

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

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

### **Aikido: Unbendable Arm [Orenai te]**

**Hip Pull** from a two-handed grip from the front [*mae ryote nipo dori*]

*Tori* keeps both arms “unbendable” (*orenai te* or “*ki*” arms) as s/he steps backwards with the left foot. The arms must continue to “pour forth *ki*” [*ki wo nagare*]. If they bend, they lose *ki*. (*Jujutsu*, Volume II, page 175, I-A-1)

*Uki otoshi*: If *uke* braces (*jigo tai* with bent arms), s/he will turn a somersault in the air, just as for *judo's uki otoshi*. (*Jujutsu*, Volume II, page 175, I-A-1-a)

“Reversal”: *Tori* does a hip pull, then reverses direction of the pull at the halfway point. *Tori* raises his or her right hand, striking *uke's* chin with the palm-heel (*teisho shomen ate*). *Uke* falls directly backwards. (*Jujutsu*, Volume II, pages 175-176, I-A-1-b)

**From:** *Ryote mae dori*, *tori* may also move into the following techniques:

- a) *Koshi Nage* or hip throw
- b) *Fumikomi Seoi Nage* or stepping in back-carry throw
- c) *Tai Otoshi* or Body Drop
- d) *Sukui Seoi Nage* or scooping back-carry throw
- e) *Gyaku Te Seoi Nage* or reversal of the arm back-carry throw (*Jujutsu*, Volume II, page 177, I-B-1-5)

### **Loss of Ki [Ki ga Nukeru]**

Should *tori* attempt the “hip pull” (Volume II, page 175) and “lose *ki*”:

- a) If *uke* pulls *tori* toward *uke*, *tori* must pass beneath *uke's* right arm, grasping *uke's* right wrist with the left hand and apply *yukichigai* (aka *kote hineri*);
- b) If *uke* maintains his or her *ki* arm and lowers his or her right arm, *tori* can continue with *robuse # 2* [aka *meshi toru gyaku*]. (*Jujutsu*, Volume II, page 177, I-A)

### **Arm Hooking as Second Assailant Punches:**

This is a defense against a two-man attack. One holds *tori's* arms by hooking his or her arms through the elbows [*ryo ude kakae dori*] as the second punches to *tori's* face. *Tori* matches his movements to the side of the second assailant's attacking hand. That is, if the second assailant attacks with the right hand (most common), *tori* turns right forward. If the timing is correct, the second assailant will strike the one holding *tori*. *Tori* must not pull up on his or her arm! S/he must simply turn rightward and the arm will follow!

**Note:** This will only work if the assailant holding *tori* is close to the same height, or not much taller. Against someone extremely taller than *tori*, *tori* will have to use the right leg to collapse the assailant's right knee.

Against a single attacker, *tori* continues pivoting, catching *uke's* arm in an armlock. *Tori's* right arm coils over and inside the assailant's right arm and grasps *tori's* own left arm. *Tori's* left hand pushes against the assailant's right shoulder [*ura kannuki gatame*]. (*Jujutsu*, Volume II, page 176, I-B)

**Defense Against a “Hammerlock”** [*meshi gyaku toru*] (wrestling's “chicken wing”):

To prevent the assailant from getting leverage, *tori* places the back of his or her hand against his or her back just below the shoulder blades. No pressure can be exerted unless *uke* bends forward, straightens up (by arching the back), or moves the arm away from the body! [This is a practical application of *sankakute shuho*.]

To escape, *tori* maintains *ki* arm and turns his or her right wrist clockwise and downward. A follow up throw may be *do gaeshi* (*sokumen irimi nage*). (*Jujutsu*, Volume II, page 176, I C)

### ***Suwari Kyoku-ho***

From a tight grip on both wrists [*mae ryote dori*], *tori* can release him- herself by using *sayu ude undo*, completing the technique with *oshi daoshi*. (*Jujutsu*, Volume II, page 177, I-A)

### **Native American Martial Arts: Eastern Woodlands**

The tribe known as the Cherokee developed the art of throwing the tomahawk. Unfortunately, this method of use was lost in the Trail of Tears and there are no exponents of this art today. A Cherokee warrior could hunt with a specially balanced hatchet, and could split a piece of wood the size of a coconut up to a range of thirty feet. During warfare, the warrior could split the chest of the enemy with a single blow. In addition to the tomahawk, the Cherokee also used bows and arrows, shields, war clubs of both the gunstock club and the war club with a slingshot head. The gunstock club looked like the stock of a rifle. The handle end, or portion held in the hand, was the longer and narrower of the club. The wider and shorter end was the portion swung at the enemy. At the portion of the club which was similar to the butt end of the rifle, a sharpened stone or piece of iron or steel was fastened at the elbow. The slingshot head was similar to the mace or morning star of the medieval knight. It was a war club having a rawhide bag filled with rock at one end. When slung as a club the loose weight of the bag added to the momentum, producing more force. The bag could be an integral part of the club, or attached to the end of a rawhide strip.

### **Training Games: Charley Porter, Sensei**

Following are two training methods devised by Charley Porter, *Sensei*. They are designed for group attacks or attempted abduction.

**Pick Three:** Three persons are standing in front of the exponent. When one of them is ready, he attacks you. [This trains you to watch more than one opponent, and make a quick decision on a surprise attack.]

**Dead!** Two cones are placed on the mat. Three opponents attack and have thirty seconds to drag the “victim” between the cones, which represent van/car doors or the door to a room. If they drag you between them, you’re dead!

### **Training Methods: Chris Poirier, Sensei**

Some time ago, because your professor emeritus was ill, Poirier *Sensei* taught the class. I believe the methods he used deserve being passed on to others.

1. Brief warm-ups with a “JUMP-DUCK-EVADE” exercise where I swing a foam nunchaku or kick at their head or legs and they have to avoid the strike. I give verbal commands preceding each attack. Every student is expected to execute the

- announced maneuver at the same time the current “victim” is jumping, ducking, or evading. We also did some leg stretches after this. **(15 min)**
2. Discussed the concepts of intercepting and redirecting an assailant’s *ki*/chi and *kuzushi* (off-balancing). We practiced this with partners as the *uke* (attacker) grabbed the *tori*’s (defender’s) opposite (directly across) lapel and pushed. The *tori* was expected to “sense” *uke*’s commitment of *ki* and pull them to the ground. The technical hand movements used to further facilitate the take-down included: (1) trapping *uke*’s hand on the lapel and turning it into a *kote-Gaeshi* (2) using the free hand to strike the neck with a *shuto* (at TW-17) then grabbing the back of the neck and pulling the head down. We practiced and refined this maneuver for about 30 min and I then told the *tori* to close their eyes as they executed the defensive combination. As anticipated, most students discovered that they could “sense” and use their attacker’s *ki* BETTER without visual distractions. **(45 min)**
  3. Practiced *kote-Gaeshi* from an opposite wrist grab attack with different defensive hand positions. **(15 min)**
  4. Discussed and demonstrated the frequently unrealized complexities of proper hand positions for striking. Described the typical “karate punch” (*seiken zuki*). Had the students do knuckle push-ups to observe the redness on their knuckles as a way of demonstrating the proper knuckles to use in a strike. Used a re-breakable plastic board to practice *ki* breathing and proper straight punch and hammer fist strikes – all students were successful. **(15 min)**

### Terminology

*Junbi owarimasu* is the end of the warm up session.

“*Narande*” is a command to “line up.”

“*Tachimasu*” is a command to “stand up.”

“*Mo ichi do,*” means “one more time.”

“*Onegai shimasu,*” means “I make a request,” or “I ask of you...” This is said while bowing to one’s partner, when initiating practice, to the instructor at the beginning of training, or to anyone from whom you ask a favor or make a request.

“*Kamae-te*” is a command by the instructor for the students to get into a fighting position.

“*Shinden ni rei*” is a command meaning “All bow to those who came before us.”

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