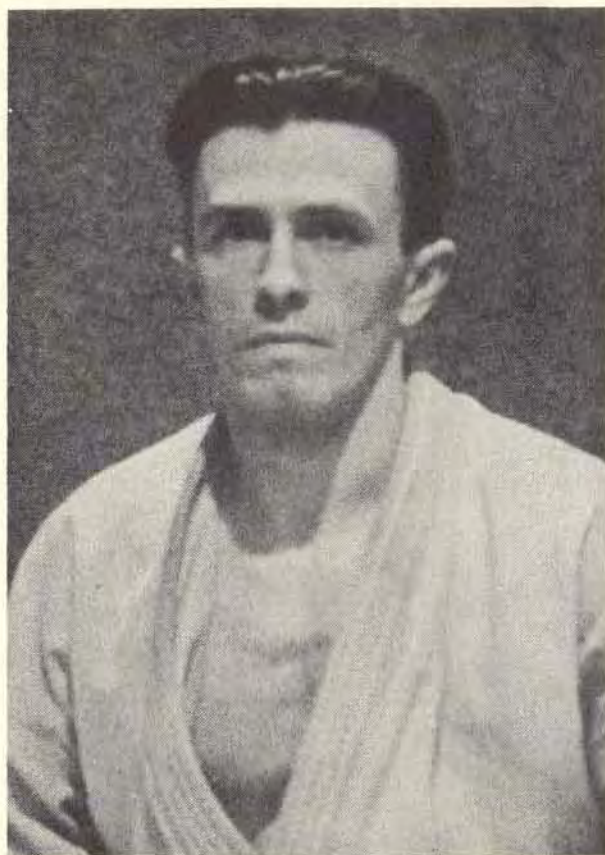


## MODERN JUDO

VOLUME I. *Basic Technique*

VOLUME II. *Advanced Technique*

Together, these two volumes form the complete Ju-Jutsu Library.



The Author, Charles Yerkow

# MODERN JUDO

VOLUME I. BASIC TECHNIQUE

by

CHARLES YERKOW

*Illustrated by*

*the author and Edward Beck*



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## *Dedication*

For his sincere interest and foresight,  
this book is dedicated to

RICHARD GORDON McCLOSKEY

## Preface

THIS IS NOT a miracle book. You will find no "secrets" nor mysterious practices here, for the simple reason that there are none in Judo.

Judo or ju-jitsu is nothing more than a proved art and science, and as such requires nothing more than proper practice. In short, this book will show you and teach you whatever you yourself want to learn.

I should like to point out that the throws, tricks, and breaks contained in this book do not in the least comprise all of judo, but if you will give particular care and study to the first part, *Principles*, of Chapter 3, and to the whole of Chapter 5, *Individually Developed Technique*, you will find that you will be able to devise any number of your own attacks and defenses. Every throw, trick, and break is done in as many ways as there are teachers teaching it.

In order that you may use this book with full confidence, it is in order to say something of other judo textbooks and in what way this book is different.

The fault of most books purporting to teach judo is either too much text poorly illustrated or too many pictures poorly explained. One book deals painstakingly with every major trick of self-defense and simple attack, yet entirely neglects such important phases as throwing and mat-fighting, and gives no hint even of basic principles and techniques. Another contains a great variety of tricks and breaks used in mat-fighting, most of them too complicated for the average student of judo. One of the best books, published a very long time ago, gives an excellent explanation of balance and off-balance, and also contains a number of major throws and locks illustrated by strips of motion-picture film. However, this book fails to show how these tricks can be used for simple attack or self-

defense, and the mat-fighting tricks and locks are entirely insufficient.

At present many methods of hand-to-hand combat are being urged upon the layman. One recent pamphlet makes the claim that its method is far superior to ju-jutsu, but at its best it offers little but poorly executed ju-jutsu. Another presents a "system of ju-jitsu," yet its tricks are nothing more than some twenty haphazardly collected arm-locks and arm-throws. Recent official and unofficial manuals used by the armed forces contain excellent tricks, but omit the very important full body holds and fail to mention counterattacks against knife and revolver defenses.

The trouble seems to be that too many "systems" and methods of "modified" ju-jutsu are being gilded for the unwary. The average layman never really receives the opportunity to study the true ways of judo, and what he does study under the vast number of "modified" methods leaves him disgusted with the art because he never really learns a single throw or trick or break in the proper manner.

With this background of books on judo, I realized that the only judo book of value would be the one that presented *all* phases of the art in logical sequence, clearly illustrated so that the student might know at every step what he was doing and why he was doing it.

Thousands of men and women today are studying judo in "Ten Easy Lessons" and are "quickly" taught a number of ju-jutsu tricks. But when their course is over and they are called upon to use these tricks they find themselves helpless unless the attacker performs in a certain specified way, a way which they had been taught to expect. They are lost because they don't know the fundamentals and cannot improvise to meet unexpected situations.

If you glance at the first part of Chapter 3 you will find there the basic principles for all stand-up throwing. If you will compare any one of the throws, tricks, and breaks that follow to these fundamental principles you will understand

and realize how important principles can be. What I am stressing is that you cannot learn judo by just cramming a few dozen tricks up your sleeve; you must understand the basic principles upon which the whole art is based.

If you are contemplating a serious study of judo I suggest that you study this book chapter by chapter. If you are only interested in gaining the advantages of scientific self-defense and certain effective attacks, then concentrate on Chapters 2, 6, and 7.

For better understanding of the book I should like to point out that the teaching of judo falls into two parts: the first part is called *kata* by the Japanese and means form-practice. The second is *randori* and means free-playing. Think of form-practice as the mechanics of judo: the proper way and manner of stepping in for a particular throw or trick, the timing of steps to execute a throw, the proper form necessary to turn around in a certain defense. And now think of free-playing as the technique of judo: how to perform your throws and tricks against an opponent who is trying to perform against you. The fundamentals of technique are found in Chapter 5. I have never seen technique covered in any other book.

In this book I have attempted to insure that you master the mechanics of judo, but technique—unfortunately or fortunately—can be learned only through free-playing under the supervision of an expert instructor.

Which brings us to the question of how you, a judo student learning on your own, without benefit of an instructor, can make full use of this book. First, you must have a partner who is as interested in learning this sport and art as you are, and second, you must decide at the start that you will both watch over each other while practicing, to prevent possible injury. Practice everything exactly as described and illustrated, for judo can be dangerous if uncontrolled.

Practice and practice and practice; perform a throw three times, then have your partner take the offensive (or de-

fensive), and after he has performed it three times, do it again. And again. Believe me that this is the only way you can progress—in any other way you will fail.

Take, for instance, the first three throws in Chapter 3: The side ankle-sweep, the front ankle-sweep, and the straight ankle-flip. Upon close reading and study you will note that there exists a certain similarity between these three throws, that in each throw you employ the sole of your attacking foot, that in each throw you attack nearly the same point on your opponent. All right, then: classify these three throws as one type and practice them together until you become fairly good. Then follow on to the next two throws and study their similarity and how they differ from the preceding three.

You can study the entire book in this manner. A study of this kind will repay itself, for you will be comparing principles, you will be analyzing, you will be teaching yourself.

*And remember that the first part of Chapter 3 and the whole of Chapter 5 provide the key to all judo.*

If you join an out-and-out Japanese judo school your experience will be signified by the color belt you wear: white for beginner, next green, then brown, and finally black. You might attain the preliminary teaching rank, or *Shodan*, then the middle rank, or *Chudan*, and the upper rank, or *Jodan*.

In the oriental school you will have to learn the respective terms for the various moves, throws, chokes, locks, etc., so that you meet such names as *Shizenhontai*, meaning natural fundamental posture, and *Jigo-tai*, natural defensive posture. If you wanted to say hip-throw you would call it *Koshi-nage*, and for ankle-block you would say *Yoko-sutemi*. Throughout this book I have refrained from using the native names for the respective throws etc., because I was convinced it would simplify the student's study if the

throws, tricks, and breaks were given in English wherever possible.

For those interested in the history and rationale of judo I recommend the authoritative and fine work by Mr. E. J. Harrison, *THE FIGHTING SPIRIT OF JAPAN*, published in England. I also recommend the small booklet *JUDO* which is written by the late Prof. Jigoro Kano.

For valuable suggestions and assistance, I am indebted to William Fenstemacher, John L. Kent, Fred Hensel, and The Black & White Photo Service.

CHARLES YERKOW

New York, N. Y.

October, 1942

## Third Revised Preface

This Volume One is the original version of MODERN JUDO and later was Part I of the 530 page Second Expanded Edition. For obvious reasons it was thought best to split the 530 page edition—thus this new two-volume edition.

Since the first publication of the book, I have had many inquiries asking if perhaps I felt that some new material ought to be added to the text, and my answer is that I have tried to do so but have found nothing worthwhile to add. This text of Volume One contains all the principles of judo, with all the specific moves, throws, etc. clearly illustrated and explained. Further, the various elements of technique (which I have never before seen in *any* book) are presented for whatever they may be worth to beginners or advanced *randori* players. The history of judo is best explained by saying that very few authorities are clear on the subject, nor do they agree, and that it does not really matter where the art of judo originated; on the whole the Japanese have highly improved whatever the forms of present-day judo might have been.

Though this book is complete in every respect, I feel that I must urge the beginner to center his attention on the basic judo principles—the first part of Chapter 3 and the whole of Chapter 5. I for one have never attached much importance to self-defense tricks (as they are called) because I believe the sport-fighting phases can provide all the moves one needs for sport and for serious defense. I have witnessed encounters and have been in them, and therefore cannot change my mind on this point. I am not denouncing self-defense tricks (they have their place as much as everything else has its place); I am merely trying to drive home the fact that the sport-fighting side of judo will stand you in better service—learn this first, then go into self-defense tricks pure and simple.

One of the most detrimental approaches to a textbook is to merely skim through the text and glance at the pictures. In such a way you will learn nothing.

Read the text at least once, then study the pictures and the captions, then go on the mat and try to put into practice what you have learned. Practice barefooted or wear soft-soled shoes.

Both this Volume and Volume Two are ideally suited for either the lone student and the small group or club. To each I should like to say Proceed Cautiously and do your Experimenting under the supervision of a capable instructor. All the moves in these two volumes are safe—it's the experimenting that renders them dangerous.

Students can easily and smoothly graduate from this present volume into the advanced one, since here they will have learned all the basic moves, throws, holds, locks and breaks; Volume Two carries these same phases into advanced steps and thus gives you more opportunity in *randori* playing. See the Suggestions at the end of this volume.

My sincerest thanks and appreciation to those military hand-to-hand combat instructors who took the trouble to write me regarding the value of this book in their training programs.

CHARLES YERKOW

Woodside, N. Y.  
December, 1946

## Suggestions re Volume Two

For advanced techniques in sport and self-defense the student should secure Volume Two of MODERN JUDO, but do so only if you are well along with the basics of falling, throwing, mat-fighting, and the defensive moves. If you are just a beginner starting in judo, then Volume Two can not help you but will rather confuse you.

Advanced technique means that the judo exponent has a finer and greater skill in his specialized phases, and in particular that he is capable of skillfully moving from one attack into another, combining his moves or his attacks smoothly and logically, so that he is never at a standstill nor does he ever have to guess what to do next. He is able to improvise, soundly, effectively.

The beginner, of course, cannot do this, or if he does it his moves are haphazard, aimless, performed for the mere sake of keeping on the go. Such a beginner, for example, may know how to perform a hip-throw, but, when his opponent is down, the beginner cannot slide smoothly into the next logical attack, a hold or a choke or a lock, and so in a sporting contest loses one point he might have had.

The advanced player would instantly follow through on his hip-throw by employing a finishing lock. Or, if his opponent got out of the lock, he would nevertheless be able to follow through with some other attack, improvising, and in the end arrive at some other lock or hold. (In connection with this, remember that some players are poor on stand-up throwing but are wizards in mat-fighting—they will willingly take the fall in order to grapple with you and so make their points.)

Volume Two gives numerous examples of combining attacks and defenses, and of following through on throws.

Besides these phases, Volume Two also contains the more serious forms of attack, together with the little-known forms of Stick-Play; both these phases should prove of value to law officers and military personnel.



The most important phase, to me, in Volume Two is presented in Chapter 13—For Judo Instructors. The need for this sort of outline has been apparent to me for many years and is based on observation and experience with the poor and haphazard teaching methods in judo schools and clubs. Chapter 13 deals at length with the subject of *what* to teach, *how* to teach it, and *why* teach it that way. Also, this same chapter offers suggestions and advice to instructors, and one of these might be in order if presented here for the benefit of teachers and students alike:

Teaching judo consists first and primarily in standardizing an easy approach or method which will point out and prove to the students the importance and values of the major judo principles, those of movement, balance, leverage, and the principle of giving-in to the efforts of your opponent in order to defeat him.

The remainder of Volume Two deals with various charts related to nerve-centers, pointers on how to apply principles, *kuatsu*, or artificial respiration, and a closing chapter on the basic considerations to *all* hand-to-hand combat techniques.

By way of warning: PRACTICE CAREFULLY!

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Part I

# 1

## *Introduction*

THE SPORT AND SCIENCE and very gentle art of judo or ju-jutsu (colloquially spelled jiu-jitsu) is at once deceptively simple and yet extremely difficult to master. For every throw and trick there is a counter-throw and a counter-trick; the more you study judo ways the more convinced you become that the whole art hinges on a few basic principles. Once mastered, these simple principles lead to an infinite variety of attacks and defenses and open to you a vast field of study.

Judo is considered, even today, as a "new" sport, a "different" sport, a certain secretive something. There is really nothing supernatural about the art—it is merely that the public has in general accepted the fallacies printed in sensational magazines and in daily tabloids and so has come to regard judo as a mysterious and guarded practice. Actually judo is a highly developed and perfected method of hand-to-hand offense and defense, throughout which you utilize the efforts of your opponent to defeat him.

To simplify this introduction and at the same time to clarify the ways of judo, a Question and Answer guide follows:

*What is judo? What is the difference between judo and ju-jutsu?*

Judo is an art of hand-to-hand fighting in which the weight and efforts of the opponent are used to bring about his defeat. Judo is based on definite principles of Movement, Balance, and Leverage; to "give way" to the efforts

of the opponent and still succeed in applying these principles is the highest attainable form in the art.

In the course of research one comes upon many Japanese names which are synonymous with judo. *Tai-jutsu*, *yawara*, *kempo*, *kugusoku*, *kumiuchi*, and others; they are merely different applications of the same principles.

A native teacher describes the difference between judo and *tai-jutsu* in the following manner: in *tai-jutsu* the winner of the contest is determined by the series of clean throws he may have used against his opponent, whereas in a judo contest a point is won only after a certain form of near-paralysis or near-unconsciousness is achieved against the opponent. For this reason it is preferred that students enter upon *tai-jutsu* first and study judo later.

*It seems, then, that there are many branches of judo. Just how is the art divided?*

The Table of Contents shows the approximate phases. Throwing (Chapter 3) is further divided into the "Technique of Throwing in a Standing Position" and the "Technique of Throwing by Falling To The Mat." The "Technique of Throwing in Standing Position" is further divided into "Throwing By The Hand," "Waist," and "Foot." Chapter 4 on the "Fundamentals of Mat Fighting" is divided into "Locking," "Holding," and "Strangulation."

*Is it of more value to study all the ways of judo or is it possible to get along with a few very effective tricks?*

A teacher never advocates learning a few effective tricks where an art is concerned. Learn the principles, and you will know the tricks.

*How does judo compare with boxing and wrestling?*

The principles upon which judo is based are entirely different from those of boxing and wrestling and for this reason the art stands alone. If the student of judo keeps

an open mind to the ways of judo he will learn more than he expected; if he becomes too preoccupied in weighing judo-values in relation to those of boxing or wrestling he will learn little.

Many boxers and wrestlers and sports "experts" have made statements to the effect that judo is "highly over-rated" as a means of offense and defense. After close questioning these men usually admit that they know very little about judo, have mostly seen it demonstrated on the motion-picture screen, and they usually end by asking why isn't judo more popular if it's such a great thing. Their other system of discrediting judo is to ask the judo player to demonstrate on them.

Judo, like boxing and wrestling, largely depends on individual ability, so much so that in some cases inexperienced boxers and wrestlers have defeated expert judo players and in other cases very inexperienced judo players have defeated champion boxers and champion wrestlers.

Whenever you ask a judo player to prove to you how good judo tricks are against a boxers' blow or a wrestlers' lock you are inviting danger. In the first place the judo player should refrain from "showing and proving" unless he is very capable. You can't pull your punches if judo is to be effective. In most cases the judo player will try to do this, and will fumble because he can't go all out. If it were a brawl the judo player would be free to use anything and everything, and since judo is the best and most effective method of hand-to-hand fighting the results of a free brawl are easy to estimate.

One boxing trainer said: "But if the other man were expert in the use of his own weapon then the judo player would be at a loss."

This is partly true of any sport, but since the judo player learns many forms of attack and defense, uses throwing, grappling, strangling, kicking, and hitting, all of which he is able to employ in an emergency, then it becomes evi-

dent that the arguments of the skeptics lose much of their force.

It is said that judo as a sport is the most beautiful of all hand-to-hand forms, but that as a means of attack and defense it is the most ferocious and dangerous to the opponent.

*What is the most important thing in judo? That is to say, what does a judo player strive for in the event of a street emergency?*

The student of judo learns how to use his strength wisely. When the need arises the judo player would probably induce his antagonist to lunge forward—and a man so lunging is the easiest of all to throw. One or two hard throws, and the antagonist would realize the folly of fighting.

*Is it necessary to be strong physically in order to practice judo?*

A knowledge of judo will teach the student to distinguish between the right and wrong use of whatever strength he has. In boxing or wrestling practice you will notice that contestants are always evenly matched in their respective weight classes; in judo practice you usually see a light, small fellow playing against someone twice his weight and size.

*How does "self-defense" judo work?*

You learn a scientific way of freeing yourself from locks, holds, chokes, and other attacks. Almost all judo moves begin as self-defense moves, but then reverse their action and suddenly take the offensive.

*How does "sport" judo work?*

You learn the various methods of keeping your balance and disturbing the balance of your opponent, then you

learn how to break his position entirely, and then how to throw him to the mat. You also learn how to use locks, holds, chokes, and how to counter-attack in mat-fighting. You pool this knowledge and practice, and then you enter into conducted sporting contests where you are allowed to use your knowledge and try to defeat your partners. Through this method you learn and master judo; it is called *randori*—meaning free-playing, but is reached through *kata* or form-practice. Both ways require several years of intelligent practice before the student becomes really proficient.

*Why isn't judo more popular?*

Judo is not dying out in popularity. Among its followers it is more popular than ever. As an exhibition sport it will never reach the popularity of, say, boxing, wrestling, tennis, etc., because a definite knowledge of the art is needed if a spectator is to appreciate the efforts of the contestants. For this reason a judo exhibition is usually only popular when it is designedly packed with spectacular throws and tricks. Since there is a great deal more to judo than ballyhoo, the art must proceed in its orderly fashion—as it did for over two thousand years—slowly attracting those who are willing to benefit from its teachings.

In considering the popularity of hand-to-hand fighting, one can easily realize that boxing and wrestling are of the blood-and-thunder type. In judo nothing more spectacular happens than a sort of dancing step, occasionally ending in a throw. Sometimes the contestants continue the bout on the mat, and here they seem to just get set with a lock or hold when again they stop, get to their feet and continue from a standing position. The point to this is that a throw which they would execute would be very dangerous, sometimes deadly, against an ordinary person, and the hold and lock, if carried through, would either bring about unconsciousness, break a bone, or dislocate a joint. In a sporting

bout, of course, these ways are practiced only to the limit with which the students are familiar.

*It is not uncommon to hear police "come-along" tricks mentioned. Is that a special form of judo, used by the police?*

"Come-along" tricks are mere arm holds and locks used by police officers and other law enforcing agents to render and keep an antagonist helpless. The holds and locks will cause intense pain when pressure is applied.

It is difficult to achieve holds such as these when the antagonist suspects the attack, and therefore the usual procedure is somehow to stun him with a hit or a throw, and then get the hold.

*Where did judo originate?*

This question has never been satisfactorily settled. Japanese history traces the art far back to the ancient Japanese *samurai* warriors.

Others trace the art to Germany, prove how the artist Dürer portrayed certain tricks and throws in his drawings, all of which resembled judo. It stands to reason then that the Germans must have known some principles of what the Japanese call judo, and so it might be that, under a different name and form, the art did originate there.

Research has revealed that the high priests in Tibetan lamaseries knew many of the so-called "secrets" of judo long before the Japanese or the Germans. It seems more plausible then that certain forms of judo originated in Tibet also, and that this art somehow seeped into China, and was later probably taken up by the Japanese.

Today the name of the late Professor Jigoro Kano is mostly associated with judo principles and with the sport. It was Professor Kano who, over fifty years ago, founded the main school of the art, The Kodo-kwan, in Tokyo,

Japan. He taught the art through a sort of game, and was successful in bringing judo back to popularity.

Professor Kano is a name to conjure with; he was and still is so well liked that native teachers keep his picture on the wall of their school, and the players, upon stepping on the mats, bow to Professor Kano in sincere respect, and bow again when they leave the mat. Players never sit under the wall where the picture hangs.

*Is judo an offensive or a defensive method?*

Judo is at once anything and everything. When the opponent attacks, the judo player first defends, and thus causes the offense to take place automatically.

*Suppose the opponent does not attack? Can you nevertheless defeat him, and by what means?*

Size, weight, and power mean nothing in judo because you employ the efforts of the opponent to defeat him. If he is the first to attack, the effort is there. If he does not attack first then it is up to the judo player to induce attack by attacking—and the instant the opponent defends himself he will have created the effort which is necessary for his defeat.

*Speaking of size and weight—what if the heavier and stronger man is also an expert at judo playing?*

Bluntly, and naturally, the best man wins. A heavy man usually moves slower than a lighter man, so that things are usually equal.

*One very often hears that a certain position is necessary before the judo expert can throw his man. Does this mean that no attack can take place until the opponent assumes the right position?*

It means that all throws are always executed against an opponent's weakness. What is meant, therefore, is that you

will not be able to throw your man by a hip throw when he is standing in a position for an ankle sweeping throw. There are so many variations of so many identical throws that an opponent is almost constantly open to one of them, unless he is another judo expert.

*What are the "real secrets" of judo?*

There are no secrets of any kind that those who are studying and practicing judo do not know about. Anything known to natives is known to white instructors.

*Is it true that native and white teachers teach judo in different ways?*

It is of interest and importance to remember that the oriental temperament is better suited to drawn-out study, so that the usual Japanese form of teaching judo never found favor with Europeans and Americans (despite the fact that it is the right way of teaching). The oriental thinks nothing of practicing a single move for five months; the average white student considers this a waste, imagining (wrongly) himself capable of assimilating all principles and forms in a few lessons.

This text is an attempt at unifying the entire art of judo and each phase thereof, thus simplifying the entire study and more or less fitting it, without too much abbreviation and distortion, to modern demands.

*Will judo practice develop my body?*

Certain sport activities develop certain parts of the body, so much so that one form will develop the forearm, or the shoulders, or legs, etc. In considering a tennis player one can readily see that his racquet arm will receive more exercise in proportion than his neck and his other arm receive.

In playing judo the very first observation on the students' part will be that every part of him is being exercised. His mind, of course, in trying to out-think the



Muscular development made possible through judo playing.

other player; his neck is exercised because the opponent will forever be trying to choke him out; his shoulders, legs, and arms through regular, even effort; his toes, as they attempt to hold the opponent in a position or try to control his body; his fingers, in retaining a hold on the opponent, etc.

As for losing or gaining weight: Your weight depends on many factors, but any exercise will somewhat reduce a fat man and build up a thin man. The writer of the text normally weighs 124 lbs., yet whenever he enters on a regular judo practice routine his weight begins a steady climb and stops at 136 lbs. Whenever he ceases his judo practice his weight immediately drops to 124 lbs.

*Is the sport of judo at all popular among women?*

In Japan girls and women play at judo as American girls and women play at badminton and basketball. Some white women have become quite expert in all phases of the art, some even attaining the rank of teacher. The ease and smoothness required for good judo playing make it an ideal hand-to-hand sport for women.

*Does a knowledge of judo make it possible for one to break any lock and free himself from any hold?*

The experience of the individual judo player is what decides this question.

Normally any hold can be broken and escaped from. Certain locks can also be broken. The usual locks employed in judo are very difficult to defend and break. If you allow the attacker to complete a certain lock you would not be capable of breaking it, regardless of your experience. Whenever a hold or lock is begun against you, you must move in such a way as to render it worthless.

*Can I learn judo out of a book?*

Any book on any art can present to you only an orderly

arrangement of theory and general practice. It is left to you to *do* what you want in order to learn and master.

This book will tell you and show you every phase of modern judo.

Through reading this and other books you will *learn about judo*; by reading this book, and then intelligently applying yourself to a consistent practice of what you have read, you will *begin to learn to do judo*.

So remember:

This book will teach you judo, but you will not learn by reading and trying it once. You know the strenuous practice that boxers and wrestlers undergo; yet to become a good judo player you need only half their time and practice and not even one-tenth of their energy. But you must practice consistently!



## 2

*Breaking the Falls*

IT IS OF PRIMARY IMPORTANCE, throughout judo playing, to know how to control your body after being thrown, and to know how to break (lessen) the shock of a throw (fall).

*Ukemi* is the Japanese word and means "to fall away." The aim is to break the fall *before* the body reaches the mat or ground, so that no jar or shock is felt. Thus the equivalent for "ukemi" might be *break-falling*.

The need of learning how to break falls is obvious since most throws would otherwise be difficult to practice. See Figure 1. At the same time this knowledge will stand you in good service in everyday life.

There are two types of break-falls:

1—Rolling out, or away, in which no attempt is made to stop or break the momentum of your body.

2—Stopping or breaking the fall, in which you try to stop or break the momentum of your body.

There are variations in each group of break-falls. They all have a reason and a purpose, so that you will do well to practice and master them all, from both the left and right sides.

## ROLL-OUTS

*Rolling forward.* The point to bear in mind is that a roll-out must begin with momentum in order to carry the body over. A second point to remember is that no roll-out can take place unless the body is held to form a



Figure 1. Before you can practice throws such as this one, you must be able to control and break your falls. You learn falling by the simple and easy stages shown in this chapter.

circular shape from its point of start to its point of finish. Your palm is the first point to touch the mat as you begin your roll, and the proper point at which the body will end the roll can be either your elbow, hip, or knee.

You can roll-out forward, backward, or to the sides; *you can not roll-out when you are falling straight down.*

To begin your first practice of the forward roll-out you must get down close to the mat and try to shape your body into a ball, Figure 2. Sit on your right heel, keeping your left foot slightly ahead and with the knee turned away from you. Against your left knee place the inside part of your left elbow, at the same time placing your left palm, fingers pointing to your right toes, on the mat on the inside of your left foot. Keep your chin pressed against your chest. Your right arm is not necessary, but may be placed slightly



Figure 2. Keep as close to the mat as you can.

Figure 3. Tumble forward, hold your breath, and remember not to kick off with your feet for you will fall hard.



Figure 4. At this point you must exert a slight twist in your hips so that your body ends its roll-out on your right hip.



Figure 5. The end of the roll-out must find your body still in a ball-like shape; from this position you can easily get up on your knee, and then stand up.

behind the left one. Keep in mind that your left arm is about to support your entire weight.

The path of the roll will be from your left palm to elbow to left shoulder, Figures 3 and 4, at which point the direction changes slightly so that the roll reaches its end at the right hip and right knee, Figure 5. Imagine the entire exercise as a form of tumbling, but with the body rolling toward the right hip after it has passed the shoulder point. You should try to control your body through the roll-out so that it keeps its ball-like shape from the beginning to the end of the fall.

Do not kick away with your right foot as you start the roll because it will send you over hard and high. Instead, merely take the right position and let your body roll through it naturally.

In the second stage of this roll-out or fall-away you may begin from a higher starting position, but then you should be more cautious and should protect your head by keeping

your supporting arm, the left arm in this case, firmly in the proper position, Figure 6.

After considerable practice these roll-outs may be executed from a full standing position. Again keep your head protected by pressing your chin against your chest, and keep in mind that your weight is supported by your left arm. The action of the legs at this point differs somewhat. In the first two exercises you have ended the roll on your right hip with your right knee helping you get to your feet. In this last exercise you go through the entire roll with both legs kept straight, Figure 7, and then at the last instant you pull them both in so that you can spring instantly to a standing position.

*Rolling to the sides.* In rolling to the sides the same principle of momentum and shaping the body into a ball holds true.

The head is held down, the back is curved, and the arms and back, from one palm to the other, form a circle, Fig-

Figure 8. Note that the arms are so held that they form a circle with your shoulders and back.

Figure 9. Throughout this roll-out to the right side your arms must maintain their original position.

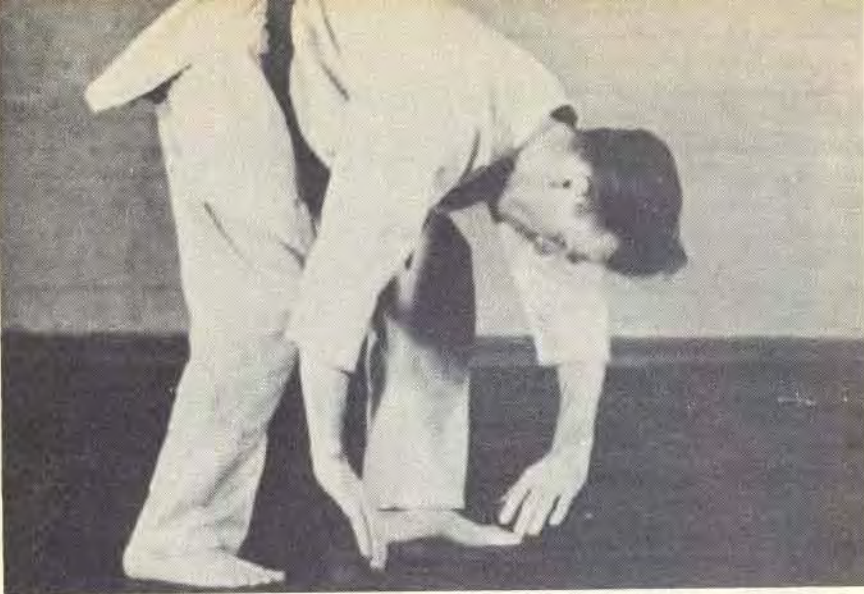
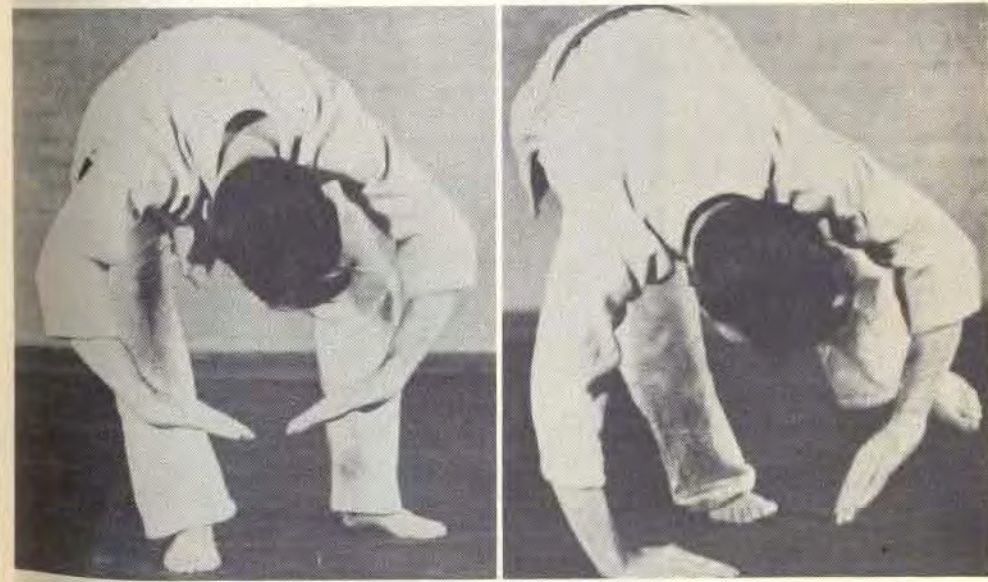


Figure 6. Rolling out to the front from this position is simple if you take care to keep your left arm firm and protect your head by keeping your chin against your chest.

Figure 7. In forward roll-out from a full standing position keep your legs straight, and then pull them in at the last instant so you can spring instantly to your feet.





Figure 10. The moment your roll has started, pull your legs toward you and keep them inside the circle formed by your arms.



Figure 11. Note how the arms are still forming a circle.



Figure 12. The roll-out ends on left palm and left knee, the right foot coming in to bring you to a standing position. Note that the arms are still circle-shaped.

ures 8 and 9. The lower part of the body and the legs are so held and controlled that they remain on the inside of this circle, as it were, throughout the roll, Figures 10 and 11. At times the hips are used to a minor degree in assisting the roll.

In a roll-out to the sides you always come up on the palm and knee opposite those you started with, Figure 12.

*Rolling backward.* Lay flat on your back and bring both legs up so that your knees are above your shoulders, Figure 13. Now place your right knee beside your right shoulder on the mat, Figure 14. Face your head to the right. Your weight should now automatically roll you over your back, so that you will be able to place your left sole on the mat and come to a kneeling position, Figures 15 and 16.

Keep your arms straight by your sides, with the palms to

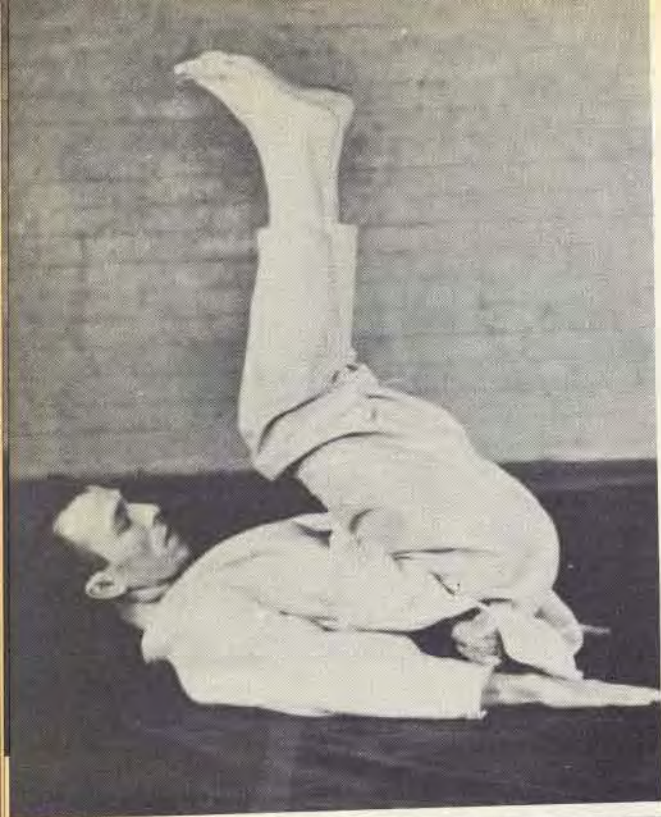


Figure 13. To roll-out backward remember to hold your breath again, and try to keep your chin against your chest.

Figure 14. Bring your right knee to the mat next to your right shoulder, and extend your left foot far to the rear. Face your head to your right side, or whichever side you are rolling out to.



Figure 15. Swing over to this position. If you have not turned your head to one side you will have difficulty getting over, and you might even injure your neck.



Figure 16. Note that in getting up to this kneeling position your right toes should point inward.





Figure 17. Proper form for starting a backward roll-out from a sitting position.

the mat. Never attempt to roll-out backward with your head held straight—you must face the side to which you are rolling.

Practise this roll until you can start from a sitting position, Figure 17, and then from a low crouching position. In both of these always hold your breath as you go over on your back.

#### STOP-FALLS

In the second types of break-falling you must actually stop the force of a throw so your body isn't jarred or injured.

These stop-falls are identical in their initial position with the ordinary roll-outs, except for one major addition: in rolling to the front, as you did previously, your free right arm will execute a whipping motion against the mat a split second before your body reaches the mat. The same in falling to the sides. In the backward fall you may use either both arms or one arm to stop the fall.



Figure 18. In every fall you must control your body so you land on your side and never full on your back. Here the right leg is held in a bent position and the sole of the left foot is used to break the fall. The right arm is used in a fully extended straight position. Note the head is held forward.



Figure 19. Here is illustrated the opposite position for the legs: the right leg is held straight and to the right. Every other position is the same as in Figure 18. The momentum of a throw will, of course, cause the right foot to slap against the mat, but that should occur only after the sole of the left foot has broken the major momentum.

*Forward stop-fall.* Begin with the same roll as you practiced in forward roll-outs, but when your shoulders touch the mat, Figures 18 and 19, you should start bringing your free right arm around and should slam it hard against the mat a split second before your back lands. You do not get to your feet from this fall. Note also that instead of bending your right knee under your left leg you must do the



Figure 20. From a sitting position tumble backward and at the point here shown bring your arms up and whip them against the mat one split second before your back reaches the mat.



Figure 21. It is but a split second from the preceding illustration to this one. The fully extended arms must slam against the mat in order to break the fall. It is not necessary to roll-out from the break-fall.

Figure 22. From a crouching position you must hold your breath for a backward stop-fall. Note how the arms, held straight, are raised at the moment you begin tumbling backward.



Figure 23. The same stop-fall begun from a standing position.

opposite: land on the sole of your left foot and keep your right foot straight and off the mat.

If you were thrown by an over-head throw you would sail over your opponent and would land hard on your back, with no chance to roll-out because in all probability he would hang on to your lapels. You would break a fall of this type with the forward stop-fall described above, and so do not injure yourself.

*Backward stop-falls* Assume the position used in the backward roll-out, Figure 13, and as you go over on your back bring your arms, held straight, Figure 20, up and then whip suddenly against the mat at both sides of your thighs. The full length of your arms should take this slam, not only the palms, Figure 21.

As you gain confidence you may increase these stop-falls to a crouching, Figure 22, and then to a standing position, Figure 23.

As later practice will show, most throws will place you on your side when you land, so that it may be advisable to consider breaking such a throw by using one arm only. This exercise will call for controlling the body so you always land on one or the other side and not flat on your back.

Get down close to the mat as you did for your very first practice of the forward roll-out, Figure 2. Keep your head down, chin against chest, and keep both arms fully limp and relaxed. *Remember to hold your breath!* What follows may appear a bit difficult, but practice will prove it simple. Spring into the air, sending your legs and hips to a slightly higher level than the rest of your body. At this point your right arm should be also lifted, but still held very relaxed. As you begin to fall down toward the mat pull yourself into a ball, hold your breath, tense slightly throughout your body, and now slam the mat hard with your right arm.

This fall should end on your right side and right arm,



Figure 24. Exercise falling to one side, either your right or left. Remember that it is easier to stop a fall if your legs are pulled in close to your body. Hold your breath.



Figure 25. An example of how not to fall. At the point of contact with the mat the hips must be higher than the shoulder blade or at the same level, but never as here illustrated.

Figure 24. Your right hip should not be in contact with the mat until after the fall. If you hold and slam your arm too far to the right it will not have sufficient breaking force and you will be severely jarred. If you keep your right arm too close there is the danger that you will fall on top of it. Keep your right arm about an arm's width away from your side.

You will hurt yourself if you: 1, keep your lower and upper body at the same level at landing; 2, do not pull yourself into a ball as you begin falling down; and, 3, if you fail to slam the mat on time or do so with insufficient force, Figure 25.

These described ways are the safest and easiest to learn and master in breaking your falls. As you practice judo and become proficient enough you may like to try some harder falls and in different form. Whatever you try always be careful.

The Japanese use a full forward flip in their break-falling practice. They call it the *chugairi* and it resembles a forward somersault, except that you land on your arm.

In the event that you might be interested in practicing it, begin with an easy step. Place the right palm on the mat before you, but do not kneel down nor crouch to do it. Keep your legs wide apart. Now look back between your legs and at the same time place your left arm near the inside of your right foot, Figure 26. Fall forward now, and keep your body falling toward your right hip and thigh, Figure 27.

Figure 26. The first step in the practice of the *chugairi* or full forward flip.



Figure 27. You must instantly begin to twist your body toward your right side to afford your right arm the opportunity to break the fall.





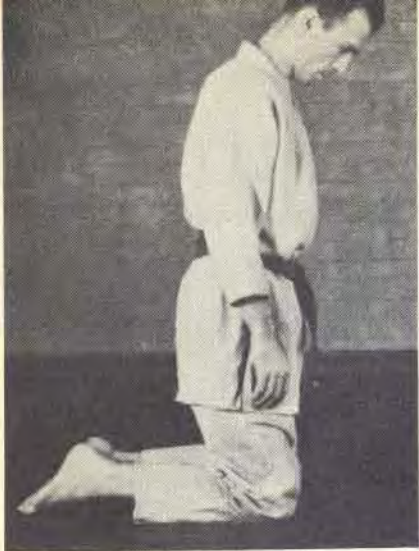


Figure 28. First step in falling forward flat.



Figure 29. As you begin falling forward lift your arms as shown.

Increase this practice so that you can start it out of a walk.

In the final stage you will exert forward and upward momentum, so that you will be able to clear the mat without any part of your arms or back touching up to the point where the right arm slams the mat to break the jar.

Figure 30. At this point your arms are whipping toward the mat to break the fall.



Another form of falling flat to the front is practiced by the Japanese. Begin from a kneeling position but keep your body straight, Figure 28. As you fall forward face your head to one side and bring both palms and forearms in front of you, Figures 29 and 30. On your second try you should slam your arms against the mat, Figure 31, and this practice will later enable you to start this break-fall from a standing position, Figure 32. Some judo experts are able to jump into the air and land on their forearms without injuring themselves.

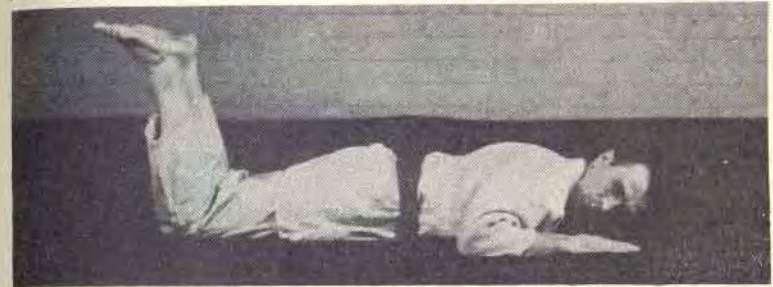


Figure 31. The forearms slam the mat a split second before your body reaches it, and at the same time you must turn your head to one side to prevent any chance injury.

Figure 32. The flat forward fall from a standing position.



### 3

## *Judo Principles, and the Art of Throwing*

**B**EFORE AN OPPONENT can be thrown there must be *movement*. Through movement the opponent is led into an *unbalanced position*. Then he is thrown either by some form of *leverage* or by *stopping* or *sweeping-away* some part of his body or limbs.

The above paragraph contains the whole secret of judo throwing. This chapter will explain and simplify them.

The principle of movement is difficult to illustrate and as difficult to describe; one can learn it and understand it best after a few months of judo playing. It is the movement that decides what throw you will use against your opponent. You must feel and sense movement before you will be able to distinguish or use it, therefore this factor might best be left for later study in Chapter 5.

The principles of *balanced* and *unbalanced* positions can best be explained by having you try them on your own body. Lean forward and raise yourself up on your toes, Figure 33. Do you notice how you must step forward with one foot to *regain* your balance? If your opponent was to induce you or force you into your "lean forward" position you would find yourself off-balance and easy to throw.

Another example: stand firmly, keeping your feet slightly apart for better balance, and now lean backward and at the same time try to turn at your waist. Keep turning, and you will again find yourself in an unbalanced position, Figure 34.



Figure 33. To best understand what is meant by off-balance raise yourself up on your toes and then lean forward. Anytime you can bring your opponent into this position, through movement in feinting for an opening, you will have no difficulty in throwing him.



Figure 34. Another form of off-balance is to lean backward and then turn at the waist.



Figure 35. Breaking opponent's position by pulling him toward you.



Figure 36. Breaking opponent's position by pushing him backward.

Figure 37. Forcing opponent toward his left side, thus breaking his position and balance.



Figure 38. Forcing opponent toward his right side, thus breaking his position and balance.



Figure 39. By pulling toward you with your right hand and pushing away with your left hand you will twist your opponent off his balance.



Figure 40. Pushing away with your right hand and pulling forward with your left, as shown, will break his balance toward his front right corner.

Figure 41. Push against his right shoulder with your left hand and pull toward you with your right, and you will break his balance to his left rear corner.



Figure 42. The last of the off-balance variations, when your right hand pushes against his left shoulder and your left hand pulls his right arm toward you, breaking his position and balance to his right rear corner.



There are four main forms of broken balance: forward, backward, and to the left and right sides, Figures 35, 36, 37 and 38. There are four variations of these forms: twisting the opponent to the left front and right front, and twisting him to the left rear and right rear, Figures 39, 40, 41 and 42.

The major point in judo playing then is to break your opponent's balance while movement is taking place. Whenever you lift your opponent, ever so slightly, or whenever you stop him from advancing, or when you pull him or push him or resist or give-way to his pulling or pushing—you are, in some way and at some point, unbalancing him. If, now, you can keep him in this unbalanced position until you attack, or if you can perform your attack before this position is lost to you, then you have succeeded in your purpose.

The following principle concerns itself with leverage, in which you force your opponent's body in opposite directions at the same instant of attack.

Stand erect, and imagine what would happen to you if your opponent were suddenly to kick your feet out from under you and at the same time push you in the opposite direction with his hand, Figure 43. This would be an extreme form of applied leverage.

The principle of sweeping-away your body or limbs can be illustrated if you will walk normally across the mat and then, instead of placing your foot down for the next step, carry your own foot away, far to the front. You will find it impossible to remain on your other foot, Figure 44.

The way you stand and the way you walk is an important part of judo. If you persist in standing rigidly, with your arms stiff and full of power, and if you walk with reluctance while your opponent-partner is attempting to practice with you, then you are impeding his and your own progress. An inexperienced judo player will not be



Figure 43. An extreme form of leverage: the lower part of your opponent's body goes one way and the upper part goes in the exact opposite direction.



Figure 44. To realize and understand what is meant by sweeping-away or carry-away, try the following: take a step but don't allow your foot to reach a support.

able to throw you if you so resist, but at the same time you will find it impossible to throw him.

Thus, there is need for a form of posture and for a form of walking while playing judo.

*Natural posture.* Stand as you normally do, body straight, feet slightly apart, and relax your whole body. This is important. Later, when you have become quite proficient at judo, you will notice that you automatically tend to relax completely, which is the correct form, Figure 45.

It should be pointed out at this stage that an absolute inability to relax will greatly hamper you.

*Defensive posture.* Sometimes to prevent your opponent from throwing you, it will be necessary to break your own natural position by sinking down at your knees, Figure 46.

Experienced judo players perform from this defensive position and are quite capable in fooling you into a wrong move; the novice should, however, merely familiarize himself with the position for future reference.

As in the natural so in the defensive posture: always keep your body relaxed and free for normal movements.

As a student you will be expected to practice the throws and other tricks by form-practice. That is to say, you and your opponent will know at all times exactly which move is to be used. For this reason you must agree at the outset to walk with timed steps in order to avoid confusion and fumbling.

In throwing this is all the more important. When he steps toward you, in the manner of an antagonist lunging at you in a street encounter, you must make room for him by backing away. Thus the player walking backward is expected to perform the throws.

When your opponent steps toward you with his left foot, you must step back with your right foot.

In free-playing, naturally, the steps and the timing are



Figure 45. Natural posture for normal judo playing. Stand relaxed.



Figure 46. Defensive posture for judo playing. Keep relaxed and move easily and readily with your opponent.

left to the individual's technique as they would be in actual combat.

*Costume.* Judo was originally practiced as a self-defense and it therefore greatly relied on the use of the opponent's garments. Today too, the judo player relies on using the lapels, sleeves, or belt of his opponent. This does not mean that the judo player would be at a loss when encountering a bare antagonist, for in such a case there are more violent tricks that can be used.

In general practice a strong garment is necessary, for two reasons: first, to act as a substitute for street clothing and so to further your self-defense experience, and second, the grips afforded by the costume will in general act as a safeguard, for it will be possible to control the fall of your opponent, to control the direction and force of your throws, and in many ways prevent him from being jarred hard in falling.

There are a wide variety of holds on the judo costume, but for the present you should accept the standard way, Figure 47. With your left hand take hold of your opponent's right lapel at about chest level, and with your right hand take hold of his left sleeve just above the elbow and to the outside of his arm. To do this you must stand fairly close to him, and retain the already-explained natural posture. Any other position is incorrect for the type of exercises you are about to study.

When you take your starting hold, do not grip with all your power. Just take the hold, lightly, for in judo, (remember?) you do not use brute force, Figure 48, but employ the weight and effort of your opponent.

(Further pointers on Posture, Walking, and Holding will be presented in Chapter 5, "Individually Developed Technique.")

*Side ankle-sweep.* This is the simplest move in judo and



Figure 47. Hold your opponent's sleeve and lapel lightly but firmly.



Figure 48. A powerful grip of the type shown here is useless and a waste of effort.



Figure 49. Place the sole of your right foot behind his left heel and take hold of his left sleeve at the elbow.



Figure 50. Sweep his foot out forward.



Figure 51. Once your foot has swept his foot away you must pull hard on his sleeve and so cause him to fall. In your first practice, aid your partner by holding him up by his sleeve, and in such a way give him the chance to practice using his right arm to break his fall.

truly exemplifies the principles of sweeping away the opponent's support.

You stand beside your opponent, say on his left side, and with your right hand grip his left sleeve. Place your own weight on your left foot, and place the sole of your right foot against his left heel, Figure 49.

The move then is to pull him backward and slightly toward your side, at the same instant sweeping his foot out from under him, Figures 50 and 51.

*Front ankle-sweep.* When practicing this throw try to assist your opponent after you have thrown him because



Figure 52. The movement is to your left side, and you bring your right foot up to your left foot, and repeat it.



Figure 53. Just as your opponent brings his left foot up to his right, you lift him by the lapel you grip with your left hand, at the same time placing your right sole against his left ankle and sweeping his legs away.



Figure 54. The end of the front ankle-sweep; note that your right hand should pull upwards on his left sleeve at the instant when he is about to land on the mat. He breaks his fall with his right arm.

the fall is quite hard until experience teaches him how to best break it.

Stand in front of your opponent, and both take hold of each other's lapel and sleeve as explained previously. Now you step one step to your left, Figure 52, and your opponent steps to his right. Bring your right foot up beside your left foot (your opponent's steps are reversed of course, his left foot comes up to his right). You again execute the same side step, but at the instant when your opponent begins to bring his left foot up to his right foot you will lift him slightly with your left arm holding his right lapel.

The final move is to place your right sole against his left ankle *before* his foot reaches a support, and so by lifting him with your left arm and sweeping his left leg far to your left side, the throw is completed, Figures 53 and 54.





Figure 55. Movement is toward you; you are backing away, but instead of completing your step to the rear you place your right sole against the left ankle of your opponent.



Figure 56. Flip his leg inward, to your left side, pull hard against his left sleeve and push away against his right shoulder.

Figure 57. Continue to pull him down and toward you. Note that your opponent's right arm is fully extended and ready to break the fall.



The word *lifting* does not mean to lift your opponent off his feet. This cannot be done. But the slight lifting action on your part will make his body that much lighter and will allow your foot to perform an easy sweep-away.

*Straight ankle-flip.* From the natural position your opponent should advance toward you. You sort of fall in step and keep backing away from him.

Your main concern in this throw will be to use the sole of your right foot against his advancing left foot, and to flip his left foot toward your left, and his right, side, Figures 55 and 56. To accomplish this you must step farther back with your left foot than you would normally, then time your right foot to flip his ankle a split instant before his foot reaches the support of the ground, and at the same instant your right hand (which is holding his left sleeve) can help complete the throw by sharply snapping downward, so forcing his body to fall beside your own supporting foot, Figure 57.

This throw requires considerable practice before the timing becomes smooth enough for the throw to be used

effectively. Once mastered, however, this and the side and front ankle-sweeps become a very valuable set of attacks against the lower part of your opponent's legs.

*Blocking the ankle.* This throw is a hard-fall throw, meaning that the opponent must exercise all his skill in break-falling to avoid receiving a hard jar after being thrown. In executing this throw, then, try to work it slowly and try to hold your opponent up after you have thrown him.

The throw is done by blocking the opponent's supporting foot, in this exercise say his left foot. To fully block it you must half-turn your body to your right side and drop to your right knee, Figure 58. At the same time bring your left foot to the outside of his left ankle, Figure 59.

Keep your left hand straight and force his body to fall over your left leg, aiding this action by pulling his left sleeve downward with your right hand.

If your opponent's entire weight is not on his left foot the throw can be stopped by him very easily by simply stepping over your attacking foot, and forcing you down against the mat. The movement, therefore, must definitely be toward your right side, and you must attack his left foot at an instant when he is bringing his right foot up for support.

*Falling and blocking the ankle.* This throw is also a hard-fall throw; practice carefully!

To accomplish this throw it will be necessary for you to sink down on your right leg, and block your opponent's right ankle with your left foot, Figure 60.

Do not sink down too fast or too hard, and throughout the practice try to control and assist your opponent in falling, and particularly guard him from falling on his shoulder tip. The opponent, the one taking the fall, should release your left sleeve and use that arm to support himself in the fall, Figure 61.

Figure 58. When opponent moves in a circle toward his left side, drop to your right knee, at same time keeping your left leg ready to block his left ankle.

Figure 59. He must still have movement forward when you block his ankle, and to throw him all you need to do is push away on his right shoulder and pull downward with your right hand on his left sleeve. Aid your partner in this throw, since the impact is quite hard.





Figure 60. Whether opponent is standing still or forcing you backward, if you sink quickly to the mat and block his leg as shown you will be able to throw him to your side.



Figure 61. In practice, your partner should release your sleeve and should place his hand on the mat to aid himself in falling, and your left hand should aid him by holding up on his lapel.

Thus, you are walking backward, you take a slightly longer step with your right foot and at the same time begin to sink down. At this instant your left leg, held perfectly straight, is brought up and placed against the outside of the opponent's right ankle. Keep these two feet in contact.

By this time you will be falling backward yourself, almost on your back, and the opponent's body will be above you. Keep your arms straight out, holding him away from you, Figure 61, as it were, and so guide him that he falls toward your left side.

The one taking the fall will find it easier to roll-out after being thrown rather than to attempt a full break-fall. This of course depends on the conditions; if your thrower holds on to your lapel you must break the fall. If he throws you and releases his hold then you can attempt a roll-out.

*Cross-hook.* From the natural position, when walking backward, you should step to your right side, Figure 62, and as your opponent begins to place his left foot toward you, hook your own left foot behind his, Figure 63.

With your legs so hooked you should lift his leg slightly and carry it in the same direction your opponent intended it to go to. At the same time turn slightly to your right side, Figure 64, and by a twisting movement of your arms—pulling down on his sleeve and forcing his right shoulder to come around—you can easily throw him down, Figure 65.

This is a simple throw and carries many variations. Do not confuse the hooking action with a kicking one; when you hook your leg in back of his then imagine that you are pedalling a bicycle—coming from the bottom of the stroke to the back and up. But remember to attack when your opponent's left side is slightly turned to you, and he is about to place his left foot down.

*Side over-knee drop.* This throw is directed against an opponent when he assumes a defensive position as described in the first part of this chapter.



Figure 62. As your opponent steps forward with his left foot you must step slightly to your right side.



Figure 63. Bring your left foot over and hook it behind his left foot.

Figure 64. Twist the upper part of his body with your arms so that he turns, bringing his left hip toward you, and at the same time sweep his left foot toward your rear.



Figure 65. Continue the sweeping and the twisting and he must fall.



Figure 66. Your opponent may suddenly sink in his knees and assume a defensive position. In such a case you can easily block his leg nearest you, in this case his left leg.



Figure 67. To break his position force your right knee hard against his left knee, and twist his body toward your right side.



Figure 68. Continue pulling downward on his left sleeve with your right hand and the throw will be completed.

As your opponent sinks, in his knees to take a defensive position he will have his left foot nearest to you. You place the instep of your right foot next to his left ankle, and you sink in your knees so that the inside of your right knee rests against the outside of his left knee, Figure 66.

You can release his right collar with your left hand, but your right hand, holding his left sleeve, must pull his body sharply downward and to the rear, while your right knee presses his left knee inward, Figures 67 and 68.

If your opponent can side-step your right foot this throw will not work; therefore the timing of the attack against his foot and the pulling of his body downward must be instantaneous.

*Knee-wheeling throw.* This is a more complex throw than those so far covered. You will not master it until after any number of tries, but if you practice it consistently you will eventually learn it and find it to be one of the most valuable throws in your time of need.

The movement of your opponent must be in a circle. Let us say from a natural position in front of you he begins to circle to your left side.

As he does so you should lean slightly toward your right and place all your weight on your right foot, Figure 69.

Now you must watch when he begins to move his right foot forward, and just before it reaches the support of the ground your left foot, held straight in the knee, must be placed against the outside of his right knee, and once there



Figure 69. Movement is circular, toward your left side, and you place your entire weight on your right foot and watch when your opponent steps ahead with his right foot.

Figure 70. At the instant when he attempts to move his right foot forward you must place the sole of your left foot hard against the outside of his right knee and force his leg to remain where it is.



Figure 71. At the same time pull downward hard with your left hand which holds his right lapel. Your opponent will roll over in this throw and will land on his left side, therefore release your hold of his left sleeve when he begins to fall.

it must press his foot back or at least hold it arrested in that position, Figure 70.

The throw itself is done with the power of your arms and waist—you twirl your opponent over as you block his knee. Your left hand must lift and pull against his lapel, your right hand should force his body forward, into the fall, Figure 71.

*Thigh-blocking-turn.* To reach the proper position for this throw you should first start with a simple exercise as follows: turn away from your opponent so you will have your back to him, and place your feet slightly wider apart than his, so that both your feet will be on the outside of his, Figure 72. Bend your knees slightly and twist around at your waist to the left, and now take hold of your opponent's lapel and sleeve in the standard way, Figure 73.

To throw him all you need do is lean forward, and at the same time start turning toward your right side. You will automatically pull him over your left thigh and cause him to fall in front of you.

To reach this throwing position from the regular backward walk you should imagine your feet traveling along two lines running parallel to each other; your left foot walks along one and your right foot along the other. As you step back with your right foot you should, instead of stepping normally on the right-hand line, step far over so that your right heel rests next to your left heel. At the same time you should begin to sink in your knees and turn in your waist, Figure 74.

The remaining act is to place your left foot in front of your opponent in such a way that the back of your left thigh is in front and against his left thigh. Keep this left foot firmly on the mat, Figure 75.

To complete the throw, turn at your waist to your right side, Figures 76 and 77.

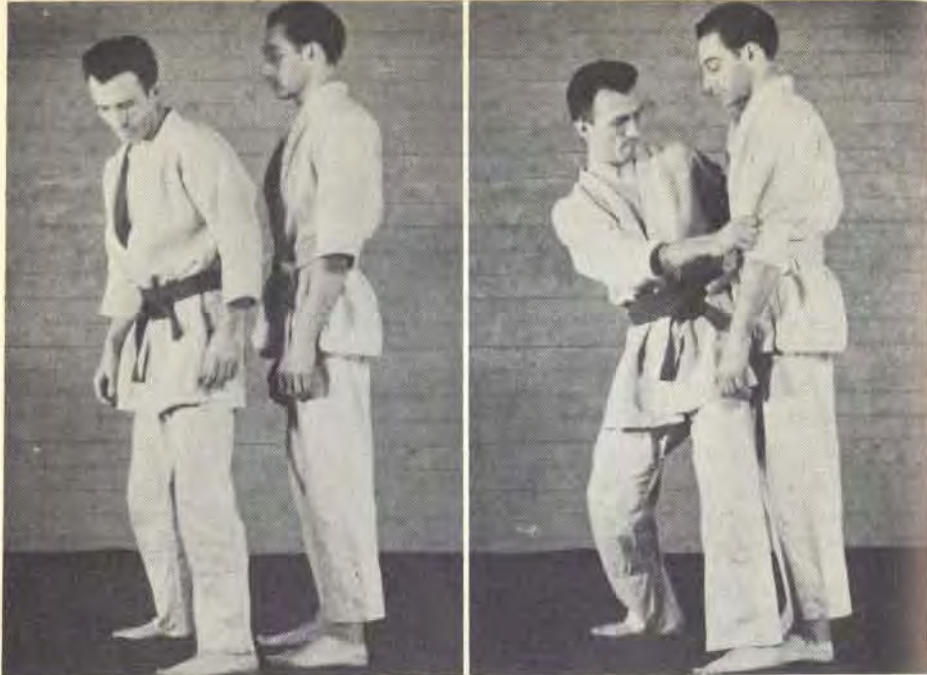


Figure 72. (Upper Left) The first practice of the thigh-blocking-turn throw is to stand in front of opponent, with your legs wider apart than his.

Figure 73. (Upper Right) Turn at your waist in an attempt to face him, and take hold of his sleeve and lapel as shown here. Thus you have reached the required position for this throw, but your job is to reach it while backing away from your opponent. See the following illustration.



Figure 74. (Lower Left) In walking backward, step behind your left foot with your right and sink slightly in at your knees.

*Straight thigh throw.* You reach the proper position for this throw with the same backward walk you used for the thigh-blocking turn throw, that is, you shift your feet in such a way that you turn your back to your opponent.

At the instant when your opponent has placed his right foot down you should have almost completed your turn.

Your left hand must pull his weight forward, and at the same time your left foot should be in front of his left foot, Figure 78.

Do not place your left foot down on the mat as you did in the last throw. Keep your balance on your right foot, and once your thigh has made contact with the thigh of your opponent you should sweep his legs out toward the rear, Figure 79, and at the same time drop him with your arms in front of you, Figure 80.

Do not attack his thigh if his left foot has already passed his right foot, or if it has found support by reaching the mat before you could attack.



Figure 75. (Upper Left) Step far over with your left foot so as to block his left thigh when he is leaning forward.



Figure 76. (Upper Right) To throw him all you need do is continue turning toward your right side.

Figure 77. (Lower Left) Once he falls over your left leg, do not straighten out of your position. Remain bent forward, as this will give your partner the opportunity to practice using his free right arm to break his fall.

Figure 78. This throw is similar to the preceding one, except that here your attacking leg must be free of the ground, and your left arm must pull forward on your opponent's lapel in order to place his main weight on your hip and thigh.







Figure 79. (Upper Left) The instant when you feel him properly balanced on your thigh, sweep backward with your left leg and drop him in front of you.

Figure 80. (Upper Right) Note the proper way of holding up your partner's sleeve to lessen the impact of the fall in your first few practices.



Figure 81. (Lower Left) As opponent advances toward you sink at your knees and pull him to you.

Figure 82. Turn now slightly to the right, and arrest his left leg with your left leg as shown.



Figure 83. In leaning back to balance him on your hip do not lean too far and break your own position.

*Spring-hip throw.* In this throw you do not face away from your opponent. As you take a step back with your right foot, you must sink in that knee, and with your left hand you must pull your opponent toward you, Figure 81. As you begin to pull him toward you, turn very slightly to the right, and bring your left foot, bent at the knee, under your opponent's left thigh, Figure 82.

Now you must lean farther back, in order to load his entire weight on your left hip. All through this your left foot, in its bent position, must be preventing his left foot from reaching the mat, Figure 83.

Once you have him loaded on your hip in the above manner, the throw is accomplished by straightening your right foot and so lifting your opponent off the ground, and at the same time turning your shoulders in such a way that your opponent slides off your hip and you complete the throw by dropping him to the mat, Figure 84.



Figure 84. To complete the throw, turn to your right, straighten out your supporting leg, and drop him to the mat. After your opponent has shown ability in breaking his falls, you will no longer "drop" him to the mat but will slam him down with all your power, and both of you will be surprised at first that he is not injured—if he falls correctly!



Figure 85. Since you might have difficulty with this throw just described, it is suggested that you grip opponent's belt with your left hand, and so load him onto your hip. All other movements go as described in Figures 82, 83 and 84.

When this throw is executed in a free-playing contest the momentum and force from the springing right foot is sufficient to throw a man shoulder high, at which point you turn him over, and then proceed to guide him down.

Most students will find this throw difficult at the start, and for this reason it is suggested that you go through the entire exercise as was described, except to grab the belt of your opponent just before you throw him. Your left hand, in other words, will release its hold on the lapel and will grip his belt at the back, thus providing the needed power to lift him off the ground, Figure 85.



Figure 86. When your opponent is circling toward your right, cause him to lean forward.



Figure 87. It is preferable to block both his thighs, but if he is leaning forward hard enough, then blocking one of his thighs is sufficient, as his right thigh will eventually reach your attacking leg.



Figure 88. Complete the throw by forcing his weight over your leg, at the same time sweeping his legs backward.

*Body-over-thigh roll.* This throw is used most often when your opponent circles to your right side.

As he places his left foot ahead and on the mat, you must cause him to lean forward. This can be done by pushing him away from you with your left hand as it holds his lapel; he will instinctively tend to force against this pushing, Figure 86.

It will now be necessary to turn at right angles to him, almost as you did in the straight thigh throw. Your right foot must keep your balance and must support your entire weight, and your left foot must be held straight out in front of your opponent's thighs, Figure 87. Thus, keeping your left foot high and at the same time forcing his body ahead, you can complete the throw by a backward sweep of your left leg, Figure 88.



Figure 89. The over-head throw is the simplest of all, but nevertheless requires definite practice along proper lines. When you sink to the mat keep your arms fairly straight, and only then bring your leg up into opponent's stomach when he is bent over you.



Figure 90. Now pull down on opponent's sleeve and lapel, but keep your leg bent until he is past the center line.

You can easily aid this throw by straightening your supporting right foot at the instant when you start sweeping away your opponent's legs.

*Over-head throw.* Whenever your opponent pushes hard against you, forcing you back, merely sit down and bring one of your feet up so it will rest against his stomach, Figure 89.

Keep your arms straight. As you begin rolling farther back due to the momentum, you must pull down with your arms, Figure 90; and press away with your attacking foot, and so cause your opponent to fall over you and land on his back, Figure 91.

This is a very simple throw but it can be dangerous if you perform it carelessly. Your opponent should certainly protect his head by placing one of his hands on the mat as he starts to fall over you. You should refrain from kicking away with your attacking foot as you might injure his stomach.



Figure 91. Keep your arms bent. Here you see his body going past the center line; in other words, he is no longer directly on top of you. Press away with your leg and throw him over.

*Open-shoulder throw.* Sometimes it will happen that your opponent releases your lapel or sleeve, and so affords you the opportunity for a throw. If he were to release his hold on your left sleeve you would be in a position to use the open-shoulder throw.

The instant he releases your left sleeve you should release your hold on his right lapel and bring your left arm under his left arm, Figure 92. Now his left arm will, after you turn your back to him, rest on top of your left shoulder, Figure 93.

By bending far to the front you can throw him over your shoulder. To play safe, and to keep your own balance assured throughout this throw, you should keep your left foot ahead of your right foot, and keep your knees bent, Figures 94 and 95.

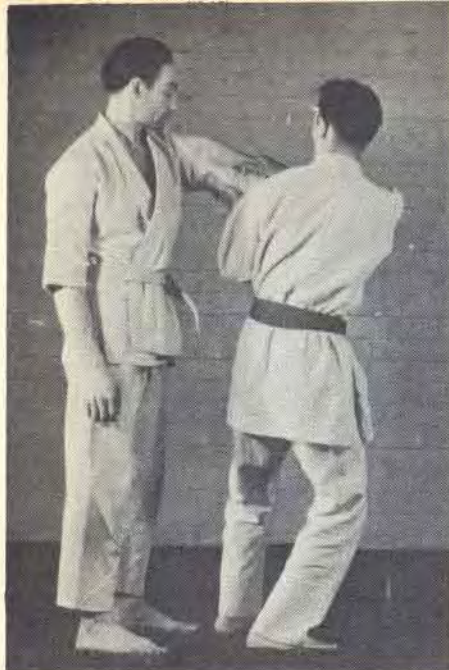


Figure 92. (Upper Left) When opponent releases your left sleeve, instantly turn to the side where his left arm is still holding your lapel.

Figure 93. (Upper Right) Get your shoulder under his shoulder, and hold his captured arm firmly to your chest.



Figure 94. (Lower Right) Sinking your knees will enable you to bend forward as shown here, and to load your opponent on your back.



Figure 95. By bending farther forward, and then tipping your shoulders to the left, will throw your opponent to the mat. Keep your feet in the position illustrated, or else you will lose your balance and fall with your opponent. When you have developed skill in this throw you will perform it with such proper momentum that your opponent will fall straight over you instead of sliding off.



Figure 96. Twist in front of your opponent until your back is to him and your left forearm across his chest. Keep low in your knees.



Figure 97. Start bending forward, at the same time using your right arm to keep his left arm pinned to your body.

*Locked-shoulder throw.* Here is a valuable variation of the open-shoulder throw, the difference being that neither your opponent nor you release your holds from your natural starting position.

Flexible elbows will be needed before you will be able to twist your left forearm in front of your opponent's chest and bring your left elbow under his left armpit. In other words, your left hand does not release the hold on his right lapel, and yet it must rest across his chest, Figure 96.

At the same time your right hand should pull his left arm around so that the hold more or less forms a lock, Figure 97.

The throw itself is then executed as the above one, by bending far to the front, Figure 98.



Figure 98. He will fall straight over you in a circle, so you must watch his fall and protect his head if necessary.

*Arm-lock falling throw.* The position for this throw is the same as for the thigh-blocking turn throw: your left foot must be brought outside of your opponent's left foot.

To execute the throw, begin by releasing your hold on his lapel, and bring your left arm over his left arm as you turn your back to him, Figures 99 and 100.

Your right hand continues to hold tightly to his left sleeve. With your back turned completely to your opponent, and with your left foot blocking his left foot, place your left hand far ahead of you and fall forward so as to place your left palm on the mat in front of you, Figure 101.

At the same time twist your body toward the left, and so roll him off your back, Figure 102. Be careful not to fall hard on top of him.



Figure 99. (Upper Left) Your opponent's right leg must be to the front of him when you begin turning away.



Figure 100. (Upper Right) Place your left foot in front and to the outside of his left foot, and continue turning your back to him and leaning forward.

Figure 101. (Lower Left) Keep a firm grip on his left sleeve, and fall on your palm as far to the front as you can reach.



Figure 102. Your opponent will roll off into a hard fall, and for this reason you must hold him up by the sleeve you still hold in your right hand. Your opponent must immediately use his right arm to break this fall, and must throw his own body so he lands on his own right side.

*Scissor-jump throw.* This is an offensive throw; practice it with caution!

Retain a hold on your opponent's left sleeve and place yourself beside your opponent. Now bend down and place your left palm on the mat next to your left foot, Figure 103.

Remain on your right foot, and slide your left foot behind your opponent's, Figure 104, and let this foot carry your weight while you bring your right foot up against his thighs, Figure 105.

The scissoring effect and the throw itself is produced by pressing backward with your right foot and pressing forward with your left foot, at the same time pulling hard against his sleeve to tip him over backward, Figure 106.

An expert judo player can begin this throw by actually jumping into the above-described position, but this should not be attempted by a novice.

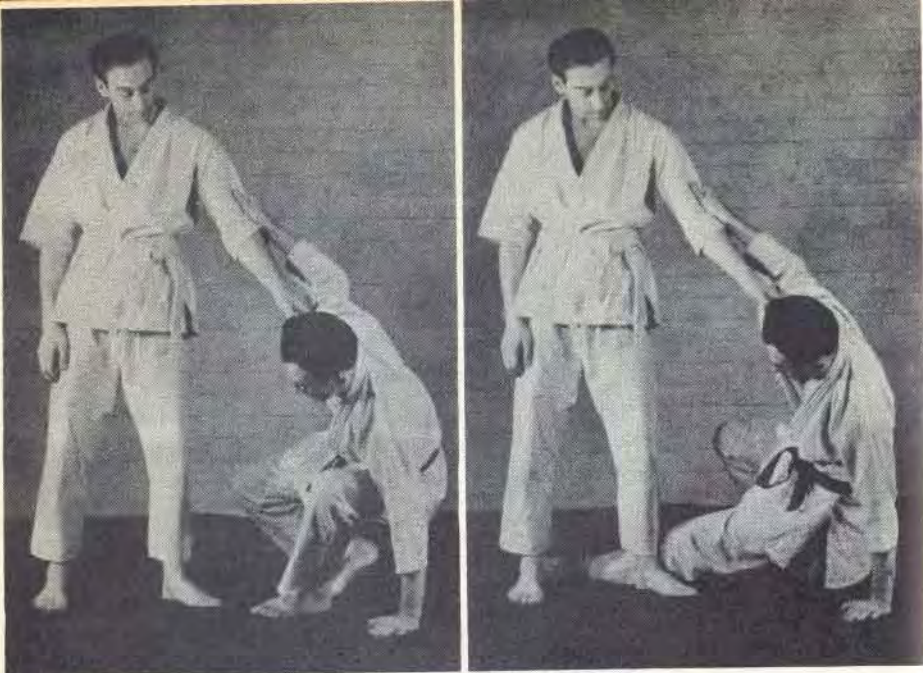


Figure 103. (Upper Left)  
This throw is usually done out of a jump, but to practice it you will have to do it in easy stages, as follows.

Figure 104. (Upper Right)  
Get your left foot behind both legs of your opponent.

Figure 105. (Lower Left)  
Now your right leg comes up across both thighs of your opponent, and your right arm begins to pull his weight toward your rear.

Figure 106. Yank downward hard against his sleeve, and at the same time perform a scissoring action with your legs. To practice this throw, you must do it as here described; after some experience you and your partner will be able to reach this position from a jump to one side, at the same time slipping your legs where they belong, and so slamming your opponent to the mat.





Figures 107, 108, 109 and 110 show another throw when an opponent lunges at you off-balance.

This chapter has explained and illustrated seventeen tricks for throwing an opponent to the ground, but with these tricks the lesson in no way ends. Each throw has a variant—just a bit of difference in the starting position can alter the entire necessary technique for the particular throw—so that each throw can be executed from different positions and can be done in different ways.

You are your only teacher, and you can acquire the technique in but one way. Practice regularly!

As explained elsewhere in this book, the Japanese method of teaching throwing is to divide the whole throwing technique into separate units, such as Throwing by the Hand, Throwing by the Waist, and Throwing by the Foot. In this chapter, however, the throws are not intended to follow this

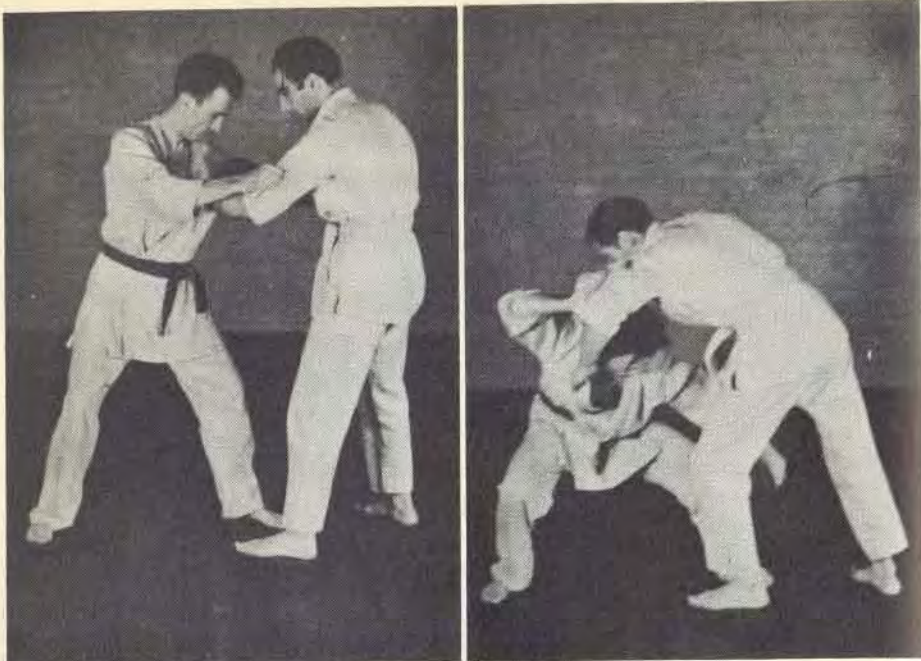


Figure 107. (Upper Left) A useful throw when your opponent takes too wide a step and at the same time lunges at you.



Figure 108. (Upper Right) As he lunges forward, sink deep to your knees and aid his movement by pulling him over your back with your right arm.

Figure 109. (Lower Left) At the same time slip your left arm between his outspread legs, and take hold of his right leg as shown.



Figure 110. Throw him to your right side by slightly raising yourself to your knees, pulling downward on his sleeve, and throwing him over you with the aid of your shoulders.

pattern since such a pattern would create difficulties. By studying these tricks of throwing in the way and manner presented here you will easily learn to do them and in short time will have developed enough skill to start free-playing. When you reach this you will realize which tricks belong to which category.

Thus, from the initial movements given here you will in time develop them into movements for other throws, some standard ones and others of your own invention. The factors to bear in mind, for every and any throw, are: *movement*, through which you break your opponent's balance; and then *leverage*, or *blocking*, or *sweeping-away* to complete the fall.

If you want to practice these tricks of throwing read Chapter Five, "Individually Developed Technique." This chapter will explain how the throws are employed in free-playing, so that you will understand fully what you are expected to do, how you can develop a sense of timing, how to counter-attack, how to develop speed in attacking, and other important factors.

Or you may take the following chapter, and learn what to do to your opponent after you have thrown him.

## 4

### *Fundamentals of Mat Fighting*

IN CONDUCTED JUDO CONTESTS, mat-fighting has been developed into a fine and intricate art. Mat-fighting is of definite value as it will teach you what to do after you have thrown your opponent to the ground.

Unlike wrestling, if your back is on the mat you have not lost the point; a point is lost in a judo contest only when the loser signifies defeat by patting the mat, his opponent, or himself, or by simply shouting "Stop!" In most instances you will want to get your back to the mat because from such a position you can do more.

If you apply any regulation strangle hold against your opponent and so cause him to become unconscious it will count as a lost point against him. He should give the point up as lost by patting at the instant he realizes he is unable to free himself.

Thus this chapter is divided into: Holding an Opponent Down, since a hold so held for 25 seconds counts as a point; Strangling Holds and Locks; General Locks; and Advice on Counter-attacking.

#### HOLDING AN OPPONENT DOWN

There are three main holds you can use against an opponent after you have succeeded in throwing him to the mat. It is assumed his back is to the mat. If you could now hold him helpless for 25 seconds, assuming this to be in a sporting contest, you will win the point. The follow-

ing three holds, therefore, are intended for sport-contests in clubs or schools teaching judo.

*Side arm hold.* As illustrated in Figure 111, your opponent would be flat on his back at your right side, with your feet pointing into the opposite direction from his.

Your right forearm is under his head and your hand is holding his collar near his right shoulder. Your own right thigh is near his right shoulder. Your opponent's right arm should rest across your right thigh so you are able to hold it by gripping its sleeve near the elbow.

The point is that you must keep his right arm *under* your own left arm, and once you have secured such a hold you should release the hold you have on his right elbow and should move your grip farther up to the shoulder, as illustrated.

Keep your own head protected by placing it deep down between your opponent's right shoulder and his head. Though nerve pressure is barred in this hold in a sporting contest, it is still possible for him to press against your chin

Figure 111. Side arm hold.



or forehead and so force you off, particularly if he possess more than average strength.

Throughout the hold your own body must be close to his and must rest on your right thigh and buttock. Your left foot must be kept extended far to your left side and toward the front, but not too far to the front for it will enable your opponent to roll you over. Whenever your opponent attempts to force a turn you must follow around in the turn by moving your feet into the new position, but your body and feet must nevertheless remain in their original relationship.

This hold can best be broken by your opponent by feinting a fast turn to his right side, and when you have started to advance your left foot for the new position he can come to a sudden stop in his turning motion, and so cause you to overshoot, as it were. Then he should roll you over him to his left side.

*Rear two-arm hold.* Kneel behind your opponent when he is flat on his back, and reach under both his arms at their elbows, and grab his belt at both sides, Figure 112. Place your head below his chest and rest your body heavily on his (by turning his head to the side, your opponent will be able to breathe). If you place your head too far near his stomach he will catch you in a head scissors hold.

Spread your legs wide enough to afford yourself a firm grip on the ground. If he should begin to turn sideways, turn with him. Do not let him roll over.

Though you are holding his belt, your arms should at the same time keep his arms pinned to his sides.

*Cross-body hold.* Kneel at the left side of your opponent when he is flat on his back, slide your right arm under his head, get a firm hold of his lapel near his right ear.

Your left arm must get between his legs and must come up to take a hold of his jacket or his belt at his right hip, Figure 113.



Figure 112. Rear two-arm hold.



Figure 113. Cross-body hold.

Spread your feet to counteract his movements as already explained, and protect your head by keeping it pressed against his right hip. If your opponent attempts to roll over you can stop the roll by forcing your head against the mat; if the intended roll was to his left side then your outspread legs will block the move. His left arm should be kept pinned under your weight.

In this hold and in the rear two-arm hold the best escape is to roll out or attempt a head scissors.

#### STRANGLING HOLDS AND LOCKS

*The art of choking.* In judo the strangulation holds and locks have developed into an art.

A layman would ordinarily choke his antagonist with his bare hands and would direct his struggle against the windpipe; a judo expert utilizes the lapel of the shirt or coat to afford him the full power of leverage. Judo chokes can render an opponent unconscious inside of four seconds—this writer can testify to that.

The reason any judo choke is as effective is because all the pressure is directed against the jugular veins and not at the windpipe. By so cutting off the blood supply to the head and brain, the most powerfully built man will become unconscious within a few seconds. Even in bare hand choking the judo expert utilizes the power of leverage.

Judo chokes are painless. The receiver feels nothing hampering his breathing, but he does realize something is wrong. He becomes weak, and yet there is no pain. His eyes blur and his hearing falters—and this, to any expert contestant, is the sign to pat the opponent and lose the point. Now the choke is released, and there are no after-effects. Had the receiver been stubborn, or had he failed to recognize the signs of approaching unconsciousness, in the next second he would have passed out. Returning to consciousness is the same as waking up from a sound sleep.

It is only natural that certain chokes, holds or locks, will

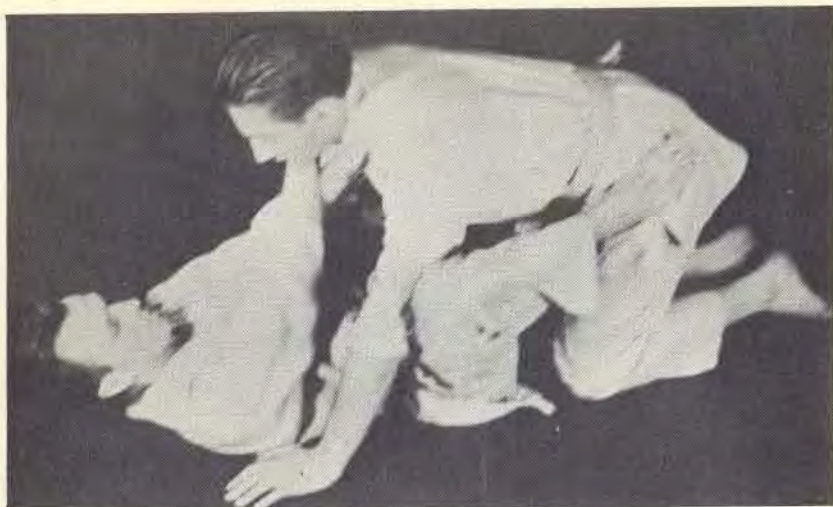


Figure 114. Cross-arm choke. By crossing your arms and slipping them under opponent's lapels you will be able to exert powerful leverage against his jugular veins. Escape is next to impossible when your feet are brought into play as shown, and your opponent is forced backward while the choke is being applied.



Figure 115. Grip opponent's lapels far to the rear, as shown. To accomplish this, you will have to place your elbows on the mat near his shoulders.

press against the windpipe. But the judo student should know that it is next to impossible to escape certain locks, and so it is expected from him to give up the point in a sportsmanlike manner.

*Cross-arm choke.* If you are on your back on the mat, and your opponent on top of you, work your legs around so they are free, and outside of him, Figure 114.

Next cross your forearms and slide them along his lapels till your thumbs are under his ears. Take a firm hold and pull him to you, at the same time forcing your elbows outward.

All the pressure is directed against the jugular veins, and to add more power (only necessary when choking a very experienced judo player) place your soles against his thighs or hips and press his body away from you.

*Outside jugular choke.* In this instance your opponent should be under you, but your legs must still be on the outside of his body, as illustrated in Figure 115.

Figure 116. As you straighten out, your arms, if held stiff in the wrists, will create leverage, and the choke will be completed. The moment your partner gives the sign of submission by patting you or the mat, instantly release your grip.



Grip his lapel under his ears so that your little fingers are next to the mat and your thumbs toward you. As you begin this hold you will find it necessary to get close to the mat, so much so that you should originally begin by having your elbows on the mat itself.

As you straighten out, bringing your elbows together, the leverage will force your knuckles into his jugular veins and cut off the blood supply to the head. At the same time your knuckles will probably be resting against some nerve-center in the neck, and will create an intense pain, Figure 116. Do not allow your wrists to give way or to bend in any way.

*Straight choke.* In this choke the force will inevitably center on the jugular veins and the windpipe at the same time. Again you are atop your opponent, with your feet outside him.

Your hold is similar to that of the Outside Jugular Choke, except that your hands are not at your opponent's neck but rather eight or ten inches in front of his chin. Keep your right arm straight at the elbow, Figure 117; pull toward you with your left arm and cross over with the lapel held in your right hand, forcing it into the mat next to your opponent's right ear, Figure 118.

Sometimes this choke will work against an opponent who has succeeded in catching you with kidney-scissors, Figure 119.

*Rear pull-choke.* It may happen sometimes that your opponent will turn his back to you while he is in a sitting position, thus leaving himself open for many possible attacks from the rear.

With your right hand you must pass far across the front of his chest and get a firm grip on the highest possible point of his left lapel, Figure 120.

Fall backward now, dragging him with you; this places you on your back with your opponent resting on top of



Figure 117. For the straight choke take a hold of opponent's lapels as shown; keep your right arm straight in elbow.



Figure 118. Pull toward you with your left arm holding his right lapel, and force your right arm (his left lapel) across his neck and into the mat next to his right ear.

you, his back to your stomach. Since you have his left lapel, he might attempt to unwind from this choke by turning or rolling to his right side. He would not roll to his left side because it would only increase the pressure.

To prevent him from turning or rolling to the right, you must arrest his body, by placing your left leg over him and holding it firmly against the mat, or even interlocking your legs to prevent his escape.

The choke itself is done by pulling hard back on his lapel, as it crosses his neck, thus cutting off windpipe and jugular vein at the same time. If you are playing with an experienced judo player you should also press his head forward with your free left hand, Figure 121.

*Rear straight-choke.* This choke is executed from the same position where the rear pull-choke left off, that is, flat on your back with your opponent on top of you. The only difference is, say, that you failed to grab his lapel in time.

Figure 119. If opponent catches you with a solid kidney scissors, you might break his lock by using a straight choke.



Figure 120. If your opponent turns his back to you while you are both down on the mat, you should use your right hand to grab his left lapel.



Figure 121. Bring his lapel across his neck, and fall backward, dragging him with you. By pulling hard toward you on his lapel, and pressing his head forward with your left hand, you can easily choke him.



Figure 122. Instead of gripping your opponent's lapel, simply place your forearm across his neck and take hold of your own right wrist with your left hand.



Figure 123. Force backward with your forearm, against his neck, and double the pressure by forcing his head forward with your right shoulder.

Place the sharp and bony part of your lower right forearm on the front or side of your opponent's neck. With your left hand take hold of your own right wrist. Interlock your legs around him, and press your forearm hard against his neck.

If you are in the original kneeling position behind your opponent, Figure 122, this choke will be doubly effective if you force his head forward with your right shoulder while you press your right forearm against his neck, Figure 123.

*Rear choke-lock.* To make sure your opponent doesn't escape from the above rear straight-choke, in fact to insure against any escape whatsoever, all you need do is place the palm of your left hand against the back of your opponent's head and your right forearm across the front of his neck. Now lock your own arms by placing your right palm on the forearm of your left hand, Figure 124.

Figure 124. The most effective of all choke-locks is this one. Executed properly, as described in the text, the most experienced judo-player will be helpless. Go easy on your pressure.





This completes one of the most dangerous and most effective choke-locks possible.

The only pressure required to begin the choke is to force his head forward with your left hand, and pull backward with your right forearm.

*Leg neck-scissors.* In judo contests the legs are often used for many purposes. One of these is to utilize them in strangling the opponent, Figure 125.

Whenever your opponent carelessly allows his head to come within the range of your knees, you should avail yourself of the opportunity and should lock his head within your knees so the insides of your knees, the large bones, rest directly against the jugular veins of your opponent. By merely straightening your legs out the pressure will be more than sufficient to cause him to give up the point. *Apply the pressure evenly—do not snap it on!*

Expert judo players carefully defend their neck and head. If they are caught in this lock they will often try to with-

Figure 125. The leg-neck scissors are useful in judo-playing. Whenever you apply them, do so easily and without snapping them on.



stand the pressure for a count of ten, after which the lock must be released without any score. Naturally, only the best developed necks can attempt to withstand pressure of this nature.

### GENERAL LOCKS

The fundamentals of a few locks will be presented here without benefit of technique. As the serious judo student advances he will develop his own technique for certain tricks and moves; he will learn which positions are good and which bad, which expose him to which attacks and which protect him from which locks and tricks. Practice is essential—just reading about it will not develop any sort of proficiency.

Every lock depends upon having a hard and solid base against which to press a nerve-center of your opponent's arm or leg or body, so that when we employ leverage against an arm or leg we do nothing more than force the solid base to cut into or press hard against the nerve-center. The solid base is usually some part of your own body, at times it is the opponent's body and at times the mat.

*Wrist lock.* In this lock your first concern is somehow to arrest the opponent's elbow—for instance, by forcing it against your own chest when you are kneeling over your opponent, as illustrated, in Figure 126.

Then your other hand must twist the opponent's wrist and press it toward the inside of his forearm.

You must apply the pressure against the back of his palm in such a way as to force the base of the fingers downward, Figure 127.

*Arm lock No. 1.* In almost every arm lock you are attempting to force your opponent's forearm into the opposite direction, thus creating intense pain either in the wrist, elbow, or shoulder joint.

Imagine your opponent attempting to choke you while



Figure 126. In applying a wrist lock first make certain your opponent's elbow is against your body.



Figure 127. Your opponent is helpless in this lock, therefore pressure should be applied gently.

his back is to the mat. Your legs are on the outside of his body, Figure 128. As he extends his arms up at you, take hold of one of his sleeves, say the left sleeve, and swing your right leg forward and place it across his neck, Figures 129 and 130. All that is left for you to do is lay flat on your back and hold his forearm tightly to your chest, at the same time raise your crotch so that you cause his elbow joint to bend in the opposite direction, Figure 131.

If your opponent succeeds in pulling his elbow away and placing it against the mat he has escaped your lock.

This lock is the most effective of all full arm locks in judo-playing.

Figure 128. With your legs on the outside of opponent's body, and with his arms extended as shown, grip his left sleeve.





Figure 129. Bring your right foot up to your right hand.



Figure 130. Place your right foot across your opponent's head, and grip his left wrist with your own left wrist.



Figure 131. Fall backward flat on your back, and then bring his captured left arm to your chest. Do this slowly. Hold his captured arm in such a way that his palm faces upward, and now lift your crotch slightly against the back of his elbow.

*Arm lock No. 2.* It is definitely to your advantage if you can use more than one trick against your opponent. Say you have begun with a side arm-hold, Figure 111, which for some reason has failed, so you retain a hold of your opponent's left lapel with your right hand in order to keep his body to the mat, and with your right leg, across which rests his right arm, you apply an arm lock as illustrated in Figures 132 and 133.

The pressure necessary to create pain is obtained by lifting your knee upward but keeping your foot in contact with the mat to prevent your opponent from freeing his arm.

*Neck and arm lock.* Take the position of the ordinary leg neck scissors, Figure 125, but remain on your oppo-

nent's right side. (The trick, of course, can be executed from either side.)

As he struggles to free his neck from between your legs, get a hold on his left wrist and force his arm straight by pulling his arm across your right thigh or hip, Figure 134.

Thus, again you have secured two holds: the leg neck scissors and an arm lock.

*Leg lock.* With your opponent sitting before you on the mat, you might try a lock against his leg in the following manner. While you are still sitting before him, take whichever leg is nearest to you into the crook of your arm—say his right leg was at your right side, and you have locked it with your right arm, as illustrated in Figure 135. Complete the lock by placing the palm of your left hand on the shin of the locked leg, and the palm of your right hand on top of your left forearm. Press on his leg by lean-

Figure 134. Here scissors are being applied against your opponent's neck while at the same time his arm is caught in an arm lock.

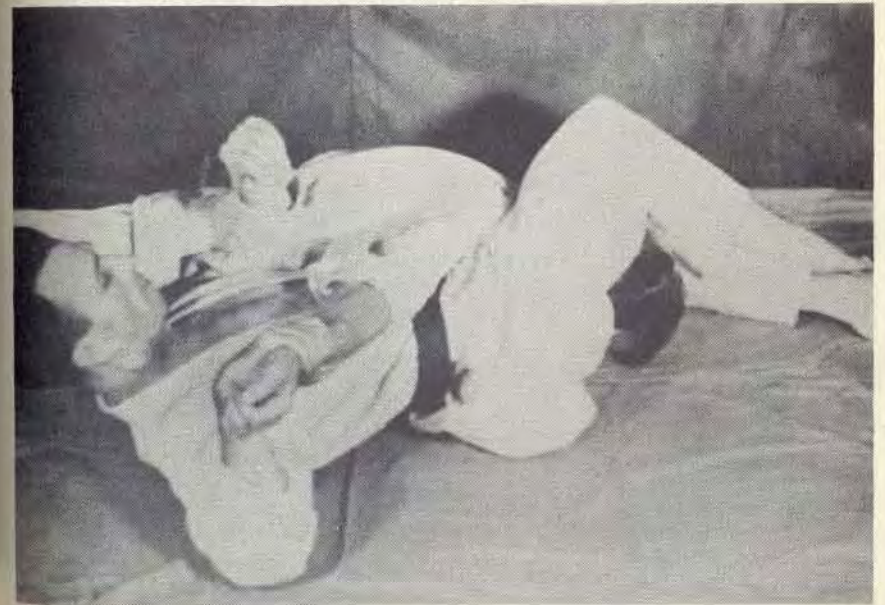


Figure 132. With your left hand force your opponent's right arm to the mat, but keep your right leg ready to hook into his arm.



Figure 133. Once your leg has locked his arm, place your foot against the mat and lift your knee slightly. The leverage is directed against your opponent's shoulder, upper arm, and elbow, and the pain is intense. Never snap this lock on, but perform it easily.



Figure 135. The leg lock is illustrated here, but it is a weak lock in this form since your opponent can easily free himself.

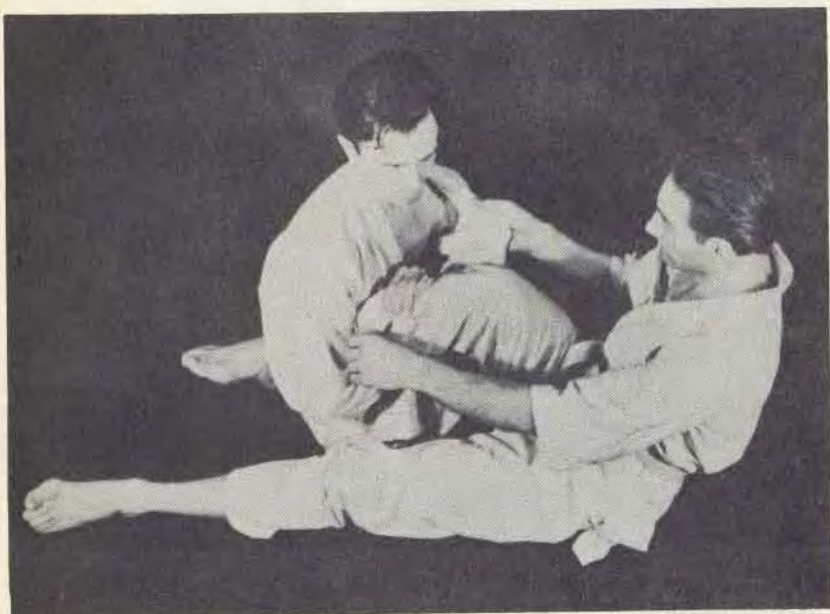


Figure 136. The opponent has but to raise himself to a sitting position and your leg lock will become ineffective.



Figure 137. Once you have locked your opponent's leg as here shown, you must not allow him to grab hold of your lapel nor your arms.



Figure 138. Roll him over on his stomach by stepping across him, still keeping his leg locked firmly.



Figure 139. Crouch low or even sit on him, and you have a perfect leg lock.

Figure 140. Showing how the elbow is jabbed into the thigh's nerve center in order to break a kidney scissor lock.



ing backward and at the same time forcing the leg downward with your left palm.

Escape is easy in this instance, since all the opponent has to do is grab your lapels and pull himself toward you to make the lock useless, Figure 136.

Therefore a better way has been devised, and this is to secure the lock in a crouching position, roll the opponent over on his stomach, sit on top of him, and thus complete the lock in a foolproof way, Figures 137, 138 and 139.

*Kidney scissors and cross arm choke.* Every wrestler is familiar with the kidney scissors. In judo playing the ordinary kidney scissors are easily broken by pressing against the nerve center inside the thighs with your elbows, Figure 140.

The scissors themselves are applied too often in the wrong way, so that at times students are injured. Kidney scissors

Figure 141. Kidney scissors applied with a powerful cross choke. Even if opponent succeeds in breaking kidney scissors by jabbing his elbow into your nerve center, it is doubtful if he will withstand the choke all through this action.



must be applied with an even pressure in judo playing. Don't try to use the power of your legs and force your knees into the waist of your opponent. The proper way is to make certain your knees are slightly above his hips, and slightly to the rear, and then simply straighten your legs out.

Many judo players have well developed torso muscles and are quite capable of withstanding the ordinary kidney scissors. In such a case you might attempt to apply a cross-arm choke hold, Figure 114, at the same time, Figure 141. It takes an exceptionally powerful judo player to withstand both these locks when they are applied at the same time.

#### COUNTERATTACKING

Counter-attacking is truly a part of Individually Developed Technique (the following chapter), but is presented here as it deals with an escape used in mat fighting.

There are no set rules for countering the moves of your opponent, except perhaps to say that *all counterattacking must be carried out without the opponent realizing what is about to happen.*

In countering, your aim is one of two: either you want to free yourself, or you want to free yourself and reverse the tables by securing a trick against your opponent.

In freeing yourself from an opponent who is on top of you simply remember to push him or force him into the direction where most of his weight is, or into the direction where he has no support. In mat fighting you and your opponent will use your knees a great deal to balance yourselves—thus the knees usually act as a support, so that sometimes you must somehow break up this support, Figure 142. To do so use either your arms or your legs to arrest the knees of your opponent, and then push him off into his weak direction, Figure 143.

A good idea is to keep your legs coiled up so that your knees are always near your stomach; this habit will give you more possible moves.



Figure 142. In mat-fighting you must use your legs for many purposes. In this illustration you see how an opponent's position is broken by pressing against his knee with your foot.

Figure 143. In this instance your right foot is arresting your opponent's left thigh, keeping it from gaining a firmer support, and your left leg is forcing his entire weight over to your right side. His straight choke will become ineffective, and you in turn will have his arm in a lock.



Always keep your body relaxed, and breathe deeply.

In freeing yourself from an opponent and at the same time securing a trick against him, maybe the following will be of help:

If your opponent succeeds in getting a hold or a lock against you, do not lose your head in the excitement but rather try to think out the best defense possible and try this defense, even if you fail at it.

When a straight choke, Figure 117, is applied against you, for instance, roll to the weak side of the opponent and at the same time get a hold on his straight arm. When he is face down on the mat you will be in the same position, except that you will now have a wrist lock against him.

Figure 146. Sometimes your opponent will kneel at your right side and will attempt to choke you with his bare hands. Hook your right leg into his as shown here; to do so you will have to move your right hip under the body of your opponent.



Figure 144. Before your opponent can roll you over for a leg lock, grab his right ankle with your right hand and force him backward with your right leg.

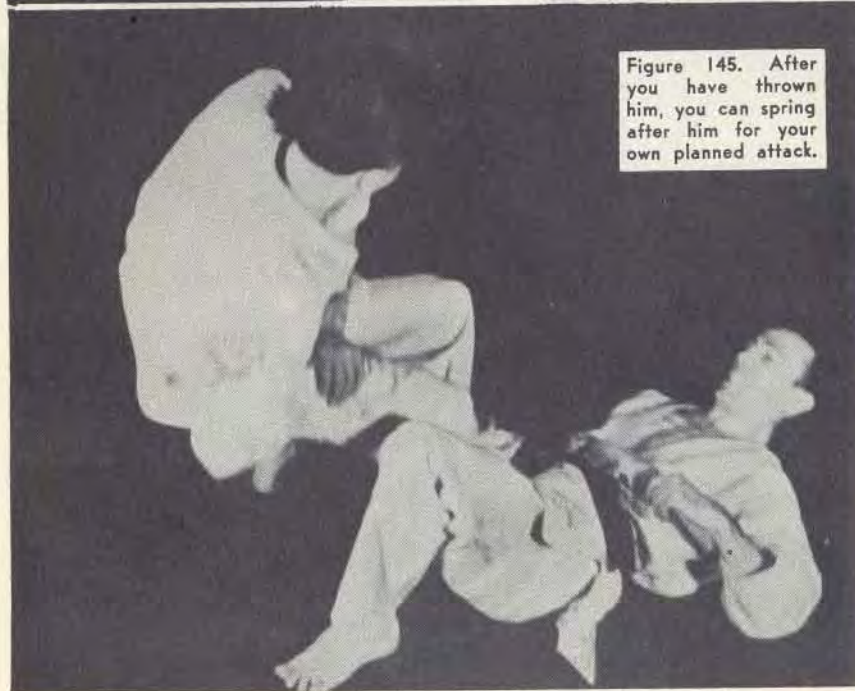
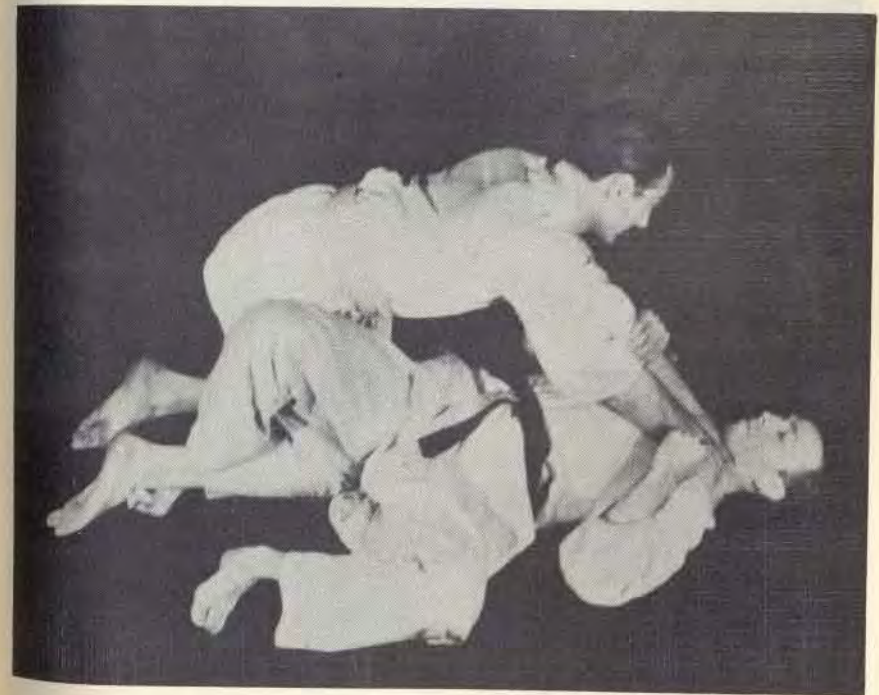


Figure 145. After you have thrown him, you can spring after him for your own planned attack.





In this same choke-play, you might be on your left side and with his right thigh near your right thigh, then hook your right foot *under* his right ankle, and now force him to roll off you to his left side by straightening your right leg outward. (See Chapter 7 on "Self-defense.")

In some cases experienced judo players allow an opponent to secure a straight choke hold, and then counter it by bringing one leg over his arm and placing the foot under his chin, then force him over on his back and apply a full arm lock. (See "Self-defense.")

If your opponent gets your leg into the crook of his arm and stands up to apply a leg-lock, grab his leg or legs and

Figure 147. Now by straightening out your right leg, and turning your body at the same time to the right side, you can easily roll your opponent off. This trick can be perfected to the point where your opponent's momentum brings you on top of him after you have rolled him off.



force his body over backwards. You may then come up on top of him and try a choke or lock of some sort, Figures 144 and 145. See Figures 146 and 147 for another counterattack against choking.

The possibilities for counter-attacking are many and varied. It is difficult to present them in a text, though the few given here should prove of value and interest to the student. The best way to learn countering is to play at judo and try your theories out. But always exercise good judgment and caution.

## 5

## Individually Developed Technique

CHAPTER 3, on the "Art of Throwing," presented only the mechanics of the particular throws. In other words, if your opponent was to step out in a pre-arranged manner you would be able to throw him. As you recall, that was form-practice.

The layman thinks that judo cannot be performed unless the antagonist is in the proper position for a throw or trick, and this is true. *What the layman does not know is that judo has developed a method of placing an antagonist into whatever position is necessary for whatever throw is intended.*

Thus the opposite of form-practice is free-playing, which the Japanese call *randori*. Before trying free-playing it is extremely important for you to be experienced in breaking every form of fall, and it is also important that you be experienced in the mechanics of every trick and throw so far explained in this book. It becomes evident then, that it is a fairly easy matter to execute a throw against an opponent who is allowing you to do so, but that it is quite another job to throw an opponent who is trying to throw you. If your opponent were a layman he would undoubtedly walk into any throw you tried against him, but an experienced judo player will try to counterattack. He will change his position every time you place yourself into position for a throw, he will push and pull you around with him, he will resist your moves. There must be a way to throw him.

Through this sort of free-playing the student will master the ways of judo.

If you are entertaining the notion that one reading of this chapter will advance you in the art, you are off to a wrong start. Every phase here discussed, every page, and the writer will even go so far as to say every single paragraph, contains more valuable information than you will at first realize. You are urged to study one phase of this chapter at one time, and not to study another phase or part until you are certain you understand what the last one was about.

It takes time to learn.

Go about your practice as usual, and if you are already trying free-playing then keep on doing it the best way you know how, *but*—begin injecting things you learn in the phases that follow here. Study the phase on "Relaxation," for instance, and then try to employ its teachings with the mechanics of the different throws you use. You will notice an improvement. Keep the newly learned phases in your practice, and keep adding to them the next and the next. You will soon find that you are developing your own individual technique for judo playing, and this technique will stand you in good service whether you employ it for sport-fighting or whether you are some day called upon to use it as a self-defense in an emergency.

*Technique.* Technique is an individual's way of using a mastered knowledge. The way you stand, the way you hold your opponent, the way you move, these are forms of technique.

At this stage you have no technique to speak of. When you begin to think out a way of off-balancing your opponent, and when you begin to use this successfully, then you are beginning to have a technique.

Technique cannot be studied out of a textbook, and this chapter does not claim to teach it. All that can be done

here is to explain and make certain points clear to you, but after that you must work out your own individual way of doing that same thing. It calls for time and intelligent practice, but it will repay itself inasmuch as what you then will have will be your own. No matter how little this may seem at first, it will still be your own, and owning even a little which can be for a certainty called your own is better than a great deal of a haphazard mixture of all and everything.

After you have gained some knowledge, and have begun to apply it, there are mainly three points to keep in mind:

1. Train yourself mentally in the ways of judo, and whenever playing always guard your own body.
2. Resist the efforts of your opponent *only* to the degree required to fool him into a weak position; never waste energy in any other way.
3. At all times concentrate on the fundamental principles of your art.

*The importance of relaxing.* The importance of keeping your body completely relaxed throughout judo playing, and even throughout the day in general, cannot be stressed strongly enough.

This does not mean to stand in front of your opponent with utter indifference to his moves and attacks; it does mean to stand at normal ease, every part of your body relaxed, so you can use any part of your body without any loss of time.

If you were to tense your muscles in your legs, and were then to see a chance for a throw, you would naturally have to un-tense one set of muscles to bring a different set into play. You would lose time, and would be called a slow judo player. Through this slow-down something else would happen—your opponent would most likely have moved into a new position, and you would find yourself thrown

off-balance, all because you did not move fast enough when you had your chance.

Thus the element of relaxation, while playing judo, adds to your technique the element of speed. You have often heard it said that speed and surprise play an important part in judo. You now have the secret: speed is built up by keeping relaxed, and relaxation in turn also gives the element of surprise because it permits quick changes in momentum and timing.

Right now, for instance, suppose you leave the rest of this chapter alone until you have learned to relax and have given relaxation a chance to work for you. Try relaxing for a few weeks of practice, then go on with the book.

*Abdominal breathing.* Proper breathing is closely related to a relaxed posture, but breathing as practiced in judo is entirely different from the breathing which our coaches and other physical directors advocate. Every teacher of judo claims that abdominal breathing is the whole secret of judo. Notice that it is not merely called breathing, but abdominal breathing.

Judo players have found it difficult to explain the real advantages of abdominal breathing to the layman. When the layman is told to "breathe into your stomach" he laughs and thinks you are joking. The facts are, however, that the layman himself breathes into his abdomen whenever he is completely relaxed, but whenever he is asked to breathe deeply he has the habit of expanding his upper chest. This is wrong. When you sleep you are breathing into the lower parts of your lungs, but when you get up and do your morning exercises you begin to take deep breaths (so you think) into the upper parts of your lungs.

Simply keep in your mind that you normally breathe into the lower part of your lungs, so that the real benefit from breathing exercises should come when you *force more* air into your lower lungs. Breathe into your lower

lungs so that they actually expand your abdomen, but in doing so keep in mind that every part of your body must be relaxed.

It is not easy to breathe "into your stomach." This writer was once called upon to give advice to a friend who was suffering from a nervous disorder in his stomach, and the advice was to breathe into the abdomen and go about the daily life as usual. The friend went to a medical man that same day and inquired, "Do you think, doctor, that breathing into my stomach will help?" The answer was, "It will help tremendously—if you can do it."

The way to practice abdominal breathing is to either sit or stand completely relaxed. The shoulders must droop and the head must also drop forward so that the neck muscles in particular are relaxed. The breathing itself is started with ease and without straining; simply watch as the stomach rises and falls with the normal breaths you take. You must be conscious of the air going past the upper lungs and reaching the abdominal region.

In time you will be able to force a greater amount of air into your lower lungs, and thereafter you can alternate between breathing deeply into any part of your lungs.

In judo practice you will find that it is easier to throw an opponent when he has exhaled; this will teach you to always breathe deeply, particularly when you are about to execute a throw.

The average athlete pulls in his abdomen as he expands his chest to amazing widths. This practice is as detrimental to his health as were the old-fashioned corsets to his grandmother when she was the belle of the town. The abdomen is the seat of all emotional and physical reactions, so why tighten and knot it up into a ball? Give it development, even though you imagine it will disfigure you. No disfigurement can take place through abdominal breathing in the first place, because the exercise from judo playing will at all times tend to keep the body evenly developed.

Practice abdominal breathing while walking in the street. Walk, as it were, from the power of your abdomen instead of the muscles of your legs. Keep relaxed.

*The part that weight plays.* The manner in which your opponent has distributed his weight is the factor which will decide the time and form of your attack.

As you recall from "Unbalanced Positions" in Chapter 3, your job is to place your opponent into a sort of leaning position to the front or rear, or to the sides, or into a combination of these positions. If your opponent, now, leans hard to the right side, it is only natural that his weight is distributed in that direction and that your throw is limited to those throws which will continue to carry the opponent's weight farther to the right, Figure 148.

The attack is always carried into the direction in which the opponent has no support.

*How to use strength.* This element is closely related to that of weight; if the attack is timed when the weight of your opponent is in the proper position, then very little or even no strength at all is required to execute the throw or trick.

Your normal strength is all you need for successful judo playing or self-defense; whenever you strain yourself in attempting to throw your opponent, it is proof that you are trying to accomplish that particular throw without the proper use of basic principles. Either your opponent is not in the right position, or you are pulling instead of lifting, and so on. Analyze your methods. Even if you were to throw your opponent by sheer strength, it would be a badly executed throw—for when you meet an opponent twice your weight and strength you will be at a loss.

Strength, pure and simple, has no place in judo playing. Fix this rule before your mental eye: *Never employ even half the strength that your opponent is using.* If you use

strength you do so for the sole purpose of fooling your opponent into pulling or pushing against you, and then you execute your attack!

True ways of judo cannot be learned through violent movements and the employment of sheer power against the opponent, regardless whether the opponent is light or extremely heavy.

*Balance for stand-up throwing.* One of the most important rules at this stage is: *Keep your own balance intact.*



Figure 148. Your attack must be executed into the direction into which your opponent has projected his weight, in this case to your right.

By applying the lessons of *relaxation*, *abdominal breathing*, the uses of *weight* and *strength*, it should be a fairly easy job for you to guard against being unbalanced. Nevertheless, we will cover some points here and so help you develop a sound judo playing technique.

With your balance lost you cannot throw your opponent—he can throw you. Remember that.

If you keep your feet close together you are keeping your entire balance at one point or close to one point. Figure 149. Your balance should be in lines; meaning, if you



Figure 149. If your opponent stands with his feet close together as shown, it is all to your advantage, for in such a position he is weak in every direction and can easily be thrown.

place your feet apart your strong line, balance line, will be running from one foot to the other, and your weak lines will be to the front and rear. Your opponent will find it difficult to move you to the sides but will have no difficulty in pulling you forward or pushing you to the rear. Thus by standing with your feet apart you can expect your opponent to try a throw either forward or to your rear, and if you are quick you can counter his move and throw him. To sum this up: you place yourself into a position which your opponent knows will give him the advantage for a hip throw, but as he begins to move in for his throw you change your foot position in such a way that you have your balance intact again and he finds himself off-balanced.

By first learning to keep your own balance, your next step is to place your opponent into positions which you know are weak and which you know will place him in an unbalanced position. For one thing, you must never cross your feet when walking beside or in front of your opponent, for this is the weakest of all positions, Figure 150. (Sometimes experienced judo players will cross their feet and perform other seemingly stupid moves, but they do it only against inexperienced players to fool them into attacking.)

You and your opponent move your feet to new positions to keep your balance intact; the instant your opponent, or you, move your feet you must have a weak line someplace. The weak lines are in the direction where there is no support.

To throw your opponent, then, you must either wait for him to move his weight into a weak position or else you must fool him into doing this (never force him with sheer strength).

And remember to keep your own balance intact.

*Methods of unbalancing the opponent.* The best way to execute a throw against your opponent is to fool him into

an unbalanced position or else to let him place you into the right position for the throw.

If you desire to fool him into a weak line, you must employ some strength for the purpose, but you employ this strength in the reverse of your intention. That is to say, if you want your opponent to lunge at you, you cannot accomplish it by pulling him toward you because his natural instinct will be to resist. If you were to push hard against him, he will find it instinctive to resist—and when he resists he is merely leaning toward you. All you need



Figure 150. If your opponent crosses his feet while playing free-style you should have no difficulty in throwing him.

do then is suddenly to reverse your action and snap him toward you, and thus you have induced him to lunge at you.

This fooling can be called aiding—you aid your opponent to defeat him. The strength you exert, and this fooling action or the reversal of what seemed to be a desired action, is what will place a careful opponent into a weak position or will make him execute a wrong move.

You must know *when and why* you are using strength to fool your opponent. By fooling your opponent you are giving-in to his efforts, then aiding him in his efforts, and then suddenly you have switched tables on him and are throwing him instead of letting him throw you.

Imagine your opponent pulling you around because you weigh much less than he does. He can place you any place he feels will serve his purpose. But he may fail to realize that all through this you are not defending, you are apparently too relaxed, too easy to move. But once he may push or pull you at the exact time when his foot position is just right, and all you need do is exert perhaps a little lift against his collar or sleeve, and you have thrown him. In this instance you will have placed him off-balance by letting him place you into the right position for the throw.

The method of fooling and the method of giving-in to the efforts of the opponent are to be interwoven while playing judo. They are more powerful when used together.

A suggestion. As was said, you should aim to keep a relaxed posture while playing judo, but with this was also meant that even the hold you take on your opponent's sleeve and lapel must appear to be loose and relaxed. The way to explain this best is to say that your opponent should not be able to feel your grip on his sleeve or his lapel, because your arms will automatically telegraph to him what your intentions are. When your opponent cannot feel your efforts, then the slightest snap or push will startle him or confuse him, and the advantage will all be yours.

When, for instance, you allow your opponent to pull and push you around, and then suddenly you throw him—this could not be done successfully if you were to stiffen your arms out against his efforts because he would be able to feel where your weight is and where your support is strongest.

*Timing.* Timing, as you must look upon it now, is that form of timing which will place you into the right position for a throw. It is not the kind of timing which you learned in form-practice in order to actually execute the throw.

This timing concerns itself with movement while playing judo, and it concerns itself with the timing employed to block or sweep-away the opponent's supporting feet. Instead of calling it timing, a better name would perhaps be *change of timing*.

To illustrate: You and your opponent are playing free-style, and you are both intent on throwing each other. You are using all the tricks of off-balancing and such, and yet you cannot bring your opponent into a weak line. Now you try to break up the tempo, you try to change your timing in the attacks. You attempt a knee-wheel throw three times, and each time you fail purposely, and so when you attack the fourth time your opponent will expect an attempt at a knee-wheel but you will suddenly *break up the timing* and will execute a cross-hook against him.

When you break the tempo you inject the element of surprise, and surprise is a legitimate part of judo. Develop it through a smoothly executed change of timing.

Changing timing and changing attack can best be practiced in free-playing, and here you have the opportunity to study the different methods your opponents use in attacking, defending, and other techniques. There is something to learn even from the most inexperienced opponent.

*General notes.* Always keep in mind that your opponent must be the one to defeat himself—he must do all the work, and you must give way to his efforts.

While standing and moving remember to keep a relaxed posture and to breathe deeply. In moving do not bob up and down; move smoothly, and know which foot your weight is on.

In holding your opponent's lapel and sleeve do it so lightly that he will be unable to detect from whence the pull or push will come. If you hang on to him you give him all the advantage.

Have a ready, thought-out defense for the instant your attack has been blocked or stopped. Keep your weight on both feet.

A good way to defend yourself against a more experienced judo player is to pull or push him off his balance every time he attempts to attack.

In defense, as well as in attack, keep your waist loose in order to move freely.

Train your senses so that you will be able to feel the exact moment your opponent has chosen for his attack. Remember, at the same time, that a clever opponent will always try to fool you.

To maintain your balance, square off every time your opponent tries to move you; if you manage to keep directly in front of him you will have a ready defense when you need it.

Bring your hips into play more than any other part of your body. At the same time watch the hips of your opponent, and force his shoulders at an angle to his hip-line. This action on your part will break his posture, and will help you execute the throw.

In advancing, keep your weight on your leading foot.

To make your opponent lighter in weight, as it were, a good trick is to lift him slightly at the lapel as he steps out toward you. This action will make him lighter for your intended throw, and will not give him the benefit of a solid support if he attempts a counterattack.

If your opponent executes a throw but does so loosely

so that you are able to get away from it, rather than escaping completely it might prove better to sort-of slide off and reverse the tables by throwing your opponent from a half-lying position. Only the more advanced students should attempt this, Figure 151.

In mat fighting you must keep in mind every part of your body, where it is and what it is doing, and what it could do. Do not retain a useless hold on the opponent's sleeve or lapel unless you have a sound reason for doing so. Do not return choke for choke, nor hang on to an ineffectively executed lock.

In mat fighting, also, learn how to use your thighs and knees to roll your opponent off or to keep him from you.



Figure 151. Experienced judo-players will often allow their opponent to throw them to the mat, but they will fall sooner than the opponent expected. Such a move will place an opponent off his balance, and he can then be easily thrown from this seemingly awkward position.



Allow your opponent to apply most of the chokes and kidney-scissors against you for the purpose of toughening your muscles.

And always be careful!

*Judo contests.* The phases this far covered will enable you to form a club or practice group, and conduct sporting bouts for the purpose of developing individual technique. For an enjoyable study of judo etiquette should be maintained in the practice hall. Clowning and other foolishness should not be tolerated since they are dangerous to yourself and to others.

Keep your judo outfit in clean and good condition; keep your finger nails clean, and clip them short. Do not have any hard and sharp objects on your person while training, particularly do not wear rings nor a wrist watch. Keep off the mats if you are wearing street shoes.

Once you have begun to practice, respect the degree of ability your opponent has obtained. Never practice an unfamiliar trick or throw without warning. Do not resist the efforts of your opponent in form-practice; after all he is merely practicing, and he cannot learn (and neither can you) if the other fellow is constantly offering resistance.

Every contest begins and ends with a sincere handshake. Throughout the contest each man must guide his thrown opponent—that is to say, do not merely throw your opponent and let go of him, but rather see to it that he falls properly. Weight classes may be set up, although the ways of judo do not recognize them. Similarly, the contest may be divided into rounds: three rounds, each round lasting three minutes, with a one-minute rest period. On the other hand, the contest may better be divided into points: call it a three-point or five-point bout, and thus whichever player leads by two or three points, respectively, is the winner.

Any throw, executed from any position, which is suffi-

ciently hard in force and done in a neat and clean manner, is counted as a point.

Any one of the three standard holds (side arm hold; rear two-arm hold; and cross body hold, Chapter 4) will count as a point if the so-held player cannot free himself inside of 25 seconds.

A player will lose a point every time he pats in sign of submission after the other player had secured a full lock against him and had applied sufficient pressure to create pain. An experienced referee can easily recognize properly executed locks, so that no player will be allowed to risk self-injury by refusing to give the sign of submission.

All punishing holds—pinching, kicking, jabbing with elbows or knees, hitting, twisting fingers or toes, using bare hands against opponent's face or throat, etc.—are forbidden in practice.

Players cannot assume the defensive role in a contest, but must strive to execute a throw or trick in the shortest possible time. Repeated offense in this respect will count as a lost point.

Of course, clubs and groups may add to these suggested rules or they may subtract from them, as they see fit, so long as the set rules aim at *judo playing with safety*.

## 6

### *Simple Attacks and Nerve Centers*

THE TRICKS THAT FOLLOW are simple and easy to do, yet despite their simplicity can be coupled with any phase of judo, be it in sport fighting or in self-defense.

All tricks and locks must be done without snapping and jerking. These tricks and locks, as those used in mat fighting, aim at concentrating pressure on the nerve centers, and a snap or tug can easily cause serious injury.

At the present you are asked to do things the way the book says; experience will later teach you variations or how to couple these tricks with other tricks. To experiment is to progress, but it stands to reason that experiments are possible only when you know what you are doing.

*In the first group of simple attacks you learn how to use tricks against your antagonist's neck or head.*

*Rear choke hold.* You must somehow maneuver around your opponent so you are behind him, but in doing this your forearm, say your right forearm, must rest across his neck by the time you get behind him. Figures 152, 153 and 154 show a quick method for this trick, since you spin your opponent around by grabbing his shoulders, and can then easily get your forearm across his neck, Figures 152 and 153.

To apply pressure, grip your own forearm with your free hand and break your opponent's posture by forcing your body hard against his and bending him over back-



Figure 152. (Right) Use plenty of power to spin opponent around; pull his right shoulder toward you while your right arm presses away against his left shoulder, and as you do this begin to move in behind him.

Figure 153. (Lower Left) Your right arm will automatically come to rest across his neck.

Figure 154. (Lower Right) Now your left hand should grip your own right (wrist in order to exert more pressure in the actual choking, and your entire body must force your opponent to break his position to the rear by bending him backward.



Figure 155. Figure 154 illustrates what is called an open choke hold. In this illustration you see a full lock, which, when applied properly, is the deadliest of all neck locks, since it acts like a garrote.



wards, and at the same time continue to choke him, Figure 154.

You are in a position to force your opponent all the way down on the mat.

This trick is not worth much when attempted against another experienced judo player.

*Rear choke lock.* This trick is a full lock instead of being an open hold as the first one was. Once this lock is applied, even against a highly experienced judo player, escape is next to impossible.

Make certain you break your opponent's posture by

bending his body backwards; your right forearm rests across his neck. The only difference now is to place your left palm behind his head and place your right palm on your own left forearm, Figure 155. In this way the lock is completed, and to exert pressure you only have to press his head forward with your left arm and pull backwards with your right arm.

*Front choke lock.* In this trick assume that your opponent is in a bent-over position, in front of you, Figure 156. As he advances toward you, slide either forearm around his neck so that his head is locked in your crooked arm, Figure 157.

Hold this position, and grip the wrist of your attacking arm with your free hand. Force your forearm against his

Figure 156. Whenever opponent approaches in this position your aim should be to force his head down (in this case using your right hand) and into the crook of your arm.





Figure 157. Bring your left forearm up under your opponent's chin, but only when you feel that his head is completely under your armpit.



Figure 158. Leverage is exerted against your opponent's neck by leaning your body backward and at the same time lifting upward with your left forearm, which is under his neck. Note opponent standing on his toes in attempt to minimize the pain and choke.



Figure 159. Once you throw your arm over your opponent's neck as here illustrated, you must keep him in this bent position by placing all your weight on him.

neck by a lifting action, and at the same time lean your body backward so that your armpit forces his head downward, Figure 158.

*Side head hold.* In this trick your opponent must also be leaning forward, but he must be by your side. If he is at your right side, then your right arm will lock his head in what resembles a "sweat box," Figure 159. Your forearm, particularly the sharp bone of your forearm, must rest on the opponent's jugular vein, near his right ear, and by grabbing your own wrist with your free left hand you will be able to apply the necessary pressure against it, Figure 160.

You must keep all your weight on your opponent in order to keep him bent to the front.



Figure 160. Grip your right wrist with your left hand and press the bony edge of your forearm into his jugular vein near his right ear.

This trick is easy to break (most defenses will be given in the next chapter), but being useful at times, it was included for practice.

*In the second group of tricks you learn how to execute simple attacks against the arm of your antagonist.*

*Wrist-forearm lock.* As your opponent stands in front of you, you should step toward him with your right foot and place your right palm against the outside of his left hand, Figure 161, and at the same time your left hand must take a firm hold on his left arm slightly above the elbow.

Your right hand must force the opponent's wrist and forearm behind his back, and your left hand must hold his elbow tightly against your own body, preferably against your right side, Figure 162.



Figure 161. Initial approach to the wrist-forearm lock. At the same time reach up with your left hand and grab the inside of his arm at the elbow.

Figure 162. Step in so that his elbow comes against your right side, and at the same time continue to lift his forearm up behind his back.



At this point you crush the captured wrist, that is to say, you exert pressure against its nerves by bending it over toward the elbow, Figure 163.

This trick, as the other of this group, can be used as "come along" tricks, sometimes called "police come-along grips," by simply facing in the direction of your opponent *after* you have secured the lock and then, by applying pressure, forcing him to walk with you.

*Elbow lock.* You advance at your opponent in the same manner as you did for the first lock, with the exception that your right arm slips in between his left elbow and waist, and then you twist your arm so that you are able to

Figure 163. By holding his elbow tightly against your side, and by crushing his wrist inward as shown, you have a "come along" lock which will induce your partner to walk with you.



Figure 164. Your main concern here must be to get to this and to the next position quickly and without wasted motion.

place its palm slightly above the inside of his elbow, Figure 164. His left wrist will now rest against your right elbow; the lock is completed by you turning and facing in the same direction as he, and then forcing his elbow downward with your hand, while lifting his forearm upward with your elbow. Bend him forward, Figures 165 and 166.

In some instances you may find it necessary to pull your opponent's head back by gripping his hair, Figure 167.

The usual error in this lock is to place your right palm too near the opponent's shoulder, in which case it is an easy matter for him to slip away from you, Figure 168.

Make certain you have a firm foot support; keep your right leg ahead of his left leg.

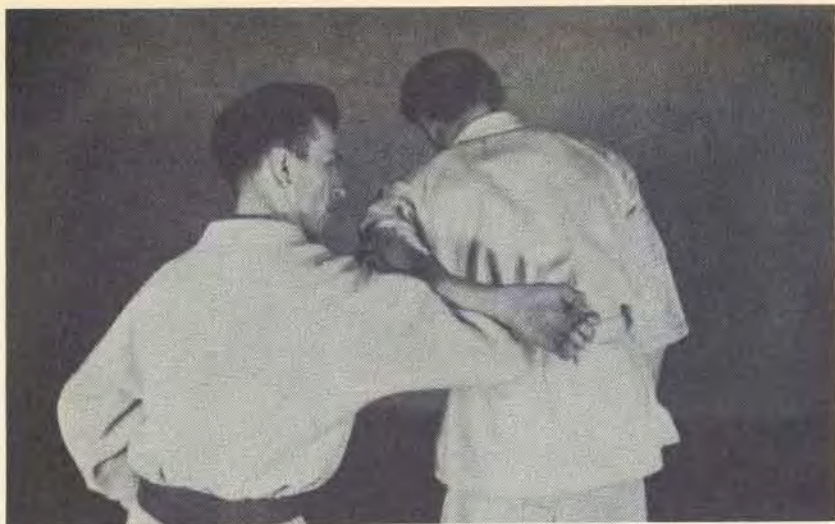


Figure 165. His hand should rest near your elbow. Bend low at your knees in order to keep him bending forward.

Figure 166. Note in this final stage that your right hand must be right on his elbow joint, or else the lock will fail. To incite pain, lift upward with your own elbow, and force downward with your right hand against his elbow.



Figure 167. Note how the right leg is kept in front of your opponent, thus insuring a broken position for him and a solid one for yourself. To further break his position, grip his hair and pull head back.



Figure 168. If you allow your right hand to slip too far up toward his shoulder, you will find he will be able to easily escape this lock.



*Forearm lock.* Your right hand grabs the opponent's right wrist and lifts his arm about waist-high, then you move over to his right side and at the same time slip your left forearm under his right elbow, at a point slightly higher than the elbow, but in such a way that his right arm is now completely captured in the crook of your left arm, Figure 169.

The sharp bone of your left forearm should now lift upward against his arm, and your right arm should press his forearm downward, and at the same time twist it outward, to the right.

To ensure a better hold your left hand may grip your own lapel after the lock is secured.

*Full arm lock.* Begin this practice as you did the forearm lock, except that you must lift the opponent's arm about chest high, and then swing your left shoulder in,

Figure 169. The ordinary forearm lock, the success of which depends on twisting his forearm outward, to the right.



Figure 170. Lift his arm and jump in for your position before he has a chance to stop you with his left arm.



Figure 171. Make certain his armpit is over your shoulder, and keep your left arm bent toward you to lessen the chances of your opponent grabbing it.



under his right armpit, Figures 170 and 171. At this point your left arm must be bent so that your fist is at your shoulder, and you must keep your elbow near the left shoulder of your opponent.

To apply pressure, twist his right arm outward, to the right, with the grip you have on his wrist, and at the same time force the arm downward. Your left elbow must at the same time force your opponent's left shoulder backward, Figure 172.

*Wrist grip.* This trick is done when you shake hands with someone: cover the outside of his right hand with your left palm and at the same time raise his arm shoulder high and snap it toward you so that his arm is straight at the elbow, Figures 173 and 174. Now twist his arm outward, to your left side, and force his palm open by bending his fingers downward.

Figure 172. As in the preceding lock, twist his arm outward, to the right, at the same time pulling it downward across your chest, while your left arm forces hard back against your opponent's body.



Figure 173. As you shake hands with your partner, cover his right hand with the palm of your left hand.



This trick will not work against a very powerful man, nor will it work if you permit your opponent to bend his elbow.

*In the third group of tricks you learn how to throw your antagonist easily and effectively; for these type of throws you do not need any kind of previous training, such as balance, off-balancing, movement, etc.*

*Wrist throw.* The best manner in which to get this hold against your opponent is to turn your right hand over inward so that your palm faces outside, to your right side, and then take hold of your opponent's left hand in such a way that your fingers rest at the base of his palm and your thumb rests on the outside of his hand, Figure 175.



Figure 174. Lift his arm high, twisting it outward, and now use your right hand to bend his finger down and toward him.



Figure 175. Turn your hand over so that your palm faces to your right and your thumb points downward, and now take hold of your opponent's hand.



Figure 176. Bring your left hand up to join in the action. Your fingers must be at the base of his palm, and your thumbs at the base of his fingers.

As you lift his arm toward you, your left hand joins in the action and takes the same hold—the fingers of your left and right hand are at the base of his palm, and both your thumbs are against the uppermost part of the outside of his hand, Figure 176.

What you must now do is: pull toward you with your fingers and press against his hand with your thumbs, Figure 177. You must do this, or else the throw will not work! But actually to execute the throw, to this action you must add the following: pull his whole arm toward your right side and downward, and at the same time twist his arm to the outside, your right side, Figures 178 and 179.



Figure 177. A close-up of the hands for this throw: fingers pull toward you, thumbs press toward him.

Figure 178. And the entire arm is then twisted outward, to your right, at the same time pulling toward you and downward.



Figure 179. Opponent must fall if you do this throw properly.

Figure 180. Sometimes opponent will sense your attack and will snap his hand toward him into a fist.



Figure 181. If he does this, force his forearm farther to the rear, and at the same time throw him to the mat by using a cross-hook throw with your left leg.



Figure 182. Grip your opponent's wrist with both hands, and do not permit his wrist to turn in yours as you begin the next step for the throw.

If your opponent attempts to escape this throw by stepping toward you, all you need to do is keep backing away and continue the same action as described.

If your opponent attempts to pull his arm to him, see Figures 180 and 181.

*Arm throw (straight).* Using both your hands, get a firm grip on either wrist of your opponent, Figure 182. If you have grabbed his left arm then you will duck *under* it from your right side, Figure 183, and once you have straightened out you will continue to twist his arm in such a way that it throws him to the mat.

If you permit his captured wrist to turn inside your grip then this throw will not work, as it will leave him standing. You must hold his wrist firmly, and do not permit it to

Figure 183. Duck in under his arm from the outside, your right side, and then simply continue to turn until you almost can face your opponent. Do not let his wrist turn inside your hands! This action on your part will throw him off his feet.

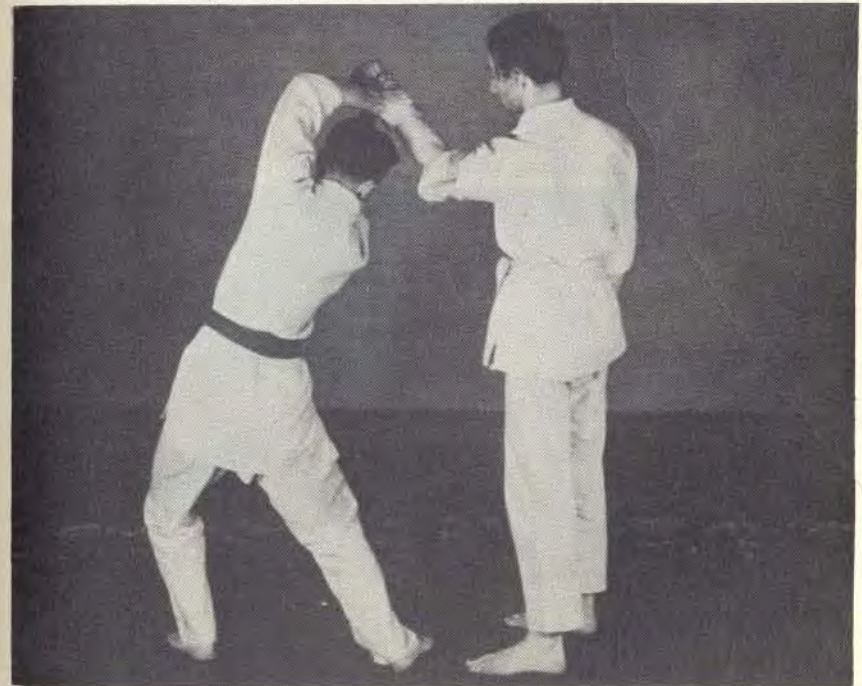




Figure 184. If your opponent attempts to escape by bending his forearm, then step back toward him from your position in Figure 183, and wedge your left elbow against his left elbow, and keep your own body bending forward.

Figure 185. To force him down to the mat, all you need do is keep your elbow in place and force downward on his forearm with your two-handed grip.



Figure 186. In this illustration the grip has been reversed to the opponent's right arm, and you have ducked in under the wrong side, the inside. Simply continue to move around toward the rear of your opponent.

turn around as you duck under it and begin to twist it for the throw.

As in the wrist throw, if your opponent attempts to escape this throw by stepping toward you, you should back away from him.

*Arm throw (bent).* This is a variation of the above throw, used in case your opponent attempts an escape by bending his captured arm at the elbow once you have ducked under it and are ready to throw him.

As he bends his arm at the elbow, all you need do is step in close to him instead of backing away from him, and wedge your own elbow against his elbow, and now force his forearm down toward the mat while your elbow presses hard upward against his elbow, Figures 184 and 185

In many cases students fumble at these two tricks, and instead of ducking to the outside of the captured arm they do it in reverse: they duck to the *inside*, and find themselves at a loss as to what to do from there. Figure 186 shows the grip on opponent's right arm.

If this should happen to you, the only thing to do is to follow through on it and get around and behind your opponent, at the same time lift his captured forearm behind his back to a point between his shoulder blades. Now you





Figure 187. Lift his forearm up behind his shoulder, and use your left hand to reach over his left shoulder and grab his right lapel, and pull him backward, to which you can add the power of your knee against his back.

Figure 188. A simple form of scaling: pull him toward you with your bottom arm and press him away with your top arm, and he must fall over backward.



Figure 189. Another form of scaling or leverage is to snap your opponent's arm down where you can reach it from behind him.

will find it an easy matter to use one of your hands against his neck and force your knee into his back, and so pull him over backward to the ground, Figure 187.

*Scaling.* One of the simplest ways to force an opponent over backwards is to press against his chest with one arm and with the other arm reach under and past his crotch where you can grab any part of his clothing and pull it toward you, Figure 188.

Another way is to grab the opponent's wrist and snap it downward between his legs, Figure 189, at the same time grabbing this same captured wrist with your other hand, but doing so from behind him, Figure 190. Then you can



Figure 190. Take a wide step to the back of him, and with your right hand reach his right wrist between his legs.



Figure 191. Remain behind him, releasing your grip with your left hand.



Figure 192. Tilt your opponent forward by lifting with your right arm and forcing him to move forward.

release your first hand, and use the hand, which holds his wrist from the rear, to tip his body forward, Figures 191 and 192.

These two tricks are the simplest forms of leverage.

*Butting.* Another form of leverage is to grab some low part of your opponent, like the thighs or knees, and yank them toward you, and at the same time butt your head against his chest or stomach, and so throw him over on his back, Figures 193 and 194.

*Hip Throw.* The point to remember in hip throwing is that you do not perform the throw with your arm-power

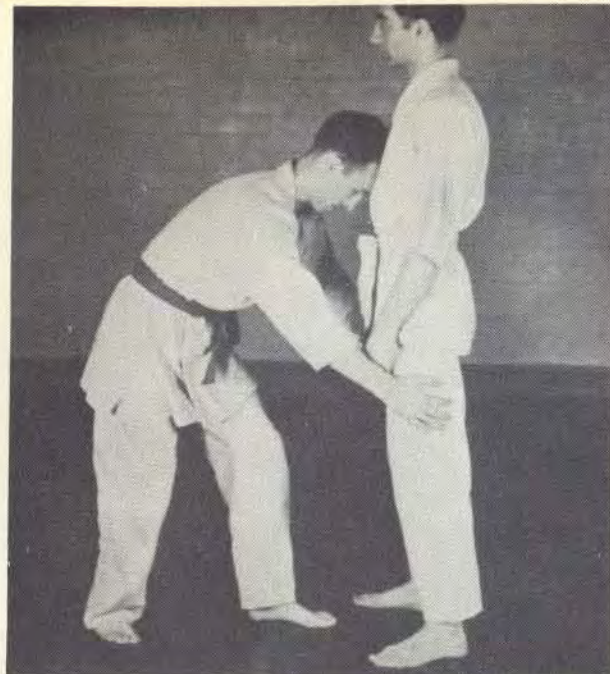


Figure 193. Still another form of simple leverage is when the bottom part of your opponent is pulled toward you and top part of him is butted with your head. See Figure 188.



Figure 194. In practicing this throw you must hold on to your partner's thighs as he falls backward, to lessen the impact. Your partner should use both hands for breaking the fall, and should hold his chin to his chest firmly.



Figure 195. The most valuable throw in all judo-playing is the hip-throw. Practice it in these easy and simple stages. Step in with your right foot in front of your opponent's right foot.

but must use your leg-power to lift your opponent off the ground.

As you stand in front of him, step in, Figure 195 (practice this slowly at first, but later do it speedily) and turn your back to him. If you have turned to your right side then your left hand must reach behind him and get hold of his belt, or simply place your hand on his waist, Figure 196. As you execute this action you must keep both your knees





Figure 196. Pivot on your right foot, turning to your right side, and at the same time grab his left wrist with your right hand and slide your left hand between his right elbow and right hip.

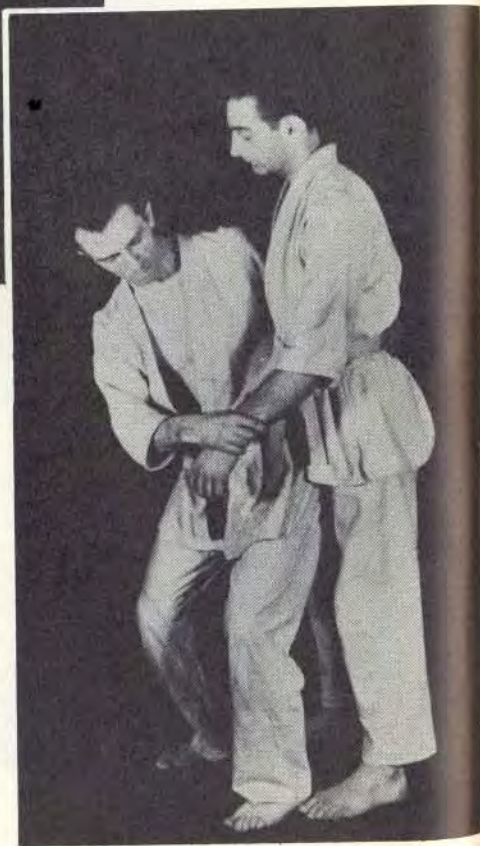


Figure 197. Place your left foot in front of his left foot, and sink low in your knees, at the same time use your left hand from behind him to cause him to lean forward.



Figure 198. When you have him balanced on your left hip, straighten up in your knees and bend forward. Continue to bend forward and pull opponent's weight over your hip by using your right arm, and he will fall over you.

bent, so that your center of gravity will be lower than his; your left hip, in other words, must protrude slightly farther out to the left than his, and must be below his hip, Figure 197.

Press his waist to your body, and straighten your knees. You will notice that you can lift the heaviest man off the ground with this move, if you perform it properly, Figure 198. To execute the throw, bend forward, and as you do so grab his left arm or his left lapel and pull him over your hip.

## NERVE CENTERS AND THEIR USE

This part of the book was prepared as a simple and direct explanation of the location of the nerve centers or the paralyzing spots on the human body.

*Atemi*, as the Japanese call it, is the art of inducing death by striking the vital points of the body, and *kwappo* or *kuatsu* is the art of bringing back to life a person who, if left alone, would be dead. Usually students of good character and long experience are taught these secrets by judo teachers.

Paralyzing blows are struck with: edge of hand, knuckles, fingers, elbow, ball of foot or toes, heel, and the knee.

The nerve centers can be attacked by hitting with the knuckles or chopping downward with the edge of the hand. The fingers and elbow are used for jabbing actions, and the fingers are also used to pinch certain nerves. The ball of the foot is used for kicking, the heel and the knee for violent kicks.

You are asked not to misinterpret this part of the book. The writer does not advocate these violent actions but he does claim that they have a place where the question is a difference between life and death in a serious emergency.

When you use the thumb or fingers against the arms or legs of your opponent, it is imperative that you direct the pressure inwards and towards the bones.

Sometimes, where plain pressure is ineffective, a sort of strumming movement with the knuckles might be used.

Whenever you attack the nerves of the neck and shoulders you should use either a strumming movement or a pinch.

Some parts, when struck with the edge of the hand, will render partial paralysis. Along the body and face, in most cases, simple thumb or finger pressure will incite sufficient pain.

In the following illustrations, Figures 199 to 214, you will find the location of the nerve centers and how to use them. Be careful!



Figure 199. Nerve Centers. You can partially paralyze a man by striking the inside of his forearm about two inches above the wrist. You should use the edge of your hand, as shown, and the movement must be a chopping one.



Figure 200. Slightly above the elbow is a nerve center on which you can use knuckle pressure. Striking this point would be a more violent application.

Figure 202. About two inches upward from the inside of the elbow bone is a very sensitive nerve center. It is not located in the elbow! Pressure or a hit will paralyze.



Figure 201. Below the elbow and on the forearm is the second major nerve center; use the knuckle to press or to hit.



Figure 203. At times it will become necessary to use your heel to kick against some vital spot of your antagonist (certain examples will be found in Chapter 7 on "Self-defense"). The illustration shows how the heel is used to kick into a nerve an inch in front of the ankle, in a line running toward the toes.



Figure 204. Three inches above the ankle and to the inside of the leg is a nerve which must be pressed forward, so as to bear against the shin bone. This illustration shows the approximate location, but the kick should be done when you are wearing street shoes. The kick must not be straight inward toward the heel, but should rather be sideways. Kick from your left side toward your right side.



Figure 205. Same as Figure 204, with the exception that the nerve is about three inches higher.

Figure 206. Although not exactly a nerve center, the region here illustrated is sensitive to any unexpected jab or hit. Therefore, in a scuffle where more is at stake than the game of judo, your elbow can be suddenly swept backward into the solar plexus.

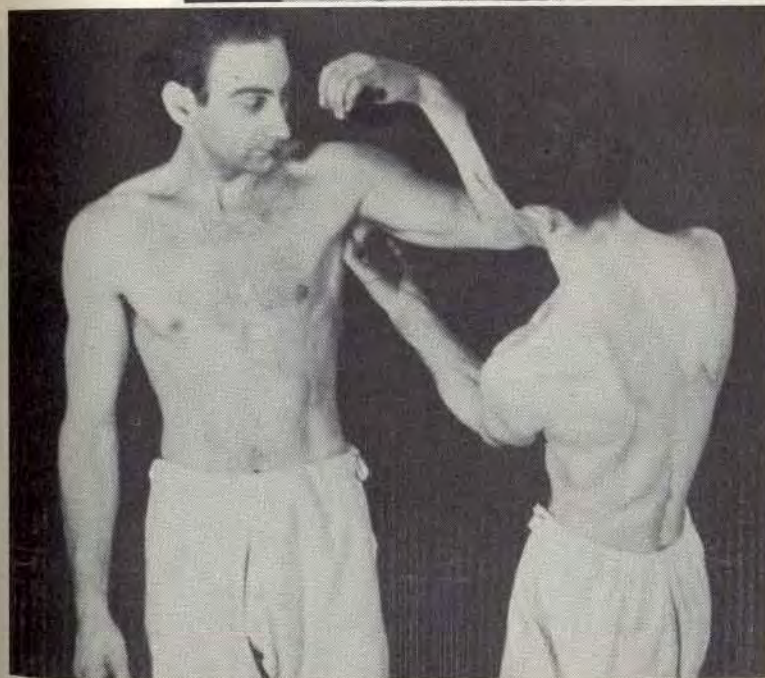
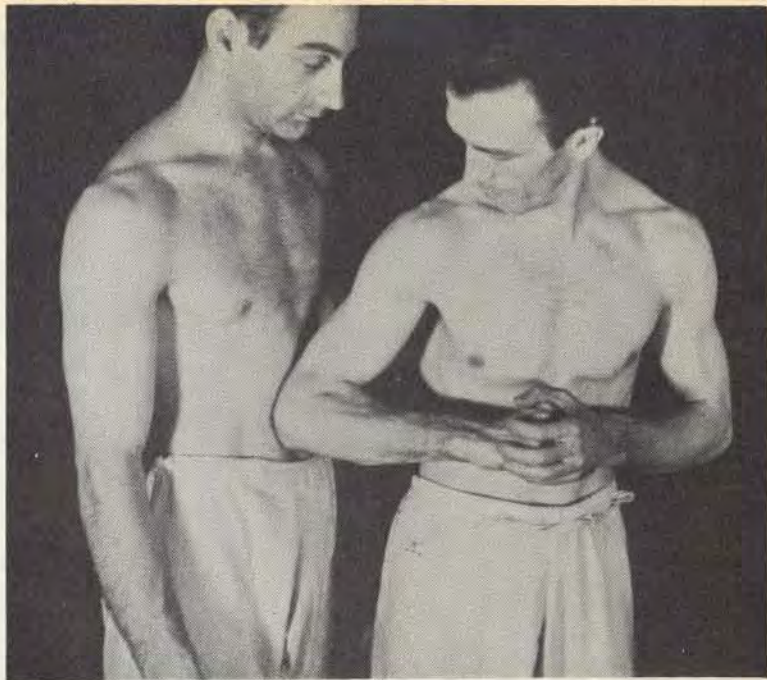


Figure 207. If your opponent's arm is raised as shown, you might have to resort to pinching a nerve center located in the muscle running from the lower part of his shoulder into the upper part of his arm. Some practice is needed before any of these nerves can be located easily; the easiest way to find this one is to pinch the lower part of the muscle, at the bottom of his armpit.

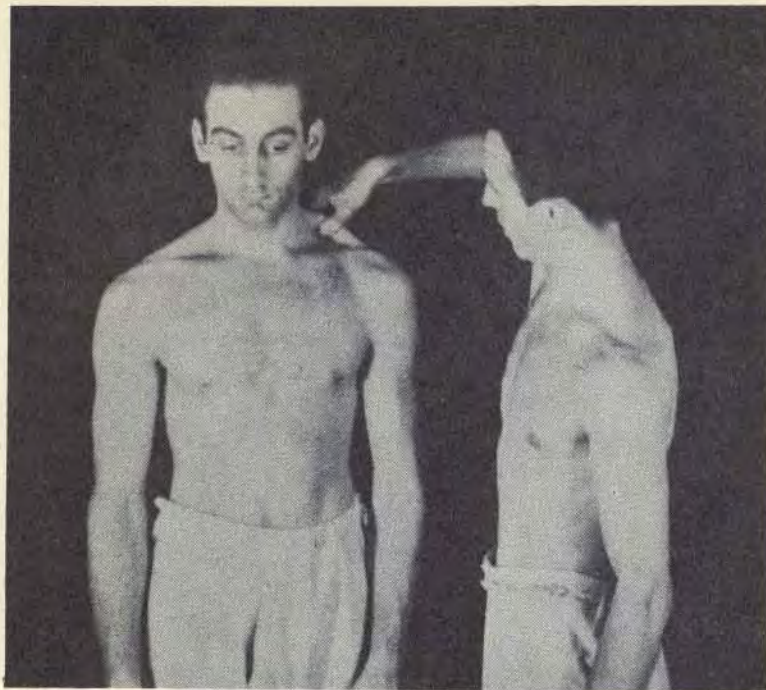


Figure 208. Another pinch-point is located on top of the shoulder muscle.



Figure 209. Do not confuse this point with that shown in Figure 208, as in this case you must press your thumb inward and downward to cause pain. The nerve center is in the hollow behind the collar bone, near the base of the neck.

Figure 210. By placing your thumbs on the neck as illustrated, and then directing the pressure straight to the rear (not inward toward the inside of the neck), you will be able to reach the nerves located there. As you press backward with your thumbs, you must hook them into the jugular veins and carry these back also, or the pressure will not be effective.



Figure 211. Run your thumbs down the back of opponent's ears, and when you reach the soft spot at the bottom of the ears press your thumbs inward, and then press upward. The pressure is as if you wanted to penetrate to the base of the brain. This nerve center will be discussed later in Chapter 7 on "Self-defense."

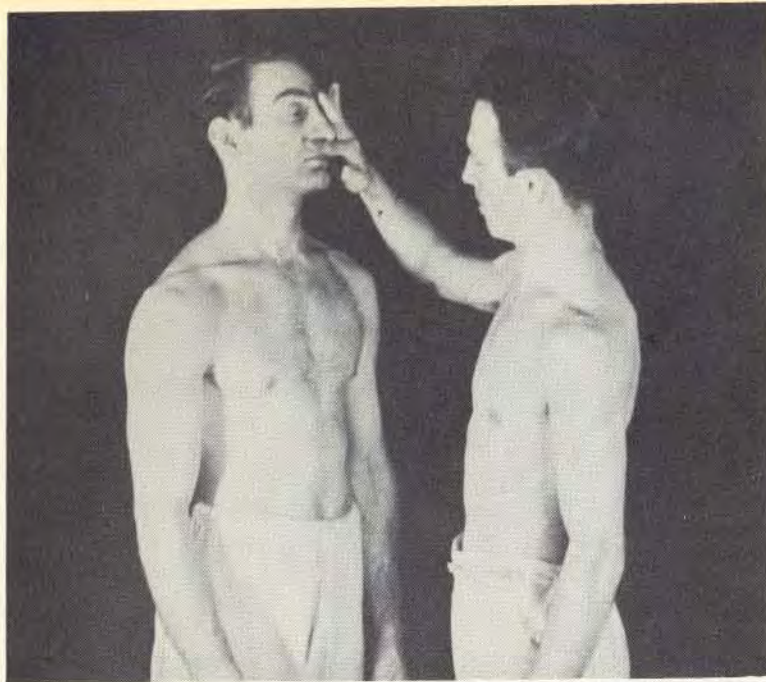


Figure 212. Place your index finger at the base of opponent's nose and press inward, straight in toward the ears, and then change the direction upward in a straight line half way between the eye and the ear. If an opponent were to grab you around the waist you could easily break his grip by forcing his head back with this pressure against the nerve.



Figure 213. Your opponent may advance toward you in a boxing pose, at which time you will also have to stand boxer-fashion.

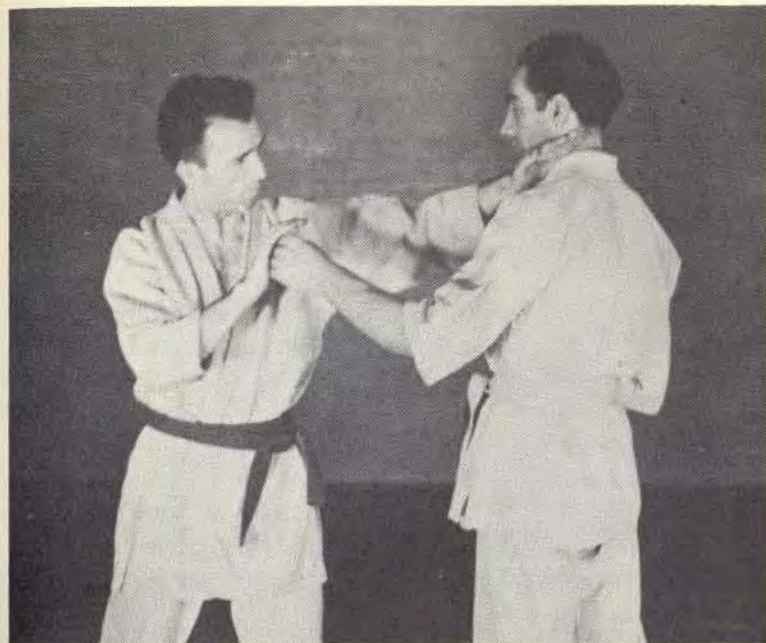


Figure 214. Your aim should be to strike or chop downward against his neck as shown in this illustration. This is a favorite method used by judo experts, since it leaves no marks and, if delivered with force, will knock the opponent out.

# 7

## Science of Self-Defense

THE MOVES THAT FOLLOW are the same ones used by law officers and government agents throughout the world. These moves have proved to be simple and scientific, enabling anyone to free himself from the grips and holds of the most powerful person. It is a matter of simple logic that you cannot be defeated if you have a perfect defense.

Some of the moves to be explained here aim at a direct escape or break-away, while other moves reverse the tables against your antagonist and end in a counterattack.

Regardless which move you are performing, you must watch the moves of your opponent so that you can get into the right position for your escape or defense—meaning, you must maintain, *by moving with your opponent*, the positions as illustrated and explained here, otherwise his moves will place you off-balance or will in other ways place you in a wrong position for the particular defense you might have planned.

*This first group of defenses will show you how to free your hands from one and two-hand grips.*

*Freeing one hand from one hand.* When your opponent is standing in front of you, allow him to take hold of your right wrist with his left hand, Figure 215.

Simply bring your wrist to your right shoulder, turning your wrist inward as you do this, Figures 216 and 217.

*Freeing two hands from two hands.* This move is the

Figure 215. Even a simple defense such as this one might at some time prove valuable. Plain tugging and pulling will never free your arm from a powerful man's grip.



Figure 216. Yet simply snapping your fist toward your shoulder will free your arm. Bend your arm at the elbow, and turn your wrist inward, as shown.



Figure 217. The entire trick is leverage applied against weakest part of opponent's hand—his thumb.

Figure 219. If you now snap your wrists downward, the action will fool him into trying to hold your wrists up.



Figure 218. Here an opponent has gripped both your wrists.



Figure 220. Take advantage of his upward pressure to bring both wrists up toward your shoulders, turning them inward.





Figure 221. Because you are exerting leverage against his thumbs, he will not be able to retain his grip. This entire action must be executed with a snap.



Figure 222. In this grip note how your opponent has held his forearms tightly together, in order to prevent you from placing your free left hand in between his forearms.

same as above, except that both your wrists are held by your opponent, Figure 218.

Since he can employ more power when he is using both his arms against your wrists, you should snap your wrists downward first, Figure 219, then bring them toward your shoulders. As you begin to bring them up to your shoulders, turn them inward so that you work against his thumbs, Figure 220. The thumbs, in a case like this, have very little power and are entirely unable to withstand the force you use in the defense, Figure 221.

*Rolling away one hand.* Your opponent should grab your right forearm with both his hands, and he should keep both his forearms close together to make it difficult for you to get your left hand in between his arms, Figure 222.

To free your wrist, reach over his arms with your left hand and take hold of your own right fist. Keep your elbows straight, Figure 223. Now with a movement of your



Figure 223. Grab your own fist from the outside, as illustrated. Make certain that you keep your arms straight at their elbows.



Figure 224. Still keeping your arms straight, bring them up horizontally.



Figure 225. Describe a short circle with your wrists, coming from your right side to your left side, and your opponent's grip will be broken.

waist and shoulders describe a short rolling circle with your fists, so they come up over the arms of your opponent and then force a break-away by continuing the circle downward, Figures 224 and 225.

*Freeing one hand from two hands.* This is the same hold as above, except that in this case your opponent has left his forearms wide apart, thus permitting you to get your left hand into play, Figure 226.

Take hold of your right fist with your left hand by sticking your left hand in between the forearms of your opponent, and now snap your right arm downward (to surprise him) and then yank upward to your right shoulder, Figure 227.

*Freeing a sleeve grip.* When your opponent stands at



Figure 226. If your opponent leaves his forearms wide apart, you can grip your own right fist with your left hand.



Figure 227. To fool him, snap your hands downward first, then bring them up to your shoulder. If opponent would have held your left wrist these actions would have been reversed accordingly, and you would have brought your captured hand up to your left shoulder.



Figure 228. In this trick your opponent has gripped your right sleeve at the elbow.

your side he might take hold of your sleeve—he will usually grab it at the elbow, Figure 228.

If he has taken hold of your right sleeve, bring your right arm up forward and over to the rear in such a way that you get your right arm behind him, Figure 229. If he has retained his hold on your sleeve, you can force him over backward by exerting pressure against his now-captured elbow by lifting against his elbow with your right forearm. Against a particularly heavy or strong man you might use your left hand as an additional aid, Figure 230.

*This second group of moves will show you how to free yourself from choke-holds when standing or lying.*



Figure 229. Bring your arm up to the front of you, then carry it backward as illustrated, and place your right hand at your opponent's left elbow.



Figure 230. You will have sufficient leverage to throw your opponent over backward.



Figure 231. In the conventional choke your opponent will use both his hands against your neck, and will force you backward. His arms will be straight. Place your right hand on top of his right hand. Your left hand should hold his right elbow.

Figure 232. Place your left leg in front of his legs as you execute a turn to your right side. Force his right arm down with the power of your left arm, but retain a grip on his right wrist.



Figure 233. At this point your body must be bent to the front, your legs wide apart for proper support and balance. Note that his captured arm is held firmly under your armpit.

*Straight arms, choke defense.* Your opponent stands in front of you and, keeping his arms straight at the elbows, attempts to choke you. Your first act must be to resist his pressure as he tries to force you backward. To resist his pressure you must place one of your feet behind the other. In this practice place your right foot to the rear.

(If your opponent has more power than you and succeeds in pushing you backward, then you must retreat but you must still offer the same slight resistance and must keep your feet in the position described above.)

Now bring your right hand over both his forearms and place your palm on top of his right hand or wrist. Place your left hand at his right elbow so your left thumb is to your right side, Figure 231.

At this point you relax all the resistance you have been exerting against his efforts (but keep your foot position!) and pivot sharply to the right, at the same time pressing his left forearm down with your right forearm, and yet retaining the original grip you have on his right hand or wrist, Figure 232.

Your back will be to him. Simply rest all your weight against his now-locked right arm. Keep your knees bent for solid support, and keep your body bent to the front from the waist up, Figure 233.

You will note at this stage that his right arm will have turned around in such a way that he has no power in his wrist, and therefore you should find little difficulty in bending his wrist over at the same time, Figure 237. (In practice, the opponent should give the sign of submission when the pain in the wrist becomes unbearable.)

Sometimes your opponent will use only one arm to choke you, in which case this trick will work in the same manner. See Figures 234, 235, 236 and 237. The point to remember is: whichever hand the opponent places on your neck, you must cover his hand with the same hand. If he chokes you

Figure 234. If opponent uses but one arm to choke you, in this case his right arm, again place your right hand over his right hand and place your right foot to the rear.



Figure 235. Begin turning to your right side, relax backward (which automatically causes opponent to lean hard to the front), and start bringing your left foot around to place in front of him.





Figure 236. Note the solid stance and how your opponent's captured arm is held firmly under your armpit.



Figure 237. At this stage you can execute a wrist-lock against his right wrist by bending it over, as it was done in Figure 163.

Figure 238. An experienced assailant will not attempt to choke you with straight arms but will bend them at the elbows in order to have more power to press against your jugular veins.



with his left hand then place your left hand over his for the defense. Also, in this case, your left foot is kept to the rear to resist his efforts.

The pivoting action is around your rear foot or resisting foot, and whichever foot is to the front must be lifted high up as you turn around, otherwise it will not clear the opponent's legs and you may fumble.

*Bent arms, choke defense.* Your opponent might attempt to press against your jugular veins as he chokes you, but to accomplish this he must stand close to you and must bend his arms for the necessary power, Figure 238.

Figure 239. Escape is simple—take a step back, and bow in front of him.



Figure 240. Turn to one side, rolling your head under his forearm.

Figure 241. As you straighten out his choke will be entirely broken.



The simplest and easiest escape is to bend forward at your waist as you take a step backward, Figure 239.

It is a rolling movement of your shoulders and hips, so that your head emerges outside your opponent's forearms, on either side, and the choke-hold will be broken when you straighten up, Figures 240 and 241.

One good rule holds here: if you step backward with your right foot, then turn your waist to the right so that your head comes up on the right hand side; if you step backward with your left foot, then turn to the left and have your head come free at the left hand side of the opponent's arms.



Figure 242. Instead of escaping your opponent in a bent-arms choke, you might want to throw him to the ground. Grab his elbows and pull hard down on his left sleeve and push upward against his right arm.



Figure 243. Turn your body to the right and place your left leg in front of opponent's legs. Keep your knees well bent, and lean forward.

Figure 244. To throw him, continue turning to your right, and pulling him with you by the grip you have on his left sleeve.



*Bent arms choke, throw.* Assume the same position as above, but, instead of ducking-away from the hold, you will throw your opponent.

Place your right hand *on top* of his left elbow and your left hand *under* his right elbow. Your right hand should grip his sleeve or whole arm, Figure 242.

Simply employ leverage, and press his right arm upward and yank his left arm downward, and at the same time reverse your foot position so that you execute a turn and stand exactly in front of your opponent. Keep your knees well bent to place your center of gravity below that of your opponent, Figure 243.

To execute the throw itself, bend forward and twist your body to the right, at the same time pulling hard against his left sleeve, Figure 244.

Sometimes it is advisable to place your left hand behind



your opponent's back (after you have broken his position through the leverage action described above) and throw him with an ordinary hip-throw.

*Rear choke defense.* A choke from the rear is seldom effective. Your main concern is to break the grip.

When it is a matter of life and death, you should bend one knee and bring the thigh up to your chest, then kick backward as hard as you can, Figures 245 and 246.

Another form of kicking is done downward, aimed at the

Figure 245. The quickest and most effective defense against a choke applied from the rear is a kick.



Figure 246. Make certain where your opponent's hips are by grabbing his clothing, then kick straight back against his knees.



opponent's nerve centers located near the ankle, Figure 247.

Or you might pry the grip open by getting hold of the opponent's little fingers, and twisting them outward, Figures 248 and 249.

*When choked against wall.* When your back is forced against a wall or corner of a room, you may employ calculated kicks to break the grip, or you might form a wedge with your forearms by clasping your hands together and punching upward, Figures 250 and 251.

Figure 247. Another form of kicking in this defense is to stamp your heel downward and into nerve-center near his ankle. See also Figure 203.



Figure 248. If you have powerful fingers you might break this choke by hunching forward and at the same time lifting your shoulders high. This will make it possible for you to squeeze your thumbs in under your opponent's little fingers.



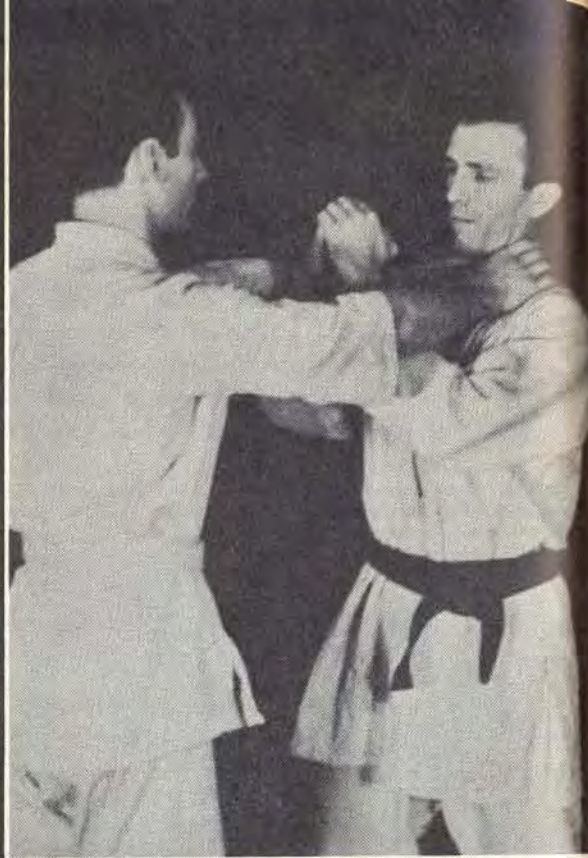


Figure 249. (Upper Left) By bending his little fingers outward, the choke can be broken.

Figure 250. (Upper Right) In this choke your opponent has pushed you against a wall, and since you cannot retreat any farther your defense can be a wedge formed by your forearms.



Figure 251. (Lower Left) Punch upward with this wedge, and you can easily throw opponent's arms off your neck.

Figure 252. Another form of defense against the same choke is to place your right forearm across the top of his left forearm, and then under his right wrist. Grip your own right fist with your left hand. Press upward with your left hand while you force your right elbow downward.



Still another move is to entwine your right forearm between those of your opponent—your right forearm will rest on top of his left forearm, and your right wrist will be under his left forearm—and with the aid of your left hand you can easily employ leverage to the point where it will break his grip, Figure 252.

*Defense against rear forearm choke.* Assuming that your opponent knows something about choking and succeeds in getting his forearm, from behind you, on your neck and then bends you over backward, Figure 253. This trick is often called "mugging."



Figure 253. This is the regular rear forearm choke, often called "mugging." Opponent breaks your position to the rear by placing his hip hard into your back.



Figure 254. Move your body far to the right while at the same time your right hand grabs his right sleeve at the elbow. You may use your left hand to lessen the effect of the choke, but this is not necessary since your neck muscles should be able, by this time, to withstand chokes of this type.



Figure 255. (Upper Left) Place your left foot to the rear of his right foot. Break your posture so that you are leaning to the front.



Figure 256. (Upper Right) Load your opponent on your left hip, and now you can throw him over you to your right side by tilting your body and pulling downward on his right sleeve.



Figure 257. (Lower Right) Or you might drop to your right knee and fall over to your right side, taking him with you. In this throw your opponent must take a hard fall, therefore practice it carefully.

Again remember that you must use the same arm he is using. With your right hand you must reach up and get a hold on his right sleeve near the elbow (if he is using his right forearm to choke you), and step slightly to the right with your right foot, Figure 254.

Since your body is bent backwards, you must force your hips to the right, and then twist them in such a way that they come to the right side of the opponent. This, then, will permit you to also bring your left foot around and place it behind his right foot, Figure 255.

Now force your weight to your right foot, but at the same time carry the weight of your opponent with you. This is done by holding tightly to his right sleeve and bending slightly to the front and then dropping the opponent off your right shoulder, Figure 256.

Another form of escape: once you have placed your left foot behind him, drop to your right knee and throw him over your right shoulder, Figure 257.

*Defense against side head hold.* Place yourself at the right side of your opponent and allow him to hold your head in the crook of his right arm, Figure 258.

Place your left hand behind him, and up on his right shoulder. Place your right hand under his right thigh, Figure 259.

Lift him off with your right arm, and pull his shoulder backward and then downward with your left arm, and you can throw him, Figure 260.

In case your opponent retains his hold even in this position on the mat, you can free yourself by jabbing your right knee into his right kidney side, Figure 261.

If you suspect that your antagonist will hang on to you even after you have lifted him off the ground, then it is entirely up to you to crash him down on his head, Figure 262.

*Defense against front choke locks.* Bend to the front

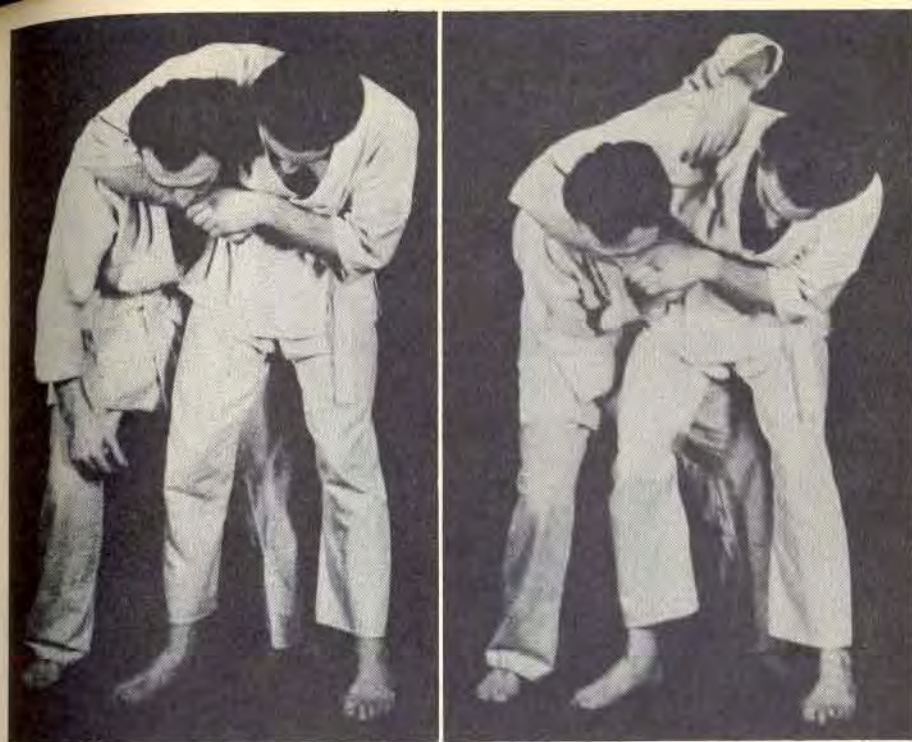


Figure 258. (Upper Left) Opponent locks your head in this grip and places his weight on you.

Figure 259. (Upper Right) Place your right hand under his right thigh, and let your left hand come up from the rear and grab his right shoulder.



Figure 260. (Lower Right) Simple leverage—pull him back with your left hand while you lift his foot off the ground with your right hand—and your opponent will be unable to stand up.

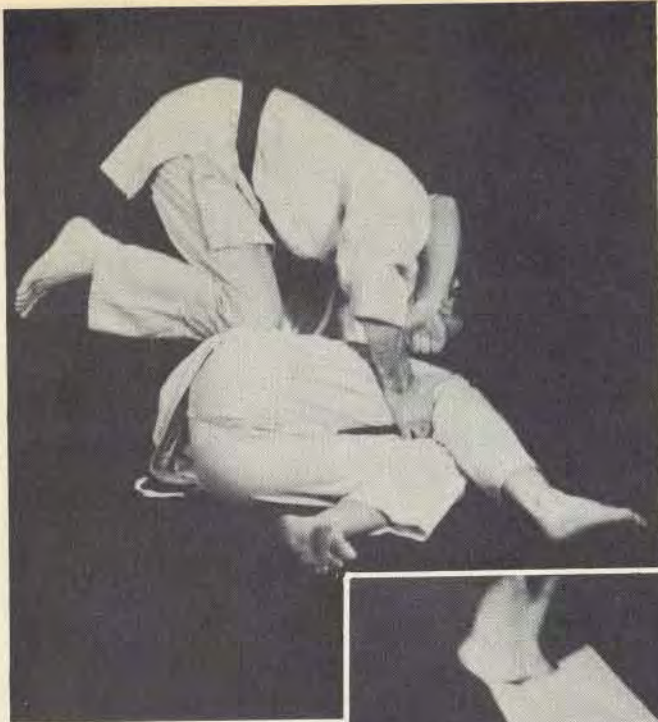


Figure 261. Sometimes even after you have thrown your opponent to the ground, he will retain his hold on your neck. Jab your knee into his kidneys.



Figure 262. A very powerful and heavy man will not release his hold in this defense, and for this reason it is advisable to lift him entirely off the ground and then crash him down.

Figure 263. This is a dangerous lock and you should guard against being caught in it. However, an escape is possible if you act quickly. Your opponent will lean slightly backward to force his forearm up under your neck, but before he does this you must get your right foot behind his left foot, and use your right arm to force him over backward. In a serious struggle use your right fist to punch upward against his chin or nose.



Figure 264. Be ready to use your left hand to protect your head as your opponent falls over backward. Once on the mat, you will have to complete the somersault onto your back, and then twist away from opponent's hold.

and have your opponent place his right forearm under your neck and hold your head at his right side.

To apply this choke, he must lift his forearm against your neck, and the instant he does so you must hook your right foot behind his right foot, and use your right hand to either punch against his chin or nose, or else use it to simply force him over backwards, over your own right foot, Figure 263.

As he falls backward he will carry you with him, and for this reason you must be prepared to use your left hand to protect your head. As he falls backward, place your left hand close to your left foot, Figure 264, and then let your body roll over on your back. In most cases the hard impact will cause your opponent to release his lock.

In this same lock, another escape is possible, but only if your opponent has not started to lift his forearm against your neck.

Grab his right forearm with your two hands so your palms face you. Pull downward with your hands to relieve whatever pressure he might be exerting, Figure 265.

Now sit down close to your left heel, and at the same time place your right shin against his right shin, and fall backwards. As you begin to sit down and then fall backwards, force his right leg over with your right leg, Figure 266. Your opponent will be forced to protect his head by placing his left hand on the mat, and so rolling over on his back.

Once you have thrown him, his attempted lock will have been broken, but you can still employ a wrist-crush against his captured right arm.

These defenses are your only means of escape from the front choke lock, but it does not mean that they are foolproof. You may not be able to escape a front choke lock, and you will then denounce these two escape tricks.

Figure 265. As your opponent moves in for this same head lock previously described, use both your hands against his forearm to lessen the effect of the choke, and at the same time start pulling downward against his arm.



Figure 266. Sit down next to your left heel and hook your right leg into his right leg, as shown, then throw him over on his back. In practice, your opponent must use his free left hand to protect his head, same as in Figure 264.

Remember that you cannot escape from an experienced judo player when he has caught you in this front choke lock. What you must do is guard against ever being caught in the lock.

*Choke defenses when lying on mat.* Your first practice is the simplest of all chokes. You are on your back on the mat, and your opponent straddles your body at a point near your hips and then places his hands on the front of your neck. In this form of choke his arms are always straight at the elbows.

Bring your legs up so that your thighs force his weight toward your neck, Figure 267. At the same time bring your hands in front of your face, thumbs down, and simply hook your hands into his wrists and snap his hold off to the outsides. His hands, when off your neck, will be resting on the mat near your shoulders, and his weight will now rest on his arms, Figure 268.

The instant you have so freed your neck, bring your arms down to his lower ribs and now stamp down with your

Figure 269. Quickly place your hands against his hips, and slam downward with your legs to give your entire body the necessary power to lift itself off the mat.

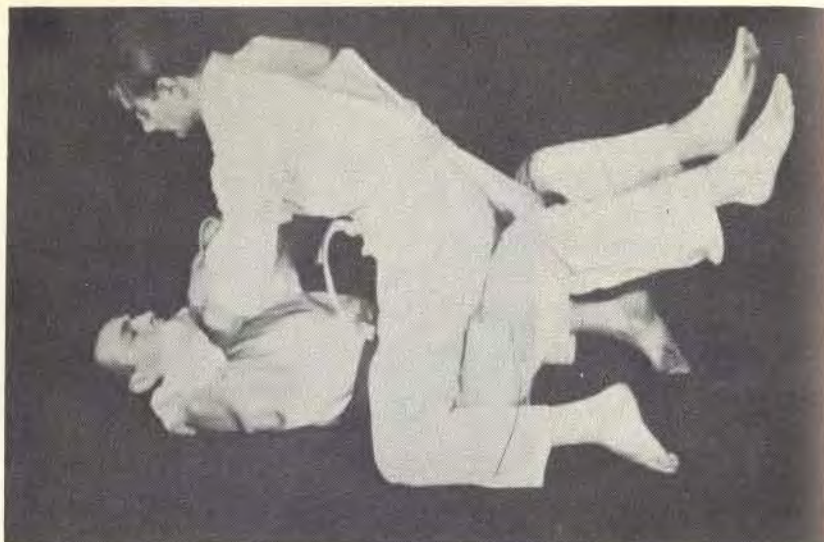
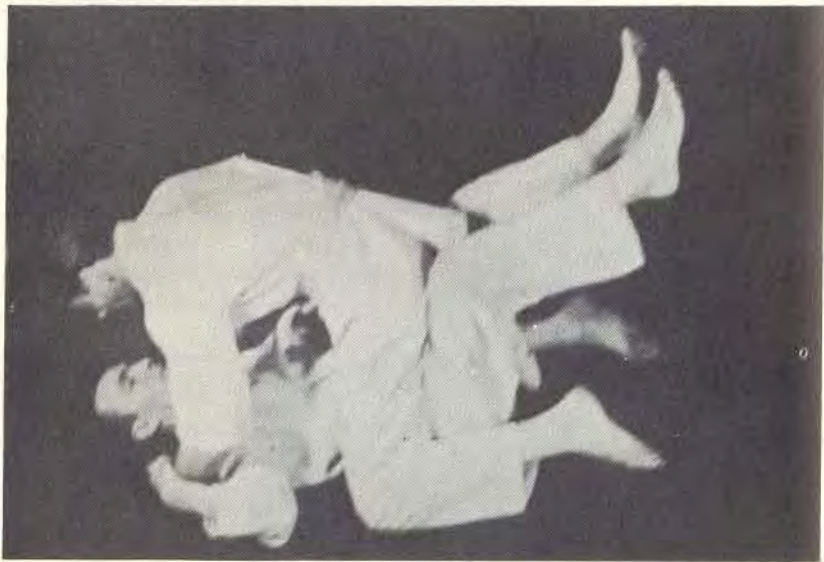


Figure 267. With your back to the ground, and your opponent straddling you and choking you, your first move must be to lift your legs up and with your thighs keep his body on top of the upper part of your own body.

Figure 268. Your hands must snap his hands off your neck by pulling them off to the outsides, which will cause him to fall forward on his wrists.



feet to give your body force to lift itself off the mat, and so with the combined power of your arms pushing against his body and the force of your legs throwing your body against his weight, you can throw him off to either side, Figures 269 and 270.

The main element in this trick lies in timing your legs and arms as they throw him off. This must be done right after you have snapped his hands off your neck.

A slight variation of this choke is where your opponent moves farther up on your body, so that his legs have pinned both your arms under them. His choke will not be as effective, but he at least knows you cannot use your arms to free yourself, Figure 271.

Bring both your legs up to his shoulders and hook your heels into them, then force him over backwards, Figures 272 and 273.

This trick is usually followed by an ankle lock.

If your opponent leans far to the front when you bring your legs up for your defense, hit him in the back with your thighs and throw him off over your head.

Figure 270. This action will enable you to throw your opponent off to either side. The timing of the push with your arms and the projected force through slamming your feet hard against the ground is the main factor in this defense.



Figure 271. In this choke your opponent has pinned your arms down under his legs; you can throw him off over your head by kicking him in the back with your thighs.

Figure 272. Another method of escape is to bring both your legs up and hook your heels into his shoulders.



Figure 273. If the combat were serious you could crash your heels into his face, but in either case you could throw him on his back and so break the choke.





In this following choke you and your opponent will reverse your positions so that you are under him and have your legs on the outside of his hips. If he chokes you, you might be able to break the choke by countering with a kidney-scissor trick, Figure 274.

If your opponent is a powerful man the kidney-scissors will not have the effect necessary to cause him to let go of your neck, and therefore you must employ an arm-locking trick against him, as follows:

Grip his left wrist with your two hands, and at the same time twist your waist to the left so your left thigh is flat on the mat, Figure 275. This will leave your right leg free, and you must bring it up over his shoulder and place the front of your ankle in front of his neck, Figure 276.

Hold on to his left wrist, and now force his body over on its back, but toward your right side. You can do this by straightening your right leg out under his neck, which will automatically force his body over.

The end of the move will be a full arm lock, Figure 277.

Figure 274. Here your opponent is attempting to choke you and you are using kidney-scissors to induce him to release his choke. If your opponent is strongly built around his mid-section he will not be hampered by your scissor lock.



Figure 275. Grab his left arm, and turn to your left side until you are able to place your left thigh flat on the mat.



Figure 276. Now bring your right leg over his shoulder and hook your ankle under his chin or against the right side of his head. Now straighten your right leg out, all the while holding on to his left arm with both your hands. Your opponent will fall backwards.

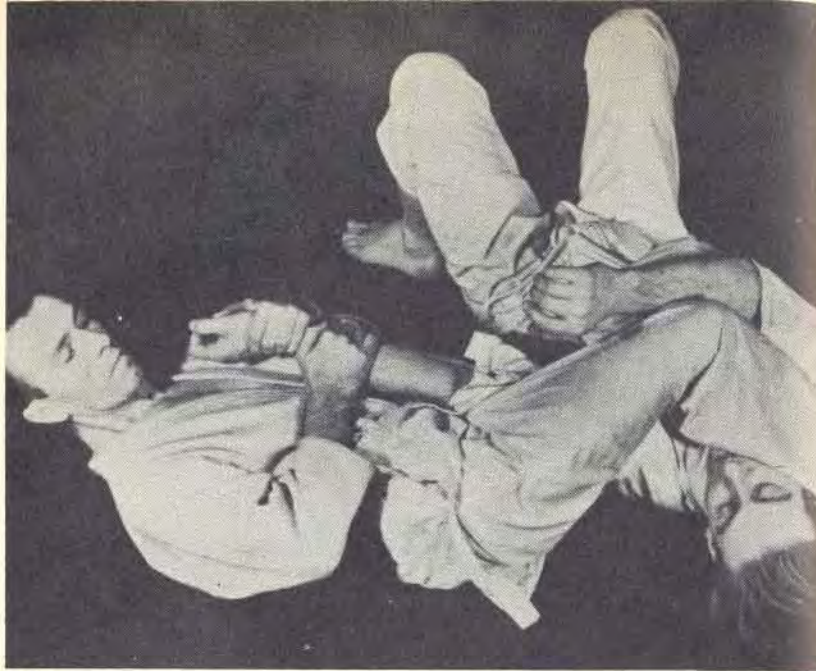


Figure 277. As he falls on his back you will have a full arm-lock against his captured left arm.



Figure 278. In a choke of this type turn to your open side, away from opponent, but in doing so place your right hand on his left wrist and force him to roll with you.



Figure 279. You might want to use both your hands for the defense, in which case your left hand must be placed on top of his left hand.

In this choke your opponent will kneel to one side of you and will then attempt to choke you. His arms will be straight at their elbows, Figure 278.

If he kneels at your right side, take hold of his left wrist and roll him toward your left side; if he kneels at your left side, then take hold of his right wrist and roll him to your right side.

Use both hands to grip his wrist, because after you have rolled him off you, this grip should enable you to use a wrist-crushing lock against him, Figures 279 and 280.

In this practice your opponent will be flat on his back and will have applied a cross-choke against you. If he



Figure 280. As you complete the roll, you will be in a position to apply a wrist-lock against his captured left wrist.

Figure 281. Study this trick closely, for if you ever allow yourself to be caught in it you will be unconscious inside of four seconds. Note the power of the cross-choke, and how your opponent's scissor lock prevents you from moving your body away.



Figure 282. This trick is the same cross-choke applied against you, with the difference that your legs are on the outside of your opponent's body. First you feel his forearms, and you find his right forearm is on top, that is, his right forearm is the first one under your chin.

also has his legs on the outside of your body and has locked them around you in a kidney-scissors, then you will not be able to break the choke, Figure 281.

If, however, your legs are to the outside, Figure 282, you can easily escape this choke by unwinding from it.

First you must note which of his forearms is uppermost, that is—which is closer to your chin. If his right forearm is closest, you must unwind by turning around on top of him to your right side, Figures 283 and 284. If his left forearm is uppermost then you must unwind to your left side.

If you do not observe this simple rule and attempt to unwind in the wrong direction the effect of this choke will double and triple in force as you begin to turn around your opponent, and you might lose consciousness before you realize your mistake and try to correct it.

*Defense from a side head hold.* If the head hold is anything similar to the one illustrated here, where the opponent's head is toward your feet and the opponent's legs toward your head, and if you are either flat on your back



Figure 283. Therefore you must unwind to your right side.



Figure 284. And you have escaped the cross-choke.



Figure 285. Here your opponent has caught you in a side head-hold.

or on your side, the best defense is to hook your index finger under his nose and force his head backward toward your knees, Figures 285 and 286. At the same time bring your legs up so you are able to apply a neck-scissor against him, Figure 287. At the same time grab his left arm and force it downward across your right hip.

*This third group of moves will show you how to free yourself from most body-holds.*

*Defending front body holds.* You and your opponent stand face to face, and he embraces you so that his arms have pinned your arms. His hold must be a high one, slightly below the shoulder tips, Figure 288.

You can easily escape this hold by sinking in your knees and at the same time forcing your arms outward.

When your arms are free, you can place one hand behind his waist and hold his body tightly to you, while

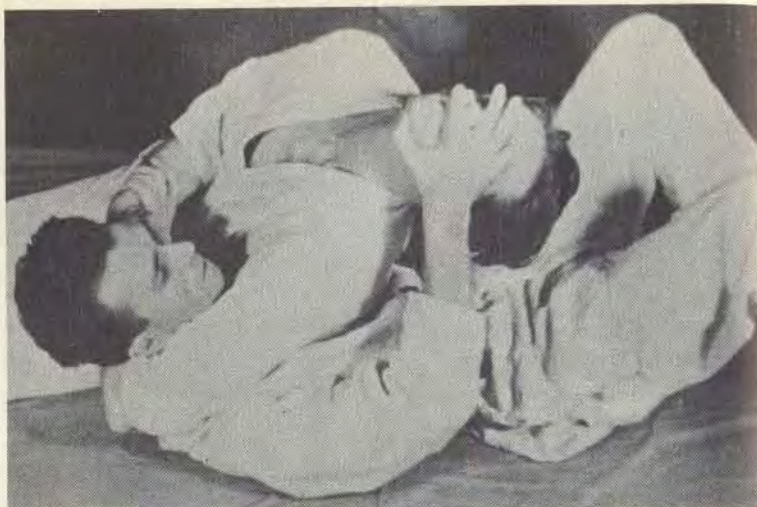


Figure 286. By placing your index finger under his nose and forcing his head backward, you can apply a scissors against his neck.

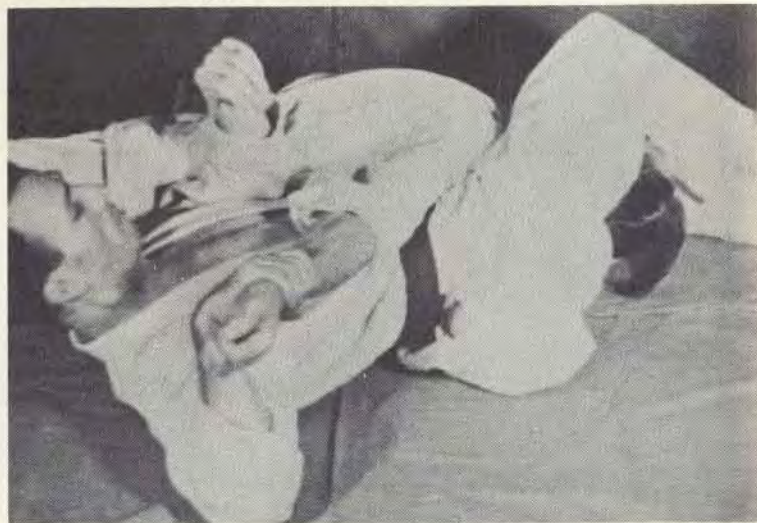


Figure 287. Here your opponent's head is caught in a scissors, and his left arm is painfully being forced against your right hip.

Figure 288. This body hold is called a high hold, because your opponent's arms are about two inches below your shoulder tips.



Figure 289. Escape by sinking in your knees and spreading your arms out, and instantly bring one arm behind him and press his waist tightly to you. Reach up with the other arm and hook your finger under his nose.



Figure 290. Press his body toward you with your right hand, while you force his head backward with pressure against nerve under his nose.

your other hand forces his head backward, which is done by using your index finger under his nose, Figures 289 and 290.

In the following hold the arms of the opponent are slightly higher than your elbows, or right across your elbows, Figure 291.

First, force your back and hips to the rear, against his arms, and stiffen your own arms outward to the sides, Figure 292. You will notice that this action will create enough space between you and your opponent's body so you can slide your arms, one at a time, upward and out

Figure 291. This body hold is called a low hold, because your opponent's arms are at your elbows or about an inch above them.



Figure 292. Arch your back to the rear and force your elbows hard to the sides.



Figure 293. Suddenly relax all your efforts, but at the same time lean far to your right side and instantly pull your left arm out.



Figure 294. Next lean far to your left side, and pull your right arm free.

Figure 295. With both arms free, and your opponent still holding on, press your thumbs into the soft spots under his ears. (Review chapter on Nerve-Centers.)



of the hold. Since you cannot keep your arms stiff and still slide them away from the grip, you must relax your back and your arms *toward* your opponent at the instant you begin to bring your arms, one at a time, upward.

In this escape, you will find it necessary to sway your body from side to side as you bring up first one arm and then the other; in bringing your right arm out you will lean to the left rear side, and in bringing your left arm out you will lean to the right rear side, Figures 293 and 294.

When you have freed your arms you will be able to jab both thumbs under the ears of your opponent, against his nerve-centers, and so cause him to break the remaining hold, Figure 295.



Figure 296. This body hold is called a middle hold, because your opponent's arms are between the two points this far explained.



Figure 297. Force his lower body away from you by jabbing your fists into his groin.



Figure 298. Without relaxing your pressure, turn in your waist until you are able to place your left leg in front of his left leg, then throw him by continuing to turn toward your right side.

In this hold your opponent will embrace you between the two points this far explained: not too close to the elbows and yet not high enough for you to sink out of the hold, Figure 296.

Place both your hands either on his thighs or double your hands into fists and jab them into his groin, thus forcing the lower part of his body away from you, Figure 297.

This will then allow you to turn to the right side, and to bring your left foot over to the outside of his left foot. To do this you will have to turn hard in your waist.

Once you have attained this position, you can throw your opponent over your left foot by continuing to turn farther to the right, Figure 298.





Figure 299. This is the beginning of the same high body hold except that opponent has grabbed you from behind.



Figure 300. Sink in your knees, taking a short step backward with your left foot, and at the same time grab his right sleeve around the shoulder.



Figure 301. Bend forward, and you can throw him with a regular shoulder throw.

*Defending rear body holds.* Your opponent will again embrace you, this time from the rear, at a point slightly below your shoulder tips, and you will again escape the hold by sinking down in your knees and at the same time forcing your arms outward, Figure 299.

As you execute this move, grab his right arm with your two hands, take one step backward with your left foot, and then perform a regular over-shoulder throw, Figures 300 and 301.



Figure 302. This is the low hold from the rear.



Figure 303. Arch your body to the front, forcing your arms outward against his arms.



Figure 304. As you relax toward his body, lean hard to the left and free your right arm.

If your opponent embraces you very low, Figure 302, across the elbows or just above them, you must arch your body backward and must stiffen your arms and force them outward to the sides, Figure 303.

This action will create space between you and your opponent's body, and if you then suddenly relax towards him and at the same time bend forward and to the left, you will be able to free your right arm by pulling it up and out of the hold, Figure 304. Then you must quickly lean



Figure 305. In the next move lean to your right and pull your left arm out.



Figure 306. With both your arms free you have a choice of attacks, one of which is to reach back with your right arm and hook it around his head.



Figure 307. Lean hard to the front and throw him over your right leg.

to your right side and pull your left arm free, Figure 305.

With your arms free, you can turn in your waist and hook your right arm around your opponent's neck, and throw him over your right leg, Figures 306 and 307.

Or, if you bend far to the front and reach with both hands between your legs, you will be able to grab one of his legs, Figure 308. To throw him, lift the leg upward, toward your face, and at the same time rest your body-weight downward against his thigh, Figure 309. After your throw, you can turn around to the side of your opponent and execute an ankle lock against him, Figures 310 and 311.



Figure 308. You can also bend down and grab your opponent's ankle.



Figure 309. As you pull his leg up in front of you, force him down by sitting hard on his thigh.

Figure 310. You can then apply an ankle lock by first lifting his leg high.



Figure 311. Leave your right foot where it originally was, and take a step forward with your left foot in order to turn sufficiently and lock your opponent's ankle, as shown.

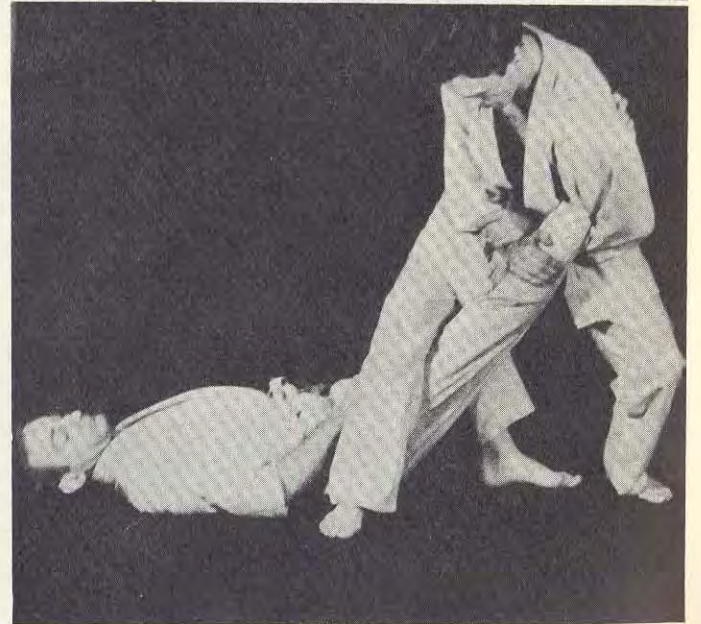




Figure 312. This is a middle hold, from the rear. Keep your arms straight and extend them down between your legs. Lean forward.



Figure 313. Your opponent will hold on to you, and then you must load him on your back by bending hard to the front.



Figure 314. To throw him off, force your arms ahead, as if you wanted to dive into water, and at the same time tilt your shoulders to whichever side you want to throw him.

In this following hold the arms of the opponent are neither too low nor too high, and therefore neither of the above two escapes can be used.

Sink in your knees and place one foot ahead of the other, say your right foot about a step ahead of the left foot. Grab your right wrist with your left hand and, keeping your elbows straight, extend your arms downward, Figure 312.

Now bend forward. Your opponent, if he retains his hold, will be resting on your back, Figure 313. If he releases his hold at this stage you will be free.

To throw him off force your straight arms far to the front, and then tilt your shoulders to the right side. Your opponent will slide off your back, Figure 314.



Figure 315. This defense can also be executed by grabbing his thighs and loading him on your back. Then you must throw yourself to one side so that your opponent lands on his back and you on top of him.

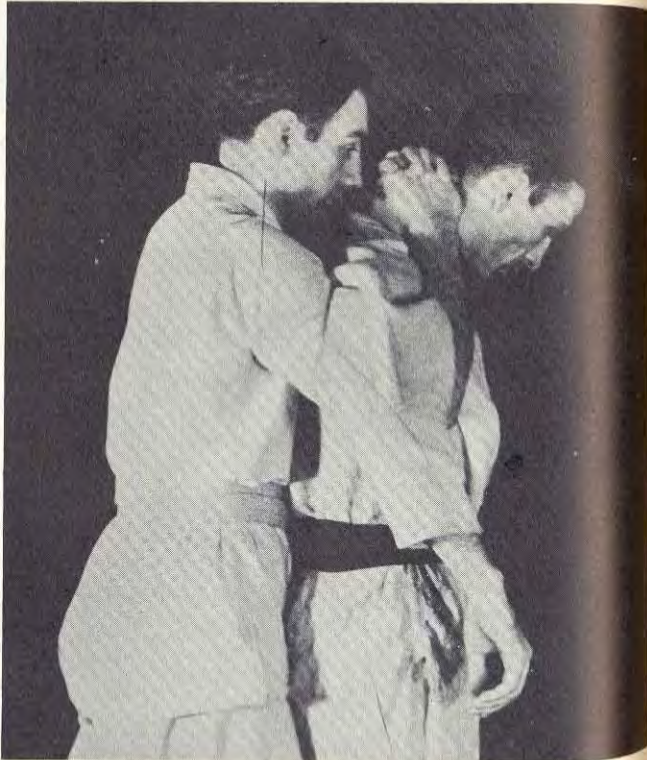


Figure 316. Here is a form of "Nelson Hold" being applied. Note that your opponent's fingers are interlocked.



Figure 317. Your only method of defense is to pry open one of his fingers.

This trick is sometimes executed in the following manner: reach down and grab the outsides of your opponent's thighs, sink in your knees, and as you bend forward you can easily load his weight onto your back, Figure 315, and then you can throw yourself to one side so that you fall on top of your opponent. The hard impact is usually more than enough to break the hold.

"Nelson hold" defenses. If you are standing, and this hold is applied against you, first notice whether the hands of your opponent are *behind your neck* or behind the *back of your head*.

If they are behind your neck, then your job is to reach back and try to pry his fingers open, Figures 316, 317, and 318.



Figure 318. Force this captured finger backward until he releases his hold.

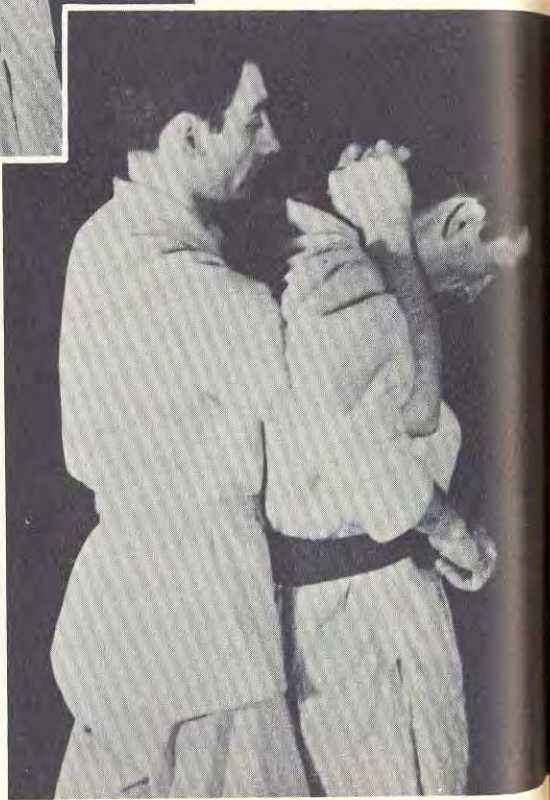


Figure 319. An experienced wrestler will place the fingers of one hand inside the palm of his other hand, and if in addition his hands are behind your neck, the hold is extremely difficult to break.



Figure 320. If an opponent places his palms at the back of your head and presses your head forward, simply resist his pressure by forcing your arms downward against his elbows.

If your opponent is an experienced wrestler and has protected his fingers by placing them inside each palm, then you may not be able to break the hold, Figure 319. In a case of life and death, you can break it by kicking backward against your opponent's knee or ankle.

In the second example, where his palms are at the back of your head, Figure 320, all you need do is stretch your arms out sideways and fool your opponent by exerting pressure downward, against his arms. Then suddenly relax your body and arms, bring your arms straight over your head, and drop out toward the ground, Figure 321.

Figure 321. To escape, relax your pressure and lift your arms over your head, and at the same time sink to the ground.



Figure 322. At times you might be on the ground, with your opponent standing in front of you and ready to deliver a kick to your head. Always lay on your sides, never flat, and keep one arm up for a defense.



From this position you can pivot around on your buttocks, grab one of your opponent's legs and place your own leg up and across his thighs, and throw him over backwards by a scissoring action.

*Defense against kick, when lying down.* If you find yourself on the ground and your antagonist is advancing toward you with the apparent intention of kicking you in the face, you must wait for him to be near enough so that you can reach his feet with your feet.

If he is standing to your left side then his right foot will normally be the one that is to kick you. Therefore you must turn your body on its left side, and protect your head by keeping your right arm up and in front of your face. Your weight will be resting on your left elbow, or your left side, Figure 322.



Figure 323. Your opponent will usually kick with his right foot, and will therefore have his left foot leading. In that case hook your left foot, which will automatically be the bottom foot, behind the heel of your opponent's left foot, which will automatically be his weight supporting foot, and then use your right foot to kick against his knee.





Figure 324. You can throw your opponent from this position by an application of leverage: pull his leg toward you with your bottom foot, but, instead of kicking against his knee, place the sole of your top foot on the inside of his knee and press his knee backward and to your right side.



Figure 325. Keep your eyes on the stick.

Hook your left foot behind the heel of his left foot, and contract your left leg so as to pull his foot toward you, and at the same time bring your right foot up in front of his knee and kick backwards hard, Figure 323. This action will disjunct his knee. If, however, you want merely to throw him, place your sole inside his knee, then pull toward you with bottom foot and press outward with top foot, Figure 324.

Remember that the *bottom foot*, in this case your left foot, hooks behind the heel of the leg which is supporting your opponent's weight.

*The following defenses will deal with tricks which are calculated to help you against an antagonist who is armed with either a stick, a knife or a revolver.*

In practicing these tricks you are urged to look upon the fake weapons of your partner as if they were the real weapons, and just as dangerous. Speed and timing are extremely important in the execution of these defenses.

*Defenses from stick.* Your opponent will hold a stick or short club by its end, and therefore your defenses are simplified, because you will *always block his forearm* near its wrist.

The usual stick attack is directed against the top of your head, Figure 325. If you back away from your opponent the chances are you will be struck by the extreme end of the stick or club, and it is this extreme end that does most damage, Figure 326.

You must advance toward your opponent, your right foot forward if he holds the stick in his right hand; keep looking at the stick, and block his forearm with your right forearm, Figure 327. The best way to do this defense is to wait until he begins to bring the stick downward at



Figure 326. If you try to back away from this head attack the chances are the stick will still reach you—with its most effective end.

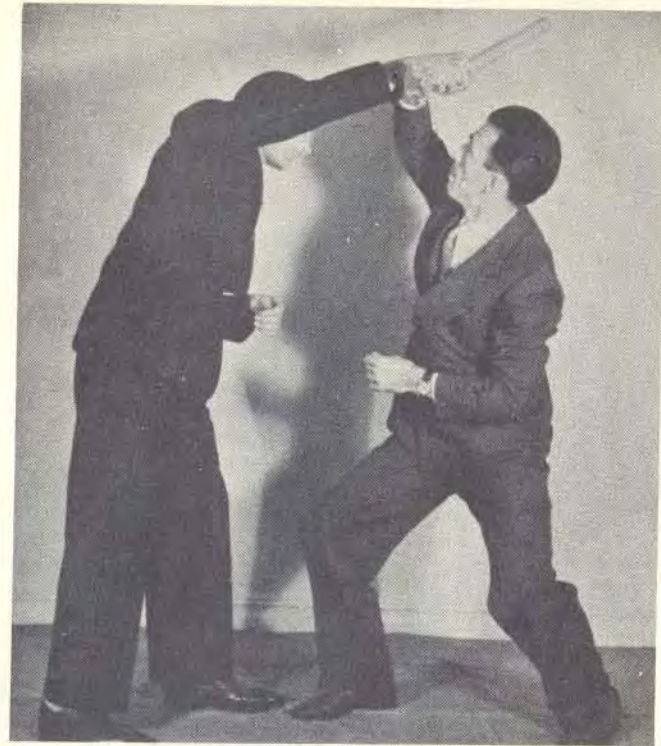


Figure 327-A. Keep your eyes riveted to the stick. Note that the bent knees lets you jump forward or to the rear.



Figure 327. Advance toward your opponent, knees well bent, and block his forearm with your forearm at right angles.

your head, then quickly take one step forward with your right foot and block his forearm with your right forearm.

From this stage, Figure 327-A, you can either throw him over backward by hooking your right leg behind his right leg and forcing his body over with your right arm, Figure 327-B, or you can grab his right wrist with your right hand and describe a circle toward the right and then to the bottom, Figures 328 and 329, at which point your left hand will grab the stick and wrench it away from his grip, Figures 330 and 331.



Figure 327-B. Since your movement has been forward, you can easily close with your opponent and throw him over your right leg.



Figure 328. To disarm your opponent after blocking his forearm as shown in Figure 327, grab his wrist and swing his arm to your right side.



Figure 329. Describe a half circle, taking his arm toward the bottom.



Figure 330. At the bottom of the circle bring your left hand to the stick, and continue the circle now toward your left side.



Figure 331. Your opponent will be unable to hold on to the stick, and your left hand can easily twist it out of his grip.



Figure 332. If opponent's intentions are clearly shown, jump immediately to your attack.



Figure 333. If you remain motionless too long, or if you try backing away from the attack, your opponent will have the advantage.

If your opponent attempts to hit the side of your head with the stick, say your right side, he must get his momentum by crossing his right arm in front of his chest and then swinging toward you, Figure 332.

Again, do not back away from his attack, Figure 333. Bring your right forearm vertically next to your right shoulder at the moment his arm reaches you, Figure 334, and at the same instant pivot on your right foot and place your left foot in front of your opponent's right foot.



Figure 334. When opponent starts his swing, jump in and block his arm with your forearms, and stay close to him.



Figure 336. Instead of applying the lock, you might want to throw your opponent, in which case you must use your left leg to block his feet, while your arms force him forward into the fall.



Figure 335. With your right hand you must twist his right wrist outward, to your right, and then bend his arm backward across your chest. The back of his elbow must rest on your chest if this lock is to be effective.

You can use your left arm to lock his right arm, and so force him to release his grip on the stick, Figure 335.

Or you can use your left arm to push against his shoulder and throw him face down over your left leg, Figure 336.

Sometimes your antagonist will not cross his right arm in front of him to attack you, but will take it back to his right side and then swing for your head.

In this case you must step toward him and bring your left forearm up to block his attack, Figure 337.

Once you have stopped his arm, slip your left hand to his wrist and bring your right arm up and over his right arm so you can secure an arm lock against him, Figure 338.



Figure 337. Your opponent here has attempted to strike your left side. Block his arm as shown, and keep close to him, your right foot leading.



Figure 338. If you employ a lock against his captured arm, remember that his wrist must be twisted outward, in this case to his own right side.

Figure 339. Or you can throw him with a cross-hook throw, hooking your right leg behind his right leg and sweeping his leg toward your rear, while your arms force him backward.



Figure 340. Another defense, after your block as in figure 337, is to turn to your left side, while your left hand continues to hold his right wrist and your right arm is slipped on top of his right arm.



Figure 341. Pull his right arm tightly to your body, and begin to fall to the front.



Figure 342. Place your right palm far to the front of your leading left foot, then throw your opponent off to your right side by tilting your body to that side.

Or, if you prefer, you can throw him on his back by a cross-hook throw, Figure 339. Another defense would consist of the "arm-lock falling throw" illustrated in Figures 340, 341 and 342.

*Defenses from knife.* A knife attack is dangerous enough to keep away from. Your best defense will be a good offense, even if you must first kick your antagonist to stun him before you move in for your more deadly attack. If, however, you are only interested in disarming him, then the following tricks might be of help.

The first thing to know is that a knife is held in two ways: either the blade projects upward from your thumb, or the blade is to the bottom of your little finger. By keeping this in mind you are able to formulate in advance wherefrom the attack is likely to come.

If the blade is projecting from the thumb, then the attack will begin at one of two points: either from the bottom up, directed at your stomach, or from the opponent's far right, directed at your left side, either your shoulder or head, Figure 343.

In both attacks you will *use your left arm to defend!*

Figure 343. The knife is an old weapon, and an entire elaborate technique of combat has been developed around knife fighting. One of the standard grips is this under-hand type, against which you will employ your left arm mostly.





Figure 344. If your opponent stands in this position you know his aim is generally for your stomach. He might, however, also swing high and direct his stab at your neck, as in Figure 353.



Figure 345. When practicing this defense make certain your partner swings directly for your stomach with a straight arm. An experienced knife user will keep close to you and will use a bent-arm jab, for which the best defense is to take a jump out of reach and then take a high kick for his chin or groin.

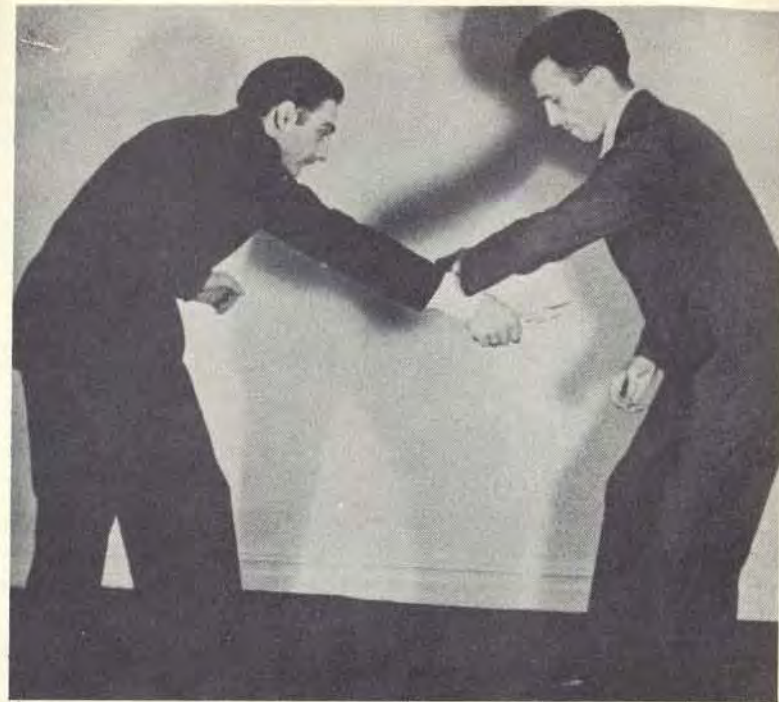


Figure 346. When an opponent starts his straight-arm swing as shown in Figure 344, wait until the knife is past his right knee, then jump a short step back and at the same time bring your left forearm sharply down against his forearm.

If the knife is coming from the bottom toward your abdomen, do not back away, except in the following manner: At the last moment execute a half-step jump backward and at the same time bend your body slightly forward and bring your left forearm up and then down across the right forearm of your opponent, Figures 344, 345 and 346.

In this action you have left your left arm where your abdomen originally was before the attack began, and your left arm was able to defend you safely.

Once you have so blocked your opponent's forearm, you must instantly bring your right hand against his hand, and





Figure 347. Bring your right hand up and grip his fist as you did in the practice of the wrist-throw, Figure 177, except that you are now employing it against the opposite hand.



Figure 348. Pull his entire arm toward you and twist it outward, at the same time backing away from him to accomplish the throw.



Figure 349. In this defense your arms must be first raised chest-high before they are crossed and thrust downward against your opponent's attacking arm, for if you simply bring your arms forward the chances are that your opponent's knife will strike them.

then execute a wrist-throw toward your left side, Figures 347 and 348.

A variation of this defense is to make the same half-step jump backward at the beginning of the attack; but then bring both your forearms up so that your right forearm is over your left forearm, which must be crossed near the elbows. As you bring your crossed forearms down against the right forearm of your opponent, Figure 349, your left



Figure 350. Note the position of your arms in Figure 349: it is your left forearm that is blocking, as in Figure 346, but your right forearm is helping and is held on top of the left arm. As your left forearm carries your opponent's attacking arm to his rear, your right hand must grip his upper arm or shoulder and hold it to you.



Figure 351. Here you have twisted your opponent's forearm into a lock, as in Figure 166.



Figure 352. Bend his wrist toward you to open his grip on the knife. If your aim is more serious, depending on circumstances, use your right foot for kicking opponent's face.

forearm holds off the opponent's arm while your right hand quickly grabs his arm or sleeve at the elbow, Figure 350.

Step to your opponent's right side, at the same time sliding your left hand on the inside of his elbow, thus executing an elbow lock, Figure 351. Now your right hand can safely take the knife from his grip by bending his wrist over, Figure 352.

If the knife is coming from your opponent's far right the attack is directed either at your left shoulder or the left side of your head or neck.

When your opponent has swung his arm you must jump in close to him, your right hand taking a grip on his right



Figure 353. If your opponent swings high, for your neck or head, your chances are far better if you jump in close to him. Block his knife arm as shown, then grab his wrist.



Figure 354. Shift your weight to your left foot and hook your right foot behind his right foot, then throw him on his back. You can use your elbow or fist at the same time to strike against the base of his nose or chin.

shoulder and your left forearm held vertically to ward off his right forearm with the knife, Figure 353. Your right hand can also be used for punching.

All you need do then is use your right leg in a cross-hook throw against his right leg, Figure 354. The impact of the throw will stun your assailant sufficiently to allow you to wrench the knife from his hand. Another form of defense which you can evolve from Figure 354 is to use the throw illustrated in Figures 340, 341 and 342.

That covers knife attacks when the blade projects up from the thumb.

If the blade is downward, Figure 355, projecting from the little finger, then remember that the attack will begin from above and will be directed at your head or chest, or the antagonist will cross his right arm in front of his chest and the attack will come from your own right side and will be directed either at the right shoulder or the right side of your head.

In both attacks *use your right arm to defend!*



Figure 355. Another standard grip on the knife is this over-hand type. You will rely mostly on your right arm to defend. When using this grip, your opponent will stab from above at your head or chest, or will cross his arm to his left side and will swing at your right side, as in Figure 363.



Figure 356. When opponent raises his right arm as shown, you must instantly jump for it.



Figure 357. Block his forearm with your right forearm, and bring your left hand up to his elbow.



Figure 358. Slip your left hand from behind his elbow and then place it on your right forearm.



Figure 359. Through leverage thus gained, you can easily bend your opponent backward and crash him to the ground.

When the attack is from above, block it with your right forearm and step in with your right foot forward, Figures 356 and 357. With your opponent's forearm thus blocked, bring your left arm up and slide it into the crook of his right arm, and then place your own left palm on your right forearm, Figure 358.

Force your opponent over backwards by employing leverage against his locked right arm, Figure 359, and once you have taken him down to the ground place your weight against his right elbow, which will cause him to open his hand and so release his grip on the knife, Figures 360 and 361.

If your opponent crosses his arm, that is, starts his attack from his left side by crossing his right arm in front of his chest, Figure 362, then you must again wait for the



Figure 360. This illustrates the approximate position after you have thrown your opponent. Note that your lock must be retained all the way through.



Figure 361. To induce an opponent to release the knife, get his elbow against your chest and then force the back of his hand into the ground, at the same time pulling his forearm toward you with your right arm. Your opponent's efforts with his left hand will not hinder your lock.



Figure 362. Again, you must jump into your attack the instant your opponent discloses his intention, as in this swing for your right side.



Figure 363. Jump to his right side, keeping close to him, with your forearms blocking his right arm.



Figure 365. In order to throw him face flat, you must remember to bend forward, in this way using the weight of your body and the power of your arms to crash your assailant to the ground.



Figure 364. Keep turning toward your right side, at the same time use your left leg to sweep backward against his right leg.

swing of the arm before you bring your right forearm up vertically to defend yourself.

Though your right arm is up for the defense, a good trick is to jump to your opponent's right side so you both face to the front. Retain your hold on the sleeve of his right arm or the arm itself, with your right hand, but place your left hand on his right shoulder, Figure 363.

Now place all your weight on your right foot and bring your left foot forward in front of your opponent's right leg, then execute a backward sweeping motion with your foot, at the same time throwing him forward with the power of your arms, Figures 364 and 365.

As your opponent falls flat on his face, you must retain your holds on his right wrist and his shoulder, keeping his arm straight. Now cause him to release his hold on the knife by pressing your right knee against the back of his



Figure 366. The throw itself will in most cases cause him to drop the knife. If it doesn't place your left knee on the back of his elbow and press hard against the ground. If your assailant is stubborn, you can break his arm by placing your weight on his elbow and snapping his forearm upward.



Figure 367. At times you might block an opponent's head jab with your left forearm.

Figure 368. Bring your right arm up to your opponent's elbow, as shown, and grab your own left hand.



right elbow, Figure 366. (In practice be careful because your weight, when so placed on an opponent's elbow, can easily disjoints or break his arm.)

In the over-head knife attack you might sometimes fumble and instead of using your right forearm for the defense will bring your left forearm up and block his right forearm, Figure 367.

Do not lose your head in such a case, but rather continue to employ a lock against his blocked arm by bringing your right arm to the rear of his arm, and then grasping his wrist or your own hand, Figure 368. Once you have this

lock you must make certain that your elbows are close together as you begin to force your opponent over backwards, or else he will be able to slip away from your lock, Figure 369.

Figure 369. You can easily force your opponent over backward. The important point is to keep your elbows tightly together. If you attempt to throw him with the lock you have in Figure 368 he will be able to straighten his arm and escape your throw.



*Defenses from revolver.* As in the defenses against knife attacks, you are reminded that you are taking a chance in trying a straight defensive action. You should first stun your antagonist before you move in.

At close range the following tricks will help you *if you can move faster* than your assailant; if your assailant is expert in the use of his weapon he will not come too close to you, and even if he does he will be on guard against your moves.

If your opponent holds the revolver close to his right side and reaches out with his left hand to take your wallet, then be careful because he shows experience. Only the most experienced judo-players could attempt a defense.

If your opponent points the revolver at you and holds it away from his body, you can slam your left hand downward and so force the weapon to your left side, and at the same time kick out his feet with your right leg and punch upward with your right fist against the base of his nose.

If your assailant is behind you your chances of a sound defense are very small and this book does not advocate any form of attempt. True, many judo experts have performed marvelous feats when it was necessary to defend themselves from knife, razor, or revolver attacks, but bear in mind that their decision to act and their very actions were based perhaps on some twenty years of consistent judo practice.

It is hoped that the few revolver defenses presented here in picture form will help you. Figures 370-389 inclusive.





Figure 370-A. When the gun is low and touching your body, place your weight on your right foot and prepare to drop your left forearm against the inside of opponent's right forearm, thus knocking the gun out of line.



Figure 371-B. Your job is to step forward and to the right of your opponent as your left forearm hits his right hand, and at the same time deliver a hard blow to his chin or the base of his nose, using your right fist.

Figure 372-A. When the gun is pointed at your head, held about a foot in front of your face, your defense must be lightning fast.



Figure 373-B. Hit the gun out of line with your right hand, but at the same time grab the gun firmly.



Figure 374-C. Here you use your left hand to grab either the gun or your opponent's fist. Keep the gun out of line by pointing it toward the outside, in this case your own left side.



Figure 375-D. Keep your opponent's hand turned outside, and now turn his wrist so the gun points upward.

Figure 376-E. Continue to force the gun backward in his grip, and at the same time force his arm down to the ground. You must sink hard in your knees to do this. With this trick you can easily break opponent's finger, and then as easily wrench the gun away.



Figure 377-F. Close-up of hands, showing how easily the gun can be taken from opponent, due to the greater leverage afforded you by the gun's muzzle.





378-A. In this case your opponent is protecting himself by holding the gun close to his side, and out of your reach. If, however, he extends his left arm to take your wallet, he opens himself to your defense.



Figure 379-B. First place your weight on your left foot, then swing sharply so that your right forearm strikes his upper left arm. This impact will turn his body slightly and so throw the gun out of line.



Figure 380-C. Keep your eyes on the gun at all times in your attacks. In this case you can spring at him, using the power of your left leg, and throw him on his back, at the same time grabbing the gun.



Figure 381-A. Here your opponent is holding you at bay, the muzzle of the gun pressed hard against your back. Before you defend, make certain which hand is holding gun—in this case it is his right hand, and therefore you must throw the gun out of line farther to your opponent's right side.



Figure 382-B. Pivot on your right foot and slam your left forearm down against inside of his right forearm, throwing the gun out of line.

Figure 384-D. This illustrates the manner in which you must hold his gun hand against your side. Keep your legs relaxed, so that if he should pull his gun hand toward himself he will also pull you to him. In that way you will remain at close quarters and will be able to deliver your attacks.



Figure 383-C. Use your right fist to punch under the base of his nose or his chin, while you hold his gun hand tightly to your left side. Once you have gained this position you can employ a cross-hook throw, using your right leg against his right leg.



Figure 385-A. Here the gun is pressed against the back of your head or neck. Unlike the first defense from the rear gun attack, you will pivot to your right side (if your opponent holds the gun in right hand).

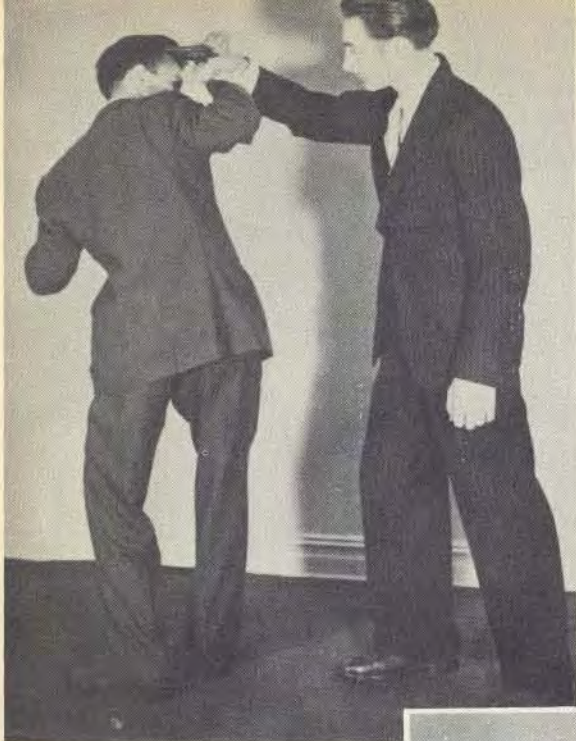


Figure 386-B. As you turn, sink at your knees. Strike his forearm only enough to throw the gun out of line, then grab his wrist with your right hand. Pivot on your right foot.

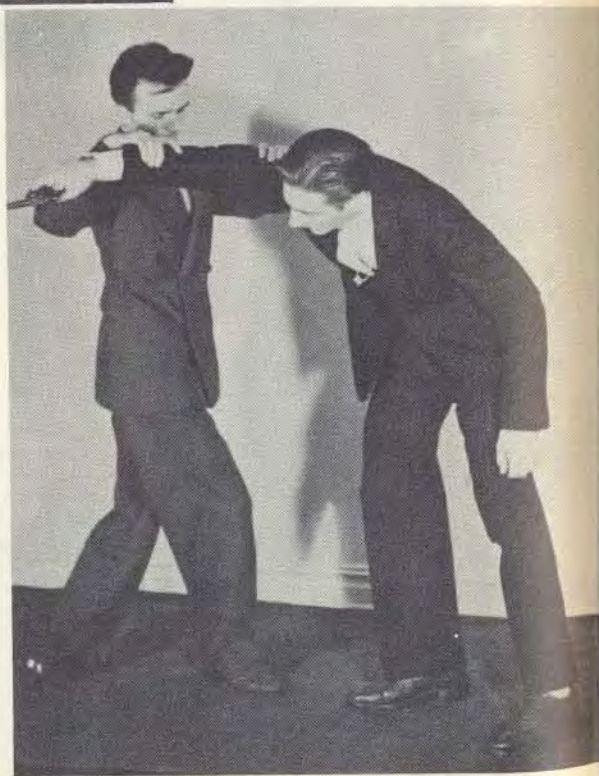


Figure 387-C. Pull your opponent forward, and use your left hand to grip his shoulder. Again, remain sufficiently relaxed in case he pulls you to him, but hang on to his gun hand.

Figure 388-D. As in the knife defense, sweep against his right leg with your left leg, all the while throwing him forward with the power of your arms and body.

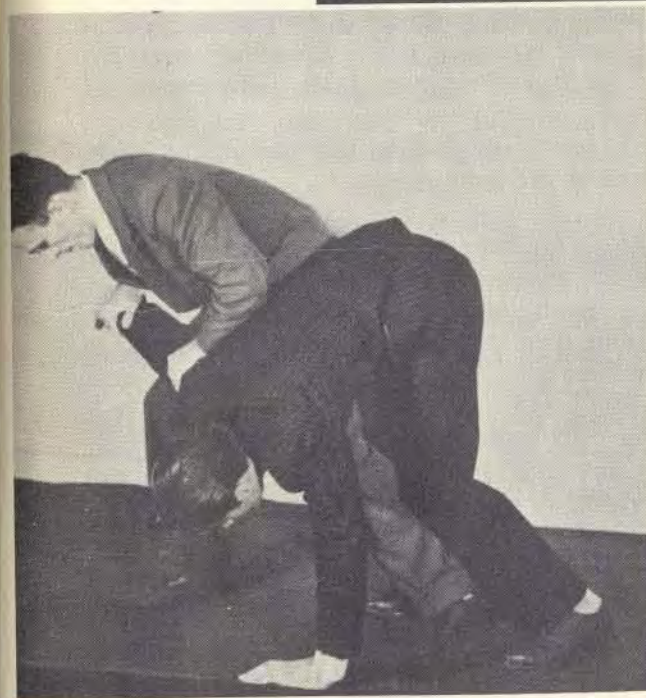


Figure 389-E. Even as your opponent falls face flat, continue to turn to the right side. Once he is down, and you have retained your original hold on his gun arm, you can break his arm by employing trick in Figure 366.

## Body-Development Exercises

**I**N GENERAL, you will get all the movements necessary to develop your body in every phase of judo, but if you are interested in developing some particular part of your body you can do so through the exercises given here.

Abdominal breathing is of paramount importance, and *breathing while exercising* is second to it.

For instance, if you do ordinary knee-bending exercises you will instinctively hold your breath while exerting pressure in your muscles and while otherwise moving. The point, as a test and for the purpose of convincing you, is to perform this same exercise while breathing into the lower lungs, and see if you do not notice a difference, an improvement.

And so, in all the exercises given in this part of the book, exercise and breathe at the same time.

Lift your arms over your head, without tensing any muscles, and stretch upward. Breathe deeply at the same time. Carry your outstretched arms to the sides, far out, without tensing, and then carry them ahead of you. Keep relaxed and keep breathing into your lower lungs as you do this exercise.

Next relax your neck muscles completely and allow your head to drop to one side, and, still relaxed, begin to roll your head to the front so that your chin brushes your chest, and now bring your head to the opposite side, and then far to the rear. After performing this exercise ten times, you may go through the same motions except that this time tense the muscles of your neck.

In the following exercise you will try to describe circles by moving your shoulders up and then to the front, and then forcing them hard down and bringing them up again from the rear. Your arms are held limply at your sides.

Execute the same movement with your shoulders, but keep your arms outstretched to the sides. Above all, perform this and the other exercises slowly and with thought, and do not tense any muscles unless this is called for in the text.

Take a step to one side so that your feet are placed apart, and place your hands on your hips. Bow to the front, and from here begin rolling your upper body, at the waist, to one side and carry through to the back and to the opposite side, and end up at your starting position. Perform this slowly, and breathe deeply throughout the movements.

Stand as you normally do, and try relaxing every muscle in your body, while at the same time you breathe into your abdomen. For an explanation of abdominal breathing, review that part in Chapter 5, "Individually Developed Technique." Attempt this same form of utter relaxation while lying flat on your back.

You may next try a lift-rolling exercise on your ankles, done by raising yourself up on your toes and then lowering yourself again by coming down on the outside edges of your soles. It is a sort of rolling motion as if your soles were not intended to touch the ground, rather as if you were trying to keep only the edges of your soles in contact with the ground.

While lying flat on your back, point your toes to the front and with your arms over your head try to raise yourself to a sitting position. Breathe as you do this.

Or you may leave your arms over your head in this next exercise and lift your legs, held straight in the knees, about ten inches off the ground and describe small circles, first inward and then outward. In the first stages, perform this

exercise only for short periods of about six tries to each side.

While lying flat on your back place your hands behind your head so your elbows are at the sides of your head, and now, with a slight lift in your waist, bring your right knee up so you can touch it with the tip of your left elbow. Next bring your left knee up and try to touch it with your right elbow. Throughout this exercise you should practice breathing into the lower lungs.

In the following exercise you must place yourself on your knees and then must sit back so that your calves are against your thighs, Figure 390. Extend your arms to the front. Now swing your arms to the right shoulder side, and at the same time move your waist so that your left buttock

Figure 390. A beneficial form of exercise. Keep relaxed yet turn hard in your waist, at the same time breathing into your lower lungs.



Figure 391. Body press-up, executed on your finger tips; this exercise will develop fingers, wrists, and forearms at the same time.

sits on the ground, to the left of your left heel. Try the same movement to the opposite side.

Lay flat on your stomach, place your hands next to your shoulders and press up to full arm length. Breathe deeply while doing this. Now instead of resting your weight on your palms, spread your fingers out and perform the same exercise with your weight resting on the straight-held fingers, Figure 391.

These few given exercises are the ones which are seldom practiced in drills and calisthenics, yet these few will do more for the body than the majority of the ones used by most coaches and athletic directors.