

SECOND REVISED EDITION

**BRUCE TEGNER'S
COMPLETE BOOK OF
KARATE**

**TWO COMPLETE COURSES:
1. SELF-DEFENSE KARATE:**

A COMPLETE MANUAL OF PRACTICAL KARATE —
EFFECTIVE STREET DEFENSES

2. SPORT KARATE:

STEP-BY-STEP ILLUSTRATED SPORT KARATE
FROM BEGINNER TO BLACK BELT.

1000 PHOTOS



TWO COMPLETE COURSES OF KARATE

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2. Sport karate for physical fitness.

BRUCE TEGNER explains and separates the two aspects of karate and makes a brilliant presentation of this ancient weaponless fighting skill.

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"Heroic aspirations . . .
dauntless bravery, unsparing bloodshed
are worse than useless when the
combatants understand neither
what is wrong nor how to set it right."
GEORGE BERNARD SHAW

DEDICATION:

To the heroes
of the quiet battle—
those brave men who
will not fight.

ACKNOWLEDGMENTS: Richard Windishar assisted the author in demonstrating most of the techniques in the photos. Don Phillips, Helen Phillips, Mike Hazy, and V. E. Christensen were helpful in many ways, for which the author is grateful.

BRUCE TEGNER'S COMPLETE BOOK OF KARATE

A Bantam Book / Published September 1966

Revised edition published July 1967

3rd printing . . . September 1967 5th printing . . . December 1968
4th printing . . . March 1968 6th printing . . . January 1969
Second revised edition published November 1970
8th printing . . . December 1970 11th printing . . . June 1972
9th printing . . . February 1971 12th printing . . . August 1973
10th printing . . . December 1971 13th printing . . . September 1973
14th printing
15th printing

Library of Congress Catalog Card Number: 70-126632

*Manuscript prepared under the supervision of
ALICE McGRATH*

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Published simultaneously in the United States and Canada

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Books, Inc., 666 Fifth Avenue, New York, New York 10019.*

PRINTED IN THE UNITED STATES OF AMERICA

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INTRODUCTION

SELF-DEFENSE & SPORT KARATE ARE DIFFERENT

Karate is not one skill, but two. Karate for self-defense is not the same as karate for sport. Though both phases of karate use techniques which are similar, the *specific* techniques, the training methods and the goals of the students are distinctly different.

To begin with, the level of proficiency which is adequate for self-defense is not the same level of proficiency required for sport karate. Anyone can learn and use the hand and foot blows which are practical and effective on the street. In sport karate, perfection of technique is the goal; not everyone is either willing or able to achieve perfection of technique.

An attack on the street is a fight without rules; it is ludicrous to expect people to be "sportsmanlike" in defending themselves on the street. Sport karate is a game. It has rules, regulations, and judges. On the street, your adversary means to hurt and harm you. In sport karate, your opponent is attempting to make technical points. In contest, you choose to compete. On the street, if you cannot run, you have no choice except to fight. As my students know, I advise running whenever possible. Because there is nothing sporting about a street fight, there is no loss of honor in avoiding one, if possible. If you have tried to avoid a fight and find yourself forced to defend yourself, you are justified in hurting your adversary. In sport karate, the rules prevent making deliberate contact. Theoretically, you can reach a high rank in sport karate without ever having touched an opponent except to block his intended point blow.

The hand and foot blows which are most suitable for self-defense are not used in sport karate. In contest, only the high kicks are allowed; kicks below the waist do not count for points. For self-defense, the low kicks are effective, and they are more easily learned. The high, spectacular contest kicks require a great deal of training; not everyone can learn them. Since contest forbids deliberate contact, the style of hand blows used in competition is relatively unimportant. For self-defense, you should learn the few hand blows which are easiest to use and most effective.

For practical, self-defense karate, you must learn to defend against back attack and against more than one adversary—situations which do not occur in the sport.



1



2



3



4

1. In sport karate, only the high kicks count for points in contest. These kicks are not easy to learn, not the most practical for self-defense and require constant, continuing practice, otherwise proficiency cannot be maintained.

2. This kick is a practical self-defense kick, can be easily learned by anyone and does not require constant practice. In sport karate, this kick would not count for points.

3. The stylish and spectacular sport karate punches are used in contest; this blow is not used in contest, but it is an efficient self-defense hand blow.

4. The situation shown here does not occur in sport karate; it is an attack which might occur on the street. Characteristic sport techniques would not be appropriate for defense in this situation or for many of the other common street attacks.

If you wish to practice sport karate for contest, you must train constantly and consistently, as in any competitive game. Self-defense techniques, however, are only efficient if they do *not* require constant practice. Once you have learned a practical technique of self-defense, it should be available to you whenever you need it. It is for this reason that the complicated and spectacular techniques of the unarmed arts are not practical for most people. Most people do not continue their training forever, nor do they keep themselves in contest condition forever. They need to know things which will stay with them, as does the ability to drive a car, swim, or ride a bicycle, whether or not they practice constantly. You need only *remember* a kick into the shin to use it effectively.

THE SECRETS OF KARATE

For thousands of years, karate and the other Oriental unarmed arts were practiced in secret. There was a reason for secrecy; karate training was illegal when peasants were learning it to use against armed Samurai warriors.

There is no longer any reason for secrecy on the subject of karate—any form of karate—but a sense of secrecy persists. Part of this is deliberately fostered by those who are making a hard sell for karate and who exploit the mystery angle to confuse the innocent.

During the time when karate was forbidden by law, only the exceptional person could learn it. He had to be brave, he had to be willing to spend long years learning it, and he had to *keep the secret!* Around any skill, ritual or membership available to a limited group there arises a cult of superiority. Those in the know are most pleased to be thought of as superior; they are happy to have people think that there is a way of getting plugged into some Higher Truth which accounts for their special skill.

Anyone who practices any skill for many years will develop a proficiency that inspires awe in someone who cannot do it at all. Even shorthand, a system of symbols easily understood by the average high school girl, seems an obscure and difficult language to the uninitiated—a "mystery." The basic techniques of karate (and judo and aikido) are not mysterious; they are simply not well known. The ability to learn them is not related to possession of an occult gift nor the willingness to accept a Way of Life. There are physiological and psychological reasons for the efficiency of karate, and these reasons can be explained and under-

stood by everybody. All the techniques and methods of karate can be explained without reference to the "unexplainable." The beautiful and difficult techniques seen in tournament karate cannot be done without long, intense, continued training—that is the secret. The student of self-defense should not confuse the spectacular with the practical. An "expert" can make anything work for him. The people who are interested in useful street defense must learn the simpler, easier techniques, which do not require intense and constant practice and training. And that is the secret of karate for everyone.

BELT DEGREES AND RATING IN KARATE

Those who are interested only in self-defense need not concern themselves with the colored belt ranks. Belt ratings are usually earned in sport karate and they indicate proficiency in performance of the karate forms and routines and proficiency in competitive karate matches.

In their original forms, the unarmed fighting skills had no ranks, degrees, uniforms or colored belts. They were used for the single purpose of training highly specialized warriors for combat. The proficiency of the fighter was determined by his ability to kill and survive. Like archery and sword-fighting, the old specialties of weaponless combat have become obsolete for war. The two ways in which we use the former combat skills are: 1. Modern self-defense which is different from combat in purpose and in approach. 2. We have made a game of it—sport karate.

In its play aspect, karate is like any other game in that it requires rules, regulations and interpretations and adaptations of the rules and regulations to suit the place where it is being used. As a sport or recreation activity, karate is played somewhat differently in different parts of the world. Generally, it is practiced in three ways: forms, routines and contest. Forms permit the individual to practice the techniques alone. Routines are formalized exercises for two men. Contest is free-style fighting. Colored belt rankings are given on the basis of achievement in all three phases of karate play.

There are dozens of styles of karate being practiced; each style has its own system of belt ratings. Sometimes, teachers within one system may alter the belt ratings. Thus, in one style of karate, a green belt might signify a particular stage of training which would be indicated by a purple or yellow belt in another system. The color of the belt or any other symbol of advancement is of less importance than actual achievement.

My system of belt ratings (p. 105) is similar to many of the rating systems in Japanese karate. Instructors use the belt systems they are familiar with or approve of. Simply because an instructor uses a different belt rating system, you are not to infer that it is wrong or inferior. Remember that self-defense karate instruction is to be judged on the basis of practicality, but that sport karate training is to be judged solely on the basis of *preference*.

There is one absolute rule in the matter of belt ratings: Under no circumstances may an individual decide his own rating. This means that you are not permitted to say that you have reached the rank of purple, brown or black belt because you have studied and practiced all of the purple, brown or black belt techniques. Even if you have studied seriously and conscientiously, you may not judge your own level of proficiency, just as you may not award yourself a driver's license or a high school diploma.

WHICH STYLE OF KARATE IS BEST?

As karate was adopted by the different Asian countries, its style changed. Basic techniques remained the same. After all, an open hand blow is an open hand blow whether it is called by a Japanese name, by a Korean name, by a Chinese name or whether we use English to describe it. Whether karate is called kenpo, kung fu, gung fu, Okinawa-te, or shito-ryo, it is a system of fighting which utilizes hand and foot blows which are more similar to each other than they are different from each other. Some styles of karate emphasize hand blows more than they emphasize kicking techniques; some styles of karate emphasize kicks more than hand blows; some karate styles prefer power training while others train for speed and precision. Now obviously, if you examine only these stylistic differences, you will see that individual preference must play an important role in determining choice of a style.

Before considering the question further, let us examine the ways in which style changes. There are, at present, about a dozen main styles of karate, but within those main divisions, one might say that there are hundreds of variations, for each teacher introduces his personal style into the general style he follows. Each teacher argues that his style is the best one. Each teacher claims that he is teaching the only true and authentic karate. If we consider only the opinions of those teachers who have taught for many years and only those whose competence is taken for granted, we must wonder why, if there is such a thing as "best" karate, they have not been able to convince each other, why, after years and years of dispute about the matter, there are still hundreds of stylistic variations in karate instruction. Let us examine the problem of karate style more closely.

Hand Blows, Stylistic Differences

As mentioned earlier, an open hand blow, using the edge of the hand for striking, is the same blow no matter which language is used to describe it. The identical blow is called a chop, a thousand hand blow, a weapon hand, the knife edge, a hand knife and a butterfly blow! If there is this much language confusion in the description of one single blow, imagine how much confusion there is in trying to describe real stylistic variations.

First, let us dispose of the question of "best" hand blows for sport karate. The best hand blows for sport karate are those which are easily seen by the judges and those which each individual contestant finds suited to his personal style of body movement. The hand blow most frequently seen in contest is the straight in punch. This is the hand blow which delivers a more obvious point strike than other kinds of hand blows. Punching blows are more dramatic than other hand blows. Since contest is a drama of sorts, for the contestants, the strong-looking punching blows are quite appropriate for sport karate. As neither contestant is supposed to make contact in sport karate, the theoretical result of the blow is not as important as the appearance of the blow.

For self-defense, we must judge by an entirely different set of values and standards.

Punching blows for self-defense are appropriate for some individuals and inappropriate for others. Punching blows cannot be easily used by women, for instance. The karate styles which emphasize the power blows and then teach those same techniques to men and women are not doing a service to women. There are some men who cannot use punching blow efficiently. Punching blows depend on power and reach. The speed of delivery which compensates for bulk and strength can only be achieved by intensive training. When you see a demonstration by a small man in which he is delivering a punching blow of tremendous speed and power, remember that he has spent a long time training to that level of proficiency. Remember also that if he does not continue to practice and train, he will lose that high level of skill. Karate training is not different from any other kind of body skill training; karate does not invest the individual with a magical power which he retains for the rest of his life. Just like the boxing champ who goes to fat when he stops training every day, the karate champ will lose skill when he stops training and his skill will diminish when he gets older.

The open hand blow is a more versatile blow than a punching blow. It can be used more efficiently by more people in a greater number of circumstances than the punching blow or the clawing and stabbing blows. But, finally, it is the individual who must make the choice. Think about it: if you are not comfortable using punching blows, but feel that open hand blows work best for you, then open hand blows are "best" for you; if you prefer punching blows and feel uncomfortable using open hand blows, then punching blows are "best" for you!

Kung fu (or gung fu) is a style of karate in which students do not currently engage in contest. The teacher of kung fu insists that he is teaching only self-defense. In kung fu there is a strong emphasis on finger blows—stabbing and clawing. The favored target area for these stabbing blows is into the eyes and throat. Poking into the eyes is a serious action which can be justified as a defense against a serious and vicious attack. There are fewer instances of attacks in which clawing and poking would be appropriate than there are instances when effective, but less vicious, defenses would be suitable. So, again, the question of deciding which is the "best" blow has to be modified by the question "best for what purpose and what situation."

Stylistic Differences in Kicking

As some karate styles emphasize hand blows over foot blows, others prefer kicking techniques to hand blows. Again, however, we have to evaluate style in terms of purpose. In sport karate, the *rules* call for points to be awarded for kicks above the belt. As only the highly trained individual can use high kicks, the question of "best" has no universal application. In contest we see the high spectacular kicks used for winning matches and forget that training for competition is totally different from practical self-defense instruction. We see, in contest, the most able individuals and those who are willing to spend a substantial part of their lives preparing for tournament. The kicks they use are determined by the rules and conditions of sport tournament.

For self-defense, kicks must be less spectacular and more available to those who benefit from self-defense instruction to the greatest degree—that is, to the less able, possibly awkward, probably slight, certainly non-aggressive individual. To teach such people, or to attempt to teach them tournament karate as street defense simply makes no sense. The karate kicks which can be applied for modern street defense are the simple, low kicks. The more subtle stylistic differences in karate kicks count for nothing in self-defense training.

Hard and Soft Karate

There is one major division between the styles of karate, whatever else they may agree or disagree on, and that is the question of hard versus soft karate. Hard karate emphasizes the use of power and frequently involves extreme hand conditioning; great importance is placed on breaking tricks.

The advocates of hard karate explain that if a blow is delivered with sufficient force, it does not matter what body target area is hit. This is true. A boxing blow struck with sufficient force can be fatal.

To overcome force with force, it is necessary to be more powerful than your assailant. There are two ways in which this can be accomplished, neither one of them available for most people. You can be naturally strong, in which case you are unlikely to need very much self-defense instruction, or your life can be devoted to developing strength.

In contest, it is endurance, not power which is the critical factor.

Soft karate emphasizes the development of skill and coordination and the use of vulnerable target areas of the body—the nerve centers and pressure points. This approach is more suited to those people who need self-defense training. It is more practical for modern use.

Subtle Differences in Style

When we talk about the differences in styles of karate, the novice can follow the discussion just so far. We all know the difference between kicking high and kicking low, between hitting with an open hand and punching with the fist, but when we enter the area of the slight differences (over which there are bitter arguments among the advocates of different styles) it is more difficult to follow the discussion without having some background in the subject. Unless you are somewhat familiar with the skill of fencing, it would be impossible for you to see the stylistic differences among the styles of fencing followed by the French, English and Spanish, German and Italian schools. Yet each of these schools of fencing places great importance on those stylistic differences and the expert fencer can observe immediately which style the fencer is using.

The novice, watching karate practice, might have the same difficulty observing stylistic differences in karate as the novice watching a fencing match. Within one style of karate, the kung fu style, there are at least four variations of their favorite fighting

stance. (It is my opinion that fighting stances have very limited value in self-defense instruction and that the heavy emphasis put on stances is not appropriate for students whose principal purpose is practical street defense).



5



6



7



8

The horse stance is the favored kung fu stance and kung fu students are required to maintain this stance for long periods. But what is the "best" horse stance cannot be agreed upon. One would expect that at least the basic horse stance would be the same in all schools of kung fu—not so. The four photos show four different variations of the horse stance. One kung fu teacher will insist on the stance shown in 5, another will argue that the correct horse stance is the variation shown in 6, and still others will argue that 7 or 8 shows the correct horse stance. There are still more variations than the ones shown, but the others are as slightly different from each other as the ones you see. It may occur to you to wonder if the matter is worth argument. Probably not.

Comparing Styles in Action

There are two other ways in which karate styles might be compared in order to reach an objective conclusion about them. One would be to have sport matches to discover which style of training produces winning karate players and the other way would be to match karate players in no-rule combat. The first way of comparing karate is already in effect. Many karate tournaments have featured players from different schools and different styles of karate matched against each other.

The result is clear: players of different schools win in competition using stylistically different forms of karate. In contest, it is not style that wins, it is the individual. The individual who is highly competitive, highly trained, highly motivated to win, and in the best physical condition wins karate matches; these factors are of greater importance than his particular style of karate. In any case, most champions have an unconventional style, one which is good for them (but may not work for others). So the comparison of karate styles in sport karate proves that there are "best" individuals, but no "best" style.

Now what about comparing self-defense applications of karate by allowing no-rule fighting? There are several objections to this method, not the least of which is that it is even more artificial than a sport match for determining self-defense efficiency. To prove that one style of karate is more efficient than another style of karate, it would have to be "proven" not by matching two expert karate-trained people, which is an unrealistic situation, but by trying out the karate techniques against a street fighter who was not using karate techniques. This would be the only test of true efficiency. The second condition for testing karate efficiency on the street would be that the trial would have to be conducted not by experts, but by moderately trained persons. The reason for this procedure is that very few individuals reach the expert stage of proficiency. If techniques are only effective for the experts, then they are not practical for self-defense for those who need defense the most! Our hypothetical test would now involve two or more moderately-trained individuals, trained by different teachers and fighting street attackers who were not aware of the techniques to be used by the defending individuals. For if you made rules and set limits, it would no longer be a street fight.

The more closely you examine the problem of "testing" the styles of karate to determine the advantages of one style over another, the more you will realize that an objective test is not possible. I have heard it seriously proposed that the way to determine the superiority of one style of karate over another is to match two teachers in a fight to the death. The only thing such a match would prove would be that the combatants were great fools. It is a waste of passion and energy to argue the question of "best" karate. There are different styles which suit different people in different situations and circumstances.

INDIVIDUAL STYLE

For the highest proficiency in self-defense and sport karate, you should learn a reasonable variety of techniques. If you learn too few, you will not be flexible; if you try to learn too many you will not be able to learn them well unless you spend years in training.

For self-defense, you do not have to perfect every technique offered in this book. If, after reasonable effort, you find that a technique continues to feel awkward or uncomfortable, discard it and spend your time developing proficiency in the techniques which feel right for you. Each person has an individual style and habit of body movement which will make some techniques work better than others. Each student must make his own decisions about which techniques he chooses for his own use. What is "best" for one student is not best for another. It is better to be able to execute a dozen techniques quickly and competently for street defense than it is to half-know hundreds of techniques, none of which can be used easily.

For sport play, students should avoid the mistake of learning too few techniques. There are players who concentrate on one or two "winning" techniques; they are rigid players who cannot respond freely and flexibly to different types of opponents. The one-blow player is easier to defend against than is the more versatile player; a good player can easily read and anticipate the actions of a rigid player.

A real champion does not allow himself to be frozen into a "right" way of doing anything until he is certain that the right way is his right way. What is right for one player is wrong for another. Unpredictability is a great asset in any contest. The most interesting champions in all competitive sports are those who develop a personal, individual style.

What About TV Karate?

I get many letters asking me what style of karate was used by an actor in a TV show or movie. The answer is: theatrical karate. Please remember that in the movies and on television, the hero is paid to win and the villain is paid to lose. Spectacular techniques are chosen, not for their practical value; spectacular techniques are chosen for their entertainment value. Some TV and movie actors have actually studied karate and perform their fight scenes quite well; others win because that is the way it is written in the script. For useful self-defense, don't look for guidance to the make-believe situations you see on the screen.

Contest: Pro and Con

For the most part, the Japanese strongly believe in contest as the only way to develop karate skill, while the Chinese prefer the one-man and two-man forms. My preference is for a completely different type of training for self-defense (as illustrated in Book One) and a combination of forms and contest training for exercise and sport. My view on the matter of contest is briefly this: The students who need self-defense training the most and benefit from it to the greatest degree, are precisely those students who do not do well in contest because they do not have the aggressive quality of physical make-up which is necessary for good tournament play. To insist on training such people for contest, is to insist on barring them from learning karate.

Contest training should be engaged in by those people who enjoy it and the contest aspect of karate should be quite separate from the self-defense aspect of karate.

Ceremony in Karate

Ceremony is our way of imparting a feeling of importance to an activity. The more important that activity is, the more elaborate the ceremony. For the essential occasions of our lives—birth, marriage, death—we have constructed formal customs which accompany the act itself. Societies differ greatly in the style and method of observing these occasions, and ceremonies vary not only from country to country but also from generation to generation.

It is very important to remember that the ceremony is not the activity, but merely a part of the activity. A few sentences spoken by a justice of the peace constitutes an "authentic" marriage, just as much as a grand church wedding with organ music.

Karate did not originate in Japan, but did reach its highest point of popularity there. When karate was exported from Japan, the form in which it was practiced was laden with etiquette which had nothing to do with the skill of karate, but a great deal to do with Japanese manners. It was not very long ago that it was thought that judo could not be practiced except in the ceremonial manner developed in Japan—that is, with much bowing to the photo of Dr. Kano, bowing to the mat, bowing to the instructor, bowing to the Japanese flag, and sometimes bowing to a Buddhist or Shinto shrine. Now the practice of judo in most parts of the world has become separated from the Japanese ceremony which was once thought to be essential to the skill itself. It is no more necessary to practice judo or karate with Oriental ceremonial procedures than it is to make tea using the time-consuming ritual of the Japanese tea ceremony. The ceremony is beautiful, but it should not be confused with the practical necessity. You can make a good cup of tea in the English manner and you can acquire high skill in karate without having to acquire Japanese ceremonial manners.

HAND-CONDITIONING: AN EXPLANATION AND A WARNING

Many years ago, when karate was used in actual warfare, toughening and hardening of the hands was a necessity. Because weapons were forbidden to them, the peasants of feudal Japan made weapons of their hands, which allowed them to break through the wooden armor of the Samurai soldiers without injury to themselves.

That was the practical necessity for hand-conditioning. Today, hand-condition is without purpose or function. For self-defense use of karate, conditioned hands could be a handicap; for sport use, where contact is against the rules, they are useless.

The three main reasons why you should not condition your hands are:

1. There is a loss of dexterity with conditioning. With heavy conditioning it may become difficult or even impossible to do intricate work.
2. The appearance of conditioned hands is not attractive. If you ever intend to do work which depends on meeting the public, conditioned hands could be a disability.
3. There is a danger of serious, permanent injury.

Practical, effective self-defense karate should not depend on conditioned hands. Most people find hand conditioning repugnant, anyway. Conditioning of your hands is more likely to be regarded as preparation to get into fights than it is preparation to defend yourself. An individual with conditioned hands is regarded with suspicion by the public and by law courts. Should you need to use your self-defense training, you would have a more difficult time proving yourself the victim if your hands were conditioned; it is more likely that you would be regarded as the aggressor.

In sport karate, you can reach the rank of black belt without ever touching an opponent. In contest, contact blows are not allowed. Conditioned hands have absolutely no function or purpose for modern karate, either sport or self-defense.

Sensational Tricks of Karate

It is true that you cannot break tiles, bricks, glass bottles or half a dozen boards without heavily conditioned hands, but such tricks are neither necessary or practical for karate training today, they are a hold-over from feudal times.

Some of the tricks of karate, such as breaking of glass bottles, are dangerous even when they are done with conditioned hands. The people who can perform the sensational tricks of karate have been practicing these rather special skills for years.

You are living in the space age, not the age of the Samurai warrior. You may find it fascinating to think about the remarkable skills of the Samurai and to see them pictured in the movies, but if you try to imitate them, you are letting fantasy get the best of you. It is a waste of time and energy to condition your hands so that you can amaze your friends with your "super-karate power."

TEACHING: MODERN AND TRADITIONAL

A misconception widely held about judo and karate is that a holder of a black belt is automatically qualified to teach. The traditional approach to karate teaching was based on need, not on a rational view of teaching. Assuming that a black belt holder is a teacher is a hold-over from the days when karate was not taught openly, but was passed along from one person to another. There is a great deal of difference between the ability to perform karate and the ability to teach it. When only the skilled performers of karate were available to teach, there could be no choice. We are ready for a modern and rational approach to teaching karate.

Most black belts in karate are awarded for contest ability. The qualities which are necessary for a karate player to win in contest are not those which produce a good teacher. Some individuals have the skill to teach and the ability to compete, but those two skills do not necessarily come together. No one should be considered as qualified to teach merely on the basis of contest ability. Hardly anyone has the natural ability to teach; teaching is learned. A physical education teacher with a moderate background in karate or judo can be a far superior teacher to the person who has a black belt but no ability to communicate with his students, no understanding of learning problems, no experience or judgement with respect to the methods of encouraging and developing potential skill. A "Y" or recreation center physical director with a background in conducting classes and working with people can be a far better instructor than the man who is only good at demonstrating the techniques.

Traditional methods are not necessarily good methods. The traditional method of teaching karate (unfortunately, still practiced) is needlessly rough and brutal. Hitting, kicking or insulting a student when he makes a mistake is not good teaching procedure; yet this is the traditional method of teaching karate.

Encouragement, patience and understanding will result in the best learning environment. This is exactly the opposite attitude of those teachers who persist in the harsh training practices characteristic of traditional karate instruction. Anger and punishment are poor incentives to student improvement. It is an unimaginative student indeed who requires kicking, slapping and humiliation to make him learn a skill which he is paying to get instruction for or which he has volunteered to learn! The training procedures of many karate teachers would be more appropriate to a concentration camp than to a school. Brutality as a technique of teaching is not even approved of for training dogs. It should not be used for teaching humans.

Choosing a School

Most of the people who are interested in karate do not have access to personal instruction, either because there is no instructor in their area, or because they do not have the money to take lessons. Hopefully, there will be an increase in the number of karate classes offered at "Y" and civic recreation centers and in the schools. This would be the best solution to extending karate instruction.

Those people who do have access to karate teachers do not generally have a range of choice except in some of the major cities. Where there is one karate school, how do you determine if that school is good? Not by the fact that the teacher may wear a black belt; the black belt indicates that he is a good performer, but it does not tell you anything about his ability as an instructor or his competence to operate a small business.

If the school you are considering is a new school, the first thing you must be careful of is your money. If the new school operator is a competent teacher, but a poor businessman, his school may close and if you have signed a contract and paid money in advance, you have no recourse—no way of getting your money back. If the new school operator is a good businessman but an inadequate teacher—and ONLY your opinion is valid to determine his competence as your teacher—you may still be stuck with payments to make whether or not you want to take the lessons. Most karate schools must collect portions of the tuition in advance; if they did not, *they* would be in financial trouble. But the difference between partial payments made as you go along, and substantial lump sums paid out in advance, can be the difference between getting your money's worth and getting taken. Most people, when they first begin to practice, have no accurate gauge of their future interest. Some students become more interested as they engage in actual practice, some lose interest. Therefore, even if the school is well-established and you have no reason to question the integrity of the contract, you should be very wary of signing a contract which gives you no out and which demands full payment in advance.

As far as style or general teaching competence is concerned, observe classes in progress. No reliable school will refuse to allow you to observe a class. Base your decision on your own reactions to what you see. It is, after all, *your* money and *your* time which is being spent. The procedures which appeal to you are the best for you. As mentioned elsewhere, all the teachers of karate will insist that they are teaching the only true and authentic karate, so from among all the various true and authentic karates you can only choose the one you prefer.

Watch the teacher in action. Does he teach, that is does he actually instruct, or does he merely demonstrate and leave the students to imitate as best they can without explanation of correction. Does the teacher make corrections in a manner which you find acceptable and understandable? Would you find it agreeable to be his student? These are the questions which only you can answer.

PRE-INSTRUCTION

How to Practice

Before you begin the actual practice of the techniques in the book, you should study the book carefully to determine which part or parts of it interest you and suit your purpose. Read the text and glance at the photos so that you become familiar with the material which you will cover in the course. When you begin to practice the techniques, re-read the instruction and refer to the photos; do this more than once. If you check photos and text as you train, you will prevent errors and you will correct errors.

Practicing Alone

If you have no choice but to practice alone, you will find much of value in the book. Obviously, solo practice is not as useful as practice with a partner or practice with a group, but if you have no alternative except to learn as much as you can on your own, make the best of it. You can learn all the methods of striking and kicking and you can practice them. In the manner of shadow boxing, you can walk through the actions of the defenses, visualizing your adversary and making the appropriate responses to the "attack."

In Book 2 you can practice all the basic techniques and you can do all the one man forms, which were developed for solo practice. There does not have to be any *reason* for doing the forms aside from the exercise and health benefit and the fact you enjoy doing them.

Safety in Practice

Karate has been an effective method of self-defense for thousands of years. It *does* work! It is not necessary for you and your partner to *prove* the effectiveness of karate techniques by inflicting pain on each other during your training. As a beginning driver, you would not take your car out onto the freeway during your first few lessons. As a beginning student of karate, you are not supposed to have highly developed skills after the first few lessons.

For each new technique, each partner should make his attack in slow motion. As you train, speed up your attack and defense to develop quickness of reaction. The attacking partner should not make contact blows—simulate the attack or you will hurt each other. Unnecessary roughness does not help your training. In making the defense, use only very light, touching blows. You are training for accuracy and correctness of technique with your partner.

Power training is done against the bag. If you wish to practice moderate contact blows on each other, padding may be used on arms and legs to avoid unnecessary pain. (Improvise padding using turkish towels or flannel sheeting. Fasten with bandage clamps or adhesive tape—do not use pins.)

Take turns simulating the attack and defense. Do not try to trick or confuse your partner when you are trying new work. You are supposed to be helping one another to learn a new skill. As you gain proficiency, you may test each other's skill by feinting, counter-attacking, or by offering greater resistance to the defense.

Rate of Progress

It is a good idea to keep a diary of your training. Keep track of the time spent on each lesson and note any difficulty you may have with particular techniques. In this way, you will have a method for checking your rate of progress.

Rate of progress is a completely individual matter. It is impossible to tell you how long it will take you to achieve a specific proficiency. It depends on your devotion, time spent, natural ability, and body style. Do not let yourself get discouraged if your progress seems slow. Slow learning is not poor learning. On the contrary, a slow learner who is conscientious may retain what he has learned even better than a fast learner.

Your training program should be realistic, and you should stick with it. It is better to practice at regular intervals for short periods of time than it is to neglect your training for weeks at a time and then try to cram it all into one long training period.

A few minutes each day spent on the breathing and co-ordination exercises will be of great benefit. Be sensible about your training program. Do not let it interfere with your normal daily work and responsibilities, or you will not get the satisfaction from it which you should.

EXERCISES

Practical self-defense does not depend on peak physical fitness nor on maximum body flexibility. Practical self-defense has to be available to you no matter what physical condition you are in—otherwise it would not be practical. The student of self-defense will benefit from the exercises but should not make the mistake of thinking that he is required to do warm-ups or exercises in order to learn street defenses. On the street, you would never have a chance to warm up! For self-defense the exercises are beneficial but optional.

For sport training, you cannot make progress without exercises to improve your balance, build endurance, enhance body flexibility and develop accuracy in delivering hand and foot blows. Note that this is a training procedure. Rarely, in tournament, would you have a chance to warm up or exercise before a match. Watch the players the next time you see a contest; they sit and wait their turn. Perhaps they may swing their arms and run in place for a moment before going in, but that is usually all the exercise they get. Exercise is not for application of the technique, but for pre-contest training.

BALANCES

At best, the human body is precariously balanced. When we stand in a normal, relaxed position, we are vulnerable to the slightest pushing or pulling action to take us off-balance. Part of your training will be to learn how to give yourself the advantage of strong balance and how to take advantage of your adversary when he is in weak balance.

Balancing exercises are useful for self-defense training; they are essential for sport training.

9. Standing with your feet placed as shown, finger-tip pressure could push you back off-balance, or pull you forward into weak balance. You can resist side-to-side force fairly well.

10. Even weaker than the natural stance is one-point balance. If all your weight is placed on one foot, you cannot resist from any direction the slightest push or pull. Every time you take a step you are in one-point balance for the time that one foot is in motion.



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The standard fighting stance which the boxer uses is much stronger than the natural stance. In the boxing stance there is much more resistance to a push or pull, forward or backward.



11. "T" position. The stance shown is the strongest and most practical standing balance. One foot is placed forward, the rear foot is at right angles to the forward foot. If you were to slide your forward foot back to meet your rear foot, your foot position would form a "T" shape. In the "T" position, you have good resistance to a front-to-back force and you can resist force from side to side. If you bend your knees slightly in the "T" position, it becomes a stronger stance.



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Balancing Exercises

With practice, you can improve your ability to maintain your balance on one point. This will allow you to move about more freely without loss of balance. Work on a firm, flat surface.

12. From a relaxed standing position, with your arms extended out to the side, bend forward from the waist as you raise one leg, back, as shown. Hesitate in the position shown.

13. Without placing your raised leg on the floor, swing it gently forward and raise it in front of you. Repeat this exercise a few times, first with one leg and then the other.



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14. Place your hands on your hips, place your right foot at your left knee; hesitate. Without putting your right foot on the floor, continue the next three movements, smoothly and slowly. 15-17. Extend and raise your right leg as in 15; swing it slowly out to the side, as in 16; move it around to the rear, as in 17. Repeat this exercise several times with your right leg and then with your left leg.

Exercises for Flexibility

The stretching exercises which follow are primarily for sport use. Although body flexibility is very important for physical health (back pain and back ailments are frequently the result of inflexibility) these exercises are for the special purpose of developing considerable extra leg movement range so that you can perform the high kicks of contest karate. For normal back flexibility, bent-leg exercises would be adequate.



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18. The ability to touch your head to the floor, with your legs spread (but not bent) is your goal. Start by touching your toes with your fingertips. When you can easily do that, touch your palms to the floor. When you can do that easily, practice touching your head to your knees, legs spread. When you can do that easily, try the exercise in 18. Never force or strain. If you are stiff and rigid, make progress slowly.

19, 20. Relaxed stretching exercises are done with a partner. There is a value in relaxing completely and allowing the flexing to be done by your partner with a gentle, bouncing action. Do not force the action. First, be seated on the floor. Take a few deep breaths. Relax and allow your head to droop forward. Your partner kneels at your back and gently pushes at your upper back, getting your head as close as possible to one of your knees and then the other. Bring your legs together as in 20; your partner gently pushes your upper back, getting your head as close as he can to your knees, without forcing or straining.



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Two-Man Tension Exercises

21. One man lies on his back, while partner kneels to his side and grips his ankles, as shown. Both take deep breath, tighten abdomen. Man on the ground raises his legs for the count of 5, while partner opposes with push downward. Relax and exhale. Repeat 5 times.

22. One man lies on his back, while partner places his hands at chest, as shown. Both take deep breath, tighten abdomen. Lying man raises his head and shoulders for the count of 5, while partner opposes by pushing down. Relax and exhale. Repeat 5 times.

One man lies on his stomach, while partner places his hands on back. Both take deep breath, tighten abdomen. Lying man raises his head and shoulders for the count of 5, while partner opposes by pushing down. Relax and exhale. Repeat 5 times.

One man lies on his stomach while partner grips his ankles. Both take deep breath, tighten abdomen. Man lying down pushes upward with his feet for the count of 5, while partner opposes with downward push. Relax and exhale. Repeat 5 times.

23. Right man stands to the side of left man. Left man extends his arms and makes fists while right man holds left man's wrists, as shown. Both take deep breath, tighten abdomen. Left man pulls toward his right side for the count of 5, while right man resists with counter-pull toward himself. Relax and exhale. Repeat 5 times.

Right man stands to the side of left man. Left man extends his arms and makes fists, while right man places his palms at the sides of left man wrists. Both men take deep breath, tighten abdomen. Left man pushes toward right man for the count of 5, while right man counters with push. Relax and exhale. Repeat 5 times.



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24. Right man places one foot horizontal to his partner and bends that knee slightly, placing the other foot into partner's palms, about waist height. Both take deep breath, tighten abdomen. Right man pushes straight forward with his foot for the count of 5, while left man resists with counter push. Relax and exhale. Repeat 5 times.

25. Partners stand facing. Left man places the side of his hand into the palm of his partner's hand. Both take deep breath, tighten abdomen. Left man pushes hard for the count of 5, while right man resists with counter push. Relax and exhale. Repeat 5 times.

Footwork—Gliding Exercise

The purpose of this exercise is to develop your ability to move easily and lightly, maintaining good balance as you shift your position. New students are invariably more awkward when they first practice foot blows than when they first practice hand blows. Because very few of us do skilled work with our feet (unless we are good dancers), special exercises are necessary to develop light, fast, agile movement.

The student of self-defense will find this exercise useful, not because it applies to the specific tactics of street defense, but because it helps to overcome clumsiness.

In sport karate, the ability to move quickly from position to position is essential. In contest, the players must be able to advance for offensive work and retreat for good defense without losing balance.



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26. Assume T-stance, with left on-guard fist position. Weight is placed equally on both feet. Take step back with your right foot and place most of your weight on it, raising your left foot so that it touches the mat only lightly, and then draw your left foot back with a gliding motion.

27. To advance, step forward on the left foot, raising your rear foot so that it rests lightly on the mat. Slide your right foot forward. Practice this sliding, gliding method of changing position from side to side, as well as backward and forward. With practice, you should be able to move lightly, gracefully, and rapidly into any position.

28. When you have made some progress in the gliding action, add a punching action to the footwork, gliding and punching from position to position.



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Co-ordination and Timing Exercise

29. Partners are seated with legs locked, as shown. Both assume the extended right fist position with left fist drawn back. In unison, partners punch forward with left fist, arm fully extended. As the punch is made, the right fist is drawn back. Continue, alternating left and right punches, for 20 blows. Keep body erect and execute punches with snap and drive. Use breath control and ki-ai.

DISTRACTION FOR SELF-DEFENSE

If you can distract an assailant, even for a second, you gain an advantage. While he is reacting to your distraction, he is diverted from his attack and you have a precious second in which to go into action first.

The two kinds of distraction are slight, subtle movements and loud or dramatic movements (or throwing something). It is essential to remember that *only* the subtle distractions are appropriate against an armed assailant. If you startle or frighten an armed man, especially an amateur, you may trigger the use of the weapon. In the case of unarmed attack, the louder, more vigorous and more startling your distraction, the more it will help your defense.

Slight, subtle movements can be anything which makes the assailant react, without alarming him. You can turn your head slightly, make a slight movement of hand or foot. You might whisper to him so that his attention is directed to what you are saying.

A dramatic distraction could be loud, continuing yelling, a sudden arm gesture, jumping around wildly, or throwing something at your adversary. Do not depend on having something to throw, but be ready to throw something if it is available. Any object that you throw, whether it hits him or not, is diverting. *Except* in the case of armed threat, you might reach in your pocket for something to throw.

Feinting for distraction, which is explained in the following material, can also be used in street defense.

Karate self-defense is very effective, even without distraction, but you may as well give yourself odds by planning to use distraction as part of your defense.

FEINTING DISTRACTION

Feinting is useful for drawing out your opponent, diverting him from his planned attack and for placing him in a favorable position for your planned attack. On the street, your feint or fake would have to be a single action to which your assailant would respond, giving you the chance to hit and kick. In contest, feinting and faking can be done in a series, or as single tactical moves.

When you feint an attack, you must make your feint realistic enough to cause your opponent to respond; then you follow through with your planned action. Generally, you should fake in



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opposites. If you plan a point-winning blow high up, fake with a low-aimed blow to which he responds, leaving himself open for your high blow. If you plan to make a point with a left-hand blow, feint with your right. If you plan a kicking point blow, feint with a hand blow, etc.

When you are playing with an opponent whose style is not familiar to you, you can go through a series of fairly obvious feints just to observe his reactions. This is a sophisticated tactic and you must practice to develop the skill to use feinting effectively in this way.

These are only two examples of the many variations of feinting and faking combinations.

30, 31. Right man feints with a high hand blow, to which left man responds, leaving himself wide open for the kick.

32, 33. Planning a punching point blow, right man feints with a kick; left man responds by blocking the kick and is vulnerable to the punch.

KI-AI—SUPER-POWER

Ki-ai, also known as ki-ya, or ki-yai or super-power, is not a strange, unexplainable, mystical connection with cosmic energy—though there are karate cultists who would have you believe that it is. There are fantastic (unsubstantiated) stories told about the use of ki-ai; they are John Henry, Paul Bunyan myth-hero stories which are repeated as though they were factual. There is the fable of the man who could kill or stun small animals with his fierce and awesome ki-ai shout. There is the man who stops a dangerous adversary in his tracks with ki-ai. There is even a claim made that an automobile was diverted with ki-ai.

Actually, ki-ai is the *conscious* use of a technique which most of us have used *unconsciously* at one time or another. If you have ever had to lift or push a heavy object and have gone through the following procedure, you have used ki-ai without thinking about it: First, you get the mental image of the job to be done; second, you take a deep breath and tighten your abdominal muscles; third, you concentrate your energy into the action and grunt as you lift (or push or pull). Ordinarily, if you do not lift or push or pull such heavy objects regularly, you need a surge of "super-power" to get the job done. The term super-power does not imply a mystical force, but indicates that greater use is being made of your potential power.

All of us have tremendous stores of potential energy, strength and intellect which we do not even attempt to use, nor are even aware of. There are many different ways of releasing these potential stores of power and energy. Fear, determination, religious belief, special incentives, anger and insanity are all possible factors in expanding the limits of 'normal' ability. A mother lifts an incredible weight which is crushing her child. A man stays awake an incredible length of time to avoid death in a dangerous situation. An individual sustains a serious and painful injury which he does not even feel until the rush and hysteria of the occasion has subsided. Under a hypnotic state, an individual demonstrates a degree of physical control which he would not attempt in his normal state.

It is unlikely that the small woman could lift automobiles every day without serious damage to her health. It is demonstrated in experiment that continued loss of sleep has serious effects on health and on emotional stability. Profuse bleeding, unless it is stopped fairly soon, can be fatal. So it is obvious that some of the limits which are placed on the human body are self-protecting. We need to feel pain, strain, and sleepiness to some degree or we would be in constant danger of damaging over-exertion.

But, between the extreme of dangerous over-exertion, and the extreme of considerably unrealized ability there is a good middle ground where human potential can be developed. The degree of improvement will differ with the individual's awareness, determination and concentration.

Super-power is: awareness-determination-concentration.

If you know that you have greater power than what you use, you are more likely to make an effort greater than your ordinary effort—that is the function of awareness. In this context, belief in your ability is not blind faith, it is a conviction that you can do more because you *understand* that you can do more.

Determination to use the potential you are aware of is the next step. You must work to develop, rather than wish for development. Wanting, planning, taking action are productive steps; wishing and dreaming may precede the wanting, but if you do nothing except wishing, you waste your time.

After you know that you have more potential than you use and after you decide that you want to develop your potential, you must concentrate on the physical and mental activities which improve your skills. Understanding ki-ai and using it consciously is more efficient than the random and unconscious use of the principle which you apply when you grunt as you lift a heavy object.

How Ki-ai Works

There are two distinct phases of ki-ai—the wind-up and the thrust. The first phase is the readying for action, the second phase is the efficient use of extra power for the critical action. In both wind-up and thrust phases there is an interaction of physical and psychological factors.

In the wind-up phase, getting ready for the action, you think about it, you take a deep breath, you tighten your abdominal muscles. Thinking about the action prepares you to put forth the extra effort of will and the extra muscular effort. The effort of will is mental, but that very mental effort activates the glands which stimulate your heart and key up your nervous system for special duty.

In the thrust phase, you exhale sharply (with or without a yell) as you deliver the hand or foot blow. In this phase, too, the physical-psychological factors blend and inter-act. The sudden exhaling helps maintain abdominal muscular tension and helps the physical action. Yelling has a triple function; it helps you exhale more deeply; it startles and disconcerts your adversary; it makes you feel more spirited. Yelling is useful in street defense and in contest.

Testing the Effects

You can demonstrate to yourself the effectiveness of sounded ki-ai (using a yell or shout) and of silent ki-ai. You can test for yourself the effectiveness of the yell as a separate tactic.

In ordinary conversation with someone if you give a sudden yell, it startles and can frighten the individual who is not expecting it. Most of us have a fear reaction to a sudden loud noise, a response we have had since birth. The effects of a sudden, loud noise can be: trembling, rapid heart beat, muscle weakness, sometimes a cold sweat. These are the common manifestations of fear and they inhibit normal physical functions. If you can get this reaction from an adversary for even a brief moment, you reduce his efficiency. It is this phenomenon which may explain, in part, the fantasy of the super-hero who defeats his enemy with a ki-ai shout.

In street defense, an *appearance* of confidence is as important as an inward feeling of confidence. Since most street attacks are made by bullies who do not expect a defense (they are looking for victims, not adversaries) the defense which is made with spirit and a show of confidence is most effective. Yelling is a great aid to street defense.

To test the effectiveness of ki-ai with the techniques of karate, go through these procedures. First, expel all your breath. Without taking another breath, punch out as hard as you can. Then, take a deep breath and punch out as hard as you can as you exhale sharply. You can feel the difference.

Sounds of Ki-ai

Ki-ai can be sounded or silent (except for the sound of breath being forcefully expelled). When it is sounded, any number of different sounds can be used. Ki-ai is common, but many judo and karate players hiss, or yell *zut*, *hi*, or *huh*. You can choose any sound you wish to use. The one-syllable sound is timed with the thrust phase of ki-ai. If you use a two-syllable sound, the first part (ki) is a soft sound made at the final phase of the wind-up, as you tighten your abdominal muscles; the second syllable (ai) is loud and is sounded as you expel breath and effect the action.

Practice using sounded or silent ki-ai as you go through the karate training. You can develop considerable additional use of your potential energy with conscious ki-ai.

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BREATH CONTROL

This exercise is a modified form of Yoga breathing and can be practiced to enhance your use of ki-ai. The object of the exercise is to increase your ability to *exhale* fully. The most common breathing error, physiologically, is shallow breathing. Respiratory ailments commonly affect, or are the effect of, a failure to *exhale* fully.

34. Stand relaxed, head up.
35. Inhale deeply as you raise your arms and tilt your head back. You may inhale through your nose or your mouth; inhaling through your mouth allows you to take a deeper breath. The Yoga insistence on nasal breathing is based on an ancient fallacy. Except in extremely cold weather, there is no reason why you should not breath deeply through your mouth.
36. Holding your breath, lower your head and place your hands at your abdomen and push the held breath downward. Obviously, the held breath does not leave your lungs, but you are trying to press the held breath down so that you get maximum abdominal muscle reaction. It is the abdominal muscle tension which gives extra thrust to the expelled breath. Exhale fully. When you feel that you have expelled all the breath you have, give an extra grunt and try to exhale more.

Practice this breathing exercise a few times before each training session, and get into the habit of taking a few deep breaths and exhaling fully a few times each day. Correct posture will assist in breathing correctly. If you sit or stand with your back hunched the lower areas of your lungs are not used.

Exercise Using Ki-Ai and Breath Control

This is a procedure which you can apply to the practice of the hand and foot blows.

37. Start from a relaxed, standing position. From this position take a few deep breaths.

38. As you step back into position to deliver the blow, take a full breath and tighten your abdominal muscles (wind-up phase). Hesitate.

39. As you take a step forward and punch, exhale sharply (thrust phase).

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39



Co-ordination and Accuracy Exercise

Since you are depending on skill rather than on power for the success of the techniques which you will learn in this course, you will greatly increase your proficiency by developing accuracy, co-ordination, and balance. One way to do this is to work with a moving target. You can make one in the following way: Force a cord through the center of a solid rubber ball about 3 inches in diameter—an ice pick will usually do the job—and tie a knot to secure it. Suspend the ball where it can swing freely—a door jamb indoors, or a tree outdoors—by passing the cord through an eyelet screw so that you can vary the height of the ball.

40. Suspend the ball so that it is at your knee height. Practice kicking it, first with one foot and then with the other. In the beginning, use only a single kick in the following manner:

Stand facing the ball. Pivot on your right foot so that the side of your body is toward the ball. Lean the top part of your body back, draw your left leg up, and kick the ball with the bottom of your left foot. Immediately after kicking place your left foot on the ground so that you regain your balance.

Repeat the kick with your right foot, this time pivoting on your left foot. Alternate single kicks several times. When you can kick well in this manner, you may proceed to practice two or more kicks consecutively. In the beginning, you may have difficulty kicking the ball more than two times consecutively. You may gauge your progress by the increasing accuracy with which you can do the kicking exercises.

In a fight, no target will be as difficult to hit as the practice ball.



40



41

41. Suspend the small ball so that it is at your face height. Practice a variety of hand blows, using both hands for striking. Do not hit with force. The ball need only be swinging gently to give you adequate practice. In the beginning, you may be able to hit the ball accurately only two or three times. As you progress, you should be able to increase the number of times you can hit the target, as well as change from one type of blow to another without effort.

By continuing with a moderate amount of this practice throughout the course, you will not only learn a variety of blows and find that you can hit easily with either hand, but you will also find that your general co-ordination has improved greatly.

Full Power Blows

Most individuals, even those with a slight build, can use hand and foot blows effectively if they hit with their full strength and if the target areas are vulnerable. That is, you can produce pain on an assailant if you hit with moderate force at his nose, for instance, though the same blow would be ineffective if it were aimed at his chest. Ordinarily, we do not realize the amount of power we have nor do we have a chance to practice full power blows. Although it is much more important to learn where and how to hit, for self-defense, it is a good idea to practice full power blows just to get the feeling of full release of potential power.

Obviously, you cannot practice full power blows against your training partner. You can improvise a training bag using a heavy laundry bag or a duffel bag. Fill the bag with wood shavings, sawdust, or rags (sand is too heavy) and suspend the bag with a strong rope or chain. The bag will exert heavy pull, so be sure it is well anchored.



42

42. Practice hitting the bag with all the hand blows, as you learn them. Practice to develop left hand proficiency if you are right-handed or right hand proficiency if you are left-handed.

Use the bag for practice of kicks, practicing right and left foot kicks. Maximum power and good balance can be developed through practice.

For street defense, low and middle-area kicks are most practical. In your practice sessions, kick higher than you would for self-defense. Kicking higher than you need to, makes the lower kicks easier to do and it is excellent exercise.

SELF-DEFENSE LESSON PLAN

The lesson plan which follows is intended to help you reach a functional level of proficiency in self-defense karate. If you wish to learn self-defense only, you need not practice the sport techniques in Book 2. However, you will find that the forms and routines of sport karate are more fun than ordinary calisthenics and they will achieve the same ends. Individuals who engage in exercise have a different appearance and a different way of moving from those who neglect physical health. If you exercise, you increase your self-esteem because you know that you look better and move better. This confidence-building factor of exercise is useful for self-defense.

To reach the highest proficiency of which you are capable, I recommend that you have regular hours of practice and that you learn the techniques so well that you never forget them. This means that you spend enough time on each session to allow you to learn it thoroughly; don't rush through the lessons.

SESSION ONE: Practice all the hand and foot blows to become familiar with the techniques. Without any particular attack-defense situation in mind, go through the motions of hitting and kicking. Imitate the gesture and position shown in the photo for each hand and foot blow. Do not neglect practice of left hand and foot blows if you are right-handed.

SESSION TWO: Reread material on nerve centers and pressure points; memorize best target areas. Practice all hand and foot blows to simulate hitting and kicking at target areas. Partners need not hit each other with force to practice this procedure; light, touching blows or blows directed close to the intended target are adequate for learning. Practice blocking hand blows. Start in slow motion, emphasizing correct action. If you learn the correct technique, you can easily speed it up later; if your action is not correct, speed is of no value. Throughout the course, increase speed only when you are certain of correct technique.

SESSION THREE: Practice leaping. Improvise bag for practice of released-power hand and foot blows and improvise the moving target for accuracy training. Practice all the simple defenses to cope with annoying situations. Think of other possible situations (besides the ones shown) for which the same simple defenses would be appropriate.

SESSION FOUR: Practice all back attack defenses. At first, allow your partner to complete the attack, as though you had been caught by surprise. As you learn to do the defenses, react with the appropriate defense as he starts the attack. You should be preparing yourself to start your defense at the first clue of attack; you should not wait until the grab or choke is completed.

SESSION FIVE: Reread carefully the section explaining when to defend against an armed assailant. Practice the defenses against knife and club attack. The gun defenses are appropriate for professionals who are required to defend against, control and apprehend armed assailants. The average person is not likely to need gun defenses, nor is he likely to achieve the skill to use them effectively.

SESSION SIX: Just as you can practice released-power blows to reach the highest potential of which you are capable, you can practice released speed hand and foot blows by concentrating your full attention on fast actions. Practical self-defense cannot be dependent upon expert level of fast blows, but you can reach a higher level than you are probably aware of and you can maintain this sense of speed-release through mental practice. Spend this entire session in practicing the hand and foot blows with complete concentration on fast actions.

SESSION SEVEN: Practice all the gang attack defenses with emphasis on simulating a spirited and vigorous defense. It is the spirit of the actions, as much as the physical techniques, which is important in this kind of situation.

SESSION EIGHT: Study the photos of the defense examples again. Note that a relatively small group of defense actions are used against a wide variety of attacks. Practical self-defense is not the knowledge of hundreds of ways of defending against hundreds of specific attacks, but the knowledge of how to use a few defenses in a flexible way. A mugger, or a street attacker does not announce how he will attack. You have to be prepared to defend quickly and appropriately with what you know. Muggers and street attackers do not expect any defense; they want victims, not adversaries. In this session begin to practice surprise attacks. In addition to the prearranged attack-defense examples you will imitate from the book, invent situations for each other to develop quick response to any attack. Observe the rules of safety. Return to practice of prearranged attack-defense for "attacks" you have problems with.

SESSION NINE: Review, one by one, all the hand blows. Select those you now feel most comfortable with as your basic group of self-defense hand blows. You may eliminate, in further practice, any hand blows which, after this amount of practice, you do not find comfortable or suited to your individual style. Do not eliminate any of the kicks; they are all necessary for basic self-defense. If you have difficulty executing any of the kicks, emphasize kicking practice.

SESSION TEN: Review all the techniques and applications of them; use defense examples given in the book and invent additional defense examples. When you have finished this session, you should have enough preparation for basic self-defense. If you feel that you need more confidence in your ability to use the techniques, repeat the course—do *not* attempt to learn additional techniques. It is only by learning and practicing a small group of defense actions that you will develop confidence.

BOOK 1

SELF-DEFENSE TRAINING

NONAPPARENT FIGHTING STANCES

Whenever possible, the prudent action is to avoid a fight. However well-prepared you are to defend yourself, you gain in self-respect if you can maintain your dignity without resorting to physical violence which can be avoided. When you cannot avoid a fight, you must fight to win. In the process of trying to avoid a fight, you should make an appearance which is not aggressive. Taking an obvious fighting stance indicates that you have given up any thought of temperance and are committed to physical action. In order to shun the appearance of eagerness to fight and yet be prepared if your opponent begins an attack:



43. You stand with your feet shoulder-width apart and your knees very slightly bent. Your weight is balanced equally on both feet. Generally speaking, if you are right-handed, you will use your right hand for striking. Shown is the position of the hands if you do use the right hand for striking. Your right hand is held open, palm down. The fingers of your left hand cover the fingers of your right hand. You will be pulling back with your left hand, creating a spring tension which adds power and speed to your blow. If your opponent becomes aggressive, you may strike and yell, beginning your defense:



44. . . . with a snap blow into the neck and a kick into the shin.



45

45. Arms are held crossed, as shown, your fists hidden by your arms. Tension is created by pushing forward with your right fist as you pull back with your left arm.

46. If your opponent becomes aggressive, snap your right fist outward, hitting with the side of the fist, and kick into the shin.



46



47

OBVIOUS FIGHTING STANCES

When you cannot possibly avoid a fight (your adversary will not listen to reason, is drunk, inflamed with anger, or simply wants the "thrill" of fighting), then you must take an obvious fighting stance to show your willingness and ability to defend yourself and to place yourself in the strongest position of defense and counterattack.

47. Basic self-defense fighting stance. Stand in a "T" position, with your knees bent enough to give you optimum balance. One hand, at face height, is held open, for slashing and counter blows.



48

the other is held at about waist height to block low blows and counter into the middle body.

48. If you do not wish to reveal the nature of your defense tactics (adding the element of surprise), you may assume a boxing fighting stance as shown by the man on the left. The right man demonstrates a variation of the basic fighting stance by placing his weight chiefly on the rear foot of the "T" position and resting light on the ball of the forward foot so that he can kick easily and quickly.

OPEN-HAND BLOW

In American, the clenched fist is synonymous with fighting. This is not reasonable, but it is customary. It is much more sensible to hit with the open hand than with the fist. You can hit harder without hurting yourself by using the open hand. You can hit at a much greater number of body areas with the open hand than with the closed fist. Hitting with the open hand is unusual in a street fight; you therefore have an advantage, because you are fighting on your own terms, rather than on the attacker's.

For a smaller person defending against a larger assailant, the open-hand blow permits greater effectiveness with less power required. The open-hand blow also has the enormous advantage of safety in use. There is very little likelihood of injury to the person who properly uses open-hand blows.

Practice light edge-of-hand blows on a table top to find just the right angle for hitting. Hold your hand with the palm very slightly cupped, your fingers together and very slightly bent. Hold your thumb against the side of your hand. Use the fleshy part of the hand for striking and avoid hitting with the edge of the fingers, wrist, or finger bones. If you hit lightly on the table top, you can feel when

you are striking properly. Increase the power of your trial blows until you can strike very hard on the table top without pain to your hand. You need not have conditioned your hand to be able to use this blow very effectively. The following photos of open-hand blows show only a few examples of the many uses of this most useful of all karate blows.

The side-of-hand blow may be delivered easily in an upward, downward, diagonal, circular, or backward motion.

When practicing with your partner, barely touch the body areas. *There is no need to inflict pain on each other to learn the techniques.*



49



50



51



52

- 49. Strike down on the muscle at the base of the neck.
- 50. Strike upward under the chin.
- 51. Strike diagonally down on top of the nose.
- 52. Strike diagonally into the solar plexus.



53



54

- 53. Striking cross-body, hit downward with the side of the hand.
- 54. Striking into the upper body, use the side-of-hand blow from the outside or straight down. It may seem awkward at first, but you will find that it is very useful as a counter-blow after you have blocked up and out with that hand.



55



56

- 55. Using a backhand motion, strike with the side of the hand into the side. You can also use the backhand open hand blow into the neck or side of the head.
- 56. With the fingers curled, strike with the heel of the palm.



57

57. Hand, wrist, and arm are held firm, but not rigid. The blow is delivered with the two large knuckles, palm down. This is a straight out punch which can be delivered high or low.

58. This is a two-knuckle punch, similar to 59, where only one knuckle is extended.



58



59



60



61

59, 60, 61. With the center knuckle extended, it is possible to deliver a variety of blows with ease and force. Generally speaking

it is most effective to strike with the extended knuckle into soft areas of the body, but it may also be used to good effect into particularly sensitive areas. To deliver this blow, make a fist in the usual manner, extend the center knuckle beyond the others, and wrap the thumb over the fingers. Striking in a straight direction will not hurt the knuckle. If you strike straight in at a hard surface, the knuckle will simply collapse into the fist without getting hurt.

HAND BLOWS—FINGER STABS

This type of blow is only practical when struck into the soft areas of the body. The advantage of poking is that it extends your reach. When using this type of blow, keep the fingers firm, but not rigid, and very slightly bent. This is a safety precaution. Should you happen to strike a hard surface, your extended fingers can collapse into a curled position.



62



63

62. With the arm held vertical, stab quickly into the soft area of the neck or throat. Other areas which are suitable targets for this type of blow will be shown in the Section, "Nerve Centers and Pressure Points."

63. With the hand held palm down, it is possible to stab straight out or downward.



64

64. With the palm held up, stab upward.



65

65. With the fingers bunched or held claw-fashion, you can strike with greater power than with the straight finger stab, but this blow is not as easy to use well.

HAND BLOWS—"Y" OF HAND AND FIST BLOWS

66. Using the "Y" of the hand between the extended thumb and forefinger, strike into the throat or up under the nose. These are the only two practical target areas for this blow, but it is very effective and easy to use.



66



67

67. With the back of the hand or back of the two large knuckles, strike with a snapping blow backwards. This is not particularly useful for self-defense training, but excellent for sport work.

68. Using the outside edge of the fist, strike with a hammer blow backhand.

69. Using the outside edge of the fist, strike a hammer blow downward.



68



69



70



71

70. Using the edge of the fist, strike back and up with a circular motion.

FOREARM AND ELBOW BLOWS

71. With the outside edge of the forearm, use a ramming action straight forward.

72. With the inside of the forearm, strike outward. This is most effectively used for blocking or parrying.

73. With the elbow, strike up or down, using a raking action. (It is not a smash forward.) This blow is ideal when used as a follow-up to another blow.

72



73



74. Strike in a horizontal direction. This can be either a forward or backward blow, or both if executed quickly.

75. Strike upward with a ramming action. This is a rear blow.

76. This rear blow with the elbow is delivered straight back.

74



75



76



77



FOOT BLOWS

BASIC TECHNIQUE FOR KICKING

For self-defense training, only the low kicks are practical. High kicks are good for exercise, suppleness, and body conditioning, but are not recommended for street defense.

The two basic types of low-area, self-defense kicks are snapping and stamping. Here you will learn the method of making these kicks. This basic method of kicking will then apply to all kicks of the same type.

Snap kicks. All snap kicks are executed in this basic fashion. When you are instructed to use a snap kick, be sure that you follow these directions.

78



79



77. Draw the kicking foot up to your knee. This is essential for good kicking blows; it is this positioning which allows you to execute the kick with proper snap and penetration power.

78. From the position shown in 77, snap forward with a whipping action and immediately recoil to the bent-knee position. You are working toward speed and precision, which are more effective than lunging into the target.

79. The same snapping type of kick can be delivered using the bottom of the foot.

Stamping kicks are different from snapping kicks not only in the method of delivery, but in the kind of recovery made from them. If you think of the snapping kick as a whip-like kick and the stamping kick as a pounding kick, you will understand the basic difference.

In both types of kicks, you should draw your leg up for delivery of the actual blow. Instead of immediate recovery to the bent-knee position, the stamping kick has more carry-through and more smashing power behind it.



80



81



82

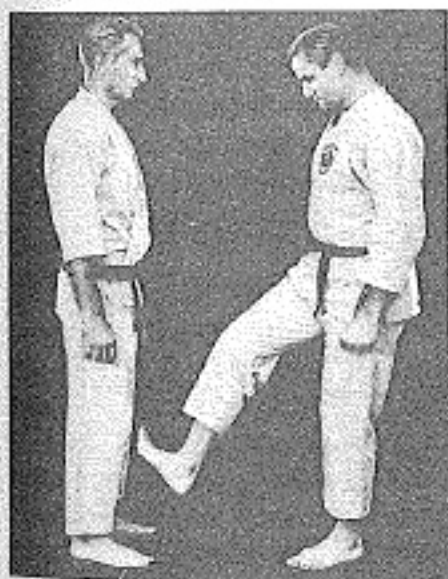


83

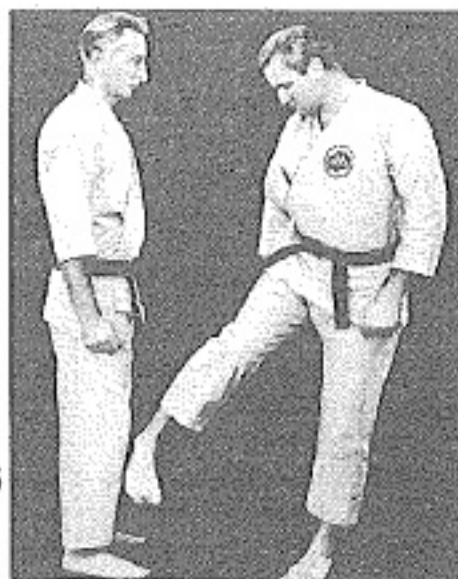
80 and 81. Draw the knee up high and smash back with the bottom of the foot.

82 and 83. Draw the leg up and smash down against the shin bone and down onto the instep.

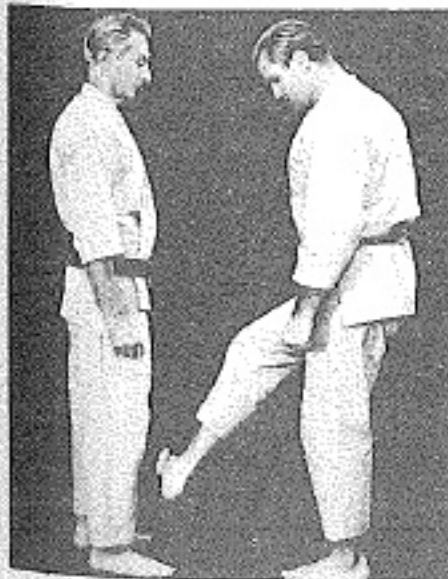
These kicking methods are shown barefoot so that you can see exactly how the kicks are delivered. For street defense, you will most likely be wearing shoes, giving added power to your kick and protecting your foot as impact is made. The description of the kicks will be in terms of the bare foot to help you position your foot in the correct manner. For practice in making contact, kick into a padded wall area.



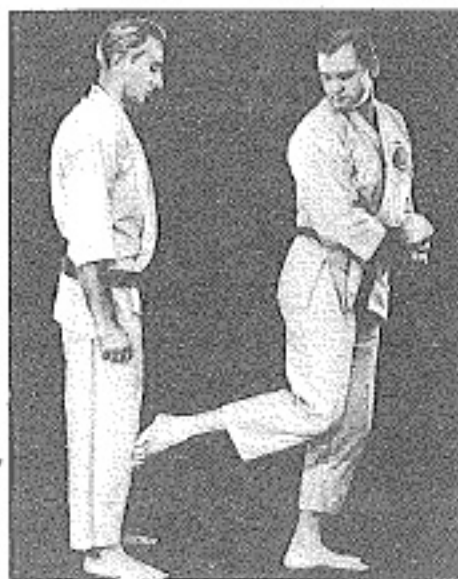
84



85



86



87

84. Kick straight forward hitting with the ball of the foot.

85. Kick with the outside edge of the foot.

86. Kick with the inside edge of the foot.

87. Kick with the bottom of the foot. Shown here is a rear kick; the same kick can be delivered forward.

NERVE CENTERS & PRESSURE POINTS

How do we learn to defend ourselves without brutality? Must we choose between being passive victims or being vicious? In asking this question, we are not merely concerned with the effect on our adversary, but with the effect on ourselves. A person who engages in brutal action is brutalized. He may have to excuse or explain his brutal action by claiming that he had no choice, but he can *never* claim to *prefer* a brutal action to a less brutal one. "I *had* to do it" may be an acceptable statement; "I *wanted* to do it" is an admission of bestiality. If you engage in as vicious an action as your assailant, you lower yourself to his moral and ethical level; *especially* is this true if there are alternatives.

Not only morally, but legally you are held responsible for your action. When you are in danger of being killed or maimed, you are justified in using the techniques which will save you. When you can stop an attack with moderate defense techniques, there is no justification for more extreme techniques. This is not a particularly complicated idea. Unless we accept this attitude, we are not learning self-defense, we are escalating violence.

Learning the nerve centers and pressure points is a guide to most efficient self-defense with the least use of needless violence. The terms "nerve center" and "pressure point" are not medical or physiological descriptions, they are laymen's terms which have come into general use to describe vulnerable areas of the body. The distinction, if there is one, between the two terms is that "nerve center" might be described as a place where there is a concentration of nerves close to the surface and unprotected by bone or muscle. The shin is a good example of such a vulnerable place. A "pressure point" might be any fragile, exposed area, the windpipe, for instance.

The force of a blow to any body area can be described accurately only when the size, weight, strength and level of skill of the person delivering the blow can be accurately measured. The results of the blow will depend not only on the force of the blow, but on the size, weight, state of health, emotional condition and age of the person who is hit.

In describing the effects of hand and foot blows for self-defense here, it is generally assumed that a small, slight person is defending against a larger, heavier individual.

Figure 88-A

1. Onto the nose. Striking onto the nose is an effective, useful technique, if you are already close in to your adversary. Do not step in close to him if you are out of his fist range. A forceful blow onto the nose is painful; bleeding could result. The general effect of being hit on the nose is disorienting, but there is little likelihood of serious injury. Even a broken nose is not a serious injury. An open hand chop or a hammer blow with the side of the fist is effective.

2. Up under the nose. There is a myth to the effect that a blow up under the nose "drives the nose bones through the brain" and is fatal. This misconception is based on an ignorance of human anatomy. The nasal bones are more fragile than the heavy skull bone, and in any case there is no opening through which the nasal bones could enter the skull. If *any* blow to the head is delivered with sufficient power, it can be fatal. It is not the specific target which counts, it is the force of the blow. Hitting up under the nose is a good self-defense technique, effective but not vicious.

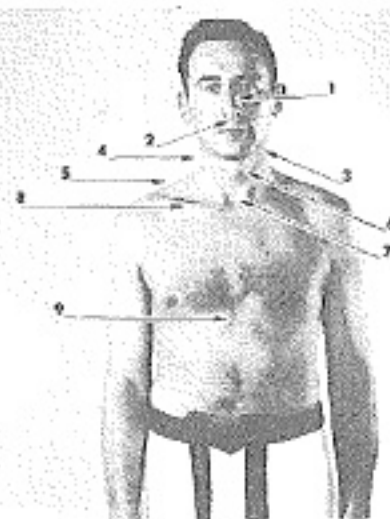
3. An extended-fingertips blow up under the jaw is effective and painful.

4. Side of the neck. This is an excellent self-defense target area. The side of the neck is frequently available as a target; it does not require a power blow to produce pain there; it is effective, but not vicious, to hit into the side of the neck. The side of the neck can be hit with an open hand blow when your adversary is in front of you, at your side, or if you are in back of him.

5. Shoulder muscle. Where the neck and shoulder join, there is a good target area. An open hand blow downward onto this area results in pain; a moderately forceful blow can result in numbing the arm for a time.

6. Windpipe. Unless you are in serious danger, avoid striking at the windpipe. A light blow onto the windpipe results in considerable pain, possibly in choking or vomiting. A forceful blow onto the windpipe could be fatal.

7. Stabbing with fingertips, or a knuckle blow into the hollow of the throat is only justified as a defense against a close-in, very serious attack.



88-A

8. Do not hit the collar bone. In old-style karate, the collar bone is a favorite target. The purpose in striking the collar bone was to break it, not to cause pain. In order to break a collar bone, you would have to be highly trained and able to deliver a very forceful blow. Because of the purpose of the blow and the need for high skill to accomplish the purpose, the collar bone is inappropriate as a target area for modern defense.

9. Hitting straight into the solar plexus (just below where the ribs part) causes pain. An upward blow to this area can be more serious because of shock to the heart, liver and lungs. A heavy blow hit in an upward direction can be very serious, but the average person could not deliver such a blow—it would require considerable power and training.

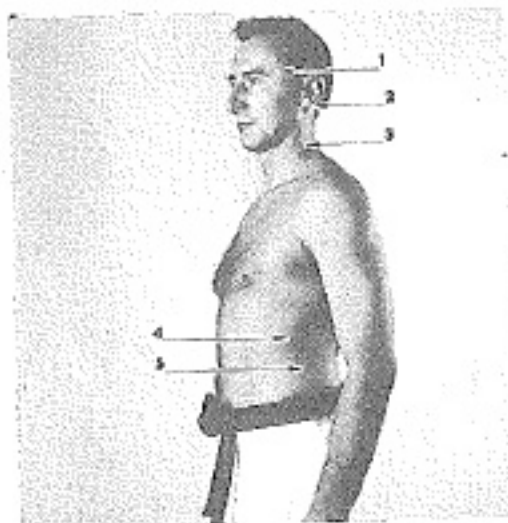
Figure 88-B

The target areas which are at the side of the body are usually available from the front, side and rear of the opponent. Because a target area is described at the side, does not mean that you can use it only from the side.

1. Temple. There is a misconception that the temple is a vulnerable area. The skull is heavier at the temple area and the only effective blow is a power blow. For that reason this is not a good target area for self-defense.

2. Under the ear. Not as good a target area as the side of the neck, but if the neck is covered and protected, this is a good second choice. A moderate blow causes pain.

3. Side of the neck. (Described 88-A, 4.)



88-B

4. Spleen. A forceful blow to this area can cause serious injury. It is not a good self-defense target for the average person because of the power required for effect.

5. Under the last rib. Digging with an extended knuckle into the area just below the last rib causes pain. An open hand blow struck into the area causes moderate pain. Not a first choice target area, but useful to a limited degree.

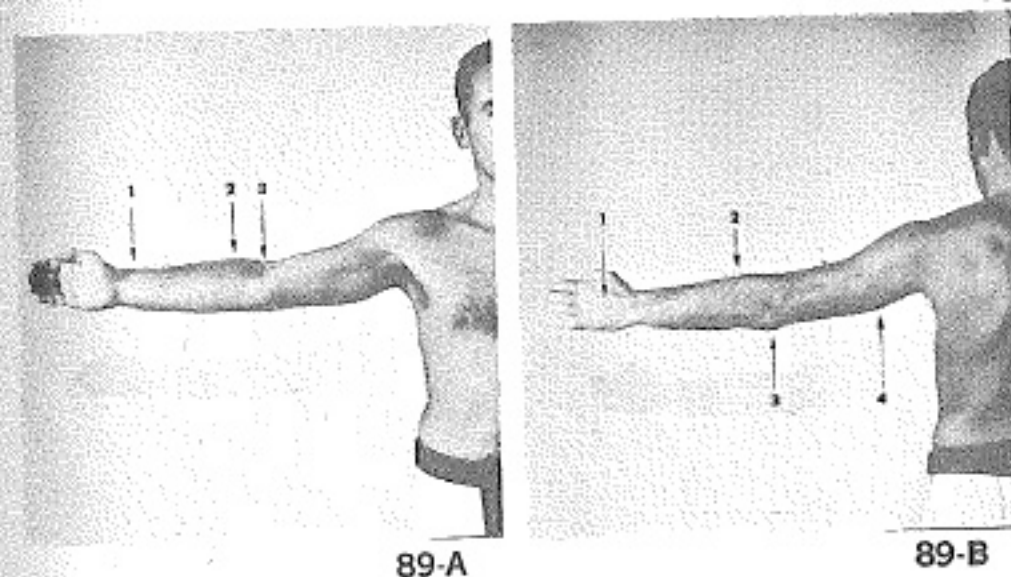


Figure 89-A

1. Wrist bone. An open hand blow onto the wrist bone can have the double effect of causing pain and diverting the adversary's striking arm.

2. On the forearm mound. If you extend your arm, palm down, you will see a pronounced mound of muscle at the top of your forearm just below the elbow. This is an excellent self-defense target area. A moderately forceful blow results in pain; a forceful blow made by a person of average strength can numb the arm. A full power blow can stop the attack, hurt your adversary, yet there is scarcely any possibility of serious injury.

3. Inside the elbow. An open hand blow struck into the inside of the elbow can cause pain and, if it is a snappy blow, can bend the arm.

Figure 89-B

1. Back of the hand. The back of the hand has limited value as a target area. An extended knuckle grinding action results in pain.

2. Mound of the forearm. (Described 89-A, 2.)

3. Elbow. The back of the elbow can be struck if it is extended rigidly and exposed. A heavy blow onto the back of the elbow could dislocate.

4. Back of upper arm. Midway between the elbow and shoulder, at the back of the arm, there is a relatively sensitive area. A forceful blow causes pain. Not a first choice self-defense target area.

90-A

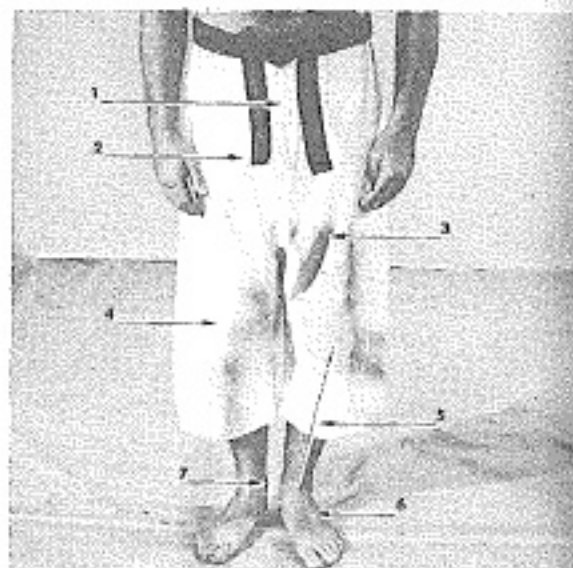


Figure 90-A

1. Abdomen. A blow into the abdomen will cause pain; a forceful blow could result in internal injury.

2. Groin. The groin is *not*, in my opinion, a good target area for self-defense. Although a blow into the groin causes excruciating pain, men almost automatically protect the groin. An experienced street fighter expects blows to the groin and has built defenses to protect himself against them. Unless you are already close in to an adversary, the groin is not an easily available target.

3. Inner thigh. This is an extremely sensitive area, although it is not always available as a self-defense target. A moderate blow is painful, a heavy blow (a kick) could immobilize the leg for a time.

4. Knee. This is the target area I favor for self-defense kicks. A kick into the knee causes pain, a forceful kick can put an adversary on the ground. It is possible to dislocate the knee with a kick. It is not necessary to come within fist range to kick the knee. It is possible for the average person to kick at the knee effectively; high skill and prolonged training are not required.

5. Shin. The shin, from the knee down to the ankle, is a good self-defense target. It is unprotected by muscle or flesh; it is sensitive; it is easy to hit. Snap kicks are effective.

6. Stamping down onto the instep is an effective self-defense technique if you are close in to your adversary.

7. Ankle. A moderate kick with the side of the shoe is effective for close in defense. The protruding ankle bone is sensitive.

Figure 90-B

1. Upper thigh. Only a forceful blow struck into this area is effective. A kick would have effect; a better target would be the back of the knee.

2. Back of the knee. Kicking into the back of the knee is an excellent self-defense tactic. A moderately forceful kick can put your adversary on the ground.

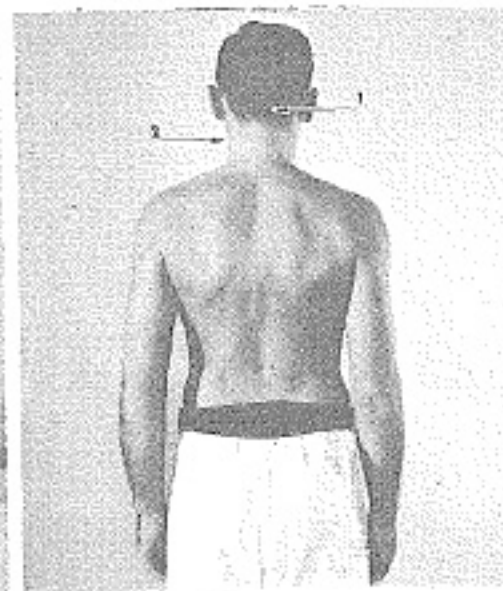
3. Calf. If you kick at the back of the knee and miss low, a moderately forceful blow can cause pain.

4. Tendon. Not a first choice self-defense target, but the tendon is vulnerable to a forceful kick.

5. Ankle bone.



90-B



91

Figure 91

1. Base of skull. I do not favor this as a target area for self-defense. It must be struck with considerable force for effect, which means that a slight person cannot use it against a larger adversary.

2. Side of the neck.

3. 7th vertebra. This area is over-rated as a self-defense target. When it is struck with considerable force, the effect can be serious, but a slight person cannot expect to hit with enough force to hurt a heavier, larger adversary. In the movies, the judo chop or karate chop or rabbit punch always downs the adversary—because that is the way the script is written! Don't confuse movie fight scenes with real life.

4. Upper back. Not a good target area for self-defense. Only a heavy, forceful blow is effective into the upper back.

5. Kidney. The kidney is extremely vulnerable to a heavy blow. A slight person can strike with force against a heavier person and cause pain with little risk of serious injury. A strong person striking with force into the kidney area of a slighter individual could cause serious injury.

HOW TO COPE WITH ANNOYING SITUATIONS

THE LEANER

92. The kidder, who doesn't realize or doesn't care that you find it an annoyance that he rests his (usually considerable) weight on your shoulders.

93. Dig into his solar plexus with extended knuckle. (Don't punch.)



92



93

94. Alternate: place your thumb into the hollow of his throat (just below the Adam's apple). As he leans forward, he hurts himself.

95. For the side leaner, dig your extended knuckle into the area just below his last rib.



94



95



96



97

THE HAND-SQUEEZER

This situation does not warrant strong defense, but you must be prepared to handle it, or the annoying person will continue to humiliate you.

96. The "hearty, good-fellow" hand-squeeze.

97. Dig into the back of his hand with extended knuckle.

98. An alternate defense—place the ball of your palm at his thumb joint and squeeze it.

99. An alternate defense—place the bony part of your forearm (just above the wrist) at the top of his forearm and press or grind down.



98



99



100



101

THE JOSTLER, THE SHOULDER-PUNCHER

100. This man is being rough, but in a "good-natured" way. He is extremely annoying, but assumes that you enjoy his "fun" as much as he does.

101. Stamp onto his instep and *immediately* tell him you are sorry. You are pretending to be clumsy; he cannot take offense when you have apologized.

102. The same type of "good fellow" punches your shoulder, pokes you, or slaps you on the back heartily. He is not trying to hurt you.



102



103

103. Slash down onto the forearm nerve center.

104. Pretend extreme concern and apologize. Tell him it was a reflex action.



104

BASIC KARATE DEFENSES AGAINST HAND BLOWS

Karate defenses against hand blows fall into five groups. In order of effectiveness and general practicability, they are: leaping, dodging, parrying, slashing-blocking, and grabbing. (Because it is the most simple, we will begin the actual training with slashing-blocking practice.) It will be useful and important for you to reread this section before you begin practice of leaping, dodging, and parrying.

Leaping is the best possible defense—when the situation permits. On the street, you have the most to gain by getting completely out of attack range. From this safe position, you can run or counter-attack.

In sport karate, there is some limit to the use you can make of leaping. Though leaping is a safe tactic (adding to its expedience for self-defense), if used constantly, it restricts the sport player to a defensive posture. Leaping in sport karate is best used when the opponent player makes a strong, bold, long-range attempt to score.

Dodging can be used as a separate defensive tactic, but it is generally used in conjunction with slashing, blocking, or parrying. Dodging for sport or self-defense gives you the advantage of moving your body target slightly out of range of the intended blow and leaves you in position to counter-attack quickly. Dodging is useful when there is not enough space for leaping.

Parrying, in my opinion, is superior to slashing or blocking long- and medium-range blows. A parry diverts the direction of the intended blow; *in addition*, it puts your opponent in an awkward position from which he must recover before he can continue his attack. Less power is needed to parry a heavy blow than to block it. Competent parrying requires more skill than blocking or slashing, but it is worth the effort to develop that skill for both good contest play and self-defense.

Slashing at the opponent's arm or leg is a better tactic than immobile blocking. The slashing defense is not so completely defensive as is blocking. To slash an intended blow, the player must actually seek out the opponent's attack and aggressively stop it. The blocking defense is more passive and can be seen and avoided by a quick opponent. Moreover, you absorb all the impact power of a blow when you simply block it.

Grabbing is a defense which I do not recommend for general use either in self-defense or sport. It is very difficult to grab a fist or leg in motion. After the intended blow has been stopped with a parry, slash, block, or kick, *then and only then* is it practical to grab for counterattacking. The other possible situation in which grabbing can be used is when the opponent is in an immobile stance (preparing for, but not actually attacking) and offers an easy target for a quick grab of wrist or cloth.

SLASHING BLOCKS AGAINST FIST ATTACK

Slashing blocks taught in this Section are for close-in attacks. Slashing blocks accomplish two objectives: They stop the intended blow, and they hurt the opponent's hitting arm. The slashing blocks can be used against any of the boxer's blows.



105



106

105. Right man defends throughout the series. The man on the left is in a fist-fighting stance. The defending man assumes a basic karate fighting stance; his right hand (the blocking hand) is held open at his chest height, palm down. His left fist is held at his left side. His feet are held in the "T" position.

106. As the attacking partner strikes a high blow with his left fist, the defending partner slashes up and out with his right forearm.



107



108

107. As the attacking partner strikes a high blow with his right fist, the defending partner slashes up and out with his left forearm.

108. As the attacking partner strikes a low blow with his left fist, the defending partner slashes out and down with right forearm.

109. As the attacking partner strikes a low blow down with his right fist, defending partner slashes down and out with left forearm. When starting your practice of the slashing blocks, you and your partner begin by delivering blows slowly in a prearranged order. As you learn the blocks, increase the speed of the simulated attack; mix up the attacks and straighten the attacking fist blows. With practice, you can react very quickly to any type of fist blow.

DEFENSE AGAINST FIST ATTACK—SLASH-BLOCK AND HIT

This is a basic element of karate self-defense. In numerous cases of attack, it requires only this action to finish the fight: Stop the attack before it can reach you, and then quickly retaliate with an unconventional blow. The physical and psychological effects of failing to hit you and then being hit may be enough to discourage your adversary from further action.

110. Your assailant strikes out with a fist blow, close-in. Slash out against his forearm and follow the slash immediately with an open-hand blow into the side of the neck, 111.

TOE-KICK DEFENSE—LOW KICK

The toe-kick defense is a simple one. A street fighter usually kicks, and his opponent ordinarily does not have a defense against kicking. Once you have trained yourself to expect attacks which are high or low, you can easily cope with them.

112. The assailant starts his kick. This is a give-away attack; his intention is perfectly plain. As he draws his foot back to kick, draw your foot up and turn it to the side.

113. As he kicks, strike into his shin with the side of your foot. Remember, you will be wearing a shoe so the effect of your kick can be extremely painful. If one kick does not discourage your adversary, continue with kicks and hand blows until he is subdued.

KNEE-KICK DEFENSE

The knee kick is a common street attack. I do not recommend it as a defense tactic since that are many other techniques which are just as effective and which do not require you to come in so close to your opponent.

Because the leg is more powerful than the arm, I do not recommend a blocking action to stop the knee kick; rather a parrying action. It takes far less effort to deflect the direction of the kick than to stop it.

114. As you dodge, parry at the knee with palm of the hand. If necessary, after the kick is stopped, continue with hand blows and kicks. The same defense may be used against a high toe kick. The dodging action is a very important part of this defense.



109



110



111



112



113



114

COMBINATIONS OF BLOWS

In those Sections concerned with how to strike, you have been taught a variety of blows. In the beginning, you must practice them singly. From this point onward, you should practice more than one blow each time. You will develop, for sport and self-defense, the habit of continuous motion, which gives you an advantage of multiple attacks or allows you to counterattack without hesitation after blocking. As you begin to combine the various blows, do not try to work quickly, but smoothly, without stopping between blows. As you progress, you will be able to work both smoothly and quickly.

When you have become fairly proficient at delivering three blows with smooth, flowing action and speed, you can add any number of blows until you can efficiently deliver your maximum.

For best proficiency and versatility, vary the types of blows so that you can react to many different kinds of situations.

115. From this palm-over-palm ready stance, strike a backhand blow as in 116. Without a break in the flow of action, strike upward toward the neck, as in 117, or stab with open hand, as in 118.



115



116



117



118



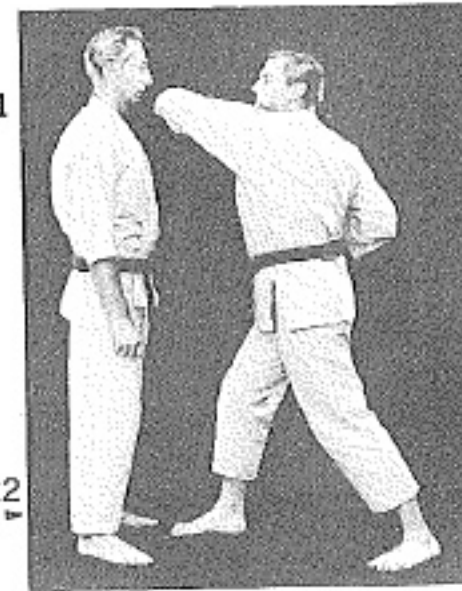
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120



121



122

119. From a closed fist on-guard, strike a backhand forearm blow into the middle body, 120, followed immediately by a fist blow in the upper body. These two blows are almost simultaneous; the forearm is not even withdrawn before the fist blow is delivered, 121. Immediately, using the force of the forward moving arm, deliver an elbow blow, 122.

FIST-FIGHTING DEFENSE: SLASH, LEAP, KICK

In this instance you are close in to your adversary but you do have room in which to get out of his range. There is an element of surprise in the attack, otherwise, the safest procedure would have been to leap first.



123



124

123. Adversary has made aggressive move; defending partner (left) slashes both arms.

124. Leap back and kick into the knee. This should hurt and distract or disable your adversary. If he is not disabled, side-step, as in 125. Grab his arm and lock it firmly out, immobilizing it so that you can continue with kicks, as necessary, 126.

FIST-FIGHTING DEFENSE: PARRYING STRAIGHT PUNCH

This defense has the double result of stopping the intended attack and putting your adversary into an awkward, vulnerable position.

127. Your adversary threatens fist attack.

128. Duck your body to the side as you hit against the outside of his attacking arm. Shown here is the side of the hand parry, but you can also use the palms of the hands for this.

129. Your parry will divert the direction of his blow. If his forward motion should take him past you, as shown, you can deliver a backhanded elbow blow into his side or back.

130. Contrive to keep your adversary's back toward you, but do not ever keep your back toward him. Turn to grab cloth at his collar and waist, and jerk back and down to take him to the ground.

DEFENSE AGAINST ONCOMING ATTACKS

This defense, although against a fist-fighting attack, is useful against many types of forward moving attacks. Whether your adversary is attempting to grab, punch, push, or pull, he must reach out for you.



125



126



127



128



129



130

It is at the moment of his reaching out that you begin your defense. There is no point in waiting until he has completed his forward motion. You are in a much more favorable situation to defend while you are still out of range of his hands.



131



132

131. Your adversary threatens a forward moving attack.

132. Before you allow his fist to come within striking range, move the upper part of your body further out of his fist range and kick into the knee or shin.

133. After kicking, block both his arms with outward slashes. Block both arms whether or not he is attempting to hit with both hands. The slashing blocks will weaken his arms.

134. Continue to alternate hand and foot blows until he is visibly weakened.

135, 136. When his resistance is lowered as the result of your kicks and hand blows, grip cloth at his shoulder and spin him around so that his back is toward you. Punch into his back.

137. Kick into the back of his knee while you pull back sharply at his collar to take him down. If necessary, continue hand and foot blows until he is subdued.

DEFENSE AGAINST OBVIOUS FIST ATTACK: DISTRACT AND KICK

The technique shown here is the *single most useful and effective* defense against a fist attack of any type, and should be used when your adversary clearly intends to attack, and there is no possibility of avoiding a fight.



133



134



135

136



137



The technique is unconventional, easy, and aimed at an area which the fist fighter has least ability to defend; it can be used even when you are not in top training condition or have not been practicing regularly.

The thrust and yell which precedes the kick is absolutely essential for best results. It is the combination of these two actions which makes this technique so effective. The yell startles your adversary, the thrust creates a diversion. Note that you are not even trying to hit him with the thrusting hand, but forcing a reaction from him which allows you to begin your major action—the kick. In most instances, one kick into the knee should suffice to discourage, and take the fight out of your adversary.

138. Adversary assumes boxing stance, defending partner (*right*) takes karate fighting stance of his choice.

139. To create a diversion, thrust your open hand into his face and YELL.

140. When he reacts, use side kick into knee. Continue with blows and kicks, if necessary.

UNBEATABLE DEFENSE: TRIPLE RESPONSE

One of the special advantages of using karate defenses is this: street fighters and boxers are able to stop punches and kicks of a type they are familiar with; you will be using techniques which are strange to them. But, in addition, you will use not single blows, but combinations of blows, double and triple simultaneous blows. Someone accustomed to fighting on the street can quickly and easily stop a punch he expects. He will find it very difficult to stop a punch and a kick which occur at the same time. He will find it impossible to stop a *triple* combination, as shown below.

141. Starting position, both partners assume relaxed, natural stance. At the first indication of attack, defending partner (*right*) slashes both arms.

142. Without hesitation, slash into the neck, punch into the abdomen and kick into the shin. The three blows are simultaneous. Repeat triple action, kicking with other foot.

143. When adversary is visibly weakened or hurt, spin him around so that his back is to you. Continue to kick and punch from the rear. If necessary, you can effect a takedown.



138



139



140



141



142



143

DEFENSE AGAINST GANG ATTACK

FIRST DEFENSE

In the face of a threatened gang attack, some type of defense *must* be made. Unlike the situation in which you are threatened by only one adversary, any attempt to avoid fighting is useless. Whereas one adversary may possibly be reasoned with, two or more function as a mindless group who can only be stopped by the same means they seek to use. Whether inspired to violence by anger or hatred, they are not moved to compassion at the sight of a helpless victim, but to further violence as the helplessness of the victim increases. The same can be said of "thrill" attacks which are motivated by nothing more than the lust for brutality. To plead "unfairness" or helplessness, then, is of no value. Whether or not you feel *brave* in the face of such threatened attack (and very few people do in that grim situation), you must behave as though you are confident of your ability to win.



144

144. You are threatened with attack by two adversaries from the front.



145

145. If you can, size up the two adversaries and determine which one is the "leader." If that is not obvious, then begin your defense by moving against the larger adversary. The psychological effect of choosing the larger, rather than the smaller of the two, is extremely important. Leap to the side and rear, then kick into the first assailant, yelling as you kick.



146

147



146. Kick into the second assailant.

147. Continue kicking and yelling. At the first opportunity, move behind one of the attacking men and shove him into the other man. It is best to continue your kicking until they are subdued or run. We must assume that you cannot safely run away until they are beaten.

SECOND DEFENSE

148. You are being held by one assailant, while another threatens attack from the front.

149. Using the holding man as a brace, kick into the front man.



148

149





150

150. When the front man has been hurt, kick into the shins of the holding man, as you clasp your hands and take a deep breath to release his grip.



151

151. Strike back with your elbow into the rear man as you strike and kick at the front man. Keep your hand and foot blows continuous; alternate between high and low blows to confuse and distract your attackers.

152. At the first opportunity, move to the outside of your adversary; shove one man into the other and continue kicking and hitting.

THIRD DEFENSE

You are threatened with attack by two assailants, one on each side of you.

153, 154, 155. Strike simultaneous blows, kicking and slashing until you can get out of your boxed-in position.

156. Shove one of your assailants into the other. Continue to kick and slash, until they are subdued.



152



153



154

155



156



DEFENSE AGAINST FRONT ATTACK: OVER-ARM GRAB

157. Adversary has effected a front grab, pinning your arms.

158. Kick into his shin as you strike sharply into his side, using knuckle blows with both hands.



157



158

159. Kick and hit until his grip is broken; then retaliate with hand and foot blows, until your adversary is subdued.

FRONT CHOKE DEFENSE

160. Your adversary has effected a front choke. Strike down sharply at the nerve centers of both his forearms with simultaneous open-hand slashes.

161. Strike back with simultaneous open-hand slashes into the sides of his neck. If necessary, continue with kicks and additional hand blows.

DEFENSE AGAINST GRAB AND FIST ATTACK

Many of the techniques you are learning have a number of applications. In training, first learn the defense in a specific situation. However, although you are shown the grab as a choking grab, the same defense can be used if your adversary grips cloth or reaches out to grab you. The best time to apply the defense is, of course, before your opponent has gripped, grabbed, or choked.

162. The attacking partner, shown right, chokes with a one-hand grip and threatens to punch with his left.

163. Defending partner strikes into his opponent's right arm to break the choke and

164. . . . without hesitation, blocks the punching arm outward as he delivers a knuckle blow to the neck.



159



160



161



162



163



164

When partners practice this defense, the forearm blows may be struck with some vigor. The contact which is made in this type of blocking may cause soreness of the arms, but is not dangerous. The retaliation blow (knuckle to neck) should be *simulated* only.

DEFENSE AGAINST BACK ATTACK

FINGER CHOKE DEFENSE

165. Adversary has gripped your throat from behind, choking with the hands.

166. Grip the little fingers of the choking hands and pull sharply outward. Grip only the little fingers, as they are easier to get hold of, easier to pull, and more vulnerable to pain than the entire hand.

167. The sharp pull is continued to one side to release the choke.

168. Maintaining the grip on one finger, kick into the leg or thigh. If necessary, continue with kicks and hand blows until adversary is subdued.



165



166



167



168



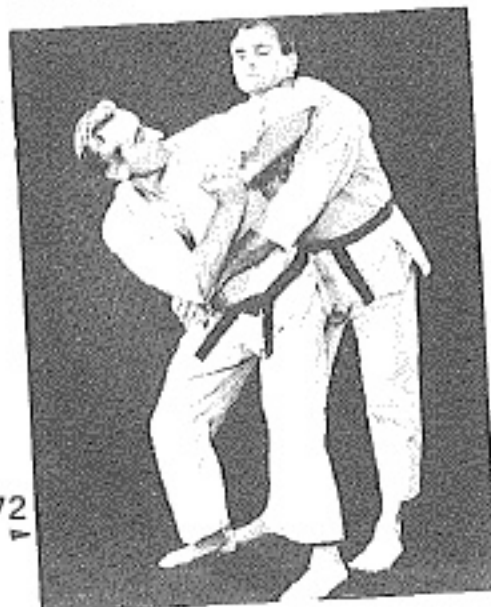
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170



171



172

REAR GRAB UNDER ARMS

169. Adversary has effected grab from the rear, leaving your arms free.

170. Kick back into shins, scrape down, and stamp on his foot. Do this several times, as you slash back into his thighs.

171. If his grip is not entirely broken as the result of your kicks and slashes, clasp your hands together and

172. . . . hit with your elbows from side to side into his head. Turn your head to see your target. If necessary, when his grip is broken follow with more hitting and kicking until he is subdued.



173



174



175



176

OVER-ARMS GRIP

173. Adversary has effected a back grip, pinning your arms. Slash back with open-hand blows into the thighs. Kick back into shin and scrape down several times until you feel his grip somewhat loosened.

174. Clasp your hands together and take a deep breath.

175. Exhale quickly and drop down as you twist around to completely free yourself and prepare to deliver the next blow.

176. By keeping your hands clasped, as in 174, you are in position to deliver an elbow blow into the midsection.



177



178



179



180

HEAD LOCK DEFENSE

177. Adversary has effected a head lock from the front.

178. As you grip his wrist and jerk down, kick sharply into the shin and deliver a fist blow into his stomach.

179. The continuous action of kicking and striking will allow you to release your head. Maintain your grip on his wrist.

180. If necessary, continue with a forceful heel-of-the-palm blow up under the chin.

REAR-ARM CHOKE OR HEAD LOCK

181. Adversary has effected a rear choke with the forearm.

182. Grip the choking arm at wrist and elbow as you turn your head into the crook of his elbow to relieve some of the throat pressure. As you grip, jerk down on his arm and kick back into the shin.



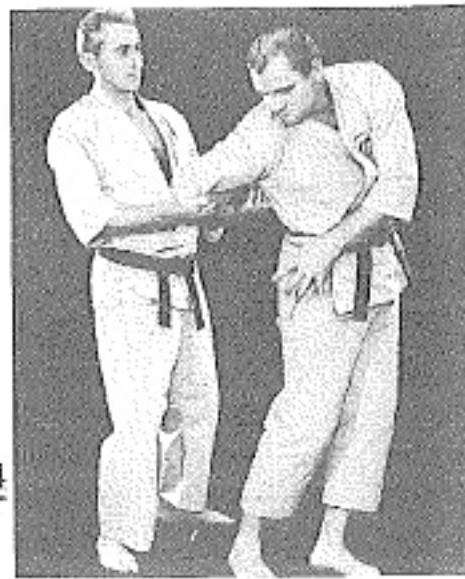
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182



183



184

183. The simultaneous action of jerking and kicking should release his grip sufficiently to allow you to turn half-way around and begin to pull your head out of his grip. If the first kick back does not accomplish the needed release, kick several times.

184. Maintaining the grip on his wrist, continue to step back and pull your head completely out of the grip. Continue kicking, if necessary.



185



186

185. Finish in close, with hand blows to the body, or

186. . . . pull his arm behind him, striking into the rear body. For a takedown, kick into the back of his leg at the knee.

Note: The defense used against a head lock is exactly the same from 183 to finish. To effect release, remember to kick and stamp.

DEFENSE AGAINST WRESTLING: FULL NELSON

187. Adversary has effected a full nelson.

188. Relieve pressure by gripping your hands as shown and pressing back against your forehead.

189. Close-up of action to relieve pressure and pain.

187



188



189





190



191



192



193

190. Kick sharply into the shin, several times.

191. When his grip is somewhat loosened as the result of your kicks, step back with your left foot between (and in back of) his feet, strike into the back of his knee with your knee, and grip his trousers with your left hand.

192. Twist him back over your thigh, pull with your left hand so that he is lifted up and back, and place him on the ground.

193. Prepare to continue kicking and hand blows if he is not subdued.

DEFENSE AGAINST CLUB OR STICK: OVERHEAD ATTACK

194. Adversary threatens overhead club attack.

195. Because the club (or stick) is an extension of the arm, move in under and beyond the weapon for safety. This is one of the very few instances in which moving *into* the adversary is recommended. Block the threatening arm with crossed forearms, taking a deep step forward as you block.

196. Grip his wrist with your right hand and jerk him forward off balance.

197. Smash down with your forearm against his elbows as you continue to pull on his wrist. Maintaining your grip on his wrist, you can continue, if necessary, with foot blows into legs and head.



194



195



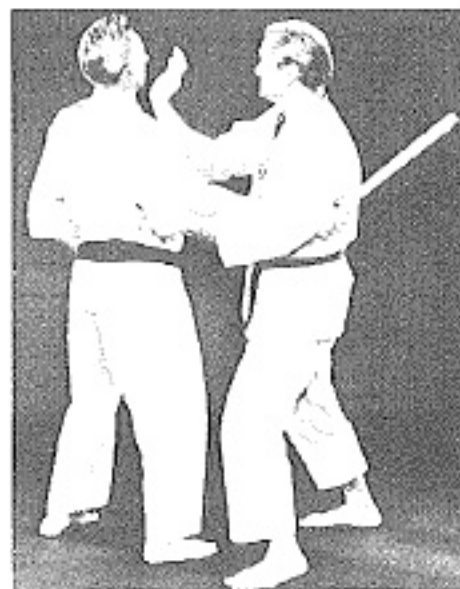
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197



198



199



200



201

SIDE SWING ATTACK

198. Adversary threatens club attack, swinging the weapon from the side.

199. Step in past the range of the club as you block his attacking arm with your open hands (or forearms).

200. Grip cloth at his sleeve and pull forward to capture his arm as you deliver a heel of the palm blow sharply up under his chin.

201. Place your leg behind him, continue to clamp his captured arm into your side and take him down by delivering a second vigorous palm of the hand blow.



202



203



204

BACKHAND ATTACK

202. Your adversary threatens to attack with a backhand blow.

203. Take a step in and block his striking arm with both your forearms.

204. Grip his wrist with your right hand and pull his arm back and up as you deliver a sharp blow with your forearm against his elbow. If necessary, continue with foot blows until he is subdued. Do not attempt to take the club from him until he is visibly weakened.

WHEN TO DEFEND AGAINST AN ARMED ASSAILANT

Armed attacks which are unpremeditated, or entirely without motive or provocation, are statistically rare. Newspapers and magazines feature stories about *unusual* and dramatic events; they do not feature stories about the more common, less sensational events.

If you are confronted by an armed robber, the most prudent action is quiet cooperation. Only a professional, a policeman or guard, has any responsibility to apprehend or capture an armed robber. The layman who resists armed robbery is being foolish. Although the defenses which follow are practical, there is always risk involved in fighting an armed assailant. Unless your life is in danger, do not attempt a gun defense.

Since most armed attacks, especially gun threats, are made by family members, former friends and jealous lovers, the most prudent preventive action is to avoid the occasion. If you are having any emotional or business problems with a person of unstable temperament who has access to a gun, you should take every precaution to protect yourself by staying away from him or her. The police cannot give 24-hour protection to an individual who is in danger of gun attack, but they can give you the best advice for the procedures of avoiding your possible attacker.

If the person who holds a gun on you really intends to shoot, and you have no alternative except making a defense or getting shot, then you should attempt a defense. Subtle distraction is a necessary part of gun defense. Reread the section on Distraction for Street Defense.

Cutting weapons are sometimes used as a threat for robbery. If the knife is used as persuasion only, do *not* attempt a defense. It is risky to fight a knife man. The only time it is appropriate to defend against knife threat is when the assailant intends to hurt you. If your alternatives are passive submission to being knifed, or a spirited defense, you should choose to defend.

First Gun Defense

205. Assailant threatens you with a gun, close-in.

206. IF DEFENSE IS APPROPRIATE, first distract him with a slight, subtle hand, head or eye movement.



205



206



207



208



209



210

207. When his attention is diverted, grab his gun hand and push it to deflect the barrel from you. Grip his hand and gun in such a manner that the action is locked. If there is great likelihood of being threatened with gun attack, learn some basic information about guns so that you understand how they fire and what prevents firing.

208. Maintaining your grip on his hand, stab into the face. (This is one of the few situations in which stabbing into the eyes is justified.)

209. Kick into the legs or lower body with force as you grip the gun hand with your right hand.

210. When your adversary has been visibly weakened as the result of your kicks, pivot clockwise, sliding your left forearm over his forearm. Maintain your grip on his hand.

211. Pull up and back on his held hand, twist his wrist as you pull.
212. If you lower your body as you twist and pull, you can take him down to the ground. Do not release your grip on his hand until you have taken the weapon from him.

Second Gun Defense

213. IF DEFENSE IS THE APPROPRIATE ACTION, first distract the assailant. In this instance, the gunman has been asked to reach into the defending partner's pocket.

214. As he reaches out, grip his gun hand to lock the action as you deflect the gun barrel away from you.



211



212



213



214



215



216

215. Stab into the throat or face.

216. Kick into the shins and grip the gun hand with both your hands to prevent firing of the gun. This is usually sufficient to subdue. If necessary, you can complete the defense by following through.

217, 218. Keeping the muzzle pointed away from you continually, step in, twist the gun hand, and strike into your adversary's ribs with your elbow.

219. Maintain your grip with your left hand and step around in back of him, twisting his arm up his back. From this position, you can control him and walk him away.

217



218



219





220



221

Third Gun Defense

220. You are threatened by gun held to your back. If the situation warrants defense, distract your adversary's attention by hand or head motion or in any of the ways suggested to you in the Section, "Distraction for Street Defense." Do not make your next move until you have determined which hand holds the gun.

221. When his attention is diverted, turn in the direction of the gun hand and hit back with your forearm.

222. Complete your turn, as you stab into the face or eyes, sliding his gun hand along your upper arm and

223. . . . lock his wrist into the crook of your elbow as you step around in back of him, left arm hits against the side of his head.

224. Pull back with your right arm, push with your left arm, and kick with your knee into the back of his knee. Do not release him until he has let go of his weapon.



222



223



224

DEFENSE AGAINST CHAIN (OR FLEXIBLE WEAPON)

Your best defense against flexible weapons, when it is absolutely impossible for you to run away (the most sensible action), is to leap out of range.

225. Adversary attacks with chain (rope, hose, or any flexible weapon). At the first sign of attack, leap back out of range and allow the chain to swing past you.

226. Only when the chain has gone past you, and before your adversary makes a second attempt, kick at his legs and move around to his rear, making further retaliatory blows from the rear.



225



226



227



228

FIRST KNIFE DEFENSE: VERTICAL ATTACK

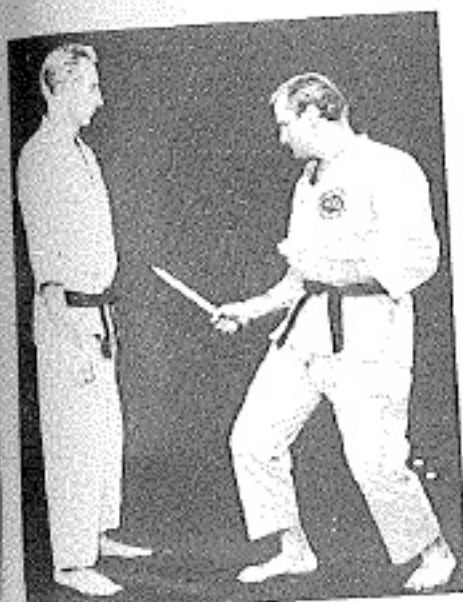
227, 228, 229. When your adversary is attacking in the manner shown in any of the photos, the defense is made in terms of the *direction* of the attack, not of the *style* of attack. With the knife moving straight in, the defense is the same for all three styles.

230. Leap to the side of the attacking knife hand. The ideal direction for your leap is at a 45 degree angle to the side, and somewhat to the rear, of the adversary. You are then in a relatively safe position in relation to his attacking hand.

231. Before he has a chance to turn and face your new position, kick forcefully into his leg, aiming for the back of his knee to push him off balance.

232. Continue to kick until he is subdued. Do not attempt to get in close enough to grapple or deliver hand blows until he is visibly weakened.

Note: Exactly the same defense can be used if your adversary is attacking with a broken bottle, can opener, or any cutting weapon.



229



230



231



232

SECOND KNIFE DEFENSE

This is the type of attack ordinarily made by someone experienced in the use of knives. Rather than making an obvious attack, this opponent will generally stalk his intended victim, crouching, waiting for a move which gives him an easy target. Before making any move of defense, you *must* distract him to give you the opening you need.



233

233. Adversary threatens knife attack without revealing the direction or style he intends to use.



234

234. *Distract.* Shown here is a slight hand movement. See the Section, "Distraction for Street Defense," for further material on this important subject.

235. When his eyes are on your moving hand, kick the outside of his wrist.

236. Follow the first kick immediately with a second kick into his leg.

235



236



237



238



239

237, 238. Move to the rear of your adversary and continue to kick and slash until he is visibly weakened.

239. Only when he is visibly weakened, grip the knife hand (at the wrist) and smash down at the back of his elbow with a forearm blow. If necessary, continue kicking and hitting until he is completely subdued.

THIRD KNIFE DEFENSE: HORIZONTAL ATTACK

The direction in which the knife is moving determines the appropriate defense. No matter what style of attack is being used, this defense is used when the knife is being swung in a horizontal direction. Though the leap to the side and back is safest for the straight-in attack, it cannot be used here because the weapon threatens in an arc of 80 degrees.

240. The horizontal attack is obvious from the way your adversary swings the knife.

241. Leap straight back, out of range.

242. When the knife hand of your adversary is in the least dangerous position, kick into his legs.

243. After the first kick, leap to his side or to his rear and continue kicking until he is subdued. When he is visibly weakened, slash his arms. Continue hand and foot blows from the rear of your adversary until he is subdued.



240



241



242



243

BOOK 2 SPORT KARATE

REQUIREMENTS FOR SPORT KARATE BELT DEGREES

Belt degree requirements are different in different styles of karate and even within the various styles of karate there are differences in how belt degrees are earned. Some instructors award belt degrees for performance of the routines and forms, some instructors award degrees for contest performance only and some instructors award belt degrees based on both formal and contest skills. My requirements for karate belt degrees are based on both contest and formal performance.

Belt degrees are relevant to the group, school or style of karate being practiced. Most instructors do not recognize belts awarded in other schools and other systems. Disputes about "authentic" belts are fruitless and pointless. Unless and until there is a general agreement about methods of awarding belt degrees and a general standard by which belt degrees can be compared, there is no value to disputation. Since there are many different systems of belt degree rankings, all of them making the claim of superiority, the argument is purely subjective.

White Belt: When the karate student begins to practice he is designated White Belt. Advanced: The karate instructor, at his discretion, designates the student as Advanced White Belt. There is no formal test for advancement, but the student is expected to know basic hand and foot blows, basic blocking techniques and the safety procedures for practicing. When the instructor designates the student as advanced in white belt, he may then proceed to learn and practice the purple belt routines and forms.

Purple Belt: (4th Degree) Performance of six two-man routines, executed in good style. Five one-man forms, well-executed. Though he need not engage in point-winning contest, the student should be familiar with free-style practice.

Brown Belt: (3rd Degree) Six routines, performed with good technique. Competition in contest, winning two matches against two different purple belt opponents.

Brown Belt: (2nd Degree) Twelve routines, executed with perfect technique. Demonstration of karate trips and throws. Winning in contest against two different 3rd degree brown belt opponents.

Brown Belt: (1st Degree) Perfect performance of the 90-movement form. Winning in contest against two different 2nd degree brown belts.

Black Belt: (1st Degree) Perfect performance of five slow-movement forms. Winning in contest against two different 1st degree brown belts.

RULES REGULATING KARATE CONTEST

Specific rules are made by the sponsors of the contest and they vary considerably. No one should ever enter a contest without seeing, in writing, the rules which will govern that specific tournament. Instructors and sponsors of karate contest are entitled to make changes in the rules to suit the situation. Changes in the rules which will promote safety of the contestants are suggested in the section beginning on page 242.

Points are given for properly directed and well-executed hand and foot blows delivered approximately two inches from the target area. The target areas are determined by the sponsors.

Contact is not made. Unlike boxing, but like fencing, the point blow must *theoretically* hit the opponent, without actually endangering him. If your opponent fails to block or avoid your intended blow, you score. A token block or evasion of the intended blow will invalidate the point.

The match may be stopped in event of contact, whether or not there is injury. Players who consistently make contact should be made ineligible for contest karate.

The scoring system is determined by the sponsors. The common scoring is by one-point matches. Two-out-of-three point matches, though they extend the time period of the match, are more fair.

Each match may run from two minutes for the lower degree contests to three or five minutes for the higher degrees. Judges may rule an extension of time.

Ordinarily there are three to five judges. Because point winning blows are not easy to see in karate contest, there should be a judge viewing the contest from each of the four sides of the contest area, as well as a referee judge who moves about.

No contest should be held without having made arrangements to get emergency medical service. Even when all safety precautions are taken, there is the possibility in any contest that an accident may happen. If a doctor or nurse cannot be present at the contest, there should be easy and immediate access to emergency help.

READY STANCES

The following are the basic ready stances for sport karate. There is no application of these ready stances to self-defense situations. They have become part of the ritual of practicing sport karate.



244



245



246

244. Basic ready stance. Feet are shoulder-width apart, weight is placed equally on both feet, knees are slightly bent, body is erect. Fists are held firmly at upper thigh, palms in.

245. Covered fist ready stance. Body and feet are held as in the Basic Ready Stance. The right fist is held at face height and is covered by the left hand.

246. Fists at hips ready stance. Body and feet are held as in the Basic Ready Stance. Fists are held at the hips, palms up.

247. Body and feet are held as in the Basic Ready Stance. Hands are held palms out.

248. "T" ready stance. Fists are held at the right hip, palm over palm; the left foot is forward. Feet are in a wide "T" position, body erect.

FIGHTING STANCES

249. Fist and open-hand fighting stance. Feet are placed in a "T" position, body erect. Left hand is held open, palm down at shoulder height. Right fist is held palm up at waist height.



247



248



249

250. Open-hand on-guard stance. Body erect, feet in "T" position. Left open hand is held forward at about face height, palm in; right open hand is held at the midsection, palm up.

251. Fist on-guard stance. Feet are placed in "T" position, body erect. One fist is held at face height, forward; the other fist is placed palm up at the hip.

252. Overhead slashing on-guard stance. Most of the body weight is placed on the rear foot, and the front foot is used as a balance. The front foot can kick easily from this stance without loss of balance. Right hand is held palm out above the head, and the left hand is held forward in a slashing position.

Fighting stances are a matter of choice and personal style. Your fighting stance can be your favored attacking stance, or you can assume a stance in response to your opponent player's.

253. Low blocking stance. The weight of the body is carried mainly by the forward foot. One fist is held low to block low attacks; and the other fist is held at the hip.

254. Switching open-hand stance. This is a versatile, flexible stance useful for drawing out the opponent player's strategy. Feet are placed wide apart with weight equally divided. Shown here, the player has positioned himself so that he can easily move 90 degrees from side to side without loss of balance. As he waits out his opponent's move, he switches his hands, first one hand high and then the other.

255. Kick or stab stance. Most of the body weight is carried on the rear foot, with the ball of the forward foot used for balance. Both hands are held in a stabbing position. It is possible to kick or stab very quickly from this stance.

SPARRING PRACTICE STANCES

Though highly impractical for modern street defense, the fighting stances of contest karate must be learned by the student interested in karate for sport.

For karate contest, the student should learn a variety of stances, so that he can cope with different kinds of competition. He should learn stances for defensive and offensive play. He should know stances for players who prefer hand and fist attacks and for those who favor kicking techniques.



250



251



252



253



254



255



256



257



258



259

256. Left player is in a cat-clawing stance; right player is in a "T" stance with vertical guard.

257. Left player is in cat-clawing stance, leading with right hand; right player is in stork stance with horizontal guard.

258. Left player is in cat stance with overhead, palm-out guard; right player is in "T" stance with stabbing guard.

TECHNIQUES OF PUNCHING

The aim in sport training is perfection of technique. In this one important element, sport training differs greatly from self-defense training. In a defensive situation on the street, there is no judge to give you points for beauty of technique. In sport contest, good form can determine whether you win or lose a match.



260

261



262

263



259, 260, 261. These three photos show one action carried through from start to finish. In this practice, the right man is simply your reference target. You may practice this kind of technique without an actual target, or against a sandbag or padded wall area. Note that the right fist starts the punch with palm up. As the punch is halfway to the target (260), the fist has turned over half-way. The fist maintains this half way position and makes the complete turn as shown in 261 at the instant of simulated impact. As the punching fist snaps up, the other fist is snapped back to create a reciprocal force to give more power to the punching fist. This snapping back of the nonpunching fist adds another body action, that of shoulder twist, torquing more power into the blow. Your practice of this action is necessary for timing, precision, and speed.

259, 262, 263. The action in this series is similar to that in 259, 260, 261, but the punch has a hooking action (presumably because your opponent has a front guard up).

259, 264. This is not a widely used sport blow, but it is a good idea to practice the less common blows and develop a style of fighting which is not predictable and which makes defense more difficult for the opposing player.

In this upper blow, the fist does not turn over, but the nonpunching fist snaps back with even greater vigor to add torque.

The shifting of body weight in all these blows is minor. Leaning into the blow is not necessary when torque, speed, and precision are achieved.

MIDDLE-AREA KICKS

For sport training, you will be required to use middle-area and high kicks only. This type of kick is not advised for street defense, but makes excellent body-conditioning practice. If you train yourself to kick well at the middle and high areas, you will find the low-area, self-defense kicks very simple to execute.

The three kicks which are basic to sport karate are the side snap, front stamp, and circle (or hooking) kicks. These are the most efficient kicks which you will need for sport training.

265. The side-snap kick should be practiced first from a standing position, with the kicking foot drawn up to the knee, as shown.

266. Deliver the side snap kick with the leg fully extended; the thrust is horizontal. Recover to the position in 265, and then place the kicking foot down. This type of practice will improve your balance.

267. First, the leg is drawn up with the knee as close to the body as you can get it, and the kick delivered with a stamping action straight out. Recover into the bent-knee position before placing the kicking foot down on the floor.

268, 269. Draw the kicking leg up and back, delivering the blow in a circular direction. The blow is delivered with the ball of the foot, toes curled for safety. Recover first to the position in 268 and then place the kicking foot down.

HIGH KICKS FOR CONDITIONING AND EXERCISE

These kicks have no practical application for self-defense and very little for sport. They are offered only as a training procedure. By



264



265



266



267



268



269

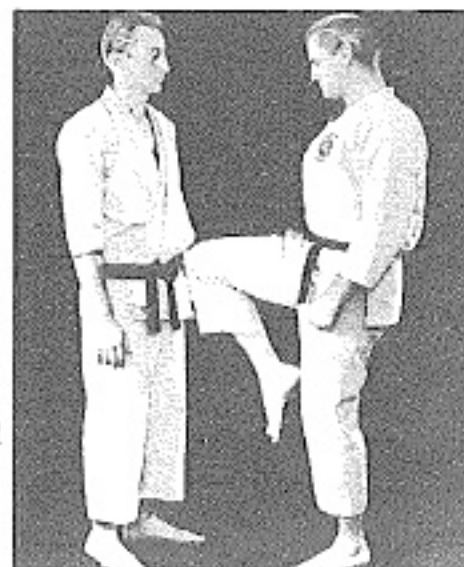


270



271

272



practicing kicking higher than necessary, you will increase the suppleness and agility of your legs and greatly improve body balance.

270. This is a swinging high kick. First, draw your knee as close to your body as you can get it; then swing upward as you reach as high as you can with your foot. Keep your body erect and maintain balance.

271. Bending your knee only slightly, swing your leg in an arc in both directions past your target. Maintain balance.

272. With the toes pointed down, kick up with the knee as high as possible, keeping your body as erect as you can.

The man on the left is shown simply as a reference target. You may practice this without a partner, always using both legs, alternately.



273



274



275



276

PARRYING AND DODGING

273. The attack is similar in all four photos. It is a straight punch. The first defense is a forearm parry, hitting the opponent's forearm from the outside.

274. The heel of the palm is used to parry. While the forearm parry is easier to execute, the heel-of-the-palm parry can be done from a greater distance.

275. The punch is stopped with a two-handed parry, which gives added power and moves the opponent into an awkward, vulnerable position.

276. Without moving his feet, the defending partner avoids a punch by leaning his upper body out of fist range. Obviously, this must be done quickly. Counterattack is now possible. Dodging out to the side is also possible.

BLOCKING AND PARRYING KICKING ATTACKS

Self-defense and sport training differ in very important aspects. As you train for these particular sport techniques, do not confuse them with practical street defense. In contest or tournament, your opponent's kick may be *technically* nullified if your parry or block is merely a token resistance. A point blow is one which is altogether unopposed. On the street, a token resistance to a kicking attack would not be sufficient to stop the kick, because the leg is so much more powerful than the arm.

277. A side-snap kick is blocked with a horizontal forearm.
 278. Forward thrust kick is parried with an inner forearm blow.
 279. Forward thrust kick is parried with the palm of the hand.
 280. A side-snap kick is parried with a backhand blow using the outside of the forearm.
 281. High kick is parried with two-handed heel of the palm blow.



277



278



280



281



279



282



283



284



285

DEFENSE AND COUNTERATTACK

This is your beginning practice for combining defense and counter-attack. Throughout your training you must keep this in mind: Specific combinations of defense and attack are shown in the photos and explained in the text. If you wish to develop versatility and style, you must immediately start experimenting with combinations different from the ones shown. Though you may have learned only a few techniques, combine those few techniques in a variety of ways. As you learn more techniques, your variations will become more interesting, and your personal style will develop. Unless you start in this manner, you will become rigid in the use of the techniques you know. It is, of course, very important to know how to execute the separate techniques well, but you should also train your mind to combine them flexibly and spontaneously.

282, 283. Left partner attacks throughout. A high fist blow is slashed or blocked with a vertical forearm blow. The counterattack is a middle-body straight punch.

284, 285. A high blow is stopped with an outward forearm slash or block; the counterattack is a side-snap kick.

PRACTICE OF GIVE AND TAKE HAND BLOWS

Practice with smooth, flowing action. Only one attack is made each time. For each attack, the defending partner first defends, then attacks. There is no prearrangement of types of hand blows; partners should start out by practicing fairly slowly. As proficiency increases, speed of attack and defense can increase until practice of this kind is very rapid. Contact is not made except to block.

286. Left man punches with a high fist blow which is slashed by the right man, who then counters with a stab to the upper body 287.

Without interruption of rhythm, the partners withdraw very slightly to position themselves for the next attack-defense.

288. Right man attacks with a right fist blow which is parried by the left man, who then counters with an elbow blow into the middle body 289.



286



287



288



289



290



291



292



293

ATTACK, DEFENSE, AND COUNTERATTACK

290. Both men are in sparring fighting stances of their choice.

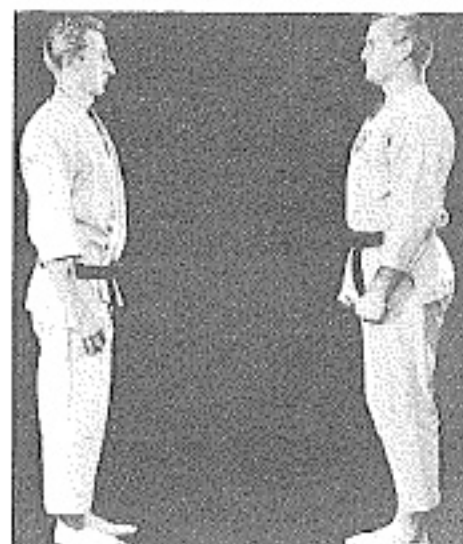
291. Left man punches as right man blocks up with his forearm.

292, 293. Right man counters with a side snap kick high, causing his opponent to dodge, allowing for a further attack with a fist blow 294 (see next page).

These are only a few examples of the kinds of attack-defense-counterattack which you must practice. Use all the blows you have learned and reverse the attacker-defender roles so that both partners can get practice in defending and attacking.



294



295

296



297



PREPARATION FOR CONTEST

295. Starting position. Both players face each other in a Position of Attention. Shown here, the men are closer together than they should be for start of an actual contest. The commonly used spacing is 12 feet apart.

296. At a signal, the players bow to the referee (or instructor) and then to each other. The bow is the formal gesture of respect common to most sport games and is similar to the crossed foils in fencing and the handshake of many combat sports.

297. After the bow, the players remain in a Position of Attention until the signal is given for contest to begin. At the signal to begin, the players assume the fighting stances of their choice.

INTRODUCTION TO TWO-MAN ROUTINES

Routines are prearranged, stylized exercises for partners to practice together to develop speed, precision and control. Practice of the routines is a more interesting form of exercise than calisthenics. Students who are not interested in the contest aspect of karate can practice the routines and the one-man forms as exercise and for fun.

Except for blocking, contact is not made in the routines. Work slowly, in the beginning, to avoid accidental contact. As you develop skill and control, the blows should be delivered with speed and force, but they should never come closer than two inches away from the target area. Finally, when a high level of skill is reached, the partners move slowly and deliberately into position for the attack-defense-counterattack and the blows and blocks should be fast, strong and controlled. Use ki-ai for the attack movements.

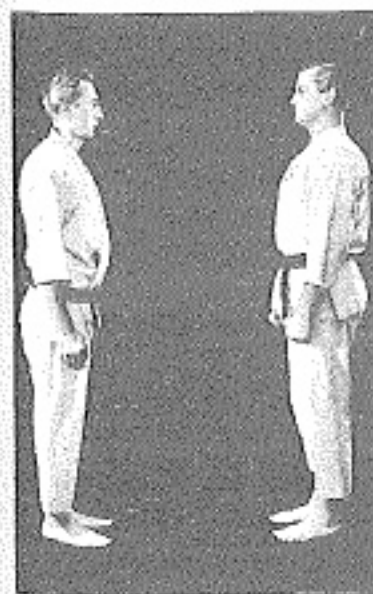
Accidental contact in practice of the routines is rare, but you should be aware of the fact that forceful contact is very painful and could cause injury.

PURPLE BELT TWO-MAN ROUTINES

FIRST ROUTINE

298. All two-man routines begin with partners standing about 4 feet apart, fists held loosely at sides.

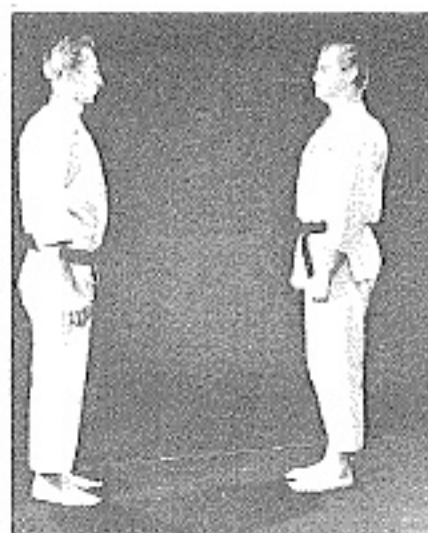
299. Partners bow in unison.



298



299



300



301

300. Partners return to starting position.

301. Left partner assumes palm-over-fist ready stance as right partner steps back with right foot, assuming a fighting stance.

302. Right partner steps forward with right foot as he punches straight out with right fist, drawing left fist to side. As the punch is made, left partner steps to left with left foot as he draws fists to sides.

303. Right partner remains stationary for movements 303, 304, 305. Left man takes step forward as he punches into midsection with right fist, slapping right upper arm with left hand as punch is made.

304. Without foot movement, left man continues with elbow blow to head, slapping right forearm with left hand.

302



303



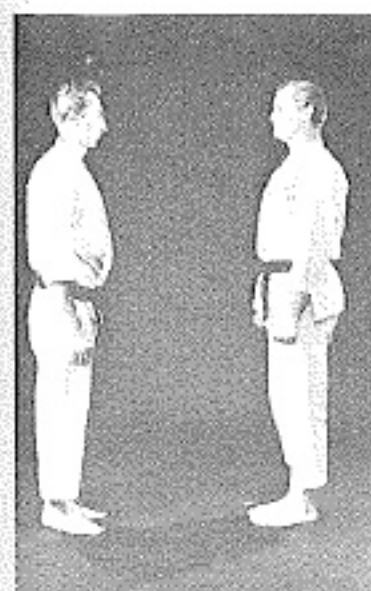
304



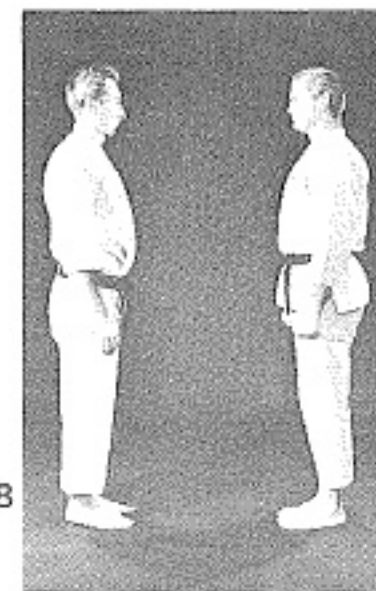
305



306



307



308

305. Left man takes step back with right foot as he blocks downward with left forearm. (This is a simulated block against a second, imaginary opponent.)

306. Left man steps forward with right foot to assume ready stance, as right man resumes fighting stance. (Same as stance in 301.)

307. Both men assume starting stance.

308. Both men resume starting stance. (Note that the next series will repeat the actions above, except from a different stance.)



309



310



311

309. Both men take step back with right foot to assume fighting stance.

310. Right man simulates attack by taking step forward with right foot and punching straight out with right fist, drawing left fist to side, while left man steps to the side with left foot and draws both fists to sides.

311. Right man remains motionless for movements 311, 312, 313. Left man punches straight into midsection with right fist as he takes step forward with right foot. He slaps right upper arm with left hand as the punch is made.

312. Without foot movement, he continues with the right elbow blow into the head, slapping right forearm with left hand.

313. He steps back with right foot as he blocks downward with left arm.

314. Both men resume fighting stance as in 309.

Both men resume starting stance. (END)

(There is no bow here. The bow is made only at the end of the full set of routines.)



312



313



314

SECOND ROUTINE

Starting position

315. Left man assumes palm-over-fist ready stance as right man steps back with right foot into fighting stance.

316. Right man steps forward with right foot and punches straight out with right fist. Left man sidesteps with left foot and blocks downward with left arm.

317. Left man steps to 45 degrees front and delivers high knuckle blow, palm down.

318. Left man steps back with right foot and blocks down with left arm.

Return to positions in 315.

Return to starting position.

319. Right man steps back with right foot into a low fist on-guard. Left man steps back with right foot and assumes overhead fist on-guard.

320. (The next moves are a repetition of the first section of the routine.) Right man delivers punch with right fist. Left man blocks.



315



316



317



318



319



320

321. Left man delivers high knuckle blow.

322. Left man blocks down with left arm.

Return to stances, as in 319.

Return to starting position. (END)

THIRD ROUTINE

Starting position.

323. Left man assumes palm-over-fist ready stance as right man steps back with right foot into fighting stance.

324. Right man punches with right fist; left man sidesteps, blocks downward with left arm.

325. Left man steps forward with right foot as he slashes with right open hand (palm up), left fist at side.

326. Left man draws right open-hand cross body and delivers palm down open-hand slash into neck.

327. Without foot movement, left man delivers kidney punch with left fist, drawing right fist to side.

328. Left man steps back with right foot and blocks down with left arm.

Return to stances as in 323.

Return to starting position.

329. Right man steps back into low fist on-guard as left man steps back into high slashing on-guard.

Right man punches with right fist; left man sidesteps and blocks downward with left arm as in 324.

Left man steps forward with right foot as he slashes with right open hand (palm up) as in 325.

Left man draws right open-hand cross body and delivers palm-down open-hand slash into neck as in 326.

Left man delivers kidney punch with left fist as in 327.

Left man steps back with right foot and blocks down with left arm as in 328.

Return to fighting stance as in 329.

Return to starting position. (END)

321



322



323



324



325



326



327



328



329



FOURTH ROUTINE

Starting position.

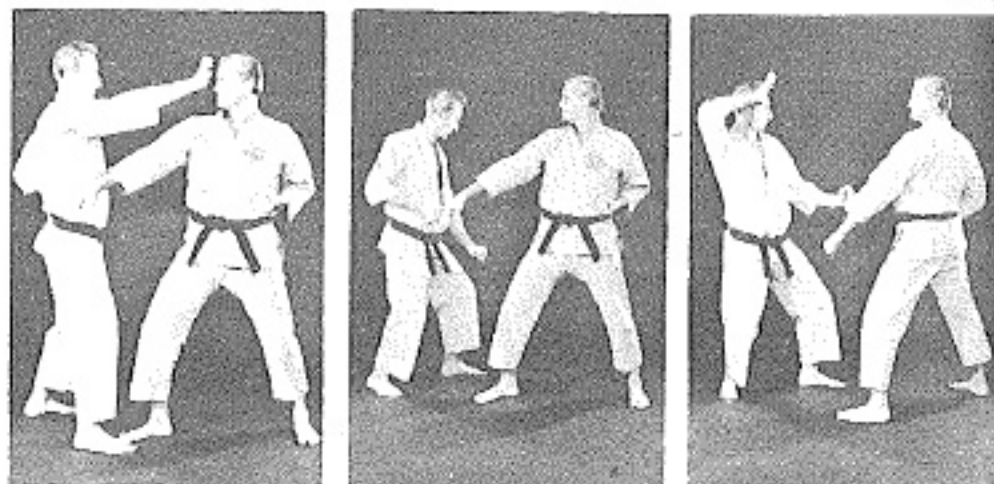
Left man takes step to left (with left foot) and assumes a palm-over-fist ready stance. Right man steps back with right foot as he assumes a low fist on-guard, right fist at his side.

Right man steps forward with right foot as he punches straight out with right fist. Left man sidesteps with left foot as he blocks down with left arm.

330

331

332



330. Left man steps forward (at 45 degrees) with right foot as he delivers heel-of-the-palm blow upward toward the temple.

331. Left man steps back with right foot as he blocks down with left arm.

Left man assumes palm-over-fist ready stance as right man assumes low fist on-guard.

Return to starting position.

332. Left man takes step back with right foot as he assumes high, heel-of-palm fighting stance. Right man steps back with right foot into low fist on-guard.

Right man steps forward, punching with right fist; left man side-steps, blocks down with left arm.

Left man steps forward (45 degrees) with right foot as he delivers heel-of-palm blow high, as in 330.

Left man steps back with right foot as he blocks down with left arm, as in 331.

Left man assumes high heel-of-palm stance; right man steps back into low fist on-guard as in 332.

Return to starting position. (END)

FIFTH ROUTINE

Starting position.

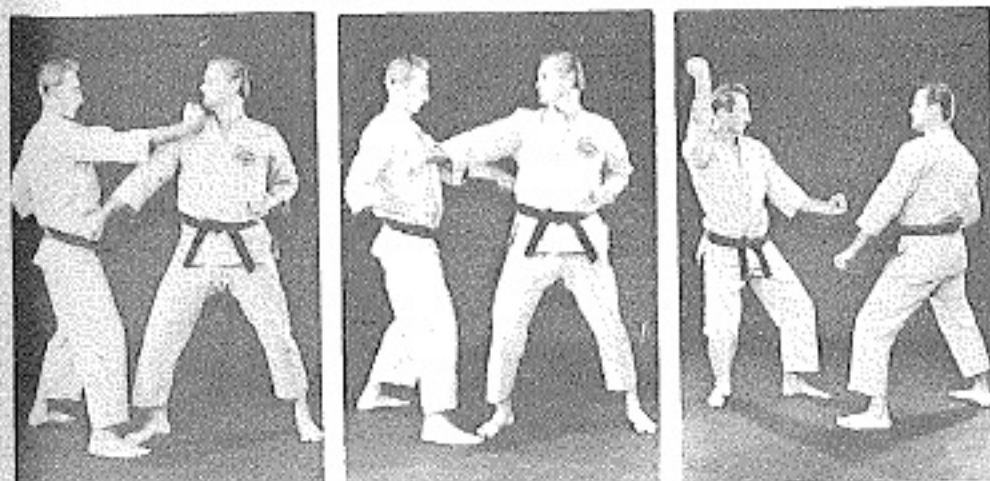
Left man takes step to left with left foot, assuming palm-over-fist ready stance. Right man steps back with right foot as he assumes low fist on-guard.

Right man steps forward with right foot as he punches straight out with right fist. Left man sidesteps (45 degrees) with his left foot as he blocks down with left arm.

333

334

335



333. Left man steps forward (45 degrees) with right foot as he delivers hammer blow down with right fist, aiming at collar bone.

334. Left man delivers kidney punch with left fist.

Left man steps back with right foot, blocking down with left arm. Left man assumes palm-over-fist ready stance and right man assumes low fist on-guard.

Return to starting position.

335. Left man steps back with right foot, assuming overhead hammer blow fighting stance. Right man steps back into low fist on-guard.

Right man steps forward with right foot as he punches straight out with right fist. Left man sidesteps (45 degrees) with left foot as he blocks down with left arm.

Left man steps forward (45 degrees) with right foot as he delivers hammer blow down with right fist, aiming at collar bone, as in 333.

Left man delivers kidney punch with left fist, as in 334.

Left man steps back with right foot, blocking down with left arm.

Left man assumes overhead hammer blow fighting stance. Right man steps back into low fist on-guard.

Return to starting position. (END)

SIXTH ROUTINE

Starting position.

Left man takes step to left with left foot, assuming palm-over-fist ready stance. Right man steps back with right foot, assuming low fist on-guard.

Right man steps forward with right foot as he punches straight out with right fist. Left man sidesteps (45 degrees) with left foot as he blocks down with left arm.

336. Left man steps forward (45 degrees) with his right foot as he delivers "Y" of the hand blow with right hand, aiming at throat.

337. Left man delivers kidney punch with left fist.

Left man steps back with right foot, blocking down with left arm.

Left man assumes palm-over-fist ready stance; right man assumes low fist on-guard.

Return to starting position.

338. Left man steps back with right foot, assuming high "Y" of the hand fighting stance; right man steps back into low fist on-guard.

Right man steps forward with right foot as he punches straight out with right fist. Left man sidesteps (45 degrees) with left foot as he blocks down with left arm.

Left man steps forward (45 degrees) with right foot as he delivers "Y" of the hand blow with right hand, aiming at throat, as in 336.

Left man delivers kidney punch with left fist, as in 337.

Left man steps back with right foot, blocking down with left arm.

Left man assumes high "Y" of the hand fighting stance; right man steps back into low fist on-guard, as in 338.

Return to starting position.

339. Bow.

Return to starting position. (END)

Note: Bowing occurs only at the beginning of the first routine and at the completion of the sixth routine.



336



337



338



339

INTRODUCTION TO THE FORMS

Like the routines, the forms are stylized arrangements of karate blows, kicks, blocks, and leaps used against an imaginary adversary. Forms are meant as training practice similar to scales in piano practice. Learning scales alone does not give a student the ability to play Chopin, neither does learning forms alone give the student street defense or contest ability; but it is one of the ways in which the basic techniques can be practiced. For exercise and body discipline, the forms are excellent. They aid in developing co-ordination and agility.

The student who is interested exclusively in karate self-defense need not learn the forms, though they are splendid for extra practice, exercise and recreation.

HOW TO PRACTICE FORMS

Practice of the forms is done in a dramatic, exaggerated style. The punches, blocks and kicks are executed with snap, vigor and driving action, using ki-ai. The slow movements are done in a deliberate, intense manner. Position changes are made gracefully. When they are being performed for belt degree advancement, the forms must show technical excellence.

In the text for forms and routines: *Front* always refers to the position you were facing when you started. *Forward* always means stepping in the direction you are facing *at the moment*. For instance, you may be instructed to take a step *forward* to the *front* (which means that you are then facing *front*) or you may be asked to take a step *forward* to the rear (which means that you should be facing rear when you are told to take the step). *Rear* always means the direction behind your starting position, and *backward* always means the direction which is behind you at the moment. For instance, you may be told to take a step backward to the front (which means you would then be facing rear), or you could be told to take a step backward to the rear (which means you would at that moment be facing front). To help you follow the text, imagine that you are side-by-side with the man in the photo. When you start, you are both facing the same direction. When his back is turned (in the photo), so also should your back be turned to your original starting point. Do not be discouraged if you lose your way when you first start to do the forms and routines. All beginners make mistakes and so will you. It is only with patience and practice that you will make progress.

PURPLE BELT FORMS

FIRST FORM

340. All one-man formal exercises begin with the position shown. Stand erect, feet slightly apart, fists held at thighs.

341. Bow from waist.

Return to the position in 340.

342. Without moving right foot, step to side with left foot, block outward with left forearm, draw right fist to side.

343. Without moving left foot, kick with right foot as you punch with right fist straight out, drawing right fist to side.



340



341



342



343



344



345



346



347

344. Place right foot down to face front (do not take step with left foot; just pivot on the ball of the foot to get into front position), as you draw both fists to sides.

345. Without moving left foot, step to side with right foot as you block outward with right forearm and draw left fist to side.

346. Without moving right foot, kick with left foot as you punch out with left fist and draw right fist to side.

347. Place left foot down to face front (pivoting on ball of right foot) as you draw both fists to sides.

348. Step forward with left foot as you block up with left forearm.
349. Step forward with right foot as you block up with right forearm and draw left fist to side.
350. Step forward with left foot as you block up with left forearm and draw right fist to side.
351. Keeping right foot in place, step to side with left foot, blocking downward with left arm.
352. Step out with right foot, punching with right fist and drawing left fist to side.
353. Pivoting on the ball of left foot, turn 180 degrees clockwise, blocking downward with right arm and drawing left fist to side.
354. Step out with left foot as you punch with left fist, drawing right fist to side.
355. Pivoting on the ball of left foot, step to the rear with right foot as you block down with right forearm and draw left fist to side.

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356. Take another step to rear with left foot, blocking down with left arm, drawing right fist to side.

357. Take another step to rear with right foot as you block down with right arm and draw left fist to side.

358. Pivot on ball of right foot, clockwise, make 90 degree turn to face side, placing left foot forward. As you turn, draw open right hand, palm up, to side and assume slashing on-guard position with left hand.

359. Without moving left foot, step at 45 degrees with right foot as you draw left open hand, palm up, to side and slash with right open hand.

360. Pivot on ball of left foot, turn clockwise to face right side. As you turn, right hand assumes slashing on-guard position.

361. Without moving right foot, step to 45 degrees with left foot, clockwise, drawing right open hand to your side as left hand slashes.

362



363



364



365



362. Step back with left foot so that you face front. As you step, draw fists to sides.

363. Take small step with left foot to bring feet into starting position; place fists at thighs. Bow.

364. Resume starting position. (END)

SECOND FORM

365. Starting position.

366. Bow.

Return to starting position.

367. Without moving right foot, step to left side with left foot as you block outward with left forearm.

368. Keep left foot in place. Punch out with right fist as you kick with right foot.

366



367



368



369. Place right foot down to face front as you draw both fists to sides.

370. Keep feet in place as you turn body at 45 degrees to the right, blocking upward with left forearm and punching forward with right fist.

371. Take step back with right foot and assume slashing on-guard, right hand raised.

372. Take a step back with your left foot and assume slashing on-guard, left hand raised.

373. Step forward with left foot as you punch forward with left fist, drawing right fist to side.

374. Step forward with right foot, making backhanded right slash as left palm slaps right upper arm.

375. Without stepping, pivot on balls of both feet, making counter clockwise turn to face rear. As you turn, block upward with left forearm and stab upward with right hand, palm up.

376. No foot movement. Assume slashing on-guard, right hand raised.

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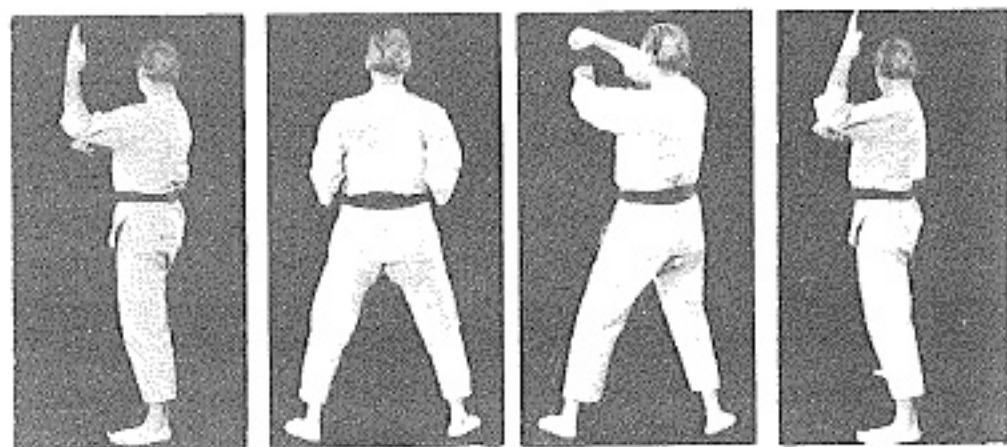


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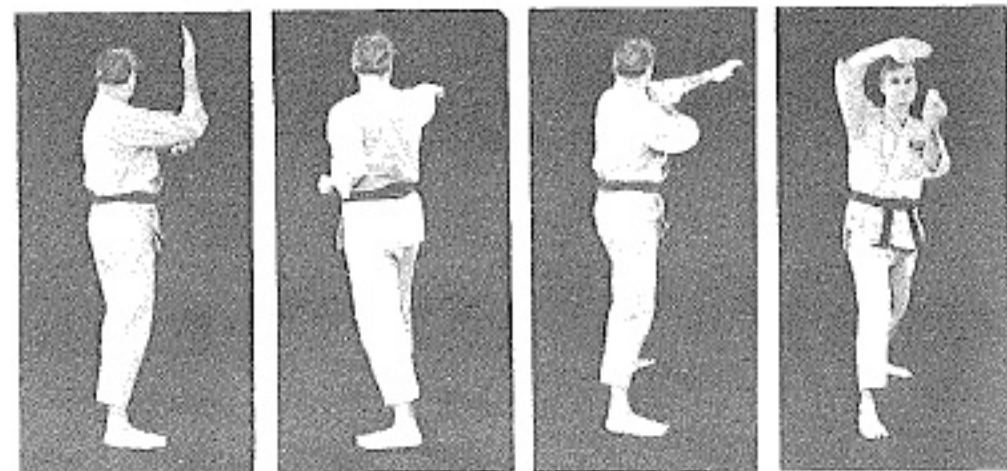


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377. Take step back with left foot and change to slashing on-guard with left hand raised.

378. Step forward with left foot (still facing rear) and draw both fists to sides.

379. (Note that we are now repeating the movements from 370, but facing rear.) Without foot movement, turn body $\frac{1}{4}$ turn to left, block upward with right forearm and punch forward with left fist.

380. Step back with left foot and assume slashing on-guard, left hand raised.

381. Step back with right foot, changing to slashing on-guard, with right hand raised.

382. Step forward (to rear) with right foot as you punch with right fist.

383. Step with left foot as you slash outward with left open hand. As you slash, right palm slaps left upper arm.

384. Without stepping, pivot on balls of both feet, making 180 degree turn, clockwise, to face front. As you turn, slash upward with right forearm and poke upward with left hand, palm up.



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385. Without foot movement, place arms in slashing on-guard, left hand raised.

386. Step back with right foot, shift arms to slashing on-guard, right hand raised.

387. Step forward with right foot, facing front, as you draw both fists to sides.

388. Take small step with left foot to bring feet to starting position.

Bow.

Return to starting position. (END)

THIRD FORM

Assume starting position.

Bow.

Return to starting position.

389. Keep right foot in place, step to side with left foot as you block outward with left forearm.

390. Keep left foot in place as you kick with right foot, punch with right fist, and draw left fist to side.



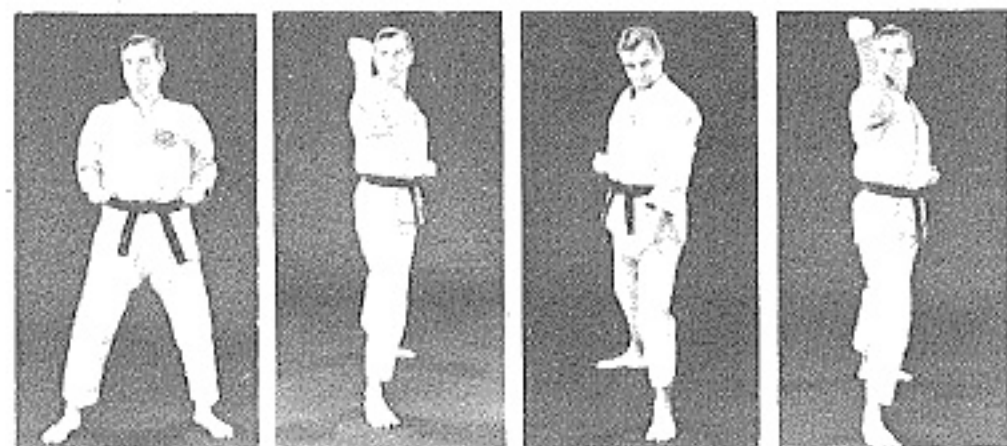
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391. Place right foot down to face front, drawing fists to sides.

392. Take step back with left foot as you block outward with right forearm, drawing left fist to side.

393. Take step back with right foot, blocking downward with left forearm, drawing right fist to side.

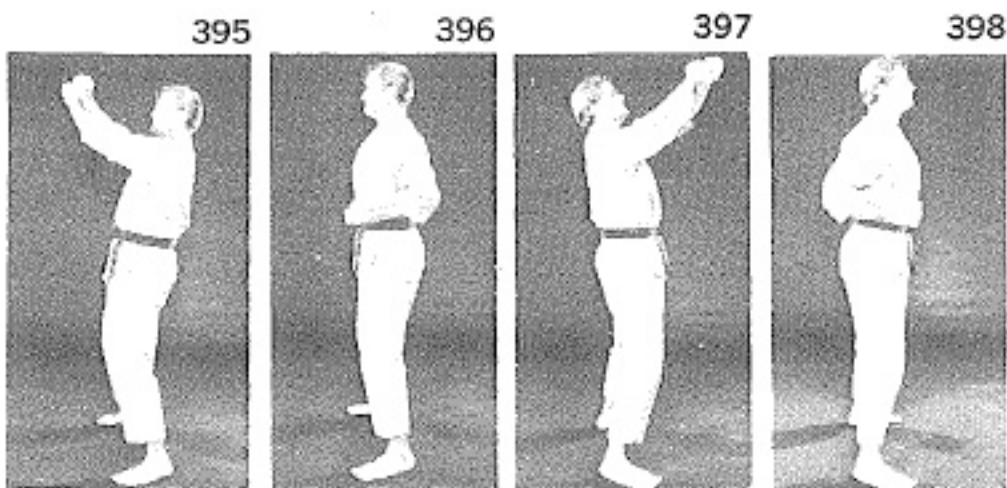
394. Take step back with left foot, making backhanded knuckle blow with right fist.

395. Pivot on ball of right foot, step clockwise with left foot so that you face right side. As you step, make double block upward with forearms crossed.

396. No foot movement. Draw fists to sides.

397. Pivot on ball of left foot, step counterclockwise with right foot to make 180 degree turn, facing left side. As you turn, make crossed arm block upward.

398. No foot movement. Draw fists to sides.

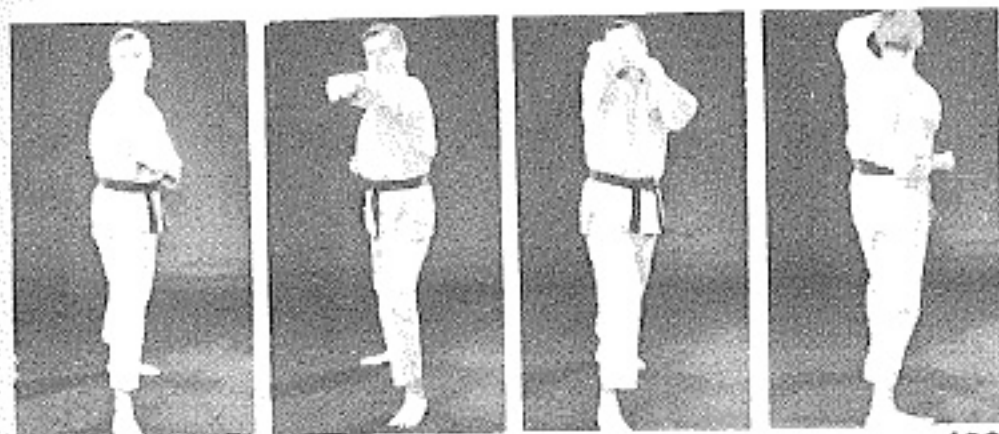


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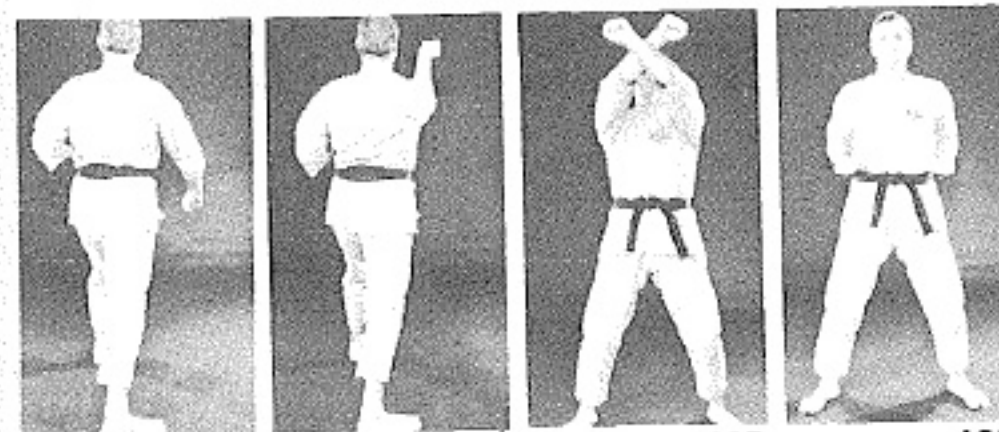


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399. Without stepping, pivot on balls of both feet to turn facing front. As you turn, place fists palm-over-palm (closed) at left side.

400. Step forward with left foot as you punch out with left fist.

401. Step forward with right foot as you make right elbow blow forward, striking right forearm with left palm.

402. Without stepping, pivot on balls of both feet, turning counterclockwise to face rear, blocking upward with left forearm and drawing right fist to side.

403. Keeping right foot in place, take short step forward (to rear) with left foot as you block down with right forearm, drawing left fist to side.

404. No foot movement. Make backhanded knuckle blow with right fist.

405. Turning clockwise, pivot on the ball of the right foot, step around with left foot so that you face front, arms in crossed block upward.

406. No foot movement. Draw fists to sides.

Return to starting position.

Bow.

Return to starting position. (END)

FOURTH FORM

Assume starting position.

Bow.

Return to starting position.

407. Keep right foot in place, take step to left side with left foot as you block outward with left forearm, drawing right fist to side.

408. Keep left foot in place as you kick with right foot, punch with right fist and draw left fist to side.

409. Place right foot down so that you face front, drawing both fists to sides.

410. Sidestep with left foot as you punch straight down with both fists.

411. No foot movement. Moving arms in broad, outward gesture, cross forearms at chest.

412. Block sharply upward with both forearms.

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413. Return arms to crossed position at chest.

414. Step back with left foot so that you face left side. Punch downward with right fist, drawing left fist to side.

415. Step back with right foot so that you face front. Block upward with left forearm, drawing left fist to side.

416. Keeping right foot in position, place left foot at right knee and bring fists, palm-over-palm, to right side.

417. Kick with left foot, block up with left forearm, and stab forward with right hand—all three actions simultaneous.

418. Recover by placing left foot down (crossed over right foot), and bringing hands back.

419. Take step back with right foot, bringing both fists, palm-over-palm (closed) to right side. (Note: The action in this form is from positions 417 to 419. Position 418 is actually a transition between the two and is shown to help you follow the instruction. There is no hesitation at position 418.)

420. Keeping left foot in position, kick forward with right foot as you make hammer blow with right fist and draw left fist to side.

421. As you place right foot down, make forward blow with left forearm and draw right fist to side.

422. Keep right foot in position as you step to side with left foot and stab forward with right hand.

423. Step forward with right foot as you make elbow blow forward with right elbow, slapping right forearm with left hand.

424. Step forward with left foot as you punch forward with left fist, drawing right fist to side.

425. Step forward with right foot as you punch forward with right fist, drawing left fist to side.

426. Step back with right foot so that you are in the ready stance.

Return to starting position.

Bow.

Return to starting position. (END)

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FIFTH FORM

Assume starting position.

Bow.

Return to starting position.

427. Take step to side with left foot, blocking outward with left forearm and drawing right fist to hip.

428. Kick with right foot as you punch out with right fist, drawing left fist to side.

429. Place right foot down so that you face front in ready stance.

430. Sidestep with left foot as you punch straight down with both fists.

431. No foot movement. Moving arms in broad, outward gesture, cross forearms at chest.

432. Block sharply upward with both forearms.



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433. Return arms to crossed position at chest.

434. No foot movement. Deliver side hammer blow to right with right fist, placing left open hand (palm down) under right forearm.

435. No foot movement. Make backhanded knuckle blow with right fist as you draw left fist to side.

436. No foot movement. Block downward with left forearm as you draw right fist to side.

437. (Face left front for 437, 438, and 439.) Deliver hammer blow downward with right fist as you kick forward with right foot, drawing left fist to side. The action in this movement is cross-body.

438. Place right foot down, then make forward thrust with left forearm as you draw right fist to side.

439. No foot movement. Make forward thrust with right forearm as you draw left fist to side.

440. Without stepping, pivot on balls of both feet, turning counterclockwise to face rear; place closed fists palm over palm at right side.

441. (This is intermediate to 440 and 442, there is no hesitation at 441.) Take step to rear with right foot.

442. Take a step to rear with left foot and then pivot on balls of both feet, turning body clockwise to face front. As you turn, place fists at left side.

443. Pivot on the ball of right foot, stepping around clockwise with left foot so that you face right side. As you turn, punch out with left fist, drawing right fist to right side.

444. Step forward (to right side) with right foot as you strike with left elbow, slapping left forearm with right hand.

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445. Without stepping, pivot on balls of both feet, turning counterclockwise to face left side. Then, place left foot at right knee as you block downward with left forearm and draw right fist to side.

446. Place left foot on the ground as you block upward with left forearm, right fist to side.

447. Punch downward with right fist.

448. Recover to position in 446.

449. (This is a transition between 448 and 450. There is no hesitation at 449.) Take step forward with right foot. Then, moving counterclockwise, pivot on balls of both feet and turn 180 degrees to face right side.

450. As you complete turn, make blow straight out with left forearm as you draw right fist to side.

451. Take step to rear with left foot as you stab to left side with right open hand.

452. Take step to left side with right foot as you make elbow blow with right elbow and slap right forearm with left hand.

Moving counterclockwise, take step around with right foot so that you face front again.

453. Assume ready stance.

Assume starting position.

Bow.

Assume starting position. (END)

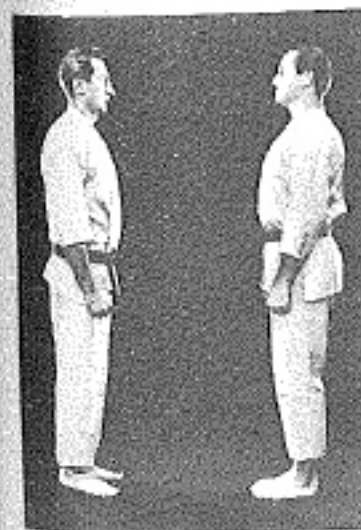
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THIRD BROWN BELT ROUTINES FIRST TWO-MAN ROUTINE

454. Bow. (You will not bow again until all six forms have been completed.)

455. Position of attention.

456. Left man steps back with right foot and assumes fist on-guard stance. Right man steps to the side with left foot and assumes ready stance, fists at thighs. Both men move simultaneously throughout.

457. Left man steps forward with right foot and attacks with downward, right hand punch as he draws left fist to left hip. Right man steps forward with left foot and blocks downward with left forearm as he draws right fist to right hip.

458. Without foot movement, right man punches with right fist into the upper body as he draws left fist to left hip. Left man remains in position.

459. Left man steps back with right foot and assumes left on-guard stance. Right man steps back with left foot and assumes ready stance.

Both men return to the position of attention as in 455. (END)

The form should be repeated by reversing attack to the right side; then, it should be practiced by reversing the positions of the two men.

SECOND TWO-MAN ROUTINE

460. Position of attention.

461. Left man steps back with right foot and assumes left fist on-guard stance. Right man sidesteps with left foot and assumes ready stance.

462. Left man steps forward with right foot and punches straight out with right fist as he draws left fist to hip. Right man steps back with right foot as he blocks with inside edge of left forearm (palm toward his face) as he draws right fist to right hip.

463. Left man stays in position. Right man counters with straight right punch into middle body and draws left fist to hip. There is no foot movement.

Return to the position in 461.

Return to the position in 460. (END)

The Form should then be practiced by first reversing the side of attack, then the positions of the men. This procedure should be followed in all subsequent Form practice.



457



458



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THIRD TWO-MAN ROUTINE

464. Position of attention.

465. Left man steps back with right foot and assumes left on-guard stance. Right man sidesteps with left foot and assumes ready stance.



464



465



466



467

466. Left man steps forward with right foot and punches toward head with right fist as he draws left fist back to hip. Right man steps back with right foot and slashes up and out with left hand as he draws right hand to hip.

467. Left man stays in position. Right man counters with stabbing blow into middle body (palm in) as he draws left open hand to hip (palm up).

Both men return to the position in 465.

Position of attention. (END)

FOURTH TWO-MAN ROUTINE

468. Position of attention.

469. Left man steps back with right foot and assumes fist on-guard stance. Right man sidesteps with left foot and assumes ready stance.

470. Left man steps forward with right foot and punches high with right fist as he draws left fist to hip. Right man steps back with right foot as he blocks up and out with left forearm and draws right hand to hip. The slashing hand is kept open, fingers curled.

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469

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471. Left man stays in position. Right man grabs cloth at elbow with left hand and pulls forward as he punches into face with right fist.

472. Left man steps back with right foot into fist on-guard as right man steps into ready stance.

Return to position of attention. (END)



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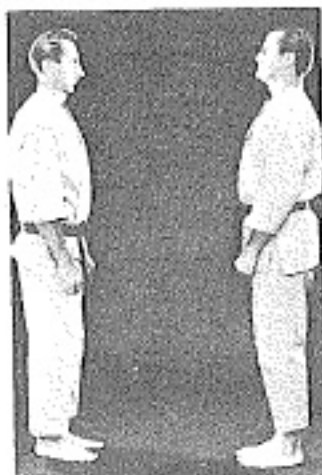
FIFTH TWO-MAN ROUTINE

473. Position of attention.

474. Left man steps back with right foot into fist on-guard stance. Right man sidesteps with left foot into ready stance.

475. Left man steps forward with right foot and punches high with right fist as he draws left fist to hip. Left man steps back with right foot and blocks up with forearm horizontal as he draws right fist to hip.

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474



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476. Left man stays in position. Right man punches into middle body with right fist as he draws left fist to hip.

477. Left man steps back with right foot and assumes fist on-guard position as right man steps back with left foot and assumes ready stance.

Return to position of attention. (END)

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477



SIXTH TWO-MAN ROUTINE

478. Position of attention.

479. Left man steps back with right foot into fist on-guard stance as right man sidesteps with left foot into ready stance.

480. Left man steps forward with right foot and punches straight out with right fist as he draws left fist to hip. Right man steps back with right foot and parries blow with outside edge of left forearm and draws right fist to hip.

481. Left man stays in position. Right man counters with punch into middle body with right fist as he draws left fist to hip.

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482. Left man steps back with right foot into fist on-guard stance as right man steps back with left foot into ready stance.

483. Position of attention. (END)

484. Bow. This bow indicates the completion of all six forms of this series.

THIRD BROWN BELT FORMS

FIRST FORM

485. Position of attention.

486. Bow.

487. Position of attention.

488. Step to left with left foot; block down with left arm (as though blocking low punch or kick). Bring right fist to hip, palm up. Both fist movements are made as you step into position.

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489. Step to left with right foot as you punch straight out with right fist. Bring left fist to left hip as right fist punches.

490. Pivot on ball of left foot, step to right with right foot, turning clockwise 180 degrees as you block down with right fist, drawing left fist to hip (palm up).

491. Step to right with left foot as you punch straight out with left fist, drawing right fist to hip.

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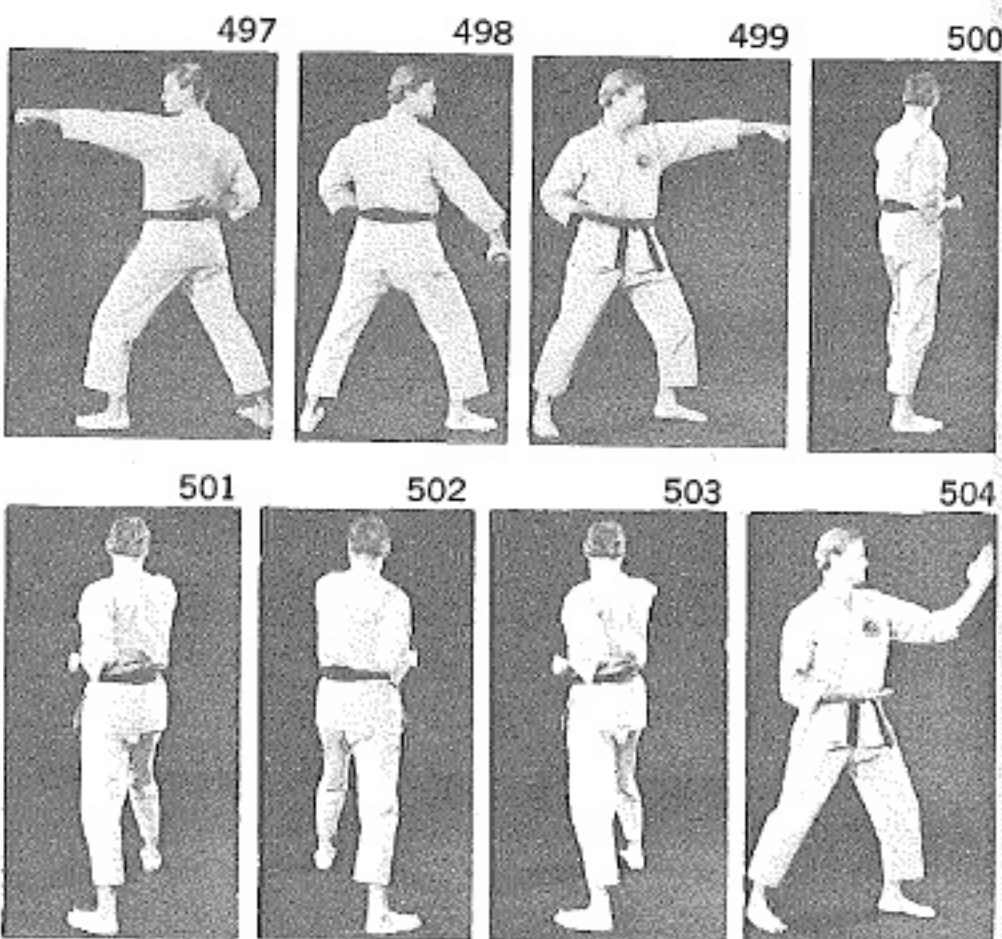
492. Pivot on the ball of right foot, step to front with left foot. Keep right fist at hip and, as you step, block down with left fist.

493. Step to front with right foot as you block up with right forearm and draw left fist to hip.

494. Step to front with left foot as you block up with left forearm and draw right fist to hip.

495. Step to front with right foot, as you block up with right forearm, drawing left fist to hip.

496. Step to right with right foot and block down with right fist, as you draw left fist to hip.



497. Step to right with left foot as you punch straight out with left fist, drawing right fist to hip.

498. Step to left with right foot (clockwise) as you block down with right fist and draw left fist to hip.

499. Step to left with left foot as you punch straight out with left fist, drawing right fist to hip.

500. Step to the rear with left foot (counterclockwise) as you block down with left fist, drawing right fist to hip.

501. Step to rear with right foot, punching straight out with right fist, drawing left fist to hip.

502. Step to rear with left foot, punching straight out with left fist, drawing right fist to hip.

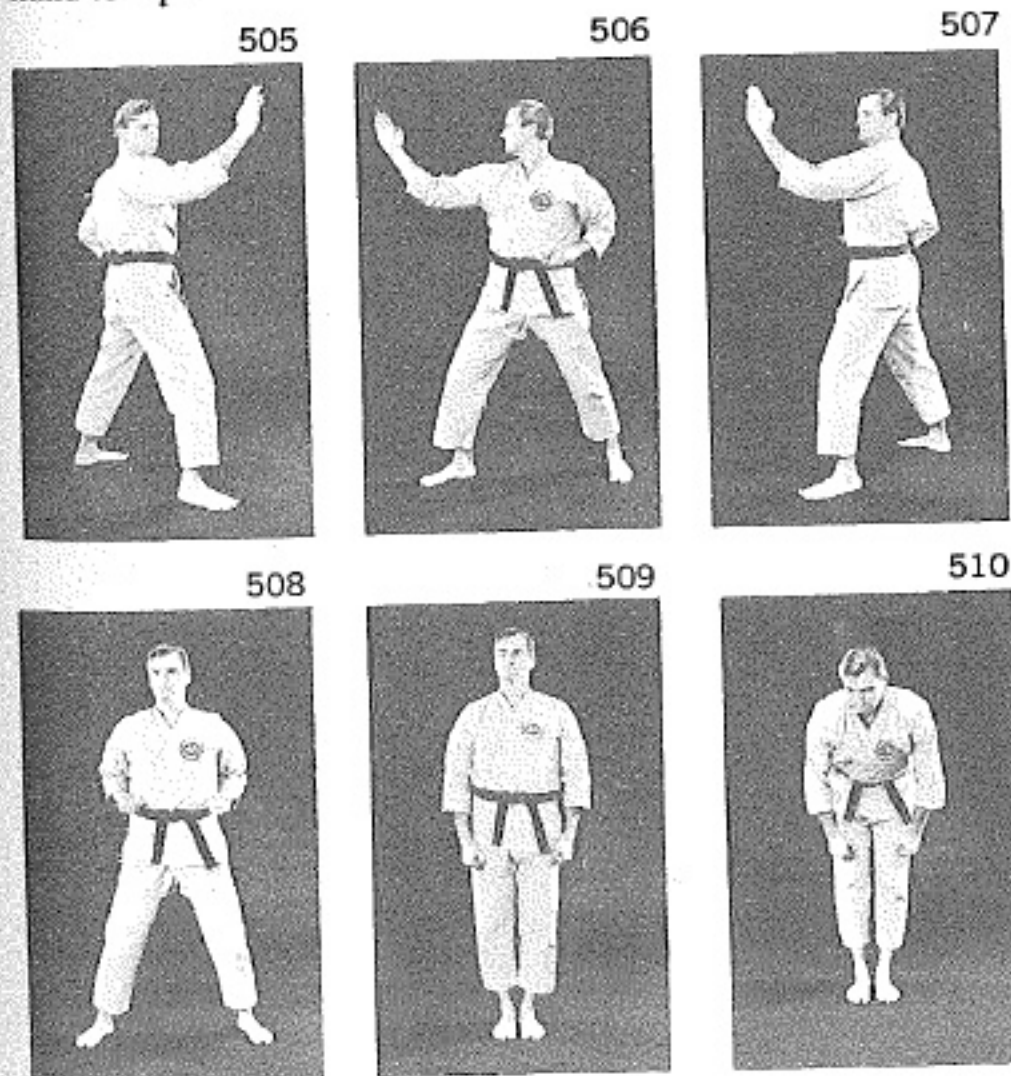
503. Step to rear with right foot as you punch straight out with right fist, drawing left fist to hip.

504. Pivot on the ball of right foot (clockwise) and step into "T" position to left with left foot. As you step, bring left hand into slashing open-hand extended vertical position while right hand is brought into horizontal, open-hand (palm-up) position at hip.

505. Step to left front (at 45 degree angle) with right foot as you slash to left front with right open hand, drawing left hand to hip in palm-up open-hand position.

506. Pivot on ball of left foot and step to right with right foot (clockwise) assuming "T" position with right foot forward. Right hand is moved into an extended slashing on-guard while you bring left hand to hip in palm-up, open-hand position.

507. With left foot step to right front (at a 45 degree angle) as you slash to the right front with left hand open and draw right hand to hip.



508. Step back with left foot to face front and draw both fists to hips, palm up. Feet are apart, knees slightly bent.

509. Bring feet together and place fists (palm in) at thighs.

510. Bow.

Return to position of attention. (END)

SECOND FORM

511. Position of attention.

512. Bow.

513. Return to position of attention.

514. Sidestep with left foot to place feet shoulder-width apart. As you sidestep, in a rounded motion slowly bring fists to sides, palm up.

515. Slowly raise right fist to horizontal position at head as you raise left fist to shoulder level at left side. As you make arm movements, pivot on ball of left foot, point toe, and turn body to left.

516. Without moving feet, drop right fist down and make quick uppercut blow as you place left fist at right shoulder.

517. Take short step to left with left foot as you draw right fist to right hip and strike a sharp hammer blow to the side.

518. Keep left foot in position, turn body to right as you draw right foot back in "T" position. As you move your body, slowly bring left fist above head and place right fist out.

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519. Without foot movement, bring right fist to left shoulder as you drop left arm and make snappy uppercut blow.

520. Take short step to right side with right foot and as you draw left fist to left hip, strike sharp side hammer blow with right hand.

521. Keep left foot in position and bring right foot to left knee as you place right fist over left fist.

522. Make simultaneous right hand and right foot blow at a 45 degree angle to rear. The hand makes a side hammer blow and the kick is a side-snap.

523. Place right foot down under you. Step forward with left foot as you deliver sharp slash straight out with left hand and bring right hand to hip.

524. Take step forward with right foot as you slash forward with right hand and bring left hand to hip.

525. Take step forward with left foot and slash forward with left hand as you place right hand at hip.

526. Take step forward with right foot as you stab forward with right hand and place left hand palm down at right armpit.

527, 528. Without lifting right foot, pivot on it and turn body clockwise to face right. As you turn, place right hand at hip and place left hand in on-guard slashing position.

529. From position in 528, step forward at 45 degree angle with right foot as you slash forward with right hand and bring left hand to hip, palm up.

530. Turn body clockwise 135 degrees without lifting left foot, pivot it as you keep hands in same position as in 529.

531. From position in 530, step forward at 45 degree angle with left foot as you slash with left hand and draw right hand to hip, palm up.

532. Keep your right foot in position, take step (45 degrees counterclockwise) with left foot as you swing both arms back and up, right palm down and left palm up. Shift weight to left foot.

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533. Without foot movement, bring right fist down and around and make back knuckle blow as you bring left fist to your hip.

534. With right foot, stamp kick high at 45 degree angle to right. Left foot stays in position. There is no arm movement.

535. Place right foot down on floor as you punch straight out with left fist and draw right fist to hip, palm up.

536. Take short step to rear with right foot and turn body counterclockwise 45 degrees as you swing arms up and back, left palm down, right palm up.

537. Without foot movement, swing left fist down and around and make a back knuckle blow as you place right fist at hip.

538. Keep right foot in position, kick high with left foot. There is no arm movement.

539. Place left foot down and punch with right fist straight out, keeping left fist at hip.

540. From the position in 539, take step forward with right foot and assume right on-guard stance with right fist extended and left fist still at hip.



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541. Pivot on ball of left foot, step with right foot 135 degrees clockwise, and block down vigorously with right forearm. Left fist remains at hip.

542. Pivot on ball of right foot, turn body clockwise 45 degrees, and step around with left foot in front. As you turn, block up with left forearm and place right fist at hip.

543. Without lifting left foot, pivot on it and take short step to right with right foot as you block down with right forearm and bring left fist to hip.

544. From the position in 543, take step forward with left foot as you block up with left forearm and bring right fist to hip.

545. Return to the ready stance. (You should now face the same direction as when you started the form.)

546. Position of attention.

547. Bow. (END)

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THIRD FORM

Position of attention.

Bow.

Position of attention.

548. Without moving right foot, step to left side with left foot as you block out with left forearm and draw right fist to hip.

549. Without moving left foot, draw right foot up to it. There is no arm movement.

550. Without foot movement, snap left fist down as you snap right fist up to face height. The fist movements are simultaneous, and the downward fist moves on the inside.

551. Without foot movement, reverse fists so that left fist is at face height and right fist is down. The downward fist moves inside.

552. Pivot on the ball of left foot and place right foot to rear (move clockwise 180 degrees) as you block up and out with right forearm and place left fist at hip.

553. Keep your right foot in position and slide left foot beside it. There is no arm movement.

554. Without foot movement, block down with right fist as you block up with left fist.

555. Without foot movement, reverse the position, blocking down with left fist and up with right fist. (The downward fist moves inside.)

556. Take step with left foot (to face starting position) and block out with left arm as you bring right fist to hip.

557. Keeping left foot in position, take step forward with right foot as you stab forward with right hand, bringing left fist to hip.

558, 559. Making a full turn, pivot on the ball of left foot and step around (counterclockwise) with right foot so that you assume a "T" position with left foot forward. As you turn, right fist is brought to hip and left arm swings around to execute outward hammer blow as you complete the turn.

560. Keeping left foot in position, step forward with right foot as you punch straight out with right fist, bringing left fist to hip.

561, 562. Without lifting feet, pivot on balls of both feet turning counterclockwise to face rear. As you pivot, arms are placed in the position shown in 561. When you face rear, execute a straight

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punch with right fist as you draw left fist to hip, and step to rear with right foot. 561 and 562 constitute a continuous motion. There is no hesitation between them.

563. (You should now be facing to the rear of your starting position.) Bring left foot up to right foot and place fists at hips.

564. Keep left foot in position, turn upper body to left (45 degrees), and kick straight out from that position. There is no arm movement.

565. Place right foot down and twist body only (counterclockwise). As you twist, make elbow blow with right arm without moving fists.

566. Without foot movement, swing right fist around and deliver back knuckle blow as you bring left fist to hip.

567. Pivot on ball of right foot and turn 90 degrees (clockwise), placing fists at hips as you turn, and execute a forward kick with left foot.

568. Place left foot down and twist body clockwise, striking with left elbow as you twist.

569. Without foot movement, bring right fist to hip as you make circular movement with left fist and deliver backhand knuckle blow.

570. Pivot on ball of left foot and turn (counterclockwise) 90 degrees as you place fists at hips and deliver stamping kick with right foot at the completion of turn.

571. Place right foot down and twist body around (counterclockwise) as you strike elbow blow with right elbow, keeping fists at hips.

572. Without foot movement, make circular motion with right fist and deliver backhand knuckle blow as you place left fist at hip.

573. Moving clockwise, step to rear with left foot (pivot on ball of right foot; do not lift it from the floor) and punch straight out with left fist as you bring right fist to hip.

574. Leave left foot in position; take step with right foot so that feet are parallel. As you step, bring left fist to hip and place right fist at left shoulder.

575. Moving clockwise, pivot on ball of right foot, stepping around with left foot to face starting position. There is no arm movement.

576, 577. Leap to right side and as you execute leap, reverse position of fists so that right fist is at hip and left fist is at right shoulder when you complete the leap.

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580



578. Ready stance.

579. Position of attention.

580. Bow. (END)

FOURTH FORM

Position of attention.

581. Bow.

582. Position of attention.

583. Ready stance.

584. Without moving right foot, pivot on ball of left foot and turn body to left side, placing right open hand at head (palm out) and open left hand in a slashing position forward.

585. Pivot on balls of feet, without lifting them, turn (clockwise) to right side, and reverse position of open hands so that right hand is in slashing position forward and left hand is at head.

586. Keep right foot in position, step forward with left foot, and block down with crossed arms.

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587. Keep left foot in position, step forward with right foot as you block with right forearm, and place left fist at right elbow (palm down).

588. Keep right foot in position. Place fists palm over palm at right hip as you bring left foot to right knee.

589. With left hand, make back fist blow as you snap kick with left foot.

590. Place left foot down and hit with circular elbow blow with right elbow as left palm strikes right forearm.

591. Pivot on ball of left foot, without lifting it, so that body faces front and head is turned to right side. As you turn, place fists palm over palm at left hip and bring right foot to left knee.

592. Kick to right side, using snap kick, as you make backhand fist blow with right fist, leaving left fist at hip.

593. Place right foot down, keep left foot in position, and turn body (clockwise), striking with left elbow as right palm strikes left forearm.

594. No foot movement. Turn body counterclockwise to face front as you block up with left forearm and slash forward with right hand.

595. Keeping left foot in position, kick forward high with right foot as you bring fists palm over palm to left hip.

596. From position shown in 595, leap forward to land in the "T" position shown in 596 as you deliver backhand knuckle blow with right fist. Left fist remains at hip.

597, 598. Without lifting right foot from floor, pivot on ball of right foot, stepping around clockwise with your left foot 135 degrees. As you turn, bring left fist to on-guard position and place right fist at left elbow.

599. From position in 598, kick forward high with left foot. No arm movement.

600. As you place left foot down, punch straight out with left fist as you bring right fist to hip.

593



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606



601. Keep right foot in position and step out with left foot, shifting weight to left foot. As you step, punch straight out with right fist and bring left fist to hip.

602. Keeping left foot in position, turn body (clockwise) and slide right foot so that you have turned 90 degrees from position in 601. As you turn, place right fist in on-guard position and place left fist at right elbow.

603. Without arm movement, kick high with right foot.

604. As you place right foot on floor, punch out with right fist as you bring left fist to hip.

605. Keep left foot in position, taking step out with right foot and shifting weight to right foot. As you step out, punch with left fist and bring right fist to hip.

606. Keep right foot in place, turn body (counterclockwise) 90 degrees from position in 605. Bring left foot forward as you turn. Block backhanded with left forearm and place right fist at left elbow.

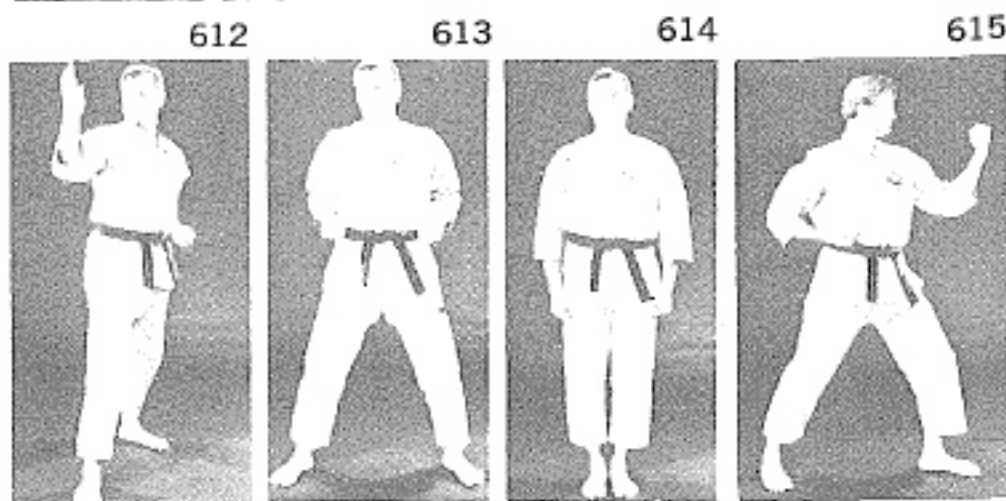
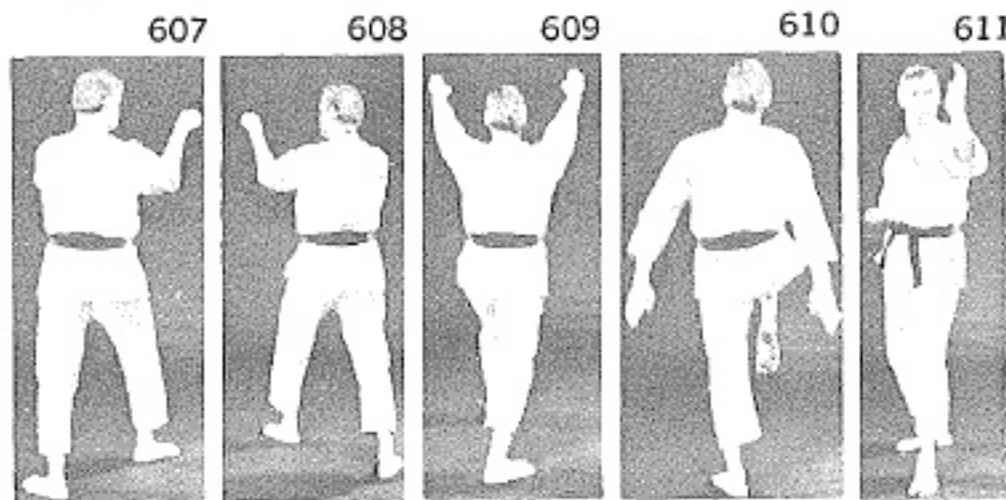
607. Keep left foot in position, step (clockwise) with right foot to face 90 degrees from 606. As you step, block backhanded with right forearm and place left fist at right elbow.

608. Keep right foot in position, step (counterclockwise) with left foot so that body is 90 degrees from position in 607. As you step, block backhanded with left forearm and place right fist at left elbow.

609. Keep right foot in position and step to rear with left foot as you extend both arms upward.

610. As you swing both arms down and back, deliver high knee kick with right knee and raise body onto ball of left foot.

611. From knee kick, place right foot down and without interruption of motion, pivot counterclockwise on the balls of both feet to face front; when facing front (still without interrupted movement) take step forward with left foot as you slash with left hand and place right fist at hip.



616



617



618

612. Keep left foot in position, step forward with right foot as you slash with right hand, and bring left fist to hip.

613. Step with your right foot into the ready stance.

Position of attention.

Bow.

Position of attention. (END)

FIFTH FORM

Position of attention.

Bow.

614. Position of attention.

615. Keep right foot in position, take step to left with left foot as you block out and back with left forearm, and place right fist at hip.

616. Without moving right foot, take another step with left foot as you punch straight out with right fist and place left fist at hip.

617. Slide right foot up to left foot as you turn to face forward. As you turn, place right arm in horizontal position, palm up and place left fist at right elbow, palm down.

618. Without moving left foot, take step to right with right foot as you block out and back with right forearm and place left fist at hip.

619. Without moving left foot, take another step with right foot as you punch straight out with left fist and bring right fist to hip.



619

620. Without moving right foot, slide left foot up to right foot as you turn to face forward. As you turn, place left arm in horizontal position palm up and place right fist at left elbow.

621. As you take step forward with right foot, strike outward with right forearm as you place left fist at right elbow.

622. Take a step forward with left foot as you block down with crossed forearms.

623. No foot work. Block up with open hands, crossed forearms.

624. No foot work. Place right fist at hip, palm up as you place left fist over it palm down.

625, 626. One continuous motion. Without moving feet, swing arms to reverse the position in 624; then punch straight out with left fist as you bring right fist to hip.

627. Step forward with right foot as you punch straight out with right fist and bring left fist to hip.

628. Moving counterclockwise, pivot on ball of left foot and turn 180 degrees placing right foot forward at end of turn. As you turn, block down with right forearm. Left fist remains at hip.

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629. Pivot on both feet, turning counterclockwise, to face front, slashing front with left hand. Right fist remains at hip.

630. Without moving left foot, kick left hand with bottom of right foot. Right fist is at hip.

631. From the position in 630, leap forward and land with right foot forward in "T" position. As you leap, strike right elbow blow, hitting left palm against right forearm.

632. Keeping right foot in position, slide left foot up to it placing most weight on forward foot and placing ball of left foot lightly on floor. As you slide foot, make backhand knuckle blow with right fist and place left fist at elbow, palm down.

633. Without lifting right foot, pivot on ball of right foot, turning counterclockwise 180 degrees to face rear, taking small step out with left foot. Keep arms in same position as for 632.

634, 635. Leap and turn counterclockwise 90 degrees. Land with feet crossed and knees bent, blocking down with crossed fists.

636. Keeping left foot in position, rise and step to rear with right foot, turn body to rear as you block sideways with right forearm, and place left fist at right elbow.

637. Without lifting right foot, pivot on the ball of right foot, turning counterclockwise 180 degrees to face front. Place left foot well forward and put most of weight on left foot. As you turn and step, stab down with right open hand (palm up) and bring left open hand to right shoulder (palm up).

638. Without lifting feet, shift weight back onto right foot and assume fist on-guard position.

639. Take long step forward with right foot and place most of weight on right foot. As you step, stab down with left open hand (palm up) and place right open hand at left shoulder (palm up).

640. Without moving feet, shift weight back onto left foot and assume right fist on-guard position.

Step back with your right foot into a ready stance.

Bow.

Position of attention. (END)

636



637



638



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646



SECOND BROWN BELT TWO-MAN ROUTINES

FIRST ROUTINE

641. Starting position.

642. Bow.

643. Both men step back with right foot into low fist on-guard.

644. Right man steps forward with right foot and punches low with right fist; left man sidesteps† forward and blocks down with left forearm.

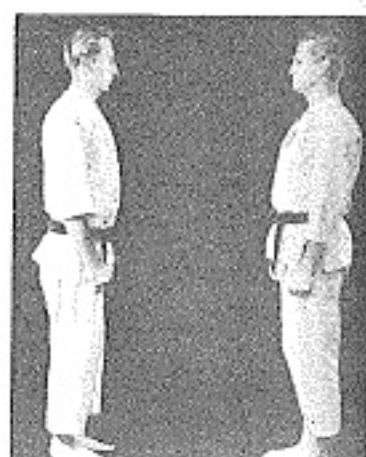
645. Left man punches with right fist into midsection.

646. Left man punches with left fist into midsection.

†Sidestep: Refer to introductory material in which sidestep is explained.



647



648

647. Left man slidesteps back into low fist on-guard; right man steps back with right foot into low fist on-guard.

648. Return to starting position. (END)

SECOND ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

649. Right man steps forward with right foot and punches straight out with right fist; left man slidesteps forward and parries crossbody with left forearm.

650. Left man punches with right fist into midsection.

651. Aiming at head, left man delivers left elbow blow.

Left man slidesteps back into low fist on-guard, right man steps back with right foot into low fist on-guard.

Return to starting position. (END)



649



650



651

THIRD ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

652. Right man steps forward with right foot and punches straight out with right fist; left man slidesteps forward and blocks outward with open-hand blow.

653. Left man slashes into side of neck with open right hand, palm up.

654. Left man slashes into neck with open left hand, palm up.

Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)



653



652



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656



657

FOURTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

655. Right man steps forward with right foot and punches straight out with right fist; left man slidesteps forward and blocks outward with inside edge of left forearm, palm toward face.

656. Without arm movement, left man kicks into midsection with right foot.

657. As left man places kicking foot down, he delivers straight punch with right fist, aiming at head.

Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)

FIFTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.



658



659

658. Right man steps forward with right foot and punches straight out with right fist; left man pivots on left foot to left side and places both hands on ground.

659. Left man delivers high kick with right foot.

Left man recovers into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)

SIXTH ROUTINE

Starting position.

660. Left man steps back into low fist on-guard; right man steps back into fists at side on-guard, palms up.

661. Right man steps forward with right foot and delivers double fist punch straight out, palms down; left man slidesteps forward and blocks down with both forearms.



660



661



662



663

662. Left man grips cloth at upper arms with both hands.

663. Left man kicks into face with right knee as he pulls downward with both arms.

Both men return to stances as in 660.

Return to starting position. (END)

SEVENTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

664. Right man attacks (steps forward with right foot and punches straight out with right fist); left man slidesteps forward, parries crossbody with his left forearm.

665. Left man punches low with right fist; right man blocks with left forearm.



664



665



666



667

666. Right man counters with right punch into face; left man blocks upward with left forearm.

Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)

In this routine, for the first time we encounter an attack, a counter-attack, and a counter-counterattack.



668

EIGHTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

Right man attacks; left man slidesteps forward and blocks outward with left forearm.

667. Left man counters with overhead hammer blow to head; right man blocks upward with left forearm.

668. Right man counters with back-knuckle blow into face; left man blocks upward with left forearm.

Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)



669



670

NINTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

669. Right man attacks; left man sidesteps forward and blocks outward with left open-hand slash.

670. Left man grips cloth of blocked right upper arm.

671. Left man punches with right fist into face as he pulls forward on captured arm; right man blocks upward with left arm.

672. Right man kicks with left foot into midsection; left man blocks down with right forearm.

Left man sidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)



671



672



673

TENTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

673. Right man attacks; left man sidesteps forward and catches blow into left palm.

674. Left man grips wrist of punching hand.

675. Left man kicks into midsection with right foot as he pulls captured arm forward; right man blocks down with left forearm.

676. Right man counters with left hooking kick into midsection; left man blocks down with right forearm.

Left man sidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)



675



674



676



677

ELEVENTH ROUTINE

Starting position.

Both men step back with right foot into low fist on-guard.

677. Right man attacks with right hooking kick; left man slide-steps forward and blocks outward with left forearm.

678. Left man counters with right punch to face; right man blocks upward with left forearm.

679. Right man counters with right fist into face; left man blocks upward with left forearm.

Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

Return to starting position. (END)



679



678

680



681

TWELFTH ROUTINE

Starting position.

Both men step back into low fist on-guard.

680. Right man attacks with right hooking kick; left man slide-steps forward and blocks outward with left forearm.

681. Left man counters with right forward kick; right man blocks with crossed wrist block down.

682. Right man counters with right forward kick; left man blocks down with left forearm.

683. Left man slidesteps back into low fist on-guard; right man steps back into low fist on-guard.

684. Return to starting position.

685. Bow.

Return to starting position. (END)



682



683



684



685

TRIPS AND THROWS

The trips and throws used in contest karate are simpler than throws used in contest judo. They do not require the same development of technique as judo throws. Whereas in contest judo the throw wins the primary point, there is no point given for the throw in contest karate; the throw serves only to put your opponent into weak position so that a point blow can be delivered. Trips and throws are only allowed for brown and black belt level contest. Purple belt contestants are not permitted to use trips and throws. When the throws and trips are demonstrated for achievement of belt degrees, they are executed in formal style with partners bowing at the start and after the throw is completed.

HOOKING TRIP

Starting position (the same position as for the routines).

Bow.

Return to starting position.

686. Both men step back with right foot into low fist on-guard.

687. Right man slidesteps forward, attacking with fist (left hand); left man slidesteps forward and blocks upward with left forearm.

688. With right hand, left man grips cloth at opponent's upper arm, and with left hand grips opponent's cloth. After gripping, he rocks opponent back so that his right foot bears most of his weight.

689. Left man hooks opponent's forward foot at tendon with instep (top of foot) and swings it forward, continuing pushing back motion with arms. It is the combination of foot and arm work which makes the trip successful.

690. As hooked foot is brought up and opponent's balance is completely lost, left man reverses direction of arm movement, pulling opponent toward him, down, and around.

691. Point is demonstrated by delivering punch (as shown) or kick after opponent is on ground.

Both men resume starting position.



686



687



688



689



690



691

SWEEPING TRIP

Starting position.

Both men step back with right foot into low fist on-guard.

Right man slidesteps forward, attacking with left-handed slash; left man slidesteps forward and blocks upward with left forearm.

With right hand, left man grips cloth at opponent's upper arm and with left hand grips opponent's wrist. After gripping, he rocks opponent back so that his weight is mainly on right foot.

692. With bottom of right foot, left man sweeps opponent's foot.

As swept foot is brought up and opponent's balance is completely broken, left man reverses direction of arm movement, pulling opponent toward him, down, and around.

Left man delivers punch or kick when opponent is on guard.

Both men resume starting position.

STRAIGHT LEG THROW

Starting position.

Both men step back with right foot into low fist on-guard.

693. Right man slidesteps forward, attacking with left-handed slash; left man slidesteps forward and brings rear foot up against forward foot; he blocks upward with left forearm and then grips opponent's upper arm with right hand and opponent's wrist with left hand.

694. Left man places extended left leg behind opponent's leg.

695. Left man executes throw by first pulling opponent toward him, so that his balance is broken, then down and around.

696. Left man delivers punch or kick when opponent is on ground.

Both men resume starting position.

INSIDE SWEEPING FOOT THROW

Starting position.

Both men step back into low fist on-guard.

Right man slidesteps forward, attacking with left-handed slash; left man slidesteps forward and blocks upward with left forearm.

With right hand, left man grips cloth at opponent's upper arm and with left hand grips opponent's wrist; after gripping, he rocks opponent back so that his weight is mainly on right foot.

697. Left man sweeps opponent's forward foot from inside with bottom of left foot.



692



693



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698. As the swept foot is brought up and out and opponent's balance is completely broken, left man reverses direction of arm movement, pulling opponent toward him, down, and around.

Left man delivers punch or kick when opponent is on ground.

Both men resume starting position.

DOWN ON KNEE BACK TRIP

Starting position.

Both men step back into low fist on-guard.

Right man sidesteps forward, attacking with left slash; left man sidesteps forward and brings rear foot up against forward foot; he blocks upward with left forearm, then grips opponent's upper arm with right hand as he grips opponent's lapel with left hand.

699. Left man lowers himself onto right knee (his grip on standing man helps to ease him down), placing himself so that his left knee is behind opponent's legs.

700. Left man executes throw by first pulling opponent toward him so that his balance is broken, then down and around.

701. Left man delivers punch when opponent is on ground.

Both men return to starting position.



700



701



699

ADVANCED BROWN BELT FORM (FIRST BROWN BELT)

This is the only formal technique required for the degree of Advanced Brown Belt (First Brown Belt). The other requirement for the achievement of the degree is contest points.

There are 90 moves in this long form. In order to make the movements easier to follow, we have included some photos which show the transition from one position to another. These transitions are indicated by (A), following the photo number. There is never a hesitation at the transition position. Unlike the other forms, this one has a combination of fast and slow movements. The fast action is done, as usual, with snap, drive, and force. The slow movements are done with exaggerated precision—flowing, graceful, elegant—yet masculine and strong. Fast actions are indicated by (f) and slow actions by (s), beginning with 723. Before that photo, all actions are fast.

702. Starting position.

703. Bow.

704. Return to starting position.



702



703



704



705



706



707



708



709



709A

705. Ready stance.
 706. Left punch, right step.
 707. Right punch, left step.
 708. Right step, right block up.
 709. Left step, left block up.
 709A. Pivot on ball of left foot counterclockwise to face rear.

710. Right step; right block down.

710A. Pivot on ball of left foot, turn counterclockwise 360 degrees and face rear.

711. At completion of turn, as you place right foot down, right block down.

712. Pivot on ball of left foot, step counterclockwise with right foot to right side; left hand slashes forward.

713. Pivot on ball of right foot, turn clockwise 180 degrees, and step to left side with left foot, right hand slashes forward.

714. Pivot on left foot, turn counterclockwise to face rear, punch with right.

710



710A



711



712



713



714



715



716



717



718



718A



719



715. Left foot in place, right kick.

716. As right foot is placed down, punch with left.

717. Left foot kick.

718. As left foot is placed down, punch with right.

718A. For this turn, left foot does not step; pivot on ball of left foot and step around counterclockwise, ending to face at a 45 degree left front. Hands are held palm out and make sweeping movement with turn.

719. Hesitate at end of turn.

720. Backhand slash, right hand.

720A. Pivot on right foot, turn clockwise to face right front. Hands make sweeping motion.

721. Hesitate at end of turn.

722. Backhand slash, left hand.

722A. THIS IS THE FIRST OF THE SLOW MOVEMENTS. Pivot on left foot, turn counterclockwise to face left front.

723. Place right foot forward, extend right fist, bring left fist to side.

720



720A



721



722



722A



723



724



724A



725



726



727



728



724. This is a complete movement (not transitional) though very slight. Turn to look right front and point right foot to begin pivot (s).

724A. Pivot on ball of right foot, turn clockwise to face right front, left hand extended in slash position (s).

725. Hesitate.

726. Punch out with left (s).

727. Slight gesture. Begin pivot on left foot, look toward left front (s).

728. Pivot on ball of left foot counterclockwise to face left front. Complete movement with right foot forward, left hand forward in slashing attitude (s).

729. Without stepping, pivot on both feet, turn counterclockwise to face right rear. Hands in raised slashing on-guard (s).

729A. Left foot in place, step with right foot to right rear (s).

730. Complete movement with right foot forward, left hand in slashing position (s).

731. Slight movement. Look to left rear, begin pivot on right foot (s).

731A. Pivot on right foot, stepping clockwise with left foot (s).

732. Complete movement facing left rear, left foot forward, right hand in slashing position.

729



729A



730



731



731A



732





733



733A



734



735



735A



736

733. Three simultaneous gestures, slow but definite. Look to right front, pivot left foot, extend arms to side (s).

733A. Pivot on left foot, step around counterclockwise, arms merely follow movement of body (s).

734. Complete movement facing right front, right foot extended, left hand forward (s).

735. Look to right rear, start to pivot right foot (s).

735A. Pivot on right foot clockwise.

736. Complete movement facing right rear, left foot forward, right hand extended in slashing attitude (s).

737. Look front, pivot left foot (s).

737A. (Note: Fast movements follow.) Pivot counterclockwise to face front.

738. As you place foot down to complete turn, execute back-knuckle blow with vigor (f).

739. Forward high kick, right foot (f); set right foot down forward.

740. Double arm block outward, elbows in (f).

741. Left hand punches cross body (f); step forward with right foot.

737



737A



738



739



740



741





742



743



744



745



746



747

742. Step forward with left foot, punch cross body with right fist (f).

743. Step forward with right foot into ready stance (f).

744. Turning clockwise, make 180 degree turn to face rear, blocking down with right arm, right foot forward (f).

745. Step with left foot into ready stance (f).

746. Step with right foot to left rear, block outward with right forearm (f).

747. Left foot in place, take another step out with right foot, punch with left fist (f).

748. Step with left foot to right rear, block outward with left forearm (f).

749. Right foot in place, take another step out with left foot, punch out with right fist.

750. Step out with right foot into ready stance (f).

751. Turn counterclockwise, step with left, pivot on right foot, block down with left arm (f).

752. Step forward with right foot into ready stance (f).

753. (Note: Slow movements follow.) Extend arms, palms down (s).

748



749



750



751



752



753





754



755



756



757



758



758A

754. Place right foot lightly forward, toe pointed outward, bearing only slight weight; swing arms into crossed open-hand position (s).

755. Step forward with right foot, hands in slashing on-guard (s).

756. Place left foot lightly forward, cross open hands (s).

757. Step forward with left foot, hands in slashing on-guard (s).

758. Raise right foot (this is not a kick) (s).

758A. Pivot on left foot (using raised leg as counterweight), turn counterclockwise (s).

759. Complete turn facing rear, place right foot down (s), block down with right arm (f).

760. Step with left foot into ready stance (s).

761. Step with right foot (f), slash with right hand.

762. Pivot on left foot, step counterclockwise to face right side into ready stance (s).

763. Slash and step to right rear with right hand, right foot (f).

764. Step and slash to right front with left hand, left foot (f).

759



760



761



762



763



764





765



766



767



768



769



770

765. Turn counterclockwise, pivot on left foot to face left side, assume ready stance (s).

766. Step and slash to left rear with left hand and left foot (f).

767. Step and slash to left front with right hand and right foot (f).

768. Left foot in place, step and block to front with right hand, right foot (f).

769. Step and block to front with left hand, left foot (f).

770. Step forward with right foot into ready stance (s).

771. Pivot on left foot, turn clockwise, step to rear with right foot, block outward with right hand (f).

772. No foot movement, Block downward with right arm (f).

773. Step to rear with left foot, block outward with left arm (f).

774. Block downward with left arm (f).

775. Leaping side kick, right foot (f). Land with right foot forward.

776. Right elbow blow. Slap right forearm with left hand (f).

771



772



773



774



775



776





777



778



778A



779



780



781

777. Without stepping, pivot on both feet, turn counterclockwise to face front, block upward with left arm (f).

778. No foot movement. Block down with left arm (f).

778A. Pivot on left foot, turn counterclockwise 360 degrees (f).

779. At the completion of the turn, squat with left foot forward, slap mat with right hand (f).

780. In continuous motion from 779, spring up, kick forward with right foot (f).

781. Land with right foot forward, crossed-arm block upward (f).

782. Step counterclockwise to face left side, block up with right arm (f).

783. No foot movement. Punch out with left fist (f).

784. Pivot on left foot, step counterclockwise to rear with right foot, block upward with right arm (f).

785. No foot movement. Punch to rear with left fist (f).

786. Pivot on left foot, step counterclockwise to face right side, block upward with right arm (f).

787. No foot movement. Punch out with left fist (f).

782

783

784



785

786

787





788



789



790

788. Right foot in place, step to front with left foot; backhanded knuckle blow with left fist (f).

789. Punch and kick with right hand and foot (f).

Place right foot back, assume ready stance (s).

Assume starting position (s).

Bow.

Resume starting position. (END)

BLACK BELT FORMS

FIRST FORM

This is a slow motion form. All moves except one (indicated in the instruction) are executed with exaggerated precision, deliberate hesitation between moves, and flowing, strong gestures. There is nothing feminine about the appearance of this form; it is tiger-like in its grace.

Starting position.

790. Position of meditation: feet apart, knees slightly bent, head down, hands palm down.

Return to starting position.

Bow.

Return to starting position.

791. Ready stance.

792. Step forward with right foot, double crossed-arm block, open hands.

793. Outward block with both forearms.

794. Slashing block to left front with left hand.

795. Return to ready stance.

796. Left-handed parry, cross-body (pushing motion).

791



792



793



794



795



796



797. Return to ready stance.
798. Slash straight forward with left hand.
799. Return to ready stance.
800. Blocking position as shown. This is a stylized gesture. Imitate photo.
801. Block outward with left hand, palm up.
802. Pushing (parry) gesture cross-body with left hand.

797



798



799



800



801



802



803



804



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806



807



808

803. (Note that there has been no foot movement since 793.) Step forward with left foot, crossed-arm block upward.

804. Palm up, block outward with right hand.

805. Turn hand over and block outward with right hand.

806. Step forward with right foot, crossed-arm block upward.

807. Open hands, make circular motion with both hands, end with hands touching, palms up.

808. Return fists to ready position.

809. *This is a fast move.* Return to hand position in 807, with quick motion and then return to fist ready position, 810. (In the entire form, this is the only motion accompanied by audible Ki-ya.)

811. Bring open hands together, palms facing each other.

812. Pushing forward motion with both hands, arms fully extended.

813. Return fists to ready position.

814. Bring open hands together, palms facing.

815. Step back with right foot, push forward with both hands, arms extended.

809



810



811



812



813



814



815



816



817



818



819



820



821

816. Bring fists back to ready position.

817. Bring open hands together, palms facing.

818. Step back with left foot as both hands push forward, arms fully extended.

819. Return fists to ready position.

820. Assume stylized blocking hand position.

821. Step forward with left foot and assume meditative stance.

Return to starting position.

Bow.

Return to starting position. (END)

SECOND FORM

There are no fast movements in this form.

Assume starting position.

822. Assume meditative stance.

Return to starting position.

Bow.

Return to starting position.

823. Step forward with left foot, left hand in fist on-guard.

824. Block downward with right forearm.

825. Return to left hand fist on-guard.

826. Punch upward with right fist.

827. Return to left fist on-guard.

822



823



824



825



826



827



828



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830



831



832



833



828. Block downward with left forearm.

829. Block up and outward with left forearm.

830. Step forward with right foot, assume right fist on-guard.

831. Block down with left forearm.

832. Return to right fist on-guard.

833. Punch upward with left fist.

834. Return to right fist on-guard.
835. Block down with right forearm.
836. Block up and outward with right forearm.
837. Step forward with left foot, assume left hand slashing on-guard.
838. With left hand, make half a circle with palm away. Direction of the movement is down, out, and up.
839. At finish of movement in 838, assume left slashing on-guard.

834



835



836



837



838



839



840



841



842



843



844



845

840. Block down with left open hand.
841. Parry cross-body with left open hand.
842. Return to left slashing on-guard.
843. Block down with right open hand.
844. Draw right elbow back, then stab straight forward with right open hand.
845. Step forward with right foot and assume right hand slashing on-guard.

846. Make half-circular movement with right open hand, palm out.
847. At finish of movement in 846, return to right slashing on-guard.
848. Block down with right open hand.
849. Parry cross-body with right open hand.
850. Return to right slashing on-guard.
851. Block down with left open hand.

846



847



848



849



850



851



852



853



854



855



856



857

852. Draw left elbow back, then stab straight forward with left open hand.

853. Return to right slashing on-guard.

854. Place left open hand under right forearm.

855. Extend right hand forward fully, slide left hand up under right arm. Step back with right foot as arm movements are executed.

856. Place right open hand, palm down, beneath left forearm.

857. Step back with left foot, extend left arm fully, slide right hand underneath left arm.

Meditative position.

Return to starting position.

Bow.

Return to starting position. (END)

THIRD FORM

All movements are in slow motion.

Assume starting position.

Assume meditative stance.

Return to starting position.

Bow.

Return to starting position.

858. Extend arms fully to sides, palms down.

859. Bring extended arms together, forward, palms facing.

860, 861, 862. Are a continuous movement. Bring arms down to sides, up and outward (describing a full circle), finish movement with arms extended forward.

863. Hesitate.

858



859



860



861



862



863



864



865



866



867



868



869

864. Place right forearm over left, palms down.

865. Assume on-guard toward left front, stepping with left foot.

866. Draw right hand to side as left open hand makes block upward.

867. Block down with left hand.

868. Resume on-guard.

869. Block down with right hand.

- 870. Draw right elbow back.
- 871. Stab out with right open hand.
- 872. Resume on-guard.
- 873. Step forward with right foot to right front. Assume on-guard.
- 874. Block up with right hand.
- 875. Block down with right hand.

870



871



872



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874



875



876



877



878



879



880



881

- 876. Resume on-guard.
- 877. Block down with left hand.
- 878. Draw left elbow back.
- 879. Poke straight out with left open hand.
- 880. Resume on-guard.
- 881. Step front with left foot and assume slashing on-guard.

- 882. Back of hand parry outward, right hand.
- 883. Palm of right hand parry, cross-body.
- 884. Resume slashing on-guard.
- 885. Stab straight forward with right open hand.
- 886. Resume on-guard.
- 887. Heel of palm blow upward with right hand.



882



883



884



885



886



887



888



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890



891



892



893

- 888. Resume on-guard.
- 889. Palm-up slash, cross-body, left hand.
- 890. Turn palm down, then reverse slash.
- 891. Step forward with right foot, assume slashing on-guard.
- 892. Backhanded parry, left hand.
- 893. Palm-of-hand parry, cross-body.

- 894. Resume on-guard.
- 895. Stab forward with left open hand.
- 896. Resume on-guard.
- 897. Heel-of-palm blow upward, left hand.
- 898. Resume on-guard.
- 899. Palm-up slash, cross-body, right hand.

894



895



896



897



898



899



900



901



902

900. Turn palm down, reverse slash.

901. Continue slashing motion of 900 backward, step back with right foot, assume raised arm slashing on-guard.

902. Step back with left foot, reverse arms to raised arm slashing on-guard.

Assume meditative stance.

Return to starting position.

Bow.

Return to starting position. (END)

FOURTH FORM

All movements are in slow motion.

Assume starting position.

Assume meditative stance.

Return to starting position.

Bow.

Return to starting position.

903. Ready stance.

904. Left foot in place, point right foot to right side, place hands fist over fist at left side.

905. Place right foot at left knee. Hesitate.

906. Extend right leg fully. Hesitate.

907. Place right foot down, as you make back-knuckle blow with right fist, place left palm under right elbow.

908. Without stepping, pivot on both feet to face left side, place fist over fist at right side.



903



904



905



906



907



908



909



910



911



912



913



914

909. Place left foot at right knee. Hesitate.

910. Extend left leg fully. Hesitate.

911. As left foot is placed down, make back-knuckle blow with left fist, place right palm under left elbow.

912. Step to front with right foot, place fist over fist at left side.

913. Draw right foot to left knee. Stork stance. Hesitate.

914. Extend right leg fully forward. Hesitate.

915. As right leg is placed down, make backhanded knuckle blow with right fist, place left palm under right elbow.

916. Without stepping, pivot counterclockwise to face rear, fist over fist at right side.

917. Place left foot at right knee. Hesitate.

918. Extend left leg fully. Hesitate.

919. As left foot is placed down, make backhanded knuckle blow with left fist, placing right palm under left elbow.

919A. Pivot on left foot, swing right foot around counterclockwise to make 180 degree turn.

915



916



917



918



919



919A



920



921



922



923



924



925

920. At finish of turn, place right foot forward, assume fist on-guard.

Stork stance. Hesitate.

921. Make low kick forward with ball of right foot as you punch down with right fist. Hesitate.

Return to stork stance.

922. Kick to right front, low, with edge of right foot as you make edge of fist blow with right hand. Hesitate.

Return to stork stance.

923. Kick to left front with inside edge of right foot, as you punch downward with heel of closed hand.

Return to stork stance.

924. Right fist on-guard.

925. Pivot on both feet, turn counterclockwise to face rear, assume left fist on-guard.

Facing rear, repeat movements as in 920 to 924, end with left fist on-guard.

926. Without stepping, pivot left foot, pointing toe to 45 degrees, shift body slightly (counterclockwise).

927. Hook kick to rear with right foot. Hesitate.

928. Left foot in place, put right foot down on mat (toe pointing right), fists palm-over-palm at right side.

929. Hook kick to front with left foot.

930. Return to ready stance.

Return to starting position.

Bow.

Return to starting position. (END)



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FIFTH FORM

All movements are in slow motion.

Starting position.

Position of meditation.

Return to starting position.

Bow.

Return to starting position.

931. Ready stance with forearms extended, fists held palm up.

932. Feet in place, double-handed slash to right using sweeping gesture.

Return to extended forearm ready stance, as in 931.

933. Double-handed slash to left, sweeping gesture.

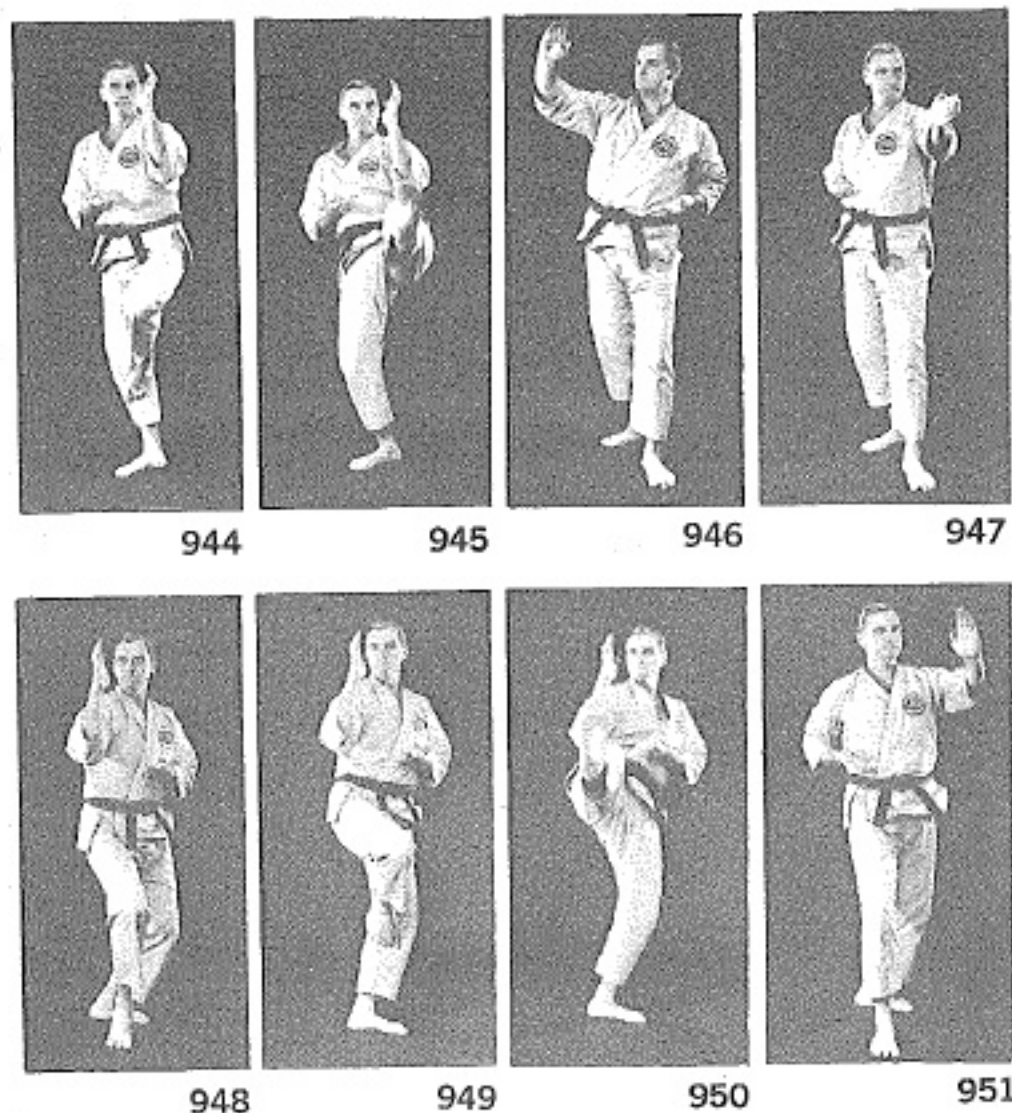
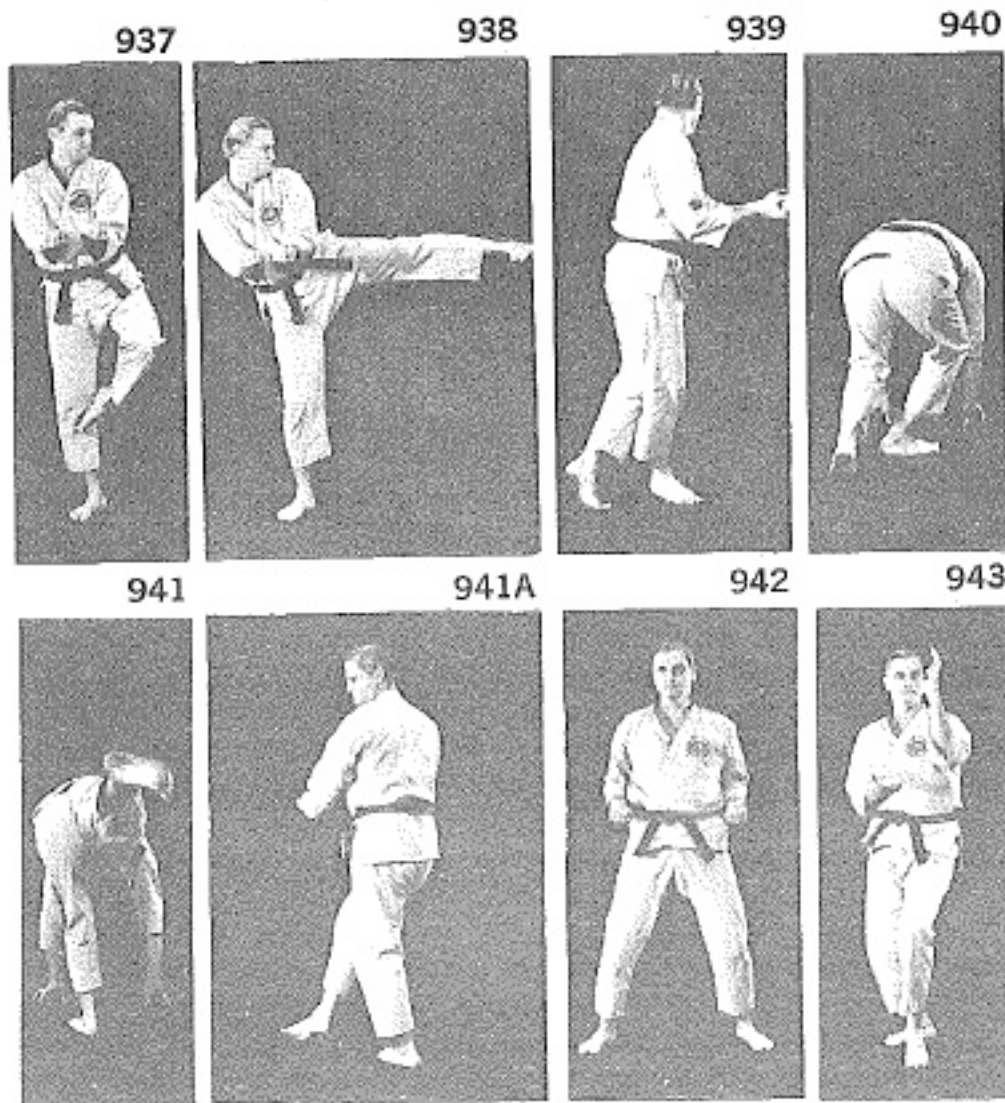
Return to extended forearm ready stance.

934. Draw right leg up, hesitate.

935. Extend right leg to right side.

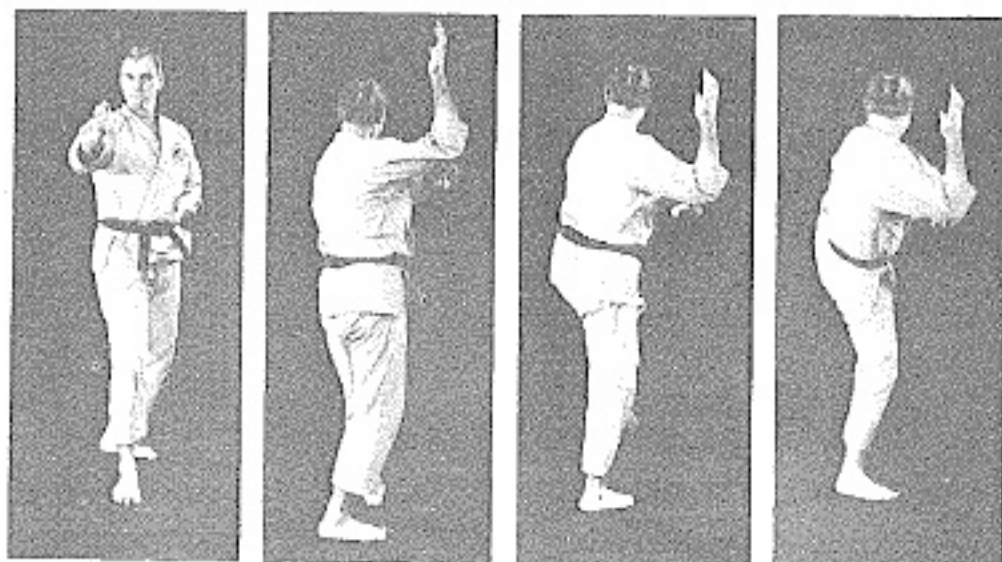
936. Place right foot behind left foot, cross-legged, knees slightly bent.

937. Draw left leg up, hesitate.
938. Extend left leg to left side.
939. Place left foot down so that toe points to rear, while right toe continues to point front.
940. Pivot on left foot, turn to rear, place both hands on mat.
941. Kick up with right foot.
- 941A. Push up with hands, swing right leg counterclockwise.
942. Continuation of this brings you facing front in standard ready stance. Right foot does not touch mat until turn is completed.
943. Ceremonial fighting stance, left hand and foot forward.



944. Draw left foot to right knee.
945. Kick forward with left foot.
946. Place left foot down forward, right hand slash block up to right.
947. Left open hand stab forward, draw right open hand to right side.
948. Step forward with right foot into ceremonial fighting stance, right hand forward.
949. Draw right foot to left knee.
950. Kick forward with right foot.
951. Place right foot down forward, left hand slashing block up to left.

952. Right open hand stab forward, draw left open hand to left side.
953. Pivot on both feet counterclockwise to face rear. As turn is made, raise right hand in slashing on-guard, left open hand under right elbow, palm down.
954. Draw left foot to right knee.
955. Kick to rear with left foot. Hesitate.
956. Place left foot down, point toe to side, shifting hands to reverse position shown in 953.
957. Draw right leg up.
958. Hook kick with right leg.
959. Place right foot down in front of left foot, point toe to side. Place foot down, switch hands to return to position in 953.

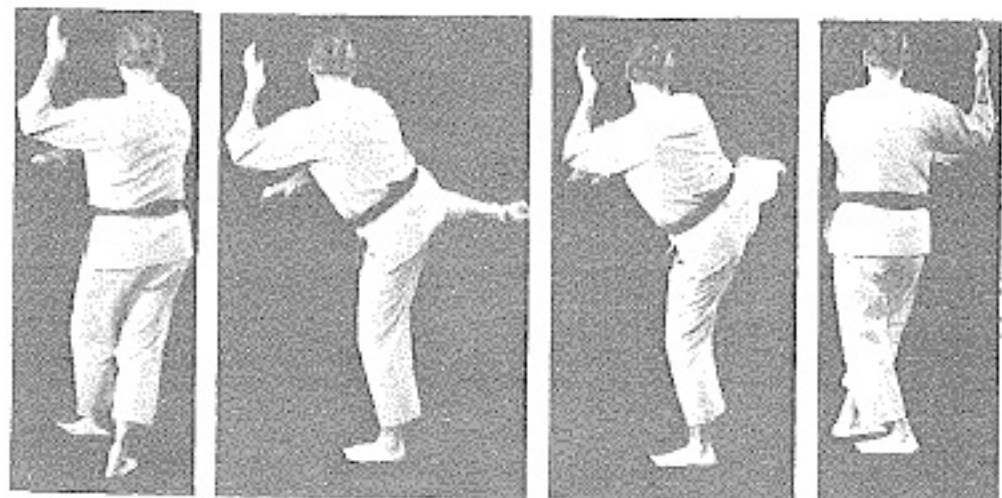


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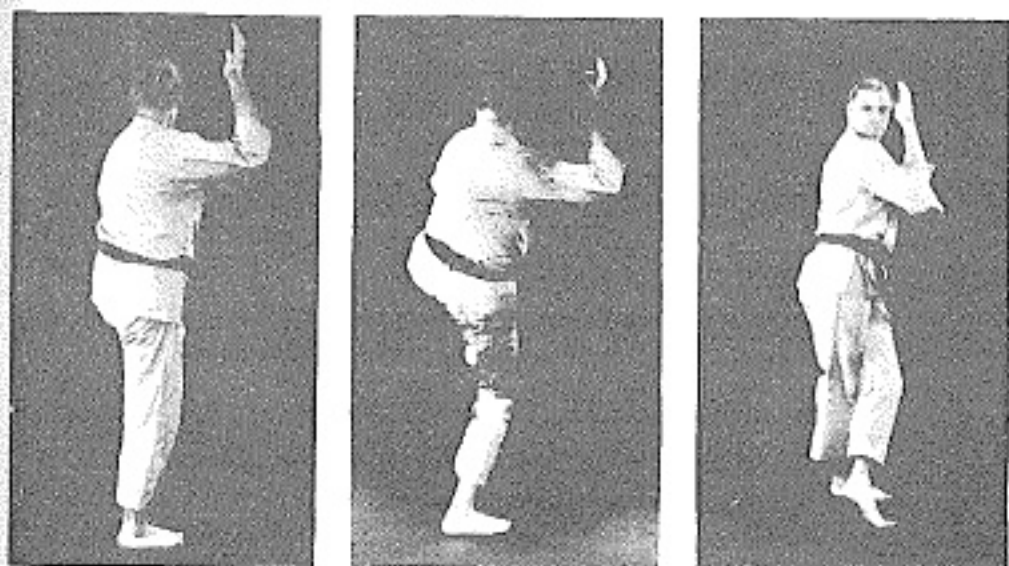


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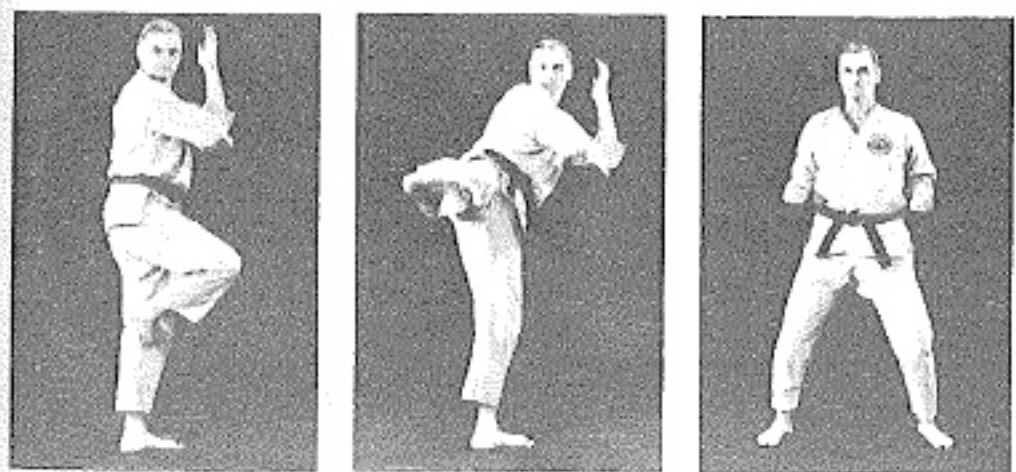
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960. Draw left leg up to right knee.
961. Side snap kick toward rear with left leg.
962. Right foot in place, put left foot down in front of right foot as body turns to face front. Place foot down, shift hands to reverse position.
963. Draw right foot up to left knee.
964. Kick toward front with right foot.
965. Place right foot down to assume ready stance as fists are placed at sides.

Starting position.

Bow.

Starting position. (END)

KARATE FOR MODERN USE: A Guide for Karate in Physical Education, for Recreation Centers and "Y" Programs

Karate is gaining in popularity everywhere in the world. Young people can be attracted to "Y" and community recreation centers if karate is offered as an activity. Physical education programs can be diversified and expanded through the inclusion of karate as sport and for exercise. To make it completely appropriate as a school and community activity, some simple changes must be made in the rules of contest and in the method of presenting and teaching karate.

As played by traditional rules, contest karate is unacceptable for physical education classes, inappropriate for "Y" and recreation center activity and inconsistent with modern concepts of sport. The traditional rules of contest karate and the teaching methods of the traditional instructor are a reflection of the Samurai-warrior mentality—relics of the past. Traditional karate is an anachronism in a space-age society which is deeply concerned with the problem of violence and is desperate for rational, humanistic, fraternal attitudes and behavior. The feudal concepts which lie behind the arguments for "authentic" karate are not merely pathetic, they are dangerous.

Civilizing of karate contest is simple. Karate *can* be played as an exciting, marvelous sport, without diminishing the fun or the physical benefits; all that is needed is a change in the rules.

The objectives of physical education are: body development, training in body skills and the introduction of activities which promote physical health. Hopefully, these physical activities, introduced in the classroom, will prove interesting enough so that many of the students will continue to practice them for health and fitness. A logical place for such continuing practice is in the community recreation center, in the "Y" and in clubs and groups formed for that purpose.

Precedents in Other Sports

Fencing is an adaptation of a combat skill. "Authentic" fencing might be described as a match in which one of the players killed the other. We would hardly recommend "authentic" fencing for a physical education program. We have made it a safe sport. Archery might be defined as "true" archery if humans were used as targets and as "fake" archery if boards with circles inscribed on them were substituted for the human targets. We do not use human targets in physical education classes. Likewise, we should

refuse to accept the view that karate rules are immutable. Karate rules are made by human beings, not by gods, and as modern human beings we can choose to make rules which protect the safety of the players.

Within the general area of physical education there is a specific problem with respect to contest. From a rational point of view, what does contest have as its objective? Contest can be anything from a highly technical demonstration of skill to a highly emotional game in which the "side" is as important as the skill. A contest can be terribly exciting with very little of the element of physical risk, or it can be exciting mainly because of the element of physical danger to the players. Contest can be oriented to the participants or it can be oriented to the spectators.

Keeping in mind the objectives of physical education, contest should be:

- a. a demonstration of skill.
- b. exciting without needless physical danger.
- c. oriented to the participants, rather than to the spectators.

The commonly accepted contest rules of traditional karate limit the target areas for point blows to the *most vulnerable* body areas—face, throat, midsection and kidneys. This is a direct reflection of combat goals, not sport goals. For sport use of karate, the targets should be changed to the body areas *least vulnerable* to permanent or serious injury.

Technically, and according to the rules, contact blows are not made; points are given for blows delivered to within two inches of the intended target. That is, points are awarded for a blow which might have been delivered, and which the opposing player has not clearly blocked. A *token* block is enough to invalidate the point. There are two main problems which arise from this peculiar set of rules. 1. Point blows are not easy to judge. 2. Accidents in training or contest result in serious injury.

In fact, and in defiance of the stated rules, contact is being made in contest karate. Because of the target areas for point blows, when contact is made accidentally, the danger of injury is great. When contact is made deliberately, the match is not conducted as a demonstration of skill, but as a show.

When karate matches are played for spectators who are not able to judge or evaluate skill, the only attraction is the promise of dangerous excitement. Contestants, therefore, subject themselves to the possibility of injury in order to draw crowds. Karate players

who have prize money at stake may be willing to make that choice, but it is certainly not the purpose of physical education teachers or Y directors to encourage the kind of play which attracts a blood-thirsty crowd. That is not sport—it is spectacle. The fact that spectacle is popular is no reason to encourage it in schools and in community organizations.

By changing the point target areas from face, throat, midsection and kidney to upper chest, upper back, and upper arm, karate contest could be made entirely consistent with the purposes of physical education and with the aims of community organizations which encourage fitness activities.

Highly skilled karate players can control their blows with great precision—most of the time. But most of the players who are practicing karate are not highly skilled players. New players have very little control over their blows. If a highly skilled player makes accidental contact, he is striking into a dangerously vulnerable body area with a dangerously fast blow! Less skilled players might not make contact with as much force as the more advanced players, but they are more likely to make contact, thereby increasing the possibility of accidental blows to the vulnerable body areas.

966. A "point" blow. Theoretically, no karate blow in a contest comes closer than this. The point is valid because it is clear that the defending player on the left could have been hit; he was not making the blocking action necessary to invalidate the point. Man on the right makes a good point-winning blow.

967, 8. But, if the left player had been moving forward as the blow was delivered, he would have been hit. It makes no difference whether he moves in to make his own attack or he moves forward awkwardly—he gets hit.

969. Or, the attacking player simply might not have adequate control of his punch—left man gets hit.

970. The skilled player can control his blow. But accidental contact, using this blow and this target, would be dangerous. The consequences of a forceful blow into the throat might be very serious.

971. Equal skill would be needed to make a point blow to the upper chest or upper arm; only the element of danger would be removed.



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972, 973. The blocking procedure and the blocking skill needed to stop the dangerous blow and the safe blow are almost identical.



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975

974, 975. Especially when poking hand blows are used and the target area could be the eyes, serious injury can result from accidental contact.

976. Equal skill would be needed to deliver the safe blow.

977, 978. Blocking the safe blow and blocking the dangerous blow; the defending techniques are almost identical.

979. Blows to the head are potentially dangerous. Forceful blows to the head can result in serious and permanent injury. The player who is highly skilled, can, most of the time, control his blow, as shown.



976



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981

980. But there is no need to use the head as a target area; equal skill on the part of the players could be demonstrated if the point area were changed to the upper arm or chest.

981. Some contest rules permit groin kicks for points.

982, 983. Equal skill and greater versatility of technique could be demonstrated by changing the point area to the upper leg. An accidental contact kick to the upper leg would be painful, but not so serious as an accidental contact kick to the groin.

984, 985. The blocking actions required to stop a kick to the groin and a kick to the upper leg are almost identical.



982



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984



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987

986, 987. Kicking into the face or head is a wildly spectacular technique, great for giving the spectators thrills, but hard on the participant who is accidentally kicked.

988, 989. A show of technique with considerably greater safety for the contestants could be made by changing the target area to the upper arm.



988



990



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991



992

990. Blocking technique for a high kick.

991, 992. The rear body targets for kicks are the head and the kidney.



993

993. The upper back would be a more suitable target area for sport.



995

Let me repeat: Highly skilled karate players do not *often* make the mistakes illustrated in the foregoing photos; they do make them. Moderately skilled players are more likely to make mistakes. The only way to encourage the increased acceptance of karate as a modern sport, is to make it possible for greater numbers of individuals to play it with relative safety.

Specific rules of karate contest are made by the sponsoring club, group or school. There is no reason why your club, group or school cannot adopt modern rules of play immediately. Karate could have a great future in physical education. But it must stop living in the past and begin to live and think in the present.

You, as an individual, group, club, or teacher, could be instrumental in bringing about that change.



994

994. Blocking would require the same amount of skill.

995. Punching into the kidney should not be permitted for sport karate. Accidental contact causes considerable pain; a forceful hand or foot blow into the kidney can be serious.

Control Exercises

To reduce further the possibility of accident in sport karate, students should be trained to develop control before they are permitted to engage in free-style practice. In beginning practice, both partners are stationary. As skill develops, partners should move around to simulate contest conditions.

996, 997. Right man practices a fully-extended punching blow, stopping within two inches of the target. The man who acts as target, holds his hand in position to represent the target point. If contact is made, as it might be by beginning students, no pain or injury results. When accidental contact does not result in pain, the students feel more free to practice vigorous, fully-extended blows.



996



997



998

998. Kicking practice for development of control can be done in a similar manner. Target partner holds his hand out a few inches away from his belt; kicking partner can practice without danger of hurting the target partner.

In some public schools, the problem of safety has been solved by eliminating the contest phase of karate and teaching only the one- and two-man forms and routines. Although this is a sensible solution, it is one which does not suit those students for whom the really exciting aspect of karate is competition and tournament.



999. Though some schools use the traditional target points, they train in protective devices and wear boxing gloves. My students overwhelmingly reported that the body-protection devices hampered free movement and made them feel awkward. When protective devices are used, they minimize training accidents, but do not minimize contest accidents.

999



1000



1001

1000, 1001. Although it offends traditionalists in karate to view karate as "fun," fun is one of the primary incentives for karate play in modern times. My students experimented with ways of playing karate which were great fun for them and for the other student-spectators. Instead of making points with hand blows, they used colored chalk to mark a point on the opponent player. Instead of striking at a body target area, they attached a toy balloon to serve as the target. Not only did these improvisations encourage the students to "enjoy" karate, but it prevented a pompous solemn attitude toward the activity. Any game is important while we are playing it, or it would not be worth the physical effort and the time involved in practicing. But, a sense of proportion and balance is especially needed to make karate a modern activity. When we practice karate today, we are not Samurai warriors preparing to kill in combat; we are living in the 1970's and enjoying vigorous, wholesome recreation!

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BRUCE TEGNER is a specialist in self-defense and sport forms of weaponless fighting. He is regarded as this country's outstanding authority, teacher and innovator in the field.

He was, literally, born to the teaching of unarmed fighting skills; both his parents were professional teachers of judo and jiu-jitsu and they began to train him when he was two years old! Until he was eight years old, his mother and father taught him fundamentals; after that, he was instructed by Oriental and European experts.

In a field where most individuals study only one phase of work, Mr. Tegner's background is unusual. His education covered many aspects of the various kinds of weaponless fighting and included instruction in sword and stick fighting, as well. Before he gave up competitive judo, he became the California state judo champion. He holds black belts in judo and karate.

Although Bruce Tegner was trained in the traditional style of karate, he introduced innovations and modernizations as soon as he began to teach. He separated and distinguished between sport and self-defense aspects of karate; he changed the method of teaching and he made both self-defense and sport karate more appropriate for present day use.

In the U.S. Armed forces, Mr. Tegner trained instructors to teach unarmed combat and he coached sport judo teams. He has taught men, women and children. He has taught exceptionally gifted children and disabled and blind students. He has trained actors and devised karate fight scenes for films and TV. He has devised a special course of instruction which is used by law enforcement agencies and college police science courses. He has devised an original, practical course of self-defense for boys and men which is taught in physical education classes. With Alice McGrath, he devised a special course of self-defense for girls and women which has been widely adopted for secondary school physical education classes. From 1952 to 1967 he operated his own school in Hollywood. He now devotes his full time to writing, research and teacher training.

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