

HONOR BLACKMAN'S BOOK OF SELF- DEFENSE



IN WHICH THE STRIKING ACTRESS DEMONSTRATES "DEFENSE GALORE"

HONOR BLACKMAN'S BOOK OF SELF-DEFENSE

BY HONOR BLACKMAN, WITH JOE AND DOUG ROBINSON

PHOTOS BY BRIAN WORTH

WARNING

This book spells danger for any undesirable types, male or female, who press unwelcome attentions upon you, male or female, without realizing that you know how to take care of yourself. (You *will* know how to take care of yourself if you practice what Honor Blackman preaches.) And it will mean new self-confidence for you as you discover the art of unarmed self-defense and the immense advantage it can give you over any potential attacker, be he flirt or felon. Are you ready?

In *Honor Blackman's Book of Self-Defense*, the beautiful motion picture actress who first stunned American audiences—and James Bond—as Pussy Galore in the film *Goldfinger*, gives away the secrets of her success with men. Or rather her success at holding them in line when they fail to see the line.

Miss Blackman is an enthusiastic exponent of two of the leading modern methods of unarmed combat: judo and karate. And in 132 action-packed photographs and the accompanying text she convincingly demonstrates what can be done to foil any fool determined to give you a rough time.

Miss Blackman first learned basic judo and karate techniques for a role in a British television series she describes as “a sort of female James Bond with a touch of Pearl White.” And as all who saw *Goldfinger* can attest, she learned her lessons well.

(Continued on back flap)



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**HONOR
BLACKMAN'S
BOOK OF
SELF-
DEFENSE**





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DEFENSE**

Honor Blackman

WITH JOE AND DOUG ROBINSON

Photographs by Brian Worth

THE MACMILLAN COMPANY

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JUDO IN MY LIFE

JUDO has been described as the art of conquering by yielding, and I must say that in the past two or three years I've yielded to a large number of strong men—purely professionally of course—and have sent them soaring through the air with the greatest of ease.

It all started as part of a job—then I found myself becoming more and more fascinated by this extraordinary blend of art and exercise that manages to be a splendidly effective means of self-defense without drawing you into the painful indignity of a free-for-all.

I had been working in a British television series, playing a sort of female James Bond with a touch of Pearl White. There were many reasons for the program's popularity, but certainly one of the contrib-

uting factors was that I seemed to be continually hurling well-muscled thugs about, giving an all-systems-go display of self-defense and judo in action.

It wasn't a calculated plan: I mean, there was no clause in my contract offering up my limbs to the hard cement of the studio floor. In fact, the show, which was called *The Avengers*, might have had an entirely different kind of impact if I'd followed the advice of a delightful French ex-Resistance man I went to see at the beginning of the series.

"What," I asked, "does a girl do when a great brute suddenly turns ugly, and there's no one to come running with help?"

He hesitated—for one of the few times in his life, I suspect.

"May I be crude?" Well, I *had* asked. I nodded.

His smile was nostalgic as he leaned forward confidentially.

"Ze knee where it 'urts 'im most," he said briefly.

His tip might have saved me a lot of energy and bruises, but one thing I'm sure of: I wouldn't have won any Popularity Polls with the other actors!

By the third week of the series, when the script had me reaching into my handbag for a gun yet *again*, we were so bored with the limitations that we decided to spread the net a bit.

First we tried surprise tactics, like equipping me with a garter holster for a change (with a marvelous man in the gunsmith's giving us an animated lecture on how lady undercover agents wear and draw their weapons—all the harder to take seriously since he was wearing my frightfully feminine black-lace garter holster strapped round the thigh of his impeccable morning-suit trousers).

But feminine though the holster was, even holding the smallest possible revolver, it *did* make me walk rather oddly, and actually, you won't find many places where you can go dragging up your skirt at the sight of a possible assailant.

The fact that I happened to choose a black leather suit for my fighting outfit was almost accidental, and very practical: Cathy, the heroine of the show, led a *very* active life, and I soon realized that skirts were out of the question. When your legs are flying over your head, the last thing

you want to be worrying about is whether your stocking tops are showing. So pants and jacket seemed a good idea. Leather is hard-wearing and difficult for your opponent to get a grip on, so leather it was.

It was now becoming clear that concealing firearms about her person, as they say, is extremely difficult for a woman: men wear holsters slung under their armpits—but they, after all, don't have bosoms and close-fitting sweaters to worry about. Swords and daggers, we decided, were not only difficult, but dangerous (no safety catches)—and switchblades are distinctly unpopular and somewhat out of character for a high-class and strictly amateur undercover girl. So I was left with the purely physical.

At that point we stumbled on the noble art of self-defense. Slowly, judo expertise was worked into my part. Not quite slowly enough though—I still have scars on my back from being thrown in a fight before I'd learned to fall properly.

And so, my interest in judo was born out of sheer necessity: judo is the most effective method of unarmed combat. It became part of the normal training for most of the armed forces in the last war; policemen and policewomen learn judo. Perhaps its greatest advantage—especially for women—is that it doesn't require brute strength. You quite literally turn your opponent's strength against him. And it works.

I have rather strong views on the gratuitous use of violence, and this is another reason why judo appeals to me: it is essentially a *defensive* technique. Theoretically, you can't make use of judo unless someone attacks you, or makes a menacing move, first. In *The Avengers*, Cathy never used judo except to ward off an attack or stop a criminal.

Because you can't fake something as precise and lethal as judo, I continued taking lessons, learning more and more about it. I went to Joe and Doug Robinson's gymnasium in London and had the insides knocked out of me for hours on end, learning some of the hundred-odd holds, throws, locks, and breaks that the average judo expert takes in his or her stride.

Slowly, I began to realize that my reflexes were quicker generally, my movements more supple and relaxed, and my figure in tip-top form.

So the three of us got together and thought up some of the awkward situations people do find themselves in—and then we showed how they could get themselves out of trouble.

Although we had a bit of a laugh setting up some of the shots, and have treated the subject fairly lightheartedly, I can assure you the situations and solutions are absolutely authentic.

Remember that this is a book on self-defense using judo, rather than on classical judo techniques. We do deal with the basic judo movements, but incorporated with them are both karate and jujitsu. Briefly, jujitsu is generally used with the intention of maiming or killing an opponent rather than for sport. Karate avoids the holds and throws of jujitsu, and relies for its effectiveness on deadly blows to vulnerable points of the body.

I began by describing judo as an “art,” and it *is* an art. When you take lessons from a judo teacher you don’t just line up and start flinging each other about haphazardly. The whole tradition still has tremendous importance: the way you begin, for instance, by bowing to each other ceremoniously. It gives you the feeling you are the newest link in a very ancient chain.

By the time you have read the book you should be ready to start practicing: find a judo club and plunge in—you’ll love it. And when some six-foot-six smart aleck with shoulders like a prizefighter starts getting funny, you may give him a painful surprise. Not too painful though, I hope. Save the really savage stuff for emergencies—after all, you don’t want to leave a trail of broken bones in your wake.



PART ONE— BASIC TECHNIQUES

MOST PEOPLE think of judo as being Japanese, but, in fact, in its original form it was invented by Lama monks in ancient China, to defend themselves against thieves and bandits.

When, in about the middle of the seventeenth century, Japanese travelers returned home with descriptions of the monks' ingenious methods of self-defense, the new techniques were soon combined with an existing, traditional—and very complicated—form of unarmed combat used by the aristocratic Samurai warriors.

Jujitsu, as they called it, was regarded as the exclusive property of the nobility (and it did provide them with a devastating additional means of subduing any rebellious peasants). For centuries it was taught secretly—so secretly that very few students fully mastered its tortuous techniques. Only when feudalism in Japan died out did jujitsu begin to filter through to schools and gymnasiums throughout the country and become a national sport.

In 1882, Jigoro Kano founded the Kodokan in Tokyo, a judo school which introduced the modern style, drawing the best points from the hundreds of existing varieties of jujitsu and developing what Kano called judo. Kano himself became famous through judo: he was a member of the Olympic Committee, and ended up in the Japanese House of Lords.

Gradually, the police and armed forces in Japan began to learn judo as part of their recruitment training, and in a modified form it became

part of the basic combat training for the Western armed forces in World War II.

In Japan, judo is much more than a fine form of exercise: it is an extension of their philosophy, their religion. Mastery of its physical aspect is merely a step toward the complete mental concentration and control for which they strive. Its ritual is all-important.

The philosophical application of judo can be equally fascinating to Westerners, and a lot of students who start out casually to flip through a book on its history find themselves drawn into extensive studies.

Judo was introduced into Britain by two Japanese in the early 1900s: Gungi Koizumi became known as a teacher, while at the same time Yiuko Tani was touring music halls throughout the country giving judo demonstrations, challenging—and defeating—all comers. He beat everyone from wrestlers to heavyweight farm hands: he himself was five feet one inch tall and weighed barely 125 pounds.

It was this irrefutable evidence of the power of judo which really aroused general interest in the art.

Since then, with more and more Europeans and Americans becoming expert judokas, the Japanese supremacy has been successfully challenged: Western champions are now as plentiful as Japanese and, in fact, as this is written, the World Champion is a Dutchman.

Although I myself am a relative newcomer to judo, I have already found it a stimulating and rewarding element in my life.

In preparing this book, I have donated my unlimited enthusiasm and rather more limited skill: certainly I would not wish to be considered an expert, merely a proselyte spreading the good word.

For the technical basis of the book I have leaned heavily on the help of the experts. In this way, we have combined reliable theory with practical demonstration in a way best calculated to help interested beginners.

The word “judo” can be translated as “conquering by yielding”; an accurate description, since this is essentially a form of combat where your opponent’s superior strength or size, far from being automatic advantages, are, in fact, used against him.

The technique of apparently giving in, drawing your opponent off-balance, and then using your knowledge of anatomy and leverage to overpower him will enable you to turn the tables on the most powerful adversary if he does not possess a knowledge of judo. It does, however, require careful study and considerable practice if you are to make the fullest use of the various movements.

Speed, timing, and accuracy are everything in judo: never meet force with force. The whole point is to render your antagonist helpless with the minimum effort and risk to yourself. The means used fall into three groups: throwing; getting a grip on your opponent so that he is unable to move or resist without being injured; and temporarily rendering him helpless (or unconscious) by a blow or kick at a key nerve point.

Exponents, or judokas, wear judo-gi, a loose white canvas jacket and linen trousers, and their progress is marked by the color of their belt: beginners wear a white belt; as they improve they move up through yellow, orange, green, blue, brown, and black. A thrifty idea, because the same belt can be dyed successively as the student's status rises!

Above the lowest black belt are nine grades, called dans, but no American has so far risen higher than a seventh dan.

For practice at home you need a mat. You can buy a proper judo mat, or you can improvise with three or four layers of felt and a blanket on a nonslip surface.

To succeed in judo you need smooth coordination, quick thinking, and lightning reflexes, allied to a knowledge of nerve, muscle, and gland positions. It has been known for a beginner to reach black-belt standard in eighteen months, but it usually takes far longer. I haven't quite got there yet, but then, breaking off lessons to make a film every few months isn't an ideal training system!

For sport and exercise, judo is one of the best forms of physical training in existence. In a dangerous situation it is a means of self-defense that can be used with lethal effect. Therefore, the student *must* know just how powerful the various holds, throws, and locks are.

Broken bones, badly injured muscles and ligaments, even death, could follow an irresponsible demonstration.

Most important of all is mastery of the breakfall: the judo method of falling in which the force and effect of a throw is reduced to a minimum by striking the ground in a kind of quick beat with hand or foot, just before the body hits the ground. This is the basic movement which makes everything else possible: if you are worrying about being thrown yourself, you will never acquire the concentration and relaxation of the successful judoka.

Even today, teaching methods vary almost from one gymnasium to another, and many teachers still use the traditional Japanese names for the movements.

Since this book deals with self-defense based on judo, and does not in any way pretend to be a manual on judo itself, we have aimed at simplicity throughout. To help beginners with no previous knowledge of the subject we have used English names for the movements—which we have described in the most straightforward manner possible.

Going on my own experience, I have selected judo throws which are particularly helpful in self-defense, and have only dealt with attacking tactics as a last resort.

The book is divided into two parts, the second dealing with very useful, but fairly tricky techniques, which could prove dangerous to both attacked and attackers without a certain degree of skill.

Fortunately, this is neither difficult nor inconvenient to acquire, since there are judo clubs all over America and with reasonable aptitude a beginner can reach the necessary level in about six weeks.

What must be stressed again and again is that before any of the moves in Part Two can be attempted, the basic techniques of posture, balance, breakfalling, etc., have to be mastered.

These I have demonstrated, with the help of the Robinsons, in Part One of the book.

Judo is a subtle and profound subject: I realize that we have only skimmed the surface. But in doing so, I hope we have aroused your interest and inspired you to investigate it further for yourself.

STANCE

The basic position in judo is one of natural relaxation: standing upright, arms hanging loosely by your sides, feet about eighteen inches apart. Your weight should be on the balls of your feet, with your knees and pelvis thrust slightly forward to keep your balance firm.

In attacking or defending, you will find that almost instinctively you adopt a slightly crouched, knees-bent, arms raised and curved, almost in a ballroom-dancing, position.

It is imperative that from the moment you step onto a judo mat you do not take your eyes from your opponent for one instant. This is one reason for the ceremonial bow at the beginning and end of a practice bout or contest; it means that both of you are prepared for action.



WARMING UP AND EXERCISES

It is vitally important to go through warming-up exercises before a session of judo—and at the end, to allow yourself to cool down gradually.

To launch straight into the demanding physical movements of judo without this preparation could cause strained or damaged muscles. Nor will a hot shower accomplish it for you: hot water may make your skin tingle, but your muscles will be no more flexible than before.

Warming-up exercises should occupy about five to ten minutes at the start and end of a session. The movements can include squatting, trunk twisting, loin loosening, sit-ups, legs swiveling, and the jackknife.

We illustrate some of these, with a suggestion as to how many times they should be repeated. Note that only after building up gradually should you attempt the full number. *Never* try to force yourself through exercises before your body is capable of carrying them out easily. Work up steadily and slowly from three or four of each movement until your muscles are strengthened.

THE SQUAT

Keeping your back straight, head up, and feet flat on the ground, push down till you



are in a squatting position. *Do not* allow your heels to lift as you lower yourself toward the floor. Begin with three sets of five for the first week or so, resting briefly between each set, working up gradually to sets of twenty.

TRUNK TWISTING

Keeping hips and legs braced firmly, feet pointing forward, swing your arms and the upper part of your body as far around to the left as possible, then as far around to the right. The whole purpose of this exercise is to put a strong twist on your waist muscles; and your legs and hips must be kept facing forward throughout. Begin with ten movements, gradually working up to forty or fifty.

LOIN LOOSENING

Work up to three sets of twenty, resting briefly between each set. The loin loosener is a rather unusual exercise: stretch out face down on the ground, taking a “press-up” position, poised comfortably on your toes and the balls of your feet. Bring your right foot through between your left leg and the mat, stretch it a good eighteen inches past your left leg, with as much twist on your body as possible. Cross over and through in the same way with your left leg, “walking” on the spot, keeping your arms rigid and your hands flat on the mat.



JACKKNIFE

Work up to three sets of eight, resting between each set. This is a very strenuous movement. Lie flat on the mat, legs straight, arms by your sides. Then, smoothly and simultaneously swing your legs and arms up to meet in the air, so that you are balanced on your buttocks. As smoothly, return to the lying position.

LEG SWIVELING

Work up to three sets of ten. Lying on your back, arms spread out flat on the mat, draw your knees up as high as possible. Then, keeping them together, swing your knees over to the left till they touch the mat. Still keeping knees bent as high as possible on to your chest, and your upper body flat to the mat to give you as much twist at the waist as possible, swing your legs over to the right to touch the mat. I am demonstrating here the movement carried out with two of the most common faults: legs insufficiently bent and knees apart. Remember to keep those knees *up high*, and together!



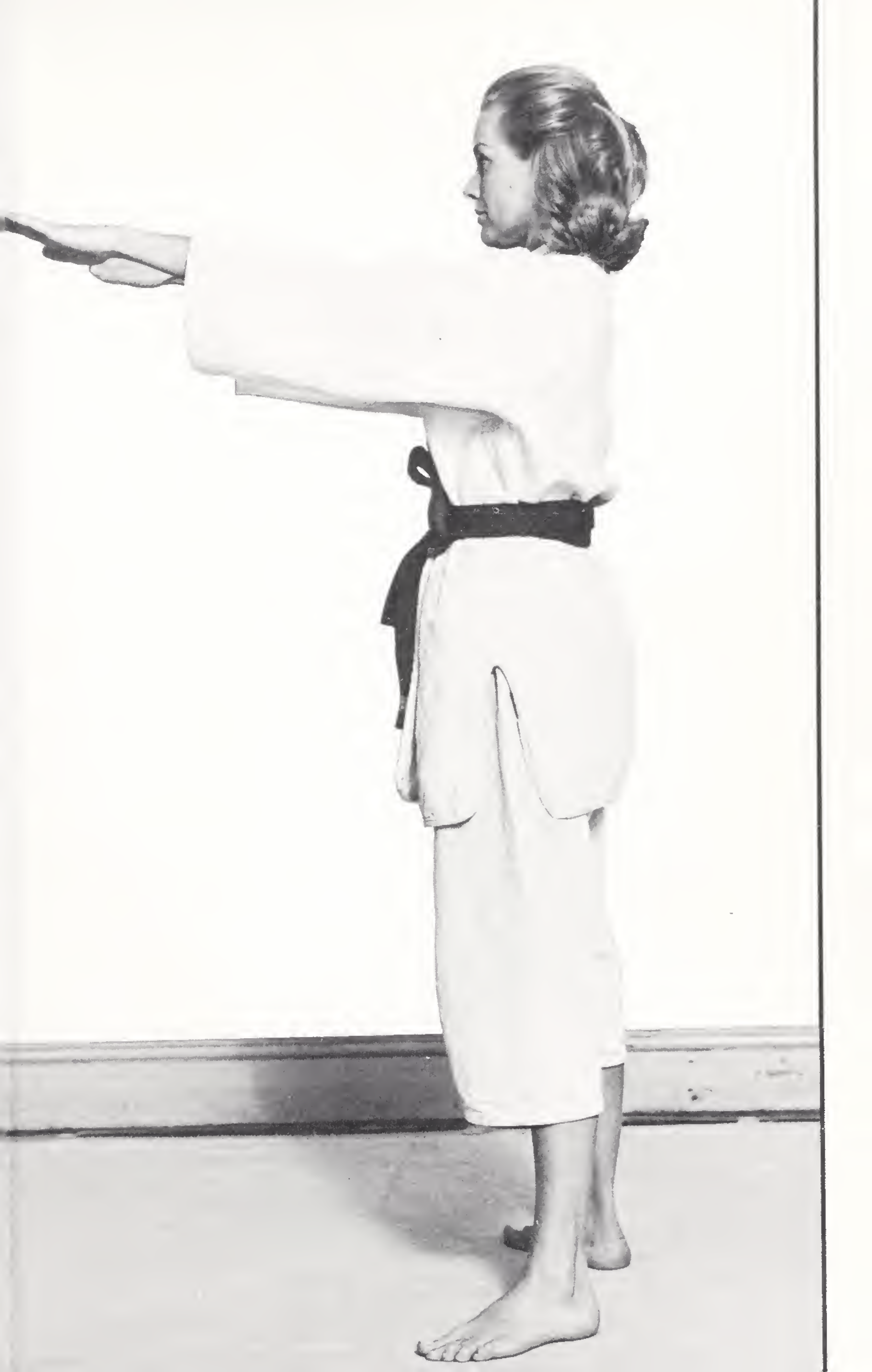
BREAKFALLING

Breakfalling is perhaps the most important art of all. Unless you have perfected the breakfall you will never become a good judoka, because in attempting a throw, you will be nervous of being thrown yourself, and this will obviously impede your progress. You should learn to fall properly before you attempt anything else.

The most important element in breakfalling is relaxation. If you are practicing at home and do not possess a judo mat, make sure you have a thick carpet to work on.

The first thing you learn in breakfalling is the beat. Lying on your back, bend your legs and lift your hands until they are almost directly above your shoulders. Then, completely relaxing your arms, you swing the arms downward to the mat, slapping the floor, with your hands at a forty-five-degree angle from your body. The arms should be slightly bent, and you should beat the floor with a loose, whiplike action.

First sit on the floor. Roll backward, keeping your chin on your chest. This will curve your spine like an armchair, ready to roll into the beat. When you feel happy and confident doing this, you are ready to attempt the real exercise. Squat on your



haunches, the weight on the balls of your feet. Remember never to *throw* yourself: falling in this case is an involuntary action. Again with your chin on your chest, sink your hips as close to your heels as possible, roll backward and, as you go, beat with both hands on the ground. You *must* beat the ground before your body touches it. This will save you from discomfort or injury, as the beat of the hands absorbs the shock of the fall.

SINGLE RIGHT-HAND BREAKFALL

From your squat position, sink your hips onto your heels, then falling backward, strike the mat with your right hand before your shoulder touches the ground, making sure you keep your head off the ground to protect it from injury.

It cannot be stressed too much that you *must* relax as you fall backward, and for this particular movement, it is a good idea, to ease the fall, to raise your right knee as close as possible to your chest so that you fold your body, as it were, in the direction of the breakfall. Naturally this movement can be performed on your left side as well and also straight back, using both hands. In the latter case, make sure your legs roll upward, forming the armchair movement described earlier.



FORWARD-ROLLING BREAKFALL

Step forward with your left foot, spread your fingers and place your hands on the floor, lifting your right leg up behind you. This will tilt you onto your left leg. Bending toward the ground until your head is about six inches away from the floor, bring your head through your arms, lowering the back of your shoulders onto the mat. At the same time, push off with your left foot. This will begin the roll. Fold your legs underneath you, so that as you complete the roll, your feet are in a position to help you stand up again. When practicing this movement, be careful you do not fall on your head and injure your spine. This seems an obvious piece of advice, but one which cannot be repeated too often. Before carrying out a new movement, check through meticulously to see that you have understood the instructions. It is less painful to discover a mistake *before* you hit the floor!

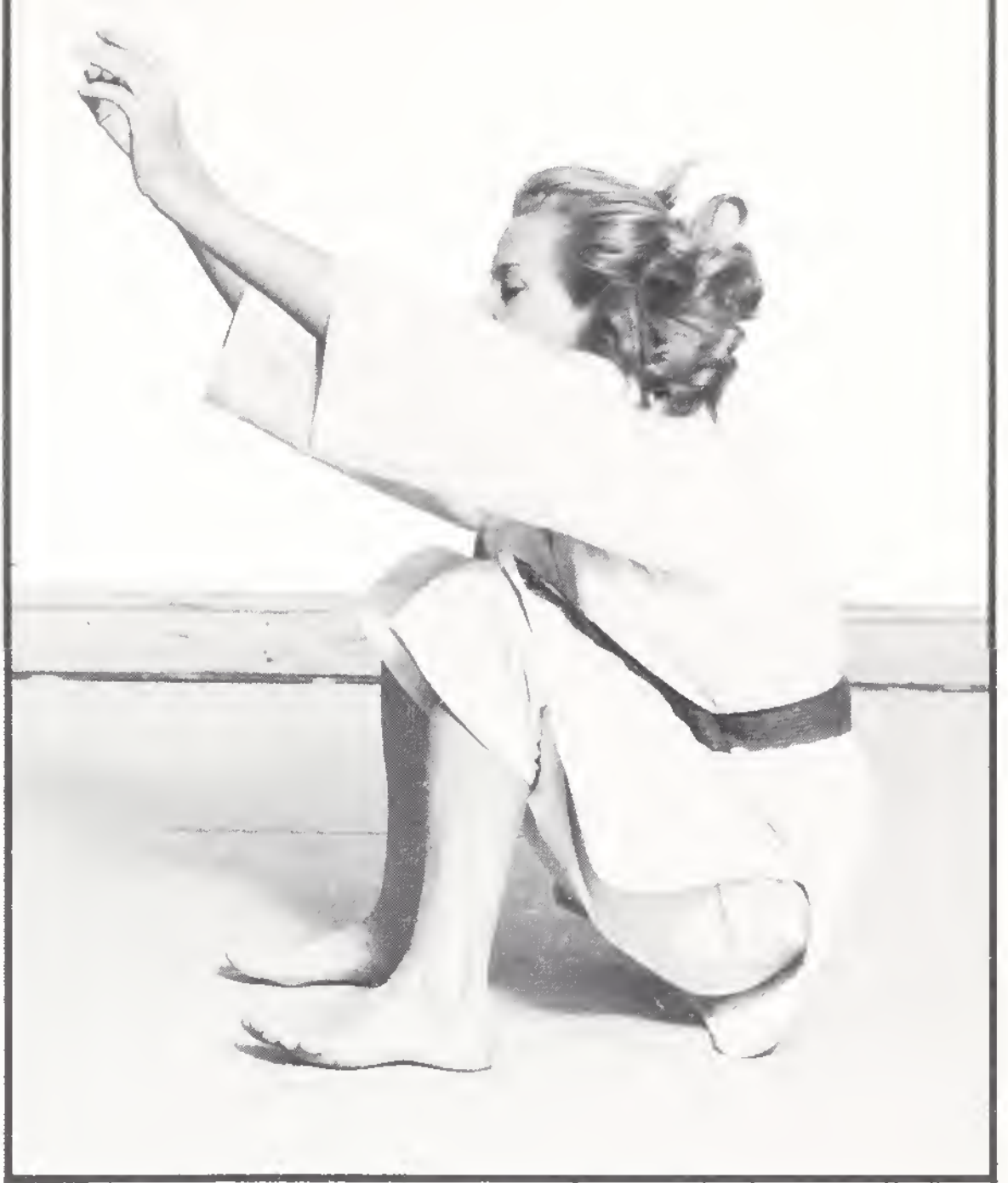
When you have mastered the first forward-rolling technique, you will be ready to try the more spectacular method. However, don't attempt it unless you have an experienced instructor standing by.



Step forward with your left foot, raise your left arm in front of you until it is parallel with the floor. Bring your hand down onto the mat in front of your left foot, so that you fall with enough impetus to roll over. Having fallen forward, following your hand onto the floor, turn your head toward your right shoulder, and roll down your extended arm so that you roll in a continuous motion from the back of your wrist across your shoulders. This will roll you over onto your back; your right leg, folded underneath you, will catapult you up onto your feet again.

FRONT-SOMERSAULT BREAKFALL

If you practice very assiduously and for a very long time, you may one day be able to do a breakfall like this one demonstrated by Doug Robinson. Although you may think so from the picture, he will *not* land on his forehead, but on his side.



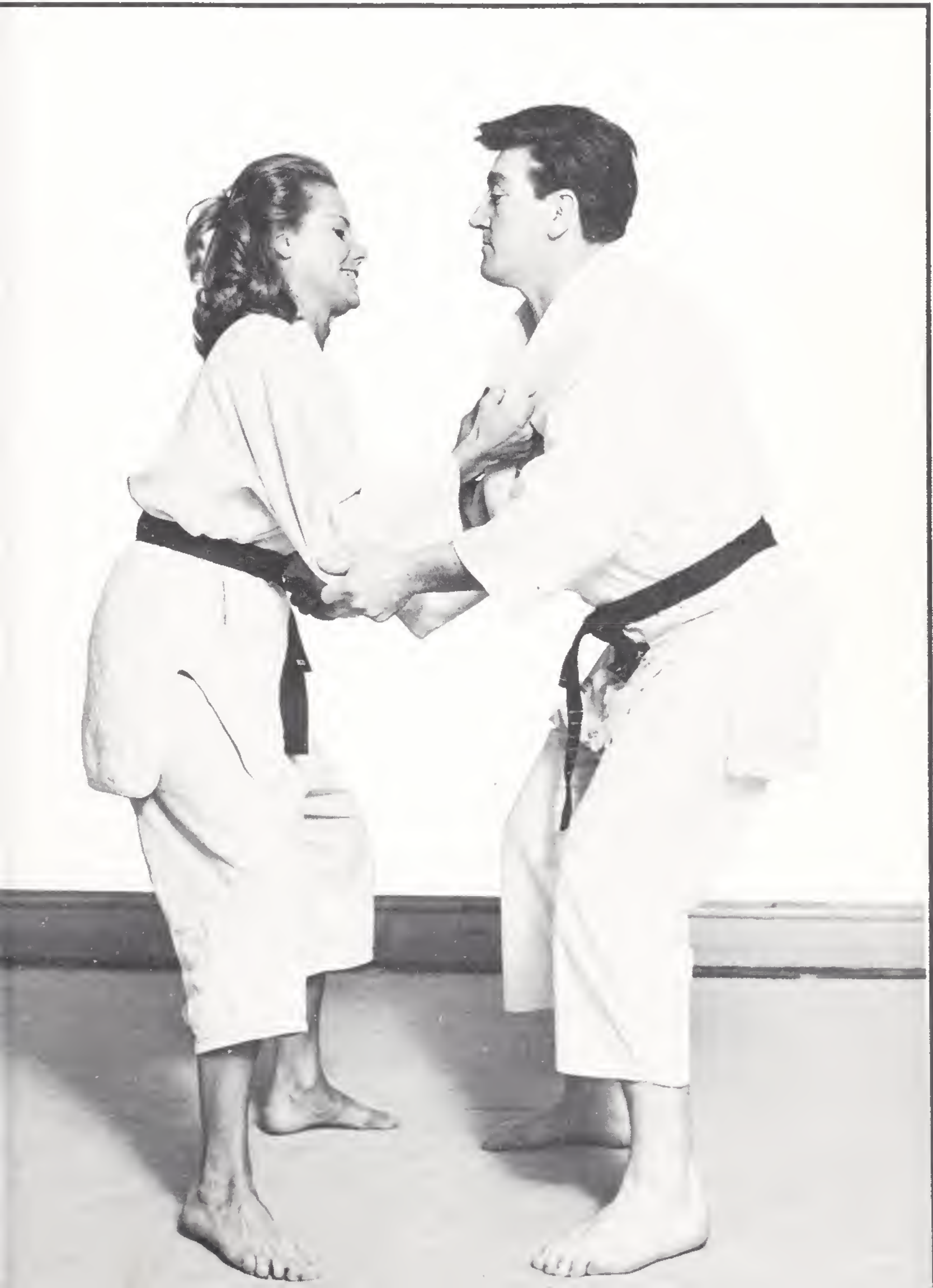
BREAKING BALANCE

To carry out any judo or self-defense technique successfully, you must break your opponent's balance. Otherwise you will have to lift him literally off his feet—an operation requiring considerable physical strength, and probably impossible if your opponent happens to be heavier than you are.

On the other hand, an opponent who has been put off-balance can be thrown much more easily because he is already unsteadily based.

Breaking your opponent's balance and then applying a judo technique are in a sense two movements. But it is vital that they should follow one another smoothly and swiftly. Correct timing in both preparation and completion of a technique is essential, and it is best if you can think of it as two parts of the same maneuver.

We need not go into a detailed description of *how* to throw your opponent off-balance here, since this is described fully in each of the holds and throws we illustrate.



What you should remember, however, is that it may often be necessary for you, too, to be off-balance during a movement. Exerting all your powers to spin someone else off his feet will inevitably pull you off center: once you feel that your opponent has lost his balance, you can easily recover your own.

PULL-PUSH

Make as if to break your opponent's balance forward by pulling him hard toward you, grasping his lapels. To counter, he pulls violently away from you, and you, changing your pull to push, break his balance backward.

In this demonstration, I have pushed my opponent away from me—hard—in order to disengage. If, however, you want to follow up with a throw, obviously you must maintain your hold on your opponent's lapels.



SIDE BREAK

I pull hard on my opponent's right sleeve with my left hand, and at the same time lift up sharply on his lapel. This tilts him off-balance.

REAR BREAK

To break an opponent's balance to the rear you cannot simply push him backward with both your arms, since this will put you yourself off-balance. Therefore, you thrust forward with your right hand, holding his right sleeve firmly at the elbow, even pulling downward slightly. This will maintain your balance, while breaking his backward, with the hard outward thrust of your right arm.

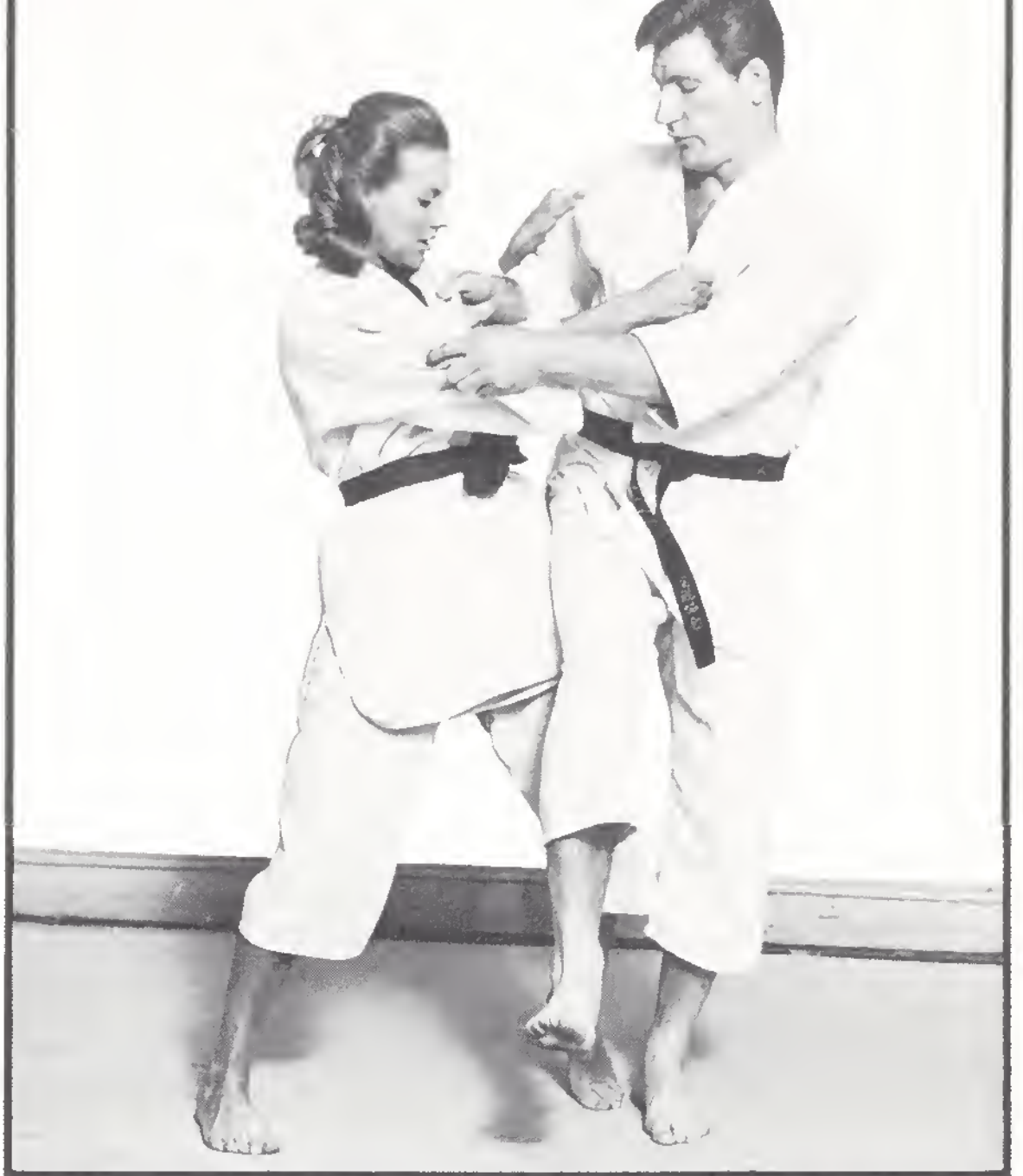


BASIC DEFENSIVE BLOCKING TECHNIQUES

When you are learning and practicing judo, you have to learn how to break and frustrate your opponent's attack. If not, you will establish frequent and protracted contact with the floor, since you will be unable to prevent his throwing you whenever he wishes.

It is not always possible to make a counterthrow—sometimes the only effective movement you can make is to obstruct. Certainly this should be practiced endlessly, since it teaches you to anticipate your opponent's moves.

I have touched on blocking here for the benefit of those who are practicing on the judo mat. But even in a street attack it could be extremely useful.



DEFENSIVE BLOCK TO SWEEPING LOIN THROW

As your opponent attacks with a sweeping loin, see page 47, you turn your hip in toward him, pushing off hard with your left hand, which breaks his balance.

DEFENSIVE BLOCK TO EXTERIOR REAPING THROW

As your opponent's right leg sweeps in to knock your leg out from under you, lever your weight forward, pushing with both hands, which will break your opponent's balance to the rear.



SEVEN BASIC THROWS

In this section I have picked seven of the most straightforward movements for the beginner to learn and practice, movements which are also the most effective in self-defense.

You will undoubtedly find that one or another of these movements comes particularly easily to you: practice it all the more; specialize in it. Reflexes, coordination, timing, confidence—all improve with constant practice, and your instinctive preference will give your movements added speed and assurance.

1. EXTERIOR REAPING THROW

Step forward with your left foot to the outside of your opponent's right foot; with your left hand pull his sleeve toward your left hip, and at the same time with your right hand lift upward on his left lapel. This will break his balance onto his right foot.

Simultaneously, curl your right leg to the back of his right kneecap, maintaining your pull on his right sleeve. Pivot to the left and swing your leg back with all your force against the back of his right knee.

This will knock his legs from under him and throw him to the ground, onto his back, with considerable force.



2. BODY DROP

Step forward onto your right foot to the interior of your opponent's right foot. With your left hand, pull his right sleeve toward your left hip, and thrust his left lapel upward with your right arm. This will off-balance him onto his right foot. Deftly swing your left leg backward to the front of his left foot, placing your right foot past his advanced right foot, making sure your right leg is bent.

With the continuous pull of your left hand on his sleeve and your right hand thrusting hard on his left lapel, straighten your right leg against his advanced right leg, and turn to your left. You will throw your opponent around in a half circle and onto his back. (You can see the final position of this movement on page 47.)

NB. This technique requires split-second timing and delicate balance. We suggest you practice the footwork at least twenty times in every practice session to strengthen your leg muscles and gain fluency in the movement.



3. SWEEPING LOIN

Step forward onto the ball of your right foot to the center of your opponent's feet. To break his balance onto his right leg, pull his right sleeve toward your left hip; thrust up on his left lapel with your right hand, swinging your left leg in almost to join your right leg. Continuously pulling his right sleeve hard to your body, wrap your right leg round his advanced right leg, throwing your head to the left in a swivel movement of the body. With a powerful pull on his sleeve, sweep your right leg back as hard as possible against his advanced right leg. (In this picture my right leg should be straighter.) This will turn him through the air and onto his back.

As with the body drop, we suggest constant practice on the footwork and coordination of the pull of arms, sweep of leg, and curve of body. The necessary speed and smoothness of movement can come only with long practice.



4. SIDE ANKLE SWEEP

This is one of the trickiest throws in judo. It is a basic technique, but requires more balance, speed, and judgment of timing than any of the other basic throws.

Grasping your opponent's right sleeve with your left hand, and his left with your right hand, step forward onto your right foot, at the same time pushing your right hand into the left side of your opponent's chest. This will force him to step back onto his left foot. As he raises his right foot to attempt to regain his balance, sweep your left leg in fast to his defenseless right leg, making sure you place the arch of your left foot against his right ankle bone or lower calf. Make sure your toes do not hit his leg. With a continuous sweep of your left foot against his right foot, and a sharp pull downward on his right sleeve, exerting pressure on his chest with your right hand to aid your pull, you can throw him onto his back.



5. WAIST THROW

This technique is fully described and demonstrated on page 83, where the movement is shown from the front. It is important for you to see a side view of this simple and effective throw, which we demonstrate here. Note that the feet are almost together; the legs have not yet straightened fully, which they do at the completion of the throw. Here they are poised ready for the braced spring which throws the opponent hard onto his back.

6. SHOULDER THROW

This is a very popular judo throw, particularly useful for women. It is one of the techniques by which you can successfully throw an opponent twice your size and weight.

Grasp your opponent's right sleeve at the elbow with your left hand; at the same time, advance your right foot between his feet,



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making sure you are pulling his arm toward your left shoulder, to break his balance forward.

He is now positioned for your right arm to swing underneath his armpit, grasping his sleeve above your left hand. Your left foot closes to within six inches or so of your right foot.

Bending both your legs to get below the center of his balance, and making sure you keep your back straight, pull his arm downward over your body as hard as possible, at the same time flinging your hips back with all your strength.

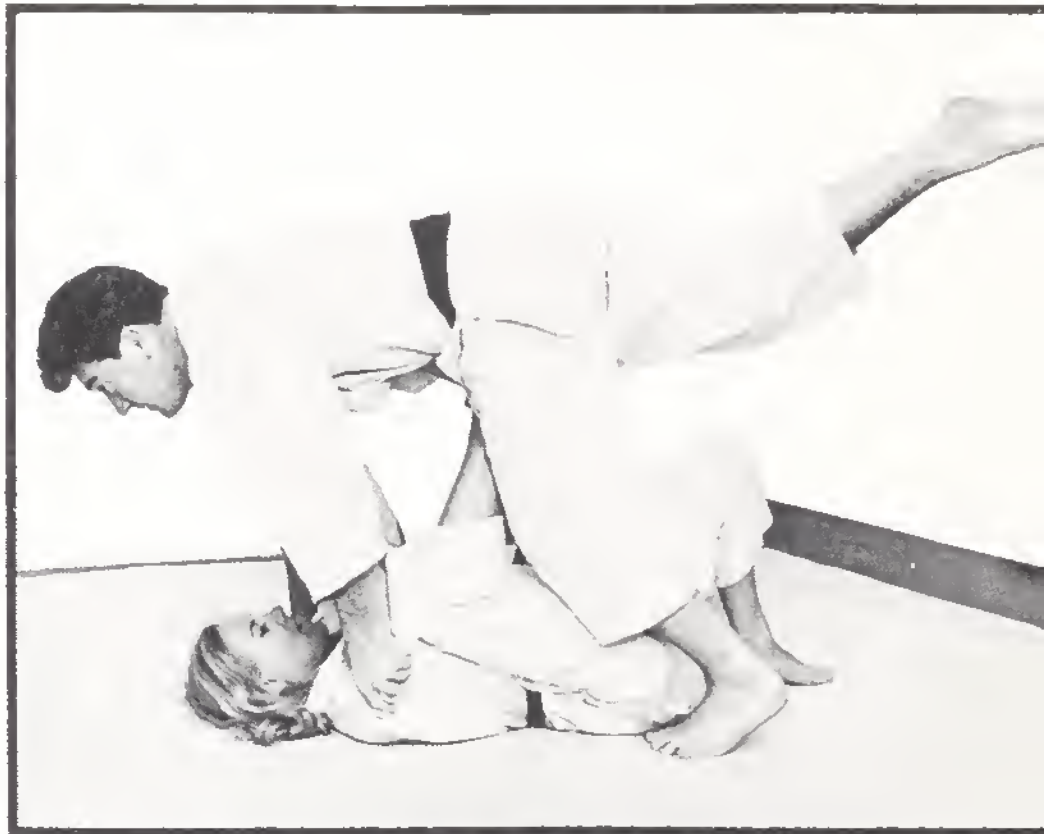
This will lift his legs from the mat, and with the upward surge of both your legs straightening—remembering to maintain the downward pull on his arms, and lowering your head as near the floor as possible—you will complete one of the most effective throws in judo.



7. STOMACH THROW

Here you grasp your opponent's right sleeve with your left hand and his left lapel with your right hand. Pulling him firmly toward you so that his balance is broken forward, you plant your right foot in his abdomen, with the leg bent as much as possible as he starts to fall. The leg is now in a position to be used in a hard, thrusting kick. You jump your left leg through his legs, which will throw you directly underneath him, breaking his balance. Make sure that your backside touches the ground first and that your back is in the much practiced armchair roll position. By pulling with everything you have, using both hands, jerking his head toward the ground and kicking upward with your right foot, you will somersault your opponent onto his back.

Important: do not apply the kick until you are on the back of your shoulders on the ground; this is when your opponent is completely off-balance. Also, make sure that your back is in a cradle formation, so that in almost a rocking-chair movement you roll from your hips to your shoulders, protecting your spine—an important and vulnerable part of your anatomy.





KARATE

A BOOK on self-defense which omitted karate would be failing its readers—and although we have incorporated several karate techniques into some of the maneuvers illustrated in Part Two, in the following pages I have singled out some of the simpler karate movements, which can be learned—and used to good effect—without the rigorous and lengthy training that true karate expertise requires.

Karate, which means “empty hands,” is, like judo, an offshoot of the original jujitsu unarmed combat. Unlike judo, however, the whole ethos of karate is one of attack. A master of karate is more than a trained athlete: he is a deadly machine. This is a lethal and dangerous art, and you should on no account use it frivolously.

Although I am a reasonably skilled and enthusiastic judoka, I have never studied karate as such, although, of course, many of its techniques are used in self-defense.

It is these judo-integrated karate movements that have been chosen for you here which, if practiced in self-defense, would certainly be effective in circumstances where judo alone would be impractical: say, in a very confined space, where a normal throw is out of the question.

The aim of karate is to disable—to whatever extent required—an opponent by striking at vulnerable points of his body, either with the fist, the training-hardened edge of the palm, or the feet.

Two principles underlie all karate movements. First, the coordination of muscle movement so that all your muscles are concentrated on a blow, not only the hand or foot which happens to be delivering it. By bringing all the muscles into play, so that at the moment of contact the full weight of the body is concentrated behind your kick or blow, you give their effect the force of a whiplash.

The second basic principle of karate is that every action carries a reaction; but while most untrained movements merely waste the energy generated by the reaction or recoil of a blow, karate makes the fullest use of it. The ground is used like a springboard, with the feet thrusting or kicking off against it. When punching or lunging, if the rear foot is braced hard against the ground, the energy of the reaction is “bounced” back up through the body and arm, and the blow has twice the force.

I cannot emphasize too strongly the need for careful practice and a responsible attitude in any study and use of karate.

SIDE KICK TO THE SOLAR PLEXUS

The emphasis here is on the effectiveness and power of the kick to the opponent's rib cage—or lower, for more damage.

Sway your weight onto your left foot; lift your right knee sharply to your stomach, and shoot your right foot straight toward your opponent's abdomen, as shown below, with all the power you can muster.

Correctly carried out, this should stop your opponent in his tracks. At the very least it will give you a chance to recoup your position with a follow-up judo technique—or to run!

NB. Before you try this movement, be sure your opponent is well within range, or you risk exposing yourself, off-balance, to a painful counterattack.



LUNGE PUNCH TO THE THROAT

Stepping forward onto your left foot, transfer your weight to your left foot and lunge from your left shoulder. Straighten your left arm, clenching your fist as tightly as possible, raising the first or middle knuckle (my own preference is for the middle knuckle). With the added pressure of your back leg braced against the floor, this punch could severely injure your opponent's larynx. The entire movement should be carried out smoothly and simultaneously, in a continuous flow.

In our picture below you can see that the right hand is drawn back and in, the wrist braced against the hip, (*a*) to increase the force of the punch, and (*b*) by swiveling the body and reversing the arm movements, to give you a right-arm lunge punch, as a follow-up in case the first one has missed.

You can also see here a close-up of the position of the knuckles.



KNIFE-EDGE BLOW TO THE ABDOMEN

This is a defense to deal with an attack either from the rear or the front.

Quickly spread your feet approximately twenty inches apart, bending your knees slightly to give yourself a good, strong balance. Swing your right arm across your chest to your left shoulder. This enables you to swing your hand back in a half circle with the built-up force of a coiled spring. As you swing, transfer your weight from left to right foot, and brace your left hand in to your side.

Incidentally, in countering a frontal attack, this movement serves the double function of getting you out of your opponent's path as you first pivot away, before slashing back at him.



KNIFE-EDGE BLOW TO CAROTID ARTERY

This is a block to a right-hand punch, followed by a knife-edge blow.

My opponent has attempted a round-house swing to my face: quickly I move inside the blow, and fling up my forearm to intercept it, at the same time bringing up my left foot forward. I am now in a position for a counterattack.

You should note that for maximum effect the blocking hand should be straighter than in my demonstration, to give it added force.

Quickly I raise my right hand to my right ear, swiftly chopping my arm downward with all possible force, my hand held in a knife-edge position, swiveling my trunk in toward the opponent, so that I get the full force behind my blow to his carotid artery. For perfection, my thumb should be drawn in close to my fingers. In practice, always try to keep the thumb close to the hand in any knife-edge movement.

SIDE KNEE KICK

This is a defensive block from a left-hand punch.

Throw up your right forearm at right angles to the floor; this will intercept your opponent's left-hand attack. Ideally, your right hand should swing outward in an arc,



knocking his hand away—but here, the force of my opponent's blow has deflected my own arm. This can happen if your opponent is larger or more powerful than you are. It does not, as you can see, impair the effectiveness of the defense.

Move your weight slightly onto your left foot, pull your right knee upward to your stomach, then kick out sideways, straightening your leg, and at the same time kicking down on your opponent's kneecap. With the right amount of force and correct timing, this could dislodge his kneecap, but if not, at least it has stopped his forward advance.

The left hand is drawn in, braced to your side for added force as usual, and held ready to defend yourself should the opponent follow through with a right-hand punch.

ROUNDHOUSE KICK

Pivoting on your left foot, transfer your weight onto that foot as you raise your right knee to your chest and swing your right leg in an outward circle. The movement is completed when the leg is fully extended at shoulder level, the blow being delivered with the flat sole of the foot. The swivel gives much of its force to this kick.





PART TWO— METHODS OF SELF-DEFENSE

JUDO started out as a form of self-defense against aggression, and today—although it is recognized as one of the most skillful and subtle of sports—it remains the highest form of unarmed self-defense.

It is unlikely that constant danger lurks on your local Main Street, or that marauding bands will fall on you if you venture out onto the highways and byways. On the other hand, in its own way, this is a remarkably violent age.

Since 1958 the increase in crime in America has been almost six times greater than the population growth; since 1958 assaults with

intent to kill or commit serious injury have risen 46 per cent, and forcible rapes have increased 30 per cent. In 1964, murder, forcible rape, or assault with intent to kill occurred once every 2½ minutes! And these crimes usually occurred beyond the reach of a police patrol.

Against any unsuspecting assailant, a victim who retaliates sharply with a judo defense has the startling advantage of a “secret weapon.” Certainly any purse snatcher or intruder would think twice about hanging around for another dose. And you, of course, have the confidence of knowing that you are capable of looking after yourself under any circumstances. With judo at your command, you can contemplate anything from a dance-hall brawl to a friendly trial of strength beside the swimming pool, knowing you can give a good account of yourself.

In this self-defense section of the book, you will find the traditional judo and karate techniques applied to the sort of real-life situations that lie behind the crime statistics. In the gymnasium sequences, we made sure that all the movements were demonstrated accurately, but real-life situations have a way of proving awkward, so if you come to the conclusion that my feet are not following the text too closely in some of the livelier self-defense scenes, you will probably be right. High heels are not conducive to perfect footwork, but we wanted to show you how effective the technique is, even when the conditions are not ideal.

SIMPLE LOCKS

We all know this joker: he's the one who starts to shake hands with you—then starts squeezing, to prove how strong he is. . . .

What *he* needs is a

SWAN WRISTLOCK

This whole defense depends on speed and timing: it must be done quickly and drastically to take the other person by surprise. It's essentially a *snap* movement.

Relax your hand completely. Move your right thumb to the center-back of his hand; quickly slide your left hand behind his elbow, and bend his hand downward. With a vicelike movement, force his elbow in toward his hand, keeping up steady pressure with your right hand and using your body to aid leverage if necessary.



Being grabbed by the hair is a pretty painful experience, and people generally decide it's simpler not to struggle. But the judo expert has a perfect defense with a

SWIVEL WRISTLOCK

As soon as you feel the pull on your hair, relax your body, leaning slightly backward, as if you were keeling over. Then, with one swift movement, place your hands on top of your opponent's hand, pressing it down harder on your own head.

Pivoting sharply on your left foot, step backward with your right foot and continue turning your body until his hand is forced against your head, with the wrist bent back painfully. He will be only too glad to let go of you!

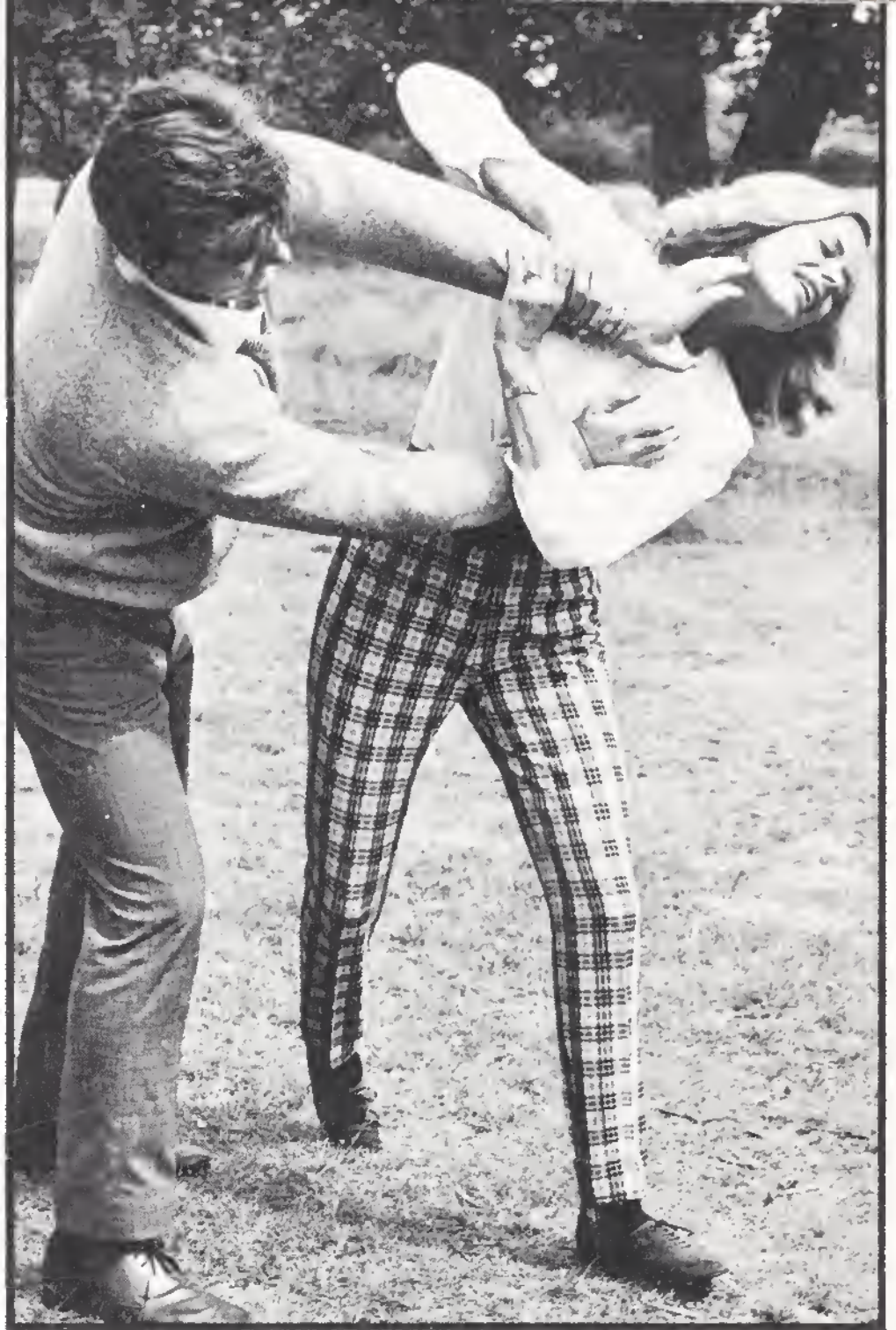


This is a good way to break a throttle grip in a struggle. It's also a good way of holding someone helpless to prevent his getting away—so if you catch your thief, this will hold him too. It's called a

WRIST AND ELBOW LOCK

As you are grabbed around the throat, relax your body completely, leaning away from the attacker, arching yourself almost as if beginning a backbend. Then, very quickly, wrap both hands around his left wrist, thrusting your left elbow downward to buckle his right arm. Pivoting on the balls of both feet, turn your body sharply to the left, pull his left arm under your right armpit, forcing your right elbow down over his elbow. Complete the movement by pulling his wrist upward. Make sure that your body is braced against his, that you're leaning on his arm with all your weight, and that you are still arched backward for the leverage you need.

You now have him firmly held in a position which can badly injure his arm if he resists. Speed and accuracy are essential here.



If you disturb a thief trying to break into your car in a lonely spot, it's highly likely that rather than turn and run, he'll turn on *you*. So if you find yourself slammed back against the car, try the

HALF-TURN WRIST LEVER

As always in judo, do not resist the attack. Leaning backward, grab for the attacker's right hand with your left hand, pressing your thumb on the center-back of his hand. At the same time, with your right hand, also grasp his right hand, making sure both your thumbs meet in the middle of the back of his hand. Twist his hand sharply to your left, forcing his wrist downward in a swan position. This quick, circular movement will throw him against the car.



A knife attack is probably rare, but this defensive tactic can be used with equal success against someone attacking you with a blackjack, iron bar, bottle, or anything else handily lying about. It's called the

SHOULDER STRAIGHT-ARM LOCK

The attacker comes for you, stabbing down at you. Very quickly shift your weight onto your left foot, at the same time swinging up your left forearm to parry the thrust of his blow. Make sure your arm is at right angles to his—this *sounds* difficult, and it isn't easy, but coolness and concentration are essential if you are going to overpower an armed attacker.

Pivot on your left foot; swing your right arm underneath and around his upper right arm, so that in one movement you have your back to him. With a firm downward pull, you have him in a painful arm lock which will force him to release the knife or weapon. Make sure that you keep his palm upward, twisting the wrist to the right.



There's something about the fresh air that positively inspires a certain kind of wolf. And his attentions can certainly become a bore if you're resting alone on a park bench. If you've asked him to leave you alone and his answer is an overfriendly hand on your knee, he has only himself to blame if you use the

WRIST AND ELBOW LEVER LOCK

Gently, almost timidly (this will put him off guard), put your right hand on his. Then, swiftly, slide your left hand to his elbow and pull his right arm across your knees. Then put all you have into a thrust with your left hand, using the back of the bench for extra leverage.

Press down firmly on the elbow joint, and he will be completely helpless. After that there shouldn't be much of a problem persuading him to move away.

Incidentally, don't get too carried away by this one: if you use your full force on his elbow joint you'll probably break his arm and end up having to lend him cigarettes while you telephone for an ambulance.



SIMPLE THROWS

This young Lothario may be making use of that hospital sooner than he thinks! If he insists on putting an unwanted arm around your shoulders, shake him with the

WAIST HIP THROW

As he comes up beside you, circling your shoulders, almost affectionately place your right arm around his waist and continue walking, in step if possible.

As he puts his weight on his right foot, place your right foot to the inside of his, at the same time bringing your left foot up almost against your right foot.

Now, placing your weight on the balls of both your feet, swing your hips against his abdomen. Thrust your hips backward as hard as possible, at the same time turning your body and head to the left, and with the arm you have around his waist, hold him firmly to you. This will somersault him through the air, onto the ground, and possibly through the doors of the casualty department.



Perhaps the rest of the party has drifted away and you suddenly find yourself alone at the bar, with an enthusiastic stranger trying to pull you off the seat with more affection than finesse. Give him the

REAR KNEE WHEEL

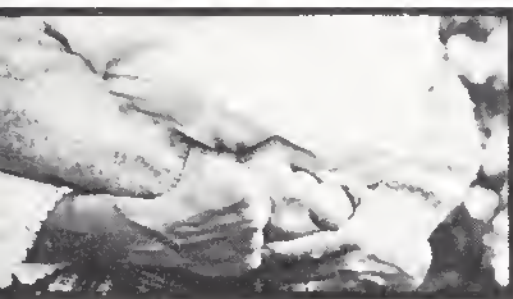
Relax your body and grab his right hand, with your thumb on the center-back of his knuckles and your fingers wrapped around his palm. Step sideways with your right foot, then step behind his right leg with your left leg, bending your knees cowboy-style, to get below his center of balance. With your left elbow, smash him across the chest, at the same time throwing your body to the left, holding your left leg firmly against his right leg, and thrusting him backward and off-balance to the floor. End of cabaret!



Here's what you do when you find yourself grabbed from behind, your arms firmly pinioned. The solution is a double movement: first to free your arms, then to dispose of the assailant. Both are accomplished by the

SINGLE-LEG LEVER THROW

First, relax completely into the arms of whoever has grabbed you—almost as if you rather liked it. This should certainly put him off guard slightly. Then, with your right fist clenched, grind your knuckles hard across the back of his hand, digging them well in. This should release, or at the least relax, his grip. Forcing your hips sharply back against his body, step sideways with your left leg, swoop both hands down to his left ankle, lift it sharply, and drop with all your weight onto his knee, forcing his leg upward at the same time. You'll be interested to discover that this hurls him backward onto the ground without any further trouble.



Even in the sociable atmosphere of a dance, there can always be a troublemaker: some of the best fights have started that way. If you find yourself faced with one of these dance-hall toughs, one simple way of dealing with him is the

JAW-LOCK INTERIOR LEG THROW

If he grabs hold of you, relax your body for a moment as if you find him fascinating. Then curl your right leg inside his left leg, and sweep your right leg backward, jolting his head back hard with the palm of your right hand to his jaw. Done smoothly and swiftly, this should land him flat on his back—and sorry he ever started the whole thing.



When a character comes up behind you and grabs you around the throat, it's fairly safe to assume he's up to no good. So snap back —fast—with a

CROSS-ARM THROW

Don't pull away from the stranglehold; relax your body and lean back to ease the pressure on your throat.

Then bring up both hands and grab your attacker's wrists, pivoting on your right foot, swiveling your body to the left, and lifting his right hand upward. Pull his left arm underneath his right arm, then complete the movement very fast by forcing his right arm across his left arm, throwing your whole body into the forward thrust.

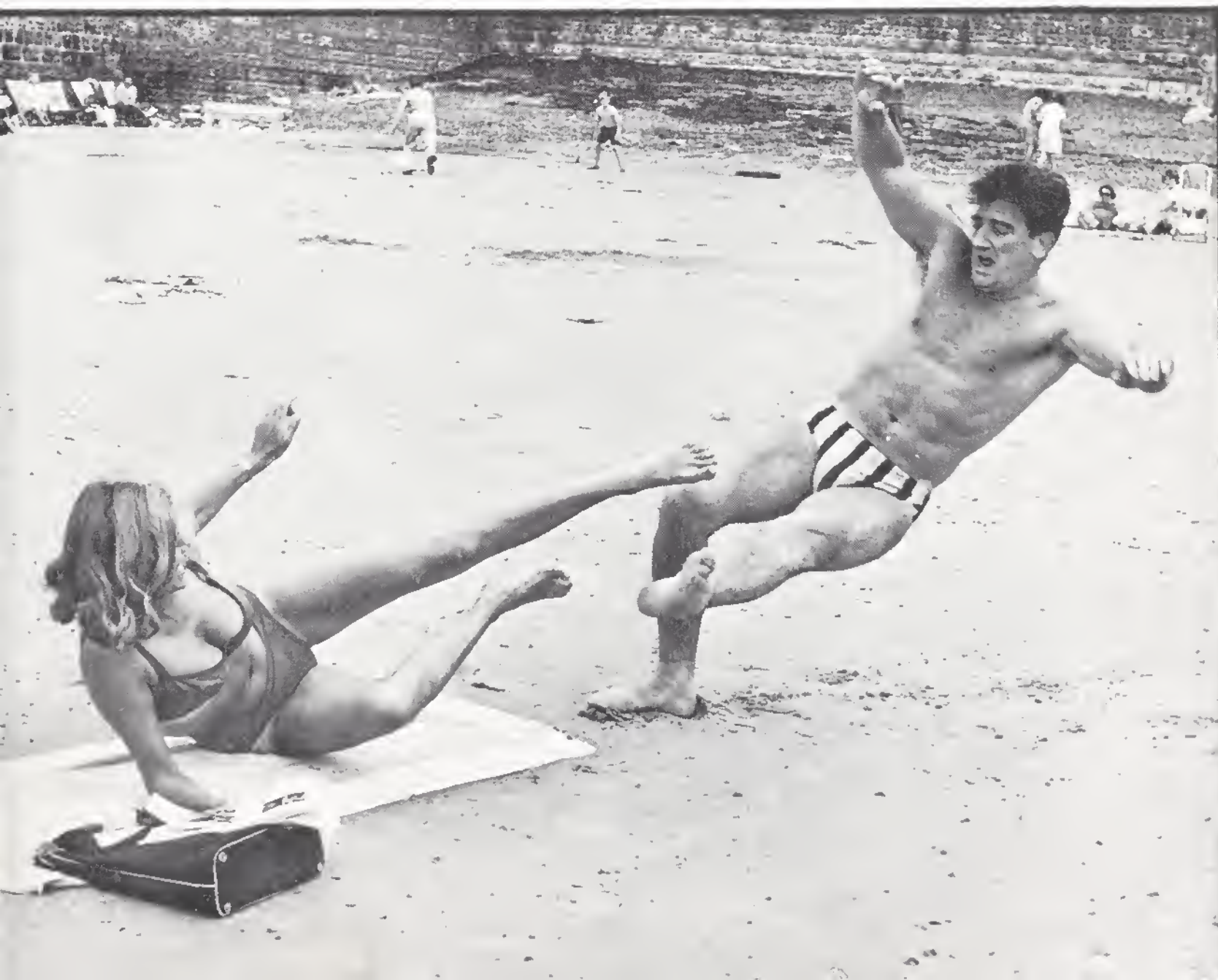
This will spin him forward onto his face and should discourage any further interest in the proceedings on his part.



This is a good technique to get rid of the beach wolf who simply won't leave you alone to sunbathe in peace. If he becomes really tiresome, you could send him flying—literally—with a

DOUBLE-FOOT LEVER THROW

Turn onto your right side, and draw your legs up slightly toward you (this movement can be done on either side, of course). When the wolf is within range, hook your right foot quickly behind his left ankle, at the same time placing your left foot on his kneecap. Pulling sharply toward you with your right foot, kick his kneecap with everything you have in you, and you'll send him flat on his back. If he resists, you could break his kneecap, so don't use this one on somebody you hope to be dancing with later in the day.



A walk in the park can have unexpected hazards—from the too friendly stranger, to the professional who takes a fancy to your necklace or handbag.

To deal with either gentleman, you can count on the

STOMACH THROW

Grab his right sleeve with your left hand and his lapel or shirt front with your right hand.

At the same time, bring up your right leg as high as possible and plant it hard and swiftly in his abdomen (this alone should have a fairly daunting effect!) as he starts to fall.

You are now in a position to let go with a hard, thrusting kick, jumping your left leg through his legs. This will throw you directly underneath your startled assailant, breaking his balance very effectively.

Pull hard with both hands, jerking his head toward the ground and kicking upward with your right foot. You will find he somersaults through the air onto his back and loses any further interest in you *or* your valuables!

NOTE: *Don't* kick upward until you're on the ground, resting on the back of your shoulders: at this point your attacker is off-balance. Make sure, too, that your back is curved in a cradle formation when you make your movement, so that you roll from hips to shoulders in a rocking-chair swing—important if you don't want to injure your spine.



ADVANCED LOCKS

How to face up to a really nasty situation: if a businesslike thug has just slugged your companion and it looks like you're next, you'd better think fast and give him the

REVERSE BENT-ARM LOCK

Swing your left arm up at right angles to his oncoming right arm, then swing your right arm underneath his, bringing your right hand through to meet and grip your left hand. Grasp hands tightly. Force your left elbow in firmly against your right elbow as close as possible. Then pull his arm downward, at the same time thrusting your right leg behind his right leg. This will buckle his legs, forcing him backward.

This combination of movements has a powerful effect and could severely injure his shoulder.



JUJITSU NECK ARM LOCK

This is a good way of ejecting a rowdy reveler or a gatecrasher who refuses to leave the party.

Grasp your opponent's right wrist with your right hand and pivot on your right foot into the position you see in the first picture. Swing your left arm underneath his right armpit, placing your left hand on the back of his neck.

With a quick pull, jerk his right arm across your body to your right, at the same time exerting pressure with your left hand on his neck, forcing it downward.

He can now either be walked off quietly, or with added force, flung onto his face or shoulder.



ADVANCED THROWS

What do you do if someone tries to snatch your handbag or, if you're a man, a valuable case you might be carrying? Well, you could use the

SHOULDER BODY DROP

Since this would follow a true surprise attack, which you certainly wouldn't be expecting, superrelaxation and speed are vital. Your reaction to the attack should have the force of a spring unwinding.

As you feel the bag grabbed, flick up your left hand and grasp the thief's right wrist, pulling his right arm sharply across your body, toward your left hip. At the same time, swing your right arm under his armpit, grasp his arm with your right hand, encircling his arm, and place your right leg back against his right leg.

Spinning fast to your left, pull his arm hard across your body, thrusting your body to the left at the same time. This will throw him to the ground. If you flick your right leg like a spring against his right leg as you pull on his arm, it will throw him harder still.



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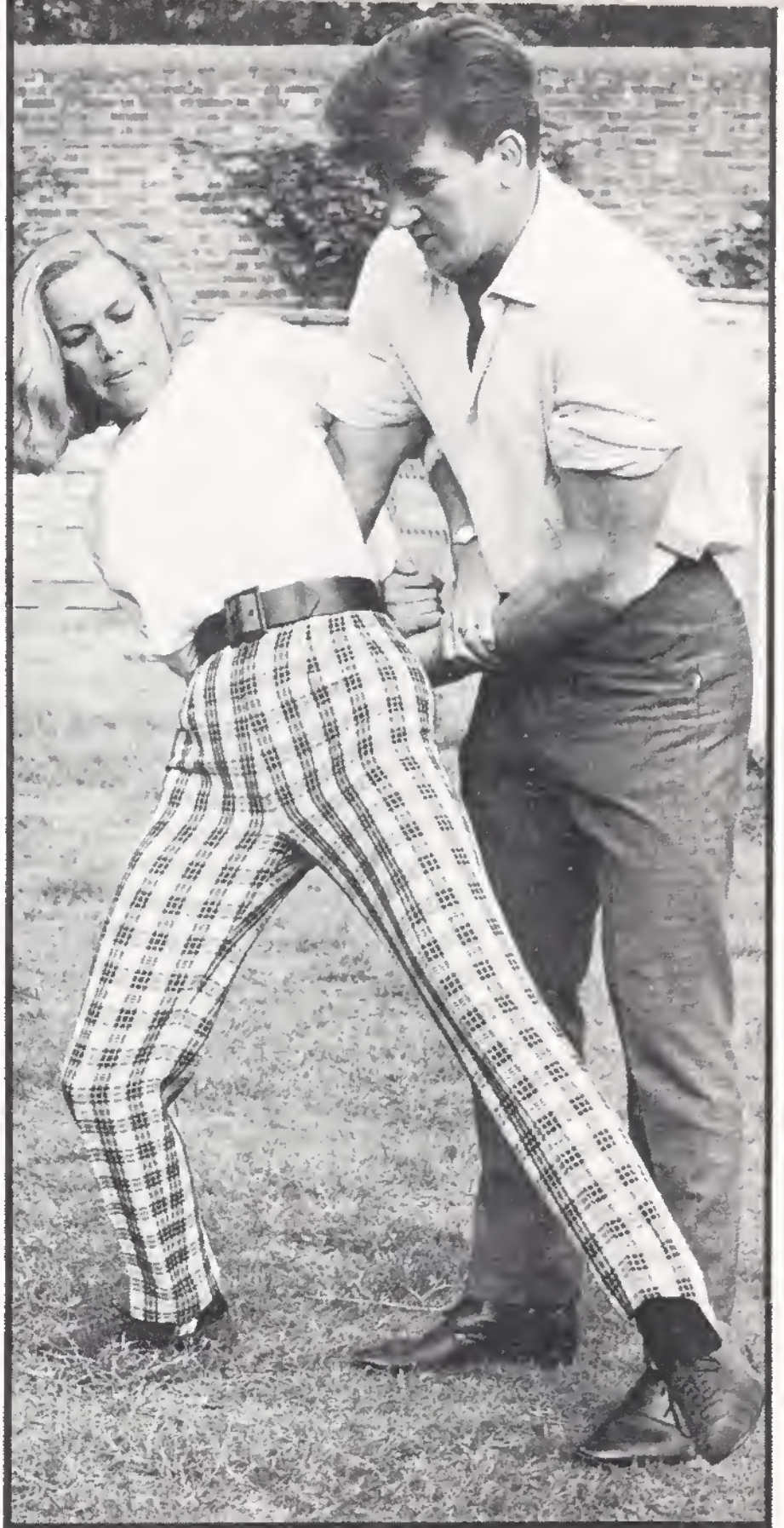
Suddenly finding your arm twisted up behind your back in a hammer lock is both annoying and painful. You can turn the tables on the person behind you with a

CROSS-ARM LOCK AND BODY DROP

Lean backward against him, relaxing your body and shifting your weight onto your right foot, giving yourself a good base for your movements.

Swing your left arm upward, over and around his right arm, grasping his left wrist with your left hand.

You've now got him firmly locked. Stretch out your left foot and swing it in front of his left leg. Pivot your body sharply to the right, applying as much pressure on his right arm as possible, and he will be flung hard to the ground.



If someone comes up beside you in the street, links arms, and starts pulling you along, don't explode into instant action: it *could* be a friend. Continue walking while you look him over; perhaps fall into step. This will relax you for action—and lull him into thinking you're a weak little woman. Then, if you've decided he really isn't your sort, you can give him the

REVERSE ARM-LINK THROW

Put your right hand over his right hand very firmly; pull his right arm upward. Slide your left arm through his right arm, and grip your own right forearm. Pivot quickly on the balls of both feet counterclockwise toward him. You will now have him in an arm lock.

If you want to make sure he doesn't follow you again, place your right leg slightly bent behind his right leg, thrust your body forward, pulling his arm downward to the ground, at the same time straightening your right leg as fast and firmly as possible. He will hit the ground—hard.



If you find yourself grabbed and slammed hard against the railing or banister of a staircase, with no one else in sight, you might well feel fairly helpless—unless you know about the

NASAL-PRESSURE AND INTERIOR LEG THROW

Relax against the railing or wall; this base can form the starting point of the whole movement. Lean heavily against the assailant, pushing with your left hand on the railing. Simultaneously, bring your right hand up, just below his nose, the fingers held flat to form a blade edge. Push his head back hard with the pressure under his nose, at the same time curling your right leg inside his left leg. Then, with one fast movement, sweep his leg from underneath him, thrusting your body forward to lend impetus to the movement.

Note: Do judge just how desperate the position is before you use this defense: too forceful a blow under the nose could prove fatal—and besides that, anyone being hurled down a flight of steps is bound to be hurt.



This could be anything from an attempted pickup by an undesirable wolf to a dangerous attack. Whichever it is, it will be dealt with effectively by a

KNEE SIDE BODY THROW

Lying on the ground, you reach out and grab the man's right sleeve with your left hand; grasp his shirt or jacket with your right hand, bracing your right hand on his upper arm.

Quickly swing your right calf across his thighs or stomach; wrench his right arm downward and over you. Then, forcing your right calf against his body, throw yourself with all your force to the left. If the movement is timed correctly, it will fling him onto his back.



A stranglehold attack from behind would certainly take you by surprise. But keep as calm as possible, and you should have no difficulty getting out of it with a

SHOULDER KNEE THROW

Lean backward against the attacker, grasping his sleeve with your right hand. At the same time, grasp his wrist with your left hand. Slide your right leg firmly back against his right leg, at the same time dropping your right knee to the ground. Simultaneously, pull his right arm sharply down over you; thrust your hips back as hard as you can over his right leg, and continue throwing your body forward as you pull his arm down, hard.

This will completely break his balance and throw him heavily to the ground, at which point you are free to run for it, or stay and face him, depending on how far you've progressed with your self-defense training.



There's a popular song about a lonely bar with no one in the place "except you and me" . . . but this kind of thing doesn't usually happen in songs! If you find a cocktail Romeo who insists you should get to know each other better—much better—you could discourage him with a

HIP BODY-DROP THROW

He has you in a bearlike embrace, bent backward off-balance. Relax your whole body, as if you were enjoying the experience. This will put him off guard. Encircle his waist firmly with your right arm, at the same time making sure your left hand is holding on tightly to his sleeve. Pivot quickly to your left on the ball of your left foot; swing your right leg across the front of his right leg and around it. With a fast turn, thrust your body to the left, pulling his arm with your left hand firmly across your body, and forcing your hips hard against his abdomen. Make sure you keep your right leg as firm as possible.

His balance will be broken and he'll crash to the ground with a thorough loss of dignity and ardor.



You're walking along a quiet street and suddenly, without warning, someone grabs you around the waist from behind. Of course, if you're carrying a sharp-handled umbrella you could always crack him across the knuckles with that, but if you're unarmed as well as unprepared, you'll do better with a

SPINNING WRIST THROW

Relax your body, leaning backward against the attacker, and quickly grab his right hand with your right hand, making sure your thumb is in the center-back of his hand and your fingers on his palm. At the same time, step six inches to your right onto the ball of your right foot, spin fast, swinging his right hand upward and away from you. By this time you're behind him.

Quickly jab your left hand to his elbow, forcing the elbow down toward the ground, twisting his wrist with your right hand in a continuous movement. This will very effectively throw him off his feet.



This is another of those smart boys who want to show you how strong they are. Your best defense here is a

HAND RELEASE AND SHIN KICK

The Tarzan-type has grabbed you by the wrists. The first thing *you* do is completely relax your arms. Then thrust your hands downward to release the pressure of his hands on your wrists. Quickly curl your hands inward so that they almost meet; then with a sharp movement jerk your hands upward, against his thumbs, breaking the hold. Place all your weight on your left foot, and with the instep of your right foot, kick his right shinbone as hard as possible, with a loose, free sweep of the leg. Now who's king of the jungle?



COMBINATION KARATE CHOP

We have explained on pages 62–65 how to use the cross-arm self-defense position. This movement is a typical demonstration of how effective it can be.

Your left forearm has blocked the assailant's oncoming blow. Lifting your right hand quickly, hand forming a blade, chop your right hand down into the crease of his elbow joint. From there, lift your hand once more and chop him on the side of his neck (carotid artery).

This will disable his right arm and may knock him out.

Important: When perfecting this form of self-defense, practice for speed of movement rather than force; be careful not to chop your practice partner too hard.



If at any time you find yourself pinned against the wall by an obviously aggressive type, the quick way out of the situation is a

CAROTID BLOW AND KNEE KICK

Relax against the wall: it will help you with added leverage.

Slide your right forearm inside his left forearm with a quick upward movement, forcing his left arm upward and away from you. At the same time, your left hand forces his right arm downward. Then, like lightning, bring your right hand up toward your own left ear, and chop downward on the carotid artery (the side of his neck) with all your force, holding your hand very firmly, fingers and thumbs flattened to form a blade. Almost at the same moment, lift your knee upward, past his abdomen, and kick down onto his kneecap with your right foot.

You can then either step over his prone body and go on your way, or offer to help him up . . . depending upon what your feelings were in the first place.



Although I am doing the defending here, it is rare—outside of a criminal attack—for two men to go for a girl. But a two-against-one scuffle is not unusual, and this is how the girl in the middle should handle it:

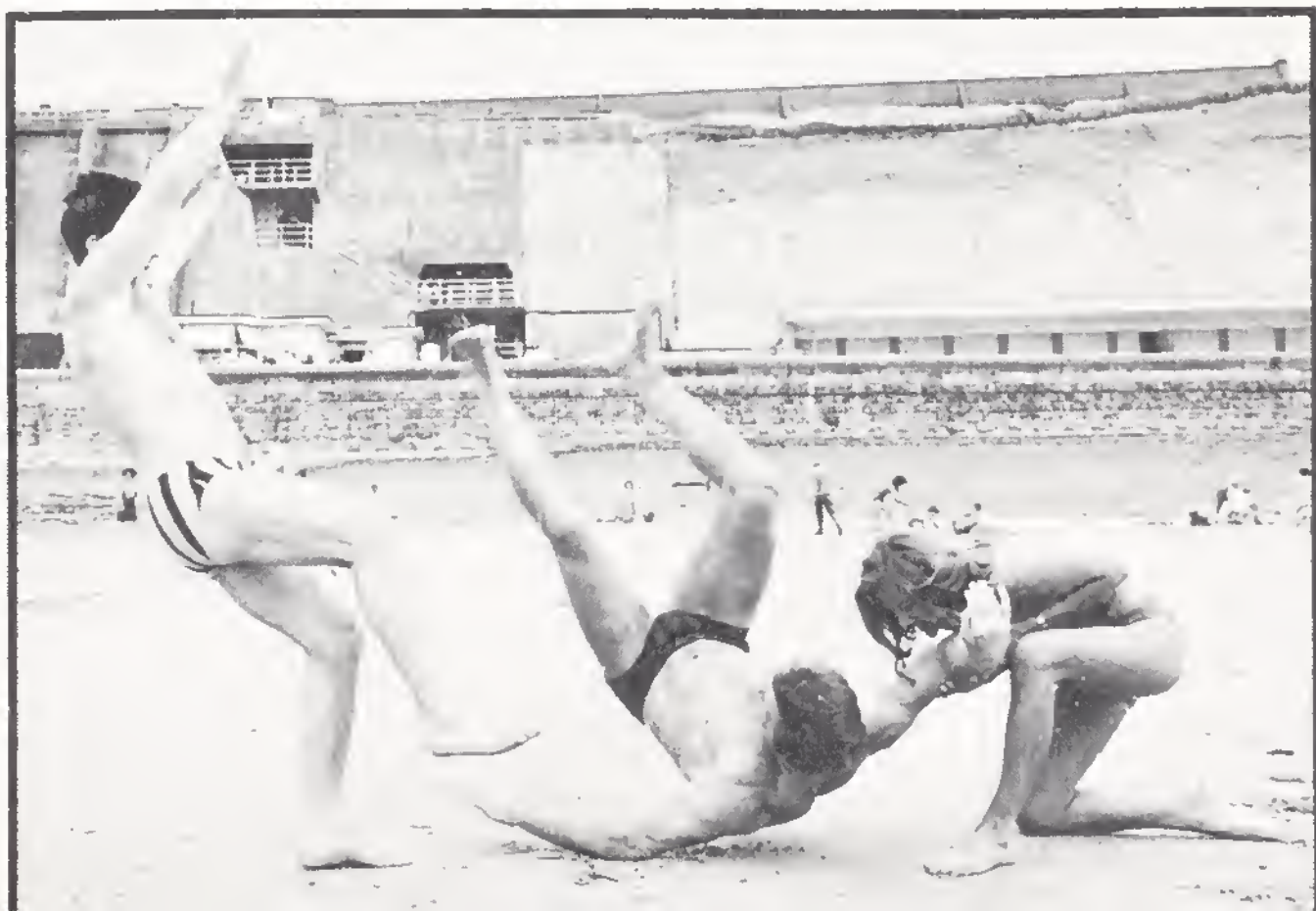
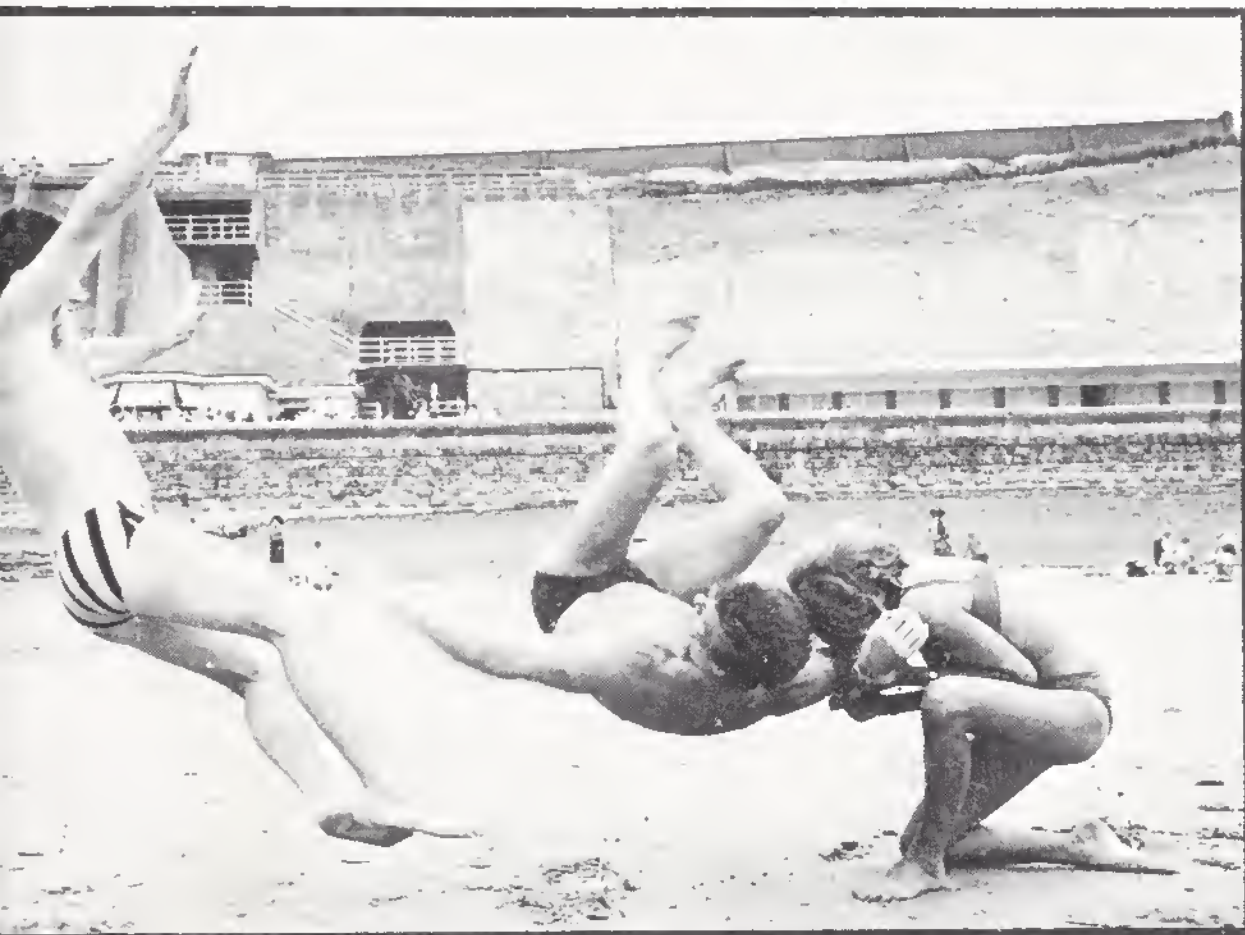
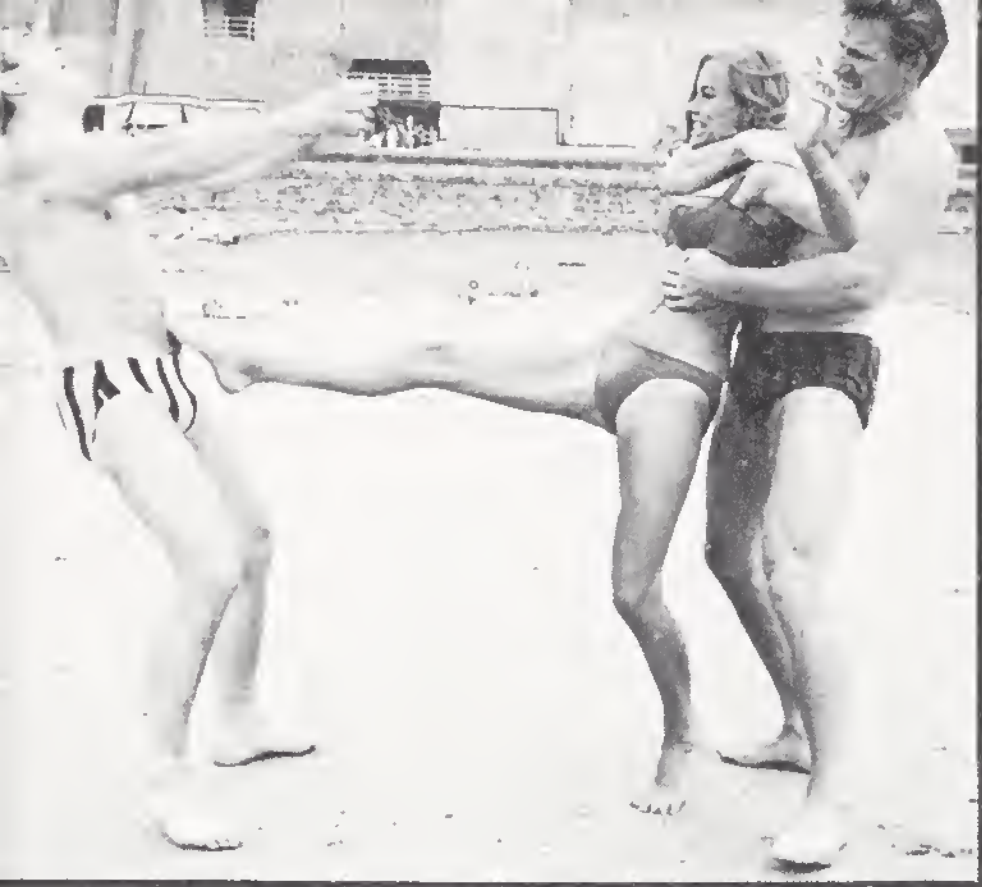
KARATE KICK TO THE ABDOMEN ON A DOUBLE ATTACK

The first attacker has hooked his arm around your throat: do not resist the stranglehold. Relax your body into his, using him as a springboard, so that when your karate kick is used it will have added force.

Thrusting your back against him, kick sharply into the abdomen of the oncoming man. If your aim isn't too good, it doesn't particularly matter: the kick will still do damage! But *don't* kick out until your target is well within range or you will simply warn him off.

Having presumably disposed of *him*, in a split-second movement swing your right leg back, past your strangler's right leg; drop onto your right knee, pulling his arm well down onto your chest, which breaks his balance. Then, with a sharp, thrusting movement of the hips against his knees, hurl him forward.

For this to be done successfully, the rhythm of the actions must be: *one-two*, with the second forming almost a reflex action of the first.





If You Want To Learn More . . .

If you want to go on from the lessons in this book, judo instruction is available at:

- * Many YMCAs across the country.
- * Some military bases.
- * Local judo clubs or schools.

Costs for lessons vary greatly, but typical is \$2 to \$4 for a class lesson. Beginners who apply themselves enthusiastically and take two or three lessons a week should reach a level of reasonable proficiency in about two to three months.

Judo-gi, the white canvas jacket and trousers, costs about \$12 to \$18 and can be bought in many judo clubs or sports equipment shops.

For further information, you can write to the coordinating body for judo in America:

The Judo Black Belt Federation of the U.S.A.
4367 Bishop Road
Detroit, Michigan

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(Continued from front flap)

Her new book, designed to show you the most effective ways to defend yourself in case of attack, is divided into two parts. In the first, Miss Blackman describes and demonstrates the basic techniques of judo and some of the more useful elements of karate. In Part Two, she is faced with a series of real-life menaces, among them the purse snatcher, the armed attacker, the beach wolf, and the amorous drunk. She effectively demonstrates the right judo locks and holds to overcome each one.

In all of the photographed demonstrations, Miss Blackman receives protean assistance from the Robinson brothers, both judo experts, who have the enviable task of posing as her partners and assailants. All but one of the 132 photographs feature Miss Blackman. They are absolutely authoritative and reliable guides to correct technique. And you will note that the beautiful Miss Blackman shows devastating body English throughout.

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DEFENSE GALORE

HONOR BLACKMAN, AS PUSSY GALORE,
DISPLAYS HER WINNING FORM
AGAINST JAMES BOND IN THIS SCENE FROM
"GOLDFINGER"

