

## Midori Yama Budokai: *Hanshi's Corner*

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*Ichi go, ichi e: One life, one meeting*

### **CQB (Close Quarters Battle)**

CQB was developed for police and military special operation teams. The main advocate of this system is Mark V. Lonsdale, a twenty year veteran of police work and former military soldier. Lonsdale received a black belt in *judo* at the age of sixteen. One year after receiving *Shodan*, he received *Nidan* at the age of seventeen. He then competed in three world championships before the age of twenty-one. He has cross-trained in *karate*, *aikido* and boxing. Unlike many systems, CQB is both an armed and unarmed system. CQB approaches its goal with unique insights to common principles. "For every action there is an equal and opposite reaction," states one of Newton's three laws of physics. CQB explains that in relation to a fight, this means when striking an opponent, the power generated by the punch is transmitted to the opponent at the point of contact. In addition, the same amount of force is absorbed by the object striking the opponent – usually the fist. It is this last statement that is often overlooked, and the reason traditional fighting arts stress which part of the fist should be used. If not addressed, the exponent's technique may result in loss of balance, decreased power, a broken hand or any or all of these. Also, if sufficient power is not reflexively generated, the fight – at best – will be prolonged, if not lost. Consequently, speed, power and accuracy are critical factors. In keeping with all true combat arts from boxing to *judo*, the foundation of all fighting is the stance. In this instance stance should be able to be used offensively or defensively, with ease of assumption and ability to change direction as needed. With the stance one should develop mobility with balance while moving. The criteria for strikes are speed, power, accuracy and surprise. One should be able to hit the correct target with enough force to damage or stop the opponent, and it should be done quickly enough that it takes the opponent by surprise. Though stressing hand techniques, kicks in CQB are related to the fact that the exponent will usually be armed, thus limiting the ability to fight with the hands. In relation to balance, all kicks should be kept low. Whatever method is used, counter-attack should continue until there is no longer a threat.

### **Kalinda**

Kalinda is a Caribbean martial art of stick-fighting, first practiced in the 1720's, having originated in the African Congo; specifically, Angola with the Zulu tribe. It is also practiced as a form of folk music and dance, which incorporates drumming and chanting by a Chantuelle or "Chantwell." There are four styles of this art, two being the long staff and medium staff. Calinda is the French spelling, and Calenda is its Spanish equivalent. Although stick fights still occur in remoter parts of Trinidad, it is usually practiced as a dance during Carnival in Trinidad and Tobago. Kalenda is one name for an Afro-Caribbean form of stick fighting as practiced in Haiti. This style entered the United States through the port city of New Orleans. A jump is called janbe, a block is called bloke, and defensive movements are called kawé, which mean "squaring." A "busted head" is called pete tet, and the arenas where these battles take place are known as gayel (or gayelle). A stick fighter is known as a batonye, and the fighter wins by drawing blood from his

opponent. An important component of Kalinda is mas, short for masquerade, or “costuming.” One of the most common practices is having a larger mirrored heart worn on the chest. This refers to protecting the heart, seeing into the opponent’s soul and using the mirror to show an awareness of the world around us. The two stick Kalinda is known as Kalinda Dé Baton, which is French Creole for two stick Kalinda. Another French Creole name for stick fighting is Bwa Batay. Only the oldest batonye warriors know this two stick form, which is disappearing from the island. In the old days those wishing to be taught were trained in La Court (yard) by the master (Met). Depending on the source, some believe Capoeira was derived from Kalinda, and brought to New Orleans where it was incorporated into Voodoo (Voudoun) ceremonies. Also, in the 1960’s and 1970’s the dance form developed into “rocking,” or “uproking,” which could still develop into a fight. “Breaking” came from this derivation.

**From: *An Encyclopedia of Judo* by Professor Ron Rogers**

1 *Sosei no judo waza* or the elements of a *judo* technique.

1.1 *Ma ai* or engagement distance, of which there are three basic variations:

- *Issoku-ittō no ma*, or *uchi ma*, which is the interval for a technique after stepping forward (*fumikomi*).
- *Tō-ma* or distant interval in which *tori* has to leap in (*tobikomi*) to cover distance.
- *Chika-ma* or near interval in which a technique may be applied without stepping (*sonoba*).

2.1.1 *Kumi kata* or grasping forms.

2.1.2 *Shisei* or posture. These are the forms of *tachi no kata* or methods of placing the feet, a part of *yuko no kamae* or combative postures of physical attitude. The second part of *yuko no kamae* deal with the upper body (*jōtai*), and is generally referred to as *kamae*. In addition, the placement of the *tegatana* (*shuto*, or handblade) also represents a mental attitude or *muko no kamae*. These positions correspond to the *koryū gohō no gamae* (classical five methods of combative postures) of *kenjutsu* or the sword arts. These are as follows:

- *Jōdan tegatana no gamae* or combative posture of the upper level handblade. This, like *chūdan tegatana no gamae*, *gedan tegatana no gamae* and *hassō tegatana no gamae*, is a decisive, fixed or firm posture.
- *Chūdan tegatana no gamae* or combative posture of the middle level handblade. This is the second of the decisive postures. *Chūdan no gamae* is considered the heart (*kokoro*) of the five positions. All other postures derive from *chūdan no gamae*.
- *Gedan tegatana no gamae* or combative posture of the lower level handblade. This is the third of the decisive postures.
- *Hassō tegatana no gamae* or combative posture with the handblade held high at the shoulder. This is the fourth of the decisive, fixed postures.
- *Waki tegatana no gamae* or combative posture with the handblade held at the side. This is a fluid position used in case of obstructions to one side or above.

2.1.3 *Shintai* or straight-line movement.

2.1.4 *Tai sabaki* or turning movements.

- 1.2 **Kokaku** or attack angle. This is also called *kokei* or *seme kakeru*, the approach to an attack. *Tori* must be sure of the range (*kyori*), the point of attack (*semeguchi*) and must prepare for attack and defense (*kobō*).
- 1.2.1 **Shisei** or posture. As for *ma ai*.
- 1.2.2 **Shintai** or straight-line movement. Again, as for *ma ai* (above). This involves *koshi o ireru* (pushing in the hips).
- 1.2.3 **Antei** or balance also called equilibrium or stability.
- 1.2.4 **Tai sabaki** or turning movement. *Koshi no hineri*, or twisting of the hips, plays an important role in *tai sabaki*.
- 1.3 **Tairyoku** or body power. This involves *jukuren* or skill as opposed to *wanryoku* or brute strength.
- 1.3.1 **Ryoku**, *chikara* or *riki*; i.e. strength. Again, this is *jukuren* as opposed to *wanryoku*. This is the ability to be strong (*tsuyoi*) or move strongly (*tsuyoku*). With the advent of an European champion (Antonius Johannes Geesink) came the idea of *shin shin no chikara* or a new way of thinking about the **proper** place for strength in *judo*.
- 1.3.2 **Hayai** or speed. Included in this (as well as in *ryoku*) is the idea of *ikioi* or impetus. This impels a stationary body **to** movement, and is followed by momentum or *hazumi*, which **keeps** the body moving. The first (*ikioi*) is begun by the **proper** use of strength. The second (*hazumi*) involves skill (*jukuren*) to **continue** the impetus (*ikioi*) through the proper use of movement (*undo*).
- 1.3.3 **Danryoku** or flexibility. A synonym would be *jujin*. Flexibility is achieved through (*junan*) *taiso* or calisthenics. *Taiso*, or *junan taiso*, is comprised of:
- *Junbi undo* or warming up exercises.
  - *Shumatsu undo* or cooling off exercises.
  - *Hojo undo* or supplemental exercises. These are usually done with equipment. Further development would be from *randori* or free play. *Randori* was originally known as *ran o toru*. An excellent means to develop flexibility are the *kata*.
- 1.3.4 **Kakari** or endurance. This primarily developed through *keiko* or training.
- 1.3.5 **Jishin** or confidence. As stated, this is not to be confused with conceit! *Jishin* is based on the principles of *senjutsu* or strategy. *Tori* always begins with *zenshin* or preparation with intense concentration. *Tori* continues with *tsushin* or the same state of mental concentration throughout and ends with *zanshin* or alertness. Such mental attitudes are obtained through the principles of:
- *Shin* or winning before the opponent can attack. This is constantly offensive.
  - *Gyo* or winning by counter-attacks. This is defensive, waiting for the opponent to make a mistake.
  - *So* or adapting one's attitude to that of the opponent. This uses the offensive to counter the defensive with technique or uses the defensive so the soft counters the hard. *So* is a combination of *shin* and *gyo*. By these means, *kiitsu* or unity (of the mind and soul with body) is achieved.
- 1.4 **Hyoshi** or timing. Also known as *heihō no hyoshi no koto* or timing in strategy, or the rhythm of *heihō* (strategy). "*Hyoshi o kokoroete shori o tsukami . . .*" ("If you understand rhythm, (you can) capture victory.")

- 1.4.1 **Kuzushi** or balance breaking. *Kuzushi* comprises 75% of *nage waza* (some say 85%) and involves *ikioi*. This is the continuation of *tsurikomi* until your opponent is sure to fall. *Tai kuzushi* is the act of breaking balance and *kuzureta shisei* is the physical position of broken balance. *Hando no kuzushi* is comprised of:
- *Kake no sen* or the anticipation of the opponent's technique.
  - *Aiki no sen* or the taking advantage of the opponent's position.
  - *Fui no sen* or the sudden resort to a trick (technique).
- 1.4.2 **Tsukuri**, or fitting in, comprises 20% of *nage waza* and involves *hazumi* using *jozu* or dexterity by being *jozuna* or skillful. This is comprised of two parts: *Aite no tsukuri* or fitting the opponent into position; *jibun no tsukuri* or fitting the self in position. When you assume the most convenient posture and position for the application of *kake* you *tsukuru* yourself. *Tsukuri* is done by the act of lifting and pulling or *tsurikomi*. *Tsurikomi* is the method by which you try to disturb your opponent's balance, i.e. to loosen or break whatever posture s/he has assumed. *Tsuri* means to lift something up and out of something. Examples would be a fish out of a pond or a package out of a bin. *Komi* means to go into or press into something. The result of these actions is *renkutsu*, or a couple. *Tsurite* is the lifting hand (usually on the lapel), and *hikite* is the pulling hand (usually on the sleeve).
- 1.4.3 **Kake**, virtually the throw itself, is only 5% of the *nage waza*.

Note: The real principle (*ri*) of *judo* is not to overcome the opponent (*aite*) by overwhelming force (*wanryoku*) against his strong point, but to overcome the opponent with much less force by applying it against his weak point.

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