

**Participants:**

Guy Windsor

Curtis Fee

*[Audio Length: 0:17:08]*

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**Guy Windsor:**

The third remedy master of the dagger deals with the roverso attack. As Curtis strikes towards this side, the hand that is closest to the attack is the one that's going to deal with it. Again please. So I step away and I get my right arm out. Left hand is up here. Now this dagger is coming towards me and you already know from the first master that if you turn the dagger away from you, good things happen. So you can do a disarming strike that way. Go ahead. Wrong hand.

**Curtis Fee:**

This hand.

**Guy Windsor:**

The hand that's closest. Yeah, and turn it away, take the dagger away, and don't let go of me or I'll do horrible things to you. Let's try that again. Here's the roverso and I turn it away. My favourite roverso disarm comes from the Pisani-Dossi Manuscript where my left hand now comes to the blade of the dagger, I step in, and I catch his elbow with my armpit and I use these control points here, here, and here and here to take the dagger away. At this point, I collect his arm under my arm just to stop him running away because now that I've got him, I don't want him to escape. I take the dagger like so and I stick it in one, two, three. Let me take you through it. So cover with the right hand, left hand to the dagger, other way up. That's it. Step in, armpits, elbow, and the foot. Change your feet. That's it. Step behind me. No, no. Step this foot behind me. That's it. Rip it out. That's it. Turn, turn, turn, turn. Wrap me up, grab it, and stick it in. That's it. My turn. Your turn. Left hand, step in, turn it, wrap me up, stick it in. That's it. Let's change sides. So I cover, turn, grab, take it away, stick it in.

**Curtis Fee:**

Turn.

**Guy Windsor:**

Notice that while Curtis is working on the choreography of this, I'm not going to bug him about the timing. As soon as it's fluent, as soon as the motion is there, I will start to introduce a finite window of time to do the action in. Come this way.

**Curtis Fee:**

[Laughter]

**Guy Windsor:**

Got to hook me. No, hold me, hold me, hold me. Stab me, stab me, not my hip. You can reach further. Stick it in the liver. There we go. Hold on, that's it, and stab because I'm trying to get away. Stab, stab, stab, stab. Marvellous. We might cut that bit. Let's take that same mechanic and apply it to creating a lock. So as Curtis comes to strike, I cover, I turn it away from me, this hand instead of going to the blade of the dagger goes to the elbow, and I popped his wrist into my elbow, strip the dagger, and I hit him in a nice lock while I get to work on his kidneys. Bend your knees, back straight, back straight, bend your knees. There you go. That's it. Your turn.

**Curtis Fee:**

Nope. [Laughter] I wasn't ready.

**Guy Windsor:**

Cover, push the elbow, put my wrist into your elbow. That's it. Into your elbow so all the way through, all the way through, all the way through. That's it. Now apply the lock, there we go and now you've got me. Now my back is straight, my knees are bent. Your turn. Elbow, elbow. Push. That's it. Pop it in and there you have it. My turn. Cover, push the elbow, wrist into there -- I'm not worried about this because you can't do anything with it but I'm going to strip it out and while I'm breaking his arm, stab, stab, stab. That's it. Again, notice at this stage moving very relaxed and I'm giving him plenty of time to work out the new choreography because this is actually Curtis' first time doing these techniques. Do you mind me mentioning these things?

**Curtis Fee:**

No, not at all.

**Guy Windsor:**

One more. Remember to hook the wrist. We'll cut that one. The rule is if the arm is bent or bending, you turn it with a crank. If it's straight or straightening, you hyperextend it and we've dealt with this in a previous video. As Curtis comes to strike, if this is coming towards me, the arm is straightening and if I get out of the way, I can keep it going nice and straight and I can put his elbow where he doesn't have a leg. Now of course what Fiore would have us do is break the arm but amongst friends a little gentle pressure just to make sure we've got the right point is enough. Again. Notice that the turns are the same. Turning it away from me, here's the pressure of the left hand, and this rotation in this direction is the same. Of course, when you have him here, you don't just let go. You having broken the arm, you then take the dagger away and you strike and we have there obviously a break, a lock, a disarm, a takedown, and a strike because these five things do not depart from one another. So I come to strike, arm is straightening, push it, step away that way, that's it. Now I keep my back straight, so do you. Stand up straight like you're playing -- that's it and then push my elbow where I don't have a leg. There you go. Take the dagger away. Turn it.

**Curtis Fee:**

Turn it which way?

**Guy Windsor:**

The only way it will go. Exactly like first master and third master. No, turn it that way. That's it. There you go. Pop it in. Once more. My left hand goes from the elbow to the dagger. That's it. Your left hand goes from the elbow to the dagger.

**Curtis Fee:**

Like this?

**Guy Windsor:**

Yep, and strip it out, other way. That's it. The turn is always the same. Again. So I cover, turn, pressure on the elbow, turn it around, having broken the arm and then take the dagger away and I strike. The third master takedown is like this. As Curtis comes to strike, I get out of the way and this hand instead of going for the dagger or the elbow is going to go to the face and I turn the face away and I have everything I need to apply pressure in his line of weakness. My chest is stopping the elbow from moving and I turn here, pull here, and I have my takedown there. It's clear?

**Curtis Fee:**

Yes.

**Guy Windsor:**

Of course, as he falls, I'll strip the dagger away, break his arm, do horrible things but he's not yet trained enough in falling like that for that to be safe so when it's my turn to fall, we can do that. There it is. Once more. If I take the dagger away, your turn. So right hand to the dagger, left hand to the face, turn the dagger away from you. That's it. Yeah, and pull. No, no, don't pull the dagger.

**Curtis Fee:**

Sorry.

**Guy Windsor:**

Pull my arm against my cheek. So split, split, more, more, find the line of weakness. There you go, there you go. Again. That's it. Split, that's it and if you had a foot behind me, I'd probably fall. Once more. That's it. Good. Now I'm going to show it to you from this side. I cover, left hand goes to the jaw, turn the head, and there. My foot is just behind him like so and this is a sort of action. The pieces are what you're used to. You turn with the hand that's holding the dagger away from you and do nasty things with the other hand like so. Let me take the dagger away. You can show them how it's done. That's it. There you go. Make that turn really clear. That's it and there we go.

Now then, the third master's counter-remedy. If your partner has neck issues that means pushing the face isn't really a good idea, you can still practice the same basic idea by stepping behind them and pulling that shoulder. It's not the same motion on your part but it applies the same general forces. Again. This is a kind of friendly way to practice for someone who's got a slightly dodgy neck. Let's look at it from the other side. If their neck is that dodgy -- come and strike -- you probably don't want to be taking it all the way to the ground anyway. The third master's counter-remedy amongst friends, use a wooden dagger for this or even a rubber one. It's really nasty. So I strike, Curtis covers, my left hand comes underneath, grabs the blade of the dagger, and I drive his elbow where he doesn't have a leg. Horrible, isn't it?

**Curtis Fee:**

Totally.

**Guy Windsor:**

You can have a go in a minute. Notice I'm getting out of the way of the hand that's coming towards my face. Isn't that horrible?

**Curtis Fee:**

Yep, I think so.

**Guy Windsor:**

Take the dagger away. Just take the dagger away. I'm not going to give it to you. Take it away. There you go. Sorry. As Curtis comes to strike, I cover, his left hand comes underneath, grabs the dagger, and it's really important that he's palm down and then use that lock, get it nice and tight and drive my elbow to that spot there, not my wrist, my elbow. There you go but if you step forward, I'll grab you. That's it. It's funny. It's one of those things where when it's right -- go ahead. No, I've got a foot there. That's it. When it's right, it's easy. If it's in any way difficult, you must be doing it wrong. Go ahead. Just for fun, the counter which Fiore doesn't show in the Getty Manuscript but it's there in the Pisani-Dossi, this hand crosses and I uncross and I stick it in. Just for fun.

Here's the roverso, covers, my left hand comes underneath, I'm getting away from this hand, it could be coming to my elbow, it could be going to the dagger, it could be going anywhere, and I take that and I drive the elbow where he doesn't have a leg. Once more. Nice, isn't it? Do you want to have a go at the counter? So the counter is as I'm applying this crossover -- no, cross over your own arm. That's it there and now uncross and stick it in. Again. That's it. Good. There's only so much time.

**Curtis Fee:**

Yep.

**Guy Windsor:**

From here I cover, he puts the point of the dagger over my arm, reaches underneath, grabs and drives my elbow where I do not -- that's my hand -- across my elbow where I do not have a leg. Again, drives the elbow where I do not have a leg. Once more. That's it, there. When it's right, it's really obvious that it's right and the counter again just to show you, this hand comes over and I uncross and I stick it in. Now at this stage, it might be a good idea to look at how these techniques can sort of flow together. So we go back to the first play of the first master where as Curtis comes to strike I'm going to do a disarm. If he counters that with the second play and sticks it into me, here is a roverso. Yeah?

**Curtis Fee:**

Yeah.

**Guy Windsor:**

If we go from here and he's turning it -- no, start over. That's it. That's it and stick it in. This is practice at the moment. Just go bang, bang. Bang, bang. As I come with the first master, if he counters the third master might be just what I need. Let's have a look at that. So I come to strike, he covers with the first master, I changed the line so the third master -- right hand to my wrist -- will save you. So Curtis comes to strike, I cover, as he changes the line I get out of the way and I have something from the third master to cover that roverso strike. So you can already at this stage start putting these things together. If a counter becomes obvious to you because you already know how to deal with it, then you might want to gently add them to the end of the play but it's still a good idea to make sure that the attack is there properly, the remedy is there properly, and the counter-remedy is there properly before you add the counter-counter-remedy. That should keep you busy for a while. I'll see you on the next video. Cheerio.

END OF RECORDING