then he stabs with his left. He goes back to the right.

So, you expect the fourth stab to come from the left hand. But surprise of surprises ... he stabs again with his right hand, and again with the right hand. Then he follows with two stabs in a row from the left hand.

If the stabs fly in at a blinding speed, you won't be able to react to these fakes. If you manage to catch the first fake, you'll miss the second, or the third. Eventually, your opponent will poke you.

Remember, this is only an exercise. Don't get depressed. But I hope this serves to show you how quickly the table can be turned in a real knife fight. You could get faked out on the third move, or the second, or even the first.

So, what do you do?

Super Practice: Day 4

Borrow a principle from Bruce Lee's style called Jeet Kune Do — The Way of The Intercepting Fist. And that's what we're going to do.

For this exercise, start close enough to your partner so that neither of you has to step in to reach the other. (Photo 26)



You are going to perform two actions at just about the same time. I say “at just about the same time,” because eventually you’ll want to experiment with the sequence of strikes — we’ll talk about this more in a minute or two.

Now, have your partner strike at you with a slow stab, wide enough so you can check on the inside. (Photos 27)



Here is how to respond: Stop the knife in the usual manner with your blade on some part of your attacker’s forearm — but this time your other hand punches or eye jabs toward your attacker at the same time. (Photo 28)



Note: If you are practicing, don't actually hit with this punch,. Be nice to practice partners. They aren't easy to obtain.

The key to making this exercise work is to perform both techniques on about the same beat. Don't destroy the technique by breaking it into two beats.

Why does this exercise begins to teach you how to avoid a fake?

Here's what happens: Your attacker stabs at you. If this is a real stab, then your knife will take it, and you will use your modified slash techniques. At the same your slash stops the initial stab, you also score with a punch to your attacker's body or face. This strike could even be an eye jab.

If, instead of a single, direct attack, your opponent fakes with the traditional Slash and Thrust, you would be in a 'world of hurt.' He either has another knife in the other hand, fakes with the same hand, or secretly switches hands.

Your initial slash slices at empty air. Maybe you catch a piece of the hand not holding the knife, while the knife in the other hand stabs you.

This is why you are striking to your attacker's body with your other hand, at the same time.

If your attacker fakes — you can still score with a hit. And that extra half beat that most fakes require will be enough time for you to score the first hit — you hope.

If you do score the first hit, you won't stop or even pause. You need to continue. After all, you haven't done anything about the knife your attacker still holds.

You had to deal with a fake, otherwise you wouldn't now be able to deal with the knife.

Note: A kick to the knee before the knife reaches you, is an effective way to deal with a fake. In other words, you deal with the knife attack by not dealing directly with the knife threat. Shins are good too.

Stab - Checks

Have you ever thought about reversing hands?

What would happen if your knife hand were the one to thrust to the center? You would cut instead of punching. Your empty hand would be the one checking the attack.

Part 2 of Day 4's Super Practice is to design an exercise where you strike with the knife hand and check with the empty hand.

Here's a big hint: If you follow the teachings of Bruce Lee, then make sure the thrust of the blade precedes the check with the hand.

Note: Play around with the sequence order. How does it feel to check first, then stab? How about reversing the order? What if the the stab and the check were to occur at the same time?

Can you start one first, but have both movements end together?

Keep in mind that Bruce Lee advised to hit first.

More Combinations

Make sure to combine the previous day's lessons with what you are currently practicing.

Mix your simultaneous stab / checks with your more traditional outside fighting techniques. Flow from one move to the next — quickly.

Make sure you don't turn your knife fighting into something artistic and dance-like that lacks modern-day practicality. This isn't the movies — once you make contact, it should be over quickly.

Quick doesn't always mean staccato, though. You can still flow from one technique to the next — just don't do it in slow motion, OK?

~Notes~



Day 5

Ending Fights By Cutting ... the Unexpected

As you have already seen...

in previous lessons, you can slash more than just wrists forearms, and you can stab more than just your attacker's midsection.

You have already played around with upper arm cuts, for example.

I am sure you have already figured out that any flesh can be a prime target...

Have Skin Will Cut!

I would advise aiming your cut for any body part you see in a direct line. More specifically, you could stab for anything in reach.

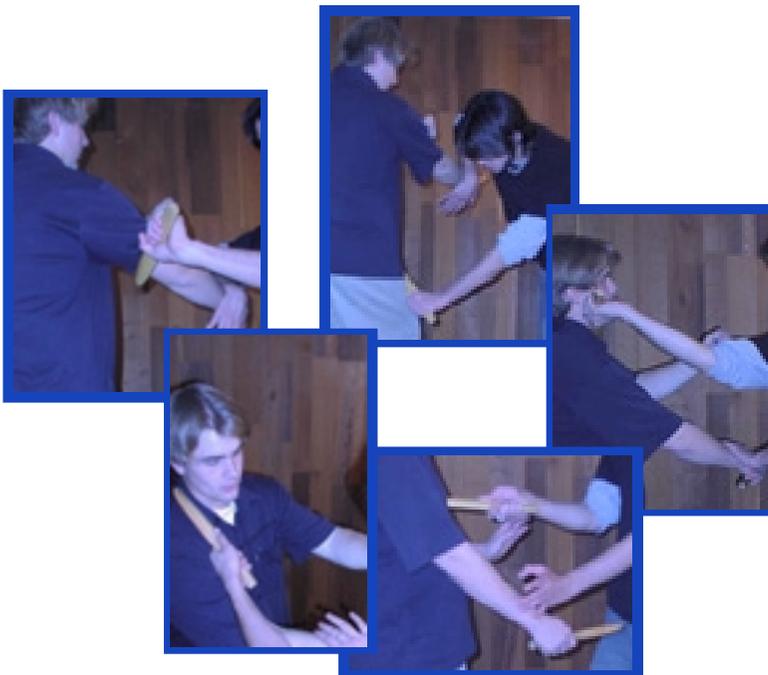
This second statement is closer to the practical side of knife fighting.

For Day 5, we should develop a few principles for using our knife on unexpected targets. I'm pretty sure you'll find these guidelines useful:

Be Direct, when you slash or stab toward an unexpected target. Don't pull your hand back to a neutral position first. Pulling back takes too much time. In one of the early lessons, you learned to pull your weapon back only as far as it takes to clear the arm.

And there are moves where you don't pull back at all.

A benefit knife fighting has is that from your first target, there are a number of options for a second technique with the blade. Direct targets appear all over your attacker's body. (Photos 1, 2, 3, 4, 5)



It's time to practice. Take this exercise at a slow pace at first, then build speed. Eventually, practice taking full-speed attacks.

After, your partner stabs at you, respond with a traditional stop with your blade. Now stop. Look for direct targets. Where can you go with your blade? (Photo 6)



Look for a straight line ... no extra movement. No pulling back, no cocking your arm, no shifting the body.

Look for a straight shot.

Now, have your partner practice again — with exactly the same attack. Take it with the initial blade stop.

This time, seamlessly flow from the slash or stab to the direct, unexpected target. (Photo 7 and 8)



<-Photo 7



Photo 8 ↑

Practice this again, and again. Always the same attack — always the same response.

Can you make it automatic?

Once your primary and secondary techniques are flowing quickly, efficiently, and smoothly, then it's time to change the secondary attack.

Pick a new indirect target.

Have your partner attack the same way. You stop it with your blade, as usual, but this time, you head for a different direct target.

Practice until it's smooth. In this way, you can learn to vary secondary targets. Always practice, if not to full mastery, then until technique feels more natural.

Start the process all over again. Have your partner attack on a new line — a different angle. Now, practice building your follow-up attacks with this new move.

After you have a few well-practiced secondary targets, mix and match. Vary your secondary targets ... one time go for the target that put you out of harm's way — furthest from your attacker's knife — and the next time try for the closest target ...

Aim For the Closest Target — The shortest distance between two points is a straight line. A straight line is pretty direct, wouldn't you say?

You practiced being direct. Now, it's time to add efficiency to your directness. Not only will you head directly for your targets, without cradling, pulling, or in any other way telegraphing your intent, but you will now, head for the closest secondary target to your knife.

That may be further up the arm.

Or it could be down on the upper leg.

In a minute, I want you to practice finding the closest target. You'll practice very slowly at first — then build your speed, as you gain familiarity.

First, let's warm up with some specific responses:

Stop the thrust to your midsection with your own blade. At the same time, your empty hand checks and your knife and proceeds to its next destination. In this case, you slice across the midsection. (Photos 9 and 10)



Practice this first response, until it's smooth, fast, and efficient. Then proceed to the next exercise.

In Photos 11 and 12, Garrett attacks Matt with his knife in an ice-pick grip (knife down).



(Photo 11)



(Photo 12)

In Photo 11, you can see that Garrett's empty hand is very close to Matt's knife. It makes sense to slice such a short distance. From Photo 12, where would you head next?

Give yourself a star, if you chose a close target, like the midsection.

You should practice slicing the empty hand with your partner gripping the knife in an “up” position, too.

Let’s go back to a knife-up position. Your partner stabs you. Stop the thrust with your blade. As you finish your slice, head to your attacker’s throat -- be careful -- this is your practice partner, not a real attacker. (Photos 13 and 14)



In the first exercise, you both held your knives in an “up” position (extending from the top of your fist). In the second exercise, your partner stabbed at you with the knife in a “down” position, ice-pick style, but you continued to hold your blade, knife up.

In the last exercise, we went back to a knife up position for both of you, as in the first exercise.

Now, have your partner stab at you with the knife up, but you hold yours in a knife-down grip. (Photo 15)



Your partner attacks . Respond with the knife stop/slash as your first response.

In this particular exercise, the angle of Garrett’s stab allows Matt to catch the wrist on the inside of the arm. Any time you check to the inside, be aware of the empty hand. You don’t want a surprise fist in the face.

Follow up your initial stop by slashing again on your opponent’s arm. (Photo 16)



(Photo 16)

Finding The Next Target

Your partner stabs and you stop it -- old news by now. In fact, most people don't realize that this efficient response has become automatic by now -- in just a few short days.

So, you stop your partner's stab. Draw a straight line in your mind from your knife to your partner's closest target. (Photo 17)



If you are beginners, as soon as your partner feels the stop, he or she freezes all motion. This allows you to concentrate on your follow-up without having to worry about the next stab.

Your partner stops motion, but you don't — you keep moving.

Head to your new target immediately with your knife. (Photo 18)



As soon as you reach the upper arm with your knife, draw another line to your next target. Your imaginary line starts from the upper arm, and ends at the new closest target. (Photo 19)



(Photo 19)

Slice to the leg or the midsection, whichever you can reach. Make sure you either check your opponent's knife hand, or know where it is at all times. (Photo 19)

From your midsection slice, what's another direct target?

You could continue past your opponent and start working the side and rear of the torso. In Photo 20, Matt decides to return to his attacker's arm.

Out of the corner of his eye, he stays aware of Garrett's knife. Unfortunately, a photo doesn't show actual movement. Matt doesn't continue contact too long with his left arm. He doesn't want to provide a target (his arm) for his opponent's knife. (Photo 20)



(Photo 20)

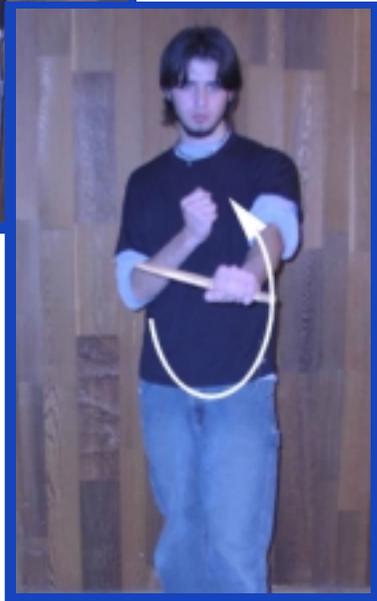
Eventually you want to be able to flow quickly and directly from cut to cut. You make ten blindingly fast cuts before your attacker can blink.

How would you like to respond to an initial thrust with 8 - 10 instant speed cuts? You strike so fast, your attacker doesn't have time to catch up. He's always on the defensive.

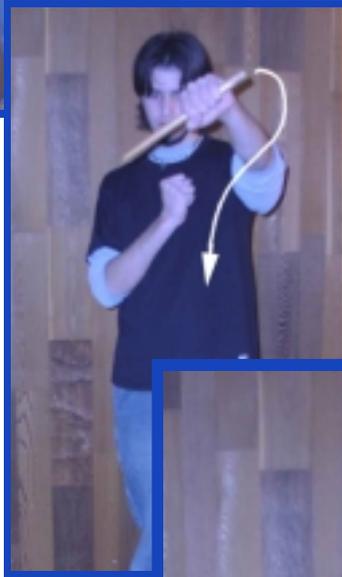
Think of other ways to practice finding close targets. Being able to turn and twist your knife and cut at different angles will help you to get creative with your direct targets.

In order to explore different angles on which to cut, try practicing tight figure eights with your knife? When you

practice figure eights, imagine yourself drawing a continuous pattern with the butt of your knife. (Photos 21-26)



10 Days to Better Knife Fighting



How about picking a target for certain areas of initial attack? For example, any high attack has your secondary response to the throat — if it's open. Any low attack receives a secondary response to the thigh.

Choose your own targets and flow freely.

Super Practice: Day 5

Wow -- you have had some heavy-duty practice sessions today. You deserve a little break, but not quite yet.

Still, let's take it easy for the rest of the day. The last element for **Day 5's Unexpected Targets** is the element of surprise.

If you succeed in surprising your attacker, then any target becomes an unexpected target.

I am sure you'll find many ways to surprise your opponent. One of my favorites is the eye fake. I'd like to give you a reprint of an article, that originally appeared in an early issue of **Martial Arts Mastery: A Tell-All of Tips, Tactics, and Techniques** (a free weekly newsletter).

Later, it appeared on-line at www.kerwinbenson.com. I updated it and revised it for this chapter. Plus, you get a special warning -- something just for this ebook....

A Great Eye Fake

In the original version of this article, I advised that this eye fake ...“Won’t work in most tournaments.” Not that it isn’t an effective technique; you’d probably execute it 99%+ of the time.

You can’t use it in tournaments because it’s illegal. Most traditional tournaments don’t allow kicking below the waist. I advised the readers that this fake works best with a knee or shin kick.

With a little creative adaptation, we can adapt this technique from an empty-hand application, and change it into a *killer* knife tactic.

This move was actually inspired from the principle of misdirection used by magicians. They distract you into looking at the wrong place at the right time.

Sometimes, magicians need to do a secret move in order to make a trick work. The problem is, often there isn’t any place to hide the movement. They have to do the move out in the open. The only solution is to distract the audience at just the right time.

Wouldn’t it be great if, as a martial artist, you could distract an attacker so he wouldn’t even see your move coming? After all, this is one of the ways magicians get the reputation of having hands that are quicker than the eye. In reality, they aren’t quicker — just smarter.

Here’s a practical tactic that you can use to protect yourself better.

One technique of misdirection that magicians use is what's called "misdirection by motion." Your opponent's eyes tend to follow motion. If you want a stronger magnet for your opponent's eye gaze, make it an upward motion.

You *could* throw something into the air, but I have a much more natural, subtle move.

Square off with your opponent. You are looking out of the corner of your eye, low at your opponent's torso. (Photo 27)



Suddenly you turn your head, so you have a bit more of a frontal view. Look up, and ... at the precise moment that your opponent makes eye contact, you slice with your knife.

Note: Meeting eye gaze is also one of the only times that I would throw a knife. It has a much better chance of reaching its target, if the attacker doesn't see it coming.

Get it? The beauty of this technique is that it's impossible for your attacker to look up, and down, at the exact same time. Right as your attacker's attention is being drawn up, you are slicing on a lower line.

It's a free shot — unless your attacker has read this ebook and knows the tactic as well.

A Possible Problem:

Imagine a big, mean, hairy attacker in front of you. He's ready to attack. He has a right lead, and HE'S LOOKING AT YOU OUT OF THE CORNER OF HIS EYES. No matter what you do, you can't get him to look up. What do you do?

Well, as a magician I have had times where the spectator just won't take her eyes off my hands. So, I usually say, "You aren't going to take your eyes off the cards, are you?"

Her response is usually, "No, I am not," as she meets my eye gaze to tell me this.

And BAM, I do the move. She blew it. She looked up, and didn't even realize it.

In a martial arts situation, if we were playing around, I might ask something like, "You're chicken to look me in the eye, aren't you?"

If they even shifted their gaze for a second, I'd zap 'em."

You are definitely going to have to practice this type of misdirection. It's a real finesse tactic. It takes precision, but it's worth the effort. It feels great when you successfully use it on someone.

We have to be realistic. It might be difficult to come up with something to say during a knife fight. What could you actually say that would cause your attacker to look up?

Here's another special warning: My original article has been around for over three years. Many Net martial artists have read it and already know about this eye fake.

How are you going to change your sequence to account for the possibility that they know the old tactic? You have to be even more subtle.

Super Practice #2

You don't have to limit yourself to practicing fakes to the eyes.

You could misdirect your opponent by looking someplace other than his or her eyes.

All of a sudden, your gaze shifts to his knee. He looks at what you are looking at and SLICE!

All of a sudden, your gaze shifts to her breasts. She looks at what you are looking at and SLICE!

All of a sudden, your gaze shifts to just past his shoulder. He looks backwards and SLICE!

All of a sudden, your gaze shifts to just in front of her feet. She looks down and SLICE!

Martial Arts Quote to Ponder:

Are you ready for a Bruce Lee quote? This quote is from Jeet Kune Do, Volume Three, by Bruce Lee (Edited by John Little).

On page 30, Under the subtitle, "Strategy of distracting attention," Bruce Lee says only:

"Repeat- for most rapid perception, attention must be at the maximum focus on the thing to be perceived."

Think about it. Why did he put it under this category?

Why not under rapid perception, or even maintaining focus? Why under “Strategy of distracting”?

For me, it offers an additional tactic to combine with an eye fake (see above). To really make my eye fake effective, I need to make my opponent really concentrate on me first.

I don't want him distracted, before “I” do the distracting. The more intensely I get him to focus, the greater the effect of misdirection. Think about it.



Pause...

For Reflection

You made it half way through the course. Congratulations.

If you'd like to take a day off and relax, I understand. Sometimes, more rapid improvement happens when we back off for a day or two.

Give yourself time to assimilate the new knowledge, skill, and techniques.

Some martial artists find it best to take a break completely from the martial arts after intense periods of learning. By taking time to refresh, they avoid martial arts practice burnout.

These folks don't even think about martial arts.

When they are practicing knife techniques, they train hard ... very hard. When it's time for the weekend, they put martial arts out of their minds.

Of course, they would respond appropriately if attacked during their off time, but they don't actively train or think about their training. They involve themselves in other recreational activities.

When they sail, they think about sailing. When they hike, they take in the nature around them. And when they watch movies, they are completely absorbed in the plot.

Confession: I watch martial arts movies, and action movies containing knife-fighting scenes, in my time off. I guess that's cheating ... a little.

These folks come back to their knife training refreshed, energized, and enthusiastic for more practice.

I know other martial artists who live, eat, and breathe martial arts. When they take a break from practice, they are still thinking about martial arts.

In our case, they still think about knife fighting. They maintain their enthusiasm by using their imagination. They picture self defense scenarios.

They imagine themselves successfully defending themselves with a knife.

Whether you free your mind from the burden of the blade, or you continue contemplating cutting, take today as a day of rest.

In Just 5 Days

Before taking a breather, look at how far you have come in just five days.

You began with a limited Slash and Thrust. Even though it won't serve as a complete system, it was a good starting point. It serves a great purpose as a start towards efficiency, wouldn't you agree?

Immediately after learning the basic Slash and Thrust, you started exploring some of its limitations. Your first step was to correct for the inefficiencies in the movements. You shortened the pullback time on the initial response slash.

As a way to add in more techniques and tactics, you spent several days focusing on the difference between inside fighting and taking stabs on the outside. In the last five days, you have been exposed to a large variety of exercises.

Some will be new to even the most seasoned knife fighters.

How do I know?

I invented some of them. (Smile)

Anyway, these exercises you have been practicing have been teaching efficiency of movement. For some readers, this brand of knife fighting helps them to create more direct-line techniques.

We have also worked to eliminate some of the fluff found in the majority of knife fighting books — not all — but a majority of them. You worked through this elimination

by learning incompatible moves — techniques that are more efficient.

You don't have to learn the bad, in order to work through to the good. By adhering to the more efficient principles found in this book, and other decent knife instruction books, you avoid the convoluted sequences that will ultimately result in you getting wounded, and maybe even killed.

Again, those of you who are already competent knife fighters have found a few additional kernels of wisdom to incorporate into your already extensive and practical repertoire. These advanced martial artists find themselves agreeing with a lot of what is said in this ebook.

Yet, even as they nod their heads in agreement, they see many elements that have been omitted. The value in this book is not that it presents a complete picture of knife fighting. It doesn't. Nor do I claim that it does.

The book has only one goal — to improve your knife fighting skill within a ten day period....

You improve by learning a new technique or two, exploring new principles, changing one aspect of your style to make yourself more efficient, and maybe even thinking about a knife attack in a slightly new light.

As I bend over backwards defending that this ebook is not a complete knife fighting style, I think about the less advanced knife fighters. What about someone who is picking up a knife for the first time?

Although this isn't a complete knife fighting system, it does offer an efficient way to deal with most attacks.

Sure, there are fancy ways to get around what we have covered so far — but the chances are, if you put a knife in an aggressor's hand, the information covered in the first five days will help you to handle the attack more efficiently.

Think about it. Our beginners are already on their way to practicing a style that seems faster than most. Since the first contact is a cut, the style feels 'fast.'

Since the first contact
is a cut, the style
feels 'fast.'

Our beginners have spent time taking a variety of stabs from a variety of angles. They have already explored elimination of nonessential movements. Efficiency is already on the brain.

Not only that, they have experienced defending against some very sophisticated techniques, like fakes and feints.

Yes. You could do worse than use this book as a starting point for all of your knife fighting.

Remember, a start is nothing, if you don't continue.

You will want to go beyond this book. Remember, this book helps you improve — you will eventually need other principles to complement your style.

Don't rush out and buy everything you see on the subject of knife fighting — at least not yet. You still have five days of lessons to go — plus a couple of knife fighting bonuses.

Are you ready to get back to your lessons?

Did you take a day or two of rest?

~Notes~



Day 6

Speed Reactions to a Moving Knife

Let's ease into the exercise in Day 6 with a little theory, OK?

In my life, I can't imagine a knife fight like what you see on TV.

Imagine squaring off against an opponent. The bad guy takes out his knife, so the good guy takes out his (or hers). Then they circle, and all of a sudden there is a flurry of movement. Knives clash and clank as they strike and check at blinding speeds.

Ahem — not likely.

First of all, if someone pulls a knife, I evade and escape. Zip — gone. Lick-it-y split.

Macho image be damned. I want to stay safe.

I know, I know. What if I can't leave?

What if the exit is blocked?

What if a loved one is being threatened?

OK, I'll have to deal with the *turkey*.

So be it.

Do I knife fight now?

Probably not.

I go for a dirty tactic. If I can pick him off at a distance — away from his knife — then I'll take that route. We'll discuss this in greater detail at the end of this book.

If the guy forces me into a confrontation, with or without a knife of my own, then I will do my best to take him by surprise, and to take him out quickly. If I am forced, then no pussyfooting around — I am out for a quick end to the confrontation, probably in a violent manner at this point.

With all of the above in mind ...

Let's Start Day 6 Again

You are facing your opponent. You are both in a neutral position.

How far apart are you?

Have your partner stand far enough away that he or she must step in to thrust. Otherwise, your partner will always be able to tag you, before you can get out of range.

Any size step made by your attacker gives you a fraction of a section more to respond. (Photo 1)



(Photo 1)

If your choice of distance is limited, there may not be much you can do. So, you have to defend yourself facing your opponent, within range. In Photo 1, the attacker will have to take a small step to reach his victim. He could stretch his arm and touch without taking a step, but this would be awkward for him. It's natural to take a step as one reaches in to stab.

Even though it looks like it's about the same, in Photo 2, both can reach each other without stepping.



(Photo 2)

Ideally, you do want more distance, but you will also want to try the first reaction exercise from a close distance too. First, try it from a similar range as found in Photo 1, before attempting to defend from the slightly closer range found in Photo 2. And yes, you could practice from an even closer distance, but at a certain point, when you get too close, it becomes impossible to defend all attacks.

Your partner advances with the knife. Does he stab and then step -- the faster way, or does he step first, before stabbing at you?

The order of the movement makes a difference. Moving the body first telegraphs one's intent more -- not good.

Your partner stabs.

What do you do? What is your first reaction?

If there is space behind you? Do you try to jump back out of range? Do you shuffle back with several quick steps?

Warning: What I am about to advise could get you into legal trouble. Sometimes, your safety comes first.

If you are in that close with knives, then something bad is going to happen — that something bad could be legal ramifications.

Your trouble stems from the fact that you don't wait to get cut, before you respond. In the eyes of the law, it could look like you are attacking first.

Reaction Exercise

Face your partner. Your partner moves — a sudden, single movement. React with your knife.

If you are close enough to your attacker, this initial stab made by your opponent could be interrupted with a stab of your own to your attacker's body. If you are this close, you have to worry about both hands, head butts, hidden weapons, etc....

If your partner has to take a step, then your first response could be to the attacker's wrist, which positions you a bit further away.

Realistically, you'll cut for anything you can reach.

The goal is to instantly react to any movement made by your attacker. (Can you see how this would be perceived as acting with aggression in the eyes of the law?)

- Your partner starts to kick — you stab.
- Your partner raises a hand to punch — you stab.
- Your partner begins a stab at you — you stab first.
- Your partner raises his hand ... to comb his hair back — you stab.
- Your partner blinks in a menacing manner — you stab.

(You're both using very blunt practice knives, right? Even a plastic point can hurt when poked into flesh.)

The point is (pardon the pun), that any movement started so close to you causes you to respond, quickly and automatically. Don't even think. React. (Photos 3 and 4)



If an attacker menaced you enough to close the distance with a weapon in hand, then he or she deserves to be dealt with quickly and efficiently. Your body bubble has been invaded.

Some folks think that the above exercise means to stab "at" any movement. Not true. It means to stab toward the body upon noticing any movement.

Don't necessarily strike at the source of the motion. It could be a fake.

In fact, let's practice for this possibility —

Reaction Exercise #2

Face your opponent. Your partner starts with both hands behind his or her back. You don't know which hand has the knife. (Photo 5)



Your partner begins to stab with one hand — but it's a fake. This hand doesn't hold the knife. The other hand, which now heads quickly toward your body actually has the blade.

Each time, your partner begins a stab with the wrong hand, then mid-beat, the other hand comes in with the actual knife. Your partner tries to smoothly fake you out. (Photos 6 and 7)



(Photo 6)



(Photo 7)



(Photo 8)

After you counter the initial fake and stab, then your partner returns both hands behind the back. While behind the back, the knife can stay in the same hand or it can be secretly switched to the other.

How do you react?

I'll give you a hint — don't go for the fake hand, unless you are 100% sure you can cut it, before the other hand guts you. I wouldn't be totally sure — would you?

Note: Some advanced practitioners will want to slash for the fake hand. To them it doesn't matter. They move off-line from the other hand.

Since they are eliminating the potential threat from both hands, they choose to cut the hand closest to their knife.

These are experts. They know how to move off-line. They get out of the range of the other hand.

Super Practice : Day 6

Behind the Back — The Next Level

Take the above exercise to the next level. After you feed some strikes to your partner — remember the rule about equal practice time — you make this exercise more sophisticated.

Both hands start behind the back, right?

With the previous exercise, it only takes a few practices before the receiver automatically focuses on the second strike, since the first is always a fake. So...

Don't make the first one always a fake. Mix it up.

Maybe your partner tries three or four fakes in a row, then throws in a real first stab. Because your partner varies the time between stabs — one comes right after the other; the next pauses five or six beats. Then there is a two beat pause, followed by no pause at all.

Because of this variety of rhythms, you have no idea when the knife strike will begin. And because you don't know if your partner's first move will be with a knife or a fake, this adds another element of surprise.

This exercise has some limitations:

- The fight doesn't continue
- The stab begins from all the way behind the body
- You only have the choice of a fake or Single Direct Attack.

Even though this exercise isn't perfect, can you see all of the elements that will benefit your training for real encounters?

Changing the Path of the Knife

Let's return to our Basic Slash and Thrust, but with a twist. Literally.

You continue to stop the blade with your own blade, but instead of coming back on a straight line, add some variety. Have the knife corkscrew onto a different path — maybe toward a different target. (Photos 9, 10, and 11)



In this case, you find the throat after your corkscrew under the arm. Remember, don't break this into separate motions. Your knife flows straight from the wrist slash into a corkscrew, and up to the neck. (Photo 12)



Your opponent moves to stop the thrust. He or she can see the path of the knife. Then all of a sudden — oopsy — the knife enters on a new path. Maybe a drop to the upper right arm. Or a bit lower, to the side above the hip, or even down to the leg. Aim for a direct, close target.

By practicing for path changes now, you will be better prepared if you ever have to play with an advanced practitioner of the blade.

Practitioner of the Blade = Very skillful knife fighter

(Gulp. Where's my handful of rocks or change, to throw in the "practitioner's" face?)

Make sure to add lots of twist and turns to your pattern. What can really make this a challenging puzzle is adding twists and turns that surprise, instead of extra motions that telegraph your intent?

Also, how do you add extra motions without slowing down the fight? It takes slightly more time to wander from your straight-line direct attack.

Don't wander too much.

Cutting Across The Changed Path

You can modify the exercise, to train a different skill.

Square off against your partner with your practice knives. Start your Slash and Thrust exercises.

As you warm up, still at about half speed, start adding the corkscrews and the path changes.

Now, change your goal.

As the second part of your response, start the thrust toward your partner's torso. Instead of corkscrewing to another part of the torso, change your target to ...

your opponent's arm! (Photos 13 and 14)



Ding, ding, ding, ding, ding! And the paradigm has shifted.

We have just moved into the arena of advanced knife fighters.

Think about it.

You stab for your opponent's belly. As your opponent tries to meet your arm with his or her own knife, you are already corkscrewing to stab or slash at the knife arm.

It's like playing Slash and Thrust, but you don't wait your turn. You slash on the arm as your partner tries to meet your arm. You are jumping ahead.

This takes you into the realm of "scary." Wow.

To continue our line of direct thinking ... or to think about following up on a direct line ... the instant you slice the arm, continue to another direct target.

Maybe the throat! (Photo 15)



By smoothly and quickly flowing immediately from one target to the next, you have eliminated one of the biggest flaws of traditional Slash and Thrust.

In the past, one aspect of Slash and Thrust that really bothered me was the idea of moving on a beat. First you do this, then your partner does that.

Of course, Slash and Thrust is only an exercise, but still ... I found my students and myself slipping into the pattern, even when we didn't have do.

The cadence of 'stab-thrust-respond' was ingrained.

So, I set out to destroy the beat — eliminate some of the weaknesses of traditional Slash and Thrust. This exercise was one of my first answers to the problem.

Can you think of other ways to practice breaking the rhythm?

Yet Another Corkscrew (Twisted Path) Exercise

OK, let's go for one more variation. This exercise provides yet another piece of the knife fighting puzzle.

How do you corkscrew to your attacker's empty hand?

Or a better question — how do you corkscrew to your

attacker's empty hand without getting cut by your opponent's knife (in the other hand)?

In other words, it's time to add variety to this exercise. If this exercise is beyond your skill level (for now), try corkscrewing to any target on the side of your attacker's body that is furthest from the knife. But don't give up too quickly.

Let's walk you through this advanced exercise. Your partner stabs at you. This exercise can be practiced left to left, right to right, or even in unmatched grips. For variety, Matt, the bearded student on the right, keeps his right hand free and holds the knife in his left hand. (Photo 16)



As he slashes, you get the feeling that he is going to stay on Garrett's right side. It's quick, and it's efficient.

Normally, you should make your goal a short efficient secondary stab or slice. (Photo 17)



As I mentioned before, we are delving into the realm of advanced knife fighting

What do you do, if as soon as you check the knife with your first stop, your opponent changes the direction of his force?

Garrett began with a thrust forward toward Matt in Photo 16. If the energy / force had continued forward, Matt could have responded with an easy shot to Garrett's side, as in Photo 17.

This is an easy shot, because Garrett's motion forward almost takes him into Matt's blade. Matt's movement is minimal.

What happens if Garrett, or your partner, shifts the force toward your body? Instead of continuing forward, your partner slices at your side -- or worse, tries to pull his knife back and slice one of your wrists?

You have several options, which we'll discuss in a

minute. For now, figure out how to step to the other side of your opponent's body.

Think of your footwork as stepping from the outside of one side of your opponent, to the outside of the other side.

In this case, Matt would step towards the cedar wall. Garrett's change in force is what tells Matt, that the game has shifted.

The more force your partner uses on the stabs, the easier it will be for you to counter.

As Matt steps to the side, his knife slices for Garrett's empty hand. (Photo 18)



Practice this exercise slowly, at first. Try to learn the difference between force that continues to push past you and a change of pressure to a new line.

In Photo 19, Garrett's knife is almost out of the picture, because Garrett pushed so hard against Matt's first check, trying to change the pressure and reach Matt's body.



(Photo 19)

Ultimately, you want to be able to vary the exercise. You have four choices:

- Make your response thrust a single, direct attack. Head straight for the torso, or the face, or the thigh.
- Corkscrew your response thrust. Head for the torso, then change paths, and score on a different part of the torso.
- Start for the torso, then corkscrew to the knife hand. Slash when it isn't "your turn."
- Head for the torso, then corkscrew to the empty hand. Still slash when it isn't "your turn."

Practice flowing from one option to the next without thought. On the last two options, you may have to pause

a beat in the exercise after your counterattack. You lost a beat by jumping the gun. You don't want to give an attacker an extra beat in a real encounter, so don't practice with the extra beat too often.

Never train bad habits for the sake of making an exercise work. Instead, modify the exercise.

For example, in the above exercise, each time you have to pause, start a *mini movement response*.

You add an extra stab, but you only start the motion. Your knife only has to move an inch or two, to train your body that more slices are available in the “wait time.”

Your ultimate aim is to be able to perform any of the possible responses at will and automatically — without getting cut.

You are dealing with some pretty tricky angles, especially when you turn your attention to your attacker's empty hand.

If you focus on the empty hand, even for the briefest of seconds, be aware of the knife hand. Try to stay out of range of the knife.

Someday, you may have to angle off to the empty hand side of the body.



Day 7

Exercises to Improve Your Range

The musician Sting sang ... Don't Stand So Close to Me.

For your first exercise, stand too close to your partner. You should just about be able to smell each other's breath. (Photo 1)



Now, do your Slash and Thrust exercise as fast as you can — with practice knives and eye protection, of course.

It should take you only a few seconds to realize how dangerous this close-range infighting can be.

If you are a seasoned fighter, your inclination would be to move off-line. (Photo 2)



The point of this exercise is to teach that you aren't *'a god with a knife.'* There are places you don't want to be.

The time for such a close distance is after having dealt with your attacker's knife and initial thrusts. You want your opponent on the defensive, completely.

This exercise should clue you in to the dangers of standing there and *'duking it out.'*

Did you ever see the knife fighting scene between Sting and Kyle Laughlin in the old Science Fiction movie of Frank Herbert's book Dune?

Does the knife fighting seem realistic?

How would a fight change if you could fly up and around your opponent? Can you achieve this effect on the low line?

Instead of flying up to new heights, could you cut the legs on a low line?

Oh No, The Knife Changes Everything!

Start with your knife sheathed. In other words, stuff your practice knife into your belt, or into the waistband of your pants. Have your partner do the same.

Now, face each other.

Pretend you are about to spar. Get to a distance where you feel comfortable — close enough to attack, but you are far enough away that your opponent would have to take a small step to reach you.

Once you both have your sparring distance, freeze. Leave your feet planted to the ground.

Grab the knife from your waist. Your partner reacts in kind.

Both of you — hold your knives, point toward your opponent. Reach in a little with the knife.

Isn't it amazing how a measly four or five inches of blade can so greatly effect range considerations. I don't know about you, but I feel like my partner could reach me with the blade with only a small stretch. (Photo 3)



It's a scary feeling.

Right about now, you should want to adjust your sparring distance — you want to lengthen it, don't you?

So do I.

Welcome to My Distance

My personal philosophy in knife fighting is that once I am in range, I am in.

One of the most dangerous points in a knife fight is when you enter into someone's range. It's one of the times where you can be easily cut. Especially if you don't know what you are doing.

Have you ever seen knife fighting demonstrations where each person spars with a knife?

Do they dart in and out, taking a stab here and going for a target there?

Are they bouncing around in a very skilled manner?

Sigh-h-h-h-h-h-h-h.

Why don't they catch on?

One of the most dangerous spots in a fight is in the sparring distance. One of the worst times to be there is when you enter into your opponent's range.

So, what are these guys and gals doing?

They dart in and out, repeatedly.

I cringe whenever I see such folly. They keep going to the wrong distance at the wrong time, over and over again.

Bruce Lee said to move with a purpose. Is their purpose to offer their attackers more opportunities to cut them? Who knows?

As I said, once I am in, I am in — with a catch. I try to stay out of range, until I am ready to be in close.

If someone advances on me with a knife, he can choose to have me in range when he wants. Not necessarily a good thing.

Sometimes, I move back, very quickly, out of range.

Practice having your partner suddenly stab at you. (Photos 4 and 5)



You have three or four ways to respond:

- *Stay and take the Thrust with a Slash and Thrust of your own
- *Step off to the outside, slashing as you move
- *Jump back with a giant step to get out of range
- *Move back with a series of quick mini-steps, to get out of range

For this exercise, practice the last two. Believe it or not, I feel one of those ways is the fast way to get out of range and the other is much slower. You probably can't guess which I prefer.

Instead of me telling you, practice both on your own. Have your partner start at a close range.

Ideally, you want your partner to feel he can stab you without taking a lunge step forward.

In reality, your partner will have to really reach, or take a small step to reach you...

except, you won't be there. You take a giant, and I do mean big, leap backwards.

Your partner tries to stab, and you try to get out of the way. First practice taking giant steps back.

Keep practicing. Can you leap backwards before your partner tags you on the initial lunge? (Photos 6 and 7)

(Photo 6)



(Photo 7)

After you practice taking huge leaps, try to retreat with rapid mini-steps. Lean back a little bit as you make rapid-fire steps to retreat. (Photos 8, 9, and 10)

Which works better for you, a giant leap, or a quick shuffle?

10 Days to Better Knife Fighting

(Photos 8-10)



What if you can't retreat out of the way, before your partner stabs you? This tells you something important. You may not yet be a good judge of distances in knife fighting. You could still be thinking in terms of empty-hand defense.

It also tells you that ... you are standing too close. Adjust your distance. Do the exercises again.

Super Practice: Day 7

I find my students become a bit depressed after we play distance games. My overconfident *cookies* get taken down a rung, after the tenth or twelfth stab. Their egos become a little bruised.

Many of my students have to adjust their distances.

It's scary for them to think that once they are in, the knife fight will probably last under a second from point of contact.

Think about it.

In an empty hand fight, if either party knows anything about martial contact, then the fight will be over within a couple of seconds after initial contact is made. It ends with the first barrage of punches and/or kicks thrown.

BAM BAM BAM!!! Blast out the knee — jab to the eye — punch the throat while kneeling the groin. It's all over.

Now, add a knife or two to the game.

Slice slice. End of story.

If there has to be “slice slice,” then make sure you are the *slicer* and not the *slicee*.

Let's end today's practice with some flow.

Your partner stabs slowly at you.

You take the stab with three or four quick responses. Each stroke flows quickly to the next. (Photos 11 and 12)

In Photo 11, Kate begins her sequence by with a slash to the inside of my wrist.



(Photo 11)

In Photo 12, she intended to continue the slice on the inside of my arm, but her initial slash took her knife past my arm. So, without thinking about it and without pausing, she brings her blade up for a slice into my triceps.



(Photo 12)

From the triceps slice, she sees an open shot to my throat. She could have also sliced to my midsection, but her blade was already moving up on her slice from the back to the front of my upper arm.

Once she cleared my arm, she could have decided to slice down on it again. She has lots of options. The throat was a convenient target, this time. (Photo 13)



(Photo 13)

Upon finishing your third (or fourth) response, your partner feeds another stab on a different angle.

As Kate cleared my throat, she couldn't resist a fourth shot.

The knife barely clears my skin, before she pokes with the tip of the blade. She was able to stab me, before I started my second feed to her. (Photo 14)



(Photo 14)

You partner stabs slowly at you again from a different angle. Respond again with at least three quick slashes and/or thrusts. (Photo 15)



After ten feeds from your partner, switch. You feed your partner ten stabs.

When it's your turn again, have your partner pick up the pace a little. Don't allow as much of a pause between feeds with the knife.

Maybe your partner starts stabbing again while you are in the middle of your second stab. You respond to this new stab with a slash and two quick follow-ups.

No matter what happens, you keep slicing.

If you are interrupted with a new stab, take it, and then continue slicing.

Become a slicing machine.

End note:

In the eyes of the law, the instant one person stops attacking, the attack is over. If you defend the first attack and then continue slicing, in real life you have just crossed over the line into the use of excessive force.

You need to be aware of potential legal ramifications of going beyond basic self defense.



Day 8

The Only Times to Throw Your Knife

Most professional knife fighters think it's stupid to throw your knife.

You could say that they think *it's folly to volley*.

On the other hand, knife throwing has become a recognized hobby. We have experts who know the different revolutions required to make knives stick from a variety of distances.

They can throw knives like a dart, without any revolutions of the blade. They can also hold the knife by the handle for a half turn or a one and a half revolution.

Personally, I prefer holding the knife by the blade for a single, full turn.

Even with all of this projectile practice, the professionals still advise against *loosing* and possibly *losing* your knife.

You throw the knife. Your attacker dodges a little to the side. The knife whizzes by. Now, you don't have a weapon, and your attacker still has one. If the bad guy picks up your knife, now the attacker has two blades.

Uh oh.

So, should you avoid throwing at all costs? Is there a time and a place to throw your knife?

Why Throw?

You throw to end the confrontation. Or you throw, because you want to stop the attacker from reaching you. Or you throw as a distraction.

You need a reason to throw. Don't throw because you are panicking. And don't let loose your weapon, because your attacker goads you into the action.

Know why and when you would throw....

Look Away, Look Away

If your opponent is watching your every move, then it's much easier for him or her to dodge your knife. Because of this, you should think in terms of surprising your attacker with a throw.

If you feel you have to throw in an encounter (or if you have several knives), try to catch your attacker looking away. Any distraction — a noise, a bright flash, whatever - if your opponent looks away, then you have a better chance of sticking your knife on a throw.

Motion draws attention — so make your throw motionless. Don't wind up for the throw. Your attacker may be distracted, but a pronounced motion with your knife hand, and you'll immediately snap the focus back to you.

Stop the Advance!

Your attacker jumps at you. Can you plant the knife into his or her chest mid- jump?

What about on a quick advance? Your opponent rushes you ... and finds that a knife hits the chest. Ouch.

Remember how a retreat constitutes the end of an attack in the eyes of many lawmakers?

What I am about to suggest probably goes against the law.

Follow along...

Your attacker attacks.

You take the thrust with a Slash and Thrust of your own.

Seeing your blade come in, your attacker retreats out of the way.

And mid retreat ...

You throw the knife and catch your attacker in the chest.

The problem is that your attacker was really in retreat, when you stuck the blade into his or her chest, face, throat, or tummy. Do you see how the law would frown upon your attack?

Pardon the pun, but the point is that you can throw a projectile on the advance or the retreat of your opponent.



**Remember to
use safety
glasses!**

Throw and Blast Exercise

In an instant, the decision is made. You throw the knife.

Now what?

Do you stay, or do you go?

You really have two choices:

- 1) You can run away. He or she who turns and runs away, lives to practice knife fighting another day.
- 2) You can stay. Use the throw as a gateway move.

Many would advise that you throw and then turn and run away. If your primary goal is to get away safely, then you may have just created the perfect opportunity.

Then again, maybe you didn't:

- Your attacker could dodge the throw.
- Your attacker could return fire with his or her knife.
- Your attacker could continue fighting, even if hit and cut by a knife.

Rather than always running away immediately after a throw, my tendency is to do the opposite. I run toward my attacker on the throw.

Did you notice that I said I run toward my attacker *on* the throw and not after the throw?

This is an important distinction. I throw-run. For me, it's not throw, watch the knife hit (or miss) and then charge my opponent.

I charge as soon as the knife flies out of my hand. I also charge as soon as my opponent reacts.

The nice part about charging on a reaction is that it doesn't matter if my knife scores or not. As long as my attacker dodges (or gets hit), that is distracting enough to allow me to attack.

Of course, all of this assumes that I am in range to reach my opponent before he or she can recover. Here, composure is not a good thing.

In Photos 1 and 2, Ben tries to throw from too great a distance. It gives his opponent too much time to react.

Keep in mind, the distance will close quickly, if your attacker is running toward you. After all, you are learning self defense. You aren't the aggressor. You wouldn't just throw a knife at someone, right?



Assuming you throw the knife from the perfect distance, then what? What do you follow up with after throwing your knife?

I prefer a straight blast, with a shin kick or two, intermingled.

What happens is that I throw the knife, rush forward, and then start punching almost before the knife reaches my opponent. (Photos 3, 4, 5, and 6)



For the purpose of the photo, Ben froze position on the shot. In real life, he would have already been running in Photo 5, on page 9.

As soon as you reach your attacker, you should already be hitting. Make sure that one punch follows right after the other -- you really do want a machine-gun-like effect with your blast of punches. (Photos 6 and 7)



Can you devise an exercise where your partner runs toward you? You throw an object at your partner's face or chest — the chest is easier to hit. As you throw the object, you follow with a series of punches and close, low kicks. What kind of face protection will you wear?

A practice knife could still hurt. Maybe a switch to a ®Koosh ball or a rolled up sock would be safer.

Super Practice: Day 8

Some martial arts schools require their students to progress to an advanced state before the introduction of weapons practice. I am of the mind that it's better to introduce weapons from the very beginning.

The drawback is when students come to rely on their weapons too much. The weapons become a crutch.

The students find confidence in their blades (or sticks).

When you choose to throw your weapon, you also choose to lose the use of it. That's fine. It's your choice.

But what if your knife were knocked out of your hand? What if in a nervous rush of adrenaline, you were to drop your blade? Then what?

I teach my students not to rely on their weapons. I make them “lose” their weapon mid-exercise. They do this so often that they don’t even notice it’s gone. It’s not a big deal.

Let’s practice developing this same kind of confidence — if you aren’t already of this mindset.

Blade Dropping

You practice one of your Slash and Thrust variations. By now, you have many varieties of the routine you can practice, right?

In the middle of practicing, drop your blade. That’s right. Let it drop to the ground.

When it drops, don’t bother looking down. You don’t have time.

Before the blade hits the floor, I want you to straight blast your opponent. Don’t pause. And don’t forget about low kicks as well. If one hand drops the knife, then the other shoots the first punch. Even before you land the first punch, the hand previously holding the blade should already be advancing for your second punch. And so on.

I can fire off at least three punches before my knife hits the floor. How fast can you punch?
Tip: I use some of the advice on Speed Punching from the ebook *The New Punch Papers*.

As you advance, you still have a blade to contend with — now with your empty hands. If your opponent is out of hand reach, can you take out the knee or the shin with a low kick? (Photo 8)



Immediately after your knee kick, can you follow up with your hands? Are you in range for a quick eye jab? (Photo 9)



(Photo 9)

If for some reason you are practicing without eye protection, then you should shoot your eye jab over the head, to make sure you don't have an accident. (Photo 10)



If you have to take the hand with the knife, what's your other hand doing? Are you using it as a check hand. If you do, I advise that you switch to strikes as soon as possible.

If you check solidly with a hand, you are giving your opponent a target for slicing. (Photo 11)



Now that you know about blade dropping, you should incorporate it into all of your practice sessions. At some point in your practice, without warning, drop your blade and blast away.

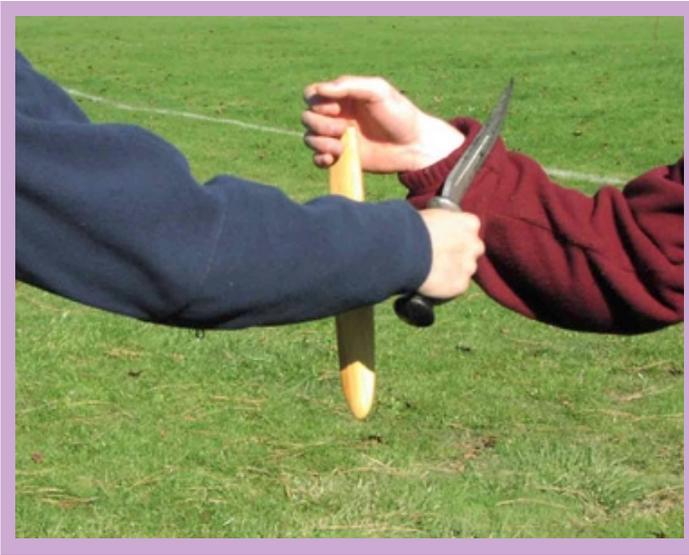
Surprise your partner. Scare the snot out of the person attacking you.

As you drop your blade, go berserk. Scream and yell as you attack.

Do you know how to kiai? Great. Do it — the whole time kicking and punching away.

Cut Follow-up

You can also practice dropping your knife as the practice blade slices at your wrist. Pretend you have been cut. Drop your blade. (Photo 12)



Continue your attack. You'll have to make adjustments, because now you don't have the use of your "wounded" hand. Fight with the "unharmed" hand.

The Shotgun Approach to Knife Fighting

If you had two knives, you could throw one and then stab as your opponent reacts to the throw.

Take this principle one step further. You don't have to throw a knife first.

You could throw a handful of rocks. You could throw a handful of change.

You could shake your keys and pretend to throw them.

You see, many martial artists criticize the throwing of loose change at an attacker's face. They claim that the change won't do enough damage. First of all, I am sure they wouldn't want to allow *me* the opportunity to throw coins with all of the force of a martial artist at their faces.

But that's not the point.

You aren't as concerned about doing damage as you are about getting a reaction from your opponent. Throw the coins, and then attack while your opponent raises his or her hands for face protection.

Squish — you stab or slice.

The coins were simply a distraction. Your knife was the real attack. And if you were able to do some damage with your coin toss — call it a bonus.

Range is an important consideration in being able to follow up before your attacker can react.

You could also follow the coin throw with a knife throw. The timing would have to be right. Still, it's worth considering, don't you think?



Day 9

Can You Pass The Knife Fighting Test?

We have almost come to the end of **10 Days to Better Knife Fighting**.

After the Course, you will receive several extra knife fighting bonuses.

You are welcome. It is my pleasure to do so, and it has been my pleasure to share this course with you.

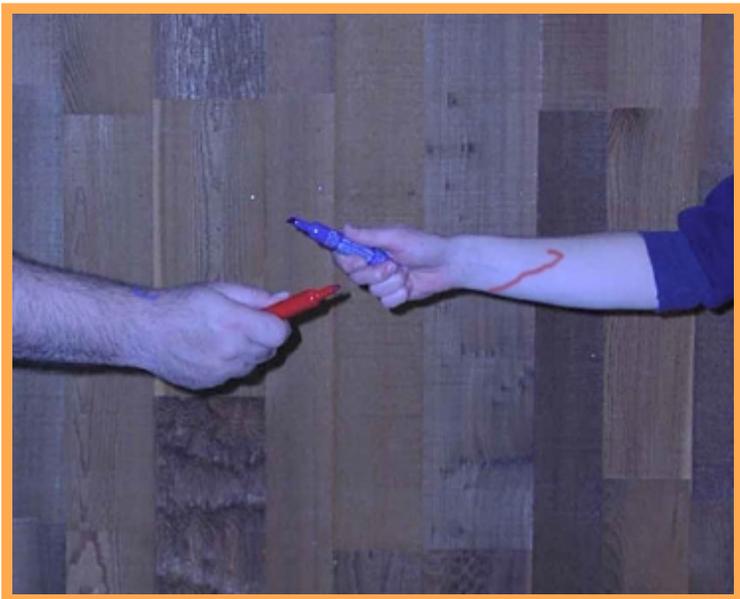
Before you run off thinking you are able to defend against all evil foes — OK, before you take a few new exercises back to the dojo, would you like to know how good you really are?

How would you like to get involved in a knife fight, where you won't get hurt? You won't get hurt, but you will see how good you really are.

Have you ever heard of the colored marker test?

I first heard about it from Sean Madigan of *CombativeSolutions.com*

You fight using kids' water-soluble felt tip markers. Wherever you are marked is where you would have been cut. (Photo 1)



Many martial artists poo poo this exercise as being impractical. Their biggest gripe is that it becomes a tip war. You don't simulate the edge of a blade. Your only technique consists of poking at your opponent.

I solved this problem by coating the "sharp" edge of the practice blade with chalk dust. You could also coat the

edge with tempera paint, or talcum powder. One of my favorite ways to coat the edge and the tip of the blade is to cover the edge with a little clown white, or other water-based make-up.

Oil-based clown make-up can stain clothes, and it takes mineral oil to get it off your skin.

Certain paints also stain, even if they are water soluble.

Only coat the very edge of the blade and the tip. The flat of the blade doesn't do any real cutting damage, so it should be left clean.

After your knives are coated, put on some eye protection, and fight.

Ok — agree on some rules first.

You don't want to deck each other with full punches and kicks, in the name of a little knife practice.

Try for real knife technique.

Don't just try to get a little paint on your opponent's arm any way possible. After all, you could paint your opponent with a scrape of the knife. (Photos 2)



After you are done, see how you did. Are you covered in slices? To vital areas?

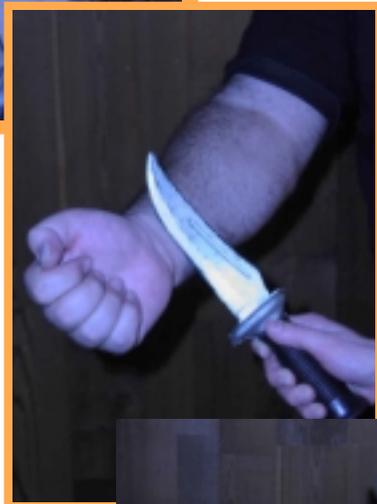
Super Practice: Day 9

Out of Commission

Play the game where as soon as a slice is noticed — a paint or chalk line — that part of the body has to play 'injured.' This adds realism to the adventure ;-)

If a chalk line on the arm forces you to drop your blade, then a chalk line across the neck signifies death — the end of the game.

You should research your vital points. Slashing across certain areas causes loss of consciousness and even death in a very short amount of time. (Photos 3, 4, and 5)



Scenario Training

When Sean Madigan originally wrote to me about marker practice, he talked about a specific scenario. You are standing in an open doorway. Behind you is your spouse or your child. Your job is to defend your family member and hopefully yourself.

In front of you are several attackers. They have knives.

Defend the doorway.

After Sean's initial lesson in Scenario Training, I got creative. I imagined many different scenarios:

- Getting out of bed.
- Sitting in a movie theater.
- Getting out of a pool.
- Playing Pool.
- Or Pinball.

My mind went into overdrive. I imagined playing foosball and having to defend myself.

Hmmm. Grab Kate. Put her in front of a foosball table -- I could sneak up on her... (Photos 7, 8, and 9)

10 Days to Better Knife Fighting



Would you like even more scenarios?

Here's a list that originally appeared in **Martial Arts Mastery: A Tell-All of Tips, Tactics, and Techniques**:

- 1) You are sitting in a movie theater. Someone attacks from behind.

- 2) You are standing at a urinal. The man to your side pulls out a knife.

- 3) You are sitting in a restroom. Someone from the next stall grabs your purse.

- 4) You are stopped at a red light in your car, and someone suddenly opens your unlocked door.

- 5) You are talking on the cell phone while driving [social etiquette dictates that I not tell 'cellphone drivers' that they are idiots and are endangering lives], suddenly ... anything happens, because you were already distracted.

- 6) You're slipping off your sweatshirt at a sporting event. As your vision becomes obstructed by the shirt, someone attacks.

- 7) The person in front of you in a convenience store holds the clerk at *gun* point.

- 8) The person in front of you in a convenience store holds the clerk at *knife* point.

- 9) As you walk up stairs, someone kicks at you from above.

- 10) As you get on a bus, someone kicks at you from above.

- 11) You slip while walking on the grass or a slick sidewalk.

Suddenly, before you can get up, an attacker appears out of nowhere.

- 12) You hand someone some money. As you reach out, this person grabs your hand into a painful wrist lock.

Chalk Your Previous Exercises

You can use a little chalk on your blade or face paint to gain precision in your knife technique.

Use the chalk as a guide to see if you are hitting your targets or not. Also use it as a guide to show whether your knife is moving the way it is supposed to.

For example, let's go back to the pull back exercises from Day 2. If you heavily coat the tip of your practice knife, you should be able to draw a line around your partner's arm.

Chalk dust or make-up is a great way to see if you are hitting your mark. If your goal is to stab the kidney, make sure that's where the knife is landing.

If you get creative, you could use chalk to see how effectively you have learned many of the lessons in the last nine days. You could also use chalk to test yourself.

Chalk markings are a wonderful way to give us an inferiority complex. They show our shortcomings.

Rather than getting depressed, take comfort in knowing that it's a wonderful form of feedback.

You get marked, and so you adjust. The next time, your partner scores again.

So, again, you adjust.

This time, your partner makes just the tiniest of marks — the equivalent of a nick with the knife.

Once again, you adjust.

Finally, your technique flows cleanly. You come away unmarked. Instead, white lines crisscross the body of your partner.

You learned. You adjusted. You progressed.

Or you could, in fear, criticize the value of this exercise. If the exercise is too telling — too daunting, you could join the ranks of others and dismiss this as being ... impractical.

While you think about it, let's move on to **Day 10** ...



Day 10

Kicking and Punching in a Knife Fight

Yes, of course you will kick and fight in a real fight — even if knives are involved.

If the fight is real, you do what it takes to survive. As I titled one of my articles, “There is no such thing as a fair fight.”

So, you will use all of your tools — to survive. And you won’t use these tools one at a time. If someone attacks you, everything you’ve got comes into play all at once.

Don’t think of yourself going knife against knife. Imagine instead that you are fighting with two feet, two hands, a couple of elbows, a knee or two ... and a knife. (Photos 1, 2, and 3)



(Did you notice the
knee to the face)

Use whatever it takes.

If your opponent comes into range of your foot, but isn't in range of your knife, then kick. Don't even think about using the knife. Use the best weapon — the weapon closes to the target.

If that happens to be the knife, use it.

Use the knife, but don't rely on it. As you practiced in Day 8, don't use your blade as a crutch.

Count yourself just a little lucky if you run up against someone who does pay too much attention to the knives.

Why?

Because you cause your knife to distract. As soon as your attacker focuses on your blade — kick! (Photos 4, 5, and 6)





(Photo 5)



(Photo 6)

My Daughter Quinn

I'd like to end today's lesson with an anecdote about my daughter Quinn. I published this as an article few years ago, when she was three years old. (In the photos for this ebook, she is five.)

Maybe this story will help you in your knife fighting.

And as a reward for reading about my darling daughter, you get a bonus lesson. Call it **Day 11**, if you'd like.

Are You As Good As My Three-year Old Daughter at Martial Arts?

Is my daughter, Quinn, a martial arts prodigy? (Photo 7)



Will she be the next Bruce Lee (or Cynthia Rothrock)?

Probably not.

But at three years old, she is already punching and kicking. She does so by imitation. I have only guided her hands once to model the Straight Blast. Other than that, she watches and copies.

We want it to be fun for her.

So, her punches and kicks aren't technically great — the wing chun, vertical punches are too circular, rather than traveling a straight line, and her kicks don't yet have the kind of thrust where the knee raises above the line of the foot. She has more of a snap kick, I guess.

But she can do something that 75% (or more) of the martial artists can't.

She can mix her techniques at will — without telegraphing!!!

Watching Mom

Remember, she is learning by watching us, and especially by watching mom. (Photo 8)

Quinn used to ride around in my wife Kate's, backpack, while Kate taught her martial arts classes.



There were many benefits to this:

- 1) Quinn got an over-the-shoulder view of Bruce Lee's (Kate's) art, including seeing punches from the practitioner's perspective
- 2) She got used to being around and liking martial arts from day one, (OK, two months).
- 3) It took care of the need for a baby sitter, so I got to write martial arts books and articles, while the 'girls' were working out.
- 4) Kate burned off her excess baggage that she gained while being pregnant at an incredible pace. She was back in shape so fast, that many other mothers were envious.

You Aren't Impressed Yet?

Last night, Quinn and I were punching. All of a sudden, Quinn kicked.

I didn't see it coming, and neither did my friend who was over.

Get it? I didn't see it coming.

My darling daughter...

- 1) kicked without telegraphing
- 2) was able to kick numerous times, while still punching. She didn't even pause — she threw her kicks out at any point of the punch.
- 3) doesn't know that some people have to finish one technique, before they start the next. From watching us, she thinks everyone can do this.

So, proud Pop has a daughter who can kick and punch simultaneously, without too much telegraphing. (Photo 9)



While she was kicking and punching, she asked, “Pop, do you want to punch too?”

So, I started punching with her. Then she told me, “Pop, now kick WHILE you are punching. Don’t stop, just kick.”

Quinn was obviously ‘parroting’ her mother. Cute kid.

So, I punched and kicked with my daughter. And my friend’s eyes went wide. I don’t think he could do it so effortlessly or coordinatedly

Conclusion

In the early 80s, when Ed Parker was still around, some of the Kenpo schools developed the bad habit of ‘trading techniques.’

One person would punch; the other person responded. The the respondent punched, and the first person responded. They traded techniques back and forth.

There was a six-count sequence of punches in their system that resembled ‘sinwali,’ from some of the Filipino arts. (Photo 10)



One partner would punch, then the other partner would respond. Next punch — next response. And so it continued through the sequence.

Ed Parker, taught his schools not to wait for the response. If you could fire off all six counts before your partner could respond, so much the better.

Quinn is on her way to learning this concept. What's more, she'll be able to throw in a few non-telegraphed kicks in the middle of any sequence.

Impressive?

Conclusion to Day 10

If you are new to knife fighting, then this text could serve as a complete system for you ... for now.

You will rely heavily on the tactics and techniques you learned in this ebook.

Are you new to martial arts, in general?

If so, then, these techniques will serve as a crutch. Unfortunately, it will be harder for you to rely on your martial ability. Some who are untrained have a natural ability to fight. They will be able to use their other skills in conjunction with their knife fighting.

If you are a more advanced knife fighter, then maybe you picked up a few exercises or new ways of looking at specific angles and techniques.

For you, it becomes important not to lose your other martial arts abilities.

Being able to incorporate these knife-fighting principles into your own style is the mark of a true experienced martial artist.

Make sure you maintain what you already know about timing and distance. Punch when the face comes into range. (Photos 11. 12. and 13)



Kick and sweep as necessary, if you are able. Kate prefers low kicks to sweeps. (Photo 14)



Incorporate the direct philosophy found in this book into your own views on fighting. Keep all of your dirty tricks.

I am not trying to change you.

I do hope you find something that helps you to further refine and define your personal knife fighting style.

Definitely give these exercises a chance. Allow your body

to learn, before you criticize. You'll love it the first time someone stabs at you during practice, and you respond with a direct slash and stab of your own -- no inefficient movements, no extra techniques.

Practice these exercises over and over , and you will improve your automatic knife fighting skills tremendously.

I wish you a safe life, filled with lots of practice , and absolutely no *real encounters*,

Keith Pascal

PS I have tried to provide information that will help any and all martial artists improve their knife fighting skills. Still, you need to use this information at your own risk. Research laws concerning self defense in your country, province or state. Be safe.

Bonus Day

The Complete Picture

I don't know about you, but for me, the last ten days have just flown by — as fast as a knife whizzing by my ear.

We have been caught up in the how of knife fighting. We have immersed ourselves in technique. We have been in the middle of the fight, so to speak.

Let's have a discussion about the knife fight as a whole. My conservative attitude, to a point, may surprise you.

Let's look at how I view a knife fight from the very beginning:

Someone threatens you in a public place. And this bully challenges you.

Do you knife fight him?

I wouldn't.

I'd call the cops, if it were a serious threat, and if there were witnesses.

Period. End of story.

OK, someone is coming at you with a knife. You don't have time to call the police.

Are there people around who could help you? Maybe prevent the fight from occurring?

If not, can you get to safety? Yes, I mean run away. Cowardly?

Fine. Stay safe. Don't take chances with your life.

OK. The knife wielder is attacking, and you can't get away.

Now what do you do?

You check and make sure you really, honest-to-goodness can't get away.

He or she who turns and runs away lives to read other books by Keith Pascal another day.

Curses of curse — you really can't get away. What do you do?

Did you try to reason with the person, at a distance, long enough for you to get away?

I am obsessed with the idea of getting you to safety.

The turkey is still advancing, eh?

Can you pick him off from a distance with a projectile? You don't happen to have a gun, do you? Maybe a handful of throwing stars (shuriken)?

Any other objects you could throw?

While all of this is going on, while your brain is moving like thick glue from the adrenaline clog, you need to decide if you'll be able to get away after you throw something at your attacker.

If you can't, if there is no other way around it, then you either throw something at the beginning of your attack, or look for a long-reach weapon.

An umbrella, a stick, a broom — anything that will give you a reach advantage.

No spatula or small statue?

Then there is going to be some contact, isn't there?

At this point, look for targets that you can reach with your foot, or maybe a shin or a knee. It's little high, but you could go for the groin.

Because your attacker holds a knife, you won't kick high, giving him a free target for slicing. You'll kick at low targets.

If you understand the principles of Bruce Lee, you will use your kick as a stop kick. You'll follow with immediate slices with your own knife.

If the attacker gets past your kicks, then my bet is that you will have to engage the attacker in a knife encounter.

Someone is going to get cut. It's inevitable

If you worry about being sliced ... if you fear the possibility, it will limit your ability to fight at your full potential.

Of course, you want to do what it takes to avoid being sliced. No one wants to be cut. But you can't let this possibility stifle your ability to react efficiently and effectively.

Circumstances will change the way you approach the encounter.

For example, I know that I would fight more conservatively if I were alone. It doesn't make sense, but I would try to make sure I survived, for the sake of my daughter and my wife.

If, on the other hand, I were defending my wife and daughter, I would fight like a Tasmanian Devil. As I said, you could argue why it would be better to stay safe when protecting one's loved ones.

I just know myself. This is the way I'd react.

And speaking of reacting...

I will do everything I can to get out of a fight. I will admit I am scared. I will agree with you, even if you are insulting.

At the point where a fight can't be avoided, my reticence vanishes.

If I have to fight, then I am going for it ... complete and total commitment.

I will be direct. I will slash. I will thrust. I will skip beats and interrupt rhythm. I will fake and feint.

And I will only stop after I have gained 100% control of the situation.

I have thought about how I will react in a given situation. Thinking about it now, means I will be able to spend more time reacting if the need ever arises.

I hope you take the time to plan how you would react too.

Will you always obey the law? Will you do what it takes to stay safe, even if that means going beyond minimal force? What if you have to cut someone?

Would you be able to?

If it meant saving your life or the life of a loved one?

Think, plan — be safe, and train hard,

Keith Pascal

Other eBooks by Keith Pascal

Have you thought about teaching Knife Self defense? **Secrets of Teaching Martial Arts More Effectively** doesn't deal with knife fighting directly. But it will teach you how to present a coherent class, how to decide which exercises will help your students the most, and how to leave your students wanting more.

Become a first-rate martial arts teacher with this ebook and its bonuses.

Let me be frank with you -- the chances are, in a real knife fighting encounter, you won't have the opportunity to snap a solid joint or wrist lock on your attacker.

All the action takes place in the blink of an eye. You

won't have time to go for a lock. And exposing your hands and arms to your attacker's knife while trying to effect a lock is very dangerous.

So, why am I recommending **Wrist Locks: From Protecting Yourself to Becoming an Expert**? In this book (available in hardback or as an ebook), I show you when not to try a joint lock.

I'll also give your best chances of when to gain control during a fight. Plus, you have to have a way to control your attacker, as the encounter winds down. You may have to wait for the police to come, or an ambulance.

You don't want a final-effort blade thrust into your belly as you wait for the authorities. **Wrist Locks: From Protecting Yourself to Becoming an Expert** is definitely worth checking out.

Did you like chapter 10, where you learned to incorporate other martial arts techniques into your knife fighting? [**Punch! How To Hit Faster, Harder, and More Effectively**](#) is a collection of articles, plus a half a dozen new chapters on how to get your punches in. Can you apply this information to your knife fighting technique?

Last, but not least, I'd like to mention a bonus ebook I wrote a couple of years ago. **Become the Martial Artist You Were Meant to Be By Taking Charge of Your Learning** will give you ideas on how to incorporate what you have learned in the last eleven days into your own style.

If you purchase any of the above ebooks, I'd be happy to include **Become the Martial Artist ...** as an extra gift to you. Just let me know.

Resources

If you don't have anyone to work out with, you can always try the knife fighting exercise on your own. You'll still improve.

On the other hand, **Solo Training** by Loren Christensen is an excellent resource. I bet there are many empty-hand training exercises that you could adapt to your knife fighting practice. You'll learn detailed exercises to help you improve your timing and rhythm, your distance and the precision of your techniques.

Did you know that I am an editor of a Free Weekly Martial Arts Newsletter? The Kerwin Benson Publishing Web Site serves up this weekly ezine, filled with practical tips, tactics, and techniques.

You can find more about **Martial Arts Mastery: A Tell-All of Tps, Tactics, and techniques**, read some free reports on martial arts, and learn about my newest martial arts offerings. Go to: www.kerwinbenson.com

J. Richard Kirkham manages to appear all over the Search Engines with his martial arts listings. I have heard many positive comments about his Quick Martial Arts Tips. <http://FreeMartialArtsMagazine.8m.com>

About the Author

As a former high school teacher, Keith Pascal takes pride in the accomplishments of his many past students. Now, instead of in the classroom, Pascal shares his knowledge through his writing. He writes about martial arts and self defense.

Pascal is no novice to the martial arts world. From a very young age through his teens, he studied Judo, Tae Kwon Do, and Shotokan Karate.

In 1980, he switched to Twin Dragons Gung Fu, a system based on the teachings of Bruce Lee. After more than 20 years, Pascal still practices his art. He's certified to teach both The Twin Dragons Method and Jeet Kune Do.

Keith Pascal regularly publishes articles in many of the on-line martial arts newsletters and magazines, including The Dragons List, Rick Kirkham's Combat ezine, and MartialDirect.com. He also writes for The martial Arts Professional, the off-line trade Journal of The Martial Arts (published by the National Association of Professional Martial Artists).

He is the author of several positively reviewed and critically acclaimed martial arts books and ebooks, including Wrist Locks: From Protecting Yourself to Becoming an Expert, Secrets of Teaching Martial Arts More Effectively, Punch: How to Punch Faster, Harder, and More Efficiently, and of course, 10 Days to Better Knife Fighting.

He lives in Eugene, Oregon with his wife Kate, his daughter Quinn, Lucy (the Black Labrador retriever), and Murphy and Stanley (the gray and black cats).

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