



ADVANCED JUDO



AND SELF-
DEFENCE



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Advanced Judo and Self-Defence

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FABER POPULAR BOOKS

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Introduction to Advanced Judo and Self-Defence

This book has been produced for the judoka who has a knowledge of the basic throws and holds in judo but wishes to build upon the foundation he or she has established. As in most building operations it is essential to ensure that the foundation is sound and the reader will, I'm sure, excuse a certain amount of emphasis being placed on what may seem to be quite elementary matters. Unless we get our first steps in judo placed firmly one in front of the other in their proper order, we just cannot hope to reach a good standard of proficiency in our chosen sport. While we re-examine, quite briefly, the basic principles involved, should you be a little uncertain of your own ability then may I suggest you study an up-to-date judo book which deals with your progress in your first year or so of judo. Such a work is Harry Ewen's *Modern Judo and Self-Defence*, published by Faber and Faber at 15s., or my own work *Popular Judo*, published by Thorson's at 9s. 6d.

By now I hope I have made it quite clear that to attempt the various movements shown in the judo sections of this book is doomed to failure unless you are a fairly experienced judoka. There is no doubt that many judoka reaching orange or green

belt standard have grasped the elements of the sport and are able to perform the throws listed under the brown and black belt syllabus. Such folk freely admit that they cannot carry out the throws in a satisfactory manner although often they prove effective when used in contest against opponents of their own ability. While only too conscious of their limitations (as are we all) they have a very real and natural instinct to progress. There is a danger that performance of their normal throws could suffer from concentration on combination and counter techniques but, providing this is clearly borne in mind, there is no doubt that careful study of advanced judo will be of practical value as far as contest work is concerned. Certain people may well deplore the spread of contest judo to the detriment of the relaxing practice bouts that they themselves enjoy. This attitude I regard with sympathy, but it is an established fact that many men and women look to judo as a contest sport giving a natural outlet to the somewhat aggressive instincts we all have in us in varying degrees.

To use judo as a safety valve against the nervous tension that is present in this bustling, noisy world of ours, is another very common reason for study. Often such people have no wish to engage in a series of grading contests and are content to remain low or middle grades. Nevertheless, often this type of student feels his repertoire severely curtailed and appreciates the finer points involved in advanced techniques. These he is frequently unable to study owing to the attitude of his instructor who may well feel that such instruction should be given to the holders of more senior grades.

The third type of judoka and, I hope, the one who will derive the greatest benefit, is the person who has achieved blue, brown or black belt standard and wishes to continue his judo studies. Often facilities do not exist for this class of student owing to geographical factors combined with the acute shortage of qualified senior coaching. While I have always maintained that

the best way to learn judo is from a competent instructor, such a person is not often within reach. In addition senior members of clubs are often expected to assist in the training of new members and judoka of lower grades. This, however, is only fair, as you must remember that when you learnt judo you gained much from practising with one of a higher grade who was able to point out certain weaknesses you may have had, and thus enabled you to rectify them.

By means of this book I trust you will be able to improve your own ability even while practising with people of a lower grade than yourself. To slip an occasional combination throw into a bout of randori with a junior will do no harm; indeed it may well encourage your pupil in his studies by effectively illustrating just how much there is to know about the game. Counters provide a most effective method of dealing with the club member who is getting too big for his boots and should bring him down to earth with a bang. As a senior member of your club I am sure you will not abuse this ever-present opportunity to practise your advanced judo, indeed by now you must appreciate that a certain amount of humility must be acquired to avoid the unenviable reputation of having to wear an exceedingly large hat.

To the instructor who wishes to use this book as an *aide-mémoire* I trust there is all that he requires and that the sections on the instruction of judo, plus the suggestions for running a club, will be informative.

One more class of reader exists for whom both publisher and author are extremely grateful. He is the armchair judoka who avidly purchases every book on judo that is published. In spite of the many comments made about the large number of people who have 'done a bit' (but only a bit), it must be appreciated that, even though you may find your joy in judo on the mat, other folk find theirs through the study of judo theory. They are also in attendance at public displays and club matches. Here they

derive great satisfaction from seeing other people doing the work. Their redeeming feature is that they do, indeed, buy books.

Judo in Britain in the last few years has established itself in no uncertain manner as a sport. To capture the interest of so many people of such varying stations in life makes judo quite a unique art. The majority of the club members are, of course, in their late teens or early twenties. There is, however, an ever-growing backbone of regular club members of mature age who have passed the nine days' wonder stage and have settled down as useful judoka. The ladies too provide a most startling example; when a girl takes up judo she is normally attracted by the self-defence aspect, and those passing this stage find a sport and are apt to become extroverts. With waiting lists still at many clubs, it is obvious that, during the next few years, there is a very good chance that judo may become a major sport in Britain. National Championships are now a regular feature for ladies, men and boys, and each year one sees the standard improve as more entrants vie for the titles.

Such competition acts as a spur to the judo standards throughout the world and means that methods that were acceptable some years back are no longer practical. That is not to say that *good* judo taught in the past is no longer effective but, rather, that a lot of so called judo experts have had their bluff called and been found wanting.

We all know the old adage of the blind leading the blind. So in judo. Often the intentions of the person taking the class are quite good, and he performs his task without personal reward, but the fact remains that there are still areas where the standards of instruction must improve if a healthy sport is to be built up. It is hoped that this book may, in some small way, assist to improve the overall standard.

The Amateur Judo Association (President: Brigadier The Rt. Hon. Viscount Downe, O.B.E., J.P., T.D.) has, at the time

of writing, 331 affiliated clubs and 6,414 individual members. The A.J.A. has more than doubled itself in a mere two years, which truly illustrates the prodigious growth of judo. The efforts of our Chairman, Harry Ewen, and other officers have done much to bring judo to the public eye; but without a popular appeal judo would still be a rather minor sport. I am convinced that the future growth of the judo movement lies in the competitive side of the sport.

One factor that some judoka have doubts about is the increase in professional clubs. These, as you may know, are clubs run by an individual for profit. Often these clubs provide a level of instruction and facilities that cannot be bettered in the nearby amateur club. To overcome this type of competition the amateur club must organize itself on far more business-like lines. There is, for example, no reason why, if your club is large enough, a professional instructor should not be employed. To cover this and several other factors a chapter on the judo club and organization has been included.

The chapters of self-defence will prove a most handy addition. Atemi provides a most effective system by means of the kicks and blows that can be administered. Methods of application are examined in some detail, and improvement in effect of the attacks should result. Many may feel that atemi is a trifle crude—maybe, but it is effective.

Certain self-defence actions have been detailed giving defences against specific attacks. Where possible atemi methods have been shown as other methods have been well covered in other volumes.

Defences against armed attack do not always find their way into a work on judo, but I feel that this is an intrinsic part of a fighting art. Quite apart from the practical value, this series of defences makes a most popular display feature in any show.

The inclusion in the self-defence section of defences by stick

and umbrella, is of particular interest to those who have obtained this book for its self-defence value. As far as I know, certain of these methods are hitherto unpublished, and may arouse some amount of comment and experiment. I have proved that this system—which is a self-defence system in its own right—has much to commend it as a method of protection which can be quite simply taught to untrained individuals. For the casual inquirers at the club who wish merely to be taught how to protect themselves, we now have a compact little system which, obviously, can be elaborated upon should the idea appeal.

The further we progress in judo, the more we appreciate that the most intricate movements are based on the simple human problem—that of standing on our own feet. The fond mother who watches, with a mixture of pride, criticism and anxiety, the first steps of her offspring, has a similar state of mind to that of the judo instructor observing a pupil who has started to maintain his balance correctly whilst moving on the mat.

A working knowledge of kinetics and gravitation is, therefore, a priceless asset to the serious judoka. I have been most fortunate in obtaining the co-operation of Douglas Statham, a black belt who has made a special study of kinetics, and thank him for supplying the data for a few pages in the next chapter on this most vital subject.

I most earnestly beg that you give the most careful attention to the next chapter, which *must* be re-read until the principles are most fully understood. I am sorry if I seem to lay excessive stress on this, but I do assure you it is most necessary.

While a formal acknowledgement is given in the front of this book to those judoka who took part in the many sessions of judo arranged for the photographers, I would like to stress how deeply in the debt of these judoka I am. The patience shown by all concerned during the demonstrations and retakes has resulted in the clarity of detail seen here. This, combined with the

skill of the photographers, has made it possible for the book to be produced.

Finally, should *Advanced Judo and Self-Defence* in fact bring an advancement in your own ability and knowledge, we can both be satisfied.

CHAPTER 2

Basic Judo

Balance is mainly an unconscious effort; by far the greater part of the many muscular adjustments that we make are obtained without having to think. The cerebellum (or 'little brain') situated below the brain proper consists of closely packed nervous tissue. This acts as the 'operations room' for the body as far as balance is concerned. Messages are carried from the muscles and joints by sensory nerves, which give information regarding the positioning of our limbs to the cerebellum; in turn, replies are transmitted which order our body to make adjustment relevant to the situation.

In certain conditions the messages regarding balance go through to the sensory cortex, the centre of the nervous system. When this happens we become aware of balance—or the lack of it—consciously. The action then taken is known to you as it is 'thought out' even if the process takes only a fraction of a second. Normally a message travels from the sensory nerve fibre lying just under the skin to the central nervous system. The message reaches the brain and an order is issued via the cells of the motor cortex, transmitted to the motor nerves and taken by them to the appropriate anterior horn via the spinal cord. The message is then transferred from the main line (spinal cord), via the junction (anterior horn), to the branch line (axon) and thence to its destination (a muscle).

There are times when the above process is short-circuited. This happens when a reflex action occurs. The sensory nerve starts sending a message back to the brain which gets as far as the spinal cord. Instead of the message going on to the brain, it takes a short cut through to the motor nerve which passes information direct to a muscle which contracts. This is called the reflex arc.

From the above information you will see that the various responses made by the body to change of balance vary; those that the body makes without reference to our consciousness are faster than those with which the main brain has to deal.

As progress is made in judo you will find that certain changes in balance and movement take place as unconscious actions; actions which hitherto you would have had to consider. The best way to improve your performance, as far as balance and muscular control are concerned, is the actual practice of judo.

In the field of industry these days great attention is paid to work study, which is the examination and pursuit of methods for obtaining maximum efficiency in production for minimum effort. As this is the fundamental principle on which judo is based, the advanced student of judo should spend some thought and time in the work study of judo techniques, and the basic physical mechanics and kinetics of the human body, with the idea that a knowledge of one, combined with an understanding of the other, will give the judoka an insight into the true meaning of the gentle way.

The body movement of mankind is controlled, fundamentally, by the alignment and relationship of the bones and joints forming the human skeleton. These, in turn, are controlled by individual or collective muscular actions, the primary functions of which are to provide the stability and mobility of the body.

As the human body has a high centre of gravity, most of the bodyweight is concentrated in the trunk, upper limbs and head, consequently it tends to collapse under the influence of gravity.

The manner in which it will do so has a vital influence on the movements of the judoka. When the feet are placed together we have a small and unstable base, which, without the controlling actions of the muscular chain, and the locking action of the individual and collective joints, would be easily disturbed.

In all body movements, the basic body balance is altered, necessitating correction by counterbalancing. If, for example, the judoka steps forward on to his left foot, initially he is throwing his centre of gravity out of line and is off balance until he takes up and increases his pressure on the mat with his left foot.

Any movement is controlled by swinging action of the limbs, combined with pressure downwards and upwards which, in turn, is controlled by the contraction and expansion of the musculature.

In walking, it is noticed that, on the forward movement, the foremost heel instantly takes up the pressure downwards, allowing the rear to swing forward to take up position. The two heels never touch the ground simultaneously so that the bodyweight is continually being redistributed from one leg to the other. This is the case in normal leg movements to the front, to the rear, and to the side.

During the movements which necessitate pushing, pulling or lifting, muscular contraction or expansion in the arms, and the turning or bending of the upper part of the body, are brought into use; each movement using directional pressures in line with its objective. For example, in lifting an opponent into *tsukuri* forward, it is found that increased pressure by both feet towards the mat, a locking action on the spine, curvature of the whole top part of the body over the hips to assist counterbalance, and an upward pressure in both arms, are all necessary to achieve the required effect.

These are, of course, but a few of the principles of the mechanics that govern body movement. As I am sure you appreciate, to cover the whole field of body mechanics and

kinetics would take more than the few pages available for the subject.

The judoka who takes the time to observe the individual functions of the body movements will discover how easy it is to apply these observations to assist his *tsukuri* and eventual *kake*. Further detailed study of kinetics will prove of the very greatest value to the serious student.

We can now see how the weight of the body is controlled by the combination of movement and balance. It must be appreciated that this, in itself, is not enough; maximum effect can only be obtained when the various actions are co-ordinated and true balance maintained. To this must be added the speed of the judoka's reflex actions and, of course, the degree of skill that he has acquired.

This book is intended for the advanced judoka who may feel this whole chapter rather below his level. Do, for a moment, consider your own initial training. No doubt you went through the beginner's course, joined the regular *randori* sessions, took your gradings and thus progressed. If you were fortunate, you may have had further lessons from well-known, high grade teachers, who were able to show you various variations to throws and locks. Perhaps you were even encouraged to develop your own variations. The average person, however, is not so fortunate. Often the club has only one instructor who has not got the time to give individual tuition. Progress has come from your own hard work in the practical school of trial and error. While working in this fashion, there is a tendency to concentrate upon contest-winning throws which, while good in themselves, tend to make the judoka specialize. This is sometimes done to the detriment of the judoka's general standards of judo.

A man finds he can perform, say, *osotogari*, effectively against his fellow judoka of similar grade. Delighted with this discovery, he concentrates on *osotogari* and, practising assiduously this one throw, develops a very fine *osotogari* indeed. At gradings the

throw works well. He waits until a chance for his favourite throw occurs, then, point! By this method I have seen people progress to brown and even black belt. You may, quite rightly, say that the responsibility is that of the grading examiner who upgraded the judoka concerned. On the other hand, the person conducting the grading does not know the background of each individual, he has to grade on what he sees. Most examiners ask various questions of the candidate, and may ask him to demonstrate certain throws and locks. But, all too often (in my opinion), a person who does well in contest is asked to take on a line-up of judoka. If he defeats the line-up in a given time he is upgraded. All very well, but, by this means, a person who can perform one throw well can obtain a brown belt within a relatively short time. When the poor chap is asked to take a class he can teach *osotogari* but little else.

Every effort must be made to gain as wide a knowledge of judo as possible. This constitutes your basic training. By all means have a pet throw—but do not practise it to the exclusion of everything else. When a person has reached 2nd *kyu*, he should make an effort to practise *Nage-no-Kata*. The study of the formal demonstration will enhance your general knowledge of judo principles and co-ordinate your movements. The grace of a good performance brings home the fact that judo is an art, in addition to being a fighting sport.

Do not let yourself become dogmatic in your judo. You may be shown three different methods of how to perform the same throw by three equally well-qualified Dan grades. This does not mean one is right and the other two wrong. Each person must adapt a throw to suit his own body size and weight in relation to the type of throw. To endeavour to emulate slavishly the exact movement made by a judo coach of a completely different build to yourself, can bring disappointing results. Once the basic theory of the throw is clear, and you can perform the movement effectively, make every effort to improve. If you find that your

foot is, say, four inches farther to the left than your instructor's, do not worry. Each variation made will not be successful; but only by trying to develop the technique to your own style will true progress be made.

Have you noticed how frequently the specialist becomes indifferent to all outside his own little world? The absent-minded professor is a very real person. One can become so obsessed by one thing that all else is excluded. Here is the danger in judo. Do not let your enthusiasm for one branch of judo exclude everything else.

Groundwork, to some, is a fascinating study. To others it is considered a rather unimportant branch of judo, lacking the spectacular effect of a throw. Far too little emphasis is put on groundwork. Many a contest has been won by the hold or lock. There is no doubt that hard groundwork practice is more tiring than the average randori where throwing techniques predominate. Make an effort to include regular groundwork training in your programme, and encourage lower grades to do so. Quite apart from groundwork being great fun and, properly performed, just as skilful as throwing techniques, one must bear in mind that many a judoka whose throws are good has lost a contest on his insufficiently developed groundwork.

Strangulations, chokelocks and armlocks are much neglected. Certain people feel that to win a contest with an armlock or choke is somewhat unsporting. I cannot quite follow the logic. Certain movements and techniques are allowed by the rules of judo; providing those rules are not exceeded a contestant may do as he wishes. Perhaps the main force of the objection lies in the fact that injuries occur sometimes when these techniques are used. While this is, to some extent, true, the injury comes about when the defendant tries to resist and free himself from an untenable situation. Should any injury result to himself, because he will not submit, he has only himself to blame. I have found that if an umpire awards a point before the signal of

submission is given, he is frequently regarded as being a little soft; the person in the strangle or hold often (after his release!) thinking he could have freed himself. On the other hand if a broken limb results the umpire is blamed for not stopping the contest. However, the basic fact remains that it is up to the individual to submit if he feels pain or is convinced that further attempts to escape will lead only to injury.

A very apt final word of advice on basic judo might well be: 'Pride comes before a fall'. . . .

CHAPTER 3

Counter Throws

Counter throws are sometimes taught to judoka over a period of time as individual movements. This happens when an instructor or senior judoka is asked for a counter to this or that throw. We should, however, also consider counter throws as a display item which is listed in Japanese as *Gosen-no-kata*. The form of this *kata* is a prepared sequence of throws and their counters which provides a most interesting and instructive item highly suitable for display work.

Before examining the actual techniques it should be understood that the correct attitude to formal display is to a large degree instrumental in successful presentation. Any *kata* demonstration must be well rehearsed, indeed unless the two performers make it their duty to spend a goodly time in practice, the whole effect will be lost. Nothing is worse to watch than a poor attempt at *kata*. Your movements must be deliberate and your attack sincere, your opponent must keep to a pre-arranged timing. In my opinion the best form of presentation is for the attacking throw to be made; the next time the throw is attempted the counter is performed.

The speed at which the *kata* is performed depends to a large extent upon the ability of the two judoka performing. The items which comprise the *kata* that follows have been chosen for the practical value that they have: the judoka will find them

COUNTER THROWS

effective in *randori*. It is presumed that the reader has a basic knowledge of the throws mentioned.

Major outer reaping (*Osotogari*)

Uke (the attacker) attacks with *Osotogari* (fig. 1). *Tori* (the defender), curves his body forward to resist the attack.

Pivoting on his left foot, *Tori*, leaning towards his front left, breaks *Uke's* balance by pulling *Uke's* right arm across *Tori's* body, turning to the left as he does so. Simultaneously *Tori* sweeps *Uke's* right leg (fig. 2).

Uke is thrown by *Tori* who continues his movement to his left (figs. 3 and 4).

Minor outer hook (*Kosotogake*)

Countered by Body drop (*Taiotoshi*)

Uke attacks with minor outer hook (fig. 5).

Tori counters by quickly turning his whole body to the left, moving his left foot round and back as he does so. Pulling down and round on *Uke's* right elbow, and pushing up on *Uke's* collar, *Tori* is in a good position for the body drop (fig. 6).

Major inner reaping (*Ouchigari*)

Countered by Rear ankle sweep (*Uraashihari*)

Uke attacks with Major inner reaping (fig. 7).

Tori counters by taking his weight on his right foot and turning to his left, pulling back and round on *Uke's* right elbow as he does so.

Tori continues his turn to the left and, straightening his left foot, throws *Uke* by sweeping *Uke's* left ankle forward (fig. 8).



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COUNTER THROWS

Minor inner reaping (*Kouchigari*)

Countered by Drawing ankle throw (*Tsurikomiashi*)

Uke attacks with minor inner reaping throw (fig. 9).

Tori counters by pulling down on *Uke's* left elbow while forcing *Uke's* right elbow upwards. This results in *Uke's* balance to his left front corner being lost. *Tori* straightens his right leg, placing his foot on *Uke's* ankle or shin to prevent *Uke* from regaining his balance by moving his left foot forward (fig. 10).

Tori maintains the pressure with his left hand on *Uke's* elbow, forcing the elbow up as high as possible; at the same time *Tori* pulls *Uke's* left shoulder towards *Tori's* right hip. Maintaining this movement, *Tori* throws by turning to his right (fig. 11).

Major outer wheel (*Osotoguruma*)

Countered by Rear ankle throw (*Uraashinage*)

Uke attacks with major outer wheel (fig. 12).

Tori counters by moving his body forward but to his left, pulling back and down on *Uke's* right elbow; at the same time *Tori* blocks *Uke's* throw by forcing his stomach into *Uke's* right hip, placing his left foot behind *Uke's* left ankle, making sure that *Uke's* balance is broken to his left (fig. 13).

Continuing this movement will result in *Uke* being thrown, but *Tori* must maintain the pressure with his hands until the final stage. *Tori* retains his own balance by withdrawing his left foot once *Uke* is falling (fig. 14). Unless he does this there is a danger he will be dragged down by *Uke*.

Inner hook (*Uchigake*)

Countered by Floating drop (*Ukiotoshi*)

Uke attacks with inner hook (fig. 15).



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COUNTER THROWS

Tori resists and starts to counter by bending his right knee, forcing the knee against *Uke's* knee.

Tori then pivots on his left foot and, turning to his left, pulls round and down on *Uke's* right elbow and round to the left and down on *Uke's* collar. By keeping up the hand pressure and carrying on with his turn, *Tori* will throw *Uke* (fig. 16).

Knee wheel (*Hizaguruma*)

Countered by Knee wheel (*Hizaguruma*)

Uke attacks with knee wheel (fig. 17).

Tori avoids the throw by quickly withdrawing his forward leg (fig. 18).

Tori attacks *Uke* with knee wheel (fig. 19).

Shoulder throw (*Seionage*)

Countered by Corner throw (*Sumigaeshi*)

Uke attacks with shoulder throw (fig. 20).

Tori counters by jumping round *Uke's* shoulder and right leg, falling to *Uke's* left front as, he does so *Tori* breaks *Uke's* balance to his left front (fig. 21).

Tori completes the corner throw by continuing to turn to his left, pulling strongly down and to his left with his left hand and up and to his left with his right hand. During the final stage of the throw, when *Uke* starts to fall to his left front, *Tori* brings his right leg up under *Uke's* thigh which adds to the momentum of the movement (fig. 22).

Neck throw (*Kubinage*)

Countered by Valley drop (*Taniotoshi*)

Uke attacks with neck throw (fig. 23).

Tori avoids throw by stepping round *Uke's* right leg with his



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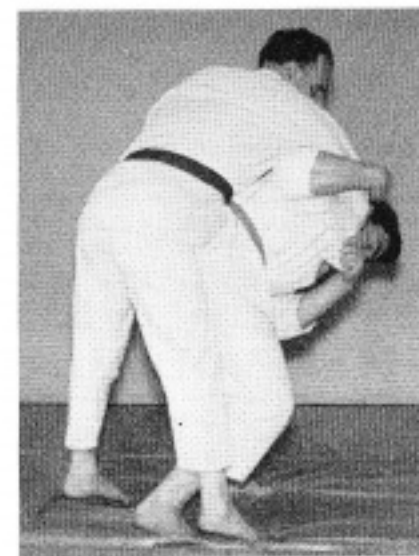
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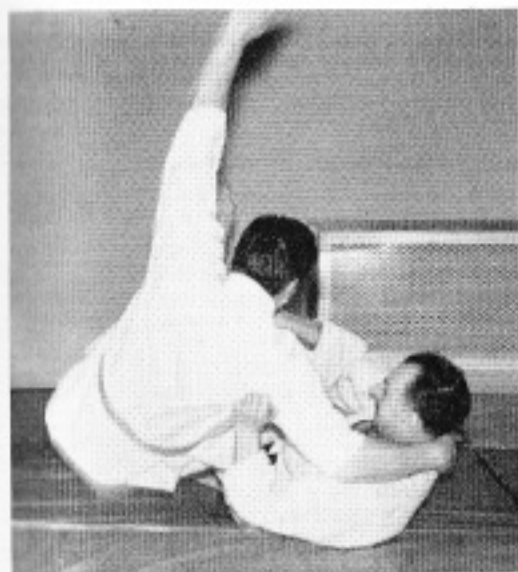
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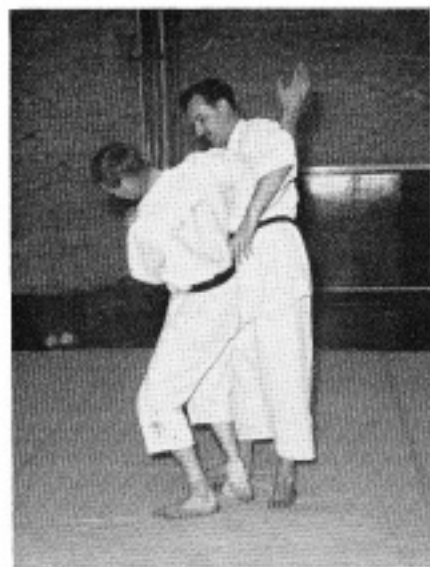
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COUNTER THROWS

right leg, placing himself at right angles to *Uke*. *Tori* pushes back and to his left with his right hand and pulls up and to his left with his left hand (fig. 24).

Tori turning to his left, applies valley drop, throwing *Uke* to his rear right corner (fig. 25).

Hip throw (*Ogoshi*)

Countered by Floating hip (*Ukigoshi*)

Uke come in for a hip throw (fig. 26).

Tori counters by stepping round *Uke's* right hip, grasping *Uke's* belt at the back with his left hand and pulling to *Uke's* front left corner with his right hand (fig. 27).

Tori, turning to his right, brings his left hip in front of *Uke* and applies the floating hip (fig. 28).

Sweeping ankle (*Deashihari*)

Countered by Sweeping ankle (*Deashihari*)

Uke attacks with sweeping ankle (fig. 29).

Tori counters by taking his weight on his right foot and lifting his left foot over the attacking foot of *Uke*, pulling to his left with his left hand as he does so (fig. 30).

Tori then sweeps *Uke's* outstretched right foot with his left foot, throwing *Uke* with sweeping ankle (fig. 31).

Spring hip throw (*Hanegoshi*)

Countered by Minor outer hook (*Kostogake*)

Uke attacks with spring hip throw (fig. 32).

Tori resists attack by bending his right knee and forcing his stomach forward into opponent.

Tori then takes a step to his left side, pushing back on *Uke's* collar with his right hand and pulling downwards with



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35



36

COUNTER THROWS

his left hand, causing *Uke's* balance to be broken to his rear (fig. 33).

Tori, maintaining the pressure of his hands, transfers his weight to his right leg and applies the minor outer hook (fig. 34).

Shoulder throw (*Seionage*)

Countered by Rear throw (*Uranage*)

Uke attacks with a shoulder throw (fig. 35),

Tori resists *Uke's* efforts by moving round *Uke's* right hip. As *Tori* moves round *Uke* he grasps *Uke's* belt at the back with his left hand (fig. 36),

Tori throws by applying rear throw (fig. 37).

From the point of view of using counters in contests it must be appreciated that while speed is desirable, one cannot expect to obtain effective speed without a great deal of practice. Do bear in mind how long it takes you to learn a judo throw; you cannot expect to learn a counter any quicker.

With regard to using counters as a display item do make an effort to ensure that the sequence is well rehearsed; nothing, but nothing, looks worse than a badly performed *Gosen-no-kata*. Nearly as bad is a demonstration where *Uke* does not make a determined attack, but tends to overplay his part.



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CHAPTER 4

Combination Throwing Techniques

Combination techniques are regarded by some as a recent development in the world of judo. In actual fact, of course, these methods have been with us for many years. The basic theory behind each throwing technique is that if one attempts a certain throw and finds that one's efforts are frustrated by the opponent's defensive posture, the attack can be changed by using another throw to that originally intended.

This principle has been used since fighting of any sort began. Hardly any attack (in judo or war) goes according to plan, and the art of the judoka is to be able to change his plan in much the same way as an army commander must do if he meets stiff opposition.

The techniques described illustrate the principle of combination throws. Additions can be readily thought of, and experiment will prove their effectiveness. Never be afraid to try out ideas of your own; if one accepts that judo is an art then you must also accept that every judoka can add to judo by his own endeavours. Trial and error are good teachers, once one has acquired basic knowledge. It is better to develop your own style rather than copy that of another.

In the following combination throws alternative and successive attacks are given. Everyone has his favourite throws and it may well be that you find one of the alternative throws

COMBINATION THROWING TECHNIQUES

given more suited to you than the throw illustrated. Another factor, of course, is your position in relation to your opponent when you are about to perform the latter part of your combination throw. Your position must, to a large extent, determine which throw you are to use. If you are able to find a partner who is as keen as you are to study combination throws and their effect, then a few hours every so often in a quiet corner of the *dojo* will be most instructive. Let your partner resist by various methods as you try your first throw, you will soon find that you will be able to work out combinations of your own.

As in the chapter on counter throws we meet our old friends *Uke* (the person who comes off worse) and *Tori* (the victorious one).

First Combination technique

Tori attempts Knee wheel (*Hizaqurama*, fig. 38).

Uke counters by moving his right foot forward and taking his weight on his left foot (fig. 39).

Tori immediately swings his left foot outwards to the right, taking the whole weight of his body on his left foot and pulling down hard on *Uke's* right elbow, and pushing round and down on *Uke's* left collar with his right hand. This action will break *Uke's* balance to his rear right corner. *Tori* then performs the Major outer reaping (*Osotogari*) taking good care to maintain his pressure with his hands as he does so (fig. 40).

Alternative attacks: Leg wheel (Ashiguruma)

Second Combination technique

Tori attempts Hip throw (*Ogoshi*) (fig. 41).

Uke counters by pushing his stomach forward against *Tori* and leaning back, pulling *Tori's* right elbow back and down as he does so (fig. 42).



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COMBINATION THROWING TECHNIQUES

Tori pretends to make an effort to perform the hip throw and maintains his pressure on the right arm of *Uke* (fig. 42), this will make *Uke* pull back even harder; as soon as *Tori* feels *Uke* pull back he quickly steps outside and to the rear of *Uke*'s right leg and, pulling down on *Uke*'s right elbow, applies Major outer drop (*Osotootoshi*).

Alternative attacks: Leg wheel (*Ashiguruma*)
Loin wheel (*Koshiguruma*)

Third Combination technique

Tori attempts sweeping ankle throw (*Okuriashibari* fig. 44).

Uke avoids the throw by stepping over *Tori*'s left foot (fig. 45).

Tori pivoting on his right foot, pulls up and to the right on *Uke*'s right elbow and pulls down and round with his right hand. While *Tori* is performing this movement, he brings his left foot, with leg stretched across and to the outside of *Uke*'s left leg, turning to the right as he does so (fig. 46). By continuing the turn *Uke* is thrown to his left by the Major outer wheel (*Osotoguruma*).

Alternative attacks: Major outer drop (*Osotootoshi*).
Major outer reaping (*Osotogari*).

Fourth Combination technique

Tori attempts shoulder throw (*Seoinage*, fig. 47).

Uke resists strongly and straightens his body, leaning backwards (fig. 48).

Tori changes the direction of his pull to his right front corner and performs a variation of the winding throw (*Makikomi*) by falling on to his left knee and maintaining his turning movement to his left (fig. 49).

Alternative attacks: Shoulder drop (*Seoiotoshi*)
Mountain storm (*Yamaarashi*)



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Fifth Combination technique

Tori attempts a hip throw (*Ogoshi*, fig. 50).

Uke counters by moving round *Tori's* right hip and is about to attempt a hip throw on his left side. *Tori* lets him move in, but retains a grip on the back of *Uke's* belt (fig. 51).

Tori then throws *Uke* by rear throw (*Uranage*, fig. 52).

Alternative attack: Rear ankle throw (*Urasahinage*).

Sixth Combination technique

Tori attempts Sweeping Loin (*Harigoshi*, fig. 53).

Uke counters by lifting his right leg over *Tori's* outstretched right leg (fig. 54).

Tori immediately applies inner thigh (*Uchimata*) with the fullest possible power (fig. 55).

Alternative attacks: You should not need one here, but if you do: Major inner reaping (*Ouchigari*).

Seventh Combination technique

Tori attempts Spring hip throw (*Hanegoshi*, fig. 56).

Uke counters by pushing his stomach forward with his body, straightening and pulled *Tori* back in an effort to break *Tori's* balance (fig. 57).

Tori pivoting slightly to his left, moves against *Uke's* right side and, placing his right leg outside *Uke's* right leg, performs major outer wheel (*Osotoguruma*, fig. 58).

Alternative attacks: Major outer drop (*Osotootoshi*).

Eighth Combination technique

Tori attempts Loin wheel (*Koshiguruma*, fig. 59).



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COMBINATION THROWING TECHNIQUES

Uke defends by pushing his stomach against *Tori's* right hip and pushing to *Tori's* left rear in an effort to force him to lose his balance (fig. 60) Note that when *Uke* resists *Tori* changes the pressure of his right hand from forward and round to down and round.

Tori throws by falling forward on to his left knee, forcing *Uke* over his right leg (fig. 61).

Alternative attacks: Sweeping hip (*Harigoshi*).

Ninth Combination technique

Tori attempts hip throw (*Ogoshi*, fig. 62).

Uke counters, lowering his body and preparing for rear throw (*Uranage*). *Tori* reacts by releasing *Uke's* elbow, bending his knees and leaning forward (fig. 63).

Tori quickly continues his forward bending and, leaning forward grasps *Uke's* leading ankle or the bottom of his trousers with both hands (fig. 64). *Tori* then pulls the leg forward and up, which throws *Uke* (fig. 65).

Alternative attack: If *Uke* is gripping *Tori* tight and about to throw (fig. 64) there is little else he can do except hook both his feet behind *Uke's* ankles and fall back on *Uke* when he is thrown. This, however, is dangerous.

Tenth Combination technique

Tori attacks with Major outer reaping (*Osotogari*, fig. 66).

Uke avoids the throw by regaining his balance, withdrawing his left foot to the rear of his right to do so (fig. 67).

Tori to throw, leaps forward to his front applying hand pressure to force *Uke* back and downwards to his heels. This alone (fig. 68) should result in a fall.

Alternative attack: *Tori* can reap *Uke's* left leg (fig. 69).



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CHAPTER 5

Advanced Self-Defence—One

Self-defence is frequently taught as a series of locks and holds against specific attacks. While this presents an enjoyable item in a display, some doubts exist as to their practical use as a means of self-protection. The best self-defence that one can acquire without weapons is a thorough knowledge of judo and karate. To obtain this knowledge would take far too long for the average person, and I have found it advisable to teach the somewhat simple, but effective, forms shown in the next three chapters. The blows and kicks described are such that they must only be used in a real emergency and this must be most strongly stressed to all your pupils.

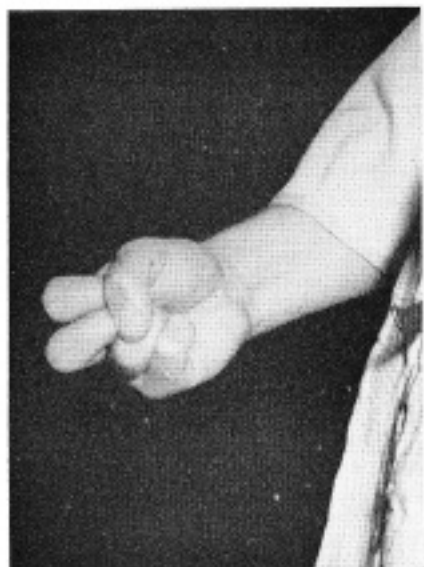
Such formal defences as are shown must be tried out assiduously; it must not, however, be taken that each movement is incapable of a variation. The evil of teaching stereotyped defences is that often the attacker does not come in at you in the manner that you desire. Obviously, alertness and speed combined with knowledge are what you require, and to develop efficiently, mock attacks and defences must be practised. Take great care to pull your punches, otherwise you may find yourself without a partner.

The theory behind atemi blows is that vital points of particular sensitivity are attacked by blows giving the maximum force at points of contact. This is obtained in the following manner:

If a person clenches his fist and delivers a blow of 80 lb. the force of 80 lb. would be divided by the area of the fist. Assuming that the size of the fist is 2" x 4" we have 8 sq. ins. Therefore force of blow = $\frac{80}{8}$ lb = 10 lb. per sq. inch. If, however, the fist is clenched as shown in the illustration (fig. 70) with the second finger's lower joint protruding, and the thumb is placed behind the upper joint of the middle finger to absorb and cushion the effect of the blow on the finger, then we have a force at point of contact as follows, assuming that only half the previous power was used. In this instance instead of an area 2" x 4" we have, say, only 1" x 1" thus we get the following equation: $\frac{40}{1}$ lb. = 40 lb. Therefore with a force of only half that of the first blow, we obtain a much more effective blow at point of contact.

Exactly the same principle applies when using the edge of the hand. The karate expert even goes to the extent of hitting hard objects with the edge of the hand in an effort to toughen it up. Punch bags are also used and an expert can break quite thick timber with the edge of his hand. When practising care must be taken to ensure that your blow stops short of your opponent by an inch, at least.

The method of application of a blow or kick is most important; the blow must be delivered very sharply in a chopping manner if the edge of the hand is used. When using the second finger knuckle, elbow or knee, the blow or kick should be as if you were trying to smash right through your objective as quickly as possible. To deliver a blow to the point required is not enough: aim to push through. As in boxing a swift blow is required with plenty of snap, drive your blow in quickly (the faster the blow, the better, due to the higher velocity) then pull your attacking limb back as fast as you can. This has the effect of giving a sharper blow and also allows you to strike a second time without delay should this be required. Never attack unless you mean to do damage. When you do attack put everything you have into



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ADVANCED SELF-DEFENCE—ONE

the blow. If circumstances do not justify stunning or killing your opponent do not use atemi.

Attacks:

With edge of hand:

Centre of forehead, at head of nose (fig. 71)

Base of nose, at juncture above lip (fig. 72)

With fingers:

Eyes, in manner as shown (fig. 73)

With fist (clenched in atemi manner as fig. 71):

Testes (fig. 74)

Solar plexus (fig. 75)

With elbow, keeping palm uppermost:

Solar plexus (fig. 76)

Genitals, groin (fig. 77)

With knee:

Groin (fig. 78)

Face, combined with pulling head down with hands. (fig. 80)

With heel:

Groin (fig. 81)

Foot, just past base of toes, most suitable for high-heel shoe (fig. 82)

With foot:

Stomach (fig. 83)

Groin, using ball of foot if feet are bare, toecap, if shoes are on (fig. 84)

Kneecap, when wearing shoes (fig. 85)

There are many points in addition to these used in atemi, but the ones listed above are the most effective.

It is very difficult for an instructor to decide if he is justified in teaching pupils the methods shown above. Often the comment is made that if these methods were demonstrated to the wrong



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ADVANCED SELF-DEFENCE—ONE

people members of the general public would be in severe danger. I think one must appreciate that pupils at a class often come to learn how to defend themselves, but rarely to learn how to attack others. You hardly ever see the teddy-boy type at a judo club, certainly they do not often stop on after receiving one or two bruises which most people pay as part of the price of learning judo. I think atemi methods can be taught to graded judoka (but not to children) as by then they will have been in your class long enough for you to know something of their character. Obviously you must use your own judgement as to whom to instruct, and what not to teach. As a self-defence item for ladies atemi is of immense practical value, when combined with at least a basic judo training, and the umbrella system shown in Chapter 7.

People who wish to acquire proficiency in self-defence may read a chapter such as this and imagine they are henceforth invincible. I'm sorry to disappoint any readers who think this. The movements must be practised; in addition a knowledge of at least elementary judo and/or boxing is required. One has to be able to move around until the blow or kick can be delivered. Should you be attacked from behind or the side you may well be pushed to the ground, if so judo groundwork will give you a breathing space until you can strike. I will, of course, agree that a slight knowledge of self-defence is better than none at all.

One question which I am asked is, when is one justified in using atemi? This is a very difficult question for anyone to answer and is a matter for the individual. Personally I would use these only if in danger of my life or if being attacked by someone who was armed. One has to remember that British law allows one to defend oneself if attacked, but only to use sufficient force required to restrain the attacker. In the case of a girl who is attacked by a man I feel the use of atemi fully justified; there is also the fact that a lady is less likely to cause such severe injury as a man with twice or three times her strength. Myself

ADVANCED SELF-DEFENCE—ONE

I have little time for the type of man who attacks a girl and feels he deserves all that he obtains in the way of injuries. If more girls learnt self-defence there would probably be far fewer attacks made upon women.

Once more, do use the greatest care in practice, and do not use these methods frivolously.

CHAPTER 6

Advanced Self-Defence—Two

While, as mentioned, I dislike teaching stereotyped defences, there are certain positions where guidance must be given before a blow can be delivered. That is why I say a joint knowledge of judo and atemi is the best possible defence. One golden rule for all self-defence: whatever you do, do it quickly and with maximum power. If this can be combined with surprise so much the better. This is where the ladies have an advantage that helps to make up for their lack of strength. The normal thug may expect a girl to scream, or try to scratch him, or pull herself away—rarely does he expect her to deliberately close with him and knee him in the groin or force her fingers in his eyes. I grant it takes a lot of courage to do these things but certain situations may justify such action.

Defences against weapons are not infallible. When confronted with an armed man the situation is obviously not at its brightest from your point of view. Do remember that ninety-nine times out of a hundred the object of the weapon is to scare you. If you are faced by a man with a gun, whose intention it is to shoot you, he can do this from ten feet; the odds are that if a gun is flourished at you and a shot is not fired from the outset, there is no intention of killing you. Far more likely you will be asked to hand over your wallet. You do not know if the gun is loaded or not, or if the man who holds it is pre-

ADVANCED SELF-DEFENCE—TWO

pared to pull the trigger. If you do decide to tackle your hold-up man then do so quickly and calmly. The following defences are those which have been found most effective. By experiment with blank cartridges I have found that the opponent can be deflected in his aim before he pulls the trigger.

Defence against revolver—(1)

Opponent threatens you with revolver (fig. 86). When you raise your hands keep your elbows in to your sides as shown.

Quickly swing round to your right, knocking his gun aside. (fig. 87)

Straight away follow this up by grasping the weapon or his wrist with your left hand, delivering a kick with your right knee to his groin, attacking his eyes with your fingers as you do so (figs. 88 and 89).

Defence against revolver—(2)

Opponent comes up behind you and sticks a gun in your back (fig. 90). Again raise your hands only to shoulder level.

Spin round to your right, knocking opponent's gun to one side (fig. 91).

Slip your right hand under attacker's right hand so that his wrist is locked under your armpit (fig. 92), then strike him with the edge of your hand at the base of his nose.

Alternatively, place your left hand under his chin as shown (fig. 93), and push backwards and down with your left hand, thus forcing his head back, while at the same time increasing the pressure on opponent's wrist by turning to your right. To ensure that his arm is broken, your right hand can grip your own left lapel and push against his elbow. In addition a further assault may be made by kicking him in the groin. This, however, may not be required as your attacker may well have released his grip on the pistol by this time, and your arm lock should be sufficient to disable him.



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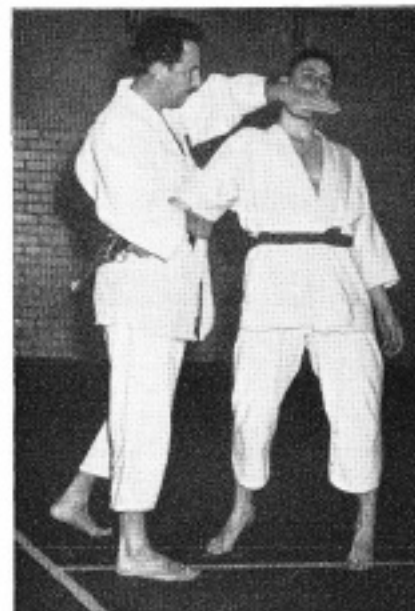
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Defence against attack with cosh—(1)

Opponent attacks you with cosh which he holds overhead (fig. 94).

As adversary brings cosh down past his ear, step forward with your left foot, striking opponent's right wrist with the bony forearm of your left arm. When I say strike I mean just that, do not merely put your hand up to ward off the blow (fig. 95).

Now step forward with your right foot and place your right arm behind opponent's right upper arm, gripping your own left hand as illustrated (fig. 96), thus forming a figure four.

Bring your right elbow up and back towards your right shoulder while maintaining steady pressure downwards with your left forearm. Opponent will drop his cosh (fig. 97) and you can dislocate his shoulder by continuing the pressure.

Defence against cosh—(2)

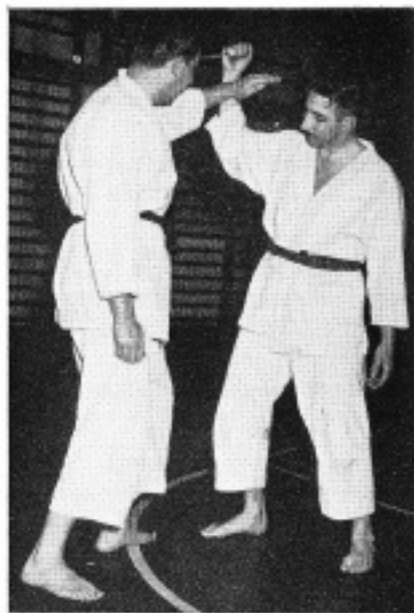
If your opponent swings the cosh at you from the side rather than attacking you by means of an overhead blow, strike sharply with the edge of your left hand at his right wrist (fig. 98). This should make him drop his cosh; even if this is not achieved it will check his blow.

Step forward with your left foot and quickly bring your right foot swinging in between your left foot and his right leg and, at the same time, cup your hand and place it under his chin with your finger pushing into opponent's eyes, thus forcing his head back. At once sweep your right leg back behind opponent's right leg throwing him to the ground (fig. 99). If he does not know how to breakfall there is every chance your adversary will get a severe crack on the head.

As an alternative to this method the defence given below as a counter to an attacker who slashes at you with a knife will prove effective.



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Defence against side slash with knife or cosh.

Opponent swings at you with a knife.

Strike the wrist of his right hand with your left, using the edge of your hand in a sharp blow. (fig. 100).

Kick, with your knee, your opponent repeatedly in the groin until he collapses (fig. 101).

Defence against forward stab with knife.

An experienced knife-fighter will use this method to stab you. Your stomach will be aimed at, the blow being delivered in an upward swing. (fig. 102).

As the knife comes up at you, intercept it by striking opponent's wrist with the bony edge of your left arm in a sharp manner and grasp your attacker's right shoulder with your right hand (fig. 103).

Pull down on opponent's right shoulder with your right hand, and push back and up with your left forearm, grasping his knife wrist with your left hand as his arm straightens. This movement will cause him to bend forward (fig. 104); when he does so, bring your knee up with as much force as you can muster and strike him in the face.

Defence against overhead stab with knife—(1)

As opponent raises knife to stab you (fig. 105) pivot on your left foot, turning to your left; as you do this bend your right knee across your body (fig. 106).

Shoot out your right foot and strike opponent on the knee-cap with the sole of your shoe (fig. 107). This is a most powerful blow as it is powered by the muscles of the thigh which are the strongest you have. Such a kick will shatter opponent's knee-cap or, at least, dislocate his knee.

An alternative attack (or a successive one) is to use the same kick, but this time the target is the opponent's stomach (fig. 108).



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Defence against overhead stab with knife—(2)

This movement is identical with the instructions given for dealing with an overhead attack with a cosh as detailed on page 67.

This covers the defences against armed attack. To obtain any degree of proficiency each movement must be practised frequently. It is not enough to run through them a couple of times in the hope that this will then give you self-protection. Each movement must be tried until the whole sequence blends together into one steady flow. Do not regard a particular defence as movement one, two and three—constant practice will enable you to bring them together to give one continuous action. Once this is obtained you can start increasing the speed of your counters.

While learning, a toy rubber knife is a much safer weapon than a steel one. Accidents can occur when practising. The same advice goes for guns and coshes.

We now come to unarmed attacks and the measures one must take to defend oneself. In Chapter 5 we studied atemi blows; the use of these is obviously restricted to cases where such drastic methods are justified. There are many books giving various methods of self-defence which deal with standard defences for given attacks. It is not my intention to duplicate such defences here which would merely pad out the book to little benefit; there are, however, one or two movements which have been included to ensure that this book can stand on its own feet as a textbook. It is a fact that this book will be read by many who have no prior knowledge of self-defence techniques (even though it is not intended for such) and one must, I feel, therefore, include a few items to give complete cover of the subject.

The rule of constant practice still applies, and great care must be taken during each period. From very slow attacks the speed can slowly be increased as proficiency grows. In the end you will be able to deal with attacks that are quite realistic—

ADVANCED SELF-DEFENCE—TWO

in fact they will be genuine attacks by your partner. Such a degree of skill can only come after considerable practice.

Do try the defences from both the left and right sides; one gets so use to an attack being made with the right hand that, sometimes, one can find oneself at a loss if the partner varies his attack.

Defence against kick—(1)

Opponent brings his foot back ready to kick you (fig. 109).

When the opponent's leg swings towards you, push your own foot out and, turning your foot sideways, kick your opponent's oncoming shin (fig. 110).

Defence against kick—(2)

Opponent attempts to kick you in the stomach.

Pivot to your right and catch opponent's leg by your right hand under his ankle with your left forearm just below his knee (fig. 111).

Pulling back on opponent's leg repeatedly kick your attacker's groin until he collapses (fig. 112).

Defence against kick—(3)

Opponent attempts to kick you in groin or stomach with his knee. As soon as he bends his knee ready for the kick and starts to bring it up, knock his knee away with your own knee (fig. 113). As you do this turn to your right. The attacker can be struck with an atemi blow to the base of the nose with the edge of the left hand, or his eyes attacked.

Defence against strangulation

Opponent attempts to strangle you from the front (fig. 114).

Dig your chin into your chest and quickly grasp your opponent's little fingers, with your thumb behind the tip of the finger and your knuckle of your first finger behind the second joint of



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his little finger. This is shown in detail in the photograph (fig. 115).

Turn your wrist in an outward circular motion so that full leverage is brought to bear on the fingers. This action will force your attacker to bend down and release you. If he does not do so both his fingers will be broken. As he inclines forward bring your knee up into his face or stomach (fig. 116).

Note: It is advocated that when actually attacked atemi methods described in Chapter 5 should be used. However, the above method can be used when on the ground (as far as the actual release from the choke is concerned) and the pressure on the little fingers can be continued until opponent's fingers are broken. As an alternative your attacker can be struck also in the eyes with your fingers, if your hand is free and you can reach his eyes. Yet another alternative is to bring your three fingers together in triangular formation and poke them sharply into his throat just below his Adam's apple.

Yet another, and somewhat drastic technique, is to seize his windpipe, by the Adam's apple, between your finger and thumb and pull the windpipe sharply outward, digging your fingers into the throat whilst you do so.

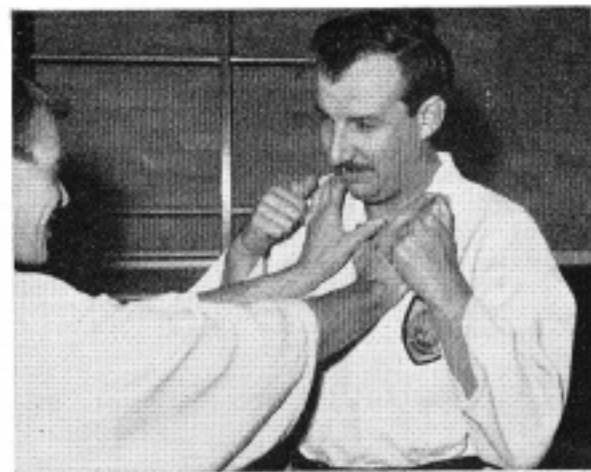
Defence against overarm grip from the front:

The obvious defence against an overarm grip from the front would be to attack opponent's groin with your knee. However, circumstances may be such that you are being held so close to your attacker that this is not possible. In this situation you may not be able to move your knee into your opponent but you may be able to bend your knee outward to the side.

Assuming you have enough freedom to move your knee to the side, do so, and, using as much force as possible, bring the inside edge of your shoe down opponent's shin from just below the knee to the ankle (fig. 117). This will break the skin over the shin bone and expose it to very severe pain indeed.



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An alternative method for a lady is to *grind* the heel of her shoe into the foot of her attacker where the toes join the foot. If done with a stamp and then moving the foot in a grinding action the effect is extremely painful and should ensure your release. This method is effective when a girl is wearing a modern shoe with a small area at the end of her high heel (fig. 118). When a lady wears a more solid type of walking shoe the first method of running the edge of the instep down the shin is more effective. Trousers will give your victim but little protection.

Defence against single grip on hair:

While the well-known straight arm lock provides a useful defence against this grip, a swift release can be obtained by delivering a straight kick to opponent's groin (fig. 119). When giving the kick it is important *not* to bring your foot back before you kick upwards. Rather throw your foot straight up. What you lose in power of the kick you make up by not giving your opponent prior warning of your intention.

Defences against attacks from rear:

Should an opponent grip you overarm from the rear (I hardly think they would be foolish enough to grip underarm) you may counter attack by:

- (a) Kicking back with your heel into his groin (fig. 120).
- (b) Stamping on his foot, grinding in your heel (fig. 121).
- (c) Delivering an atemi blow with your elbow into his solar plexus, keeping your palm uppermost (fig. 122).
- (d) Grasping your attacker's testes with your hand and twisting hard.

These methods can also be used against a strangulation from the rear in the absence of judo knowledge which would enable you to throw your opponent by means of a shoulder throw.



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Defensive tactics when on the ground:

However good you may be at judo there is always a possibility that you may be attacked from the rear without any prior warning and knocked or pushed to the ground. The essential thing here is speedy reaction. As quick as you can swivel round so that your feet are all ways facing your opponent. This can be done if, as he moves round you seeking an opening, you turn on your hips, using them as a pivot for your whole body. Keep the right knee bent so that you can deliver a powerful kick if your attacker attempts to close with you (fig. 123).

Make every effort to regain your feet but do not try to do so if your opponent is very near to you. Try rather to edge away from him and when you attempt to get up do so by backing away from him until you have recovered your balance and are erect. Should you not be able to rise and your opponent attempts to press his attack home, there are two simple throws that can be used:

- (a) Place your left foot behind your opponent's leading foot at ankle level. Put the sole of your right foot (at right angles to his leg) on, or just above opponent's knee (fig. 124).

To throw, bring your left foot back towards you, pushing your right foot hard away on opponent's knee (fig. 125).

- (b) If opponent is standing to your side, place your left foot in front of his ankle so that his ankle is hooked by your foot and shin. Bring your right leg in as hard a swing as possible so that you catch his leg just behind his knee (fig. 126).

This will cause him to collapse forwards (fig. 127). Further advantage can be taken if, as he is thrown, you turn to the right, grasping his toe as he falls face downwards. Quite a painful toe hold can result with the addition of a

ADVANCED SELF-DEFENCE—TWO

severe pressure being given to his knee by your leg which is locked behind his knee-cap.

I only hope you never have to use self-defence but, should you have to do so, you will find the various methods detailed here of effective, practical value.



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Advanced Self-Defence—Three

This chapter is devoted to self-defence by means of an umbrella, walking-stick or weighted stick. This system is very well suited to the ladies or those who are getting on a little in age, and who are not prepared to undertake a course of judo or self-defence to the extent that they would become proficient enough to defend themselves. As I have stressed earlier, there is no infallible method of self-defence. I do maintain, however, that the system shown in this chapter, combined with the atemi covered in Chapter 5, provide the best all-round system that can be used by an untrained person (untrained from the judo point of view). If, additionally, the student has the keenness to practise the defence given in Chapter 6 so much the better.

The theory behind the umbrella defence is quite simple. If the full force of a girl (even one weighing only 110 lb.) is put behind the steel end of an umbrella, a tremendous force must be set up at the point of contact. I would like you to bear in mind that a girl weighing 112 lb. wearing shoes with stiletto heels exerts a pressure of one ton per square inch on the floor every time she takes a step. Note 'every time she takes a step' not 'when she deliberately grinds her heel in.' In comparison, a man wearing normal walking shoes, weighing 224 lb., exerts a pressure of only 28 lb. per square inch. From this you can see

the effect of concentrated force. The full weight of the body is used behind the point of the umbrella, which is driven into the solar plexus. When done with zeal this attack will knock a man out and may even kill him. For protection (both against rain and a human adversary) a steel-shafted umbrella will be found the most effective type.

The following sequence should be learnt. The movements must not be regarded as individual techniques but part of one continuing counter-attack. Run through the system with a partner, taking care not to strike your friend; it is quite good enough to stop your umbrella point an inch from your partner's solar plexus.

Stand in front of your opponent grasping the umbrella in your right hand one-third of the way along the shaft, with your left hand two-thirds of the way along the umbrella. The hands must be reversed as shown (fig. 128) so that both thumbs are in line, and both sets of knuckles facing opposite ways. Feet should be astride and the umbrella allowed to rest lightly against the body.

As soon as your opponent moves towards you to attack, wait until he is close, then, slightly turning to your right, step forward with your left foot, lunging forward with the umbrella and driving it into opponent's solar plexus (fig. 129).

The least that the above action will do is to make your opponent incline forward. Immediately, change the position of your left hand on the umbrella (so that your thumbs are facing each other), and bring it up with your full force into opponent's throat (fig. 130).

Carrying on the upwards movement, bring your umbrella up, above your head, then crash it down on opponent, striking him between the eyes at the juncture of the forehead and the top of the nose (fig. 131).

The final phase of the sequence is to bring the point of the umbrella in a sideways slash across opponent's face. This



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slash may so mark your attacker that the wound can identify him later (fig. 132).

All the movements must be made as powerful as possible and, as explained, the four counter-attacks must be regarded as all part of one sequence. The fact that your opponent may seem groggy is not a reason to cease your counter-attack after say, delivering your first blow. There is little point in feeling sorry for him and easing up in your efforts, only to let him get his breath back and attack you further.

There is every possibility that your first attack will send your opponent to the ground, perhaps knocked out; he may even be injured. Be content to make your escape.

While this system, in my opinion, provides a most effective method of self-protection, I must again stress that this is a most drastic counter-attack and should not be used unless you are in real peril. I hope this does not sound too melodramatic, but you must appreciate what severe damage you can cause.

When armed with a walking-stick similar counter-attacks can be made as when carrying an umbrella. Perhaps the main difference between the two, when considering them as weapons, is that the umbrella is more likely to have a tapered steel point (giving a bayonet action), while the stick will have more weight, making it more suitable for delivering a blow.

The point of a walking-stick should be used in exactly the same way as detailed already when dealing with an umbrella. There is no point in duplicating the actions or the instructions for them, just carry out the movements in the same manner. As far as effectiveness is concerned, the first movement, to the solar plexus, is less potent, but the upwards blow to the throat and the downwards smash at the top of the nose are more effective.

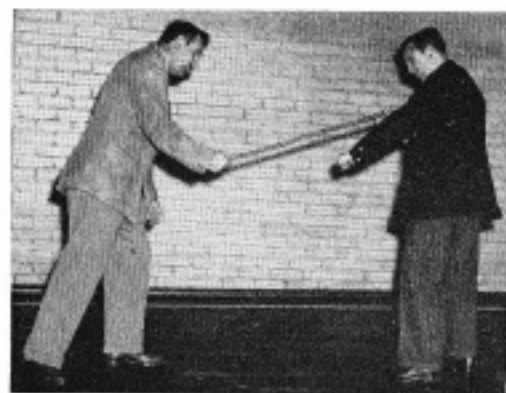
If you feel you may be attacked, hold your stick in the same position as you would an umbrella (fig. 128). This is a very useful position, for, should you be attacked by means of a knee kick to your groin, the stick can ward off the attack (fig. 133). In this



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situation instead of, after stopping the kick, trying to drive the point of your stick into opponent's solar plexus, bring the stick straight up into opponent's throat (fig. 134) or, should opponent's chin be tucked down on his chest, under his nose at the juncture of nose and lip. Either of these counter-attacks should be followed up by bringing your walking-stick down on opponent's nose.

Another method of self-defence with a walking-stick is the actual hitting with the end of the stick. The whole effectiveness depends on where you strike, and what type of stick you use. It is essential that the stick be a heavy one, ideal is a loaded stick (one where the end has been drilled out and filled with lead or similar metal), or a really heavy stick—a shillelagh of blackthorn or oak is fine.

Each blow must be delivered in a sharp, rapping motion rather than heavy swing. The effect of this is sharper than that of a swinging blow and quite sufficient to cause numbness if the joint of a limb is attacked. In addition, a sharp hit enables you to withdraw the head of your stick quickly, ready to attack another target.

Blows on the forehead, temple, behind ear, etc., will produce sufficient force to stun your opponent. Again, once the blow is delivered, quickly withdraw the head so that you are ready to repeat the attack if so required.

Speed of movement, combined with control of your stick, are vital. If you have a partner who also wishes to learn this system, arm yourselves with light, practice sticks (as the one in fig. 136); and take turns at attack and defence. When defending do try moving around as your opponent comes in to you. Any form of static defence can be improved by moving in accord with your opponent; this will make it far more difficult for him to close with you. A dummy, such as made up for Guy Fawkes' night, can be suspended from a post and struck with a full-weight fighting stick if a good degree of proficiency is required.

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Constant practice will improve your control, speed your actions and improve your aim.

Now to the actual attacks:

- (a) Wrist (fig. 135).
- (b) Elbow (fig. 136).
- (c) Knee (fig. 137).
- (d) Ankle (fig. 138).
- (e) Temple (fig. 139).
- (f) Forehead (fig. 140).
- (g) Behind base of ear (fig. 141).



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CHAPTER 8

The Judo Instructor

Once a judoka has reached the ranks of Blue or Brown Belt he is often called upon to act as a judo instructor; indeed, quite frequently, a person of lower grade is sometimes asked to teach. Often this state of affairs has been brought about by the shortage of Dan grades in the area concerned. The few Dan grades that there are, do tend to concentrate at the larger clubs while the smaller clubs are left to fend as best they can with a senior kyu grade in charge, supplemented with visits from a Black Belt. This situation is gradually improving as more judoka are reaching Dan status and are turning to instruction.

It is often accepted that once a person has obtained his black belt he is able to teach. This is, I feel, quite a wrong attitude. The possession of a black belt by a judoka obviously means he has reached a certain standard of judo but this, alone, does not mean that the Dan grade in question will make a good instructor. To teach one must have a knowledge of the subject, but, just as vital, is the ability to instruct others. The winner of the mile run in an A.A.A. championship may not, necessarily, make a good athletics coach any more than a brilliant painter may be a good art master.

Certain people have the ability to learn from the example

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of others. By watching the athlete or painter at work a student may well be able to better his own performance, but everyone is not able to do this, the various points have to be explained in detail, certain aspects emphasized, variations in style shown. It is therefore true to say that a judo instructor must have teaching ability as surely as he possesses a wide knowledge of judo. I know of a club where the kyu grades do a far better job of instructing than the Dan grade who is chief instructor. The man concerned is a fine contest judoka but a poor teacher. When asked how to do a throw his reply is 'like this' and the throw is performed, often on the inquirer. Progress is by the trial and error of constant randori with no (or very little) formal instruction. In consequence many of the students make little headway and numbers are apt to fall off.

Once a person reaches Dan status he has to make a choice. Either he can carry on with his judo studies, widening his knowledge, increasing his contest ability and perfecting his own variations of certain movements, or, he can instruct. Many feel they are capable of doing both. My own view is that this is very difficult indeed; once you instruct it is apt to retard your own judo progress as far as personal contest skill is concerned. On the other hand by teaching you can increase your overall knowledge and you will find that, in some ways, you will learn from your own pupils. Certainly you will learn how to become a better teacher by closely observing the results of your instruction. One of the best ways to commence the instruction of judo is to offer your services as an assistant to a good instructor whom you respect and who has had many years of successful instruction behind him. If you can find a coach of such ability willing to act as your mentor then, after two or three terms, you will doubtless be taking classes on your own. An alternative is to attend one of the leaders' and coaches' courses arranged by the Amateur Judo Association, where special emphasis is placed on instructional techniques.

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Let us now examine the actual approach to the class, syllabus and instructional technique.

A new class of novices presents the instructor with a problem. Doubtless they will be from all walks of life, some timid, a few bold, many with no idea of judo other than what they may have seen on Television. Some will have seen pictures in the popular press of seven-stone girls hurling men over twice their weight into a senseless heap many yards away.

On the first night gather your class around you, preferably seated, and get the formalities of introduction, marking the register, etc., over as quickly as possible. My own method is to then give a short talk about judo in general, followed by a demonstration of breakfalls, nage-no-kata and katame-no-kata. If all your class is comprised of novices it should not be too difficult to arrange for a judo friend to come down to assist in the demonstration. After the display explain that what your students have just seen illustrates the type of throws and holds that they will learn, but that they cannot be permitted to attempt their throws until they have undergone their breakfall training. This is a good moment to mention to the class that the chances of injury while practising judo are very slight indeed providing, of course, that each person only attempts to practise what the instructor has shown him. Most injuries in instructional classes are caused by pupils attempting to go ahead of the class and trying out-throws and locks they have found in a text-book.

Having reassured the class of their personal safety the next aspect to bring up is that of *judogi*. If the class is part of an educational institute the powers that be may not provide the clothing, and your class may well turn up in old trousers or shorts with, perhaps, an old sports coat or jersey. It is vital to insist that they provide themselves with *judogi* and you will find that the majority will be happy to concur. The difficulty, an embarrassing one, is when a student is unable to afford a judo

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suit. Here a second-hand outfit may well fill the bill and, of course, new outfits can be obtained on credit sale terms at no extra cost to the judoka. While enforcement of the suggestion that all must be correctly clad can be brought about, a certain amount of tact is essential and a chat with the institute principal can often help. In a private club a rule insisting that students must supply themselves with an outfit should be made as a condition of entry. If the club is in funds then a few outfits should be purchased so that these may be hired out to members who cannot afford to buy one.

While your class is still around you it is a good idea to ascertain why your pupils wish to take up judo. You will find that while many wish to partake of judo as a sport, quite a few will be interested in the self-defence aspect. I maintain that those interested in self-defence should be given the opportunity of learning a little which can often be worked into the judo syllabus. Rather than teach complicated movements it is far better to keep the methods to a few quite simple and drastic techniques. Once a pupil is satisfied that he (or she) can render a fair account if attacked, they will then tend to give their undivided attention to judo as a sport with, perhaps, just the occasional refresher on self-defence. You must, of course, emphasize that the best self-defence is a combination of self-defence methods and judo.

Having aired your theories it would now be a good time to ask for any questions. You will be able to correct any misconceptions that your class may have and, at the same time, the exchange should give you a guide to the type of people you have to teach. The remainder of the evening should be devoted to breakfall exercises with the promise that the next lesson will see them doing their first throw.

The second lesson is the occasion when you must ensure that you have won your pupils' confidence. Perhaps one of the best methods to do this is to show most sympathetic patience during

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their breakfall practice. Once a fair idea of breakfalling to the side is shown, teach your first throw. I hope that when you gave your demonstration on the first evening you included a few words on the breaking of an opponent's balance (*Tsukuri*). Now is the time to explain fully that the essential preliminary to any throw is a satisfactory destruction of the opponent's balance. The class should then practise the movements that you show them. Whilst many authorities advocate the advancing ankle throw (*Deash-Hari*) as the first throw to teach, I teach major outer reaping (*Osotogari*). The speed of the throw can be controlled, the breakfall is quite simple and even a novice can achieve a result. With the ankle throws I maintain that these are among the most difficult in judo to execute and initially teaching a throw from this group to a novice is, in my opinion, an error. A few gentle sallies at *Osotogari* by the class should give them confidence in both their breakfalls and the throw. If time permits the scarf hold (*Kesaga-gatame*) should be demonstrated and practised.

Henceforth you may follow the syllabus laid out as under. It is envisaged that each training session is of two hours' duration.

- Lesson 1. Introduction, demonstration, breakfalls.
- Lesson 2. Breakfalls, breaking of balance (*Tsukuri*), major outer reaping (*Osotogari*), scarf hold (*Kesagatame*).
- Lesson 3. Hip throw (*Ogoshi*), upper four quarters hold down (*Kamishihogatame*), breakfalls.
- Lesson 4. Rolling breakfall (*Chugaeri*), knee wheel (*Hizaguruma*), cross strangle (*Namijujijime*).
- Lesson 5. Revision of lesson 1-4. Self-defence.
- Lesson 6. Sweeping ankle throw (*Okuri-Ashi-Harai*), Shoulder-holding (*Katagatame*), self-defence.
- Lesson 7. Sweeping loin throw (*Haraigoshi*), reverse cross strangle (*Gyakujujijime*).
- Lesson 8. Advancing ankle throw (*Deashihari*), revision.

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- Lesson 9. Floating hip throw (*Ukigoshi*), cross arm lock (*Udehishigi-Jujigatame*), self-defence.
- Lesson 10. Drawing ankle throw (*Tsurikomi-Ashi*), Side four quarters hold down (*Yokoshihogatame*).
- Lesson 11. Revision, Bent arm lock (*Udegarami*).
- Lesson 12. Revision of all previous lessons.

The actual demonstration of the throw or hold should take about fifteen minutes, including questions. Members of the class should then spend twenty minutes practising the movement while you go round to each pair correcting, encouraging and advising. Ten minutes' breakfall practice and warming-up exercises should start off the evening, and a typical lesson period covering, say, lesson 7 might well be as follows:

- 7.30 Breakfalls and exercises.
- 7.40 Randori
- 8.00 Sweeping loin throw (*Haraigoshi*) demonstration.
- 8.15 Class practises sweeping loin throw.
- 8.35 Randori.
- 8.45 Reverse cross strangle (*Gyakujujijime*) demonstration.
- 8.55 Class practises reverse cross strangle.
- 9.10 Randori.
- 9.20 Two-team contest (one point deciding the winner).
- 9.30 Close class.

As far as grading is concerned obviously randori is required to enable the student to near the standard required for grading. In some clubs the pupil is released after his first twelve lessons into the general club; this can lead to the pupil being discouraged. Your students should therefore receive further class instruction until the whole of the grading syllabus is covered. A lesson every week, interspaced with a randori evening, should prove satisfactory and, having worked through the syllabus below, refresher lessons should be given at least once a fortnight

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(preferably more frequently) when one throw can be studied in some detail together with variations. The same principle applies to groundwork.

- Lesson 13. Shoulder throw (*Seoinage*), broken upper four quarters (*Kuzure-Kamishihogatame*), sliding collar lock (*Okurierijime*).
- Lesson 14. Drawing hip throw (*Tsurikomigoshi*), broken scarf hold (*Kuzure-Kesagatame*), single wing lock (*Katahajime*).
- Lesson 15. Leg wheel (*Ashiguruma*), knee arm lock (*Udehishigi-Hizagatame*), arm lock with arm (*Udehishigi-Udegatame*).
- Lesson 16. Major inner reaping (*Ouchigari*), sleeve neck lock (*Sodegarami*), naked neck lock (*Hadakajime*).
- Lesson 17. General approach to groundwork, arm lock with leg (*Ashigatame*).
- Lesson 18. Defensive measures against holding, stomach throw (*Tomoenage*), half cross neck lock (*Katajujime*).
- Lesson 19. Body drop (*Taiotoshi*), arm locks from the holding position.
- Lesson 20. Thrusting chokelock (*Tsukkomijime*), general tactics of holding, arm lock variations.
- Lesson 21. Spring hip throw (*Hanegoshi*), Lengthways four quarters hold down (*Tatshihogatame*), armlocks in the standing position.
- Lesson 22. Winding throw (*Makigomi*), Collar choke (*Erijime*).
- Lesson 23. Side wheel (*Yokoguruma*), neck locks in the standing position.
- Lesson 24. Major wheel (*Oguruma*), neck locks from the front.
- Lesson 25. Form of throws (*Nage-no-Kata*).
- Lesson 26. Form of locks and holds (*Katame-no-Kata*).
- Lesson 27. Hip wheel (*Koshiguruma*), Counters to hip throws.

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- Lesson 28. Major outer hook (*Osotogake*), methods of breaking defensive tactics.
- Lesson 29. Side body throw (*Yukosutemi*) and variations.
- Lesson 30. Form of counter throws (*Gonosen-no-Kata*).

The principle of non-resistance must be impressed upon the class right from the start. Unless this is insisted upon the training during randori will degenerate into a tug-of-war and, later in their judo life, your pupils will not have a good foundation upon which to work. Impress upon them that who wins a bout in randori is secondary to the style of the contestants. Development of an attacking style is most important and any tendency for defensive judo should be deprecated. Perhaps the simple method which I have used may commend itself to you; gather your class about you and explain that if they adopt defensive styles the number of throws will drop from, say, one every minute to one throw every three minutes. The reason for this is that both judoka are awaiting the attack of their partner. This of course means that you are being deprived of two-thirds of your judo and you will be taking three hours to practise movements that you could otherwise get through in one hour. Obviously to take the matter to the logical conclusion contests would consist of two defensive judoka waiting for each other to attack and little or no movement would take place. This state of affairs was, at one time, nearly reached in certain international matches I have seen.

While teaching, it is important to keep up the initial enthusiasm of your pupils. After a few months' practise some may become despondent with, what appears to them, lack of progress. This same feeling is often found also among blue and brown belts. The best answer to give is the true one, that they are developing their critical facilities to such an extent that they are dissatisfied with their own performance. This very act of self-criticism shows that they are indeed making true progress.

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Your encouragement is most needed at this stage to prevent the loss to judo of a budding judoka. Further encouragement may be given by arranging interclub matches, so that your students can see how they fare against other judoka.

If you have a ladies' class certain special techniques are needed. Whilst the average man has natural aggressive instincts these are not so strong in the normal woman. Many girls regard judo in the same way as they look upon dancing, as an exercise which will keep them fit and improve their sense of balance. Of course perhaps the most normal reason given by the ladies is that they wish to learn judo for self-defence. Initially I find that a ladies' class makes better progress than an all-male group. This I think is due to the fact that you do not have to lay the same stress on the non use of strength to achieve their aim. The ladies are far more used to obtaining their goal by instinct and their judo movements soon become a reaction. To keep a ladies' class together, however, is much harder. Whereas a man expects to take a few knocks some ladies are never seen again if they suffer a bruise. Mind you, if you get a girl who truly takes to judo she becomes an extrovert but the average keenness of a ladies' class (as far as pure sport is concerned) is lower. Remember, with a ladies' class, that should many of your members be interested in self-defence, to increase the number of self-defence periods in your curriculum. To this end I hope you will find Chapters 5, 6 and 7 of particular interest.

Children's judo presents a problem. Assuming you take a class of youngsters it is essential that you watch the type of child that you have in the class. Quite apart from any bullying that may show, you have to consider that a boy may have a fight in a playground and injure a fellow pupil who cannot breakfall. This, indirectly, throws a heavy responsibility upon you. If you have the slightest doubt about any juvenile in your class do not allow him to continue. Discipline must be strict or you will find that your class degenerates into a glorified romp.

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Every judoka has his own view as to the age at which a child should start judo. My own opinion is, unless the child is exceptional, twelve years of age is soon enough. For a suitable syllabus for children I advise you to obtain a copy of *Your book of Judo* (written solely for the younger judoka) published by Faber and Faber. The author is Harry Ewen who has successfully run a children's class for many years.

On the subject of grading, a book could be written. As a Dan grade you will be expected to take gradings and you may, of course, grade your own pupils. The advantage in doing so is that you know them well, know the various faults, appreciate their individual weaknesses and so on. Against this you have to bear in mind that your own pupils are liable to pick up your faults (passed on in perfect faith during instruction) and, as they are your faults, you may not spot them. With the considered judgement of two Dan grades there is less possibility of error. Certainly for your first few gradings it is wise to have a second opinion. When you conduct a grading insist that the entrants know what is expected of them as far as the grading syllabus is concerned, and do not be afraid to ask them questions in addition to watching their actual contests. Ensure that a most formal atmosphere exists and that all the normal conventions are observed. As far as the actual award of a grade is concerned do err on the mean side. It is far better for a man to be a good yellow belt than an indifferent orange belt; bear in mind people will have harsh things to say of your grading if it is found you have overgraded. Sign the grading cards after the grading, but ensure that the secretary of the club has checked to see that all the members have their grading cards up-to-date.

My final words to you as an instructor are:

Remember that the ability of an instructor is reflected in the performance of his pupils.

CHAPTER 9

The Judo Club

The starting of a judo club is not an enterprise to be lightly undertaken. The job, however, is not so hard as it may seem at first glance as help of various sorts may well be available. Let us first of all consider the various types of clubs that there are. I classify them as follows:

- (a) Judo section of a youth group or social club.
- (b) Judo club sponsored by a firm or other organization.
- (c) Education committee class.
- (d) Private judo club.
- (e) Professional or semi-professional club.

In class 'A' we have the youth clubs, pre-service organizations and the like. Here judo is regarded by the youth club leader as merely a part of the whole programme. Perhaps judo will be considered a new attraction which will bring new members into the main club and persuade the old members to stay. In such cases as application is made to the Youth Officer for an instructor in judo. Often no mats are available or very few but, once established, a youth section can become a very good club indeed. Grants can be obtained from youth committees for the purchase of mats and outfits, subject to certain conditions.

The club in 'B' is normally for the employees of the sponsoring organization (be it firm, police or army unit), and often ample money is available from welfare or sports club funds.

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An education committee class has very few administration problems for the instructor apart from running the class and marking the register. The L.C.C. supply judo outfits for the use of pupils but this is exceptional. First-class changing facilities, gyms, etc, are normally available *but* frequently one has to start a class using only the normal gym mats. If you can convince the principal of the institute of the justice of your cause he (or she) can be a powerful ally in obtaining mat covers, further mats, extra evenings, etc. The great advantage of an institute class is that the cost to the judoka is so reasonable.

The professional club is run for the benefit of the owner, frequently a high grade judoka. These offer first-class instruction providing you are prepared to pay the price. As judo instruction is what one pays for it follows that the instruction has to be of a high level and, normally, it is very good. This type of club is very popular in France and a few are now in Britain. In this class I also place the alleged 'amateur' club which often seems to provide a quite comfortable living for someone.

Now we come to the most common club of all. Here a few individuals have got together for the common good and a dojo has been made. Such clubs are the backbone of judo in Britain and many other parts of the world. To start a club you want premises, potential members and equipment. Only too often suitable accommodation is a very real problem. To operate a successful club it is desirable to have a permanent mat (the larger the better) of at least 15' x 15'. Ideal for a new club would be 24' x 24'. The mat can be made from rubber, plastic, straw, sawdust, woodshavings—indeed there are many suitable materials available. The best way of obtaining a mat is to buy a ready-made one; the manufacturer will quote against the size you require. Most essential is a good canvas of medium weight with eyelets so that it can be stretched over your mat. As regards premises a systematic search will sometimes find a dis-

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used hall, public house club room or something similar. Failing this an approach to the Y.M.C.A. or a similar organization will often bring results. In the search, help from the town hall and youth office can sometimes be enlisted to good effect, as can an advertisement in the local newspaper.

To obtain your members go along to your local newspaper office and ask them to help. You will find that the staff are willing, usually, to be of assistance and an article giving your name and address should bring in quite a few replies. In addition to this write to your area secretary of the A.J.A. who may, already, have had previous inquiries for instruction or a club to join from your area. In addition drop a line to me at the address given a few lines below so that any inquiries for instruction coming direct to A.J.A. headquarters may be sent you.

Once the club is open arrange a display (which should give you still further publicity) and send a letter round to the local youth organizations offering to give talks or displays on judo.

Affiliation to the Amateur Judo Association is free for clubs, and members of your club can, if they wish, enrol at an annual subscription of 5s. This fee includes membership/grading card and badge. Your members do not have to hold a grade at the time of joining, and membership forms, together with any information you may require, are available from me, as hon. secretary, at Blencathra, Old Farleigh Road, Selsdon, South Croydon, Surrey. Further details of the A.J.A. are given in Chapter 1. One of the many ways in which the association will help is in the realm of insurance. Do ensure that the club is insured as, should there be an accident, the officers of the club might find themselves liable for quite heavy damages.

A club committee should be set up which, preferably, should comprise the senior members (club instructor, secretary, etc.) and such other members as the club may see fit to elect. With an active committee the work can be shared out. With an inactive one the burden is apt to fall on the shoulders of the same

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one or two all the time. The committee should draw up a set of rules for the club, fix times of meetings, arrange special classes for novices, ladies and children, fix the subscription and settle the many administrative problems that arise.

When a club is formed often there is a 'caretaker committee' composed of the founders; this is quite a good idea until the club members have had time to find their feet. As soon as possible, however, a general meeting should be held to elect the officers, committee, and, if not in force, draft a constitution. At least once a year a general meeting should be called. At this the Chairman, Secretary and Treasurer should give their reports. Election of Officers and committee should then take place and any other business should be transacted.

If possible classes for men, juniors and ladies should be arranged. Mixing does not make for good training in judo—I find that certain lady and male members have very strong opinions and are better apart. In addition, by the nature of the sport, it is possible to attract the wrong type with a mixed class. Where the class is small juniors can be brought into the ladies' class, and if, due to mat space, you just have to have a mixed class then I would advocate encouraging the ladies only to practise with each other unless, of course, receiving instruction from a higher grade.

Contact should be established with other clubs in your area and visits arranged. The area Secretary of the A.J.A. will be happy to assist you in this (some areas run inter-club judo leagues) and any other matters.

Glossary of Japanese Judo Terms

<i>Atemi</i>	System of attacking opponent by means of blows and kicks.
<i>Ashiwaza</i>	Leg and foot throws.
<i>Chugaeri</i>	Forward rolling breakfall.
<i>Dan</i>	Black belt grade. 1st Dan; 2nd Dan; etc. upwards in accordance with the grade of the holder.
<i>Dojo</i>	Practice hall where judo mats are placed.
<i>Gonosen-no-Kata</i>	Formal demonstration of counter throws.
<i>Ippon</i>	Point in contest gained by a clean throw, holding opponent down for 30 seconds or submission.
<i>Judogi</i>	The judo outfit.
<i>Judoka</i>	Anyone who practises judo.
<i>Kake</i>	Actual technique which throws opponent.
<i>Kata</i>	Formal demonstration of prearranged techniques.
<i>Katame-no-Kata</i>	Formal demonstration of groundwork.
<i>Katamewaza</i>	Groundwork.
<i>Kyu</i>	Judoka with grade under black. 6th kyu, 5th kyu, etc. up to 1st kyu as progress is made.
<i>Nage-no-Kata</i>	Formal demonstration of throws.

<i>Randori</i>	Free practice with a partner as distinct from an all-out contest or a demonstration.
<i>Tori</i>	The judoka who, in formal demonstration, defeats his opponent by performing the technique demonstrated.
<i>Tsukuri</i>	Breaking of balance prior to performing throw.
<i>Uke</i>	Receiver, the judoka who, in formal demonstration, is defeated by Tori.
<i>Ukemi</i>	Breakfall techniques but excluding <i>chugaeri</i> .

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