

COMBAT

Jiu Jitsu



S. R. LINCK



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COMBAT
Jiu Jitsu
for Offense and Defense



— *by* —
S. R. LINCK

STEVENS-NESS LAW PUBLISHING CO.
937 S. W. 4th Avenue, Portland, Oregon

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Second Printing

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AUTHOR'S INTRODUCTION

During my long association with and teaching of Jiu Jitsu to Law Enforcement Agencies, I have learned that they are eager to attain the knowledge of the art in its various forms and particularly to have a comprehensive understanding of the human anatomy and its vulnerable points, provided it is presented in concise form and simple terms.

In my efforts herein, I have been guided by two well-defined rules of experience:

FIRST: To make my meanings so clear that it cannot be misunderstood, and SECOND: To present only that knowledge which has withstood the test of time and experience, and which I consider to be most applicable to the serious student who is willing to apply himself in the study of the art.

Jiu Jitsu, in the manner in which it is herein presented, is not something to be treated lightly but instead is to be handled with extreme care as it may easily lead to serious injury or death of one's opponent where the original intent was only to control.

To the student may it be said that synchronization of movement is of utmost importance. After the holds and movements have been mastered the student should work toward their automatic execution with the proper speed, as set forth in the text.

It will prove advantageous to master a single hold before proceeding to the next, and carry it through so far as safety will permit.

REMEMBER—HANDLE THIS MATERIAL WITH DISCRETION.

S. R. LINCK.



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A BRIEF HISTORY OF THE LIFE OF S. R. LINCK

Samuel R. Linck was born March twelfth, 1902, in Cincinnati, Ohio, and attended school there. He enlisted in the Army of the United States May third, 1918, and was honorably discharged on December 25th, 1919. He then moved his residence to Los Angeles where he studied for a number of years under Risher W. Thornberry (see Linck Diploma, page 9).

Since that time, Mr. Linck has devoted practically all his time to professionally teaching groups of Municipal, County, State and Federal law enforcement bodies in the art of Jiu Jitsu.

Because of the great demand for his services, Mr. Linck has been unable to devote adequate teaching time to these individual groups and as a result many requests have been made by his pupils throughout the United States for a publication which would cover the basic material used in his classes.

Therefore, in order to meet this request as well as popular demand for a comprehensive work on the subject, he presents this book on Jiu Jitsu in its true and original form—a classic on a subject little known to the Caucasian.

BRIEF HISTORY OF JIU JITSU

Theories concerning the origin of Jiu Jitsu are for the most part based on legend. However, documentary evidence has been found which proves that some form of the art has been practiced for many centuries. There is a dearth of actual documentary information obtainable regarding its history and growth, inasmuch as various types of Jiu Jitsu were perfected as combat methods and practiced by the warriors in the various clans or tribes of Japan. These forms of the art were closely guarded and only taught to the Samurai or warrior class (the group now known as the Black Dragon Society).

In later centuries however, the information from the various tribes was gathered together by disciples of the art and they in turn formed various systems of teaching their respective methods of controlling, maiming or killing their opponents.

After the Russo-Japanese War the system of "Judo", which is now the popular sport in Japan, was offered as a body building rather than a killing form of Jiu Jitsu.

The material contained herein is derived directly from the exponents of the old original combat systems of Jiu Jitsu.

For proficiency in
the ancient art of
JIU - JITSU,

and known to have the required excellent character and mental capacity, this day a

DIPLOMA

is hereby granted to

Samuel R. Linck

He has had imparted to him and practiced the ancient combat forms of the TEN SHIN RYU, embracing the element of physical CONTROL over an opponent (the basic principle of Jiu-jitsu), has a knowledge of SUI-KOTSU and KATSU and has the capacity to make use of KI-AI. All the secrets of the ancient art of Jiu-jitsu have been imparted to him according to the traditions of the TEN SHIN RYU.

The authority for granting and signing this Diploma by the undersigned is -

1. A membership in the Ancient Society of the TEN SHIN RYU.

2. A license to practice and instruct the art of Jiu-jitsu according to the traditions of the TEN SHIN RYU within the confines of HIS IMPERIAL JAPANESE MAJESTY'S EMPIRE and elsewhere that local government laws permit.

3. Possession of the ancient scrolls listing the work and forms of Jiu-jitsu as recorded and propagated by the Society of the TEN SHIN RYU.

4. A Master's diploma for excellence in the ancient art issued to the undersigned according to the traditions of the TEN SHIN RYU.

May 6th, 1935.

SIGNED

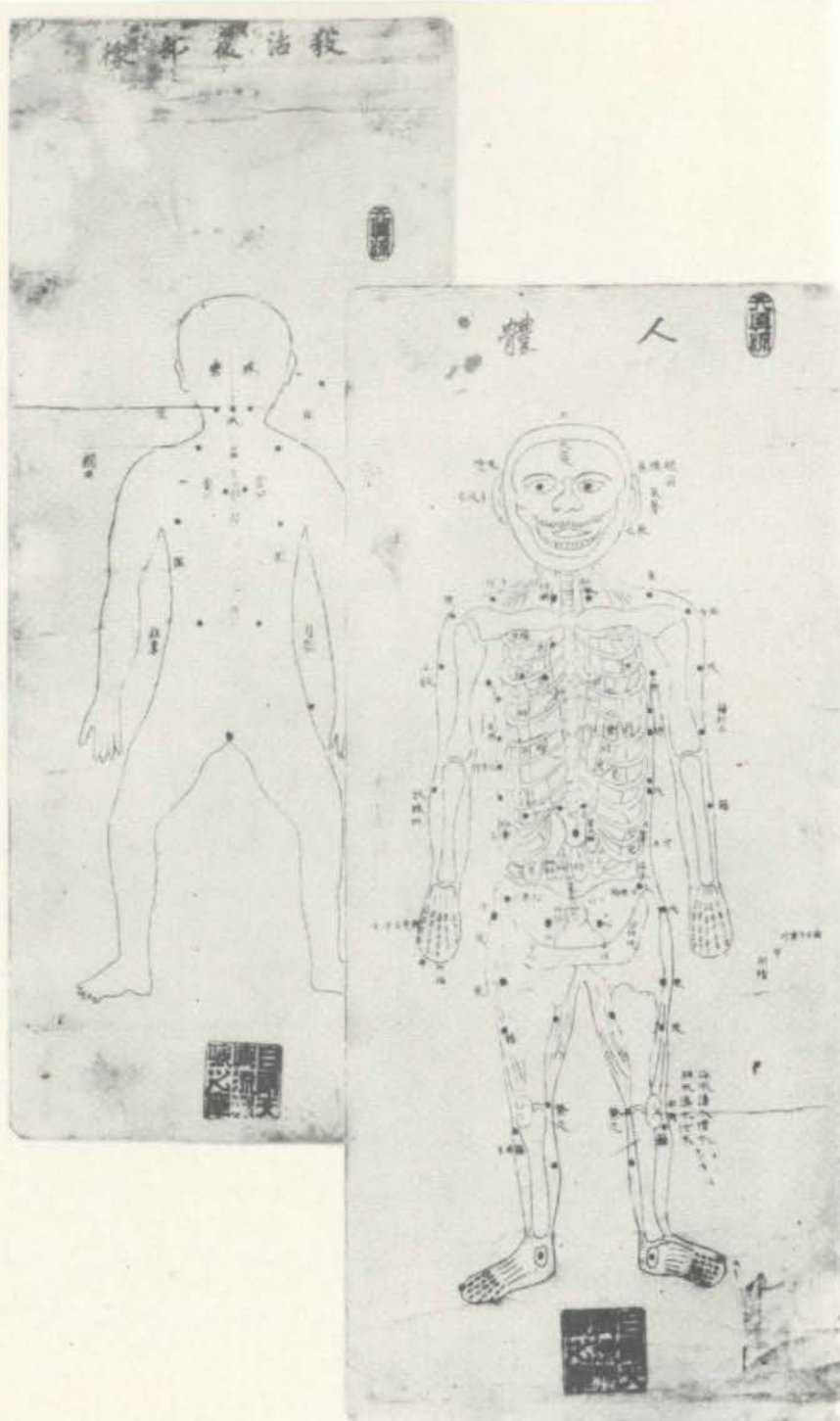
Risher W. Thornberry

State of California,
COUNTY OF LOS ANGELES

On this 15th day of May, A.D. 1935, before me,
a Notary Public in and for said County and State, personally appeared
Samuel R. Linck,
known to me (or proved to me on the oath of _____), to be the person whose name _____ is subscribed to the
within instrument, and acknowledged to me that he executed the same
in his own name and for the purposes and consideration therein expressed.
I have hereunto set my hand and official seal the day and year in this certificate first above written.

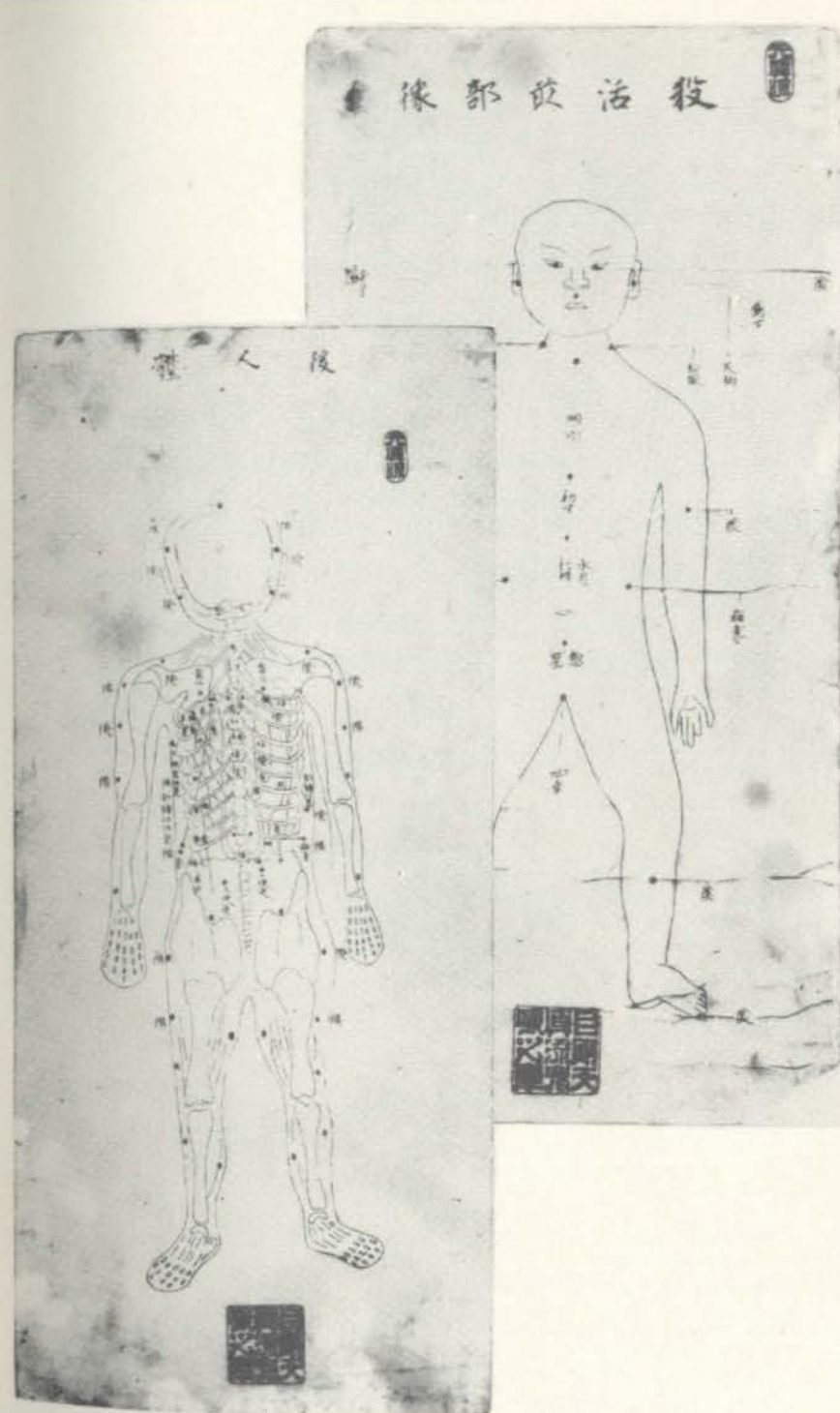
Notary Public in and for said County and State

APPROVED - General - Notary Public, 1935.



ANCIENT JAPANESE ANATOMY CHARTS
OF JIU JITSU

[10]



ANCIENT JAPANESE ANATOMY CHARTS
OF JIU JITSU

[11]

The Author wishes to acknowledge with grateful appreciation the valuable assistance of
DR. JOSEPH BEEMAN
for his work in editing the medical analysis for this publication.

MR. LEONARD DELANO
Manager, Western Colorfilm Studio
for his painstaking work in handling the photography.

MR. J. B. ROBBINS
Model for anatomy charts

MR. WAYNE STEVENS
for his aid in compiling the text material and anatomy charts.

PART I.

ANATOMY CHART WITH MEDICAL ANALYSIS

Control, mayhem or even death may be brought about by varying amounts of pressure on the majority of the exposed nerves, arteries and organs indicated on the following charts.

Inasmuch as the Original Combat Systems of Jiu Jitsu were based to a large degree on blows and pressure, it will be well for the reader to spend considerable time acquainting himself with the *exact location* of these nerves, arteries and organs.

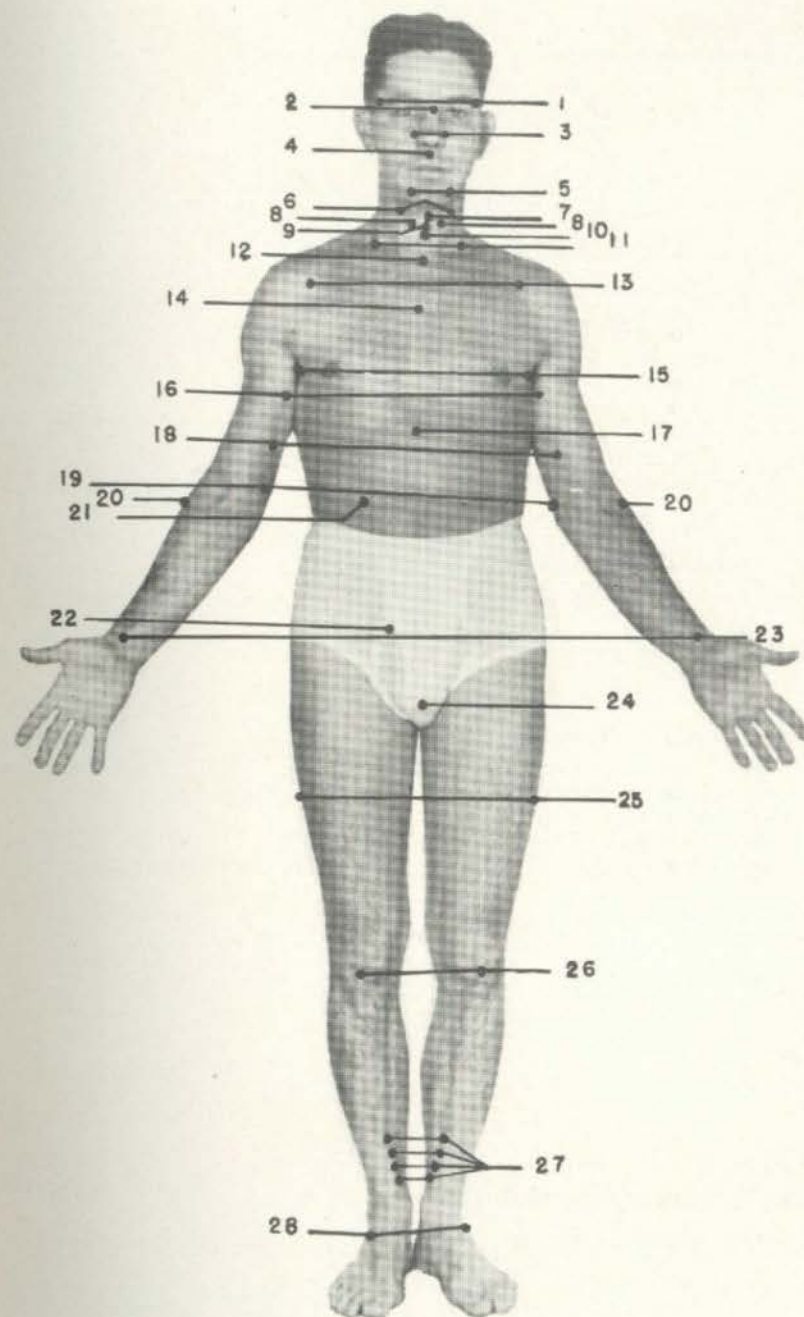
Numerous references to these Charts will be found throughout the text and footnotes.

MEDICAL ANALYSIS OF CHART "A"

1. Temple—Zygomatic temporal nerve
2. Bridge of nose—nasal bone
3. Infraorbital nerves
4. Superior labial nerve
5. Mental nerve
6. Jugular vein—Vagus nerve—Carotid artery
7. Above larynx
8. Side of larynx
9. Adam's apple—Larynx
10. Wind pipe—Trachea
11. Brachial plexus
12. Breast bone—Sternal notch
13. Deltoid muscle—Cutaneous brachial medialis nerve
14. Breast bone—Sternum
15. Armpit—Axilla
16. Ulnar nerve—Brachial artery
17. Solar plexus
18. Upper arm—Median nerve
19. Ulnar nerve
20. Brachio radialis muscle and radial nerve
21. Liver area—Upper right quadrant
22. Groin—Inguinal canal
23. Wrist—Median nerve
24. Testicles—Genitalia
25. Side of thigh—Iliotibial tract
26. Kneecap—Patella
27. Shin bone—Side of tibia
28. Dorsum of foot—Superior peroneal nerve

Identical pressure points on all charts bear the same number.

Where "x" follows pressure point number in text, "x" indicates general area of pressure point.



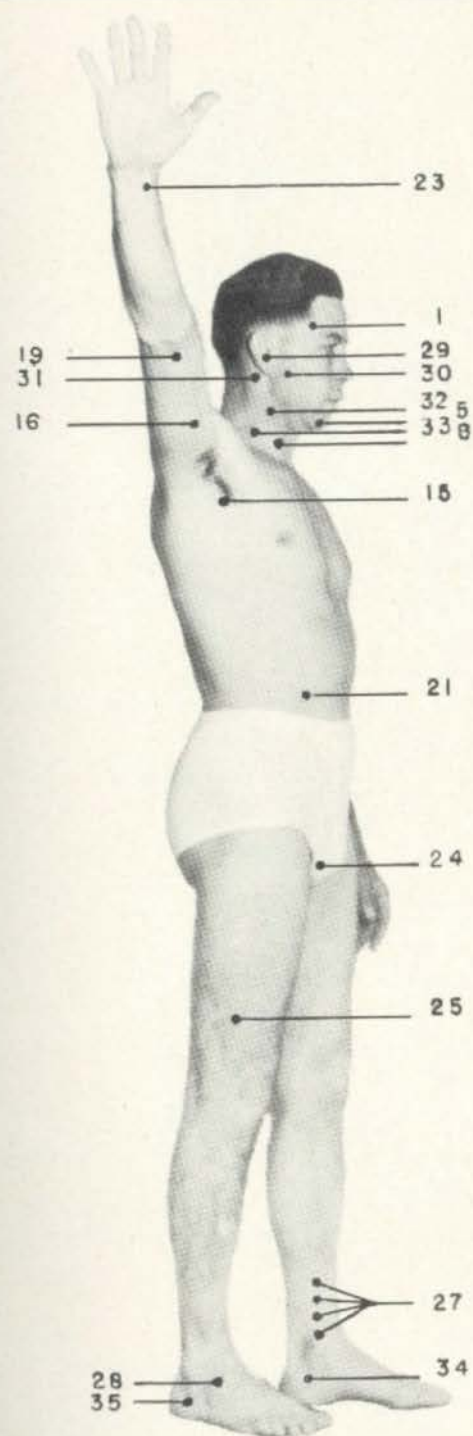
FULL ANATOMY CHART "A"

MEDICAL ANALYSIS OF CHART "B"

1. Temple—Zygomatic temporal nerve
5. Mental nerve
8. Side of larynx
15. Axilla
16. Ulnar nerve—Brachial artery
19. Ulnar nerve
21. Liver area—Upper right quadrant
23. Wrist—Median nerve
24. Testicles—Genitalia
25. Side of thigh—Iliotibial tract
27. Side of tibia
28. Dorsum of foot—Superior peroneal nerve
29. Ear, external
30. Temporal nerve
31. Bone structure of mastoid process
32. Angle of jaw—Mandible
33. Sterno-cleido-mastoid muscle—Trapezius
34. Tibial nerve
35. Branch of sural nerve

Identical pressure points on all charts bear the same number.

Where "x" follows pressure point number in text, "x" indicates general area of pressure point.



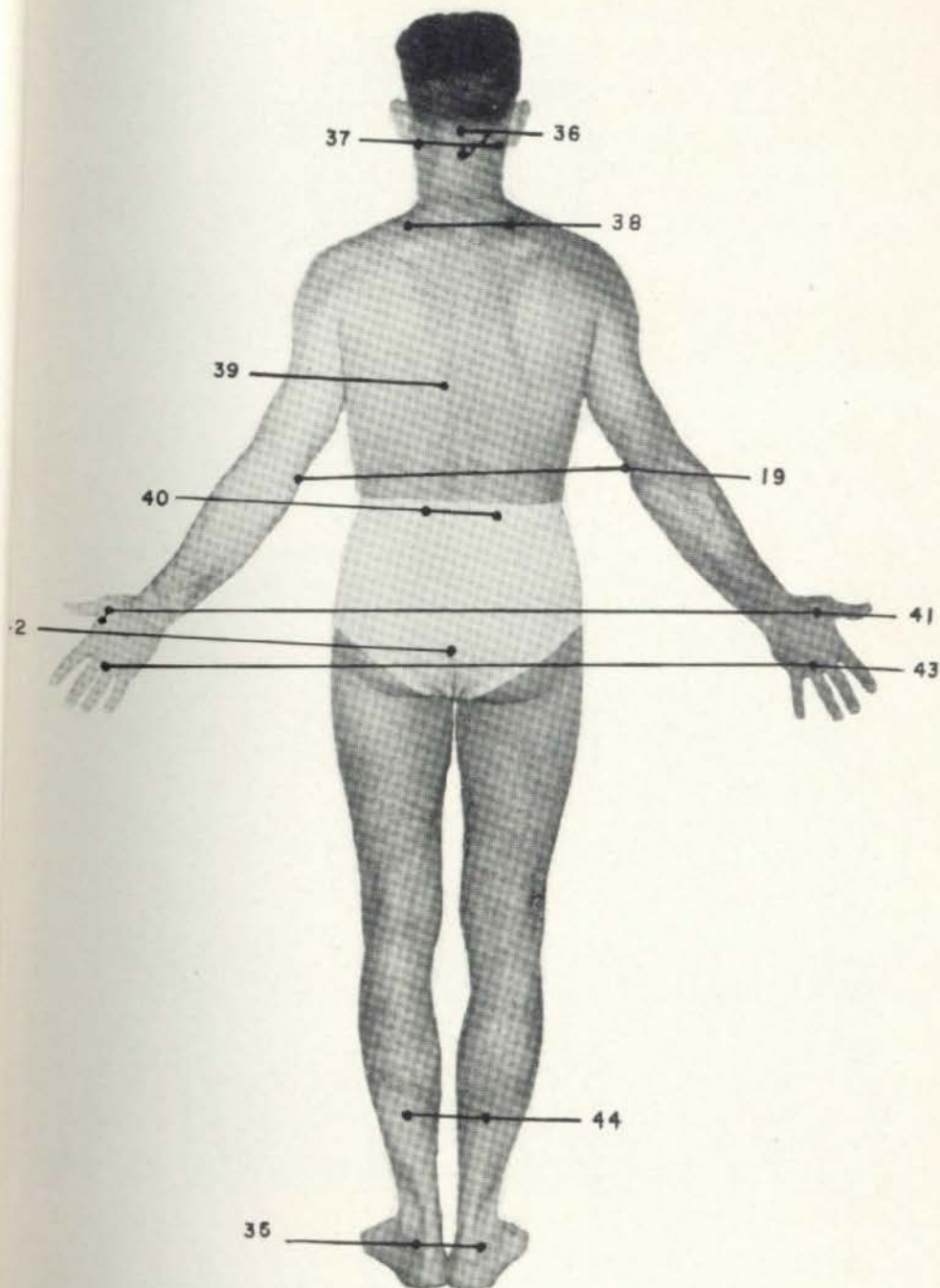
FULL ANATOMY CHART "B"

MEDICAL ANALYSIS OF CHART "C"

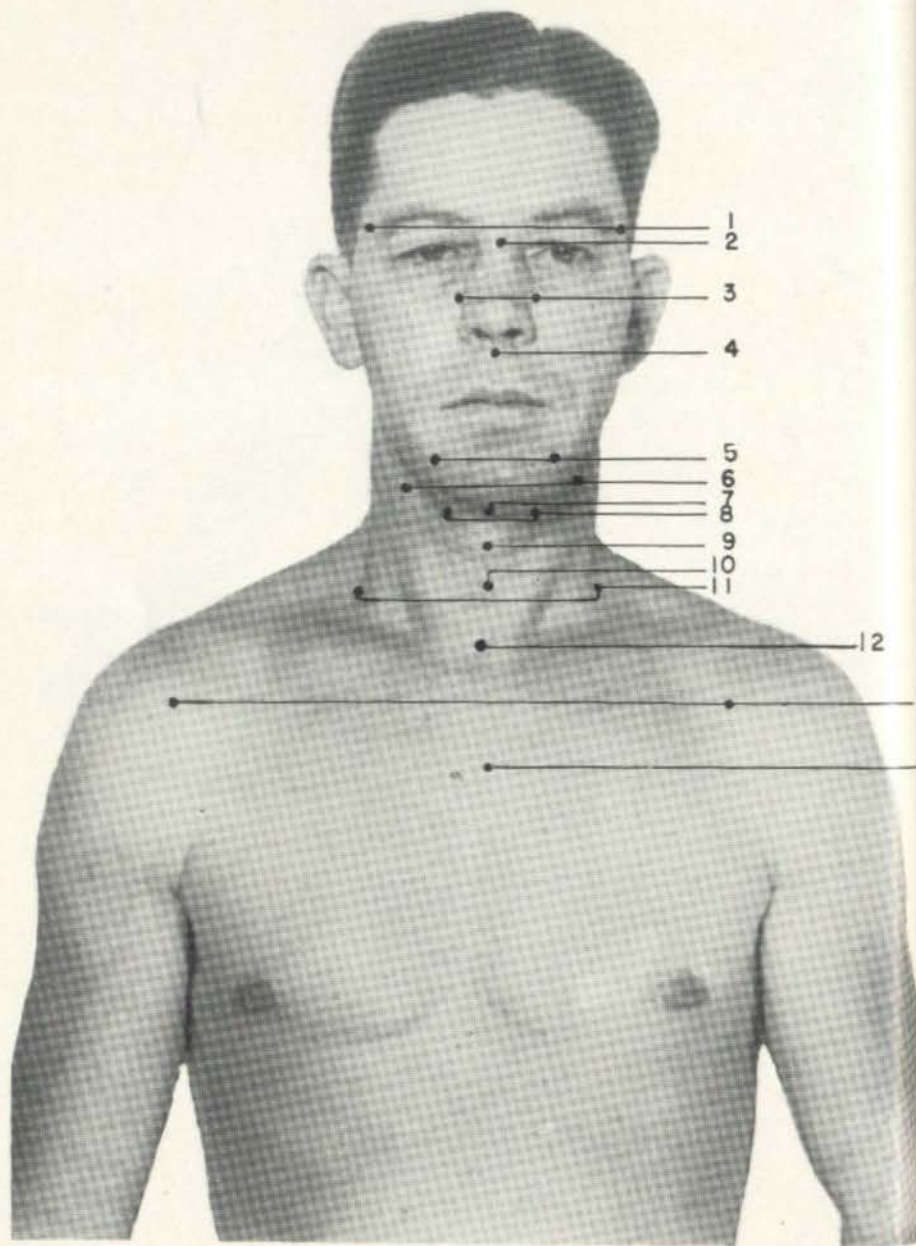
- 19. Ulnar nerve
- 35. Branch of sural nerve
- 36. Base of skull—Atlas-Axis—atlanto-occipital junction
- 37. Sterno-cleido-mastoid muscle
- 38. Trapezius muscle
- 39. Thoracic spine
- 40. Kidneys—Lumbar area
- 41. Radial nerve
- 42. Tailbone—Coccyx
- 43. Superficial branches of ulnar nerve
- 44. Calf of leg—Gastrocnemius muscle

Identical pressure points on all charts bear the same number.

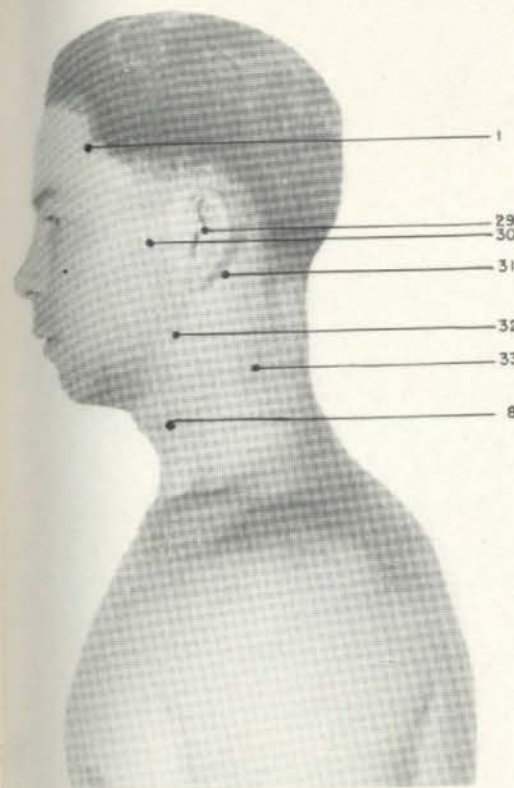
Where "x" follows pressure point number in text, "x" indicates general area of pressure point.



FULL ANATOMY CHART "C"

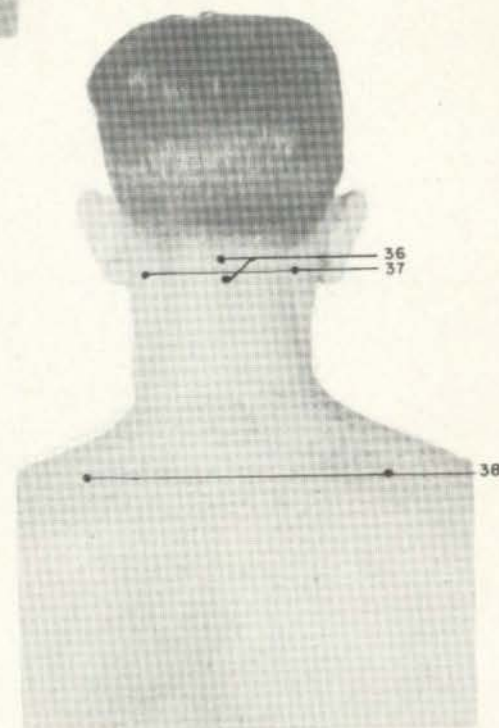


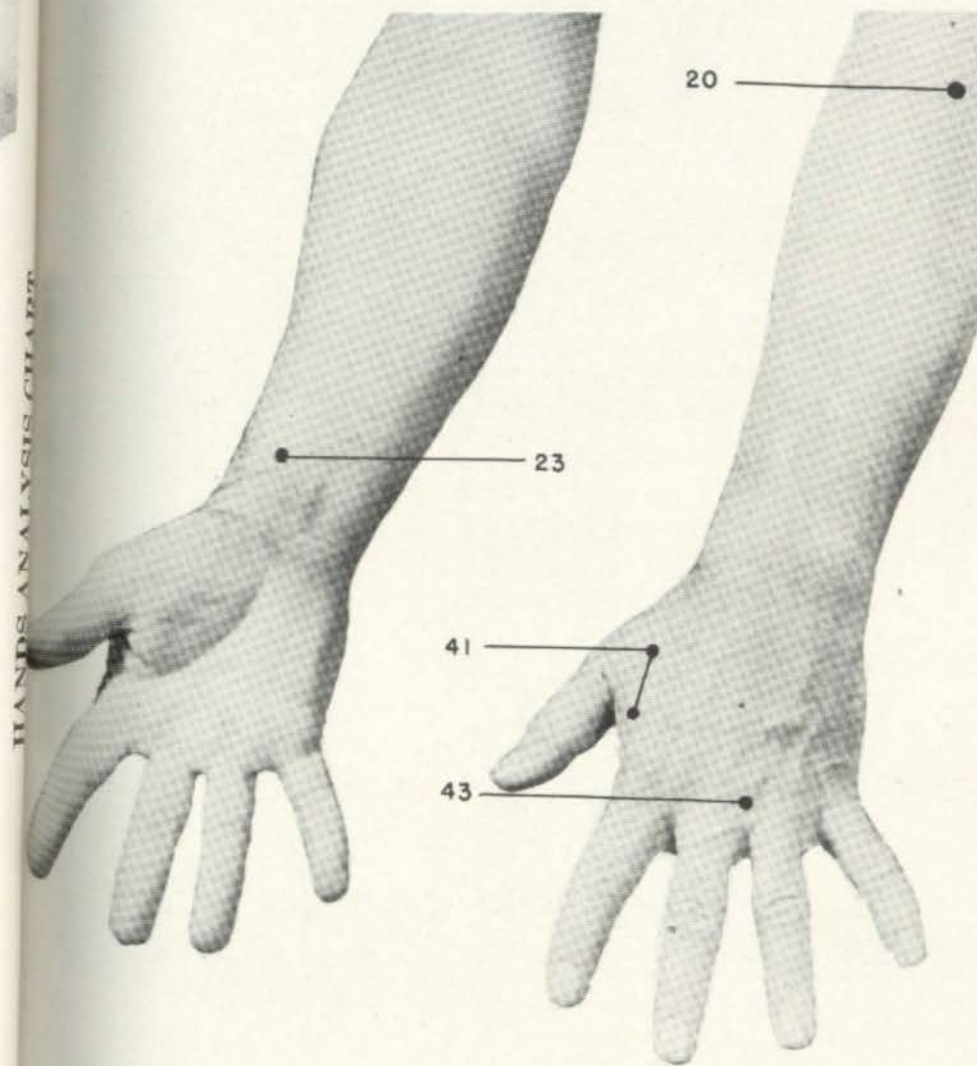
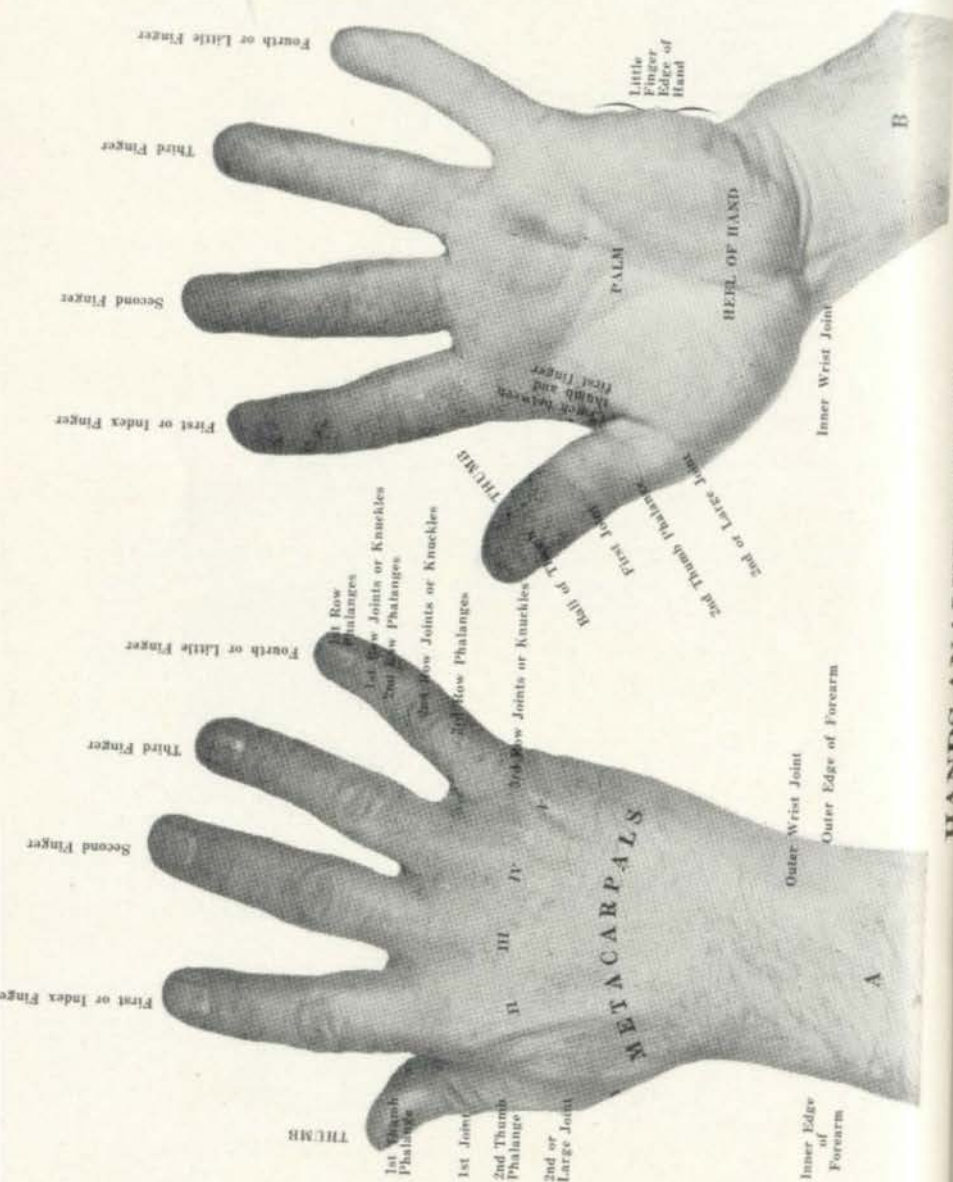
PARTIAL ANATOMY CHART (Front)



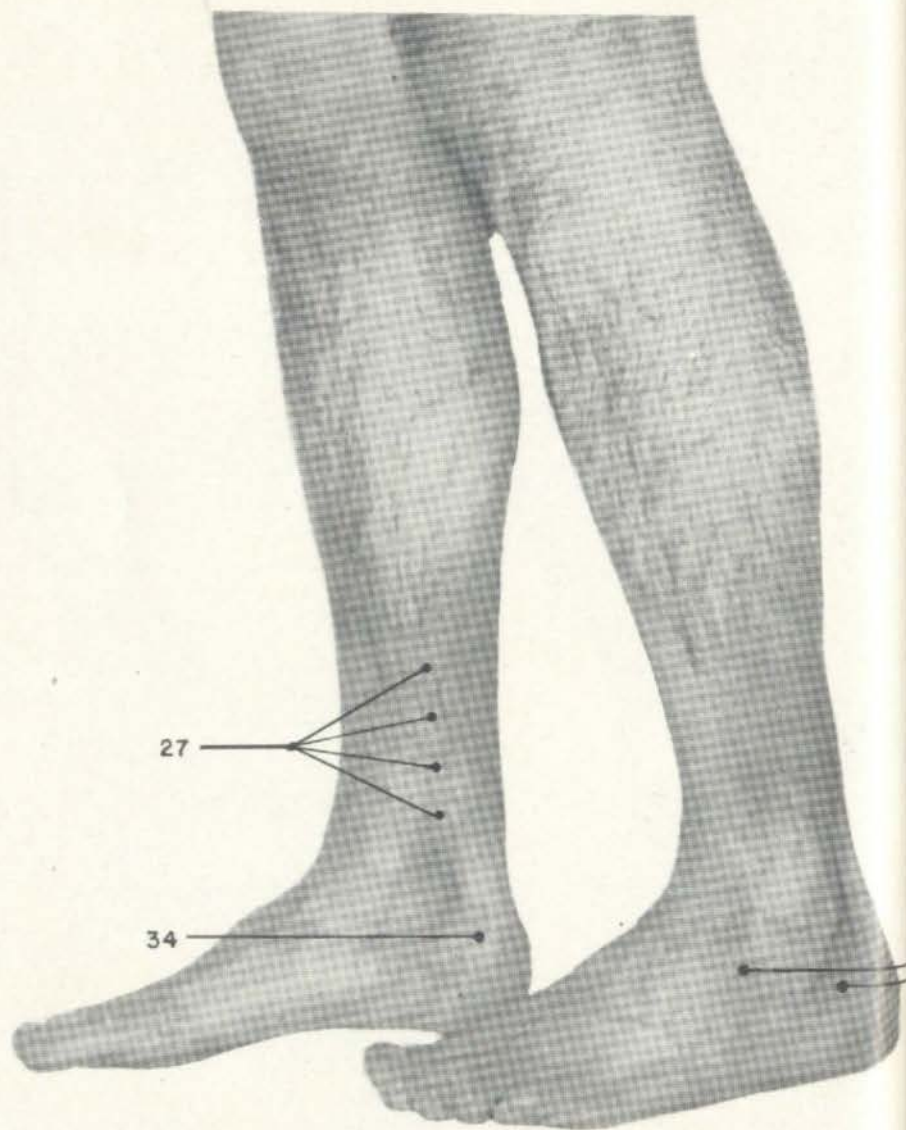
PARTIAL ANATOMY
CHART (Side)

PARTIAL ANATOMY
CHART (Back)





PARTIAL ANATOMY CHART (Arms and Hands)



PARTIAL ANATOMY CHART (Legs and Feet)

PART II.

CORRECT DETAILED METHODS FOR BLOWS AND HOLDS

Centuries of study by the Japanese have been spent in perfecting detailed methods which prove most effective in combat.

Part II is placed here for the purpose of rectifying at the start, many of the more common errors found in the use of "blows" and "holds."



SPEAR OR END OF FINGER DRIVE

For reaching deep and narrow areas. (Example: "solar plexus", Point 17, Chart "A").

The fingers are kept in *direct* line with the back of the hand. This permits the upper portion of the hand and wrist to absorb part of the shock.

This blow is particularly applicable to short stubby fingers.



HEEL DRIVE

Rim or edge of heel drive creates impact with smaller surface area and permits deeper penetration than when delivered with flat portion of heel.



HEEL OF HAND DRIVE

Striking surface is from point indicated upward to point in direct line with the center of the forearm. This permits delivery of blow with *solid* impact.



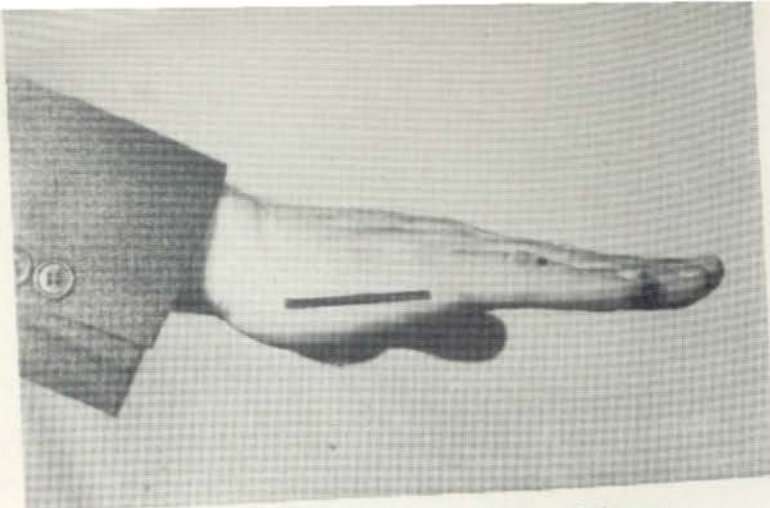
WEDGE KNUCKLE DRIVE

For striking general area where nerve centers are close to surface. The third phalanges of the four fingers are extended in a *direct line* from the metacarpals (see page 22), giving a solid striking surface and allowing part of the shock to be absorbed by the upper portion of the hand and wrist.



SINGLE KNUCKLE DRIVE

For striking individual and deep seated nerve centers and arteries. Knuckle of second finger is held in position and supported with edge of thumb. Part of the shock is absorbed by the thumb and prevents injury of third joint of second finger. (See page 22.)



LITTLE FINGER EDGE OF HAND BLOW

Fingers are kept straight in order to tighten muscles on the outer edge of the hand and provide solid striking surface.

NOTE: Striking area indicated by line.



FOREARM BLOW
Showing proper "contact" area.



CORRECT START

The forearm and upper arm are brought as close together as possible, and the wrist is bent slightly inward until the knuckles almost touch the shoulder. This strains and tightens the muscles in the forearm and supplies a solid striking surface.



CORRECT DELIVERY

The forearm and upper arm are swung from the shoulder as a single unit. This blow is delivered as one would swing a club, not as a push. The proper contact area is indicated on the opposite page.



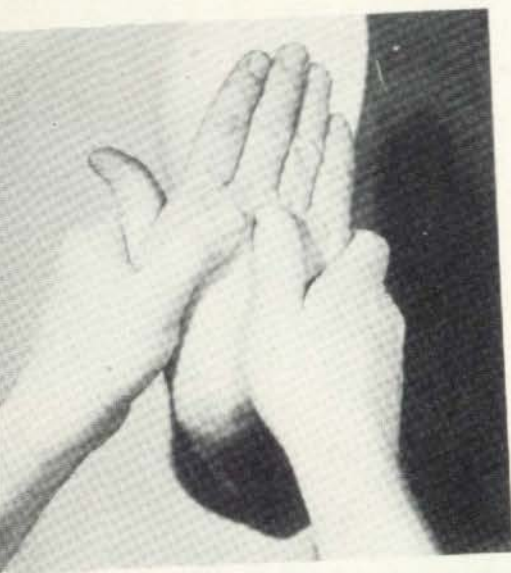
INCORRECT START

Upper arm and forearm are not sufficiently close together.



INCORRECT DELIVERY

White has pushed, not swung. Contact area is wrong, and hand is not in proper position to keep muscles in forearm taut.



CORRECT THUMB PRESSURE

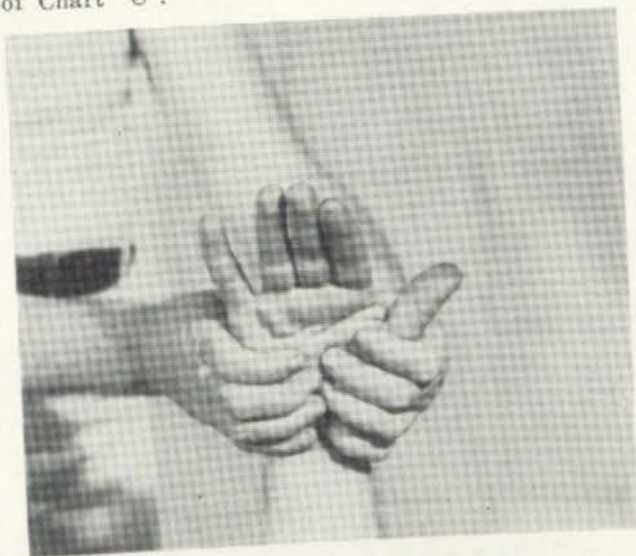
Correct thumb pressure for hold in "Hand Throw" where thumb portion of the hand is grasped first.

NOTE: In both instances the thumb on the right is pressing against the nerve center as indicated at Point 43 of Chart "C".



CORRECT THUMB PRESSURE

Correct thumb pressure for hold in "Hand Throw" where little finger edge of hand is grasped first.



CORRECT FINGER PRESSURE

Correct finger pressure on wrist and heel of hand in "Hand Throw" grasp.



LOCK GRIP

This same type of grip is applied over opponent's fingers (as shown in picture) or over the hand and fingers when arm is gripped over the inner edge. *Thumb is braced against the under side of the forearm to permit great gripping power and the ends of the four fingers are pressed against the back of opponent's hand or fingers to prevent opponent from releasing his grip or allowing grip to slip on the wrist.*



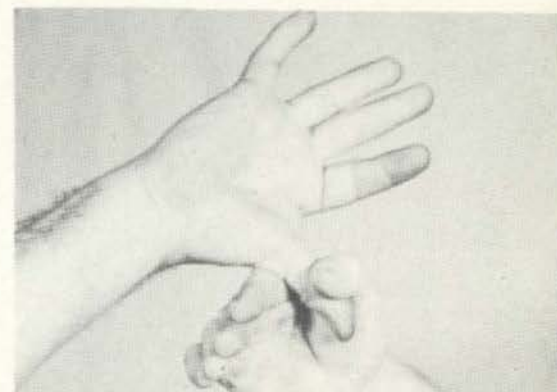
TESTICLE GRIP

The crooked fingers entrap the testicles and the lower portion of the scrotum. Pressure is then applied on the organs by forcing the ends of the fingers against the palm of the hand and driving the thumb against the front portion of the scrotum. Due to the elasticity and sensitiveness of these organs, the exertion of *squeeze pressure* is of greater importance than the improper gripping and pulling of the testicles and scrotum.



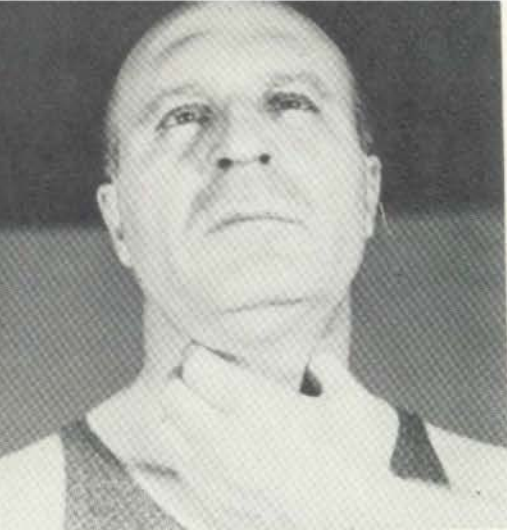
SCOOP GRIP AND RELEASE OF HANDSHAKE FOR GRIP ON THUMB

Scoop grip is being taken with left hand and right hand handshake grip is being released for grip on thumb as opponent's hand and arm are brought up behind his back.



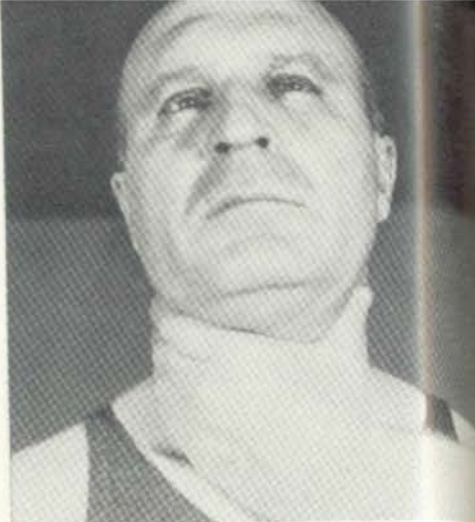
LEVERAGE THUMB GRIP

Correct *pressure* is with the third phalange of the index finger *directly across* the back of the second phalange of the opponent's thumb, and the ball of the thumb against the inside of the first thumb joint (see page 22). The grip is completed by taking a tight grip with the balance of the fingers around the end of opponent's thumb.



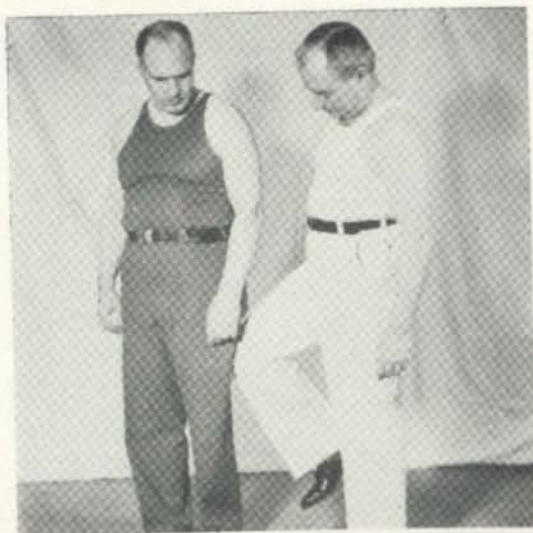
CORRECT SINGLE HAND CHOKE

The ends of the thumb and fingers are *driven* in on both sides of the "Adam's apple" or Larynx (see Point 8, Chart A). This grip is taken as if endeavoring to encircle the glands with the ends of the thumb and fingers.



INCORRECT SINGLE HAND CHOKE

Pressure of thumb and fingers are being absorbed by the neck muscles and choke is not particularly effective.



KNEE BUNT

Correct striking surface is with the point of the knee or "knee cap". This picture shows Black being struck with properly delivered knee bunt to the leg at Point 25 of Chart "B".

PART III.

SURPRISE ATTACK FROM HANDSHAKING POSITION

Control over opponent may often be rapidly gained through guise of friendship.

NOTE: These holds and counters would seldom be used in actual combat.



White

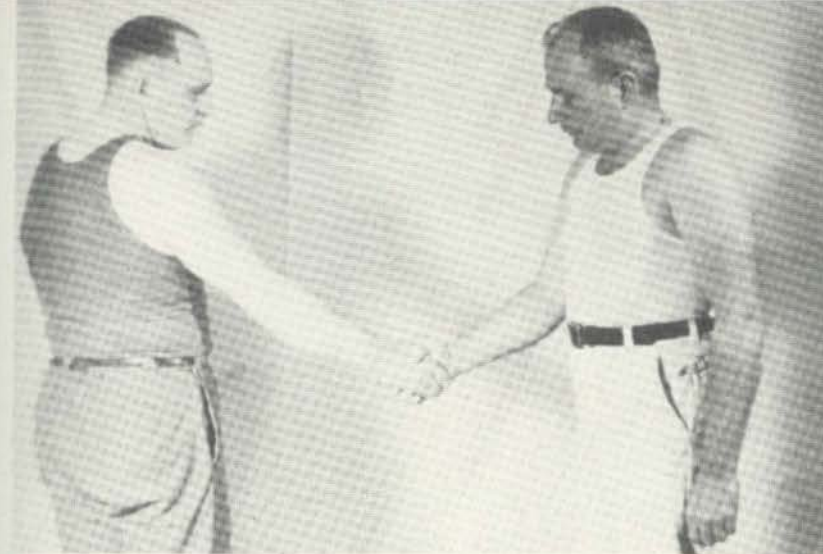
Black

COUNTER AGAINST HANDSHAKE—BY NERVE PRESSURE (Proper timing, 2 seconds)

PURPOSE: To release severe handshake grip and inflict counter irritation.

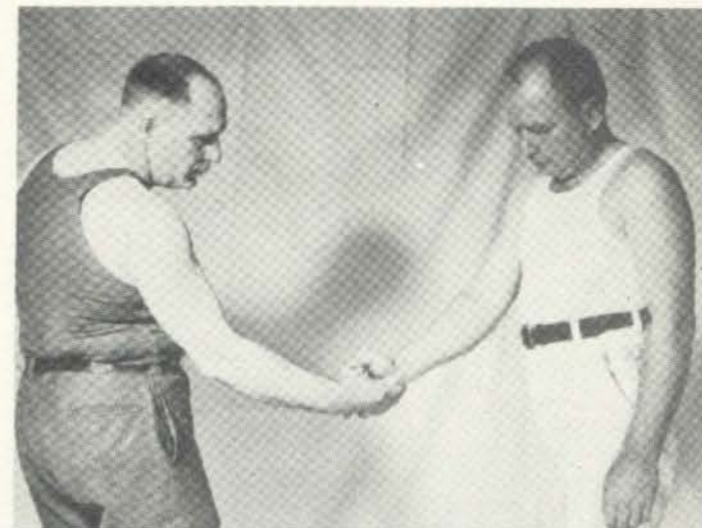
To release severe grip, White grasps his own thumb and drives, with a grinding motion, the second knuckle of his left index finger downward and deeply onto the nerve (Point 41) lower dot of *Arms and Hands Anatomy Chart*, page 23, pressure is against edge of the bone structure of metacarpal II, see page 22.

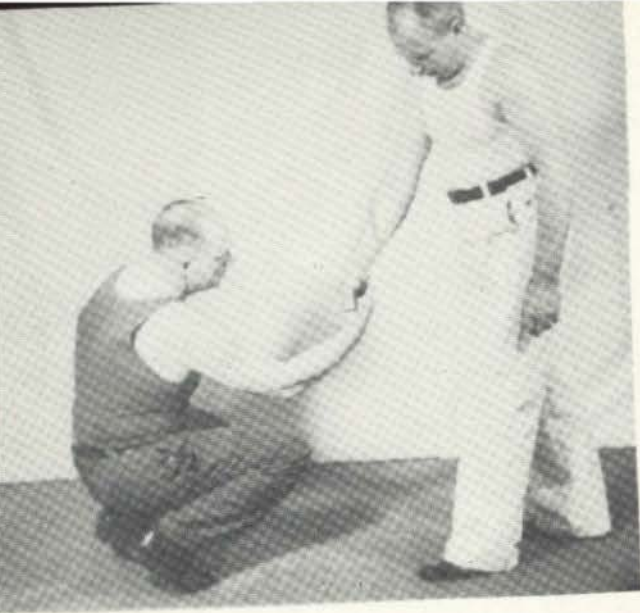
NOTE: This counter may be followed with "Handshake With Leverage on Thumb." (See page 35.)



NO. 1 HANDSHAKE WITH LEVERAGE ON THUMB (Proper timing, 2 to 4 seconds) Black and White shake hands.

White slightly withdraws from grasp, thus placing Black's thumb in crotch between the thumb and index finger of White's right hand. White wraps his right index finger over, around and directly across the large joint (see page 22) of Black's thumb, (This will make a lever out of Black's thumb.) White also maintains grasp with little finger or third and little finger (according to size of opponent's hand) under and around finger edge of Black's hand. (See page 22.)
(Continued on next page)



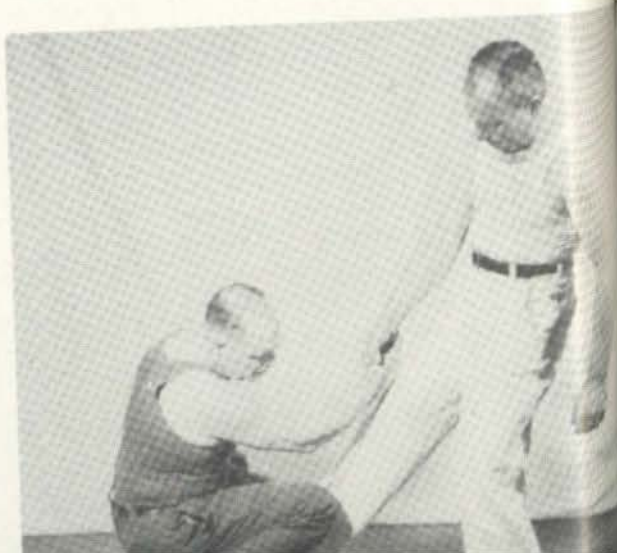


Then White applies wrist pressure downward on the lever which has been made out of Black's thumb, forcing the end of the thumb toward Black. If Black is exceptionally strong, White tightens his grip especially with his index finger and jerks Black's hand toward

White's right hip, or White with left hand little finger edge of hand blow (see page 26, picture 1), strikes Black across the back of the large thumb joint forcing the thumb to bend and causing possible dislocation. Then he applies pressure and places Black in a squatting position.

White can then cause submission by kicking Black in the testicles, liver area, solar plexus or throat at Points 24, 21, 17 or 8x of Chart A.

White can add leverage with his own left hand, twisting Black's wrist to the left, throwing Black on his back and delivering kick to the mastoid process (Point 31 of Chart B), which may easily become a death blow, or he may break Black's ribs by kicking from Point 15 down-



NO. 2 HANDSHAKE

(Proper timing, 3 to 5 seconds)

Black and White shake hands.

While maintaining handshake grip, White places his thumb across the large joint (see page 22) of Black's thumb and applies pressure in a rolling motion to the right and downward

(Continued on next page)

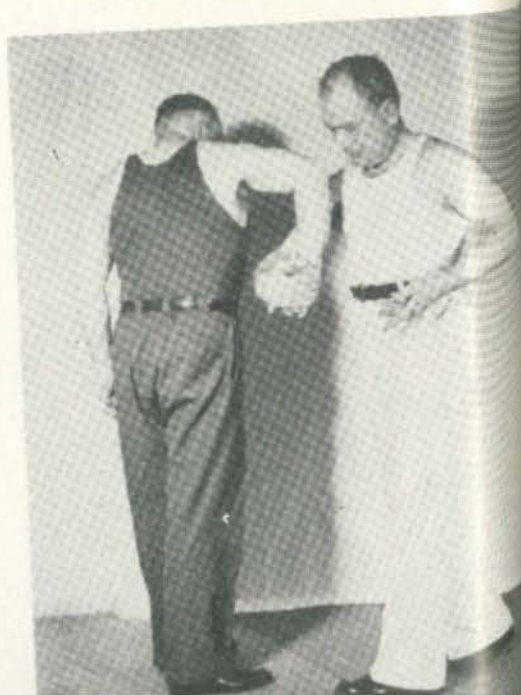




and continues rolling Black's hand backward past Black's right hip. As Black's hand is forced backward, White gradually releases handshake grasp, taking a firm hold on Black's thumb. (See page 31, picture 2.)

(picture taken from reverse side to show details of hold)

As Black's hand passes his hip, White with a "scooping" movement grasps the little finger edge of Black's hand (see page 31, picture 2).



Then White with pressure of both hands, forces Black's hand directly backward and upward. This lifting movement forces Black to bend forward for knee bunt to the solar plexus or liver area at Points 17 or 21 of Chart A.

NOTE: If through error Black's arm is brought up behind Black's back, he can be turned into position for knee bunt by lifting directly upward on his hand. This forces him forward and as lift is continued, Black is pivoted into position due to increasing pressure on shoulder. Knee bunt may be followed by slamming heel downward (page 27, picture 3) on Point 28 of Chart A on Black's foot, or

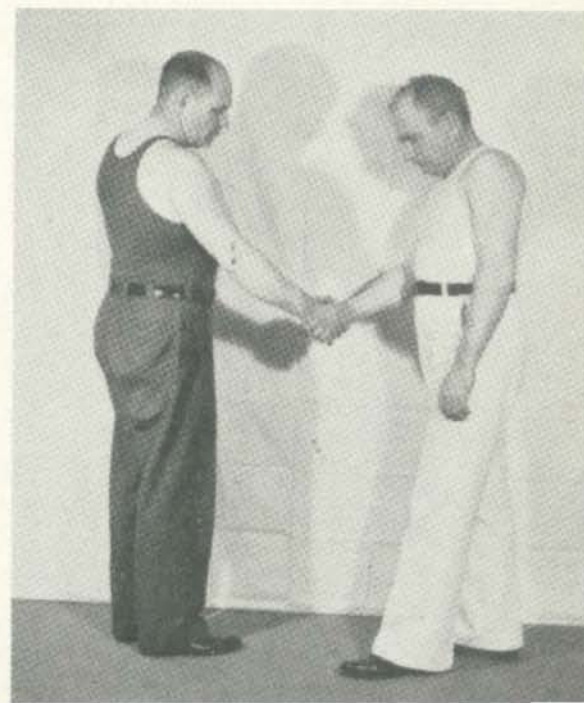
White may follow knee bunt by holding Black's arm in position with left hand and placing his right hand on the upper side of Black's elbow and by pressing downward, pivots Black so that his head comes in contact with White's right hip, thus enabling White to quickly release his right hand and with a chopping blow—using little finger edge of hand (see page 26, picture 1)—strikes Black's atlas-axis or mastoid process at Points 36 or 37 of Chart C. A blow delivered on Point 37 may cause concussion of the brain and on Point 36 the breaking or dislocating of Black's neck.

« = »

NO. 3 HANDSHAKE

(Proper timing, 4 to 6 seconds)

Black and White shake hands.



White with right thumb placed directly across the large joint of Black's thumb, applies pressure in a rolling motion to the right and downward



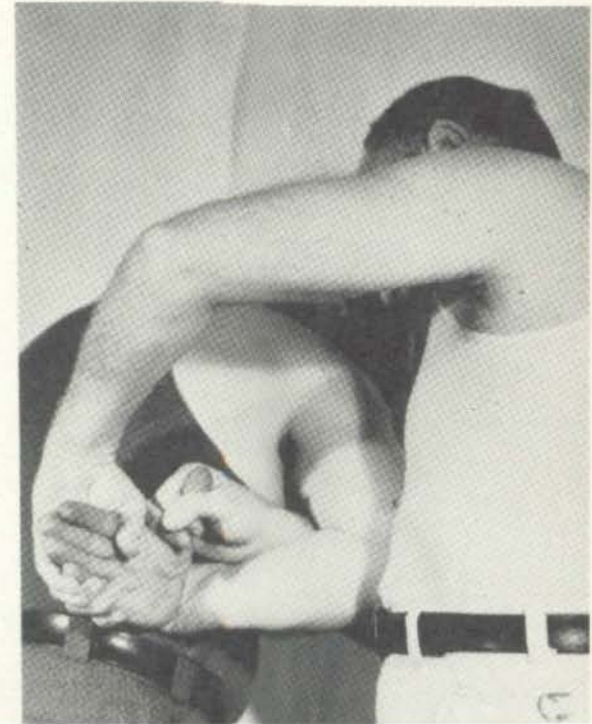
and continues rolling Black's hand backward past Black's right hip. White then with left hand in a scooping movement (see page 31, picture 2) grasps the little finger edge of Black's hand.



Then White takes two steps forward toward the back of Black, bringing Black's forearm into a *horizontal* position behind his own back and seating Black's right elbow between White's right arm and body. Then White with his own right elbow and arm, secures the same by tightening down over Black's arm and elbow in a vise-like movement. As Black's hand and arm are brought up behind his own back, White *gradually* releases handshake grasp, taking a firm hold on Black's thumb.



With left hand White firmly grips Black's four fingers, his left index finger falling in a *direct line* across the back of Black's knuckles or third joints (see page 22).





White then with left hand gripped tightly across Black's four fingers, releases hold sufficiently on Black's thumb to bend it at the *first joint* by placing the ball of his thumb across the flat portion of Black's thumbnail. To assist his leverage on thumb, White *spreads* the other four fingers of his right hand across the back of Black's wrist joint.

« = »

White now executes a four-way twist on Black's hand. *These four movements are executed almost simultaneously.*

(1) Pries Black's thumb around, as if trying to place the end of Black's thumb on top of his own right wrist joint. This also maintains the heel and palm of Black's

hand (see page 22) in a vertical and stationary position as the balance of the movements are executed.

(2) As if swinging a gate on a hinge, the hinge being Black's wrist joint, White uses pressure of fingers of his right hand against the back of Black's wrist and also pulls with his left hand on Black's outstretched fingers, until Black's wrist is bent as far as possible.

(3) Maintaining wrist bend, White with thumb pressure against the underside of Black's fingers, rolls his index finger against the back of the knuckles or third joints—this bends Black's fingers backward and puts Black's fingers, back of hand and forearm in an "S" shape.

(4) *Maintaining full bend in Black's wrist and his fingers bent backward*, White with left hand twists "clockwise" or downward against the back of the third joint of both the first and second fingers of Black's right hand (see page 22).

NOTE: Retained pressure on Black's bent wrist joint is of great importance in this hold. Strongly applied, this hold will tear the ligament of Black's hand and lower forearm, dislocate the knuckles and crush the cartilage in the wrist joint.

White may from this point apply No. 3 Come-Along (see page 54), or may slide Black's hand and wrist forward past Black's right hip, shifting Black's elbow to White's left side and apply No. 1a Come-Along (see page 49).



PART IV.

COME-ALONGS

The purpose of these holds is to quickly gain complete control over opponent and to quietly lead him from a crowd or to take him with comparative ease for an extended distance.

Come-Alongs may be mild or severe as the situation demands. Where complete submission is necessary, opponent may be brought into position for a knock-out or killing blow.

Notice should be given to the fact that if these holds are properly applied, the opponent is placed in a position in which he is unable to render an effective counter blow.



No. 1 COME-ALONG

(Proper timing, 2 to 3 seconds for Come-Along and 5 to 7 seconds for complete submission.)

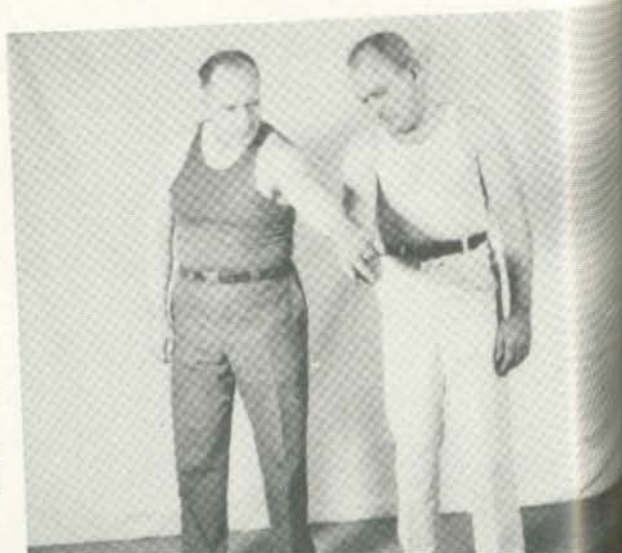
With right hand White grasps Black's second, third and little fingers (see page 22) from the palm side.

NOTE: Best approach for this grasp is from a position slightly to the rear of Black.

White swings Black's arm forward to a semi-horizontal position. While maintaining Black's arm in this position, White executes two *wrist movements* in rapid succession.

(1) With *wrist movement only*, White forces the knuckle of his index finger against the palm of Black's hand and pulls backward on Black's fingers until the back of Black's hand is at right angles with his forearm.

(2) Twists Black's fingers to the left and upward until Black's three fingers are in a horizontal position and pointing directly at White.



Then White swings his right arm over Black's arm, bringing his own wrist as *nearly as possible across the outer edge of Black's wrist*. With a simultaneous movement, White twists upward on Black's fingers and with the back of his wrist applies pressure downward on the *outer edge of Black's forearm*.

NOTE: In applying leverage upward on fingers, White should retain as much tension as possible on Black's bent wrist. Should Black succeed in getting his arm above White's arm, White would then grasp Black's elbow and follow through from position as shown in second picture on page 48 into No. 1a Come-Along.

To maintain pressure for lead position, White grasps the under-side of Black's elbow with left hand. This forces Black to stand and not drop to the ground to release some of the pressure on his twisted and bent wrist, or if complete submission is desired

(Continued on next page)





[46]

White continues pressure downward on the edge of Black's wrist and upward twist on his fingers. Releasing his hold on Black's elbow and *sliding* his left hand forward, he takes a *firm* grip on Black's forearm. This removal of support together with additional pressure, forces Black to drop to a squatting and off-balanced position.

NOTE: Left hand grip should be taken, thumb up and well on the *underside* of Black's arm. This enables White to retain the twist in Black's arm, and to keep Black off balance as he continues the next movement.

Releasing his right hand, White delivers chopping blow with little finger edge of hand (see page 26, picture 1) to throat or neck at Point 8x of Chart A or Point 33 of Chart B.

NOTE: A blow delivered to Point 8x may result in laryngeal spasm and death.
(Continued on next page)



[47]

Retaining grip with left hand, White shoves with his right hand on back of Black's upper arm forcing Black forward into position for delivery of kick to Black's kidney area or coccyx at Points 40 or 42 of Chart C.

NOTE: Continued pressure on back of Black's upper arm will force Black into a prone position for arm break (see page 78, picture 2).

This Come-Along can be applied from either side.

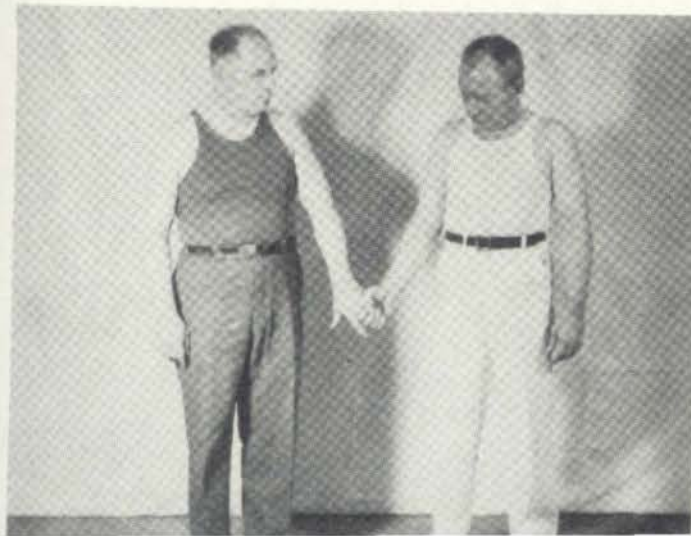
« = = »

NO. 1-A COME-ALONG

(Proper timing, 2 to 3 seconds)

With right hand White grasps Black's second, third and little fingers (see page 22) from the *palm* side.

NOTE: Best approach for this grasp is from a position slightly to the rear of Black.





[48]

White swings Black's arm forward and to the left into a semi-horizontal position, bringing Black's forearm, as nearly as possible, directly above and in line with White's forearm.

NOTE: Should Black succeed in getting his arm under White's arm, White should then grasp Black's elbow and follow through from position as shown on page 45, 2nd picture, into No. 1 Come-Along.



Reaching over with his left hand, White grasps Black's forearm just below his elbow, jerking it over his own arm. White with sharp pull on Black's fingers, drives his right elbow into Black's lower ribs.

(Continued on next page)



[49]

White then pushes Black's elbow down and pulls back on Black's fingers. This firmly seats Black's elbow between White's body and arm, and brings the back of Black's upper arm solidly against White's upper arm. For comfortable lead position, Black's knuckles are pointed downward and pressure is retained on Black's bent wrist.

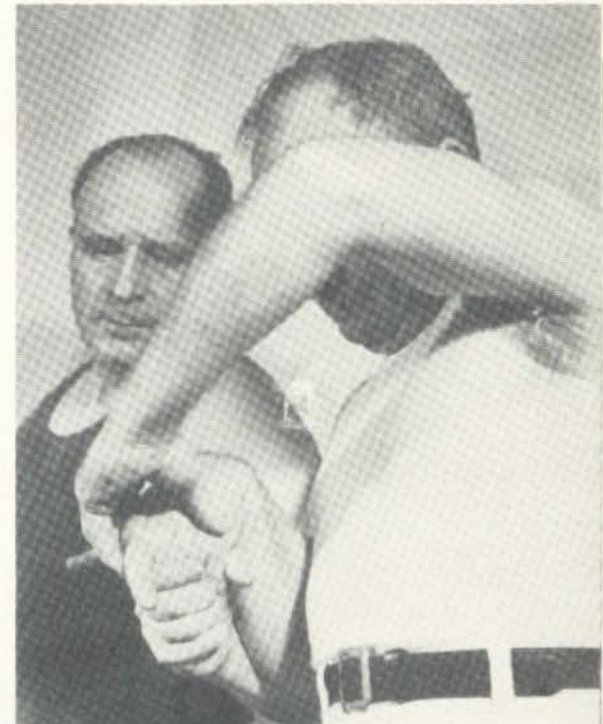
For additional control . . .

White releases Black's forearm and places the index, second and third fingers of his left hand on the palm side, under the thumb portion of Black's hand. (See "crotch between thumb and first finger", page 22.)

White's left thumb is placed on metacarpal (see Points IV or V, page 22) of Black's hand, about one inch back of the third knuckle of Black's fourth or little finger.

While retaining full bend in Black's wrist and holding Black's fingers in a stationary position, White pulls upward with the three fingers of his left hand against Black's palm and pushes downward with his thumb.

This Come-Along can be applied from either side.





[50]

NO. 2 COME-ALONG (Proper timing, 2 to 4 seconds)

With left hand White firmly grips the inside of Black's left wrist, turning the wrist and bringing Black's palm upward. The little finger portion of White's hand is toward Black's hand.

White puts his right arm over and around Black's upper arm so that the back of Black's elbow falls **DIRECTLY** across White's forearm.

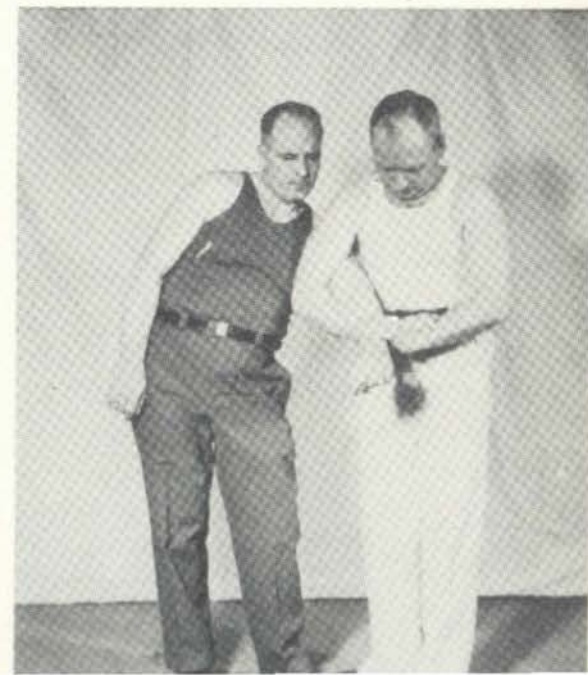


[51]

White's right hand continues around and under Black's arm until White grips his own wrist. Pressure is exerted by White's lifting up with forearm under Black's elbow and at the same time pressing downward and rolling Black's wrist, *tilting the little finger edge of Black's hand upward*. This completes No. 2 Come-Along. However,

if Black should succeed in turning his hand over and release the elbow pressure. White would *continue the hold*

(Continued on next page)





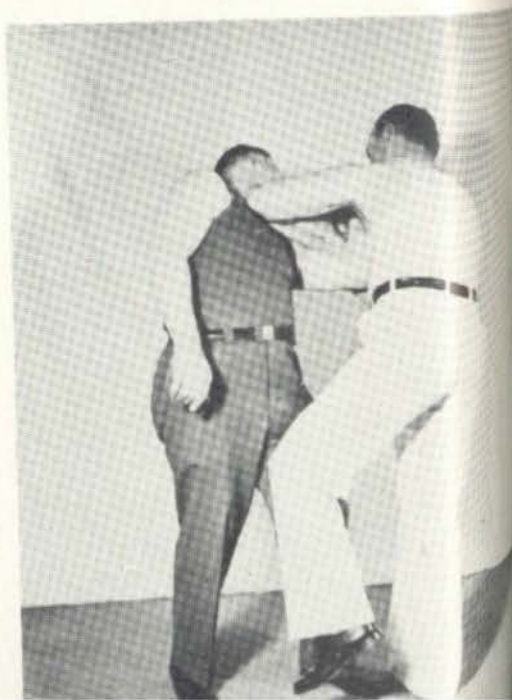
[52]

and pivot to his right, bending Black's arm upward and back.

White, continuing full force of pivot, forces Black into position for forearm blow to jaw or throat at Points 5 or 8x of Chart A and applies knee bunt to testicles, Point 24 of Chart A.

NOTE: This counter, if carried through, will cause knockout blow, severe shock and possible rupture.

This Come-Along can be applied from either side.



[53]

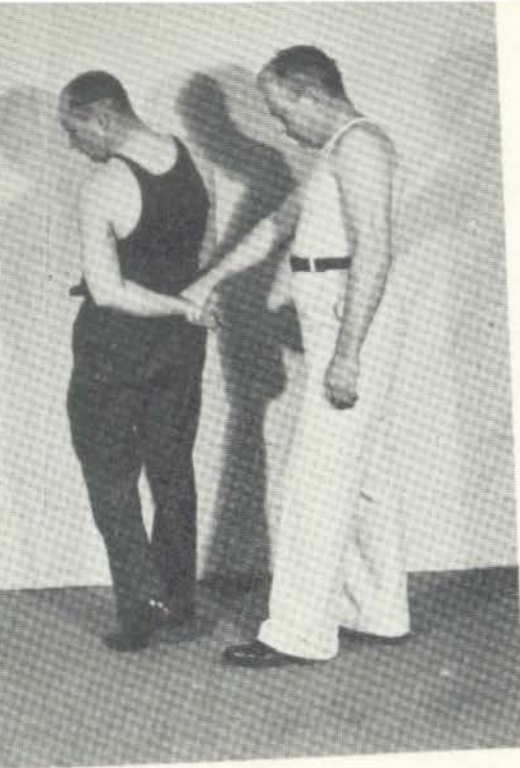
No. 3 COME-ALONG (Proper timing, 2 to 3 seconds)

With the four fingers of his left hand White grasps across the *back* of the fingers of Black's left hand, the crotch of his thumb and first finger overlap the third joint of the little finger of Black's hand with his thumb in the palm of Black's hand (see page 22). White twists toward Black's thumb until the palm of Black's hand is upward.

For additional leverage, White reaches *under* with his right hand and grips the back of Black's hand, his four fingers overlapping the little finger edge of Black's hand (see page 22).

(Continued on next page)





[54]

White continues to twist until Black is turned, resulting in Black being bent back over his own arm. White can hold Black in this position with his left hand, *main pressure being exerted downward with thumb on Point 41, Chart "C" or against Metacarpal II* (see page 22), and by pulling up on the small finger edge of Black's hand.



Black may attempt to block pressure by bringing his right elbow or arm backward across White's right hand or by clasping his hands together. If such an attempt should be made by Black, *White would continue the hold with his right hand and could render Black unconscious with forearm or knuckle blow to the atlas-axis or mastoid process at Points 36 or 37 of Chart C.*

This Come-Along can be applied from either side.



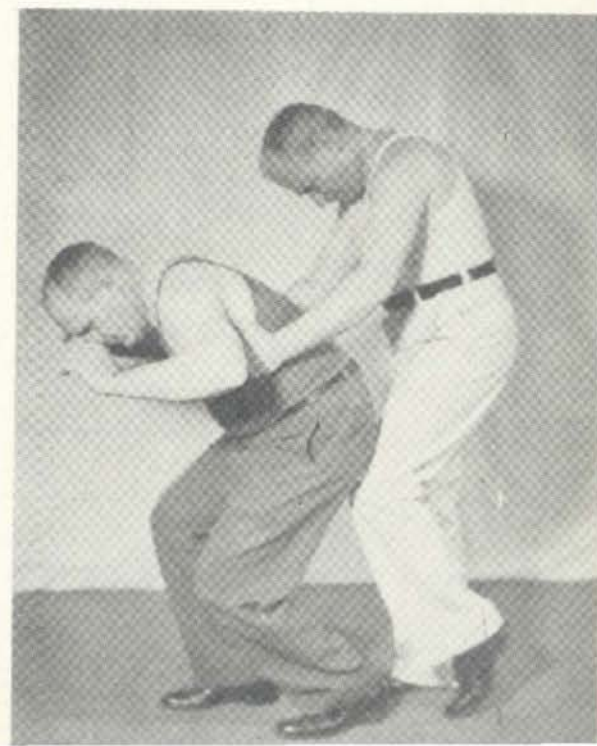
[55]

OVERCOMING BRACED RESISTANCE (Pressure under arms) (Proper timing, 1 second)

Black is braced against the frame of a doorway. White uses "Single Knuckle Drive" (see page 26, picture 2) and drives the knuckle against both sides simultaneously, under the arms at Point 15 of Chart B.

Striking these nerve centers will cause Black to drop his arms. Black may then be forced forward with knee bunt.

NOTE: This pressure is also effective if applied to one side only. Use is primarily for the purpose of putting a resisting prisoner through doorway, hallway, car door or to force him to release his grip on some stationary object.



TO FORCE UP FROM SITTING POSITION

(Proper timing, 1 second)

White *solidly* palms the left side of Black's head, *tilting* it over to the right and with the other hand in "single knuckle drive" position (see page 26, picture 2) drives the knuckle in and upward against the side of the face at Point 30 of Chart B.



The knuckle drive pressure against this nerve center forces Black to raise because of intensive pain.

Knuckle pressure can be applied to either side of face.



PART V.

COUNTERS AGAINST GRASPED WRISTS AND ARMS—AND PUSHING

Many are the occasions when these counters are used, the forearms and wrists being the frequent points of attack by opponent.



No. 1 COUNTER AGAINST GRASPED WRIST
(Proper timing, 3 to 5 seconds)

With right hand, thumb down, Black grips White's right wrist.



takes a grip with his fingers across the *outer edge* of Black's forearm. (This grip is taken as *closely as possible* to Black's wrist, locking it in a bent position.) With right hand, White pulls Black's elbow to the left and close to White's body. White then exerts pressure downward on the *outer edge* of Black's forearm.

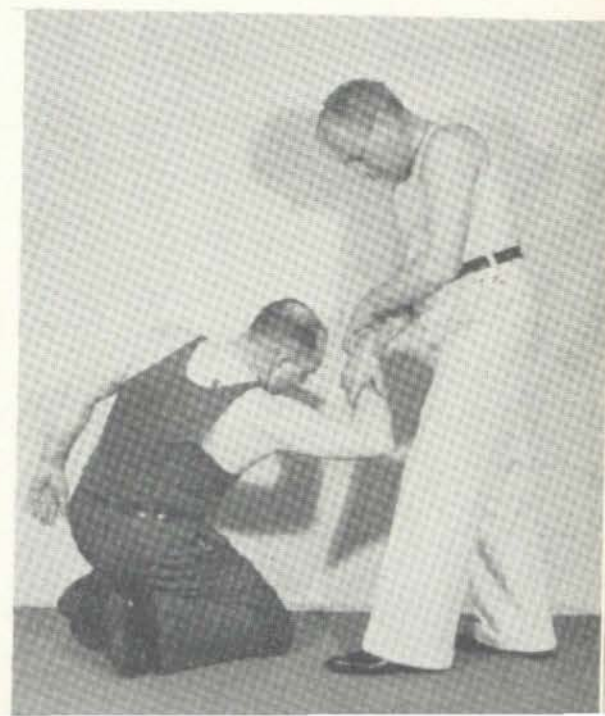
To prevent Black from releasing his grip, White, with his free hand, grips Black's fingers and hand with his thumb against his own forearm (see page 31, picture 1). This grip by White *must be held tight* to prevent Black's fingers slipping on White's wrist. With right hand outstretched, White raises it until his fingers are pointing directly upward and his right arm is in a vertical position. This movement will bend Black's wrist. White then turns the palm of his outstretched hand toward Black's wrist and

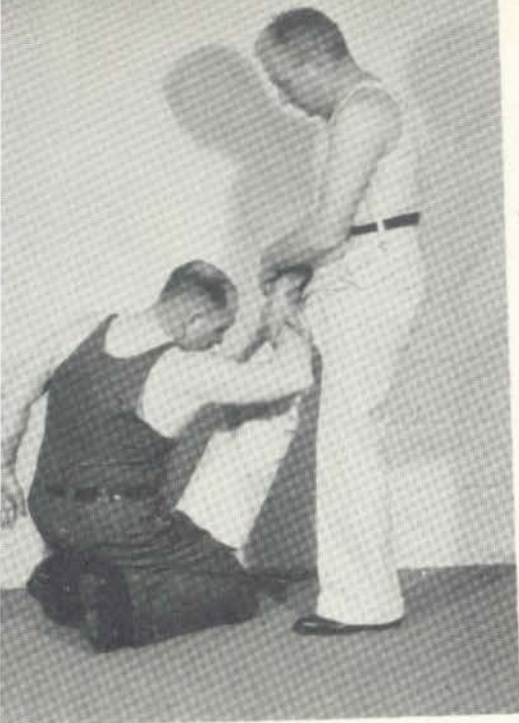
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White continues to apply pressure downward until Black is in a squatting position where he can be held for delivery of

(Continued on next page)





kick to testicles, solar plexus or throat at points 24, 17 or 10x of Chart A.

WARNING: White should keep Black bent forward to prevent Black's countering by pulling on White's arm and delivering kick against White's leg.

White's left wrist being grasped by Black's left hand, thumb down, may be countered in the same manner.

« = »

NO. 2 COUNTER AGAINST GRASPED WRIST

(Proper timing, 2 to 4 seconds)

Black with left hand, thumb down, grips White's right wrist.



White raises and turns his grasped wrist upward until Black's arm is in a semi-horizontal position. White then crosses his left arm over Black's wrist, bringing his wrist up close under the little finger edge of his right hand in preparation for leverage pry.

White opens his right hand and whips downward across his own wrist or forearm and breaks Black's grip.

(Continued on next page)





After Black's grip is broken, White, with left arm, *quickly* forces Black's arm downward and blocks it against his side. White follows through with forearm blow (see pages 28 and 29) preferably to the jaw or side of face at Points 5 or 32 of Chart B.

White recovers with pivot swing, and strikes with little finger edge of hand blow (see page 26, picture 1) to side of neck at Point 33x of Chart B.

White's left wrist being grasped by Black's right hand, thumb down, can be countered in the same manner.



VARIATION "B" OF NO. 2 COUNTER AGAINST GRASPED WRIST.

(Proper timing, 3 to 4 seconds)

Black with left hand, thumb down, seizes White's right wrist.

White turns his grasped wrist upward until the inside edge of Black's forearm is upward. White then takes a counter grip on Black's wrist with his left hand, thumb up, and starts prying downward with his right forearm, using the crotch between Black's thumb and forefinger as the point of leverage.





As Black's grip is broken, White's right hand is in position to take an additional grip on Black's wrist. White's two thumbs are then side by side but pointed in opposite directions.

White retains his tight grip, and turns toward Black's shoulder, exerting considerable twist on Black's arm. When Black's shoulder comes in contact with White's upper arm, White takes up all possible slack by applying additional twist on Black's wrist until the little finger edge of Black's hand is upward.

NOTE: To twist beyond this point, prior to the contact of Black's shoulder with White's upper arm, will release considerable pressure on elbow and shoulder by permitting Black's arm to bend at elbow, over White's upper arm.

(Continued on next page)



White continues to hold a tight grip on Black's wrist, retaining little finger edge of Black's hand upward. White raises his right arm as a support for a leverage whip downward on Black's wrist.

NOTE: A severe leverage whip downward may dislocate Black's shoulder or elbow.

White's left wrist being grasped by Black's right hand, thumb down, can be countered in the same manner.

« — »

VARIATION "C" OF NO. 2 COUNTER AGAINST GRASPED WRIST

(Proper timing, 3 to 5 seconds)

With left hand, thumb down, Black seizes White's right wrist.





To prevent Black from releasing his grip, White with left hand grips Black's fingers and hand with his thumb against his own forearm (see page 31, picture 1). *This grip by White must be held tight to prevent Black's fingers from slipping on White's wrist.*

White retaining a tight grip, brings his right forearm up and over Black's forearm. (This movement bends Black's wrist and brings the little finger edge of his hand and the outer edge of his forearm upward.)



White applies forearm pressure downward, forcing Black into a squatting position. *The proper pressure is applied directly across the outer edge of Black's forearm.* (If Black's wrist is turned too far over, considerable leverage is lost due to the bend in Black's wrist.)

White retains Black in a *semi-prone position* by locking his right elbow over and against the crotch of Black's elbow.

(Continued on next page)



White kicks against the liver area at Point 21, Chart B, if on right side; and under the armpit at Point 15 of Chart B if on left side. Kick against leg to Point 25 of Chart B is also effective.

WARNING: If hold is incorrectly applied, two possible counters from this position may be executed by Black.

(1) By dropping to a prone position and jerking his arm out from under White's arm, thus releasing the pressure on his wrist.

(2) By delivering a kick from the prone position against White's leg. White offsets this possibility by exerting pressure with the ends of the fingers of his left hand and dropping his own right elbow over and against the crotch of Black's arm (see page 67, picture 2), thus securing Black's arm and keeping Black tilted off-balance in a semi-prone position.

White's left wrist being grasped by Black's right hand, thumb down, can be countered in the same manner.

« = = »

NO. 3 COUNTER AGAINST GRASPED WRIST

(Proper timing, 3 to 5 seconds)

With his right hand, thumb down, Black seizes the inside of White's right wrist.



White swings Black's hand across and downward to the left, and rolls his wrist toward Black. Main pressure is applied against the crotch and second or large knuckle of Black's thumb (see page 22) of Black's right hand.

(Continued on next page)

To prevent Black from releasing his grip, White, with his left hand, grips Black's fingers and hand with his thumb braced against his own forearm (see page 31, picture 1). *This grip by White must be held tight to prevent Black's fingers slipping on White's wrist.*





White continues the rolling motion of his right arm until Black is brought to a kneeling or crouching position. White then advances his right foot alongside of Black, continuing the rolling wrist motion and jerks Black's arm to the left

forcing Black backward into a prone position for delivery of a kick by White with his left foot to the back of the neck—Points 36 or 37 of Chart C—followed by . . .

NOTE: These kicks may cause death by breaking or dislocating atlas-axis in Black's neck, or cause a concussion of the brain.

(Continued on next page)



dropping with force with his right knee to Black's abdomen, against the liver area at Point 21 of Chart A if on right side; and to solar plexus at Point 17 of Chart A if on left side. White continues to exert pressure on Black's wrist.

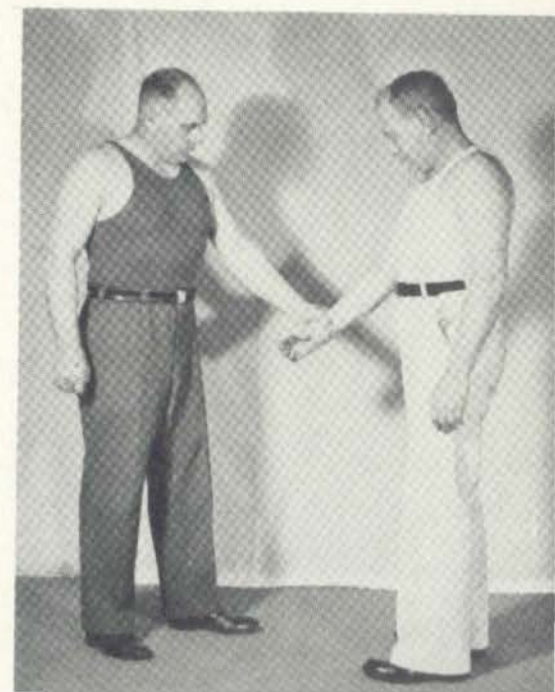
NOTE: According to the amount of force exerted and depending on the point hit by White's knee, White's ribs may be broken or his liver ruptured.

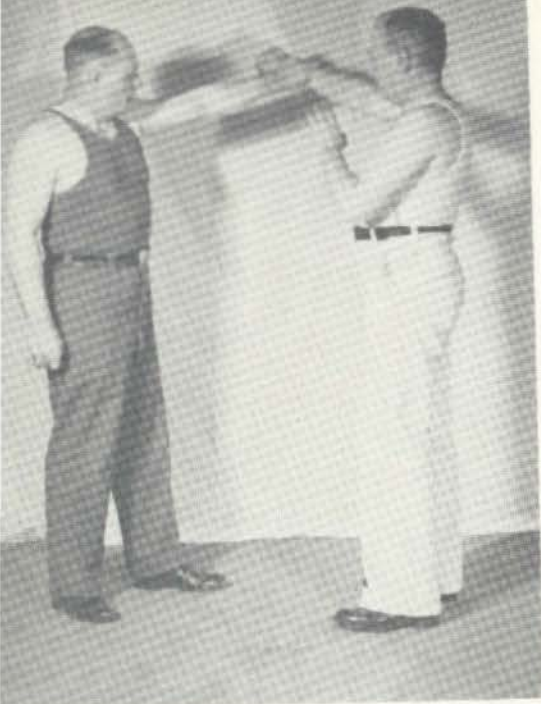
White's left wrist being grasped by Black's left hand, thumb down, can be countered in the same manner.

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NO. 4 COUNTER AGAINST GRASPED WRIST (Proper timing, 5 to 7 seconds)

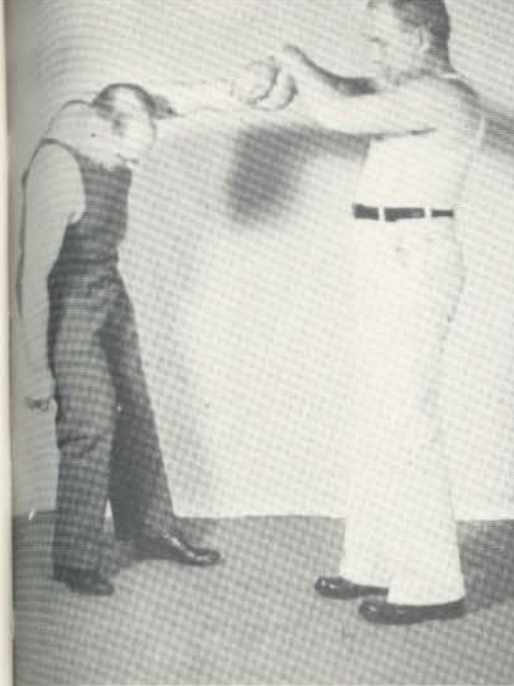
White's right wrist is grasped by Black's left hand, thumb down and on the inside of the wrist.





White raises his right arm until Black's arm is outstretched horizontally. To prevent Black from releasing his grip, White, with his left hand, grips over Black's fingers and hand with his thumb against his own forearm (see page 31, picture 1). *This grip by White must be held tight to prevent Black's fingers slipping on White's wrist.*

White swings his hold up and over to the left until the *outer edge* of Black's wrist is pointed upward.

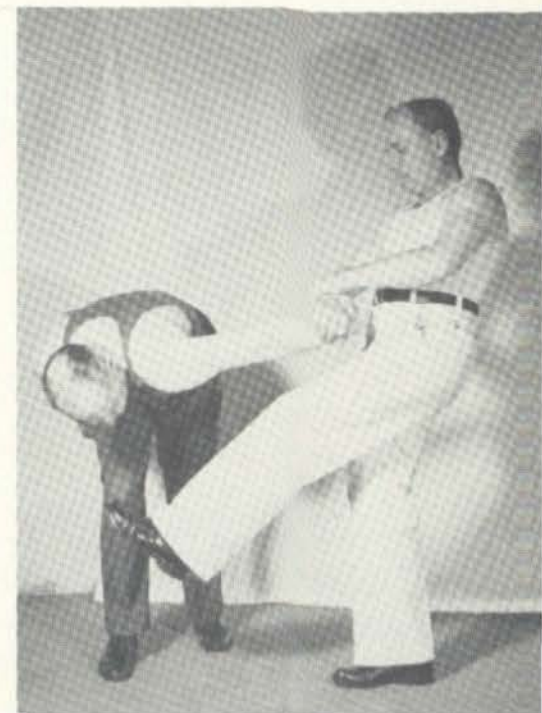


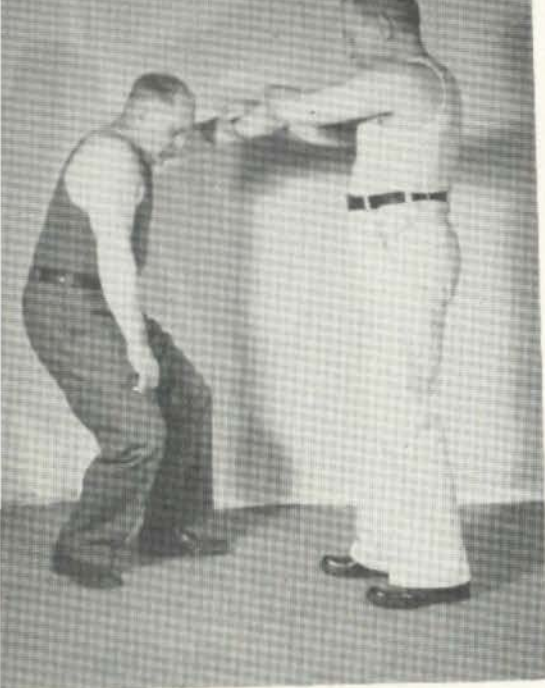
White firmly locks Black's wrist into a bent position by securing the fingers of his right hand over the *outer edge* of Black's forearm. White continues pressure downward and to the left, keeping the back of Black's elbow directly upward.

NOTE: If little finger edge of Black's hand is turned too far under, the pressure on Black's elbow will be released and he can bend his elbow and pivot, turning his back to White. Keeping the back of Black's elbow pointed *upward* and using the fingers of the right hand against the outer edge of Black's wrist as a guide will prevent released pressure on elbow and wrist.

As Black is turned to his right and forced downward, White kicks with either foot to the facial area, Points 1 to 5, inclusive, of Chart A.

(Continued on next page)





As Black is raised upward from the force of the kick, White, with pressure of his *right fingers on the outer edge of Black's forearm*, pulls to the right so that his own right elbow is brought back against his own right side. Then he applies pressure downward

NOTE: Correct pressure point is on the outer edge of Black's lower forearm (see page 22).

which forces Black into a squatting position
(Continued on next page)



for delivery of kick with either foot to the testicles, liver area, solar plexus, throat or jaw at Points 24, 21, 17, 9x or 5x of Chart A.

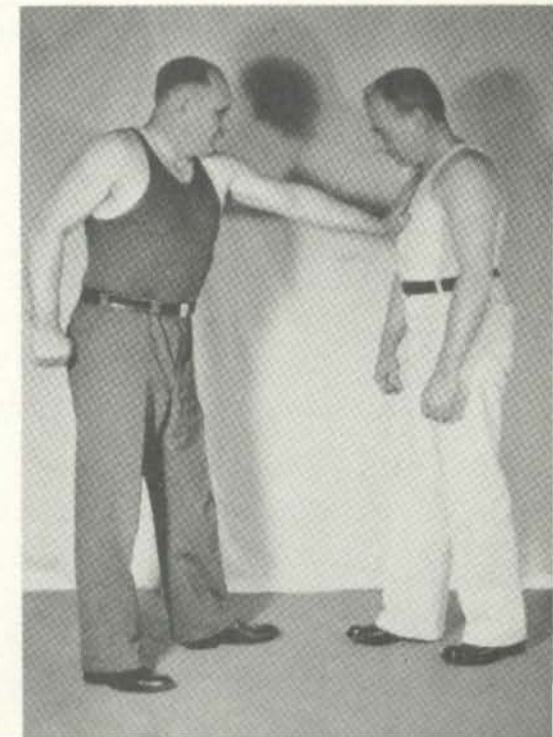
WARNING: White should keep Black bent forward to prevent Black's countering by falling to a prone position and delivering kick against White's legs.

White's left wrist being grasped by Black's right hand, thumb down, can be countered in the same manner.

« = »

COUNTER AGAINST PUSHING (Proper timing, 4 to 6 seconds)

With his left hand, Black shoves against White's chest.





[76]

White grips Black's wrist with both hands. In taking this grip, White's thumbs are on the under side of Black's wrist, his fingers overlapping.

NOTE: In a push with either Black's right or left hand, White's hand coming in contact with the outer edge of Black's wrist is always overlapping in taking the grip. This places the hands in correct position for delivery of blow.

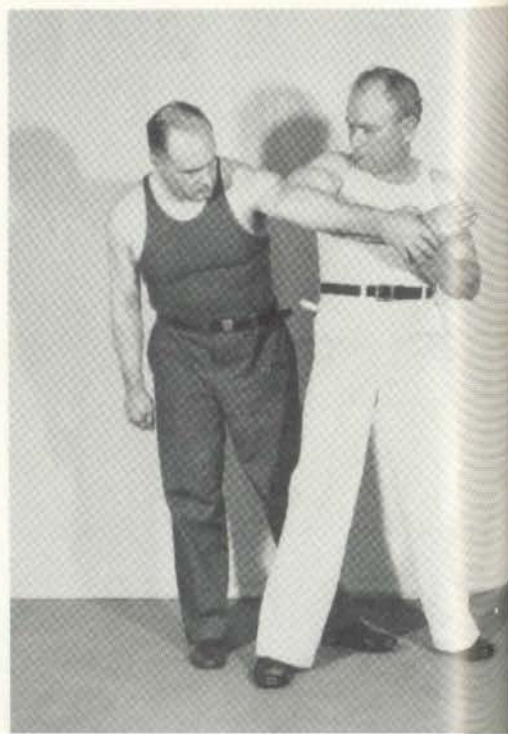


[77]

Using the *center* of his own upper arm, White applies pressure downward on Black's upper arm and whips upward on Black's wrist. This forces Black over and down against White's right leg.

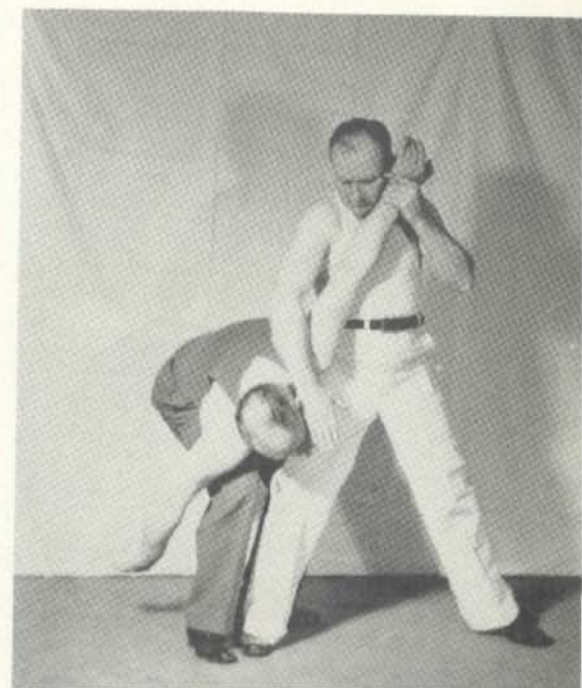
NOTE: The majority of the leverage is lost if Black's arm is brought under White's armpit due to the fact that in order to apply leverage, White must either stoop or be thrown out of proper position by having to pry too far upward on Black's wrist.

Taking full advantage of Black's pushing effort, White turns quickly, guides and jerks Black's hand across White's chest which throws Black forward and off balance. As the turn is made, White places his right foot in front of Black to prevent Black from stepping forward and at the same time *turns the little finger edge of Black's hand upward* (see page 22).



White retains Black's arm in position with his left hand and with the little finger edge of his right hand (see page 26, picture 1), strikes Black across the temporal nerve, Point 30, Chart B.

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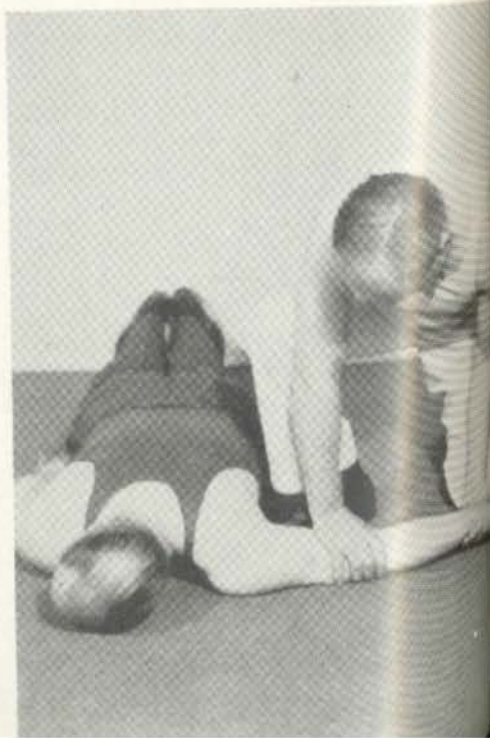




White exerts leverage upward and backward on Black's arm, holding Black down with his right elbow on Black's shoulder. White pivots and with a left knee bunt, strikes Black on the jaw or throat at Points 5x or 9x of Chart A.

As Black drops from the force of the knee bunt, White, retaining the grip with his left hand, steps back and places his right hand *just above* the back of Black's elbow, forcing Black into a prone position where elbow dislocation or arm break may be effected.

Black's push with right hand can be countered in the same manner.



PART VI.

DEFENSIVE AND OFFENSIVE HOLDS AND THROWS

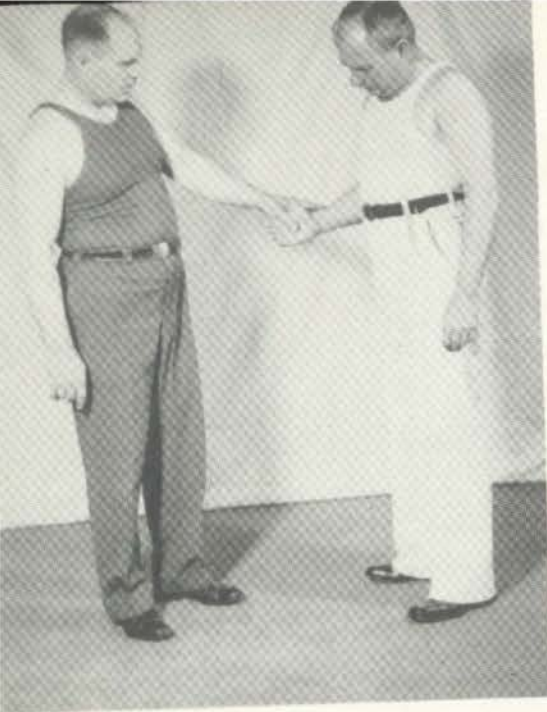
Variations of hand throws have been common knowledge for some period of time and are widely heralded in most books dealing with Jiu Jitsu. Seldom, however, is the full effectiveness of these holds and throws shown nor how they may be coordinated with blows to vital spots removing them from the realm of "sport" into a deadly method of combat.

LEVERAGE ON THUMB

(Proper timing, 2 to 3 seconds)

White firmly grips Black's thumb.

For details of proper grip and leverage points, see page 31, picture 4.



White whips to the right and upward in a semi-circle until White's hand reaches the top of the arc and then applies a pulling leverage *against the back* of Black's thumb. This leads Black into position for knee bunt to the side of thigh at Point 25 of Chart B.

(Continued on next page)



White whips Black's hand downward (to complete the circle). This swing is continued until the back of Black's hand is downward and Black is bent forward. With continued pressure on the back of Black's thumb, White leads Black's hand (knee high) to the left, bringing Black into position for delivery of fist or little finger edge of hand blow to the mastoid process at Point 37 of Chart C, or striking across the "atlas-axis", Point 36 of Chart C. Such a blow may cause dislocation of the neck.

NOTE: Proper pressure on thumb as indicated on page 31, picture 4, is of utmost importance in the execution of this hold. If proper pressure is not applied and Black succeeds in turning his back to White, White then applies No. 3 Come-Along (see page 54).

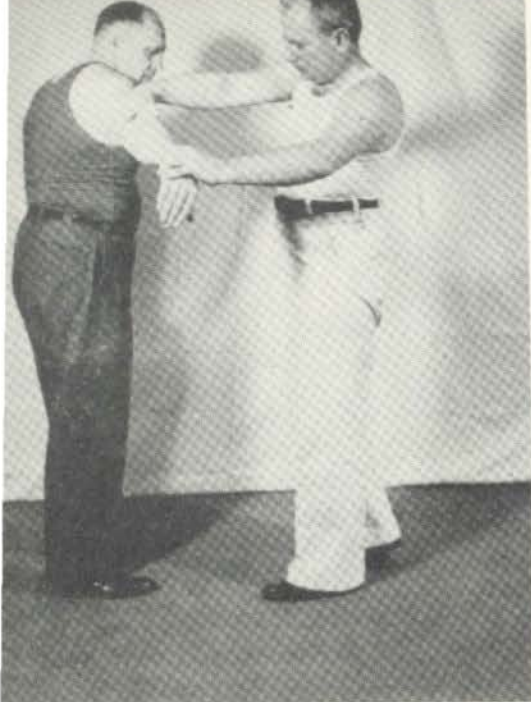
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LEVERAGE HOLD ON ARM

(Proper timing, 3 to 4 seconds)

With left hand, White grips Black's right wrist. In taking this grip, part of Black's hand is included and White's thumb is on the under side of Black's wrist.





White lifts Black's arm and with his right hand reaches over and catches the back of Black's arm *just above* the elbow.

White pulls forward on Black's upper arm and raises Black's wrist until Black's arm is in a vertical position, and with left hand pressure, bends Black's wrist.

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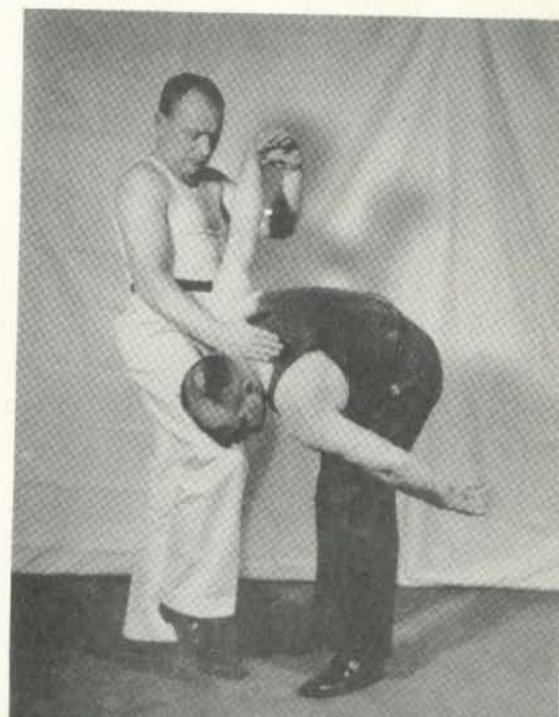


(Reverse position shown for better detail)

With right hand, White continues the pull on Black's upper arm, bringing Black's head into position for knee bunt to the jaw at Point 5 of Chart A.

Following the knee bunt, White retains Black's wrist in a bent position and with little finger edge of right hand *quickly* delivers blow to the atlas-axis at Point 36 of Chart C.

Hold can be applied from either side.



LEVERAGE THROW FROM THE FRONT

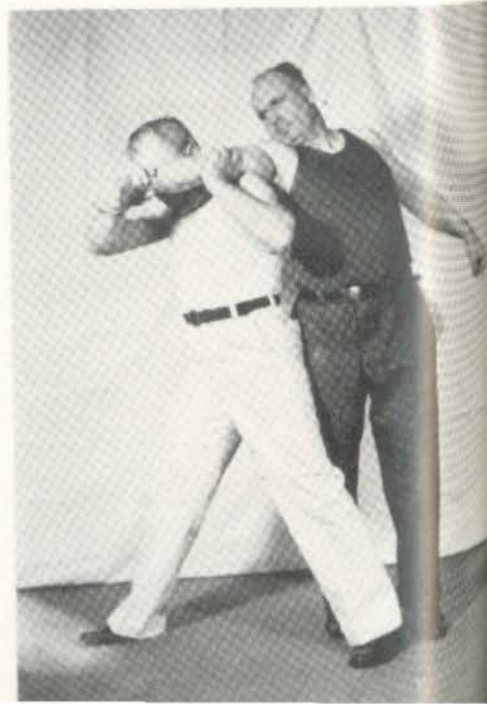
(Proper timing, 2 to 3 seconds)

With right hand, White grips the inside of Black's right wrist, the little finger edge of his hand against Black's hand. With his left hand, White grips *directly* over the outside of Black's elbow. White then jerks Black forward and off-balance.



White turns to the right, lifting Black's arm, *placing the back of Black's elbow just ahead of White's left shoulder*. White's left hand serves to keep Black's arm on the shoulder and from slipping forward so that the point of leverage is the elbow and *not the armpit*. This is aided by turning Black's wrist so that the *little finger edge* of Black's hand is *upward*. Black is then off-balance. White then pulls directly downward on Black's wrist.

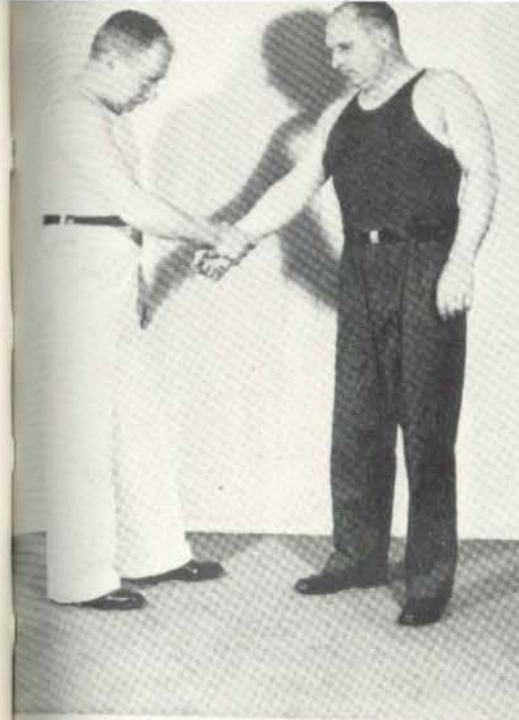
NOTE: If jerk leverage is applied downward, Black's arm will be dislocated at elbow or broken, or Black can be thrown over White's shoulder and as Black goes over, White steps back and whips downward on Black's arm (as if swinging a sledge hammer). This causes Black to fall with full weight on his hip or back, causing possible fractures of the pelvic region.



LEVERAGE THROW TO THE FRONT AND DOWN

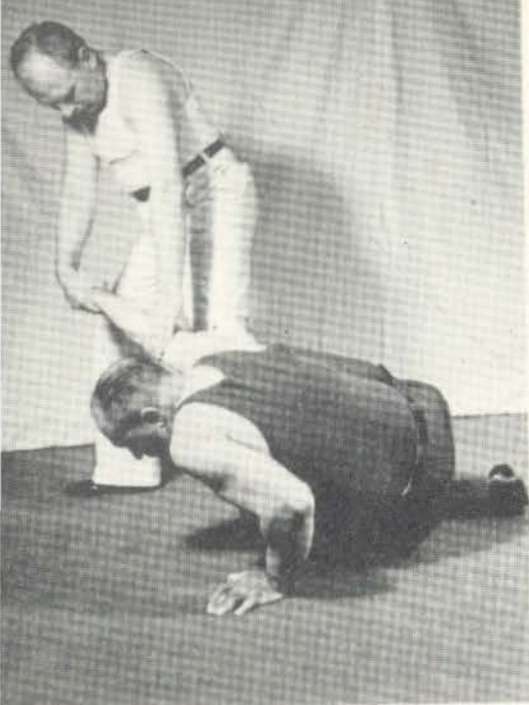
(Proper timing, 3 to 4 seconds)

With right hand White grips the inside of Black's right wrist.



White turns and places his left hand *just above* the back of Black's elbow, the *little finger edge of White's hand being toward Black's shoulder*. White places his left foot in front of Black to prevent Black's stepping forward. Pressure forward and downward is then exerted against the back of Black's upper arm and elbow.



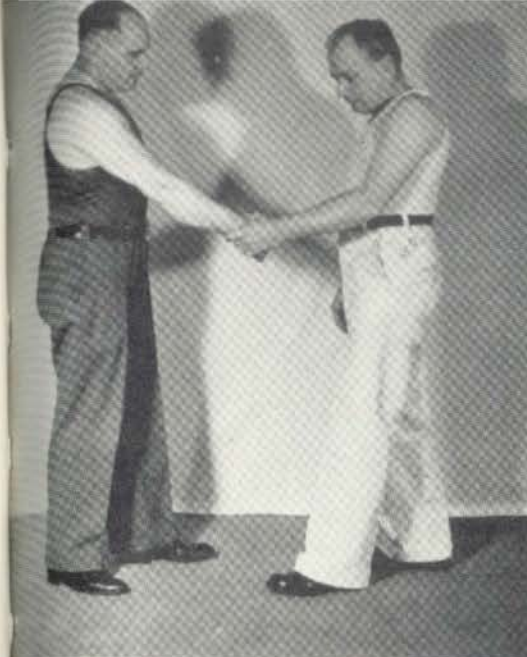


This forces Black forward and down.

White places his left knee on the back of Black's upper arm and as he presses down with his left hand *just above* Black's elbow, he pulls *directly upward* on Black's wrist.

NOTE: If severely applied, Black's elbow will be dislocated or his arm broken.

Hold can be applied from either side.

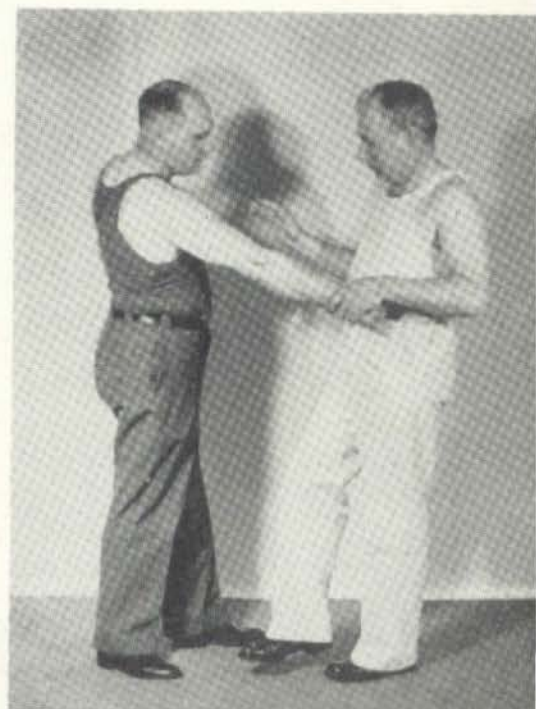


THROW TO THE REAR WITH
ARM BREAK AND CHOKE
(Proper timing, 3 to 5 seconds)

With left hand, thumb up, White grips the outside of Black's right wrist.

White swings his right foot forward and raises his right hand in preparation for . . .

(Continued on next page)





quick and *severe* heel kick against the back of Black's knee joint and drives his right hand (in wedge knuckle drive position, see page 26, picture 3) against Black's throat at Point 7, Chart A, forcing Black backward

and downward. As Black is falling, White *raises and pulls* on Black's right arm to *prevent* him from falling directly backward, turning the inside of Black's wrist upward in preparation to bring it across his legs so correct pressure can be applied as shown in the following picture. White also *quickly* steps forward with right foot so as to bring his right knee under Black's elbow.

NOTE: Care must be taken to avoid White's leg being trapped in fall.

(Continued on next page)



White follows through and drives his knuckles into Black's throat at Point 9x of Chart A, or applies choke as shown page 32, picture 1. Holding Black's elbow across his knee, White *increases the twist toward Black's thumb* and pushes downward and backward on Black's wrist, causing pressure on Black's elbow joint. Severe pressure may cause dislocation of elbow or arm break.

Hold can be applied from either side.

« = »

1 - 2 - 3 WHIP

(Proper timing, 2 to 3 seconds)

White using both hands, thumbs upward, *firmly* grips the back of Black's right wrist and a portion of the hand, his thumbs overlapping on the back of Black's wrist and his fingers overlapping on the under side.





White jerks Black forward by pulling his arm to White's right and downward. This throws Black off-balance.

NOTE: Speed and severity of the pull is of great importance as it jerks Black off balance and eliminates the possibility of his rendering a counter blow as next movement is executed.

Taking a long, swinging step with his right foot, and raising Black's arm

NOTE: Grip on hand, as shown, permits maximum twist of Black's arm in the execution of this hold.

(Continued on next page)



and while retaining his *tight grip* on Black's wrist and hand, White swings under and continues to turn until he is facing in the same direction as Black.

White whips downward on Black's wrist (same movement as in wielding a sledge hammer), *simultaneously exerting an additional twist* toward the little finger edge of Black's hand. This brings Black into position for kick to solar plexus or liver area at Points 17 or 21 of Chart A.

NOTE: Following the kick, White may continue to turn Black's wrist, bringing Black's arm up behind his back and apply No. 3 Come-Along (see page 53).

Hold can be applied from either side.



UNDER THE ARM AND THROW (Proper timing, 2 to 3 seconds)

With left hand, White grips Black's right wrist. In taking this grip, part of Black's hand is included and White's thumb is on the under side of Black's wrist.



White lifts Black's arm and with his right hand, *reaches under* and catches Black *just above the elbow* on the back of the arm.

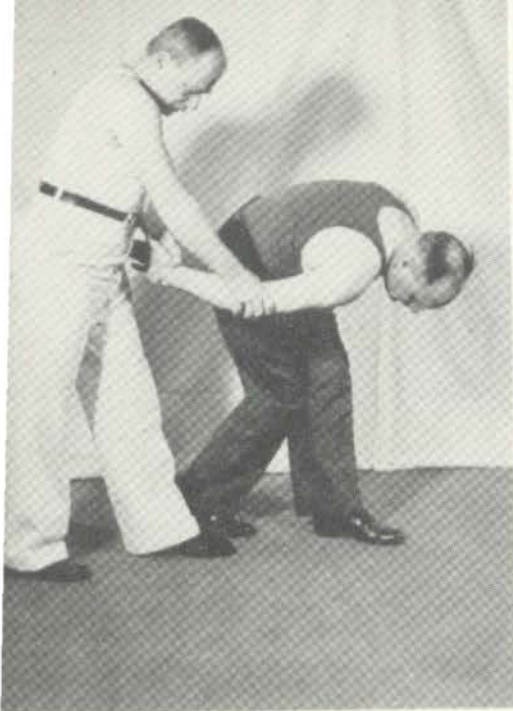


White takes a long, swinging step with his right foot and raises Black's arm.



White swings under and continues the turn until he is facing in the same direction as Black. He then pulls downward and backward on Black's wrist and pushes forward and downward on Black's elbow. (Same movement as in wielding a sledge hammer.)





As Black is forced forward and downward, White keeps the thumb portion of Black's hand upward, exerting continued downward pressure against the back of Black's elbow. (White's right hand automatically slides onto the back of the elbow as Black is forced forward.)

As continued pressure is applied downward on the back of the elbow, Black, due to centrifugal force and exerted pressure on his shoulder socket, is forced to swing to the right and into position for delivery of kick to the facial area, Points 1 to 5 inclusive, of Chart A.

Hold can be applied from either side.



No. 1 HAND THROW

(Proper timing, 2 to 4 seconds)

With right hand, White grips Black's left hand over the thumb edge.

With a half circle movement, White swings Black's hand upward and with his left hand grips over the little finger edge of Black's hand. For correct grip see page 30. As pressure is applied, Black's wrist is forced to bend.





More pressure is exerted with the left thumb than with the right. This causes Black's hand to be tilted, the little finger edge being lower than the thumb edge. White then turns Black's hand and fingers over and alongside Black's shoulder, forcing Black backward and off-balance. Holding Black's wrist firmly bent with his left hand by exerting continued thumb pressure on his hand at Point 43 of Chart C, White releases his right hand and

with forearm blow strikes Black at the side of the jaw or neck at Points 32 or 33 of Chart B.

(Continued on next page)



(Reverse position shown for better detail.)

White then resumes his former hand grip with his right hand and with heel drive, (see page 27, picture 3) strikes Black's solar plexus or liver area at Points 17 or 21 of Chart A.

Hold can be applied from either side.

NOTE: This hold may also be used to break a person's grip from a stationary object, as for example, breaking hold on a steering wheel for the purpose of removing him from a car.

(Continued on next page)



White recovers from the force of the forearm blow by returning with delivery of little finger edge of hand blow to jaw or throat at Points 5x or 9x of Chart A. A properly delivered blow against any one of the above mentioned points, together with additional pressure of the left hand, will force Black to fall backward.





[98]

NO. 2 HAND THROW (Proper timing, 6 to 7 seconds)

With right hand, White grips Black's right hand over the little finger edge.

With a half circle movement, White swings Black's hand up until the inside of Black's wrist is upward. With his left hand, White takes a grip over the thumb portion of Black's hand. (For correct grips see page 30.) Pressure is then applied with both thumbs and by tightening the fingers on the palm and heel of Black's hand. This forces Black forward and downward.

(Continued on next page)



[99]

White continues to force Black forward until Black's head and shoulders are lower than his back and then pulls on Black's hand.

(Reversed position of same hold shown for better detail)

This leads Black into proper position for delivery of kick to facial area at Points 1 to 5, inclusive, of Chart A.

(Continued on next page)

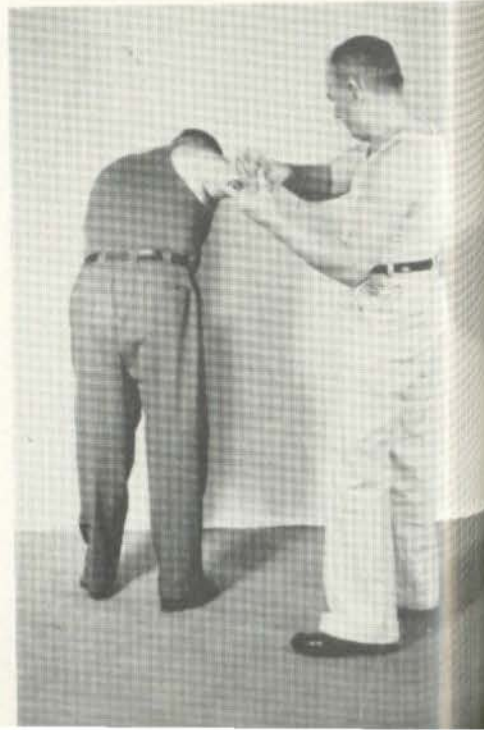


As Black is raised upward from the force of the kick



White recovers by pulling sharply backward on Black's hand. This pull is of sufficient force to jerk Black into a standing position.

(Continued on next page)

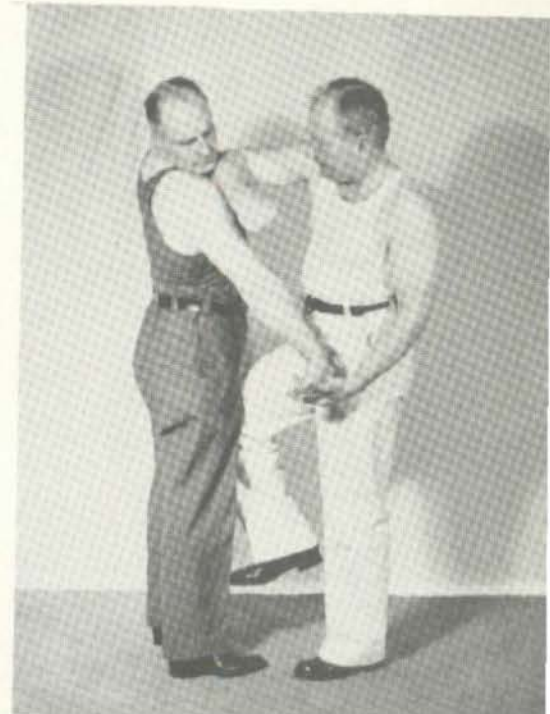


As Black is pulled upward, White retains left hand grip, and releasing his right hand, White swings and strikes little finger edge of hand blow to side of face at Point 30x of Chart B.



Recovering from the force of the little finger edge of hand blow, White retains his grip on Black's right hand and steps forward with left foot and delivers a right knee bunt to testicles at Point 24 of Chart A, and forearm blow to jaw or side of neck at Points 5x or 33x of Chart B.

Hold can be applied from either side.





[102]

NO. 3 HAND THROW WITH WRIST BREAK

(Proper timing, 3 to 5 seconds)

With right hand, White grips Black's right hand over the little finger edge.



[103]

Continuing the pressure until Black's head and shoulders are lower than his back, White exerts additional pressure with the thumb of his right hand, forcing Black to turn slightly, allowing sufficient room between Black's body and upper arm

With a half circle movement, White swings Black's hand up until the inside of Black's wrist is upward. With his left hand, White takes a grip over the thumb portion of Black's hand. (For correct grips see page 30.) Pressure is then applied with both thumbs and by tightening the fingers on the palm and heel of Black's hand, which forces Black forward and downward.

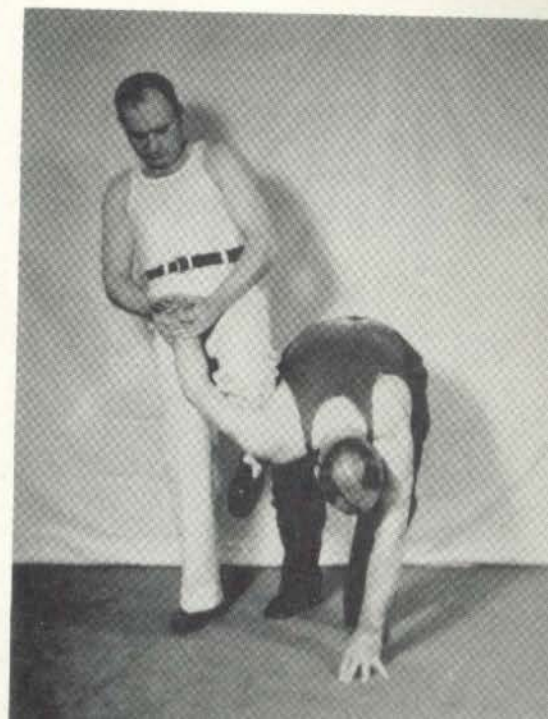
(Continued on next page)



(Reverse picture showing continuation of same hold for better detail)

for White to place his left knee above Black's armpit. Still retaining the bend in Black's wrist and exerting an upward pull on Black's hand

(Continued on next page)





and retaining Black's bent wrist with a left hand grip. White releases his right hand grip and with a fist blow can strike the back of Black's hand just back of the knuckles. Such a blow would break Black's wrist.

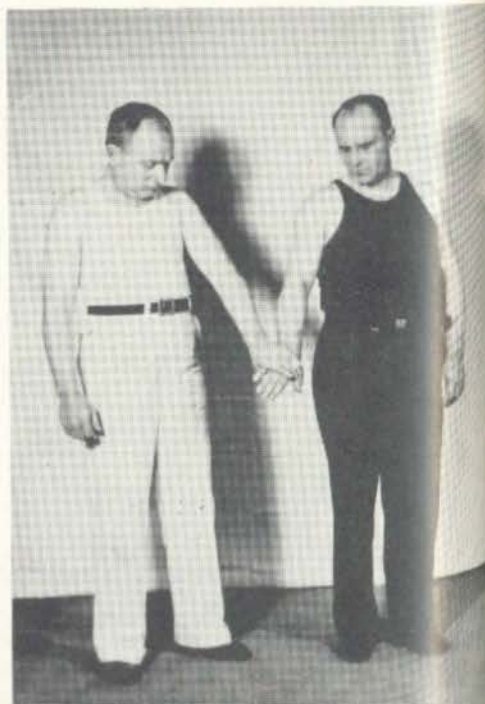
NOTE: White may progress from this point by forcing Black into a face down prone position by kneeling with *full weight* on back of Black's armpit, forcing Black's forearm forward which would dislocate Black's shoulder or break his arm.

Hold can be applied from either side.

TWIST WITH ABDOMEN BLOW (Proper timing, 2 to 4 seconds)

With left hand, White grips the little finger edge of Black's right hand, placing his index finger across Black's knuckles and with his thumb in the lower portion of Black's palm.

NOTE: The ends of White's four fingers pressing downward along metacarpal II (see page 22) gives greater effect to the following twist.



(Reverse picture of same hold shown for better detail.)

Continuing in a backward and upward twist, Black's hand is brought up behind his back and held in place with continuing twist and pressure. The pressure is applied downward with the ends of White's four fingers and upward with his thumb.

(Continued on next page)



With a wrist twist downward toward Black's thumb, White turns Black's hand and forces it back past Black's right hip.





With forearm blow, White strikes Black's solar plexus or against liver area at Points 17 or 21 of Chart A.

Following with wedge knuckle drive (see page 26, picture 3) to throat, Point 7x of Chart A, White exerts a severe twist on Black's wrist. The force of these two will cause Black to fall backward. White releases his grip. Black is then in position for White to jump and drive both heels (see page 27, picture 3) into Black's abdomen at Points 17 or 21 of Chart A.

Hold can be applied from either side.



PART VII.

CHOKE HOLDS

The Japanese have perfected many variations of chokes, the majority of them, however, require the throwing or forcing of opponent into a prone position.

The chokes herein shown have been selected for the following reasons:

- (1) Application and full effectiveness can be obtained from a standing combat position.
- (2) The speed with which they can be applied.
- (3) The minimum of effort required to force opponent into submission.
- (4) Their effectiveness.
- (5) They are least likely to permit opponent to apply a counter (other than noted) against their application.

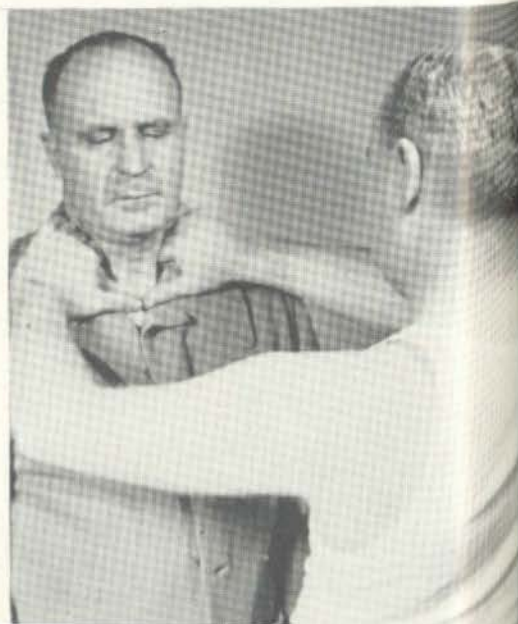
No. 1 CHOKE (from front)
(Proper timing, 2 to 3 seconds)

White grips *firmly* with both hands, well back on Black's collar and using the back of Black's collar as a leverage, takes up all possible slack and rolls the second row of knuckles (see page 22) of both hands *directly across and into* the jugular veins in Black's neck (see area of Points 6 and 8 of Chart A).

NOTE: This cuts off blood circulation to the brain.

White places both thumbs *below* Black's "Adam's apple" at Point 10 of Chart A . . .

(Continued on next page)



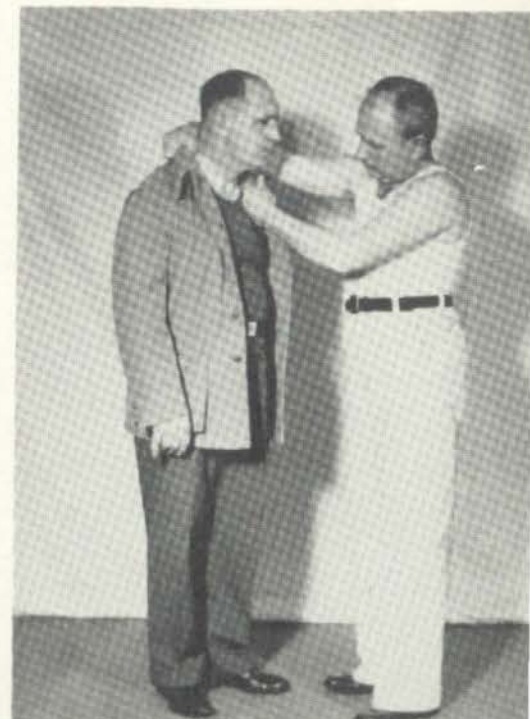
and applies pressure *inward and upward* with both thumbs *under* Black's "Adam's apple" at Point 10 of Chart A. Full pressure is applied and retained on both the jugular veins and upward and under (not on) Black's "Adam's apple".

Unconsciousness through stoppage of blood circulation to the brain and strangulation is almost instantaneous and death can occur in 1 to 3 minutes. Death may be more rapid due to pressure on the vagus nerve which controls the heart action.

« = »

No. 2 CHOKE (from front)
(Proper timing, 3 to 5 seconds)

With right hand, *thumb down*, White grips *well around and past the center* of the back of Black's collar. He also grips with the left hand *thumb up, well up on Black's left coat lapel*.





With a *sharp shove* of his left hand against Black's shoulder, White pulls against the back of Black's head with the inside of his right wrist and forearm. This forces Black's head downward into a "ducking" position, enabling White to bring his right arm over the top of Black's head in preparation for the next movement.

Continuing to bring the right arm over Black's head and down until the *outer edge* of the forearm is across Black's throat, White pulls with left hand and applies leverage against Black's throat with the *outer edge* of his forearm.

NOTE: Knee bunt by White to testicles at Point 24 of Chart A may be used for additional control.

Hold can be applied from either side.



No. 3 CHOKE (from rear)
(Proper timing, 3 to 4 seconds)

With right hand, White reaches over Black's right shoulder and grabs, *thumb down, well back* on Black's left coat collar.

With left hand, White reaches under Black's left arm, forcing Black's arm upward and preventing Black from pivoting or turning in an endeavor to escape from the hold on his coat collar.



White's left hand continues around until the palm of his hand is on the back of Black's head. White then pulls on the coat collar, forcing the *inner edge* of his wrist or forearm against Black's throat at Point 9x of Chart A. White simultaneously pushes forward with his left hand against the back of Black's head.



White can add additional pressure by kicking against the back of Black's knee, forcing Black to stoop, throwing him out of position for counter grab with right hand to testicles at Point 24 of Chart A of White's anatomy.

Hold can be applied from either side.

No. 4 CHOKE (from rear) (Proper timing, 3 to 4 seconds)

White encircles Black's neck with left arm bringing the *inner edge* of his forearm across Black's throat.

NOTE: If Black is taller than White, a knee bunt to the back of either of Black's knees, or a right fist blow against the kidney area at Point 40 of Chart C, or a jerk against Black's throat will bring Black down into position to permit taking of next grip.



White then places his left hand just *above* the inside of the elbow of his right arm.





Then White places the palm of his right hand across the back of Black's head and pulls backward across Black's throat with the *inner edge* of his forearm, pushing forward on the back of Black's head with his right hand.

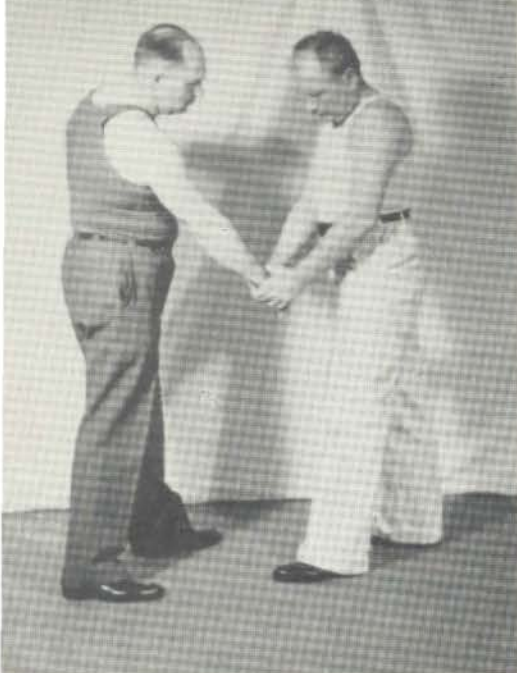
For additional leverage and protection, White kicks against the back of Black's knee to bring Black down and to prevent counter grab by Black with either hand to White's testicles, Point 24 of Chart A.

Hold can be applied from either side.



PART VIII.

SIMPLE, QUICK AND EFFECTIVE BLOWS



[116]

JERK AND SWING (Proper timing, 2 seconds)

White grips Black's right wrist with both hands; grip is taken with thumbs up and overlapping on the back of Black's wrist. White *sharply jerks* Black's arm downward and to the right

with sufficient speed and force to snap Black's head backward. Retaining his left hand grip.



[117]

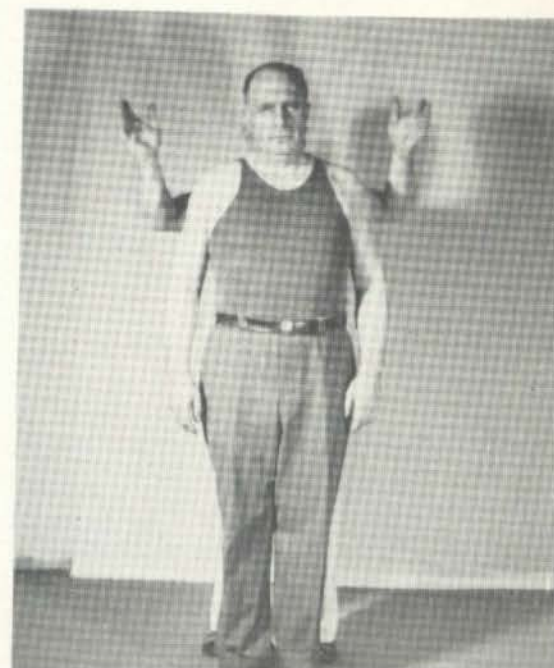
White swings Black's hand downward and to the right so that it is out of the way for delivery of a forearm blow to jaw at Point 5x of Chart B and knee bunt to testicles at Point 24 of Chart A.

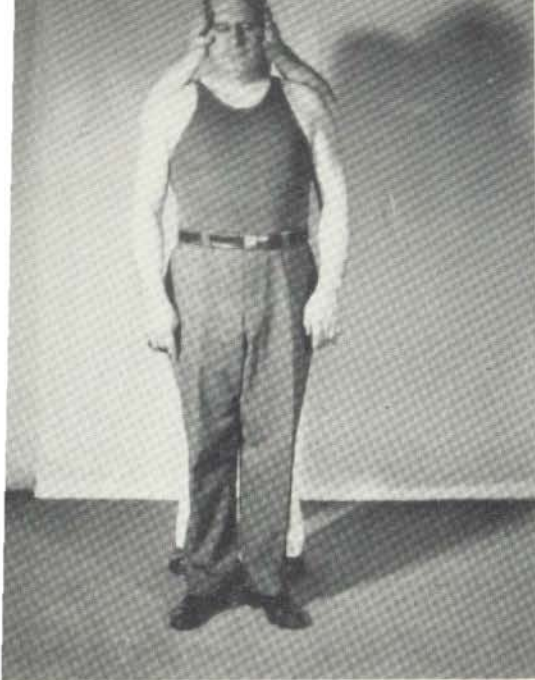
NOTE: Can be followed up with leverage hold on arm (see page 82).

« = »

CONCUSSION BLOW TO EARS (Proper timing, 1 second)

White cups both hands
(Continued on next page)

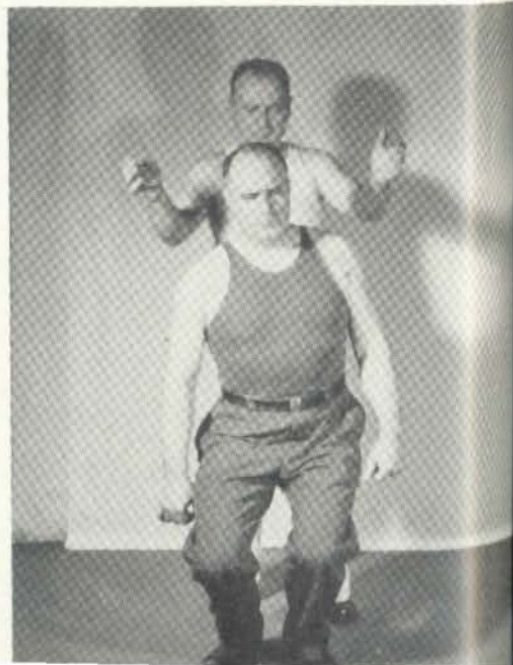




and strikes *simultaneous* blow over both of Black's ears at Point 29 of Chart B with his cupped palms.

This blow may break one or both of Black's ear drums and render him unconscious. If delivered with sufficient force, this may become a death blow due to brain concussion and shock.

Blow can be delivered from either the front or back.



PART IX.

"LINCK-STICK"

The LINCK-STICK was developed in 1930 by the author and its use is patterned after the method in which a Japanese would use a cane or staff in combat. Their method is to thrust the point into a vital spot in preference to using it as a club in order to maim, kill or control their opponents. The advantages of the *Linck-Stick* are:

- (1) Its size and weight.
- (2) That the knobs are sufficiently small in circumference but long enough to penetrate or shock the vital spots and nerve centers.
- (3) It does not lend itself to be easily wrested from the wielder.
- (4) Forward and back hand blows are used with equal effectiveness.
- (5) The striking force can be controlled from that of a wrist movement, a forearm blow, or a full arm pivot.
- (6) It can be used effectively in close hand-to-hand combat where the ordinary club would be of a hindrance due to the lack of space in which to wield it.
- (7) Once familiar with the various grips and uses of this weapon and having knowledge of the vital target spots, a readily found rock or stick will serve as a crude substitute should the owner find himself without his *Linck-Stick*.

NOTE: The "Linck-Stick" has been adopted by several of the large law enforcement bodies and has been found more efficient than the regular police stick or sap in controlling criminals and where mob violence is encountered.

To gain maximum efficiency, this weapon has been scientifically designed. It has been found in numerous instances that law enforcement officers who have endeavored to duplicate the Linck-Stick have lost one or more of its valuable features.

Mr. Linck has authorized the publishers to furnish blue prints and complete specifications for the manufacture of the Linck-Stick.

No orders will be filled unless accompanied by evidence of membership in a law enforcement body or branch of the armed forces.

PRICE OF SPECIFICATIONS AND BLUE PRINTS 50c



LINCK-STICK

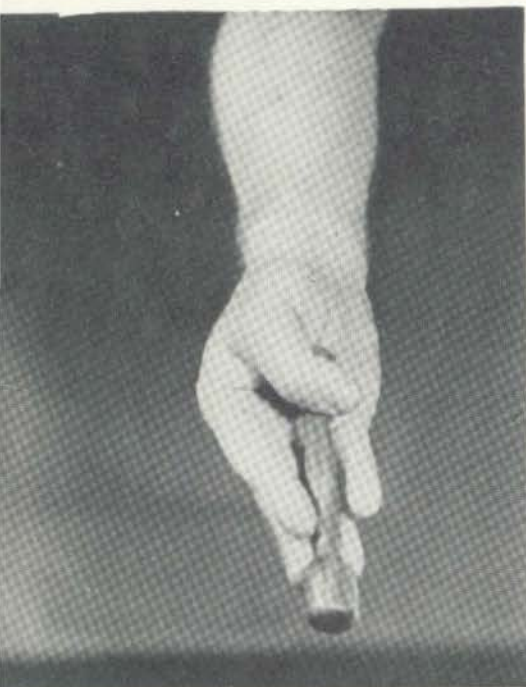
PROPER GRIPS ON LINCK-STICK



Correct "Full" grip—inner view. Stroke may be delivered with either forward or pivot blow with this type of grip.



Correct "Full" grip—outer view. Stroke may be delivered with either forward or pivot blow with this type of grip.



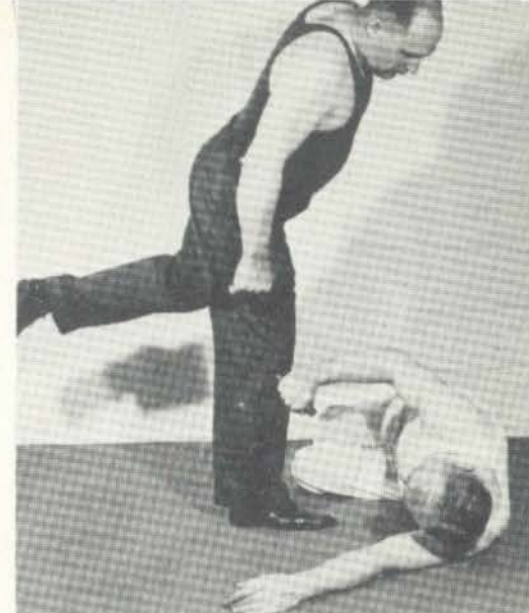
Correct "Palm" grip for driving into deep vital spots.



Correct "Knuckle" grip for light submission blows.



"Full" grip, striking Point 1, Chart B.



From prone position and with "Full" grip, striking Point 26, Chart A.

A FEW OF THE STROKES TO THE MORE VITAL SPOTS ARE SHOWN HERE—Refer to Charts for full information on vital spots.



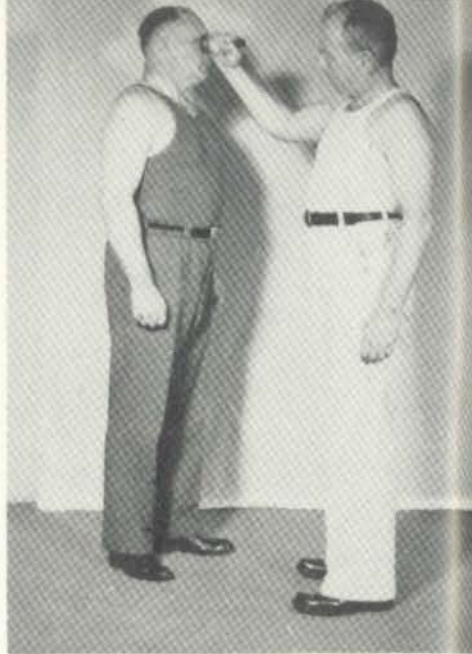
"Palm" grip, striking Point 17, Chart A.



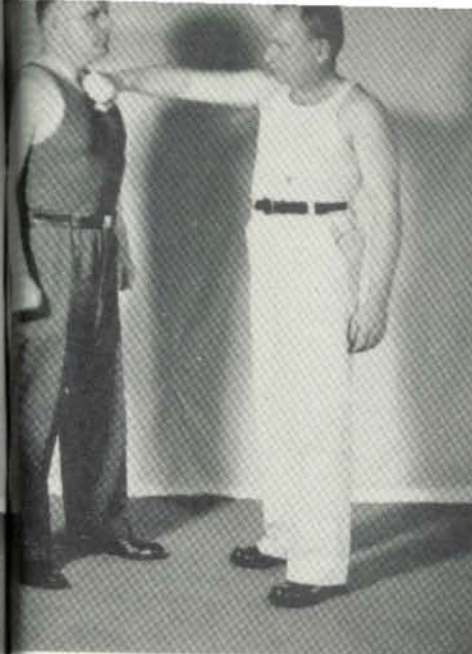
"Knuckle" grip, striking Point 5, Chart A.



Striking Point 5, Chart A.



Striking Point 3, Chart A.



Striking Point 9, Chart A.



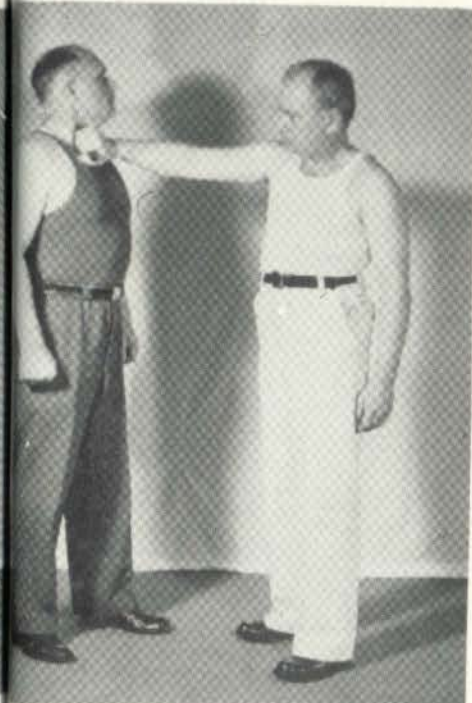
Striking Point 30, Chart B.



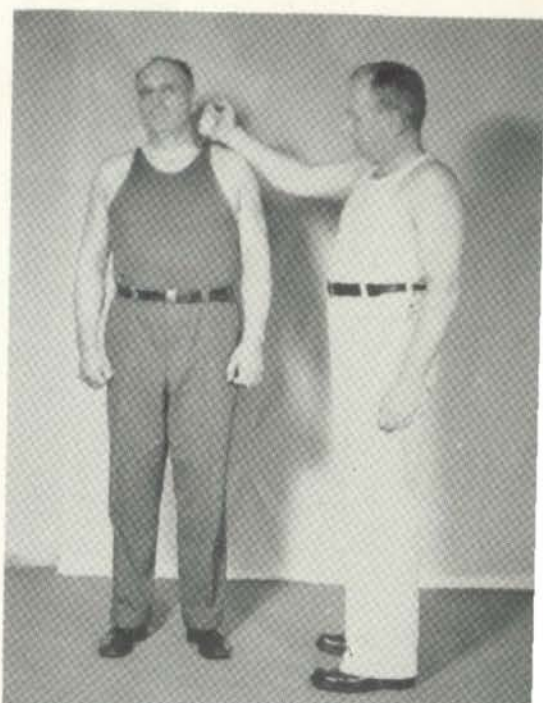
Striking Point 37, Chart C.



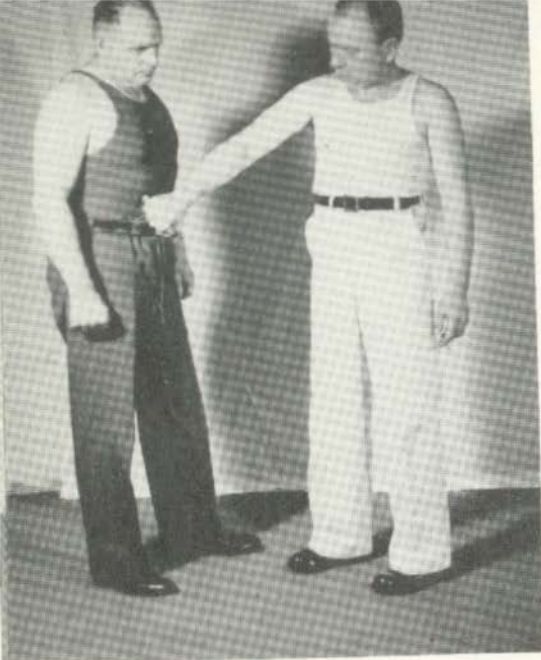
Striking Point 2, Chart A.



Striking Point 8, Chart A.



Striking Point 11, Chart A.



Striking Point 21, Chart A.



Striking Point 36, Chart C.



Striking Point 33, Chart B.



Striking Point 42, Chart C.