



POLICE JU JITSU



JAMES M. MOYNAHAN, JR.

2nd DEGREE BLACK BELT (OKAZAKI JU JITSU)
SHODAN (1st DEGREE BLACK BELT) SHUDOKAN KARATE
IK KYU (1st DEGREE BROWN BELT) KODAKAN JUDO

CHARLES C THOMAS • PUBLISHER

301-327 EAST LAWRENCE AVENUE
SPRINGFIELD, ILLINOIS

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Springfield • Illinois • U.S.A.

CHARLES C THOMAS • PUBLISHER
BANNERSTONE HOUSE
301-327 East Lawrence Avenue, Springfield, Illinois, U.S.A.

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Library of Congress Catalog Card Number: 62-10163

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Dedicated to
Dr. V. A. Leonard

ACKNOWLEDGMENTS

MANY people have aided in the preparation of this book, and at this time I wish to express my sincere appreciation especially to the following persons: Mr. Stephen Nelson, for his photography; Mr. Tom Baldwin; Mr. Richard Griffin; Mr. Mickey Elrod; and Captain Robert Schmitz, U.S.A., for their posing; Patrolman Harry R. Pfister and Colin H. Bleiler, for their work in preparing the manuscript, and Mr. James Y. Lee, author of "Karate-Kung Fu," for his continuous help in all of my writing projects; Captain H. Enman, U.S.A., and Sergeant Jack Wogan, U.S.A., my Black Belt instructors; Mr. Walter Todd and Mr. Ray L. Law, without whose help in the past and present this book would not have been possible.

J.M.M.

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I

POLICE JU JITSU

FOR the purpose of this manual, police Ju Jitsu will consist of the arts of offense and defense as taught under the Okazaki system of Ju Jitsu.

Most of the readers have probably never heard of Henry Okazaki. He was a Japanese who came to Hawaii in the early 1920's and began teaching the Japanese art of Ju Jitsu. His system is well known by most Hawaiians and has, in fact, become known in this country through some of his students. It is mostly taught in the western part of the United States and more specifically, in California. Professor Okazaki died in 1953 but left behind an enormous amount of techniques for self defense and offense.

In this manual, the officer will learn the techniques of both offensive and defensive attacks. The primary factor in this collection of techniques is the safety of the officer. His welfare and safety are of paramount importance. Therefore, only the best locks, holds, escapes, weapons, and vital points are demonstrated.

All throws were omitted because it was found by the author that most police officers either did not wish to use throws or thought they were impractical for their type of training. Most chokes were left out because the officer can usually hold only one man at a time and public opinion may be opposed to this type of tactic. If the officer learns well the techniques presented in this book, he will be equipped with the basic knowledge of attack and defense which is so essential in police work.

The officer may wish to know what type of clothing should be worn. In the pictures taken, Judo uniforms or *gis* are worn. These suits are made of a durable material which generally will

not rip or tear. If these suits are not available, the officer may use sweat pants and sweat shirt, although this is not essential. He could even work out in a suit or uniform, although this is not generally advisable.

Since there are no throwing techniques included in this book, mats will not be needed. Any room reasonably free from obstructions may be used, or practice may be held outdoors.

If the officer is teaching the arts to other men, it is a good idea to make sure that all of the students either have their own books or access to one. This way the student may study at a later date any of the techniques about which he is not too clear at the time of instruction.

This book is not designed just for men, as women, either in or out of the police force, may also study these arts. Due to most women's lesser strength, they may have to practice more than men to perfect the techniques, but women have one distinct advantage that most men do not have. If a woman "uses her head," she has a terrific weapon, the element of surprise. Nobody would expect a woman to suddenly execute a beautiful Ju Jitsu technique. The author has instructed many individuals and has found that women, if properly trained, will often execute techniques much more effectively than their male companions, merely because of this element of surprise.

II

WHY THE POLICE NEED JU JITSU TRAINING

THE police officer, by the very nature of his job, *must* be prepared for any and all situations while protecting the public's life and property, as well as his own. Ju Jitsu is one of the many skills with which the police officer should be familiar. He will not only need skills with firearms, tear gas, and night sticks, but he will also need to use hand-to-hand combat techniques. To be familiar with this training is just as important as knowing how to load, aim, and fire a pistol with accuracy. As with the pistol, you may never have to use Ju Jitsu, but it is still extra life insurance which you should have.

If one becomes rusty in using a weapon, his chances of coming out of a shooting scrape are lessened. If one becomes rusty with his self defense, his chances of survival in hand-to-hand combat are lessened. Both situations may be corrected by sufficient training and practice.

The officer is not always in a position to use his gun. To fire on or detain an individual with a gun in a crowd is often asking for much criticism and trouble. Here is a perfect place for the use of Ju Jitsu. To readily subdue an individual without an exchange of gunshots is, from the public view, very good.

In "wrestling" drunks and juveniles, a Ju Jitsu technique is less time-consuming and far superior to the muscling of an individual by several police officers. The Ju Jitsu "come along," if properly applied, rarely affords the victim the luxury of escape and these techniques are efficiently applied by one man.

Ju Jitsu training is by no means strenuous; but it does permit its students to maintain a certain level of physical conditioning.

Although this level of conditioning is not great, it will make the officer feel better and improve his self-confidence.

Ju Jitsu training sharpens the reflexes and improves rapid movements. This is very important, even for the carrying out of routine everyday activities.

The officer becomes more alert to things of a dangerous nature after completing Ju Jitsu training. This helps him carry out his job more efficiently and helps minimize dangers to himself and those around him. There is nothing worse for a police department's prestige than to have one of its members beaten up by an unarmed assailant and with the amount of training the average U. S. policeman has, this is very possible. A lot of officers, if unarmed, would be incapable of defending themselves against even a semi-trained opponent. This is truly too bad, but it is a situation which is present. Too much emphasis is placed on the pistol, sap, and club and not enough on the officer. This situation does not apply to all policemen, for some are trained very well. These individuals must be given tremendous credit, since they are aware of the problem and are doing something about it. The police officer cannot completely enjoy the feeling of being adequately trained until he has been schooled and continues to practice Ju Jitsu or some comparable self defense art.

III

WHY CHOOSE JU JITSU?

THE system that is taught in this book is based on the art of Ju Jitsu. The reason for this is that although the other forms of self defense are deadly and effective, most of them have been designed for uses other than police self defense.

Judo is a very good sport. It teaches one to be alert, conditioned, and generally in good physical and mental health. It is, however, primarily a sport and is used in competition. The police officer generally does not wish to throw his adversary; and consequently, if he wishes to use Judo, he must go to the ground and indulge in grappling techniques. This is impractical against more than one opponent or in a crowd. Therefore, we should rule out the teaching of sport Judo to police officers.

Another art to be considered is Karate. This, too, has been turned into a sport and is somewhat impractical to use as self defense. If we remove it from its sport context, we find it generally too devastating to those on whom it is used.

Using Karate in self defense, the student is taught to seriously injure, maim, or kill his adversary. Certain techniques of Karate can be used in self defense without causing too much injury, but generally it is impractical for the officer to have a steady diet of Karate.

The Kenpo-Karate which is taught primarily in Hawaii, is a combination of Karate and Ju Jitsu. As a self-defense system it is good, but again is somewhat of a drastic means by which to subdue an adversary. Generally it consists of exactly the same elements of striking, blocking, etc., as the regular Karate but leans more toward self defense.

The Aikido school of Ju Jitsu is slowly gaining recognition in

the United States. It is very good and may in time take over where Okazaki Ju Jitsu is now taught. Aikido is a Ju Jitsu school, and, therefore, it can be taught to police officers for their self defense and offense.

Kung Fu is the Chinese version of Karate. There are several different systems of Kung Fu, and some are close to our Ju Jitsu, but most are taught like Karate. (That is, the blocking-striking system as opposed to escaping and joint locking systems.) Another drawback to the practicing and using of Kung Fu by the police officer is that the Chinese masters of this art teach it to almost no one. They keep the teachings very secret; consequently, it is almost impossible to obtain training in any of the various Kung Fu systems.

All in all, along with the Aikido school, the Okazaki Ju Jitsu system appears to be the best for the police officer.

IV

SHORT HISTORICAL INFORMATION ON THE ORIENTAL ARTS

Preface

THE material contained in this historical account was extremely difficult to obtain. Many people assisted the author in the research, and a great deal of conflict in regard to dates and names resulted. It became necessary to accept the most popular version, and it is requested that the reader bear this in mind. Oriental names have been eliminated, as they are often more confusing than helpful.

Much could be said on the historical background, but it has been shortened to simply inform the reader of the origin and development of these forms of self defense.

History of Oriental Self Defense

Ever since the cave man realized he had a neighbor—a neighbor who might steal from him or kill him—forms of self defense have prevailed. These first arts were undoubtedly quite primitive and probably consisted of picking up a large rock or club and calmly clobbering one's next door cave owner.

Unfortunately, our early records of self defense and offense are quite sketchy. It seems reasonably certain that the Orientals were not the first to have self defense. The defense arts were evolved also in Europe and the Middle East. In this book however, we are concerned only with the Oriental systems.

The forms which are prevalent in the Orient today unquestionably had their basic beginnings in India. Just how long ago these were developed is unknown. History goes back just so far; then

a period of myth is reached. Perhaps there are some facts to be credited to this period, but it is impossible to prove them.

At present there are many forms of foot and hand fighting in India along with wrestling and hand and arm holds. These forms probably stayed behind and are offshoots of the original forms which went into China from India.

The date of the journey from India to China is not exactly known. The Chinese have written records dating back 2,000



Fig. 1. Dot Mor¹

¹An ancient print of Dot Mor reprinted with the author's permission from *Chinese Karate Kung Fu* by Prof. T. Y. Wong and K. H. Lee.

years which make mention of instructor and student in early forms of Kung Fu (Gung Fu). We can gather from this that the earlier forms of this art have been practiced for at least 2,000 years in China.

It has been stated that a monk from India named Dot Mor brought these so-called forms into China and developed them (Fig. 1).

Others say that they were not brought in until much later by a Buddhist monk called Daruma Taishi around 500 A.D. References to these two monks make it difficult to decide whether there were two different systems or the same system in which Taishi merely added to Dot Mor's methods. Some even go so far as to say the systems of Kung Fu have been in China for 5,000 years. Although this is possible, there is no historical information to back this claim.

It is clear that these forms, called Kung Fu, were in an elementary stage of development until the last few hundred years. They consisted of wrestling, hand and arm holds, strikings, staff work, knife arts, etc. Some time back in Chinese history, the School of Kung Fu split into the Hard School and Soft School. Again, a definite date for the break is impossible to determine as it was undoubtedly a slow and gradual one.

The Hard School of Kung Fu

The Hard School of Kung Fu developed the arts of striking with hands, feet, elbows, knees, etc. This school developed the form-count movements—such as 16, 18, 24, etc., count movements of striking blocking, and defending as are found in Karate (see the section on Karate). These forms were copied by man after those used by animals and were employed by him as defensive and offensive movements.

The techniques of the Hard School has spread into most of Southeast and Northern Asia. One can see the influence of these forms in dances which are performed in many Southeast Asian countries and there are elements which are found in their arts of self defense and offense which can be traced directly back to the Chinese Kung Fu.

These forms of the Hard School of Kung Fu were introduced

into Okinawa around 1600 or 1700 A.D. These people were without weapons and as a result developed an art known as Okinawa Te or Okinawa Karate. At night they secretly trained armies of farmers to fight with their hands, feet, and to use special holds and throws against the Japanese invaders.

In Okinawa these early forms undoubtedly went through a period of trial and error, resulting in a refinement of techniques. These Okinawa students are still known for their great power and prowess. Many records are available telling about the unsuspecting Japanese being totally overwhelmed by the sudden and vicious attacks of these Karate men.

To state exactly who brought these forms to Okinawa from China would be impossible. It seems reasonable to surmise that they were first introduced by merchants and immigrants from China, and were practiced and developed for many years in Okinawa. Later, when political circumstances had changed, Karate was introduced into Japan by Gichin Funakoshi between 1914 and 1917 by a series of demonstrations in the hope that it would become a national sport. In this he was disappointed, for it was some time before interest in Karate really developed. Later, the Japanese did much to perfect several systems of the art, which is now quite popular in Japan.

Since World War II, Karate has appeared more and more in the United States. It was mainly introduced here by G.I.'s returning from the service. Another great influence was a visit to the United States in 1952 by Masutatsu Oyama, a well known Karate man. Although there is still a great deal of mystery associated with Karate, this will be resolved as Karate becomes more popular. There are very few Karate schools in the United States at the present time. However, each year brings more interest and more schools, and we may soon find Karate spread throughout the United States.

The Kenpo Karate school of the Hawaiian Islands is an outgrowth of the Okinawa-Japan Karate schools. Its main difference is that in Kenpo the student practices self defense almost exclusively whereas in Karate proper, free play (contesting) is also taught. The author feels that the biggest weakness in Kenpo

Karate is that it teaches tricks for self defense rather than principles.

It has been stated that there are between 70 and 100 forms of Kung Fu still practiced in China and related Southeast Asian countries. Schools of Hard Kung Fu may also be found here in the United States, generally being located in Chinese sections and run exclusively by Chinese. In certain schools of both Kung Fu and Karate the arts are tied in closely with philosophy and religion. This should be remembered by the student who has the privilege of learning these arts.

The Soft School of Kung Fu

As the reader will remember, Kung Fu split into two schools. The second, or Soft School of Kung Fu will now be discussed. It is estimated that the Soft School continued to develop in China, and around 1200 A.D. began filtering into Japan through the influence of merchants, missionaries, and travelers from China. This school consisted of holds, dislocations, chokes, throws, and elements of striking.

Once in Japan, these forms underwent several changes and were called Ju Jitsu. Several different schools developed, and each had its own specialty and number of techniques. Certain schools were known for choking, others for throws, quarter staff, or hand and foot techniques. It is highly probable that these schools combined elements of wrestling and Samuari contributed greatly to the development of these arts.

By around 1880, the Ju Jitsu schools were located throughout the Islands of Japan. It was about this time that these schools began to lose public respect. History indicates that ruffians and criminals were abusing the art of Ju Jitsu and as a result, it was becoming a highly dangerous practice in a modern world.

Regardless of the reason, a change was due. A bright young man named Jigoro Kano studied at several of the leading Ju Jitsu schools. He found that a system of falling was needed to offset injuries which occurred when one was thrown Ju Jitsu style. He also decided that besides being a military art Ju Jitsu could be a satisfactory sport.

Kano refined some of the old techniques, omitted others, and

created new techniques, thus beginning the foundation of a new sport. In 1882, he began teaching this new sport, called Judo. At this time he established the Kodokan, which is now known as the headquarters for Judo throughout the world and is located in Tokyo, Japan.

Professor Kano then traveled to several localities around Japan introducing Judo. His idea caught on and Judo was accepted. Although Kano traveled all over the world introducing Judo he never was able to get it inaugurated as a sport in the Olympic games. In 1938, at the age of seventy-eight, while returning to Japan from a world-wide trip, he died at sea a few days out of Seattle.



Fig. 2. Professor J. Kano

A few years later Japan was at war. Because of this, Judo suffered a temporary decline, at least in the United States. Since Judo contact with Japan was severed, some of those instructors who were here in the United States began teaching soldiers and marines the art of hand-to-hand combat combined with elements of sport Judo. It should be realized that most Judo men do obtain a certain amount of self defense techniques (Ju Jitsu), although they are infrequently used.

During the war both Judo and Ju Jitsu were taught to the Japanese officers and men and it is known that many Japanese were required to have a Black Belt before becoming officers.

With the occupation of Japan after the war, Judo again flourished. Judo schools (apart from armed forces instruction centers) started among the Japanese here in the United States and renewed their contacts with the Kodokan and Judo. Many returning servicemen brought with them the arts which they had learned in Japan. And so for the first time Caucasians were found teaching the art of Judo to any extent. In the United States at present, there are Kodokan schools from California to the East Coast and from the Canadian border to Mexico. These schools are run by both Orientals and Caucasians.

Judo has spread also to foreign countries, and the Kodokan has become more powerful and important than it was. In 1952, Risei Kano, the son of Jigoro Kano, established the World Judo Federation in Paris, France, and it became the uniting force for the Kodokan schools in many countries.

Risei Kano is now president of the tremendously large and powerful Kodokan and head of the World Judo Federation, of which the United States' Kodokan schools are members. It is interesting to note that several of Jigoro's personal students are still alive and actively participating in Judo.

At the same time that Professor Jigoro Kano was introducing Judo, a young man named Henry Okazaki was studying to be one of the retainers of the Emperor of Japan. Okazaki studied Judo and many schools of Ju Jitsu and became proficient in both arts.

Prior to going into the service of the Emperor, Henry Okazaki took a trip to the Hawaiian Islands and decided to stay. He

started a massage parlor, which became a great success. In fact, people came from all over the world to derive benefits from his establishment. He began teaching Judo and Ju Jitsu and found that he was successful in this also. In fact, Henry Okazaki's fame had reached Japan when Jigoro Kano visited him. The two had great admiration for each other. It should be noted though, that Okazaki was not teaching Kodokan Judo.

Professor Okazaki started the Kodenkan System around 1924. It combined Ju Jitsu and Judo into a working art. His courses contained much of each. The Hawaiian Ju Jitsu Guild was first started by him and then changed to the American Judo and Ju Jitsu Institute of Hawaii. The Kodenkan System was studied at these schools.

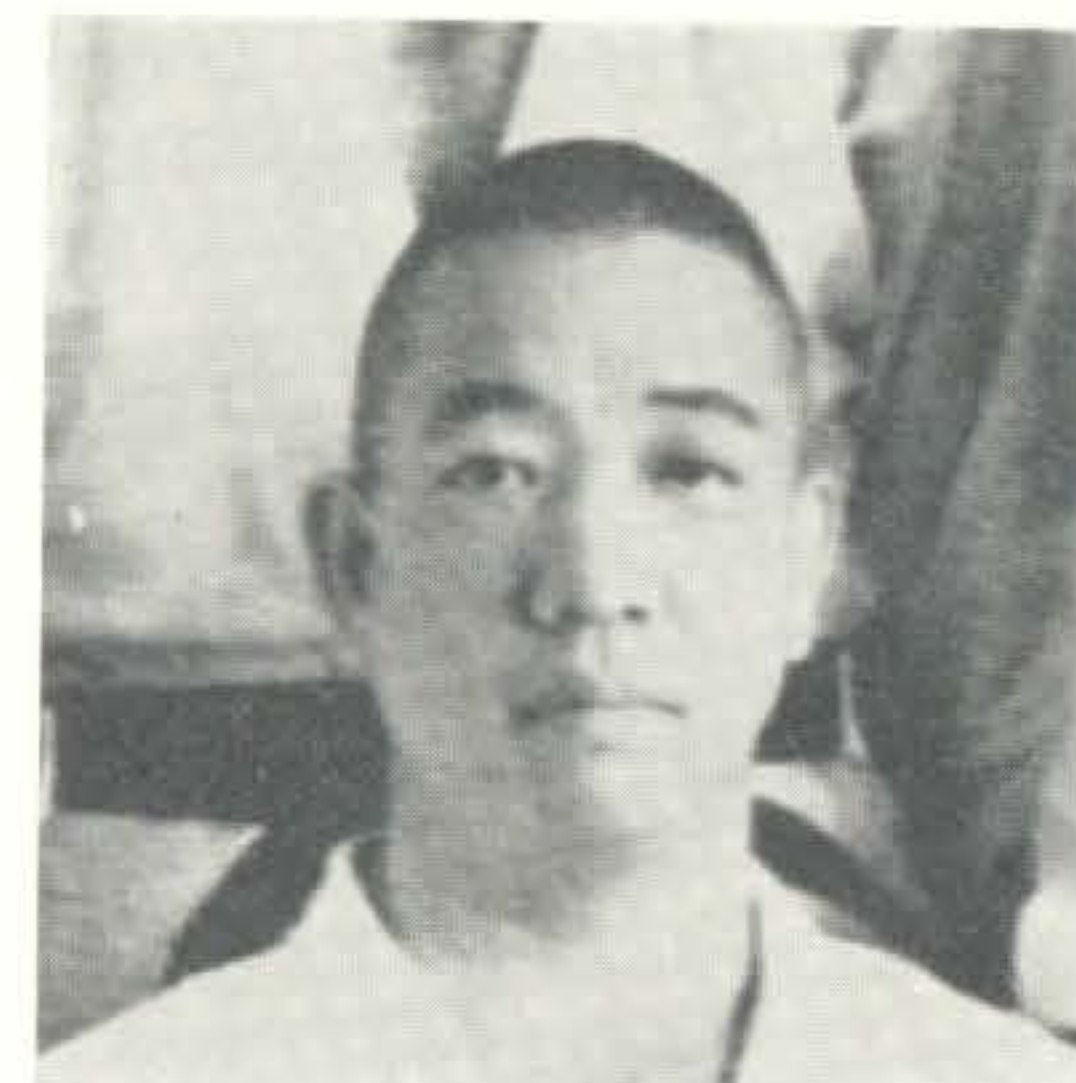


Fig. 3. Professor H. Okazaki²

Soon his system spread to the Mainland and schools were started in California. One of the first of these was headed by Ray L. Law in Oakland, California. Later, many of the instructors felt a need to combine the Kodenkan System schools in the United States, so the American Judo and Ju Jitsu Federation was established in 1949. Not all Kodenkan instructors on the Mainland joined, but many of them did. Professor Okazaki's dream was to see a Judo school of his system in every state in the Union. Unfortunately, in 1953, Professor Okazaki died in Hawaii. He never saw the schools of his system in the United States, but it is certain that he was proud of them.

² James Moynahan, *A Guide to Judo, Ju Jitsu, and Associated Arts*, reprinted and revised.

V

DIFFERENT SELF DEFENSE ARTS THE POLICE
MAY WISH TO KNOW ABOUT

THE following Oriental arts are described here so that the officer may have an intelligent working knowledge of all their contents.

It is very unlikely that the officer will find these arts used on the streets in fights or other situations. This statement stems from a two-fold idea: First, not many people in the United States know anything about Oriental defenses. Most of the people who claim to know anything about them "learned it in the service" or were "taught by a fellow who knew some of it." Generally, these people would be better off if they had not "learned" anything. Their training is far from adequate, and by and large, relatively useless.

Other training may be secured by the general populace from cheap booklets written by "phoneys." There are many of these books around, but they usually teach poor techniques which are often more harmful to the person using them than to his opponent.

The second point is that most individuals adequately trained would never use these techniques unless it was completely necessary and they had no other alternative. There is somewhat of an unwritten law among practitioners of the Oriental offense and defense arts that you don't need to *prove* you can use it when *you* know you can.

With the combination of these two situations it is reasonably safe to say the police officer need not be too concerned about law breakers using the Oriental arts.

The author now wishes to describe the three major Oriental arts which are practiced and taught in the United States.

Judo

Judo literally interpreted means "gentle way." But more than that, it is a sport consisting of over six hundred throws and many mat techniques. The opponent who first completes a successful throw wins. If the throw is incomplete, the contestants usually continue with grappling techniques. The one who first completes either a submission hold or hold-down, wins.

Before an individual does any work with Judo he must learn to fall. During this process, a great number of would-be Judo students are weeded out. It takes many weeks of falling before a person can do so with any degree of proficiency, but after this has been attained, the student is ready to take falls with a good deal of confidence. This is of great importance.

As a sport, Judo has definite rules which each player must observe. If one violates these rules during a contest, he risks the possibility of being automatically eliminated from the match as well as expelled from the school.

The main objective of the Judo contest is to throw one's opponent and secure a single point. This is undertaken by both opponents grasping each other's Judo suit in a prescribed manner and then starting a sort of waltz-step around the mat. When one opponent feels the other is off-balance, he attempts one of the many Judo throws. If the throw is successfully completed, he wins a point.

One point is all that is needed to win in a contest. If one manages to get his opponent down but gets only a half-point because of an inaccurate throw, or gets no credit for the throw (or attempted throw), he automatically goes into the second phase of Judo, which is grappling. Here one secures the point by one of three ways:

(1) If he manages to hold a man immobile by one of the many hold-downs he may secure a point. He must hold his man for 30 seconds.

(2) Another successful way to obtain a point is that of using a joint lock. One merely applies a joint lock hold and slowly applies pressure. If a person has successfully completed this hold, his opponent will tap twice signifying defeat. As soon as one player taps, his opponent is to release him immediately. If

this rule is violated, the player loses the match. Another important factor which goes along with the joint lock is that a person may apply pressure against the elbow joint only. No other joint is permissible in Judo.

(3) The third way of securing a point while on the ground is that of choking. An individual places a lapel choke on his opponent and gradually applies pressure. Once the opponent feels a sufficient amount of pressure, he is supposed to tap and signify defeat. Should he fail to tap, he may pass out. This occurs more frequently than a broken arm in Judo, for, while being choked, one often has difficulty in determining how much pressure can be endured. On an effective Judo choke a person has to apply pressure for only about four seconds before being choked out. This outcome is generally quite harmless.

It should be remembered by the reader that Judo is just a sport. Although it can be used in both offense and defense, it was primarily designed as a sport.³

Judo students, as well as students in other fields, are advanced and graded by ranks or belts. The students wear a Judo-gi, as is seen in the pictures in this book, and this garment is wrapped around the waist with a sash or belt. The color indicates the rank an individual has attained. In Judo, as in most of the Oriental arts, the beginner starts with a white belt and progresses through three degrees of white to a brown belt.* Then he goes through three degrees of brown to the black belt. There are ten degrees of black belt; however, no one in the U. S. has ever progressed beyond the seventh degree black belt.

In Judo the student is generally graded on the number of throws and mat techniques he has perfected, his ability to demonstrate these throws in contests, and his moral character. It is difficult to say exactly how long it will take to achieve a belt, as so much depends upon the student and his instructor. However, as a general rule, the fairly good student may obtain a black belt first degree (Shodan) in two and one-half to three and one-half years.

* In the U. S. often the last degree of white belt is indicated by a green belt.

³ Moynahan, J. M.: Op. Cit.

Judo is very widely spread throughout the United States and is becoming more important as a sport every year. National A.A.U. tournaments are held in different localities in the U. S. each year. Many cities of over 100,000 population have one or more Judo schools or teams.

Karate

Karate literally translated means "empty handed." It is an outgrowth of the earlier Chinese self defense Kung Fu. Karate is a relatively new art in the United States. It has generally been found in the United States only since the end of World War II. A version of Karate called Kenpo has been taught in the Hawaiian Islands since several years before the war but Karate generally has not been taught in the mainland for more than about ten years.

Karate is the method whereby blocks and strikes are utilized to ward off one or more attackers. The student of Karate learns various nerve and vital areas, similar to those described in this book. He learns the results of attacks to these areas. Next the student learns to utilize various weapons on his own body with which he may strike an opponent. These consist of such things as the fist, side of the hand, side of the foot, and many others.

The student also learns proper methods of blocking and defending against various attacks. This phase consists of the employment of the hands, arms, knees, and feet in defense. Much time for perfecting should be spent here, for this is probably the most important part of Karate. With the proper use of a block, the theory that a "good defense is the best offense" is proven true.

At the time the strikes and blocks are learned, different methods of standing are taught—such as the horse and cat stances. These stances provide power and balance for the attack. Each student takes into consideration his physical characteristics and then adopts the stance or combination of stances he feels necessary. The slow-moving student usually uses a different stance from that of the faster moving individual. Thus, in free exercise or free play, the observer may see many different stances used, depending upon who is playing.

After the stances, blocks and strikes are learned, and numbered series of combinations are practiced. These form movements are called katas. The kata is a sort of shadow boxing series of movements generally executed against four or more imaginary opponents. If properly executed, it looks like a dance; if understood by the observer, a very deadly dance! In these katas the student blocks and strikes or kicks and may turn suddenly to take on an imaginary student to his rear or side. Most movements in the kata are practiced on the right and left side of the body, thus forcing the student to practice and develop these movements right and left handed (this aids the student in developing his body symmetrically).

Katas are executed slightly differently, depending upon the system which is studied. The major difference in the katas of different systems is pet techniques and modifications that are used in different movements. Other than this, the kata is basically the same exercise, no matter what school or system is teaching it.

After the above things are learned or put, at least, into a working knowledge, the student may practice Ju Kumite or free play. This is one of the ultimate goals of the Karate player. Here he may attempt to employ the techniques previously learned against another Karate student. Both students are using offensive and defensive tactics against each other. A score or point is made when a student strikes at a vital area and his blow is not blocked. The student must be in good condition, and he must be able to "pull" his blows. To "pull" a blow merely means to stop about an inch or two from contact. The student must have ample force so that he could have killed his opponent if he had continued, but he must also have extreme control over his blows so that he may "pull" his blow just short of its goal. As the reader may well imagine, many hours of practice must first ensue before free play is attempted. In Karate you are nothing unless you have achieved this state of progress. This type of caution is a must.

Karate besides being a sport is used as a highly effective and extremely deadly self defense art. The student, while training for the sport aspects, is also preparing for Karate in self defense. To the well-trained Karate man, two unarmed opponents pose relatively no problem. He becomes so conditioned to attack and

defense that it comes as second nature. The reader can further appreciate the Karate man's effectiveness when he takes into consideration the large number of vital areas constantly exposed, coupled with the number of body weapons which can be employed. This combination truly presents hundreds of combinations in attack.

A less important phase of Karate is that of tests of power. This constitutes only about 10 per cent of actual Karate. The student indulging in this practices many months or years perfecting, hardening and toughening different body weapons—such as the fist, foot, and side of hand. After much practice he can break boards, tiles, bricks, and rocks.

Karate power has, of course, limits. Certain things are not possible for humans to accomplish, and these things cannot be done even by Karate men. The Karate man is not superhuman but rather a highly trained individual. This should be taken into consideration when one hears of the feats accomplished by the Karate man.

This small part of Karate is, unfortunately, the phase which Americans believe to be the most important. These "tricks" are actually stunts which are usually practiced continuously by those who know nothing about Karate. Many Americans who teach what is supposed to be Karate teach merely how to break boards and how to strike vital points. What a shame it is that these few are actually wrecking Karate for many participants.

It is the author's opinion that those qualified to teach should have an official degree from either a Japanese Karate School, or an accredited Korean or Okinawan school. All others (with the exception of Kung Fu) should stop teaching Karate so that much confusion may be cleared up. There are definitely too many American fakes in Karate.

Karate is not Atemiwaza. Atemiwaza is the Ju Jitsu phase of striking vital points. It does not have katas nor does it have the elaborate or systematic organization that Karate has. Atemiwaza merely teaches vital points and how to hit them—and that is all. Karate, of course, goes much deeper.

In Japan presently, there are four major Karate systems. They are the Shudokan, Shotokan, Goju-ryu, and Wado-ryu. All of

these systems have about an equal representation in the United States. The schools from these systems in the United States are generally located in the larger cities, especially where Japanese are either working or going to school.

The ranking system in Karate is slightly different, depending upon the organization. The Shudokan, Shotokan, and Wado-ryu have three degrees of white belt, three degrees of brown belt, and five degrees of black belt. The Goju-ryu has three degrees of white belt, three degrees of brown belt, and ten degrees of black belt. Those below black belt are termed Kyu, which means class; and those of black belt standing are termed Dan, which means master. The following is the grading system found in Karate:

| <i>American Name</i> | <i>Japanese Name</i> | <i>Belt Color</i> |
|----------------------|----------------------|-------------------|
| 6th Kyu | Rokkyu | white |
| 5th Kyu | Gokyu | white |
| 4th Kyu | Yonkyu | white |
| 3rd Kyu | Sankyu | brown |
| 2nd Kyu | Nikyu | brown |
| 1st Kyu | Ikkyu | brown |
| 1st Dan | Shodan | black |
| 2nd Dan | Nidan | black |
| 3rd Dan | Sandan | black |
| 4th Dan | Yodan | black |
| 5th Dan | Godan | black |

Goju-ryu goes to 10th Dan

Grading in Karate is a hard thing to determine, since each system has its own ranking system. Generally, it takes a student in the U. S. two and one-half to three and one-half years before he may attain the 1st Dan (Shodan). In most systems, he is graded on the perfection of his katas, forms, free play, attendance to practice, and character. There are probably less than 25 *authentic* black belt Karate men in the United States. When one compares this number with the total population one can see that Karate isn't really too prevalent.

The Shudokan, of which the author is a member, is headed by Professor K. Tooyama of Japan. The head school is located in Tokyo, Japan. The official representative for Shudokan in the United States is Mr. Walter Todd, International Judo and Karate School of Oakland, California. The other Karate systems which



Fig. 4. Professor K. Tooyama

are found in the United States also have official representatives, who are usually assigned by the president or head of the organization.

The police officer will rarely, if ever, have any difficulty with Karate students actually using their training in fights or other disturbances. The Karate student is mentally conditioned never to use his skills unless all other alternatives are exhausted. They will usually either talk their way out of a fight or warn their would-be opponent of the possible deadly situation in which he may find himself.

Ju Jitsu

Ju Jitsu literally translated means "gentle art." Ju Jitsu was, as the reader has previously been told, the forerunner to Judo. Ju Jitsu, in its widest sense, consists of chokes, joint locks, strikes, and various offensive and defensive techniques.

There are at present in Japan four major Ju Jitsu organizations. They are the Yamoto Ryu, Aikido, Tiado, and Yagiu Shin Dan. Besides these four, there are many other smaller systems which are taught in the Orient and the United States.

The most popular in the United States is the Aikido school. At present it has two large major schools in Tokyo, and a few instructors have found their way to the Hawaiian Islands and the

continental United States. Until about ten years ago, the Aikido school had held its arts in secrecy, but recently it has allowed many individuals to learn them.

The school on which this book is based is that of the Okazaki system. As the reader will remember, Henry Okazaki, after learning Ju Jitsu and other martial arts in Japan, decided to live in the Hawaiian Islands. While living there, he began teaching what was entitled the Okazaki Method of Ju Jitsu, or the Kodokan System. This grew in popularity rather rapidly on the islands, and it soon spread to the continental United States. There are at present many of his original students who are teaching his system or variations of it throughout the United States. During World War II, many of our troops were taught parts of the Okazaki System. I am sure this training saved many lives.

The Okazaki system and its variations consist of a great many different techniques. It is a system which is readily adapted to our American concept of self defense. Techniques in this system have probably been seen by almost everyone, either on TV or while in the Service.

As was stated before, many variations have been made and much has been added to his original teachings. It is, therefore, difficult to compile an accurate listing of exactly what is presently taught the student. The following list, however, may give the reader at least a partial idea:

- Throws (general)
- Mat techniques (general, chokes, joint locks, and hold downs)
- Use of the stick (small)
- Use of the staff
- Use of the single stick or cane
- Police come alongs and joint locks
- Knife disarming (offensive use of the knife)
- Pistol and rifle disarming
- Atemiwaza (Ju Jitsu striking of the vital points)
- Kapo (artificial resuscitation)
- Massage

The reader can see from the above list that many arts are included in the Okazaki system. From these observations one

might understand why this system has had such wide appeal in the United States.

Many different organizations presently teach one phase or another of this system. Some of the military training in self defense, although deficient, teaches certain fundamentals which come from the Okazaki system. The best trained service, in the author's opinion, is the S.A.C. Air Force training. They do not employ Okazaki's system but rather Kodokan Judo and Karate. The main reason why they are so good is not necessarily the system but rather the Air Force's continual training and practice programs. The same results might be obtained if the Okazaki System were followed and taught as intensively.

The police training, in general, is a composite of the Okazaki System and catch-as-catch-can. Oftentimes, the training is far from adequate. Much of the time the officer is subjected to ten or more hours of instruction—and that is all. How anyone could imagine an officer using his knowledge after, let us say two months, without practice is far beyond the author's comprehension. Just because an officer can go through the mechanical aspects of a technique does not mean he can use the technique with proficiency. Many hours must be devoted to practice even after mastery in order to assure the officer of success in the techniques.

The police officer should be trained in the aspects of Ju Jitsu other than come alongs. He should also be taught knife and pistol techniques. These are included in this book and are found in the Okazaki System. A well-rounded education in Ju Jitsu is a thing much to be desired. However, excess amounts of techniques in one area are not necessary unless the reader plans to teach. In other words, he should learn a couple of disarming techniques, a couple of come along techniques, and so forth. He should not try to learn ten techniques in all areas because until he has been practicing for many years, a large number of techniques will tend to confuse him.

The grading or ranking in the Okazaki system is, to a considerable extent, a debatable situation. For all practical purposes, the black belt degrees go up to fifth grade. For those under the American Judo and Ju Jitsu Federation, the black belts are

marked in either red or white tabs. (The American Judo and Ju Jitsu Federation is an outgrowth of the Okazaki System.) For those still adhering to the original concept of belts, the black belt in the Okazaki System is plain black.

The grading time is about the same as in the other self defense arts. The black belt can be obtained between two and one-half and three and one-half years. Again, much depends upon the student, his interest, and the instructor.

The belt colors, under black belt, in this system are the same as in most other Oriental arts:

- 6th Kyu—white
- 5th Kyu—white
- 4th Kyu—white (sometimes green)
- 3rd Kyu—brown
- 2nd Kyu—brown
- 1st Kyu—brown

VI

JU JITSU TECHNIQUES FOR POLICE OFFICERS

MUCH time has been spent by the author in determining the nature and extent of the techniques in this manual. A long and difficult process of weeding out has gone on in the author's mind. The end product of this task is presented in the following ten sections.

The author went on the theory that it is more important to know a few techniques well than to know many techniques not so well. The trouble with the majority of the Ju Jitsu instructors in the U. S. is that they try to teach their students too much in just a short time. The student should strive to learn a few techniques very well.

From the above paragraph, the following law should be remembered: "Perfection of a very few techniques is extremely essential in order to achieve a working knowledge of the art." A working knowledge of the art means the ability to apply techniques in actual police work.

A second law which is extremely important in this area is: "An officer must devote considerable time to proper practice of a technique in order to be able to apply it."

The general public has been led to believe, through magazine ads and other sources, that Ju Jitsu can be learned overnight and with very little effort. Such is, of course, not the case. To attain proficiency, an officer must devote many hours to practice and should occasionally review the techniques after they are learned. Continual practice is very important.

In order to master the techniques, the officer should practice with a subject that does not resist the application of the techniques. After he has mastered a technique in this manner, he is

prepared to work with someone who *will* resist. This should be someone other than the person he practiced with before. Our third law is: "Practice against a non-resistant subject; then switch to a resistant subject."

Another important topic to be discussed is that of speed. In order to operate successfully with a technique, the officer must initiate a good deal of speed, which can be obtained only after much hard and diligent practice. Our fourth law is: "Speed is essential to success."

The fifth law can be easily deduced and should state: "In order to properly apply a technique, the officer should use surprise, which is easily attained by speed, as stated in the fourth law." As the officer becomes more proficient in speed, his possibilities of surprise will increase. Never let your subject know what you are planning. If he is aware of your actions, he can prepare himself for them and effectively counter you.

Our sixth law is: "Learn your techniques properly and from a reputable source." "Learn your techniques properly" is the statement echoed by many instructors. A technique should be learned properly in order to receive its ultimate effectiveness. So many cheap books print Ju Jitsu techniques which would actually hurt the user if he had to apply them in a serious situation. A reputable instructor would never teach techniques which would injure the applier, but often those who print books on Ju Jitsu do.

The seventh law is: "Practice with extreme care." Remember if you break an officer's arm or neck, he isn't going to be happy about working out with you again! Always tap the floor, your opponent, or yourself with your hand as soon as sufficient pressure is exerted on a technique (Fig. 5). Never see how long you can hold a choke or how long you can keep from having your arm broken. These techniques are meant for business—not for play.

"Always be serious about practice." This, the eighth law, is extremely important. You are in practice to learn techniques which will better protect the public welfare—and your own. Treat these techniques seriously for they are a serious business.

The ninth and final law is: "Always have a follow-up technique ready." Your first technique may not be complete, it may be improperly applied, or it may not be as effective as you wish it to

be; therefore, a follow-up technique is extremely essential. A striking blow is usually recommended; however, a second joint lock is very effective.

The nine above points should be kept in mind throughout the officer's practice of Ju Jitsu. To leave out one of the points or go against it is certainly asking for trouble.

Searching techniques were not included in this manual because of space limitations. The space devoted to them alone would approximate the size of this manual. If interest should warrant, the author would gladly compile a manual on searching techniques.

With the above information in mind, we will now proceed to the first series of arts—the Police Come Along techniques.



Fig. 5

VII

POLICE COME ALONGS

A COME along is used to transport a person from one area to another, or to hold a person immobile for a short period of time. The reason I say short period of time is if a come along is held too long the prisoner is more likely to escape. This escape may come about due to an unconscious lessening of pressure or a gradual increase of pressure. With a gradual increase of pressure your prisoner will complain and you will lighten the pressure, thus affording him an opportunity to escape. With the gradual decrease in pressure, he may become aware of this and you may not; thus an escape may result. The general point to remember is that you cannot hold pressure on a person constantly; a gradual shift in either direction will occur.

You should learn these come alongs well, for they are extremely important in police work. For practice with a partner, it is best to have your opponent stand opposite you with his hands on his hips; this is merely done in practice so that the description of how to do it is not too confusing. You may apply these techniques to either side of an opponent by merely switching the procedure described.

The Straight Arm Bar Come Along

1. When applying this to your partner's right hand, step toward him with your right foot and at the same time grasp his right wrist (Fig. 6).

2. Pivot on the ball of your right foot and pull his arm downward toward the ground. At the same time bring your left hand around it, so that it is over his right arm. Make sure your left foot is in place on the mat about 18 inches from your other foot (Fig. 7).

Fig. 6

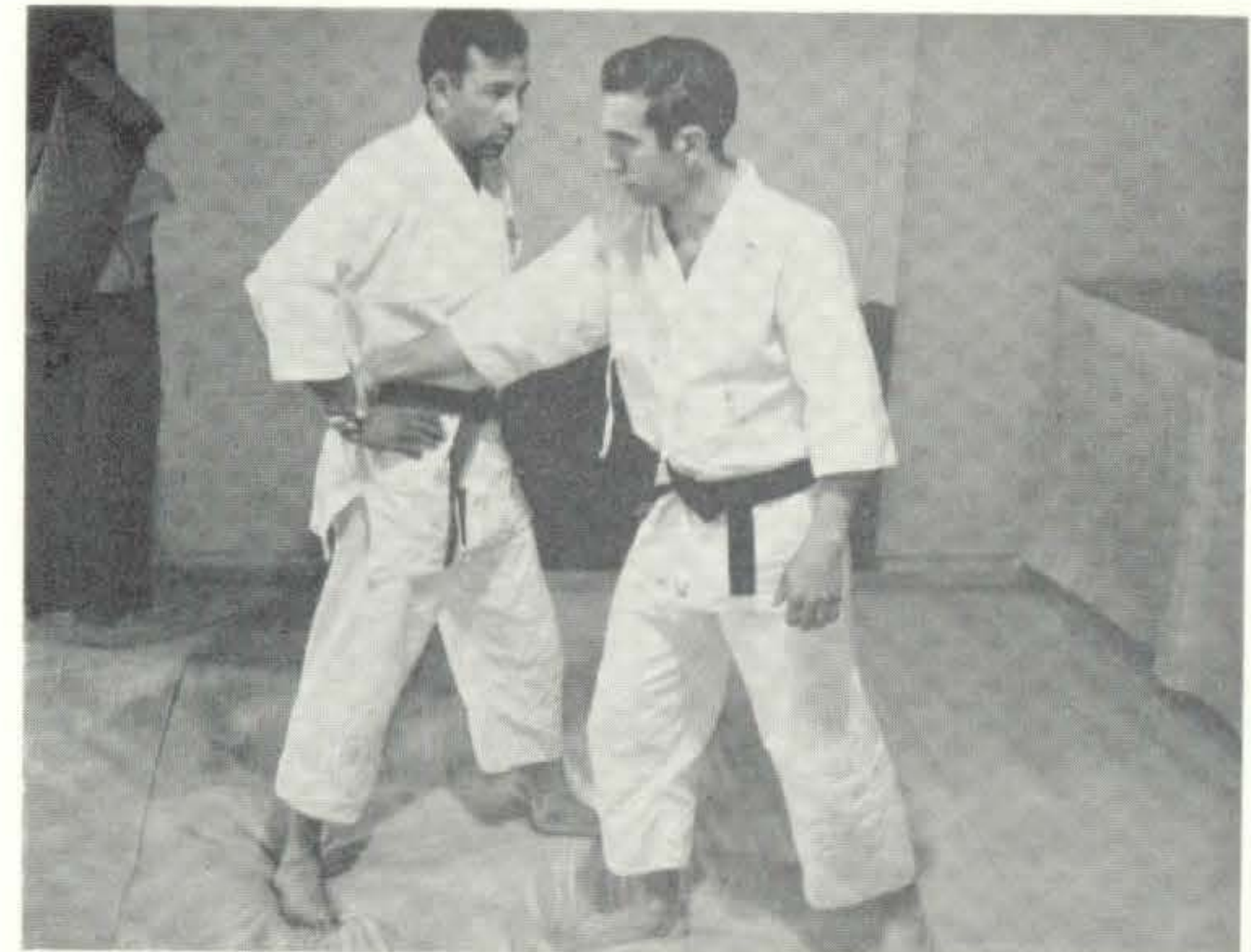


Fig. 7



Fig. 8

3. Twist your opponent's arm and hand so that the palm is facing upward. At this same time bring your left arm around and under your opponent's and grasp your shirt. Your arm should be slightly above his elbow and you should exert pressure with your right hand in a downward fashion (Fig. 8).

4. Generally, the higher you grasp on your shirt or jacket, the more pressure will be exerted. A very small man will experience difficulty in applying this against a larger man.

The Bent Wrist Come Along

1. Again your opponent is facing you with his hands on his hips (Fig. 9).

2. You have an option in this next step in that you may step in with your right foot or you may not. If he is close enough this stepping movement is not necessary. Grasp the back of your opponent's right hand with your right hand. Make sure to be well above the wrist joint (Fig. 10).

Fig. 9

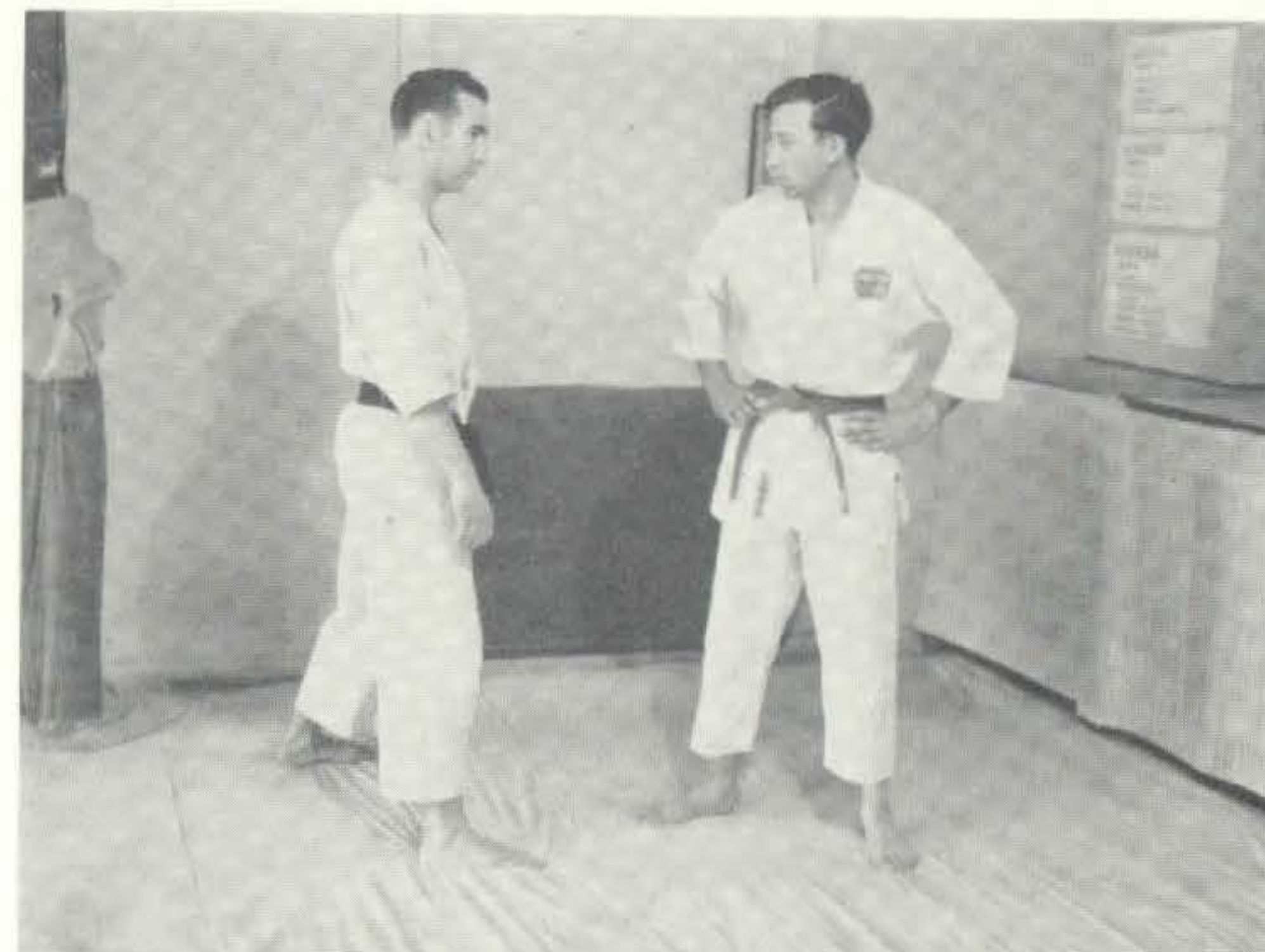


Fig. 10

Fig. 11



Fig. 12

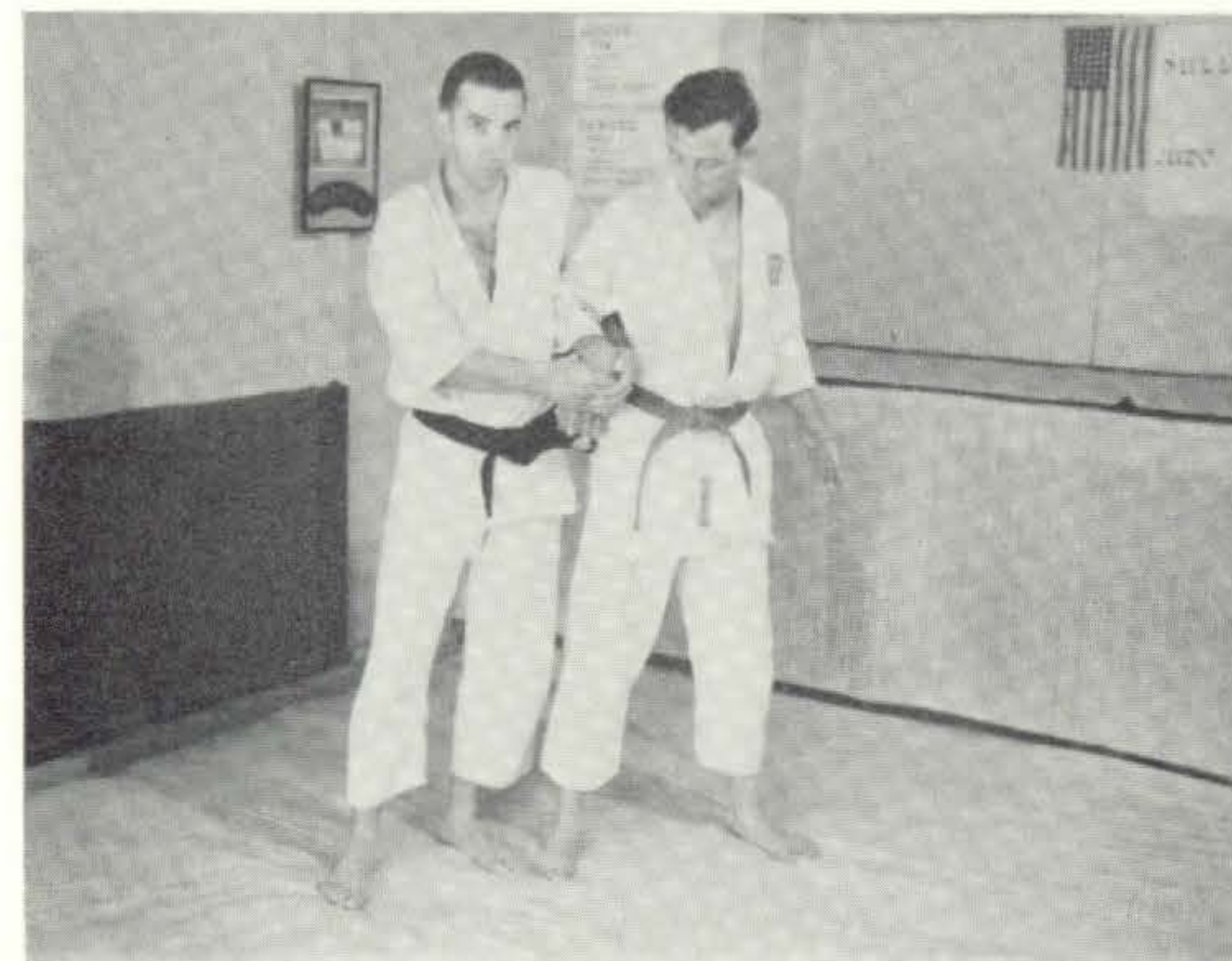


Fig. 13

3. Break the wrist action by twisting the hand clockwise. Make sure that your opponent's right palm is facing upward (Fig. 11).

4. Now you should step in with your right foot and at the same time grasp the opponent's arm at the elbow joint and begin to push it down (Fig. 12).

5. As the elbow is being lowered, pivot on the ball of your right foot and place your left foot next to your opponent's left foot. At the same time bring your left hand through the space between your partner's right arm and his body. Place your left hand over your right and exert pressure with your two hands in a downward and backward direction. Your technique is now complete (Fig. 13).

6. Some points with this technique are: (a) Make sure your hands are over his knuckles. (b) Press your left arm close to his arm and tightly against your body. (c) Make sure that your right thumb is under his wrist joint. (d) Each man's hand is constructed a little differently so it is best to experiment with a lot of different people using this technique.

Arm Between Legs Come Along

1. Your opponent is facing you or walking past you (Fig. 14).
2. You grasp his right wrist with your right hand and simultaneously pull his hand down (Fig. 15).
3. You quickly slide your feet to his right rear, pulling his arm through the crotch. You now switch your hands so that your left hand now holds his wrist (Fig. 16).
4. Now you grasp the opponent's shirt or collar with your right hand, point him in the desired direction and start moving (Fig. 17).
5. Some points with this technique are: (a) You may grab your opponent's hair with your right hand if you wish. (b) If your opponent gets completely out of hand, you may drive him into a wall with this technique. (c) This technique has a lot of psychological impact on those standing by. Without hurting your adversary you make him do what you want and also make him look like a fool.

Single Finger Come Along

1. For variety this technique will be demonstrated from a position whereby your opponent has grabbed your left wrist with his right hand (Fig. 18).
2. Reach over with your right hand and grab your opponent's right index finger and twist it backward (Fig. 19). This pressure should make him release his grip.
3. After his grip is broken, quickly grasp his right wrist with your left hand and continue your backward pressure (Fig. 20).
4. Some points with this technique are: (a) Fingers other than the index may be used. (b) Although this technique is simple you will find it extremely effective. (c) This technique is not as tiring for the officer to hold as the other techniques are.

Fig. 14



Fig. 15

Fig. 16

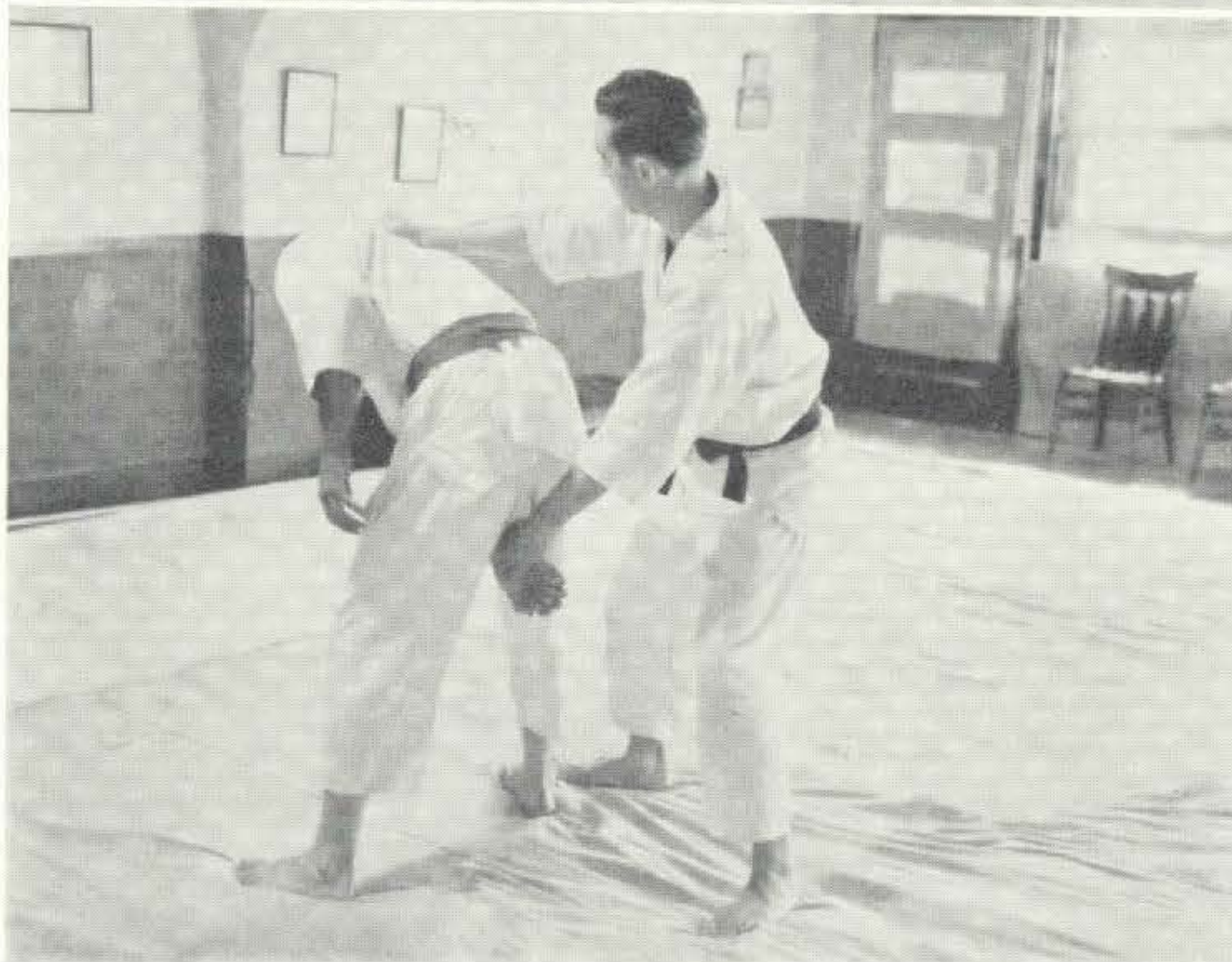


Fig. 17

Fig. 18

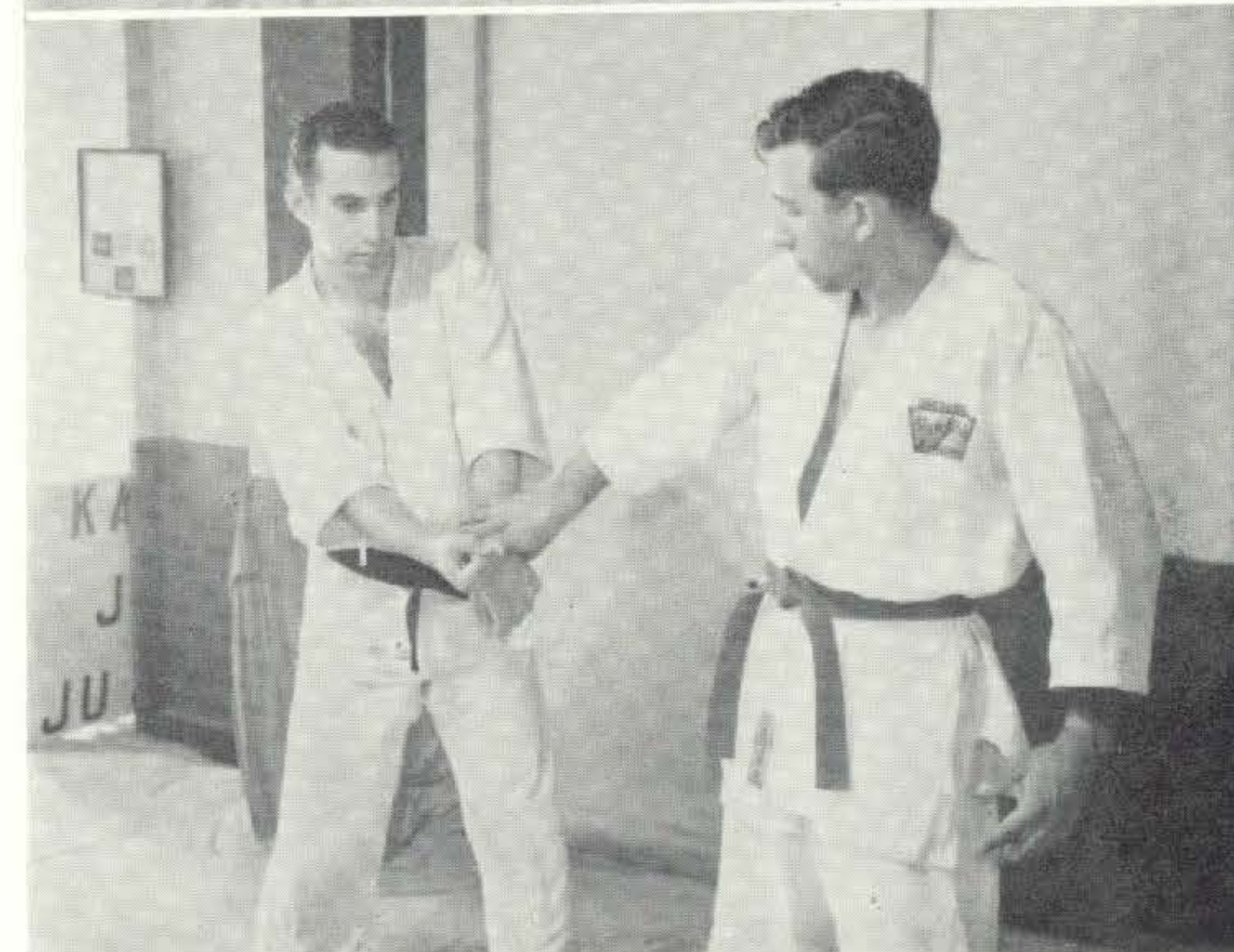
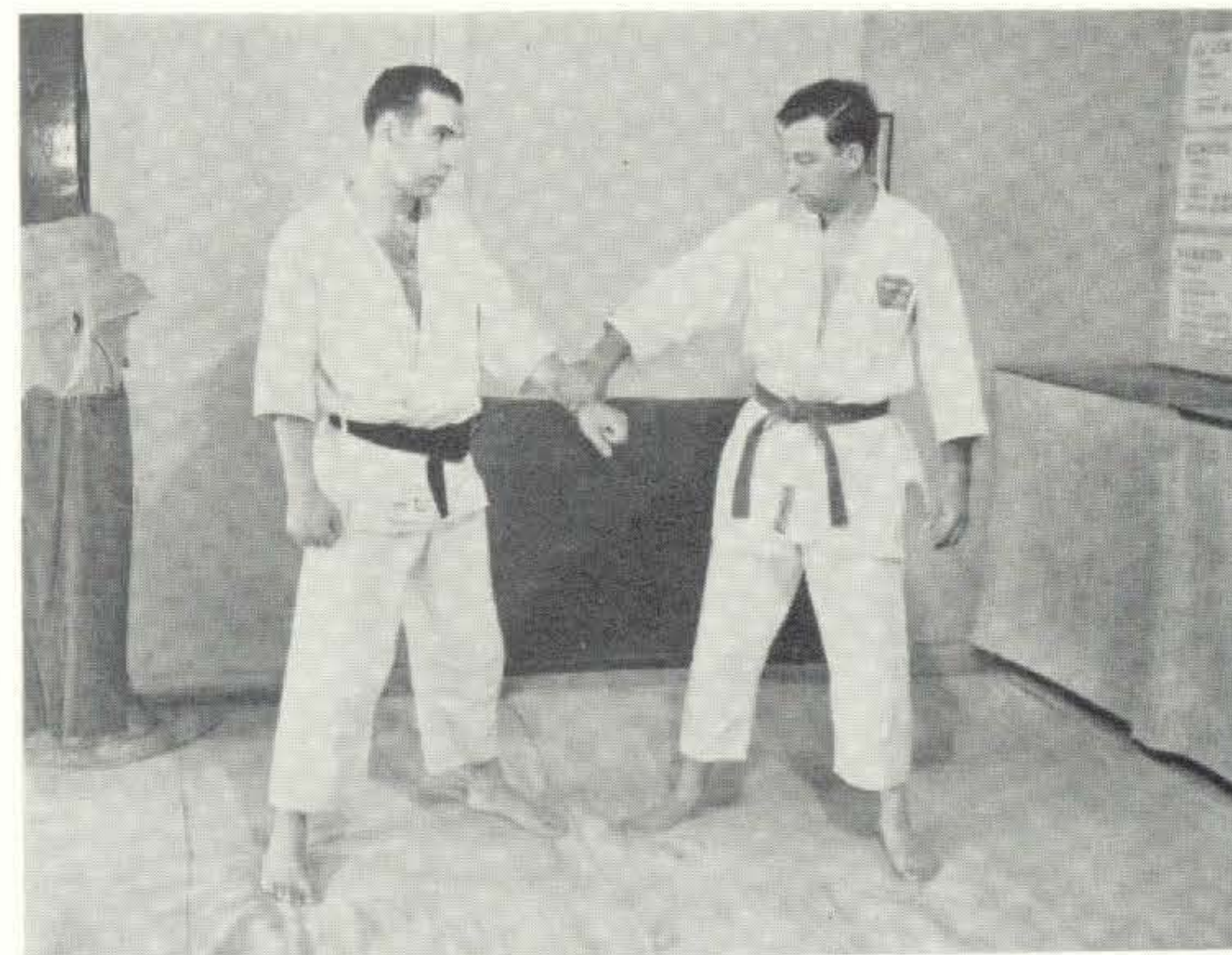


Fig. 19

Fig. 20

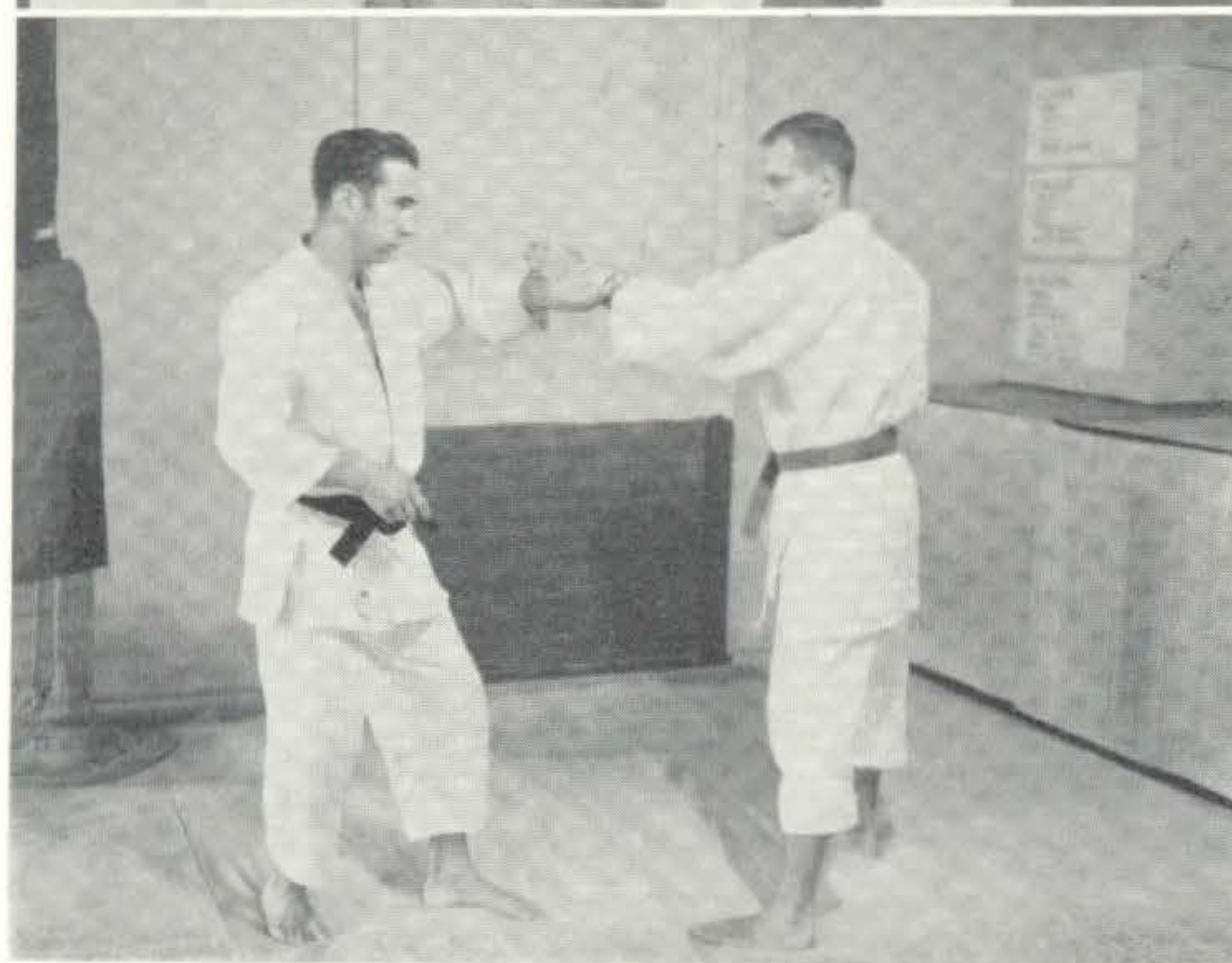
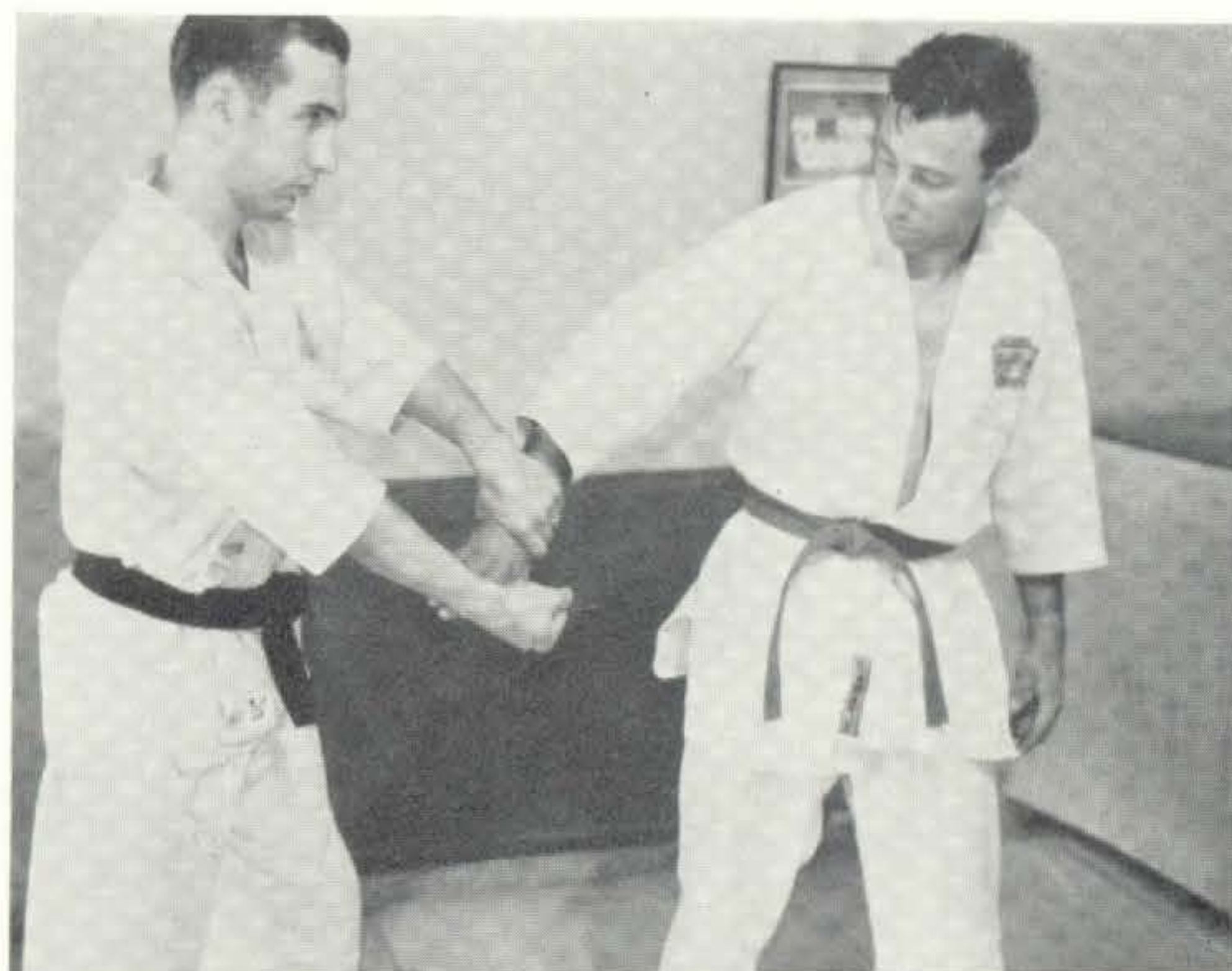


Fig. 21

VIII

MISCELLANEOUS HOLDS

THE three following techniques are presented so that the officer may supplement his knowledge of joint locks. The Ulnar Press, which is the first technique, may be used to hold a man, break his arm, or serve as a come along. The Bent Wrist and the Reverse Bent Wrist dislocations are used primarily as disarming techniques. Since these two are employed against rather weak joints, the wrists, care should be practiced in their application. The officer should remember to apply these techniques after blocking an attack or finding someone armed for an attack.

The Ulnar Press

1. Your opponent reaches toward you with his left hand. You grasp the back part of his forearm slightly above his wrist with your left hand (Fig. 21).
2. You step toward his left side with your left foot. At the same time, you pull his arm down and forward (Fig. 22).
3. You pivot toward him on the ball of your left foot and place your right foot between your opponent's left foot and your own left foot. At the same time, your left hand should begin to bring his left arm slightly backward (Fig. 23).
4. Now press your right forearm down against the back of his left arm slightly above the elbow (Fig. 24).

Bent Wrist Dislocation

1. For practice purposes, your opponent is facing you with his hands on his hips (Fig. 25).
2. Depending upon how close you are to your opponent, you may or may not step in towards him with your right foot. Grasp

Fig. 22

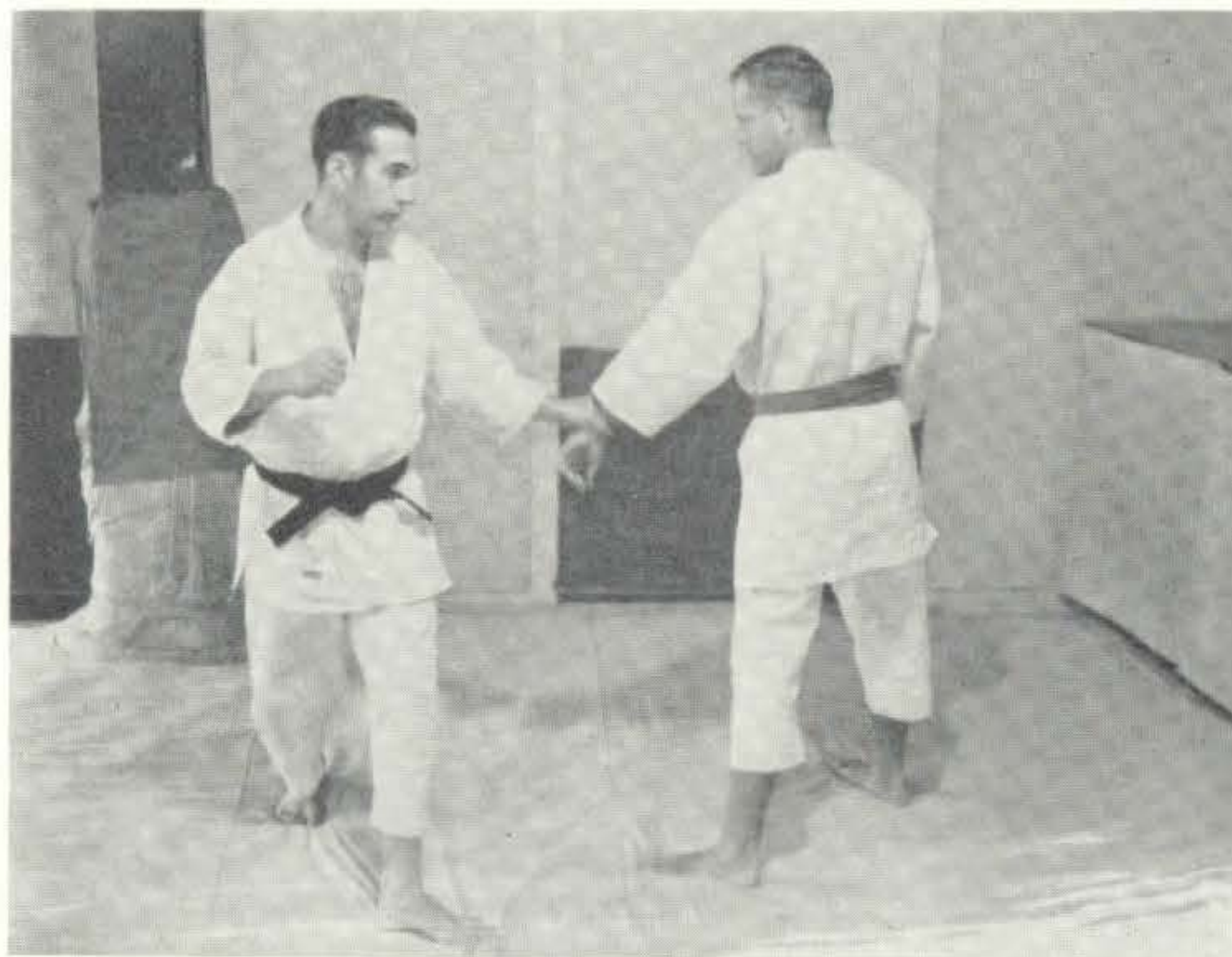


Fig. 23



Fig. 24

his left hand with your right hand. Your fingers should be in his palm above the wrist with your thumb on the back of his hand (Fig. 26).

3. Twist your opponent's left hand in a clockwise motion and bring it slightly upward and toward your body (Fig. 27).

4. With your left hand, grasp his left hand so that your thumb is on the back of his hand and your fingers are in the inside of his hand (Fig. 28).

5. For pressure, simultaneously push his hand backward and twist it to your right.

Reverse Bent Wrist Dislocation

1. Again for demonstrational purposes, your opponent is standing facing you with both hands on his hips (Fig. 29).

2. You may or may not wish to step in with your right foot, depending upon how close you are to your opponent. Grab his left hand with your left hand. You should grab his hand in the reverse manner you did in the bent wrist dislocation previously discussed. Your hand should be on the outside of his hand,

Fig. 25

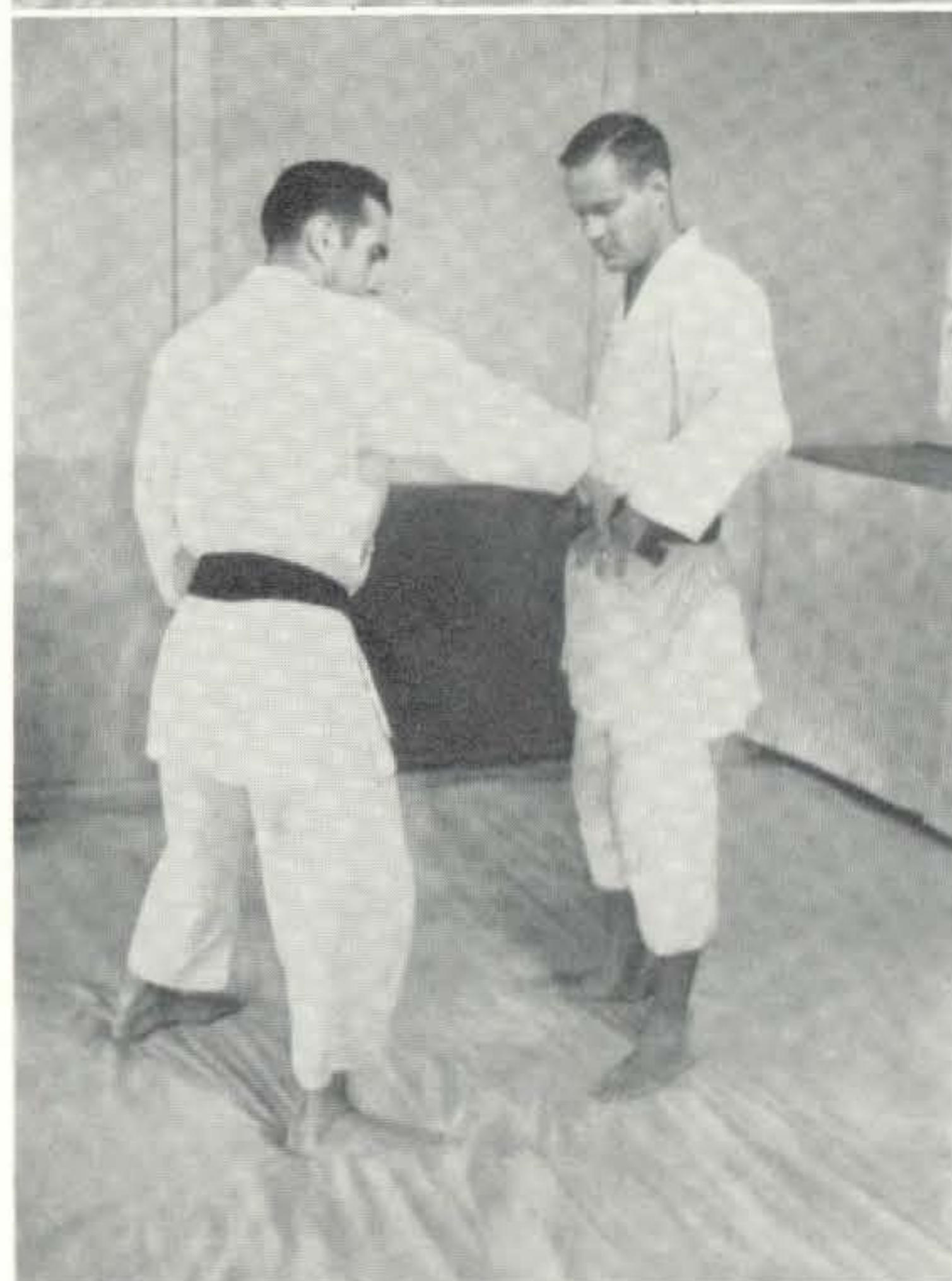


Fig. 26

Fig. 27

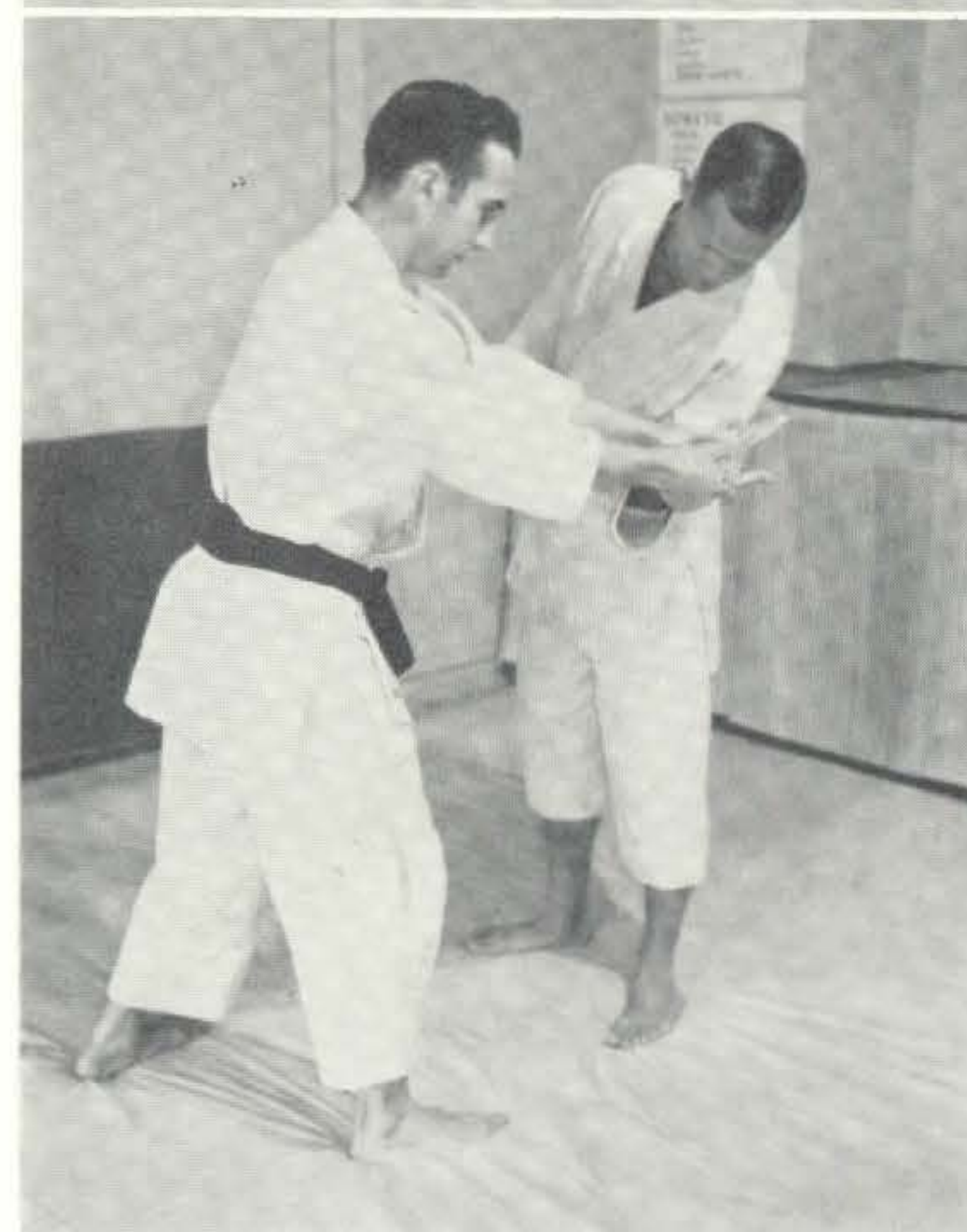
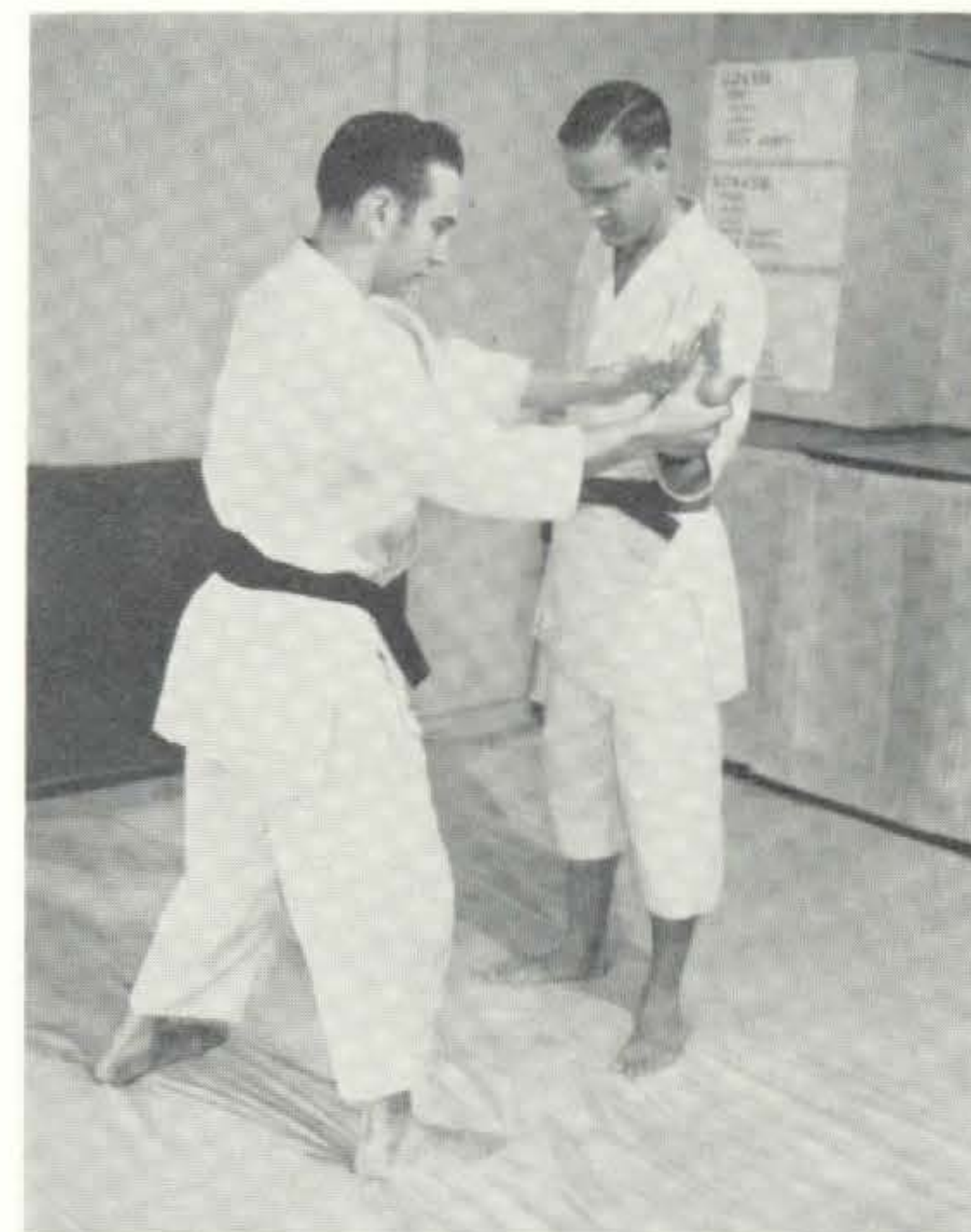


Fig. 28

rather than on the inside. Your thumb should be on the back of his wrist; and your fingers, on the inside of his hand. You should bend his hand backward (Fig. 30).

3. Now twist his hand backward and in a somewhat counter-clockwise direction. At this same time, pivot on the ball of your right foot away from your opponent. Place your left foot down on the ground (Fig. 31).

4. Place your right hand on your opponent's left arm at about the elbow. Continue twisting your opponent's hand with your left hand, and apply pressure with your right hand down against your opponent's arm (Fig. 32).

5. This technique may also be used as a come along.

The officer should remember that the above techniques can be secured from both the right and left sides. After mastery of a technique on one side, the officer should work on it from the other side. Also, the officer should remember that these techniques can be worked into from positions other than those in which an opponent has his hands on his hips. The officer should strive to practice these when approaching an opponent from the rear or side.

Fig. 29

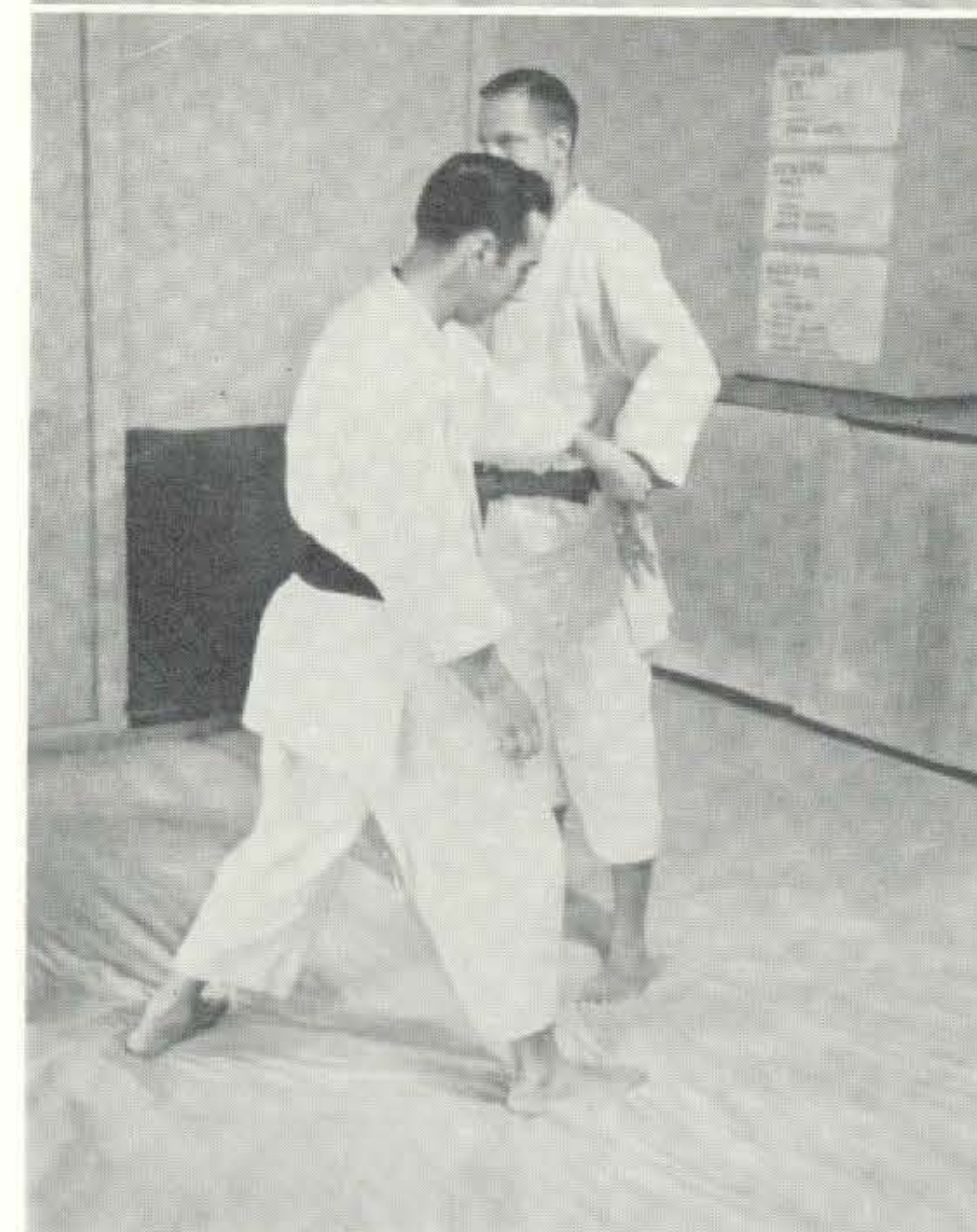
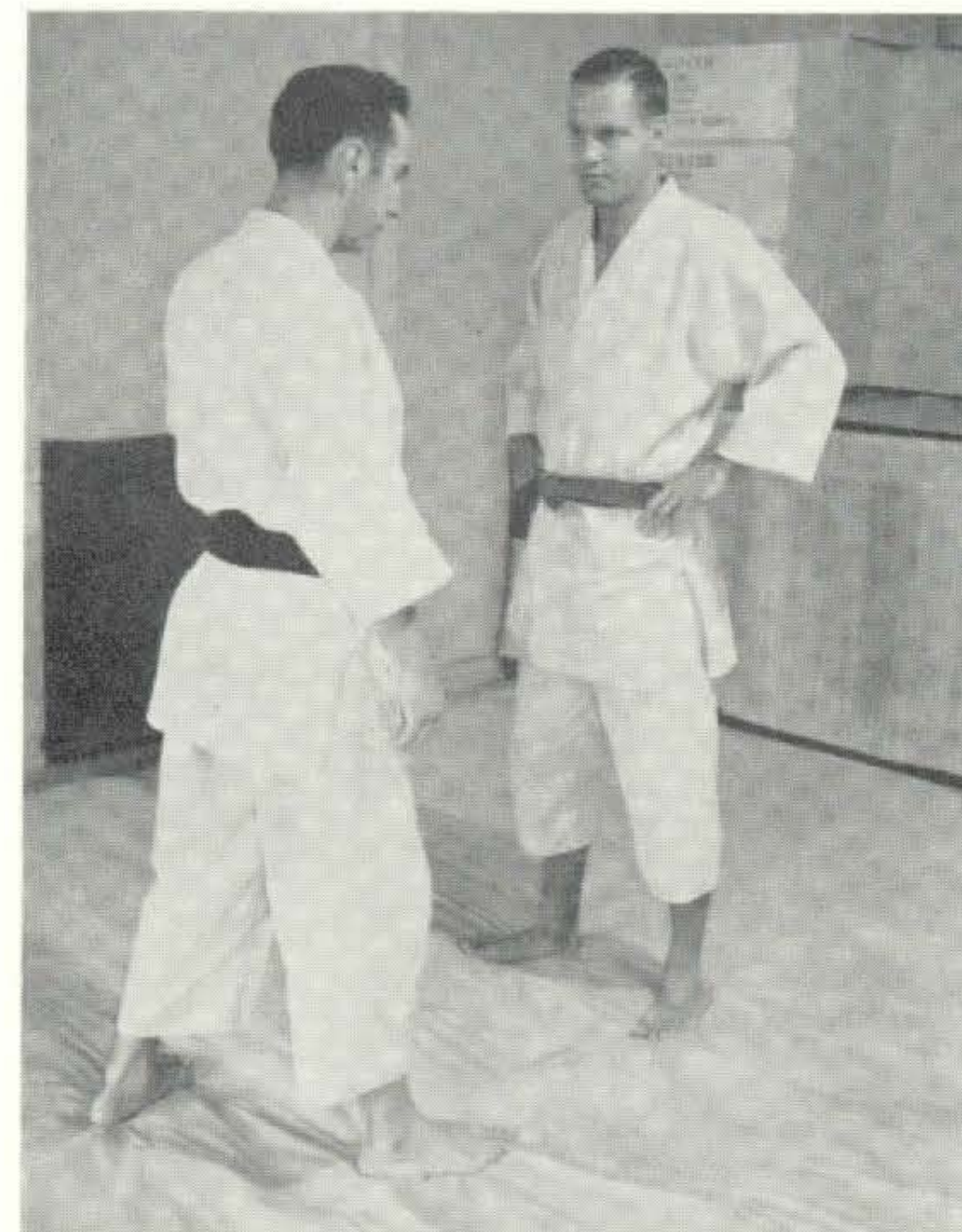


Fig. 30

Fig. 31

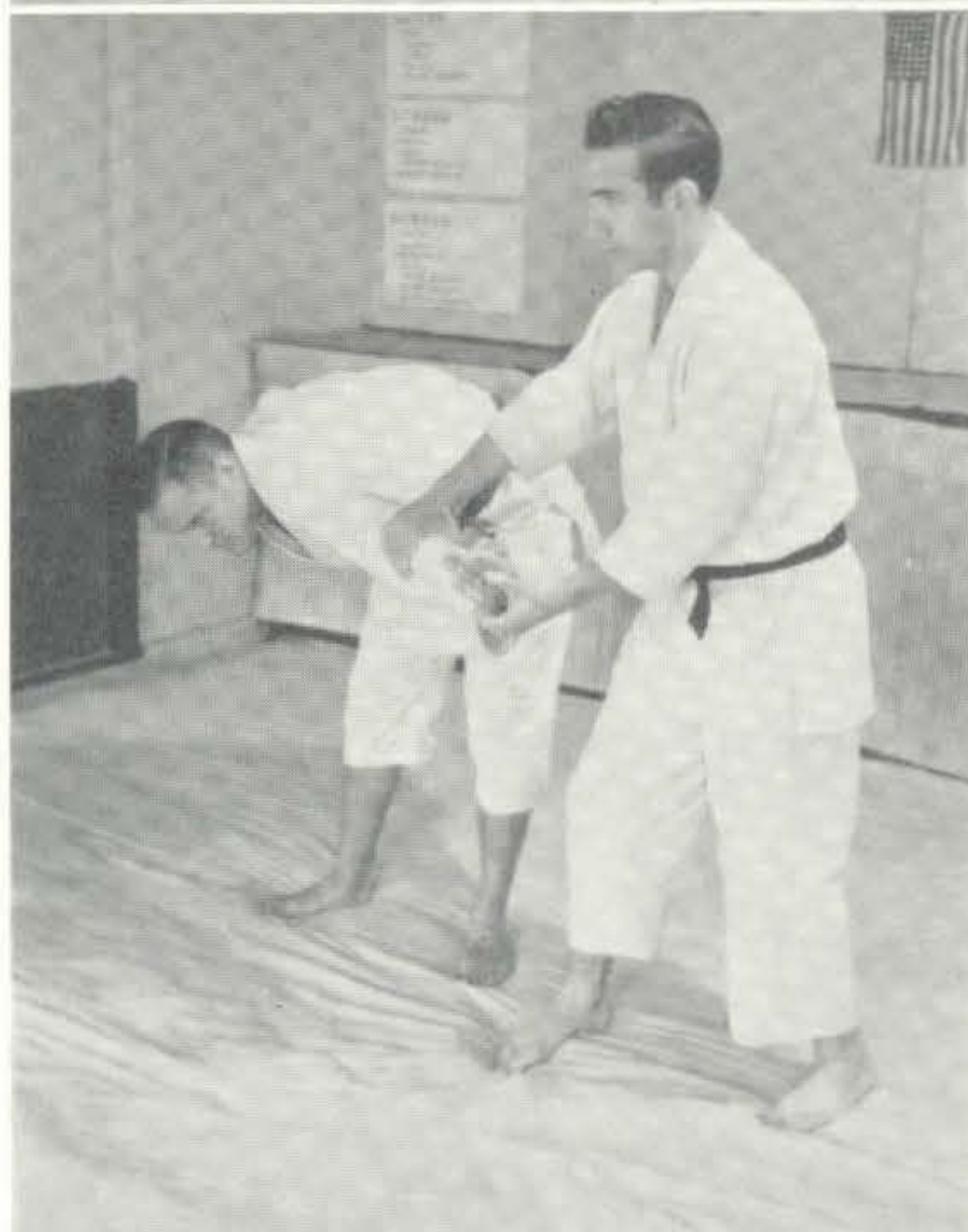


Fig. 32

IX

BLOCKING TECHNIQUES

THERE are only four major blocks an officer must learn in Ju Jitsu. The standard blocking techniques taught by many Ju Jitsu instructors are very weak. After teaching these techniques for many years, the author felt a need to change his blocking system; consequently, he changed to a stronger system. This change has incorporated the blocks which are found in the Karate systems. These have been proved by time to be the best type for use by both men and women.

Usually when you are assaulted with a knife, bottle, club, etc., an attack will come from either a downward, upward, or straight-in thrust, blow, or swing.

The Downward Block

The downward block is to protect you from an underhanded blow either into the crotch, stomach, or related areas. This block is accomplished by doubling your fist and catching your opponent's arm as he makes the blow. Be sure to go down and meet his arm (Fig. 33). Don't let his arm or hand get too close to your body; it might be too late to do anything about it.

The Upward Block

The upward block is to protect against an attacker striking you on the head or shoulders. Here again you double your fist and strike out in an upward motion and catch his arm as it comes down (Fig. 34). Two important points to remember are: (1) Make sure the block is upward and away from your head; (2) make sure your arm is tilted slightly so you do not take the blow

Fig. 33

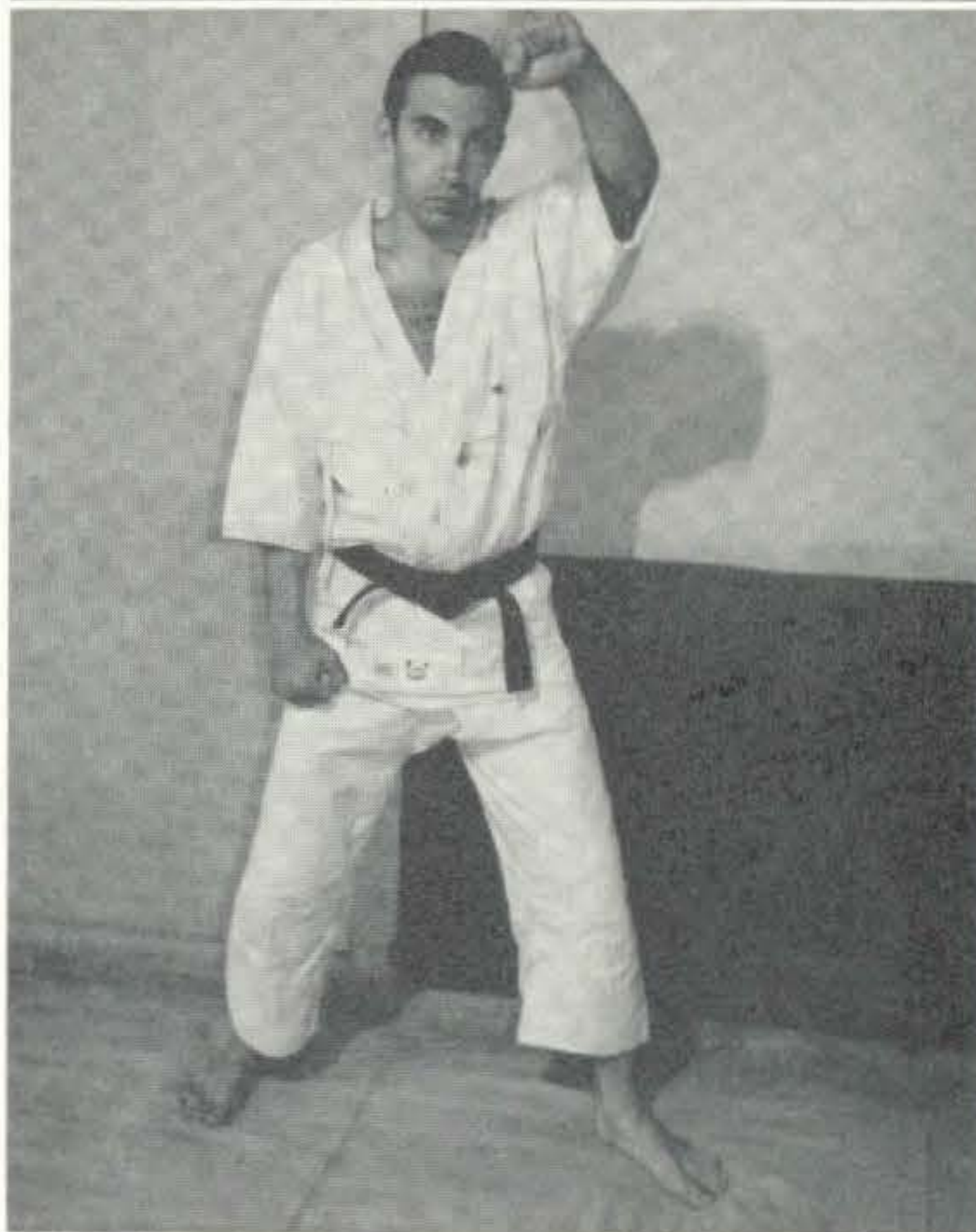
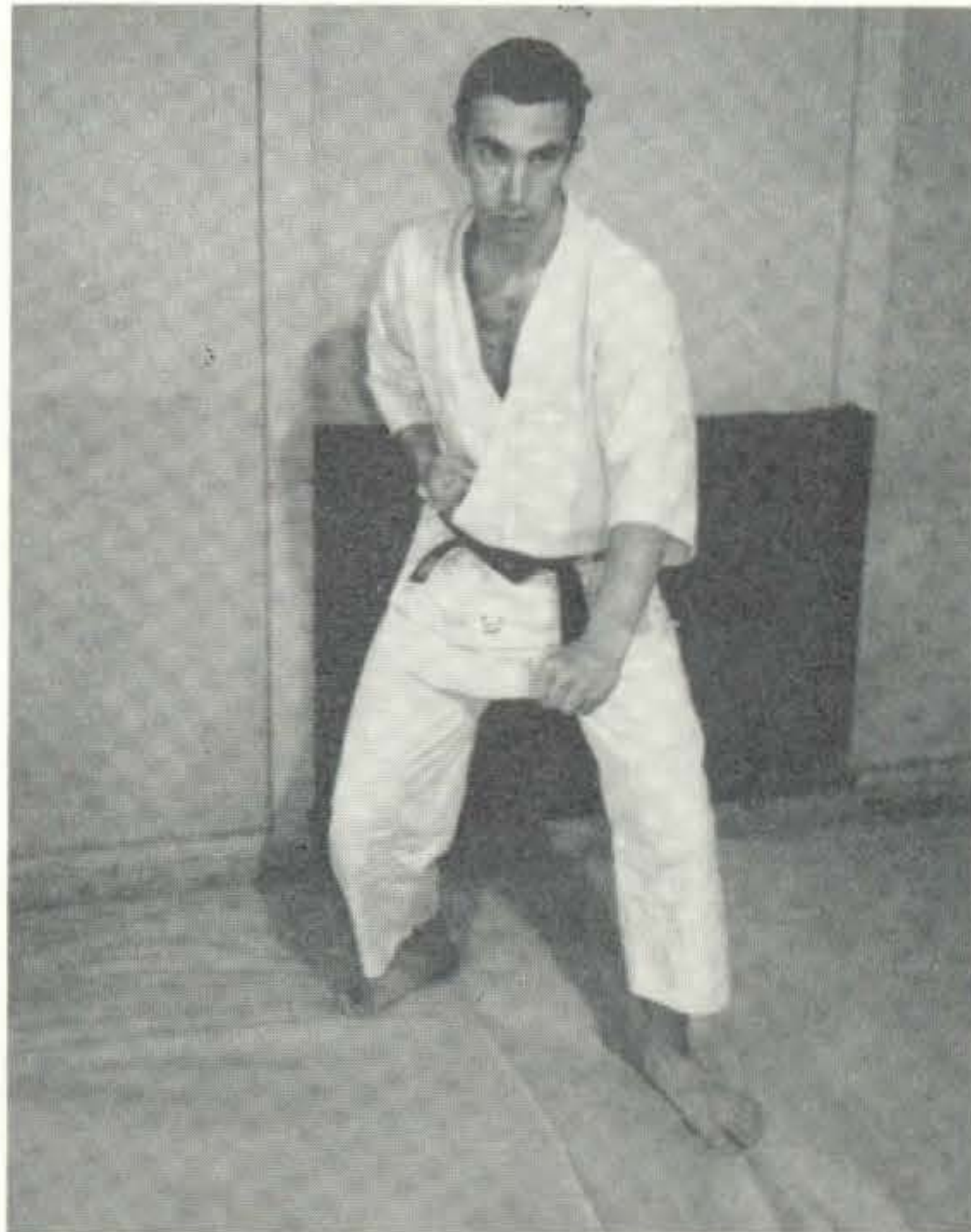


Fig. 34

straight down across your arm. By tilting the arm, the blow will be deflected to the side.

The Inside Block

The inside block is primarily used against a straight-on blow, knife, etc. Again double your fist. As the blow gets closer, you block against the outside part of his arm (Fig. 35). Make sure the weapon is far enough away from you so that you cannot get hurt. A good rule to remember, especially against a knife fighter, is that, as long as your arm is between your opponent's arm and your body, you are fairly safe.

The Outside Block

The outside block is again used against a straight-on blow, as was described in the case of the inside block. However, in the case of the outside block, you strike or block against the inside of his arm with the outside of your arm (Fig. 36). Again keep his weapon from your body.

As the block is in the process of being completed you should have your next movements in mind. You may wish to apply a wrist technique (Figs. 37 and 38), come along, or striking blow (Figs. 39 and 40). No matter what it is, have your next move ready.

After completing a good block, some officers will stand there and pat themselves on the back. This is a mistake! You must make another move or movements after the block. If you don't, someone may be pulling a knife out of your back later.

Many combinations of blocks and strikes can be made up by the officer.

Fig. 35

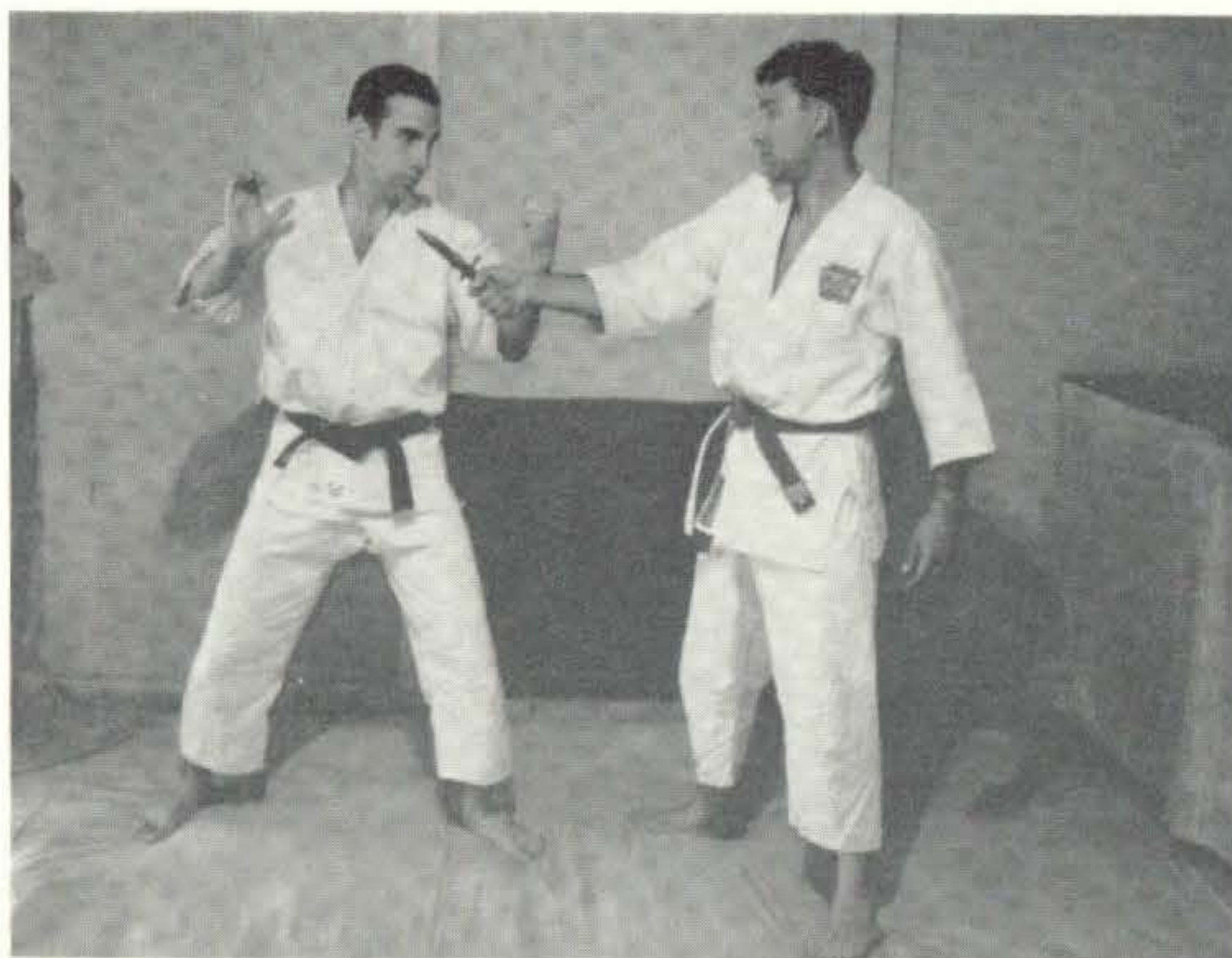


Fig. 36

Fig. 37



Fig. 38

Fig. 39



Fig. 40

X

EMPTY HANDED WEAPONS

THE weapons here described for the police officer are the same used in *Atemiwaza*, which is the Ju Jitsu phase of striking vital points. These weapons need not be conditioned as those in Karate, since they are already sufficiently strong. A small number of these weapons are displayed so that the officer will become proficient in their use.

The Heel

The first weapon is the heel of the foot. We use this primarily as a stamping and kicking weapon when a man is behind us. The heel may jam down against the shin or kicked up to the rear into the crotch. The heel may also be used when an opponent is on the ground. Other combinations will be demonstrated later.

The heel is usually employed when the shoe is on the foot; consequently, care should be stressed if practice with shoes on is pursued (Fig. 41).

The Elbow

The second weapon is the elbow. This is a good close-in weapon. It is extremely hard and can give an individual a severe jar if he is struck with either a backward, forward, or downward blow.

With this weapon, the man can be at your rear, to your side, straight in front of you or below you. Such areas as the stomach and throat are utilized to strike against (Fig. 42).

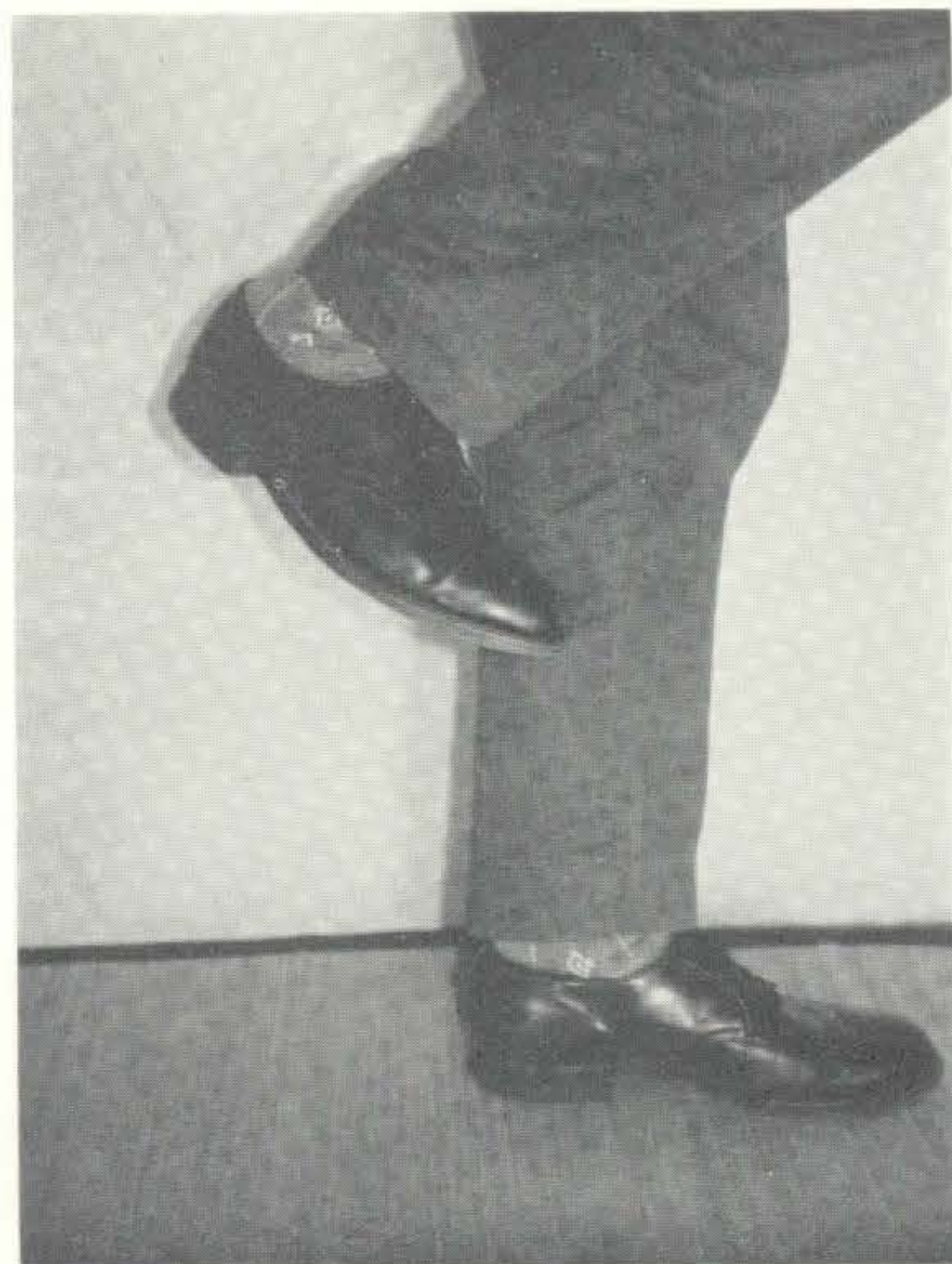


Fig. 41

The Palm

The palm of the hand is the third weapon we are going to discuss. It is a very natural weapon; however, it is used by very few people.

You obtain this weapon by pulling your fingers back and exposing the heel or palm of the hand. The blows for our purposes will be struck straight forward or upward. This is an extremely effective weapon for either close-in or "distant" combat. The heel or palm of the hand may be used against such points as the stomach and the chin (Fig. 43).

The Fist Hammer

The fist hammer is our last weapon, and, as its name implies, it is as powerful as a hammer. To make this weapon, the officer need only form a tight fist and then use the bottom side of it as a

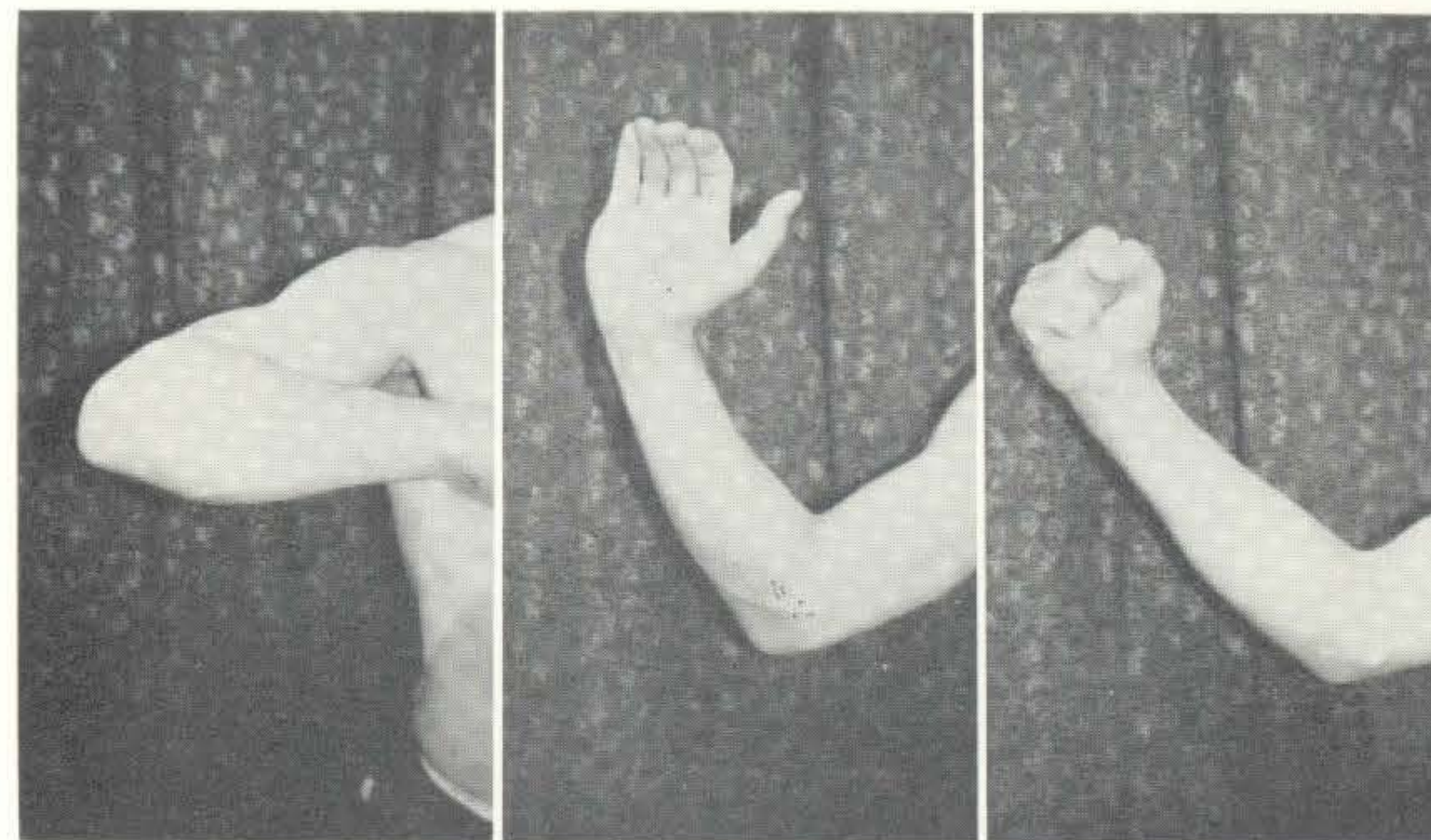


Fig. 42

Fig. 43

Fig. 44

striking surface. This weapon may be used at such areas as the crotch, stomach, and temple (Fig. 44).

When applying these weapons, the officer must be careful to apply only the power necessary to accomplish the job. If he strikes his adversary too hard or too much he may leave himself open for a law suit or public criticism. If he doesn't strike hard enough, he may leave himself open to an escape or self injury.

The officer himself will have to be the judge. Only he knows his strength and power. The author cannot tell how much power to use; he can only give a warning. (More detail on vital points will be covered in the listing of vital points to follow.)

The following pictures are power demonstrations of the empty handed weapons.

Fig. 45. The heel breaking three boards.

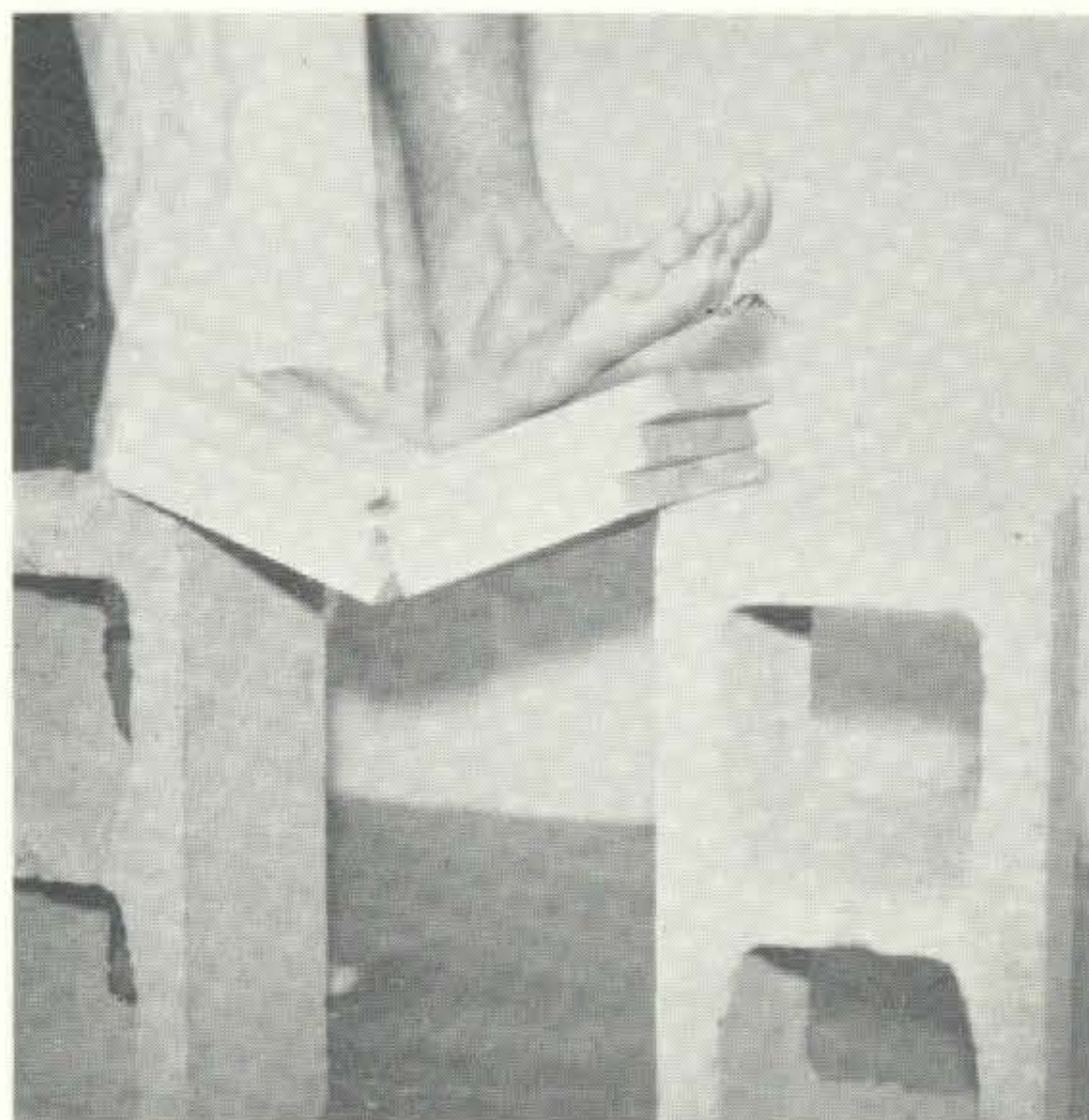


Fig. 46. The elbow breaking two boards.

Fig. 47. The palm breaking three boards.

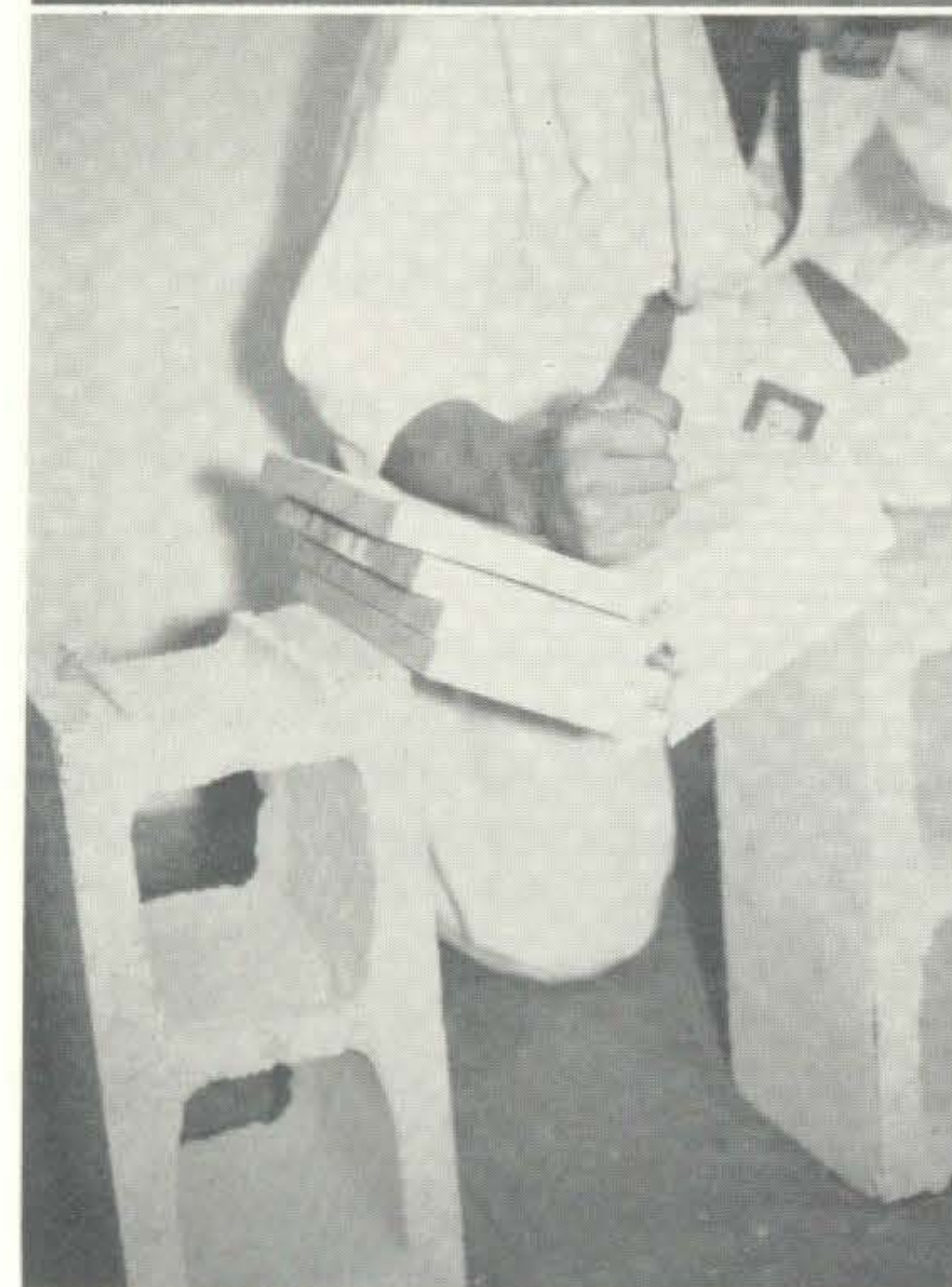
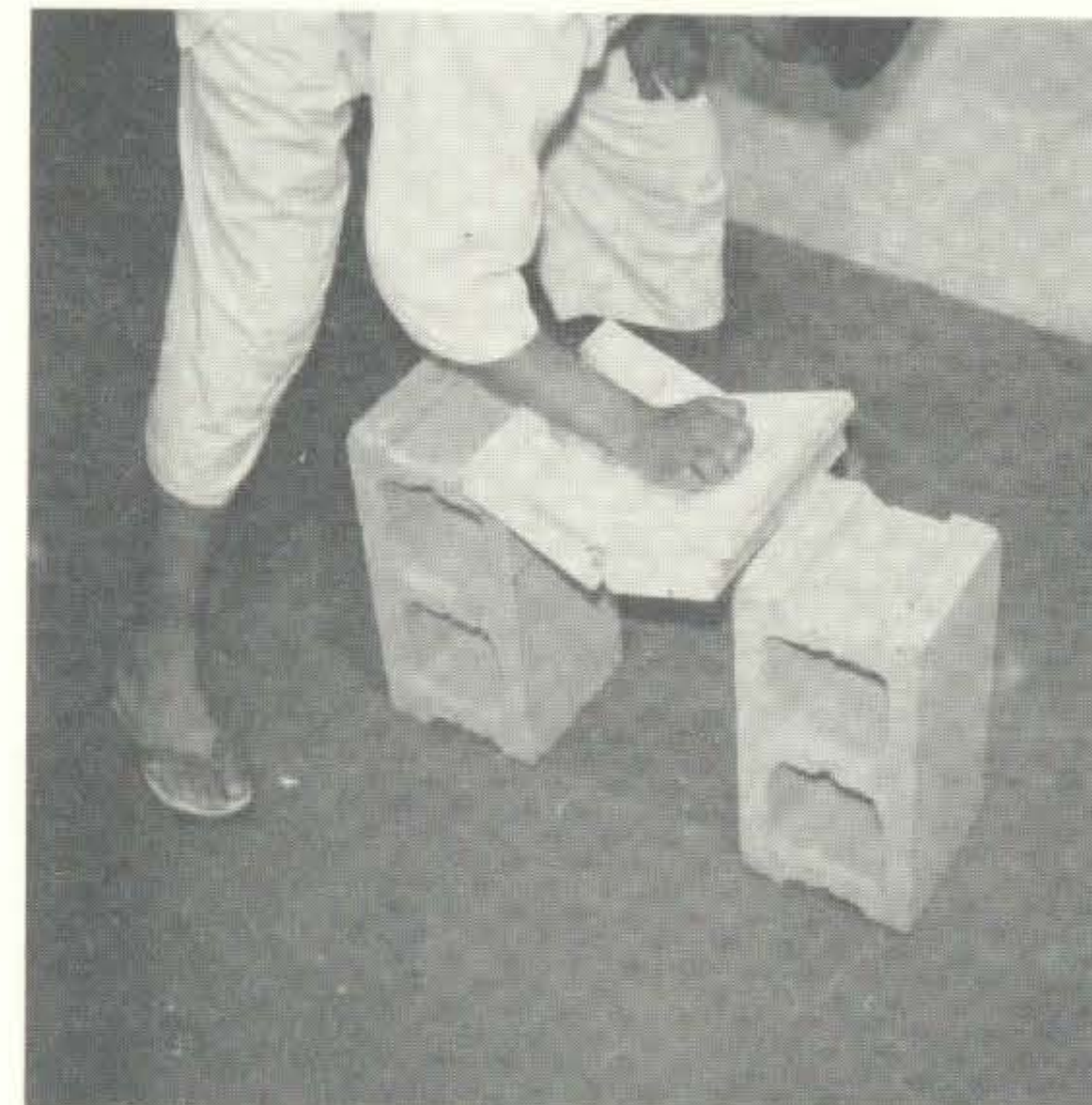


Fig. 48. The fist hammer breaking four boards.

XI

VITAL POINTS

SEVEN vital points are here outlined for the officers' use. It is a very good idea to memorize these points for your future use. There is nothing worse than having to stop and think of these points when you have to use them in actual combat. They must come quickly and naturally to the officer as if they were reflex movements.

Shin

The shin is struck primarily with the heel of the foot. This bone is very tender and will break with a sudden, hard kick. One usually utilizes this point when held from the rear by an opponent. This place may also be struck when you are standing beside or in front of an opponent.

Reaction: Generally, extreme pain and opponent will often fall to his knees.

Crotch

The crotch can be struck while you are facing an opponent, standing behind him, standing at his side, or when he is behind you. The hands are usually used to strike an opponent here.

Reaction: Severe pain and/or unconsciousness will result, depending upon the force used.

Stomach

This area is also called the solar plexus. Again, the hand is used to strike this area.

Reaction: The loss of 'wind,' sickening feeling and/or unconsciousness, depending upon the force used.

Kidney

This is a particularly good area because of its vulnerability. Most opponents are not even aware of its extreme weakness. The hand again is used in this area.

Reaction: Extreme pain, loss of 'wind,' possible unconsciousness.

Chin

This vital spot will probably be guarded a little more than some of the other points. An upward strike is made with the palm of the hand or an elbow.

Reaction: Extreme pain, possible concussion and unconsciousness. With a very powerful blow with the fist hammer, the chin or jaw may be broken.

Side of the Neck

This point is usually varied as to the reaction which a blow may cause. The fist hammer is generally used.

Reaction: Stunning effect. If near a shoulder, a paralysis may result on that arm. Possible unconsciousness.

Temple

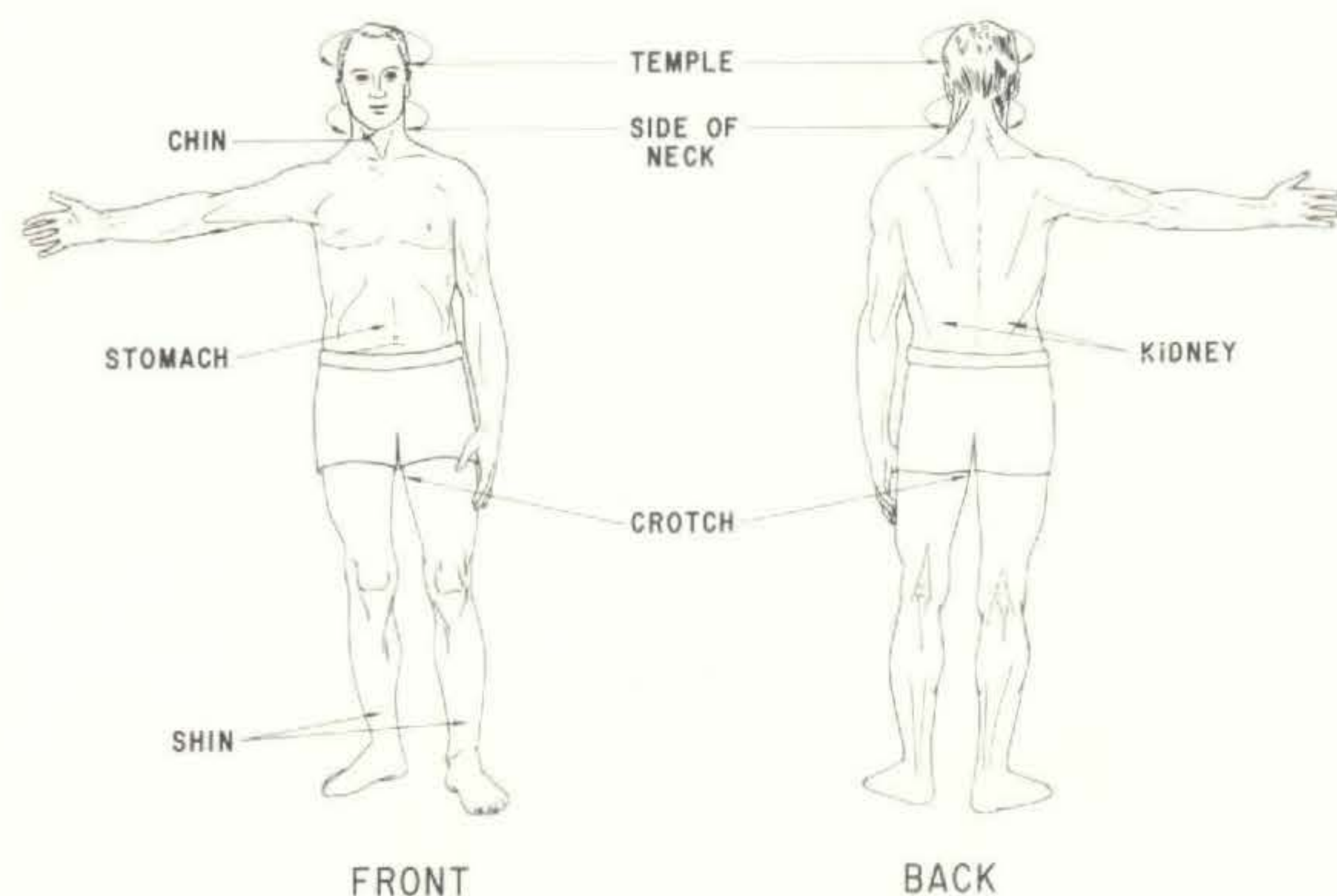
The temple is perfectly matched for the fist hammer. It is a very effective blow which may be struck from almost any position. For example, if you are standing to the rear of an opponent, you may obtain just as much power as if you were at the side.

Reaction: Concussion, severe pain, unconsciousness, and possible death.

Let us now venture into the next section of our manual to see how you may couple the weapons with the vital areas.

Diagram 2, entitled "Vital Points," is included for the officer's use.

DIAGRAM II
VITAL POINTS



XII

HOW TO APPLY WEAPONS TO VITAL POINTS

A VITAL area may be struck while an opponent is standing up or lying down. With some of these blows, the opponent may be in an unnatural position, such as lunging forward or falling.

Again, with this section you should learn all of the various combinations through practice. Don't rely on straight memory. Practice is very important. When practicing, you should strike at your partner, "pulling" or stopping your blow just short of contact. This will give you accuracy, speed, and a good knowledge of the vital points.

The Heel of the Foot

1. *Shin*: A downward scrape or backward stamp is delivered.
2. *Crotch*: Generally it is struck with an upward kick when opponent is holding you from the rear. It may be struck when an opponent is down (Fig. 49).
3. *Stomach*: Often after you have hit in the crotch an opponent who is holding you from the rear, he will bend over and you may make an upward heel kick into the stomach. He also may be stamped on if he is lying on the ground.
4. *Chin*: The chin may be stamped on if an opponent is lying on his back.
5. *Temple*: This area may be struck against when an opponent is lying down (Fig. 50).

Elbow

1. *Crotch*: A back elbow may be applied again at a man's crotch when he is to your rear. You also may present a front elbow when facing him. You will probably have to bend down to strike properly.

Fig. 49

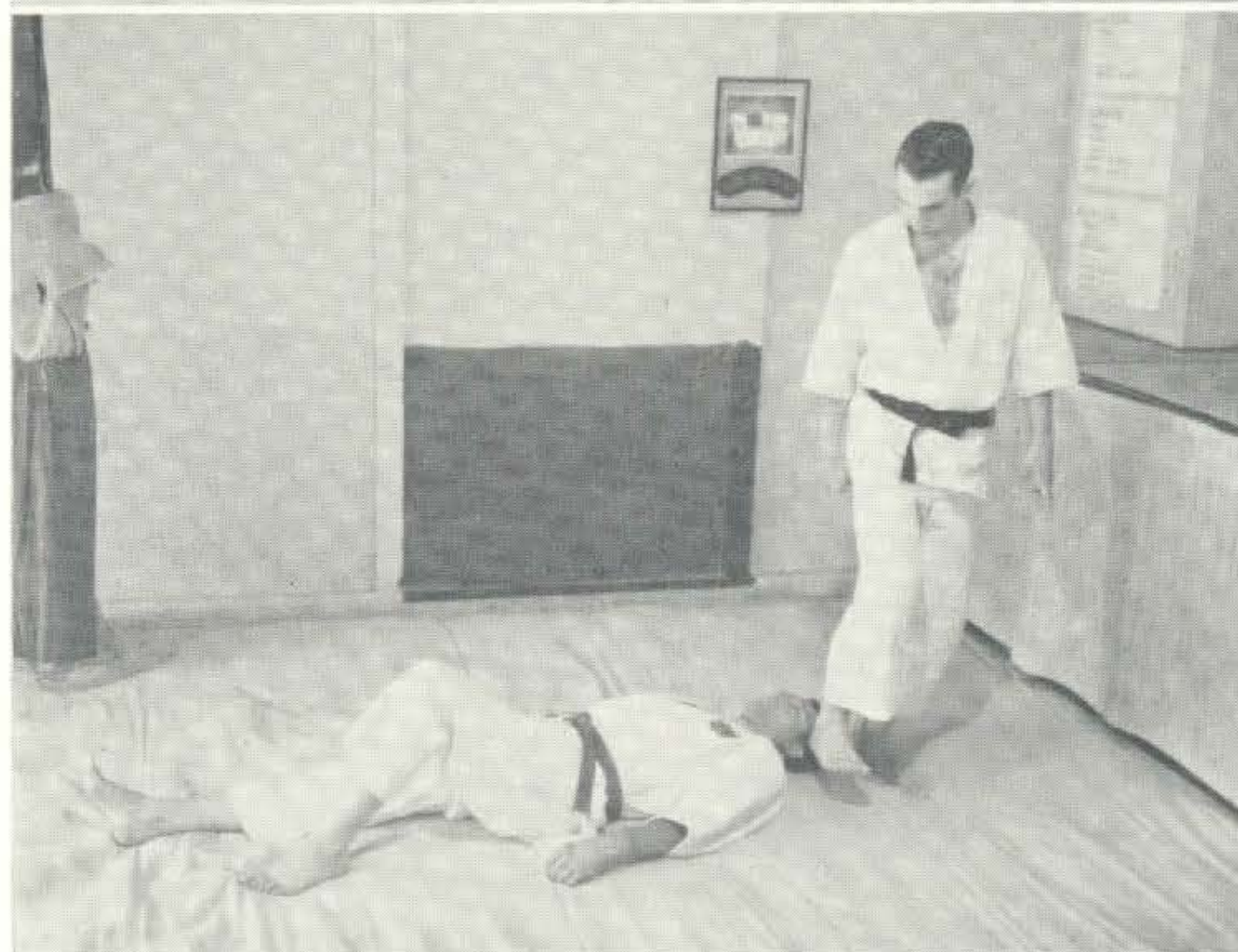
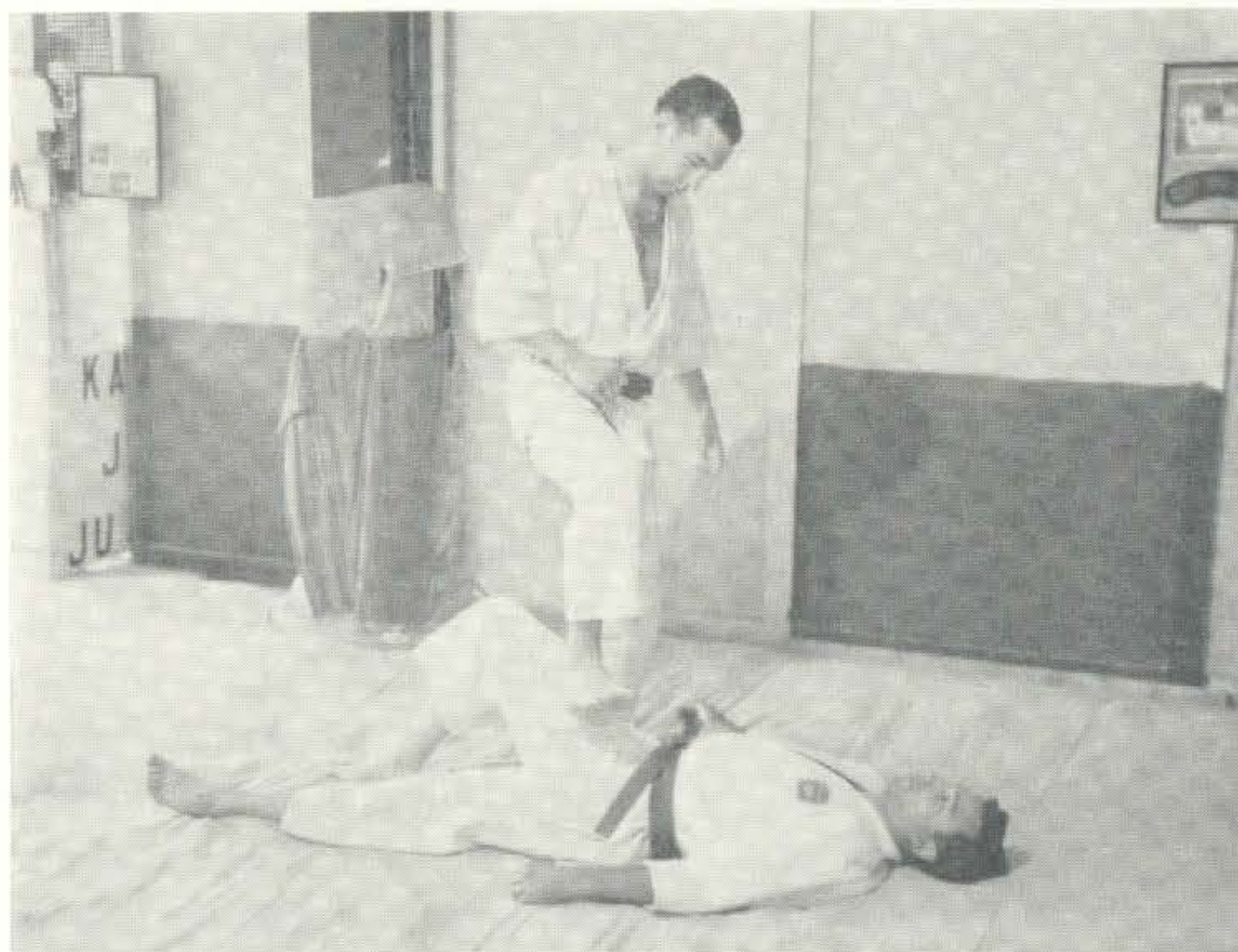


Fig. 50

2. *Stomach*: Strike the same as at crotch.
3. *Kidney*: A backward or forward blow from the elbow may be applied here. Generally, you must be at his side or to the rear to apply this blow.
4. *Chin*: A forward and upward strike is used here (Fig. 51).
5. *Temple*: Either a backward or forward blow is used here.

Palm

1. *Stomach*: The blow should be inward and upward.
2. *Chin*: The palm fits the chin as if they had been made for each other. The blow should be delivered straight up (Fig. 52).
3. *Temple*: This point should be struck directly inward. You may wish to hit an opponent when he is down.

Fist Hammer

1. *Crotch*: You may strike this blow while standing in front of an opponent or to his side (Fig. 53).
2. *Stomach*: This area is extremely susceptible to a blow from a fist hammer. The force should be directed straight in.
3. *Kidney*: You may attack this from either your opponent's rear or his side.
4. *Chin*: Here an upward blow is exerted.
5. *Side of Neck*: A downward blow is here delivered (Fig. 54).
6. *Temple*: A straight in blow is used for this point (Fig. 55).

Fig. 51



Fig. 52

Fig. 53



Fig. 54



Fig. 55

XIII

KNIFE DISARMING

THE knife is a very tricky and dangerous weapon. It is easy to obtain and easy to carry and the police officer should be especially careful to guard against an attack with it. This problem may present itself especially where an officer has stopped a juvenile for questioning. The following techniques are presented so that the officer may have at least a partial defense if he is attacked.

General Knife Defense

The police night stick held in the hand and struck against either the knife man's hand or knife may work very effectively. A flashlight may also work nicely. The knife fighter who attacks by coming in and out and jabbing may be stopped by a kick similar to the ones previously described.

Knife Flip Out No. 1

1. The opponent is holding the knife in his right hand and is pointing it at your throat or chest. Raise your hands (Fig. 56).
2. Bring your right hand down and strike the inside of his forearm near the wrist. At the same time bring your left hand down and strike the back of his hand. When your two hands both strike at the same time, the knife should flip out of your opponent's hand (Figs. 57 and 58).
3. Quickly use a follow-through technique, such as a fist hammer blow to the neck or any of a number of techniques (Fig. 59).

Fig. 56

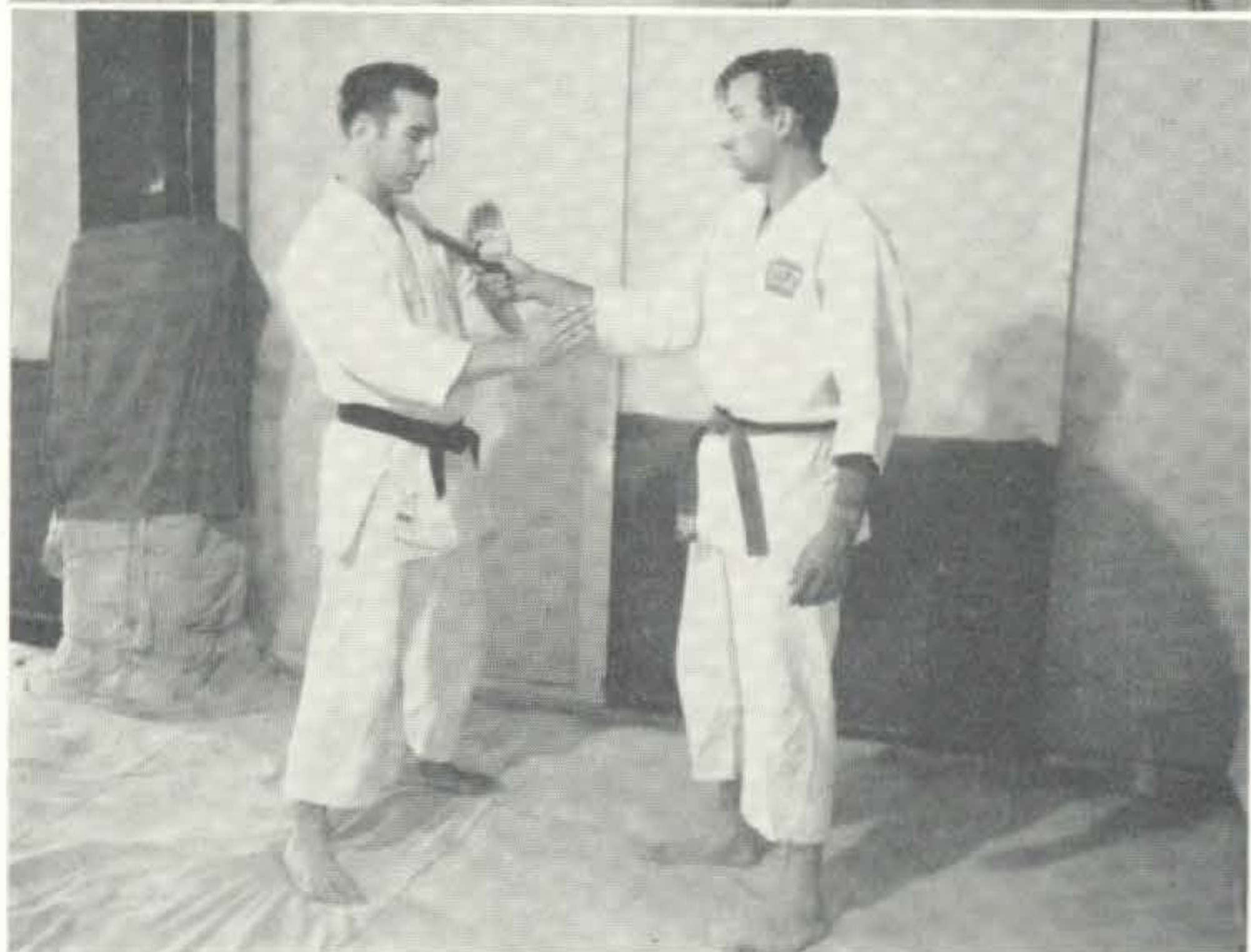


Fig. 57

Fig. 58

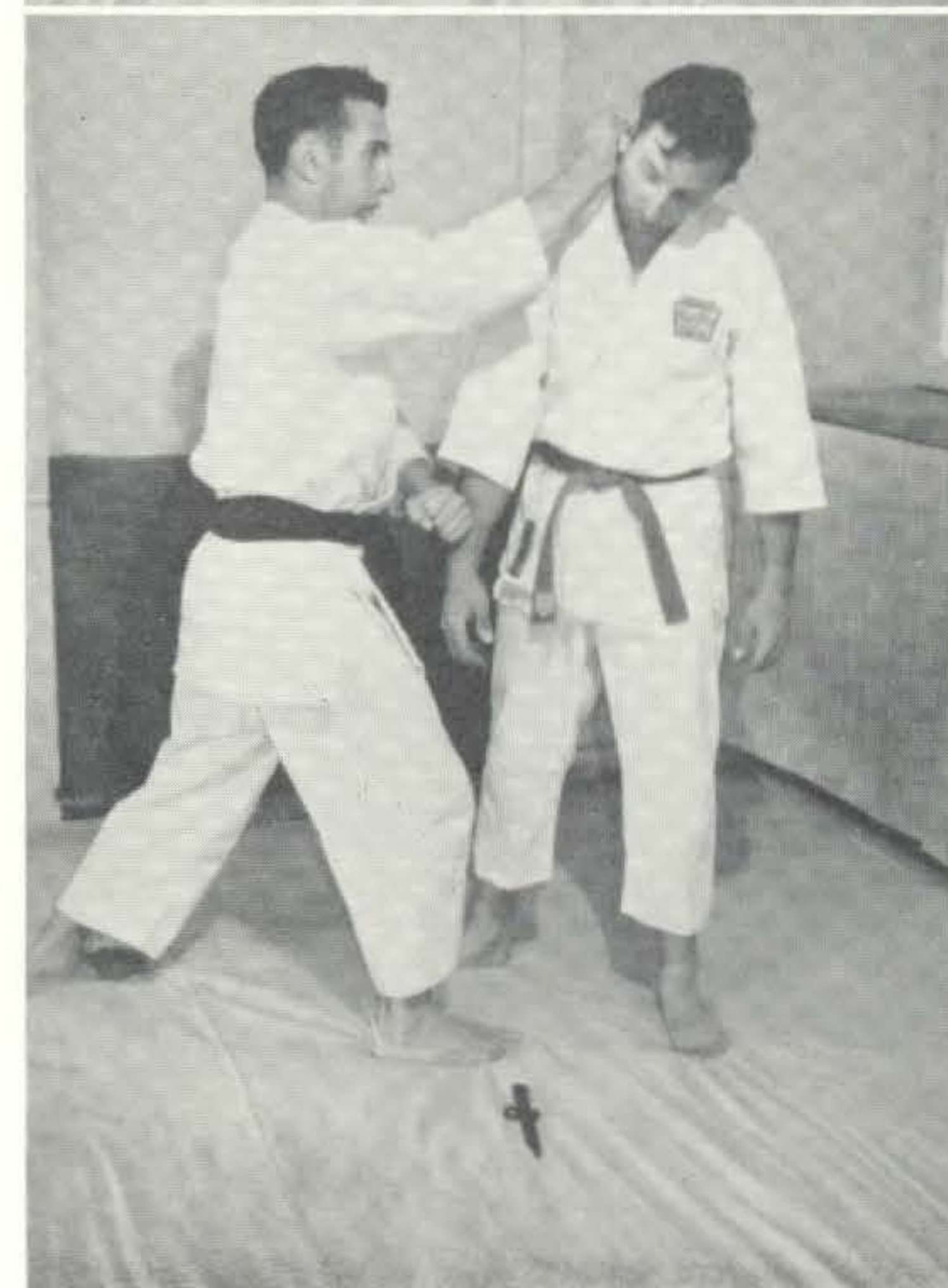
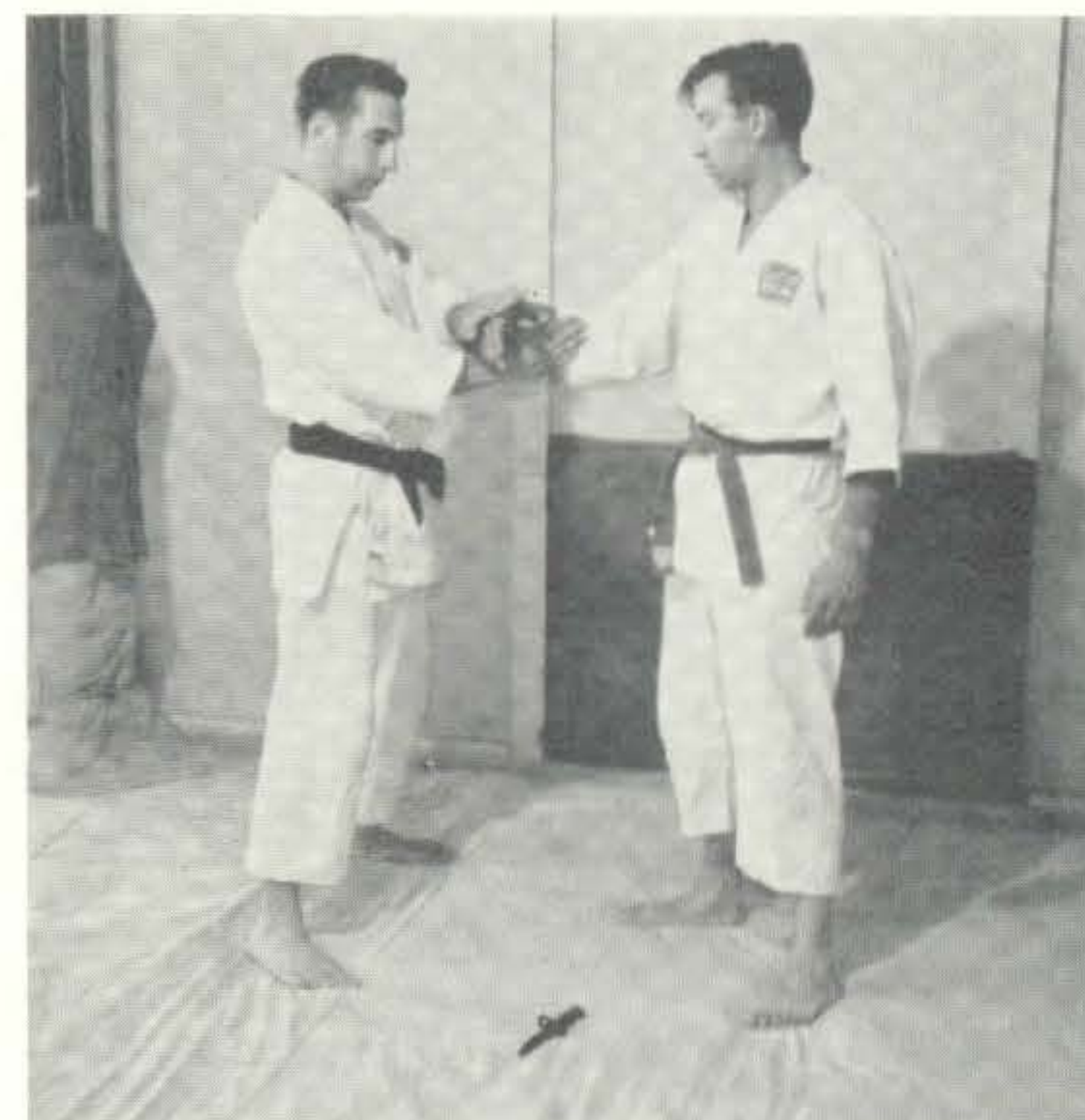


Fig. 59

Knife Flip Out No. 2

1. Again the knife is held in your opponent's right hand, and it is pointing at your throat or chest. At this point, you also have your hands raised (Fig. 60).

2. Shift your body to the left, and simultaneously grab the lower part of your opponent's right arm. At this same time, pull his arm down and twist it slightly clockwise. Keep your left hand raised in preparation for a blow (Fig. 61).

3. With your right hand strike the back side of your opponent's right hand directly on his index finger (Fig. 62).

4. As soon as the knife has left his hand, apply a joint lock or a strike (Fig. 63).

Overhead Thrust

1. An opponent makes a downward thrust with a knife in his right hand. With your left hand, make an upward block (Fig. 64).

2. Now strike your opponent with the palm of your hand in his stomach (Fig. 65).

Straight Thrust

1. A knife fighter makes a straight thrust at your body. You step forward with your left foot and apply a right outside block (Fig. 66).

2. Grab your opponent's knife hand with your right blocking hand. Pivot on the ball of your right foot, and place your left foot down (Fig. 67).

3. From this point, go through a regular straight arm bar dislocation and force your opponent to drop the knife (Fig. 68).

Flippo Slash

1. Your opponent holds his knife in a reverse fashion in his right hand and begins to make a round-house blow. You step forward on your left foot, and execute a downward block with your left hand (Fig. 69).

2. You then make a strike with your right fist hammer to your opponent's temple (Fig. 70).

Fig. 60

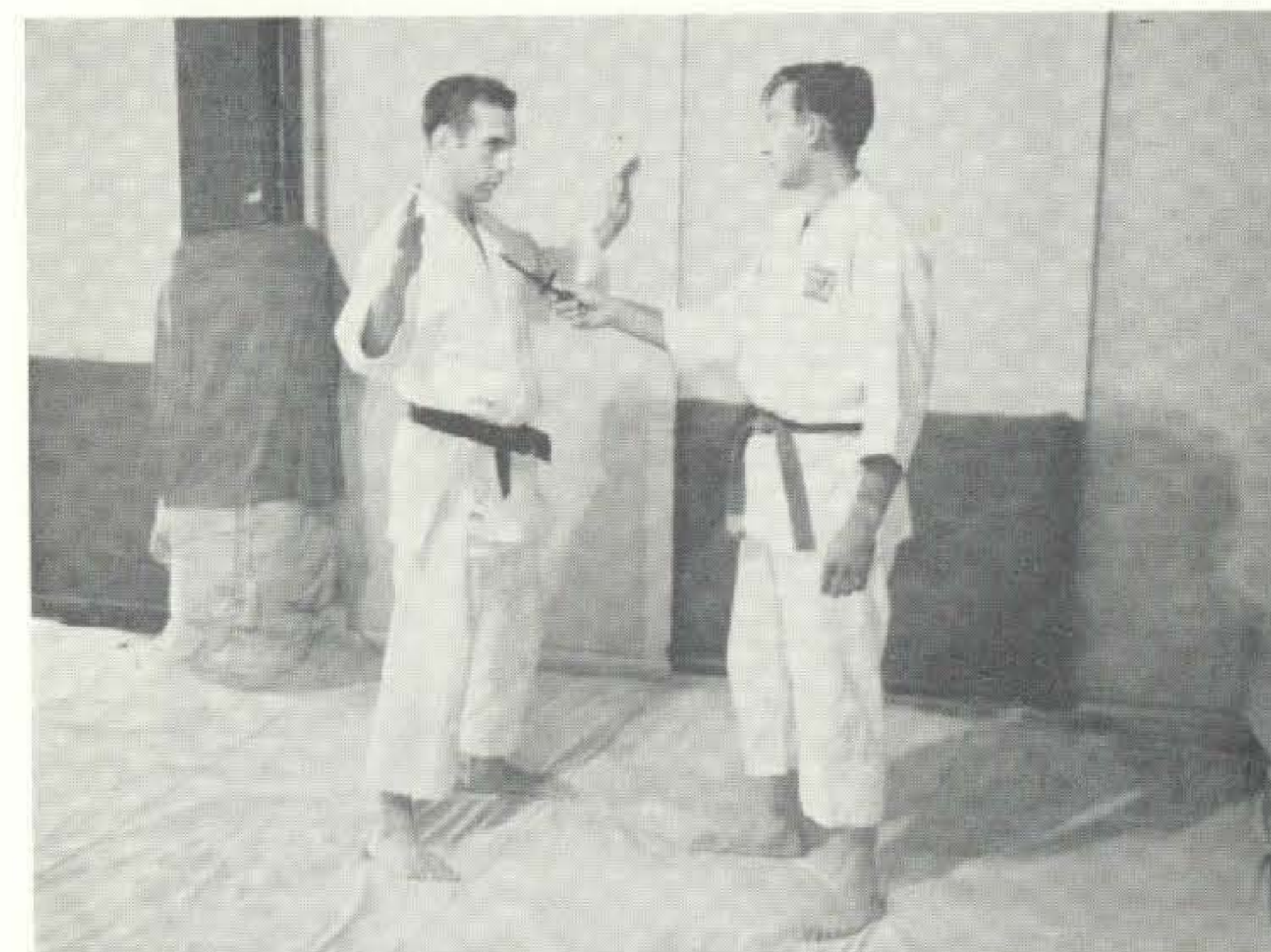


Fig. 61

Fig. 62

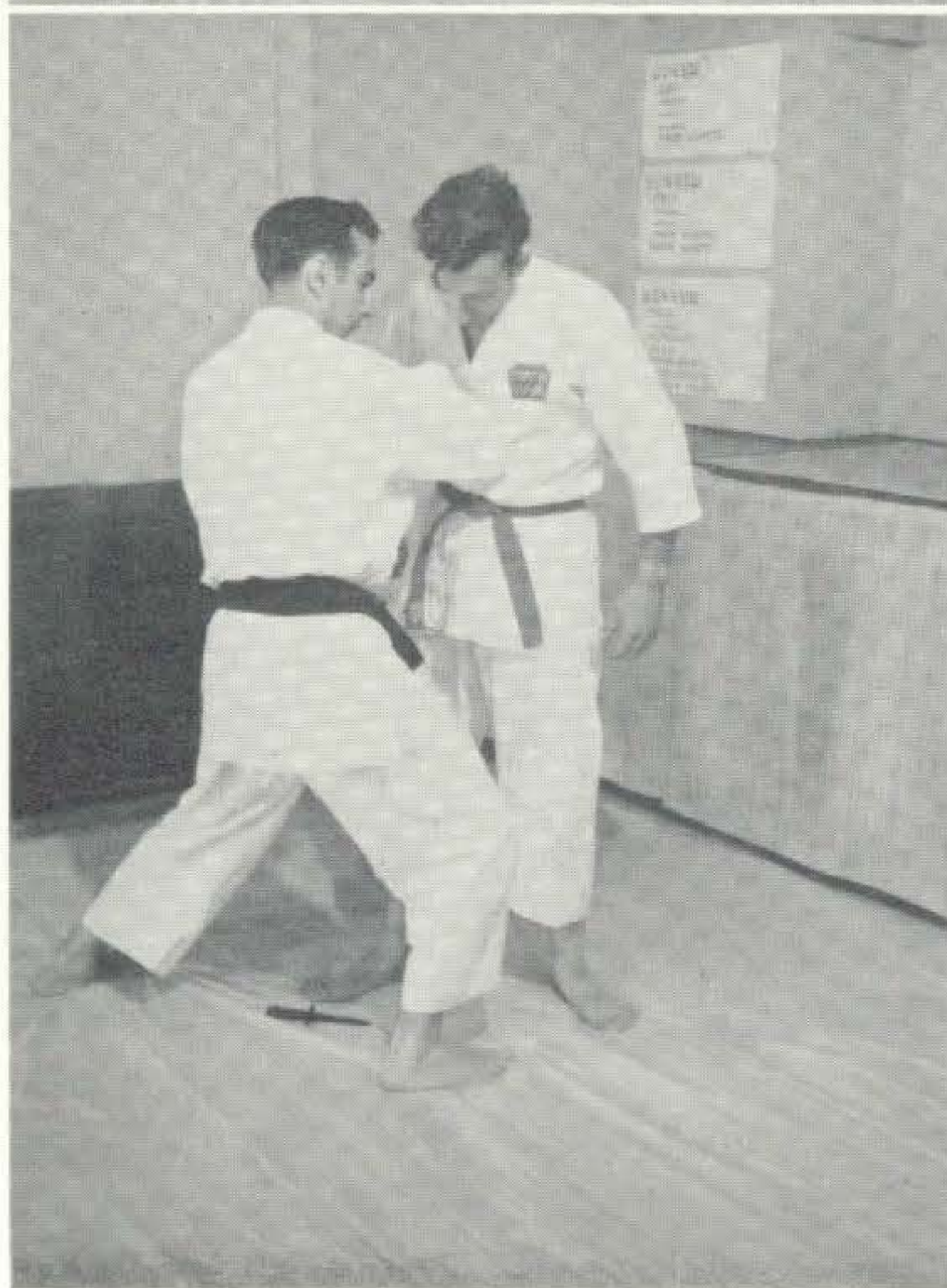
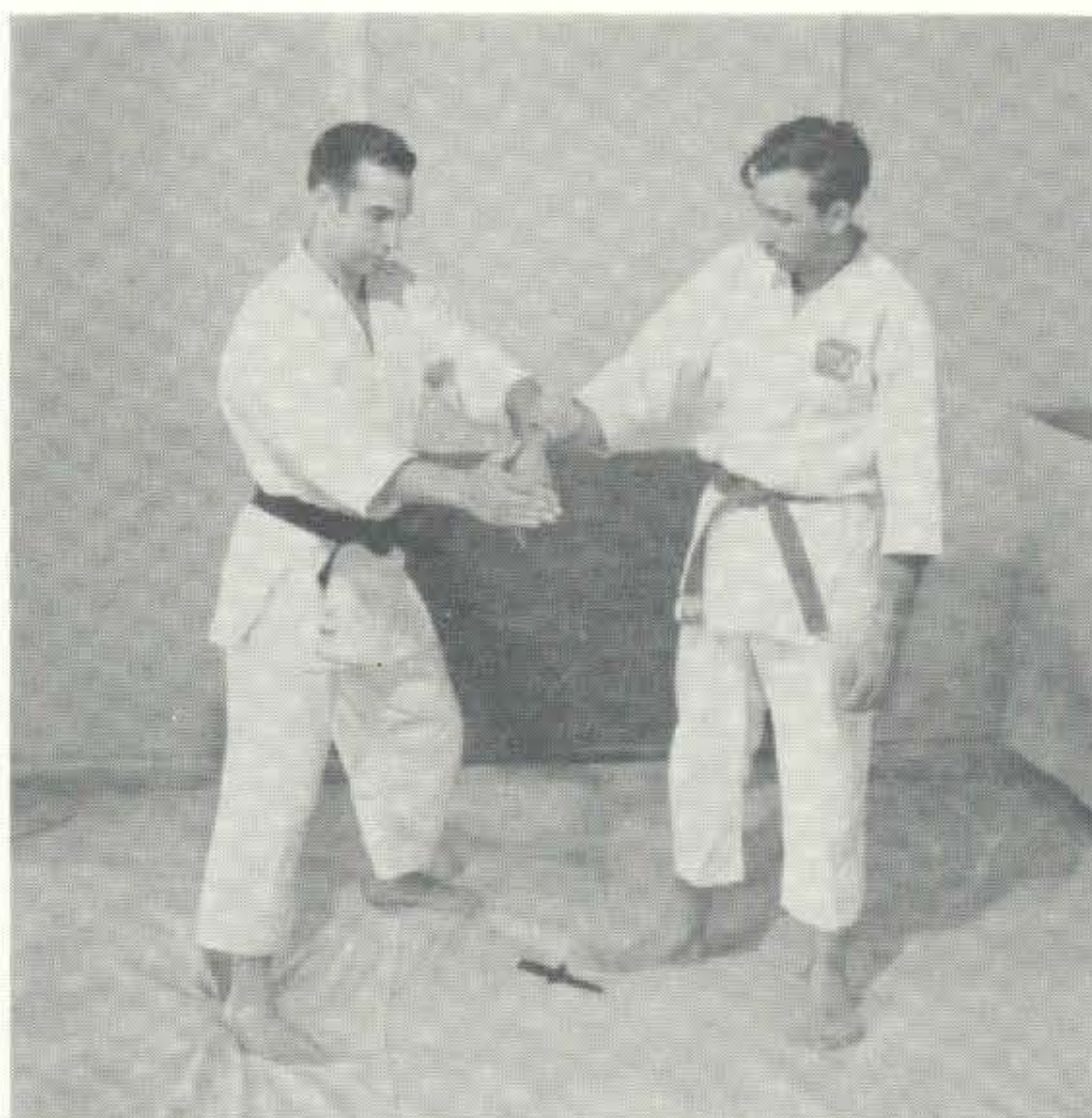


Fig. 63

Fig. 64

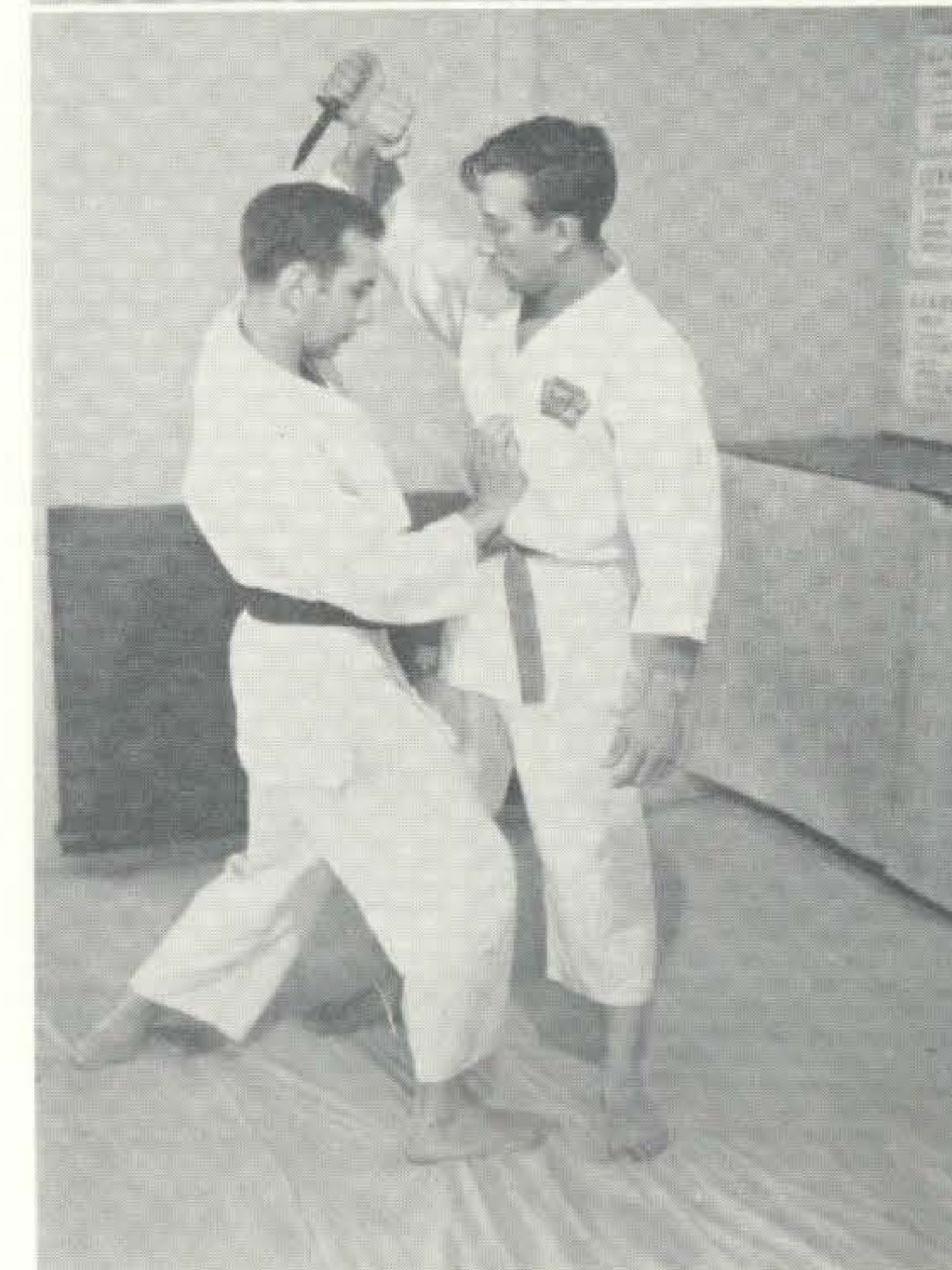


Fig. 65

Fig. 66

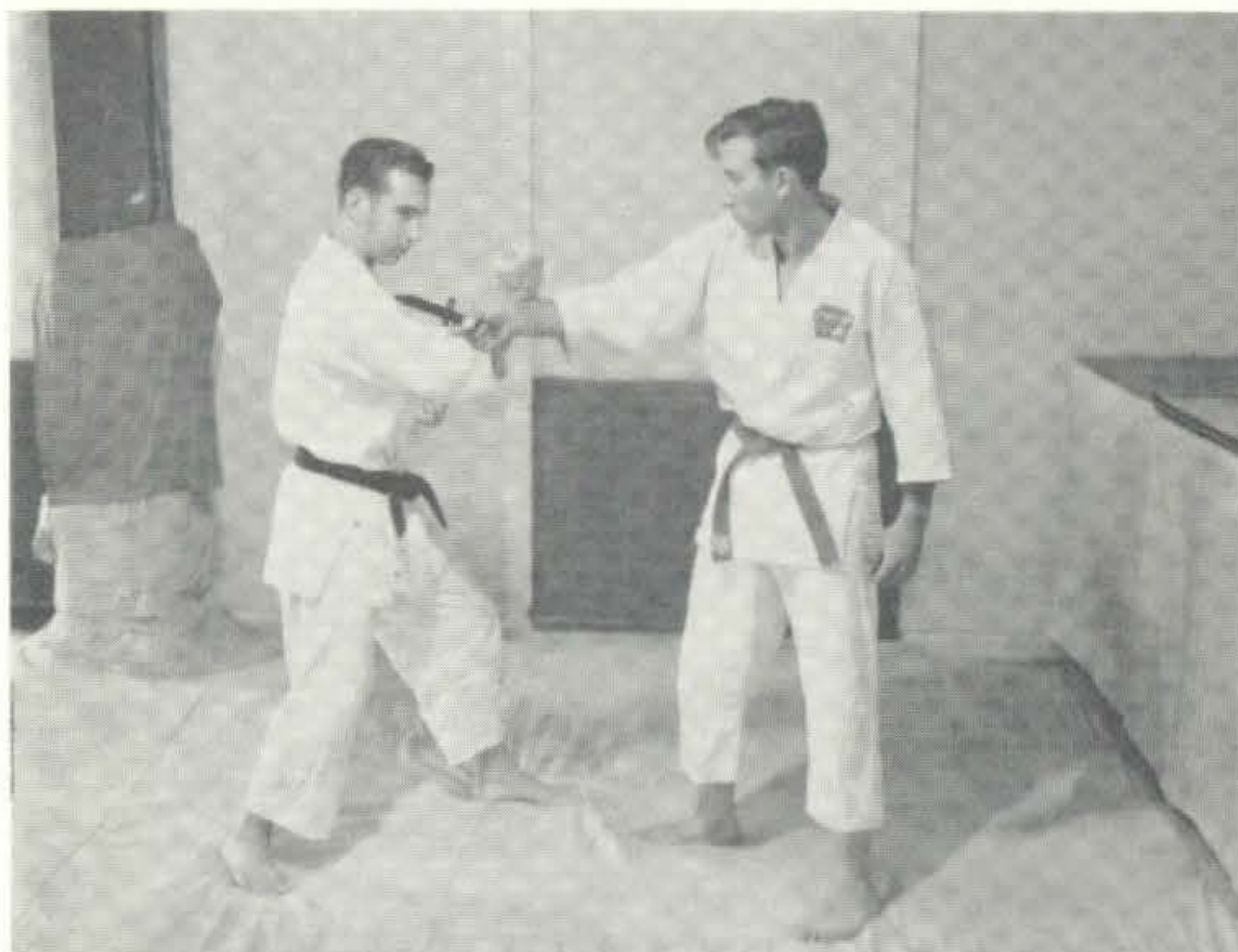


Fig. 67

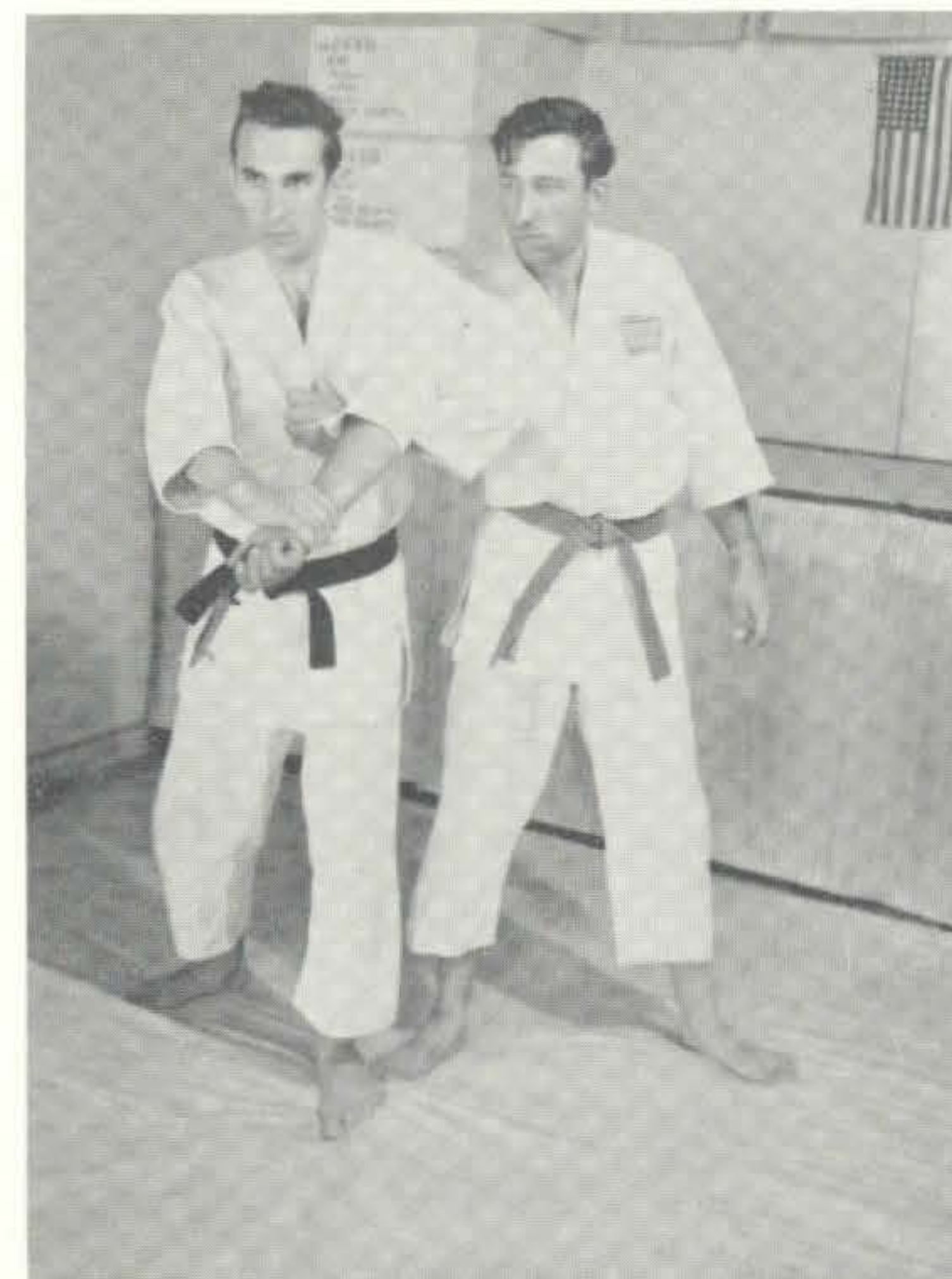


Fig. 68

Grabbing the Officer

1. Your opponent grabs your lapel with his left hand and holds his knife in his right hand (Fig. 71).
2. You block his knife with an outside block with your left hand (Fig. 72).
3. Step in with your right foot, and strike your opponent in the temple with the palm of your right hand. Make sure your blocking hand is still between your opponent's knife and your body (Fig. 73).

Knife at Throat

1. An attacker grabs you from the rear and puts a knife held in his right hand at your throat (Fig. 74).
2. You grab his right hand with your right hand and pull his hand and knife from your throat (Fig. 75).

Fig. 69

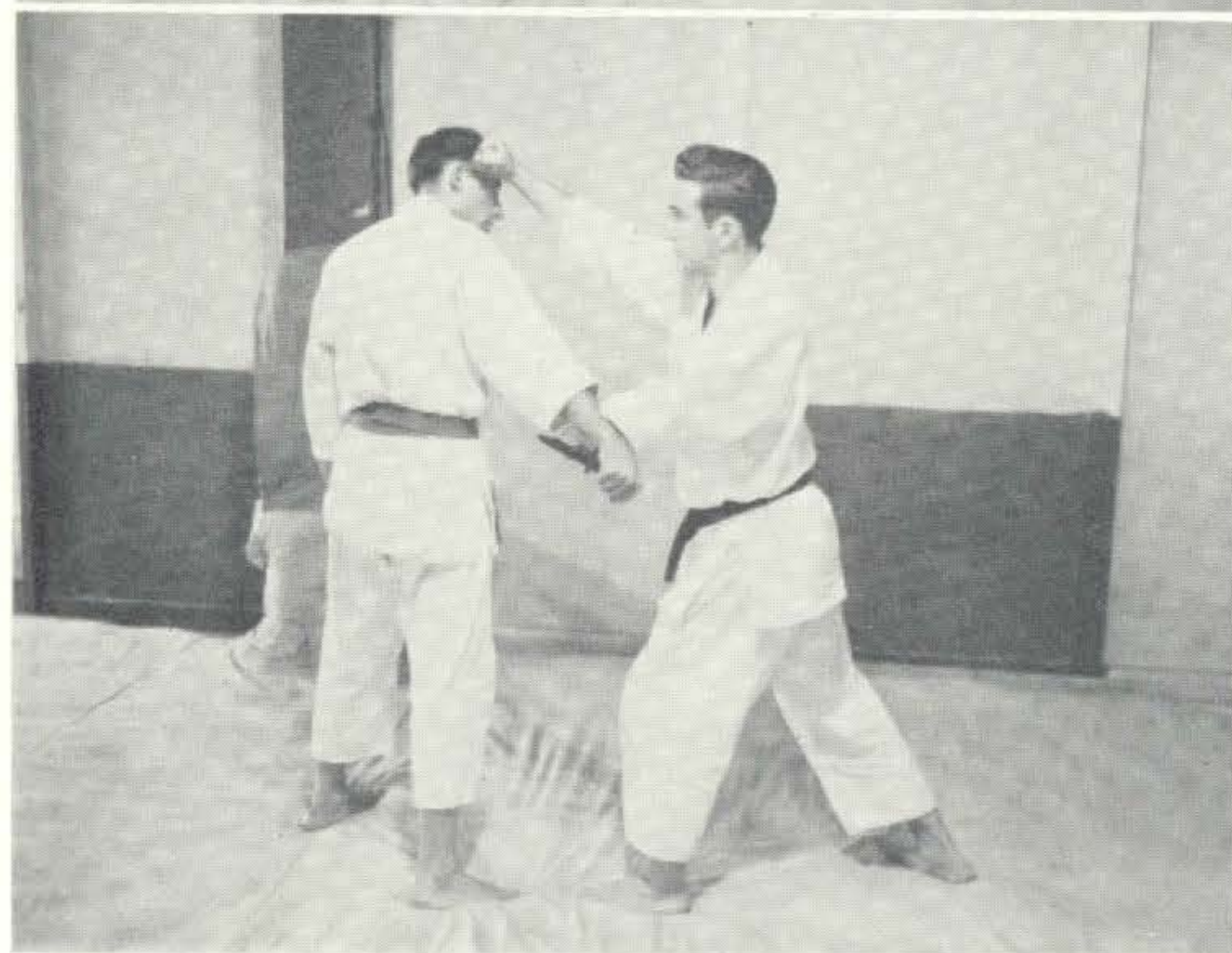
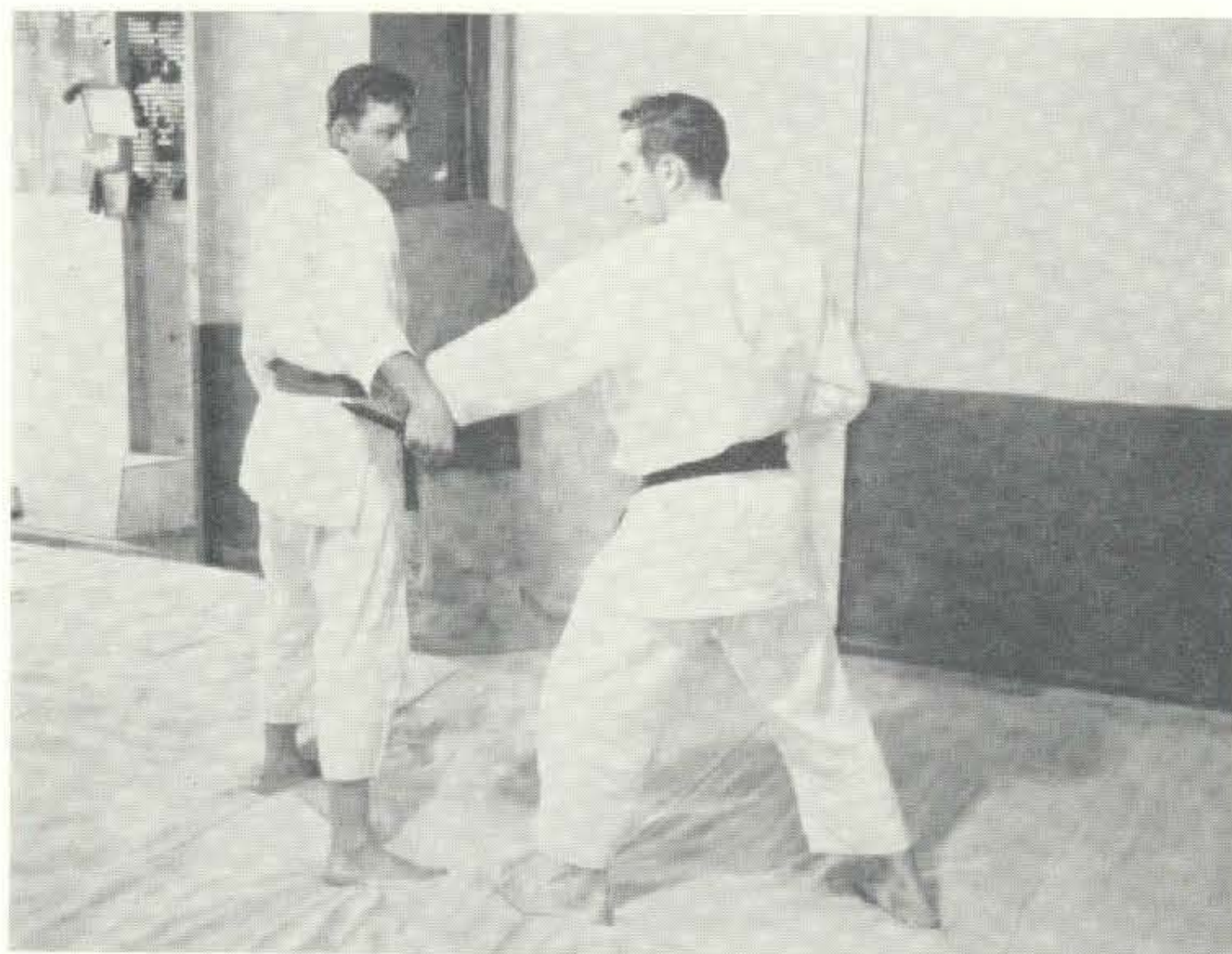


Fig. 70

Fig. 71

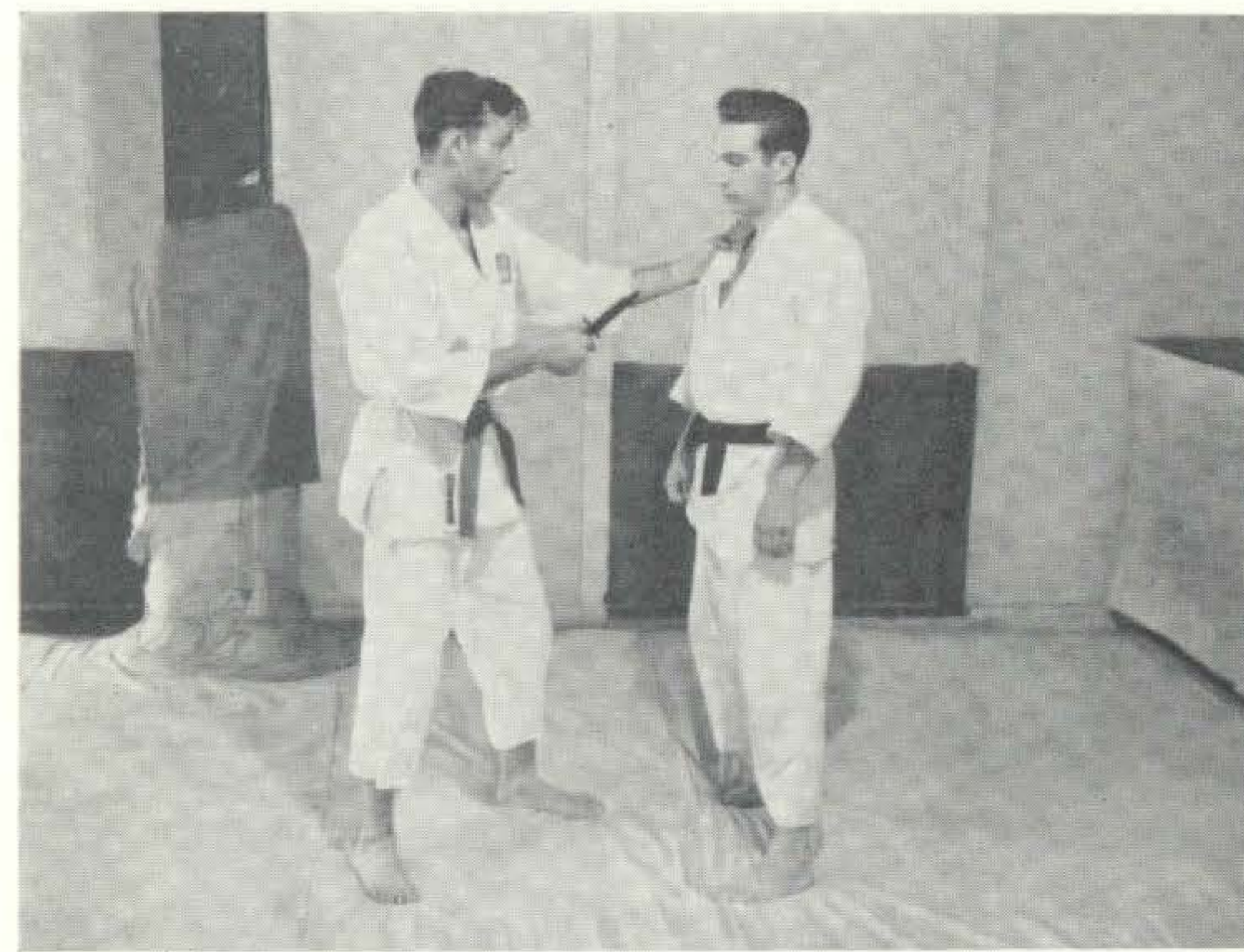


Fig. 72

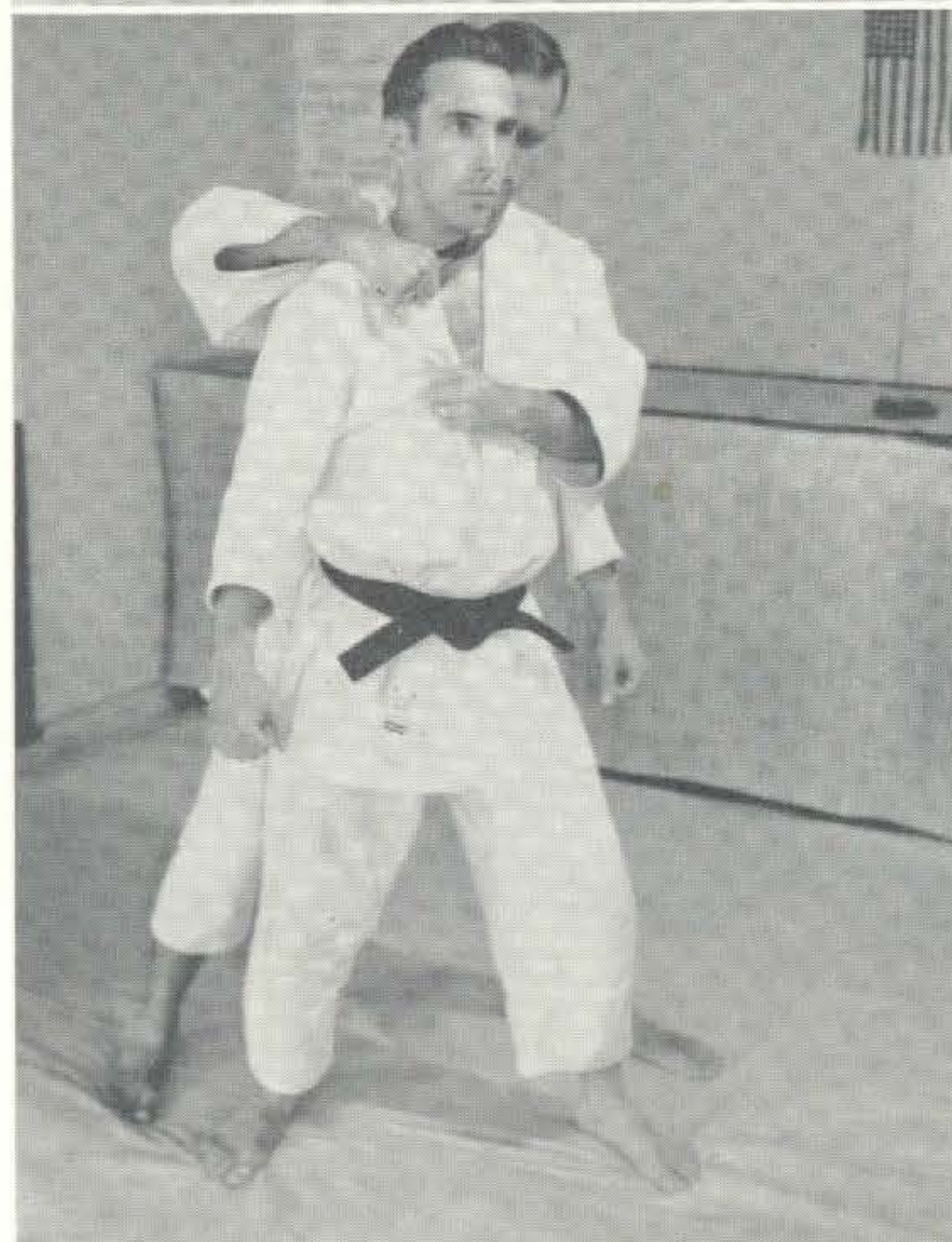
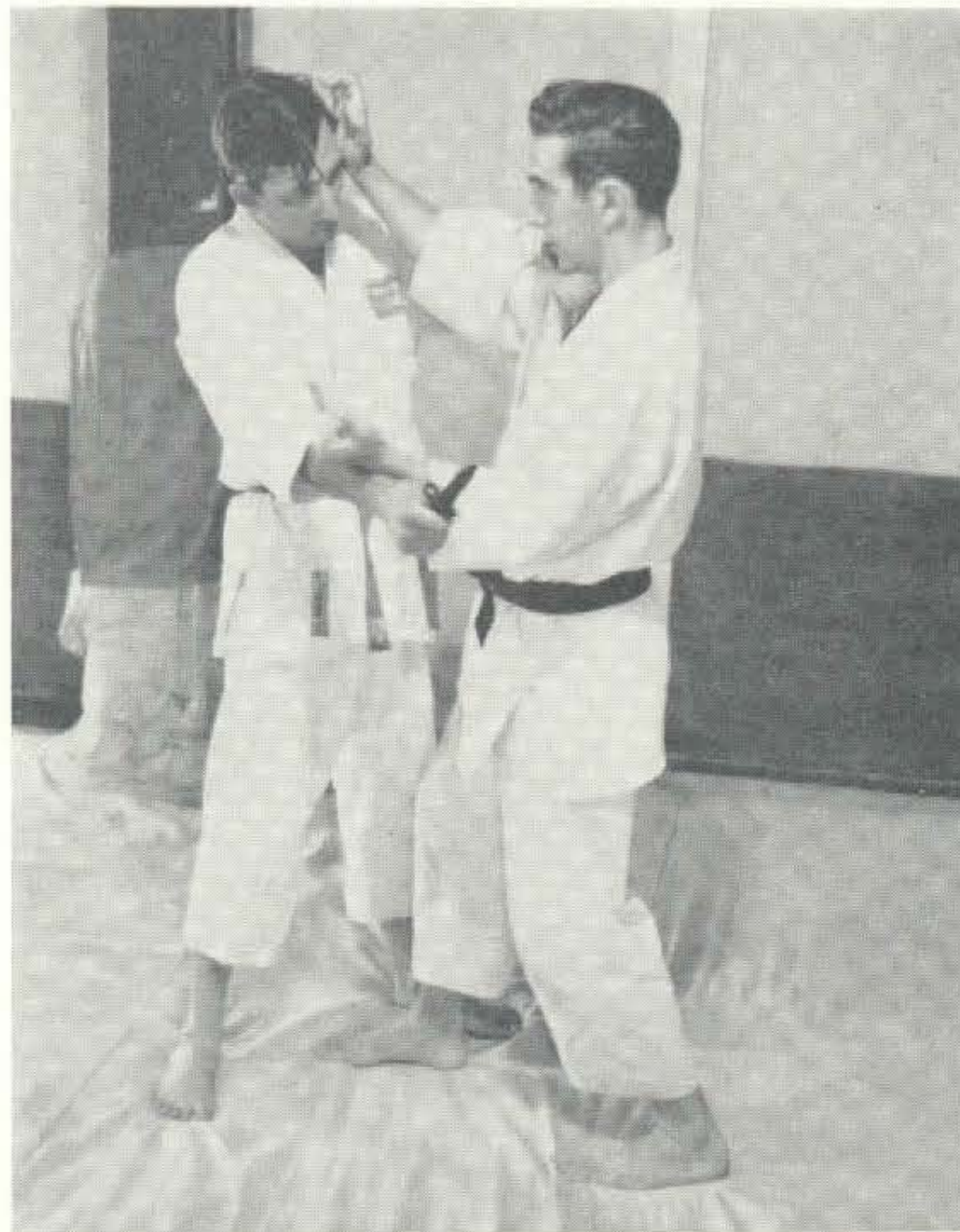


Fig. 74

3. You raise his hand upward and outward (Fig. 76).

4. With your left foot you step backward and slightly to your attacker's right side. Continue to exert an upward and outward pressure on his arm (Fig. 77).

5. Step back with your right foot, bring down your opponent's arm, and twist it slightly clockwise with your right hand (Fig. 78).

6. Apply pressure above his elbow with your left hand. You now have an ulnar press, as was discussed in a previous section (Fig. 79).

Follow-through techniques other than those described can easily be used. Strikes, blocks, and dislocations other than those illustrated can also be applied.

Fig. 75



Fig. 76



Fig. 77

Fig. 78

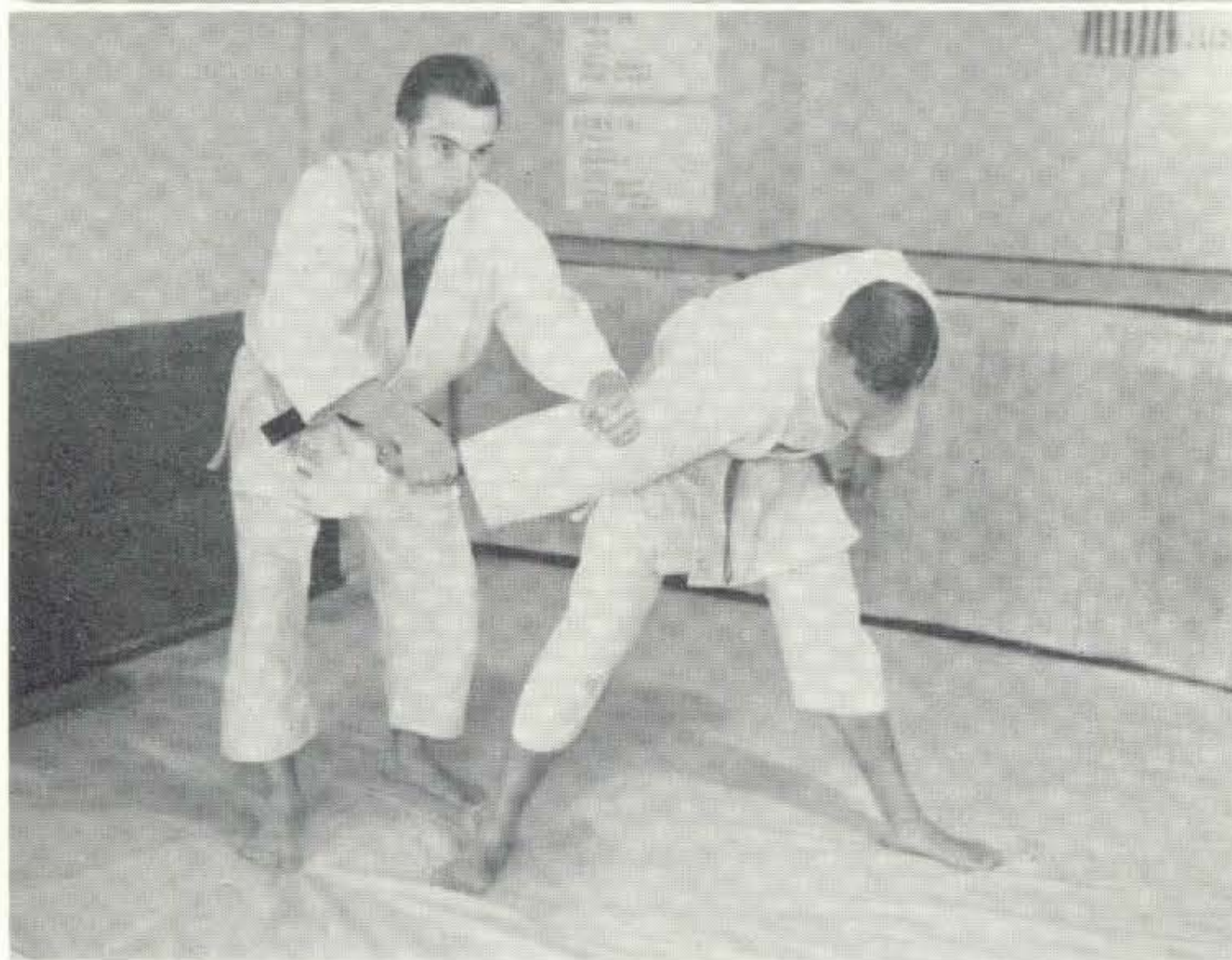
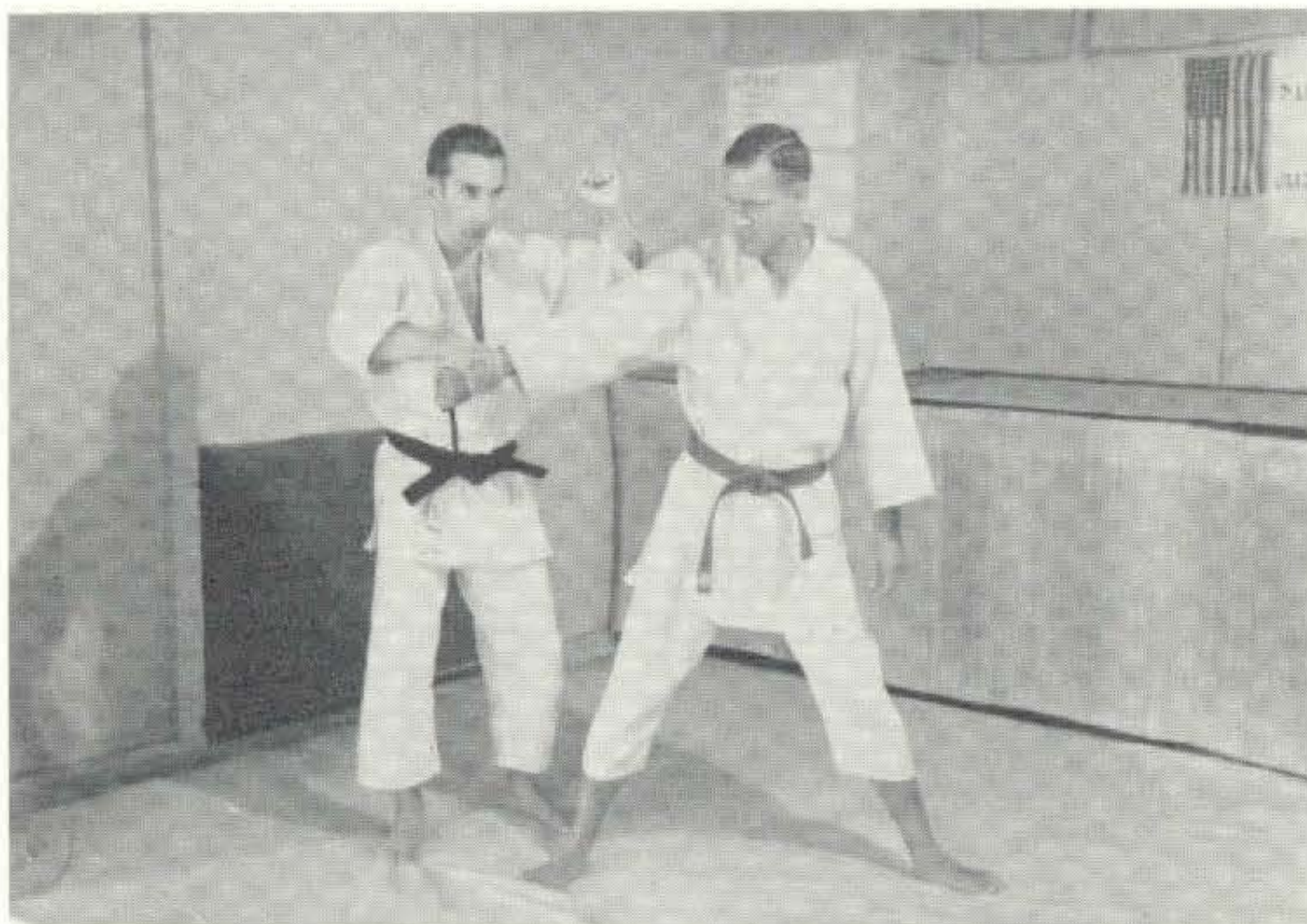


Fig. 79

XIV

PISTOL DISARMING

PISTOL disarming is a very tricky skill. To actually be proficient at it, you should practice this at least every day. This is usually impractical for most people. The following three techniques should be used only where all other alternatives are out. The author personally recommends that the officer never attempt to take away a pistol unless forced to. It is extremely easy to get shot and if you are shot once, it may end your police career rather permanently.

The following techniques may be used against a revolver as well as an automatic pistol.

Pistol Disarming Technique I

1. You are held with your hands up. The pistol is pointed at the chest or stomach (Fig. 80).

2. You grab the barrel with your right hand and the opponent's wrist with your left hand. As you do this you move your body over to your right so as to move from the line of sight of the pistol. At the same time you grab and move, you should force your opponent's pistol to his right (Fig. 81).

3. This forcing action continues until the pistol is almost pointing toward the opponent. Be careful not to let the trigger finger escape during the bending process. At the completion of this technique you may either exert pressure against the barrel in small amounts so as to bend the gunman's finger and maintain a moderate come along or you may exert a large amount of pressure against the barrel and break his finger (Fig. 82). Whatever course is taken, a large amount of pain will result.

Fig. 80

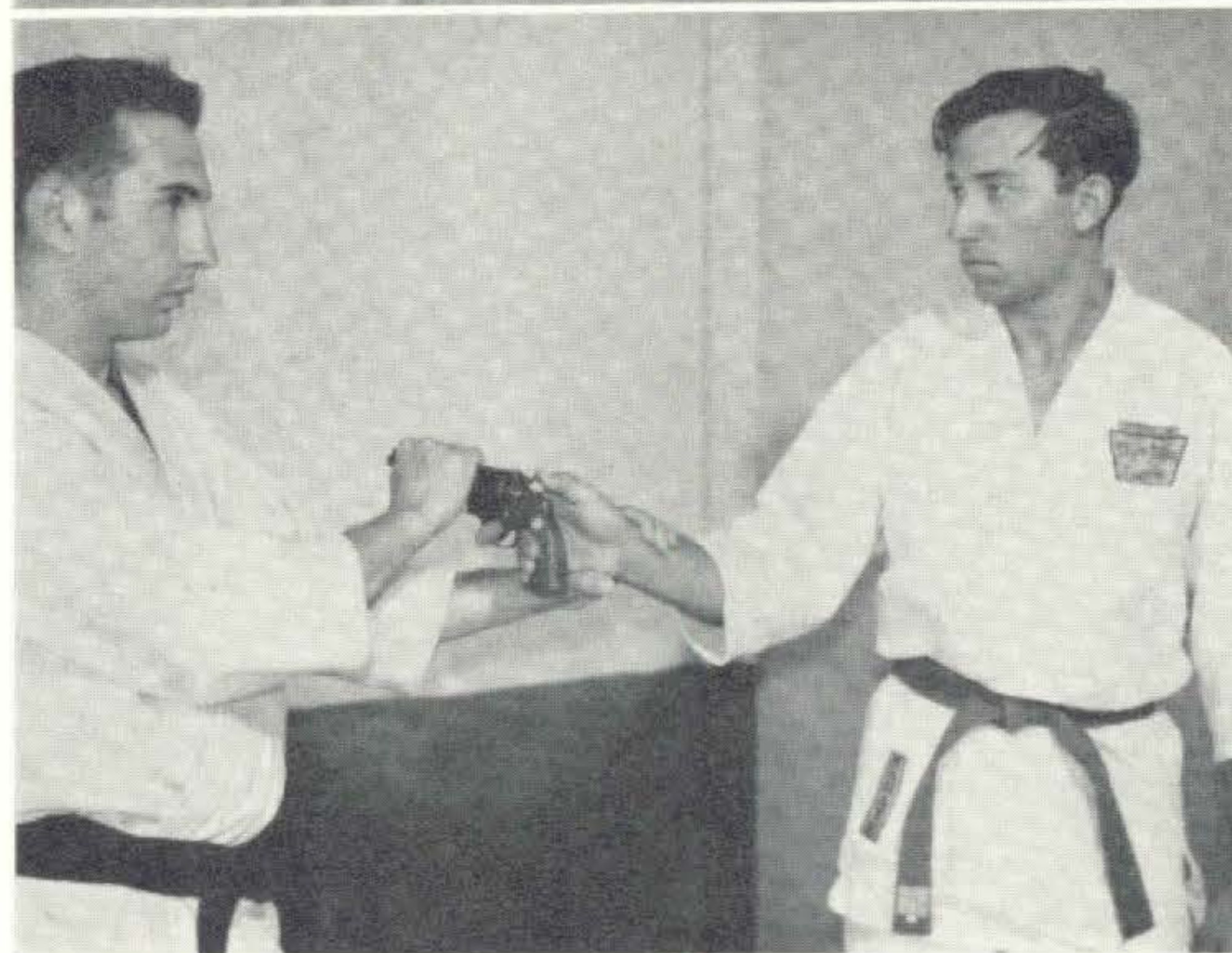
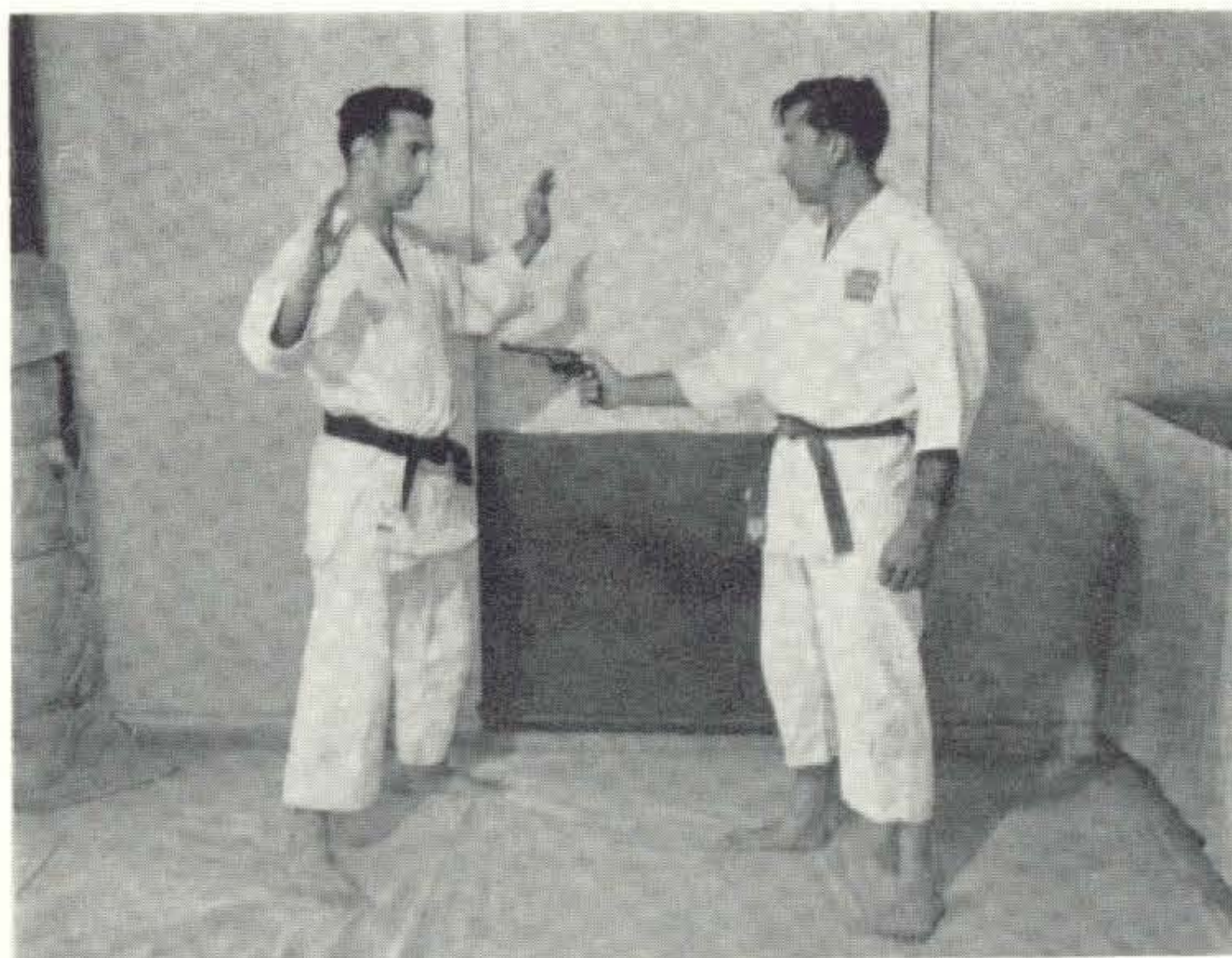


Fig. 81

4. During the process of bending the gun, the officer should continue to hold his opponent's wrist. His forefinger should be used as a pivot point during this technique.

Pistol Disarming Technique II

1. Again the opponent has the pistol in his right hand, and he is pointing it at your stomach or chest (Fig. 83).

2. Your right hand grasps the barrel from the under side, your left hand grasps the wrist. As these two movements are carried out, begin twisting the pistol upward and counterclockwise (Fig. 84).

3. Continue holding the opponent's wrist and keep twisting and turning the gun upward until it is free from his hand. From this position, you may wish to strike the opponent with his gun or you may wish to put a come along or a joint lock on him (Fig. 85).

Pistol Disarming Technique III

1. The pistol is in the opponent's right hand and is pointing into your back (Fig. 86). Make sure the pistol is in the back; a finger might be there instead and the pistol may be in the other hand. If you turned around to use this technique in the above circumstances, you would probably get shot.

2. Take a step backward with the left foot and use a left downward block against the wrist. (If the pistol is at the head, use an upward block.) Make sure with this block that the pistol is well away from the body so that you do not run the risk of being shot (Fig. 87).

3. Use a follow-through blow to the chin with the palm of the hand (Fig. 88). Again make sure the pistol is well away from the body so that you do not get hurt.

You may also use a pistol flip out, which is exactly the same as the knife flip out except that the opponent has a pistol. This is a very good technique if properly applied.

There are many pistol disarming techniques which could have been written up. Confusion might have resulted if the officer were asked to learn more than those presented. In the area of pistol disarming, there is no room for an error.



Fig. 82

Fig. 83

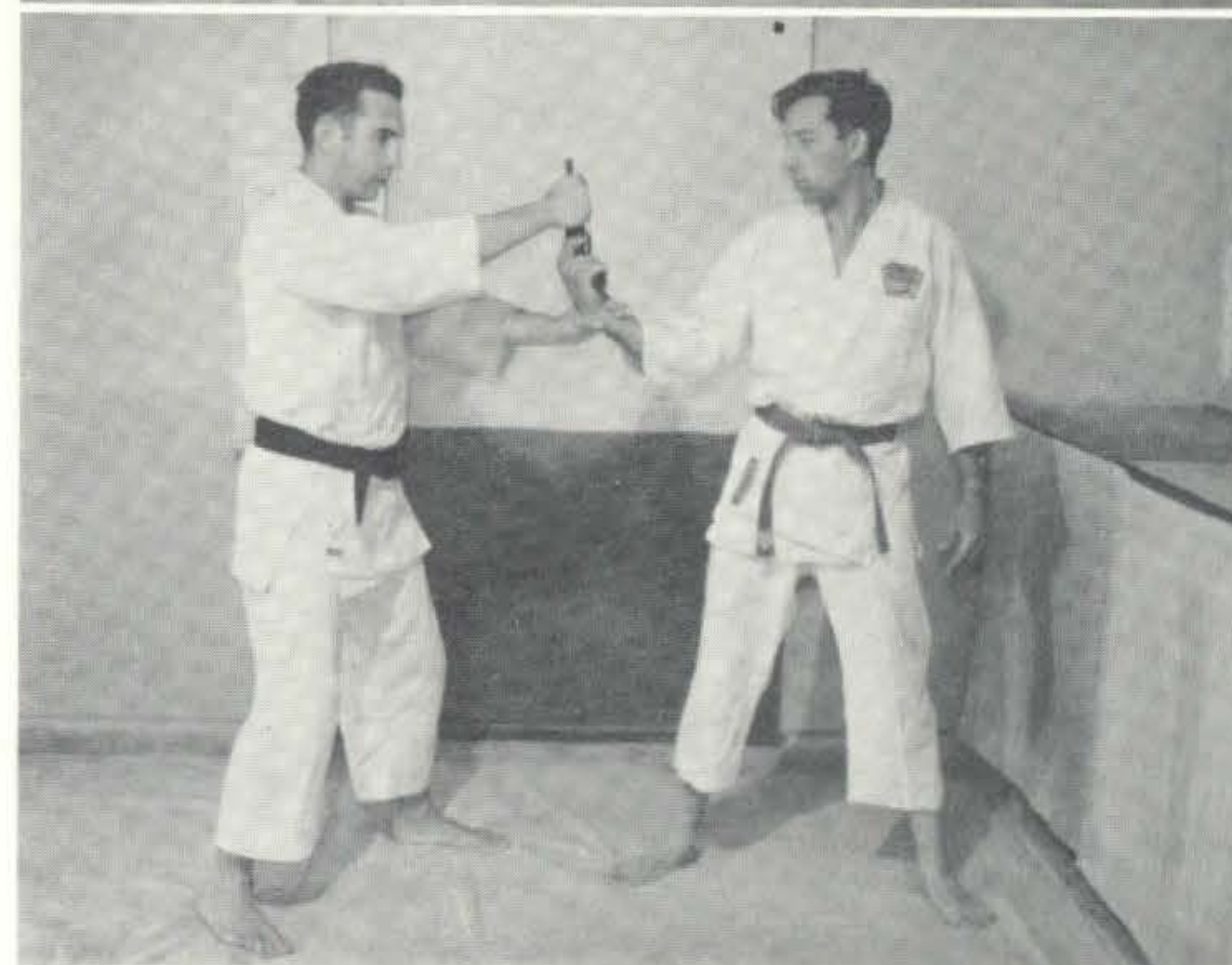
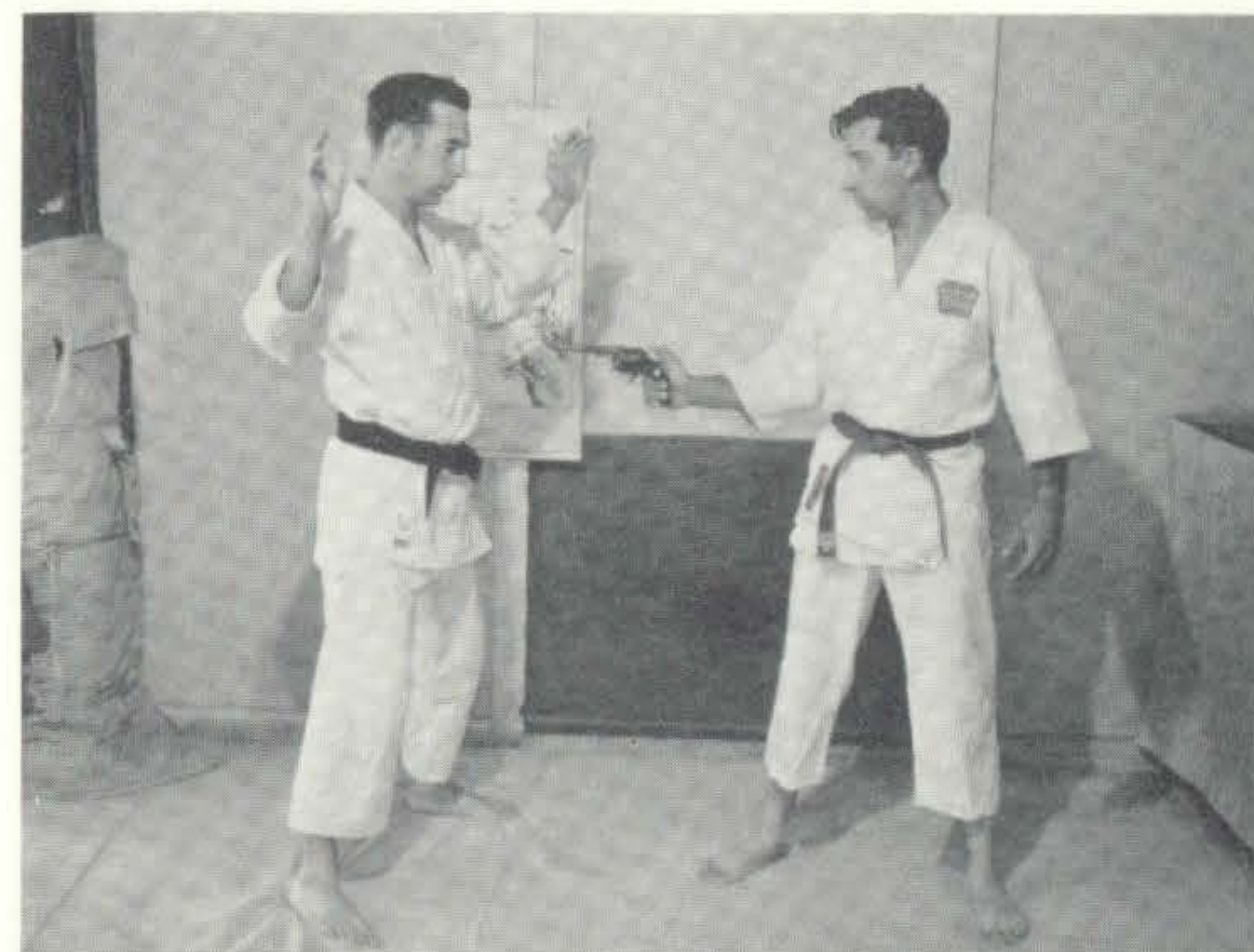


Fig. 84



Fig. 85

Fig. 86



Fig. 87



Fig. 88

XV

DEFENSE AGAINST MISCELLANEOUS ATTACKS

THIS is something of a catch-all section in that brief problems of attack and odd weapons are included. They are important and are slightly different from those weapons already discussed.

The Bottle

Generally, two types of attack are used with a bottle: One is when it is intact and used as sort of a club, and the other is when it is broken and is used as a jabbing weapon.

The intact bottle can be blocked by the same methods as described in the chapter on blocking. The arm holding the bottle should, of course, be blocked. The opponent here generally attempts to club you with the bottle. The broken bottle is often used to jab at a person. The areas which are generally attacked are the face and stomach. This being the case, these places should be carefully guarded. You may check these blows with a straight block (Figs. 89 and 90).

If armed, you should draw your weapon, since the bottle is a very tricky weapon.

The night stick may be used in your hand to block. It acts somewhat as an extended hand and arm. A good point to remember is not to strike at the bottle with your club. You might break the bottle and give your opponent a new weapon—the broken bottle. Always block against the arm!

The Chain

This weapon is usually used by the youthful law breaker. If you have a gun you should draw it. The chain is difficult to take away from an opponent without getting your arm broken. The opponent who attacks with a chain generally swings it back and

Fig. 89

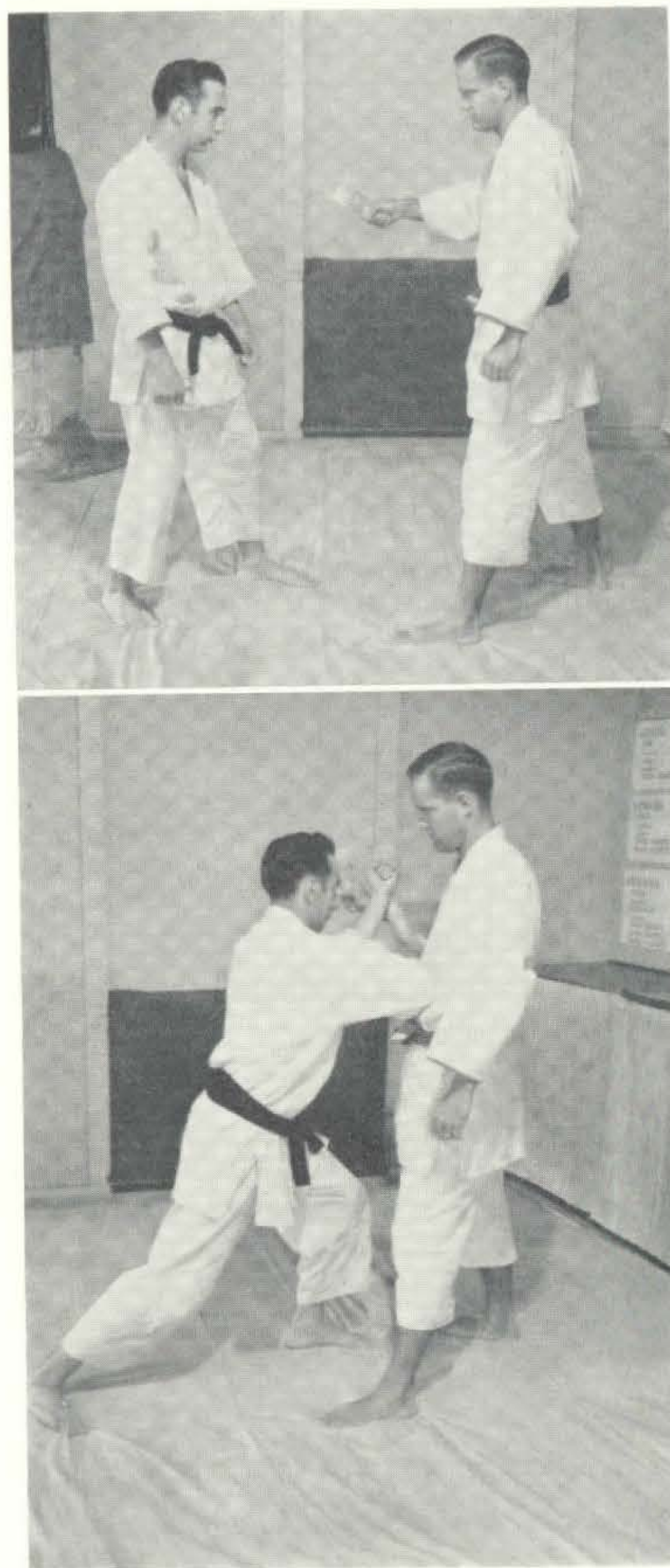


Fig. 90

forth and/or up and down. You can wrap the chain around your arm if you block it about one foot from its end (depending upon how long the chain links are). You must move immediately after you engage the chain. The best type of movement is to strike your adversary (Figs. 91 and 92). You may also use a joint lock or come along.

You should remember that you may get your arm broken while the chain is wrapping around it. Also you may not be able to engage the chain around your arm, due to bad timing on your part. If you have a heavy jacket on at the time of attack, you will not run as much risk of getting your arm broken. You may also use your night stick in defense. Here it is advisable to attempt to have the chain wrap around the club. If a broom or some other extended object is handy, you may pick this up and attempt to engage the chain with it (Figs. 93, 94, and 95). After this happens, rapidly move in and finish up.

The Ice Pick

The ice pick is usually used in a stabbing type of attack. This is like an overhanded attack with a knife. The best technique to use here is the blocking technique, as described above. A follow-up technique, such as a come along, joint lock, or strike should be used. You may wish to pick up a chair and let the man stab into it if he is somewhat wild with the attacks (Figs. 96, 97, and 98). A broom will be very effective for blocking in this instance.

The Club

This attack is generally from an overhead direction and is best combatted by the upward block and a follow-through technique. The club may be used as a jamming weapon, although this is very uncommon. If it is used, you merely block as you would against a straight thrust.

The Dog Attack

The dog attack is a hazard to both policemen and postmen. Often a newspaper rolled up and waved in front of an attacking dog will divert its attention from your face. He may lunge and

Fig. 91

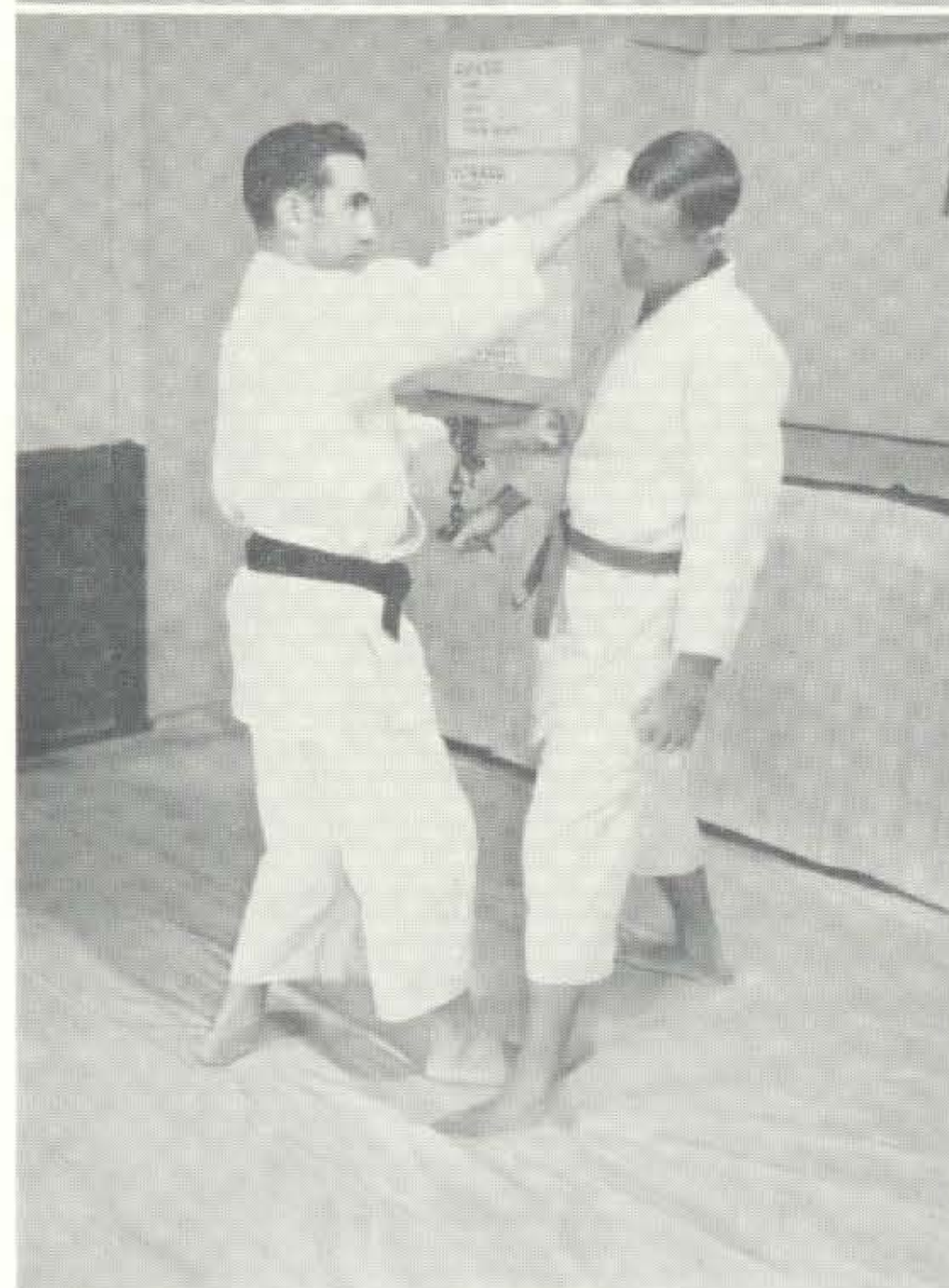
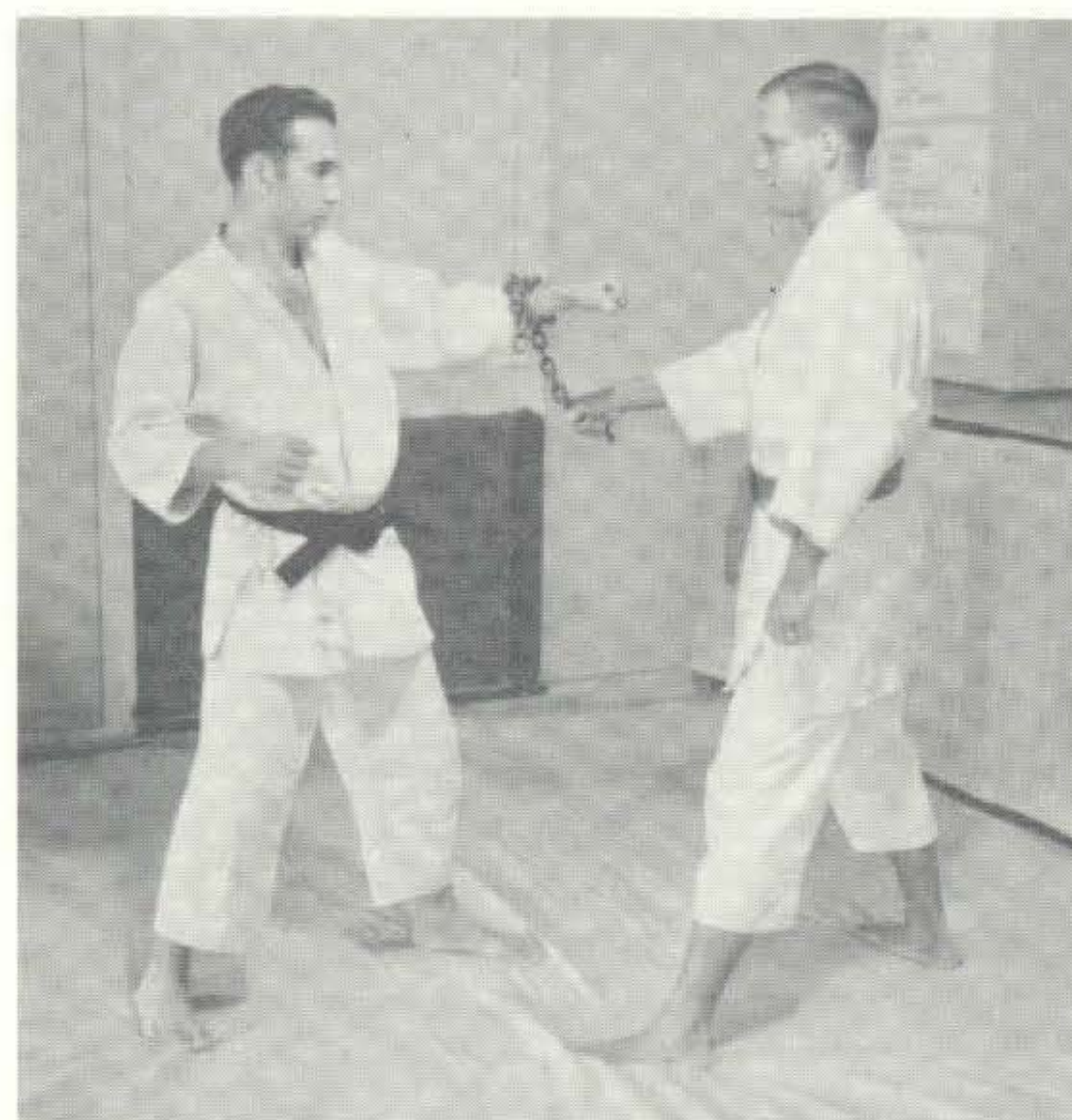


Fig. 92

Fig. 93

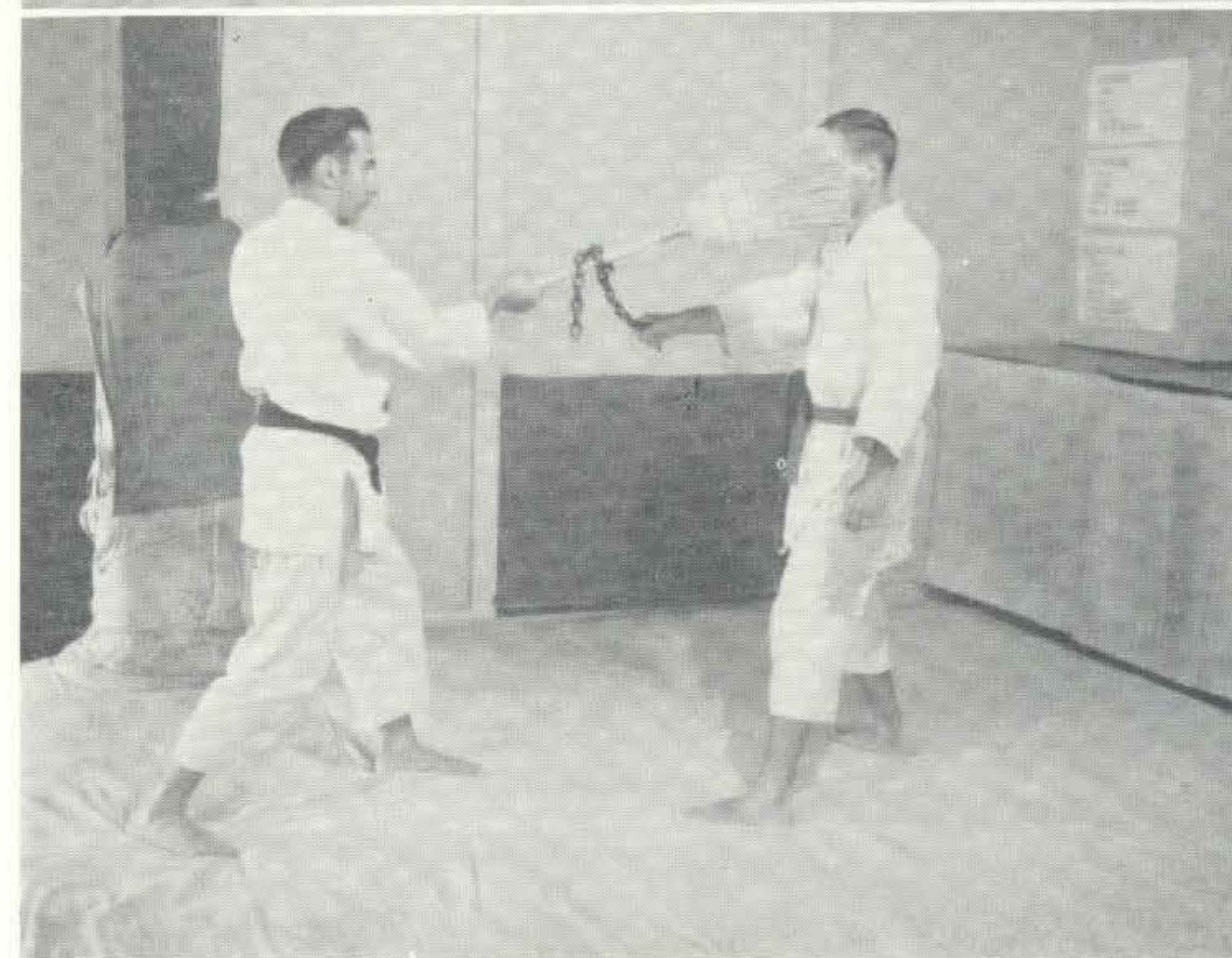


Fig. 94

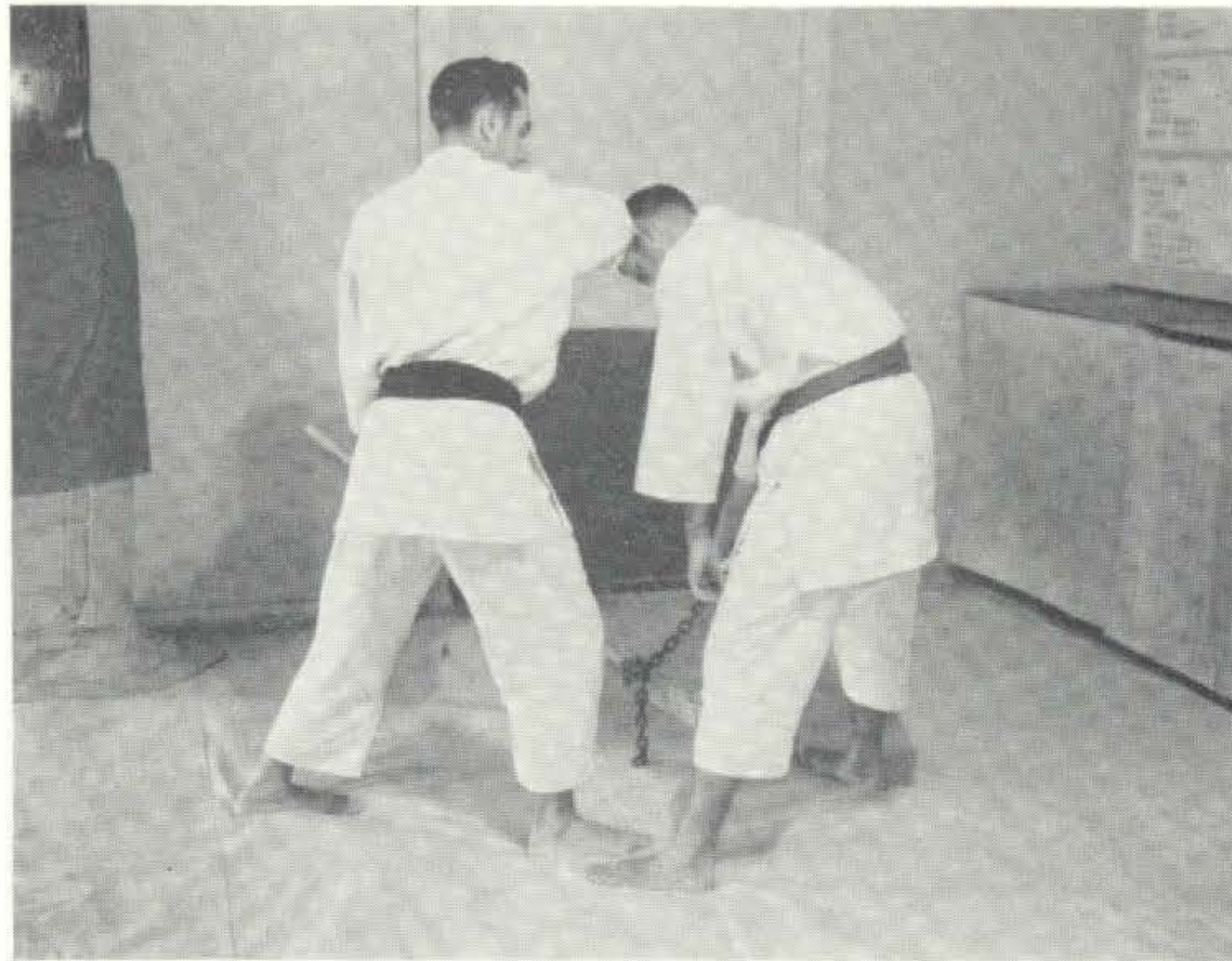


Fig. 95

grab the paper, thus giving you time to kick the dog in the chest or move away so as to prevent being bitten. If you have a heavy coat on, you may also wave your arm in front of yourself and get the dog's attention so that he bites your well protected arm. Remember that it is better to have a damaged arm than a face or neck wound.

Fig. 96

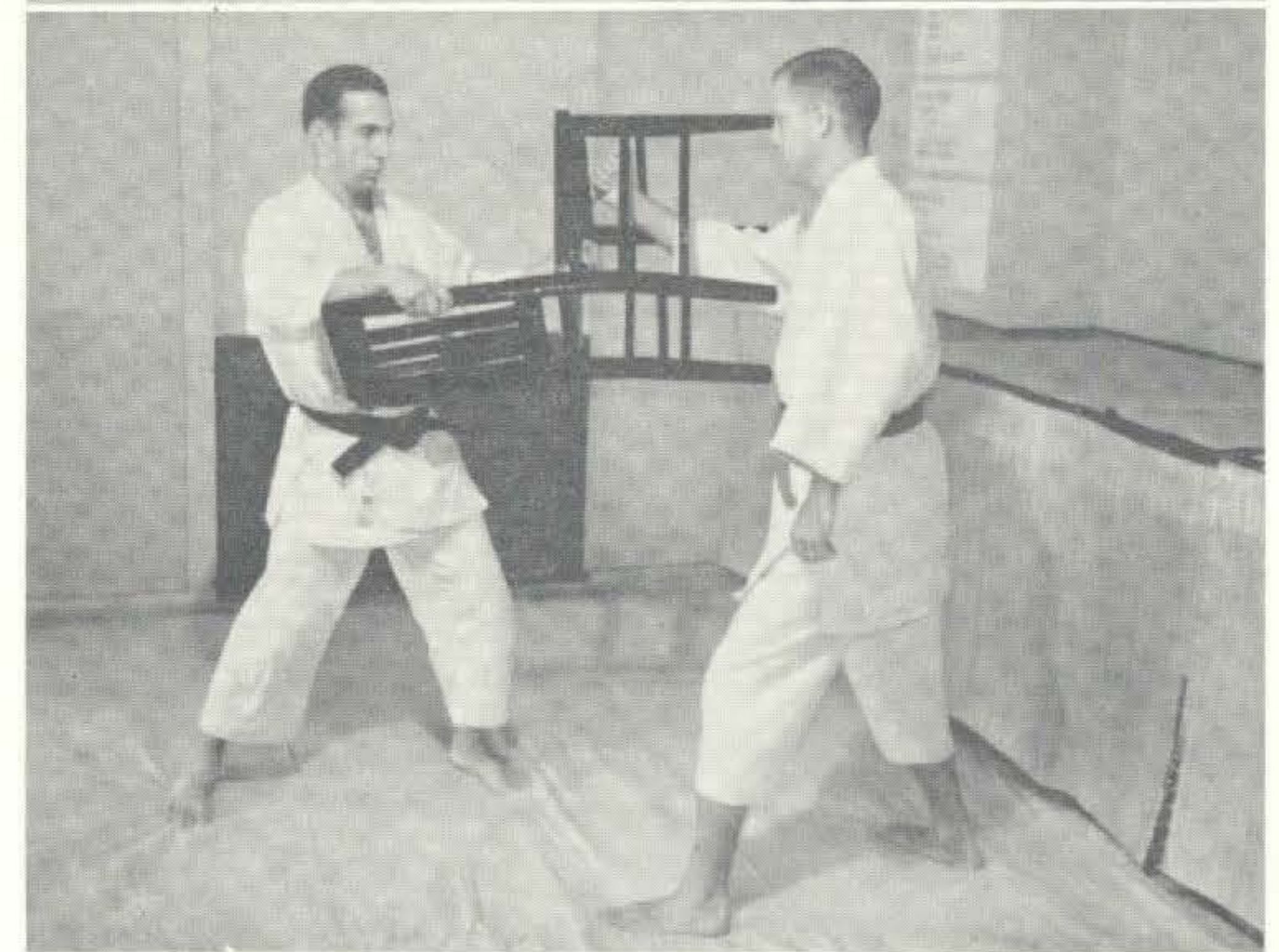
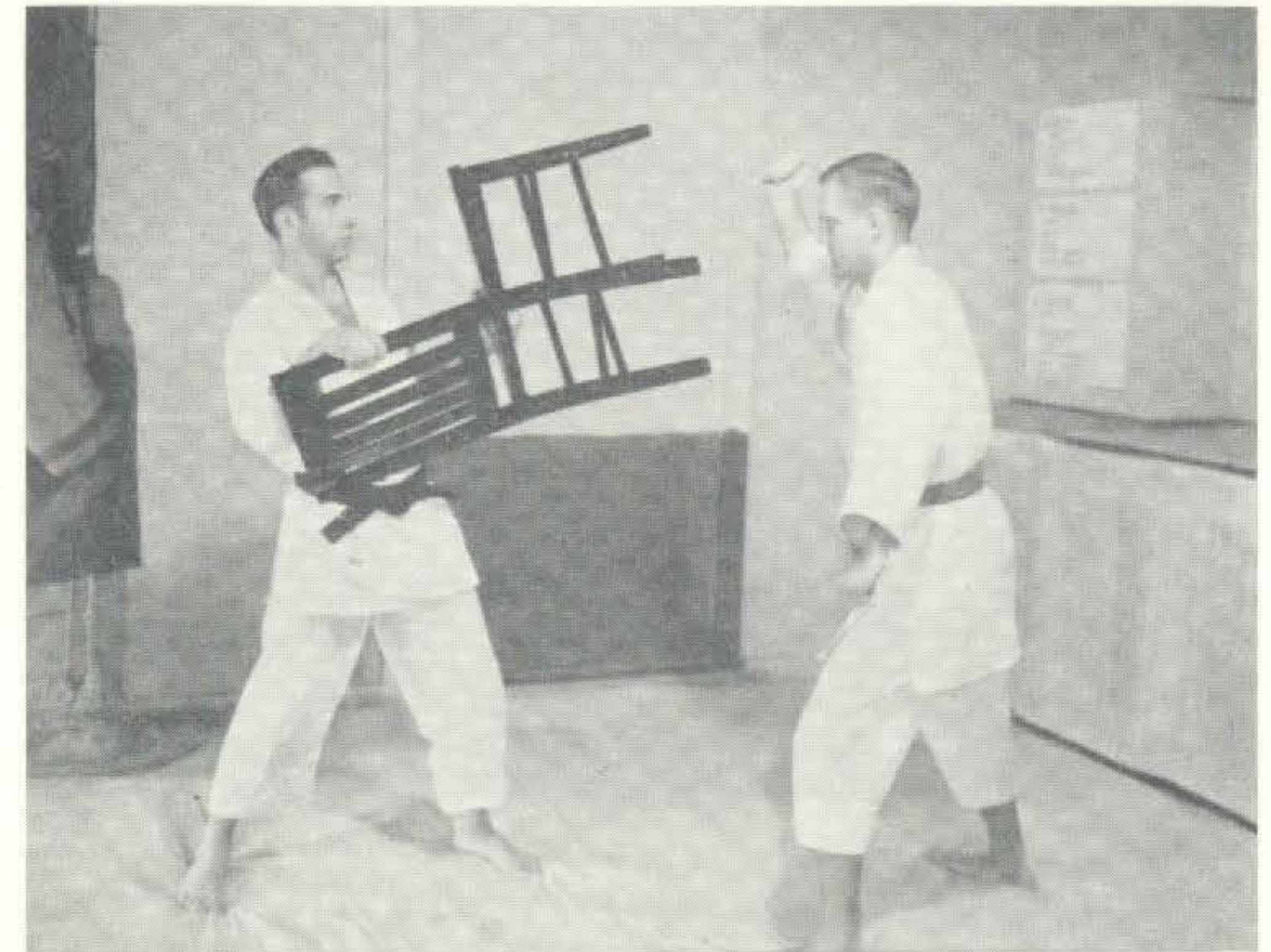


Fig. 97

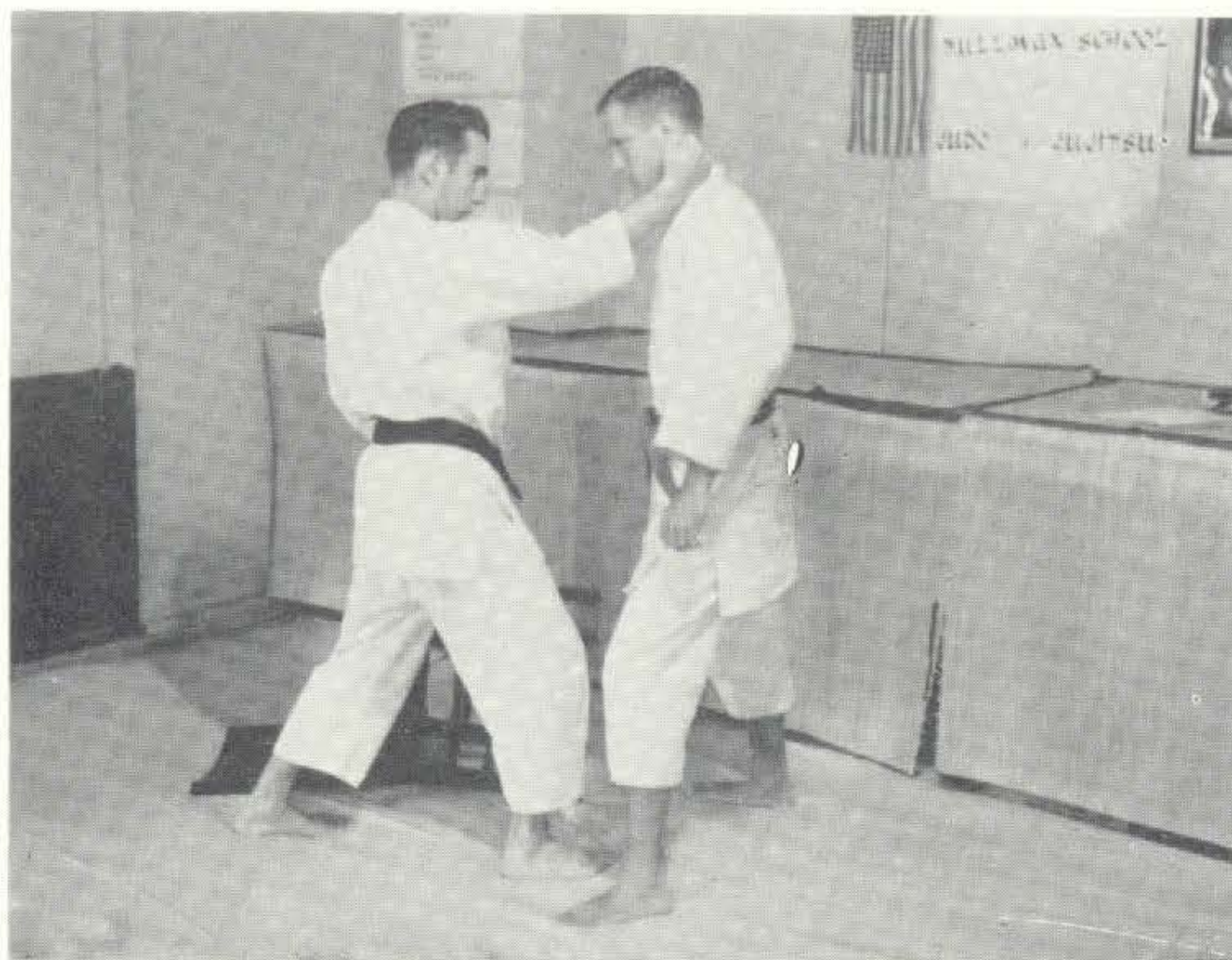


Fig. 98

XVI

ESCAPES FROM COMMON HOLDS

THIS section demonstrates escapes from the rather common holds the officer is likely to encounter. In most instances, the mere picture will suffice as far as instruction is concerned. However, to avoid confusion, a brief sentence or two containing instructions will be given.

The officer should remember that, in order to make these techniques of escape work, he should be familiar with the vital points and weapons sections, which precede this chapter. Also, these escapes would be executed as rapidly as possible. A delay in time will mean the difference between success and failure. After a technique is properly used, the officer may apply a come along or a joint lock hold.

The contents of this section include escapes from: double wrist grip, grip on both hands, single lapel grip, double lapel grip, straight choke from the front, arms, grasp over arms from the rear, grasp under arms from the rear, full nelson, head lock, hammer lock, and two-man attack.

Double Wrist Grip: Strike your opponent's temple or side of the neck with your fist hammer (Fig. 99).

Grasp of Both Hands: When your hands are captured, you must use your feet. Kick or scrape your opponent's shin with your foot (Fig. 100).

Single Lapel Grip: You can strike your opponent's chin with the palm of the hand (Figs. 101 and 102).

If the arm he is holding you with is locked too tightly, you can strike down into his elbow joint and then move in to get the elbow blow (Figs. 103 and 104).

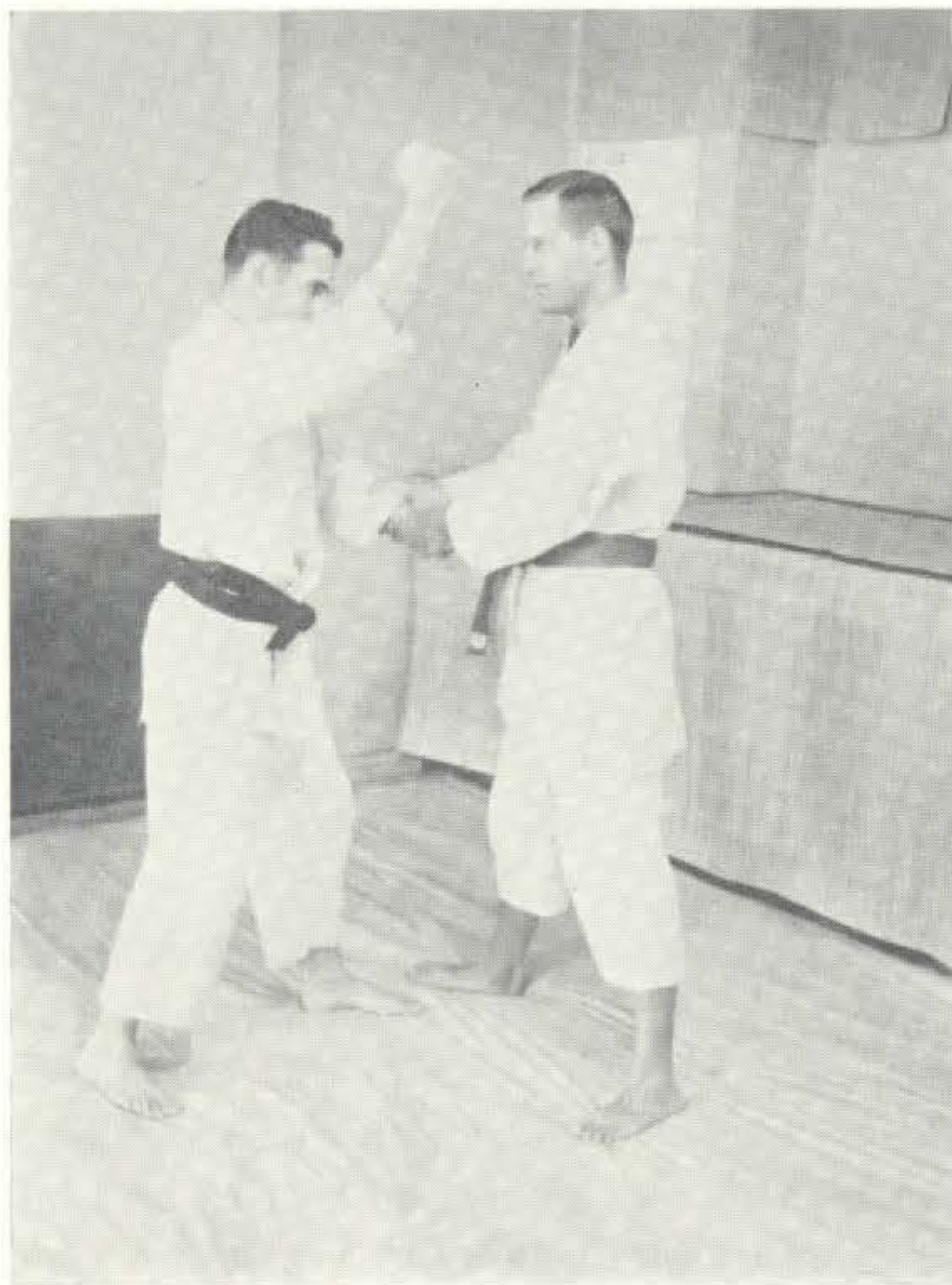


Fig. 99

Fig. 100

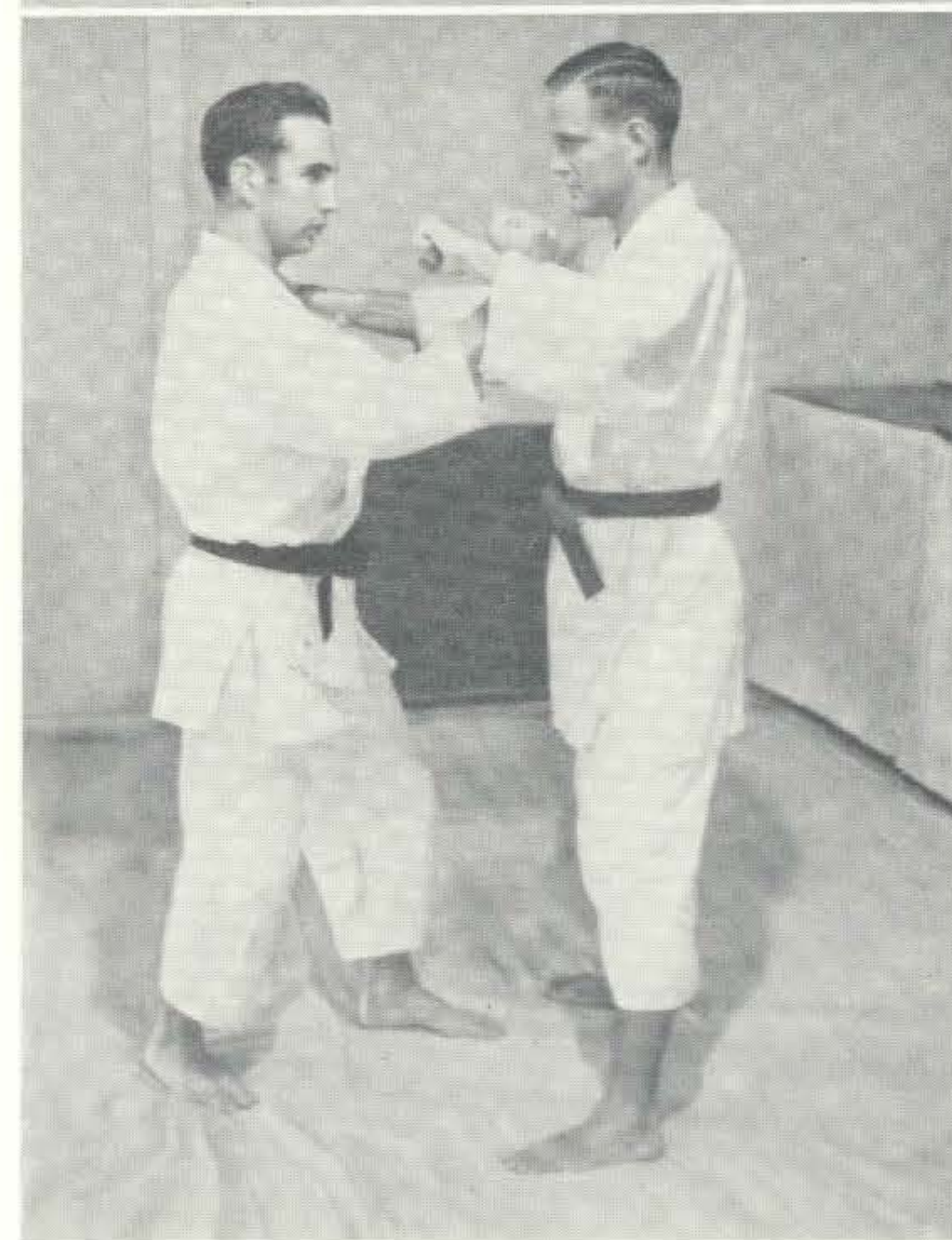
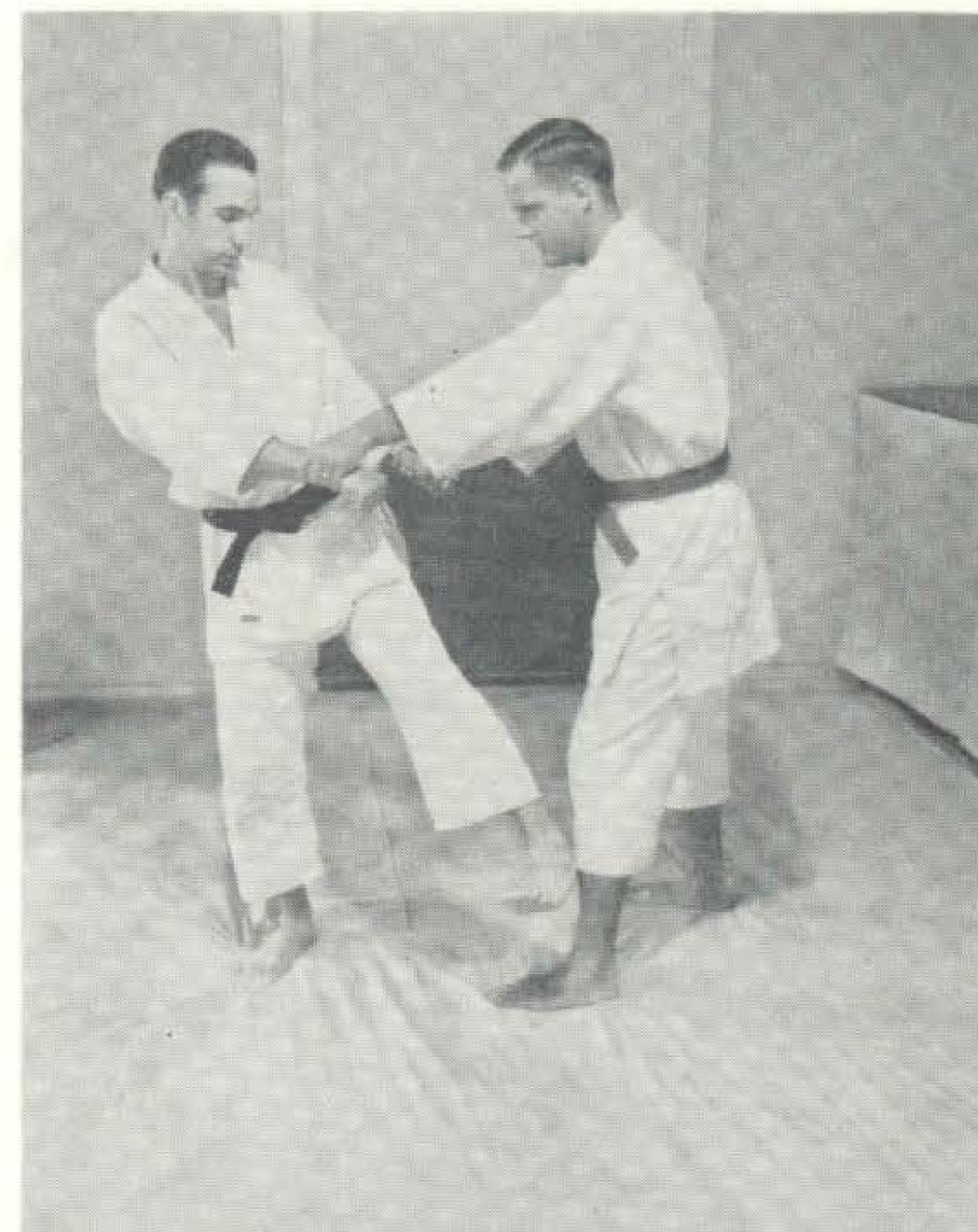


Fig. 101



Fig. 102

Fig. 103

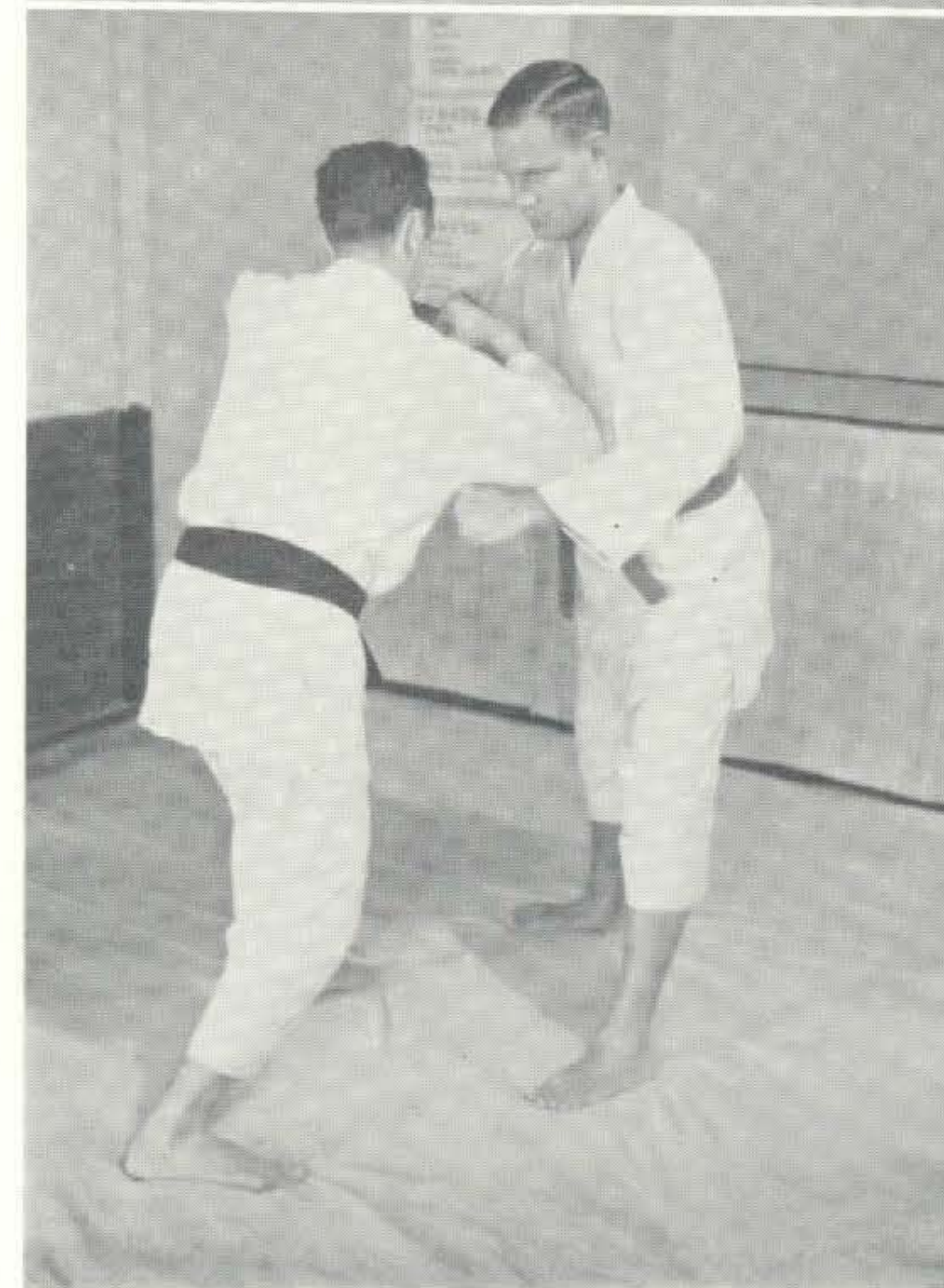


Fig. 104

Double Lapel Grip: If his arms are bent slightly as if he were pulling you inward then you can use an elbow to the temple (Figs. 105 and 106).

If he is holding you away, you can strike his shin easily with the heel of your foot (Fig. 107).

Straight Choke (Front): From the straight choke from the front, you may strike his temple with your fist hammer (Figs. 108 and 109). If his arms are stiff you may strike down on his elbow to get closer in order to strike him.

Straight Choke (rear): The officer can kick his heel into the opponent's crotch or he can kick against the shin (Figs. 110 and 111).

Bear Hug Under Arms: The palm of the hand into the chin is extremely effective here (Fig. 112).

Bear Hug Over Arms: Here a knee into the crotch is by far the most effective weapon (Fig. 113).

Grasp Over Arms (rear): A heel into the shin or crotch is the best (Fig. 114).

Grasp Under Arms (rear): A heel into the shin or crotch (Fig. 115).

Choke (rear): The elbow should be directed into the stomach from this hold (Fig. 116).

Full Nelson: From the full nelson, an escape can be obtained by kicking into the shin (Fig. 117).

Head Lock: Escape from the head lock is obtained by using the elbow into the crotch and/or stomach (Fig. 118).

Hammer Lock: The vital area to strike is the shin or crotch (Fig. 119).

Two Man Attack I: Strike man on right with the right heel (Fig. 120), then turn and strike man on left with the elbow (Fig. 121). Strike either or both again if necessary.

Two Man Attack II: Strike front attacking man with heel and then back attacking or holding man with the fist hammer (Figs. 122, 123, and 124). Strike either or both again if necessary.

Most of the holds that are encountered on the street are almost identical with those given above. The officer, after learning the

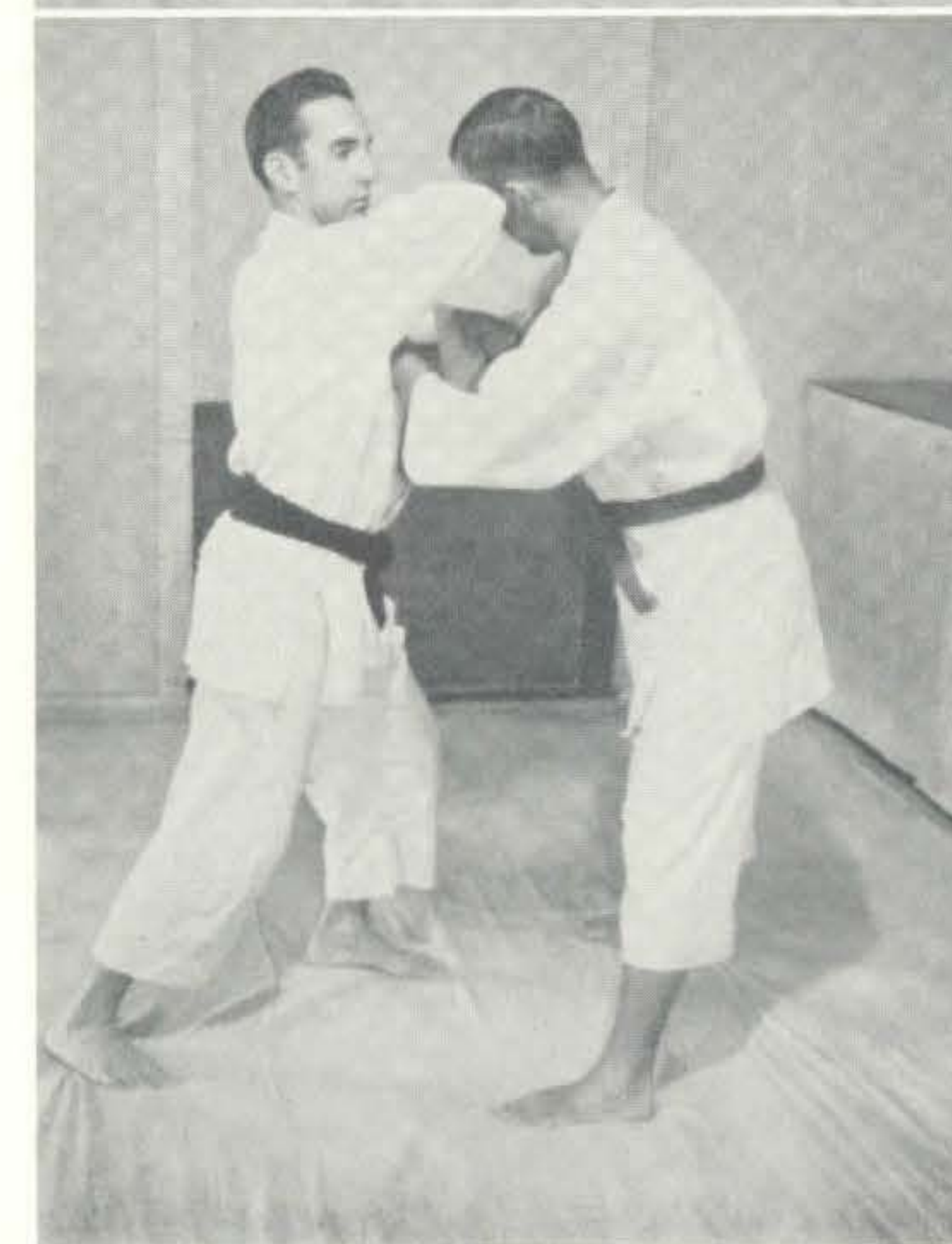


Fig. 106

Fig. 107

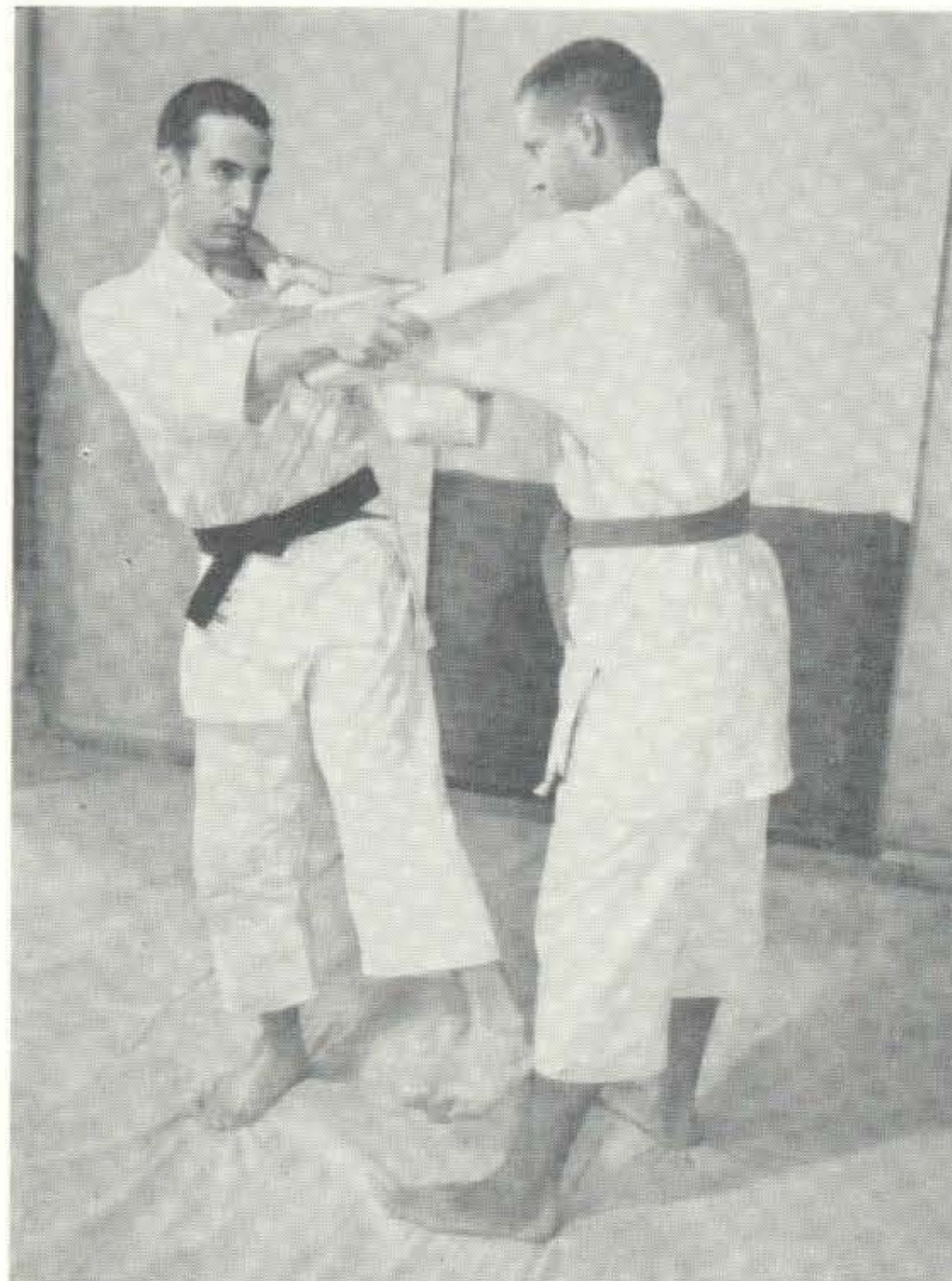


Fig. 108

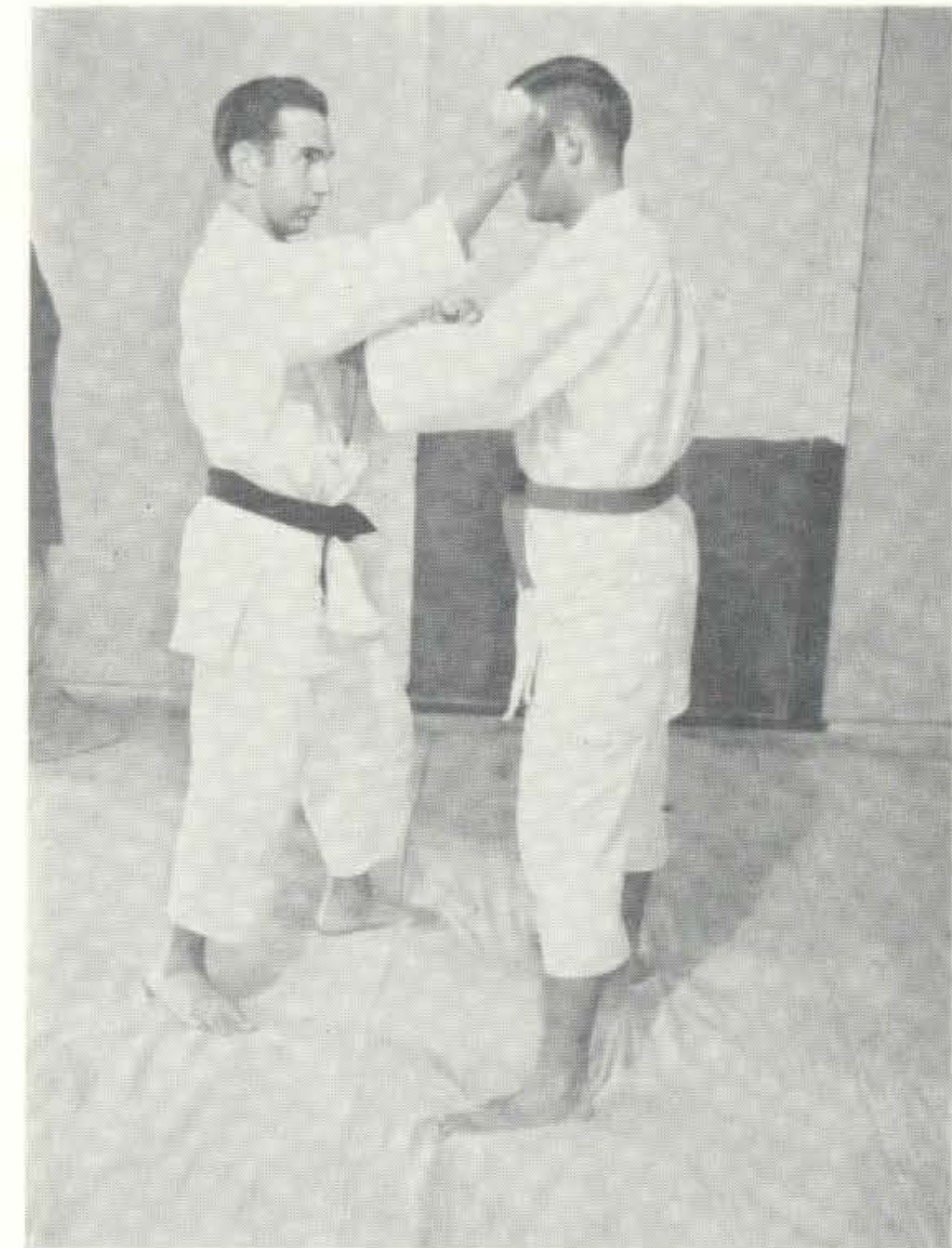


Fig. 109

Fig. 110

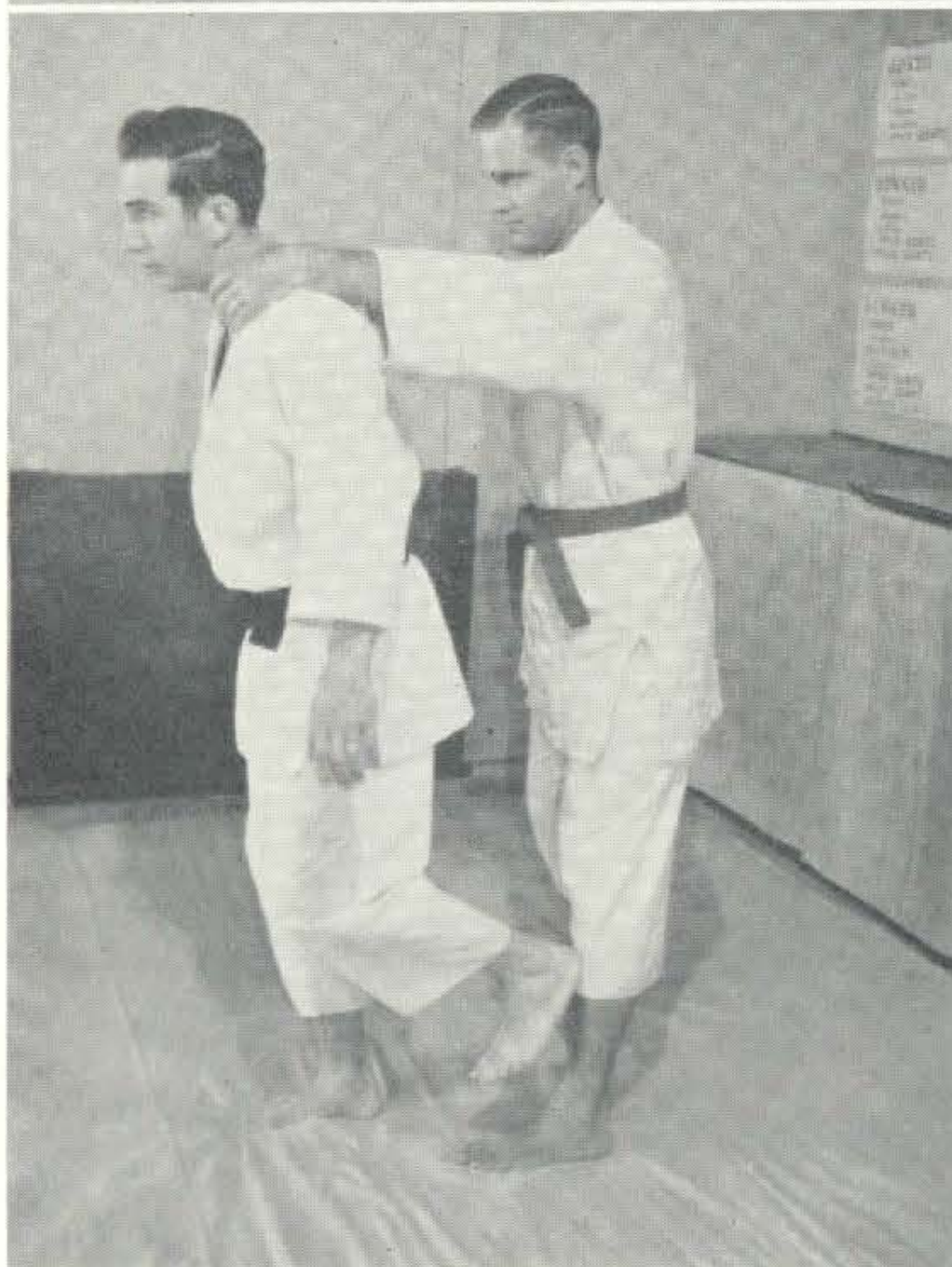
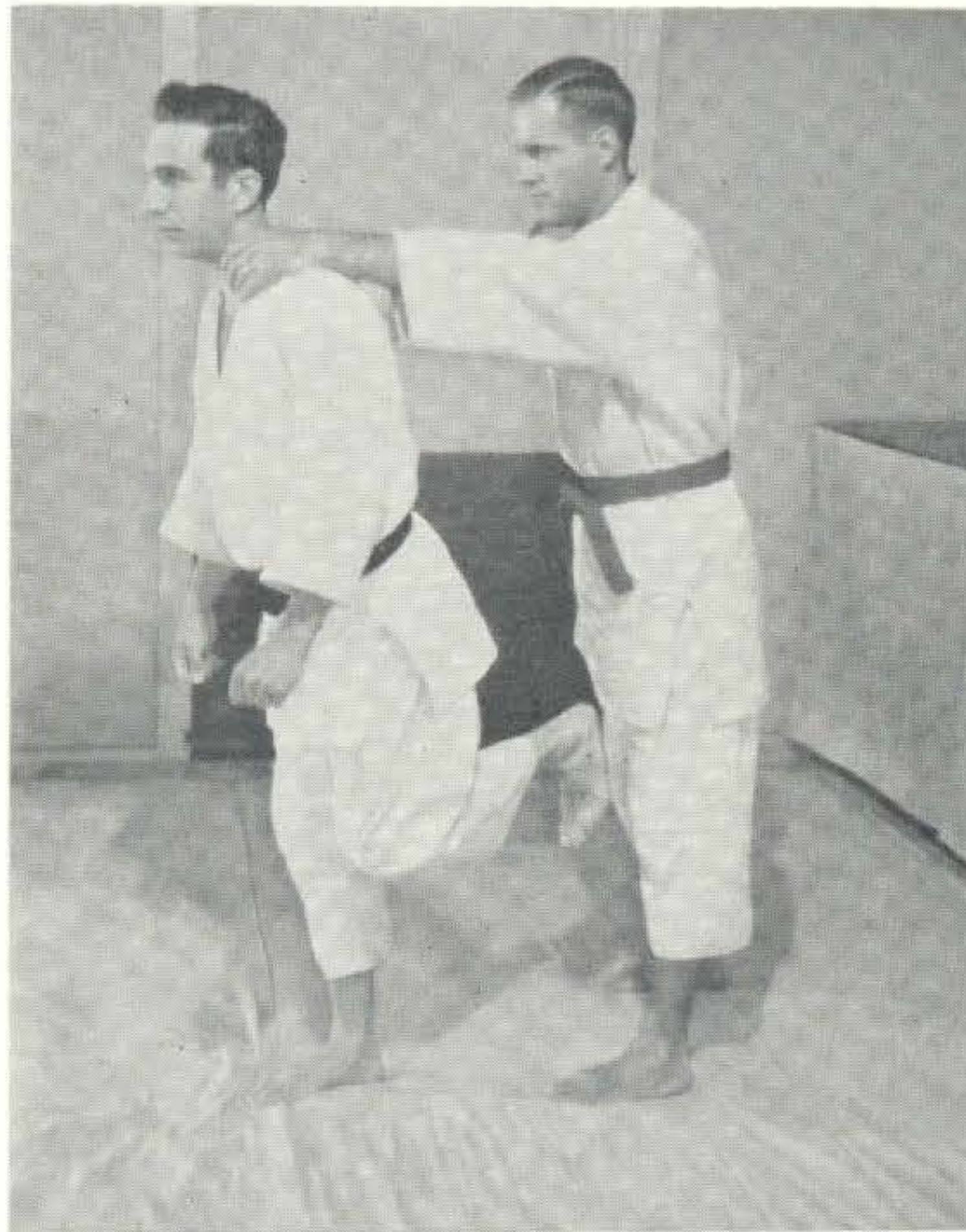


Fig. 111

Fig. 112

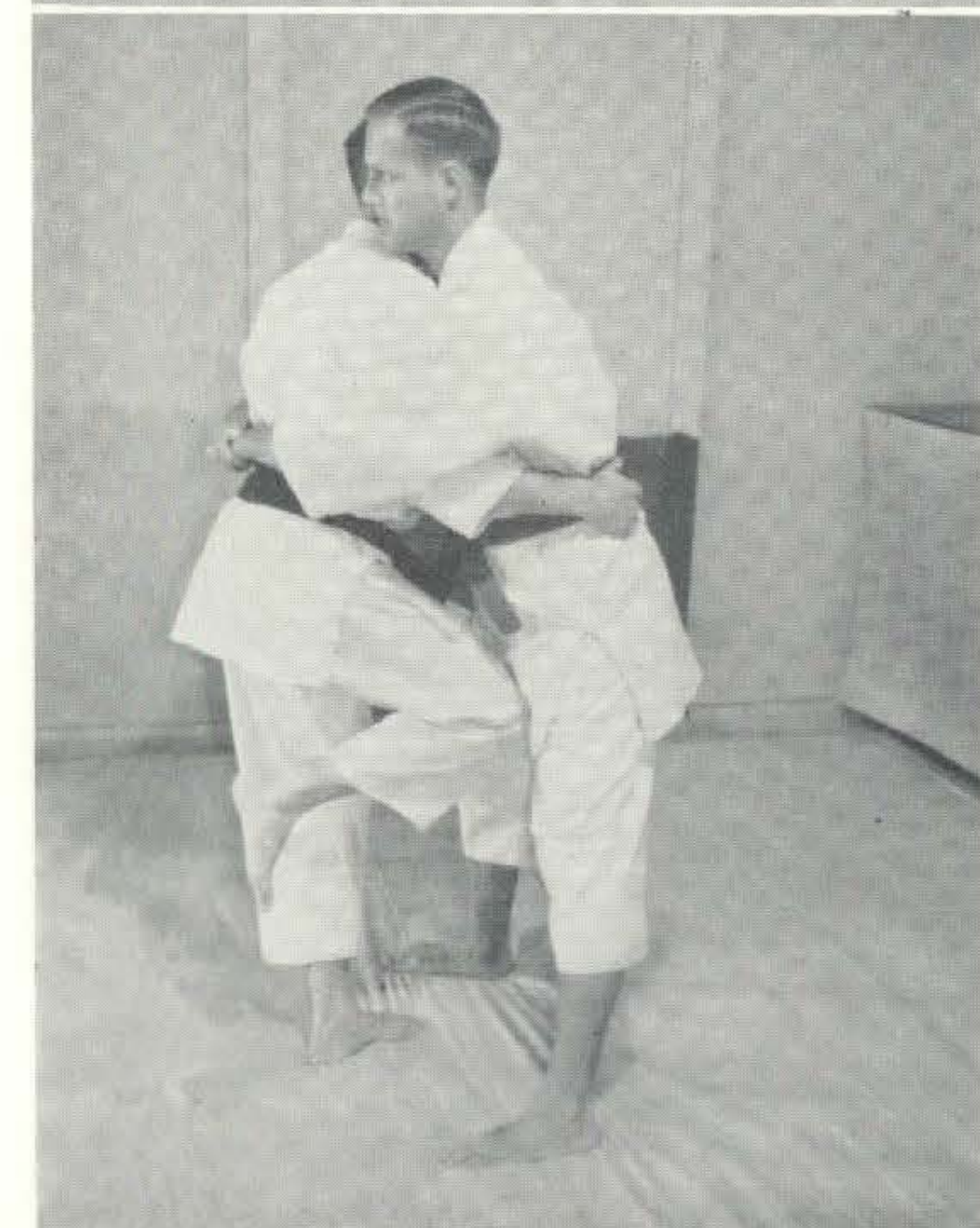
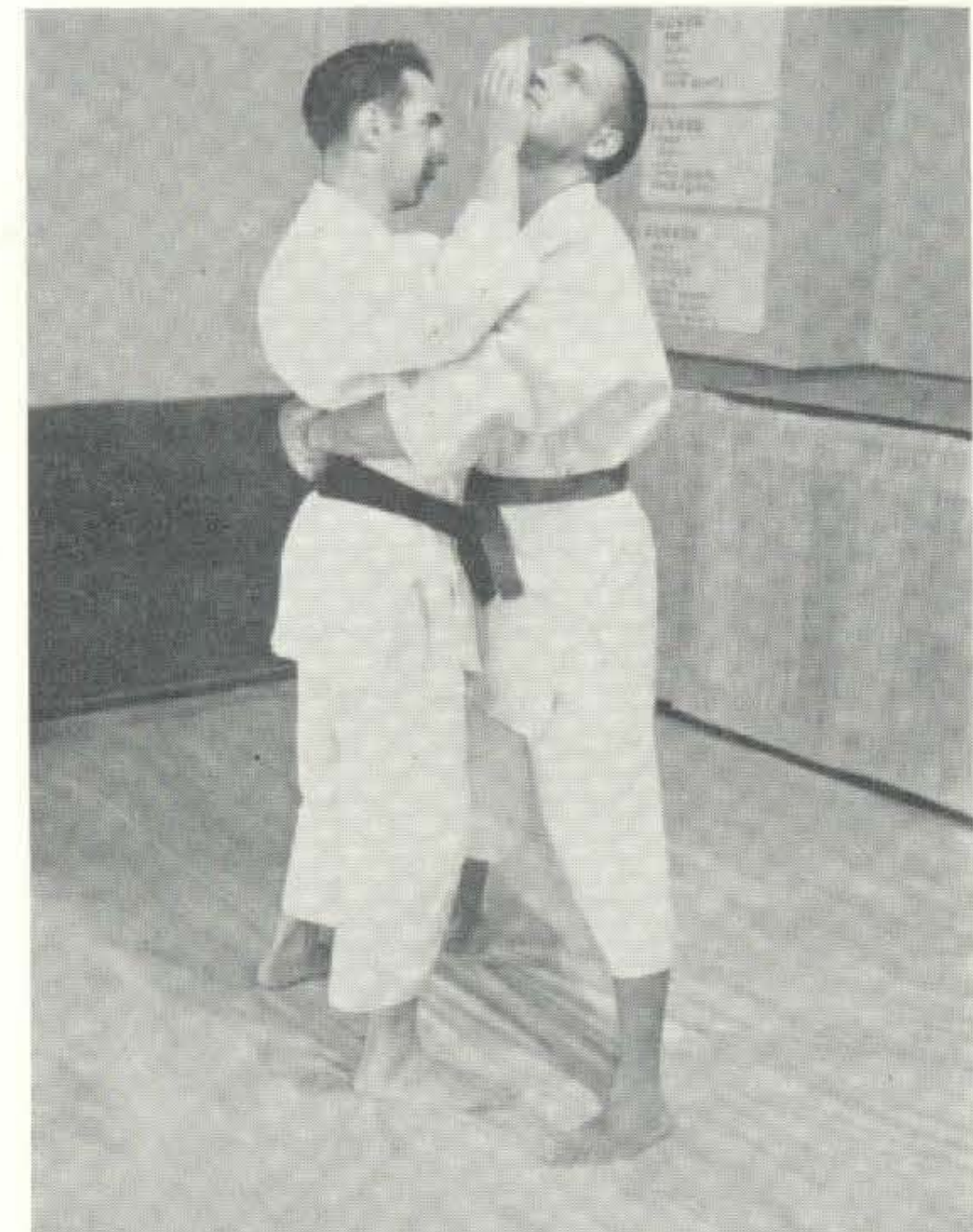


Fig. 113

Fig. 114

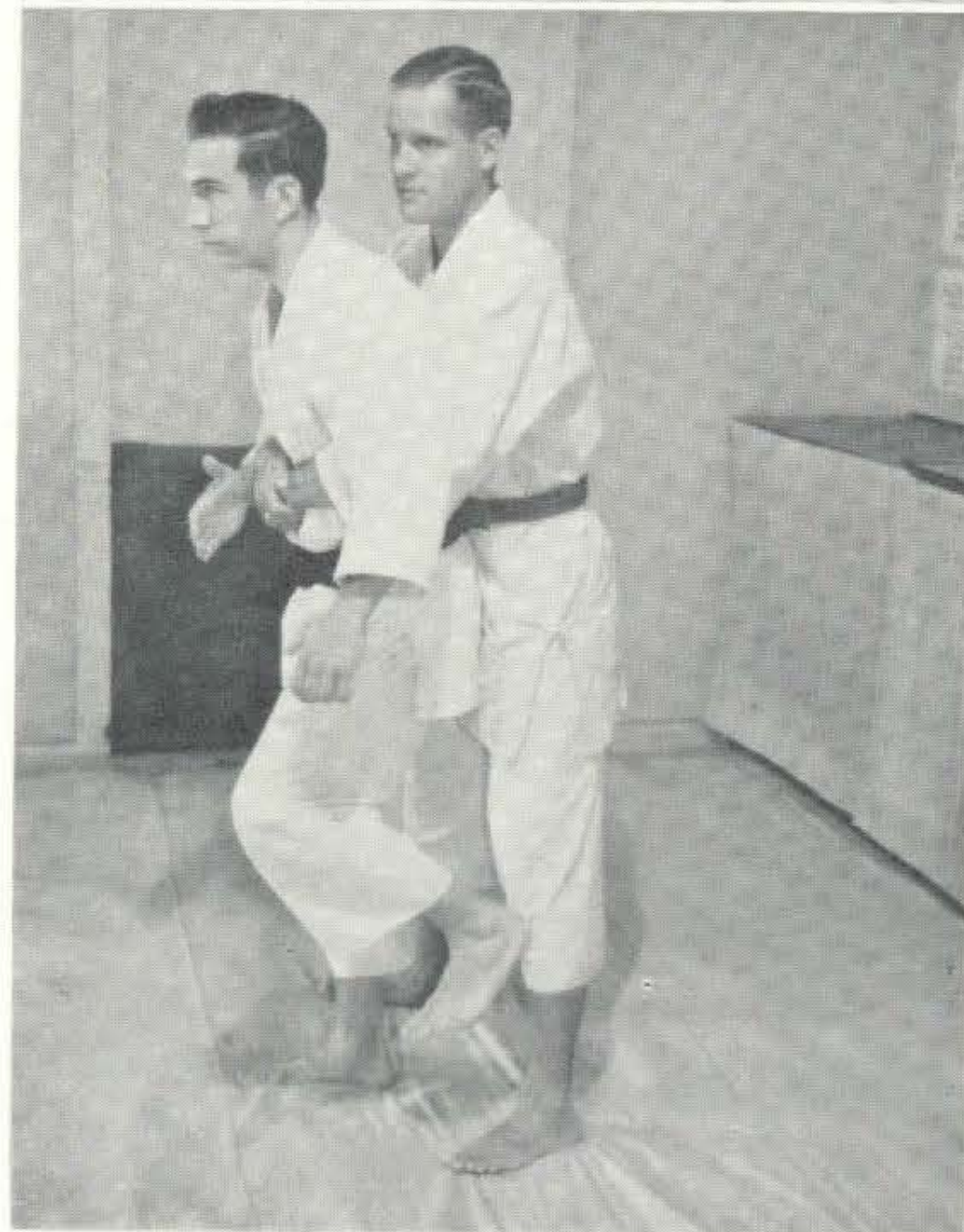
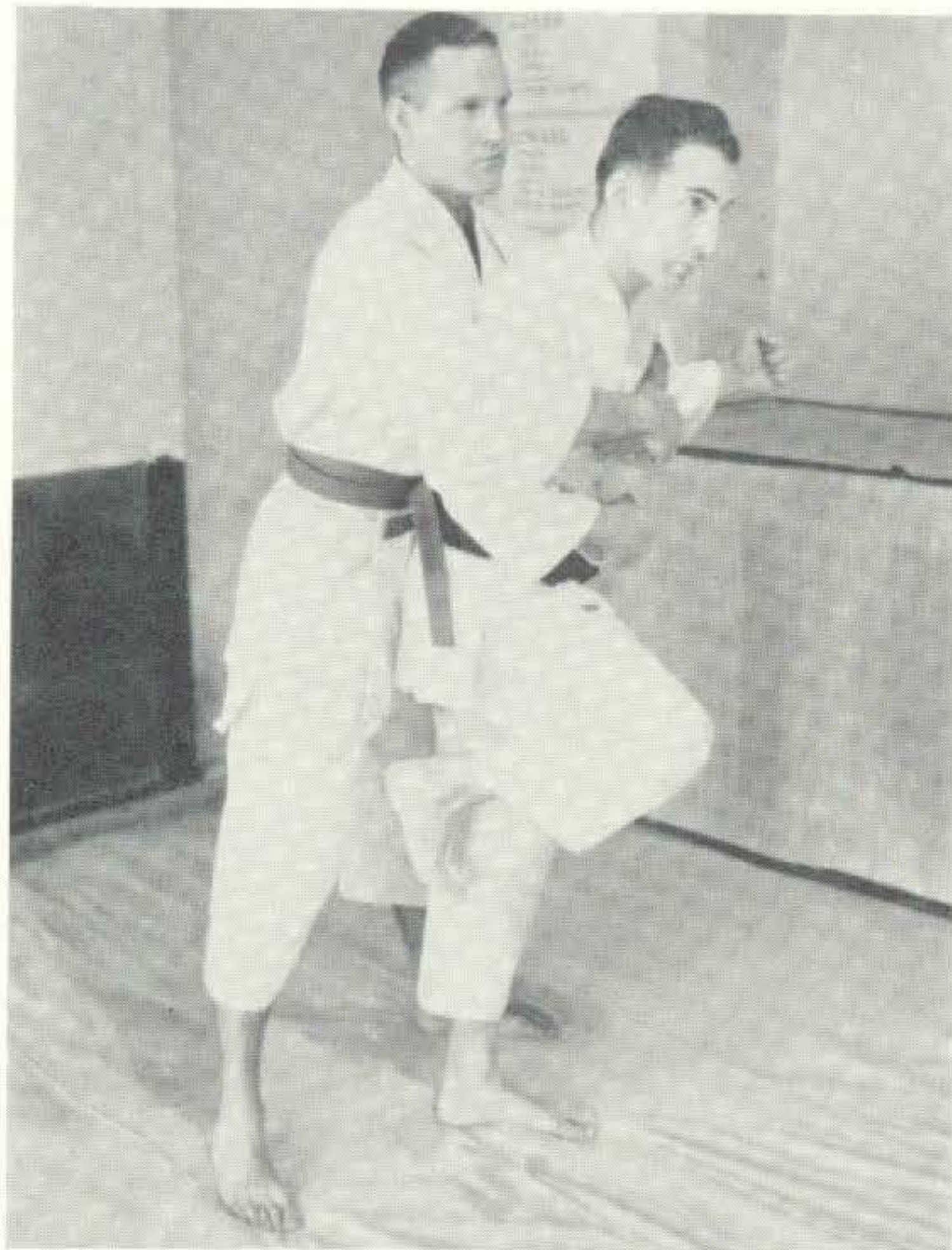


Fig. 115

Fig. 116

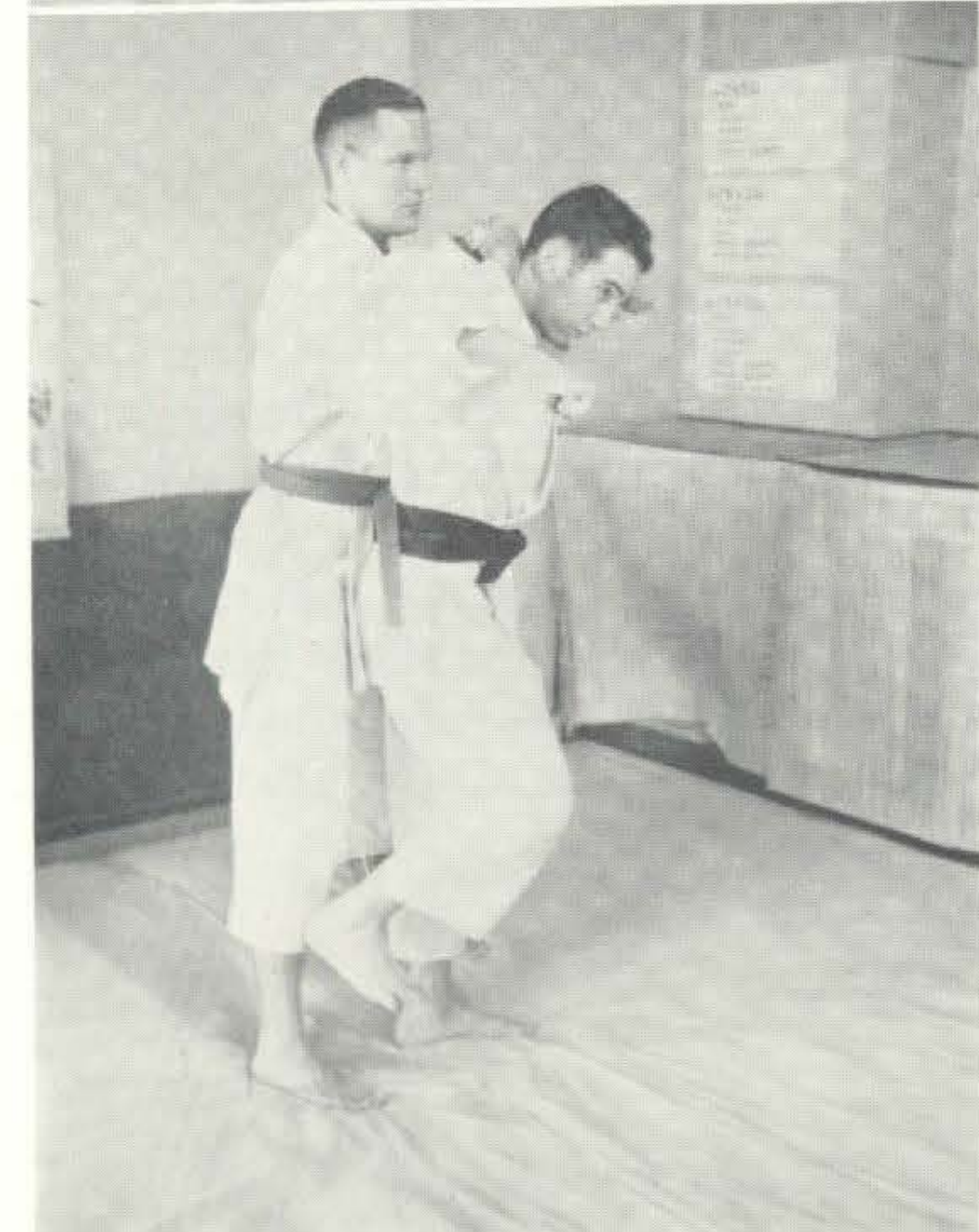


Fig. 117



Fig. 118

above escapes, is almost always very safe as far as holds are concerned. Vital points can be used other than those described above. The officer may wish to strike different vital areas. This is all right just as long as they take a minimum amount of time to strike.

The police officer will probably not wish to hurt his opponent too badly. This being the case, the officer should not strike these blows with too much force. The officer must gauge his blow to his own physical strength, the size of the opponent, the vital point, and the damage intended.



Fig. 119

Fig. 120

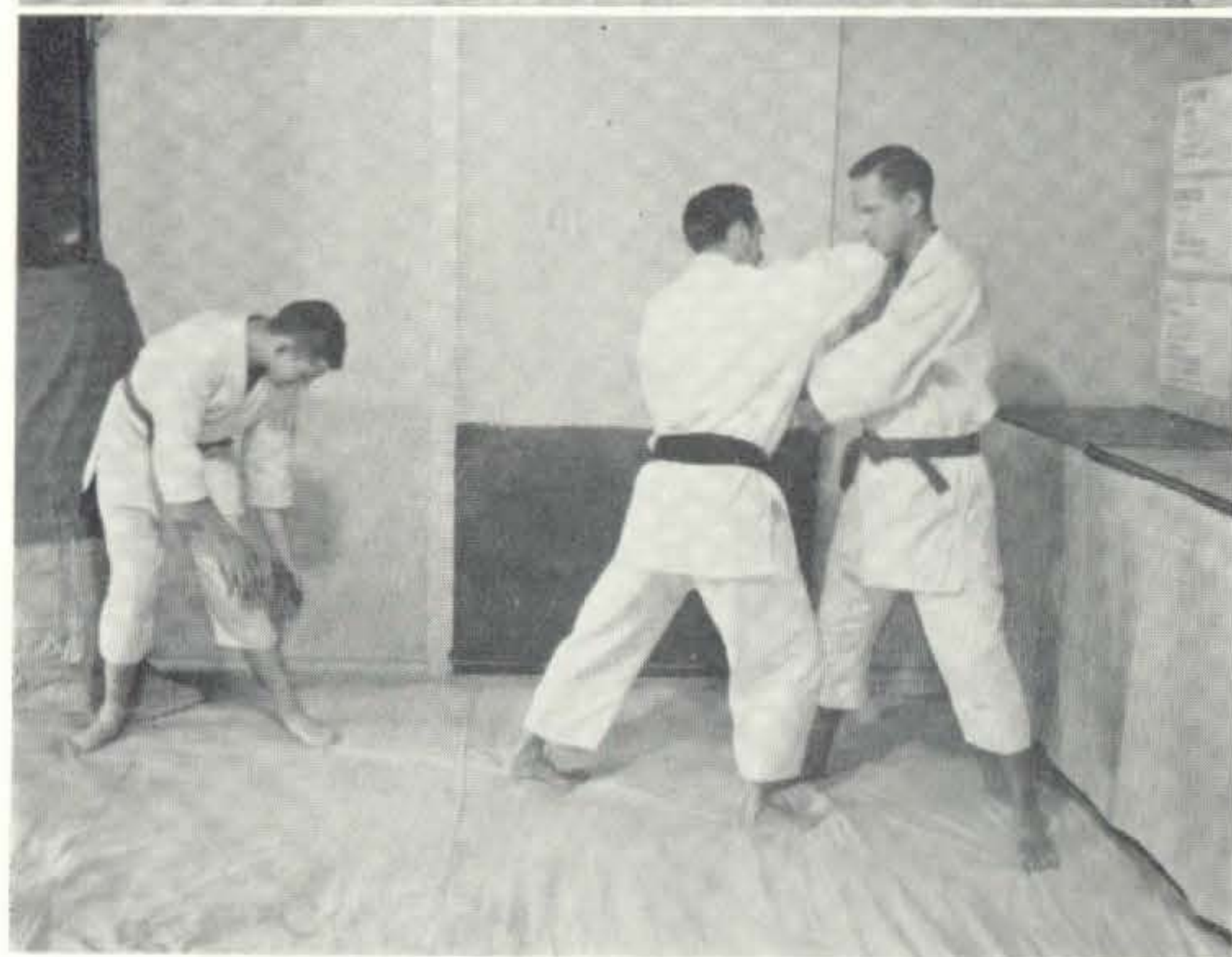
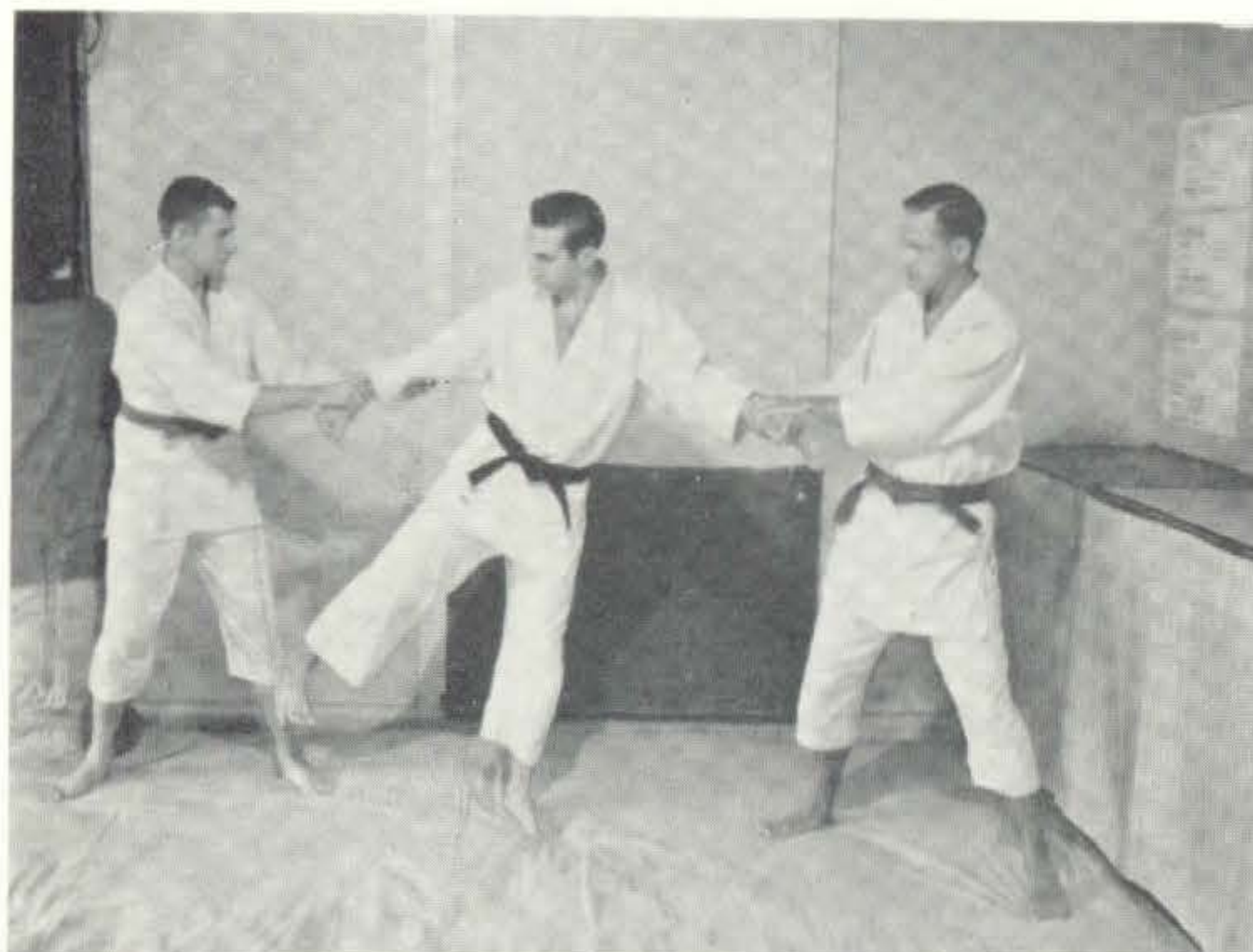


Fig. 121

Fig. 122



Fig. 123



Fig. 124