

The Wrist Lock Articles



by Keith Pascal

This is NOT a Free eBook!

Please don't give out copies of this book. It is unethical, dishonest, and not befitting of a true martial artist.

And I won't be able to write more eBooks, because I will be too busy suing the dishonest people out there!

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If expert counseling of any kind, including legal, is required, the services of competent professional people should be sought for each specific area in question. And you should do a lot of your own research too.

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Introduction

Fortunately for me, Wrist Locks customers are a vocal bunch. At my urging, they have written in. Most of the time to express appreciation for the book, sometimes to ask a question about a technique or tactic.



Not only do past customers email me, but a fair number of editors of other martial arts publications also write with questions and/or article requests.

I have gathered together seven articles for your perusal -- a chapter devoted to each. The last two chapters are articles originally published in other martial arts magazines.

The rest were published in **Martial Arts Mastery: A Tell-All of Tips, Tactics, and Techniques**.

May they offer you valuable advice, and help you on the quest to becoming a wrist-locking expert.

Please don't give copies of this eBooklet to anyone. It is for your eyes only. If you didn't purchase a copy of **Wrist Locks: From Protecting Yourself to Becoming an Expert**, then you shouldn't be reading this.

Enjoy ,

Keith Pascal

Solving a Wrist Locking Problem

Imran wrote in again (with some of the above questions too). He is having the same problems that many folks have, when they learn wrist locks in traditional styles.

It seems to work fine when you practice with a cooperative partner, but there are problems when you take it into the real world. Here's some of Imran's letter:

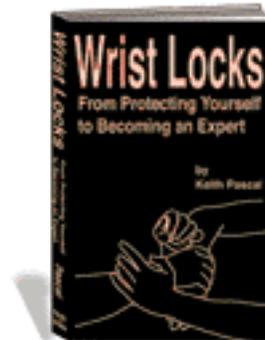
- > ... rigid, those locks do not work. I just don't have
- > the strength to twist his rigid forearm and clenched
- > fists. How do I weaken it?
- >
- > I mean, in all those Steven Seagal films, he just
- > grabs and twists, and the opponents let him twist, but
- > in real, its just too hard. What to do???
- > Immy



First of all, don't try to do those locks on a rigid fist, don't do it when he's clenching, and don't believe what you see in the movies -- half the time.

Now, let me refer you to some actual ways to take a clenched fist, when to do the wrist lock, and even how to watch a martial arts movie:

- 1) Read about how to deal with Resisters, pages 108-109 of the hardback version of "Wrist Locks: From Protecting Yourself to Becoming an Expert."



I can't remember what pages in the eBook version. Email me, if you can't find the right section -- it's in Chapter 7.

- 2) Reread the entire chapter "When to and when not to use wrist locks." It's chapter twelve of the aforementioned book, "Wrist Locks."
- 3) Go to <http://www.kerwinbenson.com/freereports.html?43> and read "Wrist Locks, A Training Exercise For Skeptics." **This article has been included in this eBooklet** -- you are welcome ;-)
- 4) Go to *The Dragons List* and read an older article of mine titled "Wrist Locks in The Movies." **With the Dragons List's permission, this article has also been included in this eBooklet.** It's the last article in the book.



Now, if after you have read all of the above, you still have problems, e-mail me. You will have to be able to describe your particular snafu in detail. I can't help if I don't know what we're talking about.

This support comes as a special bonus with the purchase of **Wrist Locks: From Protecting Yourself to Becoming an Expert ...**

Sorry, but if aren't in our database as a purchaser of **Wrist Locks**, then you aren't intitled to this special offer of email assistance.

I really would like to help everyone, but I am at the point where I am already receiving upwards of 500 martial-arts-related emails per week. I do need to spend time working on new projects and producing the ezine, **Martial Arts Mastery** (still offered for Free).



End note

My wife solves the problem easily. Not only does she recommend it, but I have seen her use it. Once a high school wrestler challenged her to try a wrist lock on him. She grabbed his wrist. He tensed with all of his strength.

She slugged him in the belly. Guess what?

For a second he forgot about tensing that fist. And a second is all that she needed.

P.S. I have also seen her stomp on that same wrestlerwith her foot. She caught him above the foot, but below the shin. Ouch -- not sure what he was trying on her.

The point is ... she always loosens them up first. Understood?



Tip:

How to Learn Wrist Locks Without a Practice Partner

Tre (Ray) wrote in:

Question for ya -- IÕm a jiu-jitsu and mui thai student and a part time bouncer (and black belt in verbal judo). I purchased your wrist lock e-book and pretty much all your e-books.

... I find it hard to practice wrist locks on myself, one hand on the other. Is there anything I can try practicing with, without having to get a partner?

I know if I really want to get fluent with them its going to take getting a partner to practice on, but IÕm having trouble visualizing when IÕm reading how to do it.

Any training tips would be greatly appreciated.

thanx,

tre

I have avoided this question in the past. I think to really get the feeling, you need to wrist lock flesh and bone. It really is the best way.

But I do have a few suggestions. I hope they help:

- * Get Loren Christensen's book on "Solo Training." I haven't read it, but I have recommended it to several readers, and they have been happy.

Also, I highly value Loren's opinion. He's one of the practical ones out there. And he is seasoned. (Maybe he'll send me a complimentary copy, for this small plug -- hint).

- * Study Bruce Lee's equipment. He often had several of his students design contraptions for him to practice eye jabs, shin kicks, and a myriad of other techniques. Could you devise an apparatus -- a machine with an arm that has to have tension to torque and twist it into a lock?

- * Here's the best way to practice locks alone !!! Actually, I lied -- you do need someone. But you don't need a partner.

My wife and I practice wrist lock patterns on each other all of the time. There are two great ones in "Wrist Locks: from Protecting Yourself to Becoming an Expert."

Often, when we are waiting in line for a movie, she'll just grab my hand and start going through a pattern. I cooperate by leaving my wrist loose. I don't resist.

In fact, I don't even pay attention.

She just starts each lock. She doesn't put me in pain. As soon as there is resistance, she flows to the next lock.

I do the same patterns on her wrist, when we watch TV.

So, do you know anyone who could ... lend a hand?



A Practical Exercise for Wrist Lock Reversals

Some guys have style! Jay bought a copy of **Wrist Locks: From Protecting Yourself to Becoming an Expert**. He like it so much, he bought a second copy for his training partner.

What a gift! I'd like to have a training partner like that.

Here's what Jay recently wrote to me:

Keith,

Just a note to say hello and tell you Rick and I have been having fun with your Wrist Locks book.

For a guy like me who has never used locks or bars before, I find the stuff to be vicious; so much so that it seems to me a reversal to be of any value has to be initiated about as soon as the initial lock is.

Otherwise I'm gonna dislocate or break the arm off at the wrist, elbow or the shoulder in a heartbeat.

Which unless I miss my guess will put the other in a world of shock and pain immediately.

Thanks again. I'll be in touch.

Peace,

Jay



Jay is right. If someone is slamming on a swift, hard wrist lock, you don't have a lot of time to counter or reverse the lock. In fact, you barely have any time at all.



So, you can try to start to reverse almost from the beginning, if you can learn to recognize the early sign of which lock is being snapped on you.

If you don't think you could make a reversal before your attacker blasted through your point of no return, you might try this simple but powerful tactic.

When someone is snapping a wrist lock on you, or is pulling you into an arm bar, try to stop the force of the lock by hitting or kicking your attacker.

The idea is to hit early, before you feel the pressure of the lock.

The second you feel the grip, you stop any further torquing motion by punching the face, kicking the shin, or even elbowing the sternum or belly, depending on your body position.

As soon as you hit, then try a reversal from the book.

It's the same idea of softening up your attacker before putting on a lock. This time you are plastering and misdirecting your opponent in preparation for a reversal.

Counters are much easier to effect, if your attacker has just been punched in the nose.

Obviously, for practice purposes, you should treat your partner's nose with respect. Don't really hit it in practice, unless you are working out with someone who is trying to put on a lock hard enough to break your wrist.

Respect your practice partner -- take him or her to breakfast. And no practicing joint locks while waiting for the food to be served.



Martial Arts Tactic -- Just Pretend!

Stu wrote in the other day. We were thinking along the same lines. Here's what he wrote:

"I've thought of a way to confuse your enemy. If you are fighting a boxer, adopt a boxing stance, and suddenly kick him in the shin, and follow up with some other techniques. Try it.

I don't know if it works, but it makes sense."

Great thinking Stu. Yes, it does work -- sometimes.

Let's talk about this tactic:

You can definitely give the wrong impression by pretending. Here are just a few of the ways you can fake out your opponent:

Pretend you are trained in a different style. As Stu said, effect a boxing stance, then kick the boxer when he is in range.

I often adopt a stance from a particular style when I have no intention of doing anything else from that style.

I pretend I have reached my limit, when I have something in reserve. In other words, I pretend they have seen my full speed, when I still have a lot more left in me. I fake that I have extended to my full range, when I have three or four inches of extension left. I pretend I am out of breath (OK, this one is closer to the truth), when I have a few more bursts of energy left in me.

Pretend you don't notice your own telegraphing, when you are really trying to get your opponent to react. Sucker him or her!

Pretend you don't see their technique coming, when you really know way in advance from their own telegraphing. Surprise your opponent.

You can even pretend you are injured.



Major Warning --

especially with pretending you are injured ...

Most folks are lousy actors, myself included. Some of us couldn't pretend our way out of a box.

Our tendency is to over-act. Over-acting is one big telegraph of your intent. The key to making any of this work is to be subtle.

This tactic isn't for everyone. It just won't work if your attacker can figure out your intent.

And don't go by actors on TV or in the movies who are pretending to be hurt, before the final sequence in the last confrontation. Keep in mind, they are actors who are acting the part of someone acting the part of an injured person.

They are over-acting on purpose, so you contrast it with their normal screen behavior.

We have to be much more sly than that.

So, What Does This Have to Do with Wrist Locks?

Because you don't know if you have a lock tight enough on someone, and there is a constant change of pressure while effecting a lock, wrist and joint locks offer some unique opportunities to pretend:

- * Pretend you are trying a lock on one arm, when you are really going for the other one.
- * Pretend you have a painful lock on you, when you can still react
- * Pretend the pressure is so great on a lock being put on you that you couldn't possibly hit or kick. then blast your opponent.
- * Pretend you don't know what you are doing, and then torque your opponent with a solid joint lock.

And a subtle, yet effective variation of this is ...

One of My Wrist Lock Secrets

Here is one of my martial arts secret tactics. It works with most wrist locks. Even though I claim that secrets are few and far between, this tactic is one of my *pets*.

I use it to develop precision in my locks. It's also a good confidence builder.

But, in a real-life situation, I'd hammer my wrist or joint lock on so hard, I make my attacker's eyes roll up in the back of his head from pain.

The following technique is more suited for a practice session than to be used as a killer tactic for real emergencies.

When working out with a student, I often lock down the encounter -- when it's my turn to be the good guy ;-).

Typically, one of us attacks, maybe with a punch. The defender doesn't take the punch straight into a wrist lock.

You need to slow down the initial technique enough that you can successfully lock.



[I go into much much more detail about this in **Wrist Locks: From Protecting Yourself to Becoming an Expert.**]

So, after my initial response to the attack, I effect a wrist or joint lock. I get an added control bonus when I snap on the lock.

Rather than snapping on the lock so hard that it causes pain for the rest of the evening, I find that pain point close to the 'point of no return' (see the book), and then I back off just a little.

I release just a bit of pressure.

Sometimes, the initial discomfort felt by my partner is enough to keep him or her from trying any retaliation. Other times, my partner tries a counter after I let up a bit of the pressure.



My little secret?

I let up on purpose. I 'bait' my partner into trying a counter.

The instant I feel the attempt begin, I re apply pressure -- more than the first time. Now, I really hold the attacker in place.

I get all sorts of benefits by doing this 'bait release of pressure':

- * I learn the exact pain point. And I learn to find it subtly. It becomes a finesse move.
- * I also add precision to finding the all-too-important point of no return. And I learn the finite difference between 'just a little pain' and the 'point of no return.'
- * I add confidence to my ability to control with a particular lock. Not only can I effect the lock, but I have a very finely tuned sense of the different pressures required with that specific technique.
- * I train my attacker -- more about damaging your student's psyche (and some preventive measures) with this tactic, next week.
- * And I get to practice countering an escape on occasion. Yep, sometimes I misjudge and my opponent uses the release in pressure to counter successfully. So, I get practice on 'what to do next'?



If you do this move all the time in practice, then you will definitely add to your expert status if you ever perform the tactic in front of others.

You seem to be able to counter anything. You stop moves almost before they start.

You really do know the secrets of martial arts.



A Training Exercise for Skeptics:

Making Your Wrist Locks Work

Are you a good martial artist? Are you proficient at striking techniques with both your hands and feet?

Do you think that wrist locks don't work either on you or for you? Do you feel that you'd demolish anyone who'd dare try to snap a joint lock on you?

If you answered yes to all of the above questions, then I'm willing to bet that you aren't as good as you think. Sorry to have to burst your bubble.

If you are still with me (you didn't just pass over this article in disgust), don't worry! Take heart, or at least suspend your skepticism, until you've read this article.

I have a quick fix. This quick fix works for martial artists who have trouble using a joint lock as an effective move.

Note: Coincidentally, I offer the same remedy for the opposite person. This training application works for the mid-novice martial artist who constantly tries to force a lock, even when to do so would be extremely dangerous.

Wrist Locks Reluctance

Before we get into the actual exercise, let's talk about your wrist lock reluctance. I'll start by telling you that you aren't alone -- a lot of martial artists out there are operating under the the same misconception that wrist locks, and even arm bars, don't work.

This is actually a good thing; in a short time you'll be able to pop a wrist lock on all of the other *Doubting Thomases* (and *Doubting Thomasinas*, too).

So how does this misconception form? This myth develops when one's view in the martial arts is too narrow, and also when it's too broad.

The too narrow view develops when some martial arts students of styles or systems that heavily emphasize locks have become disenchanted with their style. The students have been faithful to a single style -- they have studied the pure form, yet their wrist locks aren't effective in a real confrontation -- they keep getting hit.

Not the most desirable outcome in an altercation. Why does this happen?

This phenomenon can occur when their style is too limited, and the style itself isn't founded on realism. One of the reasons Bruce Lee developed his own system, was because of the limitations and lack of preparation for real encounters that he found in certain single styles.

Disenchantment can also occur, when students quit a good style too soon. If they had the patience, they eventually would have found a system that trains for real situations. This becomes almost a "chicken and egg paradox."

Did they give up too soon because they were disappointed, or did they get disappointed because they gave up too soon?

They don't stick with the style long enough to learn how to make their wrist locks effective. They never get a chance to learn from their instructor when to and when not to use joint locks. They never learn the proper preparation for a successful lock. Pity.

The broader perspective people tend to practice progressive martial arts that combines styles into broader systems. Often, they practice some variation or offshoot of Bruce Lee's Jeet Kune Do (JKD).

These eclectic martial artists also sometimes have difficulties effecting joint locks. Why? Because their view isn't as broad as they might think.

I use the term "broad" loosely, because I have encountered a slug of progressive martial artists who have pretty narrow minds.

A couple of years ago, I attended a JKD Seminar (plus convention and banquet). A martial arts instructor asked my wife to introduce us. They had previously been discussing Wing Chun Dummies (my wife and her father built an excellent one with myrtle wood arms) .

Within 20 seconds after shaking my hand, he blurted out that

"Wrist locks don't work."

Obviously, he knew me as the author of the book on wrist locks. And obviously, he was trying to "get my goat."

He even patronized me by saying that wrist locks might be the only option for someone not allowed to hit (like a police officer or a security guard), but that he was a hitter.

At first, I was a little annoyed, but my irritation turned to pity. Here we were in the middle of a seminar honoring Bruce Lee --- the man who popularized the notion of "emptying one's cup," so the cup will have room to hold better and more effective knowledge.

This martial arts instructor's cup was already filled. And he wasn't the only one.

Note: Actually, there is always something that the current "pop-teachers" are protesting.

One year, wrist locks don't work--so, they bad mouth Ju-Jitsu, China, and Aikido. Another year, trapping was no good, so Wing Chunstyles came under attack.

Not to worry, I have spent and continue to a lot of time helping people to make locks work, and my instructor has spent a lot of time helping folks with their trapping techniques.

From year to year it's the same story with a new theme. Those who can't make a technique work are obviously the first to claim that it's the technique that's at fault. It's a great ego preserver.

Conclusion to the Story

By the way, what was the conclusion to the story with the guy at the JKD Seminar? Did we fight? Did we spar?

Well, he and I had a "friendly discussion," which eventually turned to other topics. Later, we even talked about magic tricks.

So, why didn't I snap a powerful wrist lock on him and prove to him, he was wrong?

I was tempted -- for a split second, but...

I love the code of ethics of our organization. Since both of us were (are) recommended instructors in the organization, we knew not to bicker.

Update: The organization has since dissolved. Why? Because of bickering, and a lack of respect for each other, by a few, including this guy's teacher. Greed was a reason too ... although if you mention that word outloud linked to a certain person, you could have lawyers crawling down your throat. Oh well -- life goes on.

We conducted ourselves in a mature manner. And we agreed to disagree.

Wouldn't it be great if other organizations could deemphasize their differences and share their love for martial arts....uh....umm... (sorry for the gaze through my rose-colored glasses).

So, for my Texas instructor from the seminar and all of you who haven't been able to snap your locks on at just the right moment, here is the exercise

(drum roll please):



Hit at least three times first

That's right. Hit your opponent with at least three strikes before you attempt a lock. Wait. You stuck with this article and me this long. Bear with me just a little bit longer.

Sometimes it's the simple advice that's the most useful. Before I explain the rule in detail, I'm going to make three assumptions:

1. You have some sort of a martial arts base. You know how and when to hit and kick, and you can do so in rapid succession.
2. You already know a few locks.
3. And you could do them effectively, if the conditions were "just right,"--even though they don't seem to work when you really need them.

OK, why the three hit rule?

Well, one of the main errors in wrist locking that I notice is the **when** of wrist locking. Believe it or not, some artists actually try to defend against a fast punch by going straight into a lock.

They don't even slow the punch down. They try to grab at it.

This is pure insanity.

By forcing my students to hit three times first, I guarantee that they won't pull a dumb stunt like trying to grab a speed punch.

Locking later also takes some of the heat off of the lock. My students don't think about it as much, so they don't get nervous in preparation for the "move."

Anticipation in martial arts can be a good thing, but it can also be very bad. Anticipation to the point of preoccupation doesn't fall into the "good" category.

In other words, don't worry -- let the lock happen naturally. To do this, you need to know a lot of entry points into some good locks. You already know where I'd suggest you go to learn more.



Apply Lock Easily

Another reason for the three hit rule has do to with the ease of effecting a lock. You have to admit, it's much easier to snap a tight lock on someone after you've punched the snot out of them than to try your wares on a well-rested, herculean giant.

I hear my skeptics almost shouting "why not just keep hitting?"

Why bother to ever try a joint lock?"

Hitting is good. But it isn't the end-all (pardon the pun). A joint lock is a control move. You use it to bring the encounter to a more efficient close. You can stop the fight, or at least pause it, until you decide to continue wailing on your attacker.



More Reasons

Do you want more reasons? Think of the standard action movie. After the protagonist has defeated the bad guy, somehow the bad guy gets ahold of the weapon to make just one more attempt at killing the hero.

A wrist lock would keep the attacker away from a weapon --remember, it's the issue of control. You control your opponent, until the police arrive.

And speaking of police, it looks a lot better to the police, and the witnesses, when you have the situation locked down with a control, rather than to have them arrive while you're wailing on your assailant.

Hmmm, hit or lock?

Do what you need to do. I would never give you legal advice, since I'm not a lawyer, and also each particular situation varies greatly.

Personally, I like to hit and kick. It's not always practical to continue to do so.

See, I wasn't so different from my Mr. Skeptic at the seminar. I want to pound on them too -- then I want to wrap the encounter up in a tight, neat little package (tie 'em up with a good lock).

Mr. Skeptic and I both have the same basic dessert; I just want a little icing on my cake.

Now, go out there and start hitting first. Remember, strike at least three times. Whether you're hitting or kicking, fire them out in rapid succession.

Don't wait for your opponent to block. Just pick your targets and straight blast. And then bring the encounter to a quick close with a healthy wrist lock.

Let me know how this works for you. Good locking.

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Wrist Locks in the Movies: Garbage Moves or Great Techniques?

(Reprinted by permission from The Dragon's List, July 2000)

You've seen them on tv and at the movies -- joint locks that send the attackers sailing across the room. With a flick of the wrist, our hero sends the enemy flying through the air to come crashing into a wall, or better yet, into two or three approaching attackers .

So, was that a real wrist lock, or just some contrived stunt that would never work in a real-life situation?



How do you tell the difference?

You'll find both junk and great joint locks (and everything in between) on tv. Your job is to glean the workable techniques and discard the rest, or as Bruce Lee often said, your goal is to "absorb what is useful." So how do you tell the difference?

When I first thought about writing this article, I tried to differentiate between every clean technique and every sloppy technique, between purely acted movements and moves that actually put pressure on the joint.

I quickly realized that I would need to write an entire book to teach the art of wrist locking (see the author's bio at the end of this article).

Rather than cataloguing each Hollywood stunt lock, an almost impossible task considering the number of new movies and tv shows released each month, I need to give you principles to follow.

Besides, you don't want to always rely on me. You need to develop your own expertise.

In order to be able to distinguish between real and fake wrist locks, you have to know wrist locks. Trying to describe the elements of an effective lock to someone who has never executed a lock would be like trying to describe color to someone who has been blind since birth. Sometimes you have to be able to experience something to be able to perceive it.

So, assuming you know the elements of an effective lock (and if you don't, you know which book I'd recommend), let's start learning the art of tv lock identification.

There are three identifiers to look for-- position, "teaching tells," and the point of no return. After we discuss these three clues, I'll give you a bonus identifier.



Position

Let's start with position. Yes, you are positioned in front of your tv screen waiting for your favorite action show to start. Better yet, you have a recorded copy of a particular episode loaded with locks. Now, let's talk lock position.

On the surface level, when you see the tv lock, you will look for a body and lock position familiar to a standard position from your repertoire of joint locks. This is a beginning, but it's only a beginning. Don't get too caught up in the overall look.

Beginners often dismiss a lock as ineffective, just because the body positions are a little unfamiliar.

So, don't look at the whole body -- when analyzing the effectiveness of an arm bar, it doesn't matter whether your body is on the side of your opponent's arm closest to his head, or whether your body is positioned on the flip side, close to your opponent's waist.

Instead of looking at the bodies, narrow your focus and look at where the pressure is being applied.

In the case of an arm bar, you'd look to make sure that the pressure isn't being applied below the elbow on the forearm. There wouldn't be anything preventing him from bending his elbow to release the small amount of pressure put on by this incorrect position. You also make sure that pressure was applied to the triceps and not the biceps for a similar reason.

In general, when looking at positions, examine where the resistance would occur -- where the pressure is being applied.



Teaching Tells

Which brings to our second identifier, Teaching Tells. I originally learned the term "tell" in the context of magic and magicians.

A "tell" was a motion, awkward position, or a sound that exposed how a trick worked. (A flicker of a coin -- secret exposed. A hand in a contorted position trying to hide a card -- no magic happening there. The clink of a coin against a wedding ring -- oops, I guess we know which hand the coin is really in.)

In the world of martial arts, a "tell" would probably refer to a telegraphing motion -- something that your opponent does to give you advanced warning of what kind of technique to expect, or it could be a warning of where the technique will originate.

For me, a teaching tell is something completely different. Let me explain.

I have been teaching wrist locks (and martial arts in general) to so many beginners over the years, that I instinctively know where they are going to have problems.

I find myself giving the same advice over and over again -- "lift your elbow; don't start the takedown until your opponent's elbow won't twist anymore; make sure his forearm is parallel to the ground." My students usually need advice on how to specifically apply the correct pressure.

The basic move looks OK, but it doesn't quite work; it doesn't cause pain or joint resistance. It doesn't feel right. They need the "teacher tell." They need the slight tweak that will make the technique effective.

Knowing these tells is a great technique for identifying the garbage on the screen.

If you know the slight movement necessary to really apply the joint lock, then you can check to see if your actors are faking it on screen. If you don't see that specific motion towards the climax of the lock, then it's a safe bet that it's not a real lock.

For example, if you were watching someone pulling a cross wrist grab, you might expect a "rev reponse" (Revving the Motorcycle, pages 60 - 62, Wrist Locks: From Protecting Yourself to Becoming an Expert). A common beginner's mistake is forgetting to torque the arm (the rev in the "rev reponse"). Now transfer that to tv.

Do you see that last twist before the parallel drop of the forearm towards the ground? If you don't, then your actor is probably ... acting. (Go figure!)



The Point of No Return

The last identifier to look for is the point of no return.

This usually happens after the Teacher Tell at the end of the easy flow of motion. Go any further in your technique, and you'll cause real pain. The point of no return is the point in the lock where your opponent could not effect a counter or reversal. Your opponent is completely under your control!

Coincidentally, this is also where the heaviest body reaction occurs from the recipient of the lock. (Ouch!) Throw on a fast, powerful Basic Lock with a strong circular pressure and your opponent's body will shoot through the air like Wily Coyote in the Roadrunner cartoons (not advisable to practice this heavy pressure on your close friends).

Bonus Identifier

This last clue is downright fun. You get to look at some bad acting, and once you recognize it, you might agree that these examples of bad acting are hilarious to point out to fellow martial artists.

This time you're looking for telegraphing.

But the funny thing is you won't be looking for telegraphing of the offensive technique (the wrist lock being put on). Instead, you look for the telegraphing of the response.

You watch the recipient get ready to react. It's almost as if the crooks are throwing themselves through the air before the protagonist has a chance to completely effect a lock. After some practice, you should get pretty good at identifying real from fake.

This anticipatory movement is really quite funny. It's also a little sad.

You will find more and more acted moves and less realism on the screen. I guess that's fine for lay audiences, but it looks sloppy to those of us in the martial arts.

Why bother trying to use tv as a learning tool, if so much of it is fake? What's the point? After all, aren't actors supposed to act? Who cares if it's real, as long as it looks impressive, right?

There is still enough realism on the screen that we have something of value to glean. Television can be a useful learning tool, if it's used correctly.

If The Dragon's List and/or Kerwin Benson Publishing get enough requests, I'll finish up my article Improve Your Wrist Locking Technique By Watching TV.

You'll get specific steps to improve both your reactions to and your techniques for locking. Maybe you'll be able to generalize these principles to other areas of your martial arts system.

Keith Pascal is the author of Wrist Locks: From Protecting Yourself to Becoming an Expert.

To really get the edge in martial arts, you should check this book out at <http://www.kerwinbenson.com>

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You may also e-mail Keith through his publisher at

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