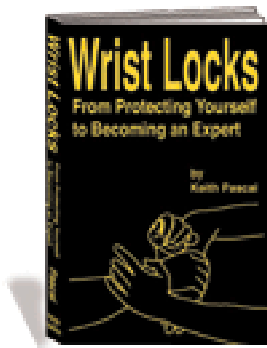


# WRIST LOCKS

**From Protecting Yourself  
to Becoming an Expert**



**Keith Pascal**

**Kerwin Benson Publishing  
Eugene, Oregon**

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## Dedication and Acknowledgments

As all first books should be, first and foremost **this book is for my parents**: To my mother, **Ilene (Shulman) Pascal**, and to my father, **C. Bennett Pascal**. They have encouraged me, guided me, pushed me, and helped me to celebrate along the way. To life!

**I would also like to dedicate this book to all of the people who have shaped me and touched my life in the martial arts:**

First, to my teacher **Steve Golden**. If you don't recognize the name, you haven't really been introduced to the eclectic side of the martial arts (yet). Other than my parents, the three people who have influenced me the most (in no particular order) are / were my Grandma Shulman, Emmanuel Hatzantonis, and Steve Golden.

Second, to my **Golden "Buddies:"** If you have ever taken lessons on a regular basis from Steve, then this dedication is for you. I would especially like to acknowledge four of his students who shared their perceptions of the arts with me (I have had the bruises to prove it): **James Chandler, Dick Burrow, Joe Coelho, and Bill Shaw**.

Next, to my students, both past and present:: The best way to learn is by teaching— thank you. A special acknowledgment to the following students: **Mike Russell, Woody Edwards, Jacob Means, Mark Milioni**, and of course, **Phil Ferren**.

Last, to my current friends and contacts in the martial arts: May our friendships grow to the level of some of those listed above. A special thanks to the **JFJKD crew** for renewing my enthusiasm for the arts. Especially **John Little, Chris Kent, and Linda Lee Cadwell** (the most gracious hostess that I have ever met).

## Acknowledgments:

A special thanks to my editors: **My father (and mother), Steve Golden** (and **Nancy** too), and my wife **Kate** (our daughter **Quinn** is less than two months old at the time of this writing, so she wasn't much help editing).

A Second acknowledgement to my wife **Kate**. She posed as the opponent for all of the illustrations in this book. I took artistic liberties in changing her hair length and style, eliminating her "belly" (she was pregnant with the "Q" at the time), and adjusting her body mass.

Thanks to **Colin Davey** for sharing his martial arts library and for the ideas gleaned from our discussions about books, locks, martial arts in general, and Boogie Woogie Piano.

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Thanks to **Don Draper**. He didn't know it at the time, but his hands were two of the "models" for the illustration on the front cover.

## Special Publisher's Acknowledgement

Thanks to **Scott Brown** at Courier for all the printing help with this book. He's a very patient man. He makes us feel that there are never problems—just different options.

## Pronoun Usage (I'm not a sexist)

There has been a lot of controversy in recent years over pronoun gender in the English language. English used to use only the masculine pronoun to represent the neuter, similar to the way Italian and Spanish (the two languages I have taught) use the masculine plural of a noun to represent mixed sexes— If a classroom had 35 girls and one boy, the teacher referred to the group using the masculine plural pronoun

This is not acceptable in current English usage. So why have I chosen to use the male subject pronoun HE and the object pronoun HIM throughout this book?

I prefer to imagine fighting the biggest, meanest opponent I can conjure up in my mind. Creative visualization *now*, will help prepare me for a real self-defense “situation” *later*. I’m sorry, but it’s easier for me to imagine a big mean male (although I *have* encountered a few really scary female fighters).

If I have a choice, I try to make my practice sessions as real as possible (within the bounds of safety and plausibility). I look for brutes as practice partners. So, I also use the masculine form when referring to practice partners.

## The Offer

If you are offended by my use of the masculine pronouns, I have a special offer just for you. I have galley copies (comb bound) for sale. These copies have been totally rewritten with female pronoun usage. If you purchased this book from the publisher, you may purchase a pronoun-adjusted copy for only \$19.95 (+ \$4.50 postage and handling).

If you bought this book from someone other than

the publisher, or are reading a library copy or a friend's, you may purchase this pronoun-adjusted copy for the regular price of \$35 (postpaid). Be sure to ask for the **Pronoun-Adjusted Copy**.

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# Introduction

What you have before you is a guide to put you on the path to protecting yourself with wrist locks and/or toward becoming an expert. I say that this book “puts you on the path.” I should say that it actually puts you solidly on the path and gets you really going on your journey.

I never make the claim that this book by itself will turn you into a complete expert (although many will call you an expert after they see you perform the techniques in this book). I’d be awfully suspicious of any book or tape that did make such a claim. Remember the old adage: If a martial arts book or video *looks* too good to be true....

So, if this book by itself won’t make you an expert, what exactly will it do for you? It will make you a much better martial artist. (Heck, if you get one useful thing out of this book that saves your life, or even makes you a better martial artist, then the price of the book was worth it, wouldn’t you agree?) If you were to



take two identical martial artists (clones, if you will) of exactly equal ability and give one of them this book and thirty days, the clone with the book would win in a confrontation against his twin—guaranteed.

In this book, you'll find a bunch of professional locks that work. Let me emphasize this point. They actually work. I can make them work. My students and friends can make them work. My wife can make them work. My dog... She does the best she can, lacking a certain prehensile advantage.

You'll learn how to make these locks work for you. Even if you can already do some of these wrist locks, this book will help you go beyond others to become a real expert. It definitely *points you* in the right the direction (you'll have to provide a little initiative of your own).

In no time at all, you'll be flowing from one lock to another, deftly avoiding your opponents' attacks. You'll even learn to invent your own locks (yes, this is definitely a prestige builder) to really confuse your opponents.

While this book gives you the tools to know that you'll always react with the best move possible, probably its best benefit is that it teaches you to counter all opponents who try to wrist lock you. You will react by instantly flowing into a counter or reversal. You'll react smoothly and confidently in almost any wrist lock encounter.

Some of the specific techniques and benefits to be found in these pages:

- A great nose control to take them to the ground in an instant.
- The three steps to becoming a lock inventor.
- 7 specific recommendations for going beyond others to become a **real expert**.

- 8 tips for when NOT to use wrist locks.
- Techniques for getting better faster
- When to strike instead of locking.
- Arm bars and their reversals.
- 6+ reversals and counters.
- 9 pattern tips to speed you on your way to expert status.

I could go on and on. You'll learn to check for other attacks while locking. You'll learn some locks that are so impressive, they're suitable for demonstrations. You'll learn follow-up techniques that will leave others in awe. There's a single move that will make you look like an Aikido expert. There's a great tip for memorizing long sequences of material (you can apply this one to other areas of your life).

Rather than tell all now, let's get started. Two last pauses, before you jump in — make sure you have read the disclaimer on the copyright page and read the safety tips on pages 11-13. Let's keep both of us safe and happy. May you learn lots of cool techniques as you progress towards protecting yourself and/or achieving expert status.

Sincerely,

Keith Pascal

P.S. Throughout the book you will be encouraged to contact me. You really may. You may reach me either through my publishers (be sure to check out their web page), by means of addresses listed in the back of this book, or you may e-mail me at **[kpascal@continet.com](mailto:kpascal@continet.com)**

# Chapter 1

## Practice for Fast Improvement and Great Results

This section is in three parts: (a) some safety considerations, (b) the method of approaching wrist locks so you learn the most and, finally, (c) the best practice tips to improve at a fast rate and really become an expert. Some of you might want to skip right to the tips at the end. Don't do it! To use an old cliché, *safety comes first* . And in this chapter, it does. Don't skip it; if a quick, five-minute read prevents an accident, wasn't the time more than well spent? After safety comes methodology. This is where you learn how to get the *meat* out of the chapter. Once you learn how to learn, you'll be ready to get good *fast* and really fine tune your technique.

### **Safety Considerations:**

- *If you're under eighteen years old, have a responsible adult present* for consultation and monitoring. Also, get permission from your parent or legal guardian.

- **Before you practice, perform a good stretch routine.** Read books on stretching, look to yoga (Salutation to the Sun is a wonderful full-body stretch, because it takes to you the limits of comfortable motion), look into ads for stretching videos in the martial arts magazines. Don't forget to stretch out your wrists thoroughly. No strains or sprains, please.
- **Wear loose, comfortable clothing to practice,** but if you normally wear restrictive suits or tight dresses, you'll occasionally need to practice in those outfits, so you don't get any surprises in an actual confrontation. You want to know your limits of movement ahead of time. Also, no jewelry. You don't want to snag on someone's clothing, get strangled by a necklace, or scrape your partner with a watch or a ring. Oh yeah, earrings can be pulled too.
- **Consider your practice area.** If you're going to throw each other around, or take each other down to the floor, you need an area free of sharp corners, and objects. You don't want to get thrown into a post in a garage; use your head before you start the practice session, so you don't hit it during.
- **Have a good emergency release system .** Be sure to agree how long after you tap on a partner's arm or leg, he should release the grip; this is referred to as a *tap-out* in martial arts. For us, two or three light taps on any part of the partner's body signifies that the pain or pressure has become unbearable. We don't tap out at the first feeling of pain; we wait until it's unbearable. That's why we tap out: we can't stand it any more. A decision you and your partner will have to make is what exactly a tap-out means. Does it mean "freeze" all movement; in other words, stop applying *more* force? Does it mean completely release the hold, NOW? Or is it something in between, like let up a little pressure, please? You have to decide.

- **Practice for position first.** Go slowly. Apply pressure in small increments. Learn your limits. Even though you should simulate realism in a practice session, make every attempt not to cause any lasting damage to your partner. Never forget, this is your partner, not a real enemy.

## **How You Can Get the Most When Practicing**

When reading this book, you could just skip around and look at specific locks and holds that interest you. You'd probably learn something. It might even be of some use. But I can almost guarantee that this information wouldn't be of as much use to you as it potentially could if you thoroughly studied each chapter. By learning the sections of the book, you are learning beyond the specific techniques. You learn principles. You learn to go beyond this book and develop your own personal method of self-defense. This is much more valuable to you than a few moves. Sure, the moves are good; that's why they are in this book. And yes, you will need to learn them. But try to get more out of this book than a few moves. Be a good learner.

I have taught long enough to be able to see the difference between good learners and poor learners. An obvious factor in the skill that one obtains has to do with the amount of contact that the learner spends with the target material (the thing to be learned). The more practice you get, the more fluid and competent you'll become. Break the moves down and analyze them; put them back together and figure out how to make them smoother. Really work with the material. Take the time to learn your technique correctly.

Eventually, you'll have to go beyond technique, but that's a different story. For now, technique is a pretty good crutch to rely on.

Not only is the amount of time spent important, but the quality of practice counts a lot towards rapid improvement. People with a goal are more motivated. The more motivated you are, the faster you'll learn. Your learning will be smoother. And the faster you learn, the sooner you'll achieve your specific goal. So, let's talk about your goal.

## **Read with a Purpose**

Why did you buy this book (or if it's borrowed, what about this book grabbed your attention)? What interested you? What motivated you? Now, as you read this book, what do you hope to get out of it? What is your desire? Are you looking for a gentle way to defend yourself (sometimes it's risky, when your opponent is out for blood; it's much easier to hit)? Are you a martial artist looking to round out your style by adding a wrist lock component to the system? Are you looking for a quick route to becoming an expert? Are you a senior citizen looking to protect yourself and others? Will you primarily be defending yourself while riding a bicycle?

There is a difference in the way each person should approach this book. Maybe you're a general reader not yet committed to one discipline or another. Maybe you're comfortable with your self-defense technique, but you've just never been able to easily affect a good lock on someone. Or maybe you've been on the receiving end of a good lock, and you wish there were something impressive you could do in response (other than cry out in pain and agony at the top of your lungs). Your perspective should shape the way you attack this material.

Your perspective will also help define your goal. And a specific goal will help you get more out of each practice session. You ought to link your perspective to your purpose.

Why not base each practice session on a different section of this book, at least for a while. Sessions could cover generalizing, feeling where to go, reversals and counters, patterns, inventing, etc.... After you are fairly proficient in each area, you should definitely practice several areas in each practice session. Mix and match. You could still have an overall theme, even with several different “learnings” going on. For example, your overall theme could be experimentation and invention, even though you specifically practice arm bars, the first pattern, weapon disarms, and single wrist grabs.

When practicing with a purpose, you will almost automatically start to pick out specific locks for your repertoire; you will definitely learn at a faster pace than someone going through blind practice. Even though you’ll be selective, you should still go through as many locks as possible. Never forget. There are other people out there who know and use these principles. You may have to defend against some technique found in this book someday. The more you know and can do, the better prepared you’ll be.

### **Try It; You’ll Like It**

As martial arts videos sweep the market, I worry about the future of martial arts books. In today’s fast paced world, everyone wants instant gratification. They want to see the moves performed. They don’t want to have to actually think about the technique. Obviously, I approve of the written form of instruction; after all, you’re reading this book.

When you watch someone else perform the move, whether from a video or in person, you end up trying to mimic them. After all, it *looked* good. And if they didn't happen do the move well, and it didn't impress you, then there's no chance that you'll want to do that particular lock or move. When you learn a move from a book, you have to figure out the best angles, you get to play with alternate timing, and you get to adapt the move to your specific needs. You have no preconceived notions, good or bad, about the technique.

Don't get me wrong, videos are a great learning tool. When you watch someone good, you can pick up good habits. And I have some recommendations for some good ones at the end of this book (pages 193-196). You do get to see exactly how it was done, even if you don't feel the technique. I just think that they make us a little mentally lazy. Remember, I think that there is value in the analysis of technique—you have to come up with the best angles, speed, timing, etc.... It will make you a better martial artist. Besides, you'll have your own creative counters while your opponents will be stuck in their "video mold." They won't be able to respond to your creativity.

Since books lack the visual glamor of a video, some of you may pass by some excellent material. Keep in mind, that it's often too hard to recognize gems just by reading about them....

I remember hearing about my teacher receiving a copy of Bruce Lee's notes shortly after the legend's death. These notes were later to become *The Tao of Jeet June Do*. My teacher tried to impart the value of the advice contained in the book. Even though I had my black belt, I wasn't ready for the gems of knowledge in the book. I read the book and said to myself yes, this makes sense; yes, I understand...but I didn't

-cont.-



-cont.-

really. I couldn't appreciate the depth of advice contained within that important volume.

Years later, I began to appreciate the information that had always been there. I would pick just one kernel from the book and practice it all day. Once I started actually practicing the principle, I really began to appreciate it much more than I had when I had just read it.

The story continues a few years later. My wife was studying in Mexico (this was before we were married). As a gift, I sent her a copy of *The Tao of Jeet Kune Do*. On the inside cover I wrote her a note about her liking the gift but not appreciating it until she was ready. She really did like it, but as predicted, she wasn't ready for it either. Recently, she has been intently studying *The Tao* ... again. There is a sparkle of new understanding in her eye.

## These Techniques Work

Since you're going to learn some proven winners, will you do yourself and me a favor and really learn to do them? If these moves don't eventually work on your practice partner, you're not doing the move correctly. These moves work. I can successfully put any number of these techniques on many people, even seasoned fighters. I'm not saying I'm the best out there; I'm just saying that these moves work. And my students over the years have perfected these moves in a minimal amount of time.

So, if you're not wrist locking successfully, you have some more practicing ahead of you and maybe even some modification of your technique. Don't discard these locks prematurely, especially if you are unsuccessful because you are being out-muscled by your partner, and you lack the finesse to adjust at this time. Patience and practice.

If eventually you eliminate a move from your arsenal, you'll know you didn't make a haphazard decision. Just because you discarded a particular move, doesn't mean that you wasted your time learning it. Since now you know how to do the technique, and you know how to do it well, you are much more likely to recognize someone else pulling the move on you. You'll be prepared, and you will have ruined your opponent's element of surprise; if you're good, you can surprise your opponent. A definite bonus.

## Tips for Fast Improvement

- You've already read about **practicing with a specific goal in mind**. So, you're already practicing with a purpose. Good. That's one tip out of the way.
- **Use the principle of reverse learning.** If you have to learn a routine or any kind of sequence where you have to memorize the order of the movements, practice it backwards. Begin by practicing the last move. Next, practice the next-to -the-last movement; then do the last movement again. You continue with the-third-to-last, second-to-last , next-to-last , and then last movement. You get stronger as you move toward the end.

Have you ever tried to memorize a speech or report in the correct order? You know the beginning very well, but you falter near the end. The beginning is well-rehearsed, the end less so. With this reverse-order method, you'll always be progressing toward more familiar ground. It's a good feeling.

- **Check your positions out in a mirror.** If your body

position looks awkward, maybe there is something wrong with it. Correct the position, then perform the entire sequence over again the proper way.

- **Take mirror evaluation one step further; video tape your practice sessions.** Evaluate your technique. Look for the bad to change it; look for the good to continue it. If your ego can take it, have someone else evaluate your tape. Exercise care in whom you pick. Egos are fragile creatures. Make sure this gentle soul is a competent wrist lock artist, otherwise you may not get useful feedback.
- **Work out with someone better than you.** You'd be amazed at how much you'll improve as you try to keep up. Just working with someone better will help you improve, but if this person is willing to coach a bit, so much the better. Having another wrist lock expert as a teacher is probably the best thing you could do for yourself; you'll have to make do with what's available in your area. Of course if you're rich, you could bring a teacher to you.
- **Evaluate yourself and your technique frequently.** Don't get depressed as you reach plateaus; we all do. Just keep plugging away. Change the pace of your practice sessions. Take a break and get some exercise. Then go back and work until you progress to the next level. Even an expert can improve, and should maintain one's level of skill. Never give up.
- **Visualize doing successful wrist locks.** When not physically practicing, you can practice in your mind. It's a good mental exercise anyway, but it's a lot more. You actually will improve. All sorts of studies have been conducted where mental practice of a kinetic act is almost as effective as the actual practice. You should do both; this way you get double the amount of practice. Go through your practice sessions in your mind. You should also visualize

yourself going against real attackers. You should visualize yourself as being successful with your self defense in both your imagined practice sessions and against your imagined attacker.

- **Collect lots of books and videos that contain locks.** Try to incorporate movements gleaned from these books and videos into your practice sessions. If you're already a video junky, I won't be able to change you into a book person; even *I* learn from videos. I just prefer books for learning. Always try to add something that's fresh to your practice session. Since you should spend most of your time perfecting and honing your core knowledge even further, these fresh little breaks add spice to your workouts. Look for a balance between old and new. You'll improve faster if you blend the two.
- **Keep notes.** I keep collecting more and more wrist locks, and I take notes on them. You could keep video notes, so you don't have to write or—worse—sketch your techniques. But I prefer getting it down on paper.
- **Super-Secret Technique: I keep notes on myself.** I have my own personal tips. To improve quickly, I developed my own set of tips from analyzing my technique. I took notes on everything, from my body positions to my mental attitude, from practice sessions that went very well to techniques that I actually had to use. Anything that causes me to evaluate my performance is fair game for my notebook. I used to be diligent in my collection of data, and I know that I benefited so much from this exercise. It was worth the effort.
- **Make a game out of it.** You'll have to get creative; it takes work to turn a dull, repetitive activity into a fun, repetitive activity. Adding a competitive edge to your game can make the practice go faster. It can

also help you to get faster, or stronger, etc., depending on the goal of the game. Be careful that your technique doesn't suffer. Sometimes our technique can get sloppy, when we're trying to win.

## **Chapter 2**

### **What's in a Name?**

#### **How do Names Fit in Your Expert Status?**

Are you going to have to memorize a bunch of names of weird locks to be considered an expert? Not necessarily. You should learn some of the conventional names if you intend to communicate with martial artists outside of your system. It's just like a second language; you don't want to always force everyone to communicate in just your language. It's impolite. It's not classy. The same with locks. Sometimes, you should help the other guy out by using his/her terminology.

Other than communication, and having an established "tag" for future reference, there's no reason you shouldn't stick with names you've invented for your own convenience.

## **So, do you need to know a lot of names to be considered an expert?**

There are several routes you could take. One answer to the above question is **no**. You ignore everyone else and become real good at what you do. Anyone who plays with you loses. You're good. But you either can't talk about your style, because you don't have any names for your moves, or you force everyone else to learn your names. Calling yours a secret style is one way to communicate that you can't communicate.

Another scenario is that you take this expert status so seriously that you go out and learn every name of every move. Not only do you learn the names of your style, but you memorize the name of every lock from every other style too. You can even cross-reference.

Somewhere in between would be to learn the names of all the locks in an established style, and then learn a few names from other styles. Memorizing all of the names from one style can still be quite a feat. You don't have to know all names from all styles to be an expert (although for some it's an admirable goal).

If you were into an eclectic style, maybe your approach would be to learn some names from one style, other names from another. You'd mix and match. Eclecticism lends itself to an unorthodox quality.

## **Advice for Beginners**

My advice to beginners is to take life easy. Don't spend a lot of time on names, right now. Either use my *tags* to start with, or invent your own. At this stage, the acquisition of names should be used as memory aids, not to elevate your professional status. As you pick up new

moves, learn the names that go with them. When working with others, if someone calls a familiar move by a name that's unfamiliar to you, take the time to memorize it. You'll gain an eclectic knowledge this way.

Of course, if you practice a specific discipline, I also highly encourage you to research that discipline thoroughly. Really become an expert in your own style. Know locks better than anyone at your gym, dojo, or even garage (that's where I teach).

Feel free to create your own names. But be careful! Sometimes the move defines the name, but unfortunately sometimes the name defines the move. For example, if you were to call a Basic Wrist Lock a Circle Throw Lock (because that's how you primarily used it), you'd be limiting the definition of the use of the lock. You'd miss the downward-pressure variations, and the non-throw controls. Make sure that your name doesn't limit. The exception to this is if you have a reason to break down a move into subcategories. Then the limiting names would help to further define the difference between one variation and another.

To get you started, I have listed a few of the names of locks found in this book, with some of their equivalents from Small Circle Ju Jitsu and Shaolin Chin Na. If you are really going to become an expert, you could spend years on locks from those two styles alone. E-mail me for my current book recommendations.

Memorize names, if they are a component of your definition of a wrist lock EXPERT.

- A **Wing** in my system is called an arm lock in Small Circle Ju Jitsu (Wally Jay is the founder of the style).
- A **Basic Lock** is also a Basic Lock in Small Circle, but if it's executed with the same hand (right to right), it's called a cross arm wrist lock.



- A **Double 90°** is called a Bent Elbow Wrist Lock.
- **Pattern #2, Position #3** is called a Goose Neck Hold, in Wally Jay's system.
- Our regular **Arm Bar** is his Reverse Arm Bar.
- Our **Kickstart with a Vertical Twist** is called Send the Devil to Heaven, in Shaolin Chin Na.
- An **Arm Bar** with a face strike at the end is called Old Man Promoted to General, in Shaolin Chin Na.
- If you dropped off the biceps rotation and bending your opponent's elbow inward, then our **Weird Lock Without a Name** would become Bei Ping Kao Ya (Roast Peking Duck).

## **Chapter 3**

### **Getting Out of Unfamiliar Locks by Feeling Where to Go**

To really become a master of wrist locks, not only do you have to be able to put a myriad of locks on a wide variety of people, but you have to be able to get out of and even reverse locks that other people put on you.

Just by practicing specific reversals and counters a lot, you'll probably remember what to do in a variety of situations, but a true master can feel his or her way out of an unfamiliar lock . I have got to get you to the level where you can feel your way out of almost any wrist lock or arm bar. You gain a certain feeling of safety when you know you can escape and even reverse almost any lock.

#### **Releasing Pressure**

Let's talk in general terms first. In general, a lock reversal begins with a release of pressure and ends with a similar or sometimes different pressure being applied to the instigator. You will need to learn various methods of

releasing pressure. You will learn three techniques for releasing pressure in the arm bar lesson that begins on the next page; two of the techniques are true reversals where you end up with an identical arm bar placed on your opponent, and one is a release where you end up with a different lock, although you can very easily flow back into an arm bar. “Ain’t this system beautiful!”

You’ll get some suggestions for reversals on specific locks in Chapter 9. From then on, it’s up to you to experiment and develop your own logical reversals. You’ll probably come up with a great reversal or two. If you do, write me. I’ll see what I can do to make sure you get credit, if it ends up being an innovative move.

## The Point of No Return

Besides a release of pressure, there is usually a critical “point of no return.” There is a certain point in a lock technique beyond which it becomes impossible to execute a reversal, or for that matter, even an escape. This point is achieved when a specific angle or leverage on the body is reached, or when a specific amount of pressure or tension is placed against the joint. Sometimes it’s just pure pain that keeps you from trying an escape.

So, my first piece of advice for you is to learn where the point of no return is for as many locks and techniques as possible. You need to be able to feel that specific point beyond which you really will be trapped. Once you recognize enough of these specific points, you’ll start to recognize critical points on moves that are new to you. The move may be new to you, but the pressure will remind you of a familiar lock. Once you feel the direction the pressure is going, you’ll instinctively know the limit of your body’s range of motion. To learn the “point of no return,” you will have your partner put a lock on you very, very slowly. You’ll try

to feel at what point your range of motion becomes so limited, because of pain or pressure, that you could no longer attempt to escape. Eventually, when you really know that specific point, and you have begun to practice reversals and escapes, you'll have your partner execute the lock at continually faster speeds. When you can successfully reverse this specific lock at full speed, against a variety of opponents (see Chapter 7, on generalizing), then it's time to move on to a different lock.

## **The Arm Bar and Its Reversals**

Maybe you'd get a better idea of the general principles of finding the point of no return and releasing a lock's pressure, if I taught you a specific sequence. What follows is the way that I teach the arm bar with three reversals:

To make the sequence more realistic, we begin by defending against a punch. (Later, if the student fails to take the proper steps to generalize the arm bar to different situations, at least he can use it off a punch sequence.) Take either a right stance (right foot forward) to your opponent's left stance, or take a left stance (left foot forward) to your opponent's right stance.

Your opponent steps in with a punch with his lead hand; the punch is directed toward your face. Both of your hands are just below chin level. Now everything happens at once. Your lead hand punches towards your opponent's face; your rear hand serves as a light check hand against your opponent's punch; your lead foot steps slightly forward and to the side (a right lead steps slightly to the right, and left to the left). You should end up with hand positions as in Figure 3-1.

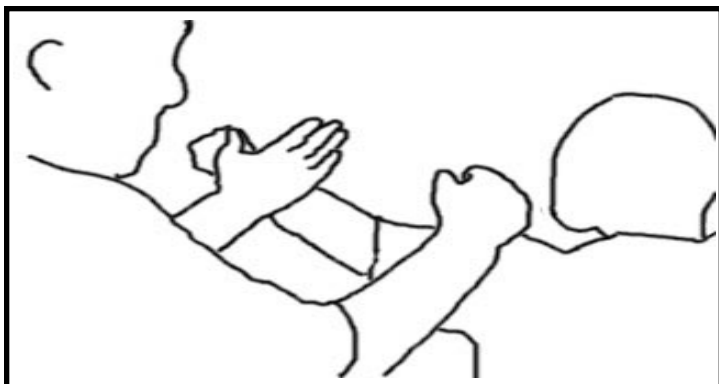


Figure 3-1

All of this should happen just about simultaneously, but if you have to lead with something, lead with your weapon; in this case, your striking hand. Certainly, you won't ever lead with a body movement that telegraphs everything, unless you're planning some sort of a major fake. If you are, be careful.

This would probably be an appropriate place to mention timing. OK. I'm mentioning it. It is beyond the scope of the book to teach you how to employ timing and rhythm in situations other than wrist locks. Suffice it to say, I'm not a proponent of single-step sparring, where each movement falls on the beat. I prefer the Bruce Lee philosophy of interruption of movement. If you find yourself countering at the end of your opponent's motion, then get thee to progressive martial arts school or a boxing club now. Choose your school carefully. In fact, go to the library, and read some magazine articles about choosing martial-arts schools. You need advice about contracts, fees, style or system, etc.... (See Page 209 about writing me for this information.)

Back to the arm bar. If either your check hand or your punch hand slowed down his punch enough for you to grab it, proceed. If it's retracting too fast you'll

have to do some other move to slow that arm down, or give up on a grab and take the easier way out—hit. Your check hand (rear hand) grabs your opponent's wrist and rotates it palm up (left wrist in fig.3-2). Your lead hand (right hand) retracts from its punch to apply pressure with your wrist to the lower part of your opponent's triceps (fig.3-3). That's the arm bar in a nutshell. You can take them down to the ground with enough pressure, or you could bend his arm behind

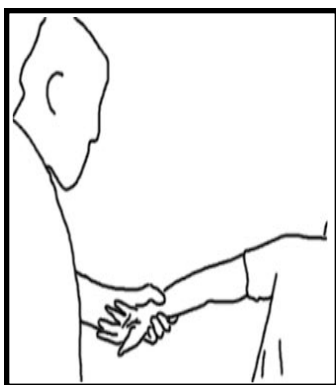


Figure 3-2

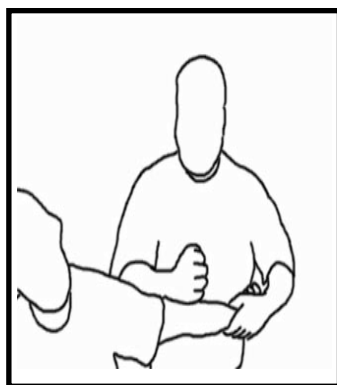


Figure 3-3

their back with an extra finger or wrist lock added to the arm twist (see pages 103). Oh what fun. You have several possibilities, but right now, we're dealing with the basic arm bar.

Now you need to teach it to someone else, so he can perform it on you. After all, don't you want to be the one to learn the three reversals first?

## Pressure-Release Reversal

Have your partner put an arm bar on you, *lightly*. "Lightly" because you want to learn the move first. The point of no return is for later, after you can perform the move.

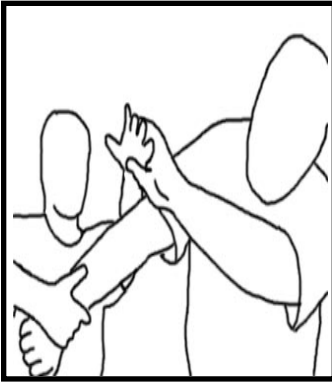


Figure 3-4

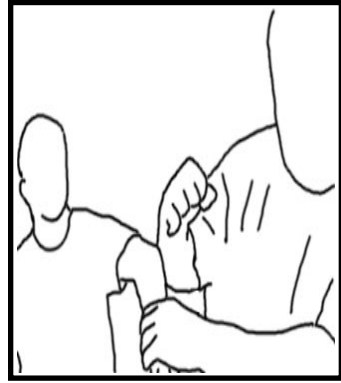


Figure 3-5

With your free hand reach up to the hand that is applying pressure above your elbow, grab his wrist, and release the pressure from your arm by pulling his forward and off your arm (fig. 3-4). Rotate your other hand up, so you can apply pressure to his triceps with it (fig.3-5). If his other hand is still holding your hand while it's trying to rotate up, that's fine. Take his hand with you; he'll let go when you start applying pressure to the back of his arm. You should position both hands so you're in an exact reversal of where you started.

Which, by the way, means that your partner could now reverse you. Then you could put the reversal back on you your partner. And so on and so on and ....

-but-

It's time to find that critical "point of no return." Have your partner put an arm bar on you. He should apply continuously more pressure. You should try your reversal with different amounts of pressure applied incrementally. Eventually, there will be too much pressure for you to properly respond. Just before that time is your critical point. Your partner may have to ease up a bit to help you find it. You and your partner need to pin it down for you. You have to

instinctively learn when you're about to lose the ability to mount a counterattack.

Make that point your friend. Learn it well. Know exactly where your friend is at all times during the

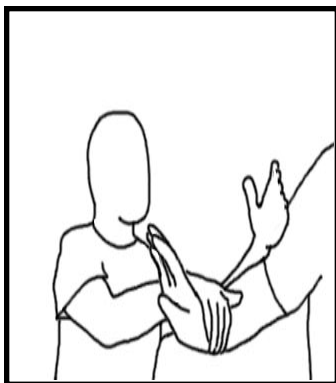


Figure 3-6



Figure 3-7

move. Execute your reversals before your friend shows up. If your timing is right, you'll never see your "friend" in a real confrontation.

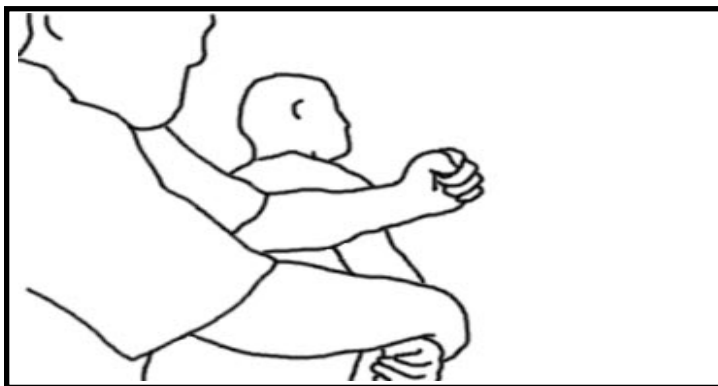


Figure 3-8

## Wrist-Grab Reversal

Now on to the second reversal. Again, have your opponent put an arm bar on you *very lightly* (remember, al-



ways very lightly at first, so you can find the move). This time, you reach your fingers of the hand that is being held forward and up, and you grab the wrist of the hand that is holding your wrist (fig.s 3-6 and 3-7). It is a very tight circular motion with your wrist.

After you grab his wrist, you pull his arm until it is straight in front of you (fig.3-8), turning your body inward towards your opponent to facilitate pulling out his arm. Continue holding your opponent's wrist with your hand, making sure to turn the wrist palm up. Use your free hand to put pressure with your wrist against the arm above the elbow, as usual.

It's time to look for your "point of no return." When your opponent pushes down on your arm with sufficient force, you won't be able to wiggle your body around to grab his wrist in the reversal. You need to grab your opponent's wrist before your shoulder goes below the level of your own trapped wrist. In this case, the critical point comes just about when the arm (the "line" between the wrist and the shoulder) is parallel to the floor.

Now that you have two reversals, you can now add variety to your arm bar workout. When an arm bar

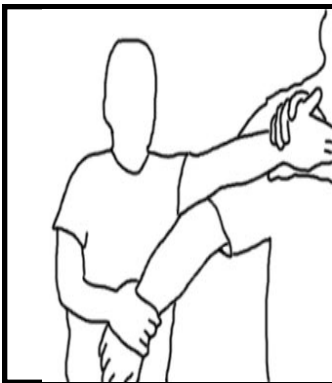


Figure 3-9

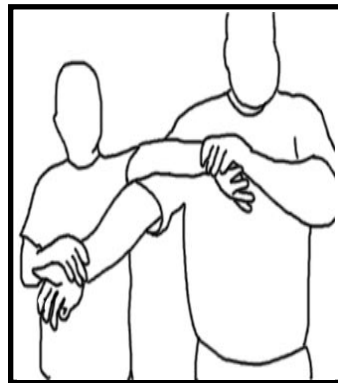


Figure 3-10

is placed on you, you have two options for a reversal, as does your partner in response to your reversal. Let's add a third reversal to the game.

### Arm-Lift Reversal

Again, you start as the recipient of the classic arm bar. You reach up and grab the arm that is pressing your triceps. You pull it forward to release pressure, the way you did the first time (fig. 3-9), but this time you turn his



Figure 3-11

arm palm up and your arm palm up (fig. 3-10). You apply pressure with your arm by lifting it into his arm. Your opponent's going up onto tip toes shows that you have executed the move correctly.

By now you know that once you can perform the technique with some facility, it's time to look for the critical point. You will be experimenting with pressure to see at what point you can no longer pull his arm off yours or lift your arm into his.

There is also a follow-up to this move. After lifting into his arm, you can rotate your arm into your body and up (fig. 3-11), while using your other hand to

turn his arm elbow up, and then you put another arm bar on your opponent.

Of course there's a ton of other locks that you could go into. Just maybe enough for a second book on wrist locks??

## **Chapter 4**

### **A Dozen Super Techniques to Promote Thought**

There are hundreds of locks out there in the world. There aren't as many ways to put pressure, twist, or otherwise "tweak" the limited amount of joints on the human body. The following thirteen wrist locks (a baker's dozen) were carefully chosen. There are easy ones and hard ones, long routines and short "instant" locks, wrist locks and arm bars, common locks and some weird ones, mundane and fancy, etc.... I have tried to give you a variety. More than just a random collection of locks, I chose each lock because it illustrates a principle that I think is important for you to learn. It's up to you to glean the important points of each lock; what's important to me may be something different to you.

As you read each lock, try to generalize for different situations. What attack would cause you to choose one lock over another? Can you get to these locks from different attacks? Can you modify these locks to suit your own needs? What is the most important aspect of each lock? Why did Keith Pascal ('tis I) include a certain lock in this particular section? Add these locks

to your arsenal. As you perfect each one, you'll be moving ever closer to your goal of expert. Practice them inside and out.

## #1: The Basic Lock

It seems that just about everyone is familiar with this lock. I've seen police use it. Wrestlers use it (although it's illegal in many wrestling arenas). And it's used all the time in the movies. It's used everywhere; yet 80-90% of the people out there using it, are doing it incorrectly. Some give up on the move before really perfecting it. Others don't seem to get the right force and motion; so that their opponents are easily able to struggle out of the hold. I've seen some pitiful attempts at what should be a very effective wrist lock. You won't make their mistakes. I've taken a lot of space describing this lock and its variations (the other twelve locks are a lot shorter, I promise).

You will become an expert at this lock. Or let's put it this way: you can't call yourself a wrist-lock expert and not know this lock. You're going to learn this lock inside and out. You will start the two patterns in this book with this lock; they will allow you to easily flow into different holds. You will learn to execute the lock from a two-hand grab (page 42). You will learn the correct *energy*, so that the lock will solidly hold your opponent. You will learn a thumb-grab variation. You will learn two techniques to overcome those who resist — the Elbow Point and the Fist Circle. Follow my directions, practice with a partner, and you truly will be an expert at this wrist lock. You'll amaze yourself and others. You will eventually need to learn to generalize this lock to other opponents (Chapter 7). But first, let's learn the basic technique.

This lock can be executed with one or both hands (figs. 4-1 and 4-2). If you perform the lock with only one hand (actually, your thumb) on the back of your

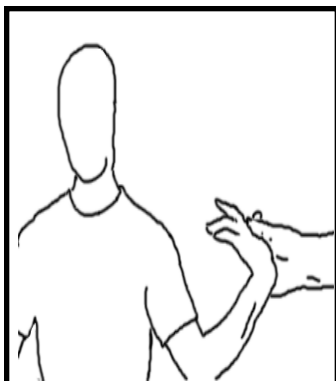


Figure 4-1



Figure 4-2

opponent's hand, then I recommend that you either work left to right hand or right to left hand. In these illustrations, you grab the opponent's left hand. Your opponent's hand hangs down. Grab your opponent's hand as in fig. 4-3. Rotate the hand up, so that your view is fig. 4-4. Let's pause here. When you're actually performing the lock, there won't be any pause;

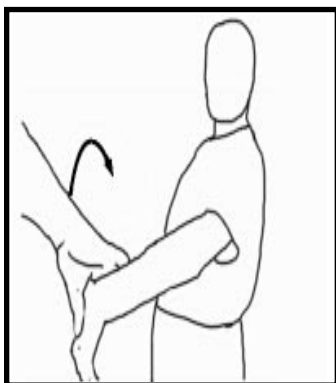


Figure 4-3

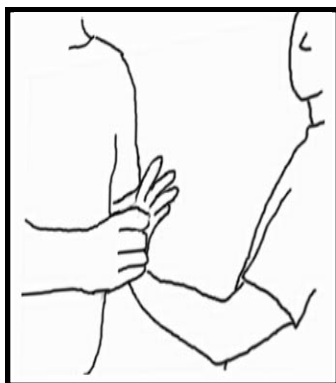


Figure 4-4

you'll just flow right into the correct pressure. The pressure will change, as you smoothly flow the wrist almost to the point of no return. At the last instant, you'll apply a more forceful pressure.

At this point, you have several options. My favorite is to apply a lot of pressure straight down (fig. 4-5). You could even open-hand punch his wrist (fig. 4-6); don't actually punch your practice partner. You could use your open hand to put pressure on the inside of his forearm, while putting pressure directly onto the back of the hand (fig. 4-7). How about a similar idea with pressure right below the inside of the elbow (fig. 4-8)? Try both of these variations with and without your extra hand applying limiting pressure. The extra hands help guide you as to the proper pressure with the other hand.

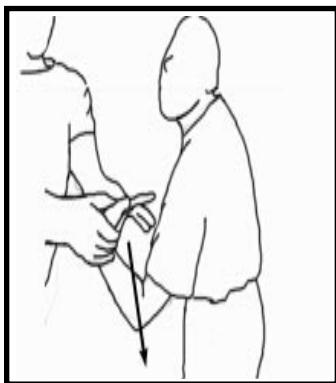


Figure 4-5

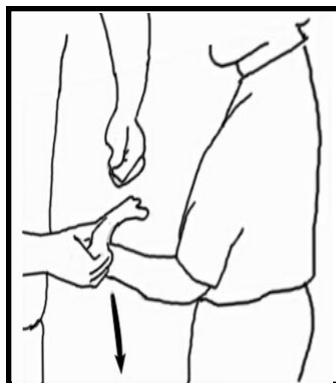


Figure 4-6

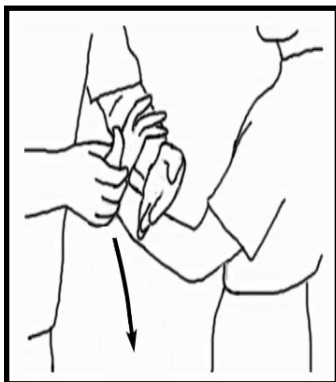


Figure 4-7

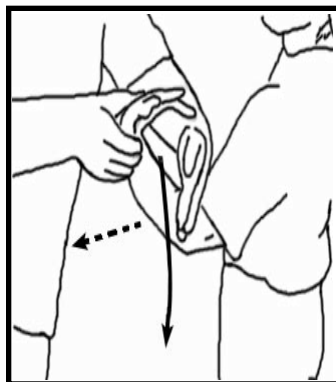


Figure 4-8

Try the same lock with a thumb grab as in fig. 4-9. The principle is the same, but you're going to have to adjust the pressure. It's more of a pull-down pressure. You should be trying to drag his thumb over the back of his forearm across their wrist (fig.4-10). It's sometimes harder to get the feel of the thumb grab, but once you learn it, you'll like it. It takes a minimal amount of force. Even the weakest of wrist-lock experts should be able to cause a great deal of pain to an opponent's thumb.

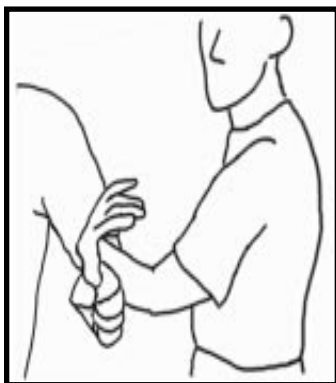


Figure 4-9

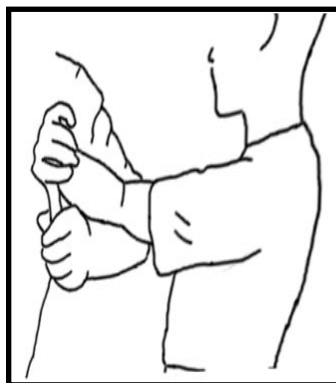


Figure 4-10

Go back to the regular wrist lock with your thumb on the back of his hand. Have you found the point of no return on this lock yet? It's especially important to know the point when the lock is being put on you. Can you feel it? I'll give you a hint. Study the relationship between your wrist, your elbow, and your shoulder. When your wrist gets lowered, what naturally happens to your elbow? Yep. It starts to rise. Hmmm. Just how low does that wrist have to be? Don't forget to consider your shoulder.



## The Pickpocket

For those who haven't experienced the Tube, it's the very sophisticated subway system found in London, England. One summer, in the early eighties, I had the occasion to use the Tube a lot. One day, I was waiting on a platform at Bayswater Station on my way to Foyles Bookstore, the largest bookstore in the world. While I was waiting, a pickpocket tried to lift my wallet. He approached my left back pocket and grabbed with his right hand (fig. 4-11). I grabbed with my left, and –lo and behold (fig.s 4-12,4-13,and4-14)– ... I had him in a perfect lock. To find out what happened next, you'll just have to write me, or wait to read it in my memoirs (you've got quite a wait ahead of you).

Anyway, this is definitely a sequence that you could practice. You never know when someone is going to grab you or your wallet from behind.

How could you modify this, if an attacker were to grab your shoulder?

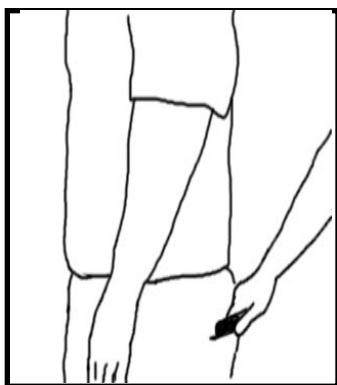


Figure 4-11



Figure 4-12

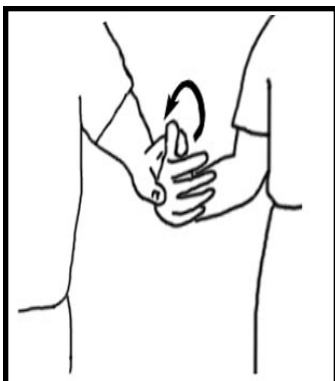


Figure 4-13

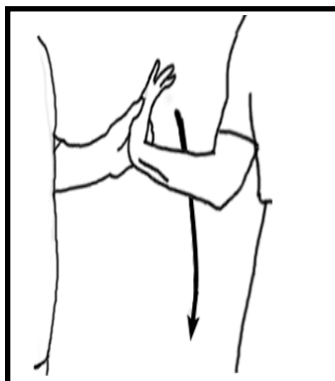


Figure 4-14

Tip: If you rotate to face your opponent, the lock flows nicely at the same time; you rotate both his arm and your body at the same time (Figures 4-14 and 4-16).

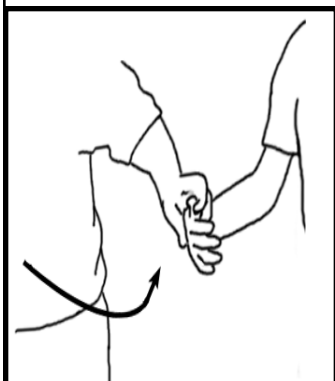


Figure 4-15

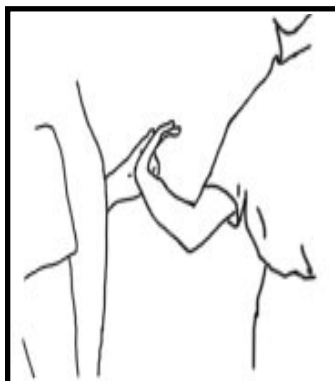


Figure 4-16

## The Two-Hand Grab

This is definitely a sequence that could enhance your reputation. It's a great little demo. Your opponent grabs your hands as in figure 4-17. You rotate your palms up and put his wrist into the palm of your

hand (Fig. 4-18). It doesn't matter which of his hands goes into yours, because you're starting out with both of his hands grabbing yours in the same way. Rotate either hand on top; it's your choice.

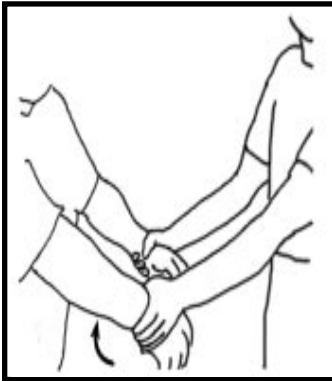


Figure 4-17

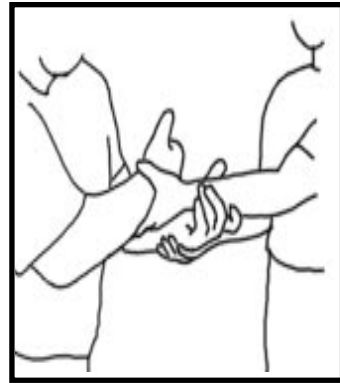


Figure 4-18

Tip: If you find resistance trying to rotate both your and his hands, you can try this principle. If you'll pardon the pun it's a little reverse physiology. Your opponent is trying to shut down all of your movement. Whichever way you show force, your opponent resists by pushing back in the opposite direction. So, what do you do? Your first movement will be a slight push outwards, away from the sides of his body, with both of your hands. Yes, outwards: only three or four inches away from your wrists' original positions. Your opponent will resist by countering with a push inward, and whoosh, you continue the motion into a smooth lock. Your opponent actually ends up helping you go in the direction you wanted from the beginning. Now, back to the main show, so you can learn how to apply the lock smoothly !

You've rotated his wrist into one of your hands. You firmly grasp your opponent's wrist, and rotate your hand (the one he has grasped) palm down, in toward your body (fig. 4-19). As soon as your hand is free, and it may take a lot of pull to free it, come back with the edge of your hand against the back of your

opponent's (fig. 4-20). Now, turn the pressure downward of your knife-edge hand-position; and continue putting pressure on the wrist lock.



Figure 4-19



Figure 4-20

You can always progress from the basic lock into one of the patterns (Chapt. 6). You probably want to stop when you have the most control. I personally don't feel as though I have the best control when I'm in the knife-edge position. I tend to either flow into another lock, or I adjust my hand position to the more familiar thumb on the back of the opponent's hand. I really do have a lot of control with the knife edge, it's just not my favorite position for "complete" control. When you're in an adrenalin-pumping situation, it's always better to control with one of your "favorites." You'll feel a lot more confident that way.

Now you can put on the Basic Lock either from a full two-hand restraining grab by your opponent, or a single grab that you initiate with either one or both hands. You're fairly consistent in your technique. Now what? What do you do after you initiate the lock? You actually have quite a few possibilities. We'll discuss three or four here, and then give you some ideas on how to further your search (or should I say research).

## Idea #1

You put the basic lock on your opponent and then you ... hit him. That's right. You should know by now that I go for the simplest, most direct route when I'm in an actual confrontation. Yes, a straight hit (fig. 4-21) counts as a direct route. Don't you think? It's obvious: you pick your target. In other words, look for a good opening. And plan your timing. I usually hit right when his body starts to torque. This all happens right before I reach his point of no return (discussed in chapt. 3). I like to believe that my punch helps him on his way to that critical point where he can't fight back. Now that you know where I tend to implement the hit, I'll have to change it and play around with different timings. After all, I don't want to become too predictable.

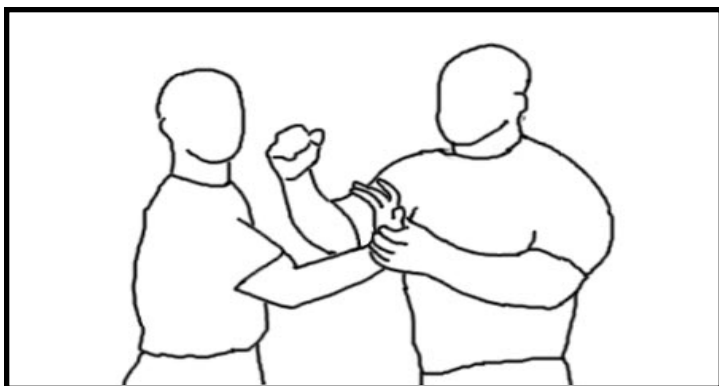


Figure 4-21

## Idea #2

In my travels through different martial arts schools, I have had more than one expert claim that the wrist won't break on the Basic Lock, no matter how hard it's applied. I don't believe it! Be careful! I also haven't had the guts, nor the volunteers, to experiment. Those esteemed ex-

perts claim that if you really twist that puppy, and put the lock on with full force, then the body will flip right over in the air, rather than allow the wrist to break (fig. 4-22).

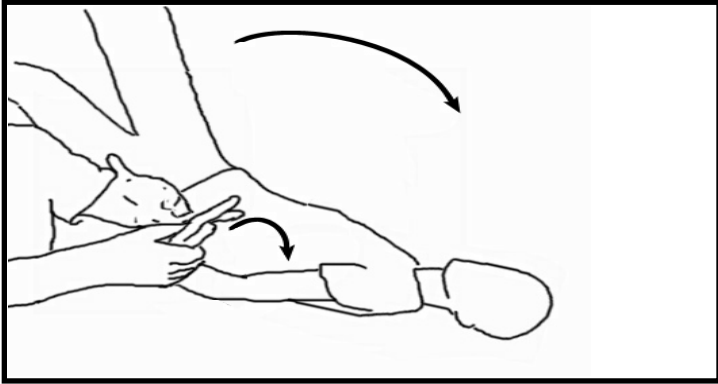


Figure 4-22

Again, I don't believe it, especially since I really do whip the pressure back in a straight line toward the wrist (fig. 4-23). Most practitioners exert pressure in a circle (fig. 4-24), which might allow the body to flip.

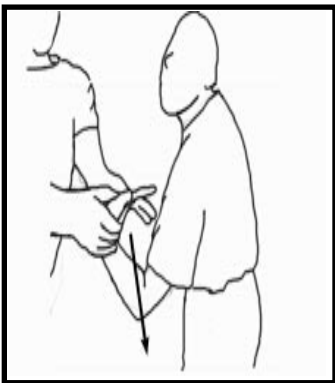


Figure 4-23

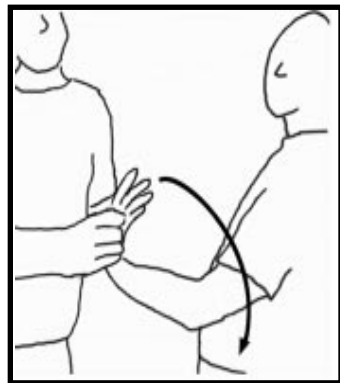


Figure 4-24

Anyway, idea #2 is that you really snap that lock on hard. I mean with full force. Think of it as an experiment. Will your attacker's body flip into the air, or will you end up breaking his wrist? Steve Golden says, "A martial arts person will flip, but a person off the street may not, because the fear of falling is so great." Save this one for a real attacker. With either outcome you'll probably have to deal with some aspect of the law, either filling out reports, or some form of litigation. In other words, don't take the risk, unless you have to. (I hope you never have to!)

### **Idea #3: Chicken Wing Plus**

Go from a Basic Lock into another lock. You'll find an explanation for the Chicken Wing embedded in Pattern #1 on page 82.

You could switch to a thumb variation of the same lock. It's described earlier in this chapter, on page 40.

You could go into straight-arm techniques, flow into other patterns, take your opponent to the ground, etc. This is one lock that should definitely be included in your experiment sessions

## **#2: The Step-Through**

The other lock that just about everyone has seen a variation on is The Step-Through. We'll take ours from a handshake position. It could be a wrist grab instead of a handshake, or you could also do variations by grabbing the other hand, but we'll start from a basic handshake position. Let's learn to do this lock correctly.

Instead of just going straight in for a normal handshake, I want you to hesitate with your hand for an instant; you may even want to draw your hand back ever so slightly. Your goal in this hesitation is to get your opponent to reach forward. You want him

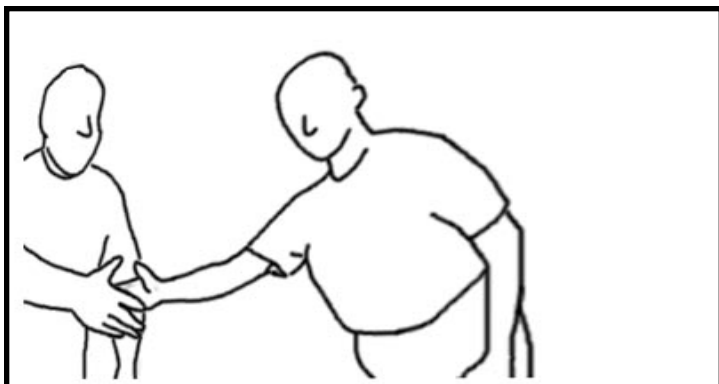


Figure 4-25

slightly off balance by extending to reach you, when you perform your technique (fig. 4-25).

Now, as you grab the hand you step through the opening between his arm and his body (fig.4-26). As

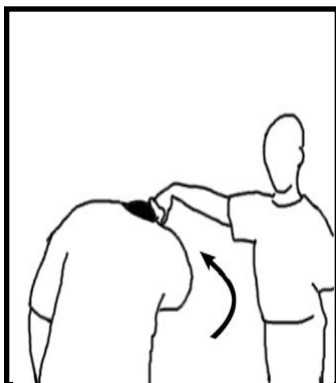


Figure 4-26

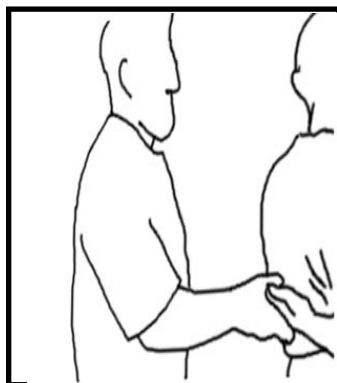


Figure 4-27

you step through, take the hand with you and apply pressure behind the back (fig.4-27).

An important point is the hesitation. Another reason you want your opponent off balance is that you want to draw him forward and low; you definitely have to duck to get through the opening. If you were



to do this move with your opponent standing completely erect, he would be able to easily reverse you (see our web page for details). You really need to experiment to see at what point his reversal becomes impossible to effect. How low does he really need to be? Is it the same for every opponent? Does it have to do with the position of parts of your two bodies in relation to each other? Are shoulders a factor?

Once you get the arm firmly held behind the back, you should experiment with fingerlock positions (see “the end of pattern 2”).

### #3:Ground Control to Major Long... ..Time

This next one is an easy-to-learn, versatile move. If you ever take someone down to the *ground*, with an arm bar, a Step Through (Lock #2), or any other lock, you might want to consider how you’re going to maintain *control* for a *long* period of time. When your opponent is flat on his face, pull his arm straight out, perpendicular to his torso (fig.4-28). Bend his wrist absolutely straight up and apply pressure in the direction of the arrow.

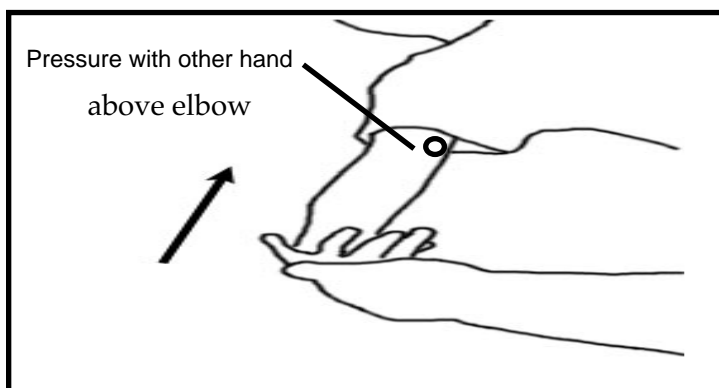


Figure 4-28

Where can you go from here? There are two possibilities that my teacher taught me (he actually taught me more moves to go into, but these two tickled my fancy). I like the first one for its simplicity, and I like the second one because it's fancy, but still easy to get into.

The first continuation is nothing more than making use of a stray stone to cause pain. You slam the wrist down on a small rock on the ground (fig.4-29). My teacher causes a little pain, then commands, "Don't move!" They tend not to move.

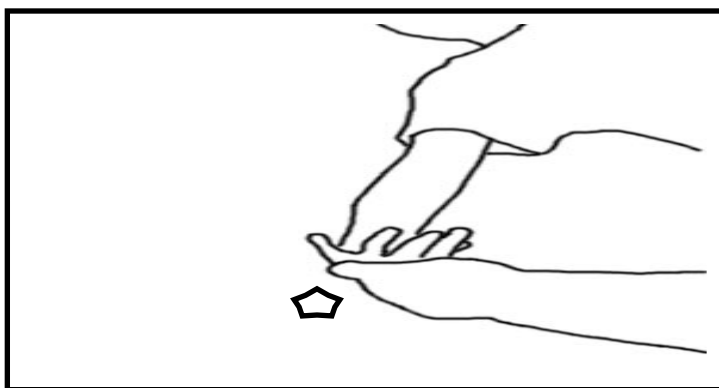


Figure 4-29

Note: If you don't have a spare stone, how about a set of keys? A sharp metal figurine on a key chain—Ouch! Are there any other sharp objects around the room or in your pocket (or purse)? Pens, lipstick holders, cans of chew? You get the idea.

For the second continuation technique, you're going to sit on him(literally) for awhile. From the outstretched-arm position, lay your leg on top of his arm as in figure 4-30. If your opponent's left arm is outstretched, you use your right leg, and if it's the right

arm, you put **your left leg** on top. Bend your opponent's arm back up over the same leg that's on top of the arm (fig.4-31).

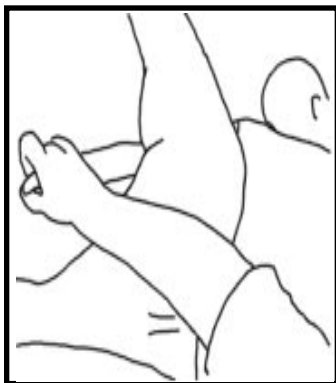


Figure4-30

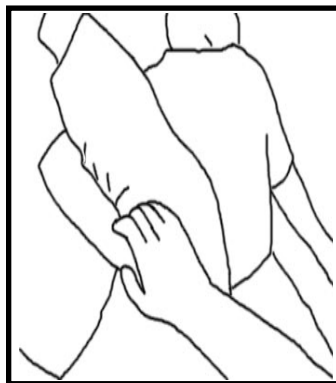


Figure 4-31

Warning: You could easily break your opponent's arm, if you don't help it bend around in the natural direction that the joint wants to turn —although this could be useful knowledge, if you ever have to snap someone's arm. Let's hope you never have to. Anyway, experiment with what you have to do to the arm, if your opponent resists. It won't take much effort on your part to exhibit control.

## #4: Shoulder-Shove Arm Bar

This next one is a variation on the arm bar. It has more of an Aikido feel to it. The difference is that you exert control with your body, instead of your wrist. For an explanation of the arm bar and its variations, refer to pages 28-35.

To start this arm bar, grab your partner's arm, and pull it out straight. You stand slightly behind your partner; so you grab his right wrist with your right

hand (fig.4-32), or you could grab his left wrist with your left hand. Rotate his wrist, so that it's facing back toward you, with his elbow touching the front of your body (fig. 4-33 ).

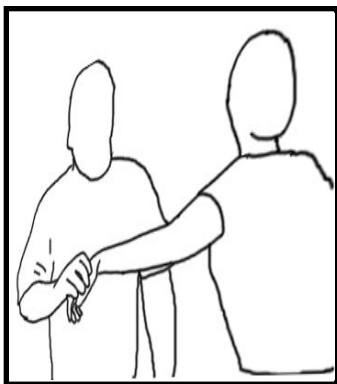


Figure 4-32

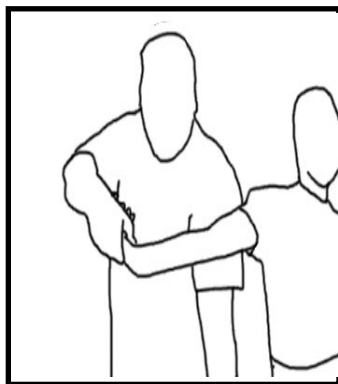


Figure 4-33

Note: If you have your opponent's right arm, you'll turn clockwise, and if you have your opponent's left arm, you'll turn counterclockwise (fig.4-34 and 4-35).



Figure 4-34

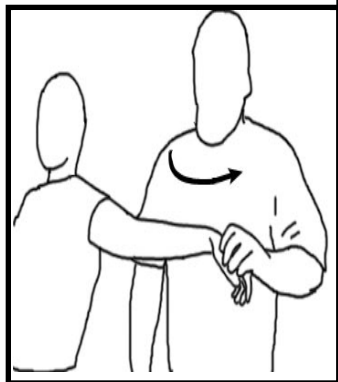


Figure 4-35

Now, by pivoting around in a tight circle, away from your opponent, you will put pressure on your opponent's elbow (4-36).

If you put a lot of pressure on the elbow, it will force your opponent to try to speed up to ease the pain. This is exactly the response that you want in order to execute your next move.

As he speeds up he makes a bigger circle around your little circle.

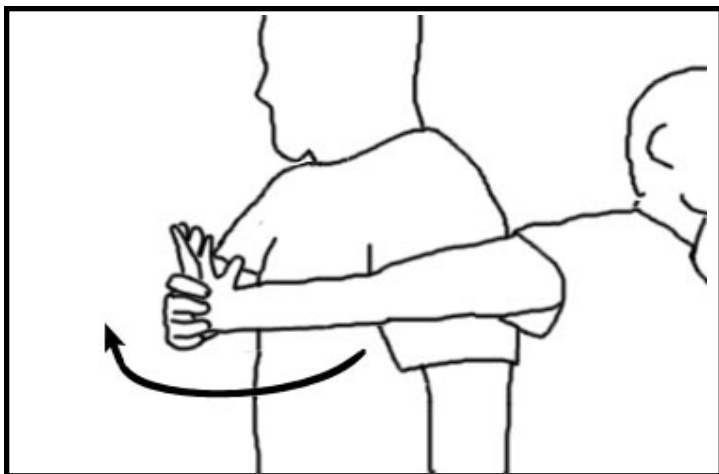


Figure 4-36

You are going to cut his big circle short with a smaller circle of your own, going in the opposite direction. This comes in the form of the Basic Lock. As your opponent starts to release the pressure off his elbow, with his hand grabbed as in figure 4-38 (grab the back of his hand), bring his hand up (fig. 4-39). You need to figure out how to rotate his hand up from the original position to the basic lock pressure seen in figure 4-40.

Figure 4-40 has pressure back in the opposite direction. The more speed that your opponent has going in the first direction, the more it's going to torque his wrist when you change directions on him.

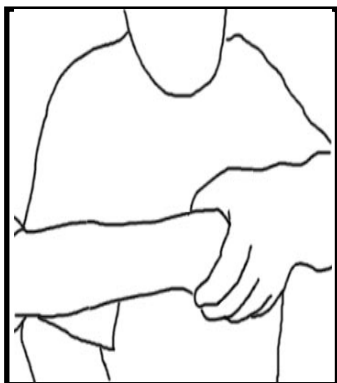


Figure 4-38

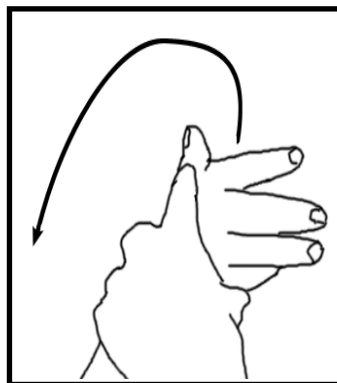


Figure 4-39

An alternate follow-up off the initial pressure exerted by the shoulder (fig.4-36), is to go into a head lock. Reach up under his arm as in figure 4-41. Put your hand on the back of his neck (fig.4-42 pressure). Now, there are several different pressures you should experiment with. You could pivot his head inward. You could press down and forward to drop him to the ground, or to try a throw (always be careful with



Figure 4-40

necks, heads, and spines— especially on your throws). You should experiment with your own variations.

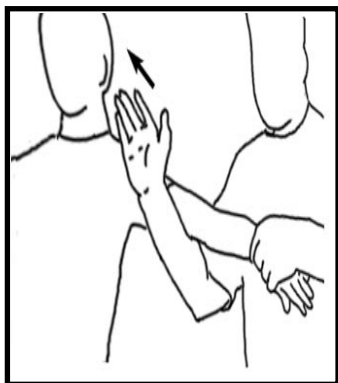


Figure 4-41

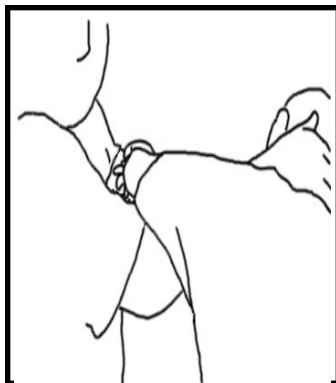


Figure 4-42

## #5: A Weird Lock With No Name

An alternate to the alternate is actually a completely different lock. It's a little weird, but I like it. You start from the arm-down arm-bar position (fig.4-43). You reach up on the inside, but instead of reaching up to the head, you're only going as far as his biceps. As you reach up to grab his biceps, you bend his forearm in toward his body, hand down at the wrist (fig.4-44). You can get several different controlling pressures with this lock. First, you cause pain by bending the wrist down and in (fig.4-45).

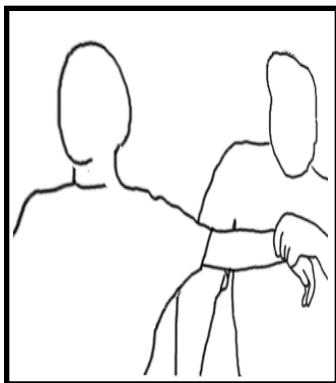


Figure 5-43

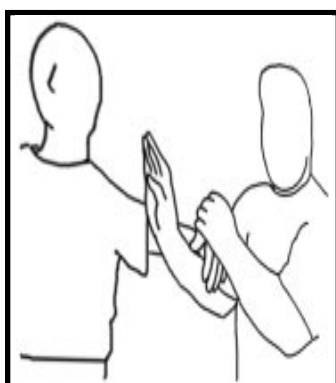


Figure 5-44

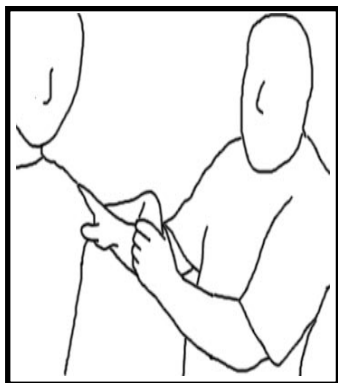


Figure 4-45

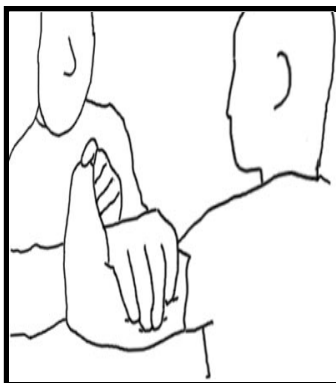


Figure 4-46

You also cause pain by the fact that your arm is wedged in between his forearm and his biceps. Some people can even add more pain by twisting the biceps (fig. 4-46).

Don't worry if you're not getting all the pain spots. Any single point of pressure should be enough to control your opponent.

## #6: Kickstart

I call this one the *Kickstart* because of the little finesse that you get to pull at the end of the sequence. This technique is similar to the Double Ninety Degree Lock, except one of the angles is in the opposite direction (See the Double Ninety-Degree Lock on pages 76-77).

You would naturally try this lock any time your opponent's hand is thumb down (fig. 4-47). He could be reaching in to you across your body. If he's a wing chun artist, he could have just performed a *bong sao*. He could be blocking in front of his face, with the palm of his hand facing you.



You grab his hand in an upside-down handshake (fig.4-48). Your other hand comes up over the top of his arm, and reaches to the inside of his elbow joint. By pulling (and maybe pushing down) in toward your

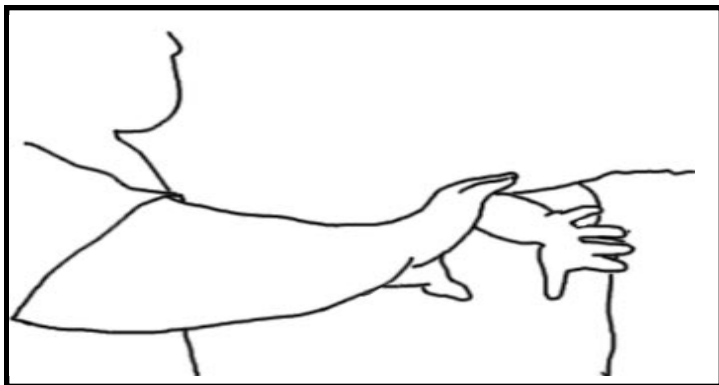


Figure 4-47

own body, you bend his elbow to a ninety-degree angle (fig.4-49).

At almost the same time, your “handshake hand” is going to push his hand back toward his bicep (fig.4-50). Keeping his arm parallel to the floor, you lower

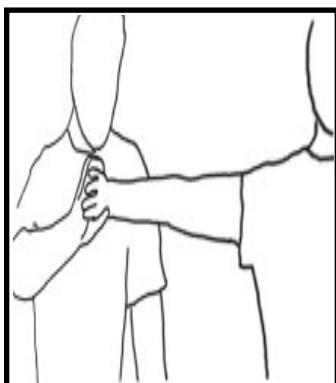


Figure 4-48

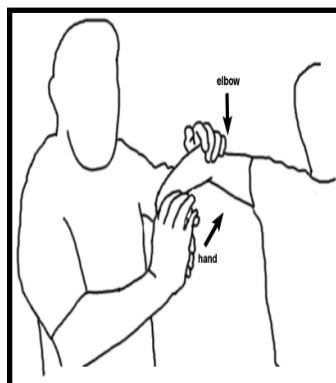


Figure 4-49

him with complete control. Great move! It gets better. If you push his little finger even further toward his biceps, you will have a lot better control. I call this move *kick-starting*. You are controlling through added pain. See close up of figure 4-50.

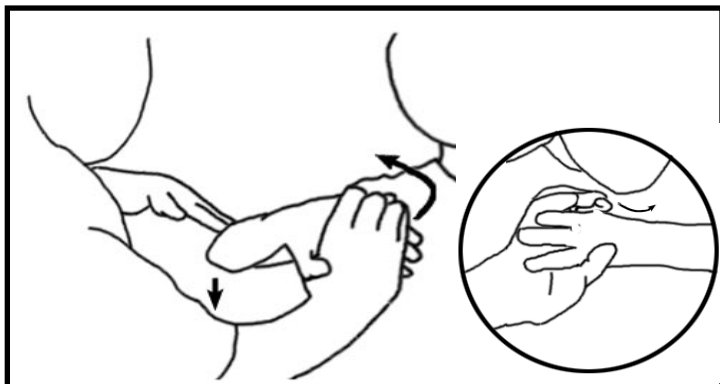


Figure 4-50

## **#7: Kick-start with a Vertical Twist**

This lock is a natural to teach after the Kick-Start. You are going to take it into a vertical position and use a different torque to “cause pain.” Start from the control position from Lock Number Six (fig. 4-50). Take your hand off his elbow, and grab his wrist, with your thumb on this inside, close to your body, and your fingers on the outside, closest to his body. As you’re grabbing, rotate his hand to a vertical position (fig. 4-51). Now is where it gets a little tricky. While holding the wrist firmly in place, you twist the hand around as in figure 4-52. You should be able to control his body, and keep it from swinging

around into your side by exerting tension on the wrist. You'll have to experiment with the tension to come up with a limiting control. Don't worry if you can't quite get the right technique. I have a good cover. If, when you torque the hand, his body starts to pivot into your side, lift the elbow of your hand that has his wrist. As he whips around into your side, let him slam full force into your elbow (fig.4-52). Ouch! You can even help him along with an extra twist. For a little more assertion of your



Figure 4-51

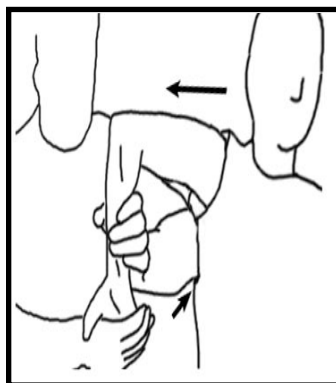


Figure 4-52

control, you could raise him up onto his tiptoes for a second.

You could always end this little routine by going back into the original position of Lock #6. Just back out of it the way you got into it. It's almost as if you digressed for a second, and now you're back on track. What better way to strut your stuff, than by fading into an alternate move for a minute (#6), the whole time keeping control of your opponent, and then fading back into your original lock? You can move your opponents around at will, and there's nothing they can do!

## #8: Take a Bow

Are you ready to take a break with an easy one? If you ever find the flat of someone's hand on the front of your body, you can do a variation of this one. Your opponent

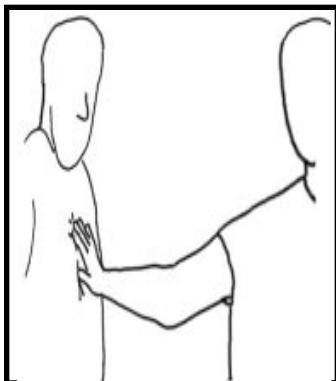


Figure 4-53

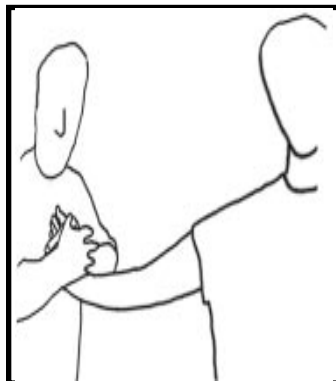


Figure 4-54

puts his hand onto your chest (fig.4-53). You lock his hand into your body (Fig.4-54). Basically, he wants to have his hand there, and you let him. You just go one step further: you hold it firmly in place.

Then all you do is bow. Yes, that's right—you bend for-

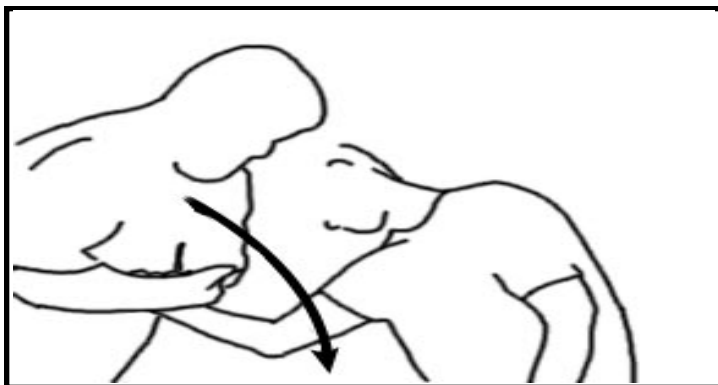


Figure 4-55

ward (fig.4-55). That's it. You should easily be able to cause some pain. You might want to lower your opponent even further by dropping to one knee. Experiment slowly with this one; you don't want to break his wrist, or vice versa, when it's your partner's turn.

## #9: Arm Grab

Here's another easy one. It's Bonus Position #6, on pages 98-99. Any time you see your opponent's upper arm

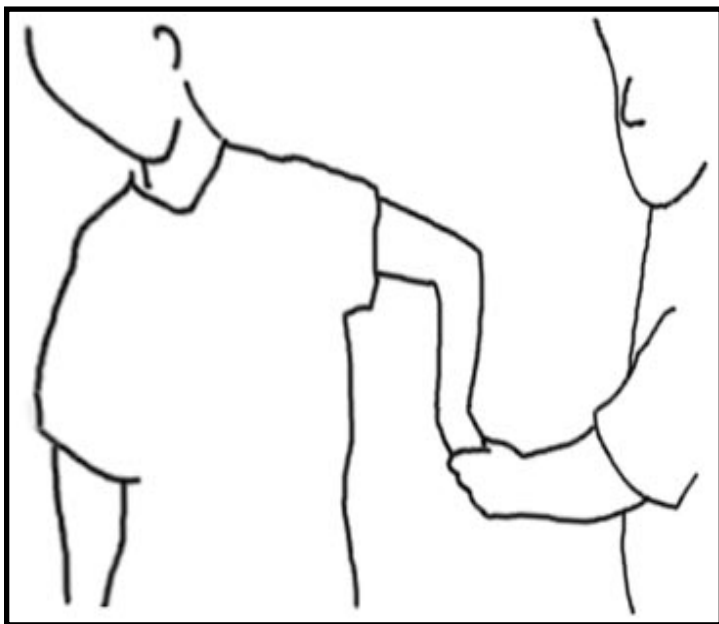


Figure 4-56

sticking out horizontally (parallel to the ground) and his forearm bent down vertically, or you can bend it down to that position without effort (fig.4-56), you might want to try this hold. You also may want to consider this move if you can maneuver your opponent into this position.

Either with your right hand to your opponent's right triceps, or left hand to left triceps, grab almost

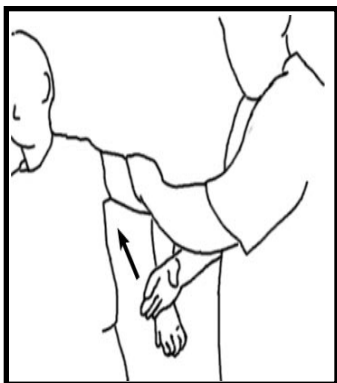


Figure 4-57

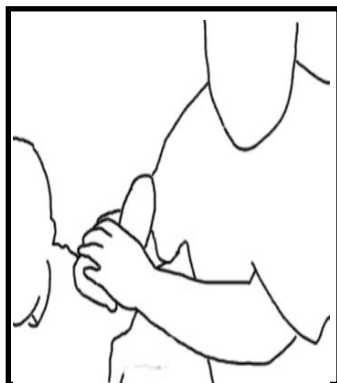


Figure 4-58

behind the triceps and rotate it forward (fig.4-57). While you're rotating the triceps, insert your other arm between your opponent's arm and his body. Bring your forearm up over your opponent's shoulder and apply pressure downward (fig.4-58).

## #10: Uncle Fred

It's time for Uncle Fred. Are the names of these locks getting weirder, or what? I really don't know exactly why we call it Uncle Fred, but it has something to do with the progression from a nonviolent hold that you might place on a relative who had imbibed a little too much and needed to be controlled, to a lock filled with tons of strikes. It just seemed so ludicrous, because you'd never actually do the end result to a relative.

Your opponent grabs the front of your shirt with both hands (fig.4-59). You swing one hand over and lock it onto both of his; you keep your elbow bent as you lock on (fig.4-60). Your other hand swings over his two hands (fig.4-61), and comes down to your side, locking both his hands into your armpits as you turn your body, so your back is to him (fig.4-62).

This sequence alone is really fun to do, I mean effective by itself. It can become a work of art (original artist, Steve Golden — *original* original artist, Ed Parker), if you add in some strikes. Are you ready? OK, here we go. As you begin the technique, your hand that comes across over his two arms eye-jabs him. As that hand locks on, you have an elbow-jab to his face. The other hand that comes over can get a free hit in too. I usually wait until my back is to him before I

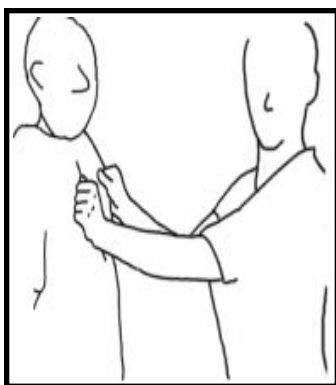


Figure 4-59



Figure 4-60

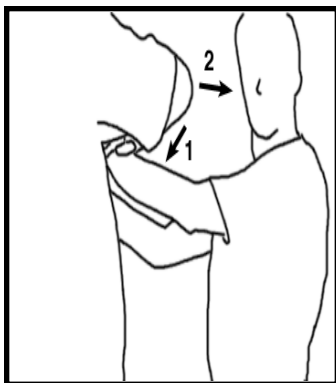


Figure 4-61

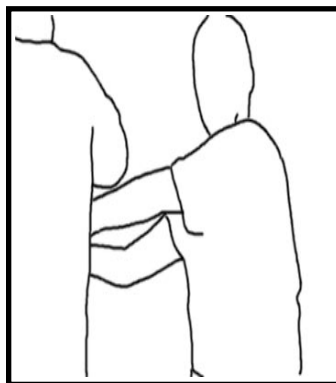


Figure 4-62

Note: Wouldn't it be nice if you could always blend your wrist-lock technique with such a quick barrage of effective hits and kicks? It's nice to be an expert at the "gentle art," but if you really want to be able to protect yourself in more situations than just grabs, you had better learn a thing or two about hits and kicks, timing, distance, methods of attack, etc....

use that second elbow for a hit to the face. I'm also in position to lift one of my heels right into his groin. Can you find any extra hits? You're becoming a fighting machine.

## #11: Nasty Handshake

Sometimes, when I'm lacking creativity, I look for an opponent's arm that's held straight out, or an arm that looks loose enough to pull out. This lock works from a handshake as well. As you go in for a handshake, grab a

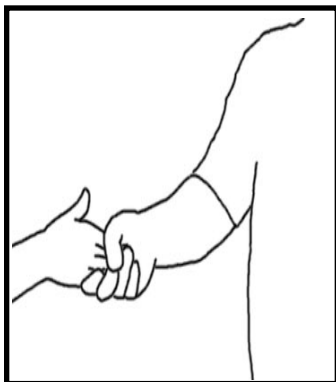


Figure 4-63

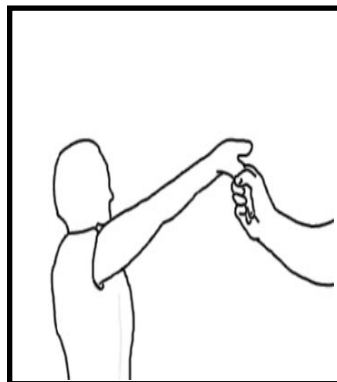


Figure 4-64

little early, and catch your opponent's fingers (fig.4-63). Pull his arm out straight (if you didn't remember to use the subtlety of getting your opponent to reach for your hand, so that he straightens his own arm out for you). Bend his fingers down into his body (fig.4-64).



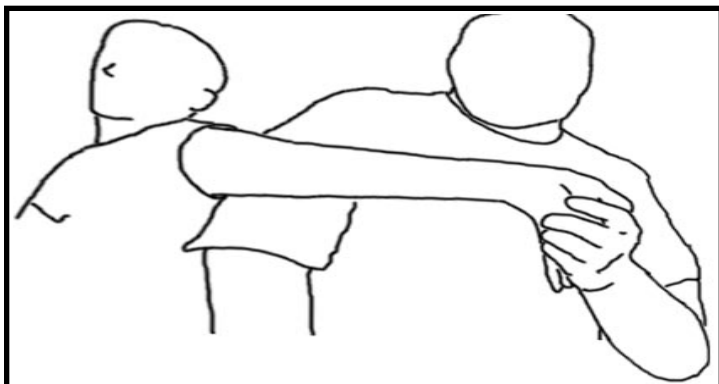


Figure 4-65

I even step to the side of his body (fig.4-65). What moves could you go into from this one? Look at The Chicken Wing on page 82 and the standard Arm Bar on Page 28. How would you get to either of these positions with an economy of motion?

## **#12: Revving the Motorcycle**

This particular lock is very cool. When done correctly and with a little extra force, it can cause a lot of pain, and it is particularly impressive when a smaller person performs it on someone considerably larger and stronger.

As with all of the locks, I want you to really master this. It is always more than just memorizing a series of movements. In the case of this lock, you should be able to feel exactly how far to rev your opponent's arm. Also experiment with lowering your opponent's arm. I advise lowering the arm parallel to the floor, but you can certainly play around to see what works for you. I also advise lowering your own body as you lower his arm, but again, you can experiment.

Try lowering his arm by pushing down on their wrist as you stay upright. It's a different feeling from lowering your whole body. Which gives you better control? Which lends itself to better balance? Maybe your next step after securing the hold will determine which body position to effect.

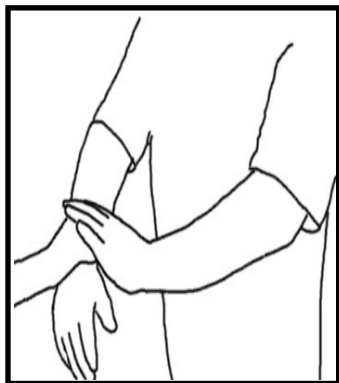


Figure 4-66

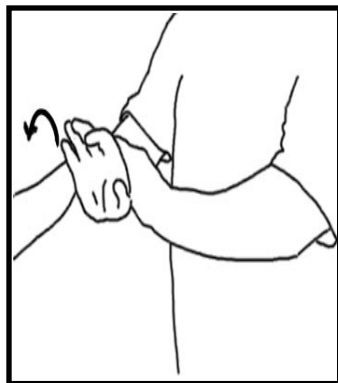


Figure 4-67

Your opponent grabs your wrist across your body (either right grabs right or left grabs left). The first thing you do is use your free hand to hold his fingers against your wrist (fig. 4-66). Yes—you want him to hold on. In fact, now he can't let go. Now, you reach up with your trapped hand (fig. 4-67).

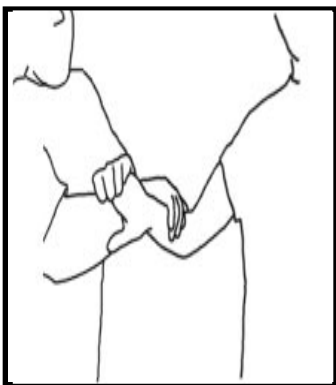


Figure 4-68

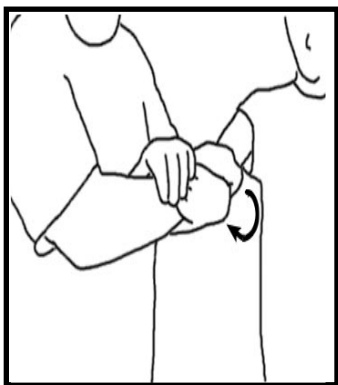


Figure 4-69

Figures 4-68 and 4-69 give you a better view from the other side of the body. You grab his wrist (fig.4-68). With a firm grip I now rotate his wrist and forearm forward (from my view) as if I were pantomiming revving a motorcycle (fig. 4-69). When I can't turn his wrist any more, I lower his whole arm with his forearm parallel to the floor. If you've got the right "feeling," his body should be dropping to the floor.

This is one you're going to have to play with. Make sure you have enough torque on the arm to drop the body, but not so much that your opponent starts to turn out of the hold even before you start lowering the arm.

## —A Baker's Dozen—

### #13: Oops! Revving the wrong wrist

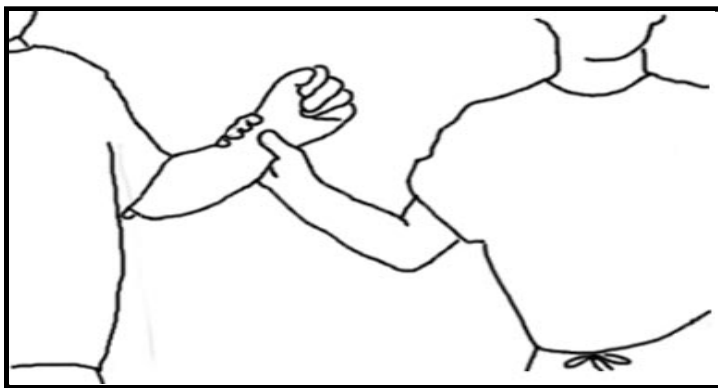


Figure 4-70

This is a mistake that a lot of amateur wrist-lockers make. They learn the rev technique, and they love it. Then one day, someone grabs them. They try to execute the move, and nothing seems to work. It's all wrong, and they can't figure out why.

The explanation is simple (and so is the new wrist lock). Your opponent grabbed the wrong wrist. Instead of grabbing across the body, he or she grabbed to the same side, from the bottom, instead of the top (fig. 4-70).

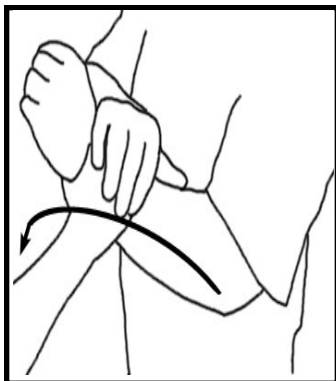


Figure 4-71



Figure 4-72

Don't worry about it. Clamp down on his fingers just the way you did when "revving" (fig. 4-71). Rotate your elbow over his forearm (fig. 4-72) and continue the motion down and into his body. Drop your knees (quick squat) to lower him even further.

This lock flows well into other locks. For example, do you see the relationship between the ending position of this lock and the "L" (dble 90) lock found on page 79-80? Can you flow from one to the other with a minimum of hand movements, and without letting up on the pressure? After all, you don't want to give him a chance to escape.

Good luck. This is a very workable lock.

## Chapter 5

### **Expert Responses When Someone Grabs You**

Responding to a grab with a wrist lock is a natural. If you take my advice and avoid trying to go directly from a speed attack to a lock response, which is still a sound tactic if you don't have a way to slow down or get control of the attack, then you can spend more time preparing your wrist lock responses for all types of grabs.

There are a lot of grab techniques already dealt with in this book, and there are more yet to come. If you're looking for some specific techniques, why don't you try Chapter 4, **A Dozen Wrist locks to Stimulate Thought?** Specifically look to *Take a Bow* (#8), *Uncle Fred* (#10), *Revvng the Motorcycle* (#12), and *Oops!*(#13).

You also should look at the nose tactic in the chapter on pressure points (Chapter 10). See if you can figure out releases from a nose control.

Then, when you're familiar with how this locking style "works," head to Chapter 6 on patterns. Look for familiarity in the starting positions for the various locks. Are your opponent's hands in similar positions, except they're wrapped around your body?

For a gold mine of grab techniques, try Chapter 11. From *Let Me Get You Started*, to *Knuckle Rubs*, there are a lot of ways to take grabs.

Still looking for more technique, try *Arm bar and Reversals* in Chapter 4, and/or **Mastering Counters and Reversals**, Chapter 9.

Now that we've highlighted some spots in this book, I'll deal with some general principles. We'll stay fairly general, so you can apply these lessons to your own specific situation(s). After reading this chapter, I would encourage you to look into some of the materials listed in the resource section. Remember, to become an expert, you have to go beyond just one book. Learn as many responses to as many grabs as possible. Make these responses work on opponents of all sizes. Learn to adapt to big, muscle-bound brutes.

## Your Opponent Causes Pain

Your opponent has a hold of you in a way that causes pain. This could be a twisted arm, bent fingers, or even a hair pull. Let's assume that your opponent has not yet taken you beyond your final tolerance threshold, where no response is possible. If you have gone beyond that point, then you can't comprehend the words on this page—just kidding. If the pain is so great that you absolutely can't move any part of your body without breaking something, then you'll either break it or you won't respond. But if you still have some kick in you, I would suggest the obvious—get rid of the pain.

How you stop the pain is an interesting question. I tend to release my pain by causing instant pain on my opponent. Reversals and counters are fine, if you have time before the point of no return, or if you can feel the direction you need to go. When you're already feeling pain, it's sometimes hard to get to a joint or limb on your opponent before he snaps the move on so hard that you can't even attempt an escape. I find that a direct hit or kick to a pain center does wonders. A kick to the shins, eye jab, etc. all tend to get your opponent to release his hold. It's much easier to throw a lock on him afterward, while he's reacting to the pain of your initial counter.

If you can't or won't hit, you have to release the pressure some other way. Could you grab some fingers and twist, perhaps? A hair grab? (My theory is, if I can't release my own pain, I'm at least going to cause an equal amount of pain to him.)

A typical reaction to a painful hold being applied is to fight to release the pain being applied. It's human nature. I have retrained myself to instantly react by causing pain to my opponent. Sometimes this can be accomplished with a counter hold, sometimes it takes something more direct.

## **Grab From Behind**

Again, if you're going for instant pain, I recommend kicks to the shins, a head butt to the nose, etc.. A groin shot is nice, if at least one of your hands can get back there. I also favor an elbow to the ribs.

For a slightly more passive response, try knuckle rubs already mentioned in this chapter. Or you could pull at one of his fingers.

If you can somehow swing your hips behind your opponent's, you can stand up straight and break his hold. From there, all sorts of hits are possible.

Lifting an arm off you by means of a finger control (or maybe even a pressure point) is a good way to start a release. If it were a real situation, I'd probably be hitting all the way through my release from my attacker; that's just the way I am. Take your own risks.

## **Nelsons and Other Wrestling Moves**

It's beyond the scope of this book to make you a wrestling expert. Again, I send you to the resource section for books and tapes on the subject. For great take downs and holds, I will always recommend the video tapes by Bill Shaw (see Hi-Impact in the resource section).

The little piece of advice that I will give has to do with timing. A lot of the wrestling holds don't work, if you counter early enough. You can start playing by having a partner slowly put a hold on you. As you feel an arm snake through your arm or leg (or even around your neck), see if you can stop its progress. Can you release your appendage and get to a position that is familiar to you? Practice and practice some more. Eventually, you'll find techniques that work. May you develop an unorthodox style that confuses the crap out of your opponent.

## **General Questions**

If you really take on the task of becoming more proficient at taking a grab, then you'll want to ask yourself a few general questions: Are you being grabbed above or below your center of gravity? Could



you be thrown over from the position you're in by the person grabbing you? Can you shift your weight to prevent such a throw? Must you attend to the hold immediately—is it around the throat, cutting off blood, or oxygen, etc.?

## **What If Your Opponent Grabs With A Wrist Lock?**

Yeah. Finally. Thank goodness. Remember, you're studying to be a wrist-lock expert. If you've practiced, the lock probably won't be anything too new. You'll either already know the response—a good counter or reversal, or you'll be able to ad lib with an acceptable technique.

You want wrist locks to be your realm. You're the expert. When someone tries a lock on you, you have to smile. Why? Because you know a variety of counters to that particular lock. Let's see...hmmm....which should I counter with? What kind of pasta do I want tonight? Definitely a feeling of confidence.

## **Chapter 6**

### **Patterns: The Secret of Learning to “Flow”**

Learn your patterns the way I teach you, and you'll develop a whole new understanding of wrist locks. You'll be able to find many more opportunities to use them; you'll flow into each position almost effortlessly; you'll deal with any resistance from your opponent automatically and efficiently.

You are going to have to practice these patterns over and over again. It might not be a bad idea to review the chapter on practicing. You will need to have these patterns down pat. They need to be generalized so you can execute them successfully on a variety of people. You need to be able to jump into any pattern from any point.

Most important, you will need to explore. Start to alter the patterns you know. Add moves that you've learned from other sources. Explore what would happen if you rotated his hand or arm in the opposite direction. (Are you now close to a familiar lock?) Where's the nearest pressure point to a joint?

Eventually, you'll create your own patterns from scratch. Each move will logically flow to the next. If your opponent resists your pressure, his force of resistance will flow right into your next movement. Either way, you'll trap your opponent in just a few moves.

In this chapter, you'll learn two excellent patterns. One pattern Dan Inosanto helped me learn after one of his seminars, and the other my teacher Steve Golden helped me learn during one of his classes. Both routines are very close, and I can't seem to remember which belonged to whom. Sorry, guys!

After learning the two patterns, you'll get specific advice on how to invent your own, how to generalize patterns so you can put locks on anyone, and how to incorporate lock patterns into a system with kicks and hits.

A few of the locks for these patterns are described in other parts of this book. They are described and diagramed again here, so you won't have to cross-reference while learning the pattern. After you learn the pattern and experiment with your own variations, you should then intentionally cross-reference as much as possible. You get extra mileage out of each lock when you learn multiple uses. It's very worthwhile to learn as much about each lock as possible. Pity the poor fool who only knows one way to get into a particular lock, and then never gets a chance to execute his practiced technique. Wouldn't it be better to know so many locks and ways to get into the correct positions, that you automatically flow into a “proper” (if not “way cool”) technique that immediately puts you in control of the situation? I hope I've convinced you of this already in other sections of this book.

So, here we go. You're about to learn some excellent wrist-lock combinations, but they'll be of no use to

you, unless you do something with them. After you really learn each pattern, you have several options. You could review the sections in this book on reversals, both general directions and specific counters; then rehearse possible counters for each lock in the pattern. Have your partner practice the pattern on you. Pick different points in the pattern to execute a reversal or a counter. You should eventually be able to counter instantly every position in the pattern.

Of course, another thing you should be practicing is countering each lock in the pattern with a direct hit or kick. Remember, part of being a wrist-lock expert is knowing when NOT to use wrist locks. Sometimes you'll need to counter with moves outside of your standard wrist-lock style. Hits are faster, and a lot of times safer for you, even though they damage your opponent. So be it. So much for the gentle art. May the punch be with you!

Taking both types of counters one step further, both hits and other locks, can you build on your initial counter? Can you take your opponent into a wrist lock after your initial counter-strike with either foot or hand, and can you flow with your opponent into another wrist lock after your initial wrist lock counter? I'm trying to get you to the point that you are comfortable moving from one lock to another. No matter what someone puts on you, you counter. You can initiate or receive; it doesn't matter. You're comfortable “playing” with anyone. Keep at it. You will improve quickly. Keep trying to refine your technique. Work at precision. Can you smoothly take your opponent close to the point of no return without his being aware of your intention, until it's too late? Try to improve your speed at which you execute your technique, but don't get so fast that you get sloppy. Stay fluid. You want your technique to be smooth and precise. Don't rush your move; increase your speed gradually.

Enough of all of this advice. Let’s jump right in and learn the two patterns. If I had to make a guess, I’d be inclined to say that I learned pattern number one from Danny Inosanto and pattern number two from Steve Golden.

## Pattern #1:

### Position #1

Grab your opponent’s left hand with your right as in figure 6-1 (This is the same lock as the Basic Lock described on page 37). Bring their hand up so that your thumb is on the back of their hand and you are looking at the back of their hand; apply pressure down (fig. 6-2). This is the first position; it’s probably the easiest to get

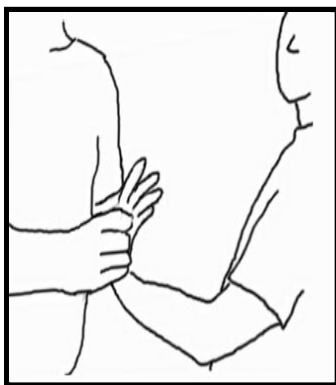


Figure 6-1

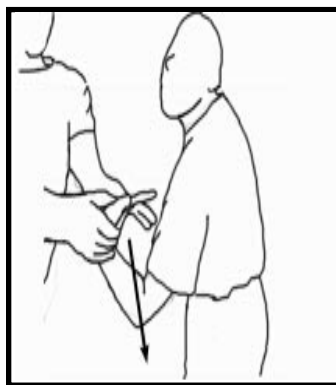


Figure 6-2

to.

### Position #2

The second position is probably the hardest. Let’s break down position two as much as possible.

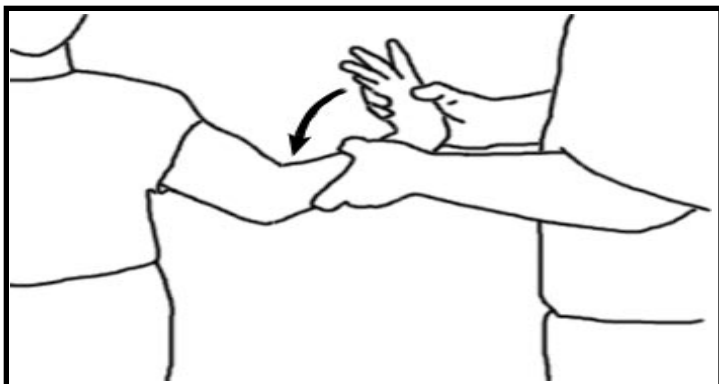


Figure 6-3

(With pressure still on their wrist ), grab his forearm with your other hand (fig. 6-3). Now, keeping pressure against his wrist, rotate his hand counterclockwise in toward the center of his body (fig.6-4). Now, slide the bottom of his hand along the inside of your forearm, keeping pressure on the back of his hand (fig.6-5). Continue sliding his hand until it wedges into the inside joint of your forearm and upper



Figure 6-4

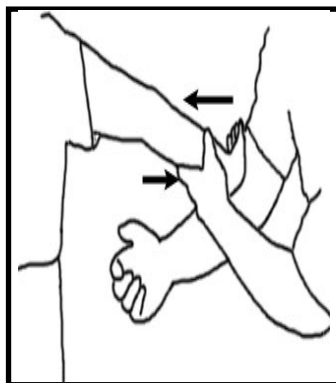


Figure 6-5

arm. Of course, all of this should occur in about a second, and remember to flow smoothly.

If you made it through that second move, you're home free. Whew. All the moves are easier from now

on. If you’re having problems with this move, you have several options. You could try again later; sometimes a fresh outlook will do wonders. You could have a friend try to learn it, and then try to teach you; sometimes a different perspective will get you over a difficult hump. You could find a local martial artist who knows the move and ask to be taught. You could write me for suggestions. No, giving up is not an option. Let’s go on to the third act in this sequence.

### Position #3

The third lock is the Double-Ninety-Degree Lock. To execute this lock, you need to reposition your hands. Take the hand that you are using to grip your opponent’s forearm; this hand is going to shift to the back of the opponent’s hand that is against your biceps. Grab his left hand with your thumb on the bottom of his hand

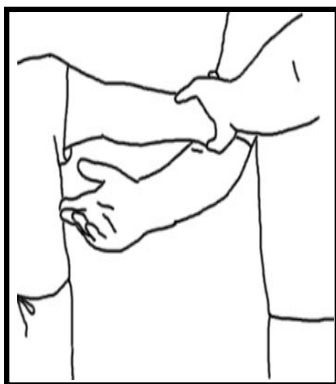


Figure 6-6

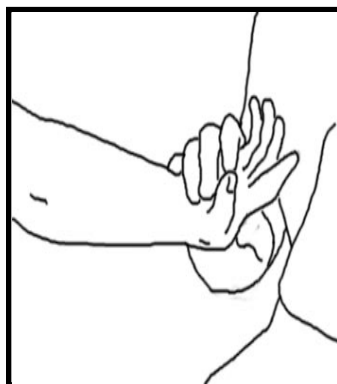


Figure 6-7

and your fingers on top (fig. 6-6). Use your thumb to torque his hand; your hand rotates his thumb upward (fig. 6-7).

Now take your right hand (fig. 6-8), and put your fingertips, palm down, onto the top of your opponent’s arm,

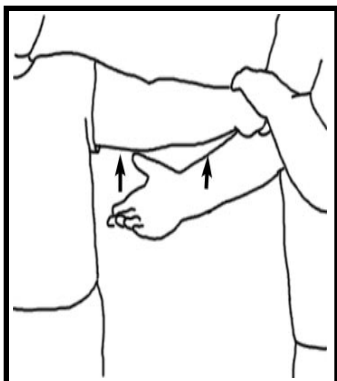


Figure 6-8

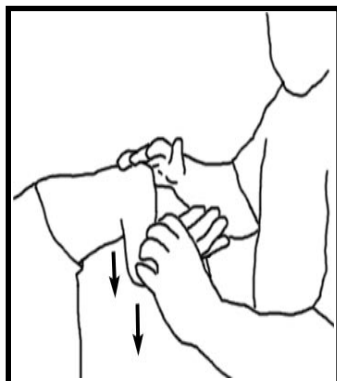


Figure 6-9

at about the elbow (fig.6-9). Now, keeping his arm parallel to the floor, put pressure on his elbow, and lower your opponent toward the ground.

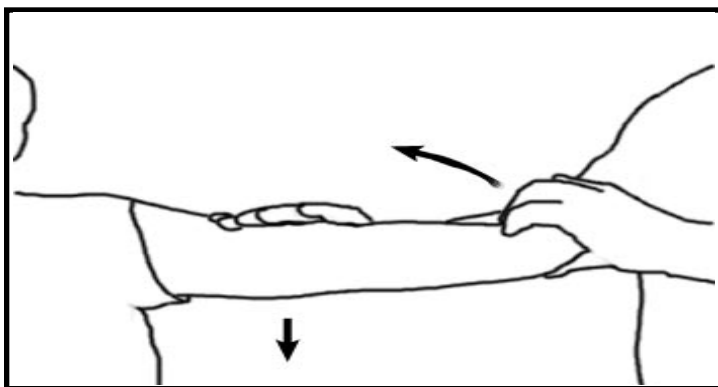


Figure 6-10

### Position #4

For the fourth lock, begin by pulling his arm out straight with the hand that is torquing your opponent's thumb. His hand should be palm up as in figure 6-10.



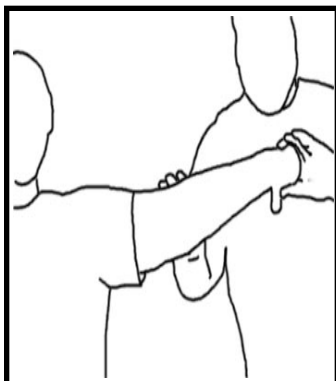


Figure 6-11

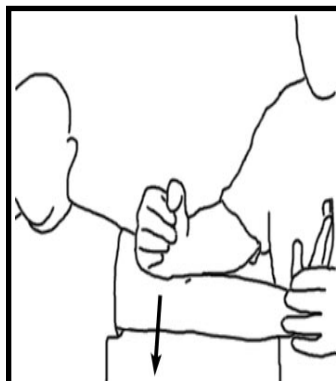


Figure 6-12

Pivot your body as necessary, so that you're standing behind his outstretched arm (fig. 6-11). You are now ready to apply the fourth lock, which is an arm-bar. With your arm that is closer to his body, use your wrist to press on the edge of your opponent's triceps (fig. 6-12). For a more complete description of arm-bars, refer to Chapter 3, *Feeling Where to Go*. There are three variations, starting on page 26. There are other variations on the Arm Bar throughout the book.

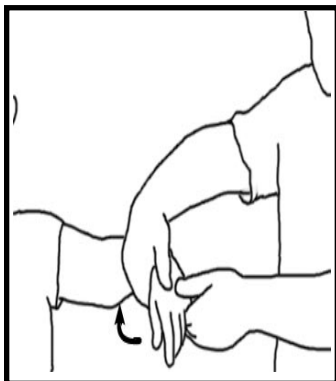


Figure 6-13

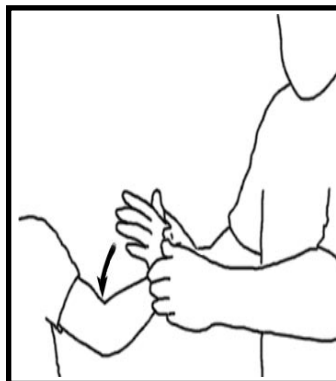


Figure 6-14

## Position #5

From the arm bar, you are going to flow back into the Basic Lock (Lock #5). Grab your opponent's outstretched hand with both of your thumbs applying pressure to the back of the hand (fig. 6-13). Rotate the hand up as in fig. 6-14. (For a **complete** description of the Basic Lock, refer to Chapter 4, pages 37-47).

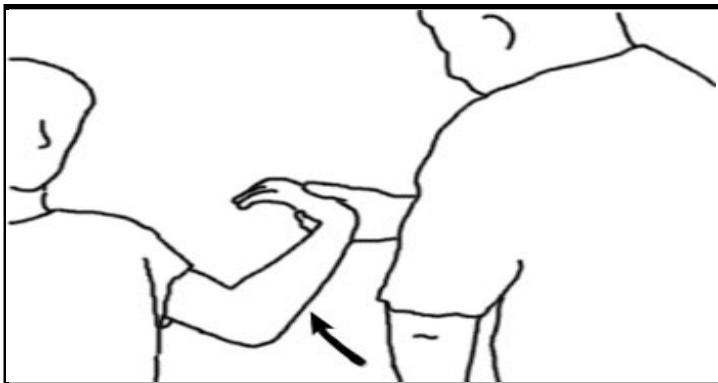


Figure 6-15

## Position #6

Continue pressure with only one hand; if you're holding his right hand, then continue pressure with your left, and if you have his left, then continue pressure with your

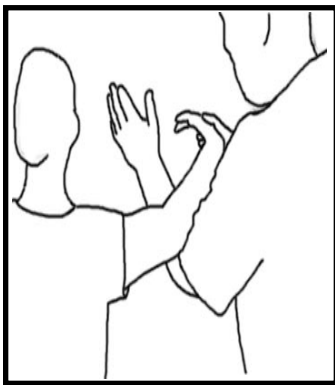


Figure 6-16



Figure 6-17

right. As you put the pressure on his wrist, take a step to the side of your opponent’s body (fig. 6-15).

Lift your free arm up through the “wing” of his arm (fig. 6-16), and hook your wrist over his (fig. 6-17). Pull down on his wrist for control. This hook is lock number six. Isn’t it utterly “nifty-groovy ?” Lock number seven will be the final lock in this sequence.

Let’s back up a few moves for a second. We started with the Basic Lock in move number five. Then you switched the hand which was applying pressure to your opponent’s by going into a sixth position. (You’re using your opponent’s same hand all the way through this pattern.) Now for the final lock, you’re going to switch your hands yet again. Boy, are you learning to become versatile, or what!

## Position #7

For lock number seven, you’re using your free hand to pick up the pressure to your opponent’s arm (actually,

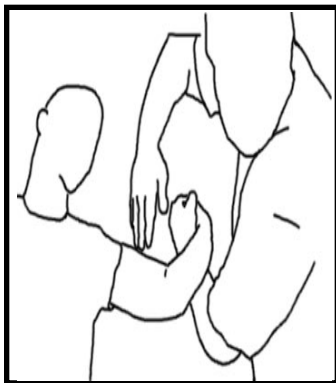


Figure 6-18

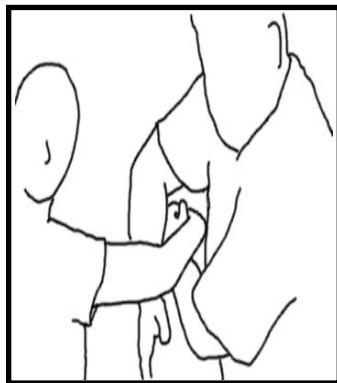


Figure 6-19

by now he should feel a fair bit of pressure on his shoulder as well). In lock #6, you came up through the “wing” from below. Now, you’ll use your other arm to come down through the “wing” from above. While you still

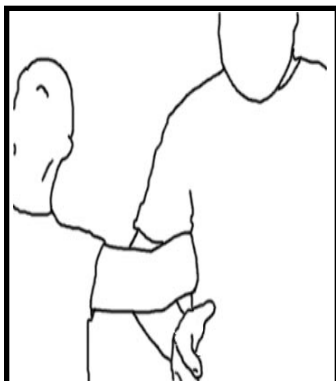


Figure 6-20



Figure 6-21

have him in position number six, raise your other arm above both your opponent's and your interlocked arms (fig. 6-18). Bring your arm down through the wing (fig. 6-19).

Pick up the pressure by replacing your arm that's coming down from above into the “crook” of the arm, where your other arm had the pressure; remove that arm as the pressure is replaced (fig.6-20).

The pressure from lock #7 should go upward on a diagonal. It's almost as if you were punching toward the moon (fig. 6-21). *I know; what if the axis and azimuth are different where you live? I realize that the moon changes its position, thus changing your angle. Don't take me so literally!*

As long as we're not taking the last part of my directions too literally, maybe I should also be careful with the word “punch.” If you're just practicing, you don't want to actually punch. If you punched upward with full force, you could really mess up your partner's back. Be careful!

## Tips for Pattern Success

OK. You made it through the first pattern. Now, I have some tips to speed you on your way to expert status. You know some of them already from other areas of the book; just consider them gentle reminders.

### Tip #1

Have an agreed system of tapping out with your partner. You need to be able to tap your partner's leg and vice versa to indicate pain. Once you agree on a signal, don't use it too much. If your partner can withstand a little pain, yet let you know that you're close to his threshold, it can be a learning experience for you. You will learn to gauge your opponent's limits and use this knowledge to your advantage.

### Tip #2

You can see whether or not you're having any effect on your opponent any time you're applying a technique. As you learn the threshold mentioned in Tip #1, you can learn to apply your technique with a short jerk (a staccato motion). You want to “punch” the technique with just enough oomph, that it causes his whole body to respond with a short quick jerk. This is the theory of stimulus-response. You apply a short, quick motion, and the response is another short, quick motion. It should cause your opponent just a little pain. You're just looking for the reaction to see if your move worked. You're not trying to maim him permanently.

### Tip #3

Change the pattern by adding moves. Once you learn this pattern, you don't have to stick with it. Part of the

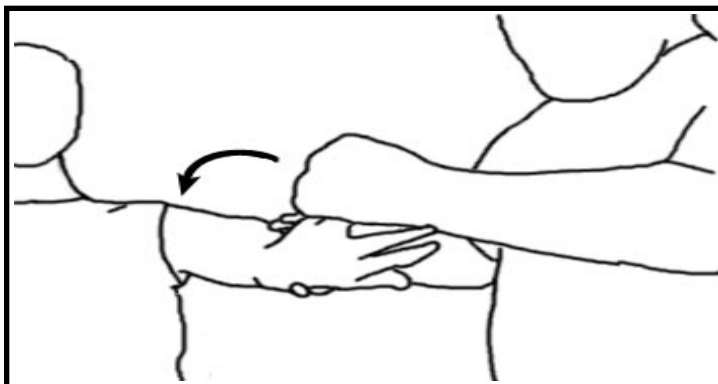


Figure 6-22

beauty of becoming an expert is that you're going to branch off on your own. You may reinvent the wheel a few times, but then again, you may come up with something completely different. One way to branch off is to add new moves into the pattern. For example: If you go back to fig. 6-9, when you had your opponent in an double-ninety-degree lock. You pulled the arm out straight to get ready for an arm bar. Well, what if you grabbed your opponent's pinky and third fingers of the outstretched hand (fig. 6-22)? Then you could bend them up toward the wrist. Presto! You've just changed the pattern. There are oodles of places to effect changes. You could even add to your changes and end up with changes on your changes. Wow!

### Tip #4

Change the pattern by changing the order of the moves. This becomes a lot easier as you add more moves to your pattern, but essentially, the idea is this: You pick two similar points in the pattern, and you exchange the sequences that follow each. Look for the Basic Locks in the pattern. There are at least two. After one Basic Lock you

go into move #2, and after the other Basic Lock, you go into a wing lock. If you were to perform move #2 (I really do have to come up with a name for this lock) in place of the wing lock, you would go right back into the beginning of the routine. The routine wouldn't end, unless you changed the path to a different variation. Actually, you can end the pattern on any move by applying enough pressure to take your opponent beyond the point of no return. By the way, you could choose to put a Wing Lock on in the beginning.

Remember, as you add moves you may start to see some repetition. This repetition isn't necessarily a bad thing. Use these spots as places to interchange moves. As you learn to interchange at will, you will come a long way toward learning to flow. You'll be an expert before you know it. Practice.

### **Tip #5**

Don't just do the pattern for the pattern's sake. In order to improve, you need to have purpose in your practice sessions. Remember, you're looking for ways to apply each technique within the pattern. You're looking for relationships in the different positions and the moves that follow. You're always looking for reversals, counters, and strikes. Learn to be a smart fighter: know all the possible outcomes to a given technique.

### **Tip #6**

Make sure your opponent can't kick at you while he is restrained in a hold. Check your downward pressure on each hold. Sometimes the pressure won't be exactly downward; it will press into the joint. I'm referring to the holding pressure that you get with each position. If your opponent is held firmly, he shouldn't be able to raise his leg. Any retaliation to your lock in the form of a kick

should be impossible. You’re definitely going to need to experiment to find just the right pressure. Again, remember most of the time try to apply force downward.

Note: Sometimes I set my opponent up by releasing just enough pressure, so that my opponent can get the clever idea of trying a kick. That’s just what I want. Of course, the only reason I let him have the kick in the first place is because I’m prepared to counter my opponent’s kick with a sharp shin or knee kick of my own.

## Tip #7

Just as you have to be aware of your opponent’s feet, you also have to pay attention to his free hand. One solid punch from your opponent, and your wonderful lock is all over. The greatest error a wrist-lock artist can commit is to apply a wrist lock while in range of the opponent’s *other* fist. Let me rephrase that: **The most common errors that I see, over and over and over again, are martial artists applying a hold or doing a move to one side of their opponents’ bodies while completely ignoring what’s happening on the other side.**

This foolishness has even transformed itself into an art; some schools wait until you apply the hold and then go into a counter hold, without even acknowledging that they’re in a danger zone. You could get picked off with a punch to your blind spot.

Let me illustrate. In figure 6-23, you’re applying a lock to your opponent, but, because of distancing and positions, you are in a danger zone.

Figure 6-24 shows a couple of possible undesirable outcomes. Don’t believe the phrase, *What you can’t see, can’t hurt you.*



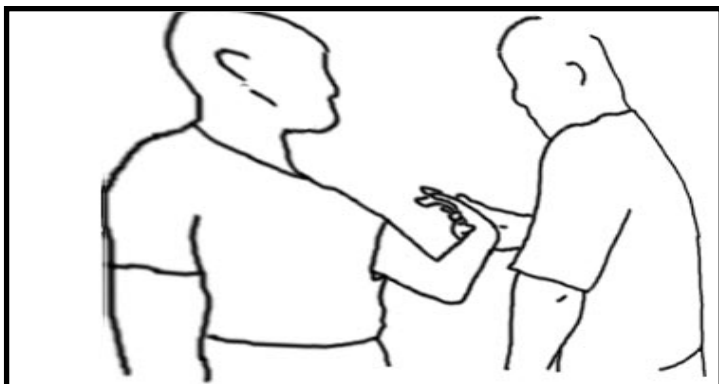


Figure 6-23

By turning your body slightly and taking one small step backward, you take yourself completely out of range of the punch, while still able to apply the hold (fig. 6-25).

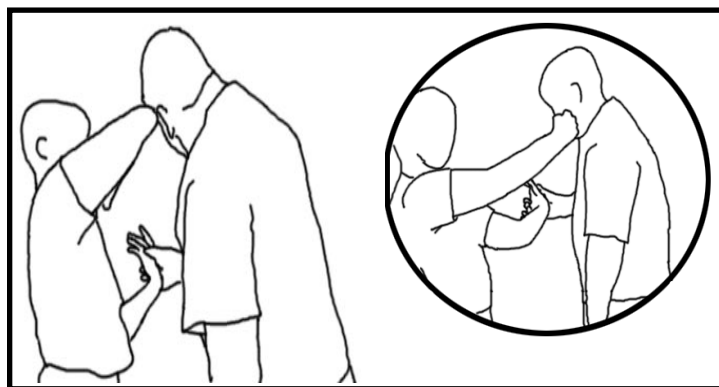


Figure 6-24

Obviously, this is a very important point. In fact, **it's one of the most important points of the whole book.** Really! So, why do I have it buried here under “lucky” number seven (it *is* one of my favorite numbers)? Well, call it one of my little *nuggets*. Sometimes, you have to go digging for gold. And to tell the truth, I

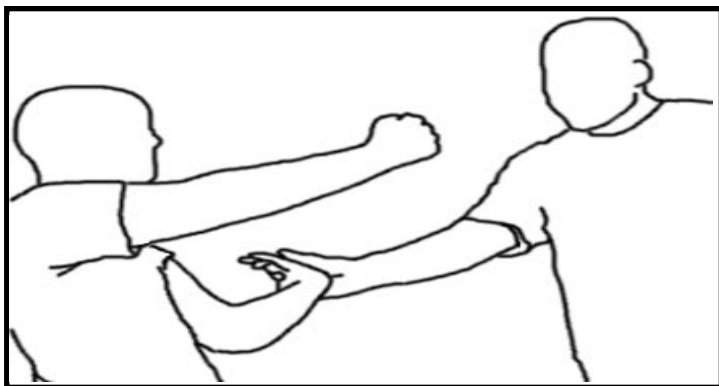


Figure 6-25

won't be horribly upset if a few people miss a few points in this book. If you really want to become a wrist lock expert, you deserve these nuggets.

**(P.S. Most golden bits of advice are not labeled; what is gold to one person, may be yesterday's news to someone else.)**

I just want to make it hard for people looking for a few quick *magic* moves. Take the time to really learn this *stuff*; it really is worthwhile. I can make you two promises: You won't regret having learned to be a wrist-lock expert (or a martial-arts expert), and some day your skill will come in handy.

## Tip #8

Practice against *resisters*. These patterns are wonderful against willing opponents. You get up there and grab the hand of some jovial person. Your willing volunteer is completely relaxed. You apply technique after technique — hold after hold. You take this person through one of your more lengthy patterns. Life is good.

What do you do when you get a not-so-willing volunteer? This person tenses as you try your wrist

locks. You can’t even get him close to the point of no return. Nothing works. A gray cloud has suddenly darkened your mortal existence.

Prepare for these difficult people (or real opponents) ahead of time. First, read the Resisters Section on pages 110-111. You should be practicing this way anyway. Then, when you are working with your practice partner (a *willing* volunteer), have him or her tense at random points during your pattern. Can you overcome this resistance by sheer force? Can you change the angle to salvage the lock? Do you have to flow into a new lock? Can you soften up your opponent by hitting?

For example, let’s take the Arm Lock that has been discussed in other chapters. You start to grab your opponent’s arm as in figure 6-26. You use your other hand to rotate his biceps toward you (fig. 6-27). Your

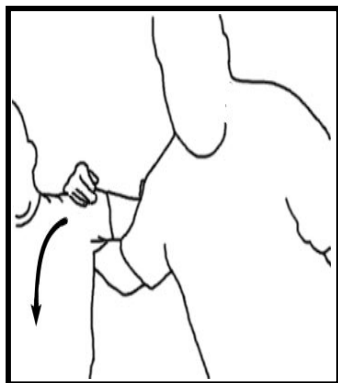


Figure 6-26

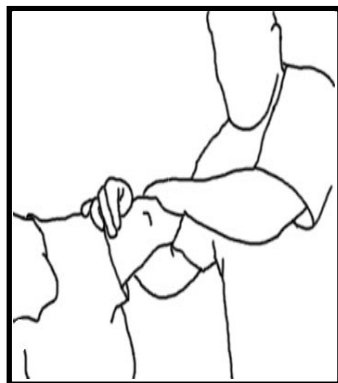


Figure 6-27

other hand continues snaking up into a lock.

—BUT— as you apply pressure to drop your opponent’s shoulder, your opponent suddenly resists and stands up straight (fig. 6-28). What do you do?

I have found that a strike works wonders at times like these. There are all sorts of possibilities. I'll give you a few ideas, and save my favorite response for last. Do give them a try.

Note: Remember, this strike and your opponent's reaction have to be a little faked, or at least softer than normal, because you *are* practicing with a friend. No permanent injuries, please.

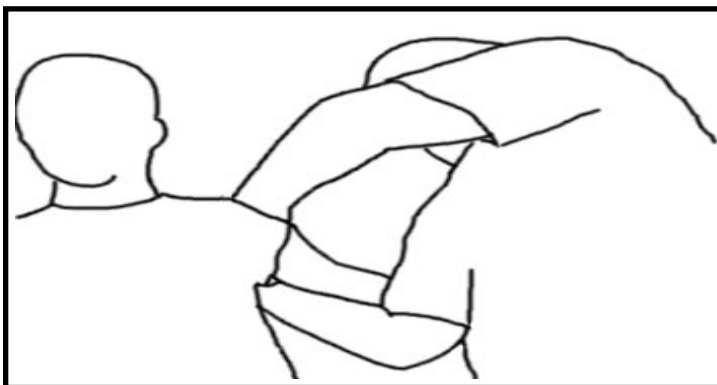


Figure 6-28

First, you could try to loosen him up by kicking him in the shins, or maybe kick with continued pressure to the back of the leg on the calf. Maybe he'd

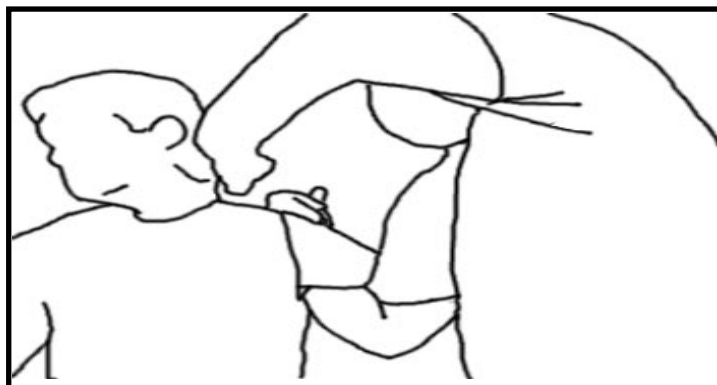


Figure 6-29

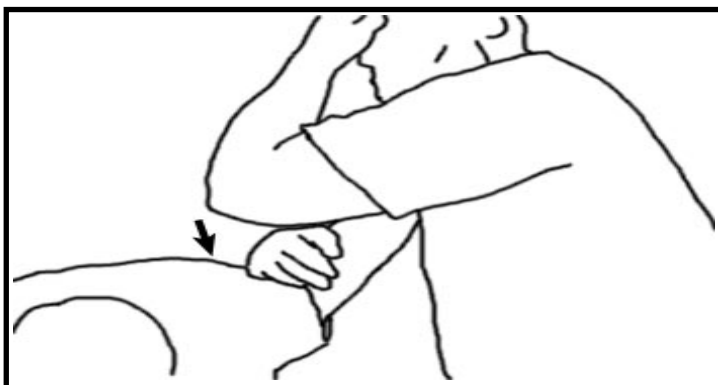


Figure 6-30

respond to a sharp punch to the stomach, or to the kidneys. You could grab his hair and pull for a control move (fig. 6-29). Even an ear grab might help.

My favorite technique, which allows me to reapply the same hold, is an elbow strike. I slam my elbow into the middle of the scapula (fig. 6-30 ). This forces his shoulder down, which I need anyway. It gets the opponent closer to the point of no return. It causes pain, which is a distraction from the lock that's being applied. And it does “loosen them up,” which was my original goal.

## Tip #9

Change the routine by substituting different locks for ones in the original pattern. You aren't adding new locks to the pattern, you're looking for places to turn or rotate the wrist or arm into a different direction in order to substitute a new lock for an old one. You have to be creative.

To get you started changing the pattern, you should learn Pattern #2. It's very similar to Pattern #1; it's just that we go on a different *path* at times. Not so coincidentally, H..e...r.e... is Pattern #2

## Pattern #2

I think Steve Golden showed me Pattern #2. He taught it to me as a variation on what I had learned before. It starts out the same as Pattern #1 for the first two movements. Those positions are reprinted here, so you don't

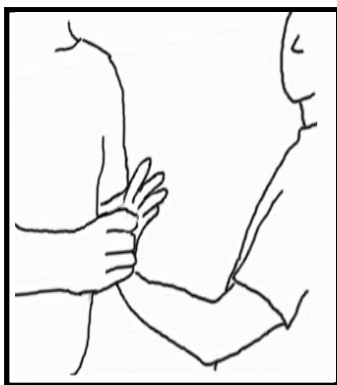


Figure 6-32

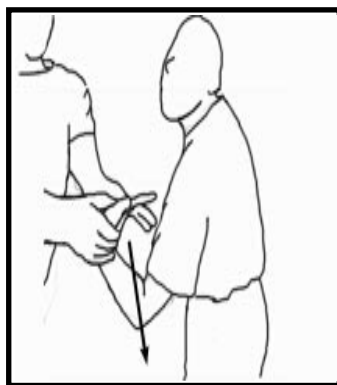


Figure 6-33

have to constantly flip pages. (I'm assuming that you haven't yet memorized and internalized the first pattern; keep practicing!)

## Position #1

Grab your opponent's hand as in figure 6-32 (This is the same lock as the Basic Lock described on page 37). Bring his hand up so that your thumb is on the back of his hand and you are looking at the back of his hand; apply pressure downward (fig. 6-33). This is the first position; it's probably the easiest to get to.

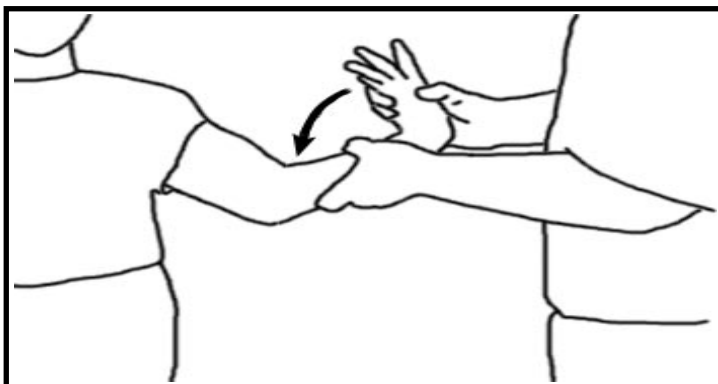


Figure 6-34

## Position #2

The second position is probably the hardest. Let's break down position two as much as possible.

With pressure still on his wrist (fig. 6-33), grab his forearm with your other hand (fig. 6-34).

Now, keeping pressure against his wrist, rotate his hand counterclockwise in toward the center of his body (fig. 6-35). Now, slide the bottom of his hand along the inside of your forearm, keeping pressure on the back of his hand (fig. 6-36). Continue sliding his hand until it



Figure 6-35

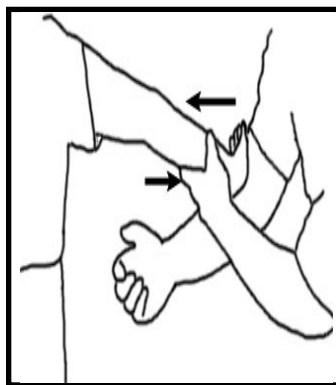


Figure 6-36

wedges into the inside joint of your forearm and upper arm. Of course, all of this should occur in about a second, and remember to flow smoothly.

### Position #3

Now for the third position: you’re going to end up standing side by side with your opponent. Even though you just finished sliding the back of his hand up the arm to your biceps, you are now going to reverse the action and slide his hand down the arm (fig.6-37), keeping pressure against the back of the hand at all times, until you’re applying pressure to the back of his hand with the palm of yours.

This is where you pivot around to the side. If you do it correctly, both your arms should naturally move

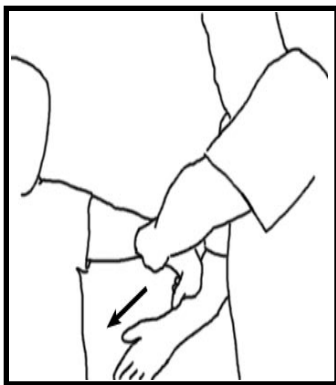


Figure 6-37

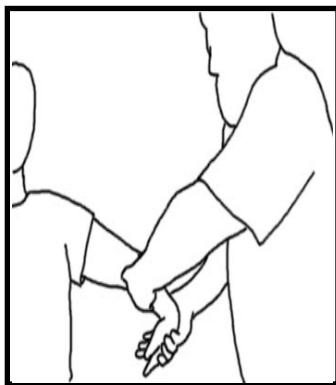


Figure 6-38

forward, in front and between both of your bodies (fig.6-38). Remember to always have pressure against the back of his hand.

Shift his arm, so his elbow is pressed against the front of your body, somewhere where a lot of pressure won’t cause you pain (fig.6-39).

When you have his elbow firmly against your body, press the back of his hand in toward your belly



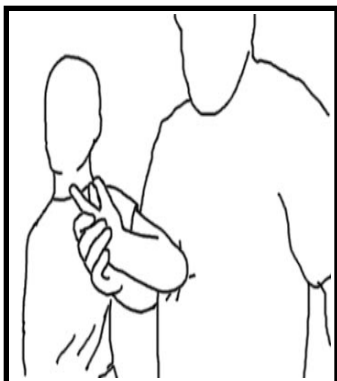


Figure 6-39



Figure 6-40

(fig.6-40). You actually bend his fingers inward. Your lock is successful, if you have enough pressure applied. Your opponent will want to tap out early. You may even get a “tiptoe effect.” If his fingers are pointed toward the ground when I start to apply pressure, the opponents usually stand on their toes to try to lessen the pain. And that is Position #3.

## Position #4

Position #4 is both easy and gratifying. In Position #3, maybe you were able to raise your opponent up on tip-toes, and maybe you had him controlled, but you just couldn't quite take advantage of the “pain factor.” Unless you are super short and your opponent is super tall or vice versa, you shouldn't have any problem with this one.

With your free hand, pull your opponent's arm out straight as you rotate his wrist, palm up (fig.6-41). Straighten out and rotate your own, now free arm, palm up, and lift it into your opponent's straightened-out elbow (fig.6-42). If you apply enough pressure upward, you should easily raise him off his heels.



Figure 6-41



Figure 6-42

If you're too short to apply sufficient pressure, you can get more leverage by lifting your opponent's arm onto your shoulder. You then use your shoulder as a fulcrum (fig. 6-43). Careful, it's very easy to tweak your partner's arm (on the other hand, you'll probably do all sorts of heavy-duty damage to a real opponent). Whether you use your arm or your shoulder, be sure to

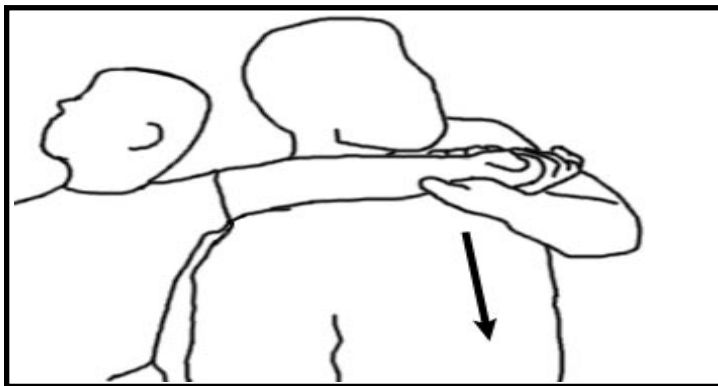


Figure 6-43

keep your opponent's arm very straight. If your opponent's arm bends, then he can get his own leverage to resist your lock. Not good!

## Position #5

Position #5 is the ever-faithful arm bar. The question is how to get from Position #4 to the arm bar. Here we go.

Starting from Figure 6-42, rotate the wrist all the way forward to the other palm-up position (fig. 6-44). The difference between the two positions is in the first position for Position #4: your opponent's elbow is down, facing the floor. You're rotating the wrist, so that his elbow ends face up.

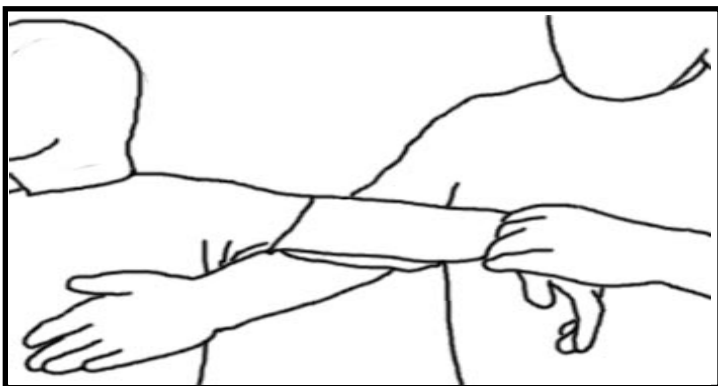


Figure 6-44

At the same time that you're rotating the wrist, your outstretched hand is going to rotate up over your opponent's arm. Rotate the hand of your outstretched arm palm down as you retract it in toward your stomach (fig. 6-45).

Maintain contact with your opponent's arm as you rotate yours up and over (fig. 6-46). Really make sure you don't accidentally let off pressure any time during this sequence. When there is a release of pressure, you are almost signaling your opponent to counter.



Figure 6-45



Figure 6-46

Push your wrist into the small of your opponent's triceps as you would for a normal arm bar (fig.6-47).

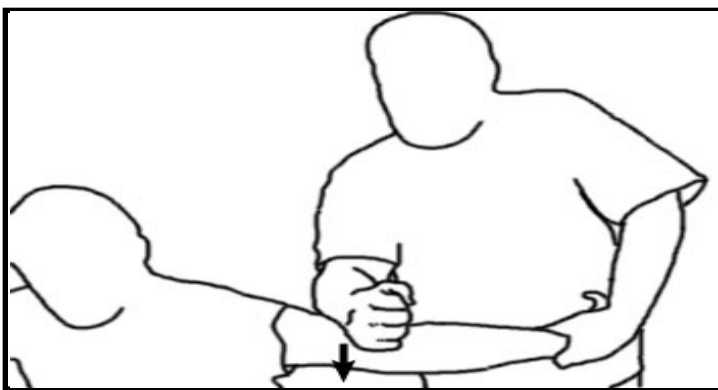


Figure 6-47

If you want to get fancy, at this point I would modify my grip on my opponent's wrist. Starting with Figure 6-47, I'd drop my thumb across his hand and reposition my own hand, so that my thumb was on the other side of his hand (fig. 6-48). I push on the back of the hand, with his fingers coming back into his body (fig. 6-49). It allows me to apply controlling pain to two points of pressure at the same time. I can control him with additional pressure to the triceps or to the wrist, **or to both.**

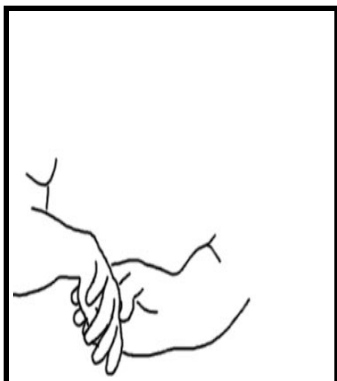


Figure 6-48

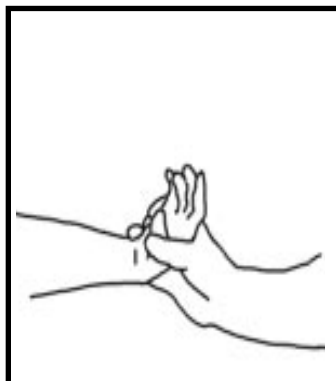


Figure 6-49

Well, this is where the routine normally ends. You put a good, solid arm bar on your opponent and that's it. But wait! I have two additional moves for you to add. I learned these in the Steve Golden class in a different context. They just fit so well here, that I thought you'd appreciate them.

## Bonus Position #6

In Bonus Position #6, you take the hand that has your opponent by the wrist (either wrist-hold is fine), and bend it up over your arm (the one that's applying pressure to the triceps). You rotate his arm, so that it bends without breaking (fig.6-50). After all, you should never abuse your practice dummy, I mean partner. You have hit Position #6, when the arm is locked behind your opponent's back. You may have to use your other hand to apply pressure to his arm (fig.6-51; 180° view ).

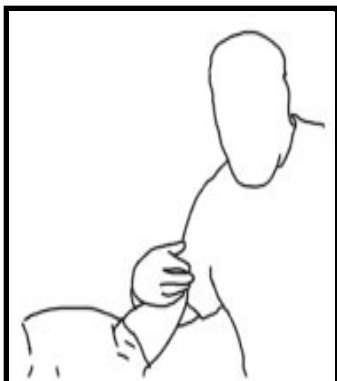


Figure 6-50

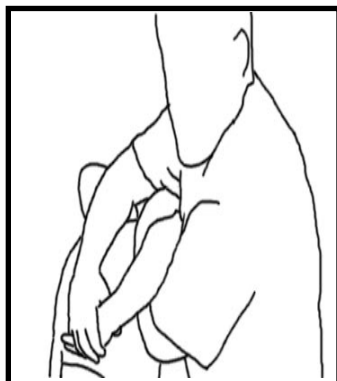


Figure 6-51

## Bonus Position #7

I tend not to use my free hand to apply pressure to his arm. Instead, I put an extra lock on my opponent's wrist. Call it a Double Extra-Bonus Lock. You get two wrist options for Position #7. You may either grab the back of his hand and bend it in toward the wrist (fig.6-52), or you may apply the Upside-down-handshake Pinky Tweak (I'm sort o' proud of inventin' that there particular name). Did I fool you? Yes, the Upside-Down-Pinky Tweak is just the Kickstart found on page 51. I'll explain in this pattern as well.



Figure 6-52

To start the hold, actually grab your opponent with an upside-down-handshake (fig.6-53). Pull his hand up a little toward the shoulder of the same arm. Even though you have pressure against the wrist, you can add more pressure by bending his little finger back, using your fingers (fig.6-54).

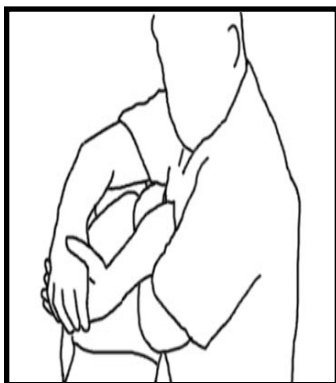


Figure 6-53



6-54

This is the end of the pattern, but it doesn't have to be. How many holds could you move into from this last one? Could you slip your arm out, while continuing the Upside-down-handshake Pinky Tweak? If you were able to, you could then use it to bend his elbow to ninety degrees. If you still had the ...Pinky Tweak, this would open up all sorts of possibilities. I don't want to ruin your experience of figuring this all out on your own. It will make you a much better martial artist; it's worth the effort.

## A Little Advice

I want to emphasize that while patterns are the ultimate in strutting your stuff to people of other styles, they really are not the end all. Pattern without application, will

get you nowhere. You always have to keep your goal in mind. I know of martial art schools that teach stick fighting. In some of these schools, they only practice drills. Boy, do the drills look cool, but.... You guessed it. They can't apply the material. They suck as fighters.

Don't be this way with wrist locks. Always keep in mind how you're going to use your techniques.



## **Chapter 7**

### **Generalizing to Different People and Situations**

Let's assume that there is a particular lock or sequence in this book that catches your eye. You'd like to try to learn it, but you can't put a lock on yourself; so you get a partner. The two of you practice your hearts out. You wrist lock each other constantly. You feel that you have really learned this one; you have it down pat.

Then one day you try your wonder move on someone else and... it fails you miserably. Not only did it not work, it didn't even feel like "your move." What went wrong?

As you can probably guess from the title of this chapter, you failed to generalize your new technique. You learned the move in the context of your partner's specific body and kinesthetic traits. Height, body type, muscle mass, flexibility, strength, coordination, and prior knowledge of wrist locks all affect the outcome of the move. If you have practiced this technique on only one person with his unique style of movements and reactions, then it's almost impossible to differentiate between the

actual core technique of the motion and the superfluous movements that aren't really contributing to the wrist lock. Your moves won't work the way they are supposed to. In fact, they may fail you when you need them the most. Don't gloss over this short chapter. It may mean the difference between your success and failure. Again, if you don't generalize each and every move you learn, you won't truly master the technique.

This phenomenon happens in other areas of life too. Often a couple married for many years can dance divinely together, but turn into complete klutzes when paired with other than their mate. Dog trainers know to have the dog practice its trick in a variety of environments; otherwise the dog may not be able generalize and perform under the pressure of a show.

Practicing is very important, but don't practice without generalizing. In martial-arts tournaments, the best fighters are those who have had experience fighting opponents from a number of systems. The fighters who have only fought opponents from their own school aren't as prepared, and they aren't as effective.

In the field of magic, restaurant magicians are often "smoother" than their colleagues, because they get tons of practice on a ton of different people. Magicians know the value of lots of practice. They also appreciate the value of a good dress rehearsal.

Watch good school teachers; they know how to generalize and reach students with very different personalities from a variety of backgrounds. After years of presenting the same or similar lessons to a variety of audiences, they get good. Changes in the audience's behavior hardly seem to affect them (can you say the same for changes that your opponent makes in the middle of your wrist lock?). Watching skilled teachers is an example of seeing beauty in motion.

## **An Experiment for You to Try**

If I still haven't convinced you of the importance of generalizing, try this little experiment. Pick two new wrist locks from the "A Dozen Super Techniques..." chapter. Learn them both. Pick a lock (pardon the pun), and only practice this lock with your partner. Practice the other lock on as many different people as are willing to lend you their wrist. To make this experiment just a wee bit more scientific, you should practice both moves for about the same amount of time.

After about a month (or as long as you can hold out), get a volunteer, preferably somebody about your same size, but this isn't crucial. Do both locks on this person. You don't have to tell me the results—and definitely don't tell me the results if you still don't see the benefit of practicing on as many different body types as possible.

## **Categorize Your Opponents**

I haven't yet mentioned the main benefit to constantly working toward generalizing. After you have practiced with a ton of people, and I do mean a ton... you'll start to notice something. People will start fitting into certain groups. The way they react to your locks and their particular style of resistance will start to feel familiar. You will react one way to "Super-flexible long limbs" and another to "Muscle-bound limited motion". You'll categorize people by strength, center of gravity, and even their thresholds of pain. You will adjust almost automatically, depending on all of the variables that your opponent brings into the exchange. The more you strive to generalize, the easier it will be to recognize familiar patterns. You might come up with your own names, or maybe you'll just recognize the "feeling" without giving it a name. Your opponent won't know diddly about you, but you'll have a lot of useful information about your opponent. You'll gain all of this information within the

first couple of seconds of contact. Now if that isn't an advantage in a fight, I don't know what is!

So how do you generalize? Doesn't it seem obvious? Practice with different people!

## Finding Different Practice Partners

Actually, there is a bit more to it than that. I have some specific advice. First, as mentioned in Chapter 13, teaching students provides you with a lot of different bodies to practice on. Pay attention to the warning about abusing your students in Chapter 13.

Again, try to make your students as good as possible with each particular movement. The better they are, the more challenging opponents they will be for you. It stretches your ability and forces you to get better.

If you belong to a martial-arts school that regularly has its students pair off, then make it a point to pick a different partner each time. Don't always pick a partner who's smaller. I was once at a martial-arts seminar where an "amazonian" martial-arts group was attending. Since I'm a fairly heavy male, I offered to work out with them, so they could get the feel of the techniques on someone who would be more likely to resemble an attacker. All of them declined my offer. They preferred to work among themselves. What kind of realism is achieved when a female weighing 105 lbs. attacks you? I'm not a sexist. Really. I am a realist, and I'm sorry if I doubt that the average mugger will be a svelte female. They were deluding themselves.

Another time to practice is when you **share** information with other martial artists. This can be tricky. There is a fine line between sharing a move that you haven't

yet generalized and looking like an utter fool. So, you probably only want to try well-practiced moves on other martial artists, and be sure to emphasize that the purpose of the encounter is mutual instruction, not destruction.

You can make it more of a learning activity, if you preface the move with a statement like:

*"I've got a new wrist lock that I'm trying to learn. I don't have it down pat yet, but I do have the basics. If you'd like, I could show it to you. If you already know it, maybe you could help me perfect it. If not, maybe we could learn it together."*

So now you've got someone to work with; what's next? How do you start?

## How to Generalize

When you generalize, you analyze everything. What differences do you notice between flexible opponents and those who are so muscle bound that they can't touch their nose, let alone their toes? Can you feel the difference between a beginner and an expert?

### Note:

In some styles, the "expert" is much easier to take than the novice; the experts have lost their creativity. They have become "technique-bound" to their own style. Also, some experts don't resist the hold; they have learned to be good participants. These cooperative partners are great to have when you're just learning the move for the very first time, but they're terrible for someone trying to perfect the move. You need someone to resist ; someone who will lend some realism to your technique.

Have you started stereotyping your opponents into categories? Allow me to introduce you to one of my favorite categories. Meet...

## The Resister

The resister knows enough to apply pressure or force in the opposite direction to the way you're directing his/her body. They think that they're better than they actually are. Resisters tense a lot. They'll try to out-muscle you every time. So what do you do? There are several different tactics.

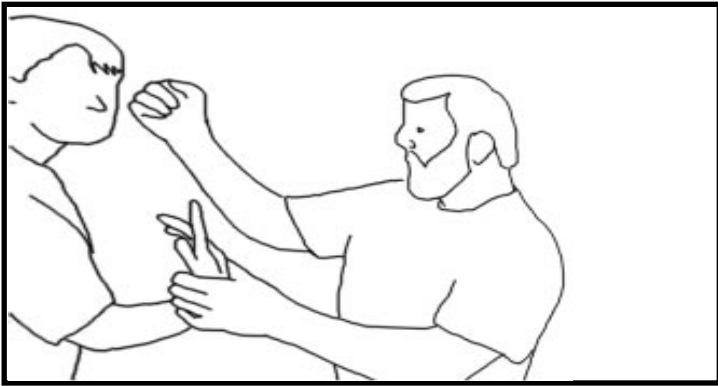


Figure 7-1

If you're not committed to continuing with a wrist lock, you could always hit 'em! You heard me correctly. If your opponent is tensing up enough, just consider his tense limb (probably his arm) to be a solid column; go around it and hit him (fig. 7-1). Hey, you may even end up loosening up your opponent enough to try the lock again.

A second tactic is to start to apply force in the opposite direction from where you really want to go; it's sort of like reverse psychology. You start to move one way; he resists by going the opposite direction; you continue in his reversed direction, because that's the direction that you wanted to go in the first place. Sneaky, huh! If you're still confused refer to the Two-Hand Grab on page 42. The tip on page 42 is an example of the technique.

You could also start to apply one lock on your opponent, and then flow into a completely different lock. You could even put the lock on your opponent's other hand (See page 157). Imagine his surprise when he resists a lock to his right hand, only to find that you've just finished executing a different lock to his left hand.

A slightly riskier, but very satisfying alternative would be to overpower his resistance. It's not as tricky as it sounds, but it does take practice. To get started and to really understand what I'm talking about, you should learn the Elbow pointing techniques, and the Fist Circle control; write me for instructions (see the resources section). Both of these changes in force result after you encounter resistance while putting on the Basic Lock. Thanks to Simon Turner for the techniques.

Practice, until the Resister becomes your friend. This can become a great game. At times, I have had resisters smile at me with overconfidence, as they resist my lock. Since I've already identified this person as a resister, I grin back at him as I make my lock work, or flow into an even better lock. His smile turns into a look of amazement. Boy, do I have fun!

## **Generalize Your Way to Confidence**

Generalizing also means learning contingencies. You really want to be able to make a lock work on almost anybody, but if it doesn't, it shouldn't faze you. You'll just flow into a different lock or hold that is equally as

effective, or maybe you'll loosen your opponent (our friend the Resister) up with a punch or three, and then you'll try for a lock.

Work at generalizing. The ability to generalize helps you to build a lot of confidence. You can lock almost anyone at will. On those few occasions where your lock doesn't work, you won't give it a second thought. You know exactly what to do instead.

If you really learn this aspect of wrist locking, you should know whether a certain lock is going to work on an opponent, even before you put it on. As long as you have had some prior contact with your opponent, you should know enough about his "type" to make your best locks work.

## Remember

Remember, generalizing is great for perfecting one particular move so that it works on the majority of people out there. It is also a great way to categorize people, so you know how to change your technique according to your opponent's flexibility, speed, strength, balance, etc.... This is definitely something that you want to perfect. Take my word for it. Continue analyzing. Learn to recognize almost every body type. Keep at it until you really feel that "there's no one new under the sun." When everyone feels "familiar" to you, even when you've never worked with this person before, then you're "getting it."

The few times you do encounter a new feeling, which won't happen very often, you will have enough



experience and technique under your belt, that it won't cause you a problem. Depending on your level of experience, you might not respond with the best move possible, but it will be acceptable.

Then after your encounter, you hope that using this person and his new energy as your practice partner for an hour or two, will help you to start to get a feel for this new type of opponent. You want to be able to further define your new category the next time you encounter the same feeling. This is a path to becoming an expert.

Practice and always generalize. Remember, no surprises (I mean from your opponent to you; not the other way around).

## **Chapter 8**

### **Always React with the Best Lock Possible**

If you take my advice and go beyond this book, which you're going to have to do to become a true expert, you will end up with a storehouse of oodles of locks. Lots of novices ask me for advice on how to know which lock to do when. What if one reacts with the *wrong* lock?

This chapter contains advice on making sure you don't make the wrong choice, when the time comes. Prepare a lot in advance, so you can rely heavily on reaction and use a minimum of thought, when the time comes.

There are a bunch a variables to consider, when trying to determine the best possible response in any given situation. Each situation will be different, even though some of the responses will be the same. It's important for *you* to go through this process of discovery. You have to teach yourself both *how* and *why* to

respond to a particular attack. So, let's deal with those variables and start asking ourselves some questions. The answers should shape your response.

## **Do you have a choice?**

Your first question might be as simple as *do you have a choice?* Given your opponent's stimulus (specific attack), do you even have a choice of techniques with which to respond? If your opponent grabs across your body, say, right hand to right wrist, do you know more than one lock from that situation? If you don't, then your choice of the best lock is easy. It's the one you know. It may sound facetious, but if you only know one response, it really does make the decision-making process rather simple. Hey, either be happy with your one response that you do know, or take steps now to learn alternate techniques (as a martial artist, shouldn't you always try to improve?).

## **If there are two possibilities**

If you know exactly two responses, then you have to ask yourself which is better. Questions to help you decide: which move can be applied the quickest? Does either move leave you a free hand with which to attack or exert even more control of your opponent? Can you apply a move and stay out of range of his other *weapons* (other fist, kicks from either leg, head butt, etc.). Are you personally much better at one of the moves? What follow-up responses are there for each move

What is your goal? Not in life! What outcome do you want at the end of this particular martial sequence? Do you want to end by controlling your opponent in a secure hold? Are you just trying to

control your opponent enough to facilitate a more violent attack (hitting, kicking, and elbow strikes, to name a few)?

OK. Now, you've taken everything into consideration. You're decisive. You've picked a move. Do you want to practice this one move in response to a specific attack? You'd get great at it. And you've already decided it's the best. I suggest that you continue to brush up on your other possibility. Don't completely remove it from your bag of techniques. You want an alternative. Besides, sometimes you just need to go in a different direction.

## **If you know more than two**

If you happen to be fortunate enough to be able to call on three or more techniques, then you've got a slightly more complicated process to go through. There are two ways that I suggest you consider. The first method is a quick-and-dirty approach to choosing the best possibility. The second method is more lengthy, and whereas the first process can be executed either with pencil and paper, or in your head, the second method definitely requires pencil and paper

In the first method, you pick a technique, and keeping all of your previously asked pertinent questions in mind, you compare this move to any other possible technique for the specific situation. You will judge one of these moves to be better. One of the two moves will have "more going for it" than the other. It may leave you in a better tactical position. Or you may be able to execute the move a lot more efficiently. One move may leave you out of range of your opponent's *weapons*. For whatever reason(s), one move comes out

on top. So be it. This is now your current best move for your hypothetical situation. Take this move and compare it to another of your possibilities. Ask all of the same questions of both moves. Again, one move will come out on top (if both ever come up equal, you either need to add more criteria to your decision-making process, or you need to consider both as possibilities). Whether it's the first move or the new move, you now have a current best.

You continue this process on down the line of your possibilities, until you've compared the current best to all remaining moves. This is your best choice. Do the process again with all of the remaining techniques, and you get your second-best choice.

The second decision-making technique requires pencil and paper. You list all of your possible techniques vertically, along the left side of the paper. Then

Opponent grabs my right wrist with his right hand

can I put it on quickly ?

does it tie up his weapons ?

can I get there in one motion ?

is this one of my better moves ?

do I have a great follow-up ?

am I safe from other weapons ?

total

1. Rev motorcycle							
2. pull his r. elbow to lock							
3. hit face w/ free hand							
4. kick shins							
5. rotate arm out and up to dbl 90°							

Figure 8-1

you list all of the criteria across the top (see figure 8-1). You assign a point value to each question. For example, each question could be worth five points. You'll need to phrase each criterion so that a positive answer equals more points ("can I accomplish the move quickly?" instead of "does the move take too long?"). If one criterion is of paramount importance, you could make it worth more than five points. If it's twice as important, make it worth ten points; you decide its value.

All you have to do is ask each criterion question of each move; total the points on the right-hand side. The move with the most points wins. See figure 8-2. In this case, given the moves that I do, my strongest choice would be kicking the shins. It only wins by one point; so revving the motorcycle or hitting the face are also good choices. Numbers two and five are definitely out—for now.

Opponent grabs my right wrist with his right hand							
	can I put it on quickly ?	does it tie up his weapons ?	can I get there in one motion ?	is this one of my better moves ?	do I have a great follow-up ?	am I safe from other weapons ?	total
1. Rev motorcycle	5	3	3	5	3	5	24
2. pull his r. elbow to lock	1	4	2	4	1	1	13
3. hit face w/ free hand	5	1	5	5	3	5	24
4. kick shins	5	1	5	5	5	4	25
5. rotate arm out and up to dbl 90°	1	3	2	1	2	3	12

Figure 8-2

## Caution

Don't become too predictable. If you go through this process with as many possible situations as you can come up with, and you choose your best choice for each possibility, you could be limiting yourself. Only one out to a given situation could leave you in a bind. Have many practiced outs. Just because you're refining your system by pre-thinking possible outcomes, don't *only* rely on your "bests."

## Oops!

If you happen to execute a technique, and it puts you in a worse situation, what do you do? This easiest response is to hit or kick. I say easiest, because with an attack, you are countering immediately on the offense. You don't wait by defending first. There are worse responses than countering with an attack.

Other than immediately kicking or hitting, even before you assess the situation, you could "flow." Review Chapter 6. When you find yourself in a less-than-desirable situation, is there another, safer move that you could flow to immediately? Sometimes, the change of pressure to your new technique is confusing enough that your partner can't respond before you lock onto this secondary technique.

Remember, all of this analysis happens in the laboratory, so to speak, long before you'll ever actually have to react. You examine the technique now, and then practice it over and over correctly, in response to as many different variations as possible. Then when the time comes, if it ever does, you'll respond with the given technique that you have practiced thousands of

times. It's a good feeling. You analyze and practice as many different responses to as many different attacks as possible. You eliminate what is weak, keep what is strong. You emphasize the more-direct movements that leave you in a stronger, more controlling position. This is how you go about the development of a system, or at least learning self-expression in the arts.

And what if you encounter an attack that is completely new to you? You suddenly have to defend against something for which you haven't had thousands of practices. If you have practiced a wide variety of techniques, then there will be *something* familiar about the attack. Maybe it's the way he's attacking. Maybe it's the position of his arms, or the way he's standing. Anyway, a little assessment of the situation, combined with trust that your body will react correctly and even pick up on the familiarity in the technique, should take you a long way towards defending yourself. If you feel, I mean truly *feel* the technique that's either being executed on you, or that you're putting on someone else, you will learn to ad-lib. Your impromptu responses will be as effective as your practiced techniques, because the former will be based on the latter. You will feel what needs to be done.

Now get up there and practice. Think about martial arts now, in case you don't have time to, later.



## Chapter 9

# Mastering Counters and Reversals

At the start of a **reversal**, an opponent has you in a lock. You execute a *maneuver* to end up with your executing the **same lock**, or its mirror image, on your opponent.

A **counter** is like a reversal, except that you don't necessarily end up in the same move. Your maneuver, or series of techniques, release(s) you from your opponent's lock; you flow into an effective lock. For the purposes of this book, a counter will usually refer to ending up in a **different lock**.

A hit or a kick is definitely a counter, and in the real world I'd most assuredly use either or both. Since this book is dealing in the realm of wrist locks, for our purposes, a counter will be a type of a lock — *most of the time*.

A counter isn't necessarily better than a reversal. The desired result is the same. You start out trapped

and end up trapping. The only distinction I'd make between the two out in the real world is that your opponent might be better able to handle a reversal, because it's the same as the original move, and that technique is already known to him.

## Teach Me to Fish

If you're not reading this book sequentially, would you at least make sure that you've read Chapter 3, "...Feeling Where to Go," before you delve into this one? One reason you should is because it has counters and reversals for the standard arm bar. I have other reasons why you should read chapter 3, but to figure those reasons out, you're going to have to bear with me through a small anecdote....

When I was a kid, my parents on special occasions (like a birthday) would ask me if I wanted this or that.

"Keith, do you want a magician to perform at your birthday party?"

*"No, thank you, I'd prefer to learn how to do magic myself."*

"Keith, would you like this artist to do a portrait of you?"

*"No, thank you, I want to take lessons and learn to draw."*

And so it went (and yes, I have some skills that I have perfected over the years; I have mastered a few of them beyond the "Jack of all trades, master of none" syndrome.)

So what does all of this have to do with counters and reversals? Stick with me just a bit longer. Or do you see where this is going?

Do you remember the old saying of “Give me a fish, and I’ll eat for today. Teach me to fish, and I’ll eat for the rest of my life”? As a child, that phrase somehow stuck with me. I have always tried to learn to fish.

Finally— back to counters. Think of the chapter “Feeling Where to Go” as the *teach-me-to-fish* part. Learn those principles, and you’ll be able to flow out of locks that you’ve never felt before. You won’t always rely on memorized techniques; you’ll ad lib.

On the other hand, you have to be able to eat to survive, until you catch that first fish. Maybe the phrase should be *give me enough fish to survive, until I’ve learned to fish* . The specific reversals contained in this chapter are your *fish*; they are your sustenance (and they may get you out of a bind or two). Don’t rely only on them; you need to learn the art of *fishing* .

These moves are all workable. I’ve given you a little more than half a dozen *fish* . They are all good counters and/or reversals. They aren’t the only ones out there. Always keep searching for new, different, and better ways to counter. Once you’ve internalized the reversals in this chapter, you’ll be inventing your own. Eventually, you’ll know several counters for almost every lock that’s put on you. Those that you don’t know won’t be a problem either, because you will have thoroughly practiced how to feel where to go. You’ll learn to go with the flow, or at least redirect it. Let’s flow right into the meat (or fish) of this chapter.

## Reversing and Countering

### The Basic Lock

For complete details on the lock, refer to pages 37-47. There are lots of different variations, but basically (pardon the pun) you are trying to ease the pressure off the

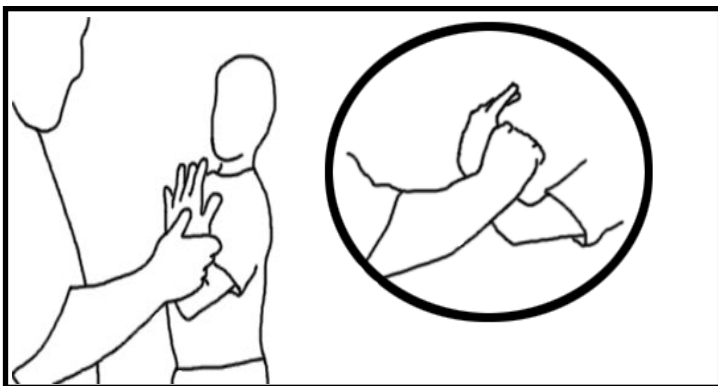


Figure 9-1

back of the hand, or off the thumb (fig. 9-1). This release of pressure relieves the controlling pain felt at the wrist. I have several ways for you to release pressure, not the least of which is poking their eyes out. Oops! Did I write that?

The methods that I recommend for easing the pressure, other than punching and eye-poking, are to reach up and grab one of your opponent's hands and either apply the same pressure (another Basic Lock), or change it into a different lock (Double Ninety-degree lock). You have two possibilities: you can grab the same hand, or you can grab the other.

If you counter left to left (your opponent's left hand is applying pressure to your left) you will end up with a *reversal* of the basic lock. Start with the grab, as in figure 9-2, and twist it off yours into the very same lock (fig. 9-3).

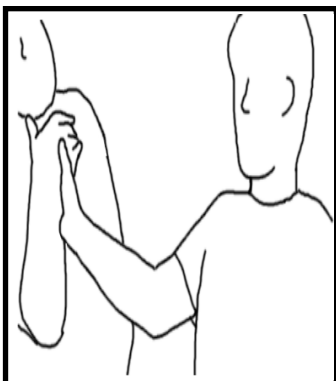


Figure 9-2



Figure 9-3

If the pressure is being applied left to right or right to left (fig.9-4), you're going to go into the Double Ninety. Reach up over both your and your opponent's arms, and grab his hand as in figure 9-5.

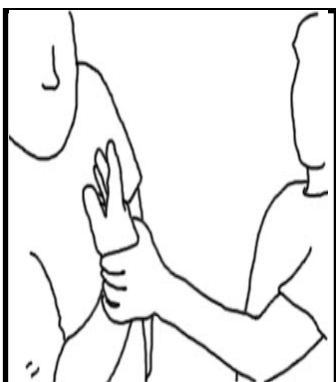


Figure 9-4

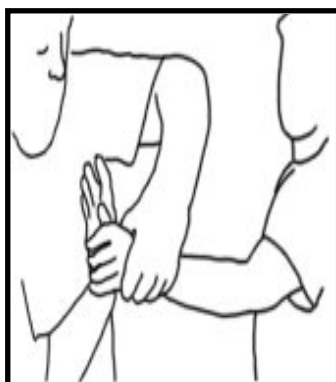


Figure 9-5

Pull his wrist toward your body (fig.9-6), and use your other hand to pull the elbow into the ninety-degree position (fig. 9-7). From this point on, you just continue with the traditional Double Ninety.

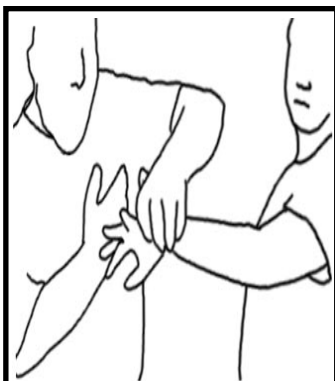


Figure 9-6

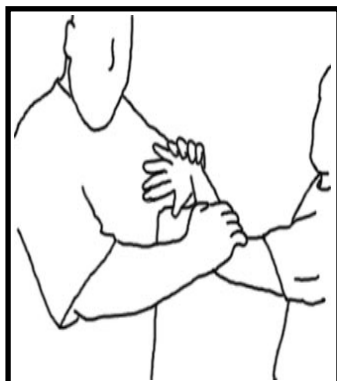


Figure 9-7

As to which hand to grab, you'll have to adapt to each situation. Which hand is applying pressure? Which hand can you get to most easily? By grabbing one hand, are you putting yourself in range of a weapon (fist or foot)?

Because of variations on angles and hand positions, my advice is to figure the shortest distance between your hand that is going to effect the reverse, and the opponent's hand that you're attacking. It may or may not be the hand applying pressure. Try to grab the hand with your hand in the position in which you want it on the lock. It's OK to rotate your opponent's hand and arm; you just don't want to do a lot of adjusting of your own hand positions.

After you rotate the hand into the correct position (fig.9-7), you apply the lock as usual. You may want to go immediately into a follow-up, since this is the same hold your opponent started with. Maybe he won't recognize a follow-up from one of the patterns (Chapt. 6). Try positions #6 and/or #7 from the first pattern. By going into one or both of these positions, you're immediately taking your opponent into (hopefully) unfamiliar territory.

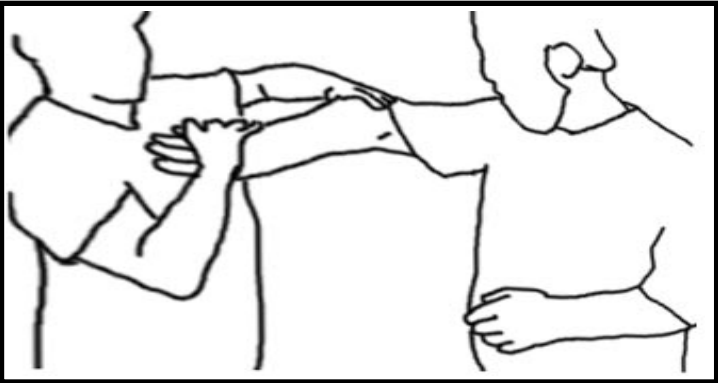


Figure 9-8

### Double-Ninety-degree Lock Reversal

You'll find the original description of this lock on pages 79-80. You'll end up in figure 9-8, which will be our starting point. Before we do the actual reversal, did you notice an obvious counter? If you didn't immediately see

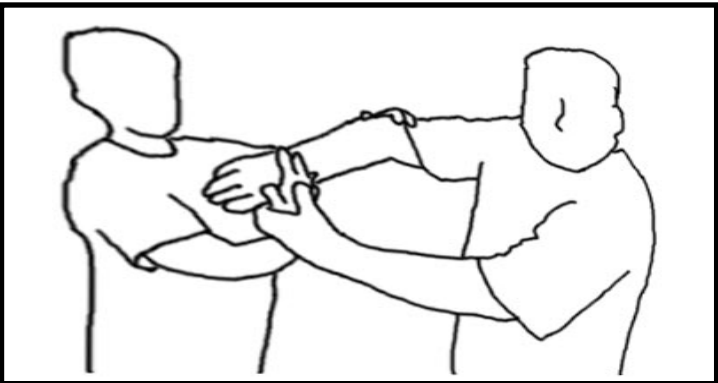


Figure 9-9



Figure 9-10

that you could do the reversal from the basic lock (although for this lock it becomes a counter, instead of a reversal), don't fret. You'll start to see more possibilities as you learn more moves; it takes practice.

Even if you didn't immediately pick out the counter, you can still turn this into an exercise of experimentation (see Chapt. 11 for more on inventing your own moves). The basic grab for the counter starts in figure 9-9. See if you can take it the rest of the way into the Basic Lock. It shouldn't be too hard. Can you do it efficiently? Take time to figure this one out; you never know when you're going to need to instantly release pressure from this lock.

Note: Do you see why I put these two reversals next to each other in the chapter? There is definitely a relationship. Once you perfect the counters to the two moves, you can stop making a distinction. It doesn't matter if your opponent catches you with a Double Ninety or a Basic Lock. Your response is the same; you'll either counter with the opposite, or reverse with the same. This way, it really does become less an issue of memorization and more of a skill of feeling — *I snuck a little fishing lesson in after all*.



Now, onto the real reversal. Starting again from figure 9-8, you reach up with your free hand and grab the hand that is putting pressure on your elbow. Grab this hand with your thumb down (fig. 9-10 ). Now just as you did with the counter of the last lock, you pull this hand toward your own body, bending his wrist to a ninety-degree angle, and use your other hand to pull his elbow to the other ninety-degree angle.

If you need to review the original Double Ninety, refer to page 79. Don't sacrifice the lock to the reversal. In other words, don't spend all your time perfecting the escape part of the reversal just to go into a crappy, unpracticed wrist lock. Make sure you do justice to the Double Ninety.

## Countering the Chicken Wing

Let me preface this reversal by saying that I don't usually counter this lock passively. I take more of an attitude of offense. I'll begin with a passive response. Next we'll add just a *little* strike. Finally, I'll show you one of my typical responses to this lock, even though it is in no way, shape, or form *a lock*.

The Chicken Wing is Idea #3, in Chapter 6. The *point of no return* is very critical to you on this move. It comes early. When the move is being placed on you, as your shoulder drops from the force of the lock, it quickly becomes impossible to effect a counter.

From Fig. 9-11, You reach your hand over to your opponent's shoulder and pull the shoulder down (fig. 9-12). At the same time, you pull an *over-the-top* move with the locked arm.

You raise your elbow and go downward with your fist, as though you're arm-wrestling (fig. 9-13). You can



Figure 9-11



Figure 9-12

get a little help to counter your poor body-position. Grab your own fist with your free hand, and use the weight of both your arms to pull his shoulder down (fig. 9-14).

Now, it's time to get a bit rougher. To be honest, I often think about hits to soften my competition up before applying an actual lock. As you pull down for a reversal, you slam your elbow between the shoulder and the shoulder blade. This forces your opponent down, which is exactly what you were trying to do with the lock in the first place.

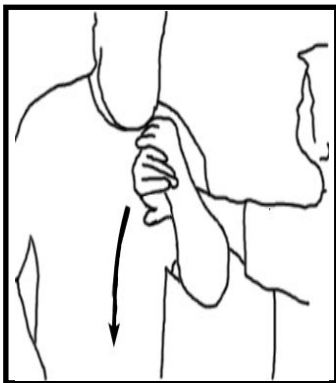


Figure 9-13



Figure 9-14

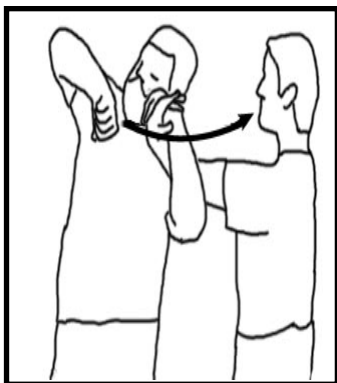


Figure 9-15



Figure 9-16

A lot of times, I end up using some sort of strike to the shoulder to help me get out of the original pressure of the Wing. Remember, I'll do whatever it takes to avoid getting pushed to the point of no return.

Be careful. Now, that you've reversed (or at least started the motion), your opponent can grab his own fist, to help himself along. Just the way you grabbed your fist to help you pull downward, he can use his free hand to help pull upward.

If you're only interested in wrist locks, you could skip this next counter. It's a strike counter, rather than a lock. I think you should give this move a try; always keep those *horizons broadening*.

I have several responses to a Wing. One of the better ones from my Twin Dragons days is a whip-strike to your opponent's head. The instant you feel a Wing being applied, you bring your free hand up, as in Figure 9-15, and you whip it around your own head, allowing the fist to destroy anything in its path—namely, your opponent's head (fig.9-16).

## Taking the *Lift* out of an Arm Lift

This is a variation on the arm bar. In fact, it's the last response to the classic arm bar found at the end of "Feeling Where to Go" (Chapt. 3). You are on your toes, as a result of your opponent's lifting his arm into yours (fig.9-17). You need to get rid of the opponent's arm that's causing you pain. You push his arm down and away from you at his wrist. Grab his wrist, as you push his arm away. Rotate his wrist, palm up, so you can apply an arm bar as a counter (see page 32-34).

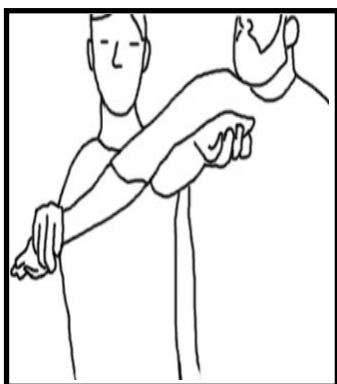


Figure 9-17



Figure 9-18

## Can You Get to a Reversal?:

Going into an arm bar, requires you to place your free hand on top of his arm, so that you can apply pressure downward from above on his triceps. Can you figure out how to rotate your forearm downward, and his palm upward to go into a true reversal?

## Reversing the Kickstart

Reversing the Kickstart (found on pages 56 and 59) is simplicity itself. Since you started the position from an upside-down handshake, you and your opponent are basically mirror images of each other, except he has a "ver-

tical-position advantage”(Fig.9-19). You can easily remedy this situation. Lift his elbow up (Fig.9-20), and drop yours down, as you kickstart his little finger, and bring him to as.

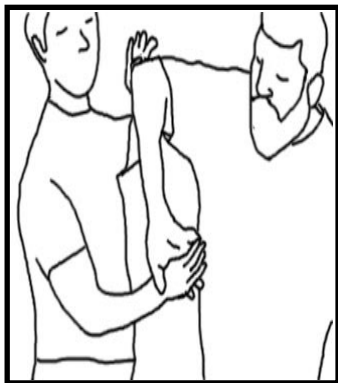


Figure 9-19

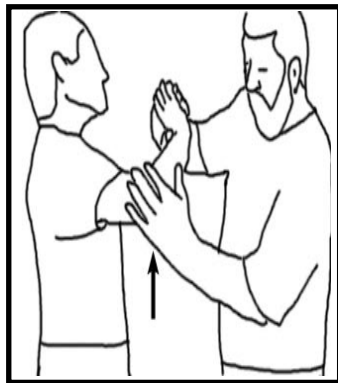


Figure 9-20

## The Rev Reversal

Revving the Motorcycle is the twelfth move of the “Dozen Super Techniques to Stimulate Thought” (page 65).

Obviously, to perform this reversal, or any of the others for that matter, you have to have someone who can perform the move on you. You need to teach your

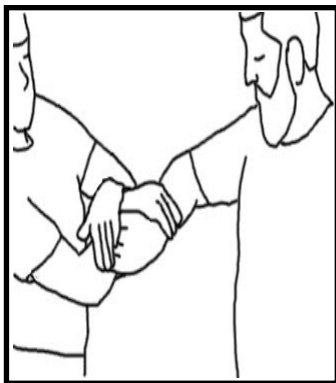


Figure 9-21

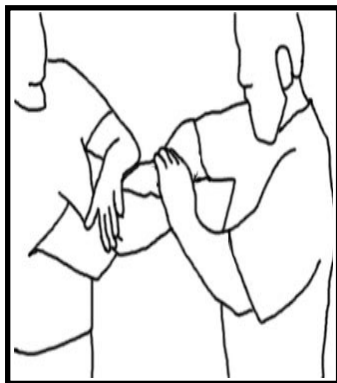


Figure 9-22

Note: OK, I'm a pest. Did you forget about Chapter 3 (point of no return) so soon? Did you find the "point of no return" on this technique? I'll give you a hint. For some people their wrists are so inflexible that you're dealing with an early pain-threshold, but with most people it is the relationship and the sharper angle of their wrist to their elbow. Experiment.

partner how to rev the cycle. Make sure he can actually put painful pressure on your wrist.

I'm a firm believer that the best way to really learn something is to teach it (See Chapter 13). So, teach your partner well. After all, you want to be able to reverse it on someone who can execute the technique as well, if not better than you can.

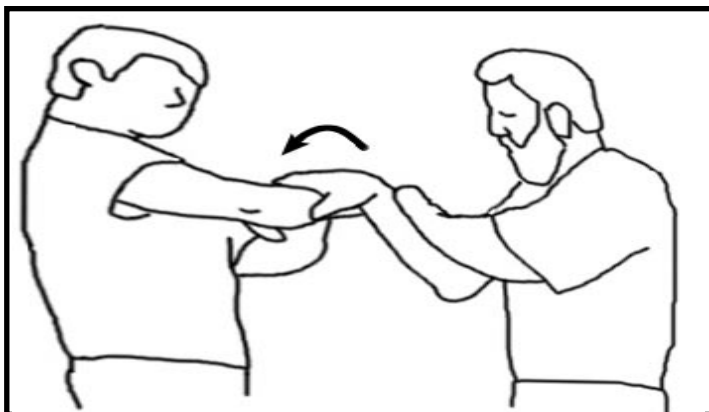


Figure 9-23

Now, he puts the move on you (fig. 9-21). Your response is that you first clamp your open hand onto his fingers, holding them to your own wrist (9-22). This is just like the beginning of the original move. Next, you drop your elbow (fig.9-23). While still holding his fingers, you rotate his wrist and forearm, and then lower his arm to the floor as if performing the original move. And that's the reversal.

You see that this quickly becomes a game of the person who gets his elbow the lowest wins! Good luck!

## **Are You Comfortable With Reversals Yet?**

Are you beginning to get a feeling of how to release pressure and then look for a “grabbable” limb to apply your own lock? Do you think you could take a random lock from anywhere and slowly work through a functional counter? As usual, if you’re feeling a little apprehensive about experimenting, you should practice Chapter 11 (experimenting) and definitely Chapter 6 (Patterns). There are a lot of benefits to be had from patterns (just remember Bruce Lee’s constant reminders about getting stuck in the *classical mess*). Spend a lot of time figuring out how to counter every move of any given pattern. You should be able to spot a pattern being executed on you at any point, reverse—go into a pattern of your own, until your partner reverses it, applies his own, which you’ll take. And so on, and so on. This is real flowing.

Of course, you also want to be able to shut this whole thing down instantly, on any given move. You should be able to smoothly take your opponent beyond the point of no return, and lock him into an inescapable hold. Playing with flowing for an exchange of ideas is fun, but if you mean business, you put these locks on with full force and speed—no playing around!

## **Becoming an Expert at Counters and Reversals**

Getting to expert status in reversals is going to take a little work. Practice everything in this chapter. Look to

other styles for *their* reversals and counters. Are they “doable”? Some are awful.

Do they even have any counters? A lot of systems don’t include wrist locks, let alone counters. Sometimes you put a lock on an opponent from a different style, and ... that’s it. Your opponent has no clue that a counter even exists. Well, that won’t be it for you. You won’t be left clueless. Because of the research you are about to undertake in your quest for reversals, you’ll instinctively know exactly what to do.

Of course, you’ll be nice and teach reversals to your partners. It will help them, and it will continually force you to improve.

## A Game We Play

A lot of times when my students and I are working out of my garage, I set limitations on our response choices. Sometimes I say feet only. Other times I might require them to defend themselves using a stick in their weaker hand.

One game that we almost always play is to try to end any sequence with a wrist lock. That’s right, you may hit and kick as many times as you want, as long as your last move restrains your opponent’s motion.



On certain days, I add the following rule: All ending locks must be countered with a reversal or a counter. No exceptions.

This is a bit of a brain/body-teaser for my students. Sometimes they come up with clever responses. Other times... let's just say... back to the drawing board. Hey, you can't win them all.

Another restriction that I sometimes place, is to have them play the game as though the first hits counted. If you got "slammed" in your right arm in the first part of the sequence, then you are obligated to limit your use of that limb when trying to complete a counter to the wrist lock.

## **Chapter 10**

### **Using Pressure Points to Enhance Your Locks**

There are a lot of uses for pressure points beyond just enhancing your locks. When and if you look to some of the materials listed in the resources section, you may learn about some of the other uses of nerve-strikes. You'll learn about initial strike points, strikes for maiming, carotid and other sleeper points, *dim mak* (death touch), etc....

In this chapter, we're concerned only with pressure that will aid your locks. You'll learn some good principles that you can use alongside a variety of locks. This chapter won't make you an expert on pressure points, but it will give you some wonderful add-on moves for your goal to be a wrist lock expert. A bonus is that these are lesser-known moves. They are VERY effective.

#### **Nose Control**

Not all pressure points seem like those from the traditional spy movie where the arm is barely touched, and the victim cries out in pain. Sometimes pressure against a protuberance, such as a nose, can be a wonderful controlling technique. In this next sequence, I'm starting

from mid-attack. Readers from many styles will be reading this book (if I'm lucky). I don't want to impose my style of fighting, just my wrist locks, on you.

Let's just say that your opponent punched and however you took it, you ended up at his side, still facing him (fig. 10-1). You could strike, you could apply a lock, or you could control him by his nose (or all three, if your style is eclectic).

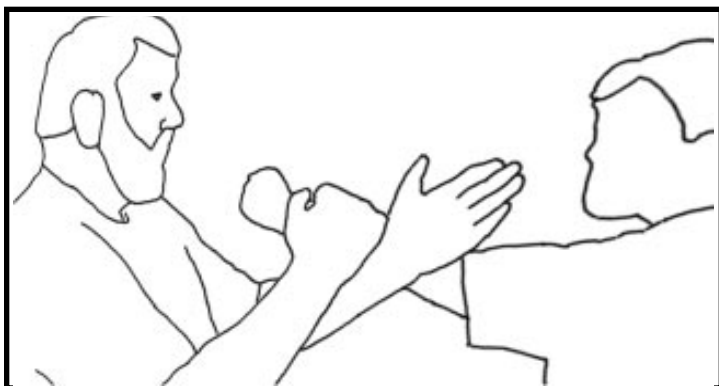


Figure 10-1

Reach up your arm that's closest to your opponent, in this case the left, and place your hand up to his nose, with the side of your forefinger applying pressure (fig. 10-2). You push his head back, twist his head back toward you, and down (fig.10-3). Notice that the right hand moves to check your opponent's arm, as soon as you lose contact with your left.

Let me show you what your hand does to his head. So that you get a better idea, I'll take the head out of the picture. To tilt his head back, you rotate your hand from hand-vertical and fingers-horizontal position, as in figure 10-4, to a palm-down position (fig.10-

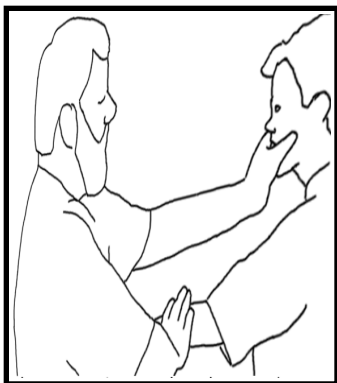


Figure 10-2

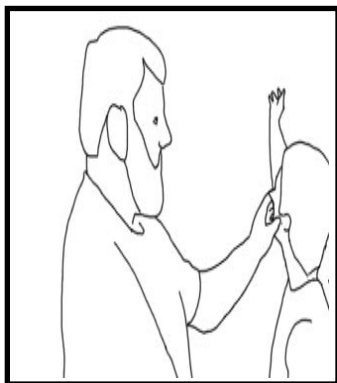


Figure 10-3



Figure 10-4

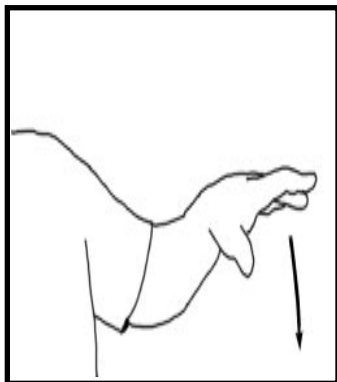


Figure 10-5

5); you tilt his head back. Next, you rotate your hand in, so your palm is facing you; when you do this holding his head, you'll twist his head around in a tight circle, so the back of his head is facing you. The last part of the move tilts your hand down again (it went vertical as you rotated it on the last move), and you push the head straight down. All of this happens almost simultaneously.

You can use this move as a control by itself, or you can use it as a lead into another move, like an arm lock. See what you can get to from the position with his bent back.

## Knuckle Rubs

Grab someone's hand. Now, form your other hand into a fist, with the knuckle of your middle finger jutting out



Figure 10-6

(fig.10-6). Take this knuckle and insert it into a spot between two bones on the back of your opponent's hand. As you push down with a lot of force, rub your knuckle back and forth vigorously in the same area. You should be able to cause pain.

This move has a lot of uses. For example, if someone has you in a bear hug (grabbing you around the waist from behind), if you can rub the back of one of the hands holding you, you can usually force a release.

Brainstorm a little. See what situations could use a little knuckle-rubbing. Could you produce the same effect on any other parts of the body? For example, the feet have a bone structure similar to that of the hand, but I bet you could find other places to cause pain.

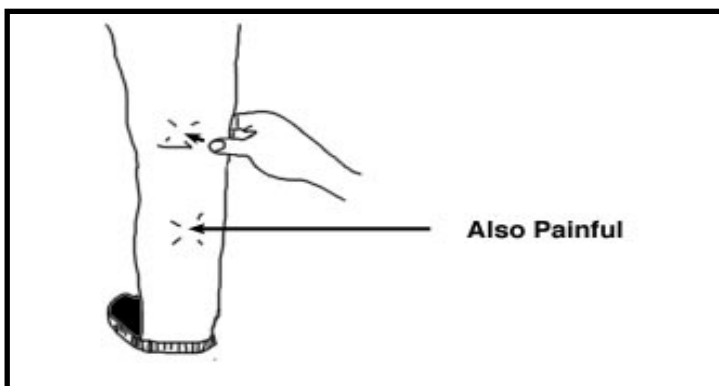


Figure 10-7

## Look to the inside of a joint

This is Pascal's Law. I've noticed that, for some strange reason, the soft, fleshy part on the inside of a joint usually has a pain center or two. Behind the knee (fig.10-7). Behind the elbow (fig.10-8). Even behind finger joints and the wrist (fig.10-9).

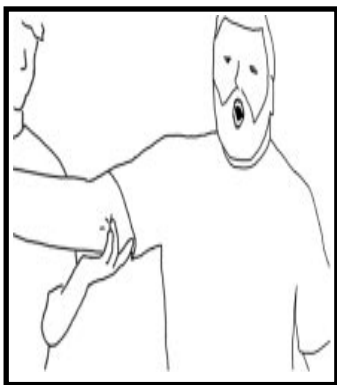


Figure 10-8

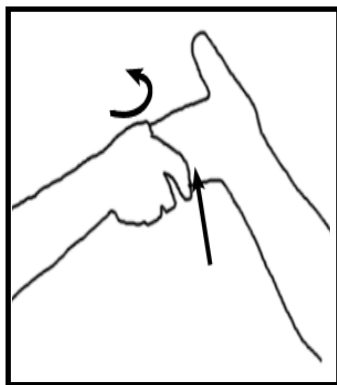


Figure 10-9

Look to use these pressure points while you're putting a lock on your opponent. If your free hand happens to be in the vicinity of one of these tender

areas, you might want to try digging in with one of your fingers or thumbs. You'll probably get all sorts of interesting reactions.

Don't forget that the shoulder is a joint. That would make the armpit the fleshy underside of the joint. The armpit has three different nerves that can cause a great deal of pain. Just shove a thumb up there, and you'll probably find at least one.

## Hair pulling

My teacher, Steve Golden, taught me with actual painful lessons, that you can control with a hair grab (fig.10-10). Hair pulls are always more painful if you pull against the grain. Grab the hair on the back of someone's head; pull downward. Now, pull up. Up hurts more, right?

I have also learned the hard way that beards and moustaches are fair game. You can often pull and twist in the direction you want your opponent to go, and his head will follow.

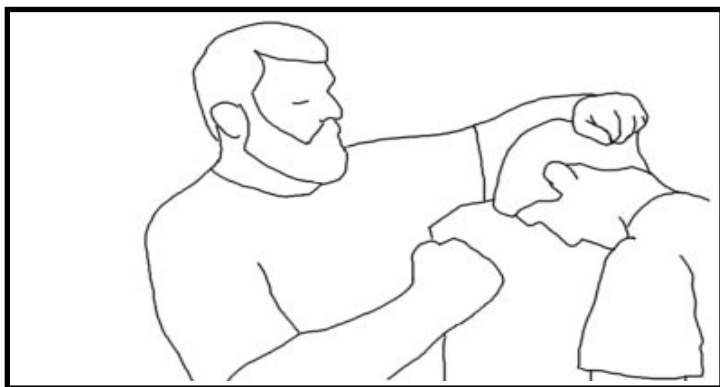


Figure 10-10

Note: No Carotid Holds. These are holds that put pressure on the carotid artery and cut off blood pressure to the brain. They're risky. These "sleeper holds" are good for knocking someone out, but there's always a chance that he won't wake up. I don't want that responsibility nor liability. If you're interested, they're listed in many places. Even the high-school wrestlers seem to find out about them with the greatest of ease. I'm sure you'll have no problem finding info., if you're interested. Yes, I'm good at them. No, I don't teach them. No, I probably wouldn't need to do one, even in a pinch (pardon the pun). There's so much else out there. You'll have to make your own decision.

## No Chart

I was going to print a small chart of pressure points on the body, and then give you some general advice about not expecting too much from your pressure points.

That advice still stands. Use them as an aid to your locks. They add extra control, or cause a bit more pain. Sometimes, they do carry the whole show, but it's always better if they aren't the only techniques you're employing.

Instead of a small chart, I have a few ideas for you to *explore*. You can find a generic pressure-point chart almost anywhere. Yes, as usual, if you write me and include a self-addressed stamped envelope (or your e-mail address), I'll send you one. To get you started, think about these:

- Right behind the ear is a little indentation called the Mastoid Process. Pressure hurts.
- There are three painful pressure points in the armpit.
- You've already seen a pressure point behind the inside of the elbow. Actually, there are two points within an inch of each other.



- Check out the fleshy part under your jaw. Hooking a thumb there could cause a lot of pain.

- And as long as we're hooking thumbs, what about in the mouth. You go in and up along the side. Stay out of the way of the teeth.

This is an effective technique, but do you really want to take the risk of contracting something? Explore other alternatives, first.

- Last, but not least... create your own pressure points. Never forget the handy pinch. It's dirty, but it's effective. Any fleshy part of the body can be turned into a pain center. Pinch and twist hard. You'll get it. The inner thigh, inner part of the arm, neck, etc....

## Warning

Some people get over zealous about pressure points. They've seen too many movies.

I won't tell you that everything out there is ca-ca, because there are a lot of good books out there that contain pressure points. I'm just not sure I'd rely on a quick little nerve hit to cause your opponent to drop dead 24 hours later. First, I don't want to feel it to believe it. So, if such a move is not pure fantasy, I

really don't want to have much to do with it. Second, If it's not fantasy, I'm not sure how much good it would do me. I don't want anyone to "drop dead" on my account. And if by some strange twist of fate, I had to abandon my moral standard and cause a death, I don't think I'd want it to happen 24 hours later. I'd probably want immediate action.

Just be careful with what's out there. There is crap, there is useful knowledge, and there is some dangerous material (carotid arteries, etc.). Embark on nerve and pressure-point studies with caution.

## **Chapter 11**

### **How to Experiment and Invent Your Own**

With what I'm about to say, I don't mean to dissuade you from experimenting, even before you've read this chapter. Some of you will go on to read this chapter anyway; good for you. You creative types will have a lot of fun coming up with new moves. Even if you "reinvent the wheel," and come up with a move that has already been invented, working it all out to get to the correct move is very good for you. You learn during the act of creation. Sometimes the process is more important than the move.

After all of the above preamble, now let me tell you— *you could skip this chapter*. You don't have to go the creative route to become a wrist-lock expert. Some of you doubt your creativity, and you don't want to take time to explore the right side of your brain, although those of you pursuing the martial-arts path will eventually need to get in touch with both sides of your brain. Your definition of expertise might not include the ability to overcome the majority of those who try to put a lock on you. Maybe just collecting a variety of

locks into your repertoire is your goal. Your definition of expert status may include the ability to effectively teach the art of wrist locking to others.

Even if your goal is to be able to strut your stuff in the wrist-lock arena, you still don't have to invent your own. I have found that I most easily win in a wrist-lock situation when I pull a move out of my "bag of tricks," that my opponent has never seen. Only a few people truly know how to feel where to go (although, you yourself will need to work on this skill as you move closer to expert status). Most, other than those from a system similar to mine, are dumbfounded by my unfamiliar technique.

So how do you know to apply a wrist lock that is "unfamiliar" to your opponent, if it's not one you invented? You don't *know*; you make quick, educated guesses. First, instead of (or along with) inventing your own variations, you learn a ton of locks from a variety of styles. Then you basically avoid *giving* your opponent what he wants. If your opponent's moves indicate that he is versed in Aikido, then maybe you could blow him out of the water with a lock or two from the Chinese styles. If your opponent tries to apply a Ju Jitsu hold, why don't you respond with a technique from one of the Filipino arts? Since you're a versatile expert, you have this choice; many others are limited by their specific styles.

There are lots of telltale signs that tell you what style you're up against: large body-pivots in Aikido, the hiking-up of the pants before a kick in some of our Korean arts, the closed roundhouse of some of the JKD offshoots, the shuffling footwork of a boxer, etc.... Plus, don't forget the actual techniques themselves. Each style has a few locks that are specific to that particular style. Learn to recognize them, and you'll be able to deduce a lot about the rest of this person's fighting style.



Figure 12-1

You should also spend time learning the locks that are common to several styles. After all, sometimes switching to a different style doesn't help, if your opponent is familiar with it from his own style. Your opponent may know the move anyway, from some other source. You can never tell. That's why you're spending time learning counters, reversals, and patterns— You want to be able to automatically flow into something else, even when you encounter the unexpected.

I've spent all this time describing alternatives to experimentation and invention. Maybe I should spend a little time actually teaching you how to experiment, since that's what this chapter is about.

OK, so you want to invent your own moves. How does one get started?

First, have a core knowledge. Know some locks. Actually, know a variety of locks. The more, the better.

Another Point of View: Some would say that you can't be truly creative if you know someone else's moves. Those few have their point of view, and I have mine. I think that the more familiar you are with a number of positions and pressures, the easier it will be to stretch your imagination. You have less of a distance to stretch, because you already have some *meat* to what you're doing. And while reinventing the wheel is beneficial, you don't want to spend all of your time just getting to the point that it took complete systems hundreds of years to invent. Benefit from old knowledge; don't get stuck in a mold from it; just glean what you can from it. You do need to learn lots of moves from different disciplines.

In fact, in my three stages of becoming a lock inventor, the first stage *is* learning a bunch of moves, just so you have that *meat*. In the second stage, you combine your moves and change angles and positions to create your own locks. In the third stage, you figure out how to apply all of these locks and holds to real-life situations.

## First Stage

For Step #1 toward the goal of invention you should start out by learning the locks in this book. They are good. Learn others too; be well-rounded. When you are familiar with a variety of locks (maybe you already are), I would advise you to learn the patterns in Chapter 6. Embedded in that chapter are some tips and principles which are important to inventing your own. After all, one of your goals might be to invent new patterns. For example, there is commentary on looking for counters, countering with direct hits and/or other locks, building on initial counters, adding moves onto other moves, changing the order of positions, maintaining continuous pressure, substituting different techniques, guarding against kicks, and lots of other principles that you should keep in mind while inventing your own "stuff."

You should feel very comfortable blending from one move to another after going through chapter 6. If, for some reason, you still feel as though you need some reinforcement, try chapter 9 (Reversals).

## Second Stage

Now, you should be ready to start experimenting. You have the tools. Now, let's get creative. The first step was to get some tools to work with; you need some basic ingredients. The second stage is taking your ingredients and recombining or changing them to invent your own.

Pick a joint, any joint (finger joint, wrist, elbow). Grab the appendage of your partner that is attached to that joint (arm, hand, finger). Try bending the appendage in different directions. Your partner should be relaxed, in "cooperative mode." When bending the appendage, where do you encounter resistance? Can you apply pressure in one direction or another to cause pain? What happens when you change the direction of your hand-hold? Can you make these holds workable?

If you feel frustrated, you might want to back up a step and get even more moves first. Try going to books (like this one) or videos for some new positions to start from. Look for my suggestions in "Resources," starting on page 193.

Now go forward to the experimenting stage again. How can you change these new positions to suit your needs? How can you blend them with positions you already know? Try changing the angles on the locks from other sources. If the holds from other sources put you in unsafe positions, change the distancing so you're not in range of a stray fist (example on page 87). You also may have to change pressure to protect yourself from your opponent's feet. Just because you have to change a few angles doesn't mean that a lock

isn't useful. Modification of this type is what will turn you into an outstanding wrist-lock artist.

Can you combine moves from your books and videos? In other arts, some people believe that there is nothing new under the sun. The way to achieve originality is by the recombination of that which already exists.

One way to combine is to add pressure to a different joint, while maintaining pressure on the original lock. For example, when you have an arm lock, you modify it by adding a finger lock. See the last two moves of Pattern #2, page 101-103.

## Third Stage

The last stage of experimentation should be to apply these locks to possible real- life situations. You definitely need to memorize and internalize some of the points in the next chapter. The advice on when to and when not to use wrist locks will apply to your creations as well. You don't want to try to perform a lock at an inappropriate time. For example, attempting to transform a punch straight into a wrist lock is a very risky thing. A punch is dynamic; most opponents won't oblige you by leaving their fists in one spot. You're trying to grab something coming at you and, just as important, something is being withdrawn at an almost blinding speed.

So, you're either going to have to slow that punch down, or you'll have to perform your lock from a more static attack, like a grab. After all, if you can't get control of an arm or wrist, how are you going to perform your lock? Take my word for it: slow attacks are better.

I attack this stage of invention in one of two ways. One day, I may use one method of invention, and the next I may switch to the other. Do whichever you feel



is the most productive for you. The first way to invent is to start with the stimulus, and try to pick the proper response from your arsenal of techniques. The second way to invent is to back out from the response, and see if you can find an attack (stimulus) which would necessitate your specific response.

In the first way, you begin with a single attack, like a specific punch. Don't be too general and just say "Let's practice a wrist lock for a punch." Will it be a right-handed or left-handed punch? Is the fist vertical or horizontal? Is it coming from above or below? What is the intended target? If the punch is following a direct line to your body, what is the angle of attack? All of these questions are important in determining a counterattack, and all make you think of that general "punch" as a much more specific technique.

So, now that you can get more specific, you're ready to take a punch, right? Wrong! Remember, I advised against taking an attack that is coming in with a lot of speed with a straight wrist lock? Have you forgotten so soon? Maybe you should start with a grab. It's more static, remember?

Just like the punch, the grab needs to be considered in a specific manner as well—Single or two hands? Palm up or down? Grabbing cloth or skin?

You should also consider what part of your body is being restrained, and if a certain part of your body is more exposed to danger (your eyes being close to his fingers, for example).

After your opponent grabs you, start looking for different positions that you could get to. What locks can you effect by grabbing the hand that's holding you? What are the different ways that you could grab that hand? Do you need to have it release its grip before you flow into a counter?

Can you use misdirection and grab the hand that's not holding you? All of the attention and focus is being placed on the hand restraining you; why not use this to your advantage? You pay attention to the restraining hand as well, as you secretly grab the other hand into a smooth wrist lock.

Could you perform a lock without grabbing either hand? Maybe your opponent's arm is in the perfect position for an arm bar. Don't try to force a wrist lock, if there is some other restraining or striking technique that "fits." Go with the flow!

### **Let me get you started:**

If you are feeling a little lost at this point, don't despair! You should eventually just jump right in and start experimenting, but if you're feeling just a bit hesitant at this point, that's OK. I have an example here to get your feet wet, or at least slightly moist with the wrist-locking experimentation experience.

Go ahead and have your partner grab you. The grab should be with one hand to your clothing, at about chest level (fig. 11-2). Now let's start thinking creatively. I would start my experimentation process by working on the grab hand.

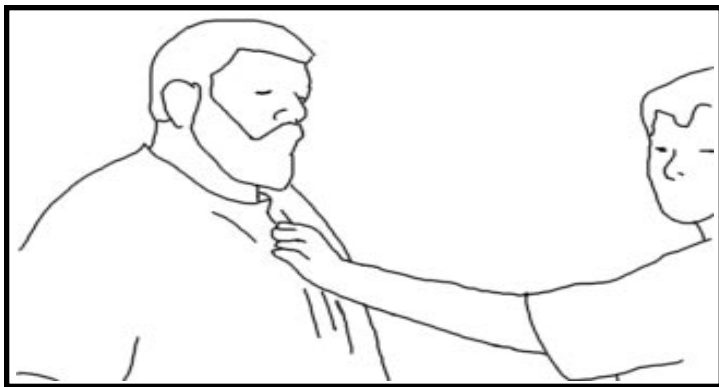


Figure 11-2



Figure 11-3

If I just wanted him to let go, I could rub in between his tarsals with the middle knuckle of my middle finger (fig.11-3). I could also peel fingers off my clothes. Of the two, I'd choose the latter, because a knuckle rub would cause him to let go, but I wouldn't have control. If I were to grab my opponent's fingers, you could bet your little pinky finger, or his, that I wouldn't let go; I'd be causing all sorts of pain tweaking those fingers.

Let's move into some more-sophisticated responses. You could grab the back of the hand (fig.11-4) and move right into the Basic Lock (fig.11-5). You

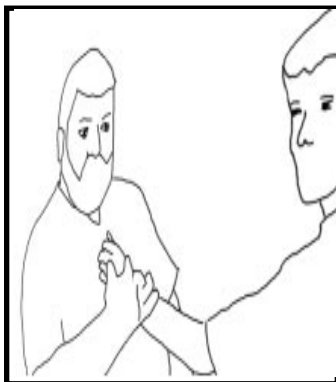


Figure 11-4

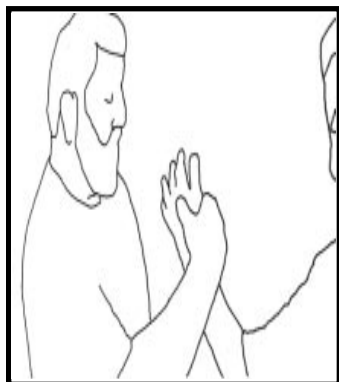


Figure 11-5

could also grab the thumb (fig.11-6) and go into another form of the Basic Lock (fig.11-7).

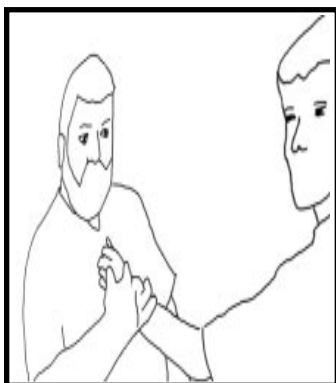


Figure 11-6

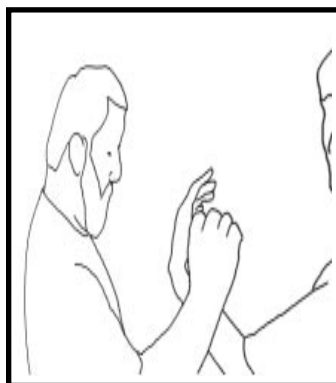


Figure 11-7

If you start with your other hand, you could grab his hand with your thumb underneath (fig. 11-8). Lift his hand out and bend his arm right into the Double-Ninety-Degree Lock (fig. 11-9).



Figure 11-8

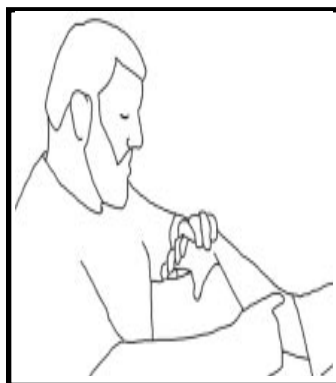


Figure 11

We could continue in this manner and “invent” many other responses where your first movement is to deal with your opponent’s grab hand. We could, but then I’d be doing the work for you. You’re the one who needs to go through this process.

Let's move on, by going back to the initial grab. Your opponent grabs you; you start to perform the Basic Lock (fig.11-10), but instead of continuing the pressure with your hand as it starts to touch his, you use your other hand to grab his other hand in a mirror of what your other hand was just doing (fig.11-11).



Figure 11-10



Figure 11-11

This is beautiful. He thinks and feels that you are about to put a lock on his grabbing hand (the Basic Lock), but in reality, you're putting the very same lock on his other hand. If you're subtle, you will absolutely shock your opponent. Can you think of other locks to pull on his free hand (like stepping through the space between his arm and body as in figure 11-12)?

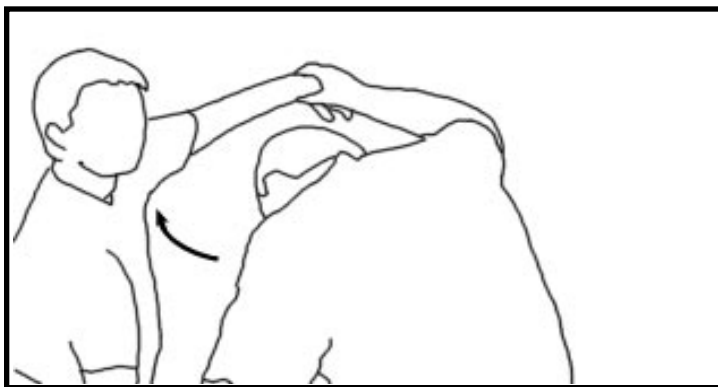


Figure 12-12

Rather than just my giving you everything, which would not help your creative process one iota, it's time for you to take more control of the experimentation process. Our first principle was to lock the hand that is the immediate threat to you (even if the threat is in the form of restraint). The next principle was to go after the opponent's free hand; this was definitely a finesse. The last principle is to temporarily forget the hand that is grabbing you, and to lock some other part of the body, like his arm.

### **Now, It Is Your Turn**

Your first task is to get from the grab (fig. 11-13) to an arm lock, where pressure is exerted by rotating the pinky edge of the hand back toward the opponent's arm. (fig.11-14). You have to figure it out. You don't need to start by removing his hand from your garment. You do need to somehow get his arm rotated, so it's pinky-side up. Good luck!

OK, just one more hint. You can usually get into a move by executing a different lock first. For example, could you go from the grab into a Double-Ninety (see

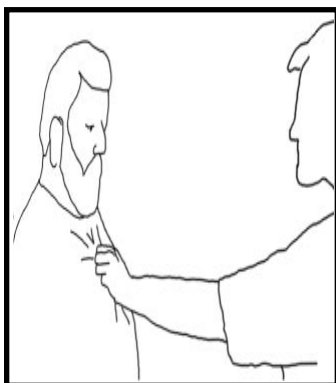


Figure 11-13



Figure 11-14

pages 79-81 for an explanation of the lock), and then get from the Double-Ninety to your arm lock? You'll have to bend his arm in toward your body, but again,

you don't have to remove his hand from your shirt first.

Of course, what I really want is for you to get there in one move, as efficiently as possible; that's why I said that you don't even have to get your opponent to let go. If your arm bar is good, the nature of the lock will force a release of your clothing.

So, your second job is to get from the first grab to an arm bar *in one move*. You could get to the traditional position (fig.11-15), but you could perform an even quicker one. How would you put an arm bar-like pressure on your opponent without making him let go of his grasp of you, and without your having to pivot your body (i.e., still facing him)? Again, good luck! I have faith that by now you can easily solve both these puzzles.

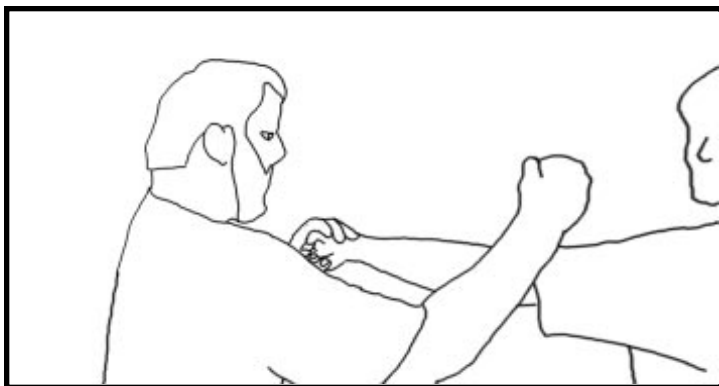


Figure 11-15

See all that we were able to accomplish from one little grab. And there was so much more we could have done in response to the same grab. Imagine the possibilities from all the possible ways to grab the body. It's mind-boggling.

Once you are very comfortable with grab experimentation, you should eventually start learning to

experiment with strikes. Remember, there is an extra step involved with a strike. In a grab, your opponent grabs, and you can respond with a wrist lock. With a punch, for example, you have to stop or deflect the punch before you perform a lock. It's very, very difficult to convert your opponent's swift jab straight into a wrist lock. Try catching a very fast punch; it's not a very comfortable feeling.

Strong blocks to slow opponents' strikes aren't always the answer either. We don't even have to go into the old two-step/one-step argument between the classical styles and the Jeet Kune Do descendants and offshoots. Here the reason you may not want a heavy block is because it doesn't necessarily offer you enough control over the limb. It might knock your opponent's arm away, but it doesn't guarantee that the arm won't pull away. You might injure his arm, but it could still pull away. You want a deflection of some type that leaves you in a good position for a lock. I prefer to maintain contact, as I apply the lock.

If you don't know any deflecting moves, where you can maintain contact or otherwise control the limb, like a *bong-sao* from Wing Chun, look to the Resources section of this book. It has references for Wing Chun embedded in JKD sources-, although many methods

Note: There is a brief explanation of how to take a punch, before you apply an arm bar in Chapter 3,... **Feeling Where to Go** on page 28. This isn't the perfect solution to a punch, if you insist on going into a wrist lock. The key word is *insist*. If you're willing to hit, you'll open up all sorts of possibilities. Limiting yourself to a lock could be dangerous, especially if your opponent throws a jab that retracts quickly. Are you going to be able to stick to that jab, or are you going to lose contact, and put yourself into jeopardy?



of slowing down an attack from Jeet Kune Do may be too brutal for what you're looking for. I don't know. Maybe you should look into trapping. There's a whole world of trapping out there to explore. Give it a try. Write to me for advice on choosing martial-arts schools; I have some definite opinions.

Your ultimate goal may be to be able to apply this whole ball of wax to real-life situations. This ability could definitely be a major component in achieving expert status. Start experimenting. Learn to take everything. These practice sessions are your laboratory. Conduct lots of experiments, and get very proficient before you go out into the real world.

## **Chapter 12**

### **When to and When Not to Use Wrist Locks**

In the martial arts, one tends to use one's most practiced material in a confrontation. Also, recency of practiced material tends to put these moves on the "front burner." If you're practicing these locks the way you should be, you're going to start relying on them more and more. That's great, but.... You can't always rely on wrist locks to take everything. I wish that it were the secret to invincibility; while they are great tools, and they can save your life and the lives of others, they are only one facet of a complete system.

I'll say it over and over again; while I am a confirmed wrist-lock addict, I would not hesitate to send my fist through someone's face if it were the more efficient way to, for example, protect a loved one. I will do everything I can to get out of a fight, but if I have to fight — in other words, I'm forced into it for a serious enough reason (not because someone "flips me off"), I will do whatever it takes, including, but not

limited to wrist locks. Yes, I know the law. You should too. Then you make your decisions, and I'll make mine.

I don't take legal responsibility for your actions—I am not a lawyer, on the police force, versed in the laws of your area, G—d, etc.... I *am* someone who cares ... enough to tell you that real defense situations go into litigation all the time. Be careful. Avoid conflict. Get professional advice.

With all that in mind, here are some specific tips on when not to use wrist locks. As you find situations of your own, you'll want to make your own list. Review your list from time to time, and you should have no problem remembering the danger signs.

## When Not to Use a Lock:

- We've already mentioned this one in the last chapter; so it's a good place to start. **Don't take a punch straight into a wrist lock.** A fast jab comes in and leaves too fast for you to be able to rely on going into a lock. It's too risky. You need to slow down fast techniques to get them under control before you attempt to go into a lock.
- **In a serious confrontation don't trade locks with someone better than you.** Don't play the other person's game. If your opponent is better than you are at wrist locks, don't stay in that mode. Hit; kick; do something else. If he is better than you at hits and kicks, don't fight. If you fight someone better than you at ALL aspects of fighting, you will lose. (No, I don't have a degree as a rocket scientist, and I was still able to figure this one out..)
- Along those same lines, **don't try to out-muscle a muscle-bound attacker.** Someone flexing huge muscles is not a candidate for your wrist locks, until

you know how to generalize to the “resister energy.” It’s sort of a Catch-22. How do you learn to counter a resister, until you go against a resister? And should you go against a resister, until you already know how to counter one? Now, what?

There actually is a good solution. Get into a class with, or befriend a lot of muscle-bound martial artists. Really. If you work out with these guys, you’ll get used to, and comfortable with, that “energy.” When you actually have to go against a *macho dude* (does anybody still use that expression?), it’ll be a piece of cake. Your big friends can help you work through this type of energy. Boy, will you get good — fast.

- **Don’t pull a lock on someone drunk.** Inebriation deadens pain. He just won’t feel it. If it’s a lock that relies on a pain factor, you’ll be going into the lock with a “negative score.” A restraining hold, where there is no place for him to go, works better than one that controls with pain.
- **Don’t wrist lock in the range of other weapons** (your opponent’s fists and feet). Don’t commit the common wrist-lock blunder of not considering all dangers around you. The only time that it’s OK to be in range of your opponent’s weapons, is when you have control with the pressure of a lock.

For example, you should have enough pressure with an arm bar (page 28), that your opponent’s free arm can’t reach over to harm you. If he reaches up, you just apply a little more pressure to stop his motion. You should be able to control any attack made on you by your opponent’s free weapons. If the lock that you have on your opponent isn’t effective enough to control all the other weapons, what good is it?

- **Don't wrist lock innocent bystanders.** Take my word for it, you are not the life of the party when you demonstrate your nifty locks on everyone unrequested. Don't be a pest. Save your discussions and practice sessions for other martial artists. Just because you got "religion," don't think that everybody else wants to discuss wrist locks with you.
- **Don't wrist lock a lawyer.** Generalize that to don't wrist lock anyone who might sue you. Save it for self-defense, and be able to prove that's what it was *in a court of law*. Have I mentioned recently, that you should know the law? It really is important that you take responsibility for your actions. I think that wrist-lock expertise should include knowledge of how wrist locking (and other forms of self-defense) is/(are) treated by the law. Don't you agree? What are you going to do to find out about the laws in your area?
- **Don't rely only on your wrist lock.** Always have contingencies. You need several outs at all times. If a lock isn't working, where are you going? Are you going to continue trying to force it? Will you loosen him up with a swift kick to the shins, and then try the lock again? Will you rely on a pattern and *morph* into a different lock?

Let's end this chapter on a good note. Here are a few tips on things that you can and should do.

## What You Should Do:

- **Do beat the snot out of your opponent first.** Wrist locks are much easier to apply if you've "loosened" up your opponent first. This of course doesn't work if you're in a passive mode, but if you really have to

defend yourself, use the wrist lock as the controller after you've disabled him to some extent. It's safer.

- **Do try for the lock when your opponent's muscles are relaxed.** It's easier to effect a lock when you can get him as close as possible to the point of no return, without his knowing. You smoothly get him as far as you can, and then you snap the control on almost before he starts to resist. Smooth subtlety is the mark of a true expert.
- **Do try locks when your opponent is distracted.** Use any form of misdirection that takes your opponent's attention off the limb to be locked. You need to use your environment to your advantage, and that includes anything that distracts your opponent.
- **Do know what his "other" hand is doing.** That includes his feet. As you perform your lock, check the weight of your opponent's body. Which foot is it on? Can he kick you with his front foot, or is his weight on that foot, making it impossible for him to kick.
- And finally. **Be prepared. Practice against all types of attacks and attackers.** Different attacks necessitate different locks. Things may not go as you originally planned. Do know a myriad of "outs."

## **Chapter 13**

### **Learning By Teaching**

You should learn to teach, because by teaching, you learn. (Boy, I like the way that phrase sounds. Maybe someday I'll be quoted.) I want you to teach, not just because, among my several professions, I can claim over a decade of teaching at the level of high school or above, but because you really will learn so much by teaching.

You don't have to open a martial-arts school to teach. Some of the very best teachers I know teach out of their garages. You don't even have to have a full class to profit from teaching. Showing a few friends at the same time will still give you the opportunity to experience the reactions ("energies") of different opponents. Teaching one other person still offers you a lot. You don't get to feel the force of different types of opponents, but you still have someone to ask you questions, someone with whom you can brainstorm, someone to help you to practice and perfect specific techniques, etc....

It's impossible for me to turn you into a professional teacher in the space of one chapter. There are entire degrees available in the subject of teaching from many universities. My opinions alone would fill several volumes; after all, if I were going to strut my stuff just a bit in the teaching arena, I would say that I have taught in many situations and circumstances, I have a masters degree in the art of teaching, and I've even been listed in *Who's Who in American Teachers* (twice!). Oops! I guess I ended up bragging after all. May I beg your indulgence?

Teaching martial arts for pay doesn't really require a degree *in my state*, but I do advise that you get a black belt, at the very minimum. Even a hard-earned black-belt degree (not the advance by ~~dollars~~, I mean numbers crap — or worse yet, a mail-order degree\*\*) doesn't guarantee that you'll be a good teacher or have the business sense to run a martial-arts school. You do learn to teach by teaching, but you have to have or learn a certain amount of basic classroom sense. If you're really interested in learning to teach martial arts, write me. I'll see what I can do to help.

**\*\*Note:** Don't get me wrong. I think one can learn an awful lot from mail-order materials. You do have to be careful; there are a lot of rip-offs and scams out there. There are also some great books and video tapes that simply are not available in stores. I do think that if you're opening a school, you really do need lessons, other than just those found through the mail. For a lot of martial arts, you do need an expert there to correct you and guide you. You also get to feel the move; this is a very necessary component to your gaining expertise. It's easier to feel the right *energy* from a teacher, than to learn it by fumbling around blindly with a practice partner. Both methods of learning have value. Also, you need to experience both, so you can become a better teacher. Even if you prefer to study alone, I hope you see the necessity to also get trained by a live teacher.



Anyway, this chapter contains tips specific to you, so you can improve as a wrist-lock expert. Most of the tips are just good advice on teaching martial arts, and some of the tips will benefit your students the most, but I have kept your goals in the back of my mind. When your students improve, you improve. Use the tips that seem to apply to your situation, discard what you don't use. Start keeping your own notebook. Fill it with tips you learn along the way. Keep lesson plans, thoughts on various moves, quotes to share with your students, etc.... Here are your first tips to get you started.

## **Tip #1**

This advice comes in the form of a plea. Treat your students with respect! Don't abuse those bodies. You are given a certain responsibility when you teach. You can roughhouse and bruise only to the extent that everyone is benefiting from the experience. The occasional bruise is a natural by-product of good, hard martial-arts training; that doesn't include brutalizing students to massage one's ego. Macho instructors who pick on their helpless students don't impress me one bit. You'll get a lot more wear and tear on your students if you check their fluid levels and change their oil regularly.

## **Tip #2**

Break your patterns and even single locks into their smaller components. It's easier to teach smaller segments of a move or routine. It also helps you to analyze every little detail in order to further perfect your technique.

You start by breaking down the technique before you ever get to class. You plan in what order to present each component part. You have the students practice

one part beyond the point of boredom. You want them to perfect the individual movement as much as possible, before moving on to the next move.

If you really want to impress your students, teach them the final counter in your routine as one of the first separate techniques. Then when you put the sequence together for the students, which by the way, will be very easy for them to learn, since they practiced the individual components, you leave off the last counter. When your students get to the “end” of the routine, you tell them that there is a specific counter. Imagine their surprise when it ends up being the first technique that they learned that day.

On the practical side, by teaching them the movement first, there is a less of a chance that they’ll forget the last move of the routine (remember how you used to forget the last line of the speech or poem?). They have already practiced the move *ad nauseam*, and they get to use it as the *coup de gras*. Any sequence that includes some sort of counter or reversal can be broken down.

### Tip #3

Have patience. Help each student to find what he or she is good at; what each can really excel at. It’s your job to bring out the best in your students. If one of your students is lousy at arm bars, maybe he/she could really learn the Basic Lock. There is something for almost everyone. Helping each student find his or her own niche can be very beneficial to you. Maybe you can’t get a particular student up to your level on everything that you do, but maybe you can get this student up to your level or beyond on a particular lock. Whenever this student puts that lock on you, it forces you to learn to counter a lock that is above your own skill. You yourself will improve.

Note: People are often impressed at my wife's level of skill in the martial arts. Especially given her stature; she's 5.2" and she weighs less than 110 lbs, and given her kind nature, she's the naturally compassionate teacher outside of the self - defense class. They can't believe that she can apply wrist locks with such force. When asked how she learned such "energy," she usually responds by pointing toward me with a comment like "you see that big hairy guy? Not only is he my husband, but he's my teacher and practice partner." She improved very quickly. I needed her to really perfect some of these locks, so that I could start to benefit as soon as possible. She had to learn to exert enough force with her compact body, that my big frame would get challenged.

## Tip #4

Overcome weaknesses. If Tip #3 was to teach your student to emphasize and build on what they're good at, Tip #4 is almost the opposite. Don't give up on their weaknesses. Teach them the discipline to do (with perfection) what they aren't now capable of doing. There is a special satisfaction when you achieve what you previously thought was impossible. You should follow your own advice and strengthen the weaker aspects of your techniques. If you can't think of what to work on, I have a great idea. Read on.

Force ambidexterity in your students. Most students are dominant with their wrist lock technique on only one side of the body. You never know when your dominant hand will be rendered useless in a fight. All it takes is one well-placed strike to the back of your dominant hand with or without a weapon. Wouldn't it be nice to be able to use your other hand with equal facility?

Beyond being super practical, learning to use both hands equally is a wonderful exercise in overcoming difficult obstacles. I consider this so important that I have printed left-handed versions of many of the illustrations in the resource section. And I have made ambidexterity a requisite for promotion in the martial arts system that I teach. If you really want to be an expert, learn every technique equally well with both sides of your body. It will also make you a better teacher. I don't care if I'm teaching left-handed students or right-handed ones, or both at the same time. I can teach them on either side, and I can switch back and forth effortlessly. You should learn to as well.

## Tip #5

Work on flexibility. Both you and your students could probably use it. Stretch those wrists (and your legs, arms, back, and torso while you're at it). Put the palms of your hands flat on a sturdy table lean forward on them

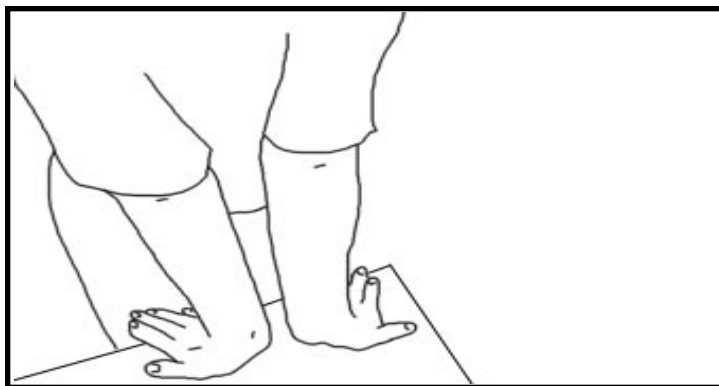


Figure 13-1

(fig. 13-1). Rotate your palms and continue trying to stretch your wrists.

A good way to practice increasing flexibility is to have your partner slowly apply more pressure to a lock

on your wrist. Hold the pressure as long as you can, but be careful. You don't want to strain anything. Learn to take the hold further and further. You are, in effect, increasing the distance to your specific point of no return. You can see the benefit of this, right? You get more time to react. It becomes increasingly more difficult to put a hold on you. You're less prone to injury.

There are plenty of books out there on flexibility (Resources at the back of this book). If you want a video on the subject, just look in the ads in any martial-arts magazine. If you learn flexibility for your legs, maybe you could apply the same principles to your wrists. Always be cautious when you experiment, but do experiment. This is the way you'll master the art of stretching.

Note: Certain disciplines believe that stretching keeps you young.

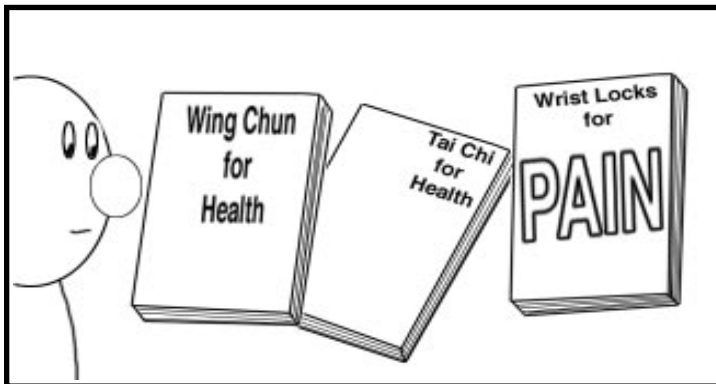


Figure 13-2

## Tip # 6

Have your students pair off to work. Give them a move and let them brainstorm in their groups of two on how to counter the move, or maybe on what the next move in the series might be. After the brainstorming session, bring everybody back together to share knowledge. No ideas are bad ideas. During the brainstorm, try to change the impracticable ones to make them more workable. Give everyone a chance to try each good idea. You can learn a lot during these work sessions.

## Tip #7

Bring in guest experts. You can't be an expert on everything. For example, say you don't have good leg take-downs, and you need them in order to close the distance for a specific wrist lock technique. You bring in an expert to teach one of your classes. You could pay the guest lecturer, or you could offer to return the favor with a lecture in your area of expertise. Maybe you could offer some other form of barter.

If you have a big enough school, or if you link up with another school, you could sponsor a big-name martial artist. Find out the cost ahead of time; then have your students sign up in advance. If there aren't enough people, don't hire the pro. This way you won't lose any money.

You can also use your own students as guest lecturers. If one of them attends a seminar or a series of seminars in a different discipline, have them come back to class and make a presentation to you and the other students. Even though they won't be experts after just one seminar, you may learn something new and useful.

**Do you pay students?** The students can present it for free, just because it's a sharing of knowledge, or

maybe you could pay each presenter with a free private lesson. Maybe a letter of appreciation with a fancy school seal on nice paper.

These small rewards may increase the quality of your presentations. If you take all mini-seminars seriously, so will everyone else. By the way, when I say seriously, that doesn't mean you can't have fun and even tell an occasional joke. It does mean that you really try to learn from the presentations. It also means that you treat the temporary teacher, whether it be one of your own students or a guest from another school, with the utmost respect. A time for learning is not a time for criticizing (my teacher taught me well). Discard inefficient moves later — after you've had time to explore all of the possibilities. Don't "poo poo" moves in front of the presenter. A particular move may just not be your cup of tea; it could be perfect for someone else. Let others judge for themselves.

## Tip #8

I know that I mentioned this point in other sections of the book, including the Introduction, but it's worth repeating. If you get serious about teaching, then you should learn the "other stuff." Don't get me wrong, wrist locks are great, but they are not a complete martial-arts system. You might want to learn to take punches and kicks. You also might consider learning to use weapons, or how to punch and kick. So what is the "other stuff"?

You should work toward some sort of certification in a progressive martial art, if you don't have it already, and you feel that it's necessary (remember, your real goal should be to learn, not just to get "certified"). I say a progressive art, because it would be more likely to teach you street-fighting techniques. Depending on your goal, I would probably advise that you stay clear of the "Tournament styles." (Tournament styles are

OK; they just aren't *my* cup of tea. I need more realism in my art. I hope I'm not offending you, but a lot of years of experience have taught me that *The Ring* is not *The Street* .) You need to learn how to defend yourself at a real distance, not in a "sparring context." Combine an already eclectic art with your wrist-lock expertise, and you'll be ready to teach the masses, *or at least four or five people in your garage.*

## Tip #9

As a serious teacher, someone who wants to go beyond just improving his own wrist locks, you should teach values. Indirectly teach morality and ethics; teach by example. Don't teach religion. Don't get mystical. Just teach your students to be good people. Often, indirect teaching "sticks." How would you teach without shoving morals down your students throats? Teach them to help their partners up, how to avoid fighting, how to lose their ego, how to exhibit control in not hurting their practice partners, how to respect a "tap out," etc....

## Tip #10

Don't be a "know-it-all." You have to have confidence in yourself to be able to inspire confidence in your martial-arts students. Be confident in your teaching ability. Be confident in what you know works (until such time that it doesn't). Be confident in your ability to explore for answers. Don't be too cocky. Don't belittle others in an attempt to boost your own ego. Be the nice guy. You'll get more opportunities to learn that way.



## **Reluctant Tip #11**

Don't get sued! This is the day and age of lawsuits. People are lawsuit-happy. You'll get sued if someone even trips over a crack in your sidewalk; I'm not kidding. Get insurance if you're going to teach. Learn about insurance release forms. Have a parental consent form for your students under eighteen. Get some specific legal advice. Don't take chances. Teaching is a very rewarding activity; don't let greedy turkeys spoil it for you. Play it safe so it can be everything that you want it to be. Remember, you are going to learn by teaching. Make it a quality experience, and enjoy.

## **Chapter 14**

### **Going Beyond Others to Become a Real Expert**

How good do you really want to be? What are your goals concerning wrist locks? I'm a firm believer in goals. I think you should write them down. You can play with wrist locks all you want, but until you start working toward a particular outcome, you'll just be another "hacker." Do you want to be able to avoid all locks put on you? How would you like to reverse or counter anything put on you by your opponent? Is your idea of expertise knowing every lock in existence? So tip #1 has to do with goals.

#### **Tips for Going Beyond Others to Become a Real Expert**

**Tip #1:** Write those goals down. Turn them into a plan. Break the goals down into workable smaller goals. Work out the details. What are your practice sessions going to be like? How will you know when you've reached a goal?

Make your goals specific: If you say, “I want to get better at wrist locks,” you probably won’t get very far, but if you write down “I want to get better at arm bars,” you’re getting better. If you make it more specific with something like, “I want to learn three counters for a standard arm bar,” that’s even better. Remember, the more specific the better.

You could break those arm-bar counters down, add a practice schedule (the time element), and even touch on generalizing to really tighten up the goal.

*I want to learn the wrist reversal to the arm bar, the Aikido lift, and the forearm, rotation reversal. I practice these reversals every day for a minimum of ten minutes. I have reached my goal when I can do each reversal five times successfully on at least three different opponents. I continue to practice these three counters for fifteen minutes a week to maintain my level of skill.*

**Tip #2:** Go to different styles that incorporate wrist locks (check the Resource section at the end of this book). Learn all that they have to offer. Really get to know each lock. Learn all of the situations where a particular style would incorporate the lock. Do the practitioners use it as a reversal only? Do they only try it from a left-hand-to-left-hand-grab?

Once you know exactly where that particular lock would be incorporated, then it’s time to go beyond that style. Find more ways to incorporate the move. Could you get to the position from a punch-check combination (remember, our style avoids blocking, whenever possible, true to the philosophy of Bruce Lee)? Could you use this lock for a weapon take-away?

If there is a certain sequence for getting into a particular lock, could you break in on the middle of the sequence?

For example, the Basic Lock described in more detail on page 40 starts with a two-hand grab (fig. 14-1). You rotate the wrist upward and grab one of your opponent's (fig.14-2). You then rotate your grabbed hand back toward your body, releasing it from your opponent's grip (fig.14-3). Finally, after the previous two movements, you're ready to execute a wrist lock (fig. 14-4). This is the sequence that I first learned, and this is the sequence that I practiced — over and over again: first the grab, then the rotation, next the release, and finally the joint pressure. One day someone just put the lock on me. There weren't any grabs, no rotation, just "the lock."

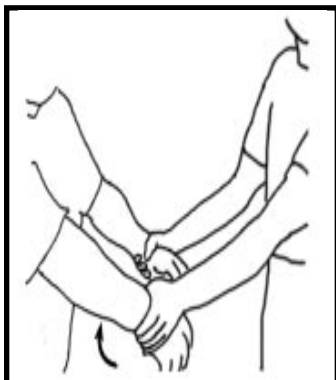


Figure 14-1

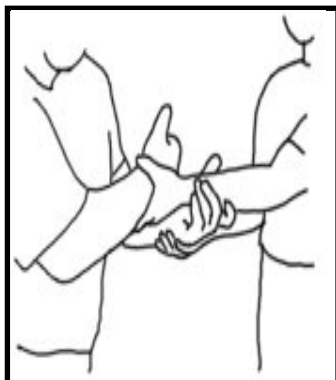


Figure 14-2

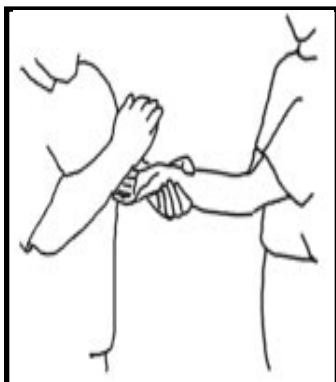


Figure 14-3



Figure 14-4

Once I had learned that the lock could jump in and start at the point of applying the pressure, it opened up a ton of possibilities. I used that particular lock everywhere. I even used it in places where other locks or counters would have been more efficient. Forcing the lock from all positions was, in retrospect, a great exercise for learning more than what a particular style had to offer, but not a lot of it translated into the practical world.

Still, you should think about trying it yourself. It's a great mental exercise. It forces creativity. It's a kinesthetic brainstorm process that will open up a myriad of new possibilities. Just remember to eventually discard the inefficient movements and keep the ones that lend precision to your system of martial arts.

You might need an outside source to help you evaluate these new applications to your locks. A third party may be detached enough to detect and help you eliminate some of the flaws to your new applications.

Note: If you find yourself slipping and executing a movement that you've deemed inefficient, you need to eliminate it from your repertoire. The best way to do this is to replace it with an incompatible technique. Use a proper technique, and practice it over and over from a variety of situations. You'll know you've replaced it, when you respond to a surprise attack with your good technique, instead of the bad one.

Another effective way to eliminate the bad technique, is to have your workout partner ambush you. Think about it this way. You want to eliminate a certain move, because it is inefficient. Maybe it creates an opening. Maybe it crosses your arms needlessly. There is some reason that it *lacks*. You and your partner figure out a quick counter to this bad move. The more direct the better. I have found that a direct punch or kick works wonders. Anyway, any time that you pull your bad move, have your partner do a "quick-counter." I can almost guarantee that if you get punched in the stomach enough, you won't continue with that particular bad technique.

This outside source may help you by seeing openings in your defense. After all, you don't have eyes in the back of your head.

**Tip #3:** Generalize to different opponents. See chapter 7. You need to get the feel of different opponents — especially opponents who are stronger than you are. Work out with hundreds of people, if you can. Learn what works against whom. Learn what doesn't. Experiment. Change angles and the amount of pressure you're applying. Think of the confidence you'll gain when you learn moves well enough to apply them on almost anyone, and the few that you can't, you won't worry about, because you'll have already discovered the counters in your practice sessions.

**Tip #4:** This tip is similar to Tip #2. Your goal is more specific. Analyze movements from one style, and blend them into counters from styles unfamiliar to your opponent. Let's say that someone is putting a wide, slower lock from Aikido on you. You could respond with a counter straight from Aikido. Then your opponent would counter your counter and so on. What if, instead of that first Aikido counter, you were to respond with a Small-Circle Ju Jitsu counter? Your response would be with a quicker, shorter motion; you'd probably take your opponent by surprise. Maybe your opponent was familiar with that last counter, or maybe he has a similar motion in Aikido, so he responds. Fine! He'd never expect you to counter with a Chin-Na technique.

If, during a demonstration you ever have to explain how many styles you just incorporated in a matter of seconds, you really will be thought of as an expert.

**Tip #5:** Be more precise than your opponent on the point of no return and fool him (see page 27). It goes both ways. Not only do you want to be able to know how far your opponent can go with a movement before you won't be able to effectively reverse it, or even escape, but you want to be able to know how far you have to go before you have enough pressure to hold your opponent.

Once you really learn these points (and remember, the points vary according to lock, opponent, body positions, etc.), you could try to fool your opponent.

### **Bonus Extra Tip**

How would your opponent feel if he thought he had successfully applied the lock, only to discover that you still had an extra six inches of movement to reverse the hold? To fool your opponent you have to really make him think that the hold has been executed correctly. Torque your body at the appropriate time. Wince when necessary. Respond exactly as you would if you had really reached the point of no return. You may have to have a friend actually put the move on you over and over, so you can learn the proper response. Analyze every minuscule reaction to the technique.

**Tip #6:** Have an arsenal of what to do when the lock isn't working. If someone resists your lock, do you know where to go to instantly change it to another lock that works? If you don't, you should start with the patterns on page 74. Practice what to do when someone forcefully resists. Know where you're going next.

Don't always look for another lock in response. Sometimes the best response to someone resisting one of your locks is just to hit or kick your opponent. It can be as simple as that. You start to throw a lock on someone; he resists; you hit him. No fireworks. No fanfare. Just a simple kick or hit.

—But—

Why stop there! I use the hit to loosen them up; then I either reapply the same lock more forcefully, or I flow into a completely different lock. It's funny how one little ol' forceful elbow-jab between the shoulder blades will make my opponent pliable enough to throw on a bent-arm lock (fig. 14-1).

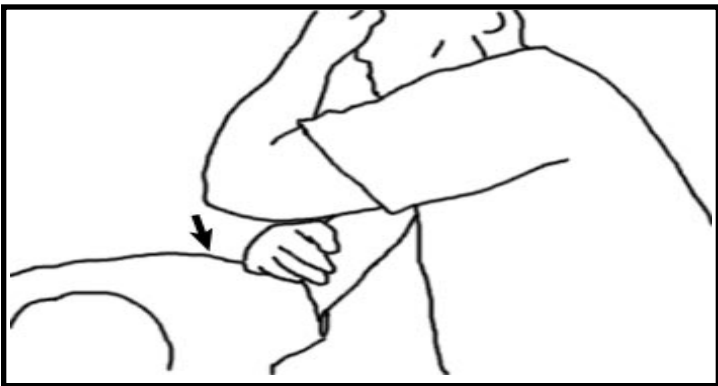


Figure 14-1



**Tip #7:** Become an encyclopedia of wrist locks. You can even learn everything by name (refer to Chapter 1). Become the knowledgeable expert. Know the different names for the same move. What's the Chinese name? How about the Japanese name for the same motion? Different disciplines call the same techniques by different names. Is it a "back fist" or a "back knuckle" (or even a type of a "Rabbit Punch")? Are you performing "Osoto Gari," or are you performing an "outside hip-throw"?

Know the names of everything. Be able to remember more locks than anyone around. And for heaven's sake, be able to apply all of them successfully.

You'll feel proud when everyone starts coming to you with questions like "Do you remember the lock where you grab them like this and ...."

**Tip #8:** Don't always sit on the sidelines. I know that to learn, you have to be receptive. You have to shut up for a minute and let someone else do the explaining. You have to step back and really examine the technique—analyze everything.

But sometimes you just have to jump right in. Sometimes the strong silent types miss out on a lot. Sometimes, experiential learning is by far the best. You have to feel it to learn it.

If you go to a seminar, PARTICIPATE (if you can).

**Tip #9:** Make up your own set of tips. As you set goals and pursue them, you'll find some great advice

along the way. Why not make your own book of tips, just for you? Collect tips from your martial-arts teacher(s), books on wrist-locking styles, seminars, video tapes, etc.

Along with things to do, you should have a list of definite “no nos.” Don’t focus on them too much; you don’t want to emphasize the bad to the point that you now occasionally respond with those incorrect moves. Whenever you study the bad, be sure to have a positive replacement technique to take its place.

## **Chapter 15**

### **You'll Know You're an Expert When...**

As I stated in the introduction and the chapter on practicing—you'll have to define "expert" to yourself. What are your goals concerning wrist locks? You will have to come up with your own definition, but to a certain extent it won't mean anything, unless others accord you your expert status. While it is true that you shouldn't change your life to fit the molds of others, you may feel more of an expert, if your expertise is common knowledge to others.

I have some opinions (so what else is new) about what expert status really is. Read and decide for yourself. You don't have to be true to me, only to yourself. Who knows? I may have forgotten something in my definition that is of paramount importance

to you. That's fine. You are creating your own definition, just as I have created mine. Here then are some ideas to consider:

## **You know a lot**

In my mind, a wrist-lock expert can do a ton of locks. And this expert can do them instinctively, if not almost effortlessly. It's always better to know a few well, than many sloppily executed locks. In this case, to be a true expert, you should be competent, and have a big repertoire from which to choose.

Others in your community (school, city, leagues, style, etc.) think of you as an encyclopedia of locks. If they are having trouble remembering a specific lock, they would likely come to you. You seem to have an almost eidetic memory for this stuff.

If you're more conscientious than I, you'll take the time to memorize all the names for all the moves, in all the languages, for all the styles. Be able to cross-reference a move from memory. The reason I haven't bothered memorizing everything, although I do have a lot of specific names stored in my "garbagy" head, is that I like coming up with more-practical, and sometimes comical variations. If you remember in Chapter One, some of these names developed as result of my students, some I delveloped, but all are practical names.

Whether or not you memorize names for these moves, you should know so many moves, that you're afraid you'll forget some. This is one component of being an expert.

## **You've Taken from Other Styles**

Another component in my book is not being limited to one style. You've researched the styles that have lots of

locks from Aikido, Jujitsu, Chin na, etc..... Don't forget to include the progressive arts, like Jeet Kune Do, and its relatives—they use whatever works, including wrist locks.

You should also spend some of your spare time researching the styles that aren't known for their wrist locks. You may discover some gem, and also you do want to know what the other styles are capable of.

You should research so many styles, that you start to feel that there's nothing new under the sun. Now, you're starting to feel like an expert, right?

## **You can Counter Anything and Everything**

Nothing gives you a problem. You can counter whatever comes your way. You know so many moves, and so many counters and reversals to these moves, that nothing amazes you. You smoothly flow into any number of counters (you've researched Aikido to work on your smoothness). And if, by chance, someone does pull a new one on you, it won't matter. You'll "fake it" with something impromptu—this impromptu move will work perfectly, because it's based on all your prior knowledge.

## **You Prevent Others from Successfully Locking You**

...although to learn a new lock, you have to allow it to be put on you. We've already discussed reversals. That's one way (or actually hundreds of ways) to prevent yourself from being locked. Make sure you're versed in the point of no return. That knowledge is crucial to avoid being locked. Don't let yourself even get close to that point. Counter early.

Can you shift your weight, change your position, or tense your muscles to avoid having a lock or throw put on you? One key to preventing being locked or thrown is to counter them before they happen. Now, that's countering early. And counter smoothly, if you can.

## **You Have Truly Learned to Generalize**

You have practiced with so many different people, that you can easily adjust to different "types" of opponents. You easily adapt to differences of strength and speed in your opponents.

You have worked out with so many people, that you recognize similarities of style. One muscle-builder is just like another to you. The super-flexibles will stick out like a sore thumb. You won't be nervous, because it will all feel familiar.

## **You Invent Your Own**

You teach yourself new moves. You establish your own routines. You can take an opponent where he has never been, because you're using your own sequences and combinations. An unfamiliar route confuses your opponent.

Since your own combinations include a number of "outs" to any given move, if something isn't working, you instantly adjust to something more suitable. You constantly experiment and play with new moves.

Your experimenting will give you more of an unorthodox style. Have I convinced you yet that this maverick style has its advantages? Even the good technicians won't be quite able to get a handle on what you're doing. The frustrating thing to your opponents is that, even with this unorthodox style, you're so damn smooth. You are practiced. You can switch from orthodox to unorthodox, and back, at will.

## **You Have Mastered All of the Subtleties**

You have studied all joints and protuberances. You know all the angles. You can finesse a move that others might mess up. Rather than just blatantly resisting everything, you seem to give in to your opponent's force. Always resisting is amateurish. You allow your opponent to twist you into familiar positions, which unbeknownst to him *are* desirable to you.

There is a certain smoothness that one can only acquire through thousands of repetitions, with constant ,minute adjustments. Over time, you become a "pro." It shows. By exhibiting the subtlety of your art, you make it look easy.

## **Basically, You're Invincible When it Comes to Locks**

No one can put you down. The opponents are battling you on your turf. If wrist locking is the game, you're an expert. The closer you come to this ideal....

When you meet your equal, it will be, if you are fortunate, in a pedagogical atmosphere. You'll be able

to amicably discuss techniques. You might even develop a friend. And if you just happen to mention this book, and he has never heard of it before....  
(Thanks for the plug, or could it be that this book is your *secret weapon* ?)

•••••

Remember, the above is just my point of view. Half the fun of becoming an expert is the task of defining yourself. Your definition may change as you progress. That's OK. Your eyes are being opened; you're seeing new possibilities. Go for the gold.

Make sure you go beyond this book. This is just the beginning. I'm excited for you.

If you don't know where to go from here, check the Resources section of this book. Explore what interests you. If you still don't know where to go, write me. Give me an idea of your goals (in the martial arts would be nice, too), and I'll make a few suggestions. I want you to feel confident and excited as you progress to expert status.

May you continuously progress, never stagnate, and occasionally pause to enjoy the journey.

Sincerely,

Keith Pascal.



# Your Resource Guide

## Video Recommendations

As of this edition of **Wrist Locks: From Protecting Yourself to Becoming an Expert**, my favorite videos are those by Bill Shaw, produced by Hi-Impact training.

I have no “arrangement” with either Bill Shaw or Hi-Impact Training. (Note to Bill Shaw: If you happen to read this and feel *inclined* to tip the author....) I have known Bill Shaw for a long time—he’s a great martial artist, and his tapes are great learning tools.

If you’d like to buy any of his tapes, write to me. This is NOT a paid advertisement

## OK, on to the recommendations

Note: if you're a beginner, I have a special recommendation. Try Bill's special offer of his "Best of 14 of His Tapes." The introductory set is called **Winning Tactics**. You get three, full-length videos. These videos are loaded with winning techniques, taken from 14 of his other great tapes. It's a value-packed deal at only \$59.95 for the whole set.

If you are looking to become more effective with your martial arts by learning new techniques and improving those you already know, then I'd recommend **Attacking the Legs Vol. 1, Advanced Leg Attacks Vol. 2, and Advanced Leg Attacks Vol. 3**. Skip the next three paragraphs, if you're looking for kicking techniques. The only kicking techniques found in these three videos are ones used to destroy your opponent's legs. Bill shows you a variety of techniques for demolishing the leg with hands, elbows, and feet.

**Volume One** has an easy-to-understand explanation of nerves and pressure points, as well as some of his "typically awesome" leg attacks. You'll find examples for both the beginner and expert.

**Volume Two** still focuses on nerve strikes, but he has added even more very workable techniques. Embedded in these moves, you'll find advice on *when* to attack the legs, and you'll get a valuable explanation of one of Bruce Lee's most effective kicks.

In **Volume Three**, you get even more leg attacks, and you learn to attack from a ground position—very effective, if you're caught off-guard. Bill also teaches you to move more efficiently from one move to the next.

## For Kick Lovers

In my opinion, a truly well-rounded martial artist can kick effectively. If you'd like to be a cut above other kickers, then I have five videos to recommend: **Devastation Kicking**, **Best Fighting Kicks**, **Advanced Fighting Kicks**, **Secrets of Deceptive Kicks**, and **Advanced deceptive Kicks**.

Bill's goal with this set is to take you quickly from a beginning level to the level of an advanced kick artist. He goes into a deep analysis of each move, breaking them all down, so you can learn to make your kicks dependable and devastating.

## For Innovative Techniques

Are you interested in adding innovative techniques to your repertoire of moves? Try **Slick Tricks Volumes 1-4**. I just hope that not too many people start incorporating these sly techniques into their fighting styles.

## Ju-Jitsu

Even though I don't advocate chokes and strangles (no, I wouldn't hesitate to use either one if one of my family member's life were at stake), Bill's video **Chokes and Strangles** has an excellent treatment of moves from ancient Ju-Jitsu. If your goal is to knock your opponent out....

Try **Ju-Jitsu Throwing** and **Fighting Street Throws** if you are interested in pursuing more techniques that *feel like* Ju-Jitsu.

## Two More Videos

Since you're already on your way to becoming a wrist-lock expert, Bill's Wrist Lock video may seem a little too basic at this point. Still, it's a good video, and Bill does have a knack for explaining principles of wrist locks to beginners. He is a very competent teacher.

His Stretching Video is not as “slick” as his others, in terms of production quality. Keep in mind that it wasn’t intended for release to the public when it was first shot.. Still, you’ll get safety tips and practical stretching techniques.

## Bruce Lee Recommendations

With all of the politics surrounding Bruce Lee and his style, it's hard to make an honest recommendation.

In the printed addition of this book, I urged folks to check out the JunFan Jeet Kune Do Nucleus. Since that edition, it has changed into the Bruce Lee Educational Foundation.

But even there, all is not as pure as it once was. I'll let you know, when the climate calms down.

Right now, I'd be inclined to seek out Sean Madigan for a non-political view. You can still go to the Nucleus (B.L.E.F.), but my current assessment is that I am disappointed in how they have treated some.

### On the Internet:

(with reservations)

#### Try the Nucleus' official Web Page :

<http://www.jkd.com>

My first choice for an absolutely fantastic source of information is Sean Madigan's Jun Fan Jeet Kune Do page. It has a lot of great information for FREE. It also has the best JFJKD (or any derivation there of) discussion group on the Net.

Sean is very knowledgeable, and he's a heck of a nice guy. If you pay his site a visit, be sure to e-mail him, and tell him I sent you.

**Sean's URL:** <http://www.BiGjkd.com>

## Books I like

**The Tao of Jeet Kune Do** by Bruce Lee (Ohara Publications)

**The Warrior Within** by John Little (NTC/Contemporary Publishing)

All of Bruce Lee's books edited by John Little (Charles E. Tuttle Co.):

**Bruce Lee: Words of the Dragon**

**Bruce Lee: The Tao of Gung Fu**

**Bruce Lee: Jeet Kune Do**

**Bruce Lee: Expressing the Human Body**

**Bruce Lee: Letters of the Dragon**

**Bruce Lee: Words from a Master** (NTC/Contemporary Publishing)

**Jeet Kune Do: The Art and Philosophy of Bruce Lee**  
by Dan Inosanto (Know Now Publishing Company)

**Jun Fan/Jeet Kune Do: The Textbook** by Chris Kent  
and Tim Tackett

# New

## Sean Madigan's Videos

Sean has two new videos out. Both are on the subject of JKD. If Sean made them, I'll bet money, that they have some pretty useful information.

I will update this page, as I receive more information -- and my copies of the videos.

Who knows, maybe Sean will give me a "tip" for getting you to buy his tapes. Hey, it never hurts to hint.

Hint hint.

Anyway, write me for more details. I'll see what I can do to get you some more information, OK?

**bigjkd@kerwinbenson.com**

## Seminar Recommendations

Do you want to bring excellent martial arts information to your group or organization?

As of this writing, I still teach an occasional seminar. My seminar titled Introduction to Wrist Locks is perfect for people just getting their feet wet. I also have a seminar package that combines excellent self-defense techniques with effective, easy-to-learn wrist locks. It's another great seminar for beginners. The last seminar that I offer is for intermediate-level wrist-lock artists: The Learning to Flow Seminar teaches intermediates both of the wrist-lock patterns found in the book. This seminar emphasizes counters and reversals.

Contact me for current prices and available dates on any of the above three seminars.

Are you looking for something really advanced? Have you been practicing martial arts for a long time? Write me for recommendations on available seminars. You may even end up with someone mentioned in this book. I will only recommend the very best.



## Contact Information

Do you have questions or comments about this book?

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Direct your mail to him through Kerwin Benson Publishing. All mail will be forwarded promptly.

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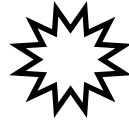


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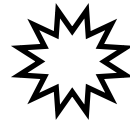
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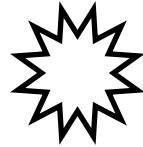
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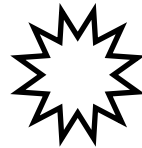
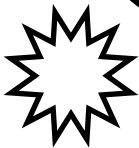
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