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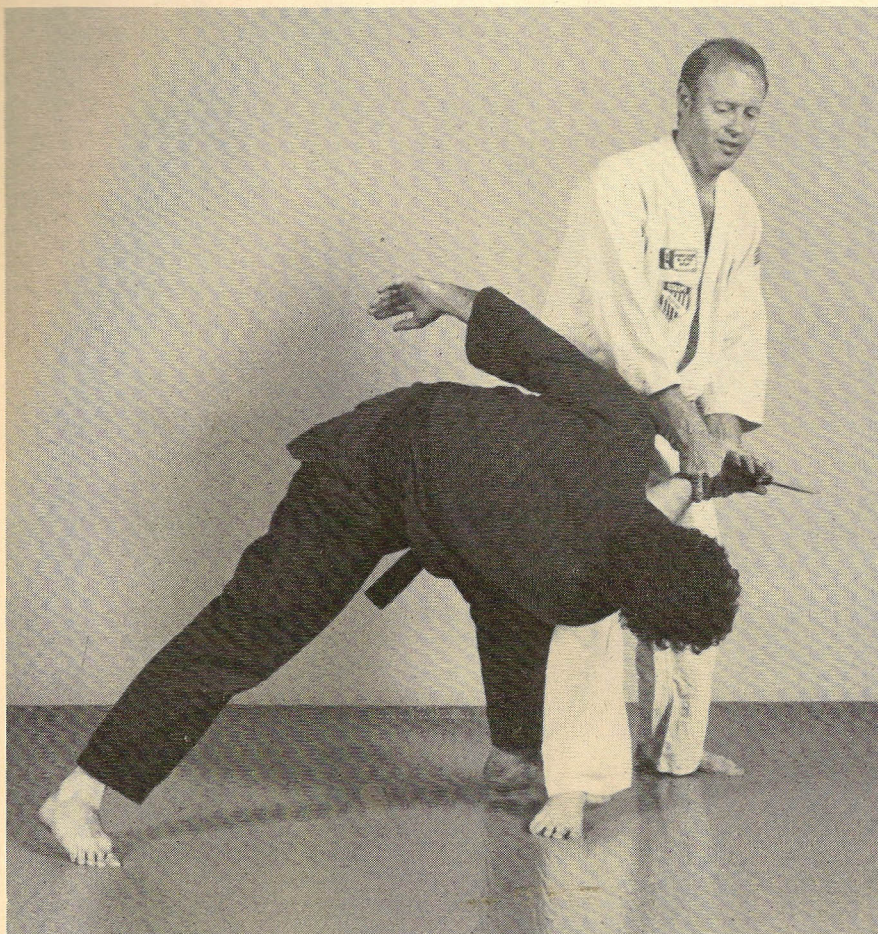
**AT LAST!
TECHNIQUES OF SHUAI CHIAO**



BUILDING BLOCKS OF JUJITSU DOES 1+1=INFINITY?

Part II

by George Kirby



There are two reasons why new techniques in jujitsu are possible. First, if the student has a good *knowledge* of the basic forms, it is quite possible for him to discover new combinations in the process of experimenting. Secondly, even though there may be only 30 to 50 kata in the art, the combinations and variations are endless. Over the years I've learned

about 800 techniques, yet there are still many more out there. Jujitsu is an endless art. Basic jujitsu kata are designed to be integrated with one another in a variety of ways; therefore, it is possible to move from one basic form into another. One can combine basic forms to create different techniques. Lastly, one may add modifications to the basic moves (based upon

learned skills) and include nerve attacks, pressure points, hits, strikes. Simple and yet complex.

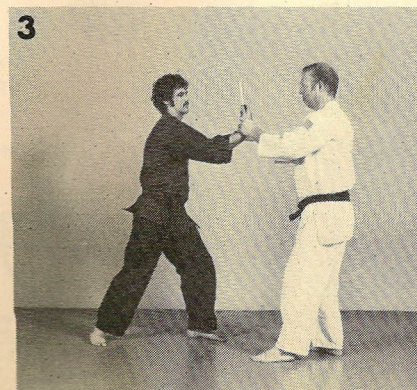
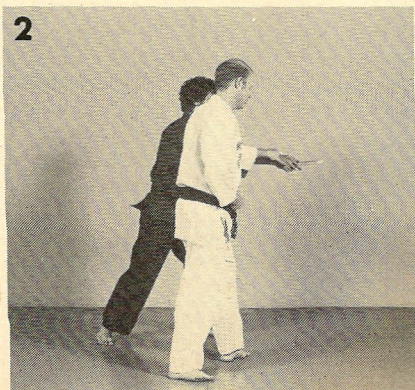
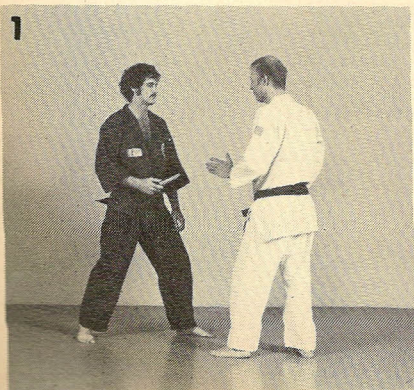
Two examples of this process are shown here. The jujitsuka would start out with a basic drop throw (*taiotoshi*, see Figure 1) and move into a one-knee drop throw to counter resistance or make the throw more effective. The basic drop throw could also be combined with a basic hand throw (*te nage*).

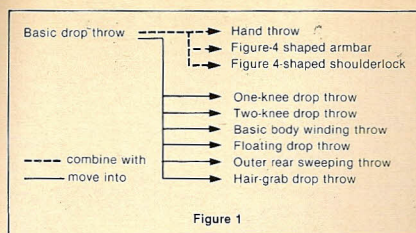
The basic hand throw (*te nage*, see Figure 2) could be changed to a wrist-lock takedown which could then be altered into an outside winding takedown. It might also be able to add a shoulder- or elbow-strike takedown or hair-grab come-along to the wristlock takedown.

When techniques are combined there is always a chance the resulting technique may be greater than the sum of its parts. The basic drop throw sequence (Figure 1) provides an excellent example. A basic hand throw is designed to apply pressure on the wrist so the attacker will have a "choice" of either being thrown or having his wrist snapped and be

QUICK PULL AND STEP BACK

Starting with the confrontation (1), grab (2) and control (3) of the basic hand throw, rather than pulling the attacker's wrist in front of him as in the sequence above, the defender steps back (4) on his right leg while beginning the quick pull. As the defender goes down (5) on one knee, the attacker is completely under control so that the defender may secure (6) the weapon.

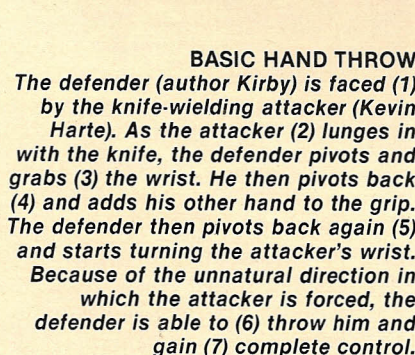
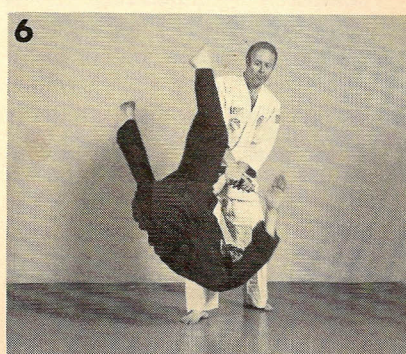
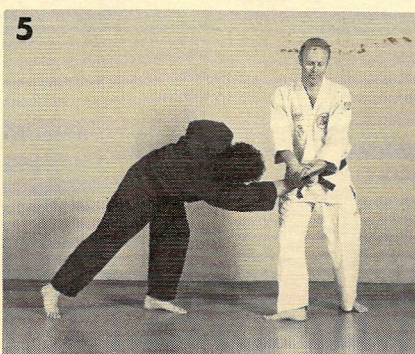
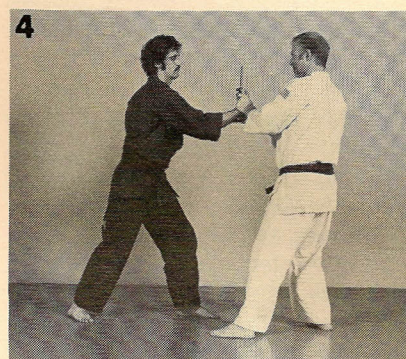
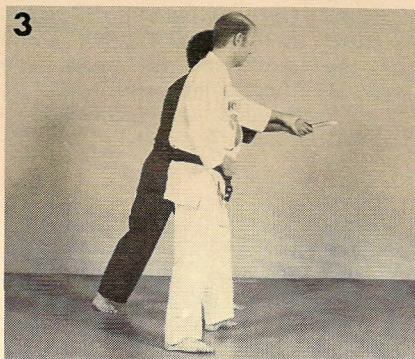
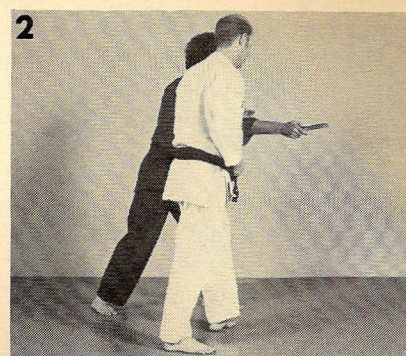
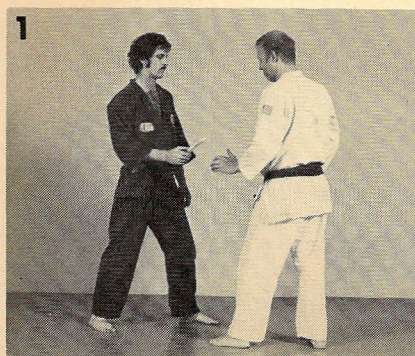




thrown. A body-drop throw is designed to throw the attacker by putting him off-balance while leaning forward and then tripping his leg out from under him. By combining the two techniques it might appear there are two areas used to execute the throw: the opponent's wrist and his right lower leg.

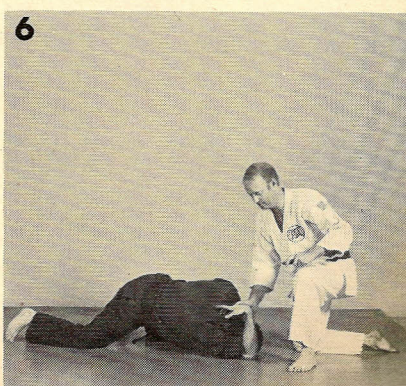
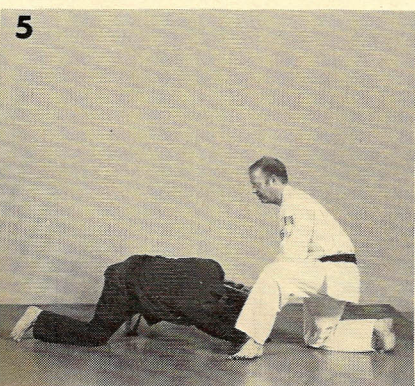
Wrong. There are now *three* specific areas where pressure is applied quickly and effectively to execute the throw. In addition to the wrist and lower-leg action, effective pressure is also applied to the attacker's right elbow. How is this accomplished? Assuming that you're executing the hand throw and the drop throw properly, your body will be in a position where the attacker's elbow is braced against your hip or upper right thigh. As you snap your right leg to execute the drop throw, while at the same time pressing and turning his hand, your body turns to your left thus applying pressure on the attacker's right elbow (which has been locked into its position by a combination of two techniques). Not only can you snap your opponent's wrist, you can also dislocate his elbow in the process of executing the throw. Damage done to the attacker as he hits the ground is not considered here; additional injuries could also take place on impact.

A further example (see Figure 3) is the idea of using a technique, normally taught for one type of attack (in this case a choke on the ground), and applying it to an entirely different type of attack. Combinations and variations of the technique are shown at the



BASIC HAND THROW

The defender (author Kirby) is faced (1) by the knife-wielding attacker (Kevin Harte). As the attacker (2) lunges in with the knife, the defender pivots and grabs (3) the wrist. He then pivots back (4) and adds his other hand to the grip. The defender then pivots back again (5) and starts turning the attacker's wrist. Because of the unnatural direction in which the attacker is forced, the defender is able to (6) throw him and gain (7) complete control.



same time.

The sequence in Figure 3 is also useful in that it illustrates another one of the unique aspects of jujitsu. At times there are certain techniques, or combinations of techniques, which cannot be completed even in practice since injury is inevitable and unavoidable. If the cross-lapel armbar was set and the *tori* (defender) executed a body winding throw (*makikomi*) on his *uki* (attacker), a dislocated elbow and serious throat/neck injury to the *uki* would be unavoidable. Another example of such a situation would be a figure-4-shaped armbar (*ude gurama makikomi*) combined with an outside sweeping winding throw (*harai maikomi*). This is a good reason for exercising extreme caution when experimenting and why complete knowledge of the techniques is *absolutely* necessary.

This concept can be applied to any form or kata in jujitsu.

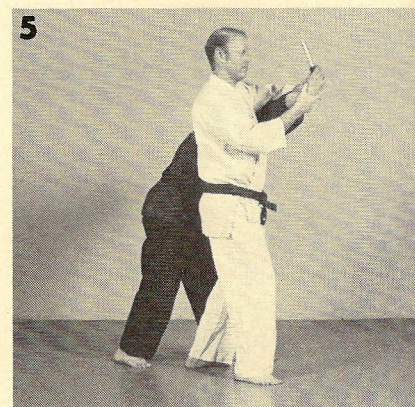
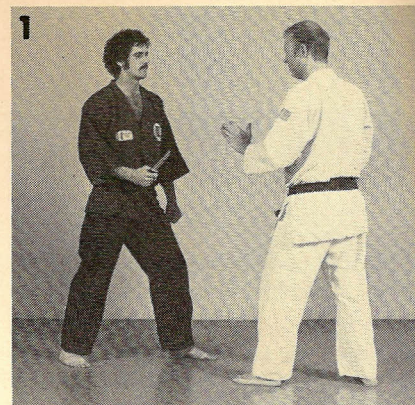
The figures illustrated are relatively simple; only two to three possible steps were shown. It is quite possible to extend the process several steps, depending on the practitioner and his knowledge of the art. A good working knowledge of kata and waza is required to progress to this level of the art. With the knowledge and understanding of the forms and techniques in jujitsu, the roads are many and endless.

Accordingly, this is what makes jujitsu such a simple and yet complex art to learn: It is based upon the knowledge of the basic kata, as well as their integration with the other elements that make up the art. This comprises the basic foundation of the art—the primary knowledge from which growth can take place.

But the art is also exceedingly complex. As one develops an understanding of how and why the forms and techniques work, one can progress to the stage of moving from one technique into another or combining

QUICK PULL AND WRISTLOCK TAKE DOWN

Starting with the opening moves of the basic hand throw (1-3), the defender executes (4) a wrist pull to disorient the attacker. He pivots 180 degrees (5) into the attacker and lifts one leg (6) to begin his drop. Falling to his behind (7), he rolls back slightly (8) and gains control.



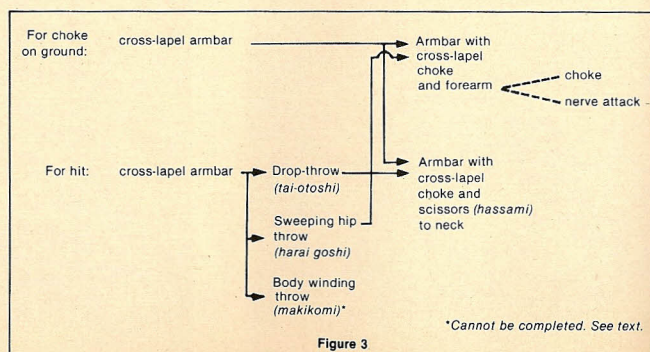
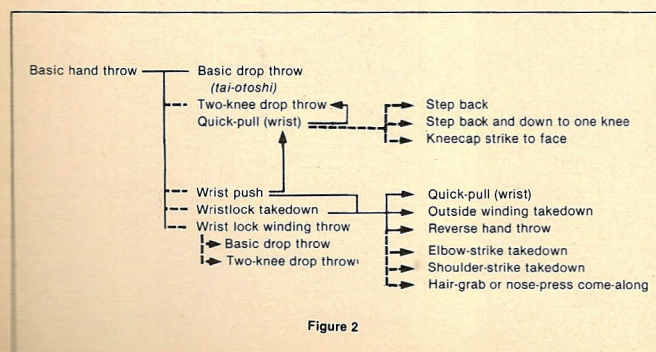
moves for the sake of either creating new combinations or refining ones already learned. It is then also possible to perfect a personalized system of self-defense.

As the student deals with the complexity of the art, he is also faced with a storage/recall problem. My instructor would demonstrate a technique, then turn to me and say, "Did you get that down, Georgie?" "Hai!" I would say. He knew what I was doing. He always advised the serious student to write down techniques that were taught because he realized that it was impossible to remember them all. Those students of his who are still successfully teaching are so because they took his advice seriously.

The student can log each variation or combination as a separate technique, as I have done and still do, if it

BASIC HAND THROW WITH QUICK PULL AND KNEECAP STRIKE TO FACE

This sequence is interesting in that the defender has added two techniques in the middle of the basic hand throw. With the opening steps of the hand throw (1-3), the defender executes a wrist pull (4) to bring the attacker to a crouch. He then strikes (5) with the knee to the attacker's face and drops (6) his leg. He picks up the ending moves of the basic hand throw with a pivot (7), throw (8) and control (9).



turns out to be effective. There is no way to remember all of the variations; therefore, an effective recording and recall system must be developed (e.g., numbered index cards with key information on each technique). The other extreme is to look at the art in its simplicity, realizing that the combinations are endless. If the basic kata, waza, and so forth are known, then there may not be a need to have as formal of a recording and recall system.

In reality a middle course is usually chosen. This allows the serious practitioner to combine the assets of both positions. A knowledge of the techniques creates a potential for growth. Recording viable techniques, taught to you directly or developed from your knowledge, establishes a means by which you can pass on your knowledge. It also eventually means, as you understand the simplicity of the art, you can effectively deal with its complexities.

These three items (simplicity, complexity and the mental storage aspect) make jujitsu a continuous learning experience. This is why jujitsu is probably more difficult to master than

other martial arts. In addition to perfecting already learned basic forms and techniques, there is the inherent challenge to modify and refine techniques, without withdrawing from the basic forms and techniques the led to the refinement. Also there is an eventual recognition, as illustrated in the figures, that the accumulated knowledge becomes geometric in pro-

"A serious student can spend a whole life mastering the art and yet not have a complete grasp."

portion (1,2,4,8,16,32 etc.) in jujitsu rather than arithmetic (1,2,3,4,5, etc.) as in most other martial arts. In jujitsu the practitioner is always a student of the art, regardless of rank. There is not a point at which the acquisition of knowledge stops.

To be successful at any martial art you must *know* it. Just to be able to execute lightning fast moves does not mean that you have mastered the art,

merely it means that you're well-coordinated. To know a martial art you must have the patience to learn, sufficient practice and repetition to develop moves into automatic reactions, understanding of what you're doing as well as how and why it works, the knowledge to experiment, and the ability to objectively evaluate your growth within the art. This is a tall order though it can be accomplished.

To know jujitsu is to open the door to endless knowledge and growth. There is a concept in jujitsu called the circle theory. The five steps (patience, repetition, understanding, experimentation and evaluation) can form a continuous circular or spiral motion which never ends. Once the kata and waza are learned *and* understood, the road to growth is endless, dependent only upon the five actions and the jujitsuka's desire to continue growing. Jujitsu is as simple as it is complex. The practitioner can either develop its simplicity or complexity—or both. A successful student of jujitsu will learn the art—not just study it. He will understand it, and this goes far beyond the physical aspects of the art.

Continued on page 112

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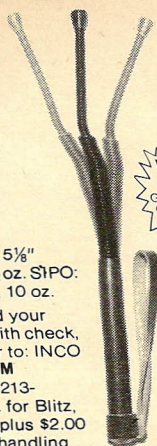
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Continued from page 72

1 + 1 = infinity in jujitsu; growth is geometric and continuous. A serious student can spend a whole life mastering the art and yet not have a complete grasp of every move or technique. It's what you do with the *knowledge* that counts. How do you deal with the questions from students when they ask what you're doing? You deal with it positively. The explanation may be long but, if you're a serious student of the art, it will be adequate and explain the method of your "madness."

"How many times do I have to do this technique?"

"Forever."

The first part of this article appeared in last month's issue. For a more complete explanation of the art, including circle theory and its practical, theoretical and philosophical aspects, refer to Jujitsu: Basic Techniques for the Gentle Art, by George Kirby, Ohara Publications, Inc., 1983.

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