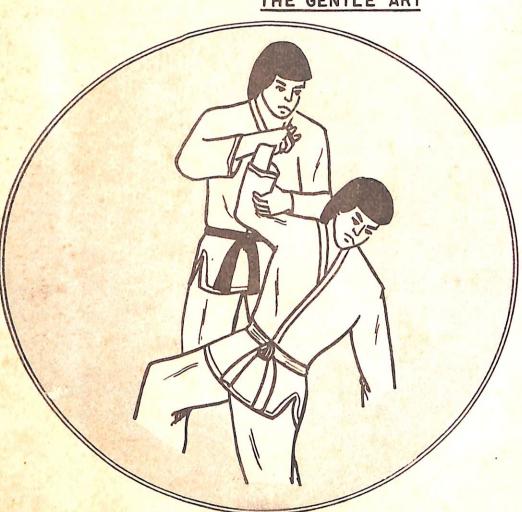
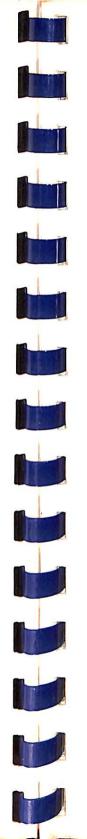
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JIU_JITSU

THE GENTLE ART



RICHARD P. BAILLARGEON ALAN KITAY



JIU JITSU THE GENTLE ART

by

RICHARD P. BAILLARGEON and ALAN KITAY

ILLUSTRATED BY PAT PATRONELLA

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DEDICATION

This book would never have been completed without the encoragement, patience and support of a very special lady, my very lovely wife,

STEPHANY KITAY

National Jiu Jitsu Union

Richard P. Baillargeon formed the National Jiu Jitsu Union in 1968. The style of Jiu Jitsu taught throughout the NJJU is Goshin Budo.

Goshin Budo Jiu Jitsu as a collective system was created by Richard Baillargeon. It is based upon techniques drawn from the various Jiu Jitsu arts that he studied and enhanced by his knowledge of other martial arts (Shitoh-ryu Karate - 7th. dan, Hakkoryu Jiu Jitsu - 4th. dan, Pakistani weapons - Master rank, Marine Corps hand to hand combat, police arresting techniques, wrestling). The style is not a copy of other systems, rather it is the result of an intensive effort to fill the gaps left by the other systems that he had studied, after nearly two decades of military service, being stationed in Japan, China and Korea. The intent was to create a comprehensive system of techniques that would allow for an efficient method of self defense (thus the name Goshin Budo, which means martial art of self defense) and a comprehensive training program to help the student master not only the "martial" but the "art" of Jiu Jitsu.

At the time the National Jiu Jitsu Union was formed, there were many people teaching what they called Jiu Jitsu but what was in reality a mixture of a little Karate and a little Judo and a few tricks of self defense. These instructors did not realize that the changes made in Jiu Jitsu to create Judo and Karate (and Aikido) altered the original foundation of the art of Jiu Jitsu and thus, the true principles of "Jiu" were missing from their teachings. It was Mr. Baillargeon's intention to re-emphasize and re-introduce the principle of Jiu into the teachings of Jiu Jitsu.

The National Jiu Jitsu Union exists in order to increase communications among the various styles of Jiu Jitsu today, and encourage the growth of Jiu Jitsu by drawing together other instructors and students with Jiu Jitsu as their main interest.

ABOUT THE AUTHORS

Master Richard P. Baillargeon: Master Baillargeon is the Tirector and Founder of the National Karate and Jiu Jitsu Union. He has over 26 years of experience in the martial arts, including many years of study in the Orient. He holds 7th dan in Karate, 5th dan in Jiu Jitsu and a Master grace in Pakistani weapons. He has over 15 years experience as the Director of his Union.

Sensei Alan R. Kitay:

Sensei Kitay has over 23 years experience in the martial arts. He holds 4th dan in Goshin Budo Jiu Jitsu, 3rd dan in Shorin Ryu Karate-Do and 2nd dan in Kempo. He has been an instructor for over 10 years and has taught at his own Dojo, The Institute of Martial Arts for the last 5 years. He is the Texas State Representative of the National Karate and Jiu Jitsu Union, and the NJJU representative to the National AAU Jiu Jitsu Committee.

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AUTHOR'S PREFACE

Although there are hundreds of styles of Jiu Jitsu being practiced in the world today, there are very few books available on this art. For that reason this book was written.

In this book, Volume One, techniques have been chosen from the lower Kyu ranks to present the fundamental techniques of Jiu Jitsu, Goshin Budo style, to the reader. Work has already begun on Volume Two which will present representative techniques from the intermediate levels, and by January of 1983, the Head Instructor's Guide will be completed with over 500 techniques representing the promotion requirements of the National Jiu Jitsu Union from White Belt to Second degree Black Belt.

It has been our intent to present the techniques of Goshin Budo Jiu Jitsu in an easy to understand method with no complicated and highly technical explanations. After taking over 500 photographs, it was decided that drawings would be used because they actually make it easier to see how the techniques should be executed. Because it is very difficult to photograph clearly the techniques of Jiu Jitsu, there have been no advanced books available on this art. With Mr. Patronella's assistance, that gap will be filled.

For simplicity sake, in all of the techniques, the White Belt is the attacker and the Black Belt is executing the technique.

It is our hope that this book will be of value to both student and instructor, and will serve to acquaint and educate people to the techniques of Goshin Budo Jiu Jitsu.

Richard P. Raillargeon Alan Kitay

ACKNOWLEDGEMENTS

There is a great deal of effort put into the completion of a text book, regardless of the subject matter, and yet, so often, only the author(s) receive any of the credit. There are several people who contributed vast amounts of time and energy to help complete this work and they deserve individual recognition. They are:

Sensei Richard Sapp: Godan Karate

Sensei Arlon Davis: Shodan Jiu Jitsu

Sensei Paul Potvin: Shodan Karate

A very special thanks must go to several students who contributed their time by posing for our artist, Mr. Pat Patronella. They are:

Troy Osborne: Nikyu Jiu Jitsu Shane Thibodeaux: Nikyu Jiu Jitsu Clint Manuel: Sankyu Jiu Jitsu Lindy Salleg: Sankyu Jiu Jitsu

To all of the above people, credit must be given for the completion of this book. Their efforts and suggestions and help have been invaluable.

The responsibility for any errors and shortcomings however, are exclusively ours.

Richard P. Baillargeon Alan R. Kitay

WHAT IS JIU JITSU?

Translated into English Jiu Jitsu means "Gentle Art". However, this name can be deceptive. The "gentleness" of the art is expressed in the execution of the technique and is not reflected in the effect upon the attacker, except at the discretion of the person executing the technique. Using the techniques of Jiu Jitsu, a person may either control an opponent with a minimum amount of pain (neutralization) or use a technique designed to produce a great deal of pain (immobilization). Many times the only difference between neutralization and immobilization is the amount of pressure applied to the technique. Other factors that determine the difference would be the opponent's resistance, the direction of the line of force, and of course, the circumstances of the situation where force was deemed necessary.

Jiu Jitsu is the most potentially destructive of all of the martial arts, because a student proficient in Jiu Jitsu has studied the techniques that were the forerunner of Judo (throws, chokes and leverage); Aikido (joint locks and circular control of an opponent) and Karate (kicking, punching and striking). However, Jiu Jitsu is not defined as either an offensive art or a defensive art. The execution of the techniques of Jiu Jitsu depend upon the motion and attitude of the opponent, and the seriousness of the encounter. A Jiu Jitsuka (student of Jiu Jitsu) learns to exploit the weaknesses of an opponent's motions and capitalize on those weaknesses, and although the Jiu Jitsuka is obligated to use good judgement and responsibility in the selection and execution of his techniques, the techniques are many and varied and can be violently effective.

Jiu Jitsu does not specialize in one form of attack of defense. The arsenal of Jiu Jitsu includes throwing, twisting, choking, striking and kicking and escaping techniques. Although many people feel that Jiu Jitsu is a combination of Judo and Karate, this is not so. The techniques of Jiu Jitsu are taught in a different way, with a different emphasis and incorporates

many more techniques than do Judo and Karate.

The throwing techniques of Jiu Jitsu are generally used against one opponent, and generally when the opponent is unarmed. As with all Jiu Jitsu techniques, the amount of force is controlled and the line of force (direction) is controlled. With very minor changes in the position of the Jiu Jitsuka's arms or legs, an opponent can be thrown on his front, back or side, making breakfalls very difficult, if not impossible. Usually, a Jiu Jitsu throw will drop an opponent on his head or the back of his neck, but the point is that the Jiu Jitsu throws are taught from several angles and in several directions so that, once again, pain results at the discretion of the Jiu Jitsuka and not from the execution of the technique. This method of throwing differs from Judo which stresses throws to the side permitting breakfalls and safe landings. Also, unlike Judo, the throws of Jiu Jitsu are taught by grabbing the body instead of grabbing the

Although Judo is a direct descendent from Jiu Jitsu, the refinements made by Jigoro Kano transforming the martial art of Jiu Jitsu into a sport he called Judo left only a surface similarity to the original techniques, and when viewed side by side, the two are quite distinguishable. The most discernible difference between Jiu Jitsu and Judo is the stance employed during the execution of a throw. Jiu Jitsu uses a wide stance that offers stability and power and produces a horizontal throw. Judo uses a narrower stance that produces a higher lift and a vertical throw. The narrower stance produces the more dramatic throw (good for Judo tournaments) but the wide stance is more effective for combat. Another major difference between Judo and Jiu Jitsu is the lack of combat techniques in the Judo system. The majority of the techniques found in Jiu Jitsu would be illegal in a Judo tournament.

Kansetsu, or twisting techniques are used primarily against armed attackers or multiple opponents and are the main weapons of Jiu Jitsu, and the most potentially painful. The most common target areas to be attacked are the wrist, elbow, shoulder and neck. The legs and spinal column can also be twisted, but these are usually twisted after the opponent has been brought or thrown to the ground. Also, these areas require greater strength to

hold and control.

A twist is defined as taking a normal body rotation and exaggerating it to produce unbalancing or pain. As an example, put your right hand out in front of you, thumb up and turn it to the outside. Comfortably, the average person can turn his hand so that the palm will face slightly to the outside. Any further twisting motion however, will cause the person to lean to the outside or feel pain in the wrist and arm. A slow, twisting motion is used to unbalance an opponent. A fast, twisting motion

is used to break the joint.

The striking techniques of Jiu Jitsu are different from those of Karate. In Karate, the strike is used as the primary weapon, whereas in Jiu Jitsu, the strike is used to set up or distract an opponent rather than to finish the fight. As an example, imagine the opponent is standing in a fighting stance with his left arm facing you. With your left arm, you strike at his face. As he blocks your strike with his left arm, you place your right hand slightly above his elbow, grasp his wrist with your left hand and push down on the elbow while drawing his arm across your torso. You have now applied an Outside Arm Bar (see technique section) and with this technique, ended the fight. Further resistance is very difficult and control is relatively easy. Instead of an exchange of strikes (mutual offense) the first strike was used to set up the opponent so that a controlling technique could be applied. This element of control is an advantage of Jiu Jitsu over punch and kick defense systems. Usually striking techniques are an either/or proposition. It either hurt or it didn't. But the controlling techniques of Jiu Jitsu can regulate the amount of force so that the effects can be judged immediately and adjustments made in the technique, if necessary. Control can also be regulated according to the area that force is applied (see figure 1). The narrower the applied force and the smaller the target area, the more pain is produced.

There are three kicks found in traditional Jiu Jitsu; the front kick, side kick and back kick. With the wide popularity of Karate and the blending of techniques by students and instructors, many Jiu Jitsu systems now claim the same kicking techniques as the Karate systems, but traditionally, there are no high kicks, no turning kicks and no aerial kicks in the art. The kicks of Jiu Jitsu are also used as secondary weapons designed to set up an opponent or to inhibit his motion. Once control of the opponenet has been gained, a kick may be used as a stunning

weapon should control prove difficult.

Jiu Jitsu does not use the powerful blocks as do most of the Karate systems. Instead, light, quick parries are used to deflect or misdirect an opponent's attack. By parrying a technique, there is an unhampered line of force from the opponent and this allows the technique to follow through until the opponent is over committed or off balance. Generally, both the attack and the target are displaced making it easier for the Jiu Jitsika to regain his posture before his opponent can regain his. All parries are focused approximately one inch through the attack and always returns to a certerline position. This centerline defense helps the Jiu Jitsuka maintain his center of gravity as well as allows him the maximum efficiency in switching from one technique to the other for attack, or responding to the opponent's attacks and feints. The parry is faster and more flexible than a traditional blocking technique.

Another characteristic of Jiu Jitsu is that all techniques have a complementary technique on the other side of the body. This means that should a Jiu Jitsuka inadvertantly attempt a right side technique against the left side of the opponent's body, an effective technique will still result. Knowing this provides a tremendous psychological advantage during combat because the mind is free of the distraction of having to wonder from which side the attack will originate. This complement, or mirror image, technique is apparent in all Jiu Jitsu techniques.

Another characteristic of the techniques of Jiu Jitsu is that they may be either offensive or defensive depending upon who initiates the first technique. Again, this produces a psychological advantage during combat because any technique known to the Jiu Jitsuka can be adapted to fit any stiuation. There is no need to try to remember what technique was for what situation...they can all fit any stiuation. It is for this reason that techniques are practiced from all sides and all angles - it allows the Jiu Jitsuka to learn flexibility and adaptability.

The study of Jiu Jitsu is a study of motion and movements; not only the strengths but also the weaknesses. Every motion, every movement has a weakness that can be exploited, whether it is an offensive or defensive motion, and for this reason, when the Jiu Jitsuka moves, he must not only be aware of his opponent's motions so that he can execute the proper techniques in response, he must also be aware of the weaknesses in his own motions so

that he can defend them. All of the Jiu Jitsuka's motions are (or should be) performed to insure that he can regain his posture before his opponent can regain his. The techniques and motions of the Jiu Jitsuka must be performed smoothly with attention given to proper balance and timing. These are perhaps the two most significant techniques of Jiu Jitsu, or any other martial art, for that matter. Without balance there is nothing. You cannot attack, defend or even move without balance. And without timing, your movements will be wasted and ineffectual, your techniques clumsy and your chances slim. It takes balance and timing to make the graceful, smooth and quick transitions from one technique to the other, and this is important. It is not always the person with the greatest number of techniques that will emerge victorious from an encounter, but the one with the greatest command of the techniques known to him. No matter how fast a person appears to move, only one technique at a time can be used, and the one who uses his techniques the best has the greatest chance for victory.

It is important to remember that Jiu Jitsu is a martial art whose techniques are dictated by the motions and attitude of the opponent, or the weaknesses arising from the motions. It is necessary to keep a flexible stance and an open mind to allow instantaneous and proper response to an opponent's motions. To restrict yourself to only one attitude of combat is to ignore and neglect a wide range of techniques. To concentrate on just offense or defense, evasion or interception, or circles or lines is to use an incomplete system. It is analogous to learning just your favorite letters of the alphabet and then trying to write a dictionary - very difficult. An empty mind with no preconceived plans and strategies, just reactions dictated by the motions of

the opponent is what the art of Jiu Jitsu strives for.

LINES OF FORCE

Throughout this section, the terms "controlled force" and "lines of force" have been mentioned several times. These two concepts are the cornerstones of Jiu Jitsu and must be discussed to understand the art. First, "force" is defined as that which accelerates an object in the direction it is applied. In other words, relating force to the martial art of Jiu Jitsu, force is the amount of energy that initiates a technique. To make a punch go faster, one would add more force to it. In Jiu Jitsu, "controlled force" refers to the amount of power used in the execution of a technique. "Line of force" is the direction of the technique.

As mentioned earlier, an opponent suffers injury at the discretion of the Jiu Jitsuka. By this we mean that the amount of pressure (force) applied to a technique can be regulated to cause mild pain or excruciating pain. This concept and practice has several advantages to it. There is no break in the technique when control is regulated; there is immediate feedback so that the Jiu Jitsuka can determine his next move, whether to stop the

technique or increase the pressure; there are very few accidental injuries because of an overkill factor; and, it is a more humane and efficient approach to conflict. When someone executes a punching technique, the effectiveness of the technique is often determined by the size of the recipient, because the person executing the punch has probably thrown his best punch. But the effectiveness of the controlling techniques is measured by the Jiu Jitsuka and he has a wide range to choose from between neutralization and immobilization.

Equally important as the amount of force is the line of force. It has been said that once a person understands the lines of

force, he will understand Jiu Jitsu.

Jiu Jitsu characteristically employs two lines of force in all of its techniques. Two lines are employed to create a torsion motion that works one part of the body against another part, making resistance difficult. In fact, the only way to resist a technique with two lines of force is to counter or react with two lines of force. To do that requires strong familiarity with the motions and mechanics of Jiu Jitsu. As an example of two lines of force: if you were to attempt to push an opponent's chin up (vertically), he could lock the muscles controlling the vertical movement and you would be unable to move his head. Also, if you tried to move his head from side to side (horizontally), he could lock that set of muscles and again, his head would not move. But if the head was lifted and twisted at the same time, since both sets of muscles could not be employed at the same time, you would be able to twist his head and throw him to the ground. He would either fall to the rear or to his side, depending on which line of force he tried to resist and which remaining force overwhelmed him. (This is the Neck Twist technique.)

Jiu Jitsu is an art of motion. Lines, circles, planes, centerpoints, all of laws of physics govern this art. The techniques of Jiu Jitsu are simple to execute but complicated to understand. To help explain the dynamics of Jiu Jitsu, the techniques are divided into five classifications: projected force, utilized force, misdirected force, created force and contrary force. These five divisions compose the techniques of Jiu Jitsu and each one has been the cornerstone of other systems that have decided to specialize in one attitude of combat rather

remain flexible and responsive.

PROJECTED FORCE: Stated simply, these are the techniques that extend a person's force in the same direction that it was originally traveling, but by overextending your opponent you cause him to lose his balance and posture and further resistance is difficult. Two examples from this category would be the C-Motion Throw and a Turning Arm Drop (Turn to the Technique Section).

UTILIZED FORCE: These are the techniques that are governed by the opponent's reaction to your own techniques, whether they are offensive or defensive. If an opponent were to attempt to strike you and you caught his arm with the intention of throwing him

forward, but you had not quite sufficiently broken his posture to the front and he was able to lean back to fight the technique; rather than engage in a tug of war with his body, you add your force to his, and execute a technique in harmony with his new direction. Two techniques from this category would be a Lateral Elbow and a Back Shoulder Lever. Both techniques are responses to the opponent resisting other techniques.

MISDIRECTED FORCE: These are the techniques allowed an opponent to provide the initial technique but you determine where the technique will end. Basically, misdirection is a muscle overload technique. If an opponent stabs at you with all of his strength but still retains control of the motion, then his muscles are handling the workload, but when you add your power to his so that his muscles cannot respond, then the control has switched to you. Since Jiu Jitsu techniques are rarely applied with full power, it is very difficult to recover from a misdirection technique since the person executing the technique still has energy in reserve. Two examples of techniques from this category would be Returning Knife Defense and the Arm Whip Throw.

CREATED FORCE: This is characteristically offensive Jiu Jitsu, either employed as the initial attack or after the opponent has been brought to a motionless state. (A motionless state is the period between the end of one attack and before the start of another. It can be a voluntary [he pauses] or an involuntary state [you cause him to pause]). As an example, imagine that an opponent was running towards you and you struck him on the forehead and stunned him for a moment. At that moment of hesitation, you will be able to execute any technique (which is not dependent upon angle or direction). Since he is not moving to resist or assist you, you "create" the force to execute your technique. The striking arts of Jiu Jitsu would all be examples of created force, as would any technique executed after the opponent was forced to pause.

CONTRARY FORCE: These are the techniques in which you execute a technique against the opponent in one direction while his motion is going in the opposite direction. This type of technique overwhelms the muscles (usually quite painfully) and it is almost impossible to keep your balance against such a technique. In this type of technique, usually both the top and bottom center points are displaced off the centerline and the body falls. Two examples of this type of technique would be the Outside Leg Sweep and the Knee Stomp.

Each of these types of techniques has an important role and can be powerful methods of dealing with assaults, but more important than the techniques of defense each group offers, the knowledge of motion that each offers is what comprises the art of Jiu Jitsu. All techniques involve motion. But the motion is not limited to merely up and down, front and back, side to side.

Circles, lines, change in heights, planes, starting points and ending points that are the same, escaping by going with..all of these motions are an integral part of an entire and complete system. The hard part is not learning how to perform these techniques but to adjust your mind to accept these techniques and understand them so that they become your unconscious allies in times of need. Freeing yourself from the obvious is the hard

part of Jiu Jitsu.

It is very difficult to define Jiu Jitsu. A casual explanation loses too much, and yet, a technical explanation would not be understood by the average man untrained in physics. But perhaps an example representing the need to be aware of all of the possible lines of force available will clearly illustrate the art of Jiu Jitsu. Take a middle sized dog and gently lift its rear legs off the ground until just its front paws are touching the ground. The dog will immediately try to defend itself in the one manner that it knows...it will try to arch its body and try to bite your hands. The dog will keep trying to bite your hands but that would be physically impossible for the dog to do. Yet there is a simpler solution that the dog will never think of: that of biting your ankles which are just a few inches away from its jaws. Most people react in this same manner. When attacked, they try to deal with the source of the attack and never realize that every motion produces a weakness that can be exploited and capitalized on. Learn to deal with the weak side of an attack. Learn to yield to gain victory. Learn to analyze the entire situation and respond with the best available technique... These are the attitudes of Jiu Jitsu.

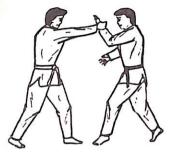
STRATEGIES IN JIU JITSU

STRATEGY	ACTION	MOTION
EVASION	Displacement of target. (Dodging or retreating are examples)	
DEFLECTION	Displacing attack without displacing the target. Parrying.	*
EVADE & DEFLECT	Displace both the attack and the target. (Parry and side-step)	×
FORCE AGAINST FORCE	Head to head collision with the strongest force combination winning.*	
HARMONY	Technique calls for the taking of the same posture and direction. (Shoulder Throw, Hip Throw)	
CENTER POINT	Two bodies form a larger circle with the center as the control point. (Knee Prop, Sit Down Throw)	
INITIATIVE	As soon as you detect your oppo- nent's attack, you attack and strike first.	Ø====0
PROJECTION	Gaining control of opponent's line of force without hampering the original direction.(C-Motion Throw,Falling Ankle Prop)	6-5
MISDIRECTION	Gaining control of opponent's line of force and controlling the final endpoint.	
INITIATIVE IN DEFENSE	Avoid and counter in the same motion. Generally the motion of this technique will place you in a position that has you controlling your opponent. (Bow and Arrow, Arm Bars, etc)	
CONTRARY FORCE	Force is applied in opposite directions to offset both top and bottom centerpoints. (Groin Pull/Chest Push,Outside Leg Sweep)	

STRATEGIES OF JIU JITSU

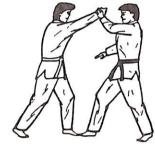
STRATEGY	ACTION	MOTION
UTILIZATION	Respond to initial attack with a controlling technique and allow his response to guide you in the direction of control. (Lateral Elbow, Rear Elbow)	
CREATED FORCE	Take advantage of pause in opponent's attack (voluntary or involuntary) and execute any technique.	♦
SMALL POINT TO LARGE POINT	Against a large target, the higher the velocity and the smaller the point of impact, the more pain. (Finger in eye, pressure points)	←
LARGE POINT TO SMALL POINT	Just as you can not strike the tip of a needle with the tip of another needle, it is necessary to use a wide force to strike a small point. (Palm heel strike to nose, Finger locks)	♦
YIELDING	Step back beyond opponent's maximum attack range and then capitalize on his momentary off balance or period of regaining his posture.**	

Parries

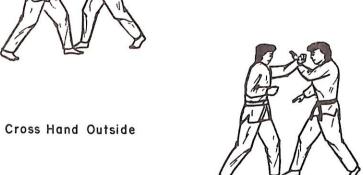


Mirror Hand Inside

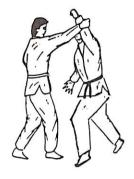




Cross Hand Inside



Parries(con't)



High Circular Parry

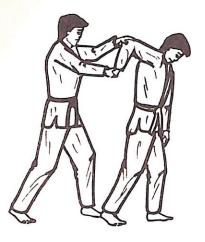




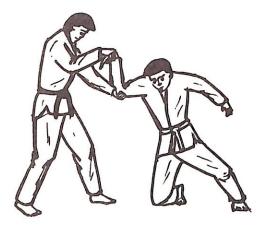


Palm Block

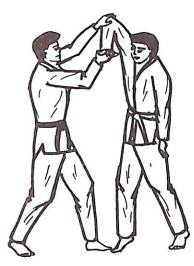
Wrist Locks



Upward



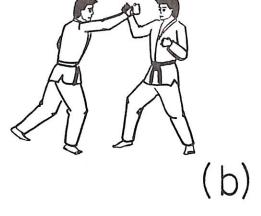
Reverse



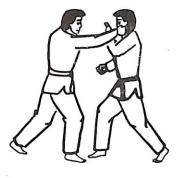
Downward

Off Balance Face Strike



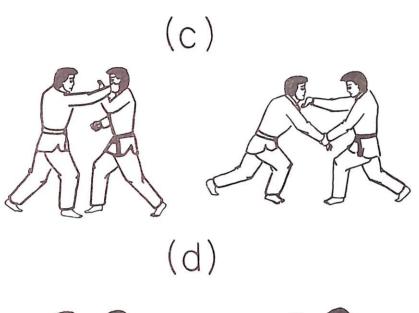








Off Balance Face Strike

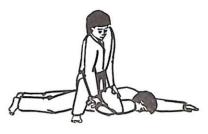






Leg Bars





Knee on elbow hold





Step-over elbow lock with leg





Arm lock with leg choke

Breakfalls



Forward





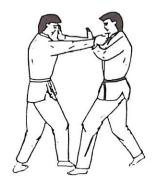


Backwards





Outside Leg Sweep









- Step forward with your left foot while simultaneously parrying his strike with a mirror hand inside parry and striking towards his face.
- Grasp his right arm with your left hand and place your right hand under his chin and extend your right leg behind him. Gently pull your left hand to the side (to place all of his weight on his right foot).
- Push his head backwards and at the same time drive the heel of your foot into the back of his leg. Extend your left hand...
- 4. Opponent will fall.

Hooking Leg Sweep



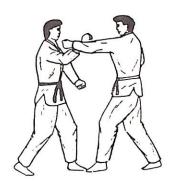






- Step forward to the opponent's inside while simultaneously striking at his face and parrying his strike.
- Grasping his right arm with your left hand and placing your right hand on his face, gently push him to his right rear corner while placing your left foot behind his right leg.
- Push his head backwards while pulling his arm to your left side and down.
- 4. Opponent will fall.

Inside Leg Sweep



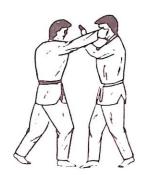






- Step toward your opponent's inside with a left straight step while executing a right mirror hand inside parry to deflect the punch and strike towards his body with your left hand.
- Advance the right leg and place it between and in back of his left leg. Place both of your hands on his shoulders and push his shoulders to his rear while sweeping his leg to his front.
- Lean forward slightly maintaining the same position to insure that opponent does not recover his balance.
- Opponent will fall. If your wish, you may drop to your right knee and fall on his exposed groin.

Shoulder Throw (inside)



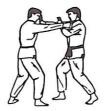






- Parry opponent's strike while cross stepping to his right outside.
- Grasp his arm with your left hand and pivot on your RIGHT foot, backwards, and grasp his shoulder with your right arm.
- Bend your knees slightly and bend over at the waist, then straighten your legs quickly while pulling his arm around your body.
- 4. Opponent will fall.

Reverse Hip Throw













- While standing in a right foot forward stance, simultaneously parry opponent's strike and strike at his face.
- Grasp his elbow with your left hand and place your right hand on his left shoulder, while stepping to his right outside with your left foot.
- 3-5.While pulling down on his right arm, place your right foot behind your opponent and bend your knees slightly. Bend at the waist and quickly straighten your legs. Pull his right arm around you and push his head backwards.
- 6. Opponent will fall.

Shoulder Roll Throw









- 1. Parry opponent's strike while cross stepping to his center.
- Pivot forward on your left foot until you both face the same direction. Grasp his elbow with your left hand and his shoulder with your right.
- Pull his arm around your body, pivoting slightly to your left. Drop to your right knee, maintaining your pull.
- 4. Opponent will fall.

Shoulder Drop









- 1. Parry opponent's strike while cross stepping to his center.
- Pivot forward on your left foot until you both face the same direction. Grasp his elbow with your left hand and his shoulder with your right.
- 3. Pull his arm forward and down, causing him to keep his body pressed against you, off balanced to the front. Drop to both knees, maintaining your pulling motion, but switching to a side pulling motion, as you fall.
- 4. Opponent will fall.









- As opponent strikes at you, step back a half step on your left foot and trap his arm while pulling him forward.
- 2. Pivoting on the left foot, turn so that your right side is facing him and place your hip bone against his hip bone. Maintaining your forward pull place your right foot to the outside and behind his right foot.
- 3. Sweep your right leg backwards while maintaining the pull on his right arm.
- 4. Opponent will fall.















- 1. Parry opponent's strike while cross stepping to his center.
- Pivot forward on your left foot, placing your right arm behind his back.
- 3-5. Sweep his leg from underneath him while at the same time twisting your body so that you are pulling his arm around your body.
- 6. Opponent will fall.

Hip Wheel Throw



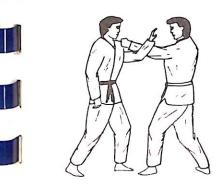


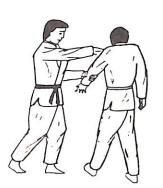


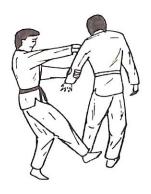


- Parry opponent's strike while cross stepping to the center of his body.
- Pivot forward on your left foot and place your right hand around his neck.
- Do not break the momentum of your turning in a circle, but bend your knee slightly and bend over, bringing both of your arms around your body.
- 4. Opponent will fall.

Forward Ankle Sweep(a)



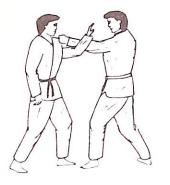


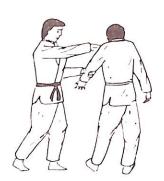




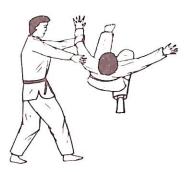
- From a left foot forward stance, parry opponent's strike from the outside and extend him
- 2. by gently pulling on his left arm. This will cause him to turn sideways. Place your right arm on his shoulder and give him a gentle push, so that he shifts his weight to his right foot, for just a moment.
- 3. Using the side of your right foot, swing your leg like a golf club and push his foot forward while at the same time pulling his weight back towards you, to where his left foot used to be.
- 4. Opponent will fall.

Forward Ankle Sweep(b)







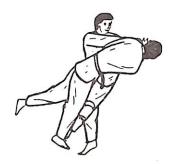


- From a left foot forward stance, parry opponent's strike from the outside and extend him
- by gently pulling his left arm. This will cause him to turn sideways. Place your right hand on his shoulder and gently pull him towards you. This will cause him to shift all of his weight to his left foot.
- Rick your right foot (as if delivering a high front kick) to the back of his left knee while pulling with both of your arms to his rear.
- 4. Opponent will fall to the ground.

Knee Prop Throw







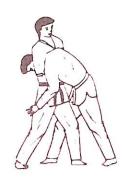


- Parry and trap opponent's punch with your left hand while side stepping to his left outside.
- 2-3.Pulling him forward with your left hand, cup his neck with your right hand a lift your right foot and push it gently to his rear, directly under his right knee.
- 4. Unable to take a step, opponent will fall.

Reverse Hold Throw



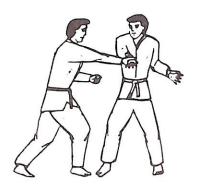






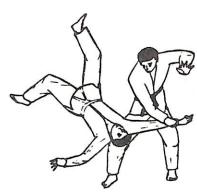
- From a left foot forward stance, parry opponent's strike to the outside while striking at his face.
- 2-3.Reach over his right shoulder and wrap his head with your right arm so that your right forearm is pressing into the front of his throat.
- Drop to your knee and pull up with your right arm. Opponent will be choked. (Not shown: You can fall backwards maintaining pressure and opponent will fall over and roll onto his back.)

C-Motion Throw









- From a right foot forward stance, parry opponent's strike to the inside with your right hand. Gently pull his arm in a circle so that he begins to face sideways.
- As he begins to resist the pull on his arm, pivot on your right foot so that your left foot ends up behind his right foot. Bend your knees and place his arm behind your neck and pull it to your right front.
- 3. Maintaining your pull, straighten your body and strike opponent in the chest with your left elbow at the same time. Pull your right arm around your body and lean slightly to your right.
- 4. Opponent will fall.

Circle Throw(a)









- Step forward with your left foot and place it between opponent's feet. Grasp his right elbow with your left hand and cup his neck with your right hand. Pull gently forward.
- While maintaining your forward pull, sit down on your left heel and place your right foot against his left hip bone. Begin to straighten your leg.
- Continue pulling and straightening your leg and allow your body to roll backwards.
- 4. Opponent will fall.

Sit-Down Throw









- Parry opponent's strike while cross stepping with your left foot to his center.
- Pivoting forward on your left foot, turn so that your right side is facing your opponent. Grasp his right elbow with your left hand and cup his neck with your right hand. Pull him forward.
- 3-4. While maintaining your forward pull, drop to your rear while gently lifting your right foot to just above his foot line. Roll gently to your left and opponent will fall.

Parallel Arm Throw



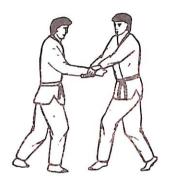


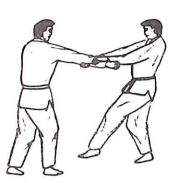




- Parry opponent's strike to the inside while cross stepping with your right foot to his right outside.
- Assume a side stance perpindicular to his right side and reach for his right knee with your right hand while sliding your left hand up his arm toward his neck.
- Push his right leg forward and his head backward at the same time.
- 4. To add force to the take down, while pushing in opposite firections with your arms, shift your weight to your left side by bending the left knee and straightening your right leg. Opponent will fall.

Arm Whip Throw



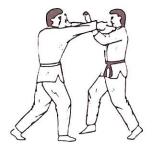






- From a left foct forward stance, catch the opponent's low punch with both hands.
- Shift your weight back to your right leg, and pull him at the same time towards you.
- 3-4.Place your left foot to his right outside, and maintaining a continuous pull on his arm, pivot your right foot around so that you end in a right foot forward stance. Pull with both hands on his wrist, and he will fall.

Turning Arm Drop









- From a right foot forward stance, simultaneously parry and strike at opponent's face.
- Grasp opponent's right arm with both hands from the inside and begin pivoting on your right foot, backwards, while twisting his arm outwards.
- 3. Continue pivoting and twisting and pulling opponent forward.
- 4. Opponent will fall.

Groin Arm Drop



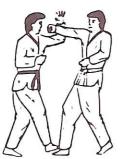






- From a right foot forward stance, simultaneously palm block opponent's low strike and strike his face while stepping with your left foot to his right outside.
- Reach over his right arm with your right arm and place your right hand between his legs (or grab his groin).
- Drop backwards onto your right knee while pushing down with your right shoulder and pulling up with your left arm.
- 4. Shifting your weight forward while maintaining your kneeling position, apply pressure to opponent's arm. (If you have grabbed his groin, he will not move.)

Scooping Throw



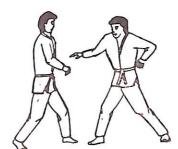






- Parry opponent's strike to the inside while cross stepping with your right foot to his left outside.
- 2. By reaching down and across to his left leg with your left hand, this will force his right arm down so that you can reach for his right leg with your right hand. While reaching with the left foot outside and behind his right foot.
- Bend your knees and grasp both of his knees with your hands, bending your back slightly.
- Quickly straighten your back while pulling both hands upward.

Head Turnover Throw









- 1-2.From a left foot forward stance, as opponent reaches for you, execute a low circular parry and reach behind his neck with your right hand pushing his head down at the same time.
- 3-4.Hip switch to the rear while pulling his arm forward. Opponent will fall in a circular roll.

Groin Pull/Chest Pull









- Parry opponent's strike to the inside while cross stepping with your right foot to his outside right.
- Assume a side stance perpindicular to his right side and reach for his groin with your right hand and reach for his left shoulder with your left hand.
- 3-4.Shifting forward slightly to reach his groin, pull his groin straighten your legs slightly to provide lift. Opponent will

Bent Knee Drop

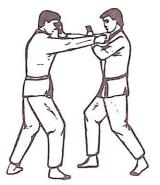






- From a left foot forward stance, parry opponent's strike to the outside while stepping to his right outside with your right foot. Grasp his elbow with your left hand and place your right hand on the side of his neck.
- Drop to your left knee while pulling opponent's right arm to your left side and pulling his head to your left.
- Opponent will fall.

Knee Take Down

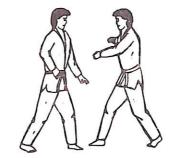


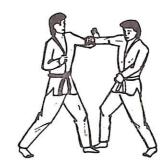




- Prom a right foot forward stance, simultaneously parry opponent's strike and strike at his face.
- 2. Pivot to your left so that your right side is facing his front and drop on your right knee. Grab his heel with your left hand and strike his knee with your right elbow.
- 3. Opponent will fall.

Chest Smash



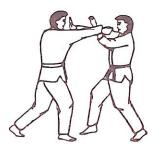


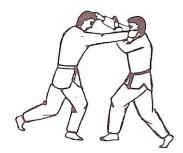




1-4.Opponent attempts to strike you. Parry to the inside and shift your left foot to his outside right and strike his heart with a ridgehand strike. As opponent begins to double over, bring your knee to his chest or face.

Face Smash W/Knee









- From a right foot forward stance, pairy opponent's strike at his face.
- Grat opponent's hair with your right hand and then step back with your right foot to pull opponent forward.
- 3-4.As you pull opponent forward, stop suddenly and shifting direction, pull his head down and bring your knee up to strike his face.

Punch Takedown

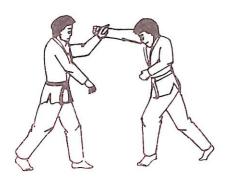


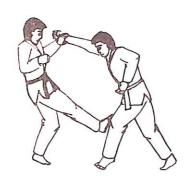




- Cross step with your right foot while deflecting his punch in front of you.
- Hip switch so that you face his right forward diagonal, maintaining your hold on his wrist.
- 3. Concentrate on slamming his knuckles to the ground and drop to your right knee so that your left knee is propped against his leg. Opponent will fall on his face.

Punch Takedown With Kick





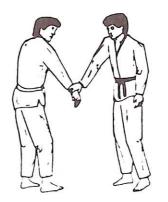




1-2.From a left foot forward stance, parry opponent's strike with
 your left hand and strike at his knee with a front kick.
 (This will cause him to pause and leave his hand extended.)
 Grasp his wrist.

1-4. Privat on your left foot so that you and your opponent are taking the same direction. As you privat, maintain your hold in his wrist and turn it outward as you privat until the palm is facing up. Pull with both hands until he is forced to fall to the ground.

Inside Wrist Turn







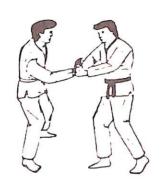


- Parry his strike to the outside with your right hand, and force his arm down. Grab his wrist with your right hand, placing your thumb on the back of his hand in the center. Begin turning his wrist to the inside, to his left, until his fingers are straight up.
- Place your left hand over your right thumb and push his wrist into him. While pushing the wrist toward him, pull the arm straight.
- 3. Maintain pressure to hold opponent.

Outside Wrist Turn







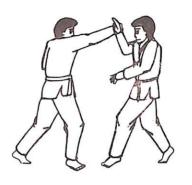


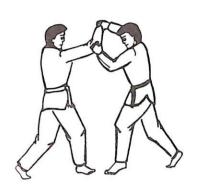


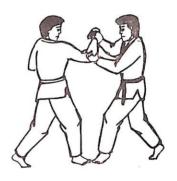


- Parry and grab opponent's wrist to the inside with your left hand while striking at his face with your right hand. Place your thamb in the center of the back of his hand.
- 2-3. Turn his wrist to his right with your left hand and place your right hand over your left thumb. Push his wrist to his back while twisting his wrist to his outside.
- 4. Opponent will fall.

Front Elbow Bend Takedown





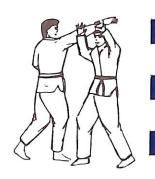


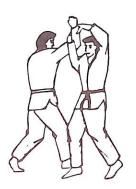


- From a left foot forward stance, parry opponent's strike with your right hand to the inside.
- Grasp his wrist with your right hand and place your left hand on his elbow.
- 3-4. Twist his wrist inward away from you while pulling his elbow to you. Continue the twisting motion so that your elbow strikes his face. The elbow strike and the pressure on his wrist will cause him to fall. Maintain your wrist lock on him after he is on the ground.

Rear Elbow Arm Bar



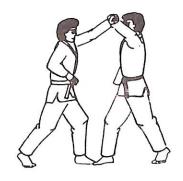


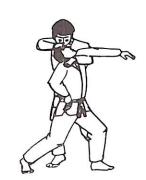




- From a left foot forward stance, parry opponent's strike and push it to his rear.
- Step forward with your right foot and place your right hand in the crook of his elbow, maintaining your backward push with your left hand.
- 3. Place your right hand on his wrist, maintaining your push.
- Take a step with your left foot and pull down on his wrist with both hands. Opponent will fall.

Eye Takedown









- From a right foot forward stance, parry opponent's strike with your left hand.
- Pull him forward and step behind him sliding your left arm to his neck and reaching over the back of his head, hook the bone above his eyes with your fingers, pulling up.
- 3-4. Step back with your right foot and drop to your right knee while pulling him backwards. Opponent will fall over your left knee. (CAUTION: This technique can result in a broken back or damage to the eyes.)

Rear Leg Breakdown



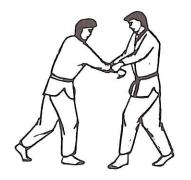






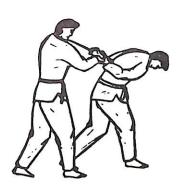
- From a left foot forward stance, parry opponent's strike to the inside.
- Grasp his right arm with your right hand and place your left hand in front of his face (or on it). Shift your weight to your right leg.
- 3-4. Step hard on the back of his knee with your left leg while sweeping the top half of his body over your knee. Opponent will fall and be held in place by your left foot and right hand across his neck.

Back Arm Twist









- From a left foot forward stance, palm block and catch opponent's low strike with both hands.
- Cross step with your right foot to his outside right, keeping a firm grip on his wrist with both hands.
- Step behind him with your left foot, keeping a firm hold of his wrist.
- 4. Pull his arm behind him and up toward his neck.

Lateral Elbow Lock









- Palm block with your left hand while simultaneously striking at his face with your right hand.
- Push his right arm down and back in an arc while pulling his right shoulder forward with your hand.
- 1-4.Reep pulling opponent's shoulder down while pushing his arm cackward. When the arm has cleared the back, twist the wrist in so that the arm is forced up the back toward the neck.

Straight Arm Lock





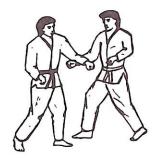




STRAIGHT ARM LOCK AGAINST A FRONT BEARHUG

- 1-2.Opponent seizes you in a front Bearhug. Immediately strike (or) grab his groin with your right hand. This will distract him and force him to step backward.
- 3-4.Wrap your left arm around his arm and pull your elbow down to your waist. This will lock his arm and cause him to bend down. Bring your knee to his face. Opponent will be stunned and held by the arm lock or knocked unconscious.

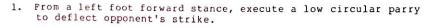
Straight Arm Lock





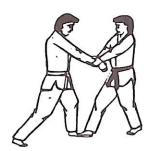


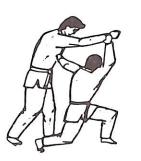


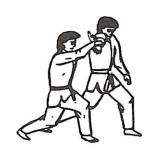


- Continuing the parry, step forward on your right foot and strike toward opponent's groin.
- 3-4. Finish the circular parry by trapping opponent's arm and pull your elbow to your stomach. Opponent will be in pain and immobilized.

Spinning Elbow Lock







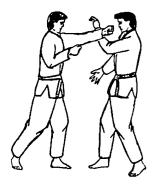




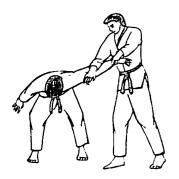


- 1-2. Execute spinning strike, as in the previous technique.
- 3-4.Straighten up with your left hand on his elbow and push up on his elbow to bring him to his toes.
- 5-6. Take a step forward with your right foot, and concentrating on just his elbow, slam his elbow into the ground. Maintain hold after he is down.

Outside Arm Bar



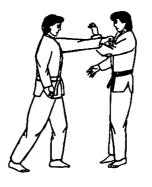






- 1-2.Parry opponent's strike to the inside with your left hand and strike at his face with your right hand.
- 3-4. Strike at a spot just above his elbow with your right fist while you drop to your right knee. This will either break his elbow or numb his arm. Retain control of his wrist and pull his elbow towards your body. Opponent will be in pain and cannot move.

Outside Arm Bar



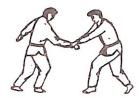






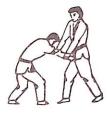
- 1-2.From a right foot forward stance, parry opponent's strike to the inside with your left hand and grasp his wrist while striking at his face with your right hand.
- 3-4.Pivot backward into a right foot forward side stance and pull his arm around your body with your left hand and apply pressure to his elbow with your right hand.

360° Arm Bar Takedown











- From a right foot forward stance, step back with your right foot to avoid opponent's strike. At the same time, catch his wrist with both of your hands.
- 2-3.Cross step with your right foot to opponent's outside right while extending his arm to his right side. Switch to a left foot forward stance, facing the same way as he does and extend his arm to the front.
- 4-5.Pivot once again on your left foot so that you end up facing him in a right foot forward stance with one hand on his wrist and the right hand slightly above his elbow. Drop to your right knee while pushing down on his elbow.

Spinning Arm Bar Lock



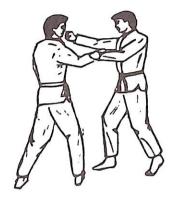


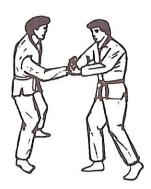




- As opponent punches towards your stomach, cross step with your right foot to his right outside, deflecting his punch in front of you.
- Hip switch to the front, extending his arm to the side and strike him with your left fist.
- Step back with your left foot so that you are now behind his right arm.
- Drop to your knee while striking his arm just above his elbow.

Elbow Arm Bar Lock









- From a right foot forward stance, simultaneously palm block his strike at his face.
- 2-3.Grab opponent's right hand with your left hand and pivot backwards on your right foot into a right foot forward side stance. Pull him toward you so that his elbow forms a right angle. Reach under his elbow with your right hand.
- Grab his wrist with both hands and pull it toward the ground. Either he will fall or have his elbow broken.

Straight Arm Lever Lock



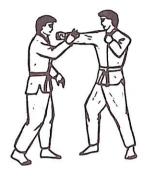


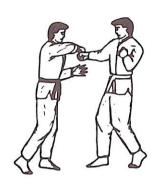




- From a left front stance, execute a low palm block while striking at opponent's face.
- Keep a hold of his right arm with your left hand and place your right hand on his shoulder, pulling it forward.
- 3. Pull down on his shoulder while pushing his arm in an arc so that it ends up straight up and down.
- 4. Apply a wrist lock to force him down. Bring knee into groin.

Armpit Lever Lock



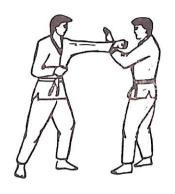






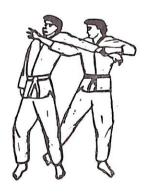
- From a left foot forward stance, parry opponent's strike to the outside with your right hand.
- 2-3.Grasp opponent's wrist and hand and turn it in (as if applying an inside wrist turn). Pull his arm toward you to straighten it.
- 4. Bring your elbow over his elbow and drop your weight on his arm. His elbow will break.

Cross Arm Lever Lock









- 1. From a natural stance, parry opponent's strike to the inside.
- Grab opponent's left wrist with your left hand and step forward and strike his face with your right hand.
- Circle your right hand under his shoulder while kicking at the back of his left foot to distract him.
- Pull down on his left wrist while raising your right arm. Opponent will be controlled.

Back Shoulder Lever Lock





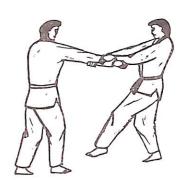


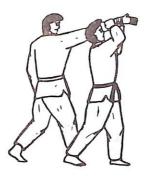


- From a right foot forward stance, parry opponent's strike to the outside while reaching under his right shoulder with your left hand.
- Step forward with your left foot and place your left hand under his chin.
- 3-4. Stepping back with your left foot, sweep your left arm in an arc to your left side. Opponent will fall. Grip his windpipe in a vise.

Side Shoulder Lever Lock



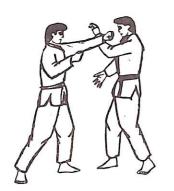




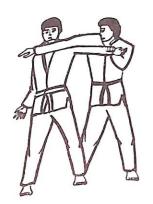


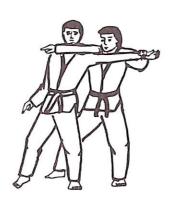
- From a right foot forward stance, catch his low strike with both of your hands.
- 2-3.Cross step to his center with your right foot and pivot on your right foot backward, moving your left foot to his right outside. Place his right arm over your left shoulder.
- Pull down on his arm with both hands. With minimal effort his elbow will break.

Bow and Arrow(a)





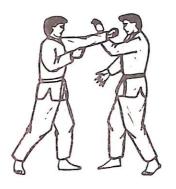


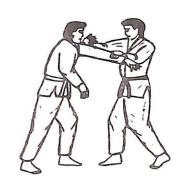


- From a right foot forward stance, parry opponent's strike to the inside with your left hand.
- $_{\it Catch}$ his wrist and pull him forward into a right face 2. $_{\it strike}.$
- 3-4.Extend opponent's arm so that you bring your shoulder behind his shoulder and extend your left hand across his neck.

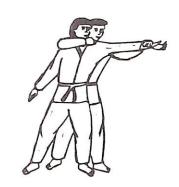
 Apply pressure with both arms and he will either be choked or have his elbow broken, depending on which force he tries to counter.

Bow and Arrow(b)



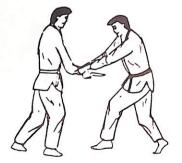






- From a right foot forward stance, parry opponent's strike with a crosshand inside parry.
- Grab his wrist with your left hand and pull him toward you and strike his face with your right hand.
- Continue pulling him by extending your arm (or you may shuffle step behind him) and reach behind his neck with your right hand.
- 4. Circle his neck and choke him with your right hand while pulling his left arm backward. Regulate the amount of strength you use to either neutralize or immobilize him.

Knife Defense (a)



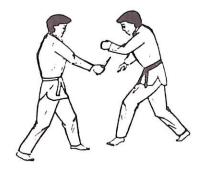


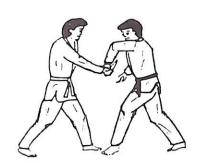




- From a left foot forward stance, palm block and catch opponent's wrist as he stabs toward your stomach. Bend slightly at the waist to move the stomach.
- Cross step with your right foot to his outside right, sliding your hands on his wrist so that his thumb remains up. Pull his arm to his right side as you step.
- Switch your stance so that you are facing the same way as he is, maintaining your pull on his arm.
- Drop to your knee, and using that dropping motion, force the knife into his stomach.

Knife Defense (b)



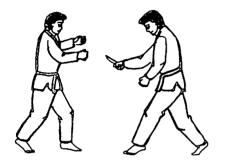


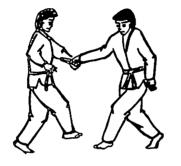




1-3.Opponent strikes at you with a knife. Parry his lunge to the inside with your left hand and grasp his wrist. Continue pushing his hand toward the inside and pull up at the same time. This will cause him to turn around. Lean back slightly and pull him backwards. Place your right knee in his back and execute a wrist lock.

Knife Defense(c)







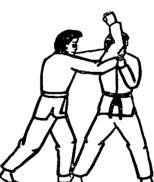


- 1-2.From a left foot forward stance cross-step to his outside right with your right foot while parrying his knife attack to your right with your left hand.
- 3-4.Slide your left hand down to his elbow and push his elbow down while pulling his hand up with your right hand. Shuffle step behind him while maintaining the pull on his hand and step on the back of his leg. Opponent will be held painfully. Apply a wrist lock.

Front Choke Defense



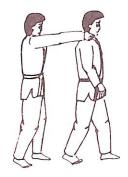






- 1-2.Opponent is choking you from the front. Immediately reach up with your left hand and grab his right wrist while stepping forward. Strike him with your right elbow from a right foot forward side stance.
- 3-4.Bring your elbow over his arm and execute a downward circular parry, bringing the force of the circle against his elbow. By holding his wrist in place and pushing in on his elbow, he will be in great pain.

Rear Choke Defense









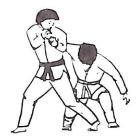
- 1-2.Opponent attempts to choke you from behind. Immediately proof your body towards his and place your right hand on his elocw and your left hand on his wrist.
- T-4.Pull down on his wrist and push up on his elbow at the same time and taking a step forward, quickly drop to the left knee while quiding his elbow to the ground. Opponent will bruise of treak elbow and then fall on his back.

Choke Defense(a)









- 1. Opponent has a choke grip on your neck from the front.
- Reach inside his two arms with your right hand and grab his wrist.
- Begin turning his wrist to break his choke. To help break the choke, push on his elbow with your free hand.
- 4. Step across his center line with your right foot and bring your right arm over his. Drop your weight on his elbow. Opponent can either be held or have his arm broken.

Choke Defense(b)







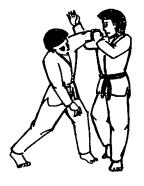


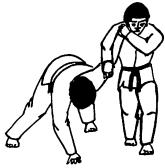
- Using a Bent Free Throw to defend against a rear choke. Opponent is choking you from the back.
- 2. Reach up with your right hand and grab his arm while stepping to your left slightly.
- 1:4.Drop to your left knee while pulling hard with your right hand. Apponent will fall.

Single Shoulder Grab Defense





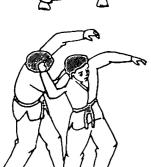




- 1. An opponent grabs your shoulder from the rear.
- Expecting a follow up strike, pivot backwards on your right foot so that you move to the side away from his free hand.
- 3. Drop your arm in a circular motion to go under his arm.
- Continuing the circular motion, bring your arm over his elbow and pull it towards your stomach, applying a painful arm bar.

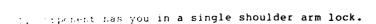
Shoulder Arm Lock Defense





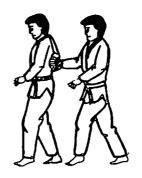






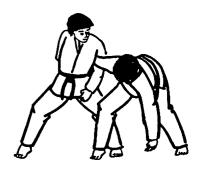
- ; Frach behind your head and grab your opponent by the hair.
- 4. Step forward with your right foot while pulling his hair.
- 4. The region right knee and pull his head down as you drop, its set will fall on his back.

Rear Arm Lock Defense



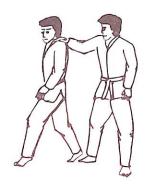


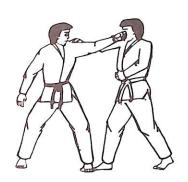




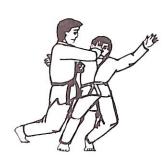
- 1. Opponent has you in a rear arm lock.
- Pivot forward on your left foot until you end standing in a side stance. Strike at opponent's head with your elbow. This will cause him to lean back.
- 3. Strike at his groin with your left fist.
- Bring your left arm over and around his arm and execute an arm bar. Opponent must submit or have his arm broken.

With Takedown







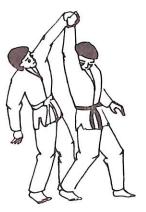


- specent grats your shoulder from the back.
- product in a right foot trackwards so that you are in a right foot track trace. Strike at opponent's face with your
- et and Fine direction of the strike, wrap your opponent's are well yours, trapping it in the crook of your elbow.
- 4. Hohent will fall on the back of his head over

Rear Shoulder Defense 🔣 Rear Wrist Grab Defense









- 1. Opponent has grabbed you from the rear, trapping both of your
- 2. Immediately thrust your arms outward and upward.
- 3. Reach over with your right hand and grasp his wrist and turn it so that it is palm up while pulling your left hand away.
- Pull down on his arm in a circular motion. Opponent will

Rear Wrist Grab Defense







- The opposed has grabbed you from the rear, trapping both of your wrists.
- p. In rediately pivot backwards on your left foot bringing your left hand over your head and your right arm under your left. This will "wind" his arms.)
 - , with myour hands so that you now are gripping his wrists, and before he can react.
- the twisting motion and throw opponent to the

Chest Hug Defense









- Opponent has grabbed you around the chest with your arms free.
- Reach up with your left hand and grab his hair from the back. With your right hand, push up on his chin.
- 3-4. Pull the hair down and around while pushing up on the chin. Pivot backward on your right foot until you end in a right foot forward side stance. Opponent will fall. (Done quickly, this can cause severe damage to the neck.)

Chest Hug Defense







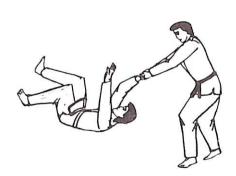


- .. wit con left hand, reach up and hook the bone above his eyes as total his head back.
- 4 sand one your backward pull, bring the other hand up and itself to stroat with a straight hand knife-edge strike.

Hair Pull Defense







GROUNDING KNUCKLES (STANDING) AGAINST HAIR PULL

1-3.Opponent grabs your hair from behind. Reach up with both hands and turn his wrist to the right to make him release your hair. Leave the palm up and take a step forward and pull on his arm, concentrating on making his knuckles hit the ground. Opponent will fall.

Rear Bearhug Defense









PUSH DROP AGAINST A REAR BEARHUG

- 1-2.Opponent has grabbed you from behind, pinning both of your arms. Step tehind him with your right foot after striking his grain with a low backfist (strike not shown).
- 3-4. Bend at the waist, as if to pick of opponent with Scooping opponent will fall.

Headlock Defense









- Using a C-Motion Throw to escape a headlock. Opponent has you in a headlock.
- Place your left foot against his right foot and reach up with your right hand and grab his shoulder or sleeve. Bend forward slightly.
- Pull his shoulder over to your left while dropping to your right knee. Straighten your back as you drop.
- 4. Opponent will fall on his head or back of his neck.

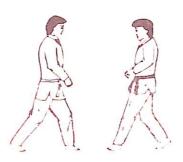
Double Wrist Turn

Kick Defense















- This technique is used best against a two hand hold on your neck. Opponent is choking you, reach up and place your thumbs under his thumbs and your fingers over his thumbs.
- Bend forward slightly which will cause a wrist lock to be placed on him. Secure your grip on his thumbs, and twist your hands down and to the outside.
- Opponent will release his choke and you may follow up with any technique you wish.

ling an itside Leg Sweep as a defense against a kick. Homent kicks at you with a right front kick.

"sind a low circular parry, you catch his kick with your right hand.

Step forward and grab his right elbow with your left hand and place your right foot behind his left leg.

Fick the back of his left leg and pull with your left hand. Opponent will fall with a numb leg.

Underside Wrist Turn



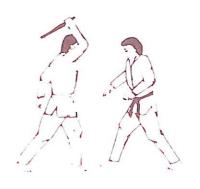


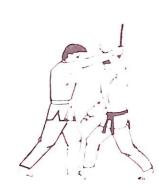




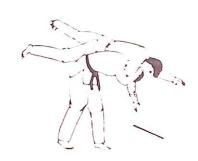
- 1-2.Opponent grats your wrists. Turn your left hand inward so that you can see your palm. Turn your right hand inward so that you can grat his thumb with your right hand.
- 4-4.Grab his hand and begin to pull down and out with your right hand. Step back on your left foot and quickly drop to your left kine. Opponers will fall.

Shoulder Throw









SHOULDER THROW AGAINST CLUB ATTACK

- 1-2.Parry opponent's overhead strike with a mirror hand inside parry. Trap opponent's wrist.
- 3. Shift your weight backward (yield to his force) and then spin so that your right arm wraps around his right arm and you both face the same direction. Bend your knees slightly while maintaining your forward pull.
- 4. Bend at the waist and quickly straighten your legs while continuing your pull. Opponent will fall.

DISCUSSION OF TERMS

TECHNIQUE--The word "technique" has a double meaning for the Jiu Jitsuka. It not only refers to the execution of a wide variety of motions of attack and defense, but it also refers to the ability demonstrated in the application of those movements. It is not enough to "know" the techniques, you must also "have" teem age. This can only be developed for all long concent, as physical practice. It is not elected for the book many times: the book many times:

CIRCULAR-Chandra and the Motions force of the Motions of the Motio

SPEED--Although speed is not the only factor in determining one's ability in the martial arts, it is essential that you practice moving at high speeds so that you can develop greater balance and stability when moving faster than normal. At high speeds, it is harder to maintain your balance and it is harder to recover from an outside force upon you, such as a push or pull. Therefore, it is essential that you practice so that you can be prepared for such unbalancing, sudden turns and recoveries. Hand in hand with developing speed in movement, it is also essential to develop speed of technique, speed of thought, and speed of response. To move faster than your opponent is not enough. Your technique must be able to score and you must decide upon your technique faster than he decides upon his.

Timing-Timing is perhaps the most important aspect of Jiu Jitsu, or any other martial art. Timing is the ability to sychioncize your movements with that of your opponent's so that they are effectively applied. It is possible not only to be too slow when applying a technique, but also you react too slow, it will hit you. But it will also hit you if you react too fast. When you are attacking, if you move too slow, your attack will be ineffective. If you move too fast, then your opponent will concentrate more on avoiding your technique than countering it and he will te must set the pace (and direction) of the

applied a lock or hold. It is necessary to control the opponent from the moment that the encounter starts. This is done by setting the pace and direction of the movements. By employing techniques that are designed to cause your opponent to commit himself to a certain direction. By leading your opponent, you control him telere you even come into contact with him. After contact is made control means to be able to despite his forthcoming resistance. Remember, Just because you have applied a technique does escape it.

BALANCE--Nothing, not attack, defense, or any movement is effective without balance. Without balance,

there can be no speed, power, no smoothness. Learn to keep your centerpoints within your base. Learn to keep your back straight and your hipsin line when you move. Learn to bend your knees rather than your waist. Practice shifting your weight from front to back, side to side, front to side. Learn to stand on one leg and learn to regain your balance from any position. This is most important.

PEVERSE--Although these terms are used interchangeally ESCAPE quite often, they are not the mame thing. To COUNTER "reverse" is to go from a position of subsidination (locing) to a perimon of dominance (winning). For example, well opposed begins to throw you, you go with his force and after he throws you, you go with his force and after he throws you, you go with his force and after he throws you, you go with his force and after he throws you, you go with his force and form we sentiat an are now applying a lock or hold.

An energy of the execut, her a technique that consider the start with your opponent (or the with the start with your opponent (or the with the start that a supplied a technique.

It is applying an executive that the start that the

court age of the effective ecotomy has and we have a company to be designed from the ecotomy of the ecotomy of

allow for a perfect (effective) throw.

PLEXIBILITY--Flexibility has many meanings. A flexible attitude is necessary when fighting so that you can move in response to his motions without any preconceived strategies. A flexible tody is necessary when moving so that speed and smoothness can be attained. A flexible body must be maintained when your opponent is applying a technique so that you can yield and utilize rather than resist. "A mighty oak is approved in the storm...a willow bends and laughs at the wind."

HOLDS & IDCFS--There is a difference between a hold and a lock.

To grasp the opponent in such a way as to not cause pair is a hold. To apply pressure in such a way as to cause pair is a lock. For example:

If you reach out and take a grip on his wrist, that would be a hold. If you tent the wrist, that would be a lock.

A throw is a fechnique that sends your opponent's hody traveling in a vertical circle. There is a lifting rotion preceeding the nerizontal direction of the throw. A takedown, however, has no vertical roverent. This is no lifting return. The takedown either applies herizontal force or a down force. Many times "takedowns" are also referred to as "drops".

SOME ADDITIONAL NOTES

Although this is a manual primarily for beginners, I would like to share some additional thoughts with both the advanced practitioner and the beginner. To some these will seem like the "secrets" of Jiu Jitsu. To others it will be common sense. You may think that you understand all of these at first glance, but as you progress you may understand them differently and better.

- -- All techniques can be either offensive or defensive.
- --When attacked, your defense should be directed at the weakest part of his body, which is not necessarily the part that he attacked you with.
- -- Use your opponent's power to your advantage.
- -- Altering the opponent's power by means of leading his attack in a circular pattern and uniting your power with his can neutralize his attack and allow you to gain control over him.
- -- When the opponent attacks from the front, it is harder to defend if you remain perpindicular to the attack. By leading the attacker in a circle, the opponent's strength will in diminished and lose its effectiveness.
- -- circular defenses require less power than straight line defenses.
- -- Add your power to your opponent's and defeat him. Or add ha power to yours and defeat him.
- --Striking techniques (kicking and punching) are used with reconcentrated force when your opponent is physically class rather than when he is at a distance. This allows for greater balance, greater follow up and faster recovers time should the technique fail.
- --no not commit fully to either offense or defense. Teletie per energy for recovery should the technique fail.
- -- Use your opporent's force to allow you to "period!" and trive him with his own force.
- -- At the moment that his concentration ways to or street, street,
- -- you can only use one technologie at a time.
- ___t is not the lize of the equibat with a to a rattle but the quality of the techniques.
- _alway continte. The art for the first the 11.5.

- --You must either move faster or farther than west apparent to defeat him.
- --All of your motions should still enable you to relain this pasture faster than your opponent remains hir.
- -- The forces of gravity, potion and power are all generally and
- The force seterated will, revins the same play grow excess the large generated seving just one pair of the target.
- transfer for a suppoperry to the arable.

- --Always strive to control the center of the circle.
- --Without balance you cannot attack, defend or move. Without balance you cannot fight. Without balance you cannot win.
- --Do not sacrifice the circle for speed. Shortcuts can weaken your technique.
- --Learn to stand on one leg.
- --Learn to bend and straighten the knees quickly.
- -- There are no advanced techniques, only good students.
- --Push when pulled, pull when pushed, or turn when pushed, enter when pulled.
- --Moments of contact are the times for decisive actions.
- -- Do not look at an opponent's eyes or an opponent's weapon.
- --Everything depends on timing. Timing is crucial. In Jiu Jitsu, in all martial arts, in all of life, nothing is achieved without timing.
- --It is better to learn the basic techniques than to become over saturated with hundreds.
- --A preliminary retreat is performed with the goal of final victory in mind.
- --Jiu Jitsu is not either an attack method or a defense method. The principles of Jiu Jitsu depend upon the motion and attitude of the opponent.
- --Do not try to predict an opponent's movements. Remember, he will also move to upset your movements.
- --Always remain calm and peaceful. Allow your movements to be directed by unconscious thoughts and combat trained instincts, not panicky, self defeating images.
- --It requires more force and more time to move a stable opponent.
- --Your center of gravity must remain above a spot inside your base for balance and effortless motion.
- --If you pull or push only as much as your opponent pulls or pushes, you cannot apply force to him. Your efforts must be added to his to overwhelm his efforts.
- -- Put more strength in you big toes.

- --An open hand travels faster than a closed hand and is harder to stop.
- --A block paves the way for the next strike. A parry has no such fault.
- -- To turn in a circle and then strike in a straight line is a poor offense but a good defense.
- --All areas of the body are vulnerable and should be considered as targets.
- --Visualize not only the openings, but also the strike.
- -- The body cannot resist two lines of force at the same time.
- -- Practice attacking the "duret side" of an opponent's attack.
- --Although a punch of kick may be used first, they are reconsity techniques used to achieve your goal. They are not the soul.
- --Jiu Jitsu uses soft/hard, circle-line, relaxed terse, and in that order.
- --Calmly view the motions of year exponent, so w term in year mind and then act naturally, without resitation.
- -- If you miss practice, do not fight.
- --Practice makes perfect, but perfect practice makes perfect that faster.
- -- If you have to think are it it, it is tec live.
- The not take the first off interity level you, take the boast opportunity that you earn.
- execution.
- -- Learn the line of first of defeat your special
- -All power comes firs the mind, but the har tee.
- The eyes attack for it. leasen the tunk retween seeds after opening and structure it. Jenus.
- Therees a party contained by the enterthing of the order of and and an area and and an area.
- Increase your own statistic while about to a specific i so his.
- Every progress on a work test.

- Every weakness can be turned into an advantage.
- For every technique there is a counter; for every counter there is a counter there is a counter there is a counter. is a counter; rarely will two mistakes be forgiven however.
- Concentrate on the middle, and the high and low will follow
- --There is diagonal and down--all else is a variation.
- --Moving the shoulders forward is a weak position.
- -- Never put force in your shoulders, but always under them.
- -- Change not only the direction but the pace.
- -- Too slow he counters. Too fast he avoids. Medium he is set up.

Techniques in Order

Parries:

- 1. Mirror hand inside
- 2. Mirror hand outside
- 3. Cross hand inside
- 4. Cross hand outside
- 5. High circular
- 6. Low circular
- 7. Palm block

Wrist Locks:

- 8. Reverse
- 9. Upward
- 10. Downward

Off Balance Face Strike

- 11. Outside pull
- 12. Inside pull
- 13 Low pull
- 14 Twisting pull

Leg Bars:

- 15 Knee on elbow
- 16 Step over elbow lock
- 17 Arm lock with leg choke

Breakfalls:

- 18 Forward
- 19 Rolling
- 20 Backwards
- 21 Side
- 22 Outside leg sweep
- 23 Hooking leg sweep
- 24 Inside leg sweep
- 25 Shoulder throw (Inside)
- 26 Shoulder throw (Outside)
- 27 Hip throw
- 28 Reverse hip throw
- 29 Shoulder roll throw
- 30 Shoulder drop
- 31 Half side hip leg throw
- 32 Sweeping leg hip throw
- 33. Hip wheel throw
- 34 Hip roll throw
- 35 Body Drop
- 36. Single leg body drup
- 37 Rear body drop
- 38. Forward ankle sweep (a)
- 39 Forward ankle sweep (b)
- an Knee propithri w
- 41. Reverse hold throw
- 42 C Motion throw
- 4 Circle throw (a)
- 44 Circle throw the
- 45 Falling ankle prop
- 46 Sit down throw
- ar Farallel arm thr A
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- 52 Groin arm drop
- 53. Scooping throw
- 54. Head turnover throw
- 55. Groin pull/chest push
- 56 Bent knee drop 57 Knee take down
- 58 Chest smash
- 59 Face smash with knee
- 60 Punch takedown
- 61 Punch takedown with kick
- 62 Inside wrist turn
- 63 Outside wrist turn
- 64 Rear elbow
- 65 Back kick leg takedown
- 66 Front elbow bend takedown
- 67 Rear elbow arm bar
- 68 Eye takedown
- 69 Rear leg breakdown
- 70 Back arm twist
- 71 Lateral elbow lock
- 72 Straight arm lock
- 73 Straight arm lock
- 74 Spinning elbow lock
- 76 Outside arm bar
- 77 360 arm bar takedown
- 78 Spinning arm bar lock
- 19 Elbow arm bar lock
- 80 Straight arm ever ious
- 81 Armost lever lock
- 82 Cross arm lever lock
- 83 Back shoulder ever to a
- 84 Side shoulder lever fork
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Whatever your style of karate, jiu-jitsu or weaponry, whether it is Chinese, Korean, Okinawan or Japanese, this could be an important message for you

Are you in the martial arts federation that fulfills your needs? Consider these points

I. Does your organization provide quality leadership?

- * The Director of the National Karate and Jiu Jitsu Union (NKJU) Richard P. Baillargeon, is a legitimate leader. He has spent over 26 years in the martial arts, including many years training in the Orient. He holds 7th dan in Karate, 5th dan in jiu-jitsu and a master grade in Pakistani weapons. He has 15 years experience as the head of his karate union
- The Assistant Director of the NKJU, Joseph Ruiz, is a leader too. He has 23 years in the martial arts. many of them in the Orient. He holds 6th dan in karate, 4th dan in weapons and has an extensive knowledge of kempo
- II. Does your organization provide you with needed information?
 - * The NKJU issues a Chief Instructor's Guide to all of its chief instructors
 - * It circulates a bi-monthly. Bulletin that includes news notices and other current information, as well as instructive articles by NKJU members
 - The NKJU is open to all styles, so that its members can profit from an interchange of frest ideas.
 - It provides films of kata to its members on request
 - . It offers a book of its kata to its instructors
 - The headquarters replies to all inquiries written immediately, thus assuring prompt service.
- III Does your organization provide opportunity for quality instruction?
 - * The NKJU has an annual summer camp which all members are encouraged to attend. The camp affords a full week of hard training and excellent opportunities to learn
- IV Does your organization provide legitimate quality certification?
- * The Director of the NKJU has been issuing internationally recognized certificates for over 15 years
- * The NKJU issues each member dojo a Registered School certificate
- It provides graded instructor's certificates
- * It issues certificates in karate, jiu jitsu and weaponry
- V Is your organization economical?
 - * The annual membership fee for NKJU is \$1,00
- The cost of certificates ranges from \$5.00 each to \$12.00 for black belt
- * There is no fee charged to member head instructors

Getting more than you figured on is a ranty these days, but the way we see it, the more we give—the more you will want to become members of the NKJU Its as simple as that! And the least we can do is see you get it.

For more information on the NKJU write

Mr. Richard P. Baillargeon c/o NKJU P.O. Box 2175 Valdosta, GA 31601 Phone: (912) 242-9955

