

REAL

HEAD, KNEES

&

ELBOWS

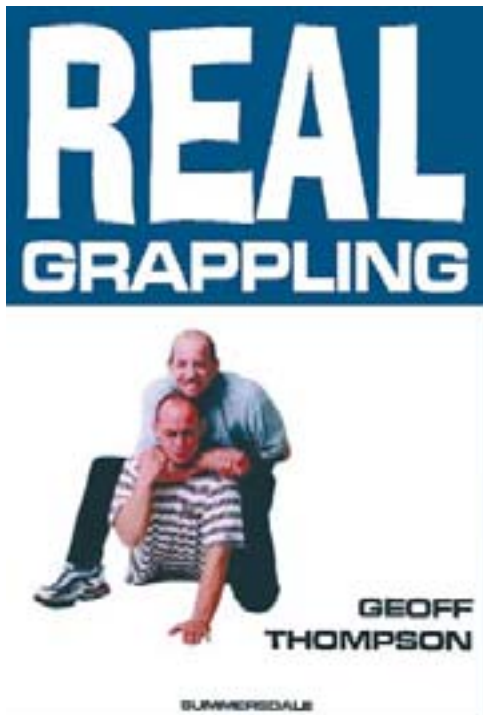
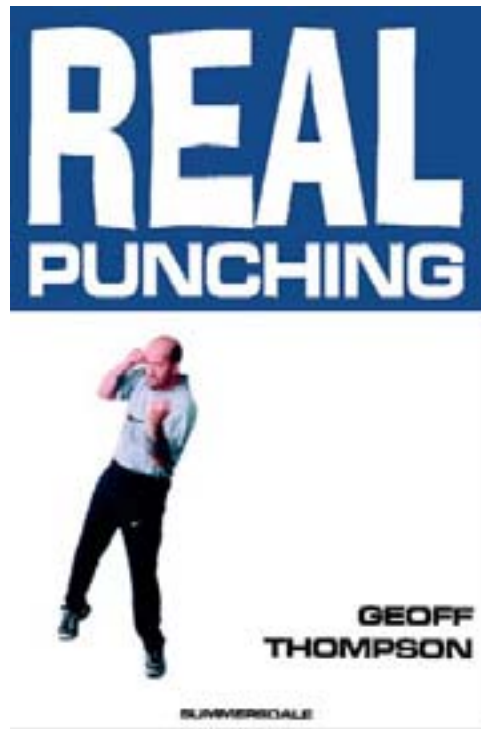


*Head, knee and elbow
techniques from every
range.*

GEOFF THOMPSON

SUMMERSDALE

Also in this series:



Real Head, Knees & Elbows

Geoff Thompson

SUMMERSDALE

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Foreword

by Dave Turton
6th Dan

When Geoff asked me to write a foreword to his latest work not only was I delighted as always to help a close friend, but also, it made me think strongly about what I wanted to say on the subject of head, knees and elbows.

As I am sure you will be aware, Geoff is heavily into the practical side of martial art, and any method of combat that involves reality will be close to his heart. So you can be sure that Geoff is the right man to guide you through the do's and don'ts of working with these close-range weapons. Therefore reading this text (if you follow the advice given) will be well worth the effort.

I have been involved with the real side of combat for more years than I care to remember. And in all my time the 3 weapons Geoff is describing herein, were not only a strong part of my main artillery, they were often the only options I had in real fights.

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From the very beginning I was taught how useful these weapons are, and drilled long and hard on their uses, and the more I became involved in real and often very violent situations on the doors, the more I gave respect to them.

Treat these techniques with the respect they deserve, work hard on both their technical aspects, and their applications, and I know you will be well rewarded should you ever need to call on their service in a real fight.

A few anecdotes may serve to illustrate just why I believe that knees, elbows and heads are more than just support techniques!

The first time I witnessed the effectiveness of the close-in work was as an attacker on a 1st Dan grading in Wales, at the headquarters of the Goshinkwai. I was 3rd Kyu at the time, and tried to come in low and sneaky to the right hand side of the would-be black Belt taking on multiple attackers as a part of his grading . . . I was rewarded with a beautiful inward vertical elbow strike to my left ear. I saw more stars than Patrick Moore as I dropped down onto one knee. Still dazed and listening to what sounded like a chorus in my head, I was rudely awakened with a left knee to the other side of my head. At this point I lost all interest in the grading and

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can vouch first hand for the effectiveness of elbows and knees.

Coming round (moments later) at the side of the mat I realised, thanks to the rather rough lesson I had just been given, that with the right range and angle, knee and elbow attacks are devastating.

The originator of our system, the Late Great Kenshiro Abbe, was a firm believer in close range combat, specifically head, knees and elbows . . . often when using a Judo-style grip on an opponent in a Gi, Abbe would whip in a knee to the outside of the thigh prior to a throw, or perform two or even three fast headbutts to weaken the opponent for throwing.

On the floor Abbe rarely used any other strikes other than elbows and head to set up his adversary for a punishing hold.

We often practised the elbow as a long range attacking move: just trying to elbow could psyche the opponent out.

The elbow is one of the few weapons that are not limited by the angle you are to your opponent . . . whether he is at your side, rear

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or in front, there is an elbow strike that will fit the scenario.

In the seventies we were treated to the arrival of three top Thai Boxers, namely Woody, Toddy and Ken, as they were affectionately known. The Thais have taken the art of knees and elbows to a level most of us would be thrilled to reach . . . I saw just how good late in 1979 at a club in Oldham called the Cats Whiskers. I was on the door, and so was Ken (Master Sken) . . . during my routine walk about the inside of the club, I heard a commotion at the front door. We had been visited by several Maoris from a touring rugby team: the smallest was about 16 stones. By the time I had crossed the floor Ken had taken four of them to KO using only knees and elbows. I was astonished at the sheer power of these moves. I arrived just in time to see the last one hit the deck. Ken hit him in the head with a hooking elbow, grabbed him around the head with both hands and then followed immediately with a jumping knee to the head of the Maori who fell unconscious with his three friends. My only involvement was in helping to drag the victims away from the door.

On another occasion, at a less than salubrious establishment in Rochdale known as the Lamplighter (the Lamplighter's motto was 'have

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a laugh at the Lamplighter or cause trouble . . . either way you go home in stitches'). I was attempting to walk a would-be troublemaker to the doors when, as I found out later, his big (I mean Big) brother took exception to the fact and lifted me about 9 inches off the floor. Thanks to my training, I managed three fast rear headbutts, and when he let go of my arms to protect his face I followed with a rear right elbow to his right ear. When he dropped to the floor I finished with a left rear elbow to the pubes . . . the only really hard work was dragging him off the premises.

You might be surprised to know that the head is used as a weapon tool in most cultures around the world, indeed the Eskimos, because of the amount of protective clothing they had to wear to fight off the cold, often used close grips and headbutts as their main artillery. The (African) Capoeira champions have several headbutts in their system, as do the Bantu tribe. These are mainly wrestlers who use the 'head' as a means of releasing holds. They all practise on impact equipment. However, if you decide to do likewise, practise slowly at first: the head must be 'set' and 'formed' and not 'upset' and 'deformed'.