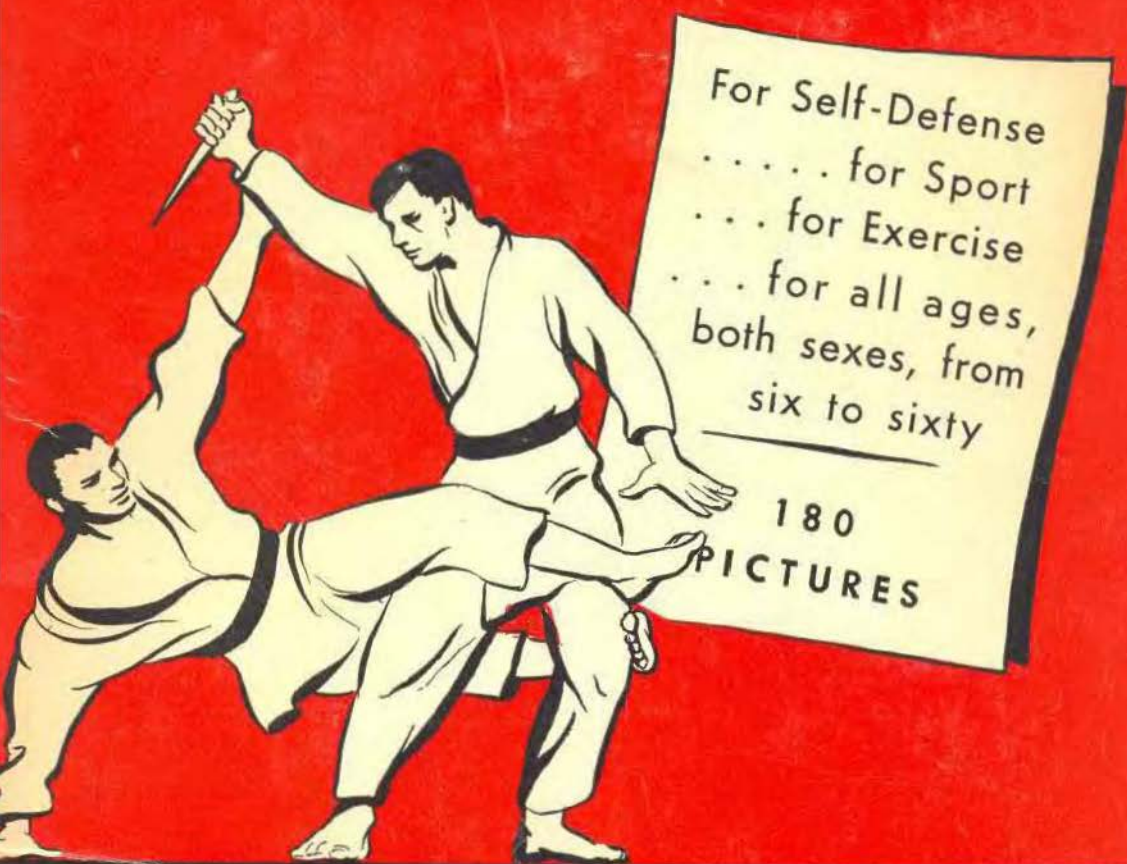


*New Enlarged Edition*

# JUDO

41 LESSONS IN THE MODERN  
SCIENCE OF JIU-JITSU



*by* T. SHOZO KUWASHIMA *and* ASHBEL R. WELCH

FOURTEENTH BIG PRINTING

# JUDO

*Forty-One Lessons in the  
Modern Science of Jiu-Jitsu*

(ENLARGED EDITION)

*by*

T. Shozo Kuwashima

*and*

Ashbel R. Welch

In no other sport can mere brute strength be so quickly and so decisively overcome by sheer skill as in Judo — the modern, scientific form of Jiu-Jitsu. This practical guide will enable any physically normal person, practising with reasonable diligence, to develop in a short time the speed and finesse necessary for mastering the science of Jiu-Jitsu.

Judo is also splendid as a day-by-day method for keeping fit as well as valuable equipment for self-defense. Systematic practice of the 120 Judo movements set forth by the authors guaranteed to give tone to any sluggish muscle.

Each step in the forty-one lessons in elementary Judo is clearly explained, with 180 illustrations of the performers in action. A glance at the accompanying directions gives an accurate

*Continued on Back Flap*

explanation of the principles of leverage, balance and action that enable even a beginner to develop an undeniable advantage over any opponent.

In this ENLARGED EDITION important new material has been added, including eleven lessons which will be of particular use to men in the armed forces. These movements are intended both for recreation and for use in actual hand-to-hand combat.

---

## **The Authors**

**T. SHOZO KUWASHIMA**

*and*

**ASHBEL R. WELCH**

Professor Kuwashima, a holder of the Fifth Degree Black Belt, is an accredited representative of the Kodokwan who has trained the Tokio Police. For more than twenty years he has conducted schools in Chicago, New York and New Jersey. Mr. Welch is a practical expert on Judo. The form of Jiu-Jitsu taught in this book was perfected by Professor Jigoro Kano in his Kodokwan school.

**PRENTICE-HALL, INC.**

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**New York 11, N. Y.**





T. SHOZO KUWASHIMA



ASHBEL R. WELCH



# JUDO

Forty-one Lessons in the Modern Science of Jiu-Jitsu

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by

**T. SHOZO KUWASHIMA**

*Fifth Degree Black Belt  
Accredited Representative of Kodokwan*

and

**ASHBEL R. WELCH**

*ENLARGED EDITION*

NEW YORK

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## PREFACE

**T**HIS BOOK was not written with any intention of presenting a complete textbook on Judo or Jiu-Jitsu. To produce such a volume would require too much of the remaining lifetime of its authors. It would be so voluminous that the cost of publication would be prohibitive and would leave our publishers without profit. Finally, about 95 per cent of it would be incomprehensible to, and impractical for, about 99 per cent of its possible readers.

The reason for this somewhat gloomy outlook is that in the advanced practice of Judo, progress can be made only under the constant supervision of a competent instructor, and then only after the student has been long and patiently drilled in the fundamentals of the art. For instance, there is one movement which is said to take from five to seven years to perfect. In Japan they say that before you have earned your First Degree Black Belt you must have taken ten thousand falls; and then there are nine more degrees of the Black Belt to be attained before you reach the top. At the present time there are only two men who hold the tenth degree. Also, the further you advance in the practice of Judo the stricter become the physical requirements.

For this book we have selected only those movements which can be mastered by the average man, woman, or child—movements which can be accomplished with but a small expenditure of strength and without previous training or experience. Finally, let us impress upon you strongly that these movements cannot be mastered without practice, more practice, and still more practice, any more than you can become proficient in tennis, swimming, golf, boxing, or any other sport without constant



study and practice. The student should begin at the beginning and not attempt more than one or two movements at a time. They should be practiced again and again until they can be done smoothly and effectively. It may take a page to describe a movement, but its accomplishment should rarely take more than one second.

For exercise, self-defense, offense, or pure sport, Judo has no equal. It is probably the most fascinating and the most useful form of physical education in the world. Unlike many of our sports, Judo develops the whole body evenly and without strain—not just a portion of it. It probably has no equal in developing poise of body and mind. It substitutes skill for brute strength to such an extent that it is not at all unusual to see a one hundred and twenty pound expert reduce a less accomplished adversary, weighing one hundred and eighty pounds or more, to a helpless and exasperated wreck, all with an astonishingly small amount of effort.

Finally, Judo is suitable for all ages and both sexes, from six to sixty. Doctor Kano actively practiced Judo until his death at the age of seventy-eight, and some of its most ardent devotees are none other than the ladies.

#### NOTE ON THE ENLARGED EDITION

On pages 120 to 145 are given additional movements and information, some of which will be of particular use to men in the armed forces. These movements are intended both for recreation and for use in actual hand-to-hand combat.

T. S. K.  
A. R. W.

## PUBLISHERS' FOREWORD

SEVERAL YEARS AGO two inebriated young toughs stopped an inoffensive pedestrian on one of Chicago's back streets and demanded a match. The passerby, a well-knit Japanese, politely advised them that he didn't have a match.

The young toughs became abusive and started to give the Japanese what is known in street slang as the "bum's rush." In the twinkling of an eye one of the bullies was sailing over the fence into somebody's front yard, with a broken arm. The other followed a second later, his arm badly sprained.

The gentleman they had chosen to attack was Professor T. Shozo Kuwashima, at that time representing *Kodokwan* in Chicago as official instructor in Jiu-Jitsu.

Ordinarily a model of courtesy, Kuwashima can, if he chooses, toss around a man twice his size and strength. His assortment of tricks is so baffling and speedy that even the best exponents of the art of self-defense fight shy of engaging with the noted Judo instructor.

T. Shozo Kuwashima was born forty-five years ago in the province of Kagawa, Japan. While at the Tokio Agricultural College he specialized in Judo, won his Black Belt, became captain of the team, and was made an instructor in the art. After graduation he taught Judo in a normal school and for a time instructed the Tokio police force.

In 1916 he came to the United States as an accredited representative to teach Judo, and to confer the varying degrees of Brown Belt and Black Belt, the belts representing the degree of skill attained by the student. Settling in San Francisco, he

taught Judo at the Japanese Buddha Young Men's Association and at the Japanese Y. M. C. A., instructed army officers in one of the training camps in California, and acted as instructor at a Japanese club in Stockton, California.

During the past few years, Professor Kuwashima has lived in New York. He gives private instruction in Radio City, and has classes in Newark and Maplewood, N. J. Holder of the Fifth Degree Black Belt, he is regarded as one of the foremost exponents of Judo in the country.

Ashbel R. Welch, a New York insurance broker, first became interested in Judo several years ago, and has since become a practical expert in the art.

It is with a great deal of pleasure that the publishers offer the first book on the modern form of Jiu-Jitsu, JUDO, by Professor T. Shozo Kuwashima and Ashbel R. Welch. The reader will find Judo not only an effective system of self-defense, but a healthy form of exercise and an enjoyable sport. It has become popular wherever it has been introduced.

The authors and publishers wish to express their gratitude to Mr. Paul Hesse for permission to use the many photographs in this book in which he demonstrates good Judo form as a contestant.

THE PUBLISHERS.



## HISTORY

**J**UDO (JIU-JITSU) has been practiced by the royal families of Japan for over two thousand years. In feudal times there were many military exercises, such as fencing, archery, the use of spears, and so on. Among them was one called Jiu-Jitsu which consisted principally of ways of fighting without weapons, or fighting against weapons without weapons. Each clan had its own method, differing in some respect from each of the others. There were almost as many methods as there were clans.

About sixty years before his death in 1938, Dr. Jigoro Kano became interested in the practice of Jiu-Jitsu and studied with three eminent masters of the time. In 1882 he founded a school of his own and called it Kodokwan. Kodokwan literally means a "school for studying the way." He used the knowledge he had gained to consolidate the best points of all the old clan exercises in Jiu-Jitsu into one exact science, to which he gave the name of Judo.

In the course of his studies in Jiu-Jitsu, Dr. Kano finally evolved the following underlying principle: "Whatever be the object, the best way of attaining it shall be the maximum or the highest efficient use of mental and physical energy directed to that purpose or aim."

Having discovered this principle, Dr. Kano soon perceived that it applied not only to the practice of Jiu-Jitsu but to the entire philosophy of life itself. The result has been that Judo, which started out as a method of attack and defense, has now broadened out into a national sport and a national philosophy of life, having for its object health, strength, utility, and spirit-

## HISTORY

ual and mental training, with moral and aesthetic phases. Judo is now taught in several branches. The methods of attack and defense are called "Kata." The division devoted to sport is "Randori." The section devoted to reviving an injured person is known as "Katsu."

Students of Judo are classified at all times according to the progress they have made. The beginner wears the White Belt. When he has completed certain prescribed courses he is given an examination. If successful in passing it, he is given the Brown Belt. There are three degrees of the Brown Belt to be attained before the student can win the coveted Black Belt of the First Degree. After that there are nine more degrees of the Black Belt until the Tenth Degree is reached, which at present is held by only two men.

Judo is now a required course in all Japanese high schools and is taught in all Japanese police departments.

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### **WARNING**

**A**LL OF THESE movements are serious and must be applied cautiously until the breaking point is reached, when the student must stop to avoid inflicting severe physical injury. Maximum pressure can be used only when actually necessary for self-defense.



1-1



1-2

## MOVEMENT No. 1 — AGAINST THE WRIST

**POSITION—** Opponents stand facing each other.

**ACTION—** Advance your left foot diagonally to the left. At the same time your left hand grasps your opponent's right hand, with your thumb, pointing down, on the back of his hand. Your fingers are curled over his thumb and pressed into the palm of his hand close to the base of his thumb (photo 1-1).

Raise the captured hand shoulder high. Carry it out to the left as far as it will go.

Advance your right foot beyond opponent's right foot. At the same time your right hand catches opponent's right hand, in the same manner as your left hand grasps the other half of his hand. Press your thumbs into the back of opponent's hand between his third and fourth fingers. Press your fingers in the palm of his hand, forcing his wrist to bend.

**THE FINISH—** Press the captured hand downward and outward to the left. Tilt your body from the hips in the same direction to give a firm balance. Keep opponent's hand turned well to the left. Your right shoulder presses against his right shoulder (photo 1-2).

Back-heel kick may be applied against opponent's right calf, if it is desirable to throw him.

\* \* \* \* \*

Similar move for the right side.

If this hold is applied to opponent's extended fist and opponent is unusually strong, pull his fist suddenly toward you about two inches and then apply the side pressure.



2-1



2-2



## MOVEMENT No. 2 — AGAINST THE WRIST — FROM THE REAR

**POSITION—** Opponents stand facing each other.

**ACTION—** Advance your right foot to the left of opponent's right foot. At the same time your right hand with thumb down grasps opponent's right hand, with your thumb at the back of his hand. Your fingers curl over into the palm of his hand (photo 2-1).

Carry the captured hand to his right rear while you advance your left foot one step beyond your right foot. At the same time grasp opponent's right hand with your left thumb to the back of his hand and your fingers in the palm of his hand.

Turn about to the right on the balls of both feet. Swing your right foot to the rear at a 45-degree angle with opponent, giving self a good balance. Your legs are somewhat flexed at the knees. Your thumbs press hard on the back of his hand, and your fingers press hard in the palm of his hand, causing his wrist to be bent painfully. Opponent's captured arm is straight and points slightly upward and to the rear.

**THE FINISH—** With arms flexed comfortably, bend the captured hand towards opponent's shoulder and against his wrist. Keep opponent's hand turned to the right (photo 2-2).

If necessary, put your left foot against the back of opponent's right hip and bring him to the floor. Kneel and bend his elbow, against the joint, across your knee.

\* \* \* \* \*

Similar move for right side.

3-1



3-2





### MOVEMENT No. 3 — AGAINST THE ELBOW

**POSITION—** Opponents stand facing each other.

**ACTION—** Your right hand catches opponent's right wrist naturally as your right foot steps about 14 inches to the left of opponent's right foot (photo 3-1).

Turn about to the right on the ball of your right foot, placing your left foot parallel with the right foot of opponent. At the same time your left arm goes over opponent's captured right arm near the shoulder and forms a hook, with your left hand passing under his arm and catching the fabric of your own coat near your right ribs or lapel. Your left forearm is a fulcrum over which your opponent's elbow may be broken.

Your left hip is well against the right hip of opponent. Move your right foot slightly to the right rear to steady yourself.

Turn your head to the right if opponent attempts to use his left fist. Keep the bone of your left forearm turned up. Keep opponent's hand turned to the right, so that it is palm upward.

**THE FINISH—** Force opponent's wrist downward with your right hand. Flex your legs, then lift up against the captured arm and bend your body to the right (photo 3-2).

If opponent resists, keep your left leg parallel with his right leg, or place your left foot across and against opponent's right foot and leg. This pulls him off balance and prevents him from stepping forward while punishment is applied.

\* \* \* \* \*

Similar move for right side.



4-1



4-2



## MOVEMENT No. 4 — AGAINST THE ELBOW

**POSITION—** Opponents stand facing each other.

**ACTION—** Your left hand catches opponent's right wrist naturally, with your fingers to the back, and moves it to the left while bearing down and holding his arm straight. At the same time advance your left foot about 12 inches to the left of opponent's right foot (photo 4-1).

Advance your right foot opposite to opponent's right foot, giving good balance; at the same time thrust your right forearm behind opponent's right upper arm, forming a right angle. Dig your right elbow into opponent's right ribs.

The sharp bone on the inside of your right forearm is horizontal and bears hard against the back of opponent's right arm just above his elbow. Your right fist, clenched hard with knuckles horizontal, presses in towards your left ribs.

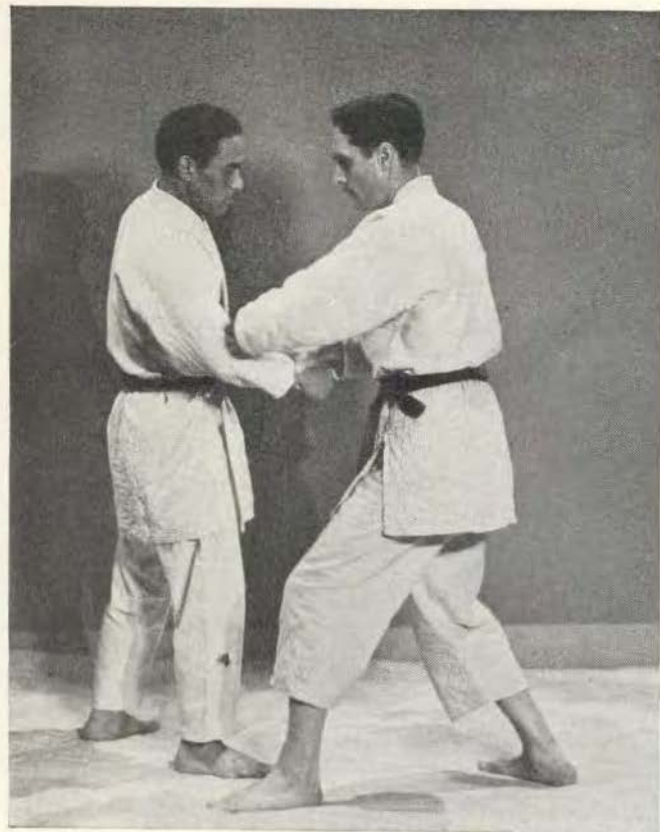
**THE FINISH—** Your left arm is straight. Your left hand pulls the captured wrist down and presses it away from you, punishing opponent's elbow (photo 4-2).

Keep your right shoulder well against your opponent's right shoulder. Keep your right forearm rigid.

If opponent struggles or attempts to get his left arm around you, apply over-shoulder throw, Movement No. 30.

\* \* \* \* \*

Similar move for right side.



4a-1



4a-2

## MOVEMENT No. 4a — AGAINST THE ELBOW

**POSITION—** Opponents stand facing each other.

**ACTION—** Your right hand catches opponent's right wrist. At the same time your left foot advances to about 14 inches to the left of and opposite to opponent's right foot. With the edge of your left hand, strike opponent's right elbow joint, forcing it to bend (photo 4a-1) and enabling you to rotate his right wrist and forearm counter-clockwise.

Your right foot then advances beyond opponent's right foot. At the same time force opponent's right hand behind his right shoulder (in doing so you can strike him across the nose with your right elbow). Your left hand passes through his bent elbow and grasps your own right wrist beneath opponent's forearm.

**THE FINISH—** Lean forward, pushing with your right hand and pulling with your left forearm. Keep your right shoulder close to his right shoulder (photo 4a-2). Considerable pain results from very little pressure.

Follow him to the mat, if necessary, for complete dislocation.

\* \* \* \* \*

Similar move for right side.





5-1



5-2



5-3

## MOVEMENT No. 5 — AGAINST THE THROAT AND BACK

**POSITION—** Opponents stand facing each other.

**ACTION—** Your right hand grasps opponent's left collar under his ear, with your thumb turned down. At the same time your right foot is placed to the left of and opposite to opponent's right foot (photo 5-1). Place your left hand against opponent's right elbow to prevent him from turning.

Turn completely about to the right on the ball of your right foot, bringing your left foot near to the rear of opponent's left foot. At the same time pass your left hand over the front of opponent's left upper arm and bring it back until your knuckles are against his spine. Keep your knuckles vertical and dig them into opponent's spine between his shoulder blades (photo 5-2).

Your right foot moves to the rear. Lean backwards, bending your knees to destroy opponent's balance (photo 5-3).

**THE FINISH—** Pull back with your right hand. Push against his spine with the knuckles of your left hand and press in with both your elbows, causing strangulation.

\* \* \* \* \*

Similar move for right side.



6-1



6-2



6-3

## MOVEMENT No. 6 — AGAINST THE THROAT

**POSITION—** Opponents stand facing each other.

**ACTION—** Your right hand grasps opponent's left collar under his ear, with your thumb turned down. At the same time your right foot is placed to the left of and opposite to opponent's right foot (photo 6-1). Place your left hand against opponent's right elbow to prevent him from turning.

Turn completely about to the right on the ball of your right foot, bringing your left foot near to the rear of your opponent's left foot. At the same time pass your left hand under opponent's left arm (photo 6-2). Place the palm of your left hand against the back of opponent's neck.

**THE FINISH—** Step back with your right foot. Straighten your arms as much as possible. Push with your left hand and pull with your right arm, causing strangulation (photo 6-3).





7-1



7-2



7-3

## MOVEMENT No. 7 — AGAINST THE CHEST

**POSITION—** Opponents stand facing each other.

**ACTION—** Advance your left foot, with your toes turned to the left, to within 8 inches of and directly in front of opponent's feet. Get your right arm well around the back of opponent's neck (photo 7-1).

Advance your right foot to the left of opponent's right foot (photo 7-2).

Get your left hip well against the right hip of your opponent. Then bend forward and draw opponent across your back.

Carry your right hand well to the inner part of your own upper right thigh, securing a firm hold. Your left hand goes out, over and behind opponent's left knee and returns to the inside upper part of your own left thigh. Feet are somewhat apart, giving good balance with the weight of your imprisoned opponent across your back (photo 7-3).

**THE FINISH—** If opponent struggles, bring your feet closer together and straighten up, thus bringing severe pressure against his chest and neck, causing pain and congestion.

\* \* \* \* \*

Similar move for other side.

8-1



8-2



## MOVEMENT No. 8 — AGAINST THE BACK

POSITION— Opponents stand facing each other.

ACTION— Place your right foot, with your toes turned to the right, directly in front of opponent's feet. At the same time your left hand, with thumb down, catches opponent's left collar under the ear and pushes his body back (if opponent does not have a coat, your left hand can go behind or in front of his neck).

Advance your left foot to the rear of opponent's right foot. At the same time your right arm goes between opponent's thighs and catches the base of his spine or his belt (photo 8-1).

Lift opponent from the floor. Balance is good and can support ordinary weight (photo 8-2).

THE FINISH— If desired, opponent's back or shoulders may be pounded against the ground, or he may be thrown head first to the ground.

To punish severely, kneel and drop opponent's spine suddenly across your knee; or, cut against his adam's apple with the edge of your left hand instead of catching his collar.

\* \* \* \* \*

Similar move for other side.





9-1



9-2



9-3

## MOVEMENT No. 9 — AGAINST THE ELBOW AND SHOULDER

**POSITION—** Opponents stand facing each other.

**ACTION—** Advance your right foot about 14 inches to the left of and opposite to opponent's right foot. At the same time your right hand grasps the fabric at the back of opponent's right elbow; and your left hand, with thumb up and back of the hand to the left, is pressed against the inside of opponent's right wrist, pushing it to the left (photo 9-1).

Turn to the right on the ball of your right foot and double opponent's right forearm upward and to the rear until your left hand can be hooked over his arm just below his right shoulder (photo 9-2). Place your left foot against opponent's right foot. Carry your right foot to the right rear for good balance. Your right hand retains its original grip at the back of opponent's right elbow and presses the captured right arm to the left. Opponent's right forearm is now locked above your own left forearm. Your left shoulder is over opponent's right shoulder (photo 9-3).

Opponent's arm is now locked in a triangle formed by your right hand, your chest, and your left arm.

**THE FINISH—** Turn your body to the right, also if necessary press down with the weight of your body and bring opponent to the floor by kneeling. Dislocate if necessary.

Similar move for right side.

**VARIATION—** Lock your fingers over opponent's elbow and complete the turn on the feet before bringing pressure on opponent's elbow.

After the movement has been completed, your right hand can be slipped to the back of opponent's collar. He can then be walked at will.

This is a favorite police hold.

## MOVEMENT No. 10 — AGAINST THE ELBOW AND SHOULDER

**POSITION—** Opponents stand facing each other.

**ACTION—** Advance your left foot about 14 inches to the left of and opposite to the right foot of opponent. At the same time your left hand grasps the right wrist of opponent (photo 10-1) and pushes it directly to the rear.

Advance your right foot beyond your own left foot. Pass your right hand over opponent's right arm, return it under his arm, and grasp your own left wrist (photo 10-2).

Step back with your right foot and turn to the right on the balls of both feet, facing opponent. Raise the captured arm high and perpendicular. Bend your knees outward a bit.

**THE FINISH—** Push up and out with your left hand; pull back with your right wrist and forearm; then raise your body erect from a slight bend at the knees and lean forward. Keep your left elbow tight against opponent's arm (photo 10-3).

Additional pressure will cause dislocation.

\* \* \* \* \*

Similar move for right side.

**VARIATION—** Instead of stepping back, lean back and to the left. Your right biceps against opponent's underarm holds his arm tight against your side, causing punishment to his shoulder.

**NOTE—** Movements No. 1 to No. 6, No. 9, and No. 10 begin with right-hand and right-foot movements, followed by left-hand and left-foot movements. Movements No. 7 and No. 8 begin with left-foot and right-hand movements, followed by left-hand and right-foot movements, or they begin with left-hand and right-foot, followed by right-hand and left-foot movements.

In general, right hand and right foot move at the same time, followed by left-hand and left-foot movements. Movements No. 7 and No. 8 are exceptions to this rule.





11-1



11-2



11-3



11-4



## MOVEMENT No. 11 — HANDSHAKING TRICK

**POSITION—** Opponents are shaking hands.

**ACTION—** Advance your left foot to about 14 inches to the left of and opposite to opponent's right foot (photo 11-1). At the same time grasp opponent's right wrist with your left hand.

Advance your right foot beyond opponent's right foot; at the same time push opponent's arm back and up. Turn about to the left on the balls of both of your feet (photo 11-2) under the upraised arm of opponent (photo 11-3) until you are facing your opponent's back. Get your left foot to the rear of opponent's feet. Set your right foot back sufficiently to give good balance.

**THE FINISH—** Your left elbow digs into opponent's left shoulder blade. Opponent's right hand is pressed upward between his shoulders. Keep opponent's hand turned to the right. Raise the captured arm for punishment. Opponent may be marched at will (photo 11-4).

**NOTE—** The pictures have been taken from different angles in order to show correct positions of the hands and arms.



11a-1



11a-2



11a-3

## MOVEMENT No. 11a — HANDSHAKING TRICK

POSITION— Opponents are shaking hands.

ACTION— Opponent holds his hand and wrist rigid to foil execution of Movement No. 11.

Swing your right leg to the right for momentum. At the same time grasp opponent's right wrist with your left hand (photo 11a-1).

Your right leg then swings swiftly to the left. At the same time jerk opponent's hand to the left. Pivot to the left on the ball of your left foot (your head passes under opponent's arm) (photo 11a-2) until you are facing your opponent at an angle of about 45 degrees, with your left foot forward and your right foot to the rear. Keep opponent's hand turned well to the right (photo 11a-3).

THE FINISH— If opponent resists at this point, go into the final position of Movement No. 11.



11b-1



11b-2



11b-3



**MOVEMENT No. 11b — HANDSHAKING TRICK**  
**— "THE DEVIL'S HANDSHAKE"**

**POSITION—** Opponents are shaking hands.

**ACTION—** Quickly pull opponent's hand forward and upward. Pass your left hand under his arm and catch opponent's collar near or under his left ear. Step back with your right foot to the left rear, turning on the ball of your left foot.

If opponent does not have a collar, place your left hand behind his neck.

**THE FINISH—** Keep opponent's hand turned palm upward and bend the captured arm over the fulcrum provided by your rigid left arm. Keep the bone of your left forearm turned upward (photo 11b-1).

If necessary, opponent's arm may be broken over your shoulder instead of over your arm.

If desirable, kick opponent's right foot from under him, throwing him (photo 11b-2). Retain your hold as he falls on his back. With your left foot close to his body, kneel on your right knee and dislocate his elbow across your own upraised left knee (photo 11b-3).

## MOVEMENT No. 11c — HANDSHAKING TRICK

**POSITION—** Opponents are shaking hands.

**PURPOSE—** To release your hand from a strong opponent.

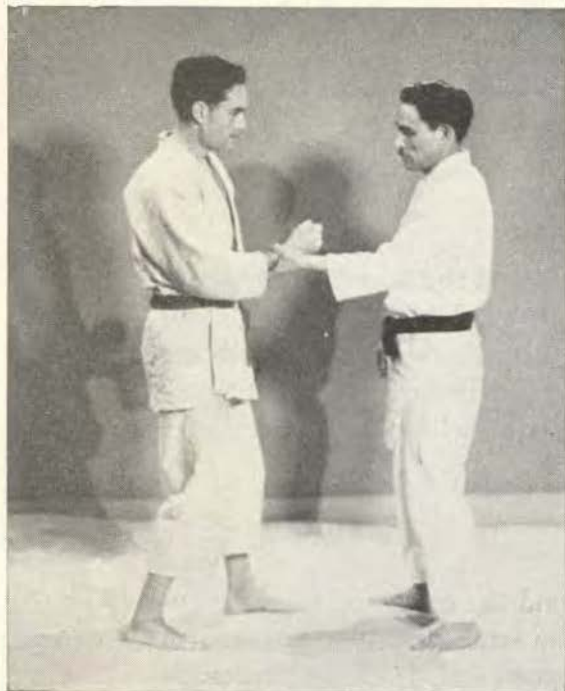
**ACTION—** Raise your left knee and bring your shinbone across the bone of opponent's right wrist. Bear down with your knee. He will let go.

## MOVEMENT No. 11d — HANDSHAKING TRICK

**POSITION—** Opponents are shaking hands.

**ACTION—** Step back with your right foot. At the same time pull opponent's hand forward and upward to the height of his shoulder or face. Keep his palm turned upward. Grasp opponent's wrist and hand from underneath, with your left hand at the joint of his wrist, with your fingers over the back of his hand.

**THE FINISH—** Using both of your hands, bend the captured hand downward against the joint. At the same time your arms push the captured hand away from you and upward at an angle of about 45 degrees. Opponent may be backed up at will or forced to surrender.



12-1



12a-1



12a-2



12a-3



## MOVEMENT No. 12 — WRIST HOLD

- POSITION—** Opponents stand facing each other.  
Opponent's left hand grasps your right wrist.
- PURPOSE—** To release yourself.
- ACTION—** Press your right elbow against your ribs. Make your fist hard and turn it in at the wrist. Then draw your hand first in, then up, then outward against opponent's thumb (photo 12-1).  
This should be done suddenly and vigorously. Opponent will be unable to maintain his hold.

\* \* \* \* \*

Similar movement for the other side.

## MOVEMENT No. 12a — WRIST HOLD

- POSITION—** Opponents stand facing each other.  
Opponent holds both of your wrists with both of his hands (photo 12a-1).
- PURPOSE—** To release yourself.
- ACTION—** Press both of your elbows against your ribs. Make your fists hard and turn them in at the wrists. Then draw your hands in, up (photo 12a-2), and out, against opponent's thumbs, by bending the forearms sharply upward and outward (photo 12a-3).  
If opponent is very strong, press your arms straight down and against him. Then bend your forearms sharply in, up, and out.  
The action is exactly the same as in Movement No. 12 except that it is executed with both hands simultaneously and opponent is forced to release both of your hands at the same time.



12b-1



12b-2



12c-1



12c-2

## MOVEMENT No. 12b — WRIST HOLD

**POSITION—** Opponents stand facing each other.  
Opponent's left hand grasps your right wrist.

**PURPOSE—** To release yourself.

**ACTION—** Grasp opponent's left wrist with your left hand. Grasp your own left wrist with your captured right hand (photo 12b-1). Push suddenly and sharply outward against opponent's right wrist with your left hand; at the same time push down with your right wrist against opponent's thumb, forcing him to release his grip (photo 12b-2).

\* \* \* \* \*

Similar movement for other side.

## MOVEMENT No. 12c — WRIST HOLD

**POSITION—** Opponents stand facing each other.  
Opponent's left hand grasps your right wrist.

**PURPOSE—** To release yourself and to punish opponent.

**ACTION—** Make your right fist hard and bend it down. Place your left hand over opponent's left hand, getting your fingers under his palm (photo 12c-1).

Bend your right forearm sharply upward. This will break your opponent's grip and enable your own right hand to catch opponent's left wrist from underneath.

Turn to the left on the ball of your right foot (photo 12c-2). Your left foot swings to the left rear, giving good balance, with knees bent slightly outward.

**THE FINISH—** Twist opponent's captured arm to the left and downward. If punishment is not sufficient, use your right elbow against opponent's left elbow and push it downward. He will be compelled to surrender.

\* \* \* \* \*

Similar move for other side.





12d-1



12d-2



12e-1



12e-2



## MOVEMENT No. 12d — WRIST HOLD

- POSITION—** Opponents stand facing each other.  
Opponent's left hand grasps your right wrist.
- PURPOSE—** To punish opponent.
- ACTION—** Make your fist hard and bend it in at the wrist. Grasp opponent's left wrist with your left hand, getting your hand well over his wrist, with your thumb pointing down (photo 12d-1).  
Step back with your left foot. At the same time raise opponent's arm chest high, by bending your forearms upward. Keep your elbows close together.
- THE FINISH—** Bring your weight forward onto your right foot. Press against opponent's captured thumb with your right wrist (photo 12d-2). From this position he will be unable to release his hold. His thumb may be sprained or dislocated with but little additional pressure.
- \* \* \* \* \*
- Similar move for other side.

## MOVEMENT No. 12e — WRIST HOLD

- POSITION—** Opponents stand facing each other.  
Opponent grasps both of your wrists with both of his hands.
- PURPOSE—** To release yourself and to punish opponent.
- ACTION—** Bend both of your elbows, snapping your forearms straight upward. This will break opponent's hold on your wrists and enable you to grasp his wrists from underneath as his hold is broken. At the same time, raise your left knee to opponent's crotch (photo 12e-1); also at the same time shift your left hand to opponent's left hand, grasping over the back of his hand with your fingers in his palm (photo 12e-2).
- THE FINISH—** Turn to the left on the ball of your right foot, getting your left foot to the left rear, and finish as in Movement No. 12c.



12f-1



12f-2



12f-3

## **MOVEMENT No. 12f — WRIST HOLD**

- POSITION—** Opponents stand facing each other.
- Opponent grasps both of your wrists with both of his hands.
- PURPOSE—** To release yourself and punish opponent.
- ACTION—** Release your left hand as in Movement No. 12 (photo 12f-1). Then swing your body to the right, striking opponent's left wrist with the heel of your left hand. At the same time release your right hand as in Movement No. 12 (photo 12f-2).
- THE FINISH—** Swing your body and right arm to the left and strike opponent's jaw with your right fist (photo 12f-3).
- This movement should be accomplished in one smooth, swift motion.

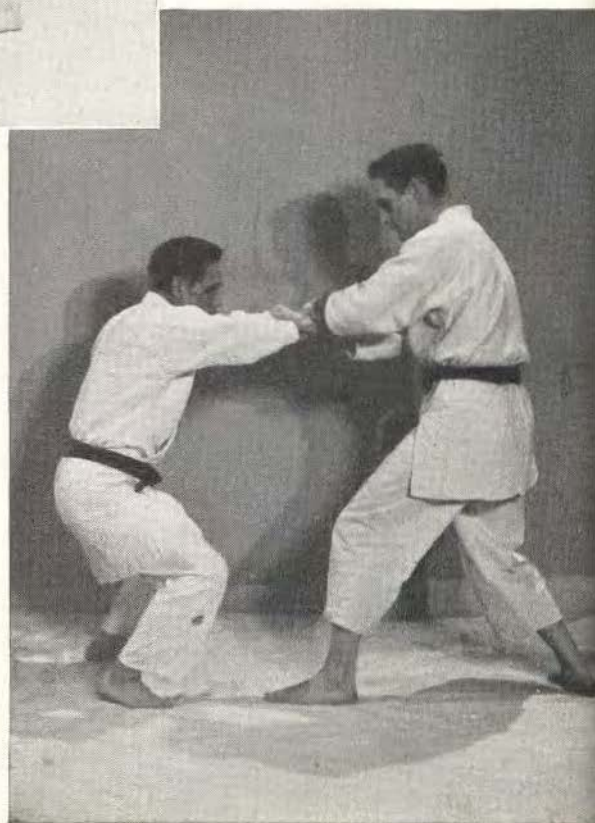
## **MOVEMENT No. 12g — WRIST HOLD**

- POSITION—** Opponents stand facing each other.
- Opponent grasps both of your wrists with both of his hands.
- PURPOSE—** To release yourself and punish opponent.
- ACTION—** Release your left hand as in Movement No. 12. Swing your body to the right and grasp opponent's left wrist with your left hand, at the same time releasing your right hand as in Movement No. 12.
- THE FINISH—** Step back with your left foot and pull your opponent forward with your left hand. As he comes toward you strike him under the short ribs or over the kidney with your right fist.





12h-1



12h-2



## MOVEMENT No. 12h — WRIST HOLD

**POSITION—** Opponents stand facing each other.

Opponent grasps your right wrist with his right hand.

**PURPOSE—** To punish opponent.

**ACTION—** Place your left hand, palm down, over opponent's fingers on your own captured wrist, holding them there (photo 12h-1). Push opponent's wrist to the right with your own left palm. Then swing his arm back to the left, getting your own right hand above opponent's wrist and grasping it with your fingers (pressing your right elbow down will help accomplish this).

**THE FINISH—** Step back with your right foot. Bend your knees and bear down on the captured wrist (photo 12h-2). He will be unable to release himself and may be brought to his knees with slight additional pressure.

\* \* \* \* \*

Similar move for other side.

## MOVEMENT No. 12i — WRIST HOLD

**POSITION—** Opponents stand facing each other.

Opponent grasps your left wrist with both of his hands.

**PURPOSE—** To release yourself.

**ACTION—** Make your left fist hard. Reach over and between opponent's hands and grasp your own left fist with your right hand.

**THE FINISH—** Step back with your right foot. Swing your body sharply to the right. At the same time press your right forearm down against opponent's left wrist, using it as a fulcrum. Opponent will be unable to maintain his hold.

\* \* \* \* \*

Similar move for other side.

## MOVEMENT No. 12j — WRIST HOLD

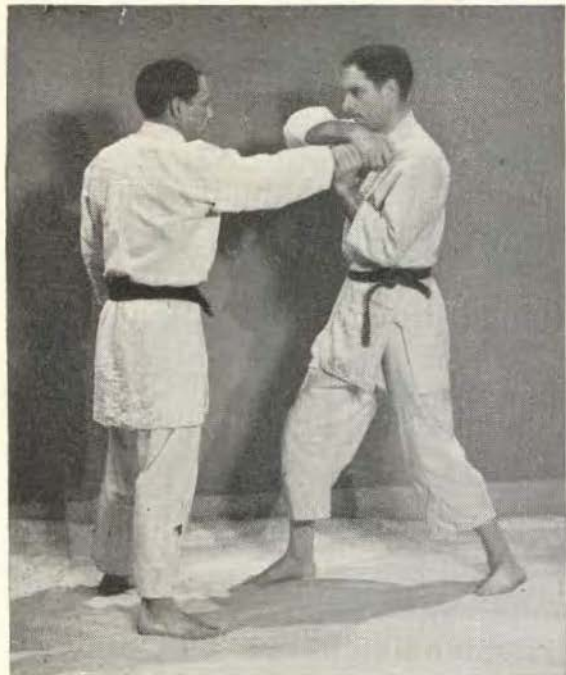
**POSITION—** Opponents stand facing each other.

Opponent grasps both of your wrists with both of his hands.

**PURPOSE—** To release yourself.

**ACTION—** Proceed as in Movement No. 12e until you grasp opponent's wrists at the height of your own head. Swing about to the left on the ball of your left foot, bringing your right foot across, in front of, and beyond opponent's right foot and leg.

**THE FINISH—** Apply straight foot throw. (See Movement No. 28.)



13-1



13-2



13-3



## MOVEMENT No. 13 — COAT HOLD

**POSITION—** Opponents stand facing each other.

Opponent, with his right arm straight, grasps your left coat lapel high and close to your neck.

**ACTION—** Your right hand takes hold over his clenched hand, with your fingers well over the back of his hand and into his palm. Your left hand grasps his right wrist from underneath (photo 13-1).

Turn to the right on the ball of your right foot, getting your left foot out to the side. Your left elbow goes over opponent's right arm above his elbow and presses his arm tightly against your ribs. Your knees are bent to the sides (photo 13-2).

**THE FINISH—** With your back to opponent, tip your body back from your hips and knees. Raise the captured arm to the left and up at a 45-degree angle. Apply the weight of your body against opponent's arm (photo 13-3).

If necessary, kneel. If opponent falls, fall with him. Keep the hold and pull up on his arm for punishment of his shoulder.

\* \* \* \* \*

Similar move for the right side.

**NOTE—** The relative positions of opponents are reversed in photo 13-1 to show the position of the hands.

## MOVEMENT No. 13a — COAT HOLD

**POSITION—** Opponents stand facing each other.

Opponent, with his right arm straight, grasps your left coat lapel at your chest.

**ACTION—** Engage both thumbs under opponent's right wrist. Keep fingers and hands rigid and vertical, forming scissors parallel with your chest. Twist your hands in opposite directions against the skin of opponent's wrist.

**THE FINISH—** Continue to execute as in Movement No. 13.

\* \* \* \* \*

Similar move for the right side.

**NOTE—** In these movements do not attempt to break opponent's grasp. He will let go of his own accord.

## MOVEMENT No. 13b — COAT HOLD

**POSITION—** Opponents stand facing each other.

Opponent, with right arm straight, grasps your left coat lapel high and close to your neck.

**ACTION—** Your left hand grasps opponent's right hand, with your fingers curled over into his palm. Twist his hand to the left. Then your right hand, with forearm upright, grasps opponent's right wrist from underneath. Twist opponent's captured hand and wrist to the left. At the same time swing to the left on the ball of your left foot and bring your right foot across in front of and against opponent's right foot and leg.

Your right shoulder is in front of opponent's right shoulder. Retaining your hand hold, bend your left knee and throw opponent over your extended right leg by keeping your arms compact and twisting your body to the left.

**THE FINISH—** Your opponent is now lying on his back. Place your right toe under opponent's left ribs. Your left foot steps over opponent's head. Keeping the captured arm straight, sit down and lean backward, keeping your left leg rigid across opponent's throat. Keep your knees rigid and pressed together. Pull backward on opponent's captured arm and dislocate it over your thigh by raising your hips from the floor.

\* \* \* \* \*

Similar move for other side.



13d-1



13d-2



13d-3



### MOVEMENT No. 13c — COAT HOLD

**POSITION—** Opponents stand facing each other.

Opponent, with right arm straight or flexed, grasps your left coat lapel near your waist.

**ACTION AND FINISH—** Grasp opponent's wrist with your thumbs pointed downward. Push down and forward against the captured wrist and continue as in Movement No. 11.

### MOVEMENT No. 13d — COAT HOLD

**POSITION—** Opponents stand facing each other.

Opponent, with his right arm straight or flexed, grasps your left coat lapel below your chest or near your belt.

**ACTION—** Your left hand, with your thumb pointing up, catches opponent's right wrist; at the same time the heel of your right hand goes against the tip of opponent's thumb, and the fingers of your right hand catch the back of opponent's right hand securely at the base of his thumb, thus imprisoning his thumb. Step back with your right foot to avoid opponent's left swing to the face (photo 13d-1).

**THE FINISH—** Force the heel of your right hand against opponent's thumb to punish him and to compel him to release his grasp (photo 13d-2).

From this position go into Movement No. 11 if desirable (photo 13d-3).

**NOTE—** Do not snap the captured thumb unless serious.

\* \* \* \* \*

Similar move for the right side.

### **MOVEMENT No. 13e — COAT HOLD**

**POSITION—** Same as Movement No. 13 except that opponent holds you with right arm flexed.

**ACTION—** Step back with your right foot to straighten opponent's arm. Then pivot to the right on the ball of your right foot 180 degrees, getting your left foot out to the side, with your back to opponent.

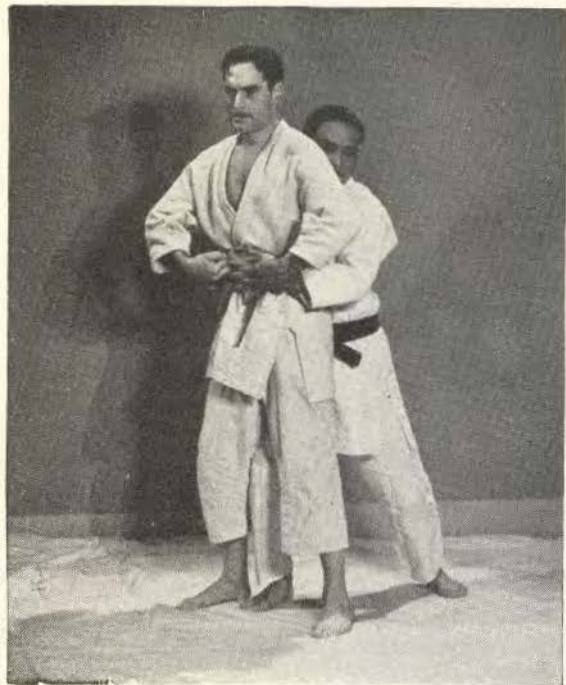
**THE FINISH—**Continue as in finish of Movement No. 13.

## MOVEMENT No. 13f — COAT HOLD

**POSITION—** Same as Movement No. 13 except that opponent keeps his forearm rigid.

**ACTION—** Pivot to the right on the ball of your left foot 180 degrees, swinging your right foot through an arc of 180 degrees until your back is toward opponent.

**THE FINISH—**Continue as in finish of Movement No. 13.



14-1



14-2



14a-1



**MOVEMENT No. 14 — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent, from the rear holds you under the arms, squeezing your ribs. His fingers, interlaced and flat, are pressed firmly against your abdomen.

**ACTION—** Make your abdomen hard to give a firm foundation. Use the knuckles of the second finger of each of your hands and press them against the nerves on the backs of opponent's hands, between the third and fourth fingers, about midway between the wrist and the third joint of his fingers (photo 14-1).

**THE FINISH—** Twist your knuckles against the nerves on the back of his hands. The punishment will force him to release his hold.

**VARIATION—** Clasp your hands over one or two of opponent's fingers. Interlace your own fingers and squeeze them together against his fingers (photo 14-2).

**MOVEMENT No. 14a — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent, from the rear, holds you under the arms and clasps his left hand with his right hand, exposing his right thumb.

**ACTION  
AND  
FINISH—**

Your right hand catches his right wrist and your left hand punishes his right thumb as in Movement No. 13d, causing opponent to release his grasp (photo 14a-1).

\* \* \* \* \*

Similar move against the left thumb.



14c-1



14c-2



14c-3

**MOVEMENT No. 14b — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Movement No. 14 or 14a cannot be used, nor is opponent's thumb exposed.

**ACTION AND FINISH—** Press the thumbs of each of your hands on the nerves at the upper part of opponent's forearm (same spots as used in Movement No. 16c).

**MOVEMENT No. 14c — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent from the rear holds you under the arms and catches his left wrist with his right hand (photo 14c-1).

**ACTION—** Your right hand catches opponent's left hand and wrist below the grasp of his right hand.

Your left hand passes under both of opponent's wrists and catches your own right wrist.

Advance your right foot well to the left and to the front. Tilt your body forward from the hips. Force opponent's hands down and outward, causing his right hand to lose its grasp (photo 14c-2).

**THE FINISH—** Carry your left foot to the rear. Turn to the left on the balls of both of your feet and continue with the application of the finish of Movement No. 10, punishing opponent's shoulder (photo 14c-3).

\* \* \* \* \*

Similar move for right side.



14d-1



**MOVEMENT No. 14d — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent, from the rear, holds you under the arms.

Opponent's hold is loose.

**ACTION  
AND  
FINISH—**

Clasp your hands. Bend forward from your waist and strike opponent in the jaw with either of your elbows (photo 14d-1).

**MOVEMENT No. 14e — HELD FROM THE REAR  
— UNDER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent, from the rear, holds you under the arms.

**ACTION  
AND  
FINISH—**

If Movement No. 14c is impossible, catch opponent's upper arm with your left hand and roll over with him.



14f-1



14f-2



14f-3

**MOVEMENT No. 14f — HELD FROM THE REAR  
— UNDER THE ARMS — TOE HOLD**

**POSITION—** Opponent stands directly behind you.

Opponent, from the rear, holds you loosely under the arms with his hands joined at the front.

Opponent's right foot is placed between your feet.

**ACTION—** Keep your feet in position. Bend your knees, keeping your body erect, and squat low (this must be executed correctly; otherwise opponent can change his hold and catch both of your wrists at his right ankle, then pull your arm between his legs). Grasp opponent's right ankle with both of your hands (photo 14f-1).

Lift his ankle while sitting down and back against his right leg. Keep your feet squarely braced, with your balance well distributed (photo 14f-2).

**THE FINISH—**After opponent has fallen backward and you are sitting on him or beside him, your right hand changes its grasp to near his large toe. Bend the captured foot against opponent's knee joint and against his hip. Lean back against your opponent during this operation (photo 14f-3).

**MOVEMENT No. 15 — HELD FROM THE REAR  
— OVER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent holds you tightly from the rear over your arms. His hands are clasped in front, on a level with your stomach.

**ACTION—** Hold your clasped hands over opponent's hands and press hard.

Hook your right instep behind opponent's right foot above the ankle, and raise his foot forward and to the left.

**THE FINISH—** Tilt your body backward and to the right at an angle of forty-five degrees. Fall back on your opponent as he loses his balance.

\* \* \* \* \*

Similar move against opponent's left foot.  
The falling part of this trick is not suitable for practice.

\* \* \* \* \*

**VARIATION—** After engaging opponent's leg, hop back against opponent on your other foot.



**MOVEMENT No. 15a — HELD FROM THE REAR  
— OVER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent holds loosely. Previous variation not suitable.

**ACTION  
AND  
FINISH—**

Kick opponent's instep or shin with either heel.



15b-1



15b-2



15b-3



15b-4

**MOVEMENT No. 15b — HELD FROM THE REAR  
— OVER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent holds you from the rear over your upper arms, catching his hands at the front about chest high (photo 15b-1).

**ACTION—** Inhale deeply (15b-2). Then clasp your hands and press your elbows outward, causing opponent's hold to weaken.

Step back with your left foot and keep your feet in a firm position. Your left hand catches opponent's right wrist or the fabric at his elbow. Your right hand catches the fabric of his right sleeve, above the elbow.

**THE FINISH—** Exhale suddenly. Slip straight downward by bending your knees. Twist your body to the right to get advantage of your right hip (photo 15b-3).

Apply over-shoulder throw, causing opponent to fall directly in front of you (photo 15b-4).  
See Movement No. 30.

15c-1



15c-2





**MOVEMENT No. 15c — HELD FROM THE REAR  
— OVER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent holds you from the rear over your upper arms.

**ACTION  
AND  
FINISH—**

Clasp your hands. Step forward with your left foot. Bend forward and at the same time spread your elbows; when opponent's hold is broken apply solar-plexus blow with your elbow (photo 15c-1) (photo 15c-2).

**MOVEMENT No. 15d — HELD FROM THE REAR  
— OVER THE ARMS**

**POSITION—** Opponent stands directly behind you.

Opponent holds you tightly from the rear over your arms, catching his hands at the level of your chest.

**ACTION—** Clasp your hands tightly over opponent's hands; at the same time locking his forearms as much as possible with your own forearms.

**THE FINISH—** Step half a step forward with your left foot. Bring your right foot even with it. Bend suddenly backward and fall with opponent to the mat.



16-1



16a-1



16b-1



16b-2

## **MOVEMENT No. 16 — CHOKE HOLD — DEFENSE**

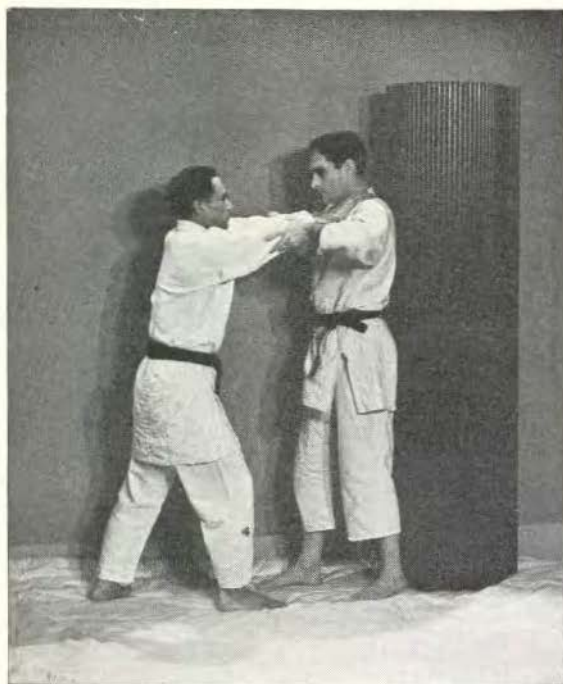
- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms straight attempts to choke you with both of his hands.
- ACTION—** Spread your elbows to the height of your shoulders or to the height of opponent's elbows.
- THE FINISH—** With your thumbs down, press your hands hard against opponent's elbows. Press 65 per cent sideways and 35 per cent back (photo 16-1). This will neutralize his effort and he will be unable to choke you.

## **MOVEMENT No. 16a — CHOKE HOLD — DEFENSE**

- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms straight attempts to choke you with both of his hands.
- ACTION—** Spread your elbows and cross your wrists. Strike opponent's right wrist with the palm of your right hand and his left wrist with the palm of your left hand. The strokes should be simultaneous.
- THE FINISH—** His wrists will be forced apart (photo 16a-1).

## **MOVEMENT No. 16b — CHOKE HOLD — DEFENSE**

- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms straight attempts to choke you with both of his hands.
- ACTION—** Clasp your hands with your knuckles pointing straight up (photo 16b-1).
- THE FINISH—** Keep your elbows close together and dash your clasped hands up between opponent's wrists, breaking his hold (photo 16b-2).  
After opponent's hold is broken your clasped hands may be brought down across the bridge of his nose.



16c-1



16d-1



16d-2



## MOVEMENT No. 16c — CHOKE HOLD — DEFENSE

- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms straight attempts to choke you with both of his hands.
- ACTION AND FINISH—** Press your thumbs against the exposed nerves on the high part of opponent's forearms. Your right thumb is on opponent's left arm; your left thumb is on opponent's right arm (photo 16c-1).

## MOVEMENT No. 16d — CHOKE HOLD — DEFENSE

- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms flexed attempts to choke you with both of his hands.
- ACTION—** Keep your right hand rigid with knuckle of forefinger extended and parallel.
- THE FINISH—** Jab the knuckle severely to the solar plexus of opponent. Tense the muscles of your own abdomen during this operation, to increase the effectiveness of the stroke (photo 16d-1).
- VARIATION—** Jab with the knuckles of both of your hands against the sides of opponent's lower ribs (photo 16d-2).

## MOVEMENT No. 16e — CHOKE HOLD — DEFENSE

- POSITION—** Your back is against the wall or mat.  
Opponent with both of his arms straight attempts to choke you with both of his hands.  
Opponent is very strong and the previous movements are not suitable.
- ACTION AND FINISH—** Join both hands and swing both of your arms up to the left and dash the back of your right fist against the right elbow of opponent. A hard blow will break the joint.

\* \* \* \* \*

Similar move against the left elbow.



16f-1



16f-2



16f-3



16f-4

## MOVEMENT No. 16f — CHOKE HOLD — DEFENSE

**POSITION—** Your back is against the wall or mat.

Opponent with both of his arms flexed attempts to choke you with both of his hands.

**ACTION AND FINISH—** *The Seven Points of Pain above the Shoulders:*

1. Press against the exposed nerves at opponent's temples. Use the second joint of your second finger. Your right hand goes against opponent's left temple and your left hand against his right temple. Press both knuckles in and downward at an angle of 45 degrees. If necessary, a twisting motion of the knuckles may be applied against these sensitive nerves (photo 16f-1).
2. Brace your hands on opponent's shoulders or on the back of his neck and press your thumbs in severely under each of his earlobes (photo 16f-2).
3. Press your thumbs up and under the center of opponent's jaw bone (photo 16f-3).
4. Press your thumb in the hollow at the base of opponent's throat.
5. Brace your hands on opponent's shoulders and press your thumbs against the sensitive nerve at each side of his neck (photo 16f-4).
6. With the edge of your hand, strike against the bridge of opponent's nose.
7. With the edge of your hand, strike opponent just under the nose and above the upper lip.

## MOVEMENT No. 16g — CHOKE HOLD — DEFENSE

**POSITION—** Your back is against the wall or mat.

Opponent with both of his arms flexed attempts to choke you with both of his hands.

**ACTION AND FINISH—** Opponent is closer than in previous movements.

Raise either knee severely against opponent's crotch.



16i-1



16i-2





## MOVEMENT No. 16h — CHOKE HOLD — DEFENSE

**POSITION—** Your back is *not* against the wall or mat.

Opponent with both of his arms flexed attempts to choke you with both of his hands.

**ACTION—** Grasp opponent's sleeves under his arms, with your thumbs in. Walk back until your left foot is to the rear.

Pivot about to the left on the ball of your left foot until your right foot can be placed across and in front of opponent's right foot and leg.

**THE FINISH—** Turn your body to the left and throw him, using the straight foot fall (see Movement No. 28).

## MOVEMENT No. 16i — CHOKE HOLD — DEFENSE

**POSITION—** Opponent stands directly behind you.

Opponent places his right forearm across your throat from the rear and attempts to choke you.

**ACTION—** Turn your head to the left to decrease the punishment. Grasp the fabric at opponent's arm and shoulder with both of your hands (photo 16i-1).

**THE FINISH—** Your left foot moves directly to the rear. Stoop and apply the over-shoulder throw (photo 16i-2). (See Movement No. 30.)



17-1



17-2



17a-1



17a-2

## MOVEMENT No. 17 — HAIR TRICK

**POSITION—** Opponents stand facing each other.

Opponent from the front with his right arm straight holds or pulls your hair with his right hand.

**ACTION—** Clasp your right hand over opponent's right hand and press it firmly against your head to diminish the punishment (photo 17-1).

Your left hand catches opponent's right wrist from underneath. Pivot to the right on the ball of your right foot, getting your left foot out to the left of your right foot so that your back is toward opponent.

**THE FINISH—** Go against opponent's elbow as in the finish of Movement No. 13, causing him to release his grasp (photo 17-2), and punishing his shoulder.

\* \* \* \* \*

Similar move for the other side.

## MOVEMENT No. 17a — HAIR TRICK

**POSITION—** Opponent stands directly behind you.

Opponent holds your hair with one hand (photo 17a-1).

**ACTION—** Clasp both of your hands over opponent's hand and wrist, pressing them down and holding them tightly to your head.

**THE FINISH—** If his thumb is on the left side, pivot to the left 180 degrees on the ball of your left foot until you face opponent; then raise your body and head up against opponent's captured hand (photo 17a-2).

This will cause him acute discomfort from which he cannot escape so long as you keep up the pressure.

Similar move from the right side, if his thumb is on the right side.





17b-1



17b-2



17b-3



## MOVEMENT No. 17b — HAIR TRICK

**POSITION—** Opponents stand facing each other.

Opponent holds you by the hair, with his right arm flexed.

**ACTION—** Clasp your left hand over opponent's right wrist, pressing it to your head and decreasing the punishing effect of his grasp. At the same time advance your left foot diagonally to the left (photo 17b-1).

Pass your right arm under opponent's right arm above his elbow. Bend your forearm upward and clasp opponent's right wrist, with your thumb down (photo 17b-2). Your right foot then steps forward until it is to the left of, and opposite to, opponent's right heel.

**THE FINISH—** Tilt your body forward and slightly to the left. At the same time press forward with your head and body against opponent's captured right hand and force his captured wrist towards his back (photo 17b-3). From this position he can easily be thrown.

Follow him to the mat if desirable.

\* \* \* \* \*

Similar move for the right side.

**MOVEMENT No. 18 — THE POLICE OFFICER  
— FOR THE OFFICER**

**POSITION—** Opponents are walking abreast.

You are on opponent's right.

**ACTION  
AND  
FINISH—**

Walk a bit. Then quickly turn about on the ball of your left foot and apply Movement No. 1.

If necessary use a back kick with your right calf against the right calf of opponent and throw him.

\*   \*   \*   \*   \*

Similar move for the other side.

**MOVEMENT No. 18a — THE POLICE OFFICER  
— FOR THE OFFICER**

**POSITION—** Opponents are walking abreast.

You are on opponent's right.

**ACTION—** Your right hand, with thumb to the outside, grasps the right wrist of opponent and raises it and his forearm until they are horizontal.

Your left hand passes under opponent's captured forearm, enabling your left hand to get a secure hold over his right fist. Your left elbow presses opponent's right elbow tightly against your side.

**THE FINISH—** Double opponent's captured hand to the left against his wrist. If opponent continues to resist, move your right foot to the rear. Get your left hip against opponent's right hip; then turn your body to the right, inflicting additional punishment to opponent's imprisoned wrist.

\* \* \* \* \*

Similar move for the other side.

**MOVEMENT No. 18b — THE POLICE OFFICER  
— AGAINST THE OFFICER**

**POSITION—** Opponent is marching you.

Opponent holds your left wrist with his left hand and holds you by the collar with his right hand.

**ACTION—** Walk a bit; then with your right foot forward and your left foot to the rear, stoop suddenly and pass your right arm behind opponent's legs near the knees.



### **MOVEMENT No. 18b — continued**

**THE FINISH**—Keep your left arm rigid with your forearm against opponent's right hip. Lift opponent's legs with your right arm and throw opponent over backwards.

If opponent still maintains his grip on your collar, his head may be pounded against the ground.



19-1



19a-1



19a-2



19a-3

## **MOVEMENT No. 19 — AGAINST A BOXER**

**POSITION—** Opponents assume boxing position (photo 19-1).

**ACTION—** Seize opponent's extended left fist with both of your hands. Step forward and to the right with your right foot and go into Movement No. 1.

**THE FINISH—** Twist opponent's hand well to the right and down, going against his wrist before he can use his right fist. Not recommended against a good boxer unless you are an expert.

## **MOVEMENT No. 19a — AGAINST A BOXER**

**POSITION—** Opponents assume boxing position.

**ACTION—** Circle to the right until your weight is on your right foot. As opponent attempts to do likewise, clasp your own hands together hard and bend your body sideways, to the right, and almost parallel with the floor.

**THE FINISH—** With your weight on your right leg, kick with your left foot to opponent's exposed crotch (photo 19a-1), or to his left knee (photos 19a-2 and 19a-3).

## MOVEMENT No. 19b — AGAINST A BOXER

**POSITION—** Opponents assume boxing position.

Opponent leads for your jaw with his right hand.

**ACTION—** Ward the blow with your left wrist. Cause opponent's right forearm to be doubled upward and back. At the same time advance your left foot diagonally to the left. Advance your right foot opposite to opponent's right heel.

**THE FINISH—** Pass your right arm under opponent's right arm above his elbow; then carry your right hand up and back, catching his wrist as in Movement No. 17b. Grasp his right wrist with your left hand and go against his captured arm.

Should opponent straighten his right arm downwards, apply Movement No. 4.

Should opponent offer further resistance or catch your back or your left arm from the rear with his left hand, apply the over-shoulder throw (see Movement No. 30).



## MOVEMENT No. 19b — continued

COMPLETE  
FINISH—

Complete punishment can be administered on the mat.

Retain your hold on opponent's left wrist with both of your hands. Press your right foot against opponent's ribs under his right arm. Step over opponent's head with your left foot.

Sit down with your left leg held rigid across opponent's neck and with his right arm, held straight, between your legs and squeezed between your knees.

Lean well backward until your shoulders are against the mat and bend his captured arm down across one of your thighs, with his palm turned upward, and with his elbow above your thigh. If necessary, raise your hips from the floor to increase the punishment against his arm.



19c-1

## MOVEMENT No. 19c — AGAINST A BOXER

**POSITION—** Opponents assume boxing position.

**ACTION—** Ward opponent's blow with his left hand to the face with your right wrist. Ward opponent's blow with his right hand to the face with your left wrist. Your left hand grasps opponent's right wrist and pulls it to the left and to the rear.

Advance your left foot, with your toes turned to the left, to within 8 inches of and directly in front of opponent's feet. Advance your right foot across and beyond opponent's right foot and leg. At the same time your right arm encircles opponent's neck.

**THE FINISH—** Twist your right hip to the right against opponent's right hip (photo 19c-1). Apply the over-hip throw (see Movement No. 29).



20-1



20-2



20a-1



**MOVEMENT No. 20 — THE POLICE OFFICER  
— ADDITIONAL MOVEMENTS**

- POSITION—** Opponent is drunk and swings at you with his left hand.
- ACTION—** Block his blow with your right forearm. Your left hand grasps the right wrist of opponent, and pushes it back and to the left (photo 20-1). At the same time step diagonally forward to the left with your left foot. Your right foot then advances past the right foot of opponent; at the same time your right hand also grasps the right sleeve of opponent behind his elbow.
- Pass erect under opponent's outstretched right arm. Turn about on the balls of both of your feet to the left. Then carry your left foot to the rear of opponent's left foot and pin his wrist between his shoulder blades, pressing down on his right elbow (photo 20-2).
- THE FINISH—** Your left elbow is pressed firmly against the left side of opponent's left shoulder blade. Place your right foot slightly to the rear, giving good balance. Your knees are bent comfortably. Opponent may be marched at will. If necessary, his right arm may be dislocated at the shoulder.

**MOVEMENT No. 20a — THE POLICE OFFICER  
— ADDITIONAL MOVEMENTS**

- POSITION—** Opponents stand facing each other.
- ACTION—** Grasp opponent's right wrist with your right hand. At the same time advance your right foot parallel with opponent's right foot. Your left palm catches the back of opponent's right elbow.
- Pivot toward opponent on the ball of your right foot, placing your left foot to the right rear of opponent. Your right foot then moves to the rear, placing you at an angle of 45 degrees with opponent.
- THE FINISH—** Press your left elbow into opponent's ribs about opposite his elbow. Your left hand bears his elbow down. Your right hand twists his captured wrist up (photo 20a-1). Opponent may be marched at will or thrown to the mat.

\* \* \* \* \*

Similar move for the right side.



21-1



21-2



21-3



21-4

## MOVEMENT No. 21 — AGAINST THE FOOT AND ANKLE

**POSITION—** Opponents stand facing each other.

Opponent attempts a kick to the crotch with his right foot.

**ACTION—** Step back with your right foot. With the fingers of your left hand, catch underneath opponent's right ankle as he kicks at you (photo 21-1).

Raise the captured leg to upset opponent's balance. With your right hand, grasp the top of his foot near the toes (photo 21-2).

**THE FINISH—** Twist the captured foot and leg to the right, causing opponent to fall (photos 21-3 and 21-4).

\* \* \* \* \*

Similar move for left-foot kick.

If a mistake is made in catching the ankle, raise the captured foot up and hold it while changing hands. Take time; then proceed as above.

## MOVEMENT No. 22 — THE BLOCKED DOOR

**POSITION—** Opponent stands facing you in a doorway, blocking the exit.

His hands are spread to and holding the sides of the doorway. At the same time he leans back and braces his feet.

**ACTION—** Approach the doorway from the left side to avoid being kicked by opponent.

Place your right foot close to the left side of the doorway. Keep your left foot to the rear, giving good balance. You should be standing at an angle of about 45 degrees with the doorway.

Your right hand, with knuckles down, grasps opponent's right wrist.

Clasp your left hand, with knuckles up, over the back of opponent's right hand.



**MOVEMENT No. 22 — continued**

Keep both arms straight. Step back with your right foot.

Pull opponent's hand from the side of the doorway with your right hand; at the same time push against the back of opponent's captured hand with your left hand, forcing his wrist to bend against the joint.

**THE FINISH—**Pull opponent's hand outward and downward, going strongly against his wrist.

Release your hold and pass through the doorway, now clear.

\* \* \* \* \*

Similar move for the other side.



23-1

## MOVEMENT NO. 23 — AGAINST THE UNDER-SHOULDER

**POSITION—** Opponents stand facing each other.

Opponent places his right hand on your back under your left arm.

**ACTION—** Place your right palm low on opponent's right shoulder, keeping your right arm straight. Pass your left hand under opponent's right arm (from the outside) and grasp your own right forearm at or above opponent's elbow. The upper part of your left arm imprisons opponent's hand and wrist tightly against your side.

**THE FINISH—** Press opponent's shoulder straight back with your right hand and gradually raise your left forearm and wrist up and to the left against opponent's right arm, but not enough to dislocate his shoulder, unless necessary. Step back with your right foot and lean to the left when putting on the pressure (photo 23-1).

This hold is often useful when opponents are both lying on the mat and struggling for a finishing hold.

## MOVEMENT No. 24 — STRANGLE HOLD

**POSITION—** Opponent is sitting on the floor.

**ACTION—** Stand behind opponent, taking hold as in Movement No. 6. Place your right knee against opponent's back. Place your left foot between opponent's legs near his crotch.

**THE FINISH—**Lift with your right hand and push down with your left hand. He will be unable to escape and may be strangled at leisure.



## **MOVEMENT No. 24a — STRANGLE HOLD**

**POSITION—** Opponent is sitting on the floor.

**ACTION—** Stand behind opponent and grasp his left lapel with your right hand and his right lapel with your left hand. Your hands are under and across opponent's throat.

**THE FINISH—**Lift with both hands. The more he struggles, the more he will choke himself.

## **MOVEMENT No. 24b — STRANGLE HOLD**

**POSITION—** Opponent is sitting on the floor.

**ACTION—** Stand behind opponent. Reach around the right side of his neck and grasp his left lapel with your right hand.

Place your right knee against opponent's back. Place your left foot between opponent's legs near his crotch.

Your left hand grasps your own right wrist.

**THE FINISH—**Pull up with your right hand and swing your body to the left (as if to sit down). At the same time press down on the back of his neck with your left forearm. The result is a very effective and unpleasant form of strangulation.



24c-1



24c-2



24d-1

## **MOVEMENT No. 24c — STRANGLE HOLD**

**POSITION—** Opponent stands with his back to you.

**ACTION—** Your right forearm goes across opponent's throat. Your left hand grasps your own right hand just above opponent's left shoulder. Kick opponent sharply in the back with your right knee, causing him to bend backward. Step to the rear while putting pressure against opponent's throat. Bend him back so that his back is arched and his head rests against your right shoulder (photo 24c-1).

**THE FINISH—**To complete the punishment, kneel and continue pressure (photo 24c-2).

It is possible to break the neck if sufficient pressure is applied.

## **MOVEMENT No. 24d — STRANGLE HOLD**

**POSITION—** Opponent is lying on his side.

Place yourself behind and parallel to opponent.

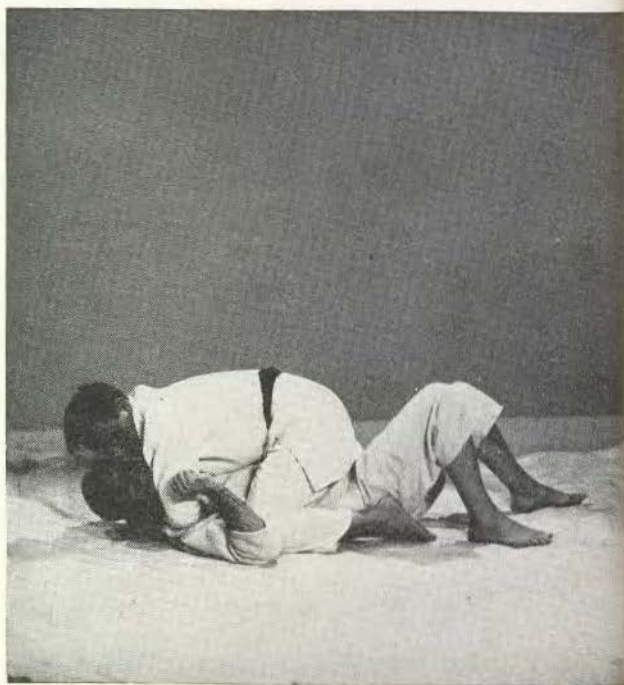
**ACTION—** Apply hold as in Movement No. 5 or 6. At the same time, lock opponent's upper leg with your upper leg, bending your knee as much as possible to prevent his getting a leg-lock.

**THE FINISH—**Apply pressure by arching your body backwards and by pulling with your under-shoulder (photo 24d-1) and pushing with your other hand.

24e-1



24f-1





**MOVEMENT No. 24e — STRANGLE HOLD**  
**— "SLIDING CHOKE"**

**POSITION—** Opponent is lying on his back.

**ACTION—** Kneel astride opponent's body. The fingers of your left hand grasp opponent's right lapel at his throat. Your thumb is hooked in the fold of his left lapel. Your right hand grasps opponent's left lapel below your own right hand.

Pull with your right hand, allowing opponent's left lapel to slide through your hooked thumb, bringing pressure against his throat (photo 24e-1).

**THE FINISH—** Fall over onto your own left shoulder on the mat and continue pulling with the right hand. Keep the knuckles of your left hand turned in clockwise against opponent's throat to avoid opponent's knocking the thumb grip loose.

**MOVEMENT No. 24f — STRANGLE HOLD**

**POSITION—** Opponent is lying on his back.

**ACTION—** Kneel astride opponent's body. Your left hand catches opponent's left lapel with your thumb inside. Your right arm goes under and behind opponent's head and catches your own left arm or sleeve. Your left forearm bears down across opponent's throat (photo 24f-1).

**THE FINISH—** Bring pressure by pushing with your left forearm, pulling with your right arm, and by leaning to the left or falling onto your own left shoulder.

## MOVEMENT No. 24g — STRANGLE HOLD

**POSITION—** Opponent is lying on his back.

**ACTION—** Kneel astride opponent's body. Your right hand grasps opponent's left lapel. Your left hand grasps opponent's left lapel about three inches beneath your own right hand.

**THE FINISH—** Loop your right arm over opponent's head, without releasing your grip. Then fall onto your own left shoulder on the mat and bring pressure against opponent's throat.

## MOVEMENT No. 25 — AGAINST THE CAROTID ARTERIES

**POSITION—** Opponents stand facing each other.

**ACTION—** Your right hand grasps opponent's right lapel at the side of his neck. Your left hand grasps his left lapel at the side of his neck. Straighten your arms with the backs of your hands turned in. Step back slightly with your right foot to give balance.

**THE FINISH—**Bring pressure against the carotid arteries with the backs of your hands by using the muscles at the back of your shoulder blades. A dangerous hold unless you are in deadly earnest. It is capable of causing unconsciousness or serious injury.



25a-1



## **MOVEMENT No. 25a — AGAINST THE CAROTID ARTERIES**

**POSITION—** Opponent is flat on his back.

**ACTION—** Kneel astride opponent. Your right hand grasps opponent's right lapel at the side of his neck. Your left hand grasps his left lapel at the side of his neck (photo 25a-1).

Lift opponent's head about one inch from the floor to tighten his collar. Keep your hold tight. Fall over on your left side, getting your right foot against opponent's hip.

**THE FINISH—** Push hard with your right foot and pull with your extended arms. He will be forced to surrender.

## **MOVEMENT No. 25b — AGAINST THE CAROTID ARTERIES**

**POSITION—** Opponent is flat on his back.

**ACTION—** Take same hold as in Movement No. 25a. Lift opponent's head about one inch from the floor to tighten his collar.

**THE FINISH—** Spread both of your elbows apart until your wrists are crossed against opponent's throat, choking him.

If he blocks your elbows by putting his hands under them, fall over on your left side and proceed as in Movement No. 25a.



25c-1



25d-1



25d-2



25d-3

## **MOVEMENT No. 25c — AGAINST THE CAROTID ARTERIES**

**POSITION—** Opponent is flat on his back.

**ACTION—** Proceed as in Movement No. 25a or 25b, and fall over on your own left side. Retain the hold. Then try to continue rolling until you are flat on your own back with your legs spread apart, with your opponent above you on his knees, between your legs. Place both feet against his hips.

**THE FINISH—** Push with your feet and pull with your arms (photo 25c-1).

This movement should be practiced with discretion. Opponent will be unable to speak when severe pressure is applied and will have to slap the mat to indicate his surrender.

## **MOVEMENT No. 25d — AGAINST THE CAROTID ARTERIES**

**POSITION—** Opponent is on his back.

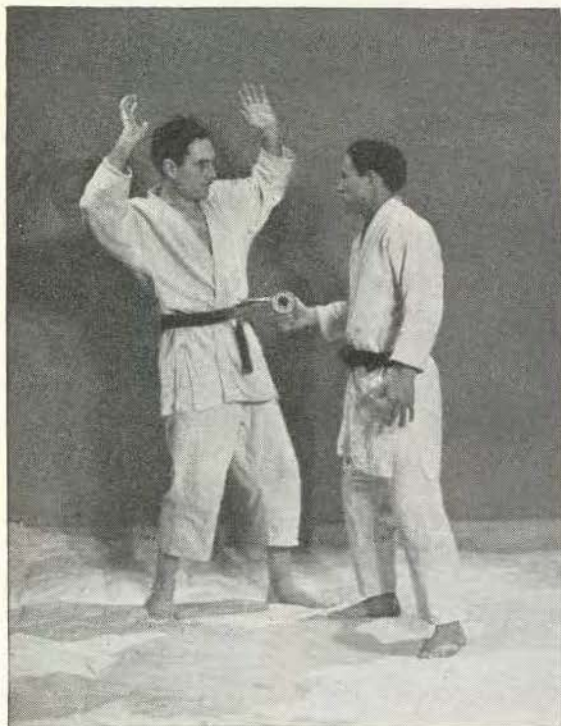
**ACTION—** You are kneeling between opponent's legs. His legs are locked about your waist. His right hand grasps your right lapel at the side of the neck and his left hand grasps your left lapel at the side of the neck. He applies pressure to choke you (photo 25d-1).

**THE ESCAPE—** Grasp his lapels with both of your hands. Bend forward from the waist. Bend both your elbows and dig them into the sensitive spots on the inside of his thighs (photo 25d-2), forcing him to unlock his legs (photo 25d-3).

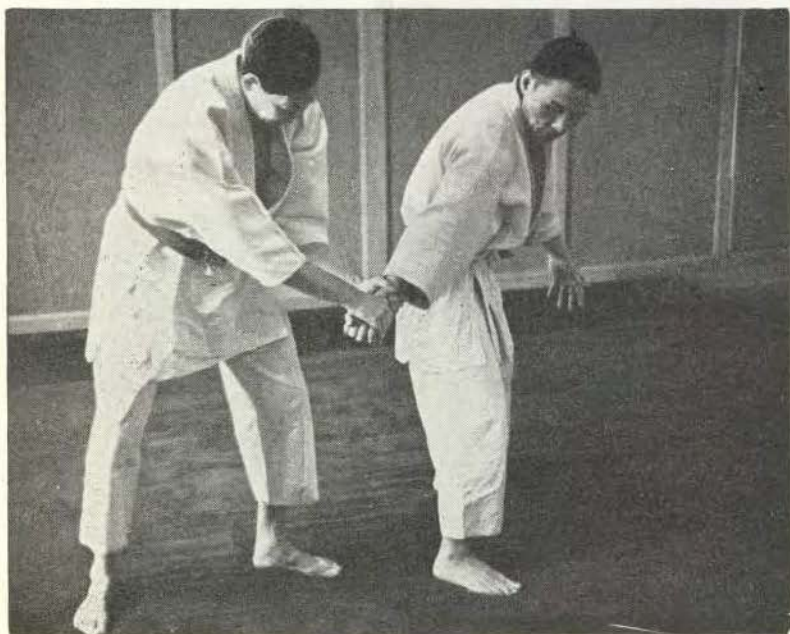
Then if his right hand is on top at your throat, crawl over his legs to the right until you are at right angles with him.

This will neutralize his grasp and enable you to escape. If his left hand is on top, crawl to the left.





26-1



26-2



## MOVEMENT No. 26 — PISTOL TRICK

**POSITION—** Usual hold-up with your arms upraised. Opponent holds a pistol in his right hand with his right forearm out at right angles, pointing the pistol at your left side (photo 26-1).

**ACTION—** Wait for opponent to feel for your watch or your wallet.

When his eyes drop to watch the movement of his left hand, quickly dash the V of your left hand, formed by your thumb and fingers, against the right wrist of opponent, and push his wrist to the left. Your thumb is pointed down. Your left hand now holds opponent's wrist. At the same time, your left foot advances diagonally to the left and your right hand catches opponent's hand over the pistol. Keep both of your arms straight and turn completely about to the left on the ball of your left foot, swinging opponent's captured arm over your head. Then get your right foot to the rear, giving good balance.

**THE FINISH—** During the footwork, your hands straighten opponent's arm, pulling his wrist down pointing past your own right side. Bear the captured right hand downward and outward (photo 26-2). At the same time, twist the captured wrist severely to the right, causing opponent to drop the pistol or enabling you to take it from his hand.

If opponent's finger is in the trigger guard of the pistol, this movement will cause severe mutilation of his hand.



26a-1



26a-2



26a-3



26a-4



26a-5

## MOVEMENT No. 26a — PISTOL TRICK

**POSITION—** Opponent points a pistol from his right hip (photo 26a-1).

**ACTION—** Wait for opponent's eyes and mind to give attention to doings of his left hand such as reaching for your watch or wallet.

Your left hand grasps the pistol or opponent's right hand over the pistol (photo 26a-2), and pushes his hand to the left.

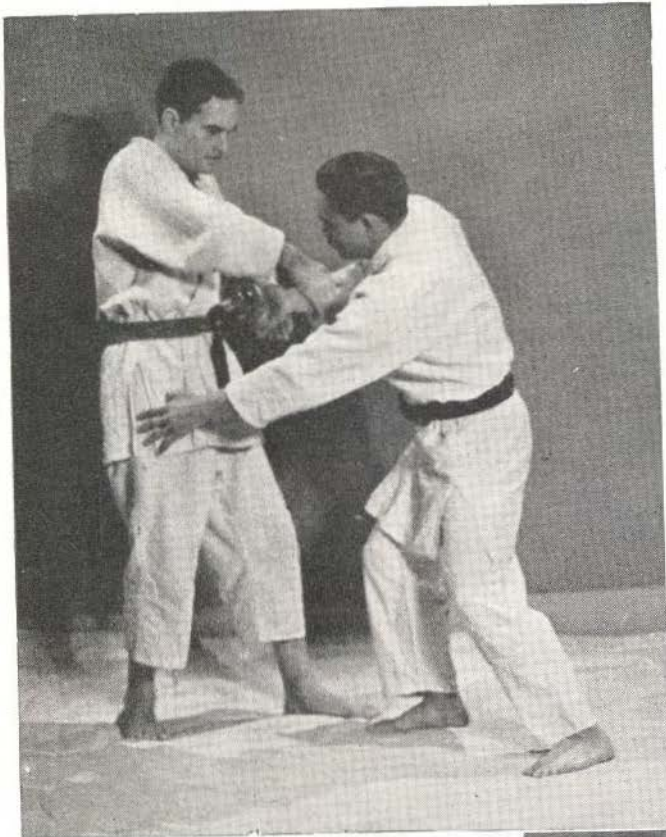
Swing your body to the left on the ball of your left foot, advancing your right foot across and in front of opponent's right foot. Your right arm goes over and around opponent's neck and shoulder (photo 26a-3).

**THE FINISH—**Apply hip throw (photo 26a-4).

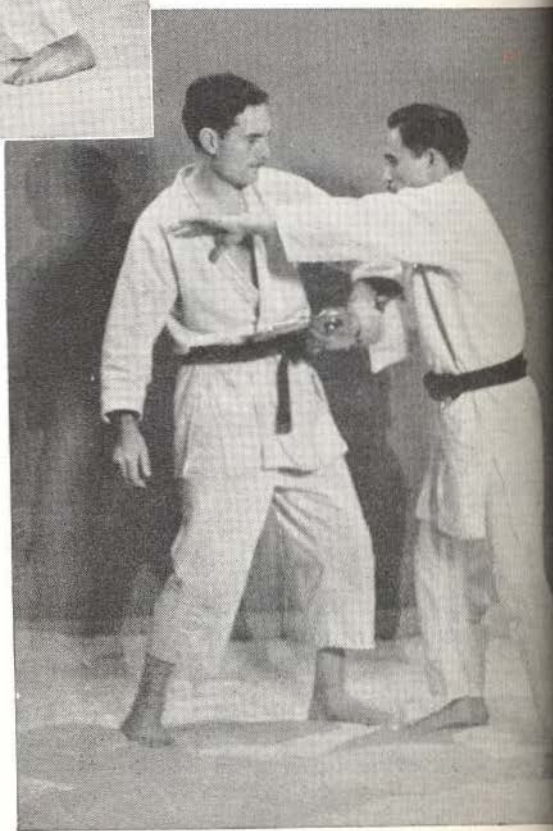
Grip opponent's hand with the pistol and complete punishment on the mat by bending his elbow over your own knee (photo 26a-5).



26b-i



26c-1





## MOVEMENT No. 26b — PISTOL TRICK

**POSITION—** Usual hold-up with your arms upraised. Opponent holds a pistol in his right hand. His right forearm is out at right angles, pointing the pistol at your left side.

**ACTION  
AND  
FINISH—**

If possible, wait until opponent's attention is momentarily distracted, although this is not absolutely necessary in this movement. Suddenly flex your left wrist sideways to the left as far as it will go and flex your right wrist to the right as far as it will go; in the same motion dash your open left hand, with your fingers close together and pointed down, against opponent's right fist holding the pistol. At the same instant, dash your open right hand, with your fingers close together and pointed down, against opponent's right wrist just behind the back of the heel of his hand (photo 26b-1).

If vigorously executed this action will knock the pistol out of opponent's hand, unless his finger is caught in the trigger guard. In either case it will distract the aim and give time for any offensive movement that seems desirable at the time.

## MOVEMENT No. 26c — PISTOL TRICK

**POSITION—** Opponent points a pistol at your body, as in preceding movement.

**ACTION—** Wait until opponent's eyes and mind give attention to the doings of his left hand as he reaches for your pocket.

Your left hand catches opponent's right wrist, with your knuckles uppermost and your thumb to the outside, and pushes the pistol to the right (photo 26c-1). At the same time your right foot steps back and your body turns toward the right on the ball of your left foot.

Your right hand then catches the underside of opponent's hand and pistol, twisting the hand clockwise.

**THE FINISH—** Then apply arm lock as in the finish of Movement No. 13, avoiding dangerous pointing of the pistol. Remove the pistol from opponent's captured hand.



27-1



27-2



27-3



27-4



27-5



27-6

**MOVEMENT No. 27 — AGAINST A KNIFE**  
**— "THE CRAB CLAW"**

**POSITION—** Opponent advances with a knife in his right hand (photo 27-1).

**ACTION—** Watch for an opportunity for your left hand to grasp opponent's right wrist, or the fabric of his right sleeve, with your thumb on the outside (photo 27-2). Advance your left foot diagonally to the left. At the same time push opponent's captured wrist to the rear.

Pivot to the right on the ball of your left foot until you are facing in the same direction as opponent.

With your weight on your right leg bend over to the right and place your right hand on the mat, keeping your arm straight (photo 27-3). Without allowing your body or hip to touch the mat, throw your left leg across the front of opponent's thighs and throw your right leg behind and under opponent's calves (photo 27-4). Keep both legs rigid. Pull back on opponent's captured wrist or sleeve and throw opponent backwards to the mat (photo 27-5).

When on the mat, your right hand seizes opponent's right wrist, with your thumb on the inside. Your left hand releases its grasp and passes under and behind opponent's right arm and grasps your own right wrist (photo 27-6).

Withdraw your right leg from beneath opponent. Get astride opponent's body.

Shift your weight from your left to your right elbow, keeping your right arm and your body close against opponent's side.

**THE FINISH—** Push down with your right hand. Pull up with your left arm. Dislocate opponent's elbow if necessary.

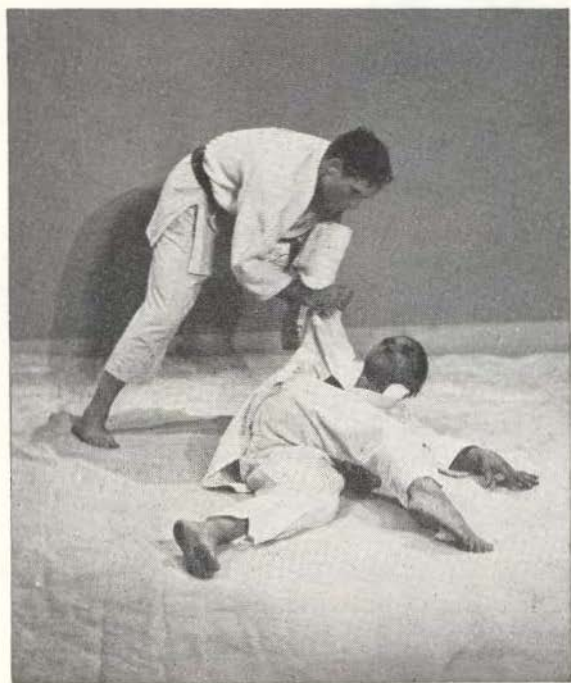




28-1



28-2



28-3



## MOVEMENT No. 28 — THE STRAIGHT FOOT THROW

- POSITION—** Opponents stand facing each other.  
Your right hand grasps opponent's left lapel, chest high.  
Your left hand grasps the fabric of opponent's right sleeve, at the outside of his right elbow.
- ACTION—** Opponent walks forward or pushes you backward. Walk back, keeping step with opponent.  
When opponent's weight is on his right foot, your weight should be on your right foot. Pull opponent slightly to the left to center his balance on his right foot.  
Then turn to your left on your right foot until your body is at right angles with your opponent and carry your left foot around to your left side, with your toes pointing to the left and parallel with your shoulders.  
Your weight now shifts to your left leg which should be well bent at the knee. Keep your weight on your left leg and carry your right leg across in front of and against opponent's right leg, with your right toe resting lightly on the mat (photo 28-1).
- THE FINISH—** Swing your body sharply to the left. At the same time pull opponent to the left with your left hand. Pushing hard against him with your right hand and shoulder, throw him across your extended right leg and onto his back (photos 28-2 and 28-3).
- NOTE—** When the instructions in former movements call for a fall, you naturally cannot go through the full routine which describes the fall. You must adapt only that part of the routine necessary to complete the fall, from the position in which you are when the fall is called for.
- VARIATION—** The finish of the fall may be made more effective by bringing your right leg across in front of opponent's right leg, with your knee slightly bent, and then bringing the back of your ankle back sharply against the lower part of opponent's right shin.



29-1



29-2



29-5

## MOVEMENT No. 29 — THE HIP THROW

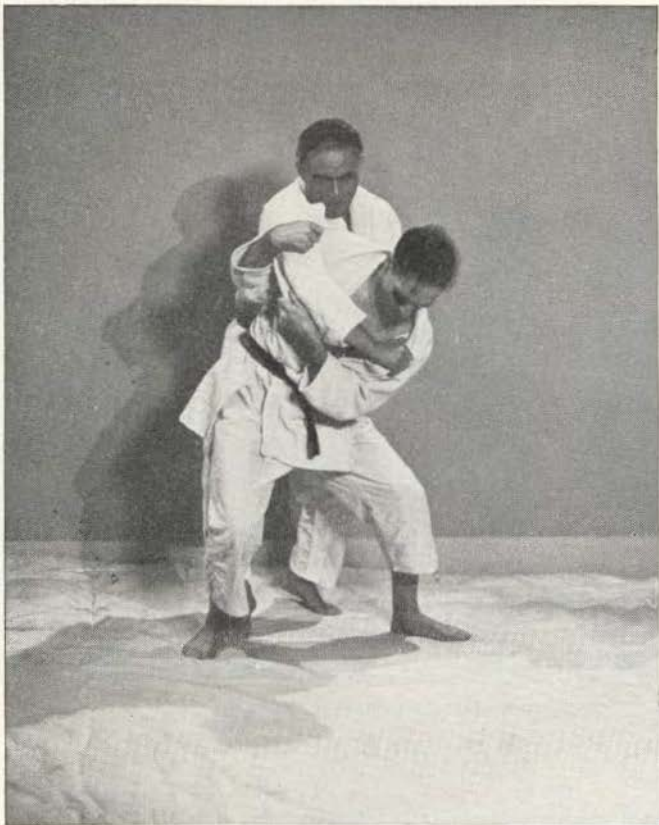
- POSITION—** Opponents stand facing each other. Your right hand grasps opponent's left lapel, chest high. Your left hand grasps the fabric of opponent's right sleeve, at the outside of his right elbow.
- ACTION—** Walk backward as opponent advances, keeping step with him. When your left foot is to the rear and opponent's right foot is forward, turn the toes of your left foot to the left. Release your hold on opponent's left lapel and put your right arm around his back (photo 29-1) under his left armpit. At the same time, your body turns to the left on your left foot. Swing your right foot across in front of opponent so that you are able to get your right hip well against opponent's right hip, with your knees well bent (photo 29-2).
- THE FINISH—** Swing your body downward and to the left. At the same time straighten your legs and pull opponent to the left with both arms, throwing him over your hip and onto his back (photo 29-3).
- NOTE 1—** Instead of putting your right arm around opponent under his left armpit, it is sometimes more convenient to put your right arm over the top of his left shoulder and your right hand under his right armpit.
- NOTE 2—** It is sometimes advantageous to vary the movement by releasing your hold on opponent's left lapel and grasping the fabric of his coat at the back of his right shoulder.
- VARIATION—** If you can succeed in pushing opponent's right hand up over your right shoulder, the hip throw may be applied without changing your grip on opponent's left lapel.

## MOVEMENT No. 29a — THE HIP THROW

- POSITION—** Same as for Movement No. 29.
- ACTION—** If opponent retreats instead of advancing, keep step with him until your left foot is forward and his right foot is to the rear. Then swing your right leg across in front of and to the left of opponent, and use the same routine as in Movement No. 29 for arms and body.



30-1



30-2





## MOVEMENT No. 30 — OVER-SHOULDER THROW

**POSITION—** Opponents stand facing each other.

Your right hand grasps opponent's left lapel, chest high.

Your left hand grasps the fabric of opponent's right sleeve, at the outside of his right elbow.

**ACTION—** Opponent walks forward or pushes you backward. Walk backward, keeping step with opponent.

When opponent's weight is on his right foot, your weight should be on your right foot. Pull opponent slightly to the left to center his balance on his right foot.

Then turn about to your left until your back is toward opponent, with the toes of your right foot pointing toward your right and with the toes of your left foot pointing straight ahead.

Release your right-hand hold and shift it under opponent's right arm. Your right hand grasps the upper side of his sleeve near his shoulder (photo 30-1).

**THE FINISH—** Flex both knees and bend your body straight forward.

Get your hips back firmly against opponent. Pull with both arms and throw opponent over your right shoulder onto his back directly in front of you (photo 30-2).

## SOME THINGS TO DO AND NOT TO DO

If you ever have to fight an enemy with your bare hands—without weapons—several things will be worth remembering.

### First and Most Important:

If you have the time, take off all your upper clothes right down to your undershirt. A large percentage of the Japanese have some knowledge of Judo, as it is compulsory training in their high schools. They assume that most hand-to-hand fights will take place with the contestants wearing clothes, and therefore make full use of their opponents' clothing in a large majority of their Judo movements. Collars, coat lapels, sleeves, belts, and even trouser legs play a great part in the various methods of strangling, throwing, and holding. Take off your clothes and you will have deprived your opponent of 75 to 85 per cent of his effectiveness.

### Second:

Boxers should not be too self-confident in the use of their fists. A good Judo man will let a boxer lead and will bend himself double, away from the blow, and reply with a kick to the knee-cap or crotch; and Judo men know how to kick (see Movement No. 19).

Fists are good weapons, but be very sure of your distance, your timing, and your opening. Don't leave your arm extended; that is duck soup for your opponent. And don't just wade in and trust to luck.

### Third:

Don't underestimate your opponent if he happens to be small. A 125-pound Judo artist can make a mess out of a 180-pound athlete who does not know the fundamentals of Judo. Remember—

ber, your enemy may have an excellent fighting equipment. You must expect him to be cool, courageous, crafty, ruthless, and a good thinker in a pinch; and, if he is a trained man, his physical reflexes can be as incredibly fast as those of a cat or a panther. Let me repeat: Don't underestimate your man either mentally or physically.

**Fourth:**

Don't engage in a pushing match with a Japanese. That may be just what he wants you to do. He will try to get you to push him, just as a boxer will endeavor to get his opponent to lead, and will use your momentum to throw you. Pull him about but never push him.

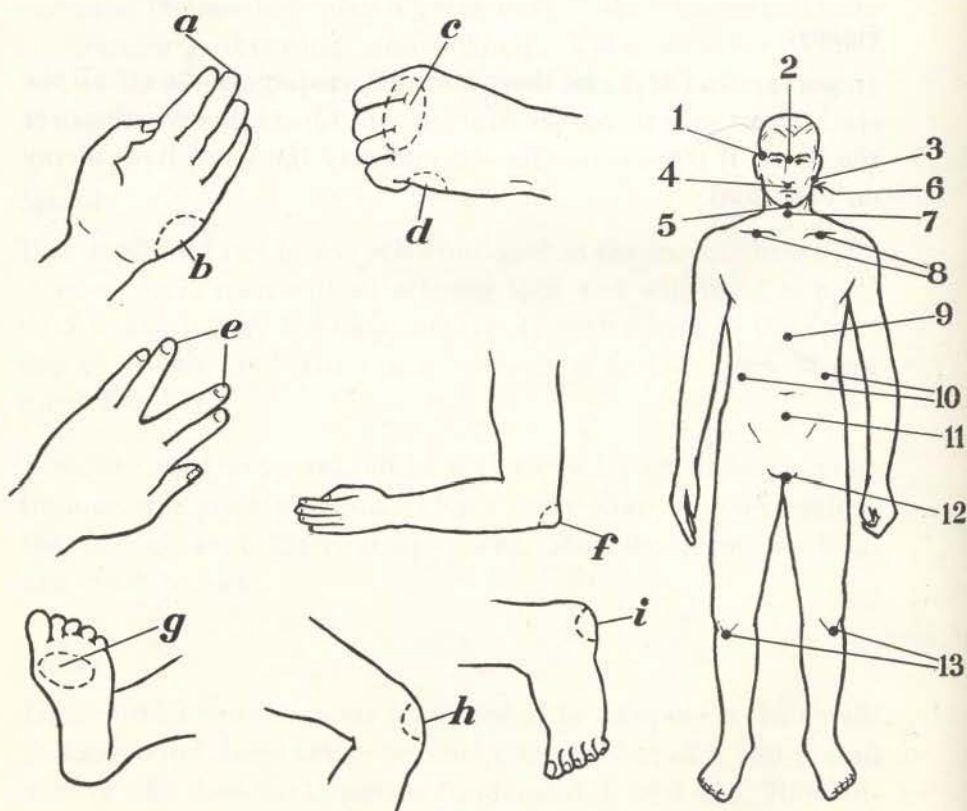
**Finally:**

In you are in for it and there is no alternative: Take off all the clothes you can; throw the Marquess of Queensberry rules over the fence, if there is one handy, and may the Lord have mercy on your soul.

## VITAL POINTS AND HOW TO USE THEM

In the chart, letters a to i indicate various parts of the anatomy with which an opponent may be struck. Numbers 1 to 12 show some of the external parts of the body that can be injured by striking.

- a. Used against the solar plexus.
- b. Used against the junction of the nose and forehead, or between the upper lip and the lower end of the nose; against the inside of the neck or the base of the skull; against the Adam's apple or the kidneys.
- c. Used against the temples.
- d. Used against the body.
- e. Used against the eyes.



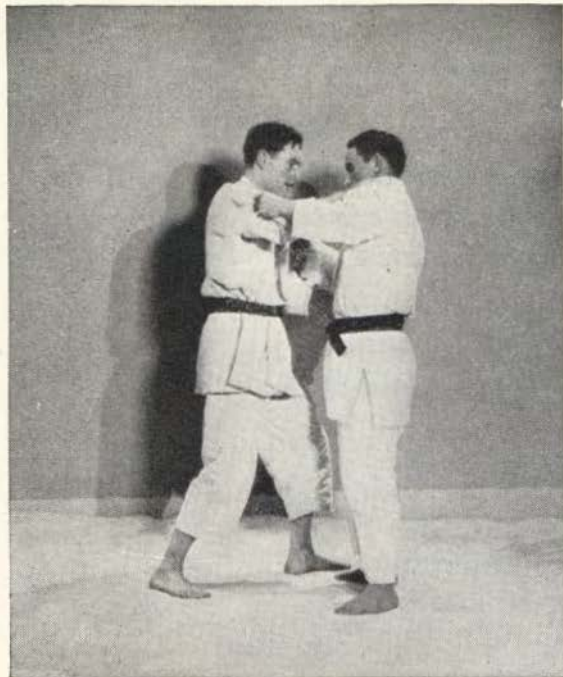


## VITAL POINTS AND HOW TO USE THEM

- f. Used against the solar plexus or the jaw.
  - g. Used against the knee joint of a standing opponent while you are lying on your back or side with one foot hooked back on your opponent's ankle. This can cause a very nasty fall or dislocation.
  - h. Used against the crotch, chin, jaw, or abdomen.
  - i. Used from prone position against the knee, crotch, abdomen, jaw, or chin.
- |                     |                    |
|---------------------|--------------------|
| 1. Temple.          | 8. Collar bones.   |
| 2. Nasion.          | 9. Solar plexus.   |
| 3. Mastoid process. | 10. Hypochondrium. |
| 4. Philtrum.        | 11. Hypogastrium.  |
| 5. Chin.            | 12. Testes.        |
| 6. Base of skull.   | 13. Knee joint.    |
| 7. Adam's apple.    |                    |

The soles of the feet of a Judo expert become so calloused that, if he brings the bottom of his foot suddenly across your shin, he will remove the skin just as effectively as if he had used a piece of sandpaper. The novice, being taught by a professional to throw and be thrown in the sweeping foot movement, will usually come out of the lesson with a half dozen small pieces of his hide missing.

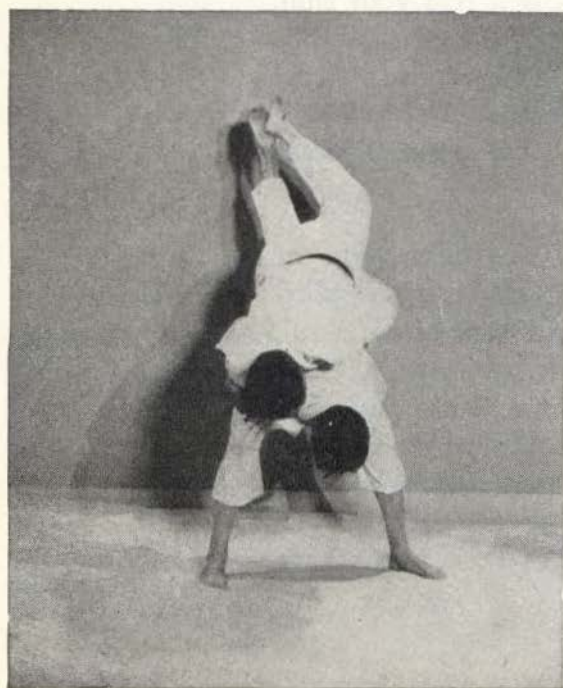
In rough-and-tumble fighting the use of the outer edge of the hand (b) can be most useful at close quarters when applied against your opponent's Adam's apple, the base of his skull, the side of his neck, and so forth, or just under the nose. Such a blow well delivered can cause not only extreme pain but sufficient temporary paralysis to enable you to finish your opponent at leisure. For that purpose, many Japanese Judo fighters train by striking a piece of bamboo supported between two wooden blocks until the outer edges of their hands have become hard and calloused.



31-1



31-2



31-3



31-4

**MOVEMENT No. 31 — OVER-SHOULDER THROW  
— LAPEL-HOLD**

**POSITION—** Opponents stand facing each other.

With your right hand grasp your opponent's left lapel, chest high (photo 31-1). With your left, grasp the fabric of his right sleeve, at the outside of his right elbow.

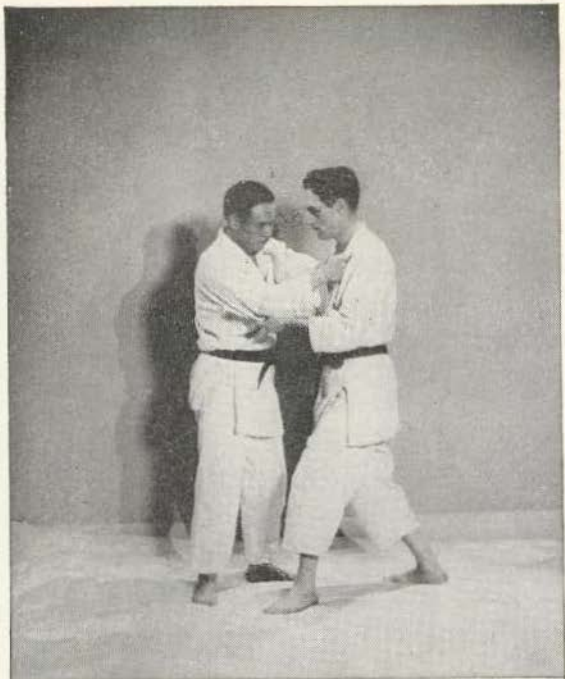
**ACTION—** Your opponent walks forward or pushes you backward. Walk backward, keeping step with him. When opponent's weight is on his right foot, your weight should be on your right foot. Pull him slightly to your left to center his balance on his right foot.

Turn about to your left until your back is toward your opponent, with the toes of your right foot pointing toward your right, the toes of your left foot pointing straight ahead.

Instead of releasing your right hand hold, as in Movement No. 30, retain your right hand hold on your opponent's lapel. Slide your right elbow to your left, keeping it close to your body until it is under your opponent's right armpit (photo 31-2).

**THE FINISH—** Flex both knees and bend your body straight forward. Get your hips back firmly against your man. Pull with your left hand; lift and push with your right hand (photos 31-3 and 31-4).





32-1



32-2



32-3



32-4



## MOVEMENT No. 32 — THE NECK THROW

**POSITION—** Opponents stand facing each other.

With your right hand grasp your opponent's left lapel, chest high. With your left, grasp the fabric of his right sleeve, at the outside of his right elbow (photo 32-1).

**ACTION—** Walk backward as opponent advances, keeping step with him. When your left foot is to the rear and your opponent's right foot is forward, turn the toes of your left foot to the left. Release your hold on his left lapel and put your right arm round his neck (photo 32-2). At the same time, turn your body to the left on your left foot. Swing your right foot across in front of your man so that you are able to get your right hip against his right hip, with your knees well bent (photo 32-3).

**THE FINISH—** Swing your body downward and to the left. At the same time straighten your legs and pull your man to the left with both arms, throwing him over your hip and onto his back (photo 32-4).



33-1



33-2

## MOVEMENT No. 33 — THE NECK THROW — AGAINST A REVOLVER

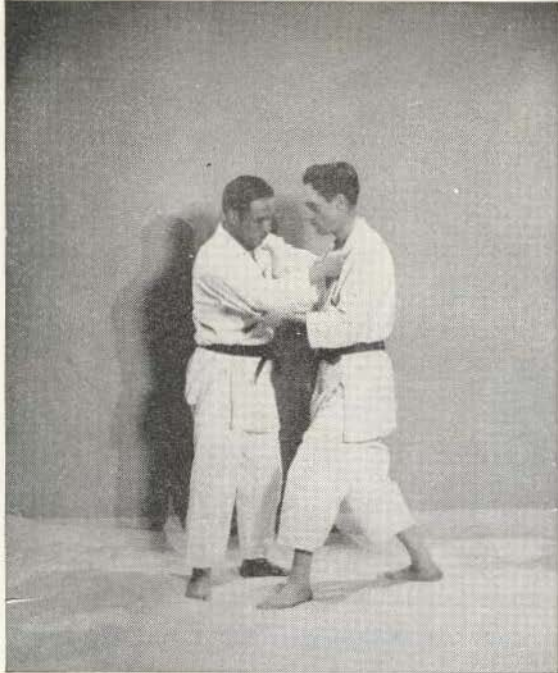
**POSITION—** You and your opponent stand facing each other, and he threatens you with a revolver held at close range, his object being to take you prisoner.

**ACTION—** Raise your hands shoulder high as if to surrender. Try to distract your opponent's attention for a fraction of a second. Suddenly, with your left hand, grasp and push his revolver hand to the left. Try to get your fingers over both hand and revolver, turning your body to the left at the same instant. Keep your left hand hold on your opponent's hand and apply the neck throw as in Movement No. 32 (photo 33-1). Retain your left-hand grip on your opponent's hand and revolver. Quickly grasp his right wrist with your right hand. Using both hands, turn his arm palm upward.

**THE FINISH—** Your opponent is now lying on his back. Place your right toe under his right ribs. With your left foot, step over his head. Keeping the captured arm straight, sit down and lean backward, keeping your left leg rigid across your opponent's throat. Keep your knees rigid and pressed together. You can pull on the captured arm and dislocate it over your thigh by raising your hips from the ground; or, when his arm is badly strained, you can easily take his revolver with your left hand (photo 33-2). (This photograph also illustrates the finish of Movement No. 13b.)

**NOTE—** The neck throw in this movement has already been described in Movement No. 26a, but with a different finish. It is repeated here because it is one of the simplest and most effective of all the throwing movements. You should become thoroughly familiar with it and its variation described in Movement No. 6.

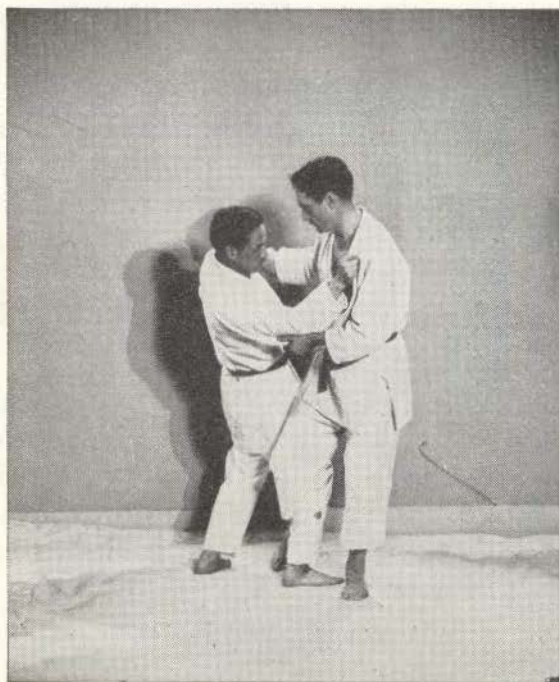




34-1



34-2



34-3



## MOVEMENT No. 34 — THE KICK-BACK THROW

**POSITION—** Your opponent stands facing you.

With your right hand grasp his left lapel, chest high. With your left, grasp the fabric of his right sleeve, at the outside of his right elbow.

**ACTION—** Opponent walks forward or pushes you backward. Walk backward keeping step with him (photo 34-1).

As your man steps forward with his right foot, step back with your left foot until it is opposite to your own right foot; then move your left foot, in the same motion, half a step to the left. Shift your weight to your left foot, with the left knee flexed.

**THE FINISH—**With your weight on your left foot, bend your body diagonally forward and to your left. Kick back sharply with your right calf against your opponent's right calf; at the same time pull him forward and to your left with your left hand, and push violently against his chest with your right hand, throwing him on his back (photos 34-2 and 34-3).



35-1



35-2



35-3

## MOVEMENT No. 35 — THE INSIDE LEG THROW

**POSITION—** Opponents stand facing each other.

With your right hand grasp your opponent's left lapel, chest high. With your left, grasp the fabric of his right sleeve at the outside of his right elbow.

**ACTION—** Your opponent walks forward or pushes you backward. Walk backward, keeping step with him.

When his left foot is about to come forward (photo 35-1), pull him slightly to the left to center his balance on his right foot.

Pivot to the left, on your left foot, until you almost have your back to your man, at the same time bending your body forward.

Thrust your right leg backward between your opponent's legs, pushing against his left leg just above his knee (photo 35-2).

**THE FINISH—**Lift strongly with your right leg. At the same time bend your body further forward and to the left; pull hard, with your left hand and push with your right (photo 35-3). Your opponent will be thrown over and around your right leg.

**VARIATION—**If you are facing your man and his balance is upright or slightly to the rear, you may be able to throw him by hooking your right leg between his legs and pulling his left leg forward with the calf of your right leg, at the same time pushing him violently backward.





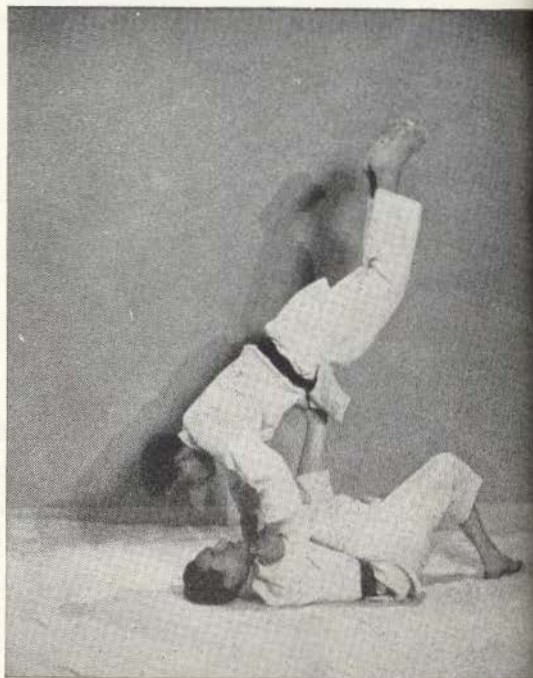
36-1



36-2



36-3



36-4



## MOVEMENT No. 36 — THE CIRCLE THROW

This is a very useful fall if a strong opponent happens to be pushing you toward the edge of a flat roof, or the bank of a river, or the edge of a cliff. Let him push.

**POSITION—** Grasp both lapels of his coat about shoulder high (photo 36-1).

**ACTION—** Walk backward, keeping step with your opponent until you are about six feet from the edge of the roof and he is stepping forward with his right foot. Throw your weight suddenly and heavily downward on both lapels, at the same time bending your left knee in order to sit down and roll on your back, also placing your right foot against your opponent's lower abdomen (photo 36-2).

Fall on your back, dragging your man over you (photo 36-3). You should be practically hanging from his coat lapels while executing this maneuver.

**THE FINISH—** Push violently with your right foot, keeping a firm grip on your opponent's coat lapels, until your right leg has fully straightened out; then relinquish all holds and let him fly, the farther the better.

**VARIATION—** If your opponent is pushing you toward a wall: Just before letting go your hand holds, push up hard with your hands and try to send him head first into the wall.

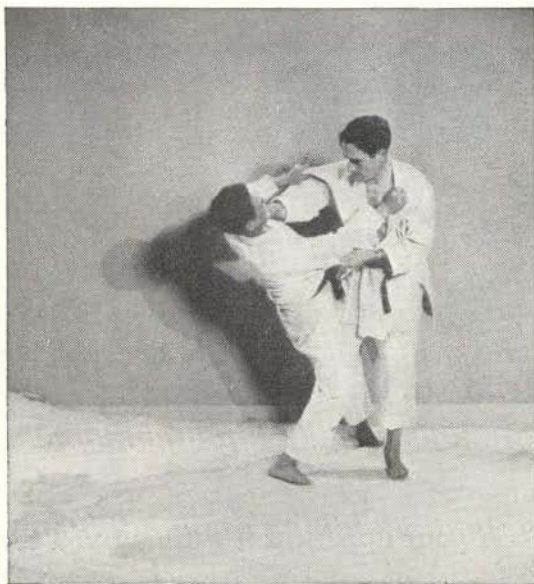
## MOVEMENT No. 37 — THE THROAT THROW

**POSITION—** Opponents stand facing each other.

**ACTION—** With your left hand, grasp your opponent's right sleeve or wrist. With your right, seize him by the throat (photo 37-1).

Your left foot is to the rear with your toes turned well to the left. With your weight on your left foot, and your left knee well bent, carry your right foot across to the left of and in front of your opponent's right leg.

**THE FINISH—** Swing your body to the left. Pull with your left arm and push violently against your opponent's throat with your right hand, throwing him over your extended right leg.



37-1

## THE ANSWER TO A FREQUENT QUESTION

The throwing movements that follow are more for the purpose of bringing your opponent to the ground than to inflict a painful fall. The question is, then: *What do you do when you have thrown your opponent, when you are playing marbles for keeps and not just for the fun of it?*

In the first place, if your man has been cleanly thrown by some of the movements already described and if he has not been taught the technique of falling, he is quite likely to sustain a serious injury by falling on the point of a shoulder, or on his head, or on the back of his neck, or on the end of his spine. I have seen a man remain cross-eyed for days and with a wry neck as a result of a relatively mild throw.

But let us suppose that the fall has not affected your opponent. Then it is time to get busy with such endings as the one shown in Movement No. 33. It is an easy movement to do and you should always remember it whenever you can retain or get a grip on a fallen opponent's wrist. Many of the throwing movements make such a grip possible. If you fail to get this hold, you must then resort to the various strangle holds and arm locks described earlier in the book. Always be prepared to use whole movements, parts of movements, or a combination of movements. This means constant practice until, faced with a particular situation, you do the right thing instinctively. If you must stop to think it out, it will be too late.

If nothing better offers, and if the fight is to a finish, use your feet and try to find a vital spot around the head, or stomach, or groin. Remember that a Judo man fights well on his back, so don't get within reach of his feet. And don't let him get hold of your foot or you will regret it. He may try to hook one foot behind your ankle and then kick you in the knee with the other foot; or he may try to get your foot under his armpit and dislocate your ankle, a very painful hold which you will find described under Movement No. 40.





38-1



38-2



38-3



## **MOVEMENT No. 38 — THE KNEE THROW**

**POSITION—** Opponents stand facing each other.

With your right hand grasp your opponent's left lapel, chest high. With your left, grasp the fabric of his right sleeve at the outside of his right elbow.

**ACTION—** Your opponent circles to your left, or walks forward and pushes you backward. Walk backward, keeping step with him. When he has advanced his right foot, your weight should be on your right foot. Place the sole of your left foot against the outside of his right knee (photo 38-1).

**THE FINISH—** Press against your opponent's right knee with the sole of your left foot; at the same time, using both your arms, pull him strongly to the left and twist him to the left. Don't release the pressure against his knee until he has started to fall (photo 38-2).

**NOTE—** This fall can frequently be used when an opponent's right leg is extended to the rear.

**VARIATION—** This throw can also be effected occasionally when you are lying on the ground and when your opponent is standing over you trying for a hold, as shown in photo 38-3.

## **MOVEMENT No. 39 — THE BINDING THROW**

**POSITION—** Your opponent is behind you and is holding you around the body, with his arms under your arms.

**ACTION—** Back into him with your hips to disturb his balance; at the same time clamp his right arm midway between the shoulder and elbow against your side with your right arm. Also grasp his right sleeve with your left hand (photo 39-1). Bend over, twisting hard to your left, and



39-1



39-2



39-3



40-1

## MOVEMENT No. 39 — Continued

go into a shoulder roll, carrying your man with you (photo 39-2).

*Do not* place your right hand on the ground as shown in photograph 39-2. It is preferable to keep your opponent's arm firmly clamped against your side so that he will fall underneath you on his shoulder or back.

**THE FINISH—**When the fall has been accomplished your man will be in the position shown in photo 39-3. Grasp hold of his right sleeve or arm with your left hand; get your right arm around his neck, and take the position shown in Movement No. 41 (photo 41-1).

## MOVEMENT No. 40 — THE ANKLE LOCK

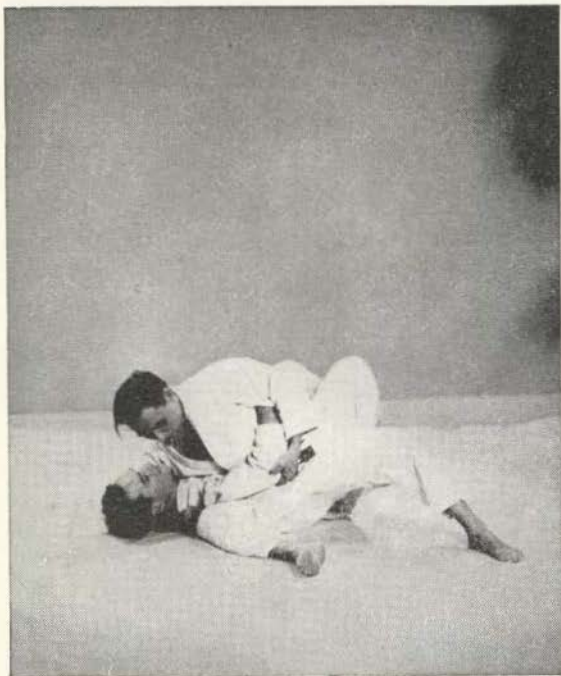
**POSITION—** Sometimes, in a rough-and-tumble fight, it is possible to capture your opponent's leg. If that is the case, try to get his left ankle under your right armpit.

**ACTION—** Holding the captured leg, assume a sitting position. Bring your right forearm under your opponent's tendon of Achilles, with the bone of the arm turned upward, and then grasp your own clothing chest high for support. Brace your left hand against his leg below the knee. Your left leg should be extended between his legs and up onto his chest. Your right leg should be just outside of his captured leg (photo 40-1).

**THE FINISH—**Press your opponent's ankle tightly up against your armpit and push down with your left hand. Lean backward. If you are practicing this movement with a friend, lean back very slowly and gently, because a very slight pressure causes excruciating pain. If you are using the hold in actual battle, lean back hard and fast and your opponent will be thoroughly disabled.

**NOTE—** Do not worry about your opponent hurting your exposed left foot. If you have taken your hold correctly, he will forget everything when you start to lean back.





41-1



41-2



41-3



41-4



## MOVEMENT No. 41 — TO HOLD AN OPPONENT ON THE MAT

Occasionally, by the time you have succeeded in throwing your opponent, you may want to rest for a moment, to get your wind back, before proceeding to more serious measures. Movement No. 41 is ideal for this purpose, for it will enable you to rest with a minimum of effort. If your opponent remains quiet he also can rest; but, if he tries to break away, he will tire himself without tiring you.

**POSITION—** Your opponent has been thrown to the ground, and you want to keep him there.

Retain your hold on his right sleeve after throwing him. Slip down on the mat with your right arm around his neck.

Get a firm hold on his clothing at or near his right shoulder with your right hand. With your left hand, grasp your opponent's right sleeve just under and above his elbow, with his arm imprisoned under your own left arm.

Your body should be at an angle of about 40 degrees to your opponent's body. Your right knee is bent at a right angle and your right thigh is close against his right side. Your left leg is at a right angle to your opponent's body and is bent so that your foot is flat on the floor. This gives you a four-point balance: on your own right elbow, right hip, right leg, and left foot (photo 41-1).

**ACTION—** If your man tries to push you forward, don't resist. Relax and let him slide you along the ground. If he tries to pull you backwards don't resist except by straightening out your left leg as a counterbalance. If he tries to sit up, extend your left leg to the rear.

**THE FINISH—** If the movement is properly executed, your man will not be able to release himself.

The secret of this whole movement is to keep relaxed at all times with the exception of your right-hand grip on your opponent's right shoulder, and being careful to keep your leg close against his right side at all times. If you tighten up it will be a simple matter for him to escape.

### **MOVEMENT No. 41a — TO HOLD AN OPPONENT ON THE MAT**

- POSITION—** The same as in photo 41-1 except that your opponent has released his right arm from under your left arm.
- ACTION—** If he attempts to force your chin backwards with his right hand (photo 41-2), apply the heel of your left hand to the back of his elbow (photo 41-3) and force his arm across his own face. Bring your head down almost to the mat and against his captured right arm. Your left hand then clasps your right hand underneath his head (photo 41-4).
- THE FINISH—** Apply pressure, causing suffocation and much discomfort to your opponent.

### **MOVEMENT No. 41b — TO HOLD AN OPPONENT ON THE MAT**

- POSITION—** The same as in photo 41-1 except that your opponent has succeeded in withdrawing his right arm from beneath your left arm.
- ACTION—** Your man, seeking to escape, throws his left leg over your left leg (photo 41-5). Release your hold on his right arm and pass your own left arm under his left leg, continuing with your left hand to grasp the inside of your left thigh. Your right hand, which is under his head, pushes down to the inside of your own right thigh. You now have the same hold you had in Movement No. 7.
- THE FINISH—** Sufficient pressure can be exerted with your arms and by bringing your thighs together and straightening your legs to cause suffocation and surrender.



41-5



41-6

### MOVEMENT No. 41c — TO HOLD AN OPPONENT ON THE MAT

**POSITION—** The same as in photo 41-1 except that your opponent has released his right arm from under your own left arm.

**ACTION—** If he bends his right arm and brings his hand near his face, seize his right wrist with your left hand and force it down beside his neck until it can be grasped by your right hand. At the same time force your right knee beneath his elbow. Hold his captured right hand with your right hand and release the grip of your left hand.

Your left hand then passes beneath your opponent's right elbow and grasps your own right wrist.

**THE FINISH—** Apply punishment by holding down with your right hand and forcing your opponent's elbow upward with your left arm (photo 41-6). Dislocation will follow if necessary.





41-7



41-8

### MOVEMENT No. 41d — TO HOLD AN OPPONENT ON THE MAT

**POSITION—** The same as in photo 41-1 except that your opponent has succeeded in withdrawing his right arm from beneath your own right arm.

**ACTION—** If he straightens his arm or seeks to grasp you by the leg (photo 41-7), let go his sleeve and catch his wrist with your own left hand. Turn his hand palm upward, pressing his arm across your own right thigh (photo 41-8).

**THE FINISH—** To inflict severe punishment, throw your left leg across the captured hand and lock your right leg above it. A dislocated elbow is the immediate prospect.