

**AUTHENTIC**  
**Hand-To-Hand Combat**  
**From World War II**



**by Professor George Arrington**



AUTHENTIC Hand-To-Hand Combat From World War II

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**WARNING**

The techniques shown in this book are presented to preserve the history of self-defense techniques taught to the United States military during World War II and the history of Danzan-Ryū Jūjutsu. The author makes no representation, warranty or guarantee that these techniques will be safe and/or effective in any self defense situation or otherwise. Practice of these techniques may result in bodily injury to yourself or others. You should consult a qualified physician before attempting these techniques or any other strenuous physical activity. You should be aware of the specific federal, state or local laws, statutes or regulations governing self-defense. The author makes no claims or representations as to the legality or appropriateness of the use of these techniques in a self-defense situation.

*Cover design and book layout by George Arrington.*

## Background

The United States military forces were actively involved in World War II between 1941 and 1945. During this period, American service members went through various types of training, including hand-to-hand combat. The U.S. Army developed a standardized field manual, FM 21-150, to instruct the soldier how to deal with an enemy up close. In addition to this field manual, other Army groups developed their own courses in hand-to-hand fighting. The course developed by one of these groups is the subject of this book.

After studying Jūjutsu with Professor Henry S. Okazaki in Honolulu from the late-1930's, Steven J. Byzek received his second-degree black belt and instructor certification in May of 1941. After the attack on Pearl Harbor, Byzek left the islands and went to the Airborne Command Parachute School in Fort Benning, GA. It was here that he took part in developing the training curriculum for hand-to-hand combat that is illustrated in this book.

As part of the Colonel "Wild Bill" Donovan's Office of Strategic Services (OSS), Byzek parachuted into northern Africa to participate in intelligence operations prior to the Allied offensive known as Operation Torch of November, 1942. During his time in northern Africa, Byzek was severely wounded by an exploding land mine and spent many months in an Army hospital in Algiers. It was here that he met a nurse named Madelyn who would later become his wife.

After the war, Byzek continued to train military hand-to-hand combat in places from Ewa Marine Base in Honolulu to Camp Lee (now Fort Lee) near Petersburg, VA. He retired from the Army at the rank of Major. He went on to serve with distinction in other government assignments across the world and finally retired with Madelyn to Annandale, VA. He passed away in 1996 and was buried with full military honors in Arlington National Cemetery.



Steve Byzek (in the white uniform) instructing a class at the Ewa Marine Base Judo Club in Ewa, Hawaii, circa 1950.

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Lt. S. J. Byzek gives a lecture on Judo (Jūjutsu) to the U.S. Army Adjutant School, circa 1955.

Collection of George Arrington

## **AUTHENTIC Hand-To-Hand Combat From World War II**



Steve Byzek receiving his Nidan and his Mokuroku (instructor scroll) in Honolulu from Professor Okazaki.

Collection of George Arrington



Steve Byzek visiting the Virginia Kodokan in 1994 in Fairfax, VA. Here he received his 8<sup>th</sup> Dan and Professorship from the Shoshin Ryu Yudanshakai.

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## **The Parachute School Hand-To-Hand Course**

Since he had extensive experience in Jūjutsu, Private Byzek was tapped to develop a hand-to-hand combat course. His assistant in developing the course was the Fort Benning's hand-to-hand instructor, Lieutenant M. S. Anderson. (Note: Lt. Anderson was not related to Marion Anderson, an instructor under Professor Okazaki.)

The course was organized into ten lessons, each lasting about one hour. Each lesson included falling practice and a particular set of hand-to-hand techniques for that lesson. The hand-to-hand techniques included defenses against wrist grabs, lapel grabs, chest pushes, strangles, bear hugs, headlocks, knife attacks and punches. The course also taught the soldier how to throw the enemy to the ground and how to apply arm bars, come-alongs, strikes, use of a club and application of counter-attacks. Each lesson included a review session of previously learned techniques.

The last two lessons of the course allowed the soldier to demonstrate his skill in hand-to-hand combat. Lesson IX, called "Free Exercise" was similar to Jūdō randori. A pair of soldiers would grab each other in a manner similar to the randori referee position. They would then practice attack and defense without pre-arrangement. Such practice was designed to "develop a high degree of mental composure of poise." Lesson X was called "Physical Development" and was similar to a Sumō tournament. The group of students was divided into two teams and a member from each team would attempt to push the other out of a ten-foot diameter ring or cause them to fall. The winner of a match would stay inside the ring and take on the next challenger. If he won five matches, he could then challenge the course instructor. The influence of Professor Okazaki's training is easily seen in this Sumō-like training as well as the hand-to-hand techniques.



## **The Photographs**

This course consists of five typewritten pages of overall course instructions and eighty-five annotated photographs. The photographs are numbered 99687 through 99772. There is no photograph 99725, but according to the course outline, all of the technique illustrations are accounted for.

In the photographs, Lt. Anderson acts as the Ally defender and Pvt. Byzek as the Axis aggressor. Most obviously, Byzek wears a backwards Nazi swastika on his uniform and helmet. One interesting aspect of these photographs is that they were originally classified as "RESTRICTED". The photographs were overprinted at a later time with "UNCLASSIFIED" by then 1<sup>st</sup> Lt. S. J. Byzek. This notification is written on the first photograph, 99687.

### **Some Interesting Photographs:**

99690 (Page 13) – A handwritten note indicates an error in the foot position after a fall. The annotation, however, describes the foot position as demonstrated on the photograph by Byzek.

99694 (Page 17) – This photograph, as well as many others, shows the uniform top with the vertical vent in the back. This uniform was worn by airborne troops at the time.

99749 through 99757 (Pages 71-79) – These photographs illustrate defenses against knife attacks. The knife shown in these photographs is identical to the type of Japanese "Tantō" that was presented to Professor Okazaki by the Army-Navy YMCA Dōjō in Honolulu in 1938. It is not known whether this is the same knife.

99766 through 99772 (Pages 88-94) – The swastika worn by Byzek in these photographs appears to have been hand-drawn as opposed to earlier photographs where a white tape was used to form the symbol.

**Note:** The size of the photographs was reduced to keep this e-book to a manageable size. The resolution of the photographs is still quite legible and may be enlarged for detailed study within your PDF reading software.

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LESSON 1

PURPOSE:

- a. To acquaint individuals with fundamentals of Ju Jitsu and hand-to-hand combat.
- b. To familiarize students with the rules for practicing proper falling exercise.
- c. To explain proper falling exercise. PLATES 1, 2, & 3.
- d. To practice escape from two hands on one wrist hold and break-emphasizing correct leverage. PLATES 1, 2, 3, & 4.
- e. To practice variations of wrist escapes. PLATES 1 & 2 - 1 & 2.  
A. OUTSIDE & B. INSIDE wrist hold and break.
- f. To practice escape - two hands on iapei. PLATES 1, 2, 3, 4, 5 & 6.
- g. To practice escape either hand pushing chest. PLATES 1, 2 & 3.
- h. To practice escape two hands pushing chest and counter. PLATES 1, 2 & 3.

i. Additions.....

TIME.--One hour.

LESSON 11

PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lesson 1.
- c. A. To escape average man's strangle hold standing and armbar for counter attack. PLATES 1, 2, 3 & 4.  
B. To escape average man's strangle hold while on the ground and armbar for counter attack. PLATES 1, 2 & 3.

d. Additions.....

TIME.--One hour.

LESSON 111

PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lessons 1 and 11.
- c. A. To practice escape rear bearhug - Arms free. PLATES 1, 2 & 3.  
B. To practice escape rear bearhug - Arms pinned in. PLATES 1, 2 & 3, & 4.
- d. To practice escape from side headlock and apply Hammerlock. PLATES 1, 2, 3 & 4.
- e. To practice escape from front headlock and throw. PLATES 1, 2, 3, 4 & 5.

f. Additions.....

TIME.--One hour.



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LESSON IV

PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lessons I, II and III.
- c. To practice police coming along with fingers in nerve on shoulder and rear strangle. PLATES 1, 2, 3, 4 & 5.
- d. To practice holding opponent helpless with one foot. PLATES 1 & 2.
- e. To practice Flying Mare, Japanese Armbar and counter. PLATES 1, 2, 3, 4 & 5.  
counter. PLATES 1 & 2.

TIME.--One hour.

LESSON V

PURPOSE:

- a. To practice proper falling exercise.
  - b. To review points covered in Lessons I, II, III and IV.
  - c. To practice disarming an opponent armed with a knife.
- Dummy knives made of rubber, leather or cardboard will be used for practice.
- Overhead Stab PLATES 1, 2 and 3.
- Side Stab PLATES 1, 2 and 3.
- Straight Stab PLATES 1, 2 and 3.

d. Additions.....

TIME.--One hour.

LESSON VI

PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lessons I, II, III, IV and V.
- c. To practice escape a club from overhead swing and counter. PLATES 1, 2, 3 & 4.
- d. To practice disarming an opponent armed with a knife.
- e. To explain proper method to use club in defense or offense. PLATES 1, 2, 3 & 4.

f. Additions.....

TIME.--One hour.

(3)

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LESSON VII

PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lessons I, II, III, IV, V and VI.
- c. To practice disarming opponent with a knife.
- d. To practice club defense, explaining proper use in defense or offense.
- e. Additions.....

TIME.--One hour.

LESSON VIII

PURPOSE:

- a. To practice proper falling exercise.
- b. To practice choke from rear and counter. PLATES 1, 2, & 3.
- c. To practice choke from rear - figure four scissors and counter. (Same as above.)
- d. To practice inside circle and counter. PLATES 1, 2, 3, 4, & 5.

TIME.--One hour.

LESSON IX

PURPOSE: Free Exercise.

Putting into execution what a student has learned in the foregoing lessons. Each contestant grasping each other with the right hand on each others left wrist. Their left hand behind the others right elbow grasping the clothing and not the arm.

The object is simply training in the method of attack and defense. The attention should be especially turned to the training of the most efficient ways of throwing, bending or twisting. If this is to be made ideal, then it must be performed on the principle of maximum efficiency.

It is a competition between persons, using all the resources at their command and obeying the rules laid down. The rules are, no kicking, biting, hitting nerve centers or hair pulling. Both parties must always be wide awake and be endeavoring to find out weak points of the opponent, being ready to attack whenever opportunity allows. Such an attitude of mind in devising means of attack tends to make the pupil earnest, sincere, thoughtful, cautious, and deliberate in all his dealings. At the same time one is trained for quick decision and prompt action, because he will always lose his opportunity either in attacking or in defending.

Each contestant cannot tell what his opponent is going to do, so each always must be prepared to meet any sudden attack, by the other. Habituated to this kind of mental attitude, he develops a high degree of mental composure or poise. Exercise of the power of attention and observation in the places of training, naturally develops such power, which is useful in combat.



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LESSON X

PURPOSE: Physical Development.

Have a circular ring 10 feet in diameter. Have a group of men divided evenly on each side. One group challenges the other. Only two men are in the ring. They put each others right shoulder together bending low the right arm on the others left hip, the left arm on the others right hip. If one contestant steps out of the ring, touches either his head, knees, head or buttox he loses to the other contestant. Every fifth win for any one contestant wins the honor of challenge to the instructor. When one contestant wins, he remains in the ring until he is thrown out or loses. The contestant in the ring stand near the edge of the ring on the inside, the new contestant may rush him to throw him out. This physical development is one of the best sports for fairness and clean sportsmanship.

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AIRBORNE COMMAND  
FORT BENNING, Ga.  
HAND TO HAND COMBAT

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4. CORRECT DEFENSIVE POSITION AND STANCE: The correct defensive position for a Judo man is to stand with his feet about 18 to 20 inches apart and one foot slightly advanced of the other, with the knees flexed. The importance of having the knees flexed is to protect the legs from being broken from a kick or from any accidents. Now the hands and arms are very important. The advanced arm and hands should be down on the same side of the body that the leg is advanced. The upper part of the arm and hand serves as protection for the groin and stomach. The arm and hand of the leg in rear comes up in front of the body with the knife edge of the hand and wrist turned out in front of the face and neck, protecting the nerves in the face and neck. This arm and hand also helps to protect the heart and breast.

5. SPECIFIC APPLICATION:

- a. All students must be warned at the beginning of the course and at different intervals that they must watch where they fall, where they throw each other and not to be over zealous in the holds and breaks so as not to hurt each other or other students working near them.
- b. Explanation of correct leverage and position of arms, hands, legs and feet.
- c. Stress knife edge of forearm to be used in breaks and holds.
- d. Whenever students are working together, the instructor will stress the pat, which indicates that there is sufficient pressure already applied. The pat means submission and should be recognized immediately. If more pressure is exercised then a breaking effect will result, thus lowering such student to be reprimanded for carelessness. This breaking of bones or hurting of students should not be tolerated as each is endeavoring to help the other for combat purposes.
- e. Exercises will be performed with clothing that is a two piece affair, trousers and jacket. The jacket representing clothing used in combat zones.

6. RECORDS:





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THE PROPER FALLING EXERCISE EXPLAINED AS ILLUSTRATED IN PLATES 1, 2, 3.

**PLATE 1 PROPER FALLING EXERCISE**

The starting position is at ease. To execute the exercise the right foot is placed about twelve inches directly forward. The right hand is placed on the back of the head. The left hand is placed in front of the left foot about 16 inches, fingers spread apart pointing towards the right foot, just to steady the person as he goes over. The left leg is bent forward.



PLATE 2 PROPER FALLING EXERCISE

The next movement is to put the right elbow into the ground, rolling over on the right shoulder, still maintaining your balance and the right hand on the back of the head. While the person's body is in the air the left hip is switched underneath the body, falling completely on the left side.





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PLATE 3 PROPER FALLING EXERCISE

The completed exercise, falling directly forward, with the left side completely under the body, breaking the fall with the left shoulder, the fleshy part of the left arm and forearm, fingers spread apart, palm to the ground, the left arm slightly bent, hitting about 12 inches to the left side of the body, falling on the fleshy part of the entire left leg bent to a 90 degree angle under the body, throwing the bulk of the right foot over the left between the left knee and the left ankle. The body hits the ground in one piece all points of contact hitting at the same time.

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TWO HANDS ON ONE WRIST HOLD EXPLAINED, PLATES 1,2,3,4  
PLATE 1 TWO HANDS ON ONE WRIST HOLD  
Axis attacking allies right wrist, axis thumbs are up.

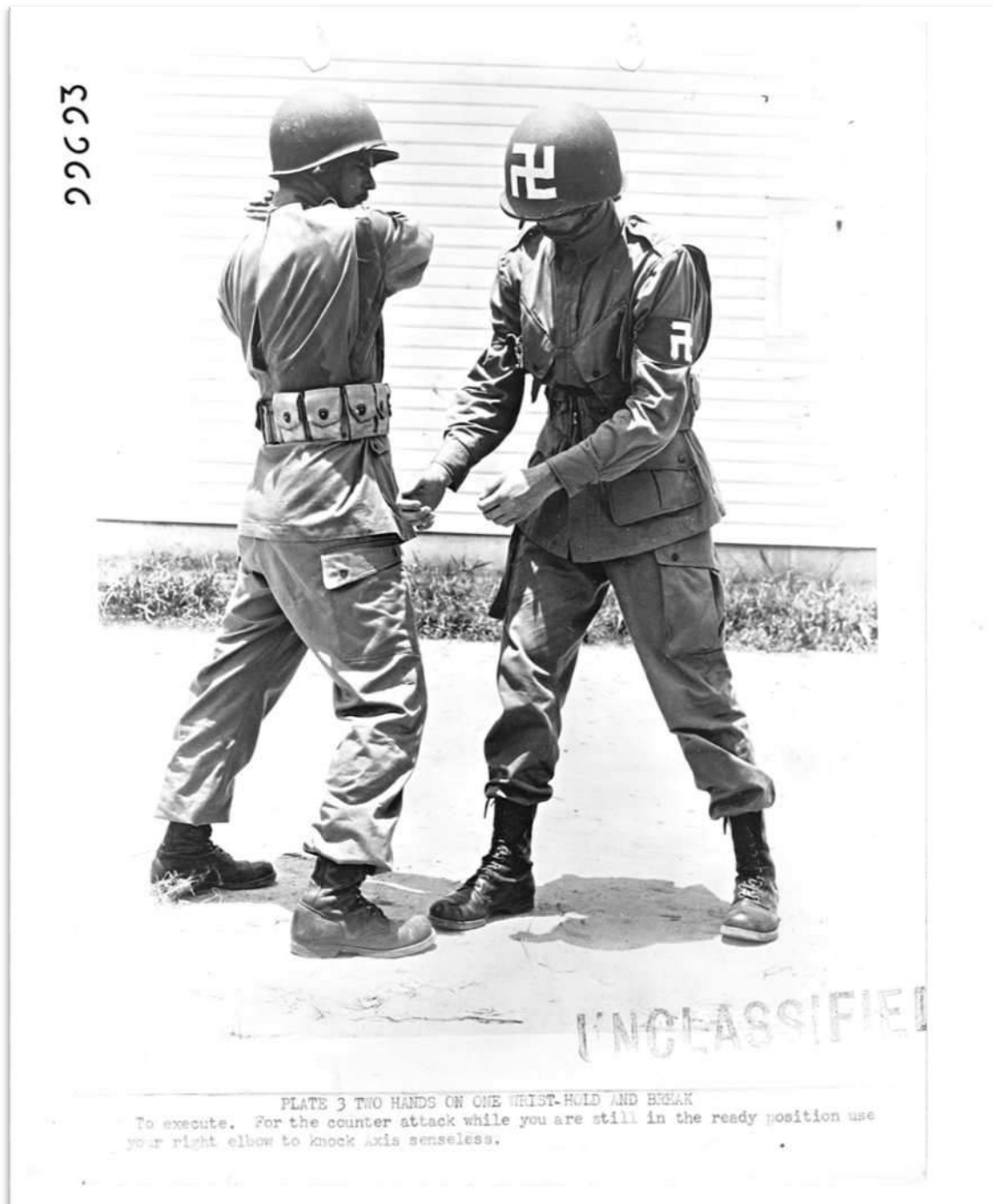


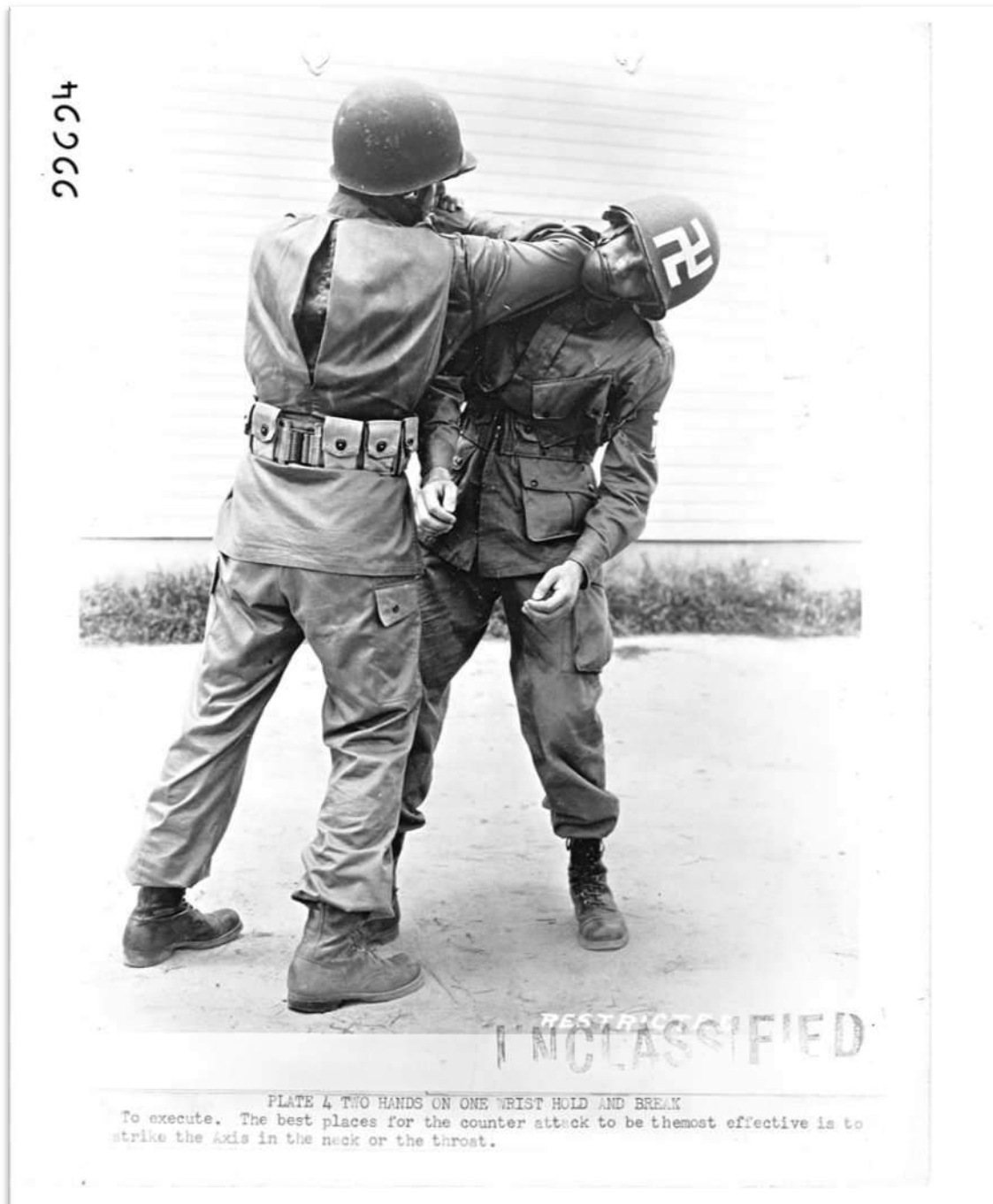
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PLATE 2 TWO HANDS ON ONE WRIST HOLD AND BREAK  
To execute break from Axis grip. Place the bottom knife edge of your left forearm over Axis right wrist, catching underneath your own extended right fingers, prying downward and to your left, pivoting on the ball of your right foot, using leverage and momentum to break the hold.









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A -ONE HAND-THE OUTSIDE WRIST HOLD AND BREAK-PLATES 1 & 2.  
B -ONE HAND-THE INSIDE WRIST HOLD AND BREAK-PLATES 1 & 2.  
A PLATE 1 THE OUTSIDE WRIST HOLD.  
Side attacking ally's right wrist with THE OUTSIDE WRIST HOLD



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**A PLATE 2 THE OUTSIDE WRIST HOLD AND BREAK**

To execute the break. When the Axis opponent is facing you and grasps your right wrist on the outside with his left hand. First rotate your forearm inward so as to have the narrow edge of your wrist facing the opening between his fingers and his thumb, which is the weakest part of his grasp. Break out of his grip by prying your forearm upwards, using the ulnar part of his hand as your point of fulcrum, or in other words push your elbow towards his elbow, and pull your hand towards yourself. As your wrist breaks loose take a step backwards, pivoting on your left foot, and at the same time bring your arm across the front of your face so as to be in a position to strike a backhand blow to your opponent's face or throat.



B PLATE 1 THE INSIDE WRIST HOLD  
Axis attacking Allies right wrist with THE INSIDE WRIST HOLD.

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**B PLATE 2 THE INSIDE WRIST HOLD AND BREAK**

To execute the break. When the Axis opponent is facing you and grasps your right wrist with his right hand on the inside of your right wrist. First rotate your arm as in the previous art, and pry the arm loose in the same manner, taking a step backwards, pivoting on your left foot, using the same method of counter as in A.



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TWO HANDS ON LAPEL GRASP EXPLAINED, PLATES 1,2,3,4,5,& 6  
PLATE 1 TWO HANDS ON LAPEL GRASP  
Axis attacking Ally both tightly grasping Allies clothing



PLATE 2 TWO HANDS ON LAPEL GRASP AND BREAK  
To execute break. When Axis opponent grasps your lapels near the chest. Your right fist is clenched, going over his left forearm, under his right forearm, the top of your knife edge is up, placing your clenched right fist is the palm of your left hand.

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PLATE 3 TWO HANDS ON LAPEL GRASP AND BREAK  
To execute. You lift your right wrist up with the help of your left hand, your right elbow going down, using your right forearm as a crowbar, pivoting to your right and backward on the ball of your left foot, the right going backwards.

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PLATE 4 TWO HANDS ON LAPEL GRASP AND BREAK

To execute. For the counter attack your body momentum takes you to your right and backwards, your opponent is thrown off balance, his entire right side is exposed to you. You use your right elbow for the counter attack, your left hand helps with the drive into the Axis right side.





PLATE 5 TWO HANDS ON LAPEL GRASP AND BREAK  
Same as Plate 4 But a closeup view of the deflection of the Axis body from yours.

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PLATE 6 TWO HANDS ON LAPEL GRASP AND BREAK

To execute. In this counter attack the best place to strike the Axis is on his right side, you using the sharp part of your left elbow for the blow, into the ribs.

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EITHER HAND PUSHING CHEST, RIGHT HAND SHOWN PLATES 1, 2, & 3.  
PLATE 1 RIGHT HAND PUSHING CHEST  
Axis attacking Ally with right hand on chest  
Attack can be made with either hand.



**PLATE 2 RIGHT HAND PUSHING CHEST**

To execute break. When Axis pushes your chest with his right hand, you immediately put the bottom knife edge of your right hand on the Axis right hand where the wrist and hand bend, your right fist is clenched and you pull towards your chest, using your left hand to help pull the Axis hand to your chest. You bow forward to take him down to the ground and counter-attack.





PLATE 3 RIGHT HAND PUSHING CHEST

To execute. As Axis is on his way to the ground you bring your right knee to meet his chin, thus, knocking him senseless. The most important point to remember is to bow forward, pulling his hand tight into your own chest.

VARIATION: If Axis has his left hand pushing your chest. You break the hold with the knife edge of your right hand but counter attack with the left knee, to Axis chin.

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TWO HANDS PUSHING CHEST AND BREAK PLATES 1,2,& 3.

PLATE 1 TWO HANDS PUSHING CHEST

Axis attacking Ally notice right foot of Axis is forward.

This photo is to show the attack but you never allow the Axis to touch you. The moment you notice him trying to push you away that is when you go to work, and deflect the initial attack.

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PLATE 2 TWO HANDS PUSHING CHEST

To execute the break. First deflect the on-coming rush by pivoting to the right and backwards, pivot on the ball of the left foot, the right foot coming back. You knock the Axis arms away from you with the upper part of the left arm between the elbow and the shoulder, also raising your right hand to hit the Axis with a hard rabbit knockout blow.

22710



PLATE 3 TWO HANDS PUSHING CHEST

To execute a rabbit knockout blow to the back of the Axis neck. It is a downward blow with a snap. If the Axis has a helmet on, hit the cervical vertebrae, the downward blow is not a power drive but a quick sharp blow with a snap.





AVERAGE MAN'S STRANGLE STANDING PLATES 1, 2, 3 & 4

PLATE 1 AVERAGE MAN'S STRANGLE STANDING

Axis is attacking Ally, notice that Axis has his right thumb into Ally's throat, stopping the flow of blood to Ally's head.



PLATE 2 AVERAGE MAN'S STRANGLE STANDING AND BREAK

To execute break. When Axis has front choke on Ally with his two hands around throat, Axis is facing Ally. First place your left hand over Axis hand grasping his left hand and not his wrist. In grasping the hand you automatically get a wrist-lock after the break. Place your right hand underneath Axis left elbow, your own fingers on the outside of the elbow as shown.

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**PLATE 3 AVERAGE MAN'S STRANGLE STANDING AND BREAK**

To execute. In the fast execution of the break you hit the underside of the Axis left elbow, taking him to your left, you change from your right hand underneath, to having the knife edge of your right forearm, first clenched, about one inch above the Axis elbow, your left hand never leaves Axis left hand, Note in plate that the Axis has to go down for there is too much pressure on the breaking part of the arm, near the elbow.

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**PLATE 4 AVERAGE MAN'S STRANGLE STANDING AND BREAK.**

To execute. Note that Axis is on his face, Ally having a reverse armbar near the breaking point, which is on the Axis left arm, one inch above the left elbow. Also note that Axis arm is not on the ground but on Allies left knee for fulcrum.





AVERAGE MAN'S STRANGLE WHILE ON THE GROUND PLATES 1, 2, & 3  
PLATE 1 AVERAGE MAN'S STRANGLE WHILE ON THE GROUND  
Axis is attacking Ally while Ally is on his back.



PLATE 2 AVERAGE MAN'S STRANGLE WHILE ON THE GROUND  
To execute break. First bring up right knee as shown. Place your left hand over Axis right hand grasping his left hand and not the wrist. In grasping the hand you automatically get a wristlock after the break. Place your right hand underneath Axis' left elbow, your own fingers on the outside of the elbow as shown.



**PLATE 3 AVERAGE MAN'S SCRANGLE WHILE ON THE GROUND**

To execute. In the fast execution of the break you hit the underside of the Axis' left elbow, taking him to your left, you change from your right hand underneath to having the knife edge of your right forearm, first clenched, about one inch above the Axis elbow, your left hand never leaves Axis left hand. Note Ally's right knee hitting Axis on the groin. After Axis has been thrown and the hold broken then Ally gets to his knees and pulls Axis flat on his stomach as in Plate 4. AVERAGE MAN'S STRANGLE STANDING AND BREAK.

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REAR BEAR HUG ARMS FREE AND BREAK PLATES 1, 2, & 3.  
PLATE 1 REAR BEAR HUG ARMS FREE  
Axis is attacking Ally. Note how Axis hands are clasped, and right foot between  
Allies two feet.



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**PLATE 2 BEAR BEAR HUG AXIS FREE AND BREAK**

To execute break. Suddenly drop your hands, bow forward and grasp Axis right ankle. If right leg is not between your legs, whenever you drop suddenly, step either to your right or left catching Axis ankle, your left hand on the toe of Axis foot and your right hand behind Axis heel as shown.



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**PLATE 3 BEAR BEAR HUG ARMS FREE AND BREAK**

To execute. Upon grasping hold of Axis ankle as shown in plate 2, you pull Axis leg to your immediate front, and sit on Axis leg just above his knee. If this is executed fast then Axis leg will be broken before he hits the ground. The terrific weight of your body and his body falling breaks his leg at the ankle.

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BEAR BEAR HUG ARMS PINNED IN PLATES 1, 2, 3, & 4.  
PLATE 1 BEAR BEAR HUG ARMS PINNED IN  
Axis is attacking Ally. Note how Axis has his hands clasped.

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PLATE 2 REAR BEAR HUG ARMS PINNED IN AND BREAK  
To execute break. First hold Axis hands as shown and bow forward. Carrying  
Axis weight evenly on your two feet. Lifting Axis feet off the ground.



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PLATE 3 BEAR BEAR HUG ARMS PINNED IN AND BREAK

To execute. Axis feet are off the ground, now you shift all the weight to your left leg quickly, simultaneously with your right leg you kick backwards and sideways, knock Axis off balance, still retaining grip on Axis arms till he releases his grip on you.



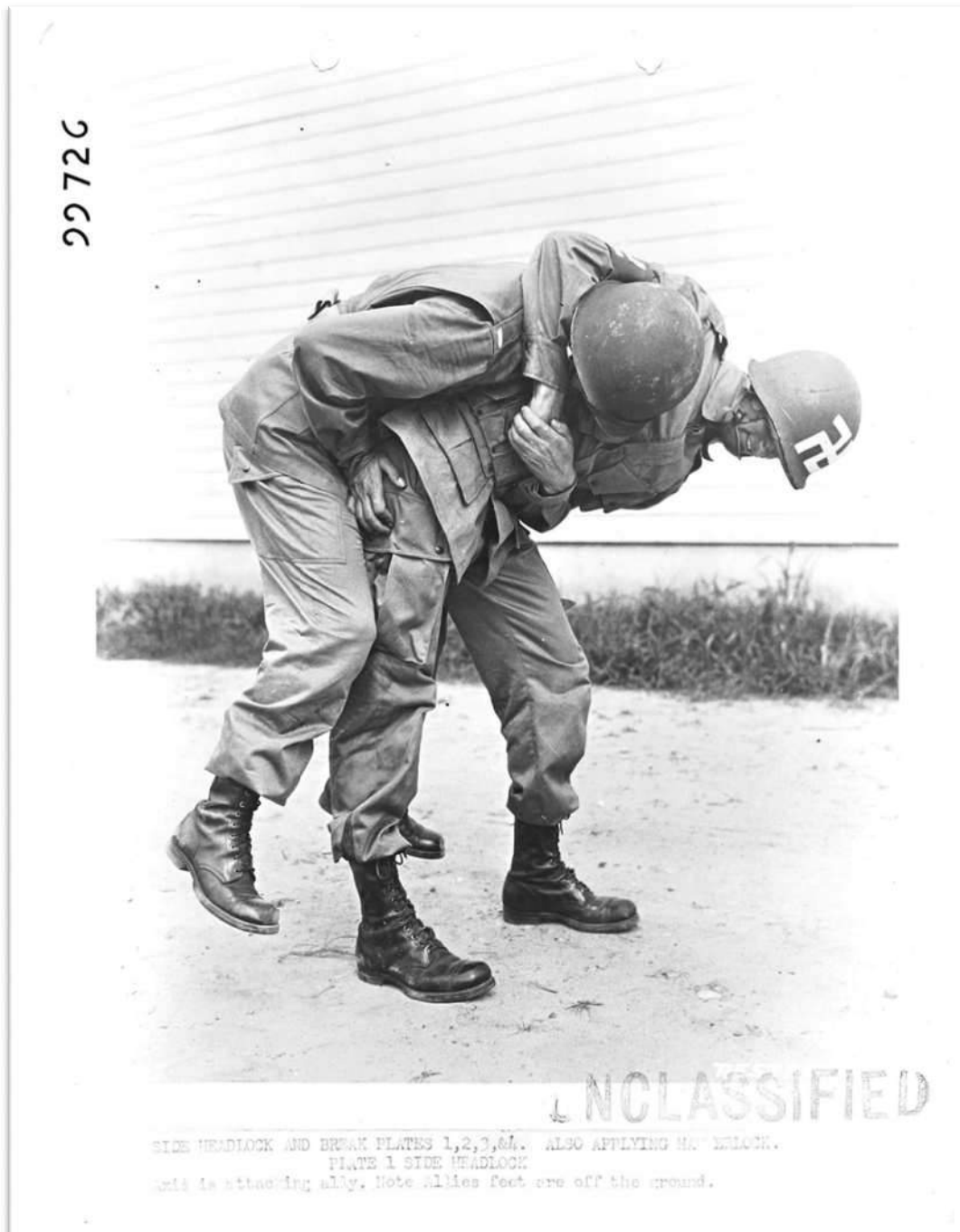
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PLATE AREA BEAR HUG ARMS PINNED IN AND BREAK

To execute. Upon kicking Axis feet to your left, you suddenly throw him to your right. You fall on Axis having your elbow in his ribs and you fall on top of him, caving several ribs in, as soon as his grip is released you grasp Axis with your left hand and strike him with your right.

VARIATION: In case of emergency, as you hold Axis hands and instead of merely bowing, you throw Axis hard over your head to your immediate front, Axis lands on his head thus breaking hold, you land on top of Axis to increase the shock.



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PLATE 2 SIDE HEADLOCK AND BREAK. ALSO APPLYING HAMMERLOCK.  
To execute break. Hit Axis left elbow with your left hand, this releases  
the pressure of the headlock, simultaneously hitting the back of Axis right knee  
with your right hand, then stopping Axis by kicking his left foot throwing him  
down to your left, quickly take left hand from under Axis body.



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PLATE 3 SIDE HEADLOCK AND BREAK. ALSO APPLYING HUGENLOCK.  
To execute. Upon throwing Axis down to your left, he still has a side headlock  
around your head. Grasp Axis right hand with your right hand, place your middle  
finger under Axis nose.

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PLATE 4. SIDE HEADLOCK AND BREAK. ALSO APPLYING HAMMERLOCK.  
To execute. First put pressure on Axis nose, this makes him pull his head back, then you pull your head out of the headlock, still retaining same grip on Axis right hand, while Axis head is back and your head is out of the headlock, you then apply a hammerlock and still retain pressure on Axis nose.

22730



FRONT HEADLOCK AND BREAK PLATES 1, 2, 3, 4 & 5

PLATE 1 FRONT HEADLOCK AND BREAK

Axis is attacking ally, showing full view, pressure coming from the legs of Axis.

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PLATE 2 FRONT HEADLOCK AND BREAK  
Closeup view of front headlock to show the correct hold, knife edge of Axis' right forearm is up.



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**PLATE 3 FRONT HEADLOCK AND BREAK**

To execute break. Put your right hand on the small of Axis back. Place your left hand on the back of Axis' right knee. Your two knees going between Axis' knees together, breaking them apart, thus relieving the pressure of the hold.



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**PLATE 4. FRONT HEADLOCK AND BREAK**

To execute. You take Axis down over your back by merely sitting back throwing him over your head, and you shift your hand from where they are to his hips and throw Axis high backwards to break the headlock. If you throw him on his head then the headlock with break upon Axis head contact with the ground.

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**PLATE 3 FRONT HEADLOCK AND ROLL**

To execute: whenever this is going over your head backwards, be sure to roll your head to your right and shifting your right hip under your body. Note position of Axis arms and body.

**REMINER:** Upon practice of this throw the man that is being thrown must steady his fall with his left hand, and go over on his right shoulder. The man that is throwing must execute the throw fast and have his hands on opponent's hips to give him a little height to fall correctly.

22735



RESTRICTED

POLICE COMEALONG AND VARIATION PLATES 1,2,3,4,&5. - 1, & 2.

PLATE 1 POLICE COMEALONG

To execute. First block and ride a right hand swing, you step to your left with your left foot, the knife edge of your right arm deflecting the right swing, your right arm is on the outside of Axis right arm as shown. Your left hand is held in front of your face, knife edge forward, to stop the swing is case that you do not deflect the blow with your right forearm.



22736

UNCLASSIFIED RESTRICTED



PLATE 2 POLICE COMEALONG

To execute. Upon deflecting Axis right swing, quickly grasp his right wrist with your right hand, pulling Axis downwards and to the right, placing your left hand as shown on Axis right elbow.

UNCLASSIFIED

RESTRICTED

00737



PLATE 3 POLICE COMEALONG

To execute. Upon getting Axis in position as shown in Plate 2, you clench your left fist knife edge up. This is known as a hammerlock, your right hand is ready to grasp nerve in Axis shoulder.

RESTRICTED  
UNCLASSIFIED

22738



PLATE 4 POLICE COMEBALONG

To execute. Upon getting Axis in position as shown in Plate 3 you grasp Axis right shoulder placing the fingers of your right hand on nerve in Axis right shoulder pulling him backwards to you. With your left forearm getting the hammerlock, pull to you with both hands. You can take Axis any where that you care to. The pressure is so severe that he is willing to go.

22732



**PLATE 5 POLICE COMEALONG**

To execute. When you get Axis in position as shown in Plate 4 and he does not go. Then quickly place the knife edge of your right forearm around Axis throat, grasping your own lapel. Grasping your own lapel is very important. Regardless how much strenght the Axis has, you can strangle him out within from 5 to 7 seconds.



2274 0



VARIATION OF POLICE COMEALONG, KNOWN AS HOLD HELPLESS WITH ONE FOOT PLATES 1, & 2.  
PLATE 1 HOLD HELPLESS WITH ONE FOOT:

To execute. Whenever you have Axis in position as shown in Plate 2. Instead of placing left hand behind Axis right elbow, you place the knife edge of your left forearm behind Axis right elbow, taking him to your right and downwards on his face. In this position you can prevent Axis from tumbling forward by applying more pressure behind Axis right elbow with the knife edge of your left forearm.



PLATE 2 HOLD HELPLESS WITH ONE FOOT

To execute. Upon having Axis in position as shown in plate 1 of variation. You take your left forearm from behind Axis right elbow and place your left foot in, simultaneously putting your left hand on Axis buttocks to prevent him from rolling out of art. You have the Judo knuckle of right hand ready incase he starts to roll out of art. The pressure is applied to your right and forward with your left foot. Always have enough pressure on Axis right arm so that he cannot roll out of art. In this position you can call the patrol wagon with your right hand which is free, and still keep Axis in a helpless position.

22742



BLOCK A RIGHT & LEFT SWING, FLYING MARE, COUNTER ATTACK PLATES 1,2,3,4,&5 - 1, & 2.  
PLATE 1 BLOCK A LEFT AND RIGHT SWING

To execute a block for a left and right swing. Block a left swing from the Axis by throwing your right arm, knife edge up, fist clenched, towards the left swing, your fist is towards the sky, upon the Axis immediately taking a right swing, you step in toward the blow stopping it with the edge of your left arm knife edge up. fist clenched towards the sky, and towards the blow. Note how it is shown.

22743

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PLATE 2 EXECUTION OF THE FLYING MARE

To execute Flying Mare. Apply a reverse armbar before throwing Axis with the Flying Mare. Upon blocking Axis left and right swing. Grasp Axis right hand or wrist with your left hand, simultaneously stepping in with your right foot, parallel with Axis body in front of Axis right toe, about one inch away, also with your right arm you apply a reverse armbar as shown. The knife edge of your right arm towards Axis right elbow, pulling towards your body with the knife edge of your right arm, and away from your body with your left arm, this application is known as a reverse armbar standing. This must be executed first to make the entire throw practical. Axis is not on your right shoulder but on your right arm about four inches from the top of your right shoulder, make sure your reverse armbar is effective first, then switch the right hip under Axis center of balance. He is off balance upon your bow.





PLATE 3 EXECUTION OF THE FLYING MARE  
To execute Throw. After the reverse armbar is applied and your right hip is under Axis center of balance, then, bow to your left, bending both knees to your left, this make Axis fall in front of your body, always maintain your grasp behind Axis right elbow. This action gives you a good opportunity to apply a forearm choke.



PLATE 4. EXECUTION OF THE FLYING MARE

To execute. After Axis is thrown in the prescribed manner you are in a position to apply a Japanese armbar. In plate note right knee in Axis right side and left knee near face. Also note grasp of Ally behind Axis right elbow. These actions are very important, for they prevent Axis from rolling out of your grasp.



PLATE 5 EXECUTION OF THE FLYING MARE AND JAPANESE ARMBAR.  
To execute Japanese armbar. After position of Plate 4 is aquired. Then put your left leg over Axis chin getting your buttocks close to Axis right shoulder, simultaneously placing your right leg over Axis chest, crossing both feet as Plate shows. Axis arm is held in position as shown, in such a manner that a reverse armbar is applied. Ally must have knife edge of right arm tight against own body, being helped with his left hand as shown, this is a reverse armbar commonly known as a Japanese armbar. To get additional breaking leverage. Just lift up with buttocks.

74762



COUNTER ATTACK FOR THE FLYING MARE EXPLAINED PLATES 1 & 2

PLATE 1 COUNTER ATTACK FOR THE FLYING MARE

To execute counter attack for the Flying Mare. As Axis gets into position to throw. First bend Axis right knee from behind with your right knee, simultaneously with your left hand on Axis left hip, push downwards stepping back with your left foot taking Axis backwards with a hard body slam.





PLATE 2 COUNTER ATTACK FOR THE FLYING MARE  
To execute. When Axis is thrown backwards in a body slam Axis falls on his back.  
if Axis still maintains grip of allies right arm, hit with the Judo knuckle to Axis  
face or throat with left fist. Ally has the advantage for he is on top.

22742



#### KNIFE DEFENSE

THERE ARE THREE WAYS THAT A GOOD KNIFE ARTIST WILL STRIKE AT YOU WITH A KNIFE. THEY ARE : OVERHEAD STAB, SIDE STAB, AND STRAIGHT STAB.

OVERHEAD STAB PLATES 1,2,&3. SIDE STAB PLATES 1,2,&3. STRAIGHT STAB 1,2, & 3.

#### PLATE 1. OVERHEAD STAB

To execute. When Axis strikes with an overhead stab. Always block first. First block with the knife edge of left forearm forward, fist clenched, about the height of your eyes, next with your left foot step forward. Always watch the knife and not Axis eyes. You deflect knife to your right.

29750



PLATE 2 OVERHEAD STAB  
To execute. Upon blocking Axis overhead stab first. Then grasp Axis right hand over knife and not Axis wrist. The knife edge of your left forearm behind Axis right elbow. Axis knife is still in his hand.



PLATE 3 OVERHEAD STAB

To execute. With the knife edge of your left forearm behind Axis right elbow and your right hand on the back of Axis right hand. You take Axis to your right and downward on his face. This action makes Axis drop knife, if the knife edge of allies left forearm is executed with a hard downward thrust then this action will snap Axis right arm near the elbow. Thus saving Ally the trouble of taking Axis





**PLATE 1 SIDE STAB**

To execute block. Always block first. Axis has his knife on his left hip. He stabs or attempts to stab Ally on his right side to disembowel Ally towards his heart. Ally pivots on his left foot, bringing his right foot backwards, his stomach is pulled in, simultaneously blocking Axis right arm with the knife edge of his left forearm, fist is clenched, ally's right arm is out of the way until he is ready to grasp Axis right arm.



PLATE 2 SIDE STAB

To execute. After side stab is blocked. Ally grasps Axis right hand and not his wrist, in such a manner that the knife is not cutting Allies right wrist. This action is executed by grasping with your right hand on back of Axis right hand. Still maintain hard pressure on Axis right elbow with the knife edge of left forearm.



PLATE 3 SIDE STAB

To execute. With the knife edge of your left forearm on Axis right elbow and your right hand on Axis right hand. You take Axis down to your right and downward on his face. This action makes Axis drop knife. After the block if Ally pushes downwards hard with the knife edge of his left forearm, and up with his right hand Axis will drop his knife thus saving Ally from taking Axis down on his face.



KNIFE DEFENSE  
PLATE 1 STRAIGHT IN STAB  
To execute. Axis has knife on his left side and cutting edge up. His first action is to rush Ally and stick knife into Allies solar plexus, after knife is in Ally, then he takes his time to disembowel Ally.







**PLATE 3 STRAIGHT IN STAB**

To execute. With the knife edge of your left forearm behind Axis right elbow and your right hand on Axis right hand. You take Axis to your right and downward on his face. This action makes Axis drop knife. After the block if Ally pushes downwards hard with the knife edge of his left forearm, and up with his right hand, Axis will drop his knife thus saving Ally from taking Axis down on his face.



HOW TO TAKE A CLUB AWAY FROM AXIS IN OVERHEAD SWING PLATES 1,2,3,&4.

PROPER WAY TO USE POLICE CLUB EXPLAINED PLATES 1,2,3,&4.

PLATE 1 CLUB DEFENSE-OVERHEAD SWING

To execute. Axis is attempting to split Ally's skull, driving Ally's feet into the ground. This act is a stupid blunder, on the Axis part.

22752



PLATE 2 CLUB DEFENSE-OVERHEAD SWING  
To execute. Axis swings hard with club in his right hand at Ally. Ally's fingers are extended and joined, his left arm is extended straight toward the blow, Ally steps in with his left foot. If blow is hard it will deflect off Ally's extended left arm, without injury to Ally's body. This is not a block but a deflection to the left. The club will miss Ally's body completely.



02760



PLATE 3 CLUB DEFENSE-OVERHEAD SWING

To execute. As Axis right arm is near Ally's left hip, he quickly bends Axis arm upward as shown. Ally's knife edge of left arm is up, Ally's right fingers are in Axis throat to make him go down.

22761



PLATE 4 CLUB DEFENSE-OVERHEAD SWING

To execute. As Ally has Axis right hand in an grabber, his fingers in Axis throat, he takes Axis down to his left, and steps over Axis both legs with his right foot, to prevent Axis from rolling away, Ally puts his left hand on his right knee, after this is done he has only to bend his knees and a terrific pressure will result on the Axis right arm.

22762



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PROPER WAY TO USE POLICE CLUB EXPLAINED PLATES 1,2,3,4.

PLATE 1 PROPER USE OF POLICE CLUB EXPLAINED

To execute. Axis is swinging with round house swings. As Axis takes a left swing, Ally grasps police club with forefinger forward about one inch from end. Just let Axis hit police club as shown, this will make him angry therefore he will swing with a right swing. Upon Axis taking a right swing, block as shown. Knife edge of left forearm forward. Now you have both arms blocked.

22763



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PLATE 2 PROPER USE OF POLICE CLUB EXPLAINED  
To execute. Still maintaining blocked left and right swing. Have left arm as shown,  
and with the police club still in right hand. Hit hard into Axis solar plexus, with  
the tip of the police club as shown, this action makes Axis bend forward.



22764



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PLATE 3 PROPER USE OF POLICE CLUB EXPLAINED

To execute. Upon the bending action of the Axis when the police club is thrust into his solar plexus, you raise the police club high above Axis head, maintaining the same grasp on police club, which is forefinger forward about one inch from the tip of the club. Axis is senseless from the solar plexus thrust of very near being so.

22765



**PLATE 4. PROPER USE OF POLICE CLUB EXPLAINED**

To execute. Upon the bending action of Axis when police club is thrust into his solar plexus and police club is raised high above his head. You strike Axis behind his head, just as a rabbit punch is executed. The downward blow is a snap and not a downward hard blow. This action knocks Axis unconscious.

22766



REAR STRANGLE AND BREAK PLATES 1, 2, & 3.

PLATE 1 REAR STRANGLE

To execute. Axis has his right hand, knife edge around Ally's throat, his left hand assisting to apply pressure. Note: How Axis has Ally off balance, with his right knee behind Ally's right knee. This is not a difficult hold to break.

REMINDER: When Ally uses this hold on Axis, and it is properly execute Ally can strangle Axis out in from 5 to 7 seconds. This is used to put guards out of commission when Ally is on a mission, always practice this as much as you can, the hold and break will prove to be invaluable in time of need.

29767



**PLATE 2 REAR STRANGLE AND BREAK**

To execute: As soon as Ally feels the rear strangle being applied. With his right hand grasping Axis right collar or clothing, with his left hand grasping Axis right elbow. Quickly pick both feet off the ground, about the height of the Axis chest, in front of you, at the same time kick forward, bring your own feet under Axis center of balance. Ally lands on the ball of his both feet in a forward bow. The feet in the air and forward kick is very important.



22768



RESTRICTED

**PLATE 3 REAR STRANGLE AND BREAK**

To execute. After Ally's both feet are kicked forward and downward this throws Axis off balance, forward and over Ally's right shoulder, you also need a downward pull, to make the break work at all times. A kick into Axis ribs is sufficient as he lands.

REMARKS. To practice one must have the proper instructions in the PROPER FALLING EXERCISE to sustain the hard falling effect of this break and throw.



22770



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PLATE 2 INSIDE CIRCLE

To execute. Ally quickly shifts his left foot between Axis two feet as shown. Simultaneously putting the ball of his right foot into Axis solar plexus, as shown. Still maintain original grasp on Axis. This should be executed fast.

22771



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PLATE 3 INSIDE CIRCLE AND THROW

To execute. As Ally sits down and pulls Axis over with his hands and his right foot in Axis solar plexus. Ally's left foot is used as a brace to help throw Axis over. Axis falls on his head as shown.

To practice. The opponent that is being thrown puts his left hand down to steady him and his head to the left, going over his right shoulder, left hip under body as the man lands, this is the same way that he is taught in the proper falling exercise.



22772



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PLATE 4 INSIDE CIRCLE AND THROW

To execute. Upon Ally throwing Axis over, as explained in Plate 3, Ally still has hold of Axis, as shown. Note: Ally's feet ready to follow Axis body over.

To practice. Note: For the opponent who is being thrown, he falls on his two feet flat and evenly spaced, also having a bridge in his back, opponent being thrown can also fall in the prescribed proper falling exercise. These practices prevent injuries while practicing. For regular combat.



## **Afterword**

The above course outline and photographs were given to me by Madelyn Byzek after the passing of her husband, Steve in 1996. She also gave me other material of his related to his study of Jūjutsu. I was privileged to have known Steve and be able to learn about his experiences.

## **About the Author**

**Professor George Arrington** has been practicing Danzan-Ryū Jūjutsu for more than 40 years. He began learning with Professor Michael Belzer achieving the first black belt rank in 1974. He continued his training in 1993 with Professor Tony Janovich and reached sixth degree black belt and the title of Professor in 2007. He graduated from the Kodokan Okugi™ class in both 1993 and 2003 and received the Shihan diploma in 2003. He is qualified to instruct all aspects of Danzan-Ryū as well as the associated restoration therapy known as Seifukujutsu. He has taught Jūjutsu since 1972 in Virginia and California.



Professor Arrington is well-known as the founder and editor of The Danzan-Ryū Jūjutsu Homepage, the most extensive internet source on Professor Okazaki's martial and healing arts. The internet address for this site is [www.danzan.com](http://www.danzan.com).

In addition his website, Professor Arrington has authored four books on Danzan-Ryū:

- [Yawara: The Hand Arts of Danzan-Ryū Jūjutsu](#)
- [Mokuroku and Kaidenshō: The Official Documents of Danzan-Ryū Jūjutsu](#)
- [Fusegi Jutsu: The Self-Defense Course of Danzan-Ryū Jūjutsu](#)
- [Translation of the 1939 Mokuroku of Raymond L. Law](#) (*Free Download*)

These books are available from [www.danzan.com](http://www.danzan.com).



## **AUTHENTIC Hand-To-Hand Combat From World War II**

### **Appendix**

Some of the text in the scanned course outline and photographs may be difficult to read. For your convenience, I am providing this appendix containing a printed version of that text. The formatting is preserved from the original. Minor spelling corrections were made. (NOTE: Pagination does not match the original.)

The text of the course outline follows:

#### R E S T R I C T E D

##### LESSON 1

###### PURPOSE:

- a. To acquaint individuals with fundamentals of Ju Jitsu and hand-to-hand combat.
- b. To familiarize students with the rules for practicing proper falling exercise.
- c. To explain proper falling exercise. PLATES 1, 2, & 3.
- d. To to practice escape from two hands on one wrist all and break-emphasizing correct leverage. PLATES 1, 2, 3, & 4.
- e. To practice variations of wrist escapes. PLATES 1 & 2 - 1 & 2.
  - A. OUTSIDE & B. INSIDE wrist hold and break.
- f. To practice escape - two hands on lapel. PLATES 1, 2, 3, 4, 5 & 6.
- g. To practice escape either hand pushing chest. PLATES 1, 2 & 3.
- h. To practice escape to hands pushing chest and counter. PLATES 1, 2 & 3.
- i. Additions.....

TIME.—One hour.

##### LESSON 11

###### PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lesson 1.
- c.
  - A. To escape average man's strangle hold standing and armbar for counter attack. PLATES 1, 2, 3 & 4.
  - B. To escape average man's strangle hold while on the ground and armbar for counter attack. PLATES 1, 2 & 3.
- d. Additions.....



## **AUTHENTIC Hand-To-Hand Combat From World War II**

Dummy knives made of rubber, leather or cardboard will be used for practice.

Overhead Stab            PLATES 1, 2 and 3.

Side Stab                PLATES 1, 2 and 3.

Straight Stab           PLATES 1, 2 and 3.

d. Additions.....

TIME.—One hour.

### LESSON VI

#### PURPOSE:

- a. To practice proper falling exercise.
- b. To root viewpoints covered in Lessons 1, 11, 111, 1V and V.
- c. To practice escape a club from overhead swing and counter.  
PLATES 1, 2, 3 & 4.
- d. To practice disarming an opponent armed with a knife.
- e. To explain proper method to use club in defense or offense.  
PLATES 1, 2, 3 & 4.

f. Additions.....

TIME.—One hour.

(3)

### R E S T R I C T E D

#### LESSON VI1

#### PURPOSE:

- a. To practice proper falling exercise.
- b. To review points covered in Lessons 1, 11, 111, 1V, V and VI.
- c. To practice disarming opponent with a knife.
- d. To practice club defense, explaining proper use in defense or offense.
- e. Additions.....

TIME.—One hour.

#### LESSON VI11

#### PURPOSE:

## **AUTHENTIC Hand-To-Hand Combat From World War II**

- a. To practice proper following exercise.
- b. To practice choke from rear and counter. PLATES 1, 2, & 3.
- c. To practice choke from rear - Figure four scissors and counter.  
(Same as above.)
- d. To practice inside circle and counter. PLATES 1, 2, 3, 4, & 5.

TIME.—One hour.

### LESSON 1X

PURPOSE: Free Exercise.

Putting into execution what a student has learned in the foregoing lessons. Space each contestant grasping each other with the right hand on each other's left lapel. Their left hand behind the others right elbow grasping the clothing and not the arm.

The object is simply training in the method of attack and defense. The attention should be especially turned to the training of the most efficient ways of throwing, bending or twisting. If this is to be made ideal, then it must be performed on the principle of maximum efficiency.

It is a competition between persons, using all the resources at their command laid down. The rules are, no kicking, biting, hitting nerve centers or hair pulling. Both parties must always be wide awake and be endeavoring to find out weak points of the opponent, being ready to attack whenever opportunity allows. Such an attitude of mind in devising means of attack tends to make the pupil earnest, sincere, thoughtful, cautious, and deliver it in all his dealings. At the same time one is trained for quick decision and prompt action, because he will always lose this opportunity either in attacking or in defending.

Each contestant cannot tell what his opponent is going to do, so each always must be prepared to meet any sudden attack, by the other. Habituated to this kind of mental attitude, he develops a high degree of mental composure and poise. Exercise of the power of attention and observation in the places of training, naturally develop such power, which is useful in combat.

(4)

### R E S T R I C T E D

### LESSON X

PURPOSE: Physical Development.

Have a circular ring 10 feet in diameter. Have a group of men divided evenly on each side. One group challenges the other. Only two men are in the ring. They put each other's right shoulder together bending low the right arm on the others left hip, the left arm on the other is right hip.space if one contestant steps out of the ring, touches either his hand, knee, head or



## **AUTHENTIC Hand-To-Hand Combat From World War II**

buttocks ... to the other contestant. Every fifth win for any one contestant wins the honor of challenging the instructor. When one contestant wins, he remains in the ring until he is thrown out or loses. The contestant in the ring may push him to throw him out. This physical development is one of the best sports for fairness and clean sportsmanship.

PARACHUTE SCHOOL

AIRBORNE COMMAND

FORT BENNING, GA.

HAND TO HAND COMBAT

( 2 )

4. CORRECT DEFENSIVE POSITION AND STANCE: The correct defensive position for a Judo man is to stand with his feet about 18 to 20 inches apart and 1 foot slightly advanced of the other, with the knees flexed. The importance of having the knees flexed is to protect the legs from being broken from a kick or from any accidents. Now the hands and arms are very important. The advanced arm and hands should be down on the same side of the body that the leg is advanced. The upper part of the arm and hand serves as protection for the groin and stomach. The arm and hand of the leg in rear comes up in front of the body with a knife edge of the hand and wrist turned out in front of the face and neck protecting the nerves in the face and neck. This arm and hand also helps protect the heart and breast.

### 5. SPECIFIC APPLICATION:

- a. All students must be warned at the beginning of the course and at different intervals that they must watch where they fall, where they throw each other and not to be over zealous in the holds and breaks so as not to hurt each other or other students working near them.
- b. Explanation of correct leverage and position of arms, legs and feet.
- c. Stress knife edge of forearm to be used in breaks and holds.
- d. Whenever students are working together, the instructor will stress the pat, which indicates that there is sufficient pressure already applied. The pat means submission and should be recognized immediately. If more pressure is exercised then a breaking effect will result, with us lowering such student to be reprimanded for carelessness. This breaking of bones or hurting of students should not be tolerated as each is endeavoring to help the other for common purposes.
- e. Exercises will be performed with clothing that is a two-piece affair, trousers and jacket. The jacket representing clothing used in combat zones.

### 6. RECORDS:

## **AUTHENTIC Hand-To-Hand Combat From World War II**

The caption text on each of the photographs will now follow. Each caption will contain the photograph number followed by the text. (NOTE: Each photograph originally contains the word "RESTRICTED" which has been overprinted with the word "UNCLASSIFIED". This is explained on the first photograph, 99687.)

99687:

(handwritten) Classification changed from Restricted to Unclassified per MR 380-5 1<sup>st</sup>. Lt. S.J. Byzek

### LEFT TO RIGHT

Private Stephen Byzek of the Parachute School, 2<sup>nd</sup> degree black belt Instructor of Ju Jitsu from Honolulu, T. H. Holds a Professors diploma in Ju Jitsu. Lt. M. S. Anderson of the Parachute School, Hand to Hand Combat Instructor who gave him valuable assistance to Private Stephen Byzek.

99688:

THE PROPER FALLING EXERCISE EXPLAINED AS ILLUSTRATED IN PLATES 1, 2, 3.

### PLATE 1 PROPER FALLING EXERCISE

The starting position is at ease. To execute the exercise the right foot is placed about twelve inches directly forward. The right hand is placed on the back of the head. The left hand is placed in front of the left foot about 16 inches, fingers spread apart pointing towards the right foot, just to study the person as he goes over. The left leg is bent forward.

99689:

### PLATE 2 PROPER FALLING EXERCISE

The next movement is to put the right elbow into the ground, rolling over on the right shoulder, still maintaining your balance in the right hand on the back of the head. Well the person's body is in the air the left hip is switch underneath the body, falling completely on the left side.

99690:

### PLATE 3 PROPER FALLING EXERCISE

The completed exercise, falling directly forward, with the left side completely under the body, breaking the fall with the left shoulder, the fleshy part of the left arm and forearm, fingers spread apart, palm to the ground, the left arms slightly bent, hitting about 12 inches to the left side of the body, falling on the fleshy part of the entire left leg bent to a 90° angle under the body, throwing the ball of the right foot over the left between the left and the and the left ankle. The person hits the ground in one piece all points of contact hitting at the same time.

99691:

### TWO HANDS ON ONE WRIST HOLD EXPLAINED

#### PLATE 1 TWO HANDS ON ONE WRIST HOLD

Axis attacking Allies right wrist, Axis thumbs are up.

99692:

### PLATE 2 TWO HANDS ON ONE WRIST HOLD AND BREAK

To execute break from Axis grip. Place the bottom knife edge of your left forearm over Axis right wrist, catching underneath your own extended right fingers, trying downward and to your left, pivoting on the ball of your right foot, using leverage and momentum to break the whole.

99693:

### PLATE 3 TWO HANDS ON ONE WRIST-HOLD AND BREAK

## **AUTHENTIC Hand-To-Hand Combat From World War II**

To execute. For the counter attack while you were still in the ready position user right elbow to knock Axis senseless.

99694:

### PLATE 4 TWO HANDS ON ONE WRIST HOLD AND BREAK

To execute. The best places for the counter attack to be the most effective is to strike the Axis in the neck for the throat.

99695:

A -ONE HAND-THE OUTSIDE WRIST HOLD AND BREAK-PLATES 1 & 2.

B -ONE HAND-THE INSIDE WRIST HOLD AND BREAK-PLATES 1 & 2.

A PLATE 1 THE OUTSIDE WRIST HOLD

Axis attacking Allys right wrist with THE OUTSIDE WRIST HOLD

99696:

### A PLATE 2 THE OUTSIDE WRIST HOLD AND BREAK

To execute the break. When the Axis opponent is facing you and grasps your right wrist on the outside with his left hand. First rotate your forearm in word so as to have the narrow edge of your wrist facing the opening between his fingers and Islam, which is the weakest part of his grasp. Break out of his grip by prying your forearm up words, using the ulnar part of his hand as your point of fulcrum, or in otherwords push your elbow towards his elbow, and pull your hand towards yourself. As your wrist breaks loose take a step backwards, pivoting on your left, and at the same time bring your right arm across the front of your face so as to be in a position your opponent's face or throat.

99697:

### B PLATE 1 THE INSIDE WRIST HOLD

Axis attacking Allys right wrist with THE INSIDE WRIST HOLD.

99698:

### B PLATE 2 THE INSIDE WRIST HOLD AND BREAK

To execute the break. When the Axis opponent is facing you and grasps you are right wrist with his right hand on the inside of your right wrist. First rotate your arm as in the previous art, and pride the arm loose in the same manner, pivoting on your left foot, using the same method of counter as in A.

99699:

TWO HANDS ON LAPEL GRASP EXPLAINED, PLATES 1, 2, 3, 4, 5, & 6

PLATE 1 TWO HANDS ON LAPEL GRASP

Axis attacking Ally both tightly grasping Allies clothing

99700:

### PLATE 2 TWO HANDS ON LAPEL GRASP AND BREAK

To execute break. When Axis opponent grasps your lapels near the chest. Your right fist is clenched, going over his left forearm, under his right forearm, the top of your knife edge is going up, placing your clenched right fist the palm of your left hand.

99701:

### PLATE 3 TWO HANDS ON LAPEL GRASP AND BREAK

To execute. You lift your right wrist up with the help of your left hand, your right elbow going down, using your right forearm as a crowbar, pivoting to your right and backward on the ball of your left foot, right going backwards.

## **AUTHENTIC Hand-To-Hand Combat From World War II**

99702:

### PLATE 4 TWO HANDS ON LAPEL GRASP AND BREAK

To execute. For the counterattack your body momentum takes you to your rights and backwards, your opponent is thrown off balance, his entire right side is expose to you. You use your right elbow for the counter attack, your left hand helps with the drive into the Axis right side.

99703:

### PLATE 5 TWO HANDS ON LAPEL GRASP AND BREAK

Same as Plate 4 But a close-up view of the flexion of the Axis body from yours.

99704:

### PLATE 6 TWO HANDS ON LAPEL GRASP AND BREAK

To execute. In this counter attack the best place to strike the Axis is on his right side, you using the sharp part of your left elbow for the blow, into the ribs.

99705:

EITHER HAND PUSHING CHEST, RIGHT HAND SHOWN PLATES 1, 2, & 3.

### PLATE 1 RIGHT HAND PUSHING CHEST

Axis attacking Ally with right hand on chest

Attack can be made with either hand.

99706:

### PLATE 2 RIGHT HAND PUSHING CHEST

To execute break. When Axis pushes your chest with his right hand, you immediately put the bottom knife Ed of your right hand on the Axis right hand where the wrist and hand bend, your rights this is clenched and you pull towards your chest, using your left hand to help pull the Axis and to your chest. You bowforward to take him down to the ground and counter-attack.

99707:

### PLATE 3 RIGHT HAND PUSHING CHEST

To execute. As Axis is on his way to the ground you bring your right knee to meet his chin, thus, knocking him senseless. The most important point to her member is to bow forward, pulling his hand tight into your own chest.

VARIATION: If Axis has his left hand pushing. You break the hold with a knife edge of your right hand but counter attack with your left knee, to Axis chin.

99708:

TWO HANDS PUSHING CHEST AND BREAK PLATES 1, 2, & 3.

### PLATE 1 TWO HANDS PUSHING CHEST

Axis attacking Ally notice right foot of Axis is forward.

This photo is to show the attack but you never allow the axis to touch you. The moment you notice him trying to push you away that is when you go to work, and deflect the initial attack.

99709:

### PLATE 2 TWO HANDS PUSHING CHEST

To execute the break. First deflect me on-coming rush by pivoting to the right and backwards, for that on the ball of your left foot, the right foot coming back. You knock the Axis arms away from you with the upper part of the left arm between the elbow and the shoulder, also raising your right hand to hit the Axis with a hard rabbit knockout blow.



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99710:

### PLATE 3 TWO HANDS PUSHING CHEST

To execute a rabbit knockout blow to the back of the Axis neck. It is a downward blow with a snap. If the Axis has a helmet on, hit the cervical vertebrae, the downward blow is not a power drive but a quick sharp blow with a snap.

99711:

### AVERAGE MAN'S STRANGLE STANDING PLATES 1, 2, 3 & 4

#### PLATE 1 AVERAGE MAN'S STRANGLE STANDING

Axis is attacking Ally, notice that the Axis has his right thumb into Ally's throat, stopping the flow of blood to Ally's head.

99712:

#### PLATE 2 AVERAGE MAN'S STRANGLE STANDING AND BREAK

To execute break. When Axis as front choke on Ally with his two hands around the throat, Axis is facing Ally. First place your left hand over the Axis and grasping his left hand and not his wrist. In grasping the hand you automatically get a wrist-lock after the break. Place your right hand underneath Axis left elbow, your own fingers on the outside of the elbow as shown.

99713:

#### PLATE 3 AVERAGE MAN'S STRANGLE STANDING AND BREAK

To execute. In the fast execution of the break you hit the underside of the Axis left elbow, taking him to your left, you change from your right hand underneath, to having the knife edge of your right forearm, fist clenched, about one inch above the Axis elbow, your left hand never leaves Axis left hand. Note in plate that the Axis has to go down for there is too much pressure on the breaking part of the arm, near the elbow.

99714:

#### PLATE 4 AVERAGE MAN'S STRANGLED STANDING AND BREAK

To execute. Note that Axis is on his face, Ally having a reverse armbar near the breaking point, which is on the Axis left arm, one inch above the left elbow. Also note that Axis arm is not on the ground book on Allies left knee for fulcrum.

99715:

### AVERAGE MAN'S STRANGLE WHILE ON THE GROUND PLATES 1, 2, & 3

#### PLATE 1 AVERAGE MAN STRANGLED WHILE ON THE GROUND

Axis is attacking Ally while Ally is on his back.

99716:

#### PLATE 2 AVERAGE MAN STRANGLED WHILE ON THE GROUND

To execute break. First bring up right knee as shown. Place your left hand over the Axis right hand grasping his left hand and not the wrist. In grasping the hand you automatically get a wristlock after the break. place your right hand underneath Axis' left elbow, your own fingers on the outside of the elbow as shown.

99717:

#### PLATE 3 AVERAGE MAN'S STRANGLED WHILE ON THE GROUND

To execute. In the fast execution of the break you hit the underside of the Axis' left elbow, taking him to your left, you change from your right hand underneath to having the knife edge of your right forearm, fist clenched, about one inch above the Axis elbow, your left hand never leaves

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the Axis left hand. Note Ally's right knee getting Axis on the groin. After Axis has been thrown and the hold is broken then Ally gets to his knees and pulls Axis flat on his stomach as in Plate 4 AVERAGE MAN'S STRANGLES STANDING AND BREAK.

99718:

REAR BEAR HUG ARMS FREE AND BREAK PLATES 1, 2, & 3.

PLATE 1 REAR BEAR HUG ARMS FREE

Axis is attacking Ally. Note how Axis hands are clasped, and right foot between Allies two feet.

99719:

PLATE 2 REAR BEAR HUG ARMS FREE AND BREAK

To execute break. Suddenly drop your hands, bow base for word and grasp Axis right ankle. If right leg is not between your legs, whenever you drop suddenly, step either to your right or left catching Axis ankle, your left hand on the show of Axis foot and your right hand behind Axis heel as shown.

99720:

PLATE 3 REAR BEAR HUG ARMS FREE AND BREAK

To execute. Upon grasping hold of Axis ankle as shown in plate 2, you pull Axis leg to your immediate front, and sit on Axis leg just above the knee. If this is executed fast than Axis leg will be broken before he hits the ground. The terrific weight of your body and his body falling breaks his leg at the knee.

99721:

REAR BEAR HUG ARMS PINNED IN PLATES 1, 2, 3, & 4.

PLATE 1 REAR BEAR HUG ARMS PINNED IN

Axis is attacking Ally. Note how Axis has his hands clasped.

99722:

PLATE 2 REAR BEAR HUG ARMS PINNED IN AND BREAK

To execute break. First hold Axis hands as shown and bow forward. Carrying Axis weight evenly on your 2 feet. Lifting Axis feet off the ground.

99723:

PLATE 3 REAR BEAR HUG ARMS PINNED IN AND BREAK

To execute. Axis feet are off the ground, now you shift all the weight to your left leg with glee, simultaneously with your right leg you kick backwards and side words, not Axis of balance, still retaining grip on Axis arms till he releases his grip on you.

99724:

PLATE 4 REAR BEAR HUG ARMS PINNED IN AND BREAK

To execute. One kicking Axis feet to your left, you suddenly throw him to your right. You fall on Axis having your elbow in his ribs and you fall on top of him, caving several ribs in, as soon as his grip is released you grasp Axis with your left hand and strike him with your right.

VARIATION: In case of emergency, as you hold Axis fans and instead of merely bowing, you throw Axis hard over your head to your immediate front, axis lands on his head thus breaking whole, you land on top of Axis to increase the shock.

(There is no photograph 99725)

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99726:

SIDE HEADLOCK AND BREAK PLATES 1, 2, 3, & 4. ALSO APPLYING HAMMERLOCK.  
PLATE 1 SIDE HEADLOCK

Axis is attacking ally. Note Allies feet are off the ground.

99727:

PLATE 2 SIDE HEADLOCK AND BREAK. ALSO APPLYING HAMMERLOCK.

To execute break. It Axis left elbow with your left hand, this releases the pressure of the headlock, simultaneously hitting the back of Axis right knee with your right hand, then stopping Axis by kicking his left foot throwing him down to your left, quickly take left hand from under Axis body.

99728:

PLATE 3 SIDE HEADLOCK AND BREAK. ALSO APPLYING HAMMERLOCK.

To execute. Upon throwing Axis down to your left, he still has a side headlock around your head. Grasp the Axis right-hand with your right hand and place your middle finger under Axis nose.

99729:

PLATE 4 SIDE HEADLOCK AND BREAK. ALSO APPLYING HAMMERLOCK.

To execute. First put pressure on Axis knows, this will make him pull his head back, then you pull your head out of the headlock, still retaining same grip on Axis right hand, while axis head is back and your head is out of the headlock, you then apply any hammerlock and still retain pressure on Axis nose.

99730:

FRONT HEADLOCK AND BREAK PLATES 1, 2, 3, 4 & 5

PLATE 1 FRONT HEADLOCK AND BREAK

Axis is attacking ally, showing full view, pressure coming from the legs of Axis.

99731:

PLATE 2 FRONT HEADLOCK AND BREAK

Close-up view of front headlock to show the correct hole, knife edge of Axis' right forearm is up.

99732:

PLATE 3 FRONT HEADLOCK AND BREAK

To execute break. Put your right hand on the small of Axis back. Place your left hand on the back of Axis' right knee. Your two knees going between Axis' knees together, breaking them apart, thus relieving the pressure of the hold.

99733:

PLATE 4 FRONT HEADLOCK AND BREAK

To execute. You take Axis down over your back by merely sitting back throwing him over your head, and you shift your hand from where they are to his hips and throw Axis hi backwards to break the headlock. If you throw him on his head then the headlock will break upon Axis head contact with the ground.

99734:

PLATE 5 FRONT HEADLOCK AND BREAK

To execute. Whenever Axis is going over your head backwards, be sure to roll your head to your right and shifting your right hip under your body. Note position of Axis arms and body.

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REMINDER: Upon practice of this throw the man that is being thrown must steady his fall with his left hand, and go over on his right shoulder. The man that is throwing must execute the throw fast and have his hands on opponent's hips to give him a little height to fall correctly.

99735:

POLICE COMEALONG AND VARIATION PLATES 1, 2, 3, 4, & 5. - 1, & 2.

### PLATE 1 POLICE COMEALONG

To execute. First block and ride a right hand swing, he stepped your left with your left foot, the knife edge of your right arm deflecting the right swing, your right arm is on the outside of Axis right arm as shown. Your left hand is held in front of your face, knife edged forward, to stop this wing in case that you do not deflect the blow with your right forearm.

99736:

### PLATE 2 POLICE COMEALONG

To execute. Upon afflicting Axis right swing, quickly grasped his right wrist with your right hand, pulling Axis downwards and to the right, placing your left hand as shown on Axis right elbow.

99737:

### PLATE 3 POLICE COMEALONG

To execute. Upon getting Axis in position as shown in Plate 2, you clench your left fist knife edge up. This is known as a hammerlock, your right hand is ready to grasp nerve in Axis shoulder.

99738:

### PLATE 4 POLICE COMEALONG

To execute. Upon getting Axis in position as shown in Plate 3 you grasp Axis right shoulder placing the fingers of your right hand on nerve in Axis right shoulder pulling him backwards to you. With your left forearm getting the hammerlock, pull to you with both hands. You can take Axis anywhere that you care to. The pressure is so severe that he is willing to go.

99739:

### PLATE 5 POLICE COMEALONG

To execute. When you get Axis in position as shown in Plate 4 and he does not go. Then quickly place the knife edge of your right forearm around Axis throat, grasping your own lapel. Grasping your own lapel is very important. Regardless how much strength the Axis has, you can strangle him out within 5 to 7 seconds.

99740:

VARIATION OF POLICE COMEALONG, KNOWN AS HOLD HELPLESS WITH ONE FOOT PLATES 1, & 2.

### PLATE 1 HOLD HELPLESS WITH ONE FOOT

To execute. Whenever you have access in position as shown in Plate 2. Instead of placing left hand behind Axis right shoulder, he placed the knife edge of your left forearm behind Axis right elbow, taking him to your right and downward on his face. In this position you can prevent Axis from tumbling forward by applying more pressure behind Axis right elbow with the knife edge of your left forearm.

99741:

### PLATE 2 HOLD HELPLESS WITH ONE FOOT

To execute. Upon having Axis in position as shown in plate 1 of variation. You take your left forearm from behind Axis right elbow and place your left

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foot in, simultaneously putting your left hand on Axis buttocks to prevent him from rolling out of art. You have the Judo knuckle of right hand ready in case he starts to roll out of art. The pressure is applied to your right and forward with your left foot. Always have enough pressure on Axis right arm so that he cannot roll out of art. In this position you can call the patrol wagon with your right hand which is free, and still keep Axis in a helpless position.

99742:

BLOCK A RIGHT & LEFT SWING, FLYING MARE, COUNTER ATTACK PLATES 1,2,3,4,&5 -  
1, & 2.

### PLATE 1 BLOCK A LEFT AND RIGHT SWING

To execute a block for a left and right swing. Lock the left swing from the Axis by throwing your right arm, knife edge up, fist clenched, your fist is towards the sky, upon the Axis immediately taking a right swing, he stepped in to award the blow stopping it with the edge of your left arm knife edge up, fist clenched towards the sky, and towards the blow. Note how it is shown.

99743:

### PLATE 2 EXECUTION OF THE FLYING MARE

To execute Flying Mare. Apply a reverse armbar before throwing Axis with the Flying Mare. Upon blocking Axis left and right swing. Grasp Axis right and or wrist with your left hand, simultaneously stepping in with your right foot, parallel with Axis body in front of Axis right to tell, about one inch away, also with your right arm you apply a reverse armbar as shown. The knife edge of your right arm towards Axis right elbow, pulling towards your body with a knife edge of your right arm, this application is known as a reverse armbar standing. This must be executed first to make the entire throw practical. Axis is not on your right shoulder but your right arm about four inches from the top of your right shoulder, make sure your reverse armbar is effective first, the right hip under Axis center of balance. He is off balance upon your bow.

99744:

### PLATE 3 EXECUTION OF THE FLYING MARE

To execute Throw. After the reverse armbar is applied and your right hip is under Axis center of balance, bow to your left, bending both knees to your left, this makes Axis all in front of your body, always maintain your grasp behind Axis right elbow. This action gives you a good opportunity to apply a Japanese armbar.

99745:

### PLATE 4 EXECUTION OF THE FLYING MARE

To execute. After Axis is thrown in the prescribed manner you are in a position to apply a Japanese armbar. In plate note right knee in Axis right side and left knee near face. Also note grasp of Ally behind Axis right elbow. These actions are very important, for they prevent Axis from rolling out of your grasp.

99746:

### PLATE 5 EXECUTION OF THE FLYING MARE AND JAPANESE ARMBAR.

To execute Japanese armbar. After position of Plate 4 is acquired. Then put your left leg over Axis chin getting your buttocks close to axis right shoulder, simultaneously placing your right leg over Axis chest, crossing both feet as Plate shows. Axis arm is held in position as shown, in such a manner that a reverse armbar is applied. Ally must have knife edge tight



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against own body, being helped with his left hand as shown, this is a reverse armbar commonly known as a Japanese armbar. To get additional breaking leverage, just lift up with buttocks.

99747:

COUNTER ATTACK FOR THE FLYING MARE EXPLAINED PLATES 1 & 2

PLATE 1 COUNTERATTACK FOR THE FLYING MARE

To execute counter attack for the Flying Mare. As Axis gets into position to throw. First bend Axis right knee from behind with your right knee, simultaneously with your left hand on Axis left hip, push downwards stepping back with your left foot taking Axis backwards with a hard body slam.

99748:

PLATE 2 COUNTER ATTACK FOR THE FLYING MARE

To execute. When Axis is thrown backward in a body slam Axis falls on his back. If Axis still maintains grip on Allies right arm, hit with the Judo knuckle to Axis face were throat with the left fist. Ally has the advantage for he is on top.

99749:

KNIFE DEFENSE

THERE ARE THREE WAYS THAT A GOOD KNIFE ARTIST WILL STRIKE AT YOU WITH A KNIFE.

THEY ARE: OVERHEAD STAB, SIDE STAB, AND STRAIGHT STAB.

OVERHEAD STAB PLATES 1, 2, & 3. SIDE STAB PLATES 1, 2, AND 3. STRAIGHT STAB 1, 2, & 3

PLAYED 1 OVERHEAD STAB

To execute. When Axis strikes with an overhead stab. Always block first. First block with the knife edge of your left forearm forward, fist clenched, about the height of your eyes, next with your left foot step forward. Always watch the knife and not the Axis eyes. You deflect knife to your right.

99750:

PLATE 2 OVERHEAD STAB

To execute. On blocking Axis overhead stab first. Then grasp Axis right hand over knife and not Axis wrist. The knife edge of your left forearm behind Axis right elbow. Axis knife is still in his hand.

99751:

PLATE 3 OVERHEAD STAB

To execute. With a knife edge of your left forearm behind Axis right elbow and your right hand on the back of Axis right hand. You take Axis to your right and downward on his face. This action makes Axis drop the knife, if the knife edge of allies left forearm is executed with the hard downward thrust than this action will snap Axis right arm near the elbow. Thus saving Ally the trouble of taking Axis down on his face.

99752:

PLATE 1 SIDE STAB

To execute block. Always block first. Axis has his knife on his left hip. He stabs were attempts to stab Ally on his right side to disembowel Ally towards his heart. Ally pivots on his left foot, bringing his right foot backwards, his stomach is pulled in, simultaneously blocking Axis right arm with the knife edge of his left forearm, fist is clenched, Ally's right arm is out of the way until he is ready to grasp Axis right arm.

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99753:

### PLATE 2 SIDE STAB

To execute. After side stab is blocked. Ally grasps Axis right and not his wrist, in such a manner that the knife is not cutting Allies right wrist. This action is executed by grasping with your right hand on the back of Axis right and. Still maintain hard pressure on Axis right elbow with the knife edge of your left forearm.

99754:

### PLATES 3 SIDE STAB

To execute. With the knife edge of your left forearm on Axis right elbow and your right hand on Axis right hand. You take Axis down to your right and downward on his face. This action makes axis drop knife. After the block if Ally pushes downwards hard with the knife edge of his left forearm, and up with his right hand Axis will drop his knife thus saving Ally from taking Axis down on his face.

99755:

### KNIFE DEFENSE

#### PLATE 1 STRAIGHT IN STAB

To execute. Axis has knife on his left side and cutting edge up. His first action is to rush Ally and stick knife into allied solar plexus, after knife is in Ally, then he takes his time to disembowel Ally.

99756:

#### PLATE 2 STRAIGHT IN STAB

To execute block. As Axis comes forward with a knife held straight. Ally must, good on the ball of his left foot, pulled his stomach again, bring his right leg backwards, this is executed very fast, simultaneously blocking Axis right arm, behind the elbow, with the knife edge of left forearm, with a downward thrust. Allies right hand is out of the way until he is ready to grasp Axis right hand. NOTE on Axis right hand the topside of his hand is towards the sky, this gives Ally a good chance to grasp the back of Axis right hand preventing Axis cutting Ally.

99757:

#### PLATE 3 STRAIGHT IN STAB

To execute. With a knife edge of your left forearm behind Axis right elbow and your right hand on Axis right hand. We take Axis to your right and downward on his face. This action makes Axis prop knife. After the block if Ally pushes downwards hard with the knife edge of his left forearm, and up with his right hand, Axis will drop his knife thus saving Ally from taking Axis down on his face.

99758:

HOW TO TAKE A CLUB AWAY FROM AXIS IN OVERHEAD SWING PLATES 1, 2, 3, & 4.  
PROPER WAY TO USE POLICE CLUB EXPLAINS PLATES 1, 2, 3, & 4.

#### PLATE 1 CLUB DEFENSE-OVERHEAD SWING

To execute. Axis is attempting to split Ally's skull, driving Ally's feet into the ground. This act is a stupid blunder, on the Axis part.

99759:

#### PLATE 2 CLUB DEFENSE-OVERHEAD SWING

To execute. Axis wings hard with the club in his right hand at Ally. Ally's fingers are extended and joined, his left arm is extended straight toward the blow, Ally steps in with his left foot. If blow is hard it will deflect off

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Ally's extended left arm, without injury to Ally's body. This is not a block of a deflection to the left. The club will miss Ally's body completely.

99760:

### **PLATE 3 CLUB DEFENSE-OVERHEAD SWING**

To execute. As Axis right arm is near Ally's left hip, he quickly bends Axis arm upward as shown, Ally's knife edge of left arm is up, Ally's right fingers are in Axis throat to make him go down.

99761:

### **PLATE 4 CLUB DEFENSE-OVERHEAD SWING**

To execute. As Ally is Axis right hand in armbar, his fingers in Axis throat, he takes Axis down to his left, and steps over Axis both legs with his right foot, to prevent Axis from rolling away, Ally puts his left hand on his right knee, after this is done he has only to bend his knees and a terrific pressure will result on the Axis right arm.

99762:

### **PROPER WAY TO USE POLICE CLUB EXPLAINED PLATES 1, 2, 3, & 4.**

#### **PLATE 1 PROPER USE OF POLICE CLUB EXPLAINED**

To execute. Axis is swinging with roundhouse swings. As Axis takes a left wing, Ally grasps police club with forefinger forward about one inch from end. Just let Axis if police club as shown, this will make him angry therefore he will swing with a right swing. Upon Axis taking a right swing, block as shown. Knife edge of left forearm forward. Now you have both arms blocked.

99763:

#### **PLATE 2 PROPER USE OF POLICE CLUB EXPLAINED**

To execute. Still maintaining block left and right swing. Have left arm as shown, and with the police club still in the right-hand area and hit hard into Axis solar plexus, with the tip of the police club as shown, this action makes axis bend forward.

99764:

#### **PLATE 3 PROPER USE OF POLICE CLUB EXPLAINED**

To execute. Upon the bending action of the Axis when the police club is thrust into his solar plexus, you raise the police club high above Axis head, maintaining the same grasp on police club, which is forefinger for word about one inch from the tip of the club. Axis is senseless from the solar plexus thrust or very near being so.

99765:

#### **PLATE 4 PROPER USE OF POLICE CLUB EXPLAINED**

To execute. Upon the bending action of Axis when the police club is thrust into his solar plexus and police club is raised high above his head. You strike Axis behind his head, just as a rabbit punch is executed. The downward blow is a snap and not a downward hard blow. This action not Axis unconscious.

99766:

### **REAR STRANGLE AND BREAK PLATES 1, 2, & 3.**

#### **PLATE 1 REAR STRANGLE**

To execute. Axis as his right-hand, knife edge around Ally's throat, is left-hand assisting to apply pressure. Note: How Axis has Ally off balance, with his right knee behind Ally's right knee. This is not a difficult hole to break.

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REMINDER: When Ally uses this hold on Axis, and it is properly executed Ally can strangle Axis out in from 5 to 7 seconds. This is used to put guards out of commission when Ally is on a mission, always practice this as much as you can, the hold and break proved to be invaluable in time of need.

99767:

### **PLATE 2 REAR STRANGLE AND BREAK**

To execute: As soon as Ally feels the rear strangle being applied. With his right hand grasping Axis right collar or clothing, with his left hand grasping Axis right elbow. Quickly pick both feet off the ground, about the height of Axis chest, in front of you, at the same time forward, bring your own feet under Axis center of balance. Ally lands on the ball of his both feet in a forward bow. The seat in the air and forward kick is very important.

99768:

### **PLATE 3 REAR STRANGLE AND BREAK**

To execute. After Ally's both feet are kicked forward and downward this throws Axis off balance, forward and over Ally's right shoulder, you also need a downward pull, to make the break work at all times. A kick into Axis ribs is sufficient as he lands.

REMINDER. To practice one must have the proper instruction in the PROPER FALLING EXERCISE to sustain the hard falling effect of this break and throw.

99769:

### **INSIDE CIRCLE AND THROW PLATES 1, 2, 3, 4, & 5**

#### **PLATE 1 INSIDE CIRCLE**

To execute. As Axis grasps you in the manner shown. You grasp him with your right hand on Axis left lapel, left hand grasping Axis clothing on the back of Axis left elbow notice Ally has left foot between Axis two feet. This is a very good starting position.

99770:

#### **PLATE 2 INSIDE CIRCLE**

To execute. Ally quickly shifts his left foot between Axis two feet as shown. Simultaneously putting the ball of his right foot into Axis solar plexus, as shown. Still maintain original grasp on Axis. This should be executed fast.

99771:

#### **PLATE 3 INSIDE CIRCLE AND THROW**

To execute. As Ally sits down and pulls Axis over with his hand and his right foot in Axis solar plexus. Ally's left foot is used as a brace to help throw Axis over. Axis falls on his head as shown.

To practice. The opponent that is being thrown puts his left hand down to steady him and his head to the left, going over his right shoulder, left hip under body as the man lands, this is the same way that he is taught in the proper falling exercise.

99772:

#### **PLATE 4 INSIDE CIRCLE AND THROW**

To execute. Upon Ally throwing Axis over, as explained in Plate 3, Ally still has hold of Axis, as shown. Note: Ally's feet ready to follow Axis body over.

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To practice. Note: For the opponent was being thrown, he falls on his two feet flat and evenly spaced, also having a bridge in his back, opponents being thrown can also fall in the prescribed proper falling exercise. These practices prevent injury while practicing, or regular combat.

Note: Photograph 99769 lists a Plate 5. The photograph for Plate 5 does not exist, but most likely showed Ally rolling over on top of Axis and applying a strike to the throat or some other follow-up.