

MODERN JUDO

# Modern JUDO

VOLUME II



CHARLES  
YERKOW

The Complete Manual of Close Combat

Third Revised Edition  
3rd Big Printing

## MODERN JUDO ADVANCED TECHNIQUE

by  
CHARLES YERKOW

This book is suitable for judo players who have had considerable basic randori experience and who now desire a text that will point the proper way to advanced phases in sport and self-defense techniques. It is not intended for beginners.

MODERN JUDO—ADVANCED TECHNIQUE will acquaint you more closely with judo principles, principles which dictate any form of attack and defense, and at the same time will give you more opportunity to develop your sport-fighting and self-defense techniques. You are expected to know how the various throws, holds, locks and breaks are executed in form-practice and in randori or free-style playing, since it is impossible for this book to cover the same material presented in MODERN JUDO—BASIC TECHNIQUE.

Anyone who wishes to teach judo will recognize this book as an invaluable aid. Two chapters are devoted to a teaching outline for those engaged in giving judo instruction.

In eight chapters Charles Yerkow phototells about: Sport Technique-Advanced, Methods for Attack, Self-Defense-Advanced, Stick Play, Judo Instruction, How to Apply Principles, Kuatsu or Kwappo-Artificial Respiration and the Basis of Judo Techniques.

**WARNING:** Do not use this book unless you have experience in falling. Read all about it in the companion volume—MODERN JUDO—BASIC TECHNIQUE.

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YERKOW

VOLUME II  
ADVANCED



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COMPANY

Third Revised Edition  
3rd Big Printing

\$3.50

## MODERN JUDO BASIC TECHNIQUE

by  
CHARLES YERKOW

Charles Yerchow knows his judo, and above all he knows how to teach it. He doesn't claim in this fascinating book to "teach you judo in ten easy lessons." He knows that the science of judo can not be learned that way. But he does insist that if you want to learn winning judo, you can do it better from this book than any ever published.

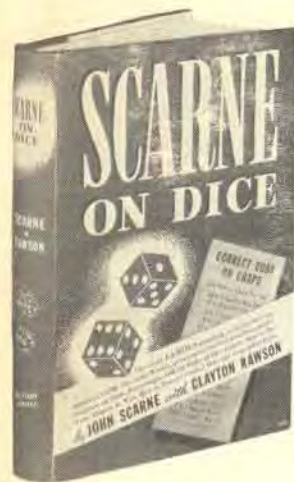
The popular appeal of this book as evidenced in large sales and seven big printings seems to bear him out. MODERN JUDO has sold more copies than any book ever written on the subject.

This new Revised Edition makes it easy to master the basic fundamentals of modern judo. Through hundreds of sparkling photographs and clear, simple instructions, MODERN JUDO takes the beginner through all the basic steps. Very often the beginner runs into "systems" and methods of "modified" ju-jitsu. Too often the average layman is lost because he never learns the true ways of judo.

Yerkow was aware of this situation when he wrote MODERN JUDO. In the introduction he writes, "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."

After you have mastered the fundamentals set forth in this book you can turn to the companion volume by the same author—MODERN JUDO—ADVANCED TECHNIQUE. Taken together both books will give you endless hours of fun and fascination.

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By

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## MODERN JUDO

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VOLUME II. *Advanced Technique*

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

# MODERN JUDO

VOLUME II. ADVANCED TECHNIQUE

*by*

CHARLES YERKOW

*Illustrated by*

*the author and Edward Beck*



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## Revised Preface to the Third Two-Volume Edition

This book, Volume Two of MODERN JUDO, is suitable for judo players who have had considerable basic *randori* experience and who now desire a text that will point the proper way to advanced phases in sport and self-defense techniques. This book, therefore, is not intended for beginners. In its original conception some years ago this book was planned as it now stands—a book of advanced techniques, and a book dealing with judo teaching methods—but due to war-time restrictions was issued (in September 1943) as Part II and Part III of the Second Expanded Edition.

Despite its advanced phases in sport and self-defense, this Volume is a complete text in itself and, with some minor exceptions, does not hinge on Volume One.

The very first consideration of most judo-players is how to develop a greater combination of attacks and defenses, and though this book presents considerable material along these lines, it nevertheless guards against the bad habit of performing moves for their own aimless sake or because they look good. Too often judo students perform an attack without any definite plan, and, when the opponent spoils this move with a counter move, the student finds the attack has failed because the obvious was overlooked. And the obvious always concerns itself with judo principles.

This book, then, will acquaint you more closely with judo principles, principles which dictate *any* form of attack and defense, and at the same time will give you more opportunity to develop your sport-fighting and self-defense techniques. At that, technique-improvement can be achieved in but one way—through intelligent practice.

You are, of course, expected to know how the various throws, holds, locks, and breaks are executed in form-practice and in *randori* or free-style playing, since it is impossible for this Volume to go through the elemental phases again

and work up into the advanced combination moves. The same holds true for break-falling—do not attempt to practice any of this book without the required experience in falling!

The second duty of this book is to present a teaching outline for those engaged in giving judo instruction (Chapters 13 and 14). This part of the book is not in any way a criticism of any particular individual, group, or school, but is an attempt to help instructors look more critically upon their present teaching methods and improve them, if there be such a need, for their own benefit and the benefit of all who are entering upon a serious study of the art and sport of judo. The usual fault is that instruction methods are handed down the line with little or no regard for the requirements of the individual student or the group. Such instruction methods are poor, and should be corrected. In connection with this I should like to suggest here that we forget about the methods used in war-years in which so much emphasis went to "dirty tricks of hand-to-hand combat." Those tricks were nothing more than a mixture of the most effective blows, holds, locks and breaks used in boxing, wrestling, and in judo; the fault was that the instruction was solitary, confined to these moves and nothing else. Hundreds upon hundreds of "new" tricks were being "invented" by all sorts of persons, yet not one of the tricks could stand alone.

Inventing tricks is always easy when you know and understand the principles, for then your tricks need not stand alone. You can always work out, improvise, another trick. Isn't it obvious then that the surest approach to this business is by learning what the principles are? If you have forgotten what they are, look up Volume One of MODERN JUDO.

At this point I feel I should say a few words in relation to the many publicized misconceptions that have grown about judo. Many ill-informed persons and many self-styled "experts" have made statements that judo is: 1) the unfairest and most ruthless wrestling method, 2) formalized

and based on rules, and therefore not effective in serious hand-to-hand combat, 3) not a sport, since it teaches how to kill, 4) of little value in a life-and-death struggle, and many more equally detrimental statements.

A glance will show these statements refuting one another, yet these statements were made by "experts." The truth of the matter is that judo as a sport is the safest of all hand-to-hand methods, but at the same time judo can be effectively employed for *any* serious fighting (the same as can boxing and wrestling). In sporting contests, judo-players use a proved method of throwing and grappling to build up points against each other; in a serious emergency the same judo-player can use his practiced knowledge of hitting, kicking, throwing, grappling, and a highly perfected method of strangulation to defeat an opponent physically stronger and heavier than himself.

The sad fact is that too many persons approach judo with a perverted idea, asking, "When will I learn the death-dealing blows?" For obvious reasons I have left such phases out of these Volumes; the minor parts thereof (Chapters 10 and 12) are given for law and military personnel.

In closing let me point out that you should read about judo, but then you must go on the mat and learn how to do judo. Don't just glance at the text and the pictures—read it, study its application, and go on the mat and do it. Whenever practicing, do it barefooted or with soft-soled shoes. And always practice carefully!

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

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Part II



# 1

## *Sport Technique*

THIS CHAPTER OF THE BOOK will show you how to employ a throw and lock or hold as one single move. Practice is essential, of course. Your main concern at the present is to realize the vast training possibilities open to you when you begin to couple the various throws, locks and holds and escapes, all into one. This practice and technique, naturally, is mostly used in conducted judo contests but its value, in case of emergency, can easily be estimated.

### THROWING AND USING LOCKS AND HOLDS

While playing judo bear these two rules in mind:

1. Think out, try to imagine and visualize, what possible moves your opponent will make or can make.
2. Try to simplify and unify your own steps and moves.

These two rules are much more than just rules. The first rule will train you to anticipate an attack and be ready when the attack comes; the second rule will train you not to waste time and effort. The two together are practiced by all judo-players of advanced ability, though these judo-players may not be aware of the exact wording as presented for you here. These two rules, then, are really much more than rules—they are tried and accepted methods employed in free-style judo-playing (*randori*), and therefore are not rules but principles! As such they can help you develop much of your judo technique.

This theoretical presentation may at first seem impractical to some, but then almost any theory when viewed on paper

seems impractical, but when you put the theory to work you are usually convinced of its worth.

For instance, in the examples which follow you will be shown the quickest way to secure a hold or a lock against a thrown opponent. It is only natural that he may not do what the illustrations show him doing, in which case you must have a ready, thought-out, move for his unexpected action. You can train yourself for these unexpected moves by a close study and application of the two principles set forth. Do you realize their value now?

*Over-head Throw, and Straight Choke; or Full Arm Lock.* Figures 392 and 393 show the beginning of the Over-head Throw, a throw mostly used when your opponent pushes hard against you. You simply sit down next to your left heel, facing him, and place your right sole against his stomach. Review Figures 89, 90, and 91 in Chapter 3.

Your opponent will land on his back, but even before he lands you must begin your follow-through (Figure 394) by quickly pulling your own body up and over after his body. Thus, the moment you throw your opponent by an Over-head Throw you instantly swing your legs over your head and straddle him (Figure 395).

Figure 394. The moment he falls you must roll after him, best done by using your grip against his sleeve and lapel to pull yourself over.

Figure 392. Whenever your opponent pushes hard against you sink to the mat and use the over-head throw. Do not bring your attacking foot up until you are almost entirely under your opponent.



Figure 393. At this point you can pull down hard with your arms, and, when he has passed over the vertical position, push hard with your leg. Never kick against his stomach in this throw. Keep your body ready to roll-out backward after you have thrown him.

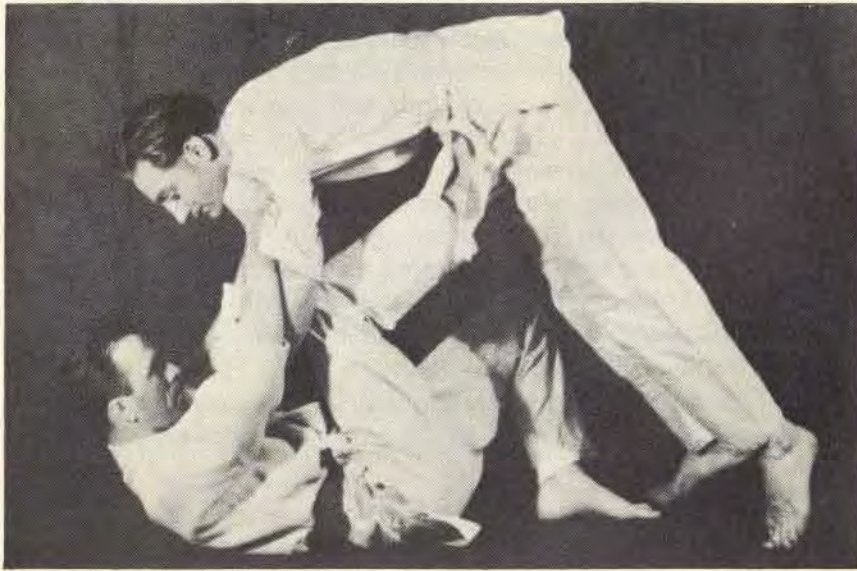




Figure 395. As you come on top of your opponent, stradle him, and . . .



Figure 396. Immediately use a straight choke against him: your right hand pulls hard on his left lapel and your left hand grabs his right lapel and crosses it over his neck and into the mat next to his left ear.



Figure 397. Or you might want to use an arm lock against him, in which case you spin around on top of him, keeping his arm between your legs as shown here.



Figure 398. Fall backward (in practice do this gently and smoothly), and if he is still gripping your sleeve or lapel place your foot against the inside of his elbow and push away.

You are now in a position to apply a Straight Choke. The choke can be applied to either side; Figure 396 shows the right lapel of the opponent's jacket used against his neck, and for this you use your left hand, while your right hand pulls hard toward you on his left lapel.

You may want to vary this by sometimes using a Full Arm Lock, which is a much better trick, since even an expert judo-player cannot escape it when you apply it correctly.

After the Over-head Throw the same follow-through must be accomplished, but when you straddle your opponent (Figure 395) you must spin around on top of him as shown in Figures 397 and 398, bringing your leg up against opponent's arm (if he is still holding on to your sleeve or lapel) and forcing his grab open (Figure 399). Thus you have secured a Full Arm Lock in a matter of a split second.

The Arm Lock is effective when opponent's palm faces up and you feel his elbow slightly above your crotch. See



Figure 399. He will be unable to retain his hold.

Figure 400. Thus you can secure the full arm lock after an over-head throw.



Figure 400. To induce pain, raise your crotch slightly and press his wrist tightly to your chest at the same time. Be careful because this lock can easily disjoints the elbow.

If you perform the lock loosely and permit your opponent to wiggle his elbow free and place it against the mat, the trick will not work.

*Incomplete over-head throw and full arm lock.* Many expert judo-players begin an over-head throw but carry it only half-way over; that is, they never fully throw the opponent, but sort of balance him in mid-air on one foot and then use their other foot to spin him around and throw him back on the mat, at the same time applying an arm lock. Figures 401 and 402.

This trick can be done only when you start it out of a

Figure 401. Study this illustration closely, and note that it is the start of an over-head throw, but also note that the opponent is held in this position and that you can easily place your other foot against his ankle as shown here, or against his knee. Sweep his legs toward your left side, and straighten out your left leg, thus throwing him backward in such a way that he falls on his left side and near your crotch, enabling you to secure an arm lock.



stand still position, since too much momentum will surely throw your opponent over on his back.

Thus, you fall back and bring your left foot into his stomach, and then begin to take him over. When he is directly over you, stop. By this time your right foot should have found either his ankle or knee, and (if you are using your right foot) should sweep his legs toward your left side. At the same time straighten out your left leg and throw the opponent from where he originally started, but now he will land on his back. As he falls backward you must quickly take your right leg out of his way and have it ready to lock his arm, as shown in Figure 402.

*Open-shoulder throw, rear-pull choke; or rear choke-lock.* When you complete an open-shoulder throw your opponent will have his back to you, and thus two of the best rear-choke can be quickly applied before he realizes what has happened.

Figure 404. The moment you have thrown him, figure out what lock can be used.



Figure 402. With practice this throw-and-lock can be perfected so that your opponent lands exactly as required, his arm between your legs and the lock completed.



Figure 403. Similarly, all sorts of locks can be incorporated into a shoulder throw. Remember not to waste any moves but to get a lock or hold against a thrown opponent as quickly as possible.



Figure 405. As he starts to get up, your best chances are before you. In a serious combat, of course, you could use kicks and hitting.

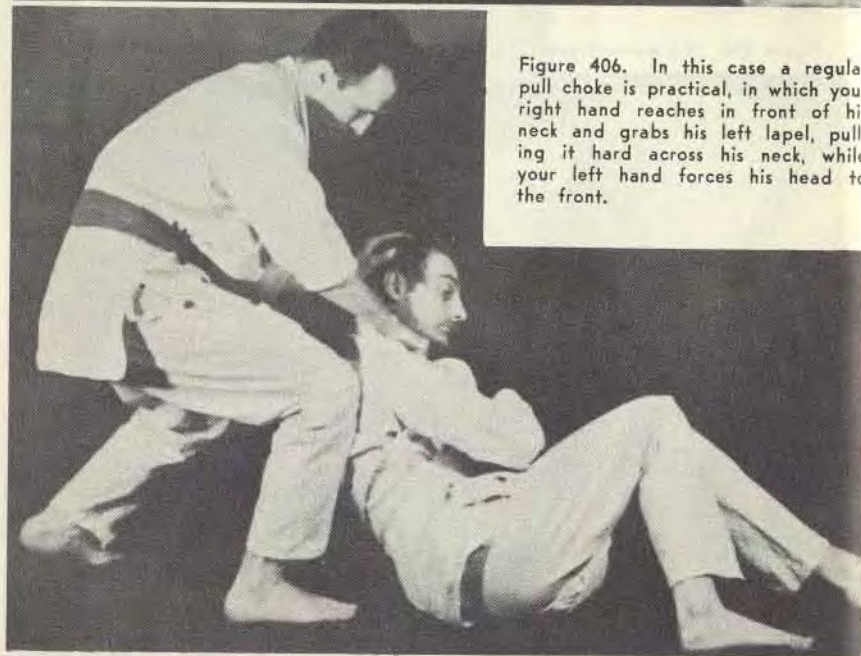


Figure 406. In this case a regular pull choke is practical, in which your right hand reaches in front of his neck and grabs his left lapel, pulling it hard across his neck, while your left hand forces his head to the front.



Figure 407. Or you can drop behind your opponent and place your left forearm across his neck and . . .



Figure 408. Complete the full rear choke-lock as shown.



Figure 409. From this position of the locked-shoulder throw, a pull-choke is the easiest to secure. Review Figures 96, 97, and 98.



Figure 410. As your opponent takes the fall you must retain your original grip on his sleeve and lapel, then place your knee hard against his head as shown, and pull upward against his left lapel.

Figures 403, 404, 405, and 406 show a thrown opponent and the natural way in which he tries to rise; it is a simple matter to reach in for his left lapel, pull it across in front of his neck, and with your left hand force his head forward, and so complete the choke.

Figures 407 and 408 illustrate the rear choke-lock being used after the same open-shoulder throw.

Of course, an experienced judo-player will not get to his feet in the above-described manner but will roll to either side in his attempt to get away from you.

*Locked-shoulder throw and pull choke.* The point to remember in this trick is not to let go of the opponent's lapel after you throw him with this throw, since the end of the throw places your opponent in the exact position for a pull choke. Figures 409 and 410.

The choke is accomplished by pulling hard on the right lapel, but at the same time placing the left side of the opponent's face against your right knee. Do not lift your right foot off the mat; both your feet remain firmly on the mat (Figure 410) in such a way that the opponent's head automatically rests at your right knee. When properly executed, the opponent will not be able to roll away.

Other throws that lend themselves to this trick are the hip throw series, or any throw which begins in a manner in which you have a grip on your opponent's sleeve and lapel. See Figure 74.

*Ankle-flip and arm lock.* As your opponent advances you have the opportunity to execute the ankle-flip against him, but here again your concern will be more than a throw—you will want to perform the throw quickly and accurately, and then you will want to secure an arm lock against your opponent.

Thus, at the instant in which you flip your opponent's left foot out of the way and begin throwing him (Figure 411), pull your own attacking foot quickly back and swing

Figure 411. After throwing your opponent with an ankle-flip, you can drop to the mat and catch his right arm in an arm lock.



Figure 412. So long as you bring your right leg across his chest to prevent him from getting up you have succeeded in the trick. Your left leg can remain bent at the side of his body as shown.

Figure 413. The same arm lock can be secured after a spring-hip throw; as you throw your opponent and he starts falling, you should at the same time drop to the mat and spin into position for the lock.



it across the opponent's neck when he drops. Figure 412. If your opponent has retained a grip on your left sleeve, as shown, then you can break his hold by the method given in Figure 399—place your foot on his arm and force it off.

*Spring-hip throw and arm lock.* This is another example similar to the above one, except that in this case the arm lock is secured after a spring-hip throw.

The importance of being able to throw and at the same instant apply a lock cannot be stressed strongly enough; it is the best method by which you will train yourself to use speed and more speed in judo-playing.

It is actually possible to perform the spring-hip throw and drop to the mat ready for the arm lock *before* the opponent lands. Figure 413 shows the beginning of the throw, and





Figure 414. The lock can be accomplished much the same as in Figure 57, but to make the lock fully foolproof place your two legs across his chest, with his captured arm between your legs.

Figure 415. Here you see an ankle blocking throw which is completed in the following illustration.



Figure 416. At this point you can allow your opponent to roll away from you (an experienced judo-player will roll away, whereas an inexperienced one will try to sit up straight).

Figure 414 illustrates the lock; it is left to you to practice reaching the lock from the initial starting position in the shortest possible time, without any waste of steps or moves. Review Figures 81, 82, 83, and 84.

*Ankle-block and front choke-lock.* Opportunities for locks and holds sometimes present themselves when you throw your opponent and then allow him to begin to roll away from you, as any judo expert would try to roll away rather than attempt to sit up as in Figure 405.

Practice the ankle-blocking throw (Figures 415 and 416), but as your opponent tries to roll away from you toward his right side (Figure 417) quickly drop next to him and place your right forearm under his neck as shown. Now simply



Figure 417. The moment your opponent starts to roll away you must kneel close to him and catch him in a reverse head lock.

Figure 418. To lessen his chances of escape from this head lock, fall back on your thigh and use your left foot to force his body hard against the mat, all the while forcing his head down with your shoulder and lifting your forearm up against his neck.



Figure 419. From a cross-hook throw you can drop right into a side arm hold.

fall back, but be careful not to do it with a hard tug while practicing, and you will complete the choke-lock against him.

Figure 418 shows how the left leg may be used to force the opponent's body down, thus intensifying the effect of the choke.

*Cross-hook and side arm hold.* To secure the arm hold as shown in Figure 420 the best throw is the cross-hook, sometimes called the hock-hock throw (Figure 419).

As you hook your leg behind opponent's advancing leg, you must sort of turn in your waist in order to throw him,



Figure 420. As you fall to the mat after the throw, you must get the opponent's left arm to rest on top of your left thigh. At the same time slip your left arm under his head. Also, place your own head closely beside his.



Figure 421. The side arm hold can also be secured after this throw . . .

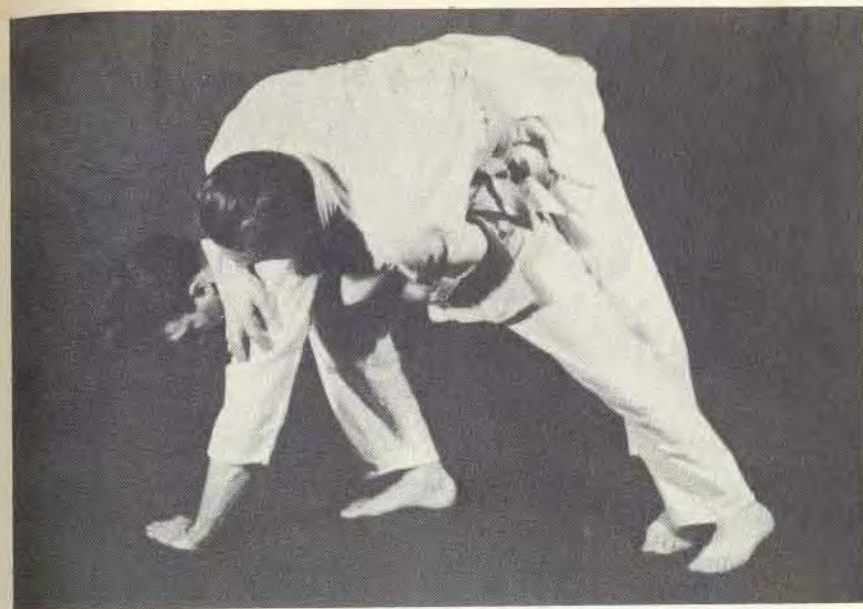


Figure 422. Since opponent's arm is already locked tightly against your body.

and it is this turning in the waist that makes it easy to fall to the mat beside your opponent and secure the hold as shown. Also see Figures 62, 63, 64, and 65.

As you fall to the mat with him, keep your head close to his and immediately pull his left elbow toward your right side in such a way that your left thigh rests *under* his left arm (Figure 420). Even if opponent puts up a struggle, once you have reached this position you should be able to get your left arm under his head and complete the hold.

*Arm-lock falling throw, side arm hold; or front head lock.* With your left leg blocking your opponent's left leg, you release your grip on his right lapel and bring your left arm over for the throw, your right hand retaining the grip on his left sleeve (Figure 421). This is really a winding throw, and it is not necessary to place your left arm on the mat as shown in Figure 422, though for practice purposes it is the safer



Figure 423. If, however, your opponent tries to roll away from you after you have thrown him, you may want to let him start to roll away, and then . . .

Figure 424. Quickly swing your own body around and into position for the reverse head lock.



Figure 425. In counter-throwing your main job is to keep every part of your body relaxed in order to sense what your opponent will try to do. As he twists around for a thigh-blocking throw, your own movements must already be such as to render his move worthless.



way. Figure 423 illustrates the approximate position at the completion of the throw, which affords you the chance of getting the side arm hold as explained in Figure 420. (In a real winding throw, where you do not place your palm on the mat for support, you would be flat on the mat beside your opponent and in perfect position for the hold; for safety, and until more experienced, practice this trick the way it is shown here.)

Sometimes your opponent will twist to his right side from his position in Figure 423, in which case you should swing around and meet him when he is face down to the mat, thus catching him in a front head lock (Figure 424).

The examples in no way end here, for the variations of



Figure 426. Being able to sense his moves, you can easily jump over his attacking leg.



Figure 427. As you land on your left foot you must pivot quickly around.

Figure 428. At the same time pull your opponent's weight with you in order to have him in the right position for the thigh throw which you have planned to use against him.



start and finish are endless. With this as a guide, it is left to you to evolve other ways of securing other locks and holds on a thrown opponent. Try things out, experiment, teach yourself some judo, but always be careful.

#### COUNTER-THROWING

To successfully counter the throwing moves of your opponent *you must train yourself to keep relaxed while playing judo.* You cannot counter-throw when your arms, legs, and body are tensed!

Even your grip on the lapel and sleeve of your opponent must be loose—firm, but loose; otherwise your arms will warn him of your intentions. Expert judo players are able to feel the exact throw that an inexperienced player is trying to use. (This business of relaxing also applies to regular

throwing practice.) Therefore, your first job, whether it be for form-practice or for free-style playing, is to train yourself to keep relaxed, since it is the only way in which you can build up speed for your attacks and defenses and counter-moves.

While practicing, you and your opponent should not attempt to hold each other off at arm's length because neither you nor he will then be able to perform.

Bear the following rule in mind: *your opponent is weakest physically when you place him off his balance.* In this way, even if he is a great deal stronger and heavier than you, your total strength (no matter how little it is) is superior to his off-balanced total strength.

This, too, is not only a rule but an all-dictating principle. It is the secret of all judo; it is the base on which all judo is dependent for its success. Whenever you stray from this principle or deviate from its demands, then you are no longer performing judo.

*Thigh throw to thigh throw.* As you advance at your opponent he may attempt to throw you by suddenly turning in his waist and blocking your legs with one of his legs (Figure 425). You must be able to sense this move even before he turns for his attack, and when his arms pull you toward him (Figure 426) you must step over his attacking leg as shown, and pivot quickly on that foot, turning your back to your opponent (Figure 427).

You are now in a position to throw your opponent by using either the same thigh throw against him, or any other throw that approximates it (Figures 428 and 429).

Remember, however, that no counter-throwing can be done if you resist too violently the efforts of your opponent. You must anticipate his move, then give-in to his efforts, thus letting him place you into position for your counter-throw. It is by far the easiest way to throw a man, because you more or less induce him to throw himself.



Figure 429. With proper timing this counter-throw must succeed. If your timing is slow your opponent will be able to yank you backward off your feet.



Figure 430. A hip throw, from a standing position, is easily stopped.



Figure 431. As your opponent begins the throw, simply place your thighs against his and lean back.



Figure 432. At the same time use your arms to aid your counter-throw.

Figure 433. You can easily force him down on his back. With practice you will be able to use your thighs in this counter-throw and throw your opponent high into the air, then slam him down.



It is not a rule that you must counter the thigh throw by using a thigh throw against it; you can use any other throw you want, so long as you can do so without any waste of steps or effort. Expert judo-players sometimes go for a long time countering the moves of each other, each time employing a different throw and each time being countered by some other throw-attempt; it simply means that both men are able to feel and sense the intentions of the other, or else their experience enables them to allow a throw to begin, then they side-step it or otherwise block it.

Keep moving across the mat in your practice, at the same time trying to counter the moves of your opponent; if you try to counter the moves of your opponent by standing in one spot, you will not learn much about the art of counter-throwing.

*Stopping the hip throw.* Assuming that you are standing in one spot and your opponent attempts to use a hip throw against you (Figure 430), then your best defense or counter-throw is to slip your thigh under and behind his thighs (Fig-

Figure 434. Here an opponent is starting an ankle-flip as you both stand in one spot without moving either forward or backward.

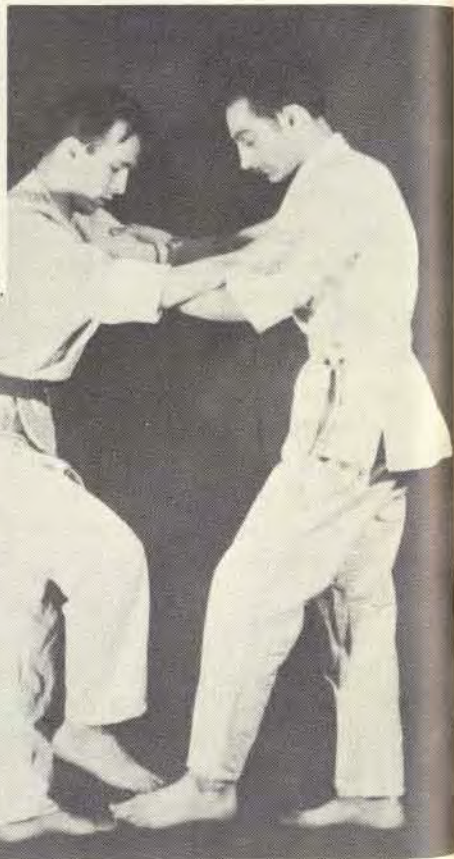


Figure 435. A counter-throw is possible by quickly lifting your attacked foot out of the way and . . .

Figure 436. Placing it back against his ankle, then throwing him as shown.



ure 431) and, by using the power of your legs, lift him off the mat and throw him on his back.

For practice purposes, however, break your opponent's position by pulling him hard backward, over your thigh, and force him to the mat, as shown in Figures 432 and 433.

Experience will later show you how to throw an opponent high into the air by using these moves, then step in under him and employ other throws.

*Ankle-flip to ankle-flip.* In judo-playing feinting or fooling is very important and is practiced to a great extent throughout judo schools and clubs. Of course, fooling calls for speed and proper timing, otherwise your opponent is not fooled but will instead succeed in throwing you. Experience is your only teacher in building up your speed and timing.





Figure 437. As you throw him, lean backward in order to make his weight move forward in your direction.

Figure 438. If your opponent executes the start of an over-head throw in a loose manner, you can step to one side of his attacking leg.



Figure 439. At the same time you can employ your arm as shown here to force your opponent's leg out of the way and allowing you to drop beside him.

A good example of fooling is presented here in the ankle-flip throw (Figure 434), wherein you step out boldly with your right foot. Your opponent takes the cue and uses his left foot to flip your foot to one side and so throw you.

Speed and timing, remember! You must let his attacking foot barely skim your foot, then you must instantly attack his leg to succeed in the throw. See Figures 435, 436, and 437.

*Side-step over-head throw, use side arm hold.* When an over-head throw is done properly it is almost impossible to side-step it, but if your opponent should perform the throw loosely or hesitantly then it is an easy matter to side-step the throw and secure an arm hold against him.

Figure 438 shows the start of the throw, while in Figure 439 you see how the arm is used to quickly push opponent's

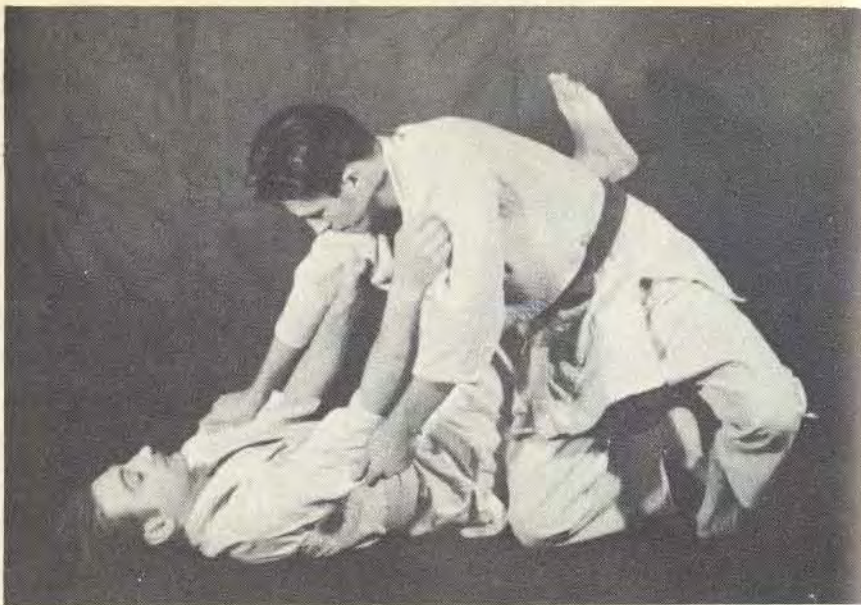


Figure 440. Once you are beside him on the mat the nearest thing will be a side arm hold.

Figure 441. In the side arm hold remember to keep your head closely to his, and to keep your thigh under his captured arm.



Figure 442. Keeping relaxed cannot be stressed strongly enough. It will help develop every form of technique! In this illustration your opponent begins a cross-hook while you both stand in one spot.



leg out of the way, then drop beside him on the mat (Figure 440).

Figure 441 shows the hold half-completed; to fully secure the side arm hold, slip your left arm *under* opponent's right arm, rather than attempt to get the hold by going over his arm.

*Side-step cross-hook.* This trick will work when standing in one spot and your opponent tries to use the cross-hook throw (Figures 442 and 443). Simply take your foot out of the way of his attacking foot, then step back, and twist him



Figure 443. As he raises his leg for the attack . . .

Figure 444. Slip your own leg out of his way and start twisting his upper body.



Figure 445. Pull hard against his left lapel, and take a step backward.



off-balance, thus completing a throw against him. See Figures 444, 445, and 446.

Since the cross-hook is usually executed when your opponent is backing away from you, you will not be able to counter the throw as here described because your momentum will be forward, toward your opponent who is trying to throw you. In such a case your best counter-move is to step forward faster than he expects you to, thus putting him off his balance.

*Over-knee drop countered by spring-hip throw.* The over-knee drop would usually be used by your opponent when you assume a defensive position, that is, whenever you sink low in your knees he will try to place his knee against



Figure 446. Continue to retreat and twist his upper body, and he must fall.



Figure 447. In this case your opponent seized the chance to employ an over-knee drop against you as you assumed a defensive position.

Figure 448. Let him force your left knee inward, but at the same time step in close with your right foot.



yours and will try to throw you to the side (Figure 447).

In such a case, you must instantly move in close with your right foot (assuming your left foot was the leading foot) and use your left hand to pull his weight onto your hip (Figure 448). The last stage is shown in Figure 449, which is the beginning of the spring-hip throw.

*Countering a pushing opponent.* Give-in to the efforts of your opponent. This is one of the dictating principles of judo. By giving-in, you will lead your opponent to a point where his balance is lost to him or where his balance is in a position for a throw in your favor. Therefore, any opponent who is pushing hard against you is placing himself wide open



Figure 449. Load him on your thigh as you place your left foot into position for a spring-hip throw. All you need now is turn and throw him.



Figure 450. The above illustration exemplifies the judo principle of giving-in to the efforts of your opponent. As he pushes against you, you should resist sufficiently to induce him to push harder, but at the same moment you have a planned attack of your own.

Figure 451. You suddenly give completely under his efforts and go back faster than he expected, and at the same time turn in your waist.



for a throw such as the thigh-block or straight thigh throw or the spring-hip throw or over-head throw.

Figures 450, 451, and 452 show this principle of giving-in to the pushing of the opponent employed.

*Cross-hook against cross-hook.* Your opponent, in backing away from you, might try to employ a cross-hook throw (Figure 453) in which case you must instantly place your attacked foot firmly on the mat and then use the power of your arms to twist him off his balance (Figure 454). By continuing to twist his upper body, and blocking his attacking foot (Figure 455), you can easily force him on his back or throw him hard to the mat.



Figure 452. Your opponent will thus find himself off-balanced and already in position for your throw. Regardless how powerful he may be, he will not be able to defend himself at this stage, and your throw is completed.

Figure 454. This time you simply brace yourself against his attack and lean hard to your front.



Figure 453. Opponent again tries a cross-hook while you both stand in one spot.



Figure 455. Thus throwing your opponent with the least effort.

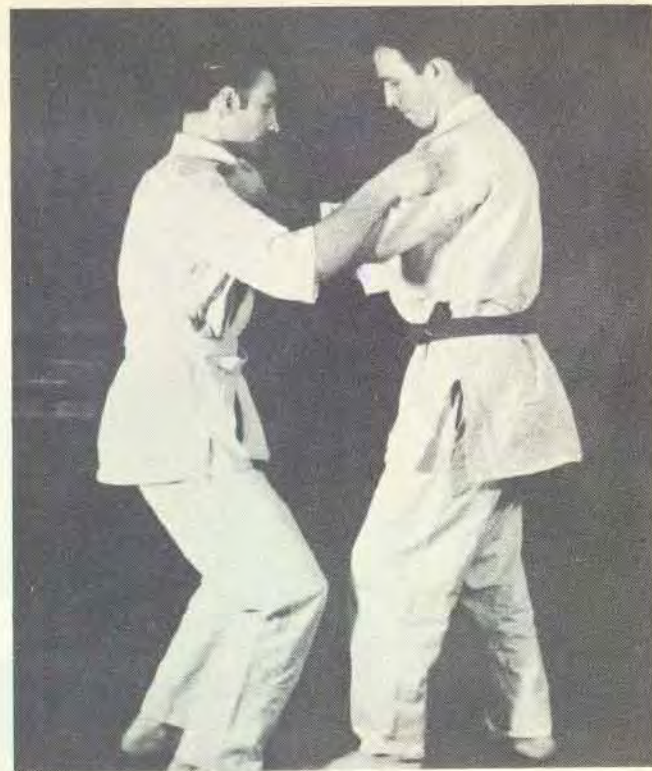


Figure 456. If your opponent is experienced enough to be able to jump properly and with the right timing into the above scissor jump, you will not be able to defend or counter it.

Figure 457. If, however, you sense the throw coming, simply drop to the mat and thus render the throw worthless.



Figure 458. Experience will teach you how to anticipate attacks. Here your opponent is getting ready to jump up and lock his legs around your waist.



*Defending the scissor jump.* The scissor jump is a dangerous and violent throw when executed by an experienced judo-player. It is next to impossible to counter it by some other throw, and the only way of defending the scissor jump is to immediately sink to the mat (Figures 456 and 457).

*Kidney-scissor jump, its defense.* While playing judo you might encounter an opponent who has developed a pet technique of jumping up and locking his legs around your waist for a kidney-scissors (Figures 458 and 459). In the majority of cases you would probably drop to the mat under the weight, but he would still have the best of the situation.

Whenever you think your opponent will employ this



Figure 459. Thus he would have a perfect kidney-scissor-lock against you, and as you fall to the mat he would be able to exert pressure and so cause you to give up the point in his favor. The thing to do, however, is to brace yourself for his jump and not go down to the mat.



Figure 461. In sporting contests in judo-playing, you are expected to guide your thrown opponent so that he falls properly and without danger of injury, but in a serious combat your judo experience will enable you to throw your assailant on his head.



Figure 460. Instead, slam his upper body (shoulders and back) hard against the mat and so cause him to release his lock. If he holds on, continue to slam him down by lifting him up, about waist high. In a serious combat, crash his head against the ground.

trick, brace yourself for the jump, but then slam him down hard (Figure 460). If he continues to hang on with his scissors, you should continue to slam his back against the mat until he lets go of his lock. In a street emergency you would naturally slam his head against the ground.

Certain skeptics have long argued that the sporting side of judo would be of little value in a street emergency, that the rough-and-tumble fighting of Pier 6, or even plain boxing, would be worth more to a man in the event he were attacked in a serious combat. They claim that judo, as a sport wherein techniques of throwing are practiced and perfected, could not be relied upon to injure an antagonist sufficiently, whereas a hard blow to the jaw or a kick to the stomach would put an end to any fight.





Figure 462. Other throws will enable you to quickly dispense with an assailant in serious combat by throwing him in such a way that he lands on the tip of his shoulder, breaking his collar bone instantly.

Figure 463. It is also possible to throw an antagonist and then disjoin his elbow by snapping his arm across your thigh or knee as he is falling down. These forms, of course, are not for sporting practices but are shown here to let the skeptics and doubters realize just how valuable judo throwing techniques can be when the emergency arises.



To these skeptics it should be pointed out that judo throws are used in sporting contests and free-style playing (*randori*) to enable the judo student to meet *any* emergency and that knowing how to throw an antagonist is of more value than knowing how to use "tricks" as usually taught in "quick and easy" lessons.

A worthwhile judo technique is built up after a period of consistent and intelligent practice and study, but thereafter the judo-player can use his knowledge far more effectively than those students who mastered but a few "dirty tricks." For instance, a judo-player can handle his antagonist and make him fall on the back of his head (Figure 461) and break his neck, and it can be done with very little effort on the part of the judo-player.

Other throws can similarly be used for self-defense or for attacking purposes, as shown in Figure 462, in which an opponent is thrown in such a way that he lands on his shoulder tip and fractures his collar bone.

In still other instances it is possible to throw an antagonist, then break his arm or disjoin his elbow by snapping it against your thigh as he falls downward in front of you. See Figure 463.

In short, it is not wise to compare judo to boxing or to wrestling or to Pier 6 fighting because judo, like the other methods, depends on its own principles for its success. The most that can be said is that in all the other forms and methods of close combat you must be physically strong and tough before you can enter into a bout, whereas judo depends so much on brain *vs.* brawn, on speed and timing, that it is the only method by which a physically weaker, and smaller, man can defeat a stronger and heavier antagonist by using but few mastered judo principles.

Too often, also, it has been said that the sporting side of judo cannot be effective in a serious encounter because the antagonist would not always act the way you had been



Figure 464. Escape from this rear two-arm hold is difficult when your opponent has sufficient experience to feel your moves. He will not place his head too far toward your legs and so will not get his head caught in a head scissors. See Figure 112.

Figure 465. An inexperienced player can be forced into a head scissors by grabbing his belt and pulling his body into place.



taught he would act. It is only natural that an antagonist will never do what the book says, but on the other hand you know that in free-style (*randori*) practice you have trained yourself to meet all sorts of attacks and that therefore you are able to carry out your own attacks despite the countering efforts of your opponent. In short, you know you are capable of controlling the body of a thrown opponent, and so it is up to you how you guide your thrown man to the mat—instead of controlling him properly, you could just as easily twirl his body in mid-air and cause him to fall not on his back but on his head or his shoulder tip, with disastrous results.

As pointed out elsewhere: "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."

#### MAT-FIGHTING

The major part of the grappling or mat-fighting technique hinges on the intricate methods of strangulation, locking, and holding an opponent down. The few escapes and locks presented here are intended as an addition to your practice.

*Escaping the rear two-arm hold.* Review first Figure 112 and its text. Whether your opponent holds you down in this hold in a fully flat position or in the kneeling position shown in Figure 464, if experienced he can easily render an escape impossible. Not much strength is needed to hold a man down, and unless you can free yourself inside 25 seconds (in a sporting contest) you would lose the point to your opponent.

You might attempt an escape by reaching up with your arms and grabbing his belt (Figure 465) and so have something by which to pull his body toward your legs for a possible neck-scissors (Figure 466).



Figure 466. Though you may not be able to roll him off you, the scissors will count against his hold, so that the point will be a draw. If your opponent cannot take the pain accompanying the scissors, he will give up the point to you by patting the mat or your body.

Figure 467. Sometimes it is possible to escape this hold by arching your body, then suddenly flipping over to one side.

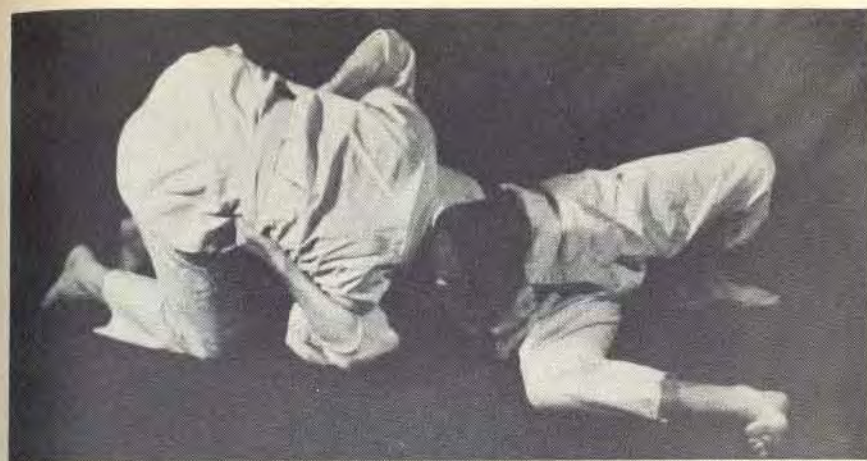


Figure 468. At the same time your hands will be holding his belt, so that should you succeed in rolling over you will have the rear two-arm hold against him.

Another manner in which escape is possible is to begin to rotate to either side. Your opponent, to keep from being placed into a weak position, will rotate in the opposite direction to maintain his original hold. Then, you should suddenly stop and arch yourself off the mat as shown in Figure 467, and immediately twist over and try to force your opponent onto his back (Figure 468). You will end up by having your opponent in the same two-arm hold.

*Escaping the side-arm hold.* Of course, the success of the different holds and the escapes from them depends a great deal on the experience and ability of the individual contestants; an inexperienced heavy man could not escape from a small, light judo expert, and on the other hand seldom will a highly experienced small judo expert escape from a heavy man if that man knows what he is doing. However, the writer has seen many contests in which the exact opposite has happened, so that, in general, the outcomes of sporting bouts definitely depend on the ability of the individuals.

Review Figure 111 and its text.



Figure 469. Here your opponent has caught you in a perfect side arm hold and he is keeping his head low to prevent you from using tricks against him. If he manages to hold you this way for a count of twenty-five seconds the point will be in his favor.

Figure 470. The moment your opponent lifts his head out of place as shown here, reach over with your free arm and grab his right lapel.



Figure 471. Pull hard against it, and since it crosses his neck it might cause him to release his grip. Your attacking arm, in this case your left arm, should be held straight when you begin to pull and force away against his lapel.

In attempting to escape from the side-arm hold you definitely cannot hope to roll your opponent over your body to your left side (Figure 469) unless you are a powerful person and your opponent a light and weak one.

The better escape is to reach over with your free arm, your left arm in this case, and grab his right lapel in such a way that it will cross his neck for an effective choke, as shown in Figures 470 and 471. If the choke is effective he will be forced to release one of his grips, either your right sleeve or the back of your lapel, and thus afford you the opportunity to escape.

The success of the hold depends on your opponent keeping his original position as in Figure 469. If you can bring your left leg around quickly enough and at the right moment, you will arrest his body (Figure 472), thus breaking his position and making your escape possible.

*Escaping the cross-body hold.* Figure 473 shows the opponent holding you down. Note he is keeping his head



Figure 472. The only other practical escape is to be able to fool him into making a wrong move, then quickly arresting his legs by your leg around his. Escaping the holds is always dependent upon the ability and experience of the individual players.

Figure 475. Bring your right leg up and continue to force his head away.



Figure 473. In this cross-body hold your opponent is wisely keeping his head pressed against your right thigh for protection.



Figure 476. Thus catching him in a head scissors and breaking his hold.



Figure 474. Should he keep his head free as shown here, place your hand against it and force it toward your legs.

Figure 477. If your opponent straddles you and knows how to move with your moves while he is applying a straight choke, you will find escape difficult.





Figure 478. Hitting against the elbow as shown here is not permitted in sport contests.

Figure 479. To render a straight choke ineffective, place both forearms across the arms of your opponent and press his arms tightly to your chest.



Figure 480. If your legs are to the outside of opponent's legs the straight choke is the simplest to defend.



tightly to your right thigh, which is the proper way. Review Figure 113 and its text. You are helpless because the rules of judo contests permits you to use only skill in escaping from these holds—pressing nerve-centers, pinching, and such actions are forbidden.

But if your opponent holds his head away from your thigh (Figure 474) you can easily force his head down toward your legs and apply a neck-scissors (Figures 475 and 476).

*Stopping the straight choke.* If your opponent grabs your lapels as in Figure 477 and applies the choke (Figure 478) and in addition is straddling your body, meaning that his legs are on the outside of yours, you will have a hard time freeing yourself. The best method of stopping the choke before its effect is felt is to cross your arms on top of your opponent's arm, and press them hard to your chest (Figure 479).

If, however, your opponent's body is on the inside of your legs and he grabs your lapels for the straight choke (Figure 480), then you must twist in your waist *in the*



Figure 481. Twist slightly with the choke so that your right thigh rests flat against the mat.

Figure 482. Now grab opponent's right arm and hold onto it as you bring your left leg over his arm and . . .



Figure 483. And hook it under his chin.

*direction of the choke.* If your opponent is using his right arm to force your left lapel across your neck you must twist to your right side; if opponent uses his left arm, twist to your left side. This action on your part will ease the effect of the choke. See Figure 481.

At the same time bring you left leg up, since it is the nearest one to the attacking arm of the opponent, and place it in front of his face and under his chin (Figures 482 and 483), but all the while retain a firm hold of his right arm or its sleeve. By straightening your left leg, and straightening out in your waist, you force your opponent over to your left side (Figure 484).

If your opponent continues to grip your lapel after this action, you can easily break his hold by using the power of your leg—place the sole of your leg against the inside of



Figure 484. Force him over on his back by straightening out your left leg and rolling your own body so that both your shoulders rest against the mat.

Figure 485. Should your opponent hang on to your sleeve or lapel, place the sole of your left or right foot against the inside of his left elbow as shown and force his arm off.

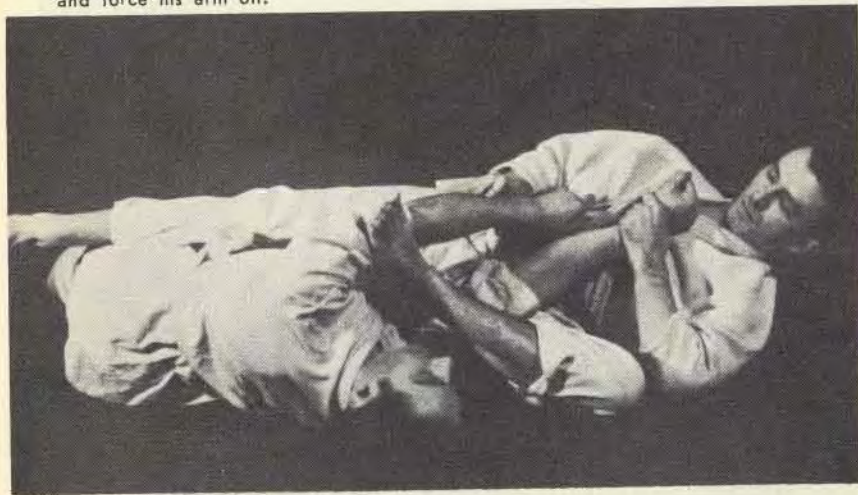


Figure 486. The grip can thus be broken.

Figure 487. And you have him in a full arm lock.







Figure 488. Look at Figure 483 again, from which position your opponent may twist into the position shown here.

Figure 489. In such a case, simply face the mat yourself and apply the arm lock in this reverse position. Be careful! The arm lock applied in this manner is very dangerous and can easily snap the elbow or a bone.



Figure 490. If your opponent catches you in this rear pull-choke and at the same time applies a kidney-scissor lock against you, do not roll to either side—but remain as shown. An experienced judo-player will try to roll to one side for better effect.

his elbow and force his arm off (Figures 485, 486, and 487). The full arm lock is thus attained.

If your opponent releases his grip before you have the time to roll him over on his back, you can still attain the full arm lock except that it will be in a reverse position—your opponent will be facing downward, toward the mat, as shown in Figures 488 and 489. In this lock be particularly careful, because a disjointed elbow can easily result from too much eagerness to complete the trick.

*Countering the rear pull-choke, and kidney-scissors.* Your opponent, whenever he finds himself behind you, can easily apply a kidney-scissors and a rear pull-choke (Figure 490) the two being a formidable combination when employed against an inexperienced judo-player.

To escape, all you need do is grip your own lapel and pull it free (Figure 491) thus lessening the effect of the choke, and at the same time cross your legs over the legs

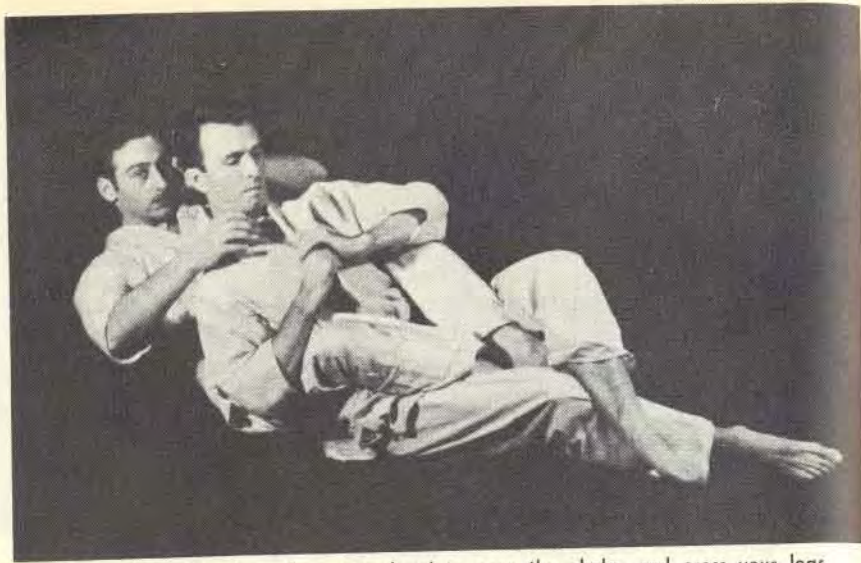


Figure 491. Simply pull on your lapel to ease the choke, and cross your legs on top of his in a reverse scissors, arching your body to create pain and cause him to give up the point.

Figure 492. To ease the regular chokes in which your opponent employs your lapels, the best method is to grab your own lapel and pull it away.



Figure 493. The choke will be broken. Of course, you cannot go through a contest by simply easing choke attacks; you must counter with locks and holds or the referee will disqualify you.

of your opponent (Figure 491) and arch your body backward. This trick is sometimes called reverse scissors, and will incite sufficient pain to your opponent to cause him to give up the point.

*Lessening the effect of the straight, jugular, and rear chokes.* To lessen the effect of any of the chokes illustrated from Figure 492 to 500 inclusive, you should grip either your own lapel or the arms of your opponent and force the choke off as shown.

The straight choke in Figures 492 and 493 is being applied by the left arm of the opponent, thus you pull downward on your right lapel.



Figure 494. Here is the start of a jugular choke.

Figure 495. Opponent straightens out to apply the choke. You should keep your arms free as shown.



Figure 496. Grab his forearms and pull them off, at the same time lifting your head so that your neck escapes the choke.

The jugular choke illustrated in Figures 494 and 495 can best be broken by grabbing opponent's forearms and pulling them apart, at the same time lifting your head away as shown in Figure 496.

Figure 497 shows a rear pull-choke; remember that an experienced judo-player can *stay with you* in this choke regardless what you do or how you try to twist away. For average bouts the same trick of pulling down on your lapel will lessen the effect of the choke (Figure 498).

When the choke shown in Figure 499 is executed properly your right arm would be straight up instead of as shown, and your head would be pressed tightly against the upper part of your right arm. Then the lapel would be used for the choke.



Figure 497. In this pull-choke from the rear, your opponent is pulling your left lapel across your neck while his left hand is pressing your head forward into the choke.

Figure 498. Break the choke by pulling downward against your left lapel.



Figure 499. In this more complex pull choke your opponent should have forced your right arm straight up with his own right forearm.

However, if the choke is started loosely, as shown, you can easily break it by pulling the lapel off (Figure 500) with your left hand and forcing opponent's right down with your own right arm.

It must be pointed out that these are merely tricks by which you might lessen the effect of a choke; you cannot hope to go through an entire bout in this manner since it is but a defensive action on your part, and you are expected to try and secure locks and holds against your opponent. But these tricks do have their place in contests and for this reason are given here.

*Escaping cross-choke, into rear body hold.* The only time you can escape the cross choke when it is applied from the



Figure 500. Therefore you are able to break the choke by keeping your right arm down as shown and using your left hand to pull against your right lapel to ease the choke.



Figure 501. The cross-choke applied from the bottom by your opponent as illustrated is difficult to break when your opponent catches your body as well in a kidney-scissor lock.



Figure 502. If your legs are to the outside of his you can unwind from this choke by placing your right hand next to his right ear to prevent him from turning around, and with your left hand grab his left sleeve as shown.

bottom, is when your legs are to the outside of your opponent's body (Figures 501 and 502).

Since you plan to secure a rear body hold against your opponent who now holds you in a hard cross choke, it is necessary to plan ahead and use such moves which will render his moves worthless. The first thing is to make certain he cannot follow you around when you start to unwind from his choke, so you should place your right hand on the mat close to his head and right shoulder, and with your left hand reach inside between your body and his and grip his left sleeve (Figure 502). Study this move closely.



Figure 503. You can now unwind in safety toward your right side; always note which arm of opponent is closest to your chin, Figure 501, and unwind to that side, in this case toward your right.

Figure 504. As you unwind from the choke grab opponent's belt at his side with your left hand.

Figure 505. With your right also grab his belt, and you have a hold.

Figure 503 shows the beginning of your unwinding escape, yet your right arm prevents him from following you around and your left hand, holding his left sleeve, aids you in this trick.

Figures 504 and 505 show the completion of the escape and the rear body hold applied.

*Locking the elbow and shoulder.* Whenever the opportunity presents itself, providing your opponent is flat on his back and has left his arm as shown in Figure 506, you should place your own forearm across his and slide your other

Figure 506. In mat-fighting all sorts of opportunities present themselves for arm locks. Anytime your opponent leaves his arm in the position shown, cover it with your arm and slip your other arm under his elbow.





Figure 507. Lock your arms and now pull his forearm to you in such a way that his forearm is off the mat but the back of his palm still against the mat.

Figure 508. Properly applied, this lock will create pain in the shoulder and elbow. Some judo-players press their chest against opponent's elbow, thus executing a wrist lock instead as they force the forearm of the opponent hard into the mat and against the bent wrist.

arm under his elbow, then place the palm of your bottom hand, in this case your right hand, on your left forearm as shown in Figure 507. To apply the lock all you need do now is lift your opponent's elbow and upper arm upward by the power of your right forearm, while you keep his wrist pressed to the mat by the power of your left arm (Figure 508).

*Locking opponent's leg.* To create pain in this particular leg lock you must make sure your opponent cannot turn away when you start applying the pressure for the lock. Figure 509 illustrates how you must hold your opponent's upper body down by gripping his sleeve or arm and holding

Figure 509. With your right arm hold your opponent's left side down to the mat as shown, slip your right leg in past his left ankle.





Figure 510. Continue to hold his body flat to the mat, and now straighten out your attacking leg.

it to the mat, while you slip your leg under his leg (Figure 510) and then straighten your attacking leg out for the effect of the lock (Figure 511).

If you are flat on top of your opponent, you can lock both his legs at the same time, in that way eliminating the necessity of holding either side of his body to the mat. It is an effective trick for mat-fighting purposes.

Now restudy Chapter 5 in whole, with particular emphasis on how you can improve your present ability. Try to be very critical in evaluating your own judo technique.



Figure 511. Here you see the leg lock completed. It is possible to lie flat on your opponent and employ both your legs for this trick.



## 2

### *Methods for Attack*

**T**HIS PART OF THE BOOK, coupled with Chapter 4, is intended solely for coaches and directors, particularly those who are associated with the American Military Close-Combat Training Programs.

Be careful while practicing!

From your study and training in throwing you should be more than familiar with the methods used to off-balance your opponent, and from your study and training in mat-fighting you should know how to attack the joints through holds and locks. The phase on nerve-centers is quite familiar to you also, but this chapter of the book will elaborate upon it to teach you just how vicious and deadly these scientific attacks against nerve-centers can be.

In view of the above paragraph, let us state a theorem:

1. The surest and quickest way to render an opponent helpless is to concentrate your attack on his weakest and most sensitive points.
2. The opponent's weakest and most sensitive points are his nerve-centers and joints; physically, an opponent is weakest when he has lost his balance.
3. Your job, then, is to devise ways to effectively attack his nerve-centers and joints, and to deliver most of your attacks while the opponent is off-balance.

The above three paragraphs afford you the most solid, most pliable, and most effective foundation on which to

build your judo knowledge, and such a knowledge will withstand any test you care to impose.

It is not enough to say that hitting the collar bone will break it (Figure 514); rather, you should discover the quickest way to break that collar bone while your opponent is holding on to your arm (Figures 512 and 513), which proves to be nothing more complex than a simple defense move on your part, but this move will surely throw your opponent off-balance and so make your attack (Figure 514 again) foolproof.

The same applies to hitting the solar plexus, the front of the neck, under the nose, or the top of the nose (Figures 518, 519, 520, and 521). Such attacks are all right, but

Figure 512. In serious combat you want to do more than just free your hand from a grip of this kind; you want to free your hand and at the same time want to deliver an attack against the opponent.

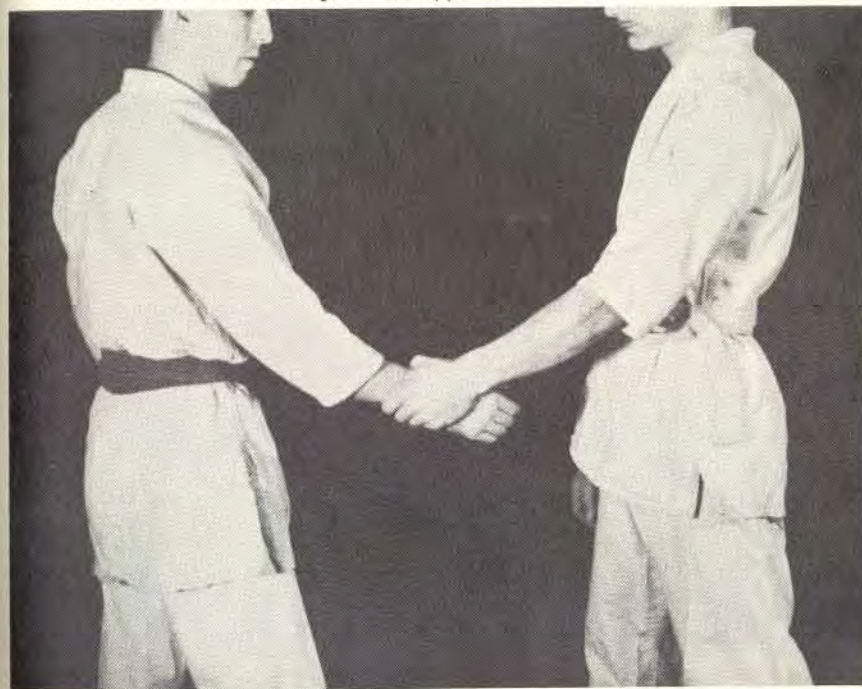




Figure 513. Free your hand by snapping your forearm up as shown, bending the arm at the elbow only.

Figure 514. The instant your hand is free you can chop back at opponent's collar bone. Remember to keep your attacking arm relaxed—the moment you hit, your hand must snap away from his body in a whip-like action. The force of this blow is sufficient to break the collar bone.



Figure 515. This is the same hold as in Figure 512, but follow through and note that in this case you will free your hand in a different way.

Figure 516. By bending your elbow again, snap your forearm toward your opposite hip, as shown here.



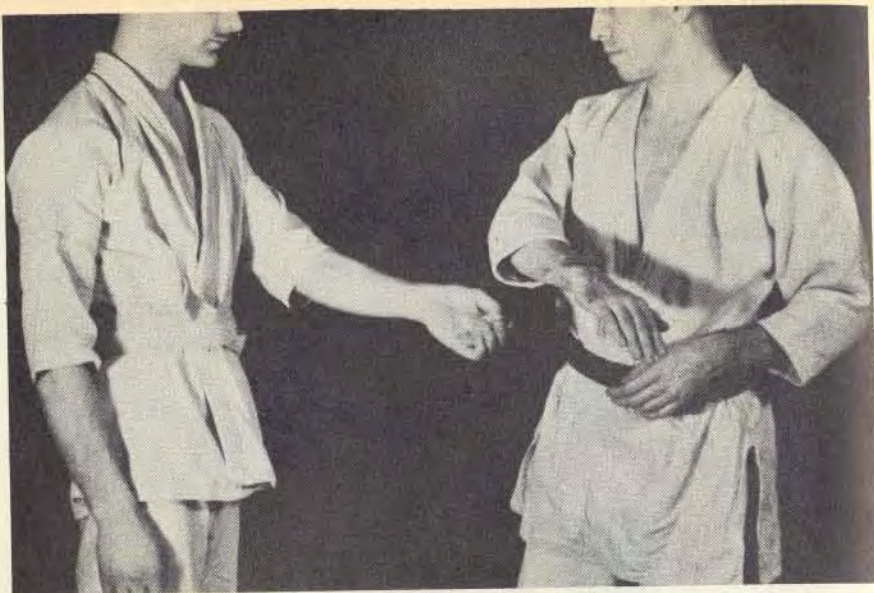


Figure 517. You will break the hold as you did in Figure 513, and now you are ready for an entire set of attacks, and all of them can be executed by whipping your hand's edge against the most sensitive spots of your opponent.

Figure 518. You can easily strike him across the abdomen.

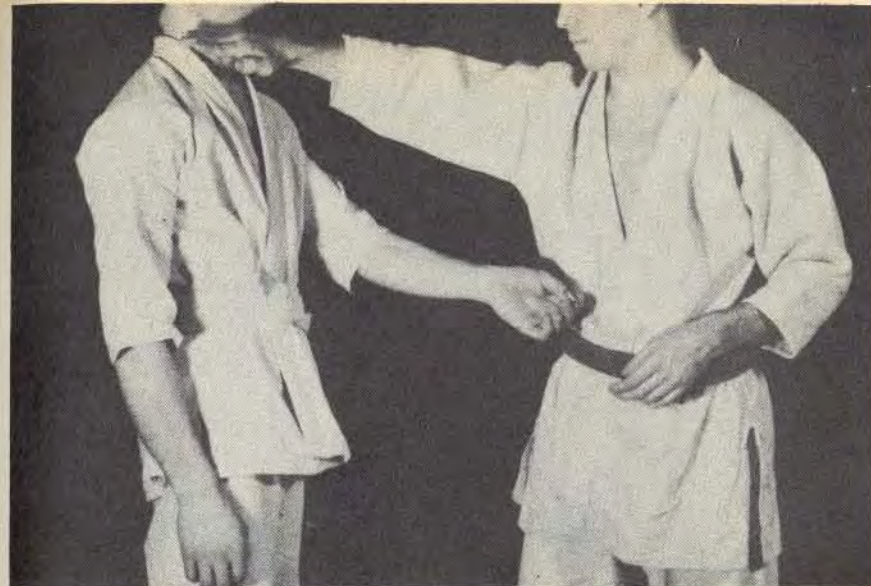
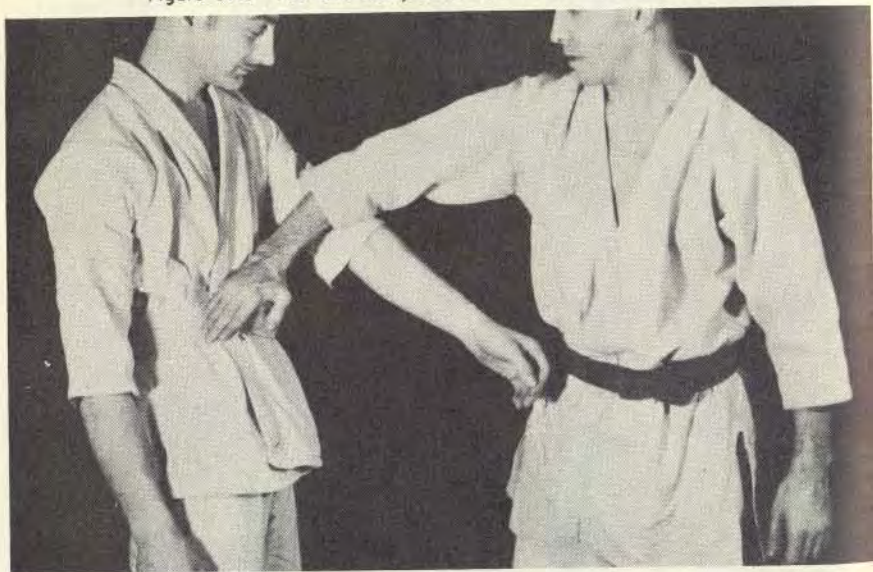


Figure 519. Or chop upward against his neck.

Figure 520. From Figure 517 you can just as easily strike opponent under the nose where a highly sensitive nerve-center is located.





Figure 521. Or you can strike him a little higher across the eyes or across the top of his nose where another nerve-center is located. In all these forms of hitting with the edge of the hand, be careful while practicing with your partner.

Figure 522. Note that this is a reverse grip on your forearm, in which case you should cover your opponent's hand with your free hand.

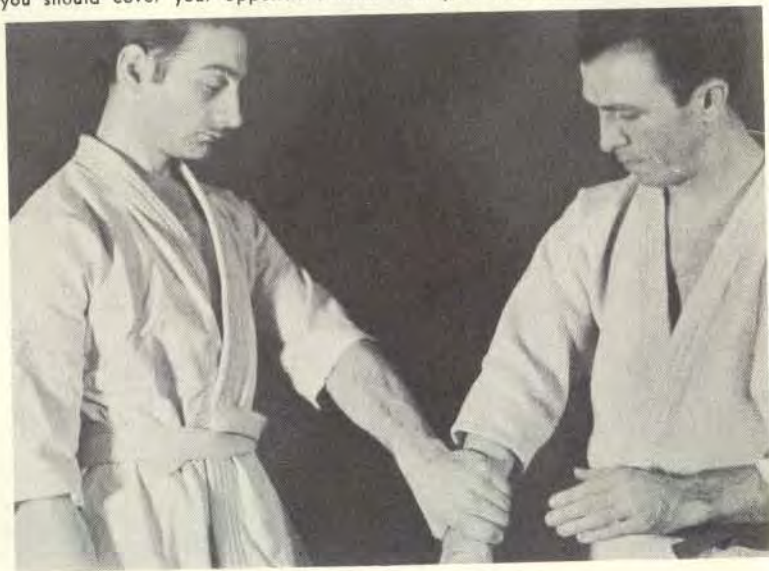


Figure 523. Make sure you turn your captured forearm so that your opponent's palm is in a perpendicular plane, at the same time press his hand tightly to your forearm and use your own right forearm to force his left forearm downward. This trick is painful and hard on opponent's wrist, so practice carefully.

they can be easily done to top-off a defensive move such as freeing your arm from opponent's grip (Figures 515, 516, and 517) and then delivering the hits wherever they fit best.

Figure 522 illustrates a reverse grip on your right forearm, which can easily be broken by covering your opponent's palm with your left hand, then forcing his forearm downward by the power of your own right forearm (Figure 523). In this trick you must be sure that the outside of his hand is vertical, otherwise there will be no pain accompanying the trick.

Figure 524 shows this same grip, but on your left forearm. You start to use the same trick as in Figures 522 and 523, but instead of holding on to your forearm your opponent releases his grip, and your left hand comes out free. See

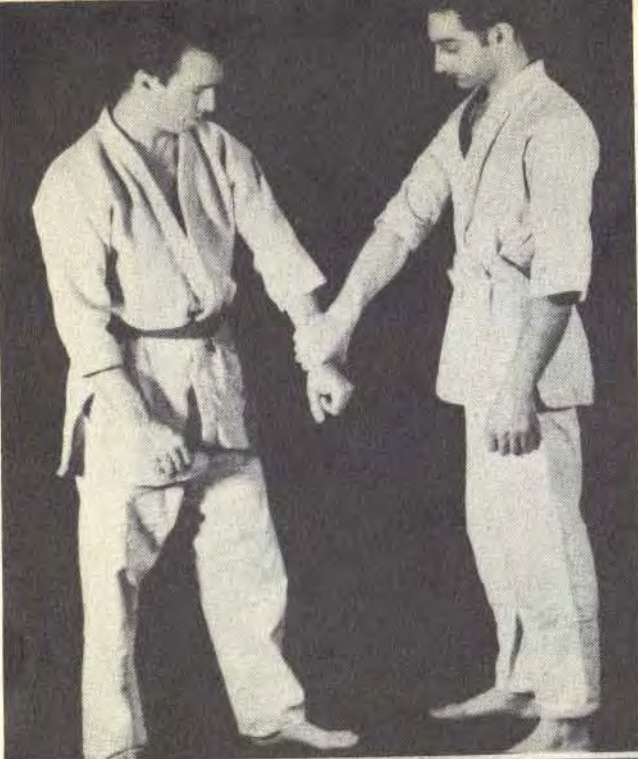


Figure 524. This is the same grip as in Figure 522, except that the opponent has taken hold of your left wrist. This and the previous trick can be practiced to either side.

Figure 526. Thus with your left arm free and your right hand holding the hand of your opponent, you are in a position to attack.

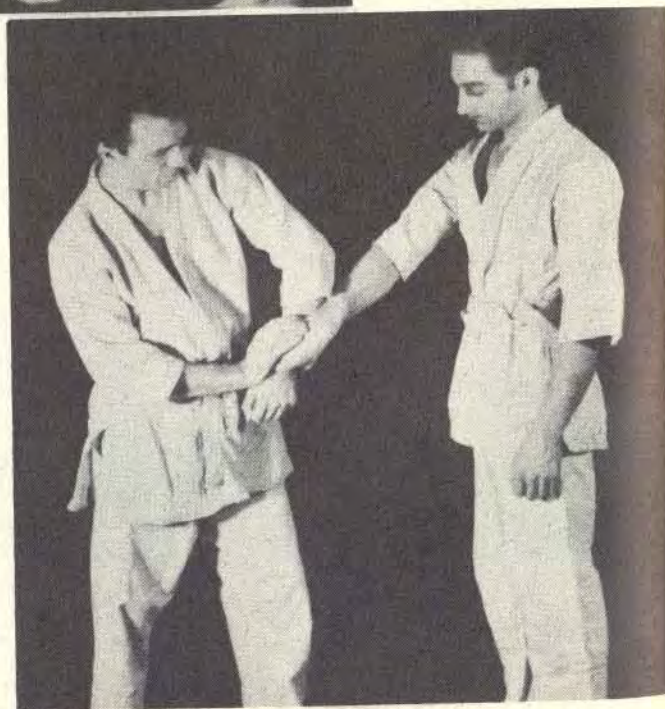


Figure 525. You begin as you did in Figure 523, but then assume that your opponent decided to release his grip.



Figure 527. Your attack can be any of the set shown in Figures 518, 519, 520, and 521.



Figure 528. This is a right-hand-to-right-hand grip and can easily be broken by the method shown in Figure 513, by twisting your hand around to your right side and then snapping your forearm upward to your right shoulder.

Figure 529. In inflict injury, you can cover opponent's forearm with your left hand, placing your right hand on your own left forearm as shown.

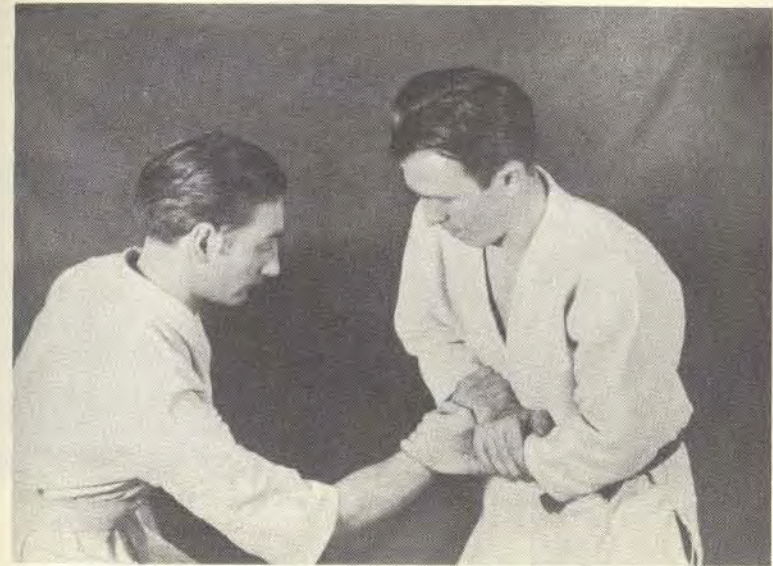
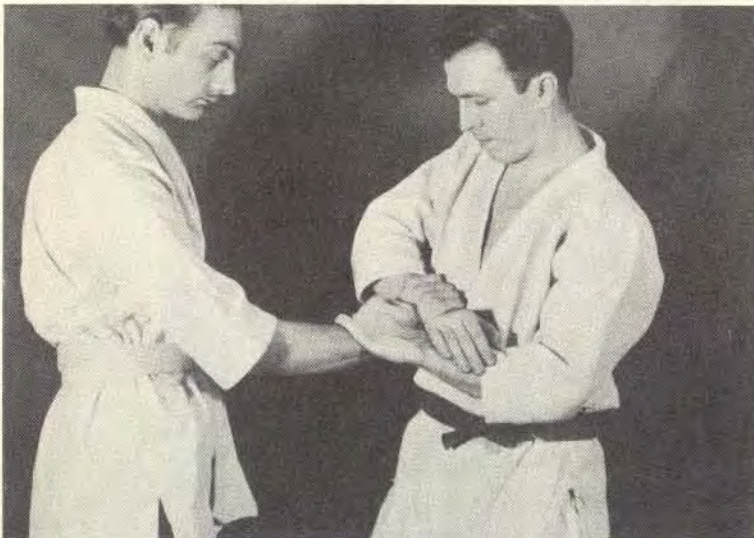


Figure 530. Keep opponent's captured hand tightly against your body, and now bend forward and sink low to cause opponent's wrist to bend in the wrong direction.

Figures 525 and 526. The most natural move, on your part, is to strike upwards for his nose or front of the neck, as shown in Figure 527.

Figure 528 shows a right hand to right hand grip; you can free your hand in a manner similar to that shown in Figure 513, or you may want to cause your opponent some pain, in which case you should lock his hand as in Figure 529, and then bend forward hard, keeping his hand pressed tightly to your body, Figure 530.

In the following exercises in kicking opponent's nerve-centers you see the models posing bare-footed. It is only natural that for emergency purposes and in serious combat you must have street shoes on if these kicks are to be effective. There are mainly two kinds of kicks: the *swinging-kick*, in



Figure 531. In all the following methods of attack of this part of the book you must use street shoes if your attack (mostly kicks) is to be successful. Practice barefooted. Bend your leg as shown, then aim your heel at opponent's ankle.

Figure 532. The force of this power-kick must come from the downward stroke of your leg. The distance must be correct; it is better to be close to your opponent than to be short of distance when your heel lands. Look up the charts on nerve-centers in Chapter 12 for the exact spot to kick against.

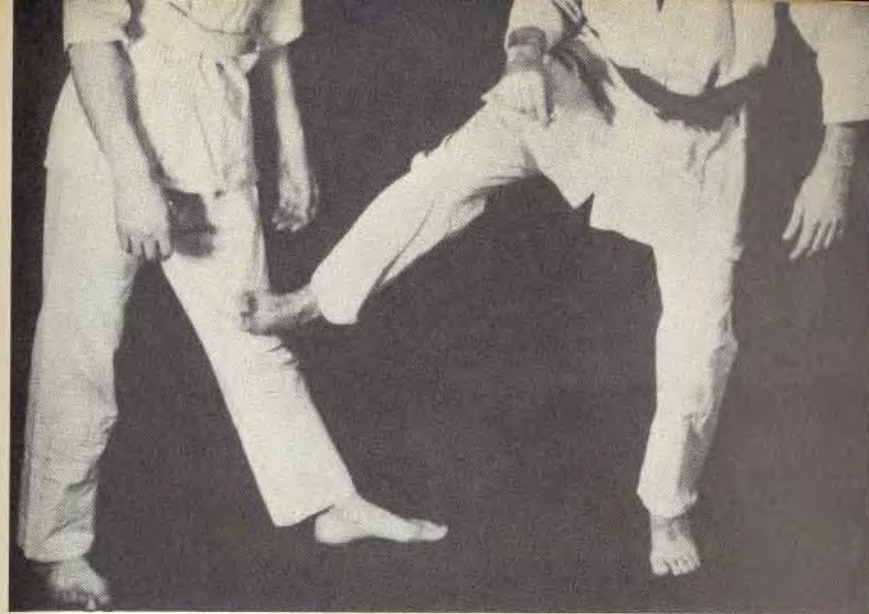
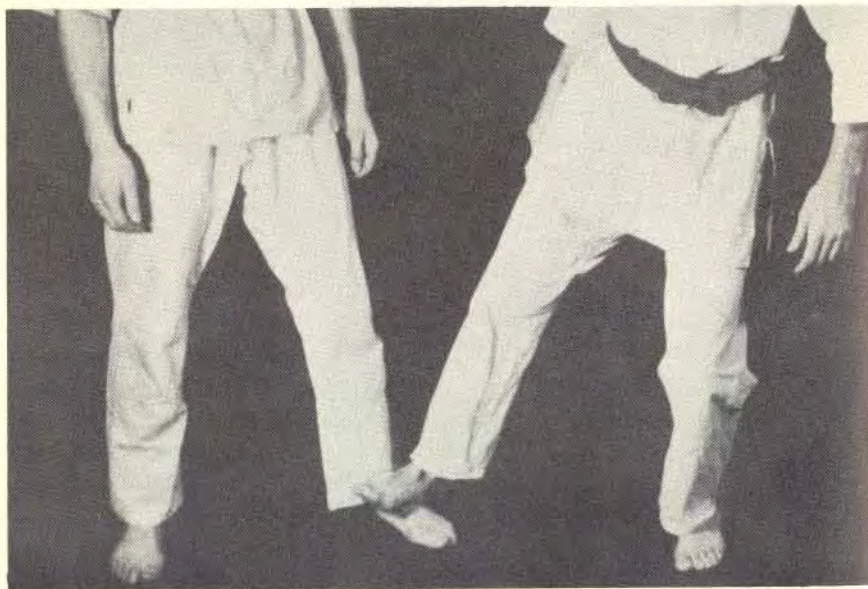


Figure 533. From Figure 531 you can direct your power-kick against the knee of your opponent.

which you mostly use your toes; and the *power-kick*, in which you employ your heel. Both types are dangerous, often deadly.

*Practice all kicking bare-footed!*

*Power-Kicks at Ankle and Knee.* In order to protect your own body from a kick, you should always stand sideways to your opponent's position. Contract your leg for a power-kick as shown in Figure 531, and direct the force of the kick either downward at the ankle of your opponent or else slightly higher at his knee. See Figures 532 and 533. Aim your kick in such a manner that your heel is the point of contact.

The kicking action illustrated in Figure 533 can be substituted by another form, in which case you must grab your opponent's belt (or other clothing near the waist level) and pull him toward you at the time you deliver the kick (Figure 534).

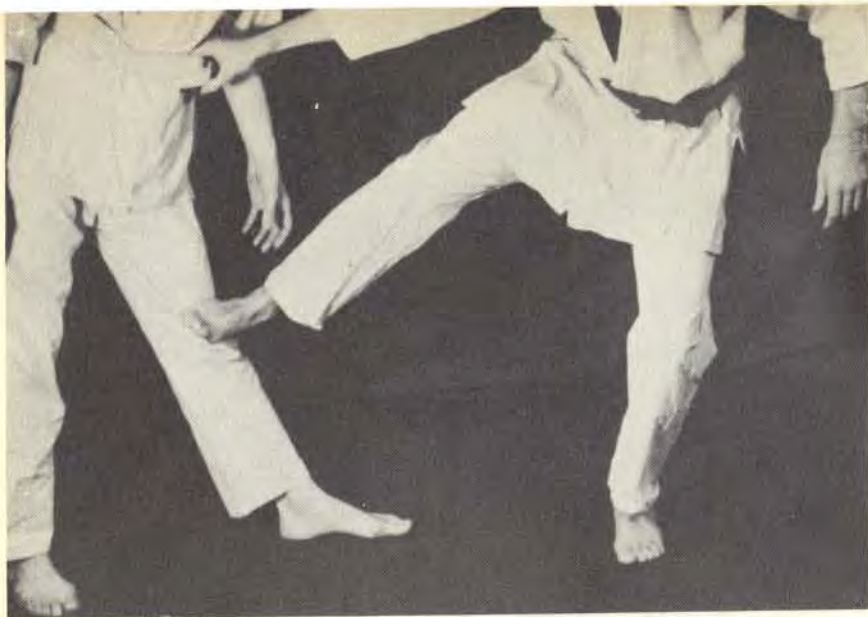


Figure 534. This is the same kick against opponent's knee, with the difference that you have grabbed part of his clothing or his belt and are pulling hard toward you at the moment of kicking. When practicing, be careful.

Figure 535. For this kick you must sink low in your supporting leg, then raise your attacking foot high, aiming for opponent's groin.

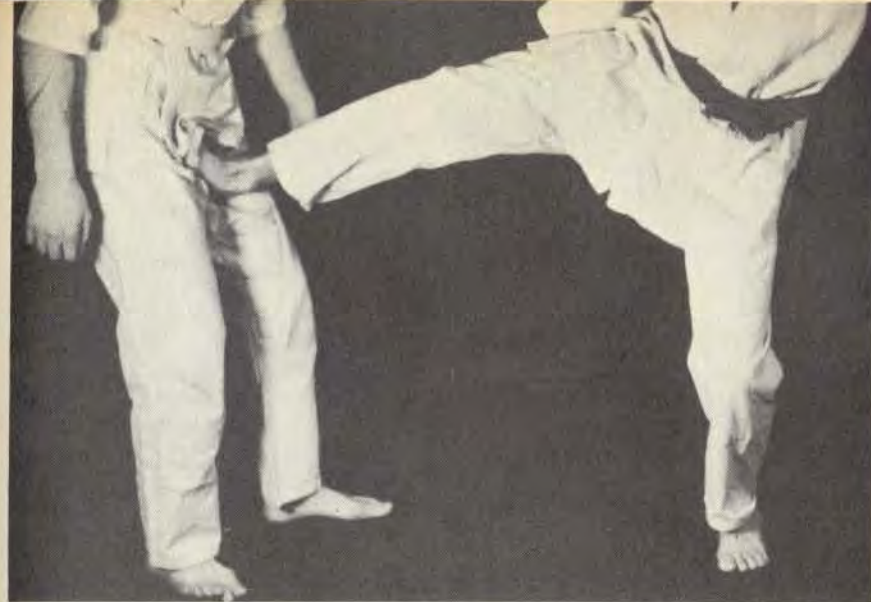


Figure 536. Kick straight out, using your heel. If you happen to be too far away, or if your opponent tries to jump away from you, it is possible to jump toward him and still deliver the kick.

In all kicks of this type your supporting leg, in these illustrations your left leg, must be bent slightly to afford the balance necessary. Nevertheless, your entire body must be kept relaxed throughout, thus making it possible to jump out of the way of your opponent should he counter your kick or attempt to grab your attacking foot. Lean toward him as you kick.

The same sort of power kick can be aimed for the groin or stomach. You must pull your attacking leg high and sink slightly in your supporting leg, then kick straight out (Figures 535 and 536). These kicks are executed with speed, leaving the opponent helpless to defend himself, unless, of course, we assume he is another judo expert, in which case he would sense your form of attack from the position you assume at the beginning of the encounter.



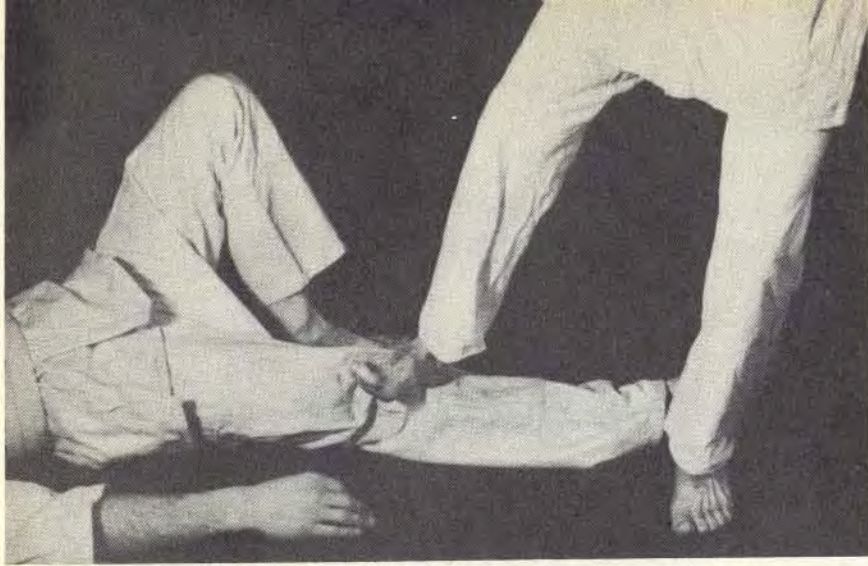


Figure 537. These same power-kicks can be used in serious combat when you have downed your opponent. In this case his leg is straight, and a fracture or dislocation of the knee is easily accomplished by kicking straight down on top of his knee joint or slightly above it.

Figure 538. If opponent has bent his leg as shown here, and has as well laid it so that his thigh is flat against the ground, then sufficient injury can be inflicted against the knee by crashing your heel hard into the joint. If you kick downward across his shin you can break the bone.

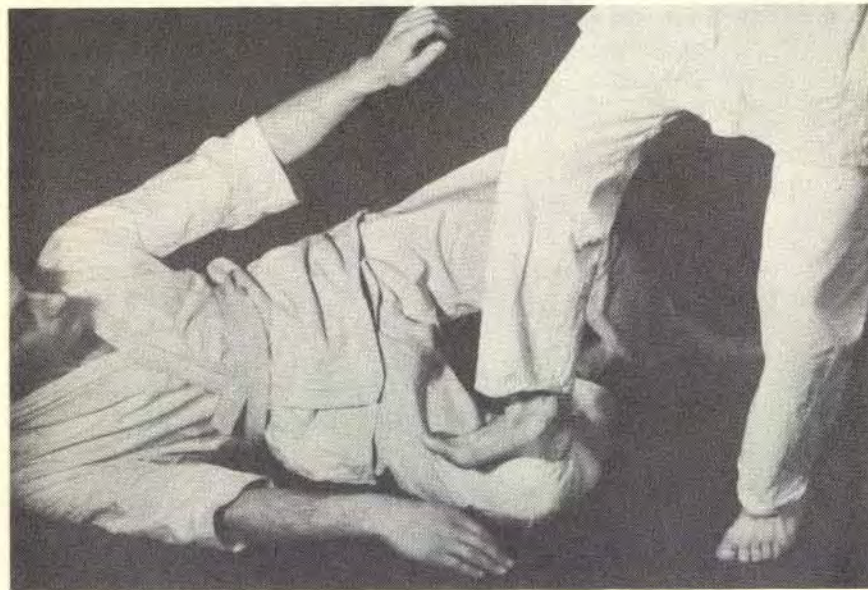


Figure 539. The hardest kick and the most dangerous is the solar plexus power-kick, shown here.

*Power-kicks against downed opponent.* You can easily disjoin the knee of your antagonist by using a power-kick as shown in Figure 537, directing the force of the kick straight down when his knee and leg are flat against the ground. The kick would, again, be started from the contracted position shown in Figure 531.

Should the antagonist bend his leg at the knee, you can still inflict damage by kicking his knee in its exact bending center as shown in Figure 538.

Place yourself in a position beside your downed opponent so that your feet are near his hips. Before he can rise, drive a powerful kick at his solar plexus (Figures 539 and 540). Again, it is your heel that must be made to do the work.

If you suspect that your antagonist might attempt to throw



Figure 540. Your heel is used again, but in approaching your downed opponent for this attack you must be on guard not to be thrown yourself, since your opponent might know something about judo or other systems of close-combat.

Figure 541. This is the simple swinging-kick, delivered to opponent's stomach or groin. You aim your toes into the direction of the kick.

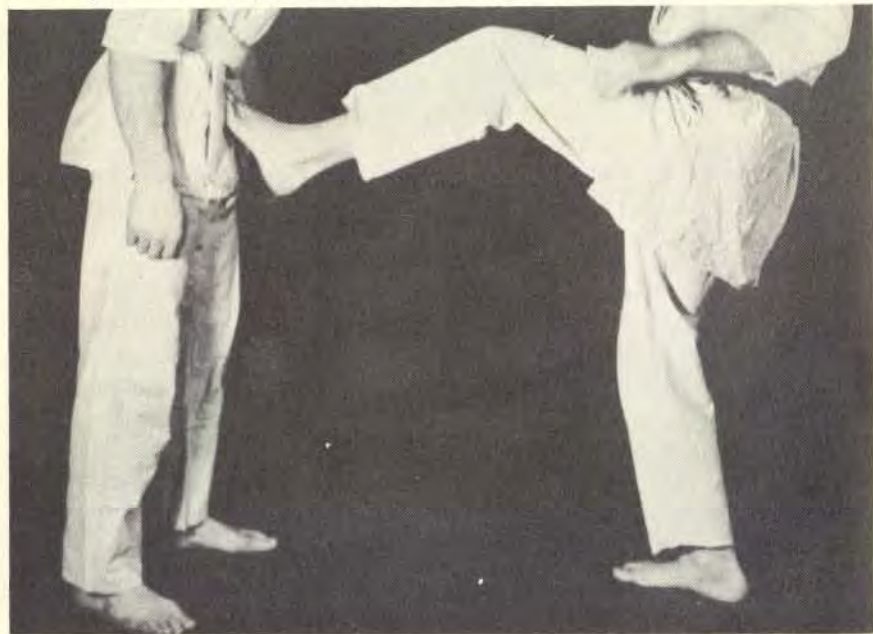


Figure 542. This is the same swinging-kick aimed for opponent's chin. Do not perform these kicks with a loose swing, rather try to do them with snap and speed, as quickly as possible, or your opponent might be able to grab your attacking foot and throw you on your back. See Figures 573 and 574.

you off your feet when you approach him for your kick, you must be on guard and should close-in carefully. Remember, a really clever opponent will always try to deceive you in every way!

*Swing-kick at stomach and chin.* In these types of kicks you use your toes and the kicking action is the same as when you kick at a football.

Kicks can be delivered against any part of the body of your opponent (PRACTICE ALL KICKING BARE-FOOTED) but by far the most sensitive points are the stomach or groin (Figure 541) and the chin (Figure 542).

Kicking the stomach is a simple matter; to some the chin-kick might appear impossible or impractical, but rest assured

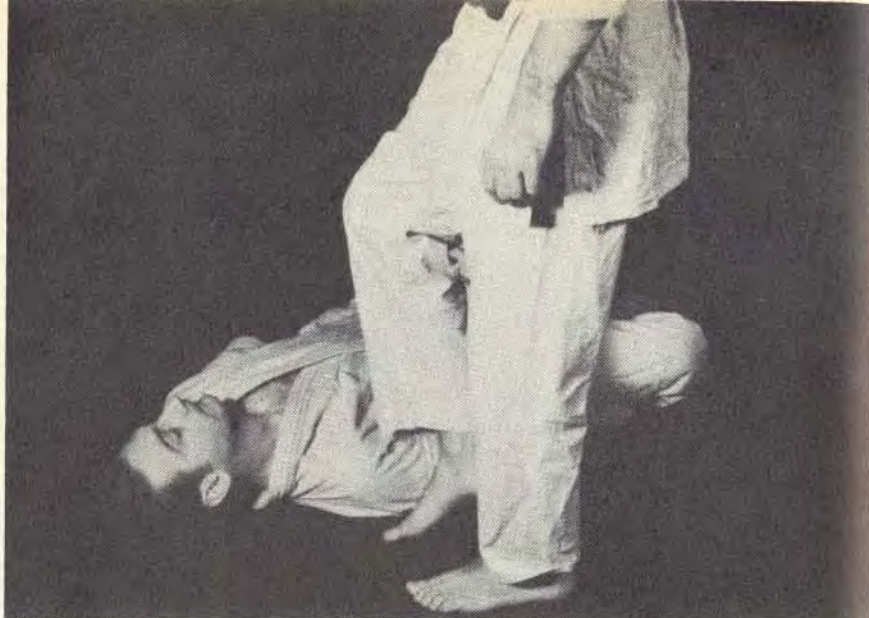


Figure 543. Kicks to the nerve-centers of opponent's head and neck can be deadly. Swinging-kicks are required for these attacks, since the toe of the shoe is more efficient for the purpose.

Figure 544. In this barefooted exercise you see the kick delivered to the nerve-center below the ear.

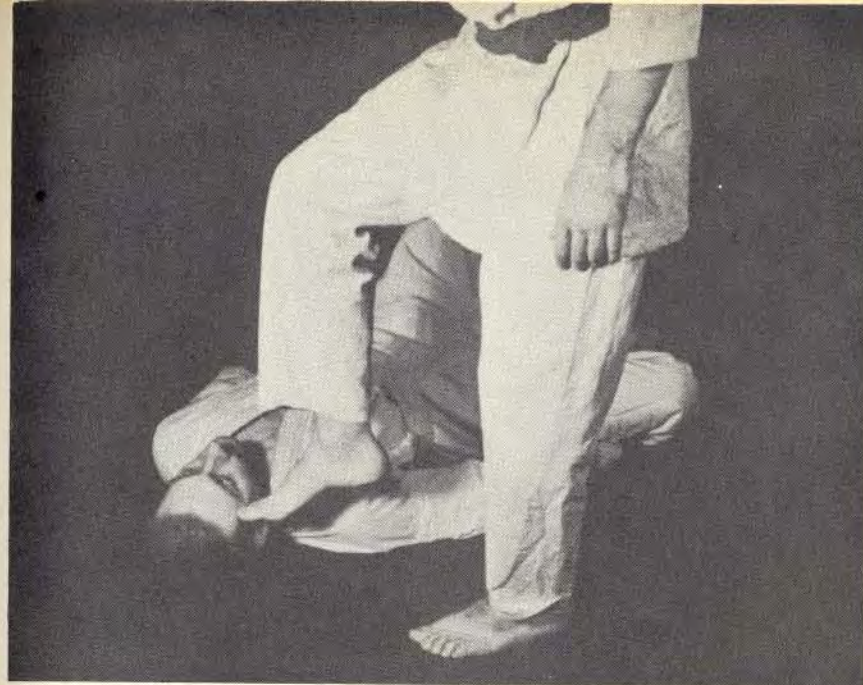
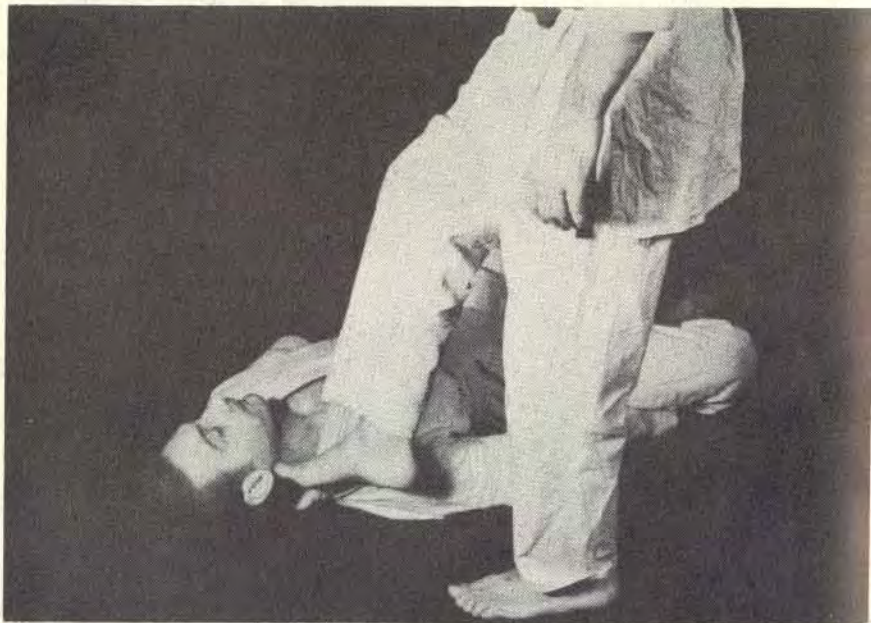


Figure 545. From the same start as in Figure 543, you can deliver the kick to opponent's temple.

that the kick shown in Figure 542 can be easily executed and its effect is quite sufficient to floor anybody.

For practice purposes, extend your arms to the front of your head at about chin level and kick upward with your feet, alternating from left to right foot, and then begin lifting your finger tips higher and higher, all the while kicking at them with serious intent. In this manner you cannot injure yourself nor your opponent in practice, yet the exercises are really of value for a possible future emergency. By way of warning: if you overestimate the height at which you can kick in safety you will kick yourself off your supporting foot.

To deliver a kick at the head of your downed antagonist it is best to employ these swinging-kicks instead of the

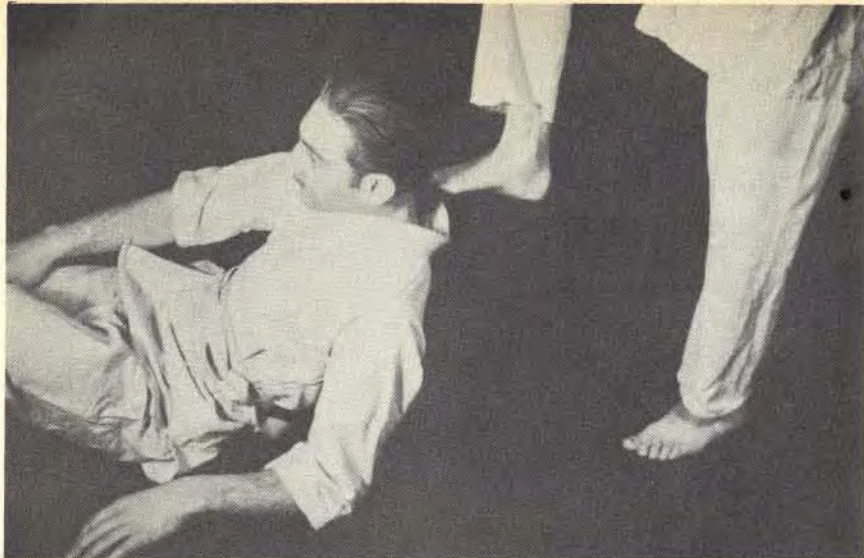


Figure 546. If your opponent has been thrown and then starts to get to his feet, and your position is behind him as shown, a kick to the base of his head will have disastrous results.

Figure 547. Assuming that you have delivered a kick against opponent's groin that fell short of its mark, you must instantly drop to your hands and let your attacking foot slide past the thigh of your opponent.

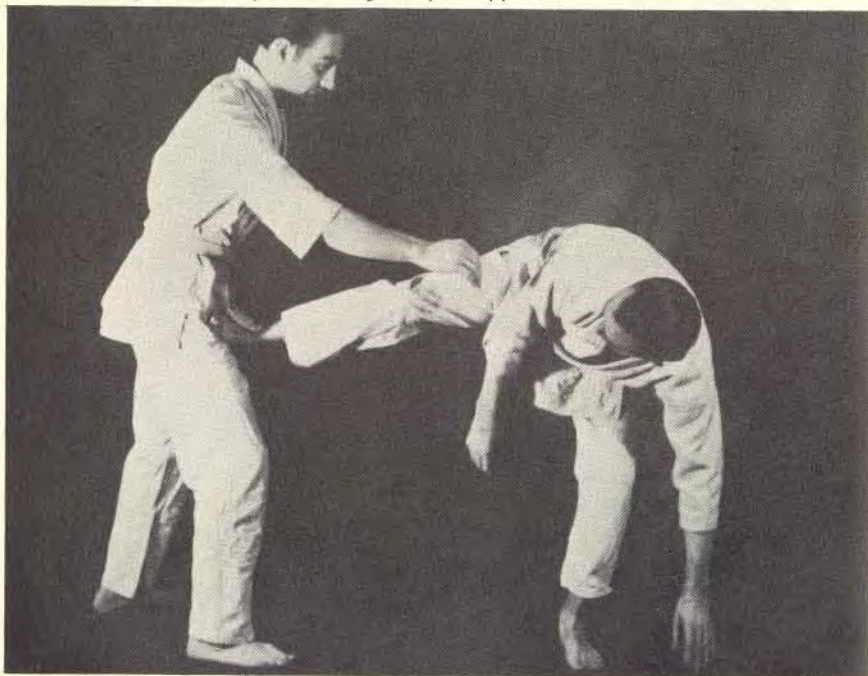


Figure 548. As your attacking foot slides to the outside of opponent's leg, as shown, kick out with your other foot and place it between both his legs.

driving power-kick. In swinging-kicks you use the point of your shoes, the toes, and your kicks, naturally, are aimed for some nerve-center along the neck or head of your downed opponent.

Figures 543 and 544 illustrate a kick being delivered at the nerve-center located below the ear—the kick must be directed inward (toward the opposite ear).

Figure 545 shows the same type of kick delivered to the temple.

If you are behind your antagonist and he has started to rise, you can employ the swinging-kick to base of the head as shown in Figure 546.

Practice carefully! **ALL THREE OF THE DESCRIBED KICKS ARE DEADLY!**

In case your kick falls short of its mark and your op-



Figure 549. Now roll over on your back, at the same time locking your legs into opponent's legs, in this case throwing him by the power of your left leg.

Figure 550. He will fall alongside of you.



Figure 551. Jump to your feet, and you can employ any attack for the purpose.

ponent remains standing, the following trick of throwing him might be of value to you at some time:

Say you have used your right foot for the kick to his groin, but you missed. Instantly face to your left and fall on both your palms (Figures 547 and 548), leaving your attacking right foot on the outside of opponent's right leg, and at the same time throw your left foot between both his legs.

Continue to roll toward your left side, and by hooking your legs into his, you can take him down with you and then jump to your feet for some other attack (Figures 549, 550, and 551).

Such attacks as ripping antagonist's lip and sticking your fingers into his eyes are primitive forms of attack and are useful in certain cases where the outcome of the fight will spell life or death, but remember that such attacks, as pure attacks, can be easily warded off or defended, so that you must find a way of holding your opponent in a foolproof

manner before you can hope to tear his lip off. In such an attack all he needs to do is back away or turn his head, and your attack fails.

The same holds true for the type of attack where you jab your fingers into opponent's eyes. If he cannot back away from your attack, all is well. Otherwise this form of attack is not sound fundamentally.

Review the theorem stated at the beginning of this Chapter.

### 3

## *Self-Defense*

**YOU CAN USE** throwing technique and your knowledge of mat-fighting, and you can also use the various methods of attacking the nerve-centers of your assailant—all this you can use in self-defense.

There is no definite rule as to what constitutes self-defense in judo since most of the moves begin as a defense then face-about and become scientific attacks. If you are attacked and you kick your antagonist in the most haphazard manner you have defended yourself; if someone aims an automatic at you and you beat him to the fire, you have again defended yourself.

Whichever move you employ for self-defense it must be a quick and short move, and it must be to the point, to the purpose you want it to serve. Do not perform tricks for the sake of their trickery or because they "look nice," as so many do. Tricks which are suitable for exhibition purposes will not be practical in serious combats!

Notice that in almost every defense given here the grip or hold is broken first, but then some form of attack takes place against your opponent. In short, you couple several moves into one continuous move, and for this reason you might call this chapter on Self-Defense really *Defensive-Attack*.

*Freeing hands, then butting.* It is not unusual for someone at some time to grab your forearms in the manner shown in Figure 552.

To break the grip, force your elbows to the outsides and at the same time drop your wrists to the inside in a



Figure 552. In this grip keep your arms relaxed and use the power of your body to bend forward.

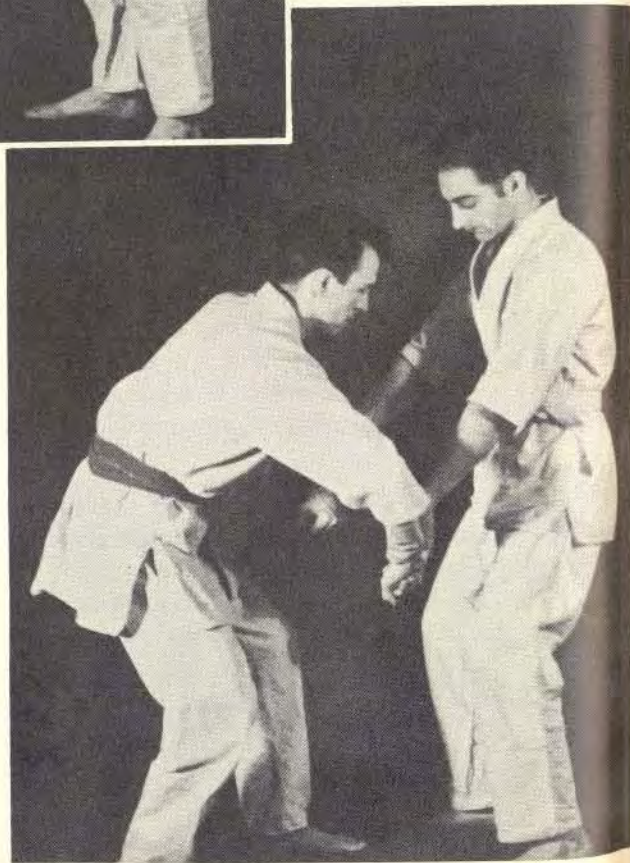


Figure 553. Roll your fore-arms down and outward at the same time.

Figure 554. At this point the grip will be broken, and you will be low in your knees and in a position to butt your opponent down.



circular motion (Figures 553 and 554). To insure the effectiveness of this escape you should sink low in your knees.

By throwing your arms far to the outside as shown in Figure 554 the grips will be broken, and from this stage you must immediately slap your hands against the thighs of your opponent, pull his legs toward you, and use your head to butt him down (Figure 555).

Figures 556 and 557 illustrate the same defense, with the exception that you remain straight in your legs and take a short step toward your opponent.

This short step you take toward him will place you in position to chop against his neck (Figure 558), stunning him momentarily, then employ the butting-down action (Figure 559). Note that you have coupled first but two

Figure 555. Grab him behind his thighs, and use your head to throw him over on his back.

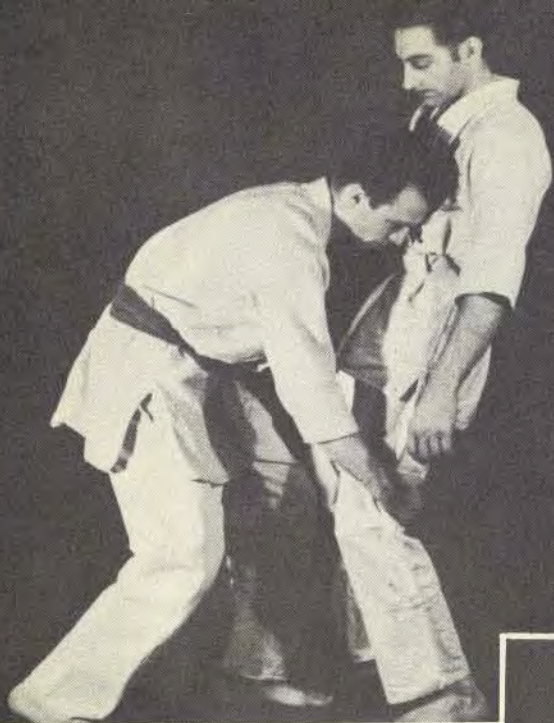


Figure 557. Then free your arms as shown, which will leave them high up.



Figure 556. From Figure 552 you can roll your forearms only this far and keep your body in a straight position.



Figure 558. Chop with both hand edges, palms up, against opponent's jugular veins on his neck, and right after that employ a butting throw.





Figure 563. Another way of breaking the same grip is to bend your opponent's thumb inward.

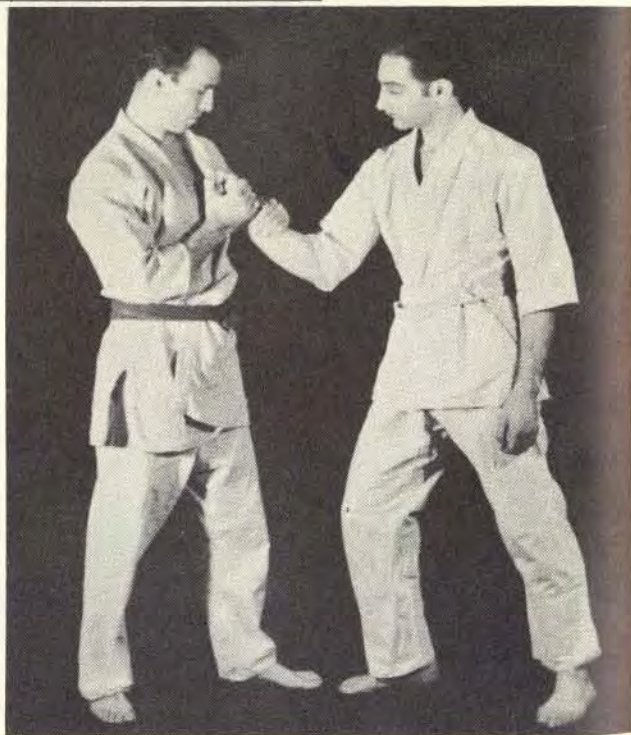


Figure 564. You place your thumb on top of his, and with your left hand hold tightly to his wrist.



Figure 565. Bend the tip of his thumb down and in; the pain will cause him to release his grip on the lapel.

moves (defense and the butting attack) and then three moves (defense, hitting nerve-centers in neck, and butting attack).

*Freeing a lapel grip.* If your assailant grips your lapel and pushes against you, the defense is shown in Figures 560, 561, and 562, and is done while you are retreating under his power. At Figure 562 it is possible to also deliver a kick.

Another effective way to free your lapel is to cover your assailant's hand (in this case you are using your left

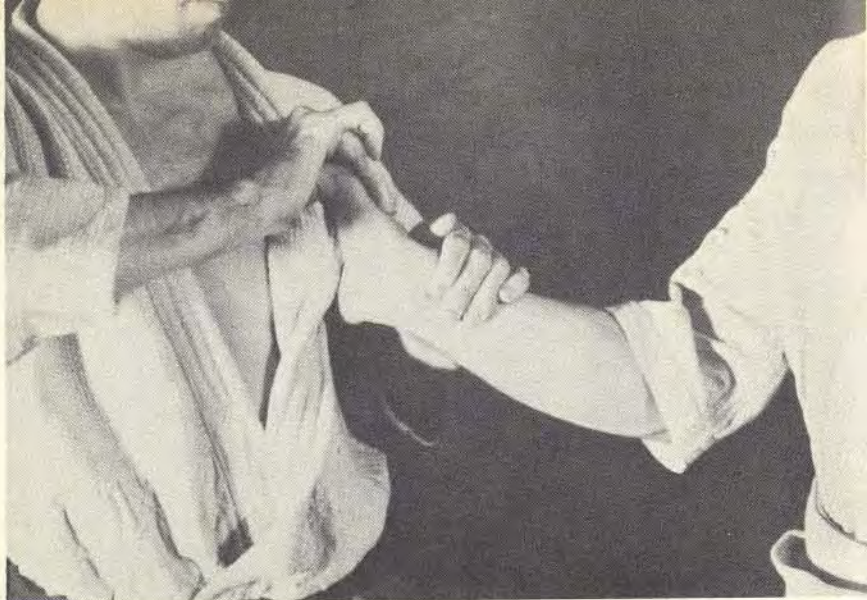


Figure 568. Cover his palm with your two hands but press his palm tightly to you.



Figure 566. Should a very powerful person grip your lapel, you can use this thumb pressure trick to break the hold, but in such a case cover opponent's thumb with your whole palm to render his escape impossible, and apply full pressure quickly and with all the power you have.

Figure 567. Here your opponent has placed his palm on your chest and is pushing you backward.



hand to do this) and place your thumb on top of his thumb (Figure 563). Bend the tip of the thumb inward toward the palm, and the pain created will be sufficient to cause him to let go his grip (Figures 564 and 565).

If your assailant is a very powerful person, you must then use all your power in pressing the tip of his thumb in, and to do so it is best to use your full right palm, as shown in Figure 566.

*Defending a straight push and hair grip.* Your opponent stands in front of you and places the palm of his right hand on your chest and begins to push you backward. Retreat under



Figure 569. Bend to the front, at the same time take several steps to the rear and keep to your bent position, forcing him all the way to the mat.



Figure 570. The same form of attack can be used if your opponent grips your hair.



Figure 571. Take him all the way down—in a serious combat you can use your feet at the same time for kicking.

his effort (Figure 567) but place both your palms tightly on his, then bend hard forward (but continue to retreat throughout this action) and force him to the mat as shown in Figures 568 and 569. Be sure to press his palm tightly to your chest, or else this move will be ineffective.

The same trick can be used when your opponent grips your hair (Figure 570). Cover his fist with both your hands and press them tightly to your head to ease the pain to yourself, then retreat fast and bend violently forward (Figure 571).

Kicks can also be incorporated into this defense.

*Defending a kick.* If you expect your assailant to kick you, stand with your side toward him; *never face him squarely*. Do not attempt to stop the kick, but rather let it come and then simply twist out of its way, at the same instant grabbing assailant's attacking foot from underneath



Figure 572. If you expect a kick, stand with your side to your opponent; never face him squarely. As he kicks you will be able to twist your hips out of his way, taking a step to one side at the same time.



Figure 573. Grab his attacking foot from underneath and lift it higher to throw him off his supporting foot.

Figure 574. Then crash him into the mat. Be careful while practicing.



(Figures 572 and 573), and then lift his captured foot high up to throw him off his supporting foot.

The finishing action is to slam him hard against the ground as shown in Figure 574.

*Using kicks against knife attacks.* Figures 575 to 582 illustrate what to do when your assailant advances at you with a knife. Swinging-kicks and power-kicks can be employed against him to good effect, whether he is holding the knife in the under-hand grip (Figure 575) or in the over-hand grip (Figure 581).

Of course, the effect of your kick depends on hard-soled shoes; bare-footed practice is presented here for safety purposes.

*Leg throw; and defense.* Should your opponent assume the wrestler's stance as illustrated in Figure 583, you must

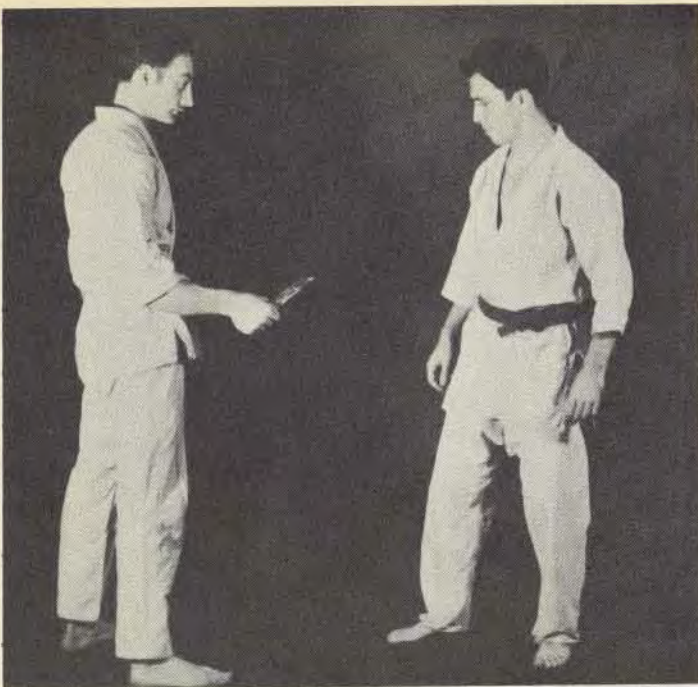


Figure 575. If your opponent is threatening you with a knife your fundamental training in knife defense can be employed (see Chapter 7).



Figure 577. All power-kicks are started from this approximate position.

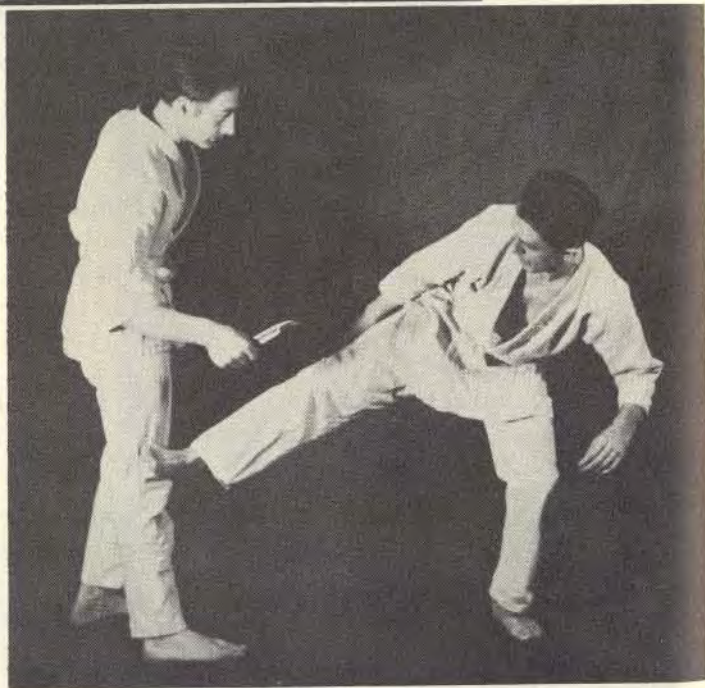


Figure 576. The quickest defense is a kicking attack to some part of opponent's body. Power-kicks are most effective since your upper body leans back out of reach while your foot delivers a hard kick to the knee or groin.

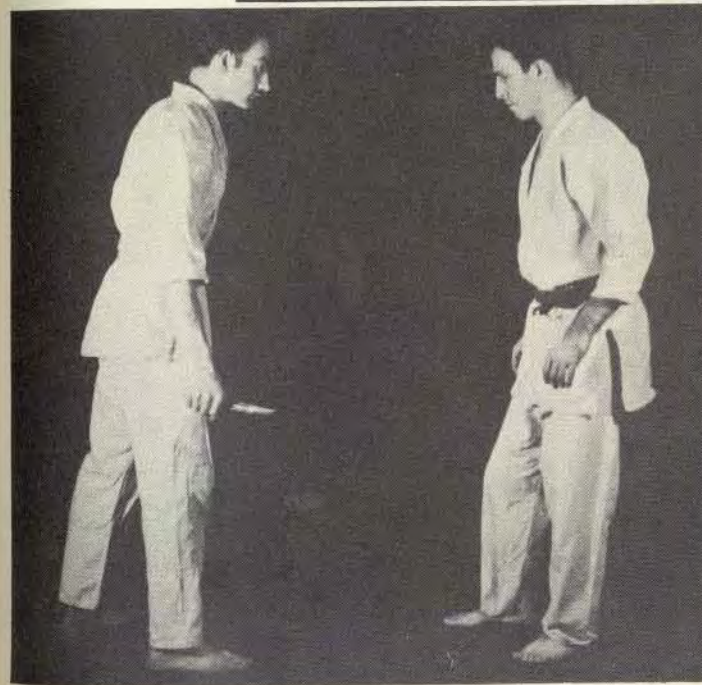


Figure 578. Swinging-kicks can also be used with good effect, in which case you must face your opponent.

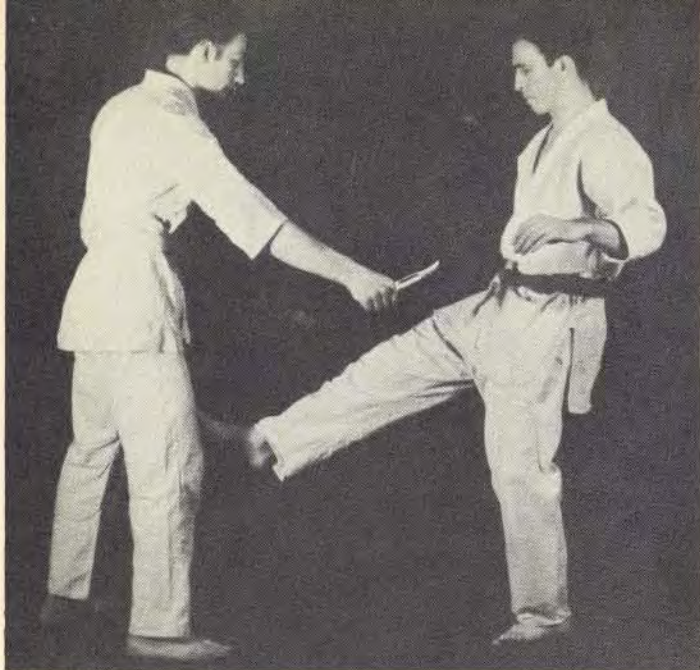


Figure 579. Kick for his knee. Note that your upper body can be kept out of range of his knife.

Figure 581. All the described kicks can be used whether the opponent holds the knife in the underhand or overhand manner.

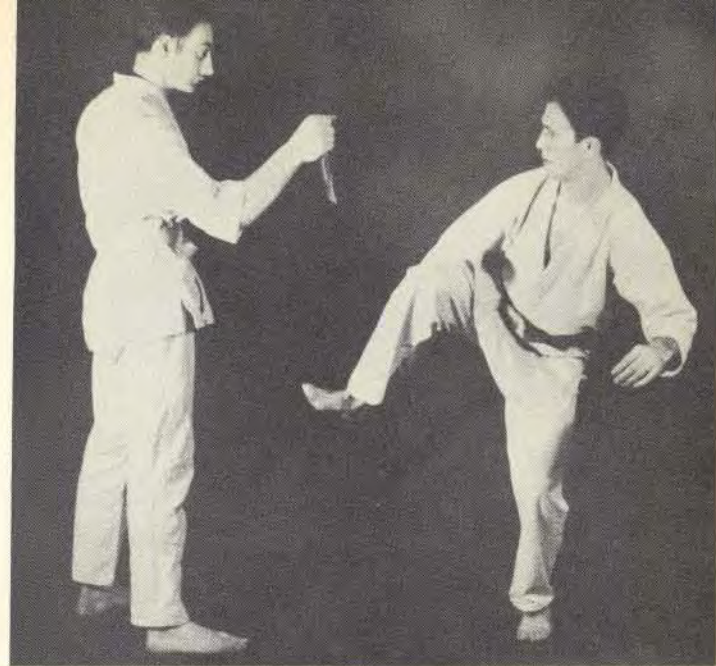


Figure 580. Kicking the groin or abdomen is also effective. Should he strike with the knife, lean hard to the rear as you kick for his groin or chin. See Figure 542.

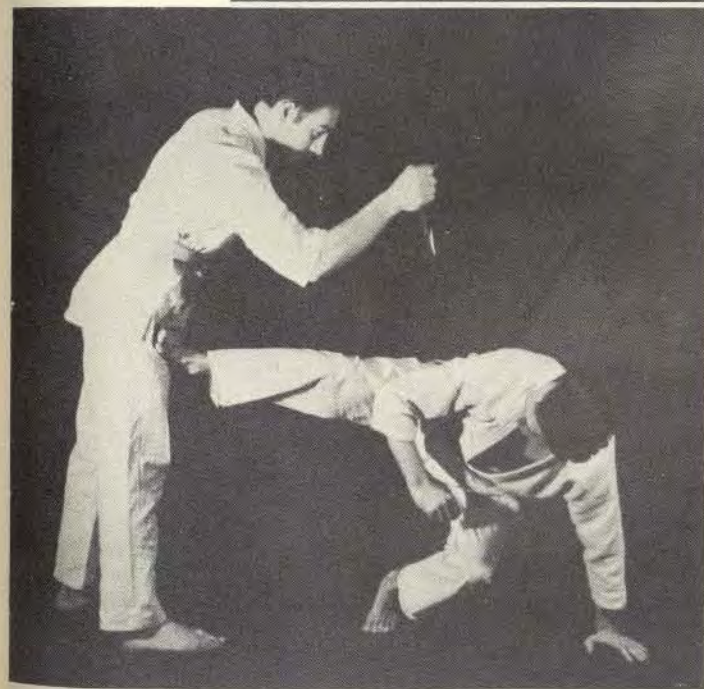


Figure 582. Keep your upper body out of range and let your kick reach him with plenty of power and with the proper timing.



Figure 583. One of the surest ways to throw an opponent is to rush him and grab his thigh with one hand as the weight of your body throws him over.

Figure 585. He can thus be easily taken down.



Figure 584. Your right hand has grabbed his right thigh and is pulling it toward you, and your right shoulder, wedged against his mid-section, is forcing him backward.



Figure 586. The only defense against this leg throw is to hook your left hand under your opponent's right armpit and try to place your right forearm across the top of his body or neck when he rushes in for his attack.



Figure 587. He has grabbed your leg already, but you have caught his armpit with your left hand and have placed your right forearm across his neck.



Figure 588. Now simply drop to the mat as you take a step to the rear and roll him over toward your right side, both your arms acting in the manner of a lever.



Figure 589. Whenever your opponent starts to apply a regular forearm lock, as shown here, instantly twist your captured arm so that your palm faces downward, and step behind your opponent with your nearest foot.

do the same. The most effective way of downing your opponent is to rush for his leg and grab it behind the knee, bracing your shoulder against his body (Figure 584).

Pull his leg toward you and continue to advance, pushing against his body with your shoulder, and he must fall (Figure 585).

The defense for this leg throw is to hook your left hand (if opponent is attacking your right leg) under opponent's right armpit (Figure 586) and when he bends low for his attack place your right forearm across the back of his neck (Figure 587), and at the same time drop to the knee of your right leg, twisting his body hard to your right side (Figure 588), for which purpose you use your right forearm to





Figure 590. Applying leverage, you can easily throw him over on his back.

Figure 592. Pull him over your right thigh with the combined power of your arms, as shown.



Figure 591. In this full arm lock keep your body bent well to the front as your opponent takes your arm to apply the lock, and step behind him slightly.

force his head down and your left forearm to force his body to roll over.

*Defending standing locks against your arms.* The point to remember in these defenses is that most of the locks can be defended up to a point, after which they are too far gone and breaking them is next to impossible. Thus, whenever a lock is begun against you, you must instantly begin your own counter-attack.

Figure 589 shows the regular forearm lock being applied against you. To render it worthless, turn your arm in such a way that your palm faces downward, and be sure to bend your elbow and keep it bent, at the same time step behind your opponent with your nearest foot, then tip him over backward (Figure 590).

Figure 591 illustrates the full arm lock as it is begun by



Figure 593. To escape this elbow lock, bend far to the front at the moment opponent begins to apply pressure.



Figure 594. By executing a forward roll, you can easily escape. Be on guard after your roll-out, or opponent might follow up and deliver a kick to your head.



Figure 595. To escape the same elbow lock, it is possible to bend far to the front and straighten out your attacked arm, then quickly slip your straight arm slightly around till you can grab your opponent's right lapel.

your opponent, who, in order to secure the lock correctly, must step in front of you as shown. Remain in your position, but quickly grab his left arm with your own left hand, then wedge your right thigh against the back of his left thigh, and force him back with the power of your attacked right arm (Figure 592).

A simple escape from the elbow lock is shown in Figures 593 and 594, wherein you place your free hand on the mat in front of you and execute a forward roll-out fall. Another way to free yourself from this elbow lock is to sink low in your knees and straighten out your attacked arm as shown in Figure 595, then quickly drop that same hand to op-



Figure 596. This action will then place you in perfect position for a thigh throw, and in this way you need not fall yourself to escape the lock and risk a kick to the head thereby.



Figure 597. As easily as you can butt your opponent, he can do the same to you. Take the fall, then instantly reach out and grab his legs or his pants.



Figure 598. Hold tightly to his pants and straighten out your body, forcing your opponent to fall backward.

ponent's collar, while your right hand grabs opponent's left sleeve (Figure 596), and thus you are in a perfect position for a thigh throw.

*Throwing opponent after you are butted down.* It can easily happen that your opponent beats you to the attack and grabs your legs, then butts you down by using his head against your chest or stomach (Figure 597).

As you take the fall, reach to the front with both your hands and grab either his ankles or his pants, pull them hard to you and then straighten out your legs (Figure 598).

Since your opponent cannot take a backward step in this case, he will fall to the rear, after which you can easily get on top of him to continue the fight (Figure 599).

*How to stand on-guard against a boxer.* Remember that a boxer cannot fight when he has clinched with his op-



Figure 599. As he falls backward, you can quickly follow up the throw and get on top of him to continue your attack.



Figure 600. Whenever you stand squarely facing your opponent you risk receiving a kick to the groin. Stand with your side to him.

Figure 601. You can take his arm off your shoulder by grabbing it at the elbow and forcing it in to your left side as shown.



ponent, but also remember that a boxer can become quite deadly in his attack at the point of breaking a clinch. In general, your aim should be to keep clear of his fists or else try to arrest his arms. Once a boxer is thrown to the ground he has entirely lost his effectiveness and even an inexperienced wrestler or judo-player can easily defeat him. If the boxer can remain on his feet and keep his distance from you he is quite a formidable opponent and must be tricked or fooled into a wrong move.

Boxers, from champions to the average street brawlers, prove that the clinch is inevitable whenever both opponents

Figure 602. Should he then attempt to punch you, swing his body farther around and jab your free hand into his abdomen.

Figure 603. Face a boxer in the same stance he is using. Keep your arms and body relaxed.

are using only their fists against each other. Thus, the point is that it is an easy matter to close-in with a boxer and employ throws and other tricks for the fight. It must be pointed out, however, that a boxer who knows or suspects that you are planning to use wrestling or judo against him will be careful to keep his distance, and will be difficult to approach.

In street fighting the usual method of attack is that of pushing first, following it up with a swinging right to the head. Sometimes a kick may follow the push, and for this reason you should always stand sideways to your assailant, as shown in Figure 600, thus eliminating the danger of a knee to the groin or a kick to the stomach.

If the situation is such that you can hold the arm of your assailant (Figure 601) then his swinging right to the head can be retarded or even entirely blocked by pushing his body against the force of his punch, at the same time using your own free hand to deliver a jab to the abdomen or even a hard uppercut (Figure 602). Should his punch land on your neck or face, most of its force will have been stopped when you swung his body against his attacking arm.

If your opponent stands boxer-fashion you should stand the same way (Figure 603), and even if your intentions are not to use throws against him you can still attempt to block his punches with whatever boxing knowledge you have.

Should your opponent use a straight right at your head, you can turn slightly in your hips as your left forearm brushes his right forearm toward your right side (Figure 604), and at the same time bring your own right hand down and chop at his nerve-center under his right ear (Figures 605 and 606). This chopping action must be quick and hard, and at the moment of impact you must snap your hand away (Figure 607). In other words, your arms remain relaxed throughout your defense and attack to



Figure 604. To defend a straight right to the head, use the full length of your left forearm, and twist in your waist toward your right side.



Figure 606. Up to this point your defending and your attacking arms were relaxed. At the point of impact your right arm should be suddenly tensed.



Figure 605. As his right fist shoots past, bring your right hand in for a chop against his neck.



Figure 607. As soon as you have delivered the blow with the edge of your hand, relax your arm again and snap it away.



Figure 608. If your opponent suspects that you are going to use judo tricks against his boxing he will be doubly careful and on guard. For this reason you should always assume the same stance as he.



Figure 609. A right swing to the head can be easily countered by leaning first to the rear and then ducking under the opponent's arm.

Figure 610. As you step in place your right foot behind his right leg and place your right arm around his body so that your hand grabs his left shoulder.



the point of actually hitting him, when your attacking arm stiffens for the split second of impact, then again relaxes as you snap your arm away.

If your opponent uses a swinging right to your head, your job will be to either back away from it and attack him as he completes his swing, or else to duck under his attacking arm as illustrated in Figures 608, 609, and 610, at the same time making sure that your own right arm rests across his chest and is grabbing around his left shoulder and neck, and that your right leg is firmly placed behind his right leg (Figure 610). Now you can throw him over your leg by simple leverage; in some cases it is possible to step in quite close to your opponent's right hip and wedge your right hip against his, then throw him in a complete circle over your back. In both forms you use the power of your



Figure 611. You can throw him over your hip or simply kick out his right foot from under him.



Figure 612. Here is shown a hard right to the body. At such close quarters it will be difficult to defend or counter, so that the judo-player must attack before the blow lands.



Figure 613. Move in for any of the hip or thigh throws, turning your back to your opponent. In this way the body blow will not have the same force as in Figure 612.

entire body for the throw—do not try to accomplish the whole trick through arm and leg power alone. See Figure 611.

Body blows are difficult to defend successfully because they are short punches delivered at close quarters (Figure 612). The best form of defense is to turn your back to your opponent and at the same time grab some part of his clothing, or grab his arm with one hand and with your other hand slide under his armpit, and so execute any of the regular judo throws (Figures 613 and 614). But remember that body blows are usually followed up with hard uppercuts.

**DO NOT** imagine that you can beat a boxer at his own game! On the other hand, a boxer cannot beat you once you clinch with him!

You know an uppercut begins at the bottom and comes up for the point of your chin or the side of your jaw,





Figure 614. Showing how you must grab opponent's arm or sleeve to prevent him from using short punches to the head as you throw him.



Figure 615. Another dangerous blow used at close quarters is the upper-cut.

Figure 616. If you are not on guard an upper-cut will knock you out in short order, even when delivered by an inexperienced boxer.



therefore do not stand indifferently when you expect your opponent to use boxing methods (Figures 615 and 616) or you will be knocked out.

If you expect an uppercut, try to deliver your own attack first. Keep your arms up to protect your abdomen and watch the eyes of your opponent, and with palms open deliver a chopping attack at opponent's neck, base of his nose, or eyes, as shown in Figures 617, 618, and 619.

Keep the following in mind:

1. In all forms of attack and defense you must be relaxed if your timing and speed is to be effective.
2. An expert judo-player is the one who has trained him-

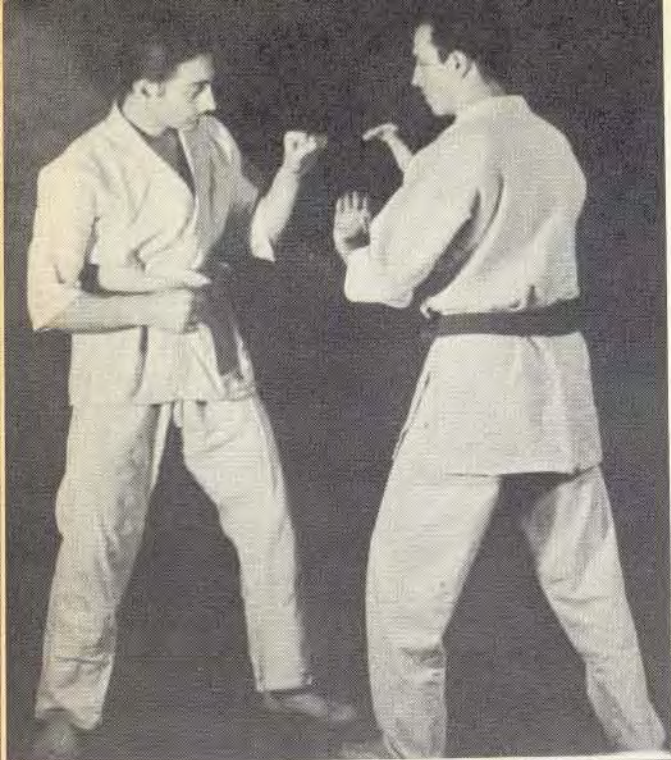


Figure 617. If you think your opponent will try an upper-cut against you, keep your arm high and be ready to step back.

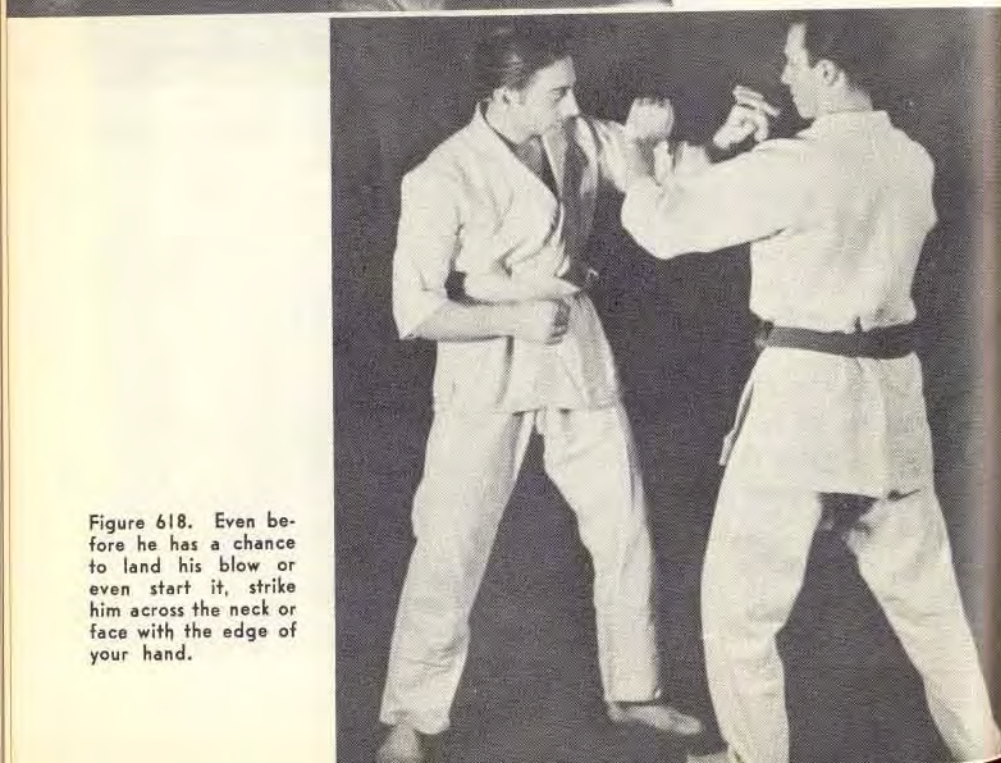


Figure 618. Even before he has a chance to land his blow or even start it, strike him across the neck or face with the edge of your hand.

Figure 619. Note that your attacking left hand starts from your chest and strikes right for his neck or face, and that in this manner there is no warning of the punch. In regular boxing the drive is out of the shoulders and body, and can easily be detected.



self in all phases of the art, and has done so consistently and intelligently.

3. Do not become overconfident; there is always something you can learn from others.

4. Think about the basic principles of judo, rehearse them to yourself, and then keep to them in your judo practice.

5. Your opponent must be the one to defeat himself—you just help him along.

6. Have a ready, thought-out defense for the instant your own attack has been blocked or stopped.

7. Bring your hips into play more than any other part of your body; in most of your throwing forms your hips must be below those of your opponent.

8. In mat-fighting or grappling you must keep track of every part of your body—what it is doing, and what it could do.

9. Do not simply *learn about judo* through reading; go and practice it so that you can *learn to do judo* expertly.

10. And, while practicing, always be careful.

## 4

### *Stick-Play*

TO TRACE THE ORIGIN of the “stick-method” of defense and attack would be a most difficult task and for this reason its place of invention is left open. Upon close study, however, it proves to employ many systems, some from *kendo*, the Japanese two-handed sword-play, and some systems from the West Indies. Doubtlessly other systems enter into it, for it is only natural that man has known the use of a heavy club since prehistoric times.

The use of a stick or club has been perfected through the years (being in official use in the India Police), and little thought is required to realize how formidable this weapon can be against an assailant armed with a knife or when the same weapon is used for general attack and defense.

Practice is essential. This treatise covers the simple forms of attacking the nerve-centers (Chapter 6, Volume I) of your assailant, and though these forms can easily be learned and mastered a definite practice is necessary in order to develop skill in the exercises presented here.

Do not try to learn the whole method in one day or one week. Start with the practices shown from Figure 638 and go through to Figure 666, then return to the other forms of attack.

Whatever exercises or move you do with your right arm change over and do the same with your left arm.

The stick or club need not be as long as the one here illustrated, though a longer stick will give you better control for your initial practice.



Figure 620. When handled properly, a light stick or short club can be of great value in serious combat. The technique is to strike the nerve-centers with the tip of the stick, cutting or jabbing, as it were. To deliver a cut at opponent's knee or shin, sink low, but be ready to retreat or advance. Hold the stick loosely.



Figure 621. The moment you deliver your attack, stand erect and step back, at the same time getting ready for another attack.

The short police club can then be substituted, or anything that can be gripped at one end and swung in the similar manner. After you have developed some skill with the stick, you will agree that even the light walking cane can be a deadly weapon when you know what part of your assailant to hit or jab.

DO NOT grip the stick in such a way that your thumb rest on it, for such a grip will limit your movements. Your thumb should rest on your index finger, and your grip in general should be loose, your last two fingers merely touching the stick.

First impress yourself with what a stick can do in the hands of an expert:

1. It can cut like a sword, stab like a rapier or foil.
2. The stick can guard the man using it, and can be used as a club.

Now think about this and try to figure things out for yourself, then go on to the simple but effective exercises given here.

*Using stick against armed or unarmed opponent.* (If the stick or club is heavier at one end, grip it by its lighter end for all the forms that follow.)

A powerful attack can be directed against your opponent's knee or shin if you sink low and swing the stick so that the point strikes the knee (Figures 620 and 621). The same attack, aimed slightly lower, can be directed against his shin (Figure 622).

It is important to aim in such a way that no more than the tip of the stick makes the contact, otherwise the effect of striking against those nerve-centers will be lost.

In the event that your opponent steps back quickly with his foot and you miss (Figure 623) it is possible to reverse the swing without any loss of time and again strike his



Figure 624. Note that your palm must face up as you miss hitting your opponent's leg. From this position you can cut back against his other leg or you can cut upward against his head.

other foot (Figures 624 and 625), or to switch the attack at Figure 624 and swing the stick's point upward for opponent's neck or chin as shown in Figure 626.

As said before, in order to develop skill in swinging the stick or club expertly, study and practice the exercises as presented in Figures 638 to 666 inclusive.

If you are armed with a stick or short club you should be able to meet any emergency. The quickest forms of attack that will stop an assailant are: jabbing the point of

Figure 622. The same attack delivered at the opponent's shin, swinging the stick toward your right side.

Figure 623. Your opponent might side-step the stick, in which case you must turn your wrist in such a way that your palm faces up.

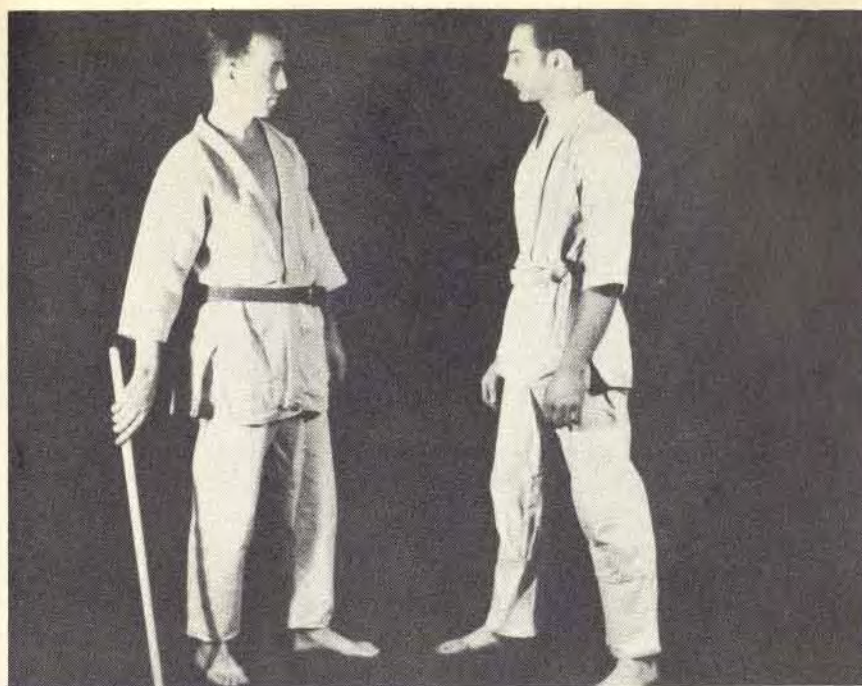
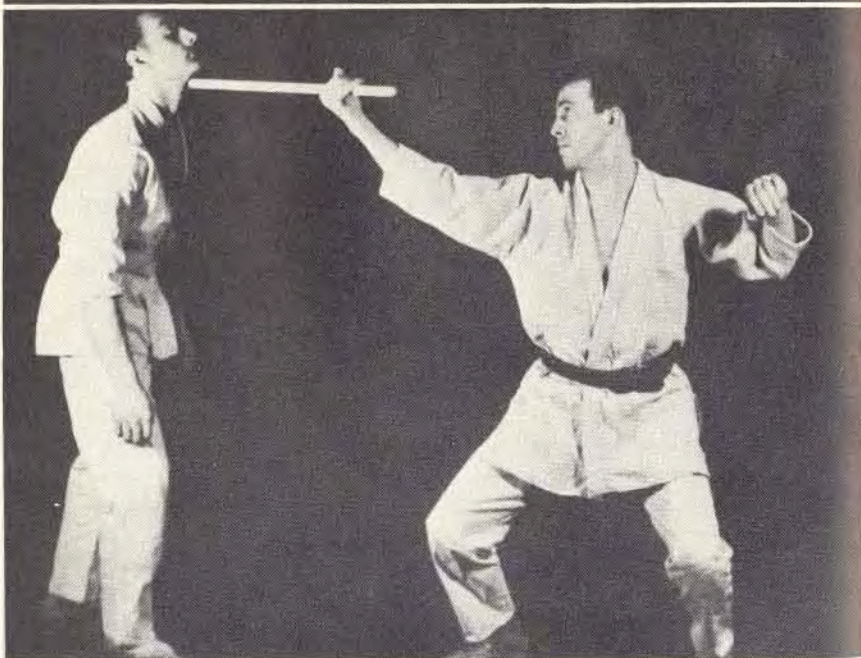
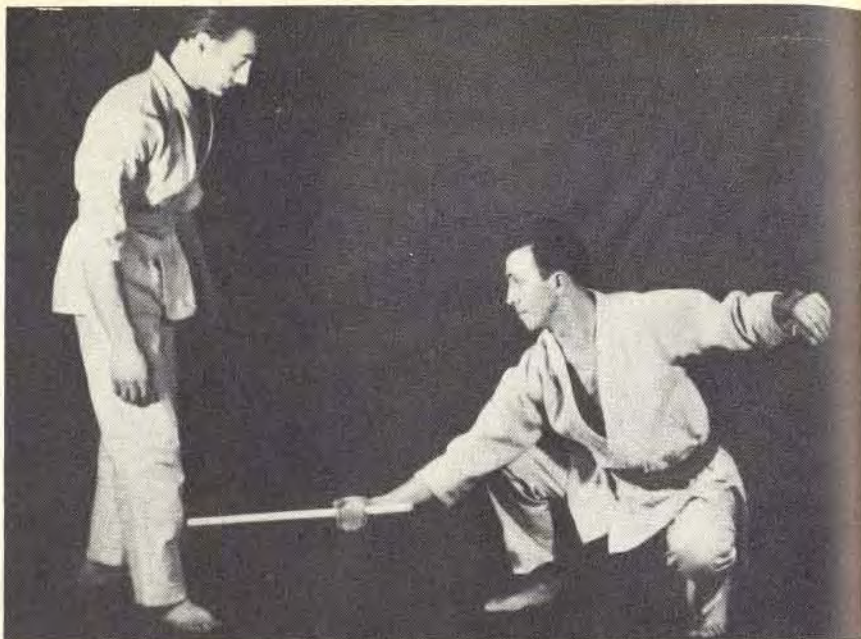


Figure 627. When you and your opponent are at close quarters, you must be the first to attack.

the stick into the groin (Figures 627, 628, and 629), into the chin or across the neck (Figures 630, 631, 632, and 633), a hard jab into the stomach or abdomen (Figures 634, 635, and 636), and using the full stick against opponent's neck or face (Figure 637).

Figure 667, at the end of this part of the book, shows the ineffectiveness of a boxer facing you when you are armed with a stick or club.

*Fundamental Exercises.* Stick-swinging or stick-twirling is somewhat similar to the forms used in swinging the Indian

Figure 625. This illustration shows that but a split second is lost in hitting back from the miss in Figures 623 and 624.

Figure 626. From Figure 624 you can aim your stick in an upward sweep for the head or chin of your opponent.



Figure 628. Grab the stick at both ends and lunge at your opponent.



Figure 629. This is one of the most effective attacks, but should be followed up with another jab or cut for full success. The sticks as shown here are slightly over-length because they are intended for practice purposes, as seen in Figures 638 to 665 inclusive.

Figure 630. If your opponent is the first to attack, your counter-attack must be quick and powerful, directed at his groin or head.



Figure 631. Jab the tip of the stick straight up against his chin. Use always the shortest distance between the start of your attack and the spot you want to reach; do not raise the stick or club over your head and then try to bring it down as you would a hammer.



Figure 632. As your opponent reaches out to grab your shoulder, stretch out your arms toward the opponent's left side.



Figure 633. Bring the stick up and then sharply cut across the neck of your opponent in such a way that the force knocks him toward his right side. As he loses his balance, you can then easily follow up this attack and use the stick against any part of his body, head, or arms. See the Charts on Nerve-Centers in Chapter 12.



Figure 634. Never let your opponent get a grip on your stick or club.



Figure 635. Move the stick out of the way and the shortest distance in this case would be an attack at his stomach or groin.





Figure 636. In jabbing the tip of the stick into the abdomen of your opponent, be sure to direct the attack inward, as if trying to reach the spine.



Figure 637. Showing how the middle part of the stick or club can be used at close quarters. From this attack you can follow through by using the tip of the stick in chopping downward against his jaw or neck.

Figure 638. The following twirling practices are of great value in learning to handle a stick or club. Practice using both hands for these exercises. Keep your weight on your rear foot as you start from this position.



clubs, except that in the forms used here the hand must never be lowered below the level of your eyes.

The upper body must be kept upright, though at the completion of a swing the upper body might be leaned to the front or rear, and it also might be swayed from side to side to keep from striking the stick against your hips.

The knees should be slightly bent, and the feet are placed as for fencing practice—right toes pointing straight at opponent, left foot at right angles to the right foot. The toes of your leading foot must always point toward the toes of your opponent's leading foot regardless where he moves to. The weight of your body should be on your rear foot, in this case the left foot.



Figure 639. Note that your hand never drops below the level of your head. Hold the stick loosely enough to permit a rotating movement with ease and freedom. Keep your free hand close to your side.



Figure 640. Swing the stick past your left hip, sway toward your right side to avoid the tip of the stick as it swings past, and carry the stick to the rear, up, and then to the front again.

Figure 641. At this point shift your weight to your front foot and straighten out your arm, reaching as far as possible to the front at the imaginary opponent.



Figure 642. Showing the position for swaying your hips to the right as the stick is swung past your left hip. Reverse these exercises and swing the stick to the rear from the position shown in Figure 641, and complete the swing toward the bottom and then up in front again.

Figure 643. As the stick reaches this position, turn your wrist so that your palm faces up.



Figure 645. As the stick is swung past your right hip, sway toward your left side. Be sure to keep your hand above head level.



Figure 644. Then drop the tip of the stick toward your right hip. Remember to grip the stick loosely with the thumb and first two fingers.



Figure 646. Carry the stick to the rear.

Figure 647. From this position shift your weight again to your front foot and strike out for the front as in Figure 643.



Figure 648. Be sure to sway your hips toward your left side to avoid the stick. Reverse the exercise from Figure 643, going in reverse to Figures 647, 646, 645, 644, and back again to 643. After which you should be able to couple up the entire twirling practice and describe figure 8's to the front and to the rear in continuous sweeps of the stick or club.



Figure 649. Swinging the stick laterally, start as shown here, weight on your rear foot.



Deep breathing in stick-play is as important as in judo practice. Do not tense your muscles; keep relaxed.

Figures 638, 639, 640, 641, and 642 illustrate the explanation given here, when the stick is swung from high in front toward your left hip, and then brought up to the rear, and again over your head and to the front.

The stick can also be swung from high in front down toward your right hip, to the rear, and brought over your head to the front again (Figures 643, 644, 645, 646, and 647). Figure 648 illustrates how the body should be swayed out of line to let the stick swing past the right hip.

Both of the above exercises should be coupled into one continuous twirling move, alternately swinging the stick

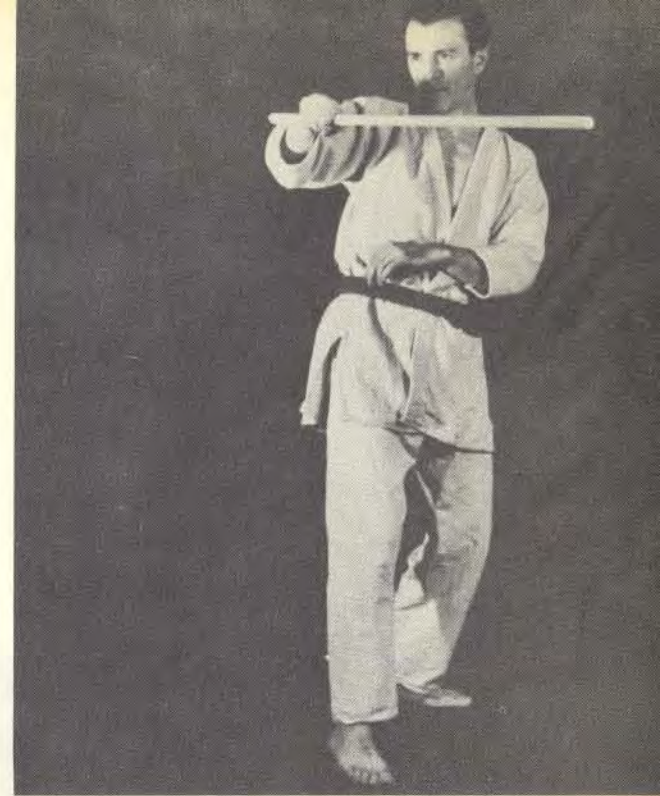


Figure 650. Swing the stick to your right side and toward the front. Keep your free arm against your side out of the way.



Figure 651. In facing an opponent, keep your eyes on his as you cut for his head.

Figure 652. Turn your wrist over at this point to allow the stick to go around in completing the swing.



around, first past your left hip and then past your right hip. Do not let your hand drop below the level of your eyes.

After gaining some skill with these exercises, reverse the swings so that the stick swings backward over your head and down past your hip, then cuts up in front to its original position. In this manner you can practice describing figure 8's, first to the front, then the rear.

Practice advancing and retreating while twirling the stick or club. Keep your other arm loosely at your side as shown. Sway in your waist. Do not try to guide the stick with your thumb.

Your next exercise is to practice swinging the stick horizontally around from side to side at about head level.



Figure 653. The stick must complete the swing; do not attempt to cut back from this position.



Figure 654. This is the proper position at which the swing is completed, and now you can start cutting back, which would end at the position shown in Figure 649.

Figure 655. Keep low in your knees for this low swinging exercise.



It is also a good exercise to practice swinging the stick completely around and around your head as you did when you were a boy, but this time stretch out your arm fully every time the stick completes the circle and comes to the front of your head. Figures 649, 650, 651, 652, 653, and 654.

By lowering your body slightly at the knees, and at the same time lowering your right arm with the stick or club, you can direct your attack at opponent's hands or mid-section. Figures 655, 656, 657, 658, and 659.

The above exercises are valuable to you in every respect, since you will not waste motion by raising the stick first before hitting but will strike at the sensitive points of your



Figure 656. Your weight is on both feet, something in the manner of a fencer. Keep your elbow close to your side, and keep your free hand out of the way.



Figure 657. At this point, if you were attacking someone, you could straighten out your right arm for a greater reach. In practice you should train yourself to keep your right elbow against your side.

Figure 658. Let the stick swing around toward the rear.



Figure 659. At this point the swing ends, and then the same swing is executed in reverse, cutting backward and ending at Figure 655.



Figure 660. It is of value to practice with an opponent, so that one of you can attack while the other defends, much as in fencing and sabre practice.

Figure 661. Here a cut to the opponent's leg is defended by simply lowering the stick against the attacking stick. Both contestants would start from the position of the man on the left in Figure 660.

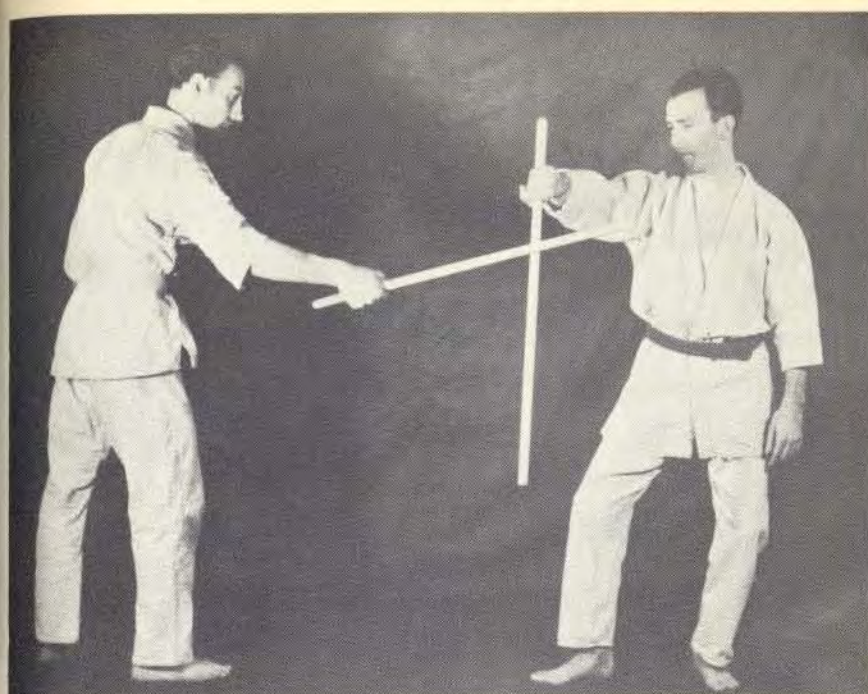


Figure 662. Stick-play can be improved by a study of fencing and sabre work, particularly where guard positions are required.

assailant while you are swinging upward or downward or to the sides or when you are holding the stick or club by both ends, etc. Many experts have found these methods of stick-play practical enough to employ them against assailants armed with a revolver.

Figures 660, 661, and 662 illustrate practice exercises which you and your partner-opponent can undertake, in which you strike and he defends, then the attack should be reversed and place you on the defensive.

For this type of practice a rolled newspaper will be found practical since injury is less likely to occur.

Also practice warding off opponent's swing and in the same move cut upwards against his neck or chin as shown in the exercises in Figures 663, 664, 665, and 666.



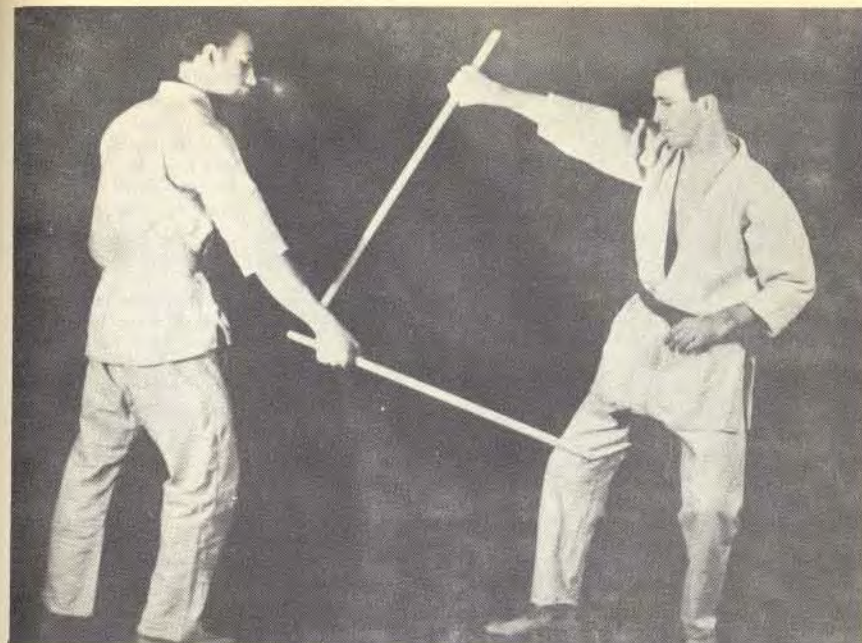


Figure 665. Note that the man on right does not waste time in bringing his stick immediately upward for opponent's head.

Practice these by advancing and retreating with your opponent.

Speed is necessary, but you can develop it only by practicing regularly, but such practice will repay itself because you will be able to defend yourself from the most powerful antagonist, be he an expert boxer (Figure 667) or even if armed with a knife.

The accompanying Charts will help you locate the major nerve-centers and sensitive points on the body.

Always be careful!

Figure 663. The man on the right in this illustration stands in the proper manner as shown in Figure 638, and the man on left attacks with a downward sweep of his stick.

Figure 664. At the point of contact the opponent's stick will slide off as shown here.



Figure 666. This cut to the opponent's head would not be possible if you try to bring your stick or club first up over your head as you would use a hammer. A good method for practicing these forms is to wear regular fencing masks and use rolled-up newspaper instead of real sticks.



Figure 667. With proper training in the use of a stick you need not fear an assailant armed with a knife or one who is an expert boxer. Even an expert judo-player will lose the bout to you under these conditions.

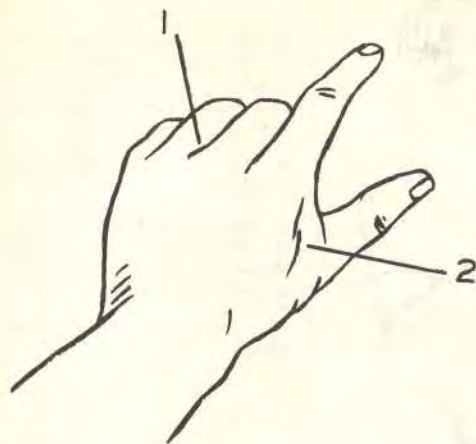


CHART A

1. To have any effect, the pressure should be directed inward at this spot, using either the thumb or knuckles. Generally used to force open a clenched fist.

2. Using thumb and index finger, pinch deep inward on the soft portion between the thumb and first finger.

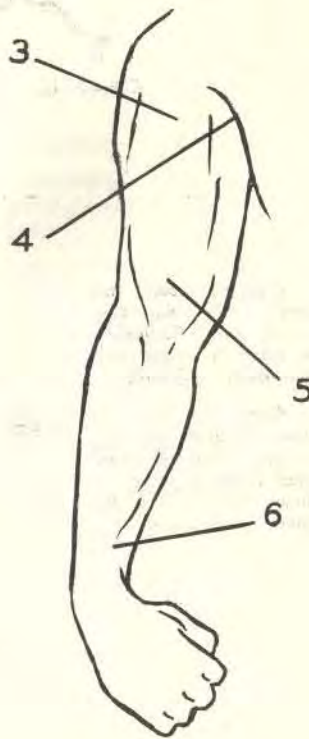
3. Direct pressure or a knuckle blow inward at the bone. Use thumb for pressure; knuckle of middle finger for hitting.

4. Pressure of the thumb or a blow with the knuckle should be directed at the shoulder bone.

5. Use the knuckle or the edge of the hand to strike against this spot, but be sure to direct the force of the blow toward the bone.

6. About two inches above the wrist. A hard blow with the edge of the hand can cause partial paralysis. Pinching the spot causes intense pain.

CHART B



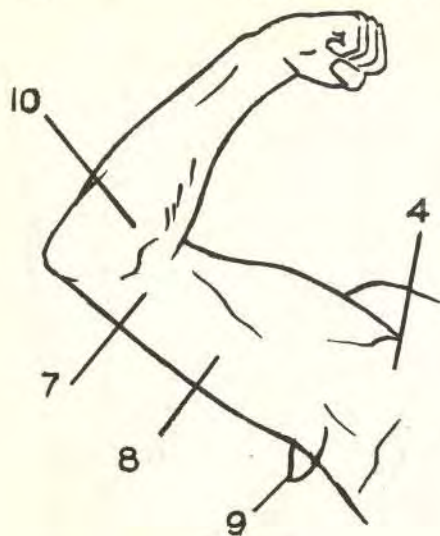


CHART C

7. On this spot on the inside of the arm use either a blow or pressure; it is located about two inches upward from the protruding elbow bone.

8. Use a blow, pressure, or a pinch.

9. Best located by pinching the muscle running from the upper arm down to the lower part of the shoulder.

10. Use pressure or a knuckle blow.

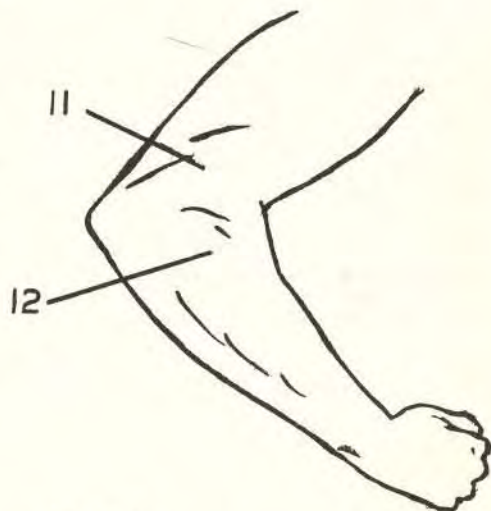


CHART D

11. Paralysis can be caused by a sharp blow to this spot. To locate the spot, practice with plain thumb pressure.

12. Same as 11. In serious combat you can use any kind of hard object (stick or club) to deliver your attacks against these points.

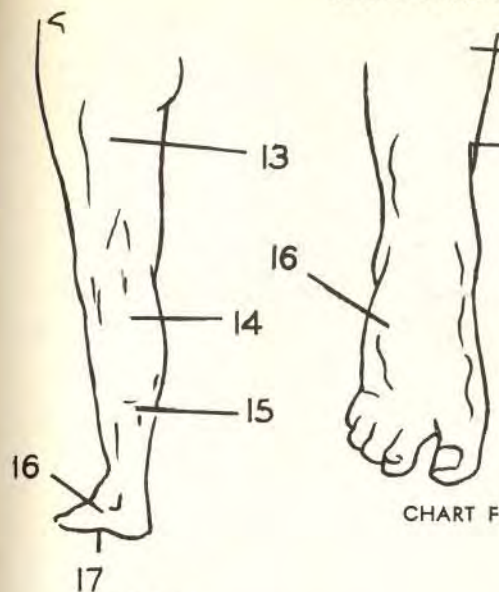


CHART E

13. To locate, use finger pressure. Press inward, toward the bone. For effective attack, you must use the toes of your shoes in a swinging-kick.

14. For best effect kick or use stick or club against this spot.

15. Same as 14.

16. Situated slightly below the ankle and to the front of it. In serious combat, crash your heel down into this spot.

17. This spot is generally used for

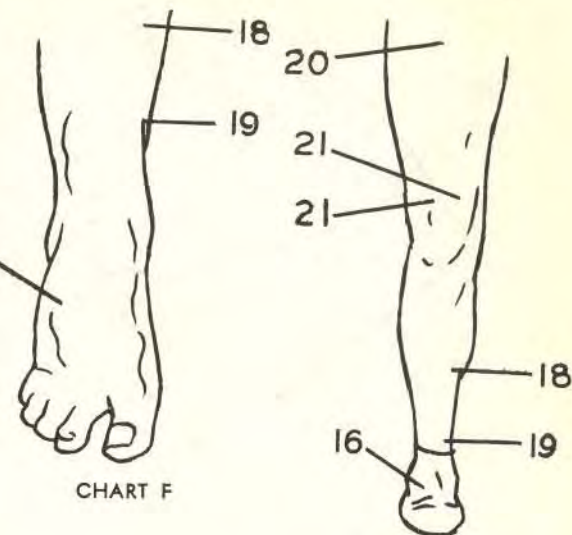


CHART F

CHART G

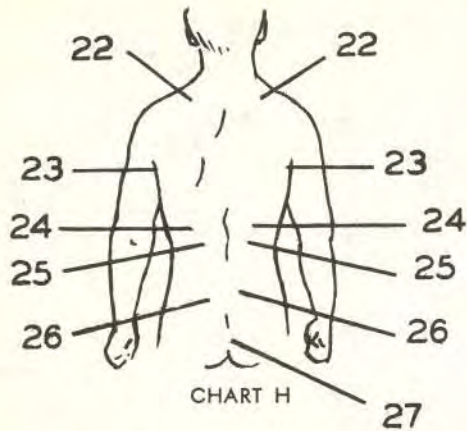
resuscitation. Can be a deadly blow when executed against a barefooted person.

18. In pressing against this point to locate the nerve-center, direct the force toward the shin bone, inward. See Figures 622 and 625.

19. Same as 18.

20. A power-kick to this spot can paralyze the leg. Locate it by pressure or a slight hit with the knuckle.

21. Pinch the two points at the same time.



22. Located under the muscles on top of the shoulders. Very painful when pinched.

23. Same as 9, except slightly lower.

24. The region around the kidneys; very sensitive and dangerous, should be located by slight pressure.

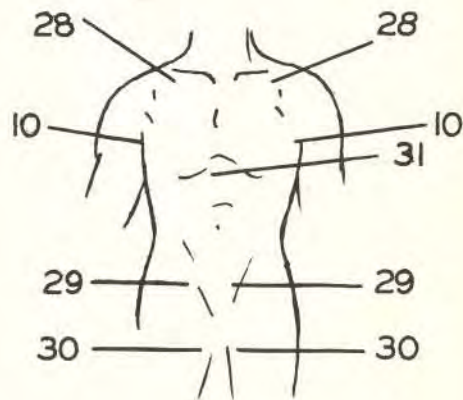
25. Same as 24.

26. Located on the hip bones; knuckle pressure will usually incite pain.

27. The base of the spine. Highly sensitive and dangerous.

28. Located just below the two collar bones and can easily be found by pressing the thumb straight in on these spots.

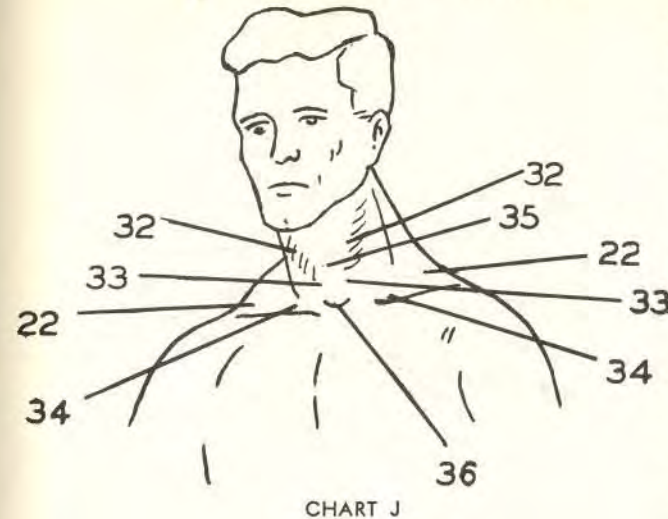
29. Located on the sides of the abdomen; a hard blow is dangerous.



30. Use knuckles to press against these spots located on the insides of the thighs and high up at the groin.

31. This spot is not on the surface as shown but is set deep behind the stomach and in front of the spine. Direct the force of your blow downward to reach and affect this nerve-center. Practice with care!

CHART I



32. The Adam's apple, and very dangerous for practice.

33. The center hollow on the lower part of the throat. See 34.

34. Knuckles of the middle fingers should be used against this spot on the temples. Not to be practiced.

35. The bridge of the nose. Very dangerous!

36. The root of the nose, where the full finger or thumb should be placed and the pressure directed upwards in a line running half-way between the eyes and the ear.

37. The point of the chin, used for the knock-out punch.

38. Located by pressing the bottom of the cheek bones inward.

39. Located by pressure slightly below the jaw hinge and on the jaw line, where a kink in the bone will cause pain when pressed hard inward against the jaw bone.

40. This is a pressure-point located within the jaw hinge.

41. Intense pain can be created by pressing both thumbs into the soft depressions behind the bottom of the ears.

32. This is a pressure-point; direct the pressure straight to the rear by using the thumbs of both hands at the same time.

33. These are also pressure-points located on both sides of the neck as those in 32. Proper pressure can cut off the blood supply to the head.

34. Highly sensitive points when the thumb is pressed down into these spots. Military personnel are taught to drive their knives and bayonets through these spots when they attack an enemy from the rear.

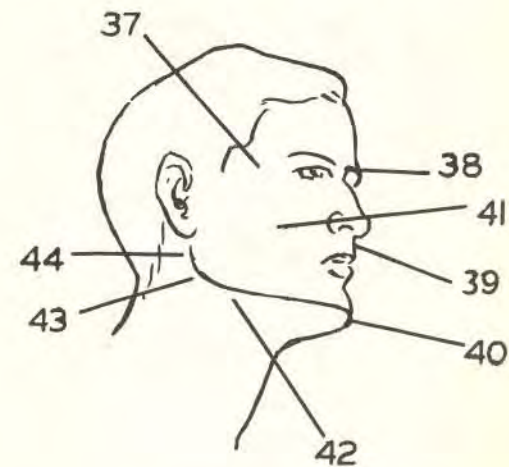


CHART K

45. Direct the pressure of your thumbs upward to locate these spots.

46. Pressure must be from the sides, and should be directed inward.

47. Very dangerous spot. Not for practice.

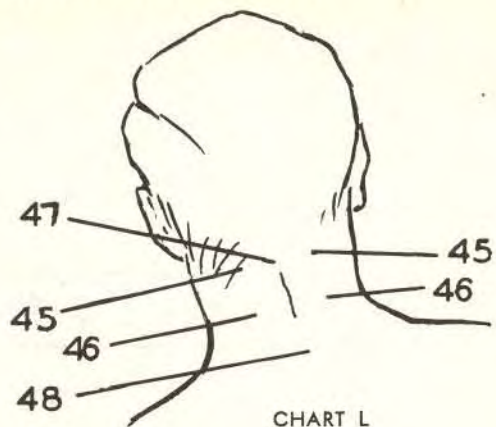


CHART L

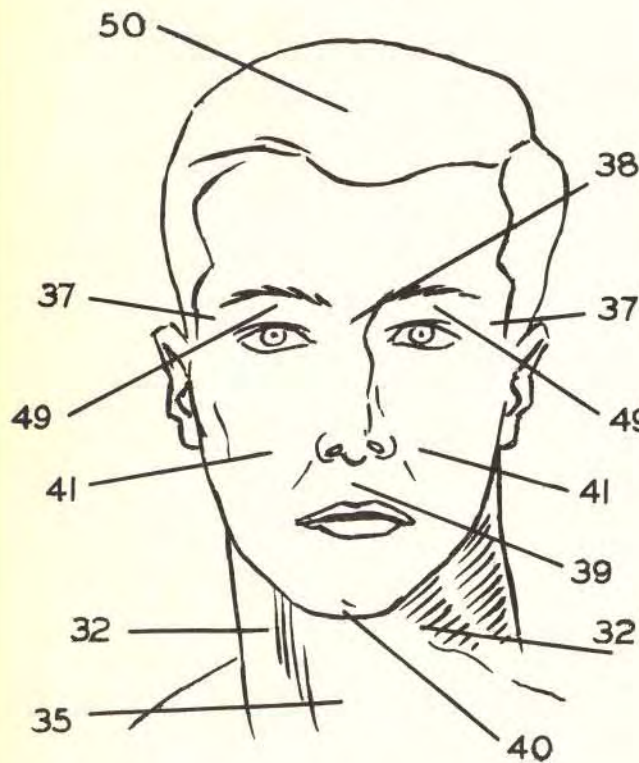


CHART M

48. Located in line with 47, running along the spine. Not for practice.

49. Locate these spots by pressure along the upper rims of the eye sockets, and press upward.

50. Located on top of the skull, slightly ahead of center. Very dangerous! Not for practice.

## Part III

## 5

### *For Judo Instructors*

IT MIGHT BE SAID that the final test is: How much judo has the student learned, and how well has he learned it?

The answer to this question is: How much has the instructor taught, and how well has he taught it?

Most of us accept the fact that everybody and anybody can *not* teach, regardless how expert or proficient he himself may be in the subject—particularly the teaching of judo or ju-jutsu.

It becomes evident then that a special aptitude is required in order to “get things across” and to cause the student of judo to “see” what you are talking about when you tell him of the importance of first doing this and then following it up with that.

To cover the point of *How much judo has the student learned, and how well?* it is in order to outline certain important factors which (it is hoped) will help in teaching of the art of judo. The outline of the factors presented here is in no way intended as a criticism of any individuals or schools—the writer is fully aware of the *ease of criticism* as compared to the *difficulty of creation*.

*Organization and System.* The first consideration for the instructor is Organization and System, for without these the best instruction job will sooner or later bog down. In most cases the Organization will already exist, and so the instructor's main job, under this heading, will then be that of

System (assuming the Organization has not instituted its own System of instruction).

It is always left to the instructor to devise an easy approach to judo phases, an approach that will not confuse the students.

The usual approach, to date, has been to throw a wide and fancy maze of tricks at everyone starting in a course of judo. These tricks, in most cases, represented a superstructure, with no instruction (or very little of it) in Principles or Fundamentals of Judo—the base upon which this superstructure is built, with the result that very few ever learned judo and its real values. The trick-superstructure usually developed a flaw, too often collapsed entirely, and the students were unable and untrained to analyze and extricate themselves from the mess.

Teaching judo, then, is more than teaching tricks. *Teaching judo centers 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.*

In standardizing your teaching methods you must make them meet the needs or limitations of a great variety of student types; remember—what is good for one man may be poison for another.

As for teaching the principles of judo: it is appalling to meet young men and women who discuss judo in terms of “Jab your elbow in his side” and “I can break your wrist with one twist of my two fingers.” So speaks and acts the tough school, doing it for want of better understanding of true ways of judo. The popular demand is for tricks and more tricks, secrets of the trade, and how to learn it all quickly, and far too many good instructors have made it a habit to teach what the layman demanded.



Figure 668. The author, far right, in white judo outfit, supervising a YMCA group. Photo by Matt Rombey.

Under System the instructor should classify and form an outline for his own use of the following three points:

1. What to teach.
2. How to teach it.
3. Why teach it that way.

1. *What to teach.* Will you teach the sporting side of judo? Will you teach methods of attack and defense? Both are legitimate judo phases and can be used to good advantage, yet, which will you teach to your students?

What you teach will depend on your students. If you are a member of some government agency or military, police, or guard force you will teach your men phases that are in keeping with their work. The military man wants to know the quickest and easiest way to kill his enemy in battle (should they by chance meet in bare-handed combat) while the police officer is interested mostly in effective "come-along" tricks and defensive moves. Both groups should, of course, be familiar with the other judo phases, particularly with the major throws and definitely with Principles.

On the other hand there will be civilians, men and women, who are mainly interested in the sport of judo. These must be taught throws, holds and locks, and every other phase as used in sporting contests.

The techniques of breaking falls and the principles of movement, balance, leverage, and giving-in should be taught to every student of judo, regardless of the particular phases he may later specialize in.

2. *How to teach it.* This is method. Your particular method may be a speedy demonstration of a throw (for the purpose of effect) so that the student realizes how quickly the throw can be performed, and then demonstrate it once more slowly to illustrate its ease of execution.

Another instructor may employ a different method. He may start the introduction of the particular throw in a slow-motion-like manner, and only after the student has shown some ability in repeating the throw similarly will this instructor present the speedy version to show its effect.

Both ways are legitimate, but the contention again is that where one method works it may fail with another type of student. For instance, when a student sees for the first time a throw done with a flash and smash his normal reaction might be fear—fear that he may not be able to master that throw, and thus when he attempts it in practice (even at a slow pace) he may show signs of dislike for the throw, he will appear awkward, afraid.

Now consider the following:

If the throw is at first demonstrated slowly so that the student is immediately able to see how the trick works, how he must stand for it to work, how and at what moment he must do a certain thing in order to make the throw or trick work, then the student will feel "That's easy; I know I can do that just the way he showed it." And he usually does it, or at least comes close to it.

The instructor should strive to make everything appear easy and simple to perform, in that way building confidence in the student who is about to try doing the same thing. If you make things appear difficult, dangerous, then rest assured that your students will make your instruction job difficult, and dangerous.

Certain instructors pair-off their students, and after the instructor and his assistant have demonstrated what is to be done the paired-off men follow through as best as they can. This is a particularly bad method of teaching and should be avoided; its only excuse is that it *may* train an exceptionally large group of men in a comparatively short time, such as military and police groups.

The instructor must make it a point to explain the main points of a throw or trick or break to his students. He must



then demonstrate it in such a manner that they can easily understand what he is doing. He must then have an inexperienced student try to do the same thing in front of the class, make corrections if corrections are needed as the inexperienced student demonstrates, and then have another student and still another come out and try to do what the instructor had done—all the while corrections being made and the important points, the high-lights of the trick or throw, stressed and pointed out to the class. When finally the class is allowed to pair-off and try it, the instructor must go among them and follow up his instruction.

The usual fault is that inexperienced students are expected to learn things as speedily as the instructor imagines they should. The instructor forgets that he himself knows judo so well and so expertly that he is in all probability overlooking the important points of the throw or trick, points which must be explained to the student if he is to learn. The student has no way of knowing what is in your mind; what you do not explain and point out to him he will never know.

3. *Why teach it that way.* Since the hardest and most critical test for judo players comes through a free-style (*randori*) contest, and since such contests employ, (a) falling; (b), the technique of off-balancing and throwing an opponent; (c), the technique of grappling, locking, holding, and strangulation, it stands to reason then that the serious students of the art should pursue these studies, since these phases of the art can be *employed to best advantage under widely different conditions*. Other phases of the art, such as scientific methods of attack and defense, etc., are too limited and specialized and will not withstand all conditions.

If you teach judo principles you will invariably demonstrate to your students how a physically inferior person can defeat someone twice his size and power.

If you teach scientific tricks your students will soon deviate from the science side and will begin to use strength,

and when they meet up with a powerful and clever opponent they will realize that their judo knowledge is not sufficient to defeat him.

Teach your students the value of basic judo principles rather than scientific tricks.

*Attention and Interest.* The study of judo is in itself sufficiently interesting and in most cases will command attention.

Your students will be interested and curious to know more and more and to learn something new, and yet your job is to teach them the right thing at the right time.

If you teach more than just the right proportion the chances are your students will run ahead of you before they have had a fair try at the phases given them. Instead of learning, they will be clogging themselves full with things they do not know how to use, things they are not yet ready for.

Whenever you teach more than what they are able to grasp you are indirectly crushing their ability, deterring their advancement. They can learn only so much and no more. You teach them more and what happens is that they begin to feel a lag, they feel they are not as good as they thought they were, and so their original interest dies out.

It is this fine point in the fine art of teaching that enables some instructors to talk about little things yet imbue these little things with touches that command attention and create interest in hearers and onlookers. Such an instructor will keep your interest alive in A, B, and C, and only when you have mastered these points will he allow you to start in on points D, E, and F.

Feel when you have told enough, when too much, when too little. Feel what can possibly be going on in the minds of your students, and conduct the lesson accordingly.

Interesting anecdotes and stories about judo help to revive attention and a desire to learn.

In teaching judo the surroundings are as important as any other factor. Too much noise cuts away at whatever attention you have gained and whatever interest you have created. On the other hand, too much silence causes some men to fall asleep. The man who is over-eager and the man who is tired never make ideal students.

Surroundings in the training hall itself are important. If you are teaching judo in an average gymnasium, one packed with various apparatus, punching bags, lifting weights, etc., you will find it difficult to keep your students from wandering away from the mats and trying their skill on the rings, parallels, or light punching bag rather than trying their skill at judo. For this reason the average gym is not considered the ideal training hall for judo. To teach and practice judo nothing more is needed than a large room with a high ceiling; the floor must be covered with mats. Contest rules should be displayed on one of the walls. Members wearing street shoes should not be permitted on the mats, and since rubber-soled shoes are dangerous, there should be a rule against members practicing in them. Shoes with soft leather soles are the best for judo practice, though many schools and clubs make it a rule to practice bare-footed.

Certain judo schools attempt to create an oriental atmosphere by erecting screens and drapes, even lighting incense burners; actually they create nothing more than an artificial background which is most uncomfortable for sport or study purposes.

Under Attention-Interest might be mentioned that the teaching of judo should be divided into clear phases and these should be explained to students. Explain how all of judo can be divided into two distinct parts (Sport Judo and Self-Defense Judo) and how Sport Judo can then be divided into two parts (Stand-Up Throwing and Mat Fighting) and how Stand-Up Throwing can be divided into three main parts (Throwing by the Hand Technique, Throwing by the

Waist Technique, and Throwing by the Foot Technique) while Mat Fighting is also split into three main parts (Holding an Opponent Down, Locking, and Strangulation). The various forms and techniques afford a highly interesting study.

*How much to teach, in how many stages.* Obviously, never try to teach too much too quickly.

When you explain and show a certain judo throw or move to a student and ask him "Do you understand?" he will naturally say that he does. So you show him another thing, and again ask "Do you understand this too?" and again he will say, in full sincerity, that he does. Keep this up, and you will be surprised when through a full two hour period your student continues to answer "Yes, I certainly understand that."

The point is that he does understand. You explain and show, and he sees exactly every move you make—and understands. But now try him out, have him try the simplest move on you, and you will find him unable to perform. Yet he does understand what you were doing and what you were showing him.

From the above it becomes evident that the student must be given just the right dose. The instructor must set up certain elements to be taught the student, but these elements must not exceed what the student is able to assimilate correctly. The instructor must also set up certain stages of progress along which the student will travel—so many elements per stage—and an approximate time-standard in which students will reach the many different stages.

Look back on your own training days and form a rough idea how many hours of practice were necessary to perfect your falling technique or to learn to execute in simple form—practice the now-easy hip-throw or cross-hook throw, and then formulate your training schedule, set up your elements, stages, and time-standards.

For an example, the very first elements to be taught must be those of break-falling, and you will naturally present only the forward roll-outs for an approximate period of 15 minutes. Do not make the mistake of forcing your students to practice these roll-outs for too long a time, for it will surely kill their interest and cause them to become impatient. Therefore, you add to these roll-outs one or two highly effective throws (easy-to-do throws which do not depend on expert technique). As you end off this first session you will have the men review the forward roll-out and the few throws.

In your second session you will still keep to these first elements, explaining the basic principles as related to the few throws you have shown them. Now your students will not only know those few throws but will as well know what the throws depend on for their success. In this second session you will shift from the forward roll-outs to teaching them the backward roll-outs, and then again showing them some effective throws or tricks. In your third session you will demonstrate the underlying principles behind these throws, and so forth.

In this manner, experience has shown that students' interest is kept alive, and the instruction has sufficient variety and is practical.

Your best method, and one that will keep the interest of your students alive, is to demonstrate and prove the value of basic judo principles, particularly the principle of giving-in to the efforts of your opponent to defeat him.

*Student Types.* One of the main problems that arises for judo instructors is that of student types and how to deal with them.

Timid types must be encouraged; rowdy types must be disciplined; brawny types who persist in employing strength rather than judo principles must be guided and coached endlessly. The list is long, and the most that can be done here

is point out certain factors, causes, and treatments which, through experience, the writer has found of definite value.

1. Do not make favorites. Meaning, do not busy yourself with one student (who may show better judo ability than the rest) while the others stand by idly watching.

2. Do not allow your students to take the initiative. Should they claim there is a better way of doing the same trick or throw that you have demonstrated, then make it emphatically clear that they are to do it *your way* until some time in the future when you will allow them to experiment.

3. Never allow new or partially trained students to experiment—they must do things in the exact manner as you have taught them.

4. Establish the fact that you know how every major throw or trick is performed.

5. Guard against injuring a student, but also guard against being injured by him. New students have a habit of suddenly and very speedily doing the unexpected whenever the instructor is off-guard (talking or explaining), and the sorry result might be an elbow in your eye or a knee in your groin (too often they attempt to throw you on your head just to see if they can do it).

If your students have had previous athletic training, such as boxing, wrestling, or foil fencing, they will tend to stand in a manner contrary to judo ways. Most of these students will be unable to realize why you want them to relax while practising, why they must bring one foot up to the other and never cross their feet while walking against an opponent in practise, and many other things. Realize that they are entering into a new sport and new art; it will be your job as instructor to foresee and correct all these errors.

Wrestlers tend to employ strength to escape from certain holds and locks; the instructor must point out and prove by

example how much better and easier an escape is through the employment of proper judo principles.

You will have similar experiences with your students who have already had boxing lessons.

Keep the following in mind: as an instructor you must assume at all times that your student knows nothing of what you are showing and telling him. In other words, your instruction must at all times be complete and thorough, never haphazard, condensed, or modified.

Another point that you must keep in mind is that you must always discover in a safe manner how much judo your student really knows. Never take for granted anything he claims—the writer performed a throw against a player who insisted he could fall, and broke his collar bone.

But regardless of type, whether rowdy, timid, or what, your students are interested in learning judo, and your job as instructor is to correct all their acquired or inborn shortcomings and teach them the art of judo in an effective and proper manner.

*The Instructor and the Student.* There is a saying that you should not be a merchant if you haven't a smiling face.

If you can't explain, get things across, make your hearers understand you—all in all, if you can't teach then don't set yourself up as an instructor. Not in judo, at any rate.

The writer has known many expert judo players, orientals and whites, who could *do judo* but invariably failed in their attempts to *teach judo*. It is simply that if you are a champion chess player it will not mean that you will be able to teach chess to a layman. In short, there is a difference between doing and teaching.

Power of analysis is the first requisite for an instructor. You must be able to sense the needs of your students, and then be able to analyze, correct, and make the students fully understand you.

Without entering too deeply into the speculative philosophy of what makes an instructor, it is enough to say that the greatest harm, whether the subject be judo or grammar or trigonometry, is done by men and women teachers and instructors who persist in going on in their work although they are totally unsuited for it.

The usual question that arises in the minds of students is "How much judo should the instructor know before he can teach?"

Outside of Japan, there are no specific diplomas or degrees of proficiency that enable a judo player to teach. If one man knows how to do the hip-throw and you do not know anything at all about this throw then it stands to reason that the man can teach you *something* about the hip-throw. And so on to infinity—the more a judo player knows the more he can teach those who do not know it.

*But remember that all of judo cannot be learned from one instructor.*

One student might attend classes under a particular instructor, whom we shall name Instructor A. The student learns sport technique from this Instructor A, but all through the practice the student feels that he is not entirely clear on certain movements. He calls this to the attention of Instructor A, and, since this instructor is a good one, a check-up and review is started immediately to make these movements clear to the student.

Instructor A understands the problem and begins to analyze and explain, confident the student will soon be over this obstacle. But the student shows no improvement.

Time passes and this same student might sign under a different instructor—Instructor B—and a few sessions of sport technique are taught him. By chance the student mentions those old difficulties in understanding certain movements. Instructor B explains casually where the trouble might be

and how to correct it, and soon after this the student shows marked improvement in these phases.

Now the point is that both instructors explained this student's trouble in the same way and both showed the same line to be followed in correcting it, with the exception that Instructor B used, perhaps, different words or terms, words and terms that somehow must have hit the student's imagination or his conceptive powers and thus caused him to visualize what it was that he was doing wrongly. It is not that Instructor A was in any way inferior to Instructor B, for now the student might realize that both instructors told him the very same thing.

For this reason it was stated that all of judo cannot be learned from one instructor. A slightly different method of approach or of explaining and doing will spell the difference between success and failure for some students whereas to others it may not make much difference either way. Judo instructors, as well as judo students, should keep this in mind for possible future reference.

Impatient, irritable, arrogant, careless people make bad instructors. These also make bad students.

*How to instruct.* Let us assume, in spite of your experience as a judo instructor and in spite of what has so far been outlined, that you still want to ask "What is the best way to teach judo? How should I instruct?"

The need of Organization and System has been stressed, and under System an outline of What to teach, How to teach it, and Why teach it that way, was presented.

The factors of Attention and Interest were outlined, and the general importance of Surroundings, as an aid to teaching, was also given.

Without stressing it under Rules or such, a sort of timetable or time-standard was suggested under the heading How much to teach, in how many stages.

And in conclusion, Student Types and The Instructor and The Student offered suggestions which, the writer trusts, will prove of practical value to all who are engaged in athletics.

When the above block is tabulated and properly subdivided it will prove one fact: that before the student can be shown or taught any judo (or anything, for that matter) there must exist first a definite system or a prearranged set of steps or stages to be systematically employed by the instructor. If the student should prove slow in grasping ideas, the instructor must have a definite plan on how to speed up this particular student; if the student grasps ideas quickly and correctly, then the instructor must be prepared to advance his instruction, thereby keeping up with the particular student's ability.

No one is in a position to dictate to an instructor "Use such and such method for speeding up a slow student" or "After you've taught him the hip-throw you *must* teach him the spring-hip throw." Methods cannot be dictated, for the simple reason that no two students are alike. You may plan out your time-standard to the minutest detail and say "John Doe must be able to perform the spring-hip throw after four lessons" and then find that it took John Doe fourteen lessons before he could perform the spring-hip throw in form-practice alone.

But however this may be, it is still an accepted fact that the instructor must always prepare himself, fortify himself, against his students. The instructor must always be leading, teaching, going ahead of the students, always controlling his students. He must have prearranged steps, definite stages, which he can use should any of his students disrupt the normal training routines and the training time-standards.

Assume that suddenly one of your students finds himself unable to perform the hip-throw in the manner in which you have shown and explained it. What has happened is that

your normal training routine does not work satisfactorily in this particular case, so that you now must have a different way of showing and explaining the same thing.

As for training time-standards, whether these are actually written out on special sheets of paper or whether they are mere mental pictures, they should tell you how capable your students will be in a given period of time. It is the instructor's job to check himself on this quite often: if the student group is taking too long to learn certain judo phases, then either they are a dumb group or else the instructor is not doing a good job. There aren't many dumb groups.

Without effort and quite naturally you employ one or all of the pointers that follow every time you attempt to teach someone something. Read them carefully.

1. Do not frighten your student. Do not give him reason to imagine that you will handle him roughly or that he might be injured.

2. Get him interested in judo ways, by proving how much superior this sport is in comparison to other hand-to-hand sports.

3. Find out whether he is totally ignorant of judo phases or whether he has had previous training. Where, under whom? Decide right then and there whether this previous training is acceptable.

4. Begin your first lessons carefully and slowly. Take plenty of time to explain things properly. While explaining and showing, make sure the student can see what is going on.

5. Encourage him to ask questions relative to what he has learned.

6. Explain, show; show, explain. Always keep in mind that your student knows nothing until you explain and show it—correctly—to him.

7. Always keep in mind that he cannot learn judo by

sitting around and watching others doing it. The student *must practise!*

8. Stress the main points in a throw or trick. The main points are those little things that either make or break what the student is trying to do. He may stand only an inch too far to the right (and cannot perform the throw) and it is as much as if he were a mile from his opponent.

9. Do not teach more than your student can swallow. Remember that he can undoubtedly swallow a great deal, but undoubtedly he will have indigestion—and you will be labeled a bad instructor.

10. Find ways to improve this list.

## 6

*How to Apply Principles*

## GENERAL REVIEW

**B**EFORE THE STUDENT can practise any forms and phases of judo he must be experienced in breaking his falls. In view of what was said in the preceding chapter, it would not be wise to introduce the student to break-falling by showing him the forms in Figures 669 and 670. Instead, the student should be started with the simple and safe position shown in Figure 671, and he should as well be told of

Figure 669. This is a spectacular stunt fall. Jump into the air from a standing or running start, and break the fall by slapping your forearms against the mat a split second before your body hits.

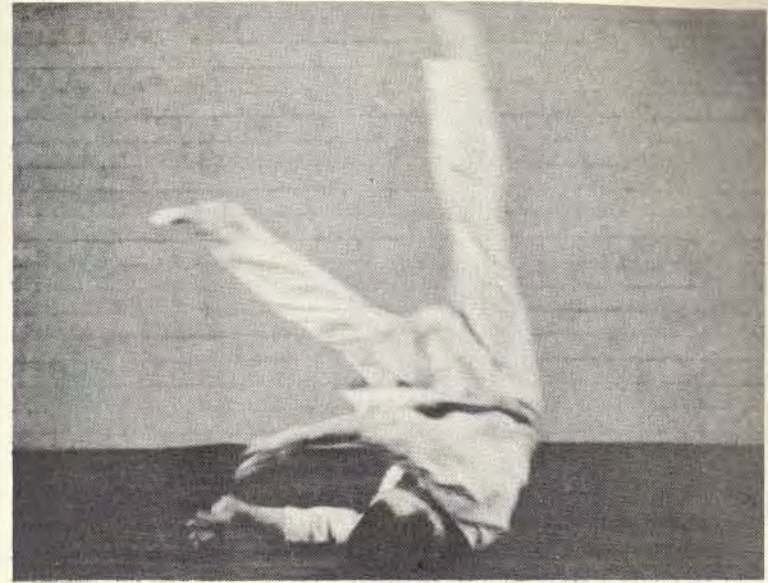
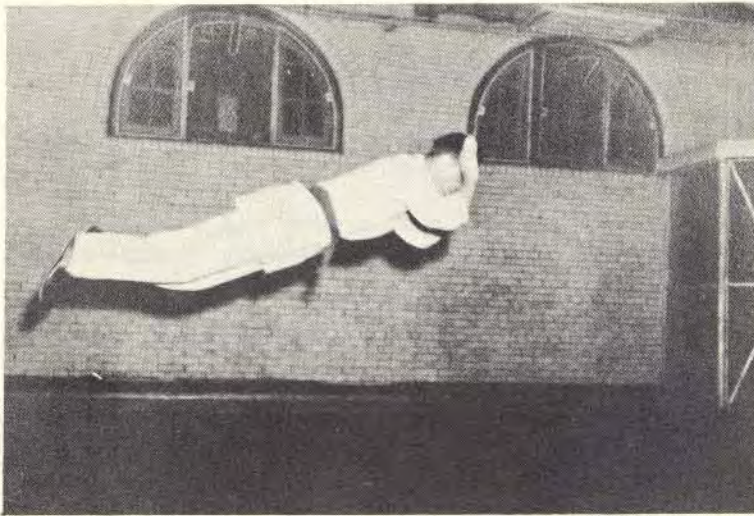


Figure 670. An example of the forward roll-out.

Figure 671. The best and easiest way to learn falling is to start with this simple crouch and roll forward.

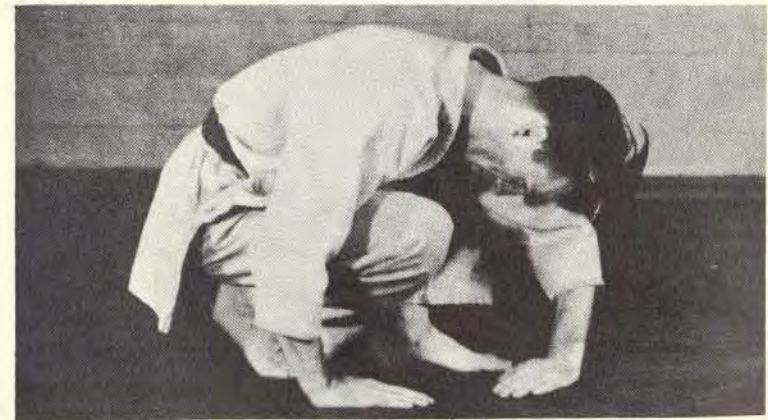




Figure 672. All roll-out types of falls require that the body be ball-shaped. Note the circle formed by the arms and curved back.



Figure 673. This is the start of a backward stop-fall. As soon as the body begins the fall, the arms are raised to the front. Fall close to your heels.



Figure 674. Be sure to keep your chin pressed tightly to your chest, and hold your breath.

the importance of keeping his body shaped like a ball throughout the forward and backward roll-outs, Figure 672.

Falling backward from a standing position as shown in Figure 673, 674, and 675 should not be attempted until the student has shown good form and ability in the simpler falls.

Employing the full arm to break a fall, as well as placing the feet correctly, is important and should be explained to students (Figures 676 and 677). New students as a rule always attempt to break their falls with the use of their elbows (Figure 678); the instructor should caution them of the danger involved.

The first judo principles needed by new students are those of *unbalanced forms*, and the simplest way to explain





Figure 675. By slapping the mat hard with your arms you will break the impact of the fall.

Figure 676. Use the full arm for breaking the falls. In this illustration the right leg is bent, and the sole of the left foot used to aid in breaking the fall.

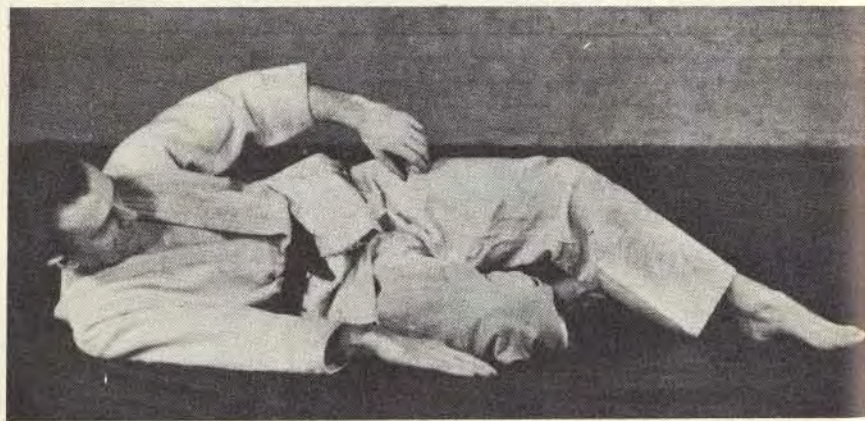


Figure 677. The same form as in Figure 676, except that the right leg is held straight. Both forms are good.



Figure 678. Students must be cautioned against falling in this manner, since injury to the elbow, shoulder, or collar bone may easily result.



Figure 679. Demonstrating an unbalanced form to the front.



Figure 680. Demonstrating an unbalanced form to the rear.

Figure 681. Unbalance your opponent while movement is taking place. Review the first portion of Chapter 3.



and show these is to have the student try it out on himself, as in Figures 679 and 680.

With a little practice he can now realize how he can unbalance his opponent by proper pull or push against him, but doing so while they are both moving across the mat (Figure 681).

This is the all-important point:

*Unbalance your opponent while movement is taking place.*

The judo costume affords grips and holds on the sleeves



Figure 682. To start judo practice, both players take the hold shown here.



Figure 683. The Japanese form is the reverse of Figure 682, in which the right hand grips opponent's left lapel and the left hand grips his right sleeve. The position of Figure 682 comes closest to our boxing stance, and for this reason finds more favor with Americans.

Figure 684. All throws are executed into the direction where the opponent has no support. Here he is leaning hard against you, his position being like that in Figure 679.



and lapels and the costume thus serves as street clothing. The regular hold should be the one shown in Figure 682, your left hand on the right lapel of opponent's jacket and your right hand holding his left sleeve. The writer has used this form since it most closely approximates our American boxing stance; the Japanese form is shown in Figure 683 and is used throughout the oriental schools and clubs.

For best results, students should be made to practice with both forms. The most versatile hold is the one in which you grip both sleeves of your opponent, since such a hold gives



Figure 685. Without fumbling steps, you must pivot under your opponent's pushing. . .

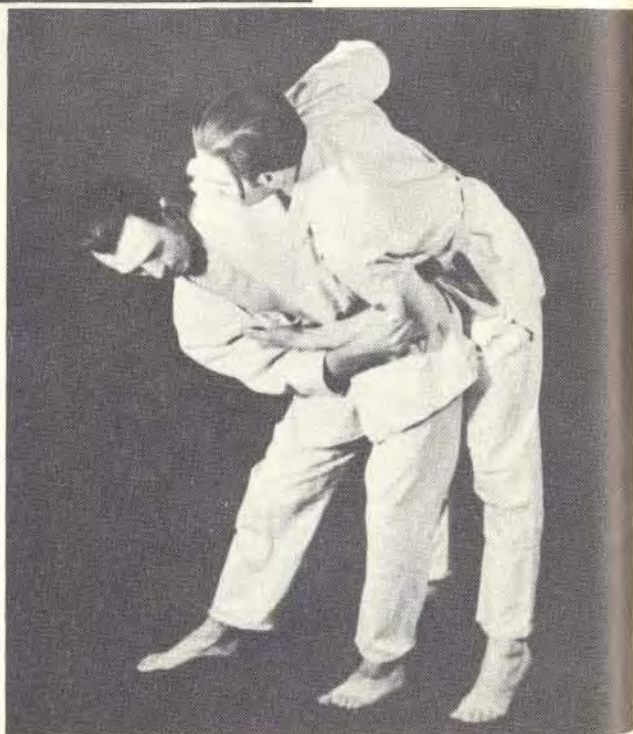


Figure 686. And place yourself into position for the throw before your opponent has the time to regain his balance. At this point your opponent has no means of stopping the throw or defending himself.



Figure 687. The final move requires very little effort on your part, and the throw is completed. Note the straight arm used to break the fall.

you more leverage when attempting to force opponent's body into turns and twists.

The basic principles of judo dictate that every throw must be executed into the direction where the opponent has no support.

By following this principle, we find an opponent pushing hard against you, so much so that his upper body is in a leaning position to the front (Figure 684). You will naturally employ the giving-in principle and will allow your opponent to push you a few steps toward your rear, but at the same time you will turn slightly in your waist and

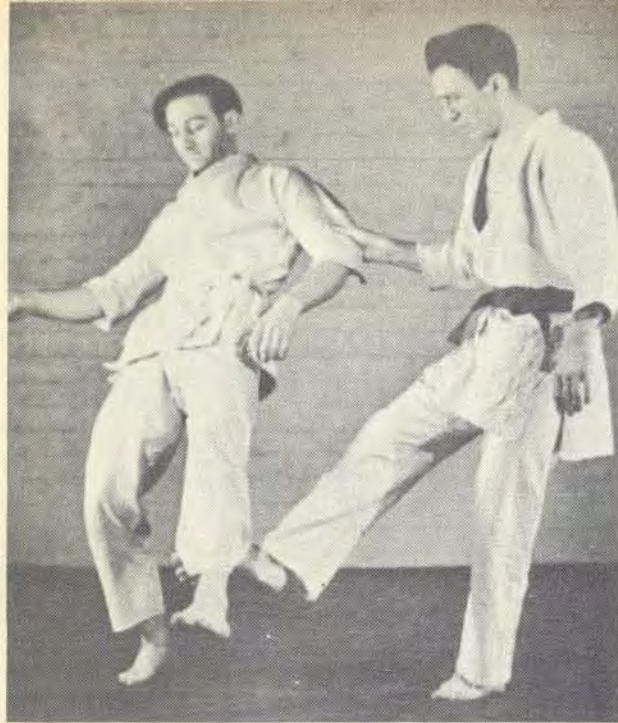


Figure 688. The side-ankle sweep.



Figure 689. The front-ankle sweep.



Figure 690. The ankle-flip.

sink low in your knees to place your hips below those of your opponent (Figure 685).

What you have done so far is to catch your opponent off his balance, and you have moved in for your throw. In short, in Figure 684 and 685 it was your opponent who did all the work, it was his effort that placed you in position for the throw. If your opponent is unable to correct his mistake and finds himself in the position shown in Figure 686, then he will be lost, since this position is the final stage in the throw and very little effort on your part is needed to execute the throw itself (Figure 687).



Figure 691. The cross-hook or hock-hook.

Figure 692. The knee-wheeling throw.



Figure 693. Blocking the ankle.

The manner in which your opponent distributes his weight and the manner in which he projects his efforts are to be closely watched, for these factors dictate your own forms of attack.

Remember also, throughout judo playing you must keep your own balance while trying to unbalance your opponent or break his position. Breaking your opponent's position depends on timing and speed, and these two are achieved through a relaxed posture, free and easy movements.

You know, of course, that every throw utilizes one of the following principles: leverage, blocking or stopping, and sweeping away. The major throws are presented here in picture form for review purposes and to serve as a quick guide in teaching (Figures 688 to 704 inclusive).



Figure 694. Body-over-thigh roll.

Figure 695. Falling and blocking the ankle.



Figure 696. Thigh-blocking-turn throw.

As pointed out in an earlier part of this book, bear three rules 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 opponent must be the one to exert the effort that is to defeat him.



Figure 697. Straight thigh throw.

Figure 698. Locked shoulder throw.



Figure 699. Spring-hip throw.

Figure 700. Open shoulder throw.





## 7

### *Kuatsu or Kwappo Artificial Respiration*

**K**UATSU OR KWAPPO is a Japanese method of artificial respiration and is used whenever a judo player is injured, either through strangulation or a blow. In some cases this method will bring to life an injured player who has been accidentally killed by a blow against a nerve-center. In *kuatsu* certain regions of the body and certain nerve-centers are either struck or rubbed by a special method, thus inducing respiration.

Since *kuatsu* closely resembles our own methods of artificial respiration and since success in *kuatsu* depends largely on the experience of the person administering it, it is best to treat the subject according to our own standards of first aid.

In the first place, sufficient care and system should be exercised by all who practice judo to make first-aid and artificial respiration entirely unnecessary! However, should there be need, since accidents do occur, then the advice contained in the inexpensive Red Cross *First Aid Textbook* will do as much as the best methods of *kuatsu*.

The judo student should make it a point to learn all he can about anatomy. Study the skeleton, joints, ligaments, muscles, tendons; learn about the heart, arteries, veins, and the respiratory and nervous systems.

Most important, of course, is to know what to do in case of injuries, and since these would mostly be bone, joint, and

muscle injuries, make it a point to know what to do in such instances.

*Bones.* A bone fracture can be of the simple or compound type. If you think the bone is broken, ascertain it by comparing that part of the body or limbs with its corresponding part which is not injured.

Do not try to set the bone!

Before you move the injured person, even a short distance, be sure to apply splints.

Do not attempt to set a fractured nose or jaw; a jaw fracture should be assisted by a light bandage under the jaw so that it holds lower and upper teeth together. Then get a doctor.

Treat a broken collar bone in the same manner—use a sling for the arm, and also tie the arm snugly to the body (not so tight that blood circulation is cut off).

Fracture of ribs can be determined by running your fingers *gently* along the rib. The injured person will breathe in shallow gasps, as the fracture will incite pain. As a first-aid measure, until he is taken to a hospital, have him hold his palm over the broken part to keep it from moving as he breathes.

*Joints.* Disjointed fingers, elbows, knees, and hips are a common occurrence in gyms. They are due usually to violent effort or to a blow or violent pull.

Immediate swelling will take place and all control of movement of the injured part will be lost.

Cold compresses might relieve pain.

Elbow and shoulder dislocations can be aided by a sling until the victim reaches the hospital. The most serious dislocation is that of the hip, and for this reason be very careful in handling the victim so injured.

A disjointed finger can be pulled into place (it has hap-

pened to the writer) but do not attempt it if there is an open wound near the injury.

*Sprains* are temporary dislocations—bones are thrown or pulled out of place, but they instantly spring back. Pain and swelling takes place rapidly. Apply a cold compress, and get a doctor. If the ankle is sprained, be careful in removing victim's shoe.

*Strains* are injuries to muscles or tendons, and usually result from over-exertion. Rub the part gently, since this action helps circulation. Always rub *upward*.

By way of warning: PRACTICE CAREFULLY!

## 8

### *The Basis of Judo Techniques*

There is nothing complex about technique. By this time you have developed quite a technique of your own, even if you are not aware of it. There is equally nothing complex about the basis of such technique. By this time you should be well acquainted with, and able to employ, such elements.

Consider—

The way you move across the mat, the way you fool your opponent into attacking, the way you then perform your own attack—these are technique.

Since you know that attack can hardly take place without movement, you had to induce your opponent into a wasted move. Movement then is part of the basis of your technique.

Let us look more closely at these elements, these principles, and particularly their relation to one another. A study of these elements will prove the safest and soundest foundation on which to build your technique.

It is a proved fact that the superior fighter is and always will be the one who keeps his body relaxed throughout the encounter. This is based on the principle that tensed muscles tend to hamper and retard movements, retard changes in positions, in timing, retard attacks. Speed in fighting, and the ability to time the attack correctly, are therefore acquired through keeping a relaxed posture.

All of fighting springs from movement, and for this reason most attacks and defenses are carried out while movement is taking place. The opponent must be forced or lured into moving, and the attack is then performed.

Remember that your opponent, like yourself, is endowed with thinking powers, with training, with cunning, with

perhaps more skill in fighting than might seem likely at first. Therefore keep alert! Is he fooling you? Is he really poor on his feet, or is he tricking you into making a false step through overconfidence? You cannot tell which, but you can keep on the alert. Keep in mind that he will *not* stand still for whatever attack you have planned, and keep in mind that he might have a planned attack or counter-attack *against you*.

Attack your opponent when or while he is off-balance because he is then weakest physically. Direct your attacks against his weak lines in stand-up fighting; in holding and locking, direct your attacks against his nerve-centers and joints, since he is weakest and most sensitive at these points.

Maintain your own balance while fighting! A lost balance means, to your opponent, that you are weak and without efficiency, and that he is free to attack you with no risk to himself.

Sudden changes in movement, or in timing, surprises in actual attack, these are the secrets-of-the-trade of the professional fighter, and they are the same well-founded secrets of judo.

If you oppose strength with strength you can be the winner—IF your strength is greater than that of your opponent. Realize this simple fact! Why go against it? It is, therefore, far more efficient and practical not to oppose strength with strength but to employ a very basic combat principle—the principle of off-balancing your opponent before attacking him. This can be resolved into: attack your opponent when he is off-balance. This is the so-called secret with which the small and weak judo exponent defeats his heavier and more powerful opponents who are not familiar with judo techniques.

Attack and defense go together, and it is not wise to disconnect the two in training. The saying "Offense is the best defense" has its good points, but you certainly would

not be well prepared if your training consisted of no more than offensive tricks. Similarly, knowing only defensive tricks would place you at a disadvantage (unless the defensive tricks were of the judo type which in most instances revert all defensive moves into final offensive locks or strangles).

Learn about abdominal breathing, and practice it, since it is the surest method of building your endurance.

Think out, try to imagine and visualize, what possible moves your opponent will make or can make. In relation to this, try to simplify and unify your own moves.

To list these elements in their order:

- 1—Keep relaxed.
- 2—Movement.
- 3—Keep alert.
- 4—Off-balance.
- 5—Maintain your own balance.
- 6—Change of timing.
- 7—Strength vs. strength is without success.
- 8—Learn attacks and defenses.
- 9—Abdominal breathing.
- 10—Think of opponent's possible moves; simplify your own moves.

This then is the basis of your judo technique. The elements are there before you, all you need do is consider them and apply them in practice. And in applying them you will be basing your technique on a sound and solid foundation which will forever keep your superstructure intact, and you will also find that these elements will enable you to devise any number of attack and defense combinations.

In conclusion, remember that judo is a sport and a sport should never be dangerous. Practice carefully, with ease and smoothness; help your opponent in his falls; don't

attack blindly and find the result to be a broken bone. It isn't necessary.

This advice applies to lone students and to groups, and regardless whether you are doing form-practice or *randori* free-style playing.

For conducted judo contests, review the last part of Chapter 5 in Volume One.