

**LETHAL**

# **UNARMED COMBAT**

**SECRETS OF SELF-DEFENSE**

**Malcolm Harris**

**THE CONTENTS OF THIS BOOK ARE  
LETHAL AND SALE SHOULD BE LIMITED  
TO THE MILITARY, PEACE OFFICERS  
AND RESPONSIBLE ADULTS**

# **LETHAL UNARMED COMBAT**

**Secrets of self-defense**

**Dr Malcolm Harris**

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To  
Melanie Jane  
and  
Philippa Jean

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## Introduction

*'Self-defence is Nature's oldest law'*

Not so long ago, I was appointed by the police department of a medium sized city to teach members of the department techniques of unarmed combat for self-defense. As Chief Instructor in Unarmed Combat my intention was to improve the standard of self-defense of the police officers. The important question then to be posed was, 'What sort of training in the martial arts should be given to a police officer?' Although I personally enjoy the skill and thrill of judo most of all, if judo alone is thought to be the answer I would reply that a police officer usually has little time to become a judo expert. Furthermore, it is far from axiomatic that an expert at contest judo is an expert at self-defence in situations where there are no rules. Judo is a wonderful sport, but it seems to me that there are relatively few exponents who are able to use their considerable skill and adapt their sports technique effectively against a determined opponent in the rough and tumble of back-alley street fighting. When put to the test there have been numerous instances of the 'unlucky expert'! Ju-jitsu is, of course, the basis of the sport of judo, but leaves much to be desired as an effective fighting system in itself. More recently, karate has been much overrated as a 'deadly' fighting system, yet without its kicking aspects it is, in my opinion, inferior to western style boxing as a method of self-defence. Admittedly, a judo Dan who is also a karate Dan would probably have little to worry about in a common rough house, but the time and effort required to reach and maintain dual Dan status is given to comparatively few persons. Interest in aikido is growing and its regular practise is undoubtedly a good way of taking exercise. However, many of its beautiful techniques are not easily mastered for combat purposes, and a number of them are of

use only in restraining aged professors from running amok. Western-style boxing combined with the foot techniques of savate make a good system of self-defence, but like judo, aikido and the various forms of wrestling, plenty of time-consuming practice is necessary for proficiency in combat. The answer, then, is to pick out the best individual techniques from the different fighting systems.

Over a period of about thirty years I have made a detailed study of all the known methods of unarmed combat. Out of a vast mass of information acquired by research and experience, sifted scientifically and tested practically, the quintessence is presented as the basis of this book. I resolved to teach only the techniques which survived this systematic screening. I ruthlessly rejected much out of the vast armory of traditional throws, holds and blows which failed to pass tests for efficiency in actual combat. Many of the traditional holds and throws are frankly ineffectual in combat because they ignore any difference in size and weight between defender and adversary, and some work only when practised in slow motion on your wife or girl friend. Techniques have to work properly if you are a policeman who meets a villain in a leather jacket, carrying a knife, up a back alley at night.

It has often been said that 'a good big guy will always beat a good little guy'. This is the first or oldest maxim of any form of unarmed combat. A big, hefty, healthy fellow is unlikely to be attacked bare-handed by a villain of slight stature. If he should be so foolishly assailed, the big guy would probably not need any special training in order to overpower and control his puny assailant. On the other hand, some form of training is important should the assailant be crazed and brandish a lethal weapon such as a knife or an iron bar. Also, if the assailant should possess great strength or be of huge build compared with that of the defender, then suitable training is necessary to ensure that a good big one will beat a bad bigger one.

By combining the best of the different unarmed martial arts, almost any normal, healthy man can be rapidly trained to become a formidable fighter in a difficult situation.

Adequate, but not excessive practice is imperative, and the techniques described in this book should be tried out on an unresisting partner and in simulated combat. We found that we could train a pupil with aptitude to pass our own combined practical and theoretical examination in unarmed combat in twenty-six periods of three hours, but that continual practice was necessary to maintain and improve the standard. We awarded our own bronze, silver and gold medals according to proficiency. It is difficult to relate our standards to any other standard of unarmed combat proficiency, but I can say that several of our gold medallists and some of the others easily broke the spirit of the young, vigorous, judo black belt holders who visited our gymnasium. However, the principal value of our training lay in the development of self-confidence and calmness in combat, an increased speed of reaction, greater co-ordination of balance and awareness of spacial orientation - with the result that our 'graduates' lost their fear of falling, fear of inadequacy and other undesirable emotional reactions, which would otherwise tend to appear during combat. We used to say to our members, 'You will know exactly what to do in a real fight because you have done it all before in the police gymnasium'.

Nothing in life is perfect, but regular practice of the techniques described should enable the reader easily to overpower an unskilled assailant, defend himself adequately against semi-skilled attack, and even to stand a good chance against an expert fighting opponent. If a novice reader prefers to do nothing more than learn and practise the techniques described in chapters one, six, seven and eight, he will become a man to be reckoned with. The essential feature of my course as presented here is its concise nature, and I offer it to any man who needs to be trained in unarmed combat in a hurry.

Dr Malcolm Harris

## **CAUTION**

**This book is dangerous. The techniques must be used with great care and commonsense in practice. You will not be exonerated in law if you use more force than is deemed necessary to control a given situation. Here is to be found powerful knowledge based on real experience. The responsibility for using it properly is yours and yours alone.**

## MAN'S BASIC WEAPONS

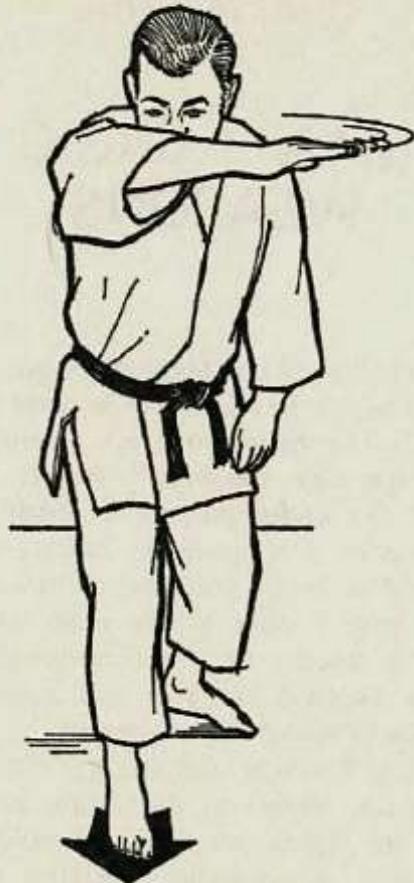
A man's hands are his natural fighting weapons, and a knowledge of how to use them effectively in close combat can be readily acquired. The hand need not necessarily be large, calloused or especially toughened for it to become a damaging agent. No useful purpose is served in laboriously attempting to harden the hands by striking wooden blocks covered with rubber, or by chemical treatment. However, it is desirable to wear leather gloves when walking in areas where trouble is known to occur frequently, since it is easy to damage exposed knuckles and sprain or break an unprotected finger or thumb during combat.

Because the leg is longer and stronger than the arm and the hip joint is not subject to dislocation like the shoulder joint, the feet are highly practical and powerful weapons. Although the foot is normally protected and artificially hardened by means of a shoe, for combat purposes a heavy leather boot is desirable - preferably one with a leather sole, which is harder and, therefore, of more use than a rubber sole. Moreover, it is advantageous to have steel tips fitted to the front of the sole and to the back of the heel of each boot for use when trouble is expected in an especially tough area.

### THE HAND AS A WEAPON

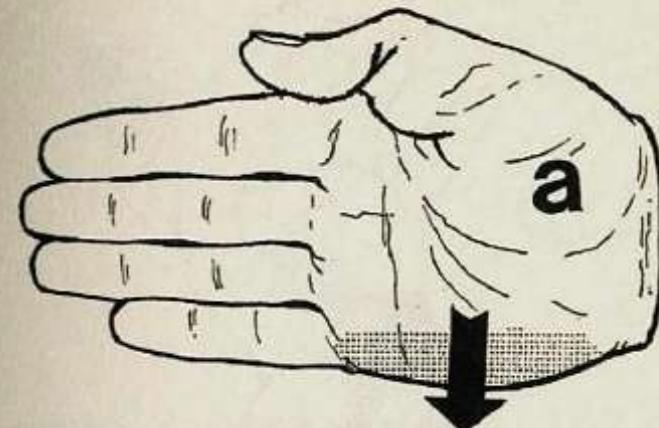
#### *Edge-of-Hand Chop*

The chop with the hand may be delivered either horizontally or vertically. A horizontal chop is started with the arm bent



*FIG. 1 Horizontal Edge-of-Hand Chop*

and the hand held, palm downwards, just above the far shoulder (Fig. 1). A vertical chop is commenced with the arm bent and the hand held just above the near shoulder. The hand is held with the fingers extended and close together, the thumb bent and resting comfortably near the base of the index finger (Fig. 2a). The part of the hand that extends from the base of the little finger to the wrist is used to strike at the following target areas: the trachea (wind-pipe) in front of the neck; either side of the neck towards the front; the base of skull at the back of the neck; and the solar plexus up under the rib cage, if not covered with heavy clothing.



*FIG. 2a Edge-of-Hand Chop*

At the moment of striking, the hand and wrist are made tense and rigid with the fingers in perfect alignment with the forearm. Note that the thumb should not be extended so that it is almost at a right angle to the fingers, because it might then be grasped and wrenched back or punched back hard enough for it to be broken. Similarly, any separation of the fingers is potentially hazardous. In both horizontal or vertical methods of delivery, body weight should be behind the blow in order to obtain the most severe effect. This is done by advancing the leg on the same side as the hand which is delivering the chop and transferring the whole weight of the body on to this forward leg at the moment of impact.

#### *Heel-of-Palm Jab*

A fast palm jab to the chin is forcibly delivered upwards from under the point of the opponent's chin, with the base of the palm held rigid, from a bent elbow position (Fig. 2b). Initially, the elbow should be close in to the side of the body. The hand is not meant to travel much more than about eighteen inches with this short-range blow, and upward body movement during delivery gives added force to the impact. At the completion of the palm jab the fingers reach up to

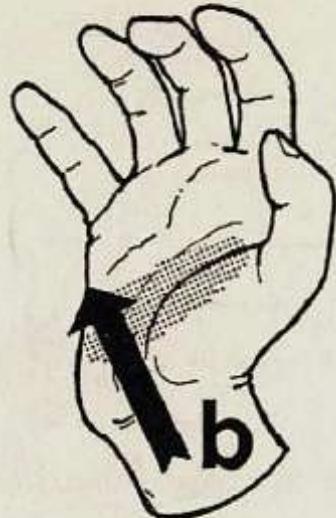


FIG. 2b *Heel-of-Palm Jab*

poke into the opponent's eyes. The blow is most effective if it is made to immediately follow a knee attack to the groin which will bring the opponent's chin forward into a favourable position for the jab. If delivered with sufficient force the blow could break his neck.

#### *Fingertips Thrust*

The hand is held somewhat cupped, with the fingers and thumb close together and the three big fingers made flush at their tips (Fig. 2c). With the palm of the hand held upwards the fingertips are swiftly thrust into the opponent's testicles. The movement is made at close range from a low or crouched position. At the moment of impact the hand should be made rigid, with the thumb pressing tightly against the outer side of the index finger. It is not meant to be a powerful blow as the fingertips are not particularly strong. For this reason it should be delivered only to the more sensitive parts of the anatomy.

With the palm of the hand held downwards, there are



FIG. 2c *Finger-tips Thrust*

many occasions at close-quarters when the thrust may be usefully employed against the opponent's eyes. Even a feint at the eyes will cause the opponent to instinctively raise his arm in defence - and leave him wide-open for a kick with the boot.

#### *Clenched-Fist Punch*

A normal clenched fist is made with the thumb pressing tightly against the middle finger (Fig. 2d). Aim to land the punch with the large knuckle of the ring finger, *i.e.* the finger next to the little finger, for maximum impact. This Jack Dempsey method of aiming a punch should land the large knuckles of the middle, ring and small fingers on target. For correct delivery, an imaginary line drawn across these three

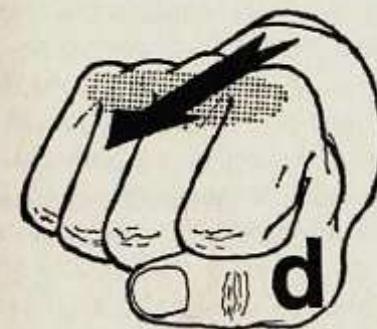


FIG. 2d *Clenched-Fist Punch*

knuckles should be at right angles to the power line drawn down the centre of the forearm, terminating at the large knuckle of the ring finger. If, instead, the strike is made with the more prominent large knuckle of the middle finger you will lose impact area and risk injury, since its prominence prevents the other knuckles from landing and taking some of the shock of the blow.

The punch should be a fast, straight one and the fist is often rotated inwards through almost 180 degrees during delivery. Try to hit right through the opponent and not merely at him for maximum effect, so that your arm is not completely straightened at the moment of impact. Just before it lands, the fist is squeezed as tightly as possible to make it solid and to tense the muscles of the arm. Body weight should be behind the punch for explosive effectiveness, and this is gained by employing one of two basic delivery positions, namely:

- (1) Punching with the hand which is on the same side as the rear foot. This type of blow gains force if you swing the shoulders with the punch to increase momentum and raise the heel of the rear foot in order to thrust against the ground with its toes.
- (2) Punching with the hand which is on the same side as the leg which advances. This blow gains some force by swinging the shoulders, but much more by the forward momentum of 'wading in' and landing the punch at the same time as the advancing foot touches the ground.

Land punches when your opponent is coming in towards you, and not when he is moving away from you. Keep them straight most of the time, as swinging punches can be more easily avoided. If you can catch him just right as he comes in, it's a k.o. The best targets are either side of the point of the chin. Don't waste a punch on a part of the body that is protected by heavy clothing such as a leather jacket or overcoat.

#### *Hammer-Fist Smash*

This blow is delivered in much the same manner as a vertical Edge-of-Hand Chop, but a tightly-clenched fist is used to smash down on the opponent with the part of the hand that extends from the base of the little finger to the wrist (Fig. 2e).



FIG. 2e *Hammer-Fist Smash*

2e). When the opponent is bending over forwards, thump downwards against the base of the skull at the back of his neck where the cervical vertebrae constitute the weakest portion of the spinal column. The blow is wasted lower down the spine against the thicker thoracic vertebrae, and is of little use against the strong vertebrae in the lumbar region of the column.

#### *Middle-Knuckle Stroke*

The small middle joint of the middle finger is used to strike the blow. All the fingers of the hand are bent into the palm and pressed tightly together. The thumb is firmly locked over the mid-portion of the protruding middle finger to lend it support and prevent the knuckle from being cushioned back into the palm (Fig. 2f). The blow is not a particularly

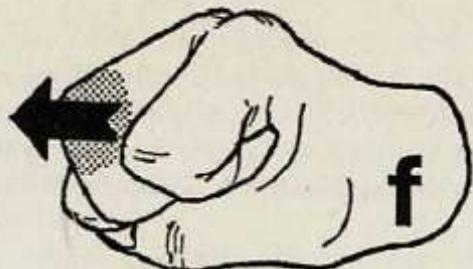


FIG. 2f *Middle-Knuckle Stroke*

hard one, being delivered at close range by arm movement only. However, the force localized in the small striking area of the bony knuckle of the middle finger is sufficient to temporarily disable an opponent when applied to the following target areas: the eyes; top of the nose between the eyes; either temple at the side of the head just above the outer edge of the eye; the soft spot behind the ear lobe; the junction of the nose and upper lip; the trachea in front of neck; or over the kidney region if not covered with heavy clothing. This blow must be highly directional to be effective, and should not be wasted on a less sensitive part of the body. Against the testicles the Fingertips Thrust is more easily applied than the Knuckle Stroke, which can become blocked by the thighs.

#### *Cupped-Hands Clout*

Each hand is held cupped, with the fingers tightly together and the thumb pressing hard against the side of the index finger. Both hands are used to strike an opponent over his ears simultaneously, from close range (Fig. 3). If these clouts are given with sufficient force, the sudden air-compression inside the opponent's ear-canals may burst his ear-drums. At least, this double blow will stun your opponent and make him easy to deal with by other methods. In order to obtain the compression effect it is important that the fingers and thumb of each hand are held tight enough together to prevent



FIG. 3 *Cupped-Hands Clout*

air escaping. The technique is applicable from either the front or the rear. It is a simple method for making an opponent submissive enough to be easily handled by an arm-lock or a wrist-lock.

#### *Thumb Press*

Pressure of your thumb against the eyeball of an opponent will usually provide instant release from a hold if you are mixed up in a general scuffle on the ground. More drastically, for life-and-death combat, the eye is gouged by pressing the

thumb against the eye from the inner side of the socket towards the outer side of the head. The sensitive spot behind the ear-lobe is, to a lesser extent, also amenable to treatment with the thumb. Press the thumb hard in and up behind the ear.

### *Two-Fingers Wrench*

Extend the first two fingers of your hand in the manner of the popular rude sign, and forcibly ram them into the opponent's nostrils. Wrench violently upwards to tear and lacerate the skin and cartilage of his nose. This commando technique works best if you are taller than your opponent, or when he is lying on the ground. It is not a technique for the squeamish.

### *Bent Elbow*

The bony projection of the bent elbow is a useful weapon when it is difficult to punch because the opponent is too close to you. If he suddenly moves in very close while you are delivering a horizontal Edge-of-Hand Chop to the side of the neck, your elbow is made to deliver the blow instead. A fast back elbow to the ribs, stomach or groin is indicated when an opponent has grappled with you from the rear. If you should fall on an opponent during the course of a throw, try to jab your elbow into his neck or groin.

## THE BOOT AS A WEAPON

### *Sideways Kick*

Turn on the ball of your right foot to the right, so that you are standing sideways to the opponent. Bend your knees somewhat as you turn, and take your weight on your right foot. As he comes in towards you with fists flying, sway the upper part of your body away from him and raise your left knee close to your body and pointing at right angles to your

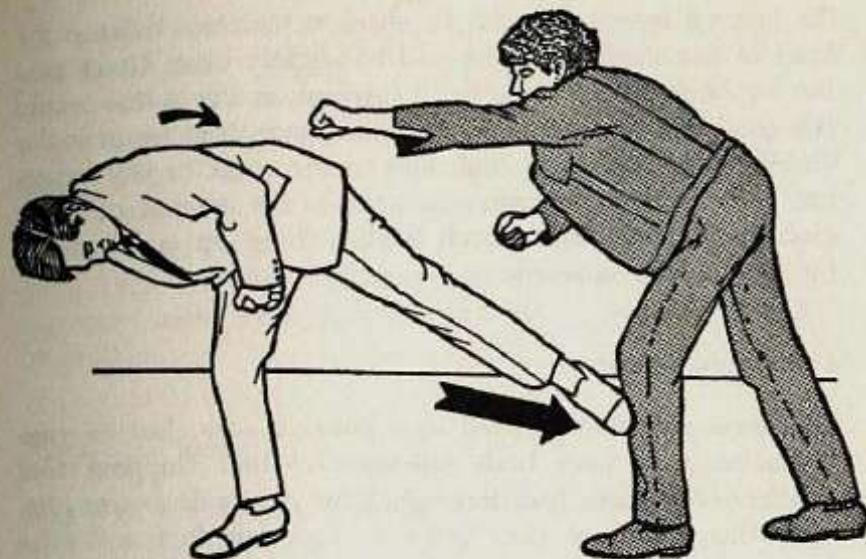


FIG. 4 *Sideways Kick*

opponent. Maintain balance by clasping your hands together close to your stomach. In this position your left thigh gives protection to your groin and your boot is ready for the strike. Drive the firm outer edge of the sole of your left boot hard against the top of his nearer shin just below the knee cap. Come forward with body weight behind the blow (Fig. 4). The agonizing pain of a well-directed kick to the shin can stop the fight before it has a chance to get rough, and leaves you in a favourable position to despatch the opponent quickly. This method of delivering a kick is almost impossible to counter. It is safe, as it is delivered from long range. It utilizes the length of the outer edge of the sole of the boot instead of only the width of the toe of the boot. The Sideways Kick is similarly delivered with the right foot after turning to the left.

### *Straight Kick*

This kick is delivered from a position facing the opponent in a boxing stance by suddenly flinging the foremost foot forward and upwards with the toe pointing at the target and

the kicking leg made rigid. In order to maintain balance the knee of the standing leg should be slightly bent. Don't take the leg back before swinging it forward, as this action would 'telegraph' the kick. Aim for the shin, knee, testicles or lower abdomen, no higher. A high kick to the trunk or jaw causes loss of balance and leaves you open to the counter of being grabbed by the ankle which is then flung up and back or the foot twisted outwards.

#### *Downward Scrape*

Whenever you find yourself in a position very close to your opponent, turn your body sideways to him. Suppose that you have turned to your left with your right side nearer him. Take the weight of your body on your left foot and raise



FIG. 5 *Downward Scrape*

your right foot to just below his knee. Scrape down your opponent's shin with the hard outer edge of the sole of your boot. Finish the blow with all your body weight on your attacking right foot in order to crush the small bones of his instep (Fig. 5). If you slam the outer edge of the sole of your boot against his leg before making the scrape down, this kick will rip open the shin. It has little chance of being countered, and the action of turning your body sideways together with your raised right leg protects you from retaliation.

#### *Downward Stamp*

When an opponent is immediately behind you, stamp down hard on the instep of his foot with the heel of your nearer boot. Follow up instantly with a kick back hard against his shin or ankle with the heel of the same boot. Use a back elbow just before or after the stamp or kick back. This simple technique should get you out of most rear waists or neckholds.

#### *Knee Up*

As the opponent comes in close to you, take the weight of your body on one leg with the knee somewhat bent. Without making your intention obvious, bend the knee of the other leg by drawing your foot slightly to the rear. Drive your rear knee quickly forwards and upwards into your opponent's lower abdomen or testicles, springing up on the toes of your standing foot to give added momentum.

A devastating combination technique in unarmed close combat is to combine the Knee Up with the Heel-of-Palm Jab to the chin. The knee attack causes the opponent to lurch forwards into the palm jab which is delivered a fraction of a second later. Of course, one does not do this sort of thing lightly and without consideration of the circumstances. However, if you have to injure your opponent and you do it to the testicles, better not do it by halves!

## CHAPTER TWO

# PRISONER HANDLING AND CONTROL

When restraining an offensive person who is at most no bigger than yourself, usually all that is necessary to prevent him from causing trouble is a firm hold on his arm and domination of the situation by a confident manner and upright bearing. A simple restraining hold is made by gripping his right upper arm with your left hand in such a way that your thumb exerts painful pressure on the base of the triceps muscle near its insertion at the back of the elbow, the fingers merely gripping his upper arm after being slipped in at the rear. At the same time, your right hand, palm downwards, grips his forearm from above and the thumb presses painfully on the top, outer muscle about  $2\frac{1}{4}$  inches from the elbow. With a little practice it is easy to find these pressure points.

When a more decisive hold is required, yet the situation does not demand resort to serious combative action, then a 'come along' hold must be applied. One commonly-taught straight arm-lock involves bringing the opponent's right upper arm under your left armpit while pivoting to face in his direction. This is completed by gripping your own right lapel high up with your left hand while pressing down on his right wrist with your right hand so that your left forearm is levered upwards underneath his elbow. However, many of the so-called 'standard' arm-locks are ineffectual in practice because they ignore any differences in size and weight between restrainer and adversary. As an extreme example of this, it would be ludicrous for a comparatively frail, nine-stone woman to attempt to apply a straight arm-lock on a tough, tall, seventeen-stone, drunken, psychopathic navvy with an arm like a battering-ram. Even a burly policeman

would have little chance of restraining him in this way. Besides, it is not difficult for a determined prisoner to get out of such a hold - for example, by kicking against the side of the knee joint of the restrainer's nearer leg with the outer edge of the boot while bending and pulling the arm away.

Similarly at fault is the bent arm-lock, which is commonly taught to be put on merely by grabbing the adversary's right upper arm from the outer side with your right hand, and pushing hard against his right forearm with your left wrist. This contrary movement, in theory, should bring his arm in a bent position behind his back, but the technique rarely succeeds in combat. A strong opponent has only to stiffen his attacked arm to prevent the initial stage of the hold being made, and then the restrainer loses control of the situation.

The general rule to remember with arm-locks and wrist-locks is:

*if your opponent is obviously much stronger than you, never attempt to apply a standing lock until you have first made him submissive by means of a blow or throw.*

Such pressure holds are almost always effective in use only after the prisoner has been subdued. However, if your opponent has not been rendered submissive because you think that you are able to manage him by handling, then a built-in element of surprise in taking the hold is necessary for it to be effective. You will have to decide by observation of the adversary's physique and evaluation of the circumstances whether any softening up is needed before applying one of the following holds.

### Attacking Arm-Lock

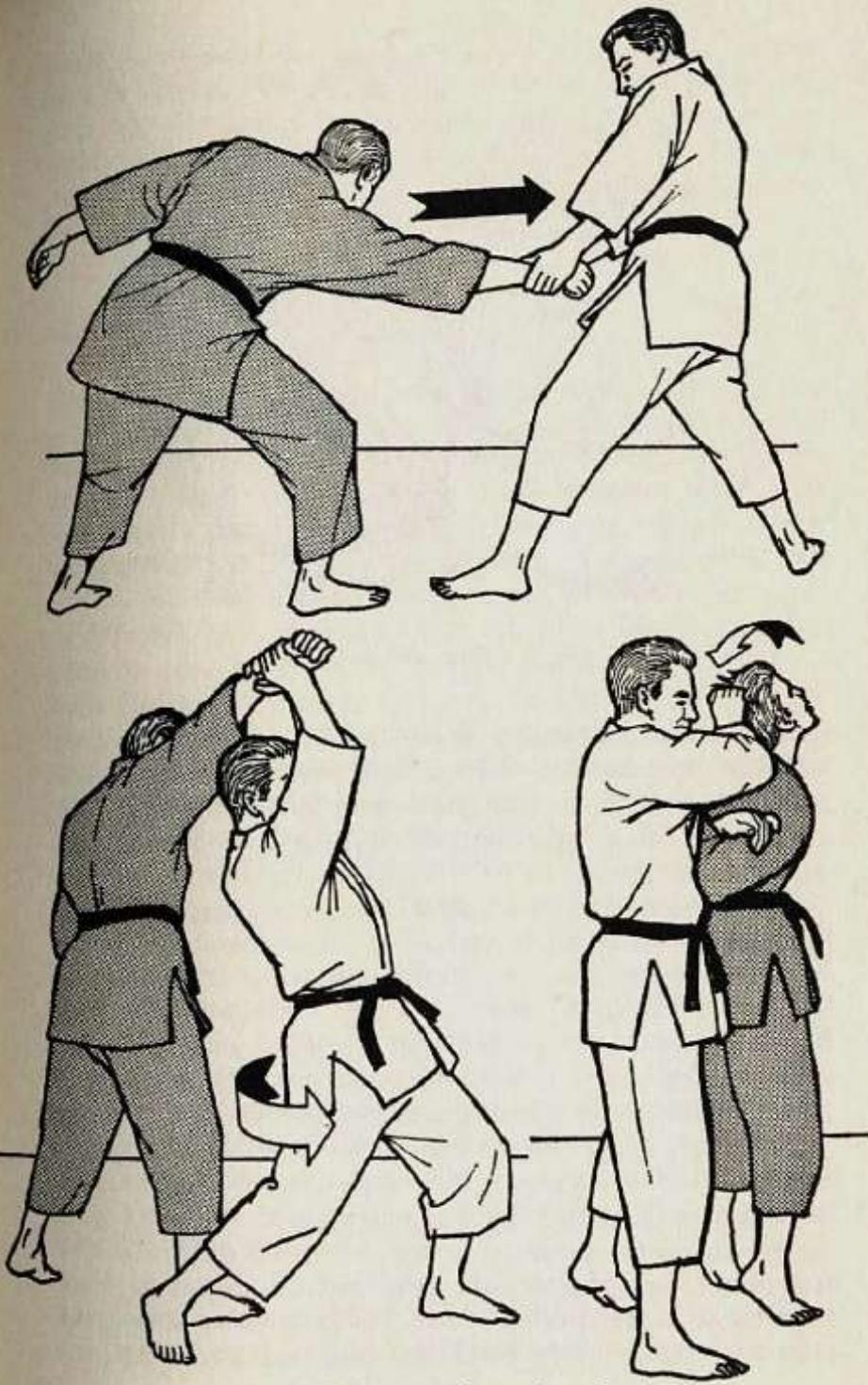
Dive at your opponent's right wrist to seize it tightly with both hands, preferably left above right, and jerk it downwards. Step forward on your right foot outside his right foot as you do so. Then pull his wrist hard towards you as you step well back with your right foot in order to reinforce the pull (Fig. 6). As you step back, shout coarsely at your opponent some such words as 'come on then you —!' His

natural reaction will be to pull his arm away from you. Utilize the force of his own movement, and surprise him by swiftly pushing his arm back towards him as you step in once again with your right foot, twisting his wrist anti-clockwise, ducking underneath his arm and pivoting to your left so that you end up behind him (Fig. 7). Force his arm to bend up his back, and slide your left forearm under his forearm in order to grip his upper arm with your left hand to make a 'hammer-lock with bar'. Complete the hold by grabbing his hair with your right hand and pull his head back hard to prevent him from lowering his body (Fig. 8).

Alternatively, or if he has no hair, throw your right forearm across his throat to straighten him up. If you allow him to bend forward the hold loses its effectiveness, and he can escape fairly easily. As long as he is pulled back with your right arm the hold inflicts considerable pain on his right shoulder. If you slacken the hold your opponent would probably attempt a left back-elbow, or try to grab your head with his free left arm. If he knows anything about escaping from the hold he will try to stamp on your toes or kick back against your shin with the heel of his boot. Therefore, this hold is not suitable for marching a prisoner any distance. It is more useful indoors, where you can force him to bend over the nearest table, still in the hold, but with your weight applied directly behind him. He can be held pinned in this position until assistance is available.

#### *First Wrist-Lock*

Suitable holds devised for the purpose of marching a prisoner some distance are based on wrist-locks, which are improved by finger and thumb manipulation. Grab your opponent's right wrist from the outer side with your right hand, fingers on top, thumb underneath, as you step forward on your right foot near the outer side of his right foot. Pivot to the right on this foot so that you are standing at his side, both of you facing in the same direction. Slip your left forearm under his right arm so that it is between his upper arm



FIGS. 6, 7, 8 Attacking Arm-Lock



FIG. 9 *First Wrist-Lock*

and chest and deliberately allow his elbow to dig into your left side. Bear down strongly on the back of his right hand with both your hands, and project your left hip into his right side (Fig. 9). Keep his hand held high up near your chin for maximum effect.

In this position you are able to inflict considerable pain in his wrist, which should bring him up on his toes, but you are in danger of losing control of your prisoner. It is not difficult for an intractable prisoner to break away from this well-known police grip by powerfully jumping sideways. The hold is much improved by hooking his thumb back towards his wrist with the last two fingers of your left hand, leaving the other two fingers on the back of his hand, and also pushing his little finger upwards and backwards by pressure from the near side of the first finger of your right hand. Continue to exert a downward pressure on the back of his hand with the first two fingers of your left hand and the fingers of your right hand. In this modified hold, any jump away attempt to escape would probably break the prisoner's little finger or

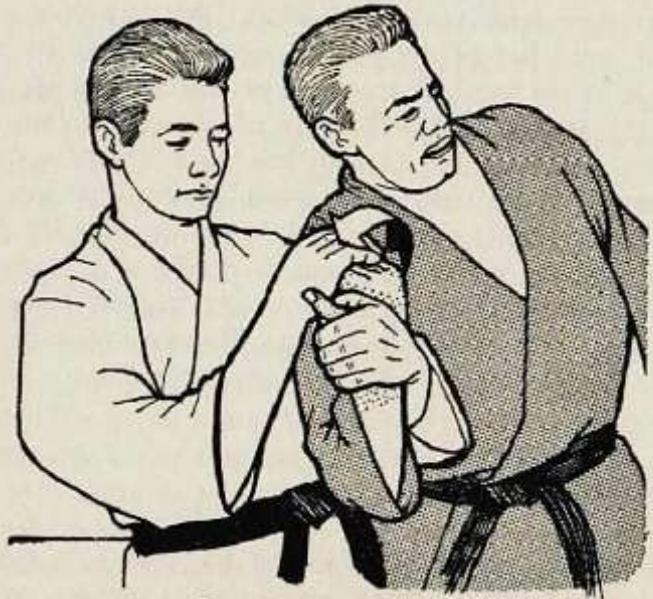
thumb and make his recapture easier. If he should become troublesome to hold and attempt to stamp down on your left foot with the heel of his right boot, it is simple to grasp his little finger more firmly and snap it back; it will break easily. Always get the basic hold firmly on before fiddling about switching to the improved variation.

#### *Second Wrist-Lock*

Perhaps the most efficient hold for the purpose of marching a prisoner some distance is the one now described. Step forward with your right foot to attack your opponent's right arm. With your left hand held palm upwards, insert your left thumb between the thumb and forefinger of your opponent's right hand, your fingertips lightly touching the side of his wrist. With your right hand, seize his right upper arm at the back from the outer side (Fig. 10). Pivot to the right on your right foot so that you are standing at his side, both facing in the same direction. As you turn to the right his arm will bend, and your left arm slides underneath his armpit while his elbow is allowed to dig into your left side. Grip his fingers with your right hand, your thumb into his palm and your fingers go on top, applied from the little finger edge of his hand. Press down on the back of his hand to point his fingers in the direction of your right foot, and pull down on his thumb with your left hand. The pain should bring him up on his toes. Shove your left hip into him and walk him forwards, keeping an upright stance (Fig. 11). With this hold the pain in the wrist can be made so intense that even an exceptionally strong prisoner with powerful hands is deterred from attempting to escape. However, the hold is not easy to apply rapidly without constant practice.

#### *Standing Neck Hold*

Your opponent is standing in front of you and you consider it necessary to control him without undue violence, yet you



FIGS. 10, 11 Second Wrist-Lock



FIG. 12 Standing Neck Hold

are hesitant about applying an arm-lock or wrist-lock because of his obvious strength. The solution is to put yourself in a safe position behind him. Leap forward on your left foot to a position outside his left foot. Simultaneously, grasp the back of his left upper arm with your right hand and swing him hard round to his right away from you. Your left arm goes round the front of his neck while you forcibly dig the small knuckles of your right hand diagonally downwards into the region of his left kidney (Fig. 12). These movements, when performed quickly, enable you to break his posture backwards and facilitate getting your hips completely behind him. Clasp your left wrist with your right hand and squeeze his neck with your left arm. If his left arm flies up over your left shoulder instead of coming under your left armpit,

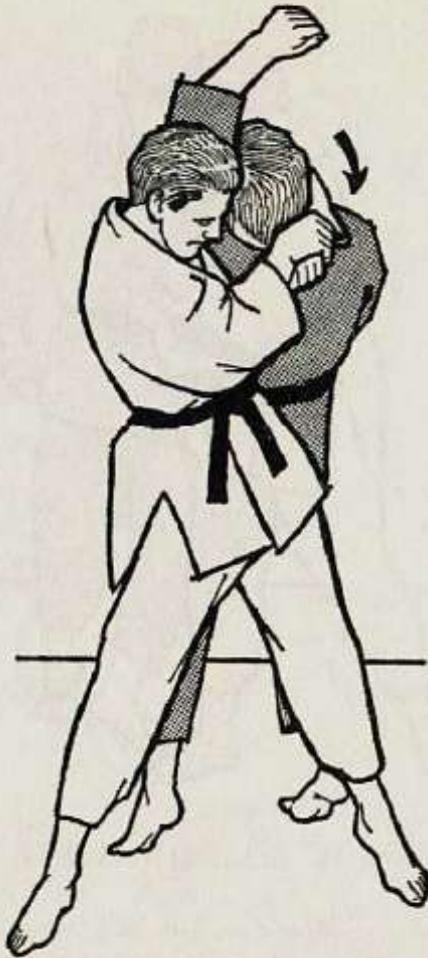


FIG. 13 *Standing Neck Hold*

squeeze his neck between the inner bony edge of your left forearm and his own shoulder (Fig. 13). When you are behind him your feet should be positioned widely apart for stability. Rapidly walk forwards so that your prisoner is dragged backwards with his weight on his heels, and continue walking to keep him off balance. As long as his balance is broken he will be unable to counter your actions. Don't lift him off the ground on to your hips unless you wish to throw him down. If it is necessary to subdue a dangerous criminal, this is done by running forward and banging the top of his head

against a wall. Should you wish to shove your prisoner into a police car, manoeuvre him round to face the open door, allow him to regain his balance, then turn and knee him in the buttocks and push the back of his head with your right hand to propel him through the doorway.

An extension of the above technique is useful when you are going to the aid of another person who is being attacked. Approach the attacker from the rear and strike him across the throat with the inner edge of your left forearm. Have the fingers and thumb of your left hand fully extended in order to lengthen your striking arm. At the same time, punch him in the small of the back with your right fist. If these two blows are delivered simultaneously with force they could render your opponent unconscious. Jab your left foot into the bend of his right knee and drag the attacker backwards away from his victim in the Standing Neck Hold as described.

#### *Outward Wrist Twist*

The wrist readily lends itself to the aikido throwing techniques of a skilled combatant. By taking advantage of the locking effect of full external rotation of the wrist, the whole body of an opponent may be whirled to the ground with little effort by the thrower.

Your opponent's right hand is hanging down at his side. With your left hand, seize his hand at the thumb side in such a way that your thumb is applied to the back of his hand and your four fingers touch his palm (Fig. 14a). Your index finger should be at the base of his thumb. Then step well back with your right foot in order to jerk his hand forward. He will almost certainly resist by tugging his arm back. As you begin to feel his resistance to your pull, utilize the force of his resistance by stepping diagonally forward and over to your left on your right foot. At the same time, apply your right hand to his hand in a corresponding grip to that of your left hand (Fig. 14b). Press your thumbs against the back of his hand just below the large knuckles, and draw your fingers towards you so that his wrist is twisted

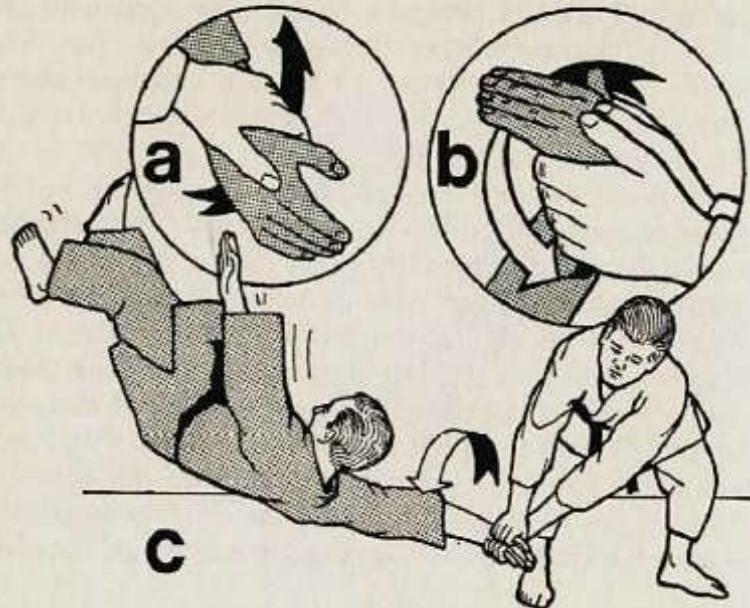


FIG. 14 *Outward Wrist Twist*

diagonally backwards and outwards away from his body. Keep your elbows close in to your sides. These movements when made smoothly and quickly will effectively twist your opponent's wrist in such a way that the joint construction causes him to be thrown off his feet on to his back (Fig. 14c). The severity of his fall is increased by coinciding the lateral wrist twist with the diagonal step forward on your right foot.

Be cautious in practice, as you might easily damage your partner's wrist. In combat this softening-up procedure should ensure the easy application of any subsequent standing arm-lock or wrist-lock.

#### *Inward Wrist Twist*

Your opponent's right hand is hanging down at his side. With your right hand seize his hand at the little finger side, so that your thumb is applied to the back of his hand and the four fingers touch his palm (Fig. 15a). Step well back with

your right foot to jerk him off balance and to straighten his right arm. Twist his wrist diagonally backwards and to your right with your thumb placed just below the large knuckles. As you twist his wrist, apply your cupped left hand under his right elbow in an up-over-and-down push, bringing his almost-straightened arm to your right in order to bend his body at the waist and bring his head down low. This involves stepping diagonally forward and over to your right on your left foot. Put your body weight behind the push at his elbow, and smoothly coincide the medial wrist twist with the diagonal step forward on your left foot. The final movement is to kick your opponent in the ribs or face with your right boot (Fig. 15b).

Should your opponent be of strong build, it would be necessary first to kick him just below his right knee with your boot as you grab his wrist for either the outward or inward twist. The kick would distract his attention sufficiently for you to be able to jerk him forward off balance when you

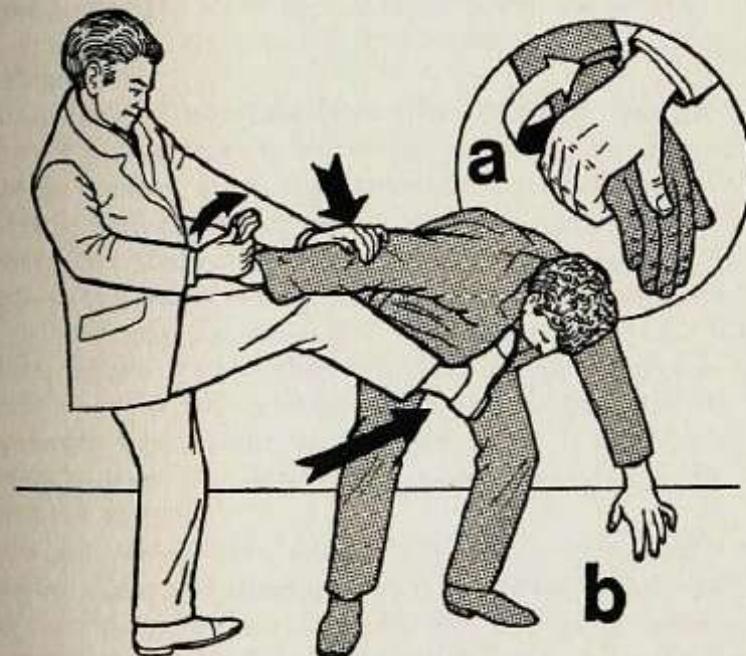


FIG. 15 *Inward Wrist Twist*

step back with your right foot. Otherwise, a strong opponent might be able to stiffen his arm at his side and thereby prevent it from being jerked forward.

All the holds described in this chapter readily lend themselves to being applied in an opposite manner against the corresponding opposite parts of the opponent's body.

## CHAPTER THREE

### SELECTED JUDO THROWS

In some judo throws you block one of your opponent's legs with your attacking leg and trip him to the ground. With other judo leg throws you reap one or both of his legs from under him. Even though it is difficult to lift a heavy man, it is relatively easy to turn and pivot him about your hips or shoulders in order to throw him by judo hip or shoulder techniques, provided that you support him at or just below his centre of gravity. In yet other judo throws, the tremendous impetus brought about by a sacrifice fall to the ground brings an opponent with you and he is thrown over your leg, hip or shoulder.

The throws described have been carefully selected from the vast judo repertory, on the basis of being the most useful ones in combat. In each instance it is assumed that you are standing facing your opponent at the commencement of the throw. The standard judo hold is to grasp your opponent's right sleeve just above and behind the elbow with your left hand, and grip his left lapel with your right hand, thumb inside, fingers outside (Fig. 16). Just before completion of a throw is effected, release your right hand hold on the opponent's lapel, waist or neck, whichever is applicable, but maintain your left hand hold on his right sleeve for any follow-on activity.

All the movements described are meant to be swiftly continuous. Although attention has been given to fine detail in the description, successful application will be the result only of frequent practice. Concentrate your practice on the throws which you find are best suited to your own individual height and physique, temperament and inclination. Proficiency will



FIG. 16 Standard Judo Hold

depend on whether you are able to find not only a competent instructor, but one who is also a good teacher. A few throws have been mentioned without illustration. These are well-known to the more experienced judo man and have been suggested for combat use. It is assumed that you already have a knowledge of how to breakfall, but for the novice some information about breakfalls is given at the end of this chapter.

#### *Breaking of Balance*

Unless one is empowered by great physical strength, it is not easy to throw a heavy opponent without first breaking

his balance. The initial proper breaking of balance is a prerequisite to the success of almost every judo throw. Indeed, it represents 80 per cent of the effective technique of the throw. When an opponent has had his balance broken he is weak in comparison with the thrower and unable to utilize his strength properly to resist being thrown, provided that the thrower is able to maintain his own balance.

The stability of an opponent is governed by several factors, as follows:

- (1) *Balancing Posture*, in which the body to be thrown is inclined backwards, forwards or sideways from the vertical, and the feet are close together or far apart. When posture is effectively broken, the force of gravity will aid the throw. In order to break balance, in many judo throwing techniques, the person to be thrown (*Uke*) is either pulled diagonally forwards and outwards on to his right toes, or pushed diagonally backwards and outwards on to his right heel by the person who is throwing (*Tori*).
- (2) *Body Weight*, due to the force of gravity acting on mass. A light man needs to increase the muscular force produced by his arms in order to break the balance of a heavy man, and this is done by increasing momentum. Since  $\text{momentum} = \text{mass} \times \text{velocity}$ , it is necessary for the thrower to put every ounce of his weight into the initial throwing action to break balance, and to couple this with a fast speed of attack in order to produce a large momentum against which resistance is more difficult. The greater the momentum used to break an opponent's balance, the easier it is to effect the subsequent throw.
- (3) *Height of Centre of Gravity* from the ground, of the body to be thrown, which is varied by the opponent bending or straightening his knees. Within limits, the more the knees are bent the more difficult it is to be thrown.
- (4) *Friction* between the feet and the ground. The frictional force is proportional to body weight, and varies with the texture of the ground and the composition of the

sole of the boot. With reaping throws, if the ground is slippery the throw is more neatly performed when the opponent's weight rests largely on the attacked leg, but if the ground is rough the throw is best done just before the whole weight goes on to the leg attacked in order to reduce friction between the sole of the foot and the ground.

- (5) *Neuro-muscular Co-ordination* of the body affects reaction time in trying to prevent being thrown. It varies from individual to individual, and depends upon health and training, but is markedly decreased if alcohol has been taken.

#### LEG THROWS

##### *Major Outer Reaping (Osotogari)*

Grip your opponent's right sleeve just above and behind the elbow with your left hand and with your right hand obtain a firm hold on his left lapel. Leap diagonally forward on the toes of your left foot, bringing it to the ground about twelve inches outside your opponent's right foot. The toes of your left foot should point slightly to your left, and your left knee should be slightly bent, with the whole weight of your body on your left foot. When you leap in to attack you must not hesitate to throw your weight at your opponent. Curve your body forward, head down, and use your weight and speed to gain enough momentum to break his balance backwards on to his right heel. With your left hand pull his right arm diagonally downwards into his hip, and with your right hand push him away from you diagonally to your left. Imagine that you are driving a car and turning the steering wheel to the left. Your opponent's balance should now be broken, and you are ready to complete the throw. Swing your right leg forward so that it passes outside and beyond his right leg and, stiffening it, sweep the back of your right thigh against the back outer side of your opponent's right thigh. As you make the sweep, spring up on the toes of your



FIG. 17 Major Outer Reaping

left foot, straightening the knee, and point the toes of your right foot downwards (Fig. 17). The result of these actions is that your opponent's legs are swept from under him, and he falls heavily to the ground on his back.

If your opponent's balance is insufficiently broken for the throw to succeed, attack again immediately, and he should be thrown. While he is concentrating on regaining his balance after your first attempt he is unable to retaliate effectively, and his reaction time to your second attack is too slow to prevent him from being thrown. Alternatively, simply block his right leg with your right leg, your toes pointing markedly to your left. Swing your right hand back down to



FIG. 18 Alternative Technique

your right side to free any grip of his, then extend the fingers of your right hand and hurl your right arm over his left shoulder and down towards your right foot, as if to thrust the fingers into the ground (Fig. 18). Your opponent is slammed down over your right leg.

Another continuation technique is to swivel on your left toes to the right, so that you are almost facing your opponent's right side. Bring your right foot up to your left in a *chassé* movement and, taking your weight on your right leg, swing your left leg laterally outwards – then sweep the sole of your left foot against the back of his right ankle. He will be thrown by Minor Outer Reaping (*Kosotogari*).

A throw which bears a resemblance to *Osotogari* is the Major Outer Wheel (*Osotoguruma*). The essential difference is that after swinging your right leg forward, you sweep back

against both legs of your opponent, the points of contact being the back of his right thigh and left calf. Sometimes, if both legs of your opponent are initially close together, *Osotoguruma* is automatically effected instead of *Osotogari*.

#### *Major Inner Reaping (Ouchigari)*

The stance on the part of your opponent which invites this throw is when his legs are more widely apart than usual. Hold his right sleeve with your left hand and his left lapel with your right hand. Spring forward on your right foot so that your toes are placed between his feet. Pivot on your



FIG. 19 Major Inner Reaping

hips to the left while your left foot slides into place at right angles close to your right heel. Your right shoulder should point towards his chest, and your right hip towards his abdomen. Your knees should be well bent and your chin dropped on to your left lapel as you bend your body well forward, *i.e.* towards his right side. Straighten your right leg, inserting it deeply between his legs with the inner side of the foot on the ground, toes pointing to the left. Then, with the back of your right knee, hook the same part of your opponent's left leg and sweep it powerfully back to your rear, turning to face him and dropping your chin on to your right lapel as you do so (Fig. 19). The turn gives power to the reaping action of your leg. Simultaneously, throw your weight at him, straightening your right arm to push hard on his left lapel in the direction of his left back, and thrusting



FIG. 20 Minor Inner Reaping

vigorously against the ground with your left leg as it straightens. Do not hesitate to fall forward on top of your opponent if you lose your balance.

If your opponent should manage to transfer his weight on to his right leg and keep his balance after you have reaped his left leg off the ground, you must continue the attack by changing immediately to Minor Inner Reaping (*Kouchigari*). Apply the sole of your right foot against the back of your opponent's right heel in a powerful sweep, to bring his foot diagonally outwards to your left and rear (Fig. 20). Push diagonally downwards and backwards with both hands. The fall can be a particularly hard one if you catch him just right.

#### *Body Drop (Taiotoshi)*

Grip your opponent's right sleeve and left lapel in the standard judo hold. Place the toes of your right foot just in front of and between his feet, the right knee being slightly bent. Pivot on your right toes to the left while your left foot slides in an arc a few inches behind the heel of your right foot so that your left toes point in the same direction as your opponent was originally facing. Your left hand, holding your opponent's sleeve, is turned inwards, so that the knuckles are upwards and, with your elbow raised to the level of your shoulder, his arm is drawn in a horizontal circular path as you turn to the left. Your right arm should be well bent, with the forearm held vertically, and it pushes against his left pectoral muscle in an arc to reinforce the left hand pull. These actions are designed to break his balance forwards, on to the toes of his right foot. Your right elbow should be lodged firmly against his chest, and not allowed to slide under his right armpit. Move your right leg diagonally across the front of your opponent's right leg, and poising on the right toes well to his rear. The back of your right knee should be lodged against the front of his shin. Your left leg should now be appreciably bent, and your right knee should be close to the ground (Fig. 21). The throw is effected from this stance by dropping your body forwards over your left knee, with your chin dropping on to your left lapel - thereby



FIG. 21 *Body Drop*

flinging your opponent to the ground over your outstretched right leg. During this action your left foot pivots a quarter of a turn to the left. Throw all your weight forwards, as if into the ground, in order to utilize the whole weight of your body to aid the pull of your hands. By reaction, your body comes upright at the completion of the throw.

Consider making *Taiotoshi* your most decisive throw. During practice, tie your partner to the wallbars of the 'dojo' (practice hall) by means of the belt around his waist, and do fifty or more restricted *Taiotoshis* in rapid succession, during which time you learn to throw your whole weight towards the ground. Release your partner and do *Taiotoshi* on the mat. Be careful with him as he might be flattened!

#### *Propping Drawing Ankle (Sasaetsurikomiashi)*

Grip your opponent's right sleeve and left lapel in the standard judo hold. Leap forward on your right foot to the

outside of your opponent's left foot. Your left hand, holding his sleeve, is turned inwards so that the knuckles are upwards and, with your elbow raised to the level of your shoulder, you pull his arm in a horizontal circular path to your left. This is aided by a push round with your right hand on his lapel, keeping your elbow raised up. You must twist his body forcibly in order to break his balance on to his right toes. With your weight on your right leg, knee somewhat bent, stretch your left leg out straight and apply the sole of your foot, toes pointing to the left, to the front of his right shin just above the ankle. Your body should be facing at right angles to that of your opponent, and out of the line of his progression. The upper part of your body is bent backwards in line with your left leg, the weight of your upper body in motion giving power to the pull with your left hand. Your left shoulder goes well back with your pull, and your head turns to the left, chin down. As soon as your left foot touches his ankle your opponent is whirled to the ground over your



FIG. 22 *Propping Drawing Ankle*

left leg (Fig. 22). In making the throw, lightly push his ankle upwards as it leaves the ground. Your final position is to stand almost in the original place of your opponent.

#### HIP THROWS

##### *Major Hip (Ogoshi)*

As your opponent comes towards you, place your left foot in front of his left foot and pivot quickly to the left on the toes of the foot, with left knee somewhat bent. At the same time, slip your right arm tightly round the back of his waist and with your left hand grip his right sleeve behind the elbow. Continue the turn far enough to project your right hip deeply, so that it moves to a position outside your opponent's right hip. Your right foot ends up near the inner side of his right foot, with the toes pointing in the same direction as his toes. Your feet should be not much more than twelve inches apart, and your weight should be distributed equally between them. Your knees should be bent, but not sag inwards. Pull your opponent tightly against your hips with your right arm. Pivot him over your hips to the ground in front of you by simultaneously leaning well forward and to the left, thrusting back your hips, straightening your knees and springing up on your toes, aided by a pull round on his right arm (Fig. 23). Your right heel swivels outwards as you make the throw, and your weight comes on to your left toes.

In the Floating Hip (*Ukigoshi*), your stance after the turn is much more upright than in *Ogoshi*, and your knees are only slightly bent because there is less lifting action. Your right hip is not projected past your opponent's right hip, but is in contact with the centre of his abdomen. The throwing force used is the momentum arising from a fast turn to the left—which, when combined with the straightening of your legs, tilts your opponent over your hips. This distinction is a matter for the judo purists; in combat your technique will vary between a pure *Ogoshi* and an *Ukigoshi*.

While practising, try out a variation of the Drawing Hip

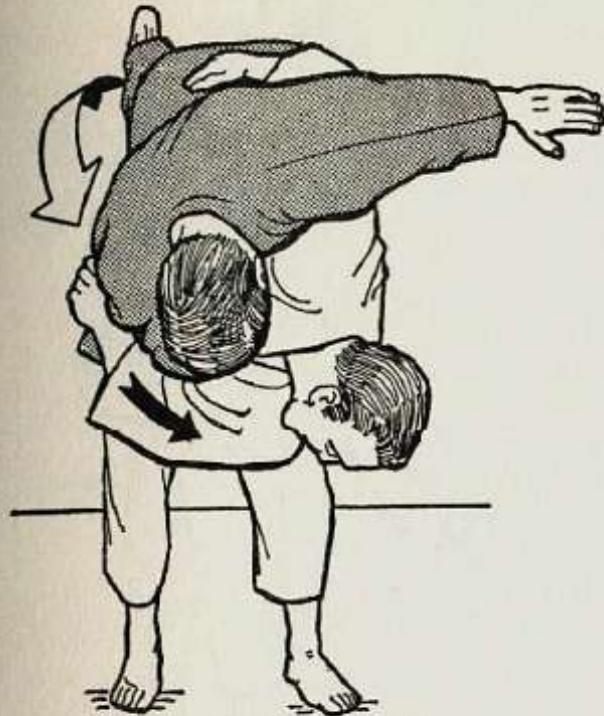


FIG. 23 Major Hip

(*Tsurikomigoshi*), in which your right arm is thrust, with fist clenched hard, upwards under your opponent's left arm, instead of being inserted round his waist, while you make the turn to your left. In this way you get good leverage with your forearm at the back of his upper arm near the shoulder. Bend your knees to lower your centre of gravity, and lever him down over your hips in a neat throw.

If your opponent manages to resist being thrown by *Ogoshi*, change instantly to the Sweeping Hip (*Haraigoshi*). After the turn, immediately you feel any resistance—or if he manages to slip off your hip by jumping round on his right leg—he comes into position for *Haraigoshi*. Support your weight on the ball of your left foot, and swing your right leg forwards and slightly outwards. With your body curved forward, point your right toes downwards and powerfully sweep back your right leg, so that the back of your thigh makes contact with the front outer side of your opponent's thigh (Fig. 24). As you



FIG. 24 *Sweeping Hip*

sweep, spring up on your left toes and straighten your left knee to give more power to the sweeping action. When you finish the sweep you should be looking over your left shoulder. Your opponent is thrown to the ground, both legs being lifted high into the air as a result of the impact. I believe that *Haraigoshi* is more effective when used in this way, as originally designed, rather than trying to use it as an initial major throw in its own right.

#### *Hip Wheel (Koshiguruma)*

This variation of the basic Major Hip throw is performed in essentially the same manner as *Ogoshi* by pivoting to the



FIG. 25 *Hip Wheel*

left on your left foot, but you hook your right arm round your opponent's neck in a firm hold, instead of round his waist. This is easier to do in combat than trying to insert your right arm between his left arm and left side in order to get it round his waist. If you do try to insert your right arm round your opponent's waist in combat while avoiding his left hand punch by allowing it to slip over your right shoulder (as is sometimes taught in judo), you will probably be knocked flat by his follow-on, right-hand punch. In *Koshiguruma* you have more control over your opponent. Your left hand grips your opponent's right sleeve, but it tends to go somewhat higher up the arm than is usual for most judo throws. You turn far enough to project your hips well past his right side, lean forwards and to the left after the turn, and straighten your bent knees for lifting power as

you thrust back your hips (Fig. 25). Come up on your toes as you make the throw.

Once you have got the feel of the throw, try making the left turn by simply springing from the balls of both feet, and jumping round anti-clockwise instead of pivoting on your left toes. This is how you will perform the throw in combat.

#### SHOULDER THROWS

##### *First Shoulder Throw (Ippon-Seoinage)*

Grasp your opponent's right sleeve with your left hand at the inner side of the upper arm in the region of the elbow. The hold is taken on the inner side of the arm, in preference to

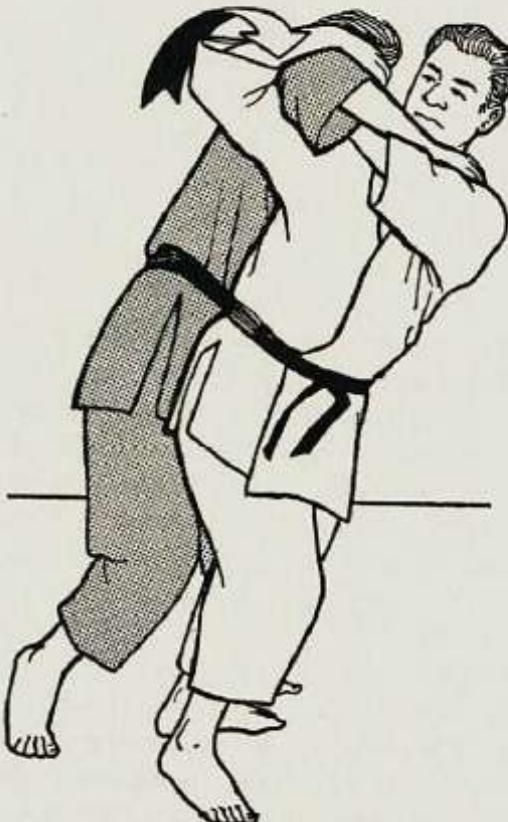


FIG. 26 First Shoulder Throw

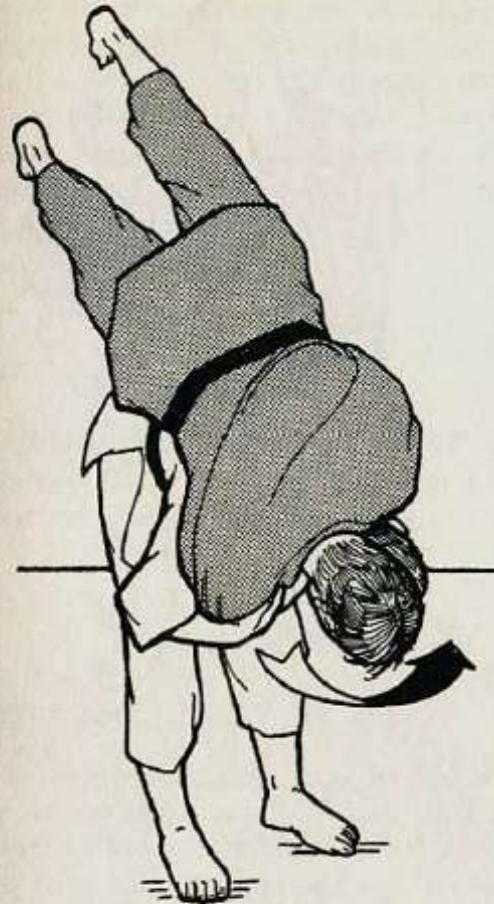


FIG. 27 First Shoulder Throw

the outer side, as a safeguard against being strangled from behind during the course of the throw. Place the toes of your right foot, with right knee bent, in front of your opponent's right foot, and pivot on them to the left. Pull him forward on to you as you make the turn. Your left foot should finish up close to the inner side of your opponent's left foot and pointing a little to the left. While turning to the left, thrust your right arm, with fist clenched hard, upwards under his right arm, then allow your right forearm to wind itself inwards over his upper arm. There is no need to grip his right sleeve near the shoulder with your right hand, but you might prefer to do this at first. Raise your right elbow until your



FIG. 28 Shoulder Drop

upper arm is almost horizontal. Your opponent's arm should be supported on your upper arm and not on your shoulder (Fig. 26). Lean forward and to the left so that the left side of your back is in close contact with your opponent, and your hips project slightly past his right side to prevent him from slipping round your body. Your right heel swivels outwards as you complete the turn. Pull down hard with your left hand and straighten your knees in order to throw your opponent to the ground in front of you (Fig. 27). Come up on your toes during the completion of the throw.

If your opponent should resist being thrown, pass your right foot outside his right foot and to the rear of an imaginary line connecting his feet. Grip the sleeve of his right upper arm, if you have not already done so, with your right hand. Drop down suddenly on to your right knee close to his right foot and he should come over easily by this technique (Fig. 28), which is called the Shoulder Drop (*Seoiotoshi*).

In the event that you yourself are thrown over an opponent's shoulder, practise automatically taking hold of him in the standard judo grip to his right sleeve and left lapel as you come over his right shoulder. This will not only help you to take the shock of the fall, but also enable you to float into a modified Falling Body Drop with your right leg as you come down. The momentum of being thrown makes this fast counter-throw most effective.

#### *Second Shoulder Throw (Morote-Seoinage)*

Grip your opponent's right sleeve and left lapel in the standard judo hold. Slide your right foot, with the knee somewhat bent, just in front of and near the inner side of your



FIG. 29 Second Shoulder Throw

opponent's right foot. With your weight on your right foot, pivot on your right toes to the left while your left foot slides into position near his left foot. Your knees should be bent to lower your hips below his centre of gravity, and your right elbow goes underneath his right armpit. Lean your head and shoulders well over to the left so that your back is flat against your opponent's waist. With both arms, pull him down over your right shoulder and straighten your knees to complete the throw (Fig. 29). Do not try to take his weight on your right arm. He is thrown by getting under him, and leaning forward and to the left so that you are able to pull him down, aided by the power of your legs and hips. Come up on your toes at the end of the throw.

During practice try also the variation *Eri-Seoinage*, in which you grasp your opponent's right lapel instead of his left lapel with your right hand, fingers inside, thumb outside. When you pivot to the left your right elbow goes well under his right arm, so that the outer edge of the forearm near the wrist is underneath his right armpit. Swivel more to the left in this throw, so that your left shoulder is against his abdomen and both your hips project past his right side.

#### *Shoulder Wheel (Kataguruma)*

With your left hand, grasp your opponent's right sleeve above and behind the elbow, and pull his arm towards you. Step forward with your right foot, placing it by the inner side of your opponent's right foot with the toes pointing to your left. Turn your body to the left so as to be at right angles to your opponent. At the same time, bend your knees and insert your right arm between his legs in order to grasp his right thigh with your hand going through to the outer side. Raise his right arm with your left hand, and thrust your neck under his right armpit. Continue to pull strongly with your left hand so that he is made to lean forward over your back. Straighten your legs to lift your opponent. Heave him over your shoulders by means of a lifting action with your right arm and a roll of your upper body to the left (Fig. 30). Do not



FIG. 30 *Shoulder Wheel*

attempt to lift him directly upwards, but endeavour to hurl him diagonally upwards to your left, as this is much easier to do. Your weight distribution changes from your right foot to your left foot as you make the throw.

#### SACRIFICE THROWS

##### *Floating Technique (Ukiwaza)*

As your opponent comes in towards you, grip his right sleeve with your left hand and his left lapel with your right hand. Step to the right with your right foot out of the line of his progression, turning the foot slightly to point towards your left and place it on the ground outside your opponent's left foot. Bend your right knee and sit down fast near to your



FIG. 31 *Floating Technique*

right heel. As you throw yourself to the ground, stretch out your left leg in front of your opponent's right ankle with the outer edge of your left foot towards the ground (Fig. 31). Pull hard with your left hand in a forward and downward arc, and push round in the same direction with your right hand. The tremendous impetus brought about by your sacrifice fall to the ground added to your opponent's forward motion brings him with you, so that he is thrown over your left ankle and travels over your left shoulder (Fig. 32). Push against the ground with your right foot as you fall, and arch your back to get power into the throw. This throw is a winner. It is a particularly useful combat throw, so practise it until perfect.

If your opponent is very heavy and he manages to keep his balance and 'stick', move your right leg between his legs and place the shin of your leg against the back of his left



FIG. 32 *Floating Technique*

knee. Flip him over in the same direction as *Ukiwaza* with the aid of your right foot. This is called the Corner Counter (*Sumigaeshi*).

#### *Circle Throw*

As your opponent rushes in towards you, grip his right lapel with your left hand and his left lapel with your right hand. Place your left foot well in between his feet and sit down quickly on the ground in front of him, close to your left heel. While falling to the ground, apply the sole of your right foot to his stomach region by bending your right knee so that it makes contact with your chest. Immediately roll on to your back. By pulling strongly with both hands and straightening your right leg, throw him over your head so that he lands on his back (Fig. 33). Keep your arms straight as you thrust with your right leg in order to prevent his head from crashing into your face. This throw is also known



FIG. 33 *Circle Throw*

as the 'Stomach Throw'. If your opponent is too heavy for you to throw over your head, push him over to your left or right side with your right foot, aided by a strong push with your hands.

#### *Outer Winding (Sotomakikomi)*

Should your opponent stretch out his right arm, pull his right sleeve towards you with your left hand. Place your left foot forward in front of his right foot and pivot to the left on the toes. At the same time, pass your right arm over his right arm, and grip the sleeve at the outer side of his upper arm with your hand. Position your left foot between his right foot and your own right foot. Both your knees should be slightly bent, and you should be facing the same way as your opponent and in close contact with his right side. Bend well forward, project your hips backwards, and straighten your knees to lift him (Fig. 34). Keeping a firm hold on his arm,



FIG. 34 *Outer Winding*

fall in a spiral to the ground towards his left foot, twisting your body to the left so that you land with your left side on your opponent. Thus, he is wound round your hips and flung violently to the ground.

#### STANDARD BREAKFALLS

The background to learning to fall correctly is now too well known to require an illustrated discussion here. In essence, however, a breakfall is a method of striking the mat with the palm of the hand, inner side of the forearm and the feet in such a manner that arm and feet beat the ground a fraction of a second ahead of the rest of the body.

Suppose that your partner is about to throw you by Major Outer Reaping, holding you by the right sleeve and left lapel. The breakfall is accomplished by the free left arm

beating the mat at an angle of about 45 degrees to the body, keeping the arm as straight as possible. In addition, the weight of the body can be taken on the inner side of the right foot as it comes over your outstretched left leg, and also on the outer side of the left foot. In other throws, particularly hip and shoulder ones, the soles of the feet take most of the shock, and considerably aid breaking the fall with the arm. When falling, a slightly curved position of the body is maintained with the chin tending to be against the chest to prevent the head from flopping back and hitting the mat. While being thrown, hang on tightly to your partner's left lapel with your right hand, so that he takes some of the shock of your fall. Just before your breakfall, your partner should let go his right hand hold on your lapel, and pull up on your right sleeve with his left hand by straightening his body, in order to impart a slight tilt in your body which helps you to breakfall.

Initial practice will have to be concerned with learning the proper timing of the breakfall—and perfect timing comes only after having been thrown a good many times. Unavoidably, the beginner has to go through the stage of several weeks' bruising, until suddenly the timing becomes faultless, and the body relaxes more and accepts this treatment.

Before taking your first fall, practise the simple Backward Breakfall in this way. Sit on the mat with your arms extended forward. Roll on to your back, keeping your chin near your chest, and with both arms beat the mat as hard as possible. The arms should be straight, and each held at an angle of about 45 degrees to the body, with the fingers of each hand close together. Next, try rolling back from a crouched position, at first beating the mat with both arms simultaneously, then rolling back alternately to the left and right, and beating the mat with left and right arms respectively.

This leads on to the Side Breakfall. Stand upright, feet together, then bend your knees slightly and move your right leg across your body in front of you from right to left. Allow yourself to sink down on your left leg, breaking the fall with your right arm. As you progress, you will soon be able to fling up your right leg and fall down hard without hurting

yourself. The use of the legs in breaking the fall will automatically come later, after having taken several falls. Repeat the side breakfall on the opposite side.

Certain throws require a different technique of making a breakfall. The Rolling Breakfall from a Circle Throw may be learned as follows. Swing your right arm backwards, upwards and downwards, and bend down with your right hand resting on the mat close to the inner side of your right foot. Your right hand is turned inwards to your left, palm down. Your right elbow should be slightly bent, and pointing somewhat forward. The feet are best placed fairly wide apart to begin with. The right knee is bent and almost in contact with the bend of the right elbow. The left leg is straighter and held a little to the rear. The left hand, also turned inwards, rests on the mat. Roll forward, allowing the right arm to give slightly as you do so, in order that the right shoulder blade touches the mat before you turn completely over. The right arm must be held sufficiently straight to prevent your head from striking the mat. Your free left arm beats the mat at the completion of the roll, the momentum of which may be sufficient to bring you to your feet. Repeat the roll over your left shoulder.

Another breakfall that you may like to practise, although you can get by without it, is called the 'Thunder Fall'. Stand with feet normally placed. Bend your knees and put both hands on the mat, fingers pointing inwards, and do an ordinary forward roll. However, as you come over, bring the legs down very quickly in order to strike the ground with the soles of the feet, knees bent and the base of the spine off the ground. Do not allow your head to touch the ground during the roll forwards.

Lastly, a Forward Breakfall is made by falling forward from a standing position on to the palms of the hands and the forearms. They break your fall just before your chest comes on to them. The elbows are bent, the hands point diagonally inwards. The palm of each hand must be in line with the forearm, so that the shock is taken without the risk of fracturing a wrist. The body is curved upwards to keep the abdomen and knees clear of the ground.

## CHAPTER FOUR

# IMMOBILIZATION HOLDS

Under this heading are included some of the more effective techniques for preventing an opponent from getting up after he has been thrown to the ground. These methods are also of use when grappling on the ground. During practice your partner should submit as soon as he feels the lock taking effect. The sign of submission is given by tapping twice with the hand or foot on the attacking partner's body or on the mat. If unable to signal in this way, then the shout 'yes, yes' is made. Do not apply any lock with a jerk during practice, but instead apply the hold slowly, and be alert for any sign of submission - when the pressure must be relaxed instantly.

Never, during practice, apply a lock with maximum effort even if your partner resists, use half-power only. In combat, if a hold or lock begins to slip, release it at once and either switch to another hold or regain your feet.

### *Floating Hold (Ukigatame)*

Your opponent is lying on his back after having been thrown. You have retained a hold on his right sleeve with your left hand, and on his left lapel with your right hand. Instantly crash your bent right knee strongly down on to the right side of his chest. Your right foot finds itself against his right hip and supported on the toes. Your left leg is raised, and bent at a right angle, the sole of the foot on the ground with the toes pointing outwards to your left. Pull up hard towards you, with your left hand at the back of his right sleeve and your right hand on his left lapel, in synchronization with the



FIG. 35 *Floating Hold*

downward knee stroke (Fig. 35). This hold is not meant to be maintained for any length of time, but is a useful transient one, from which you change to the following technique as soon as possible.

### *Scarf Hold (Kesagatame)*

Pass your right arm over your opponent's left shoulder and round his neck, until the hand is able to grip the back of his collar near the right shoulder, thumb inside, fingers outside. Hold his right upper arm with your left hand, with his arm securely under your left armpit. At the same time, your legs are slid into the position characteristic of this hold. Your right leg is bent almost at a right angle, with the thigh placed



FIG. 36 *Scarf Hold*

close to his right side and the knee close to his right ear, the outer side of the knee being on the ground. Your left leg is bent alongside his body, with the inner side of the knee on the ground. Press the right side of your body hard against your opponent's chest, and effect control over his movements by utilizing the weight of your own body. The hold is dynamic, not static. You repeatedly use the momentum produced by the weight of your body bearing down on to the point at which he tries to rise, and, in order to do this, you thrust the sides of your feet hard against the ground for leverage (Fig. 36). In this position it is difficult for your opponent to throw you over him to his left, and hard for him to escape by turning to his right.

As soon as convenient, however, slide your left hand down his right arm, and grip his wrist in preparation for the lock. Straighten out his arm, with the elbow placed over the inner side of your right knee. Secure this straight arm-lock by clipping his wrist (a) under the inner side of your left knee which is brought up for this purpose, or (b) under the outer side of your right ankle, or (c) by pressing the sole of your left foot on his wrist. Place your head well down to the ground and against the side of your opponent's head out of danger. The arm-lock becomes more effective as you put your head down.

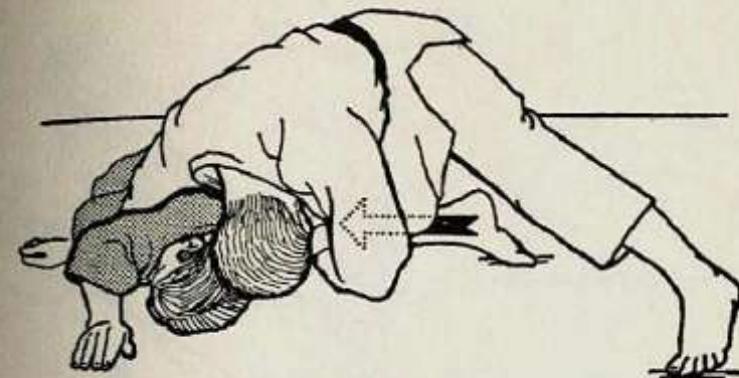


FIG. 37 *Shoulder Hold*

#### *Shoulder Hold (Katagatame)*

While holding your opponent in *Kesagatame*, if he should manage to free his right arm he will be almost sure to push his hand underneath your chin, especially if you guide his arm in the right direction to make it easy for him. Resist his pressure in order to induce him to push harder at your chin, then suddenly jab the palm of your left hand against the outside of his elbow and push hard to your right, so that his arm slides past your head. Instantly place your head well down and out of danger against the side of your opponent's head, so as to lock his upper arm between the right side of your neck and his right cheek. Your left hand, palm upwards, clasps your right hand, palm downwards, with the left thumb between the right thumb and forefinger. Make certain that the bony part of the inner side of your right wrist presses tightly against the back of his neck. Change the position of your legs by pushing your right knee into the small of his back, supporting the leg on the knee and toes, and stretching your left leg diagonally backwards and to your left. Finally, squeeze his neck with your arms (Fig. 37). If he gives you any more trouble, bore the middle knuckle of the middle finger of your left hand into the sensitive spot just below his right ear. He should stop resisting at once.



FIG. 38 *Cross Hold*

#### *Cross Hold (Jujigatame)*

Your opponent is lying on his back after having been thrown, and you are standing at his right side. You have retained a hold on his right sleeve with your left hand. Pull up on his arm in order to slightly lift his right side, and kick your right foot into place under his body just below his right armpit. Your right knee should be bent so that you are practically kneeling on his body. Sit down close to your right heel and, as you do so, bring your left leg in a circular movement around his head in order to drop the back of your left knee across his throat (Fig. 38). Push your hips as close to his body as possible. Lean back and grip his right wrist with both hands, usually left hand below right hand. Pull hard on his arm to straighten it to full extension, keeping the inner side of his elbow uppermost. Make the pull slightly to your right, so that pressure from the right side of your groin is

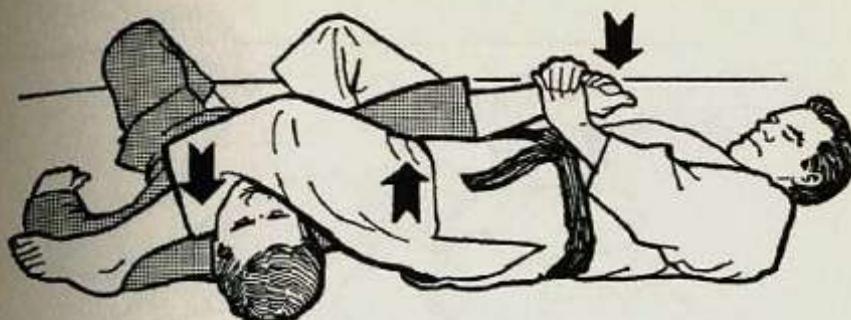


FIG. 39 *Cross Hold*

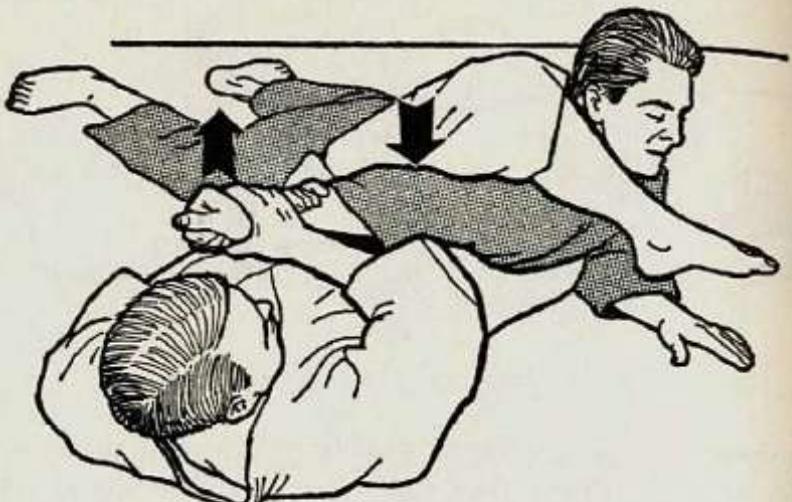
exerted against his elbow joint (Fig. 39). This pressure is increased by lifting your hips up a little from the ground. Squeeze his arm tightly between your thighs to help prevent it from being freed and use your left leg to prevent him from turning his body towards you. Your body alignment should not make a perfect right angle with your opponent, but instead should be inclined somewhat towards his head. If the lock is snapped on quickly with a jerk, it will easily break his arm.

This hold can also be put to good use in *Katagatame* if your right arm hold round your opponent's neck becomes loosened and he is about to escape, or if you wish to break his arm. Grab his right arm with both hands, throw your left leg across his throat, and change smoothly into position for *Jujigatame*. Practise the sequence:

*Ukigatame*→*Kesagatame*  
*Kesagatame*→*Katagatame*  
*Katagatame*→*Jujigatame*

#### *Reverse Cross Hold (Gyakujujigatame)*

Suppose that you have unfortunately slipped or been thrown to the ground, and are lying on your back. Your opponent is bent over you, and his hands are reaching towards your throat. Grip his right wrist with both hands, and twist it to your right to make sure that the outer side of the elbow joint



*FIG. 40 Reverse Cross Hold*

of his extended right arm is uppermost. At the same time, thrust your right foot against his left hip and push hard in order to straighten out his body. Press down with the inner side of your left knee on his right elbow, your left foot resting on his back. Push his wrist hard upwards to increase the pressure on his elbow joint. Roll over more on to your right side, and complete the lock by bringing your left leg over his arm until the ankle is against the right side of his neck (Fig. 40). Use your strength to break his arm.

#### *Leg Arm-Lock (Ashigatame)*

This time your opponent is lying on his front after having been knocked or thrown to the ground, and you are standing at his right side, facing towards his head. Seize his right wrist with both hands. Then swing your left leg over his right arm and sink to the ground on your right knee, close to his right side. Support your weight on your right knee and right toes, and on your left leg with the sole of the foot, toes pointing inwards to your right. His right upper arm near the shoulder comes underneath the back of your left thigh, and



*FIG. 41 Leg Arm-Lock*

you are almost sitting on his shoulder. Pull his extended arm hard upwards against your thigh to inflict pressure on his elbow joint, and twist his wrist anti-clockwise for maximum effect (Fig. 41). His arm can be easily broken with this powerful hold - so be careful not to snap the lock on in practice with your partner.

#### *Knee Arm-Lock (Hizagatame)*

Again your opponent is lying on his front, and you are standing at his right side. Pull his right arm out at right angles to his body. Kneel down heavily with your left knee on the back of his right upper arm, facing towards his head and balancing your weight on the toes of your left foot. This pressure causes intense pain in the triceps muscle of his upper arm, and within seconds the arm is greatly weakened. Your right knee is raised and the sole of your right foot is placed flat on the ground, with the toes pointing to your



FIG. 42 *Knee Arm-Lock*

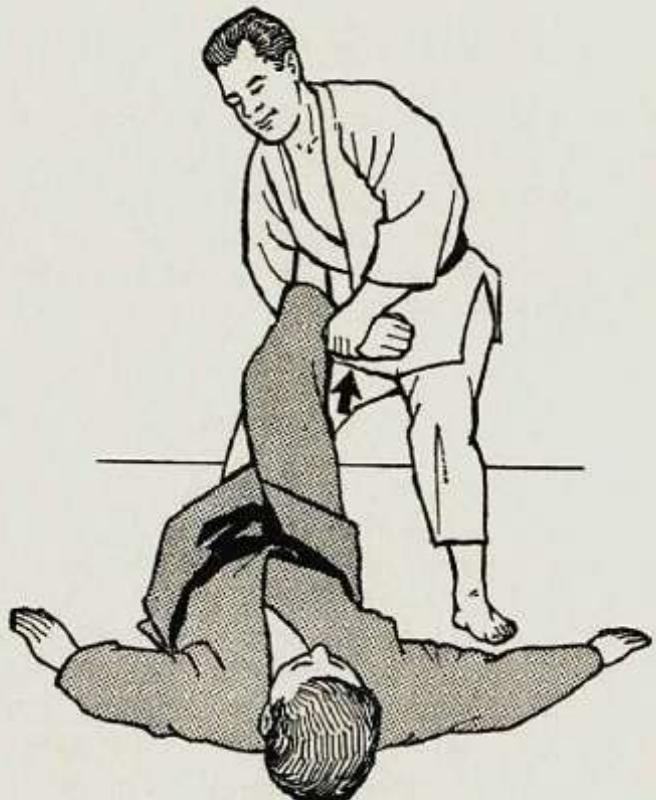


FIG. 43 *Leg Crush*

right. Roll his right arm forwards with your left knee, so that the back of his hand is against the ground in the correct position for the locking technique. Twist his right wrist towards his head, using both hands, fingers at the back of his hand and thumbs in the palm to cause pain in his wrist, and pull his arm upwards to exert pressure on the elbow joint (Fig. 42). This hold gives a combined wrist-lock and straight arm-lock.

#### *Leg Crush (Ashihishigi)*

Your opponent is lying on his back somewhat dazed, and you are standing near his feet. Grasp his right foot, and lift it up to secure it under your right armpit by gripping your right wrist with your left hand. The bony inner side of your right forearm should dig into the lower part of your opponent's calf, a little above the ankle. Bend your knees,



FIG. 44 *Leg Crush*

and lean back in order to apply pressure against the large nerve which runs vertically down the leg (Fig. 43).

The pain inflicted is sufficiently distracting to allow you to pivot to the right on your right foot without encountering his resistance, in order to turn him over on to his stomach. Your left leg passes over his right leg as you turn him over. In a crouched position, lean backwards and somewhat outwards to exert strain on his right knee and cause pain in the small of his back, as well as in his leg (Fig. 44). If you apply this hold with a quick turn and jerk you should be able to severely damage your opponent's knee joint.

#### NELSON HOLDS

The following wrestling holds may be attempted when grappling on the ground, but should not be attempted while standing. However, they are only temporary holds which enable you to switch to a submissive hold, and in each instance your opponent is assumed to be on all-fours. If you are at his left side, kneel on your right knee and support your leg on your big toe. Your left knee is raised, with the sole of the foot placed down flat.

The Quarter Nelson, is made by inserting your right hand under your opponent's left shoulder from behind his arm, and placing your right hand on the back of his neck. Place your left hand directly on top of your right hand (Fig. 45). Straighten out your left leg to the side. Put downward pressure on the back of his neck and raise your right forearm in order to roll him over on to his back. As soon as he is on his back switch to *Jujigatame*, with your right leg across his throat and his left arm in the lock.

The Half Nelson technique differs from the above in that you insert your left hand under your opponent's left shoulder from behind his arm, and place your left hand on the back of his neck. Place your right hand directly on top of your left hand (Fig. 46). As you will not be able to roll him forwards with this hold, sit astride his back and use your weight to flatten him out. Pull his right arm away from his



FIG. 45 Quarter Nelson



FIG. 46 Half Nelson

body, and press your right knee on the back of his right upper arm in a manner similar to that described under '*Hizagatame*'. With your right hand, twist his right wrist towards his head by placing your thumb in the palm of his hand and fingers at the back. If your opponent doesn't flatten out, but remains on all fours, you should apply the stranglehold described later under '*Katahajime*'.

The further Half Nelson is secured initially by reaching over your opponent's body, inserting your right hand under his right shoulder, and placing your right hand on the back of his neck. Place your left hand directly on top of your right hand. Again, sit astride his back and flatten him out. Apply the arm-lock and wrist twist described above to his left arm, or change to *Katahajime* (to be described) if he remains on all-fours.

The Three-Quarter Nelson is made by first securing a nearer Half Nelson with your left arm under your opponent's left shoulder, and placing your left hand on the back of his neck. Bring your right arm under his chest, then under his right shoulder, and place your right hand on top of your left hand. Clasp your hands together by interlocking the fingers at the back of his neck. You can easily roll him on to his back with this powerful hold, and then switch to *Jujigatame*.

The Full Nelson is obtained by securing a nearer Half Nelson with your left arm going under your opponent's left shoulder, and then adding the further Half Nelson with your right arm going over his back and under his right shoulder. Link your hands together on the back of his neck. Use your weight to flatten him out as you sit astride him. If he becomes difficult to hold, keep your hands on the back of his head and repeatedly pull his head up by the hair and smash his face on the ground. If this doesn't quieten him, you will have to deliver an Edge-of-Hand Chop to the back of his neck.

## CHAPTER FIVE

### APPLICATION OF STRANGLEHOLDS

The vulnerability of the throat is known instinctively in the animal kingdom. Attack is often directed to the neck because drastic interference with the proper functioning of this region of the body leads to certain death of the animal so assaulted. However, the neck contains bones and muscles designed to support and move the head, and protect to some extent the vital nerves and blood vessels. Therefore, a physically well-developed human adult male might be able to resist strong hostile efforts of a crude throttling nature and, at the same time, instigate effective counter-measures. Interestingly, judo includes among its many branches that of Strangulation Techniques, which are methods for inducing submission or unconsciousness in a strong opponent. When certain of these judo neck holds are properly applied escape is virtually impossible, and if they are continued for too long death of the victim supervenes.

#### *Structures of the Neck*

Air is breathed in through the nostrils, and passes to the back of the throat where it enters the trachea (windpipe). The trachea is a stout tube about four to five inches long, situated at the front of the neck and leading into the chest, where it divides into two branches, one to each lung. The two branches then ramify into a vast network of small branches, each of which terminates in a minute air-sac. The wall of the trachea consists of muscle and fibrous tissue strengthened by C-shaped rings of cartilage, incomplete at the back where the trachea is in contact with the oesophagus (foodpipe)

which leads to the stomach. The larynx (voice box) lies high up in the front of the neck, and leads into the trachea from the back of the throat. It has rigid walls that contain the vocal cords which produce sounds enabling speech. The chief cartilages of the larynx are the epiglottis, thyroid and cricoid. The epiglottis projects over the entrance to the larynx, rising during the process of swallowing to seal off the air passage. In front of the epiglottis lies the hyoid bone, which is commonly fractured in cases of crude throttling. The thyroid cartilage forms the front wall of the larynx, and its upper edge gives rise to the prominence known as the 'Adam's Apple'. The cricoid cartilage is located at the base of the larynx where it joins the trachea. It can be felt easily below the Adam's Apple, and is separated from it by a slight depression (Fig. 47).

Asphyxiation can be caused by pressing the trachea so that inspiration of air into the lungs is prevented by stricture of the windpipe. Respiratory strangulation is most effectively produced by pressure on the cricoid cartilage of the larynx. Unconsciousness caused by respiratory strangulation is due, indirectly, to oxygen starvation of the tissues of the brain. The effect takes from one to three minutes.

Oxygenated blood is supplied to the head by the common carotid and vertebral arteries. The two common carotid arteries ascend from the large aorta of the heart on either side of the trachea to about the level of the Adam's Apple, where they divide into the internal and external carotid arteries. The internal carotid arteries supply blood to the brain and eyes, while the external carotid arteries supply the face and scalp. The slight enlargement of the common carotid artery at its bifurcation is known as the carotid sinus. (See again Fig. 47.) In addition, two vertebral arteries arise from the subclavian arteries, and run up the neck through openings in the cervical vertebrae in order to supplement the flow of blood to the brain. Deoxygenated blood from the brain is collected into channels which run inside the cranium. These channels eventually empty into two large veins, one on either side of the head, termed the internal jugular veins, which carry blood down the neck for passage by other veins back

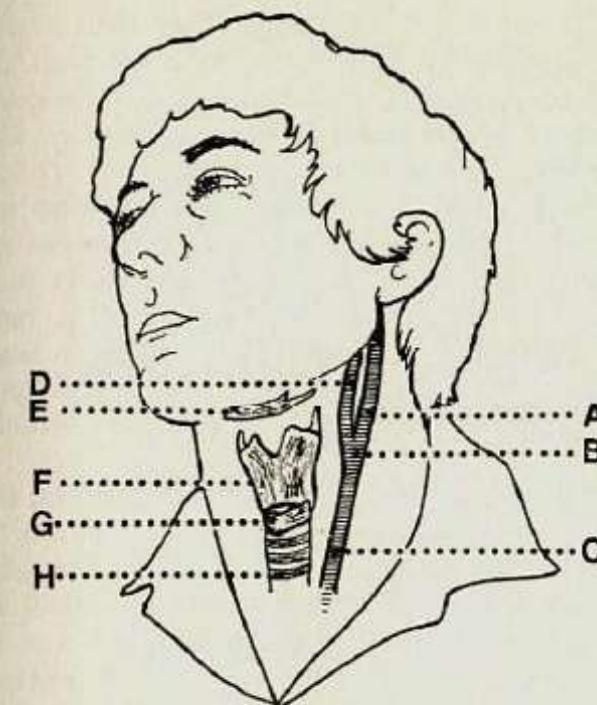


FIG. 47 Structures of the Neck: A Internal Carotid Artery, B Carotid Sinus, C Common Carotid Artery, D External Carotid Artery, E Hyoid Bone, F Thyroid Cartilage, G Cricoid Cartilage, H Trachea

to the heart. There are also smaller external jugular veins which help to collect blood from the outer parts of the head.

The blood supply to the head cannot be completely cut off by compression of the common carotid artery or the internal carotid arteries on either side of the neck, as is popularly supposed in judo circles. This is because the vertebral arteries are capable of taking over the supply of blood to the brain. Moreover, the carotid and vertebral arteries cross-connect freely at the base of the brain, and this enables the blood to reach all parts of the brain should one of these vessels be injured. And, for similar reasons, compression of the jugular veins also produces no significant physiological effect. However, pressure on the carotid sinus can cause a marked slow-

ing of the heart, due to stimulation of the sinus nerve which, in turn, causes the vagus nerve centre in the brain to stimulate the vagus nerve. This stimulation and slowing of the heart leads to a profound fall in blood pressure which, by depriving the brain of an adequate supply of blood, causes syncope or fainting. *Theoretically, the heartbeat might be stopped in a hypersensitive person by the vigorous induction of a carotid sinus reflex.* When both the carotid sinuses are compressed simultaneously the effect is usually rapid, and unconsciousness may sometimes be produced in susceptible individuals within a few seconds. It is this reflex action that is employed in the sanguinous strangulation techniques of judo.

From the point of view of combat effectiveness, the more important strangulation techniques to be mastered are the three respiratory techniques to be described. The reflex techniques which follow are to be regarded as helpful ancillary methods, in which you try to snap on a carotid sinus reflex to induce a rapid fall in blood pressure, which weakens your opponent, before changing to a respiratory strangulation technique. Therefore, the rule to remember is:

*Use reflex strangulation to temporarily weaken your opponent, and follow with respiratory strangulation to despatch your opponent.*

Do not persist with any reflex technique for more than a few seconds, as a powerful person is able to resist these techniques either because his neck muscles are well developed, or because his physiology responds easily with a compensatory mechanism.

*Warning:* be careful in your vigour when practising the following strangulation techniques, and be alert for signs of rapid distress in your partner.

#### RESPIRATORY STRANGULATION

##### *Half Cross Stranglehold (Katajujijime)*

Your opponent is lying on his back and you are sitting astride his abdomen. Your left knee is on the ground with the leg

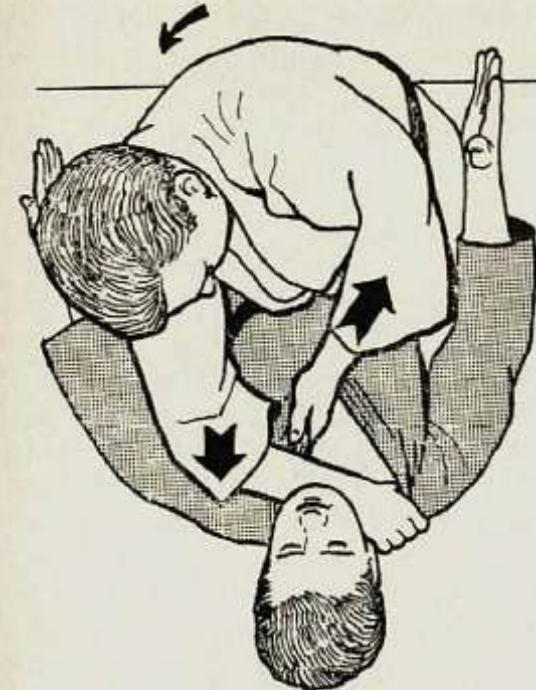


FIG. 48 *Half Cross Stranglehold*

supported by the toes, and your right knee is raised with the sole of the foot placed down flat. Seize the right side of your opponent's collar from the front, as far as possible behind his right ear towards the nape of his neck, with your right hand. Your thumb is inside and underneath the collar so that the palm is downwards, and the four fingers are outside and above the collar. Grasp his left lapel at the level of his left pectoral muscle with your left hand. Your thumb is outside and above the lapel, so that the palm is upwards and the four fingers are inside and underneath the lapel. As soon as these contacts have been secured, press the outer edge of your right forearm against the front of your opponent's throat. The wrist is twisted inwards in order to project the lower extremity of the ulna bone on to the cricoid cartilage of his trachea. At the same time, strongly pull his left lapel upwards towards you in order to prevent his jacket collar from sliding round his neck (Fig. 48). Strangulation is facilitated by

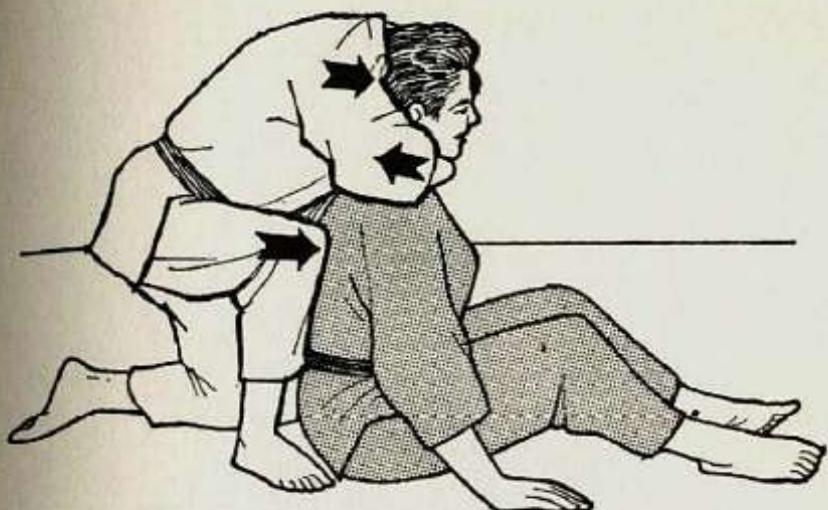
applying the force induced by the momentum from bending forwards, and using the weight of the upper half of your body in motion to increase the downward pressure of your right wrist against his trachea.

#### *Rear Stranglehold (Ushirojime)*

You are behind your opponent, who is seated on the ground. Your left knee is positioned on the ground against his left hip, your right knee is raised and presses firmly against the back of his right shoulder, and your right foot is flat on the ground with the toes against his right hip. Pass your right arm over your opponent's right shoulder and place the inner edge of the forearm against his throat, the palm of your hand being downwards. Place your left wrist on top of his left shoulder, and clasp the upturned palm of your left hand with your right hand. Press the right side of your head strongly against the left side of his head. Strangulation is effected by pulling back hard with your right arm, the wrist being twisted outwards in order to project the lower extremity of the radius bone against his trachea. Also, push your right shoulder against the back of his head and press your knee into his shoulder blade to increase the pressure (Figs. 49-50).

#### *Naked Stranglehold (Hadakajime)*

You are behind your opponent, who is seated on the ground, with exactly the same knee positions as for *Ushirojime*. Similarly, pass your right arm over his right shoulder and place the inner edge of your forearm against his throat, but this time clap your right hand on the biceps muscle of your left upper arm. Bend your left forearm diagonally upwards to the right and press the palm of your left hand against the back of his skull. Strangulation is effected by pulling back with your right arm and pressing his head and neck forwards with your left hand (Fig. 51).



Figs. 49, 50 *Rear Stranglehold*



FIG. 51 *Naked Stranglehold*

A variation of *Hadakajime* is to seize your own right biceps with your left hand, instead of placing it at the back of your opponent's head, and instigate a pincer movement against his neck between the edges of your forearms.

#### REFLEX STRANGULATION

##### *Normal Cross Stranglehold (Namijujiime)*

Your opponent is lying on his back and you are sitting astride his abdomen. Your left knee is on the ground, with the leg supported by the toes, and your right knee is raised with the sole of the foot placed down flat. Seize the right side of your opponent's collar well behind the right ear with your right hand in a 'normal' hold, i.e. thumb inside, fingers outside. Similarly, seize the left side of his collar with a corresponding grip of your left hand. It does not matter which wrist is



FIG. 52 *Normal Cross Stranglehold*

crossed over the other. Pressure against each carotid sinus is directed by deeply sinking the little finger edge of each hand diagonally downwards into the frontal sides of your opponent's neck (Fig. 52). Clench the hands tightly in order to make the edges hard.

The pressure is increased by using momentum as you lean your weight forwards over your opponent – almost to the extent of placing your forehead on the ground above his head. When practising the stranglehold, release your grip and roll forward over your shoulder as soon as your partner taps. As you tighten your grip on his neck, you automatically tend to displace backwards the sterno-cleido-mastoid muscles (which turn the head from side to side and overlay and protect the blood vessels in the neck). It is not essential for the efficacy of this stranglehold to try to deliberately dislodge these muscles out of the way, except when this technique is employed against an adversary who has exceptionally powerful and well-developed neck muscles.

### Reverse Cross Stranglehold (*Gyakujujijime*)

The position and mechanics of this hold are much the same as those described under '*Namijujiime*'. The difference is that you grip your opponent's collar with each hand in the 'reverse' hold, *i.e.* fingers inside, thumb outside. Pressure against the carotid sinuses is applied with the thumb edge of each hand, and these edges are made to sink diagonally downwards into the frontal sides of your opponent's neck. You must lean well forward in order to get the wrists in to the correct position and, therefore, the hold takes full effect fractionally later than when the hands are normally crossed.

However, the following variation is undoubtedly the most effective. The hands are slipped into position on the collar as for *Gyakujujijime*, but the wrists are twisted inwards in addition. In this position the hands then exert pressure in a manner resembling that of *Namijujiime*, but the powerful traction arising from the twist of the wrists takes up the remaining slack of the collar. A tighter grip is thereby effected. This time it is the large knuckles of each hand that are brought into position for strangling. Don't forget to change to *Katajujiime* if your opponent does not rapidly become unconscious.

### Sliding Collar Stranglehold (*Okurierijime*)

Your position is behind your opponent, who is seated on the ground. Your left knee is on the ground against his left hip, with the leg supported by the toes. Your right knee is raised, with the sole of the foot placed down flat and the toes pointing to your right. Pass your right arm over your opponent's right shoulder, and place the inner edge of the forearm against his throat. Seize his left collar as far back as possible behind his left ear with your right hand, thumb inside, fingers outside. Insert your left hand under his left armpit, and seize his right lapel, thumb inside, fingers outside, at the level of his right pectoral muscle. The radial edge of your right forearm presses against the right frontal side of his neck. Also,



FIG. 53 Sliding Collar Stranglehold

by pulling your opponent's right lapel diagonally downwards and to the left with your left hand, this action tensions the jacket collar and also effects further pressure on the right side of his neck. In combat, keep snapping your right forearm against his right carotid sinus, and keep jerking his right lapel in order to induce the carotid sinus reflex. Sway the weight of your body backwards and to your left as you snap back your right arm and shoulder (Fig. 53). It is essential to unbalance your opponent by pulling him back against the inner side of your right knee, so that his trunk is inclined about 45 degrees from the vertical. In this unbalanced position his resistance to the strangulation technique is greatly weakened. Be careful during practice.

Should your opponent be positioned on all fours to begin with, step astride his back as you obtain the necessary contacts for *Okurierijime*. If your right arm is across his throat, roll to your left on to your back as you tighten the hold. Control his legs with your legs.

#### *Single Wing Stranglehold (Katahajime)*

Your initial position is the same as that described for *Okurierijime*. Pass your right arm over your opponent's right shoulder, and place the inner edge of the forearm against his throat. Seize his left collar as far back as possible behind his left ear with your right hand, thumb inside, fingers outside. Insert your left hand under his left armpit, and lift his arm high up and backwards as you place the outer edge of your left forearm at the base of his skull. Then insert the fingers of your left hand underneath your right upper arm. At the same time, move your position so that you are almost at right angles to your opponent, facing his left side and not in a position behind him. This movement enables you to yank his left arm well up and back. His left arm must be brought backwards from the vertical, otherwise he would be able to weaken the hold by pressing his arm strongly downwards. Again, it is essential to unbalance your opponent by pulling him backwards on to the inner side of your right knee, so that his trunk is inclined about 45 degrees to the vertical. The radial edge of your right forearm presses against the right side of his throat, and the ulnar edge of your left forearm presses hard against the left side of his neck towards the rear, and acts as a constricting block. Sway the weight of your body backwards as you pull with your right arm and shoulder. In combat, keep on vigorously snapping the right forearm against your opponent's right carotid sinus to induce the reflex (Fig. 54). Be careful during practice.

*Katahajime* is a much more effective technique than *Okurierijime* for snapping on a carotid sinus reflex, but circumstances alone will dictate which hold is used in combat. However, a change from *Okurierijime* to *Katahajime* should



FIG. 54 Single Wing Stranglehold

be made if your opponent tries to extricate himself by raising his left arm in an endeavour to seize the back of your neck. Conversely, if your opponent manages to weaken your *Katahajime* by successfully lowering his left arm, a rapid switch to *Okurierijime* is indicated. Nevertheless, don't forget to change to either *Ushirojime* or *Hadakajime* if your opponent does not lose consciousness within a minute or so of your trying to snap on the carotid sinus reflex.

If you have your opponent in the near Half Nelson, on all fours with you astride his back, then you are half way to *Katahajime*. Reach round his neck with your free right arm to seize his left collar, so that the inner edge of your right forearm is against his throat. Remove your left hand from



FIG. 55 *Lapel Stranglehold*

the back of his neck, and tuck it under your right upper arm. Roll to your left on to your back as you tighten the hold. Your opponent comes right over you, and you end up on your right side with your left leg on top of him controlling his movements.

#### *Lapel Stranglehold (Erijime)*

This time you are standing facing your opponent. Seize his right collar with your left hand, thumb inside, fingers outside, below his right ear. Similarly, seize his left collar with your right hand to effect a symmetrical hold. Temporarily shock your opponent by jabbing your thumbs into his throat in the

region of the carotid sinuses, but don't continue with this treatment as he would be sure to tear your thumbs away. Instead, keep a tight grip with your fingers and turn your wrists outwards in a circular movement so that the small knuckles of the fingers of each hand dig into the sides of his neck towards the front. At the same time as you make these hand contacts, raise your right leg and twist your body so that you are at right angles to him. Your raised right leg acts as a guard against a knee to the groin. Use your left leg as a spring to sink down on and allow your opponent to take the whole weight of your body by your grip on his collar (Fig. 55). Pressure on his neck is exerted by drawing together your elbows, and your weight considerably aids the leverage which pushes your knuckles upwards into each side of the front part of his neck. When properly applied, this hold will silently bring down the biggest of adversaries with hardly any effort on your part. Do not attempt to throw your opponent down. Just let him take your full weight and he should be whoozy when he reaches the ground. Finish him off with an Edge-of-Hand Chop to the throat, or by any other suitable method.

## CHAPTER SIX

# COMBAT TACTICS

### *Fighting Stance*

The moment an attack on you becomes imminent it is best to brace yourself towards the attacker in a boxing stance. The left foot is forward, flat on the ground, with the toes pointing slightly to your right. The right foot is behind and to the right of your left foot with the heel raised off the ground and the toes pointing diagonally to your right. Your chin is dropped, shielded by your slightly raised left shoulder. Your left arm is partially extended, and your right arm is well bent, both elbows being close in to your body and your fists loosely clenched. Your knees should be somewhat bent, and your trunk is slightly inclined forward from the waist. By standing partly sideways to the attacker in this way your groin is protected from a kick, and you make an altogether more difficult target than if standing square on. This crouched forward stance keeps you out of range of body blows, but more important, it enables you to get at your opponent.

The more you bend your knees the more you lower your centre of gravity, and this assists in maintaining a stable equilibrium. However, if you bend your knees too much you sacrifice manoeuvrability and lose height and reach, which hinders you from retaliating effectively. Unless you are very quick on your feet, do not bend your body backwards when attacked, as you must be in a position to close effectively with your opponent in order to punish him. If you are an experienced judo man, do not fall into the error by habit of approaching your attacker in a typical judo stance, because while your hands are occupied with intent to grasp his jacket,



FIG. 56 'Smother' Stance

he has the opportunity to chop you in the throat or on the kidney, or knee you in the groin. The boxing stance is safer, and gives no indication of your judo capability - which will come as a nasty surprise to your opponent.

Should your attacker come in very fast, pummelling blows at you from all directions, lay your left arm across your body so that your left hand, palm downwards, is near your right elbow and your left shoulder is pointing towards him. Hold your right hand, palm outwards, at the side of your left cheek. Both knees should be well bent as you crouch forward (Fig. 56). Beware of his left hook, and resist the inclination to sway backwards as you might sway back into his right swing. In this 'smother' stance you should be able to survive the initial fierce barrage of blows, taking them on

your right hand, left shoulder and both arms. Low body punches are blocked by your forearms and elbows. If you can't take a few punches on your arms and shoulders there is not much point in you learning unarmed combat! Don't wait too long before coming out on the offensive from this snug position, otherwise sooner or later his best punch will get you good and hard.

Never stand still in an immobile position during a fight. Move about all the time, thereby making yourself harder to hit. The foot that is nearer to the spot that you wish to move to is moved first. Thus, to move forwards your left foot is advanced followed immediately by your right foot. To move backwards your right foot retreats first, followed by your left. To move to your left your left foot goes first, and to move to your right your right foot goes first. Never cross your feet. These movements should be made lightly on the toes, the left heel being raised off the ground as well as the right heel. They become automatic movements with practice. Keep on the move, bobbing and weaving and circling anti-clockwise around your opponent in order to be out of the way of his right hand - which usually packs the harder punch. Vary your speed of movement from fast to moderately fast. If you attempt to be fast all the time you will quickly tire. Moreover, you might induce your opponent to match your sustained fast speed.

#### *Countering Punches*

A left-hand punch to the face should be automatically blocked with the outer side of your right forearm by raising your right elbow directly forwards and upwards, so that it is at shoulder level (Fig. 57). Your right fist should be tightly clenched to give rigidity to the arm, and it tends to finish up over your right shoulder. Counter immediately by shooting out your own left fist fast and straight into your opponent's face. Don't bother to aim at the chin, just smash him in the face. If you have time, step forward with your left foot in order to put your weight behind the punch and hit him as

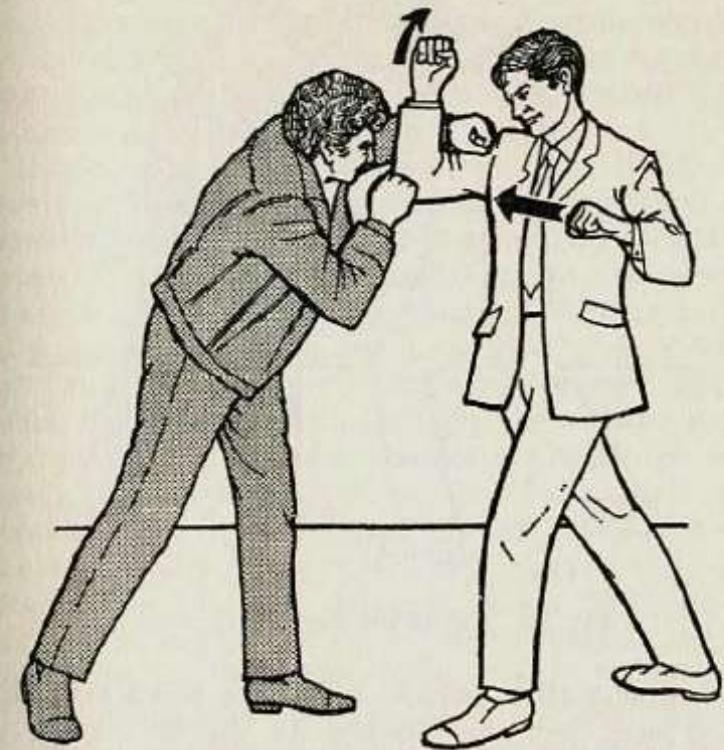


FIG. 57 *Blocking left-hand Punch*

he comes in towards you. Your raised left shoulder guards against his follow-up, right-hand punch. Follow up your own punch with a Sideways Kick of the outer edge of your left or right boot to just below his nearer knee.

It is not advisable to parry a straight, left-hand punch by striking diagonally upwards and to the right with the outer edge of your right forearm or hand, as is often advocated in judo and karate. It is a weak parry against a really hard punch delivered at speed, and you will get his fast right-hand punch in your teeth if you do this parry in close combat and try to come in for a judo throw. Also, your opponent's right-hand punch is likely to be more severe than his left-hand punch, and for this reason I do not usually advocate performing judo throws on his left side, which leaves his right arm free.



FIG. 58 Deflecting Left-Hand Punch

As an alternative defence, a left-hand punch may be deflected over your left shoulder by sharply pushing your opponent's left wrist or elbow to your left with the palm of your right hand (Fig. 58). This deflection should carry his left arm well away from you, and his balance and position become such that he would be unable to hit you easily with his right hand. Follow this up with a Fingertips Thrust of your left hand to his testicles and a Sideways Kick of the outer edge of either boot to his nearer shin, or go in for the Neck Hold described earlier.

Unless you are an accomplished boxer, never deliberately allow his left-hand punch to slip over your right shoulder, as you might get your teeth knocked out by his follow-up right hand, or even by his left hand! You can more safely slip his left over your left shoulder, but your defence is more certain with the above palm jab deflection.

Don't try to parry a left-hand punch in any way with your left hand or arm. The action of striking his left arm diagonally upwards and to the left with the outer side of your left forearm or hand is uncertain. It is too weak a parry

against a really hard punch delivered at speed. Finally, never 'cross-parry' a blow, i.e. do not try to reach across with your left hand and push out to your right side an opponent's left-hand punch. This type of defence leaves you wide open for a K.O. on the side of your cross-parrying arm.

A right-hand punch to the face is most safely blocked by raising your left shoulder in a whirling hunch forwards and upwards to protect your chin. The shock of the blow is taken on your left deltoid shoulder muscle, and your raised right heel acts as a cushioning spring. Counter by landing a right-hand punch of your own to the face, or deliver an Edge-of-Hand Chop to the right side of your opponent's neck. If possible, step forward with your right foot in order to put body weight behind the blow. Your extended right arm automatically guards against a follow-up left-hand punch by your opponent. Follow up your own blow with a Sideways Kick of the outer edge of your right boot to the nearer shin.

Alternatively, block his right-hand punch with your left forearm by raising the left elbow directly forwards and upwards, so that it is at shoulder level. Your left fist should be tightly clenched, and tends to finish up over your left shoulder (Fig. 57 shows the corresponding movement on the opposite side). Counter with your own right to the face.

On no account attempt to parry a straight, right-hand punch by striking diagonally upwards and to the left with the outer side of your left forearm or hand, as is often advocated in judo and karate. This miserable parry might work when you practise it in slow motion with your wife or girl friend, but in fierce combat the blow would crash through this weak defence. At best you would find that the shock of parrying a really hard punch in this way, from an arm like a sledge-hammer, would leave you in an unfavourable position for a fast counter-attack.

Another satisfactory defence is to deflect your opponent's right-hand punch over your right shoulder by pushing against his right wrist or elbow with the palm of your left hand (Fig. 58 shows the corresponding movement on the opposite side). Follow up with a Fingertips Thrust of your right hand to his testicles, and a Sideways Kick of your right boot to

his right shin, or go in for a Neck Hold or any other suitable technique. Don't deliberately allow this punch to just slip over your right shoulder without the push with your left hand, since there is a great risk that you might roll solidly into this heavy punch. You could allow his right-hand punch to slip over your left shoulder, but there is very little slipping room in your boxing stance, and you might roll into his left hook.

Lastly, don't try to parry a strong right-hand punch in any way with your right hand or arm alone - it just doesn't work in a real fight.

### *Finishing the Fight*

The longer the fight lasts, the longer you are exposed to danger. At the start of the fight you must endeavour to render your opponent *hors de combat* in a hurry. With each passing minute of the fight the odds against you being injured diminish in an alarming fashion. If the fight continues for more than a few minutes you will inevitably begin to tire because of your exertions, and any lack of physical training. True, your opponent also is getting fatigued, but you can't be sure about his exact condition unless he is obviously puffing and blowing. You know for certain only that you are becoming all-in, and that your opponent is still coming at you. Accordingly, the longer he is able to keep on fighting the less chance you have of winning, and the greater risk you have of receiving a severe bash-in or worse. It is imperative that you end the fight as quickly as possible.

There is no doubt that the really skilful exponents of unarmed combat invariably follow the rule:

*prefer to use a blow rather than a throw.*

If you want to win a fight and win it quickly, then you must observe this maxim. In order to perform a judo throw you have to get to grips with your opponent and break his balance first. This is both difficult and dangerous if he is fast-moving, with good balance and slinging heavy punches. A blow is faster than a judo throw and less readily countered

by a 'dirty trick'. The judo throw should be used only to totally disable your opponent after the blow which, by itself, might not be able to do so. Especially when your opponent is much bigger and stronger than you, do not consider attempting a judo throw against him until you have injured him and broken his balance by means of a blow with the hand or foot. Also, your opponent might have a knife concealed on his person and be able to use it effectively while you are engaged in the process of throwing him, unless he is in a temporarily shocked state as a result of your blow. When you do strike, put everything you have into the blow. The best technique is to take the first opportunity to deliver a Sideways Kick or Downward Scrape with the outer edge of your boot to his shin. The advantages of this type of blow is that it is unexpected, easy to apply and difficult to avoid and counter. Moreover, the sharp, agonizing pain of a kick to the shin bone should distract your opponent's attention sufficiently long for you to be able to break his balance and move in for a judo throw. Once the kick has been successfully planted it should be the beginning of the end of the fight.

While you are waiting for an opportunity to strike the edge of your boot against his shin, deliver your own punches. Punches with the fist are usually more effective than chops with the edge of the hand. Step in towards your opponent, and give a rally of four quick, straight, piston punches to his face - left - right - left - right - coming forward like an invincible machine with each blow, and trying to get shoulder reverse into them so that they are blows to be reckoned with. When your right hand shoots forward, your left hand must come back as a guard. Immediately after the fourth blow in the series, shift your right foot forward and deliver a heavy left jab with full shoulder swing to the groin. Don't waste a punch higher up on the body because his clothing gives too much protection. Always try to *hit right through him*, not just at him, for maximum impact. These piston punches should at least open up his defence sufficiently to enable you to get the boot in. If your opponent is much more your own size and weight it is not so imperative that your initial strike be a crippling one. With not so much

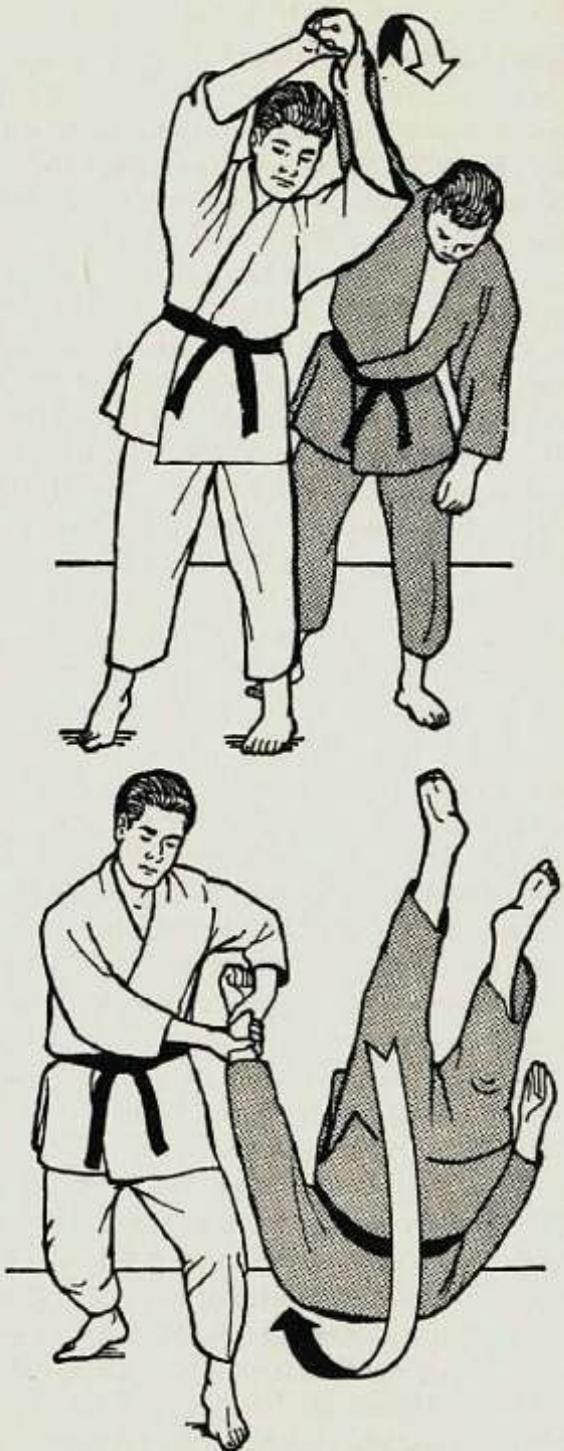
difference between your own weight and his you could probably take a punch or two from him without much harm, provided that you take good care to protect your jaw and groin. In this instance get in as close as possible to your opponent instead of staying out of his reach. His short-range blows will not do much damage to you, but watch out for a dangerous knee up or a deadly head-but. Try to place your chin over his left shoulder, and apply a Downward Scrape to his shin with the outer edge of your boot, or give him the Knee Up with Heel-of-Palm Jab combination technique.

It is most important to have a 'fighting spirit' and confidence in oneself in order to be successful in combat. In the absence of these any hope of winning is unfounded. Concentrate your mind entirely on the matters of the moment during a fight. Don't let your mind wander or allow it to be distracted in any way. The importance of mental concentration and the willpower to win (based on acquired skill through practice) and their positive effect on your physical prowess cannot be overstated. It will help concentration if you try to keep your mind focused on your abdomen at a spot about two inches below your navel—a region loosely termed the '*Seika Tanden*' in judo circles. During close combat your mind will naturally wander from blow to blow, and from opponent to opponent, but use the *Seika* region as a base for it to return to. Thinking of a base will help prevent your mind from wandering about unnecessarily during the crucial moments of combat. One absolute rule of many sports and games which is applicable to close combat is: keep your eyes on the ball. In unarmed close combat there are many 'balls' to watch, namely, two fists, two feet, two elbows, two knees, hip and shoulder thrusts and, most disconcerting of all, a head-but. Watch out, concentrate your attention and be aggressive. The only defence in all-in fighting is an aggressive defence, the best weapon being to attack your opponent rigorously and determinedly until you win. *Get your blow in to disable him – then throw him to despatch.* This is the way to finish the fight.

## Two Splendid Combat Throws

The first of two modified aikido throws to be described resembles the 'Irish Whip'. Block your opponent's right-hand punch with your left arm by raising your left elbow and forearm as described earlier. Grab hold of his right wrist with both hands, fingers on top, thumbs underneath, having the little finger edge of your hands nearer his hand than the thumb edge of your hands. At the same time (and in order to grab his wrist in the correct manner) pivot to the left on the toes of your advanced left foot, and duck under his arm. On completing your turn you should be facing in the same direction as your opponent (Fig. 59). Pull strongly downwards on his wrist, bringing it close to the ground between your feet close to your left foot while your knees bend outwards in concert with the pull. His head goes forwards and downwards, your pull adding to his own forward momentum, but changing its direction downwards. Endeavour to keep your feet parallel with your opponent's feet for the best result in getting him off balance. Therefore, if his left foot is forward in advance of his right foot you will need less of a turn than if his right foot is more forward than his left. To complete the throw, suddenly change the downward direction of your pull by jerking his arm strongly, diagonally upwards and to your rear. All of these movements are, of course, smoothly continuous. The effect is to somersault your opponent in mid-air, and he crashes to the ground on his back (Fig. 60). During practice, allow your partner to perform a rolling breakfall with his left hand on the mat.

The second of these throws bears some slight resemblance to the aikido throw called *Kaiten-nage*, but as far as I am aware my throw has never before been recorded. Deflect your opponent's right-hand punch to your right by jabbing his right elbow with the palm of your left hand as described earlier. Step diagonally forward and to your right with your left leg, so that it is placed across the front of both of his legs. Your left toes should be pointing almost in the same direction as your opponent's left toes. At the same time as you make the deflection, grasp your opponent's right wrist



FIGS. 59, 60 *First Combat Throw*

from the outer side with your right hand, fingers on top, thumb underneath, while your left hand continues to push against his elbow (Fig. 61). When his right shoulder is about level with your waist, suddenly change the direction of his forward momentum by flinging his right arm up and away from you, so that he is flung down to the ground on to his back. Your left toes swivel slightly to the left. Use both hands forcibly together with forward body movement to effect the throw (Fig. 62). During practice, you can fling his arm away from you as hard as you like, since this action will actually help your partner's breakfall with his right arm.

#### *Ground Fighting*

The best advice concerning ground fighting is *don't do it*. As a generalization, avoid grappling on the ground with your opponent – this aspect of close combat is too risky, since the unexpected might easily happen to your detriment. If it is necessary to finish off your opponent after you have thrown him to the ground, rather than apply either an immobilization hold or a stranglehold directly, it is safer to carry out one of the following techniques:

- (1) While retaining a hold on your opponent's right upper arm with your left hand, swiftly deliver a downward Edge-of-Hand Chop to his throat with your right hand. Follow up by kicking him in the right ribs with your right boot.
- (2) Slip your left hand up your opponent's right arm to his wrist and grab his wrist with your right hand. Pull up on his arm, swing back your right leg, and kick the instep of your boot forward against the back of his straightened right elbow in order to break his arm.
- (3) Slide your hands up your opponent's right arm and grab his wrist, with your thumbs at the back of his hand and your fingers in the palm (similar to Fig. 14b). Jerk his arm upwards while bending his wrist downwards, and smash the heel of your right boot hard down on to his right lower ribs.



FIGS. 61, 62 *Second Combat Throw*

(4) If your throw should carry your opponent well away from you so that you lose the controlling hold on his right arm, it is not safe to kick him with one foot as he might be able to grab hold of one of your legs and throw you down. Instead, you can finish him off by means of the drastic Flying Jump if absolutely necessary. Take a flying jump at him, drawing your legs up by bending your knees and keeping your feet together. While coming down over his body, clench your fists for control and deliberately straighten your legs so that the back edges of the heels of your boots smash into him (Fig. 63). Your opponent has little chance to take counter action, and it is no exaggeration to state that this technique of using your boots would probably kill him. Obviously, this method is of use only when the fight is a matter of life and death.

However, if you should get mixed up in ground fighting, do not even think of applying an immobilization hold or a stranglehold until you have partly disabled your opponent by means of a blow. Concentrate your attention first on trying to deliver a Fingertips Thrust to the eye, throat or testicles, or a Middle-Knuckle Stroke to the temple. Even before an opportunity arises for you to deliver your strike, you may have to employ a Thumb Press to the eye, Two-Fingers Wrench of the nose, a bite to the ear, a severe pincer grip of your fingers and thumb to a muscle of the arm or leg, or a pull of the hair. If possible, grab your opponent's little finger or thumb and wrench it back to break it. The scientific hold comes afterwards. In groundwork the winner is the one who fights the dirtiest!

Whenever you are on the defensive during groundwork, try to place your legs between yourself and your opponent. Should you be knocked to the ground and dazed, your best defence against further attack is to use kicks against your opponent. Roll on to your back, bring one knee up to your chest for protection and with the heel of the other foot strike blows repeatedly at your attacker's shin. Revolve on the opposite hip in order to keep your legs between you and your opponent, and use your hands for support. If your opponent



FIG. 63 *Flying Jump*

manages to get close to you, contrive to hook (say) your right instep behind his left ankle from between his feet, then drive your left foot hard against his left knee in order to kick and trip him to the ground. These methods are effective against only one or two opponents. If you are on the ground and there are several adversaries, you must get up or go under!

#### *Two or More Opponents*

If you have to contend with more than one opponent, stay on your feet, keep facing them and try not to let one of them get behind you. Move about rapidly, and take them one at a time by means of a kick. If you use a judo throw, attempt to throw one of them against the other.

Should two opponents come at you from the front, a good technique for dealing with them is to step towards the one at your left with your left foot and make a feint Edge-of-Hand Chop to his throat with your right hand. At the last moment, change the direction of your hand attack, and strike the other one at your right by stepping in with your right foot and delivering the chop to the side of his neck. At the same time as you make the chop, raise your left knee and deliver a Sideways Kick with the outer edge of your left boot to the left shin of your initial adversary.

If one opponent gets behind you and grabs you round the body while the other one attacks you from the front, kick at the front opponent's knee or groin as he comes in towards you. As your foot comes back, drive the heel of your boot into the rear opponent's shin. Place your right foot outside your rear opponent's right foot, knee well bent, and reach up with both hands to grab him at the back of the neck. Drop down on to your right knee and hurl him forward over your right shoulder.

If two opponents manage to grab each of your arms while a third one attacks from the front, kick forward for a long range kick as the front one comes in, and let the other two carry your weight. As your kicking foot comes back, kick the shin of the opponent on that side with your heel. Then turn to kick the remaining opponent in the groin with your knee or the toe of your boot.

A final tip is to modify *Osotogari* during combat into a fine attacking combination of blow and throw. Release the grip to your opponent's left lapel (see Fig. 17) after you have broken his balance, and deliver a Heel-of-Palm Jab to his chin with your right hand as you make the throw. If you make the palm jab coincide with the sweeping action of your right leg, your opponent will be hurled to the ground with the back of his head striking hard. This is a severe technique for use only in a dangerous situation. It will put one of your opponents out of the fight for good and leave you free to deal with the others.

## CHAPTER SEVEN

# ADVERSE SITUATIONS

The following situations are of the type that could arise either from a surprise attack, or as a result of a faulty throw on your part when the opponent manages to gain the initiative. Counter-attack instantly on feeling your opponent's hold being applied, before he has a chance to lift you off your feet and throw you to the ground. The following adverse situation defences are easy to learn with a minimum of practice required.

### *Front Bear Hug Under Arms*

Your opponent grips you around the waist from the front, leaving your arms free. He may try to expand his chest sufficiently to break some of your ribs if he is powerfully built, or he may merely try to lift you up and throw you down. Give him a Cupped-Hands Clout simultaneously over both ears, and then twist his neck vigorously by pushing against his chin with one hand while pulling his head round with the other. If one of his ears is protected by your chest, deliver a Thumb Press to his eye with either hand instead of the clout to his ears. Follow up with a Downward Scrape to his shin with the outer edge of your boot.

### *Front Bear Hug Over Arms*

Your opponent grips you around the waist from the front, enclosing your arms. Again, he may try either to expand his

chest in order to break your ribs, or to lift you up and throw you down. Seize him by the testicles with either hand as he has left himself vitally vulnerable in this form of attack and if possible bite his ear lobe. Follow up with a Downward Scrape to his shin with the outer edge of your boot.

### *Rear Waist Hold Under Arms*

Your opponent grips you around the waist from the rear, leaving your arms free. His intention may be to lift you up and throw you down, or simply to hold you while another adversary comes in to the attack. Give a Downward Stamp, and kick back against his shin with the heel of your nearer boot. Grab one of his little fingers and bend it backwards to break the finger and the hold. Turn and follow up with any suitable blow or throw.

### *Rear Waist Hold Over Arms*

Your opponent grips you around the waist from the rear, enclosing your arms. His intention may be to lift you up or to hold you still. Seize him by the testicles with either hand as he has left himself wide open in this region. Give a Downward Stamp and kick back to either of his feet with your nearer boot as you step out of the hold. Turn and follow up with any suitable technique.

### *Side Chancery Hold*

Your opponent has managed to clamp your head at his right side underneath his armpit with his arm wound tightly round your neck. He either grips his right wrist with his left hand, or punches you in the face with his left fist. He might then try to throw you with a hip throw, or just drag you down to the ground. Deliver a Fingertips Thrust to his testicles with your right hand. Swing your left hand upwards from behind his right shoulder, and place the left index finger



**FIG. 64 Side Chancery Hold Defence**

against the sensitive spot immediately under his nose. At the same time, move your left foot behind him if it is not in this position already, bend your knees and place your right forearm under his right thigh from his rear (Fig. 64). Push back his head, straighten your knees and heave up his leg in order to throw him down on to his back. Follow up with any suitable hand or foot blow.

#### *Front Chancery Hold*

Your opponent has wound his right arm around your neck from the front in such a way that the inner edge of his

forearm is tightly against your throat, and the back of your neck is underneath his right armpit. He probably reinforces his grip by clasping his right hand with his left hand and increases the strangulatory pressure on your throat by leaning backwards. He may be about to abandon himself backwards to the ground in order to throw you over his right shoulder. Deliver a Fingertips Thrust to his testicles with either hand, followed by a Downward Scrape to his shin with the outer edge of your boot.

#### *Rear Neckhold*

Your opponent has flung his right arm around your neck from the rear with the inner side of his forearm against your throat. He probably reinforces his grip by clasping his right



**FIG. 65 Rear Neckhold Defence**

wrist with his left hand in order to strangle you or drag you backwards. It is possible for you to effect *Seiotoshi* if he has not succeeded in breaking your balance backwards. However, a more certain defence is to give a violent back elbow jab to his ribs with your left arm, and deliver a Downward Stamp and kick back with your left boot to his nearer foot (Fig. 65). Grasp his right wrist with both hands, sink down, turn slightly to your left and pass backwards under his arm. Keep your head lowered and watch out for his left-hand chop sweeping backwards. Thrust your left arm round his waist from behind, and swing your left leg over to your right side so that it is extended behind his right leg with the toes pointing to your right. Drop down on to your right knee to gain enough momentum to throw him backwards to the ground over your left leg. Finish up by delivering a vertical Edge-of-Hand Chop to his neck with your right hand.

#### *Front Strangleholds*

Your opponent is attempting to strangle you from the front by squeezing your neck with his hands, his thumbs pressing deeply into your throat, fingers round the sides and back of your neck. He might have you up against a wall. Clench your fists tightly and use your forearms to strike forcibly upwards and outwards against his arms to break the hold. Use your upward impetus to knee him in the groin (Fig. 66). Follow up with a Fingertips Thrust to the eye or an Edge-of-Hand Chop to the neck.

Alternatively, your opponent is attempting to strangle you from the front by pushing you against a wall with the fork of his right hand against your throat. His left fist is about to punch you in the face. Grip his right wrist with your right hand, thumb at the inner side, fingers at the outer side, palm on top of his wrist. Use a palm jab upwards to his right elbow with your left hand to swing him over to your right. As his head comes down, kick him in the face with your right boot.

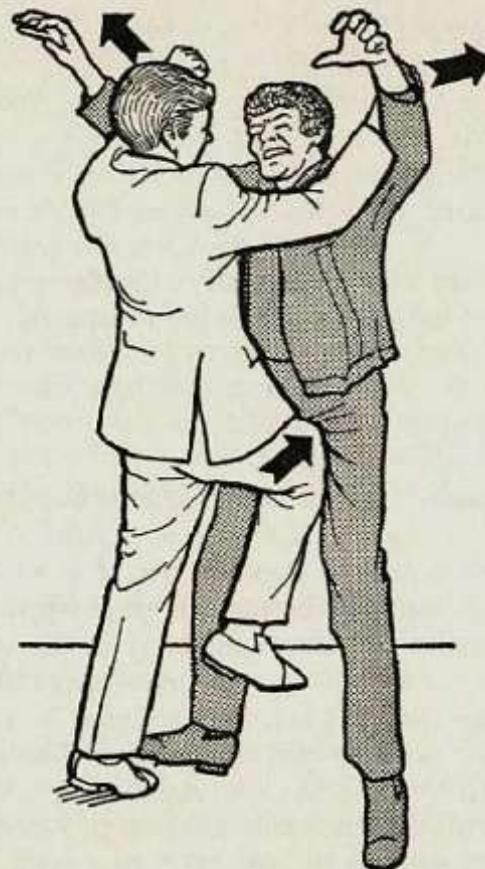


FIG. 66 *Front Stranglehold Defence*

#### *Rear Stranglehold*

Your opponent is attempting to strangle you from the rear by squeezing your neck with his fingers at the front and thumbs at the back. Grasp his little fingers with both hands respectively and pull them outwards to break the hold. At the same time, give a Downward Stamp and kick back to one of his legs with either boot. Turn, and follow up with any suitable technique.

### *Ground Stranglehold*

You have been knocked to the ground, and your opponent is sitting astride your body with both hands on your throat. Use either a Fingertips Thrust or a Thumb Press to his eye. If he should keep his arms straight so that you can't reach his face, thrust your fingertips hard into the front side of his throat. Follow up with a palm jab to his elbow to swing him away from you and enable you to get to your feet.

### *Push or Pull*

A provoking push or pull is likely to catch you off guard, and merely be the signal for the start of a fight in a situation without serious outcome. Another sort of push or pull can occur during a standing grapple. If your opponent pushes you with his right arm, turn your body to the left by withdrawing your left foot in an arc behind your right foot to nullify the force of his push. You are now in a position to utilize his force to throw him by means of *Taiotoshi*. If your opponent pulls you with his right arm, step forward diagonally to the left on your left foot to reduce the force of his pull. His pull has brought you into a position to throw him by *Osotogari*.

### *Head-Butt*

Your opponent jerks you forward by your coat lapels and crashes his forehead against the top of your nose. Alternatively, he may pull you forward on to the blow by placing his hands behind your head, or fling a scarf over your head to pull you forwards. This can be a devastating attack which is difficult to counter. The defence is to deliver a Heel-of-Palm Jab to his chin just before the butt reaches you, getting your fingers into his eyes. You should also have one leg in front of the other in a sideways stance to protect your groin from his knee which follows. A flying head-butt is much more

easily avoided. Pivot sideways out of his line of progression, and knee him in the face or kick him in any place that presents itself.

### *Kick*

A low kick forward to your shin is best blocked by turning sideways to the attacker and lifting your leg which is nearer to him a few inches upwards from the ground, so that his shin kicks itself against the outer edge of your boot. A high kick is better evaded than parried with the hands, and retaliation effected by a kick to the testicles delivered from underneath his raised leg.

## DEFENCES AGAINST ARMED ATTACK

### *Knife Attacks*

An unskilled villain or an insane person would probably hold a knife with the blade pointing downwards as it protrudes from the little finger side of the hand. With the knife held in this position in the right hand it is usual for the attacker to slash directly downwards, but he can also make a horizontal slash outwards to his right as he moves into a position sideways on to the victim. A more skilful attacker might hold the knife with the blade pointing upwards as it protrudes from the thumb side of the hand. With the knife held in this way in the right hand the attacker can thrust directly upwards or swing the knife arm horizontally inwards to his left. Although these are the four basic positions from which a knife attack might be expected, diagonal upward and downward movements add to the permutations of direction. The really skilful knife fighter would generally hold his knife with the blade pointing upwards, thumb and forefinger grasping the handle just behind the cross-guard, and middle finger in position at the widest part of the handle. The attack might be made with the knife arm held straight out in front of him, or the attacker

might hold the knife close to his body until he makes the initial thrust. His other arm is used either as a guard or to make an opening for the attack. Some attackers will flip the knife from one hand to the other at the last moment in order to fool the defender. The so-called 'razor slash' is commenced by holding the knife in the downward grip with the blade concealed close to the inner side of the forearm. The sharp edge of the blade points towards the outer edge of the forearm. If the knife is held in the right hand, a slash is made from right to left, diagonally upwards across the front of the attacker's body. Because of its unexpected nature this attack is almost impossible to avoid.

#### *Distracting Attention*

When attempting counter-offensive action against an opponent who is armed with a knife it is essential to distract his attention and thereby slow down his reaction time. In the animal kingdom the method of distracting attention is by noise alone - such as when a lion roars into the attack, and causes a fearful psychological reaction in its prey. Other animals make their own peculiar sounds for distracting attention. The effect is to momentarily slow the adversary's reaction, and the noise also induces self-confidence in the animal producing the sound. With humans, it has long been the practice of savage warriors in mass to emit strange yells calculated to inspire fear as they descend on their opponents. Indeed, soldiers and riot police are taught to emit piercing screams as they rush upon their foes. The principle of using noise to cause fear can be made use of in unarmed combat. The traditional judo technique is to take a deep breath, expel some of the air with a fairly quiet growling noise of 'Ki' (pronounced 'kee') and, at the final crucial moment of action, expel the remainder of the air with a hideous shout of 'Ai' (pronounced 'eye'), made as loud as possible. The use of any sort of yell forces your opponent's mind to take time in adjusting to a new and unexpected set of circumstances - thereby slowing his reaction time to your attack or defensive

technique. The slight advantage gained from a calculated yell may mean the difference between life and death when your opponent is armed with a knife.

Another method of distracting attention which is vitally important against a knife attack is to throw some object at your opponent. Thus, fling your hat or helmet into your attacker's face as you go into action. Alternatively, for the purpose of self-defence, it is desirable to carry small change in a trouser pocket, as the coins can be effectively flung into an opponent's face as you move in. If these are not available, other suitable items include a pen, a comb, a lighter or even a lighted cigarette flicked into the face. In a room there are many objects which can be thrown at your attacker, but out in the open you will have to use broken bricks and stones, or even a handful of earth or gravel. As a last resort, when no objects are available, spit into your opponent's face as you counter-attack.

#### *Downward Strike*

Your opponent is holding a knife, wooden stick, hammer or iron bar in his right hand high up with, intent to strike downwards at you. Step forward with your left foot and fling your arms, crossed at the wrists, upwards to catch his attacking forearm in the V-shape of the block. Your fists should be tightly clenched to avoid injury to the fingers and to give a solid block. Squeeze his forearm or wrist tightly between your wrists to prevent his arm slipping. Make the block on your rear toes, and let your knees and rear heel act as springs to absorb the shock (Fig. 67). It is important to leap in and block early, before the striking arm gains sufficient momentum from its downward movement to crash through your block. At the moment of blocking, lean your head to the left or right out of line of the blow. Counter-attack by kicking your opponent in the testicles with the toe of your right foot. If he drops the weapon, follow up with any suitable blow or throw.

If your opponent does not drop the weapon, grasp his right wrist from the underside with your right hand, little



FIG. 67 Defence against Downward Strike

finger edge uppermost. Bring your left arm up behind his bent arm, and clasp your own right wrist with your left hand, palm on top and facing away from you. Step forward with your right foot to the outside and rear of your opponent's right foot, and lever him backwards and downwards by means of this Entangled Arm-Lock (*Udegarami*) to force him to the ground (Fig. 68). Sit astride his body and kneel heavily on his bent, right upper arm with your left knee, holding his right wrist tightly with your left hand. Your right foot should be flat on the ground, with the knee raised. Jab your right elbow into his throat, and deliver a Fingertips Thrust with your right hand to his left eye on your way to grabbing his left wrist with your right hand. Pull his left arm out straight in order to press the elbow

down against your right thigh to form an arm-lock. Try to break his arm with one or two jerks. When you have made him release the weapon and kicked it out of the way, you can finish him off with any suitable technique.

On no account try to parry the strike downwards with one arm. One arm is insufficiently strong to effect a safe block, especially if the strike has gathered momentum. Moreover, a one-arm parry might simply deflect the knife, and allow it to skid along the parrying arm and end up in a kidney. At least, it invites a slash back across the forearm which, if severe enough, would leave you in a shocked and helpless state. Also, if your opponent does not drop the weapon, do not make the mistake of holding his wrist with your left hand and bringing your right arm up under his right arm in

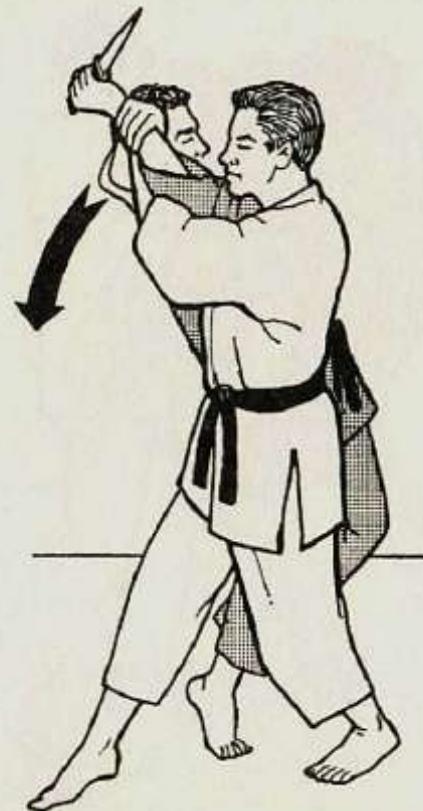


FIG. 68 Entangled Arm-Lock

order to grasp your left wrist. This is the reverse of the technique described above, and it not only allows your opponent to straighten his arm and escape from the lock, but also gives him an opportunity to land a punch on your jaw with his left fist.

#### *Outer Strike*

The knife, stick, hammer or bar is held in your opponent's right hand and he is about to make a swinging strike outwards from his left to right. Step towards the attacker with your right foot, and block the blow with your right forearm held vertically against his forearm or wrist. Step in with your



FIG. 69 *Defence against Outer Strike*

left foot, and deliver a Heel-of-Palm Jab with your left hand to his right elbow (Fig. 69). Kick him in the testicles or face with your right boot, and follow up with any suitable blow or throw if he drops the weapon. If he doesn't drop the weapon, insert your left forearm under his right upper arm to prevent his arm from dropping, and follow up by jumping off the ground and crashing your left hip into his right hip to send him falling face down to the ground.

#### *Inner Strike*

The weapon is held in your opponent's right hand, and he is about to make a swinging strike inwards from his right to left. Step towards him with your left foot, and block the



FIG. 70 *Defence against Inner Strike*

blow with your left forearm held vertically against his forearm or wrist. Knee him in the testicles with your right knee and, at the same time, bring your right forearm up under his right upper arm to prevent his arm from dropping (Fig. 70). Follow up with a Downward Scrape of the outer edge of your right boot to his nearer shin, and throw him down with a modified *Osotogari* to his right leg.

#### *Upward Strike*

Your opponent is holding a knife in his right hand with intent to slash forwards and upwards at your groin. This is the most difficult of all the knife attacks to defend against. Do not attempt to parry this blow in any way with your hands or arms because a parry would result in at least a slashed wrist. This parry doesn't work in real combat. Instead, the technique is more properly one of avoidance and distraction. When your opponent attacks, you will have to avoid the strike by leaping diagonally forward and to your left, pushing off with your right foot and landing on your left foot. As your left foot touches the ground, kick against the outer side of his right knee with the outer edge of your right boot, and keep your right hand low down near your right side for protection. It is essential to distract your opponent's attention by yelling and throwing something into his face at the moment of counter-action. Try to spot a potential weapon somewhere near you, failing which you would have to rely on repeated avoidances combined with kicks to the body and knife-wrist.

Undoubtedly, the best 'unarmed' defence against this form of knife attack is in circumstances where you are fortunate in having a small chair handy. Pick up the chair by the back near the seat and point the legs at your attacker. Make short jabbing movements at the knife, turning the chair from side to side as if holding a steering wheel. Your opponent's mind becomes distracted by the moving legs of the chair as you advance rapidly towards him (Fig. 71). Jab one of the chair legs into his groin or neck while the seat of the chair acts as

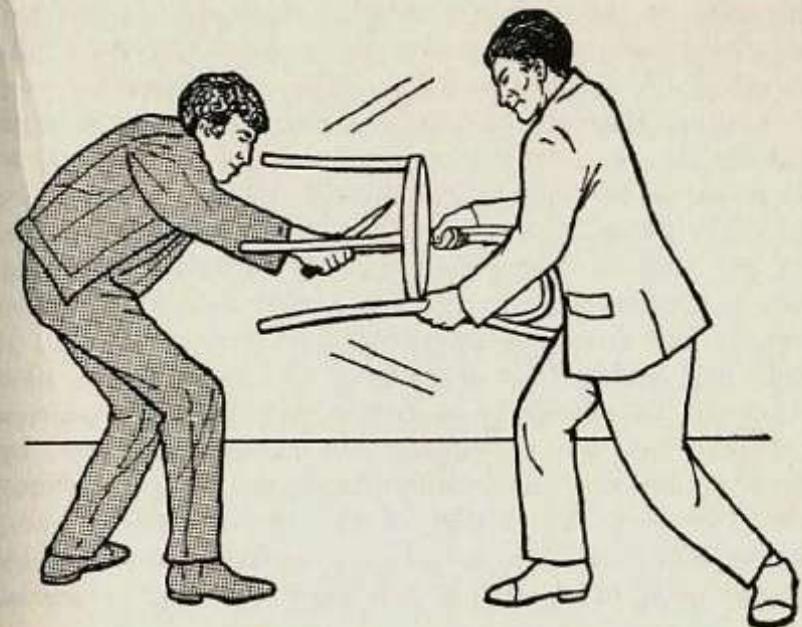


FIG. 71 *Defence against Upward Strike*

an effective shield. When the knife has fallen to the ground, smash him over the head with the chair, or follow up with any suitable blow or throw. This technique is also of use if your opponent comes at you with a broken bottle.

#### *Firearm Threat*

Obviously, the disarming of a person who holds a loaded firearm involves a considerable amount of risk. Against an experienced gunman the defender has, at best, only about a 1 in 3 chance of success. Against a slow-witted villain having little experience in the use of firearms the defender's chances can rocket up to the order of 10 to 1 in his favour. Even so, it is not worth risking counter-action unless you are certain that the gunman means to kill you or someone else. There is a good chance that if he had meant to kill you he would have done so already without giving you a chance to take counter-action. On the other hand, it could happen

that although the gunman initially does not mean to kill you, something said or done causes him to change his mind. The uncertainty is greatest when an insane or distressed person is involved. However, situations of this nature vary so much that the chance of success in disarming and the necessity to do so has to be computed at the time of the threat. If you decide to disarm a gunman who is standing in front of you, the gun must be within easy reach. If he stands away from you, he must be tricked into coming within easy reach before you go into action. From your point of view, the gun is preferably held in front of his body and not tucked in close to his hip. These considerations also apply when the gunman is behind you, but in addition you have to determine by glancing over your shoulder in which hand the gun is being held. Beware of his knuckle, a stick or other object being pressed into your back so that you are fooled - and shot by the gun being in his other hand when you attempt to disarm.

#### *Hand Gun in Front*

The gunman is standing in front of you, holding a firearm in his right hand. Your hands are raised above your head, but keep your elbows no more than shoulder height. The first action is to remove both the weapon and your body out of the line of fire. This is done by suddenly striking diagonally downwards and outwards to your left with your left forearm or wrist at the gunman's wrist. At the same time, turn your right shoulder forward and swivel your hips to the left. The next move is an instantaneous follow-up attack by delivering a Knee Up or kick to the testicles with your right leg coupled with a Heel-of-Palm Jab to the chin with your right hand (Fig. 72). These blows must be forceful enough to temporarily disable your opponent. Finally, the gun must be wrested from his grasp if he has not already dropped it. Therefore, grab his right wrist with your right hand, thumb upwards, from the inner side of his arm. Grab the barrel of the gun with your left hand, thumb upwards, from the inner side of his arm, and wrench the gun outwards away from



FIG. 72 *Hand Gun in Front*

his grasp. The movements described are continuous, and should be performed at maximum speed.

Although this technique of disarming is the fastest of the different methods, it has the disadvantage that you are not in control of the weapon if you miss the blows, or if the gunman is knocked onto his back yet stays conscious and manages to retain the weapon. The reverse procedure of striking diagonally downwards and to your right with your right forearm at the outer side of his right wrist is less likely to prove successful. There is greater bodily resistance to this strike, his balance is less disturbed, and he can bring up his left hand to steady the weapon.

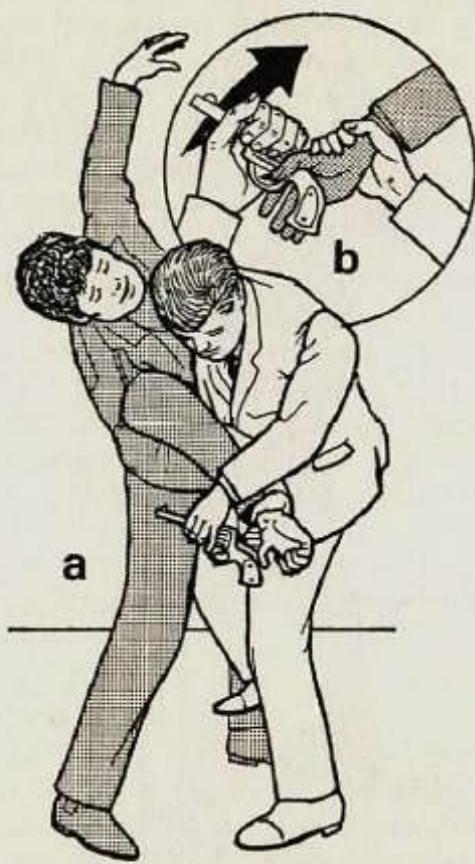


FIG. 73 *Alternative Defence*

An excellent alternative defence is to swing your body round to the left at the hips, and grab his right wrist from the inner side with your right hand, thumb upwards. Again the swing round brings your right shoulder forward and, with hips twisted to the left, takes your body out of the line of fire. As you turn and grab his wrist, deliver a Knee Up or kick to the testicles with your right leg (Fig. 73a). Seize the barrel of the gun with your left hand, thumb upwards, from the inner side of his arm. Wrest the gun from his grasp by forcing it diagonally outwards and upwards to his right (Fig. 73b). It is highly possible that the initial strike with your right hand will make the gun fly out of his hand. If not, the trigger

guard should break his finger as you wrench the gun barrel away from you. Be careful with your partner's finger during practice.

This alternative technique is fractionally slower than the technique described above, because the right hand has to travel a greater distance to the gun than the left hand. However, it has the important advantage that you gain control of the weapon at the commencement of the action. It also allows a more powerful initial striking action. The reverse technique of turning to your right, grabbing the gun wrist from the outer side with your left hand, thumb upwards, and wresting the gun away with your right hand is a possibility, but it has the disadvantages already described for a right turn.

#### *Hand Gun at Rear*

The gunman is standing behind you, holding a firearm in his right hand. Your hands are raised above your head, shoulder high at the elbows. Pivot round to your left and strike your left forearm against the inner side of his right forearm or wrist. The strike should knock the gun outwards away from your body. Deliver a Knee Up or kick to the testicles with your right leg, and a Heel-of-Palm Jab to the chin with your right hand (Fig. 74). Wrest the gun away from him by grabbing his right wrist with your right hand, thumb upwards, from the inner side, and grabbing the gun barrel with your left hand, thumb upwards.

The alternative defence is to pivot the other way, round to your right, and to strike the outer side of his right arm with your right forearm. Use the momentum of your turn to deliver a Fingertips Thrust with your left hand to his right eye (Fig. 75). Wrest the gun away from him by grabbing his wrist with your left hand, thumb upwards, from the outer side. Grab the barrel of the gun from underneath with your right hand and point the weapon upwards and towards him so that he shoots himself.

This method is more dangerous than the one described

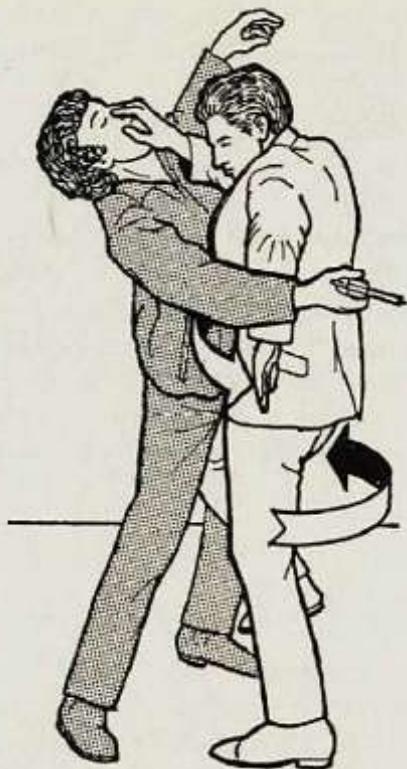


FIG. 74 Hand Gun at Rear

above because it does not allow the disabling blow to the groin to be made, but it might have to be used if the gunman stays over to your left when he is behind you.

#### *Summary of Disarming Technique*

- (1) Take your body out of the line of fire.
- (2) Make your strike forceful enough to be disabling.
- (3) Wrest the weapon away if it has not been dropped.

The gun must be within easy reach and projected forward instead of being held close-in at the hip. The best time to attempt disarming the gunman is when his attention has been temporarily distracted by something in the surroundings. Disarming should be attempted only when it is necessary to save life.



FIG. 75 Alternative Defence

## TRUNCHEON TECHNIQUE

The current British police truncheon is a piece of round, hard wood about  $15\frac{1}{2}$  inches long, with a diameter of about  $1\frac{1}{4}$  inches at the thick end and tapering back slightly along its length. A crude form of handle, having four finger grips, is fashioned out of the wood. Fastened to a grooved indentation at the end of the handle is a non-adjustable leather thong. The weight of the weapon varies with the density of the wood used in manufacture, there seemingly being no absolute standard. Although the wood is normally varnished, some police officers apply a thin coating of silicone fluid to the wood or use silicone wax polish for easy draw of the weapon from the special pocket provided in the uniform trousers, and also to prevent easy seizure of the wood by an opponent. By and large, the police issue truncheon does, in my opinion, leave much to be desired in design and construction for efficiency in use. For example, it is too short to hit properly with, and there have even been instances of it breaking in use, with disastrous consequences to the police officers concerned. A truncheon can be purchased by the private citizen, but a better one is made by oneself.

In Britain we live in a country in which the police officers do not normally carry fire-arms. Indeed, this is probably the only major country in the world in which the policeman is normally unarmed. For this reason alone the police officer should be well trained in the use of the archaic truncheon until more sophisticated weapons, such as the electric-shock baton are made available. However, because of the prevailing climate of public opinion, the police officer is loath to

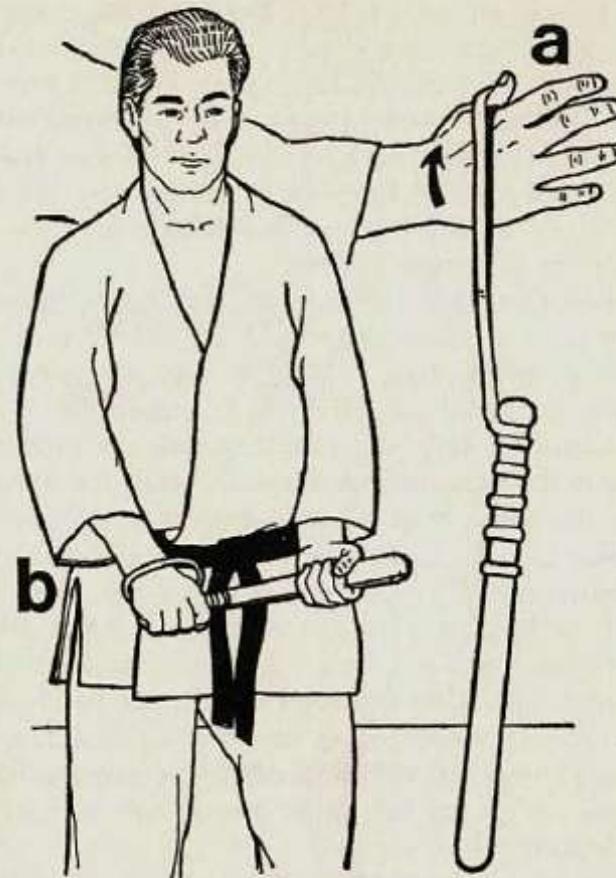


FIG. 76 Effective Hold of Truncheon

draw his truncheon for fear of being officially censured. The general opinion among police officers is that the truncheon is more a traditional symbol of office, and a hidden one at that, rather than a practical piece of fighting equipment. It is a fact that in certain forces the senior police officers object to the thong of the truncheon showing below the uniform jacket, and require it to be tucked out of sight. Moreover, the majority of policemen are conditioned to believe that the truncheon should be drawn only when one means to use it in circumstances restricted to defence against an armed opponent! Nevertheless, the private citizen can make good use of a stick like a truncheon in self-defence.

When the truncheon is held in the hand, the thong should not be simply looped around the wrist as this would serve no useful purpose. Instead, the loop of the thong is best placed over the thumb, in such a way that the truncheon then hangs down with the thong at the back of the hand (Fig. 76a). The hand is then turned inwards to grip the handle. When gripped in this manner the truncheon is prevented from flying out of the hand in use.

In refined techniques of stick fighting, the weapon is not ordinarily held in such a way that the thumb rests on the wood and pointing down its length, with the fingers neatly fitting into the fashioned grips. Such a crude form of grip severely limits the usefulness of the weapon – it merely allows one to raise the truncheon above one's head, and to smash it down on the collar bone of an opponent in a 'telegraphed' blow which can be countered. For more effective, flexible, yet controlled use, the truncheon is held much more loosely, with the first finger curled around the *last* finger grip near the end of the wood and with the thumb resting on the nail of this finger. The other fingers of the weapon hand are floating loose, but the truncheon is, nevertheless, held fast by the thong being looped about the thumb in the manner described above. The use of the last finger grip in this way also adds effective length to the weapon.

With the truncheon properly gripped in your right hand, and hanging down at your right side, swing the free end into your left hand. The left-hand grip is taken a few inches from the thick end of the truncheon, with the fingers around the wood and the thumb resting on top of the first finger, palm facing outwards. The truncheon should now be in an almost horizontal position at groin level, where it is ready for action (Fig. 76b). The stance is not particularly aggressive looking, and the groin is protected by the weapon. This basic ready-for-action position permits an attack to be launched from an unexpected direction. The sequence to be learned is as follows:

- (1) The thick end of the truncheon is used to strike a surprise



FIG. 77 Truncheon Thrust at Groin

blow to your opponent's groin. Grip the truncheon firmly with both hands and strike your opponent in the groin with the left-hand end of the weapon by means of a swift semi-circular motion to your right (Fig. 77). The right-hand end of the weapon hardly moves, and stays close to your body. As you deliver the blow, step diagonally forward and somewhat to the right on your left foot, in order to put moving body weight behind the blow. Also, bend your knees slightly, sway your trunk forwards and raise your left shoulder in a whirling hunch forward to protect your chin. Your advanced left thigh will protect your groin. The thrust into or the cut across your opponent's groin would not necessarily put him out of action, especially if he is wearing thick clothing, but it will at least make him bring his chin forward into the ideal position for your next move.



FIG. 78 *Upward Strike to Jaw*

(2) Keeping a firm grip on the truncheon with both hands, bring the centre part of the wood horizontally up under your opponent's jaw in a knock-out blow. When making the upward strike, move your right foot forward so that it is in line with your left foot (Fig. 78). In order to gain maximum force behind the strike, straighten your knees, come up on your toes and bend slightly backwards as the upstroke is being delivered. However, a word of caution is necessary here, as this blow – if delivered with considerable force – might break your opponent's neck. The circumstances of the situation must be the deciding factor in justifying the amount of force used. An alternative, but equally lethal blow is delivered by jabbing

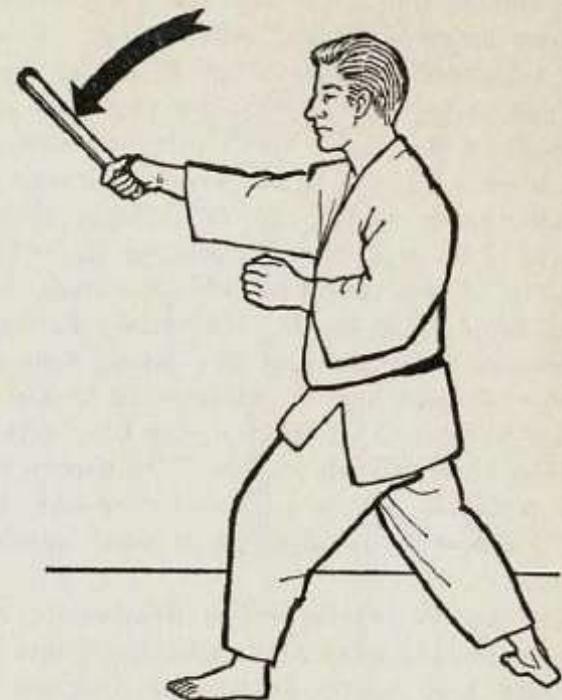


FIG. 79 *Downward Smash to Collar-bone*

the thick end of the wood vertically upwards into the soft spot under the opponent's chin.

(3) If the upward strike should miss your opponent's chin because he manages to jerk his head quickly back out of the way at the last moment, either (a) smash straight down the front of his face with the thick end of the truncheon, both hands on the wood, or (b) smash down on to his right or left collar-bone with one hand on the wood (Fig. 79). The collar-bone is not very strong, and should break under the force of the blow. Once again, circumstances must determine whether the target is more seriously the face or the collar-bone. During delivery, step forward a little on your left foot, and put your body weight behind the blow for maximum effect. This blow should put an end to the action, but there might be a second opponent looking for trouble.

- (4) At the end of the above delivery, whether you hit or miss your target, smoothly release your left-hand grip on the truncheon if you smashed at his face, in order to allow the weapon to swing down past your right side, and continue its swing backwards and upwards then forwards with the arm in full extension. Strike forwards and downwards on to the collar-bone of the same opponent if he is still on his feet, or on to the collar-bone of a second adversary who is coming in at you. As your blow descends, step well forward on your right foot towards your opponent and extend your right arm fully to make this part of the strike close and effective. The terrific momentum of this very fast vertical swing makes the blow difficult to parry. The special usefulness of this swing is against a second opponent. The technique, therefore, is continuous and guards against several opponents.
- (5) Halt the above vertical strike downwards when the truncheon reaches your right side after either engaging or missing your target. Reverse its direction of travel by bringing it forwards and upwards above your head. Then swing it round over your head in a large horizontal circle – over the front of your left shoulder – to the back of your left shoulder – over the back of your right shoulder – to the front of your right shoulder – and so on. Keep on swinging the truncheon in a fast, wide, horizontal circle above your head while you survey the situation (Fig. 80). This important defensive position protects you from attack from any direction, and guards your vulnerable rear in particular. Your knees should be somewhat bent in this position. The flexibility of the right wrist needed to carry out this continuous horizontal swinging movement can be gained by practice. Practise the five component moves of the technique counting aloud, 'One', 'Two', 'Three', 'Four' and 'Swing', until they flow together into a smooth, rhythmic, automatic activity.

Powerful strikes can be made against your opponents' arms from the defensive swing. Sink low by bending your knees somewhat, and wade in with horizontal swinging



FIG. 80 *Defensive Position*

cuts to the shoulders or upper arms. You can reverse the direction of the swing to fool your opponents, making the strikes come from a different direction to that anticipated. Vary your swinging strikes from the horizontal to the vertical, but keep returning to the overhead horizontal swing to guard your rear. Remember that the truncheon should not ordinarily be used to strike blows about the head as, obviously, fatal injuries can result.

Finally, the truncheon is also useful in parrying a downward blow with a knife. If the knife is held in your opponent's right hand, hold the truncheon in your right hand. Raise the weapon overhead, right arm extended

forwards, hand end higher than the thick, free end, with the palm held downwards. The truncheon slopes down to your left, so that the opponent's knife is deflected in a harmless direction. If the knife is held in your opponents' left hand, hold the truncheon in the left hand. Do not hold the thick end of the wood higher than the handle or the knife will slash down on to your hand. Swing the truncheon horizontally overhead and aim to strike the wrist holding the knife. A hard, sharp blow to the knife wrist should cause the attacker to release his grip on the weapon. Follow up by flicking the thick end of the truncheon into his face after he has dropped the knife, and then dispose of him as you think fit.

#### IN CONCLUSION

*The highest principle of combat is not to seek a fight. On becoming really competent in the martial arts, confidence and personality develop to such an extent that one does not feel the need to prove oneself in physical conflict. The loser usually starts the fight.*

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