

FM 21-150

**Unarmed Defense
for the
American Soldier**

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Basic Field Manual
Unarmed Defense for the American Soldier

War Department,

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FM 21-150, Unarmed Defense for the American Soldier, is published for the information and guidance of all concerned.

BY ORDER OF THE SECRETARY OF WAR:

G.C. MARSHALL,
Chief of Staff

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Section I

General

1. SCOPE.

This manual describes a method of self-protection available to the American soldier, if through any circumstance he is unarmed or unable to use his weapons.

2. PURPOSE OF TRAINING.

The object of this training is to develop the soldier in the art of unarmed self-defense, and to improve his skill in the use of his basic weapons, through speeded reflexes. Confidence in his own ability unarmed, like confidence in his weapons, makes a man a better soldier.

3. NECESSITY FOR TRAINING IN UNARMED DEFENSE.

The average soldier, if trained only in the use of his weapons, loses his effectiveness if these weapons are lost or fail to function. However, particularly in hand-to-hand fighting, if a soldier should be deprived of his weapon or have it destroyed, he is at the mercy of the enemy. This appears to apply mainly to the Infantry, and probably the greatest value of American unarmed defense will be to that arm. Nevertheless, in these days of fluid warfare, troops in rear echelons, artillery, and antitank units might find themselves in hand-to-hand combat with no defensive weapons except sidearms and bare hands.

4. TRAINING PROGRAM.

The training of the soldier in unarmed defense requires no special equipment or uniform. Clothing will depend upon the season of the year and the state of the weather. Work outdoors is preferable since a greater number of men can be trained simultaneously. Thirty minutes' instruction or practice each day will make a man adept in a very short period of time. If no additional time is available, this part of the training can be integrated into the physical training program. It is desirable, in order to obtain the maximum results, that the instruction follow closely the steps outlined in this manual. However, it is realized that all units will not have the time to go through the entire book. For units with a limited time allotment for this subject, it is recommended that the following be taught:

a. Section II. -- Principles of unarmed defense.

b. Section III.

One escape from underarm front body hold.

One escape from front over arm body hold.

One escape from rear underarm body hold

c. Section V.

One escape from two-handed front choke.

One escape from two-handed rear choke. One escape from one-arm rear strangle.

One defense for downward stroke of knife.

e. Section VI.

One defense for downward blow of club.

One defense for side blow of club.

One defense for reverse stroke of club.

5. BACKGROUND OF UNARMED DEFENSE.

The original name of the method described in this manual has been lost in antiquity, but the art was developed by Chinese monks approximately in the twelfth century. The monastic rules forbade the monks to use weapons, but as they were constantly attacked by nomads and robber bands, they had to devise a weaponless defense, utilizing only the skill of their bodies and the quickness of their brains. Through long experiment, trial and error, and loss of life they developed a means of defense that has remained basically unchanged through centuries. Late in the twelfth century, the Japanese became aware of this art and, characteristically, they copied it and claimed it as their own. They named this art "Jiu Jitsu," and established a genealogy for it which they claimed extended back to their mythological age. The Jiu means "gentle" and Jitsu means "art" or "practice." Therefore Jiu Jitsu is "the gentle art." The systems taught were multitudinous and varied until the year 1882 when Professor Jigoro Kano, a man who had studied all the better systems, established the Kodokan, "a school for studying the way" and called his system "Judo." This name means "the way, or principle." This school, with its roots in Tokyo, sent out branches throughout the civilized world. One branch, founded in 1921, had its headquarters in New York. It was called "The New York Dojo," and while catering mainly to Japanese, admitted Occidentals who were interested. However, progress of the Occidentals was slow, due to the fact that their instruction was mainly in competitive work. The holds were ineffective because the correct principles were not taught. Very little of the defensive or protective tactics was taught. Since this was the type of Judo in which the average American was interested, he soon dropped out of the school. A group of young Americans, disgusted with this procedure, set out to develop a system of self-defense suited to the American temperament and needs. They called their organization "The American Judo Club" and dedicated themselves to removing Oriental terminology from the new system. They produced as good a system as the Japanese and far outstripped it in the effectiveness of method. With a knowledge of American unarmed defense the American soldier will be equipped to meet the Judo men in the game which they have chosen to claim as their own.

6. METHODS OF TRAINING.

a. Regulation physical training formations may be used for practice (see FM 21-20.) From the extended formation of four columns have the first and second columns face each other and the third and the fourth columns face each other. Each man will then have a partner with whom to practice. Special note should be taken that the even-numbered men *do not uncover*. The above formation applies to a unit the size of a platoon or larger. Any unit smaller than a platoon should be formed in a column of twos and then have the columns face each other. It is recommended that when working throwing tricks, twice the normal distance be taken. [E.g., two arms distance between men rather than one.]

b. The instructor will explain the attack and demonstrate the proper defense on a competent assistant, executing the movement rapidly to show its effectiveness. The defense is then executed again, as near slow motion as possible with an accompanying explanation. The attacking squads and the opposing defending squads are then designated, possibly using the letter "a" for attackers and letter "b" for defenders. At a given signal the attackers move to the attack and the defenders attempt to work the proper defense while the assistant instructors make corrections. *Emphasis should be placed on precision first. Speed can be developed later.* [Italics added.] Most of the defenses are equally effective on either side. When two defending squads have mastered the defense, the situation is reversed and the defending squads become attackers. Progress to a new trick is made only when the students have demonstrated a working knowledge of the previous one. No more than three tricks should be taught in any 30-minute period, as confusion would result. Encourage the men to practice in their spare time, emphasizing that proficiency in unarmed defense is predicated on repetition until a movement becomes almost instinctive. It is not difficult to arouse the interest of the men in this subject, since the desire to excel physically is a characteristic of the average American. Since even the smallest can be shown that his lack of size is no handicap, there will be no difficulty arising from indifference. The main problem will be to keep enthusiasts from trying more tricks than they can possibly assimilate. Another point that should be emphasized is the desirability of eliminating the stigma of the so-called "foul tactic" which is usually ascribed to unarmed defense. It might be well to point out that an individual who attacks with a club, knife, gun, or any other weapon is not subscribing to any recognized rules of combat. In hand-to-hand combat, there are no referees, no judges, and no timekeeper. You are on your own. No measure of defense is too extreme when your life is in danger. The defenses in this manual might be the means of saving your life or the life of a comrade.

Section II, **Basic Principles**

7. PRINCIPLES OF UNARMED DEFENSE.

It is of the utmost importance that in order to learn unarmed defense in the manner necessary to use it effectively, the principles be first mastered.

a. The first principle is "balance." The accompanying illustrations will be used to point out the principle of balance. Figure 1-1 illustrates a man in balance with his legs apart. It is shown that the individual in this position is on balance from right to left and from left to right.



However, figure 1-2 shows that he is definitely off balance forward, and figure 1-3 shows that he is also off balance backward.



It is usually assumed that when an individual assumes the position of the charge he is on balance all the way around. Figure 2-1 shows that in a position of charge with the right foot forward, the individual is on balance from right front to left rear and from left rear to right front.



However, figure 2-2 shows that in this position he is off balance to the right rear, and figure 2-3 shows that he is off balance to the left front.





Notice the small amount of effort required to take an individual off balance when you know in what directions he is strong and in what directions he is weak. No matter what position an individual assumes, he is off balance in some direction.

b. The second principle is "use of the internal oblique muscles." These muscles have been named by the Japanese Shita-hara, pronounced "stahara." The internal oblique muscles are located in the center of the body in the lower abdomen between the hipbones. The power for every defense must come or be centered in these muscles.

c. Principle three is the ability to utilize an opponent's momentum or an opponent's strength to bring about his downfall. You always assume that your opponent is stronger than you are and never attempt to oppose him directly, but rather utilize his impetus or momentum to carry him on his way, the difference being that you direct the movement.

d. Principle four is to attack your opponent on the spot where he is weakest with the greatest amount of power that you can concentrate on that one point. The axiom of this principle is "My maximum strength against your minimum." To illustrate this point, if an opponent were to grasp your wrist, instead of trying to tear your wrist from between his fingers by main strength of your arms, you would attempt to concentrate the power of your legs, body, and arms against his fingers.

e. The fifth and last principle is a knowledge of "the major and minor operations." This knowledge is essential to prevent injury while practicing. "The major operation" means either getting out of danger or getting the essential part of a hold. "The minor operation" is the application of the pressure. If both of these were run together, the results might be a

broken bone or other serious injury to a partner. Therefore, in practice, be judicious and apply the "major and minor operations" separately.

8. DEFENSE AGAINST TWO-HAND OVERHAND GRIP ON BOTH WRISTS (SIMPLE). -- You are grasped by the wrists in the manner illustrated in Figure 3-1.



You immediately step forward with either foot, in this case (Figure 3-2) the right one, at the same time bending the arms so that the elbows are close to the lower abdomen.



The escape is accomplished by straightening the legs, pulling back with the body, and pushing the arms upward in one motion (Figure 3-3).



The faster this defense is worked, the more effective the escape.

9. DEFENSE AGAINST TWO-HAND OVERHAND GRIP ON BOTH WRISTS (ADVANCED). -- Figure 3-1 is the original hold.

Figure 4-1 illustrates the first movement, in which your right hand reaches across and grasps your opponent's right wrist.



Following this movement, the left wrist is pulled out of the grasp of your opponent's right hand by pushing with your right hand and pulling with your left arm. Figure 4-2 illustrates that you have reached across with your freed left hand and grasped your opponent's left wrist with your thumb up.



By pulling on his left wrist, you will find no difficulty in releasing his grip on your right wrist.



Figure 4-3 illustrates the completion of the defense, showing that you have lifted your opponent's left arm over his right forearm and have him in a position where you will have no difficulty in snapping his left elbow.

10. DEFENSE AGAINST TWO-HAND UNDERHAND GRIP ON BOTH WRISTS.

Figure 5-1 illustrates the original hold.



This defense is just about the reverse for that for the two-hand overhand grip on both wrists. The elbows are again brought close to the lower abdomen and a step forward is again taken as illustrated in Figure 5-1. Then, turning the head to one side to avoid bumping heads with a hardheaded opponent (Figure 5-2), the body is bent swiftly from the waist.



At the same time, pressure is brought to bear on your opponent's thumb, accomplishing the escape as in Figure 5-3.



11. DEFENSE AGAINST LEFT-HAND GRIP ON RIGHT WRIST, OR RIGHT-HAND GRIP ON LEFT WRIST (SIMPLE). -- Figure 6-1 illustrates the original hold. Your attacker has grasped your left hand.



Your immediate action is to pull your left elbow close to your internal oblique muscles (see par. 7b), step forward with your right foot, and by *pushing* with your body, attempt to touch your right elbow against your opponent's left elbow, at the same time turning the palm of your hand toward the floor as illustrated in Figure 6-2.



Figure 6-3 illustrates the completion of the escape, showing that your right hand is then in position to be brought smartly across your opponent's neck.



12. DEFENSE AGAINST LEFT-HAND GRIP ON RIGHT WRIST, OR RIGHT-HAND GRIP ON LEFT WRIST (ADVANCED).

The original hold is the same as in Figure 6-1. This time, however, your defense will be such that you can take your opponent prisoner. Reach across with your left hand and grasp your attacker's left wrist as illustrated in Figure 7-1.



Then, by bringing your elbows as close to your shita-hara [abdomen] as possible, you will turn your opponent's left hand to your left, applying pressure against his thumb as illustrated in Figure 7-2.



As you turn the wrist, the thumb of your left hand is placed in the center of the knuckles on the back of your opponent's hand. As soon as your opponent has been forced to turn his back partially to you, you will then reinforce the hold with your left hand with an identical one with your right hand. This will bring you to the position illustrated in Figure 7-3.



The close-up in Figure 7-4 shows you the proper hold on your opponent's hand.



The pressure, when it is necessary, will be applied toward your opponent's forearm rather than to either side. Your elbows will be kept close to your side. All pressure will emanate from the shita-hara. You can now march your opponent anywhere you see fit. He is your prisoner.

13. DEFENSE AGAINST TWO-HAND GRIP ON ONE WRIST. -- Figure 8-1 illustrates your opponent grasping your right wrist with both his hands.



Now step forward with your right leg, bending both knees, body upright, and bring your right elbow close to your shita-hara. Your left hand will reach across and grasp your right fist. The position is illustrated in Figure 8-2.



By straightening your legs, pulling back with the power of your body and of your arms, pressure is brought to bear on your opponent's thumbs, forcing him to release his hold. Figure 8-3 illustrates the completion of the escape, placing you in position to retaliate with a backhand with the edge of your right hand to your opponent's jaw or neck.



14. DEFENSE AGAINST RIGHT-HAND GRIP ON RIGHT WRIST, OR LEFT-HAND GRIP ON LEFT WRIST. -- In the case illustrated by Figure 9-1, your opponent has grasped your right wrist with his right hand.



Your immediate reaction is to grasp his right wrist with your right hand, taking a long step to his right rear with your left foot, pulling his right arm underneath your left arm as illustrated in Figure 9-2



Wrapping your upper arm over your opponent's upper arm and bringing your forearm or wrist underneath a spot about 1 inch above his elbow, you will then clamp your left hand on your chest as illustrated in Figure 9-3.



You are now in position to bring pressure on either your opponent's elbow or his ulna nerve by pulling up with your left forearm and pushing down with your right arm. This will force your opponent to his toes and give you complete control of the situation. Care should be taken in working this defense, since it is very easy to break an arm utilizing this procedure.

15. DEFENSE AGAINST LEFT-HAND GRIP ON RIGHT WRIST, OR RIGHT-HAND GRIP ON LEFT WRIST (FINGERS UPPERMOST). -- Figure 10-1 illustrates the original hold, showing your opponent grasping your right wrist overhand with his left hand.



Your immediate reaction is to reach across with your left hand and grasp his wrist with your thumb uppermost, at the same time stepping forward with your *right* foot as illustrated in Figure 10-2.



You then prevent him from releasing the grip on your wrist by pulling with your left hand, keeping it close to your right. You then endeavor to place your right elbow on your opponent's left elbow by pushing with the body and arm and continuing the pressure. This will bring him to the position illustrated in Figure 10-3 or completely to the ground. If done rapidly, it can also result in a broken arm.



16. DEFENSE AGAINST RIGHT-HAND GRIP ON RIGHT WRIST, OR LEFT-HAND GRP ON LEFT WRIST (FINGERS UPPERMOST). -- This, on the surface, appears to be the same hold as in Figure 10-1, but it is not, since in one case the grip is with the hand on the same side, and in this case the grip is from the hand on the opposite side as illustrated in Figure 11-1, where your opponent is grasping your right wrist with his right hand.



Your first action is to place your right hand on your right biceps and your left forearm over the back of your opponent's hand, preventing him from releasing his grip, as illustrated in Figure 11-2.



Continue the movement of your left hand to the right, bringing it over the back of his right hand, under your right forearm, and locking it on your right biceps as illustrated in Figure 11-3.



Holding him close to your chest, it is a simple matter to bend from the waist and thus force your opponent to his knees.

17. TWO ESCAPES FROM BEAR HUG. -- Figure 12-1 illustrates the bear hug. Your opponent has grasped you firmly around the waist from the front, and by powerful pressure of his arms is attempting to bend you over backward.



A simple method of causing your opponent to release his hold is illustrated in Figure 12-2. Your fist is closed and your thumb is placed underneath the base of your opponent's nose. Pressure on this very tender spot will cause your opponent to either pull his head backward or release his hold. Your right arm in this case is around your opponent's waist. By pushing with your thumb and pulling in on his waist, you can bear him over backwards.



Figure 12-3 illustrates a more effective defense for the same hold. A thumb is brought to the jaw line on either side of your opponent's face and running up the jaw line, brought to bear underneath the ear lobes. Pressure is upward and inward. This is an extremely tender spot and even the strongest of men will be quickly forced to release any hold.



18. ESCAPE FROM FRONT OVERARM BODY HOLD. -- Figure 13-1 illustrates that your opponent has grasped you around the body, including both your arms, so that you cannot use the escapes explained by Figures 12-2 and 12-3.



Your first reaction is to bring your thumbs strongly into your opponent's groin, forcing his hip backward as illustrated in figure 13-2.



This leaves a space between your hips and his. Now pivot your hips on your left foot without moving it from the original spot, placing your right foot on the outside of your opponent's right foot, with the toe pointing in the same direction as his. Your right arm slips under his left armpit and grasps him anywhere in back. Your left hand grasps his upper arm, pulling strongly as illustrated in Figure 13-3.



You now strike him strongly in the middle with your hips, at the same time twisting to the left, lifting with your right arm and pulling with your left hand. This will propel your opponent over your hips and to the ground with very little effort, as illustrated in Figure 13-4.



19. ESCAPE FROM CHIN SHOVE. -- A dangerous individual and possibly a powerful one is the one who attempts the attack illustrated in Figure 14-1. He grasps you firmly around the waist with his left hand, attempting to break your neck.



Your initial actions must be simultaneous. Push his right hand upward with your left hand at the same time that you pull your head backward, pushing his hand and arm up in the manner illustrated in Figure 14-2.



Now pivot on your left foot to the left, keeping your left foot in place, placing your right foot on the outside of your opponent's right foot and pointing in the same direction. At the same time, you slip your right arm over his left shoulder and grasp his right shoulder blade as illustrated in Figure 14-3.



You are now in position to throw him over your hips, as shown in Figure 14-3. 20.

ESCAPE FROM FIRST REAR UNDERARM BODY HOLD. -- The attack illustrated in Figure 15-1 shows your opponent behind you, grasping you around the waist and with his head hidden directly behind ours.



Your immediate reaction is to bring your head backward strongly, striking him in the face with the back of your head as illustrated in Figure 15-2.



Your next movement is to follow up by bringing both elbows shoulder high and pivoting swiftly from left to right and from right to left as illustrated in Figure 15-3.



It is impossible for you to miss striking him somewhere in the head by means of this movement. On being struck in this manner, the results are usually devastating to your attacker.

21. ESCAPE FROM SECOND REAR UNDERARM BODY HOLD. -- Opponent grasps you as illustrated in Figure 16-1.



Reach down with your left hand, placing it just above your opponent's left knee. Most of your weight will be borne on your left arm and his left leg as illustrated in Figure 16-2.



By resting your weight in this manner, you then have a firm basis on which to pivot when you lift both feet from the ground and throw your left leg behind your opponent's right one. As soon as your feet are firmly planted on the ground, you bring your left hand under your opponent's left knee joint and your right hand under your opponent's right knee joint, Figure 16-3.



By lifting and leaning backward, you can now easily overbalance your opponent over your left knee. (Figure 16-4.)



22. ESCAPE FROM THIRD UNDERARM BODY HOLD. -- Your opponent uses the same grasp around the waist, under the arms from the rear, but this time braces himself by placing one leg between yours and getting his head out of reach of your arms by placing it behind your shoulder blade. (Figure 17-1.)



Your immediate action is to bend swiftly from the waist, arms extended, and grasp your opponent's ankle. (Figure 17-2.)



Keeping your grasp on the ankle, you now straighten your body. This brings pressure to bear on your opponent's knee, causing him to release his hold and drop on his back. (Figure 17-3.)



If your opponent should retain his hold, you merely fall backward on top of him, sitting on his midsection with great force.

23. ESCAPE FROM FOURTH UNDERARM REAR BODY HOLD. -- The hold around the waist from the rear is the same, but this time your opponent clasps his hands together. (Figure 18-1.)



Your initial movement is to use the base of the thumb of either one of your hands, pushing up on one of his index fingers. This will cause him to release his hold. In this illustration, you use your left hand to lift the index finger of his right hand. Immediately the hold is loosened, grasp the back of your opponent's right hand with your right thumb, the fingers of your right hand clasping the palm of his hand around the little finger edge. (Figure 18-2.)



By bringing your elbows close to your midsection and turning to the right, you will cause your opponent to turn his back to you due to the pressure brought on his wrist. During this turn, you will reinforce your original grasp with your right hand with identical grasp with your left. Terminating in the position illustrated in figure 18-3, your elbows are close to your body and you maintain control of your opponent by pressure of your thumbs against the back of his hand. In this position you can march your opponent anywhere you please.



24. ESCAPE FROM FIFTH UNDERARM REAR BODY HOLD. -- When your opponent grasps you around the waist this time, he grasps his own wrist. In this illustration, he has grasped his right wrist with his left hand. Your initial move is to lock his right elbow with your left elbow joint and push on the back of his right hand with your left hand, attempting to force his fingers to touch his wrist. (Figure 19-1.)



By continuing pressure against the hand, you force your opponent to release his hold and by turning your body, you can take him into several of the come-alongs which will be explained later. (Figure 19-2.)



Extreme pressure can cause the dislocation of the wrist, or even a broken wrist.

25. ESCAPE FROM FIRST OVERARM REAR BODY HOLD. -- Your opponent grasps you from the rear and over the arms tightly. (Figure 20-1.)



Your initial movement is to cause him to loosen his hold even momentarily by either stepping on his instep or kicking him in the shin with your heel. The moment you feel the hold loosen, lower your body by bending your knees, and, at the same time, raise your elbows to shoulder height. (Figure 20-2.)



From this position swing your elbows backward alternately; swing with the power of the shoulders and midsection, your elbows striking your opponent in either the short ribs or the solar plexus. (Figure 20-3.)



The first blow is usually a knock-out but very seldom can your opponent release his hold entirely before being struck two or three times.

26. ESCAPE FROM SECOND OVERARM REAR BODY HOLD. -- The original attack by your opponent is again over the arms from the rear. Your initial movement is the same, loosening the grip by means of stepping on the instep or kicking the shins and raising the elbows shoulder high, lowering the body simultaneously by bending the knees. (Figure 21-1.)



Then reach up with your right hand, grasping your opponent's right upper arm just above the elbow, your left hand grasping his right wrist at the same time that you move your right foot on a line with his right foot and on the outside of it. (Figure 21-2.)



From this position, strike backwards with your hips against his midsection, at the same time bending swiftly from the waist, retaining your grip on his right arm. (Figure 21-3.)



Your opponent will fly over your head, striking the ground on his back.

27. **FIRST DEFENSE AGAINST TWO-HAND FRONT CHOKE.** -- Your opponent grasps you around the throat from the front with both hands. (Figure 22-1.)



Reach up with your right hand, grasping the base of his thumb with your four fingers and the back of his hand with your right thumb, at the same time as you bend slightly to the right. (Figure 22-2.)



This movement will loosen his grip on your throat and make it a simple matter for you to remove his right hand. Immediately reinforce the right-hand grip with a similar grip with your left hand, crossing your thumbs on the back of his hand. By applying pressure on the back of the hand toward the opponent's wrist, your opponent will be forced to the ground. (Figure 22-3.) If this entire action is made swiftly, your opponent will find himself on the ground a split second after he grasps you by the throat.

28. SECOND DEFENSE AGAINST TWO-HAND FRONT CHOKE. -- Your opponent again grasps you around the throat from the front with both hands. This time, instead of throwing him, you wish to take him a prisoner. Your initial action is to reach under his left arm with your right forearm, placing your hand on top of his right hand. Your fingers grasp the palm of his right hand around the finger edge, and your thumb is on the back. (Figure 23-1.)



Now turn to your right, pulling your opponent's right hand away from your throat and turning your hand in the same direction as you are turning your body. This will cause him to turn his back to you. Now reinforce your original grip on his right hand with a similar grip with your left hand. Your defense will terminate as illustrated in figure 23-2.



In this position, he is your prisoner and can be moved where you will by applying pressure toward his wrist.

29. THIRD DEFENSE AGAINST TWO-HAND FRONT CHOKE. -- Your opponent again grasps you around the throat from the front with two hands. Your defense this time will be such as to bring your opponent into a position where you can march him at a great distance without losing control. Your right arm this time goes *over* his left arm and under his right one, the back of your hand resting underneath his right wrist. Your right hand forms a cup into which your fist will rest. (Figure 24-1.)



Strike upward with your left fist against your cupped right hand, thus breaking your opponent's right-hand grip on your throat and simultaneously loosening his left hand. As soon as the hold is broken, your right hand turns, grasping your opponent's right wrist with your thumb toward his body. (Figure 24-2.)



Now place your left hand behind your opponent's right elbow without actually grasping it and push with your left arm and pull with your right hand, causing your opponent to pivot, at the same time bending his right arm. (Figure 24-3.)



You now have sufficient control of his right wrist to bend his arm at the elbow, bringing his right hand into the crook of your left elbow and slipping your left hand up to his arm to a point near the shoulder which you can then grasp, terminating in the position illustrated in Figure 24-4.



However, this procedure is not recommended except when meeting resistance. This is simply a means of marching a man where you wish him to go, utilizing but one arm and leaving the other free for any necessary action.

30. DEFENSE AGAINST TWO-HAND FRONT CHOKE BY A TALL MAN. -- This will describe the proper defense when you are being choked by a very tall man, against whom some of the previous defenses might not work. Step forward with your right foot, crossing your right arm with some force *over* both your opponent's arms, with the palm of your hand to the ground (Figure 25-1.)



By turning your body to the right, using the power of your midsection and shoulders, you will bring the little finger edge of your hand (not the little finger itself) against the right side of your opponent's neck just below the jawbone. (Figure 25-2.) This is a knockout blow.

31. DEFENSE AGAINST TWO-HAND FRONT CHOKE BY A SHORT MAN. --
You reach forward and *inside* your opponent's arms, grasping either his hair, or if he is bald, grasping his ears. (Figure 26-1.)



You then pull downward on either hair or ears at the same time raising your knee. This will bring your opponent's face downward with great force as your knee travels upward with an equal amount of power, meeting somewhere in between. (Figure 26-2.)



Since these two objects are approaching each other, the force is multiplied. Since your knee or thigh is definitely more capable of taking punishment than your opponent's face, the results are plainly evident.

32. FIRST DEFENSE AGAINST TWO-HAND FRONT CHOKE AGAINST THE WALL. -- Ordinarily an individual who attempts to choke you in this fashion extends his arms, squeezes with the fingers, and pushes you against the wall. (Figure 27-1.)



Your immediate action is to bring the heel of your hands, one on either side of his elbows, applying pressure inward (toward each other) and away from you. (Figure 27-2.) The reaction is such as to prevent your opponent from using the power of his fingers, and he will find that he cannot choke you, try as he will.



33. SECOND DEFENSE AGAINST TWO-HAND FRONT CHOKE AGAINST THE WALL. -- You reach *under* your opponent's right arm and over his left one, placing your fingers on the outside of his left elbow. You also place the palm of your right hand over the same elbow if necessary, over your own fingers. (Figure 28-1.)



By applying sharp pressure from the body on this elbow, you will force your opponent to your left, and in most cases, crash his head against the wall. (Figure 28-2.)



34. THIRD DEFENSE AGAINST TWO-HAND FRONT CHOKE AGAINST THE WALL. -- If your opponent should grasp you in this manner and bend his arms, he will thus render the first two defenses useless. Your defense for such an attack will be to raise your left hand, the back of your hand toward the ground, and strike with the power of the body between hip bone and the floating ribs. Contact is made with the little finger edge of the hand. [Figure 29.]



This blow can be delivered by either hand on either side, depending on whether you are right-handed or left-handed. It will cause your opponent to release his hold, and, in most cases, also deprive him of his wind for a good space of time.

35. DEFENSE AGAINST ONE-ARM STRANGLE FROM REAR. -- Your opponent attacks as illustrated in Figure 30-1.



Your initial reaction is to place your chin in the crook of your opponent's elbow so that he cannot choke you, at the same time grasping the back of his arm just above the elbow with your right hand and placing your right foot just on the outside of his right foot. (Figure 30-2.)



By striking backwards with your hips against his midsection, retaining your hold on his upper arm with your right hand and bending from the waist swiftly, you will catapult your opponent over your head and to the ground. (Figure 30-3.)



36. DEFENSE AGAINST TWO-HAND CHOKE FROM REAR. -- Your opponent attacks in the manner illustrated in Figure 31-1.



Your initial action is to reach up with your right hand, grasping the base of his right thumb and placing your own right thumb on the back of his hand close to the wrist, at the same time bending to the right. (Figure 31-2.)



You now balance on your right foot, pivoting on the sole of that foot to the right, using your left leg for momentum. As soon as you have executed half a right turn, you will reinforce your grip on your opponent's right hand with a grip with your left hand, twisting strongly to your left. (Figure 31-3.)



This will result in your opponent either executing a somersault, usually landing on his head, or having his wrist dislocated and broken.

37. DEFENSE AGAINST ONE-HAND FRONT CHOKE. -- Your opponent attacks by grasping you by the throat with his right hand and attempting to choke you as illustrated in Figure 32-1.



You step backward with your right foot, at the same time grasping his right wrist and *holding it close to your throat*. Place your left foot between and in front of his legs. (Figure 32-2.)



Bring your left arm over your opponent's right elbow without touching it with your hand; retaining your grasp on your opponent's right wrist with your right hand, you bring your armpit on top of his right elbow, and turning to the right, reinforce the grasp on his wrist with a similar grasp with your left hand. Now bring pressure to bear by lifting upward on the captured right wrist and pushing downward with your armpit on his elbow. In this position, you can either force him to submit, or to suffer a broken or dislocated elbow.



38. FIRST DEFENSE AGAINST KICK WITH RIGHT FOOT. -- When you are just within reach of your opponent's foot, and he suddenly reaches out, attempting to kick you in the groin, you execute a side movement of your body without moving your feet. This is done by bending the left knee, straightening the right knee, and twisting the hips to the right as illustrated in Figure 33-1.



This causes your opponent's foot to miss its mark. You make no attempt to stop the force of the kick, but rather place your hands under his foot and ankle and continue his movement by lifting upward. (Figure 33-2.)



His movement plus even a slight amount of additional help by your hands will lift your opponent into the air, dropping him on his back. (Figure 33-3.)



39. SECOND DEFENSE AGAINST KICK WITH RIGHT FOOT. -- When you are close to your opponent, and he attempt to knee you or use a short kick, you will turn your right slightly, raising your left knee to your right front as a means of protection and bring the outside edge of the sole of your shoe to catch the blow. (Figure 34-1)



When your opponent's shin makes contact with the hard edge of your shoe, the results will be painful and effective. (Figure 34-2.)



40. DEFENSE AGAINST KICK WITH LEFT FOOT. -- Since you can never be sure with which foot your opponent intends to kick, the initial side movement of your body must always be in the same direction. Therefore, your initial movement in this case will be identical to that in Figure 33-1. Figure 35-1 illustrates the movement.



The only difference is that in this case, immediately upon executing the side movement of the body, you will reach down with your right hand and catch your opponent's ankle, at the same time stepping forward with your right foot. (Figure 35-2.)



From this position, you will balance on your right foot, and lifting your left foot, strike forcibly with the calf against the back of your opponent's knee, at the same time striking him under the chin with the heel of your left hand. (Figure 35.3.)



The results are self-evident.

56. DEFENSE AGAINST DOWNWARD BLOW WITH CLUB. --

As your opponent strikes a downward blow with the club, you will present your left forearm against his right forearm in the manner illustrated in Figure 51-1.



Figure 51-1.

You will make no attempt to stop the blow directly, but rather deflect it to your left so as to enable you to wrap your left arm around his right one, bringing your wrist under his right elbow. See Figure 51-2.



Figure 51-2.

Your further action is to place your right hand on your opponent's shoulder or upper arm and lock your left hand on your own forearm. See Figure 51-3.



Figure 51-3.

You are now in a position to break your opponent's arm simply by applying pressure. A small degree of pressure will cause him to drop his weapon.

57. DEFENSE AGAINST SIDE STROKE WITH CLUB. –

The more experienced individual will strike a slanting sideward blow at the side of the head as illustrated in Figure 52-1.



Figure 52-1.

You will make no attempt to stop the blow, but will lower your head out of range by bending the knees, at the same time reaching upward with your left hand or arm, without grasping your opponent's club arm) and striking your opponent's forearm, continuing its momentum over your head. See Figure 52-2.



Figure 52-2.

This will turn your opponent completely off balance. You will now take a long step with your right leg to your opponent's right, at the same time twisting your body to left and raising your right arm shoulder-high with the back of your body and shoulders. Your elbow will make contact in the soft spot of your opponent's side between the hipbone and the short ribs. See figure 52-3.



Figure 52-3.

A man struck in this manner will drop as though shot.

58. HOW TO HOLD CLUB. – The club, when it is carried, should be used only with the left hand. The thong should be of a length suited to the hand of the individual who is to use it. In wrapping the thong around the hand or arm, the following procedure should be followed. The thumb is first hooked through the loop of the thong. See Figure 53-1.



Figure 53-1.

The thong is then brought over the back of the hand (Figure 53-2) and the handle of the club brought up from the little finger edge and then grasped by the hand with the grip illustrated in Figure 53-3.



Figure 53-2.

The club should not be used as a bludgeon except in dire necessity, but should be used as an extension of the arm. It is a much more effective weapon if it is used to jab rather than to strike. Practice in using the club in this manner will render it very effective against attack by many types of weapon. It can then be used in parrying blows or turning aside thrusts in the same manner as the fencer uses the foil.

When it is necessary to stop a charging opponent or to subdue a recalcitrant individual, a jab to the solar plexus is extremely efficient. See Figure 54-1.



Figure 54-1.

If your opponent is so close as to render the body jab impractical, the chin or throat jab is equally effective. See Figure 54-2.



Figure 54-2.

59. WHERE TO STRIKE IF NECESSARY. –

If an opponent or opponents are moving in and you do not wish to damage them severely, their desire for combat can often be cooled by the blow to the wrist or hands (Figure 55-1) or by the blow to the shin (Figure 55-2).



Figure 55-1.



Figure 55-2.

If it becomes necessary to put a dangerous antagonist out of action, the blow to the side of the throat just behind the jaw line (Figure 55-3) is efficient without being dangerous.



Figure 55-3.

The backhand blow to the opposite side of the throat (Figure 55-4) is equally effective.



Figure 55-4.

60. USING CLUB AS COME-ALONG. –

The most efficient use of the club is its use as an adjunct in taking a man prisoner without causing him bodily harm. The club is still in the left hand. Your right hand grasps your opponent's right wrist, and lifting his arm slightly, the club is thrust under his left arm (Figure 56-1), over his shoulder with its end lodged just behind your opponent's neck (Figure 56-2).



Figure 56-1.



Figure 56-2.

Your hand grasping the hilt of the night stick should be just behind your opponent's upper arm with your thumb against his ulna nerve two inches above the elbow. Pressure is applied downward and backward with your right hand on your opponent's right wrist.

Your opponent will be forced to his toes by the pain. However, he will be in no danger of having his arm broken. See Figure 56-3.



Figure 56-3.

61. USING CLUB AS HANDCUFF. – You have utilized the standard procedure of searching a prisoner, placing his hands against the wall and causing him to extend his legs as far to the rear as possible. Since he is dangerous, you now wish to secure him in such a manner as to enable you to march him where you will. You will place your right foot just inside of your opponent's right foot in order to be in position to drop him to the ground if he becomes belligerent, and order him to bring his right wrist backward, at which time you will grasp it with your right hand. See Figure 57-1.



Figure 57-1.

Now place one loop of the thong of your club over his right wrist and bend his right arm at right angles up his back. See Figure 57-2.



Figure 57-2.

Order him to place the top of his head against the wall and bring his left arm backward. If he fails to obey this order, a slight push on his right arm up his back will change his mind. When he does bring back the left arm, you will insert that hand through the thong also. See Figure 57-3.



Figure 57-3.

You will now slip the handle of the club as close to your opponent's body as possible with the long part of the club extending up the back almost to the neck. Grasping the hilt of the club (Figure 57-4), you will be in position to march your prisoner where you will.



Figure 57-4.