

FIGHTING JUDO

KATSUHIKO KASHIWAZAKI

ファイティング
柔道

FIGHTING
JUDO

WITH PHOTOGRAPHS BY
TERENCE DONOVAN

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Fighting judo.

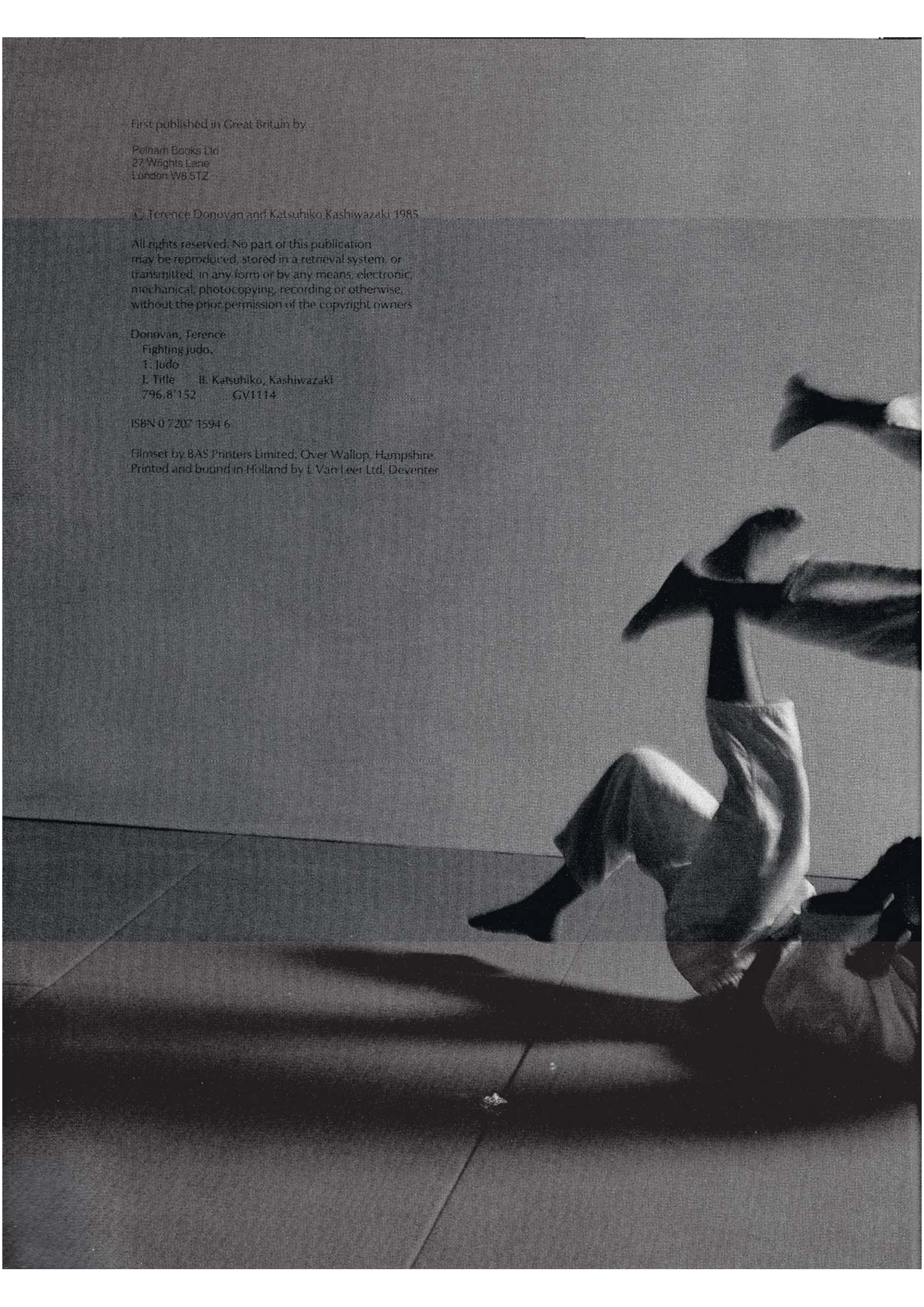
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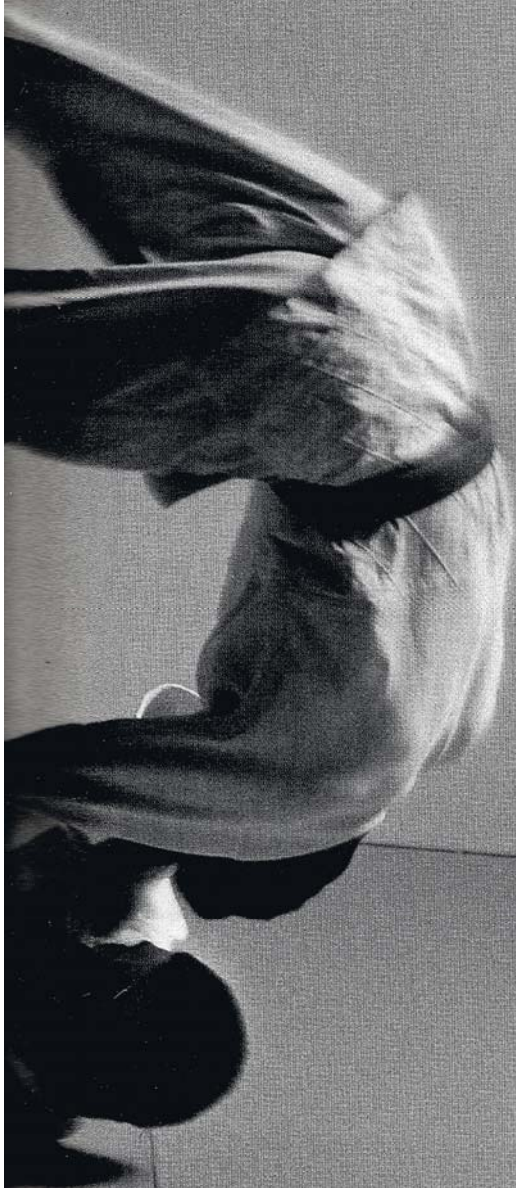
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Foreword by NOBIYUKI SATO

A man who created art from effort

1.70 m, 58 kg, 1st dan: these were Kashiwazaki's height, weight and grade when he came to the Tokai University. In a class of twenty first-year students he ranked only about fifteenth or sixteenth in terms of his strength as a judoka. However, he did stand out in one respect: in early-morning training he always finished first in the running. One day he explained the reason for this:

'I wanted to be noticed by Sato Sensei and one way of ensuring that was to push myself every morning to win the running.'

Of course Kashiwazaki also trained very hard on the mat, always practising intelligently, devising exercises and training methods to improve his judo. He immersed himself in anything which might aid his judo development, turning his hand to freestyle wrestling and Russian sambo to complement the training he was then doing at the Tokai University, as this was not sufficient to satisfy his appetite for training. As a result he rapidly distinguished himself and soon became the lightweight representing the university in individual competitions. Still more remarkably, by his fourth year he was fighting for the university team in open weight category competitions and becoming a dependable point scorer.

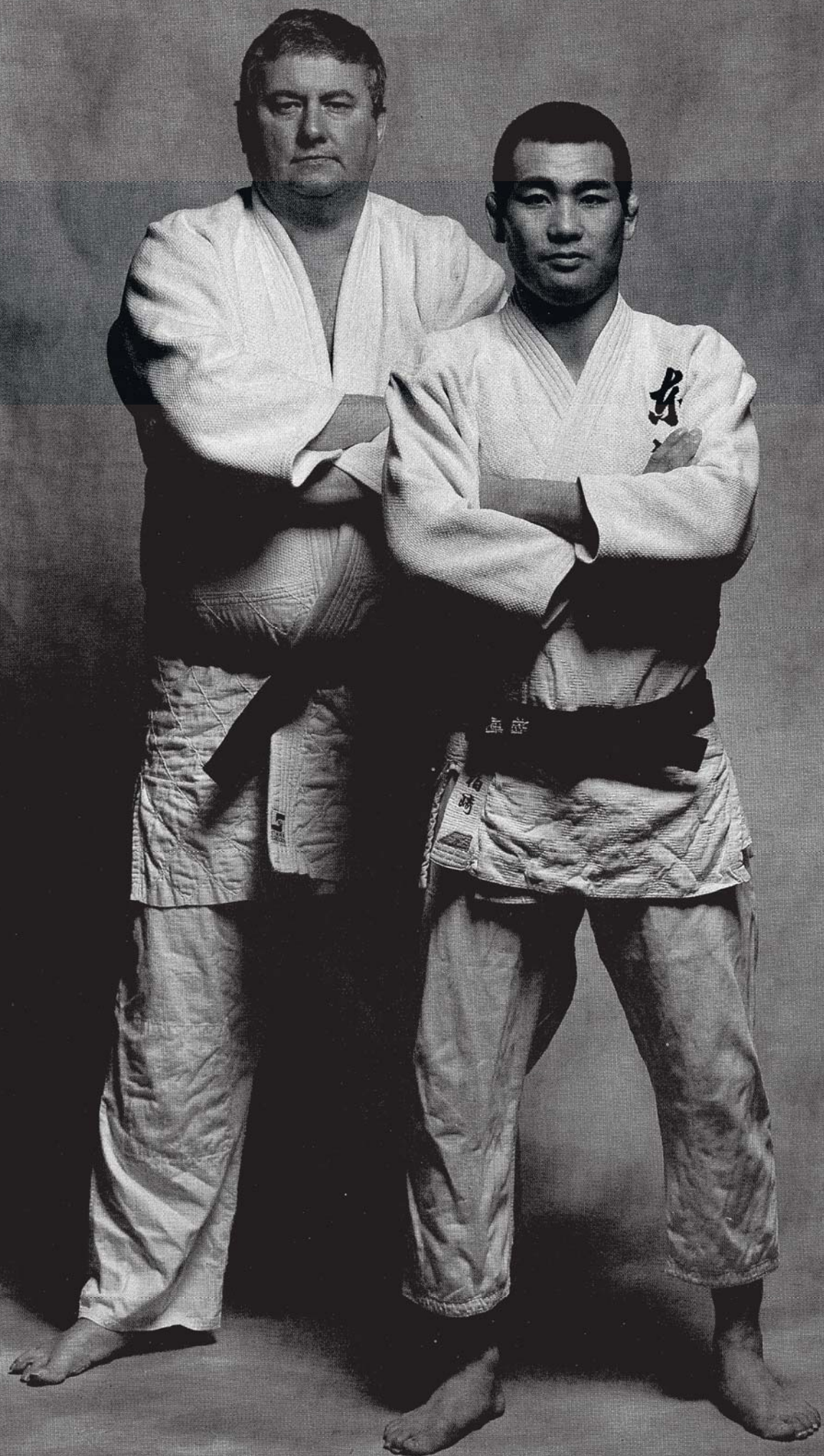
The crown upon his lifetime's effort came long after his graduation and not without his first having to overcome considerable difficulties in order to finally become World Champion.

It has been said of Kashiwazaki and his judo that he is 'a man who created art from effort'. I think this sentence sums up his achievement perfectly. If I can make a comparison between Kashiwazaki and Yasuhiro Yamashita: the latter is an exemplary product of a system designed to create judo champions; he was nurtured by that system as a prize flower cultivated in a garden. Kashiwazaki on the other hand is like a wild flower which sprang up among weeds, training as he did in the country in northern Japan whilst teaching in high school.

I understand that this book, which concentrates mainly on Kashiwazaki's speciality *Ne-waza*, was written while he was living and studying in England and that the book commemorates his stay in that country.

The spirit of Kashiwazaki's effort which stained his judogi red with blood and sweat should be a good example to all judo devotees. I would like to wish him every success in his new appointment as Japanese team coach following his travels abroad.

Nobiyuki Sato 7th dan.



Introduction

Although judo has its origins within the Japanese martial arts, it is now a truly international fighting sport. This can be seen by the fact that among leading exponents in recent years are some outstanding Western competitors including Neil Adams (Great Britain), Robert Van der Walle (Belgium) and Angelo Parisi (France).

But what is important about these, and other competitors who have consistently featured among the top medals in major tournaments, is that having first studied the basic traditions of judo, they have gone on to develop their own style. They have looked at their physical strong points and weak points, and their preferences for certain moves, certain modes of attack, and they have capitalised on them. Rather than remain rigidly on the well-worn paths of established techniques, combinations and counters, they have looked more creatively at the possibilities within judo and, where necessary, have adapted old moves or devised new ones in order to achieve, in the heat of international contest, *Ippon*.

In fact, one of the most intriguing aspects of judo is that it is constantly changing. In most other sports – even many fighting sports – there is a more limited range of techniques: spend a few years studying and you will probably have seen most things. But spend twenty years in judo and you can still go on the mat and see something totally new.

Each country has its martial arts tradition and, almost certainly, there will be something it can offer judo. By looking at these traditions, whether it is sambo or a local form of wrestling, you will be able to introduce something new to judo. Purists might say that this spoils classical judo, but I feel that in the end judo will be enriched.

Although I come from Japan, the home of judo, I too had to develop my own style, one that would make the most of my natural abilities and bypass certain limitations forced upon me by injuries. I began judo when I was ten years old and for the first few years my judo was classical judo. I studied all the major throws – *Uchi-mata*, *Harai-goshi*, *Tai-otoshi*, *Osoto-gari* – but most of all I liked *Morote-seoi-nage*, and I had some success with it. But when I was 16 my elbow was broken in *Randori*, and again when I was 17, so I could no longer use my *Tokui-awaza*. I had either to stop judo or completely rethink my practice. First of all I studied lots of *Ne-waza*, and then I studied take-down techniques. Then I went back and studied *Tachi-waza* again. But I found I liked *Ne-waza* best and ninety per cent of my competitions were won on the ground. Maybe if I had not been injured I would have continued looking at judo in strictly conservative ways because I would not have been forced to look for different things; maybe I would not have had the success in international competition that eventually came.

Many people have said that my style is limited because it lacks a spectacular throwing technique. But we all have to work within specific parameters – the

trick is to recognise those parameters and make the most of what one has. This book is a record of the techniques that worked for me in competitions ranging from five All-Japan Weight Category championships, to the 1981 World Championship. And, of course, on thousands of occasions in ordinary *Randori*.

Each person, however, is slightly different – this is my style. Some of the techniques will suit some people but not others. I am sure that some of the techniques will be adopted in principle but adapted in details to suit a different body, a different temperament. In fact, I would be disappointed if all readers just attempted to copy what is on the printed page. It is necessary to imitate at first, but then it is equally important to think of ways in which these moves can be improved to cope with the prevailing conditions of the day. It is this open-minded and inventive attitude, coupled with hard work, that makes judo such an absorbing study.

First, some general points. This is a book primarily for advanced judoka. It does not set out to cover the basics, the *Gokyo*, the fundamental *Katame-waza* which is, without question, the very heart of the technical side of judo. There are already many books which cover this ground.

But although I have not covered the basics, I feel it imperative that they must be studied first of all. It is absolutely crucial to have a firm foundation in the basics before moving on to more advanced techniques. You can look at a top international judoka and see his special techniques, but it is not wise to attempt to imitate those techniques without a firm grounding. They may look straightforward, they may look simple, but it is only too easy to forget that they have emerged from years of study and practice. They are not simple tricks that can be picked up in an afternoon.

It must be said that this book is rather one-sided. The emphasis has been placed on *Ne-waza* because that is my speciality. Of course, we need *Tachi-waza*. A strong judoka needs a balance of *Tachi-waza* and *Ne-waza* in the way that a car needs wheels at the front and the back – although, of course, one set of wheels may be the real driving force.

There are some major advantages in making a profound study of *Ne-waza*. *Tachi-waza* is very fast while *Ne-waza* is much slower; *Tachi-waza* relies on reactions, on natural talent, while *Ne-waza* is more like chess – in *Randori* or even *Shiai* you have time to think. If you have no natural talent you can progress with *Ne-waza*, and progress in *Ne-waza* is more reliable. Spend two hours a day practising *Ne-waza* and two hours practising *Tachi-waza* and your groundwork will improve proportionately more quickly than your standing. But it is also important to remember that a study of groundwork can make you more confident in your *Tachi-waza*. No longer are you afraid to get caught on the ground; you can attack with your major throwing techniques without worrying so much about being countered and placed in an unfavourable position in *Ne-waza*.

It is necessary, however, to link your groundwork with your *Tachi-waza*. After studying *Ne-waza*, you must then learn to take your partner to the ground. A study of take-downs is part of the whole subject of *Ne-waza*, and for this reason has been included in the book.

I would like to acknowledge the work and assistance of Terence Donovan,

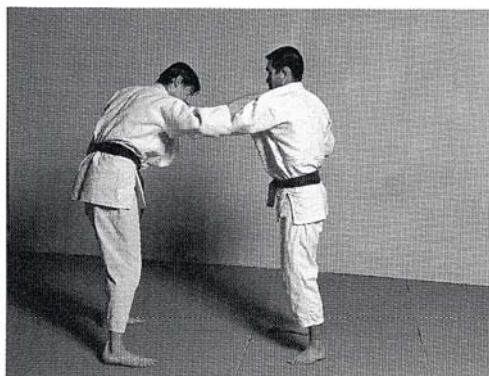
one of the foremost photographers in Great Britain, whose expertise has greatly enhanced the photographic presentation of the techniques included in this book.

I must add that this book was written during my stay in England and was therefore written in English. Had it not been for the help I received from my friends at the Budokwai, this would have been impossible. I would especially like to thank Edward Ferrie who gave invaluable help in putting the book together. He willingly made himself available at all times to deal with problems and to check proofs. My thanks also to Nicolas Soames who helped in the writing of the book, and to Frank Khan and Ray Stevens for their cooperation as *ukes* during the very arduous photographic sessions.

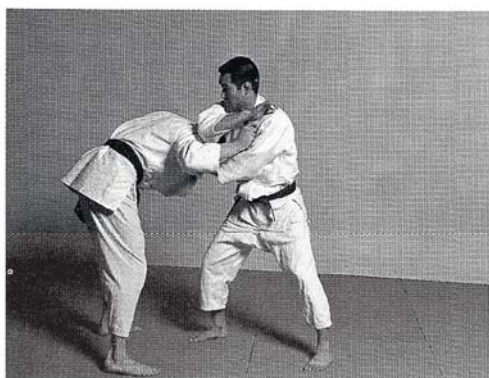
Katsuhiko Kashiwazaki
Budokwai, London, 1984

1 OBI-TORI-GAESHI

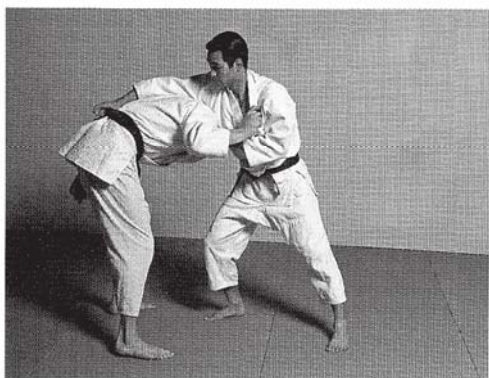
1 This technique is ideally suited to a situation we call *Kenka-yotsu* in Japanese: the situation which arises when a right-handed fighter finds himself facing a left-handed opponent. It is an especially useful technique if your opponent adopts a crouching posture.



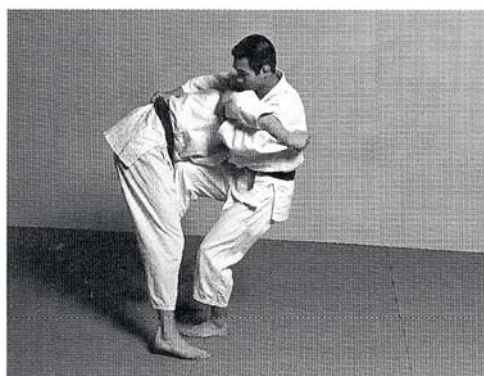
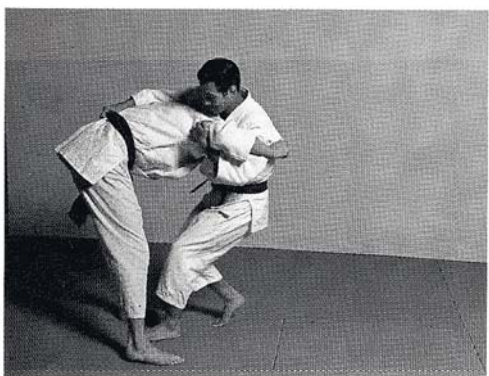
2 Attack by quickly grabbing his right lapel with your left hand and giving a sharp, strong pull placing him in a bent over position. Step into him on your right foot keeping your right elbow close to your chest. Keep the back of your right hand near your left cheek, elbow pointing downwards.



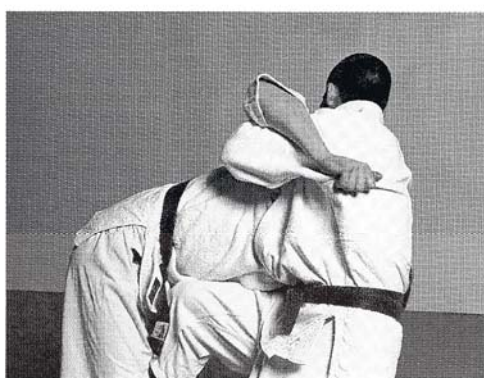
3 As the right side of your body comes into contact with his right shoulder straighten your right arm and grab his belt. Remember to hook the thumb inside his belt.



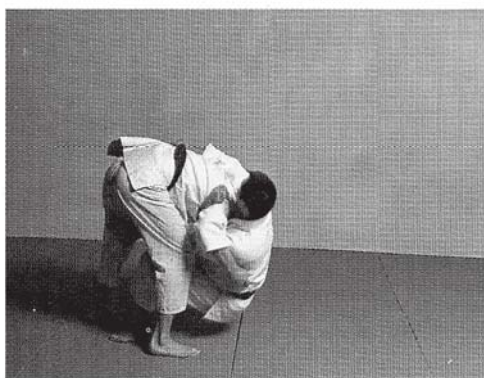
4 Having grabbed his belt keep his head and shoulders trapped under your armpit and step between his legs on your left foot, all the time bearing down on him to prevent him straightening up.



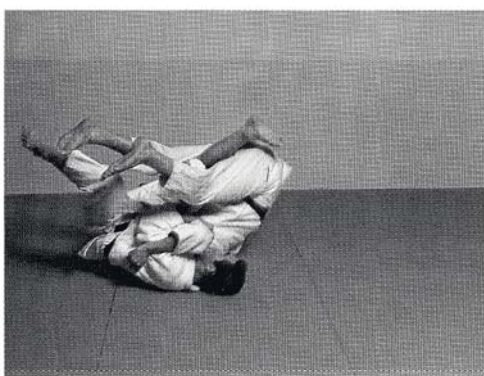
5 Your left hand now releases his right lapel and slips under his armpit catching his right arm at the tricep. At the same time you must place your right foot against the inside of his left thigh so that your shin contacts with the lower left side of his abdomen.



6 Do not make contact with his right thigh as shown here as this does not control his lower body.



7 Quickly sit down and, keeping your left elbow raised whilst turning your head to the right, roll over your right shoulder.

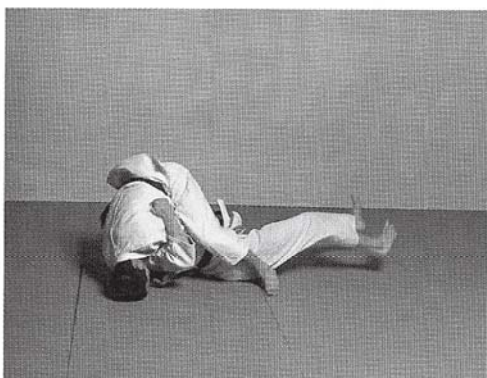


8 Use your right leg to flick him onto his back. NB: Remember to roll over your right shoulder and not straight back, as your head will stop you from rolling over on top of your opponent if you should attempt this technique in that direction.

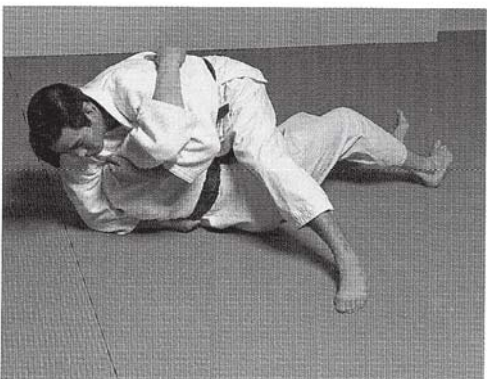
9 Do not lose contact with him, but maintain upper body contact throughout the throwing action.



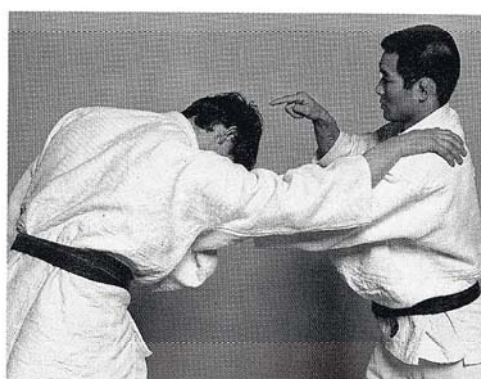
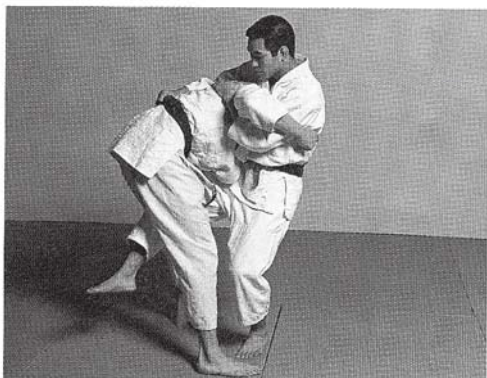
10 Carry on immediately into *Ne-waza* by rolling on top of him.



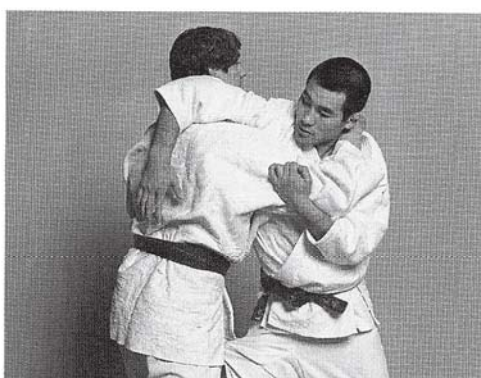
11 Hold him with *Tate-shiho-gatame*.



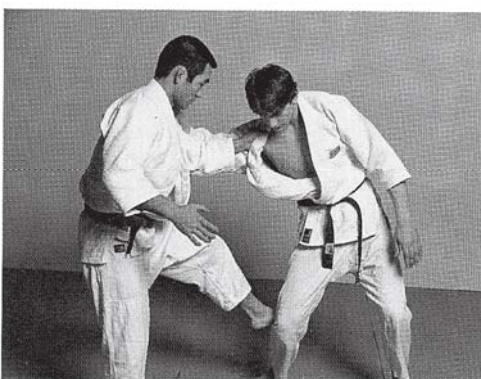
12 Do not step too far through or you may lose control of your opponent's lower body: the right foot and ankle play an important part throughout the throwing action.



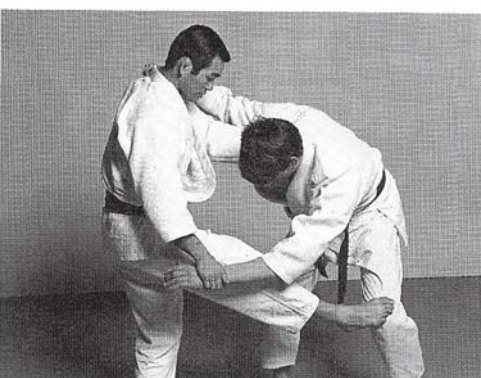
13 If you cannot see the top of your opponent's head you should not attempt *Obi-tori-gaeshi*.



14 If he is too upright you are liable to be countered. NB: If you attempt to grab your opponent's belt by wildly reaching over his shoulder with an outstretched right arm you place yourself in a very vulnerable position to various pick-up style counters.



15 To place your opponent in a position where you can attack with this technique make him bend over by attacking with *Hiza guruma*.

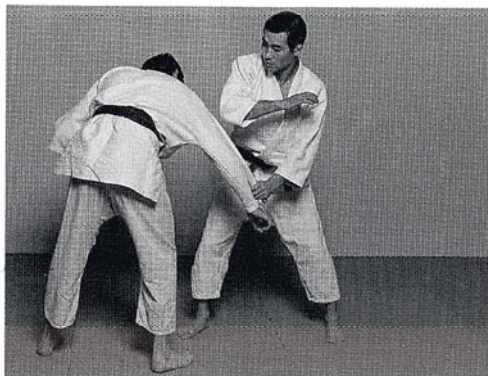


16 Or use a strong, tugging *Ashi-waza*.

2

HIKKOMI-GAESHI (1)

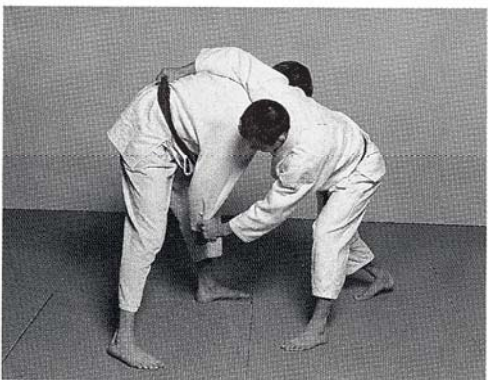
1 If you begin to attack with *Obi-tori-gaeshi* by grabbing his belt and your opponent reacts by taking a step back with his right foot you can use *Hikkomi-gaeshi*.



2 You can also create an opportunity to use it by pushing him so that he has to take a step backwards.

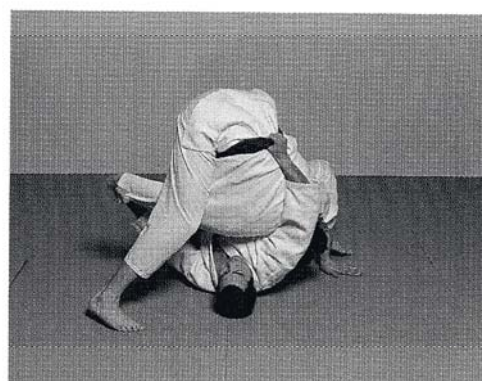
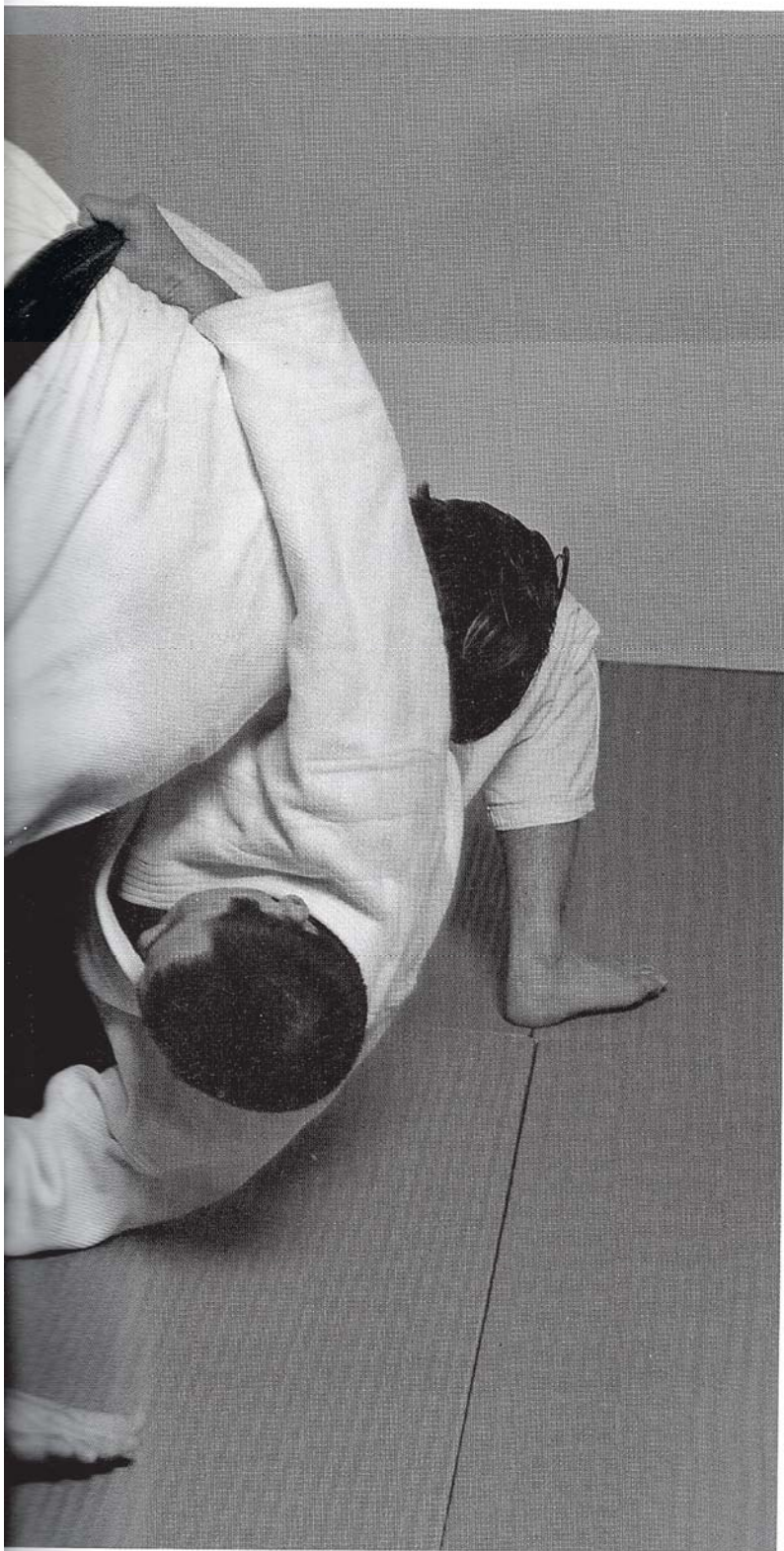


3 In either case, as he steps back grab the end of his right sleeve with your left hand and push his right arm between and through his own legs.

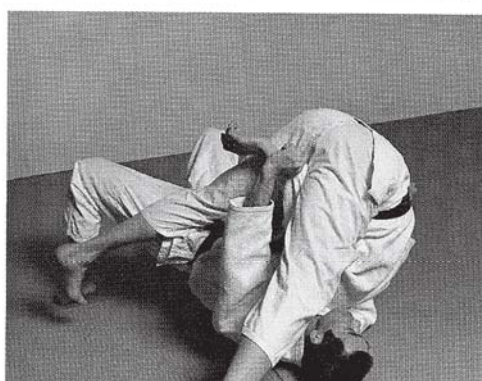


4 Maintaining tension and body contact with the right side of your body, drop onto your back as you push the arm through his legs and twist so that your head also goes through his legs.

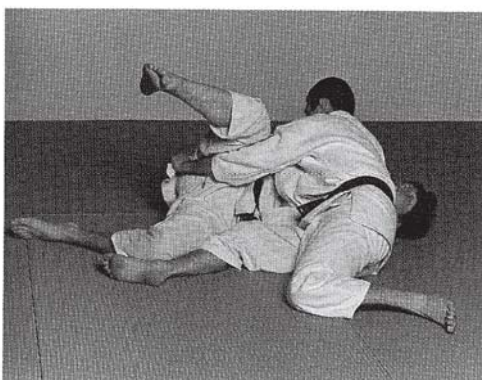




5 This allows you to pull your opponent over your body with your right arm.



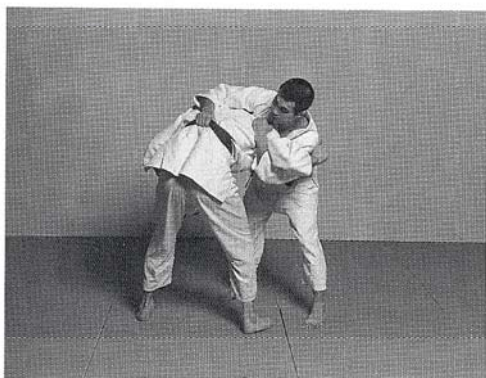
6 At the same time push with your left hand against his right arm which acts as a lever to turn him over onto his back.



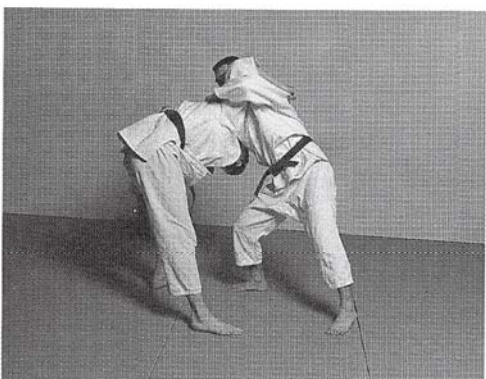
7 Hold him with *Yoko-shiho-gatame*.

3 HIKKOMI-GAESHI (2)

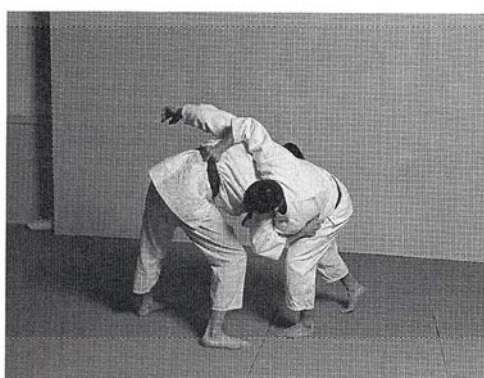
1 Grab your opponent's belt with your right hand and grab his left arm as for *Obi-tori-gaeshi*.



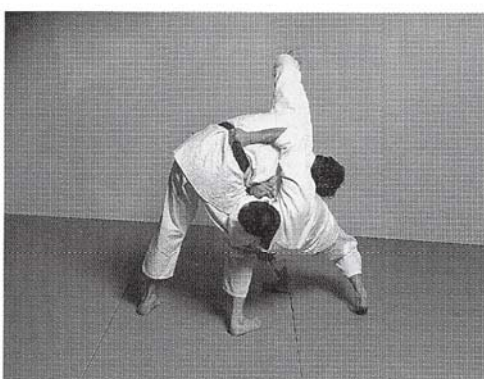
2 Push him backwards to his left, bearing down with your right arm as you lever his right arm upwards with your left.



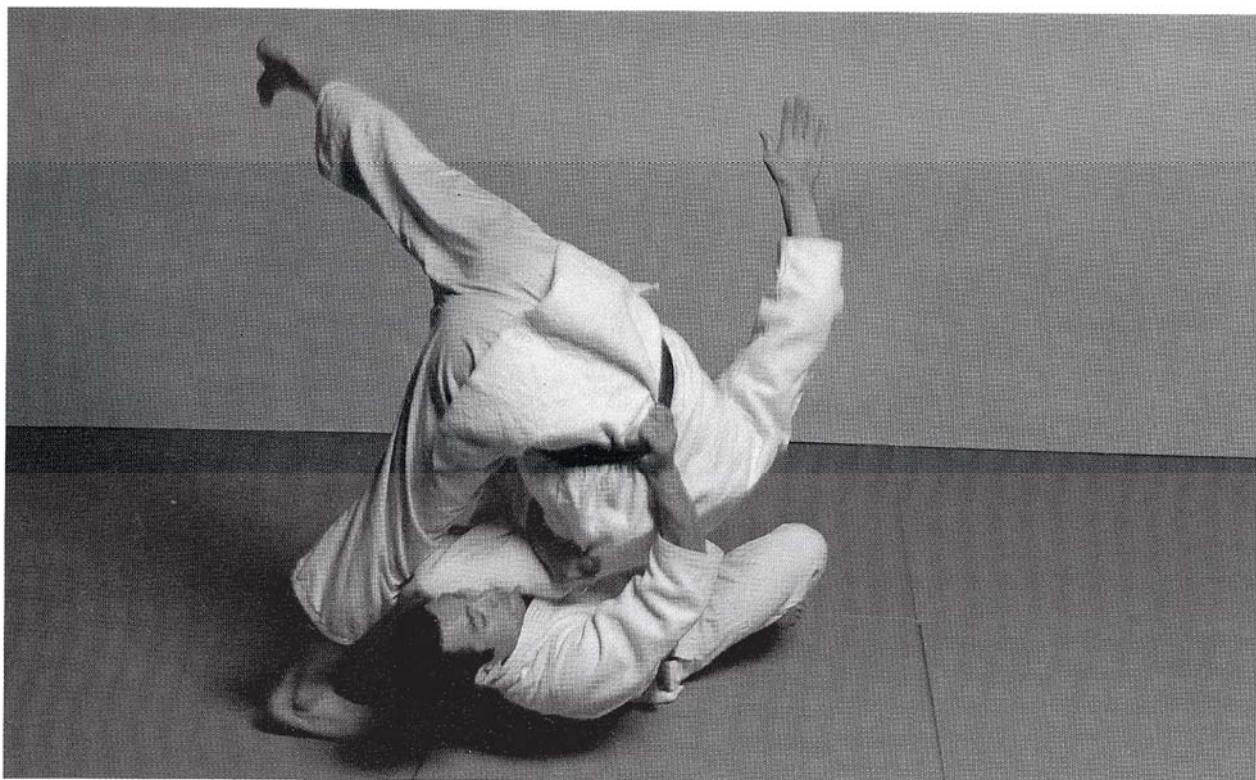
3 He will attempt to recover his balance by pulling his right arm back down.



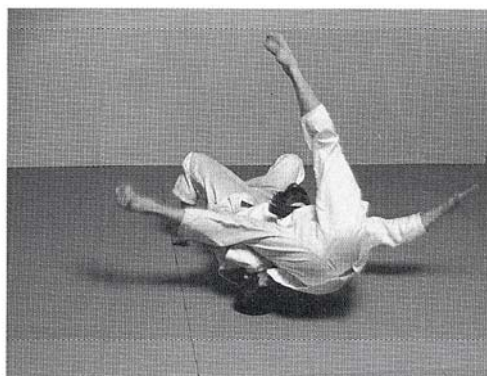
4 Take advantage of his reaction by twisting your body and swinging down underneath him pushing his left arm into his body and turning onto your back.



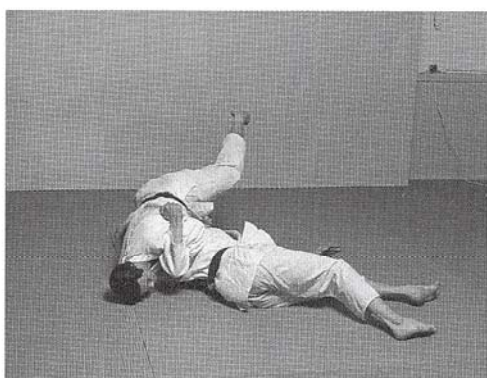
5 Your right hand should pull strongly on his belt.



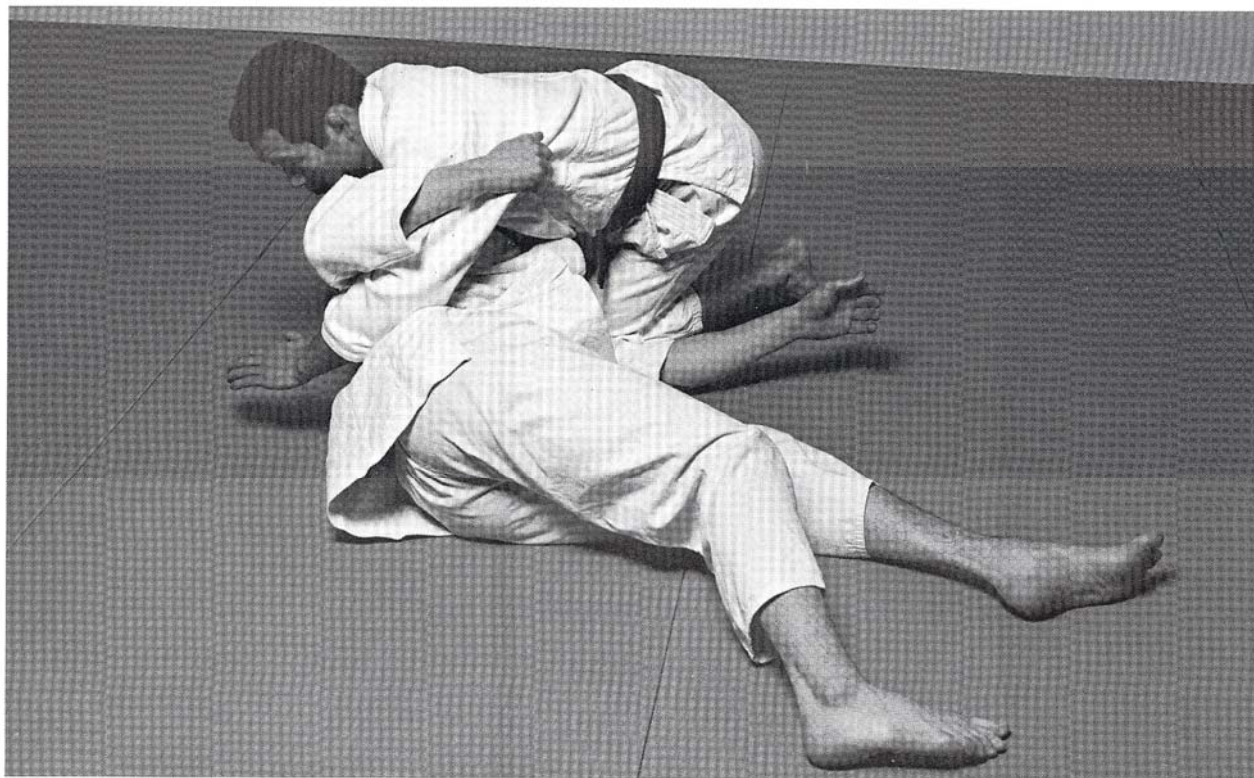
6 Your head should then be near his right foot as you twist under him pulling him across and over your body.



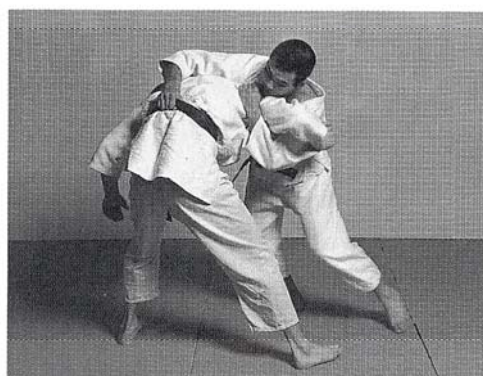
7 When he hits the floor carry on turning so that your hips come over his head.



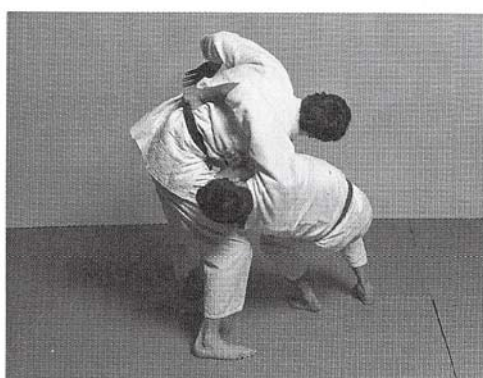
8 You should finish in a position to hold him with *Yoko-shiho-gatame*.



9 Often, when you try to lift his right arm upwards, as shown in stage 2, you will meet immediate resistance so throw your left leg through, turning to your right and twist.



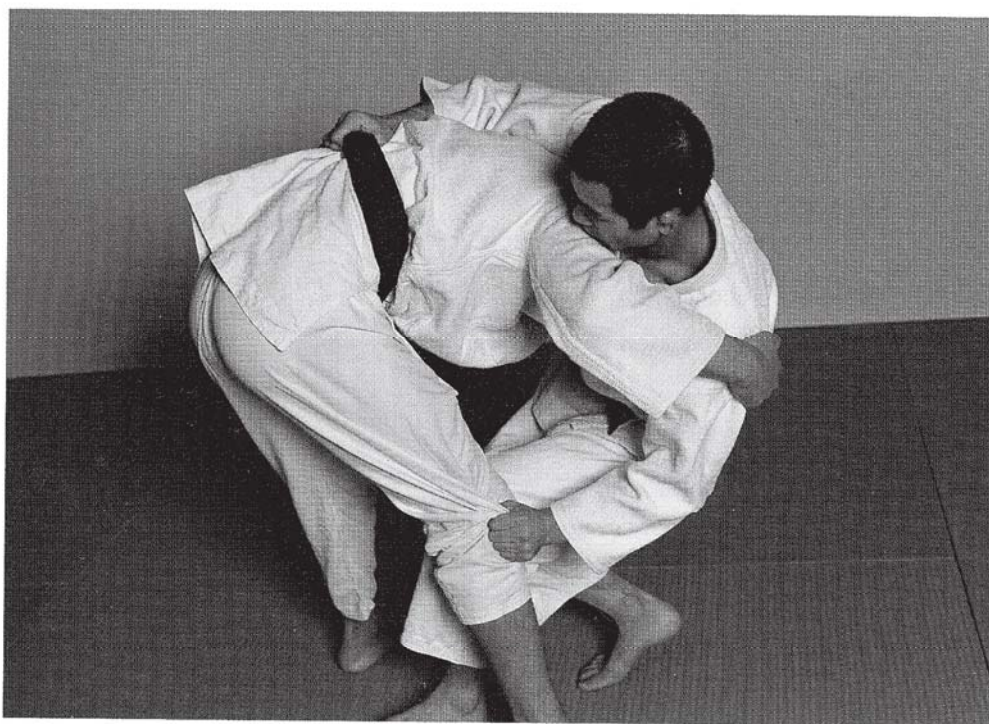
10 You can now throw him. The important point is that his downwards pull with his right arm resists your efforts to lever it upwards with your left arm: when you feel this, spin under him and throw him. If he does not pull down attack him with *Ko-soto-gari*.



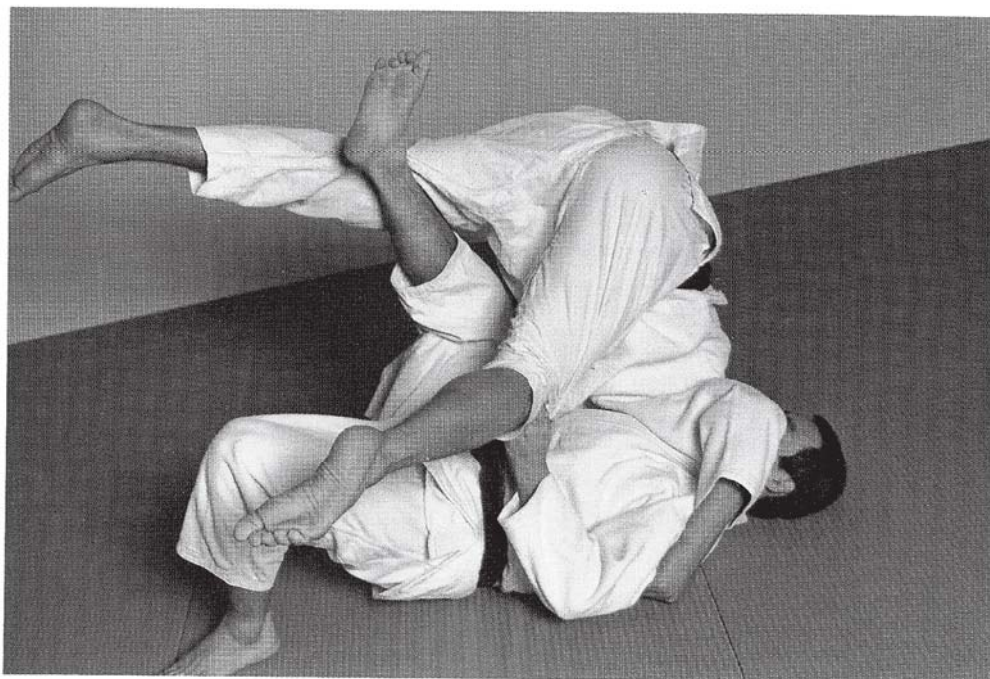
柏崎克彦

When I won the U65kg category in the World Championship in Maastricht, Holland in 1981, I was the World Champion – for a minute; at the most for a day. If we had fought all over again the following day, perhaps there would have been a different result. Now, I do not think that I am a World Champion. Yamashita thinks the same. So when you win a championship, enjoy it for one day, feel that you are a champion for one day. But no more.

4 ASHI-TORI-OBİ-TORİ-GAESHİ



1 This variation of *Obi-tori-gaeshi* may be used if you can catch your opponent's trouser leg with your left hand.



2 Do the turnover as before, without any hesitation, releasing his leg as you feel him go onto his back and using your left hand either to control his right arm or for balance as in *Ne-waza*.

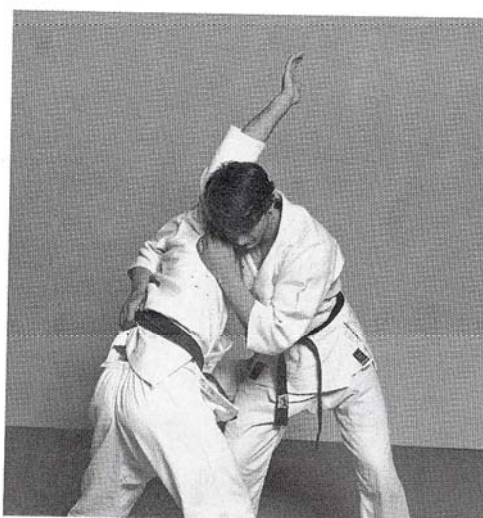
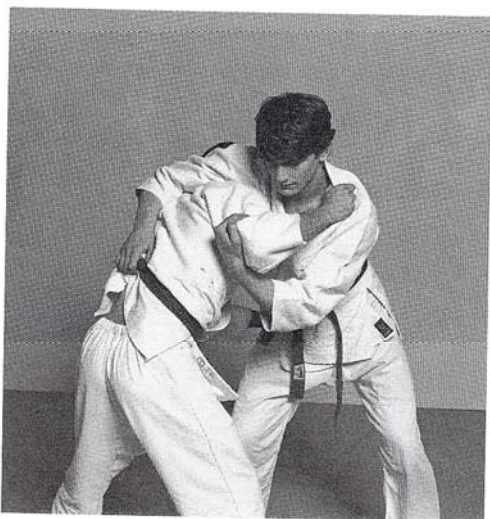
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FRY-PAN GAESHI

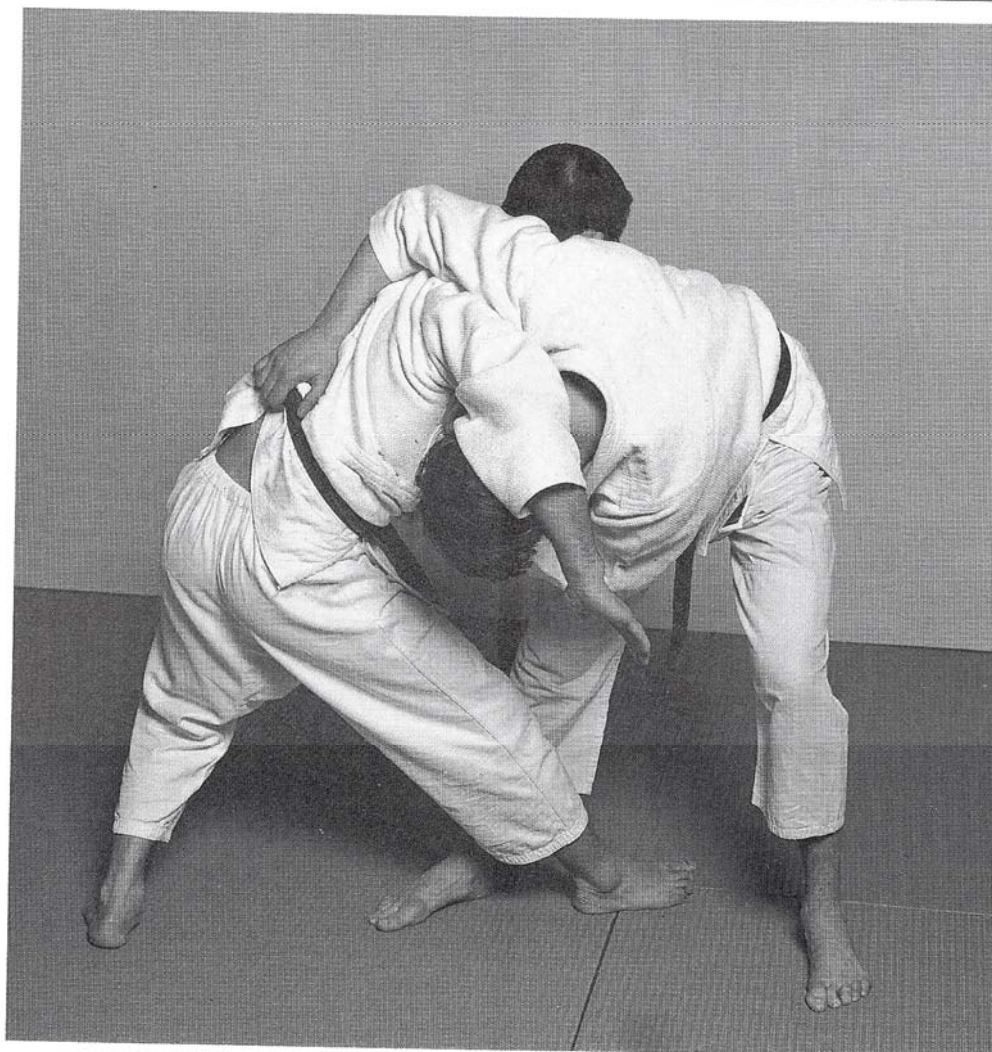
(TAWARA-GAESHI)

1 This technique is effective either as a counter to or in combination with *Obi-tori-gaeshi*. It is here described as a counter, although its execution as a combination is the same.

If your opponent attempts to attack with *Obi-tori-gaeshi* you must ensure that he does not control your right hand.

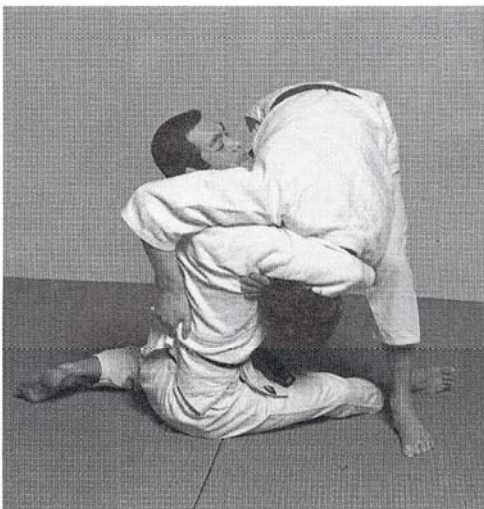


2 Bring your right arm up in a large circling movement over his head and bring your head up under his armpit.

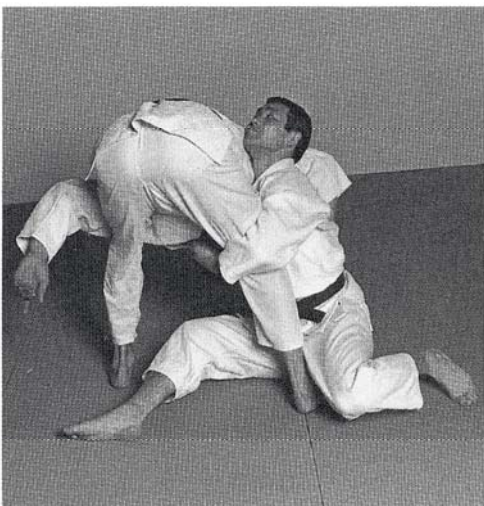


3 As your right arm bears down on the back of your opponent's neck, slide your right foot between his legs.

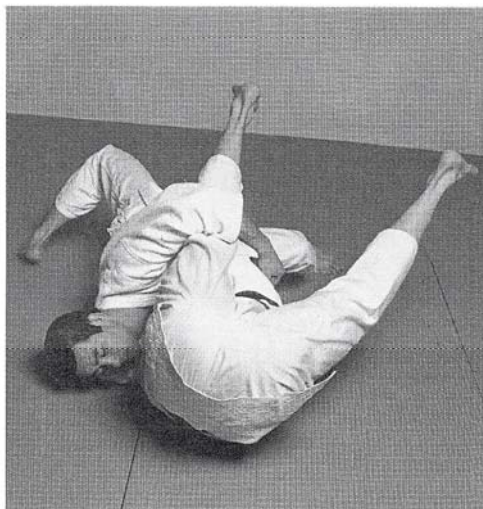
4 Continue to slide down into a sitting position.



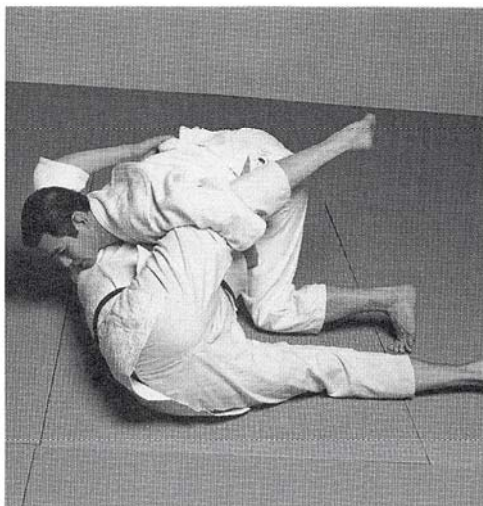
5 Catch his right leg with your left arm as you sit down.



6 Clasp your hands together and roll your opponent over onto his back.



7 Release his leg and apply *Osae-komi-waza*.



6

TANI-OTOSHI

1 This is another technique which proves useful in a *Kenka-yotsu* situation.

Gripping your opponent's left sleeve in your left hand step backwards.



2 Push with your two hands against his arm, straightening your back as you do so to break his grip.



3 Draw his left arm into your body and bring your right elbow over his left arm at the crook of his elbow.



4 Step behind your opponent and grab the inside of his left leg with your right hand, keeping up a constant pull with your left hand on his left arm so that it is wrapped tightly under your right arm.



5 Having placed your right foot between and behind your partner's feet and having grabbed his leg, push with your left leg and neck so that the side of your head is against his chest.



6 Throw him onto his back. NB: If your opponent adopts a position where he is at an extreme oblique angle to you, before attempting *Tani-otoshi* you should first make a feint attack with right *Ko-uchi-gari* to get him to step back on his right leg and then do *Tani-otoshi*.



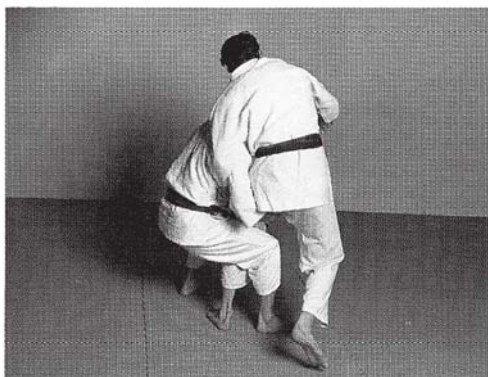
7 If you cannot break your opponent's grip (as in stages 1 and 2) you can still do *Tani-otoshi* but it is advisable to attack with *Ko-uchi-gari* first.



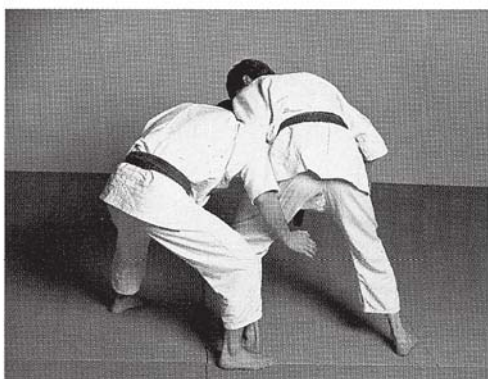
8 Then immediately describe a semi-circle with your right foot, step behind his left leg and throw him.

9 Against a taller man it is usually better to grab his left leg with your right hand and use your right leg to sweep his leg off the ground.

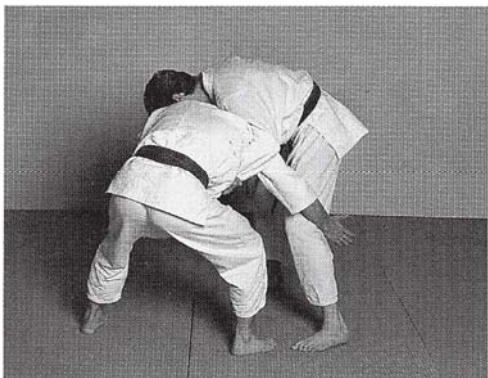
Against a smaller opponent reach around his waist and hold him at the hip.



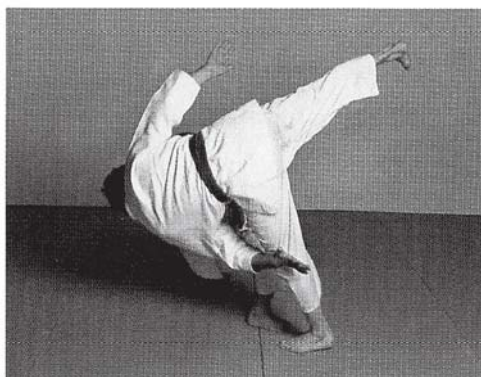
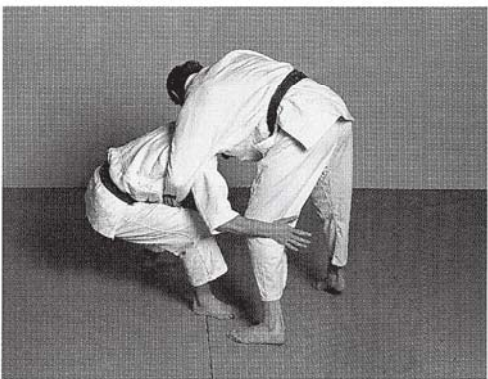
10 If your opponent escapes this technique by stepping back on his left leg, just keep pulling with your left hand.



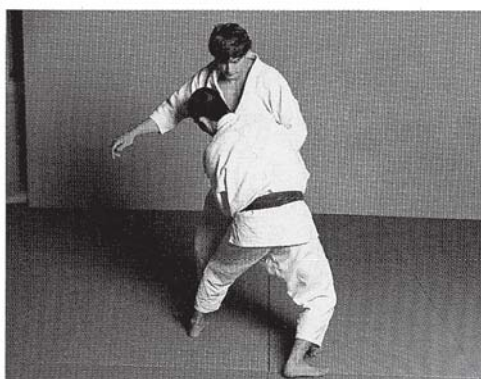
11 Push with your head.



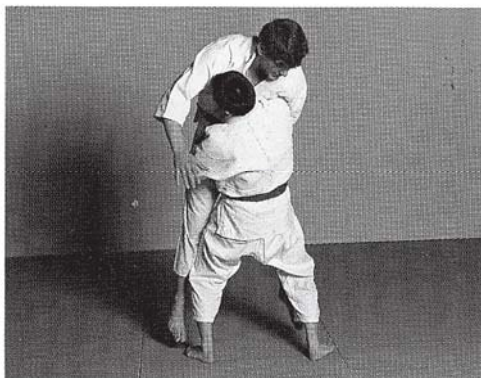
12 Clip his leg below the knee with your right hand.



13 And throw him to the ground.



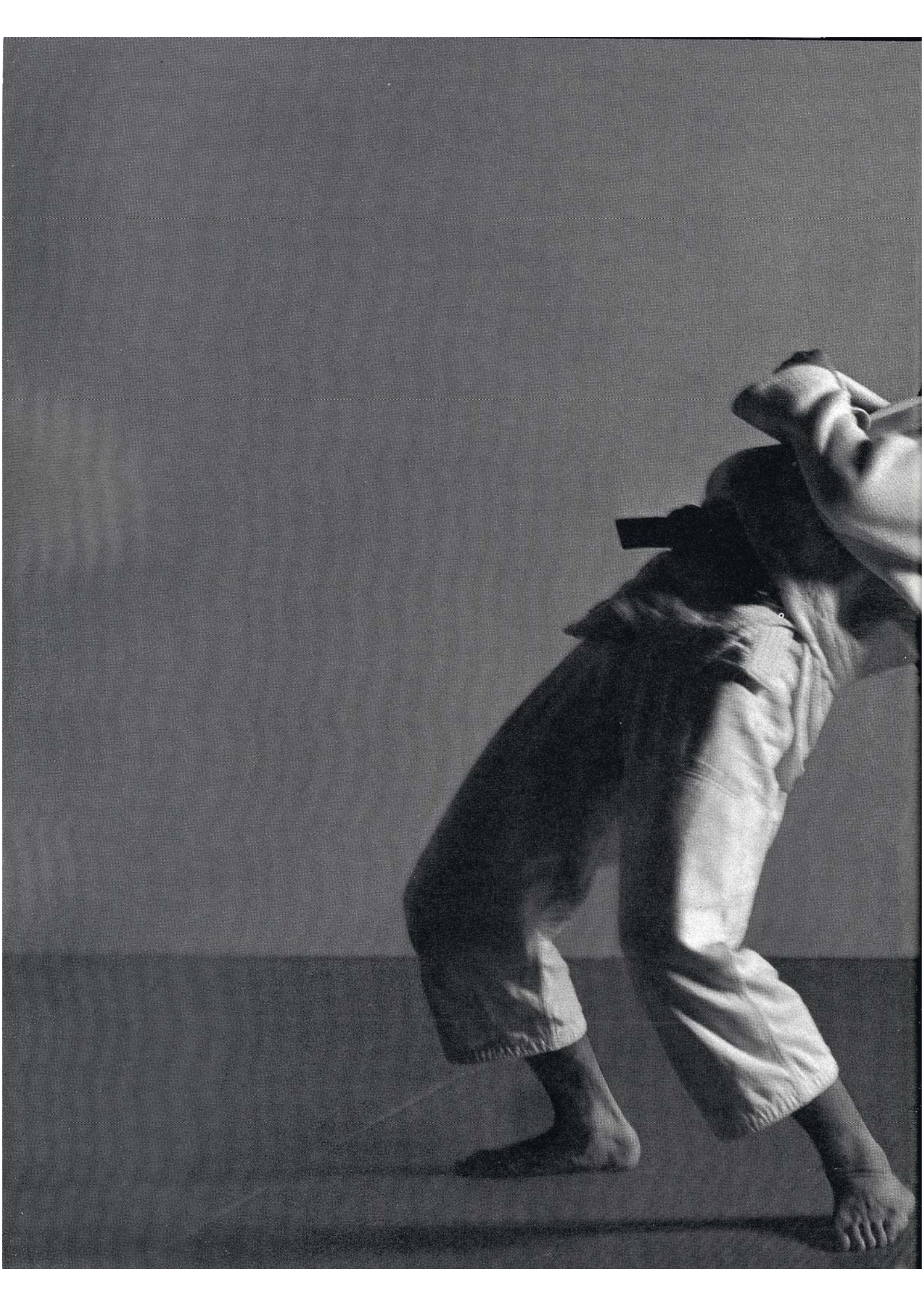
14 If however he attempts to escape the initial *Tani-otoshi* attack by stepping forward and to his right on his right foot, just bend both legs (keeping up your left-handed pull) and then quickly step into him on your left foot and grab his trouser leg with your right hand.

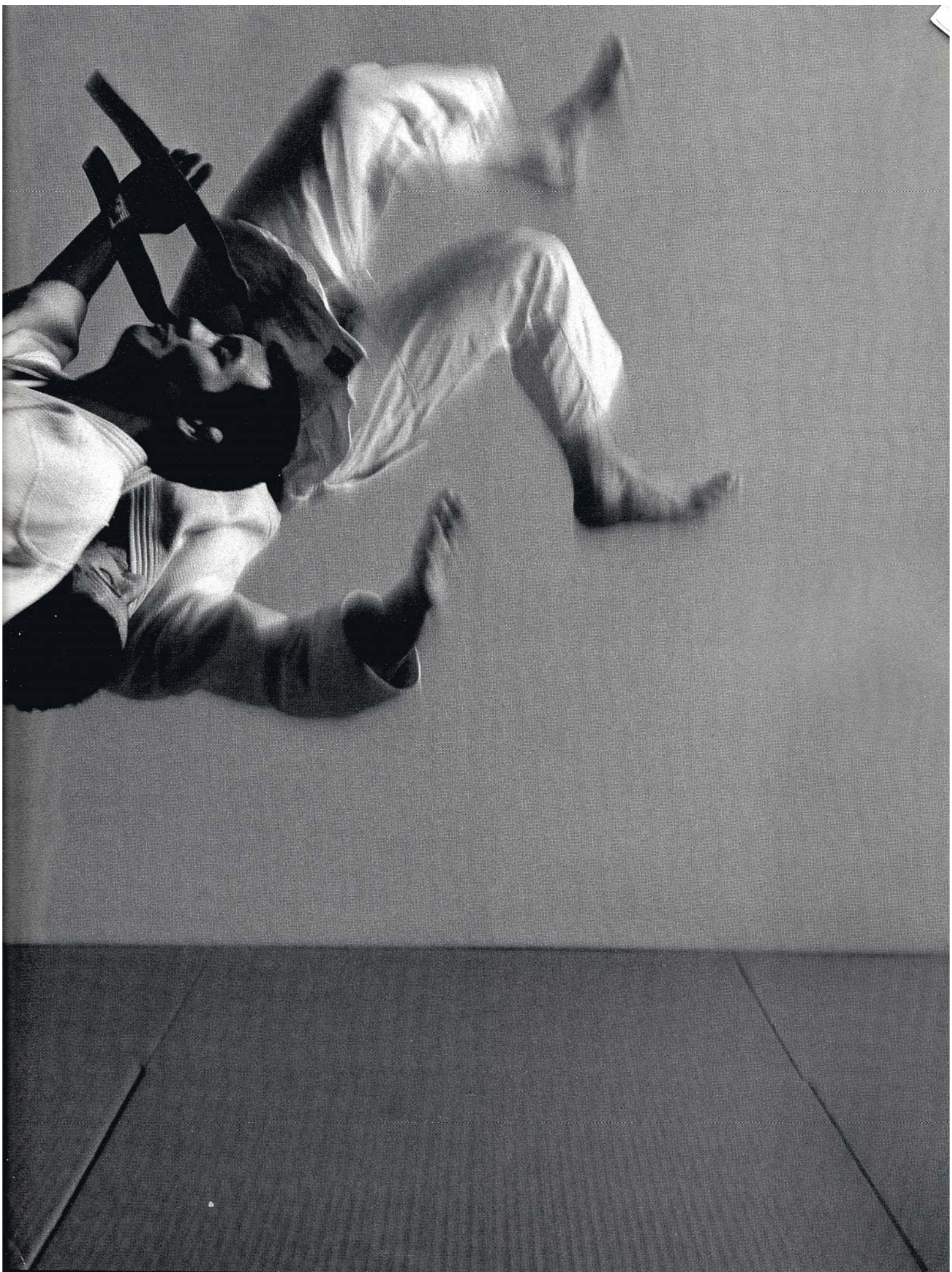


15 Lift him up and throw him with *Ura nage*.



16 If he attempts to grab your belt, keep the back of your head in contact with the back of his right shoulder and upper back.





7

OBI-TORI-GAESHI- RENRAKU-WAZA

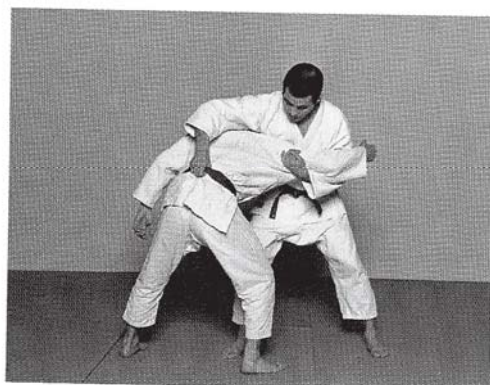
1 Once you have your opponent bent over to attack with *Obi-tori-gaeshi* various other attacking possibilities present themselves.



2 If you can grab his right trouser leg with your left hand as he is attempting to resist being bent over, you can strongly pull his right leg up off the ground.



3 One alternative is to do right *Ko-uchi-gari* from the belt grip.



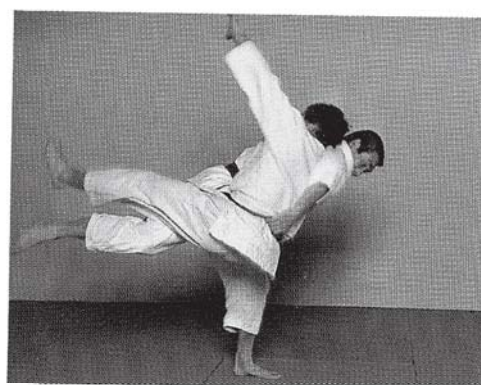
4 Bear down on your opponent and catch his right leg with your right foot, throwing him with *Ko-uchi-gari*. Follow up with *Ne-waza*.



3 Perhaps the most effective combination with *Obi-tori-gaeshi* is *Ashi-tori-o-uchi-gari*.

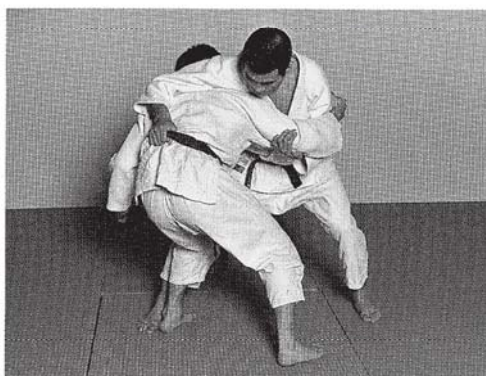


4 Having lifted your opponent's right leg off the ground, simply turn as if you were doing *Harai-goshi* and sweep his left leg away with your right leg. All the time keep pulling strongly on his trouser leg with your left hand.



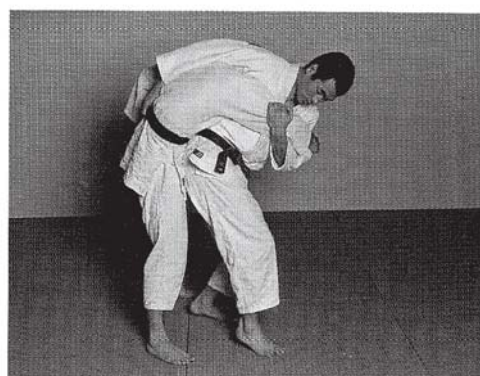
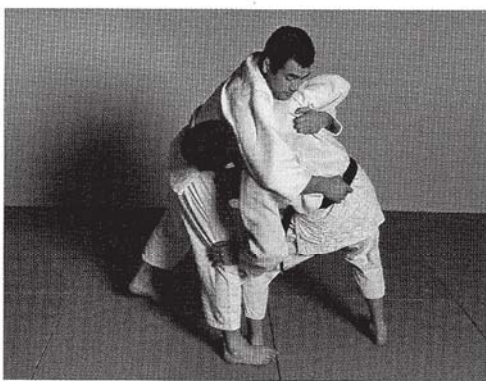
5 Then throw him flat on his back.

1 *Ko-soto-gari* is also a useful combination with *Obi-tori-gaeshi*, but often your opponent can step off your right foot with his left foot, avoiding the technique.

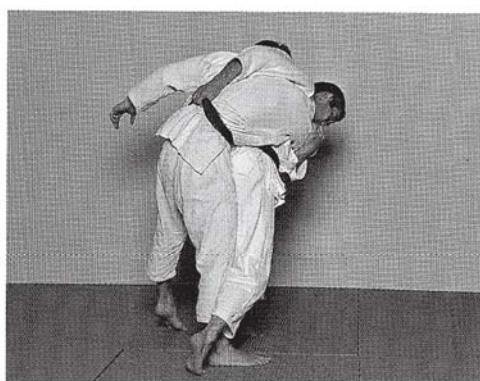


2 Push him to his rear so that all his weight is on his left leg and throw him with *Ko-soto-gari*. Follow up with *Ne-waza*.

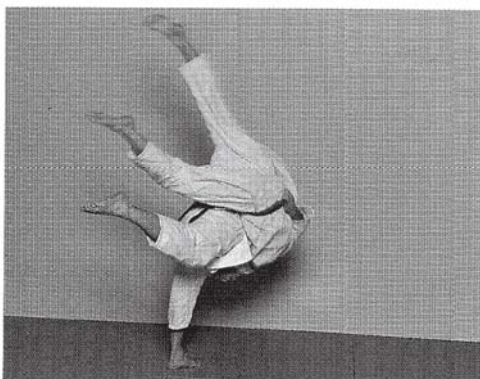
If he does not move back on his left foot down him with *Ko-soto* and apply *Yoko-shiho-gatame*.



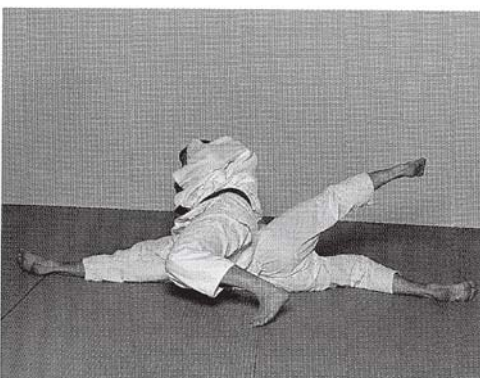
2 However, it is also a simple matter to follow him when he steps off your foot.



3 Make a *Tsugi-ashi* step.



4 Then turn and throw him with *Harai-goshi* as he steps back.



5 Hold him with *Ne-waza*. NB: Sometimes it is necessary to make repeated *Ko-soto-gari* attacks to open your opponent up sufficiently to create a good chance to throw with *Harai-goshi*.

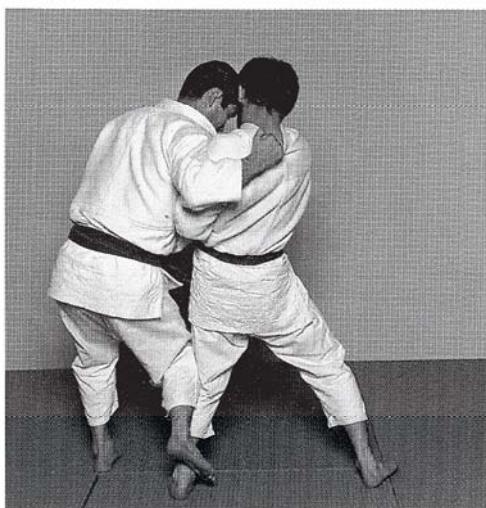
8

YOKO-GAKE

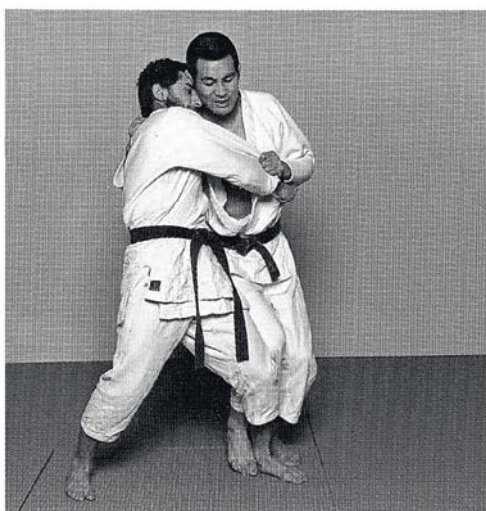
1 You have both taken hold and there is a *Kenka-yotsu* situation. This is a good opportunity to try *Yoko-gake*. Attack your opponent's left leg with a right *Ashi-waza* making him feel threatened by the possibility of a *Ko-soto-gari* attack.



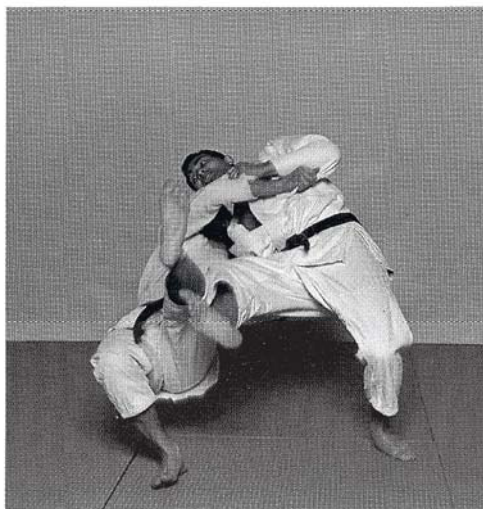
2 (If possible before doing this change your orthodox high collar grip to a grip where your fingers are inside his collar.) Quickly skip around behind your opponent on your left leg curling your right foot around behind his left ankle all the time pulling his right arm strongly across your body with your left hand.



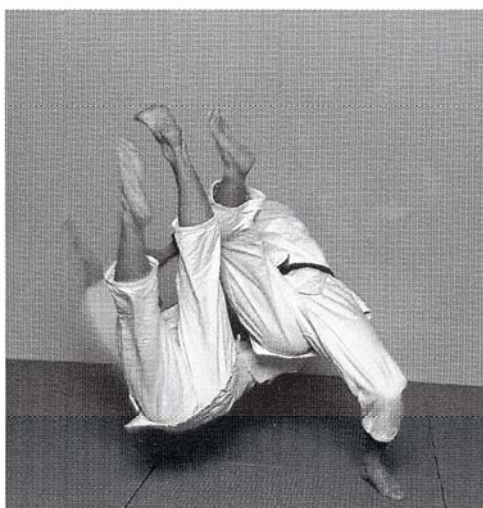
3 Body contact is crucial to the success of this technique; you must pin his left arm to the side of his body with your own body and hang on to his collar with your right hand so that all his weight is pinned onto his left foot. If you relax this pressure you risk being countered.



4 Once in this position you have to swing your right leg up using your knee against the back of his knee to lift his leg off the ground, simultaneously pushing up with your left leg whilst all the time hanging on to his collar with your right hand.

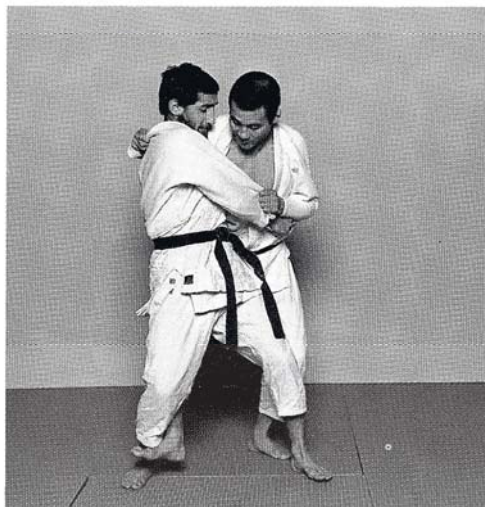


5 The feeling is of your hips pushing him up as your hands swing him down. As both his feet come off the ground turn towards him to finish on top of rather than alongside him.

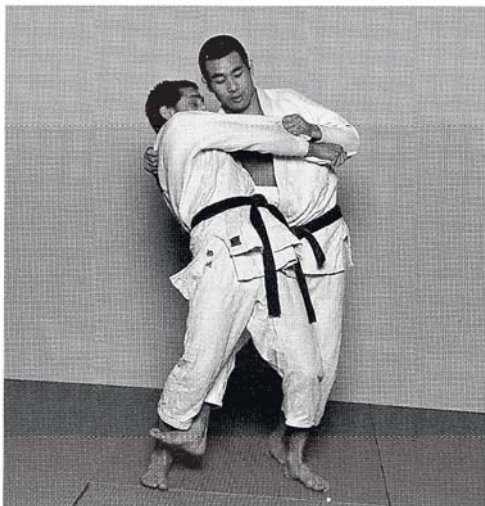


YOKO-GAKE-KAESHI-WAZA

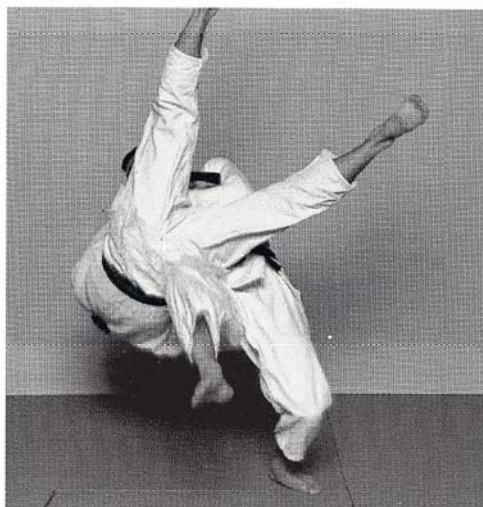
1 *Yoko-gake* may also be used as a counter against *Harai-goshi* or *Uchi-mata*. Firstly, block your opponent's initial attack with *Kusabe-dome* placing your right instep against his right shin.



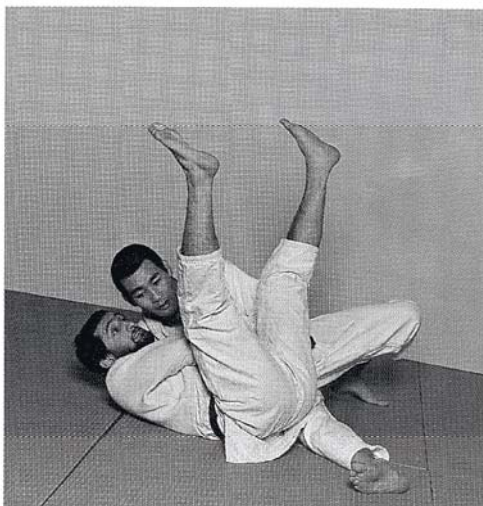
2 Quickly pull him to his right rear to off-balance him. Use your right knee as a block against his left knee to assist in this.



3 Throw him by heaving him up over your right knee.



4 Finish as before.

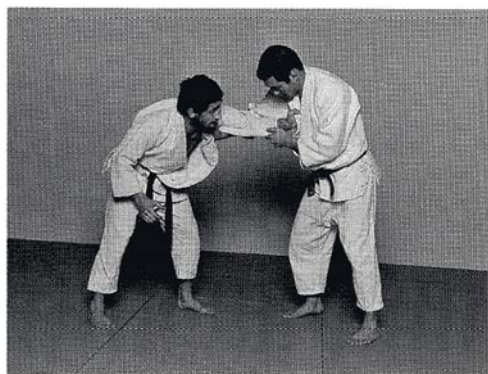


9

UCHI-MATA

INTO JUJI-KANSETSU

1 If your opponent adopts an extremely cautious left posture, holding with his left hand only and showing reluctance to take a grip with his right, you can do a one-side *Uchi-mata* into *Juji-kansetsu*.



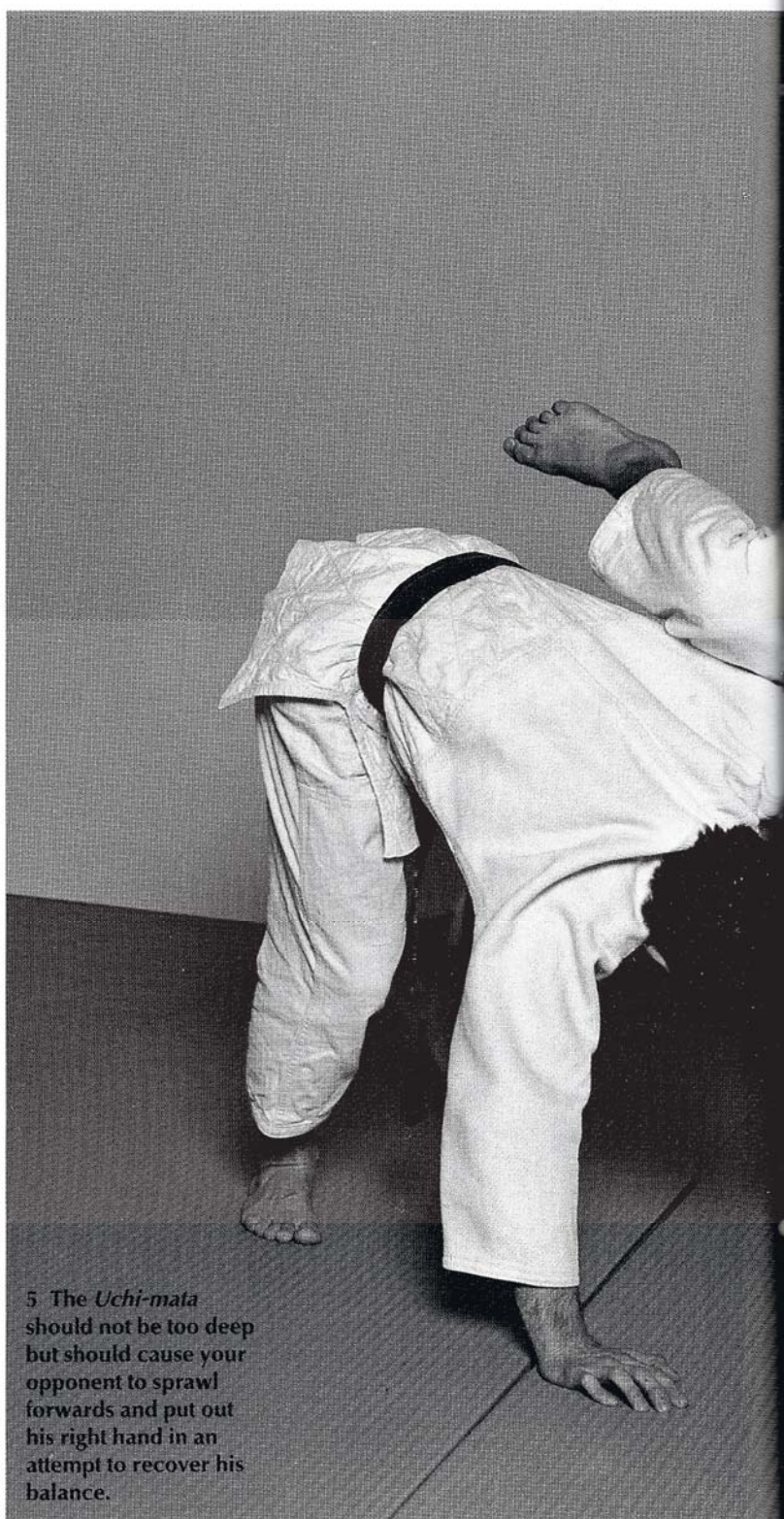
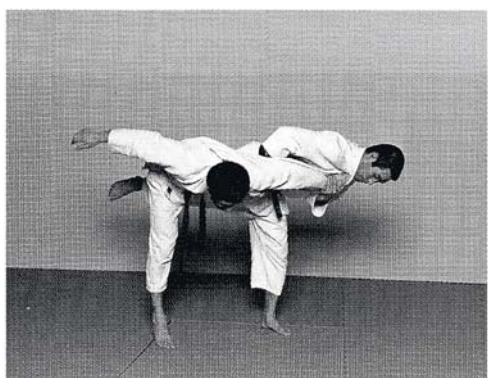
2 Hold the end of his left sleeve with your left hand and hold his left lapel with your right hand under his left arm.



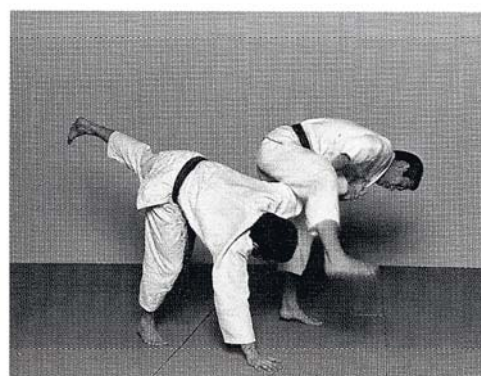
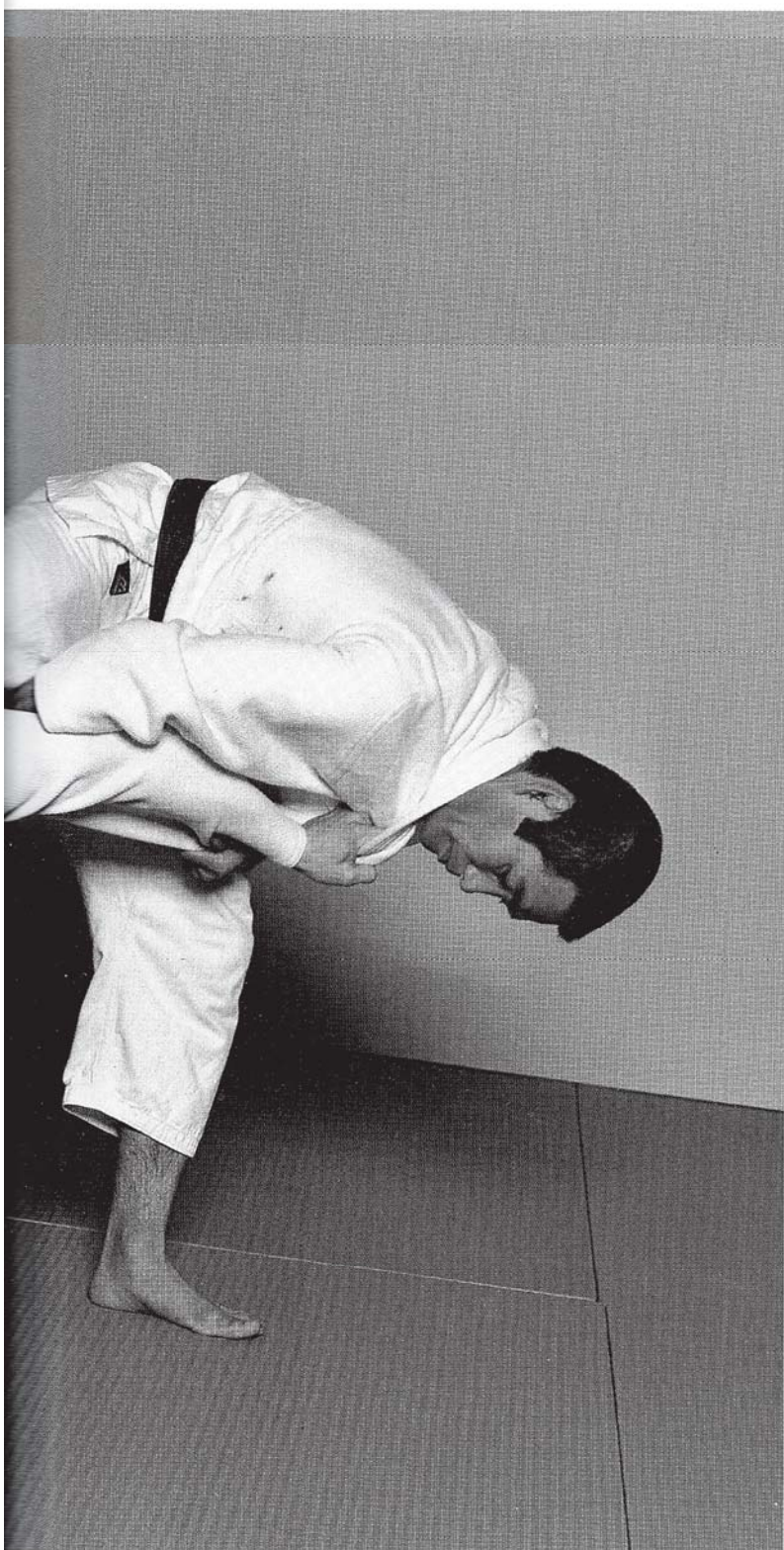
3 Twist your right elbow upwards as you turn in for right *Uchi-mata*.



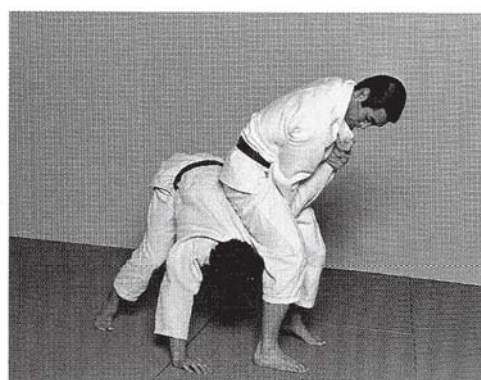
4 Pull his left hand across your body.



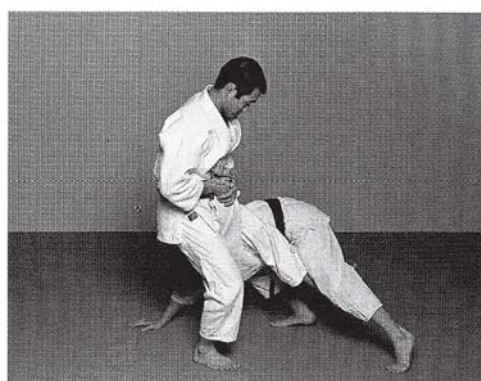
5 The *Uchi-mata* should not be too deep but should cause your opponent to sprawl forwards and put out his right hand in an attempt to recover his balance.



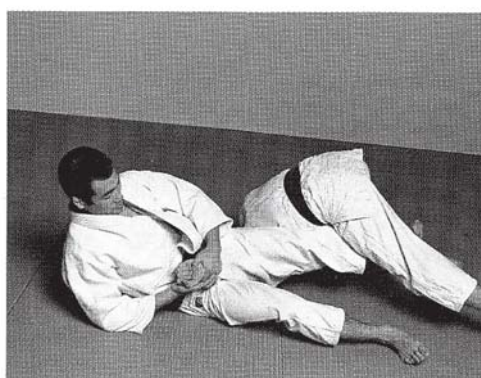
6 As soon as his right hand touches the ground you must quickly step over his head with your right leg.



7 This gets you into a position to apply *Juji-gatame*.



8 Carry on turning as if to complete a circle, placing your left foot behind his left knee.



9 Sit down to armlock him with *Juji-gatame*.

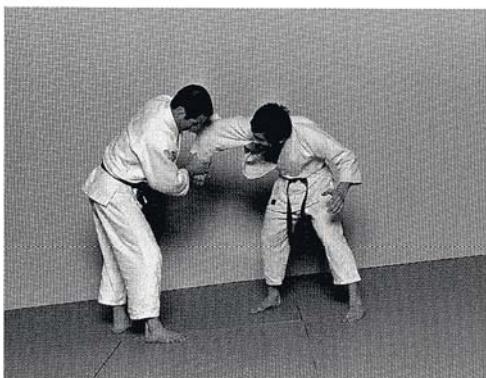
10

UDE-GAESHI-TACHI-WAZA

1 The situation here offers an excellent opportunity to do *Ude-gaeshi*. Your opponent is reaching over the top of your left arm with his right hand to grip your lapel.



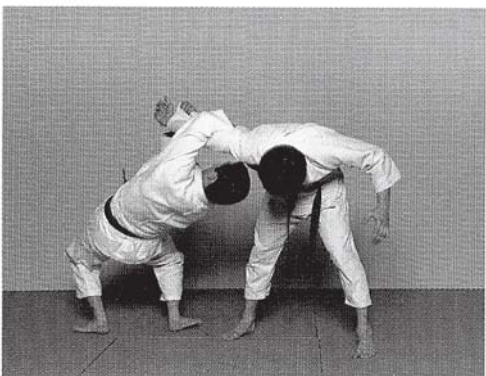
2 Grab his right wrist with your free right hand and push his right arm under your left arm and step under on your right foot.



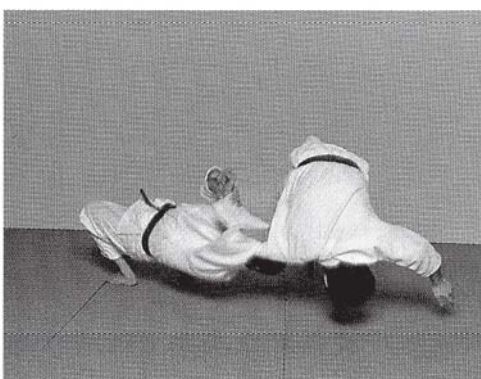
3 As you do this your body must twist so that your head goes under his arm also.



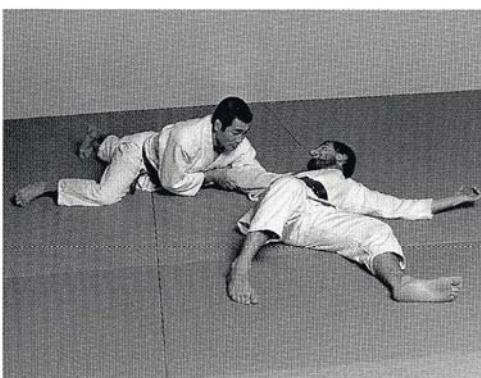
4 As your head and body twist under his arm your left arm should straighten.



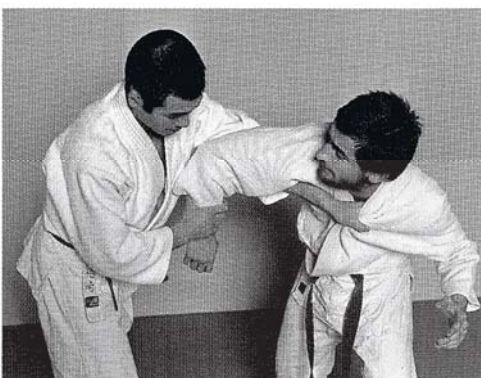
5 Your right arm should push round towards your left twisting your opponent over onto the mat



6 Follow up with a *Kan-setsu-waza* or close in and do *Yoko-shiho-gatame*.

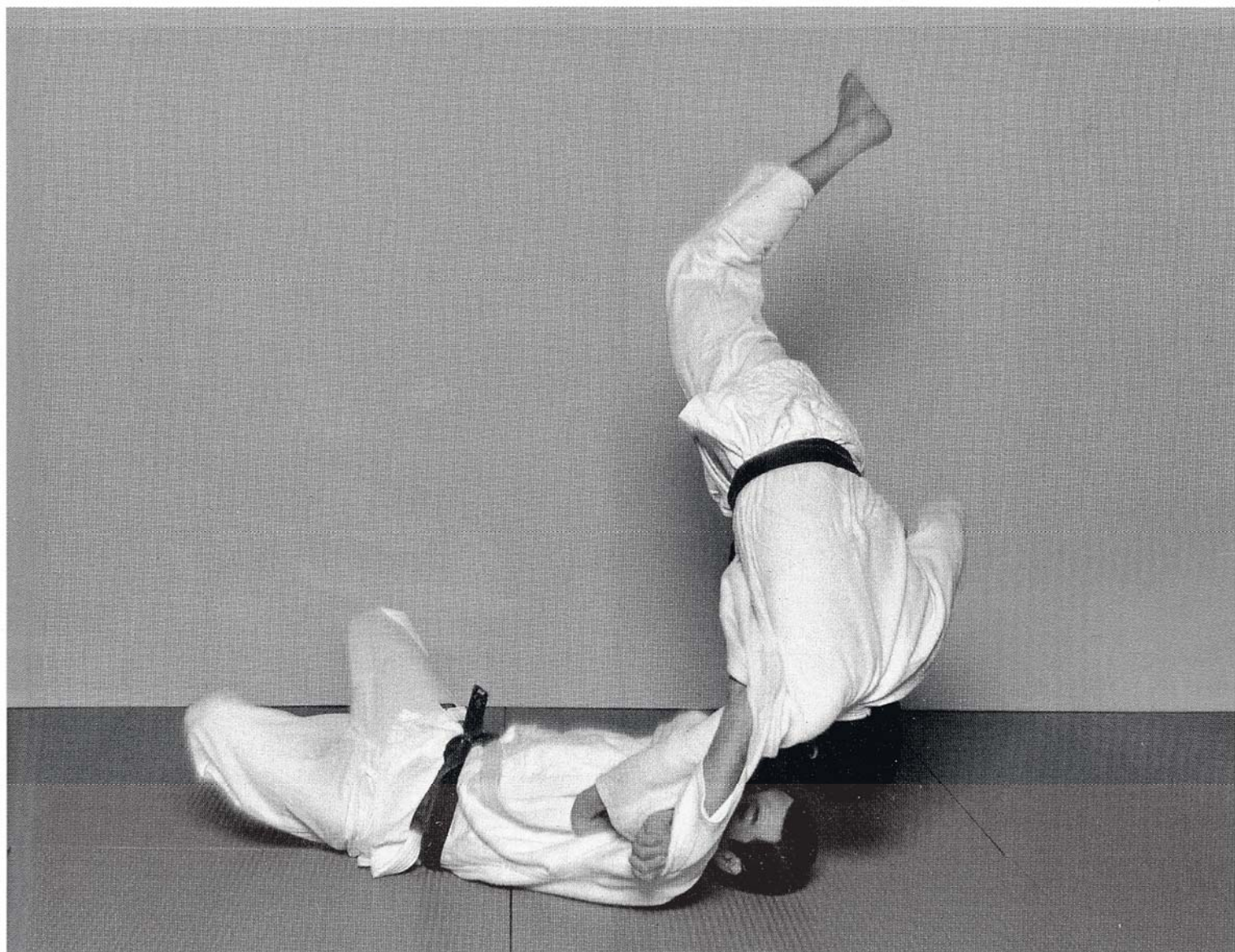


7 An alternative method is to cross grip with your left hand and grip his left lapel (instead of his right lapel) and then do *Ude-gaeshi*. This grip has the advantage of controlling his upper body more tightly.



8 If your opponent manages to grip your lapel you can still do *Ude-gaeshi* by slipping your right forearm over the top of his right forearm and placing your right hand behind your left tricep.



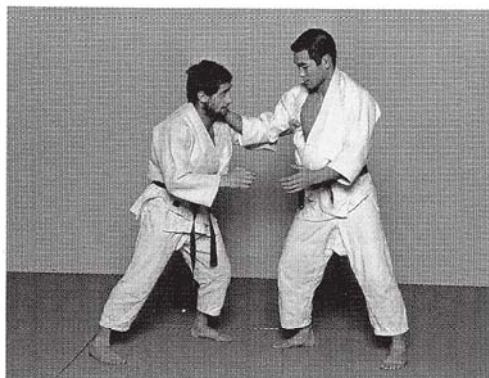


9 Do *Ude-gaeshi* as before. The action of the arms is clearly shown as the technique is completed. As before you must follow up with an armlock or a hold-down.

11

UDE-GATAME-TACHI-WAZA

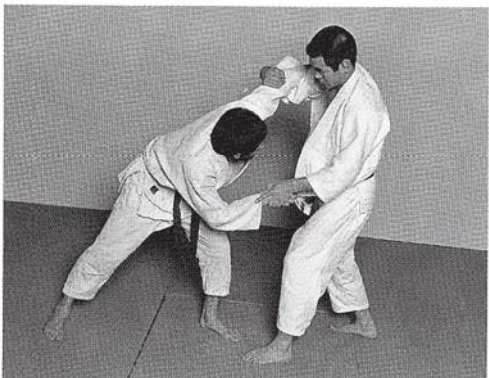
1 *Kenka-yotsu* is a situation where *Ude-gatame* can be usefully employed. Making sure that your right elbow is inside the crook of your opponent's left elbow step back quickly on your right foot and pull your right elbow into your right side.



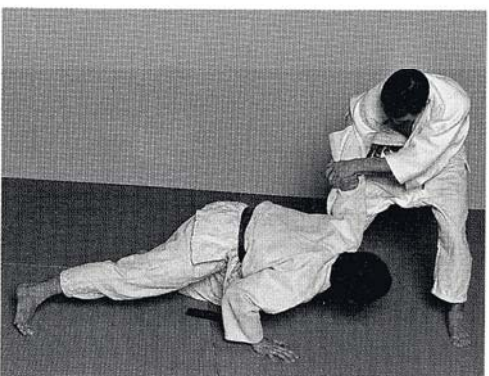
2 As you do this turn your right hand so that the palm faces upwards.



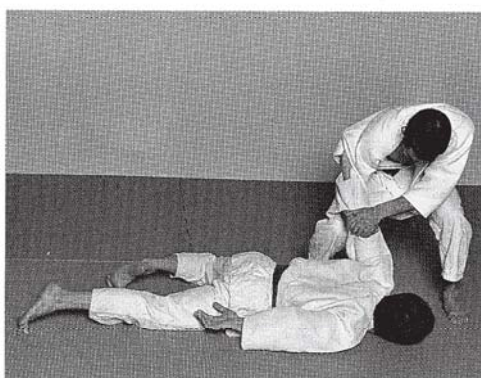
3 Continue the movement by making a small circle with your right wrist so that the little finger edge of your right hand catches the back of his elbow joint just below the bony protuberance of the radius.



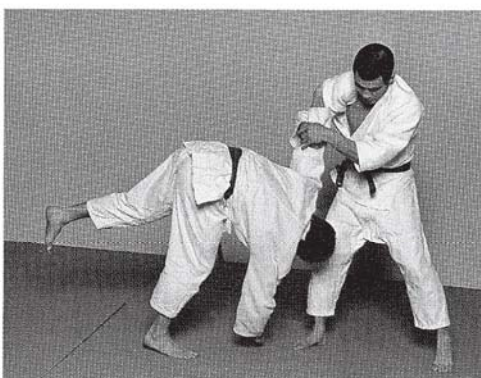
4 Catch your right hand with your left hand and press down on his elbow with both hands. He will be forced to flatten out in a face down position if you control him correctly.



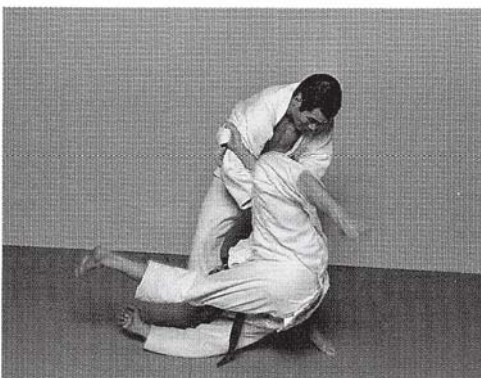
5 Once in this position he should submit to the armlock.



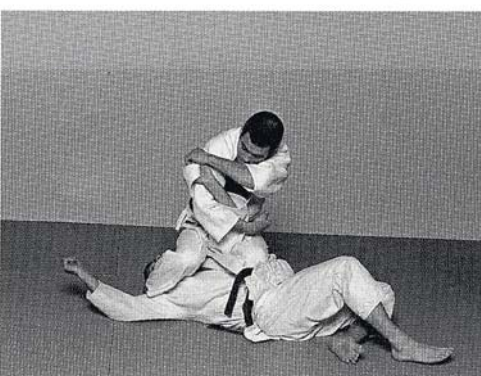
6 If you use this technique you must be aware of the possibility that your opponent may attempt to escape.



7 He may do this by rolling out of the armlock.



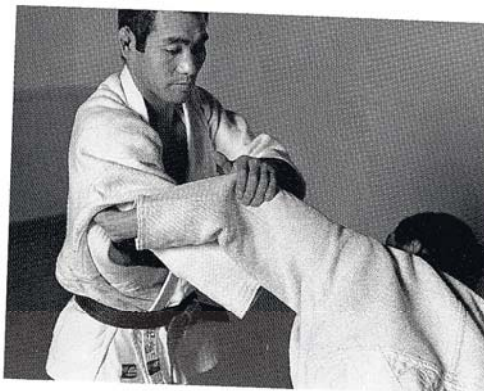
8 Should he do so keep your grip on his arm and step over his head.



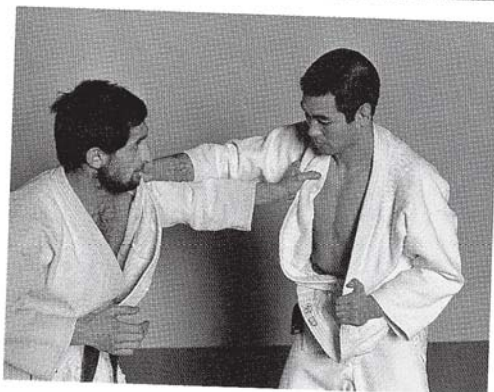
9 Apply *Juji-gatame*.



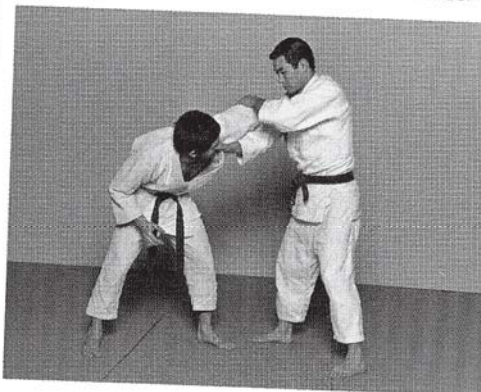
12 Another method of doing *Ude-gatame* is to step sideways to your right and raise your right elbow upwards and outwards.



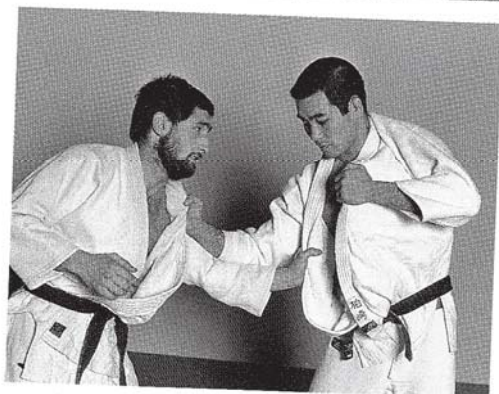
10 SLIP: If your opponent takes a deep lapel grip with his left hand, grab the left-hand side of your own judogi with your left hand and pull it taught so that there is tension along the lapel between your left hand and his.



13 Quickly reach over with your left hand and grab your opponent's elbow. Thrust your right elbow upwards and press down with your right forearm maintaining pressure with your left hand.



11 Suddenly pull upwards with your left hand and shrug your shoulders causing his left hand to pull your lapel downwards. This leaves him with a much lower hold on your gi and without control of your head – allowing you to do *Ude-gatame*.



14 As his arm straightens release his lapel with your right hand and place that hand on top of your left hand to apply the armlock.

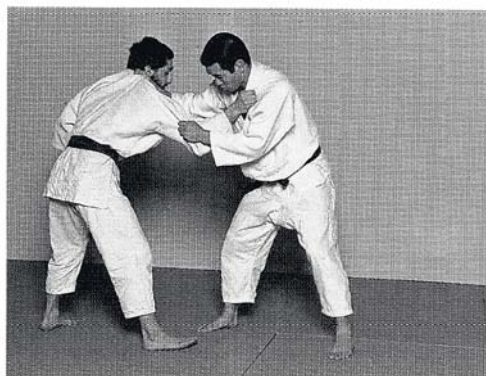


12

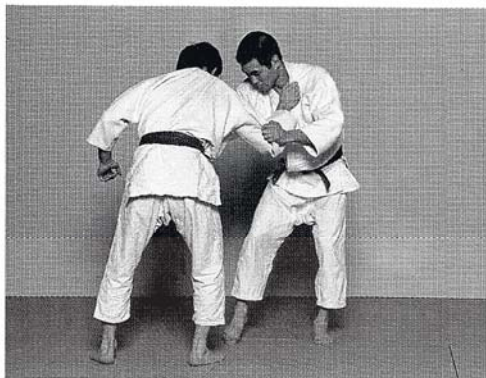
JUMPING KANSETSU-WAZA

1 Both players are in right-handed fighting stances.

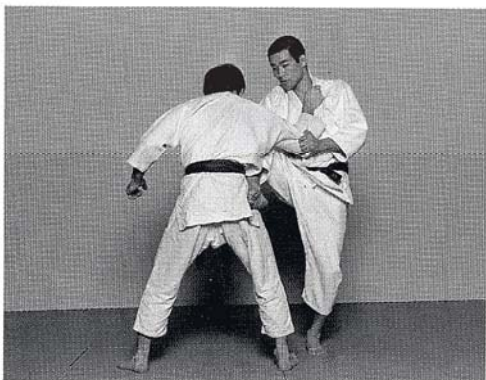
To do this technique you must take a cross grip and grab your opponent's right lapel with your right hand.



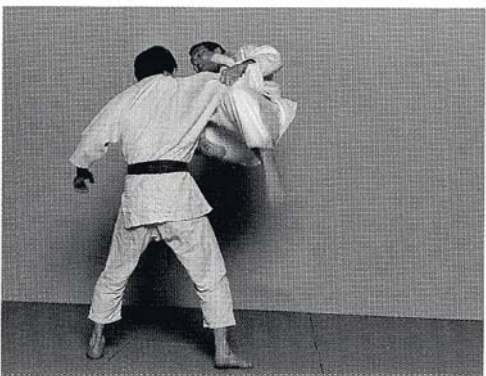
2 Take a step to your left on your left foot.



3 Jump up with your right leg. Pull strongly with both hands. Your right knee should be against your opponent's upper chest and the outside of your right foot should be on his right hip.



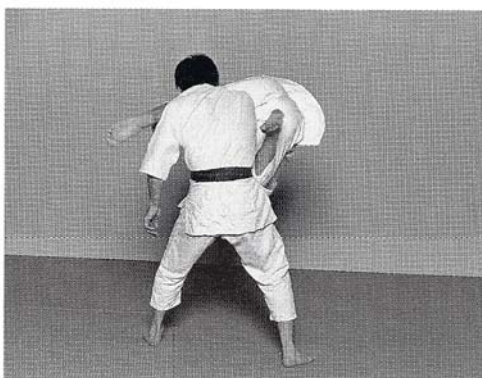
4 Spring off your left foot.



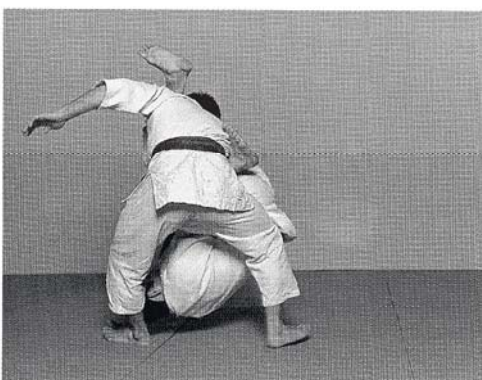
5 Swing your left leg high over his head.



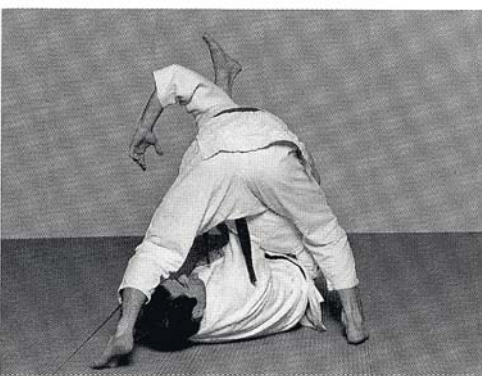
6 Your calf should then go across your opponent's throat.



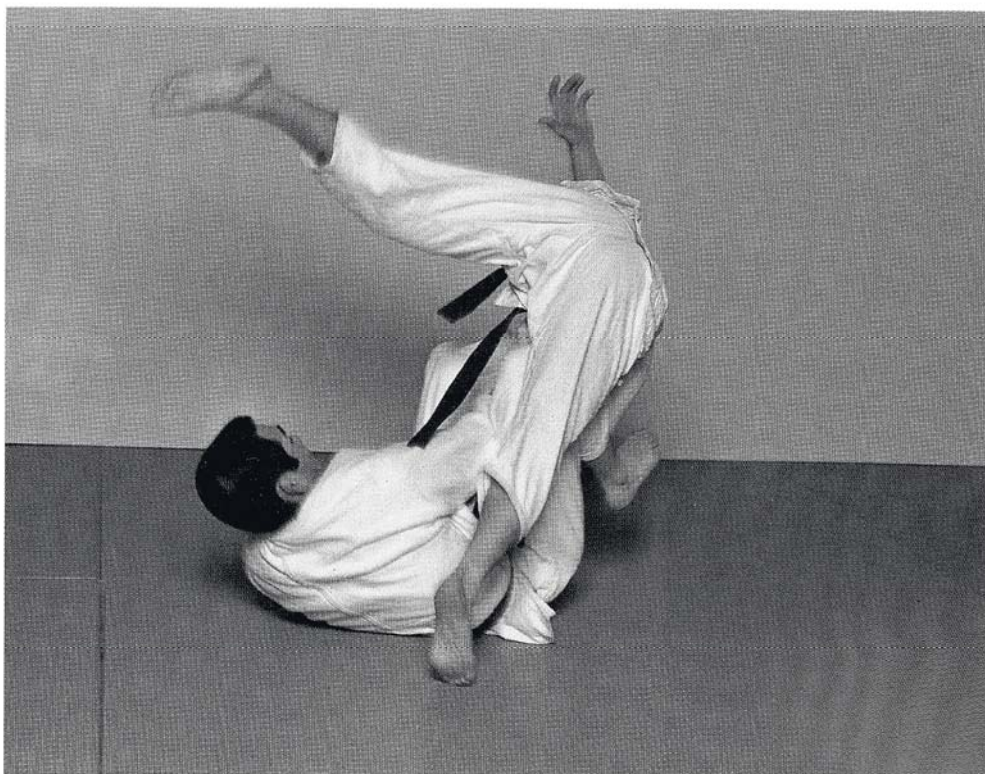
7 Transfer the momentum gained from your jump into your downward-swinging bodyweight.



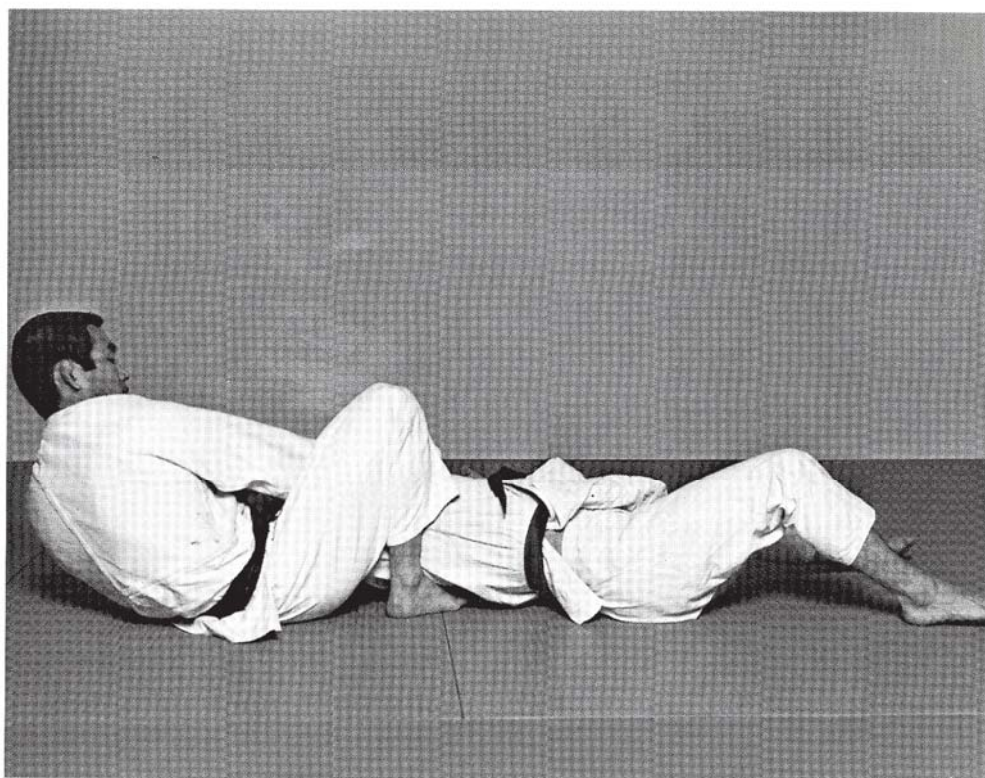
8 Aim for your head to go between your opponent's feet.



9 This will cause him to overbalance and fall into the orthodox position to apply *Juji-gatame* or *Ne-waza*.



10 Throughout this technique you must pull so that your elbows are tucked in close to your body and control of your opponent's arm is maintained, or you run the risk of falling on your head. This is an advanced and potentially dangerous technique which requires considerable agility but can be very effective when properly executed. It is very popular among Russian judoka because of their strong tradition in Sambo wrestling.



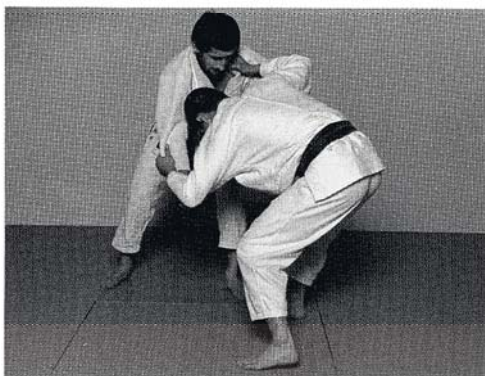
13

YOKO-TOMOE-NAGE

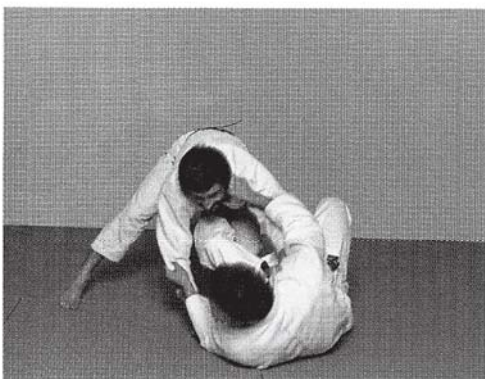
INTO GYAKU-JUJI-GATAME

1 If you attack your opponent with *Yoko-tomoe-nage* and he defends by throwing his hips back and pushing down with his arms you can do *Gyaku-juji-gatame*.

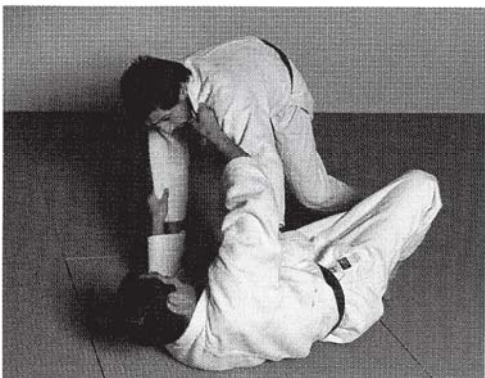
You are in right kumite.



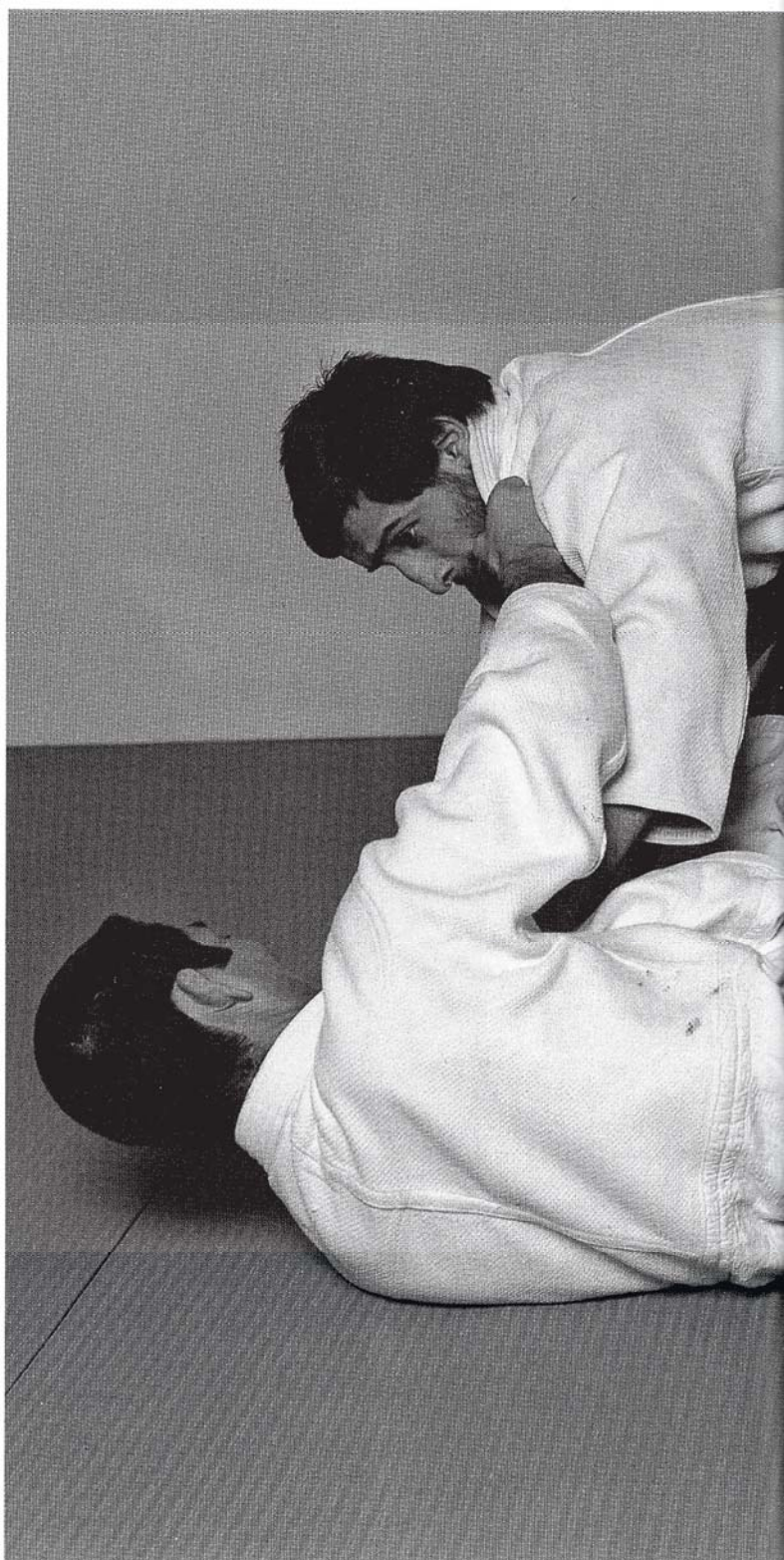
2 You attack with *Yoko-tomoe-nage*, placing your left foot low in his stomach.

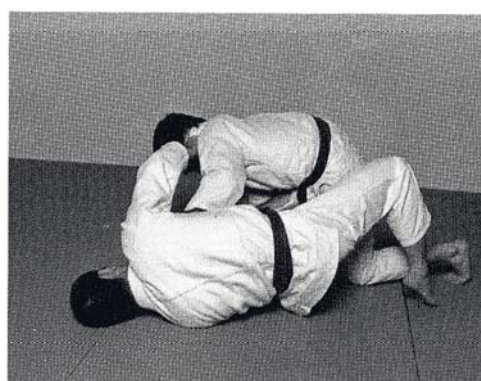
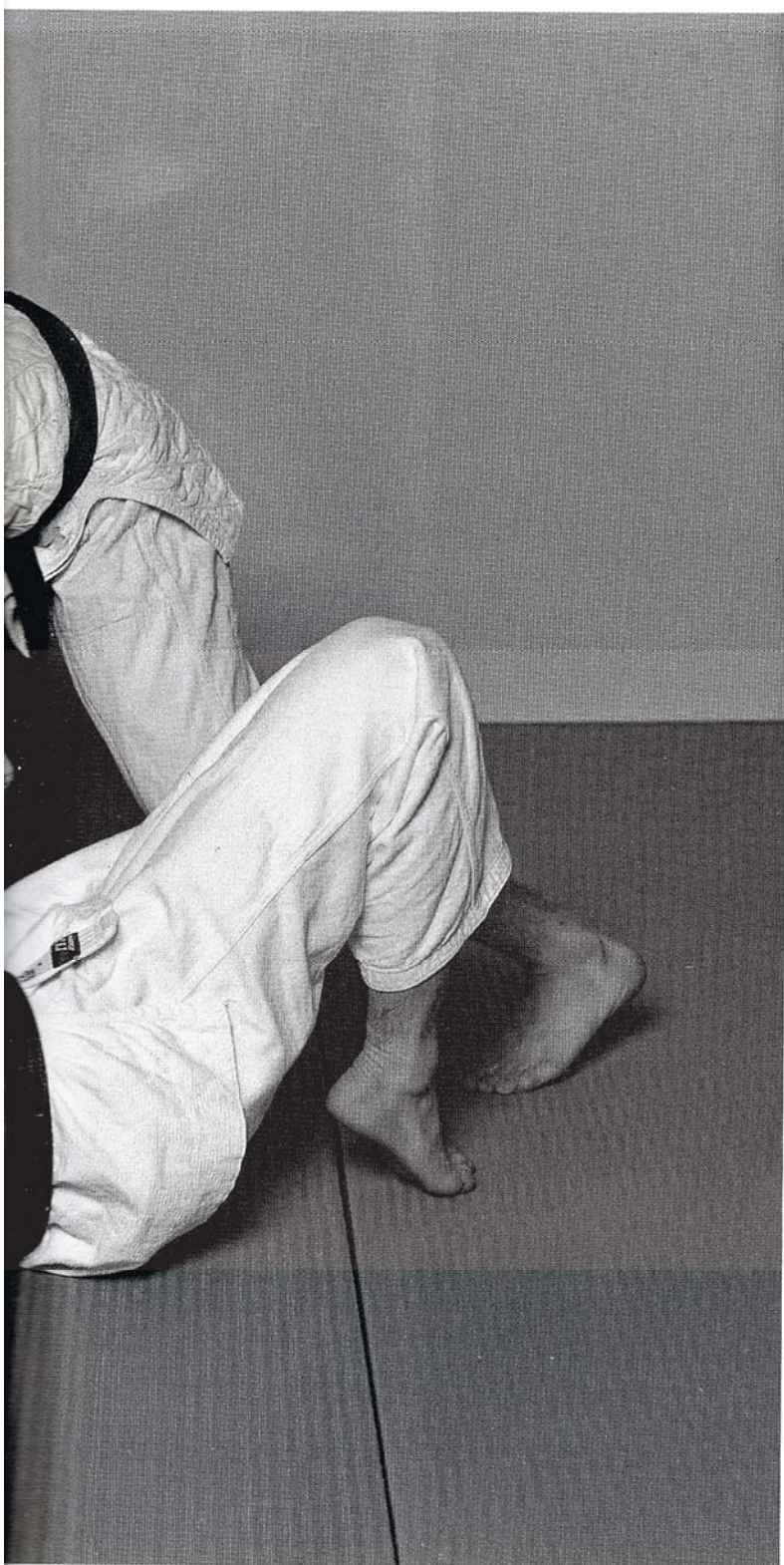


3 As he defends against your attack you must pull him forwards strongly with your hands, twisting onto your left side as you do so.

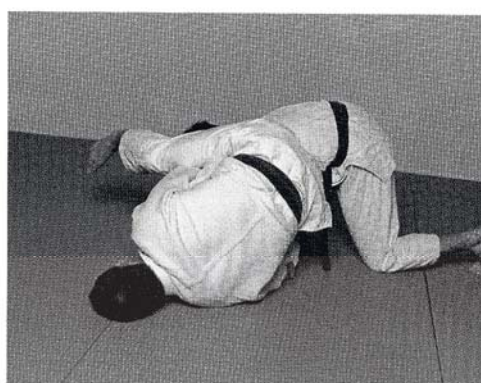


4 As you pull his upper body forwards push his right hip back with your left foot bringing him to his knees.

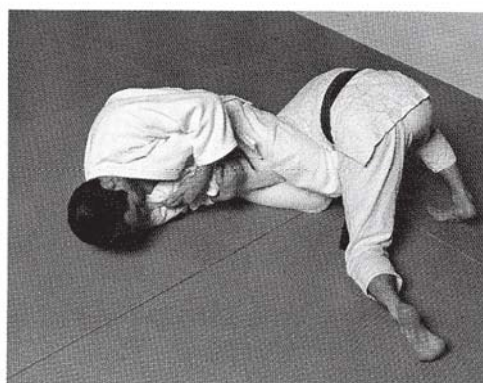




5 As soon as he is on the ground twist the little finger edge of your right hand upwards making him turn his face to his right and at the same time grab his left wrist with your left hand.



6 Swivel onto your left side and throw your right leg over his head transferring your right hand to his left wrist as you do so. Your right leg should slide under his chin and across his throat.



7 Continue turning until you have twisted over onto your right side armlocking your opponent. Throughout this technique you must turn your head to the left to facilitate the twisting of your hip.

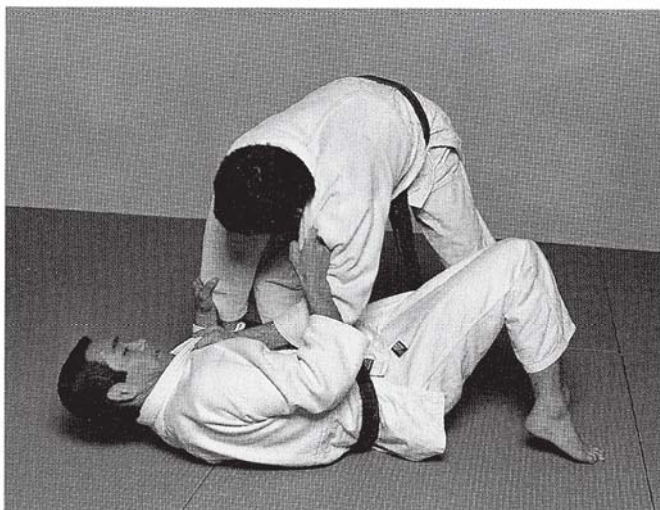
14

YOKO-TOMOE-NAGE

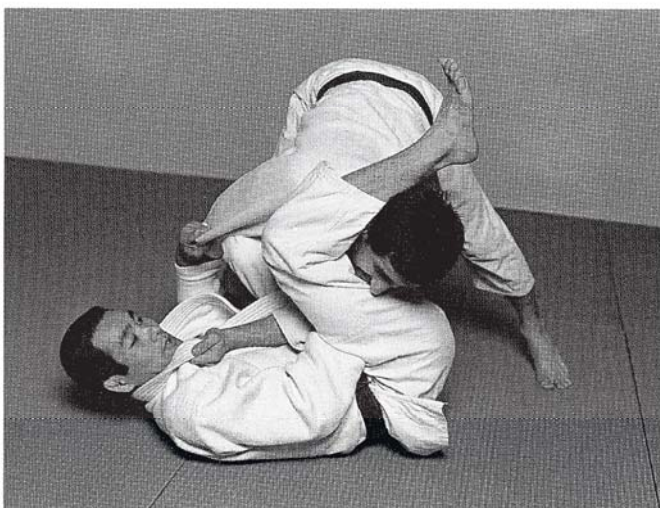
INTO OMOTE-JUJI-GATAME

1 If you attack with *Yoko-tomoe-nage* and your opponent blocks by bending his body and leaning to your right you can do *Omote-juji-gatame*.

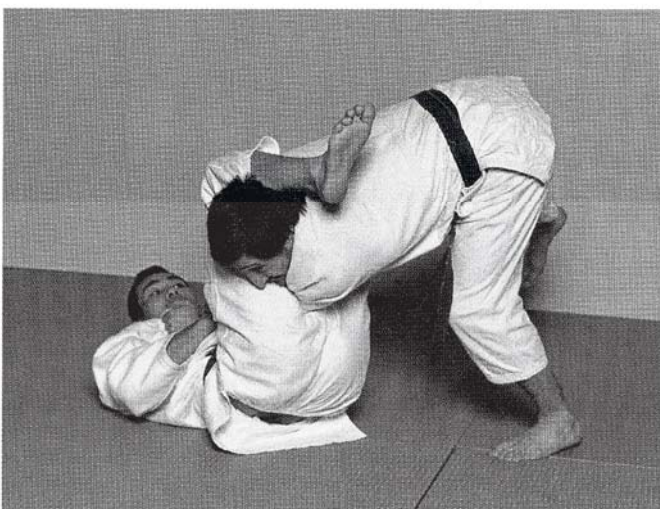
Spin on your left buttocks so that your head moves to your left towards his right leg. Maintain a constant downwards pull with both hands and use your right wrist to pin his left arm to your lower stomach.

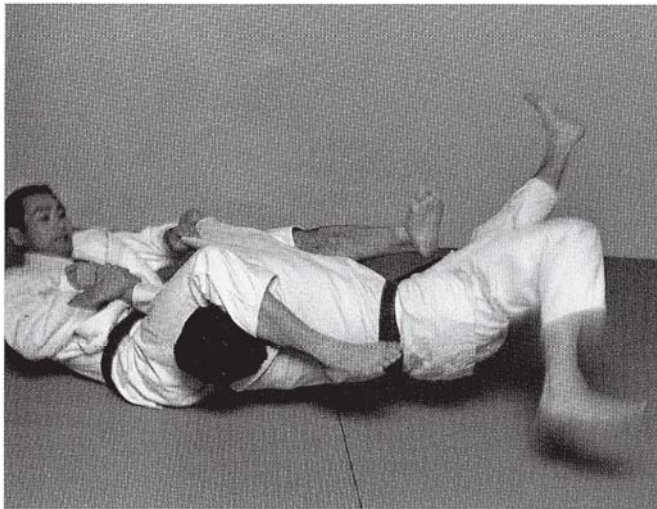


2 Having twisted your body so that your belt is almost touching his right foot, throw your right leg over his head so that the back of your right knee presses against the right side of his neck.

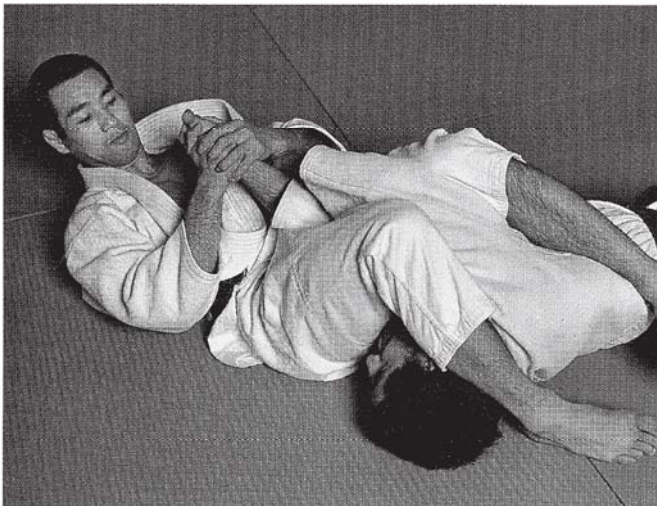


3 Pull both of his arms straight as you push strongly with your right leg so that he is twisted off balance and falls onto his left side.





4 As he falls release his left lapel and transfer your right hand to his left wrist simultaneously slipping your left leg across his chest.



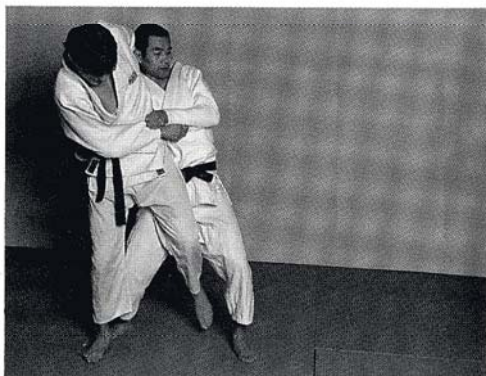
5 Use both hands to apply the armlock.

15

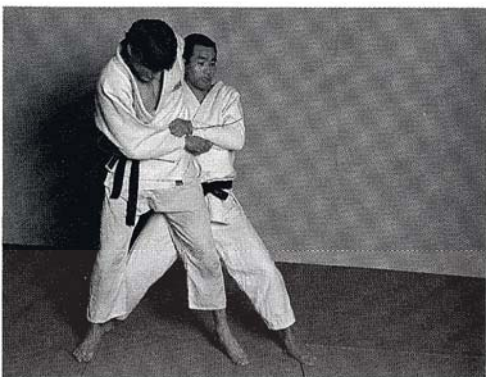
TANI-OTOSHI-KAESHI-WAZA

(OKURI-TANI-OTOSHI)

1 If your opponent attacks with left *Uchi-mata* or *Harai-goshi* you must make a strong twisting block pushing your right hip forwards and pulling your left shoulder back. You must maintain a good upright posture with a straight back as you do this.



2 Take a step to your left on your left foot and clasp your opponent to you by grabbing his right hip bone with your right hand and pulling tightly on his right sleeve with your left hand.

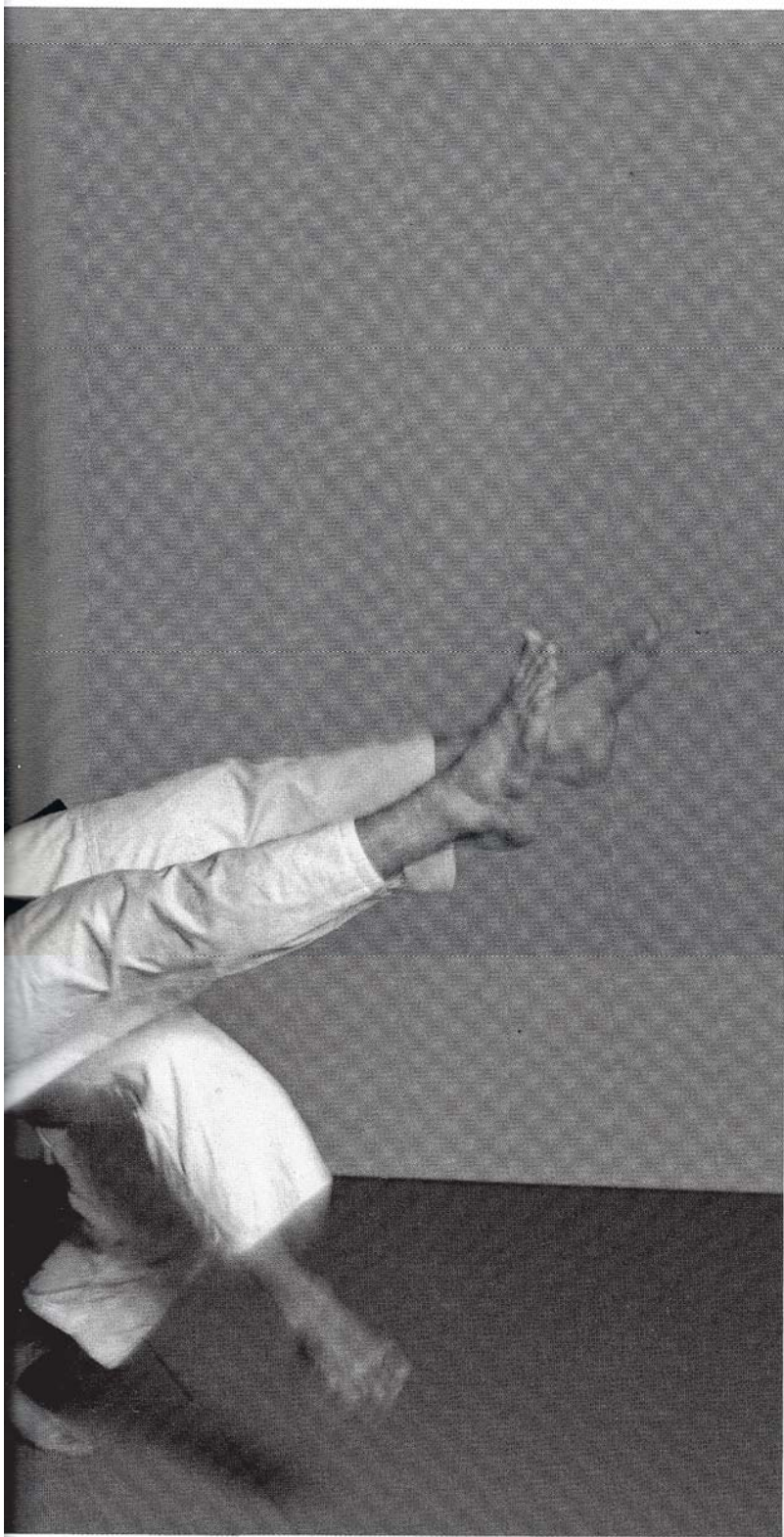


3 Push your right hip forward, unbalancing him to his left. As you lift him with your right arm, slide your right leg around the outside of his right leg.

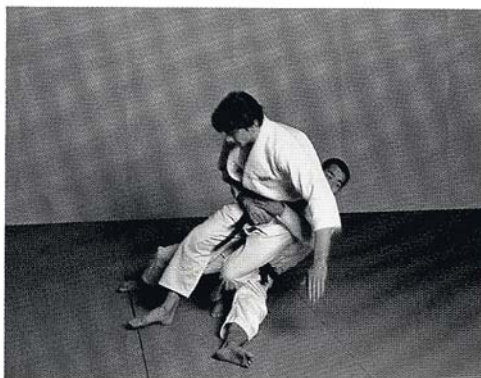


4 Sweep both his legs off the ground taking him over your thigh onto his back.

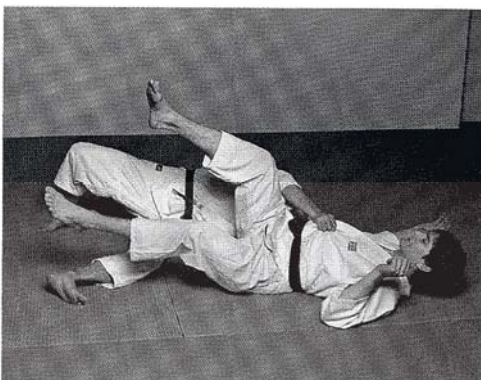




5 The direction of the throw is to your right – do not attempt to pull him back over your leg.



6 In some cases if he lets go of you in order to recover his balance or attempts to turn out of the throw you can grab him around the waist with both arms and take a large sliding step with your left foot.



7 Sit down on the outside of your left thigh, pull him over your leg and throw him forwards to your left. This works very well if you do it just as he puts his left foot back on the ground after the failure of his initial attack.

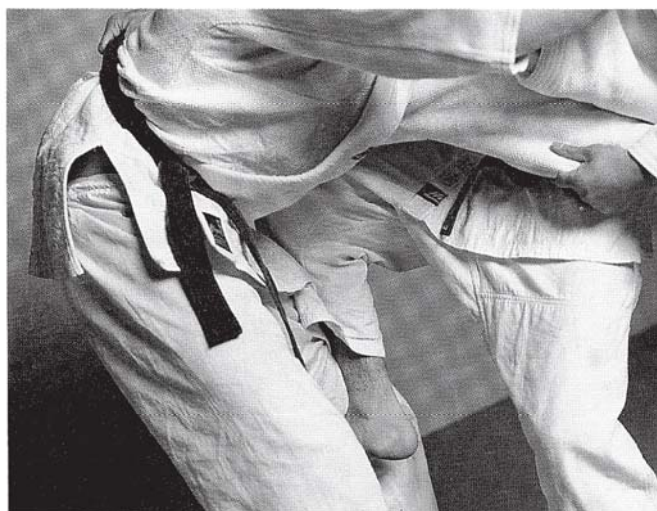
17

SUMI-GAESHI (2)

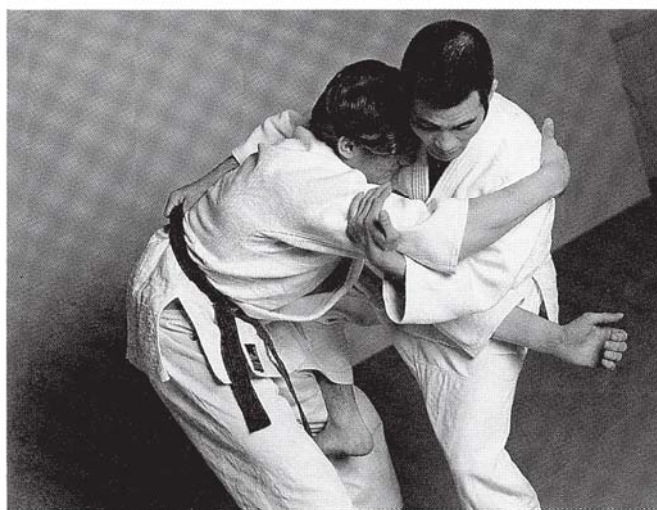
1 This is very similar to the previous technique but there are some important differences. You begin in the same way as shown in stages 1 and 2 (on p. 45) but then you lift your right knee high placing your instep against his thigh so that your shin dissects his groin and your knee goes slightly above and to the outside of his left hip.

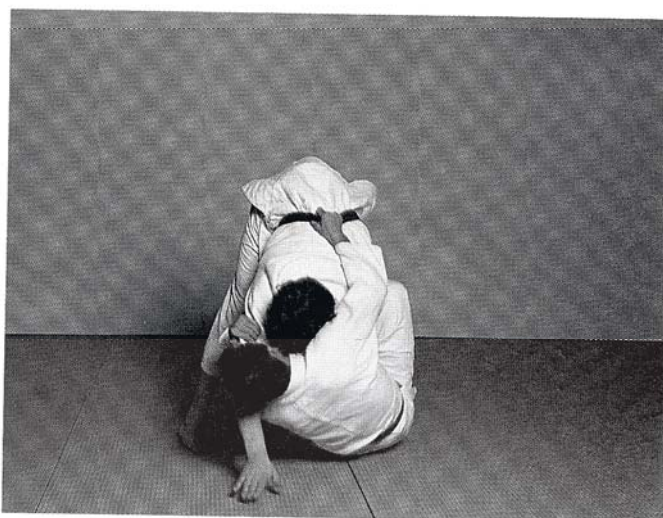


2 As a result, this technique can be effective even if your opponent is not bent over and crouching.

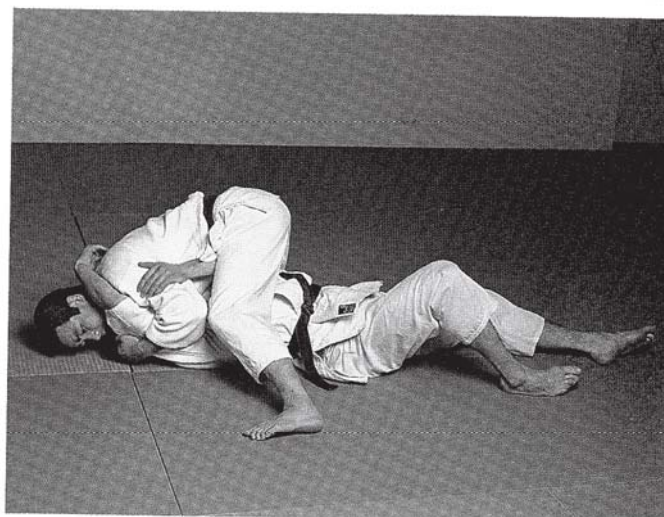


3 Normally he will try and recover his balance by grabbing you with his right hand. As he does, release your grip on his sleeve and grab him behind the tricep with your left hand.





4 Sit back and pull, rolling him over again and kicking with your leg to add impetus to the throw.

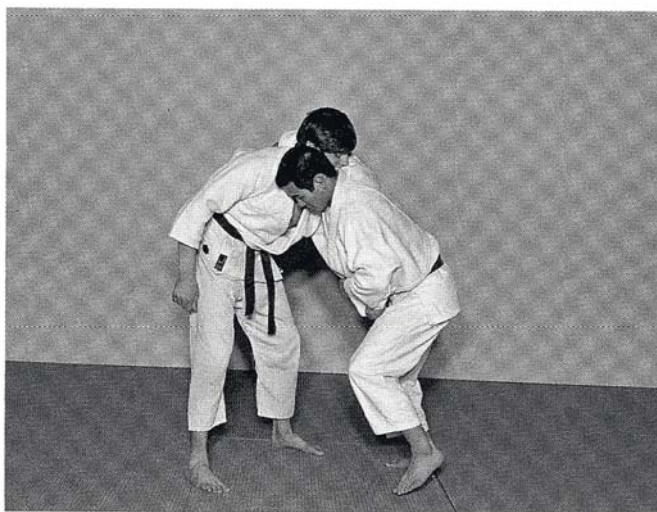


5 Carry on rolling to end up on top of him and hold him with *Tate-shiho-gatame*.

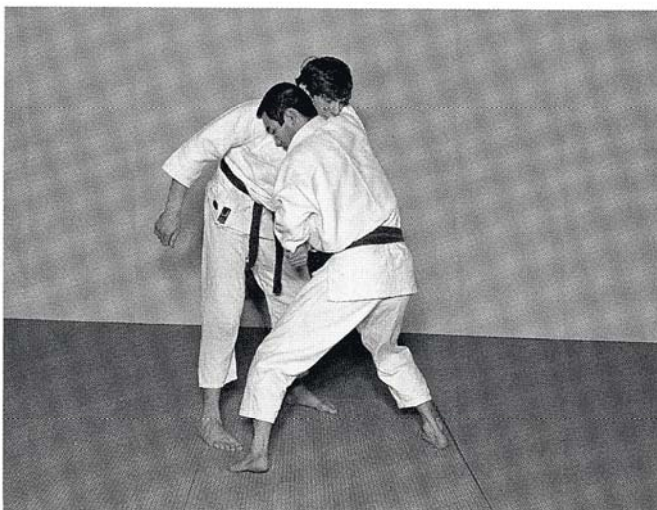
19

YOKO-SUTEMI-WAZA (2)

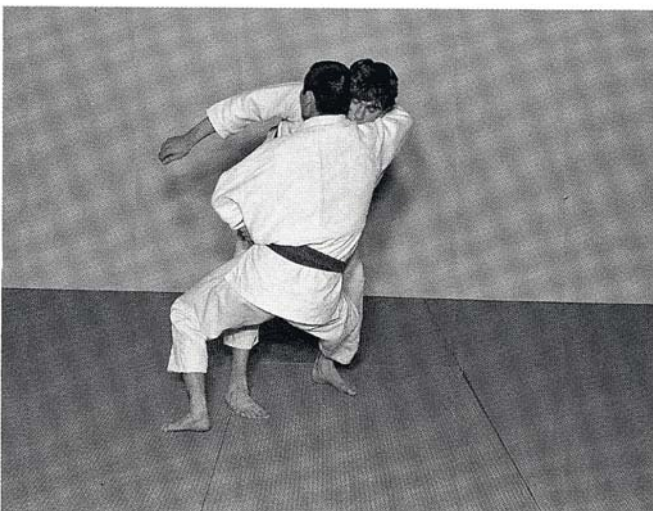
1 Grip your opponent as in *Yoko-sutemi-waza* (1) but pull him towards you and place the right side of your face against the right side of his face.



2 Step towards him on your left foot, keeping your back straight, and place your left foot wide of his right foot.

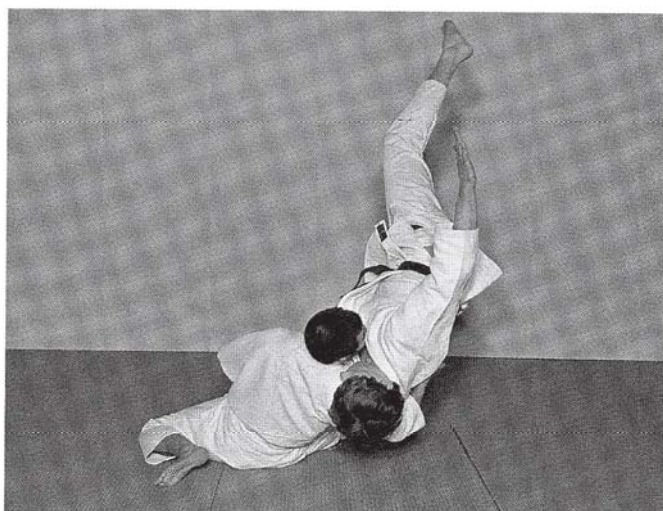


3 Block his left leg by placing your right foot on the outside of his left foot and sit down into *Yoko-sutemi*.

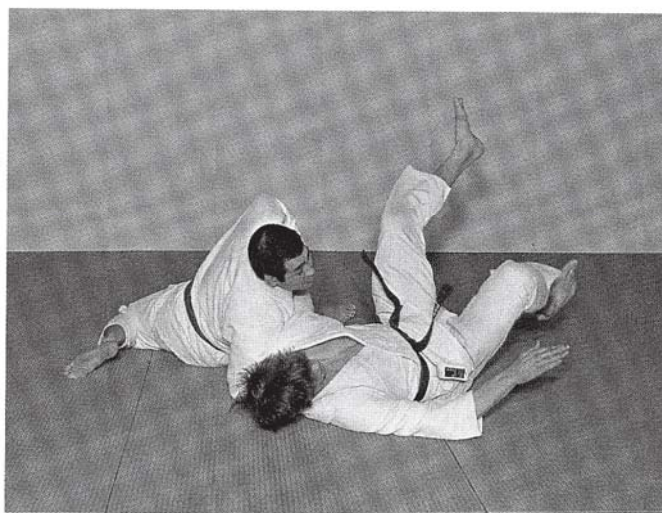




4 Pull hard with your right hand and turn your head and his, to your right.



5 Hurl him over your right leg.



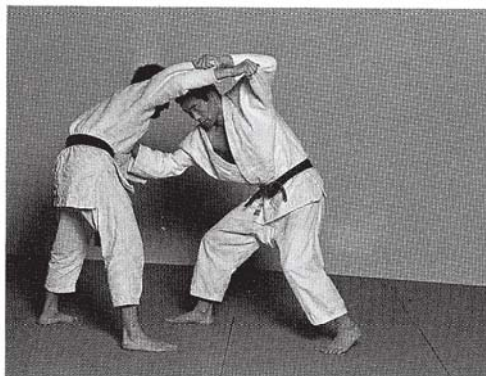
6 Keep a straight back and use your head to control him throughout the throw.

20

YOKO-TOMOE-NAGE (1)

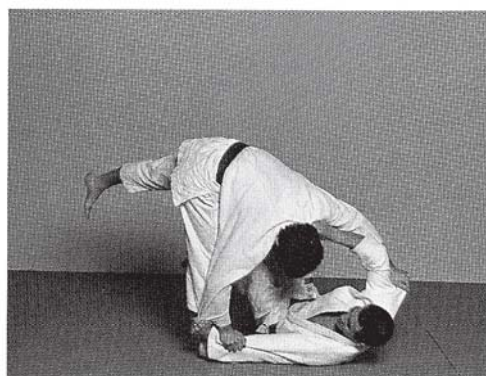
END OF SLEEVE GRIP

1 Take a right-handed grip of your opponent and lean to your right pulling your left arm up and out and drawing his weight over his left foot. He will feel that you are trying to break his balance to his left front side.

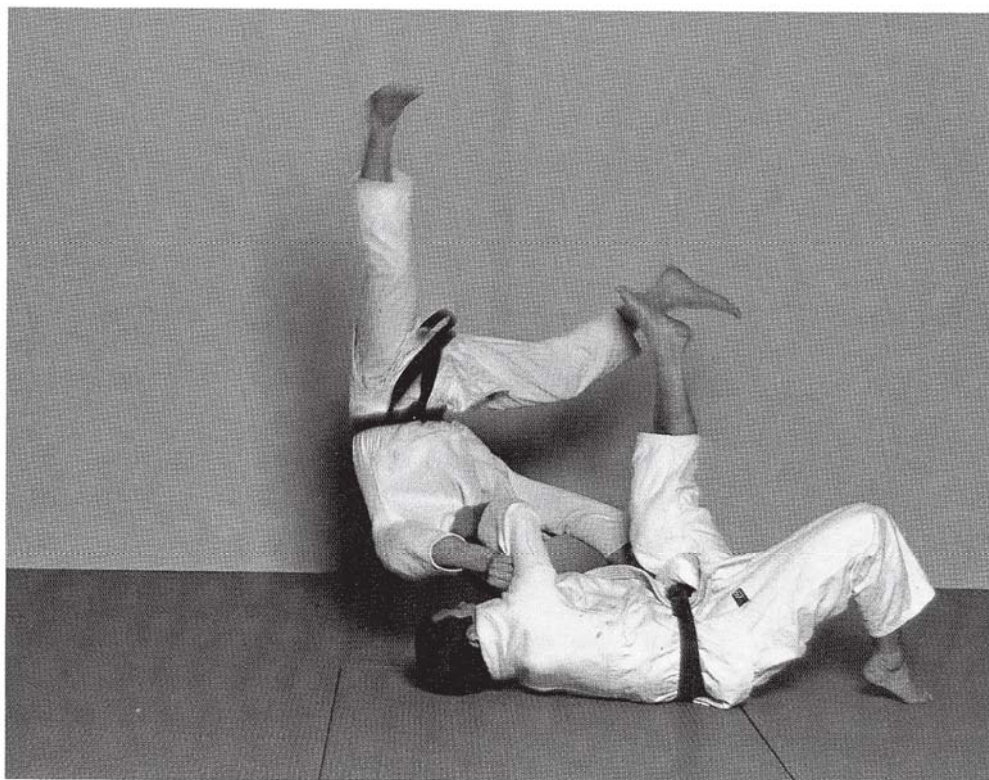


2 His natural reaction will be to try and recover by pulling down with his right hand and transferring his weight back on to his right foot.

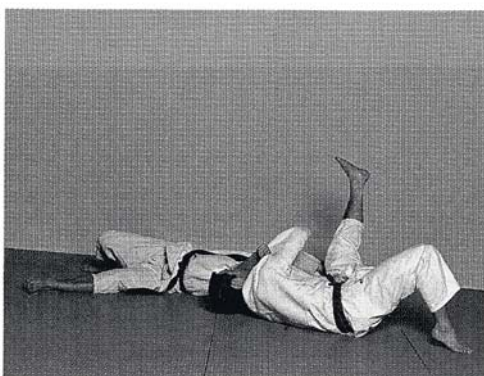
Rapidly drop into *Yoko-tomoe-nage* pulling his right sleeve down to the floor with your left hand.



3 Thrust him to your left side with your left leg, trying to keep his sleeve pinned to the floor with your left hand.



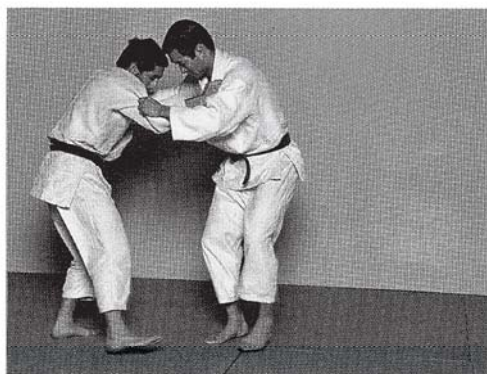
4 He is, of course, unable to use his right hand to do any kind of cartwheel or handstand escape from this technique and so he lands on his back.



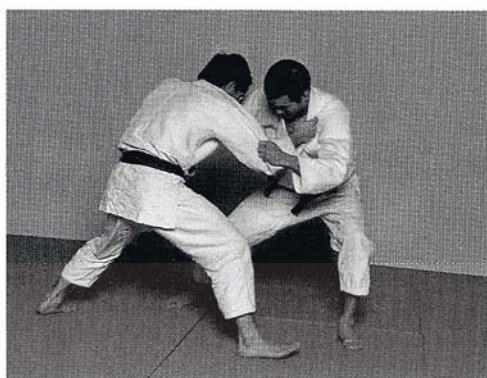
21

YOKO-TOMOE-NAGE (2)

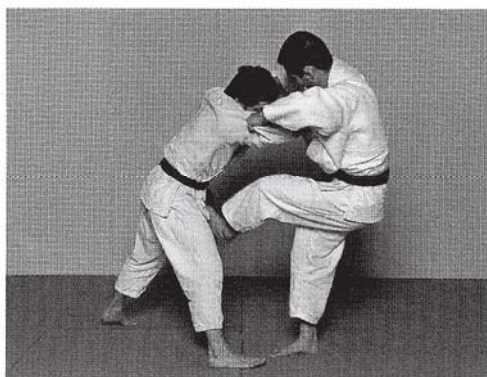
1 This is the basic version of *Yoko-tomoe-nage*.



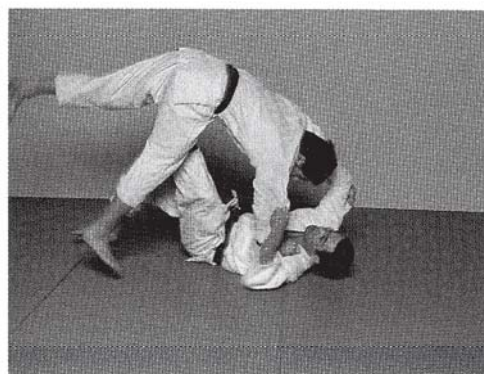
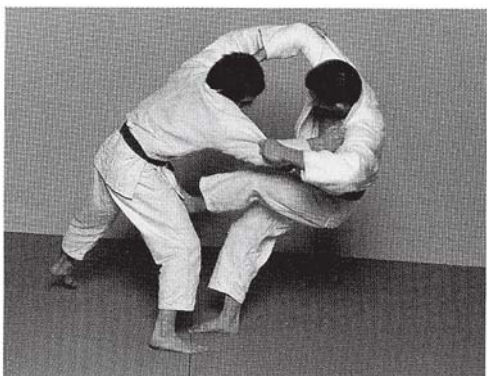
2 You must step sideways to your left pulling your opponent with you.



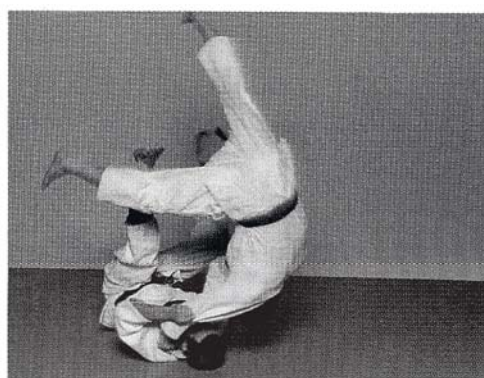
3 After your first step sideways you must place your right foot behind your left foot, bend both legs, and pull upwards and outwards with both hands while pulling your opponent to your left.



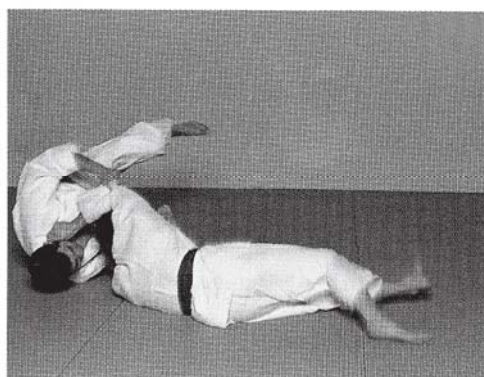
4 Quickly swing your bent leg up and place your foot in his lower abdomen.



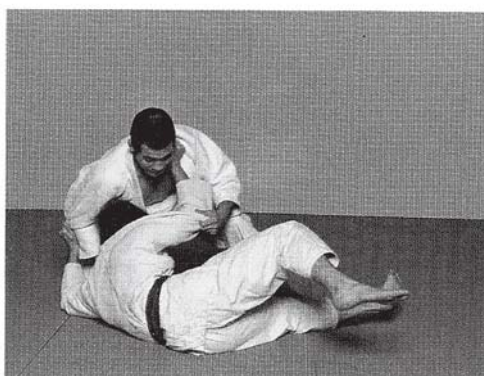
5 You must pull strongly with your right hand so that as you sit down your opponent is drawn diagonally across your body.



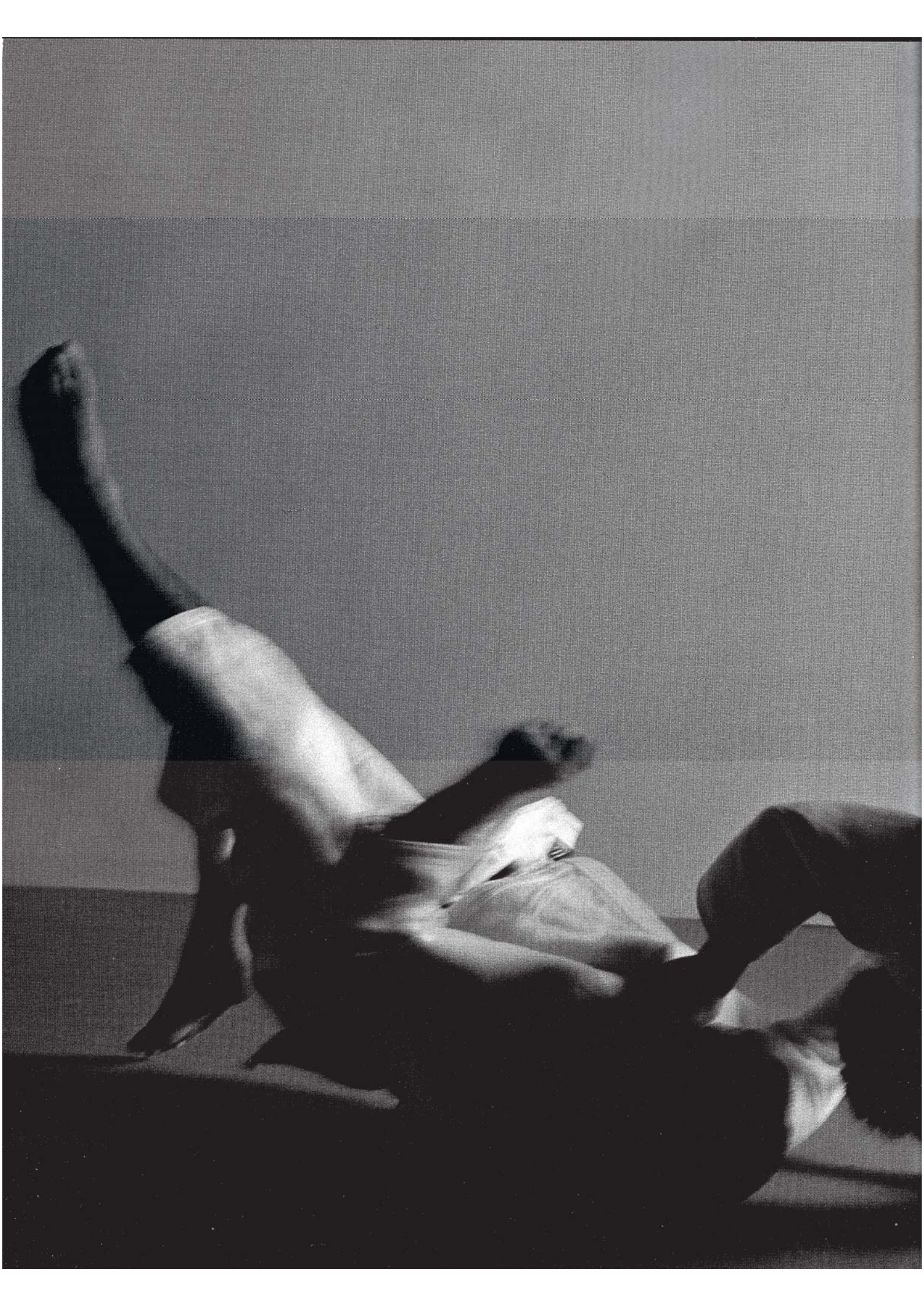
6 You can then use the thrust from your left leg to throw him over your upper body.

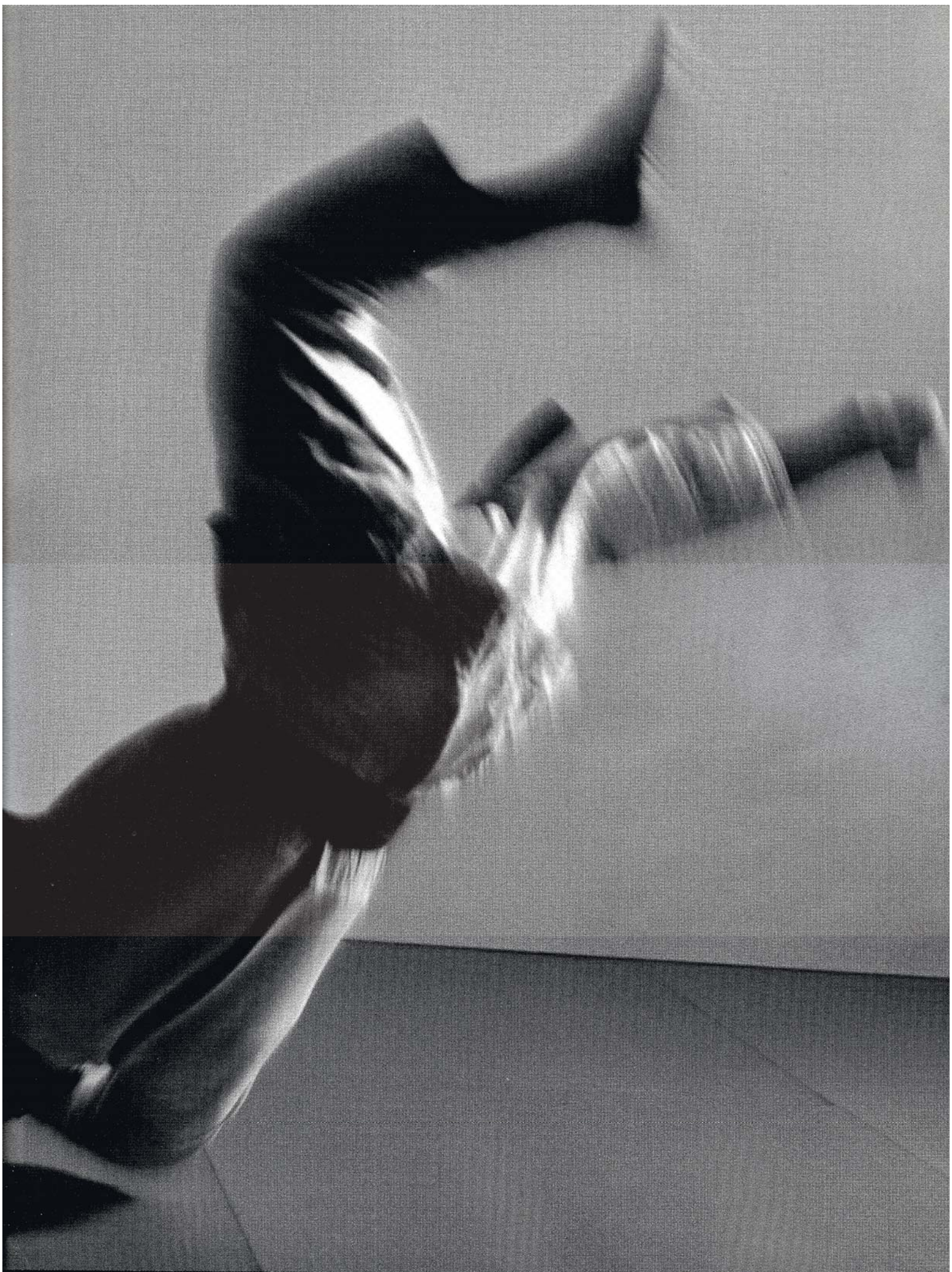


7 Make sure you turn your head and look over your right shoulder as you throw him.



8 This will enable you to roll over onto your knees and follow up with *Ne-waza* if necessary.

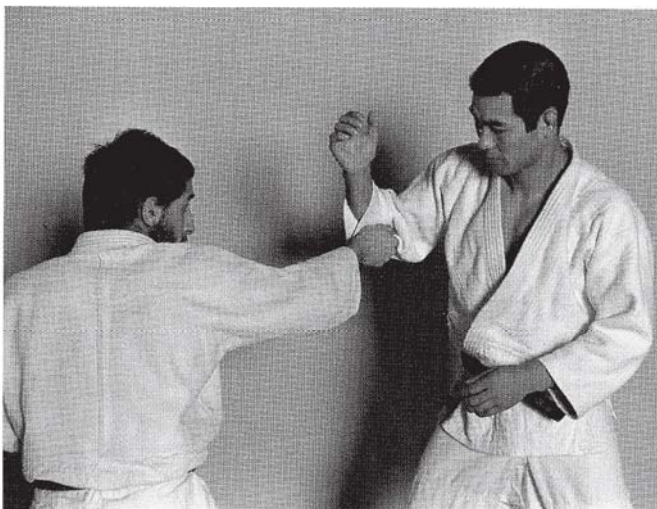




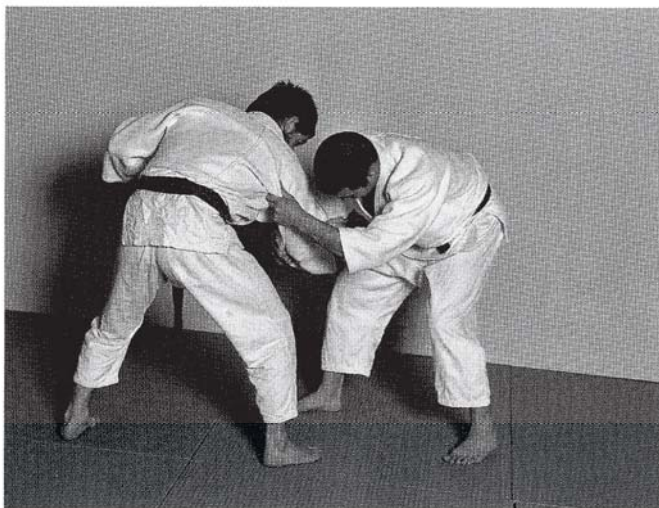
22

ONE-ARM TOMOE-NAGE

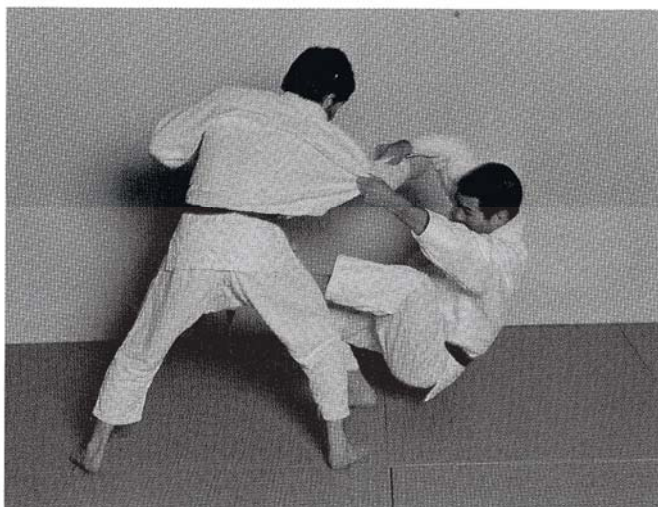
1 Use this technique if your opponent attempts to cross grip your right sleeve with his right hand.

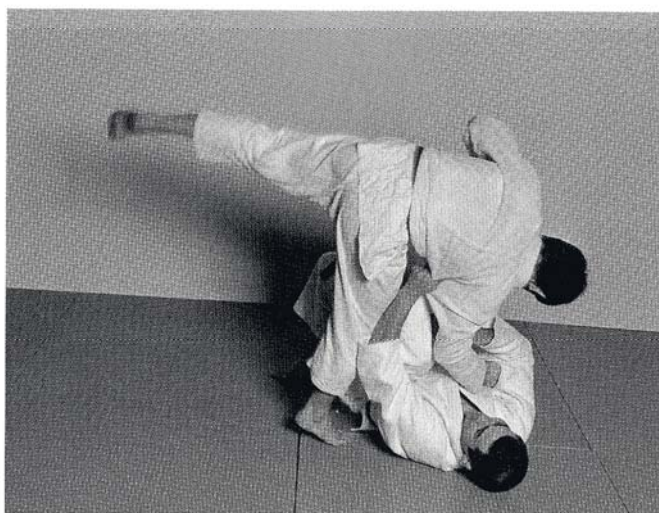


2 Grab the end of his sleeve with your right hand, and the elbow with your left.

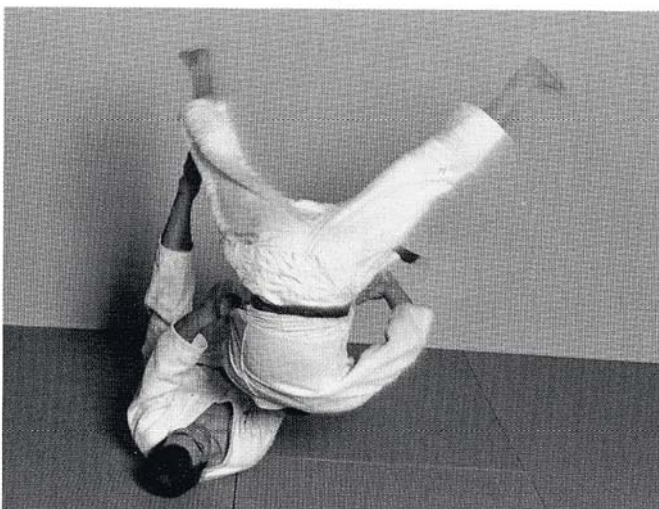


3 Bear down on his arm and when you feel his reaction pull his arm up.

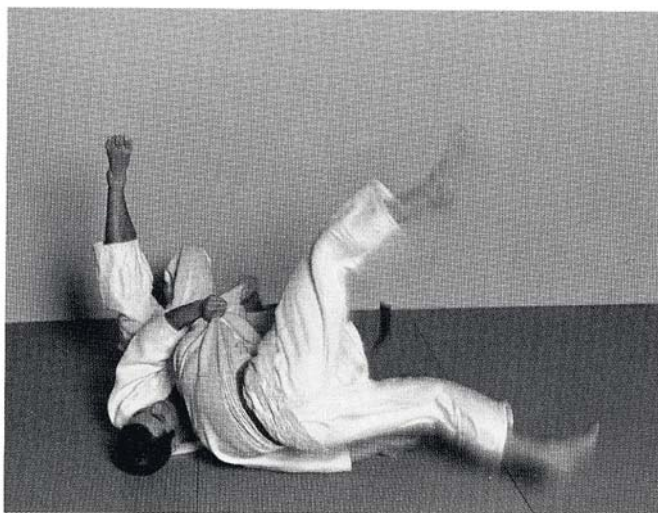




4 Immediately drop underneath him and thrust your left foot into his lower stomach.



5 Throw him across your body by thrusting with your leg and at the same time pull down with your right hand.



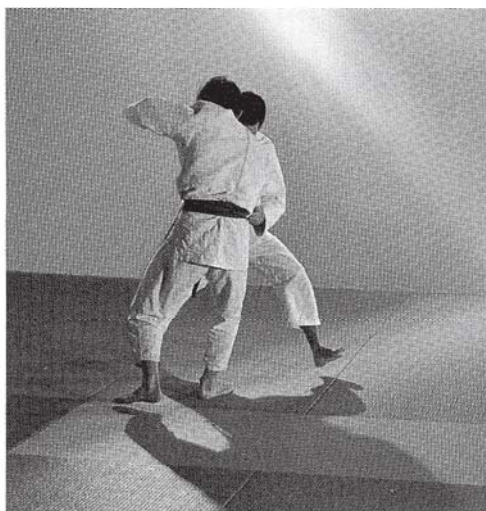
6 Use your left hand to steer him onto his back.

This technique works very well as a surprise move and is worthy of serious study as a method of finding the best body positioning for an effective *Yoko-tomoe-nage*.

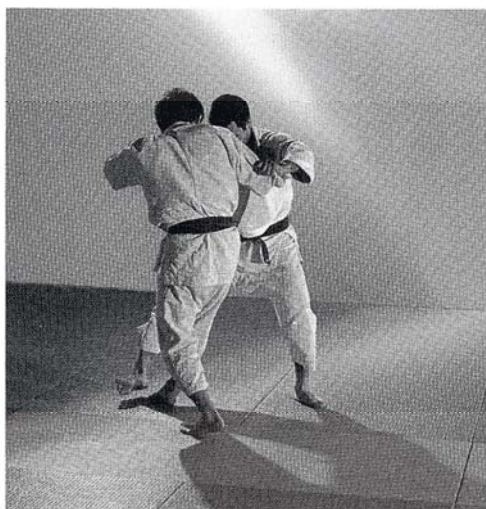
23

FURIKO-TOMOE-NAGE

1 Take an orthodox right-handed grip on your opponent, move to your left and take a sweep at his right leg as if attempting *Ko-uchi-gari*.



2 As you do so pull up strongly with your left hand and pull down with your right.



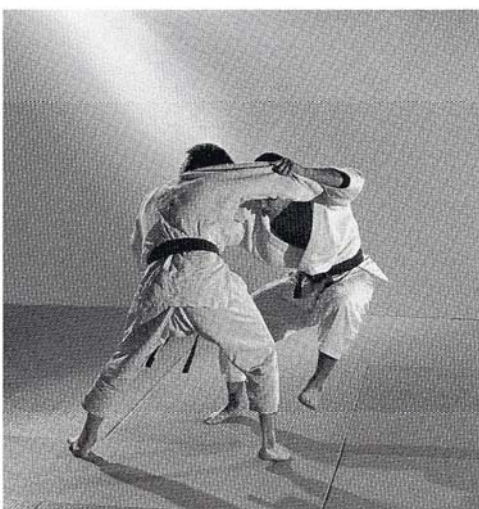
3 Your opponent's natural reaction is to attempt to get his right foot back on the ground and to straighten up again.



4 As your right sweeping foot comes back to the ground you must throw your left leg up and out to your side.



5 As your opponent attempts to recover his stable posture your left foot swings into his stomach.

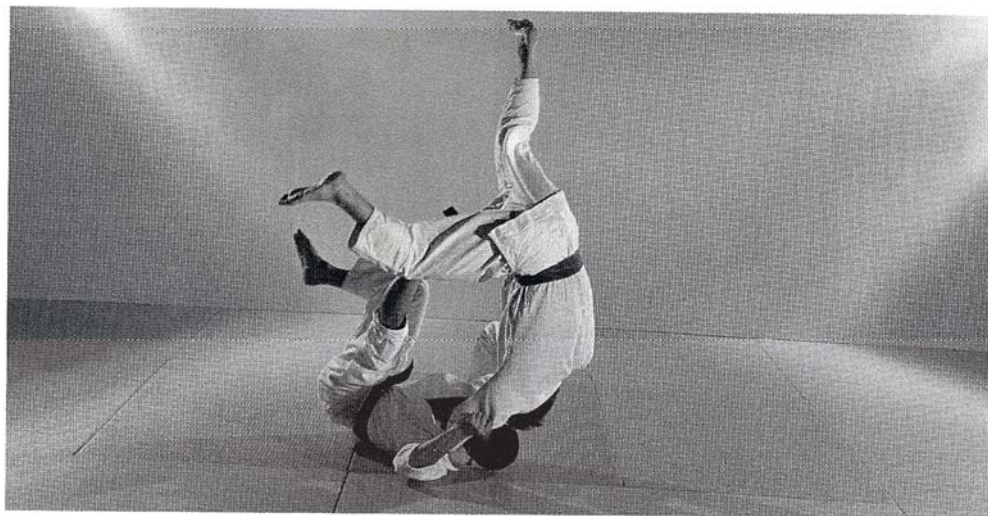


6 Your leg acts like a pendulum so that your hips swing under him.

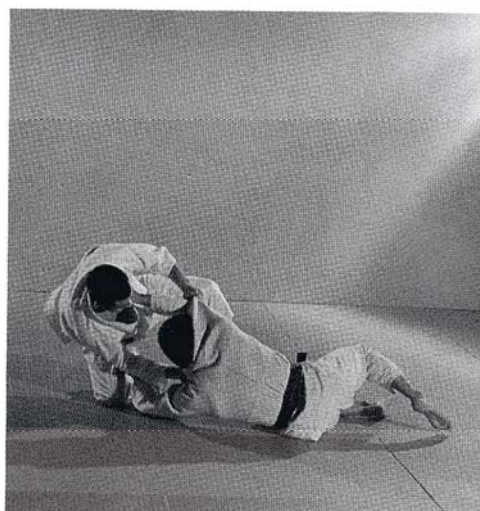
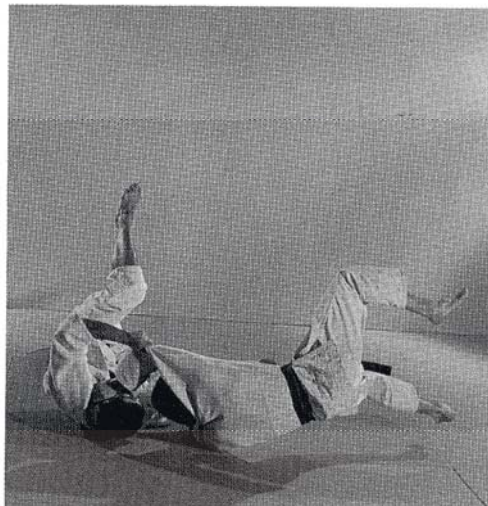


7 Your hands pull up as you fall onto your back.

The technique starts with you moving with your opponent along an imaginary line to your left. When you throw him you do so lying perpendicularly along that line and he lands along the same axis as you.



8 If you analyse stages 7, 8, 9, you can understand this by looking closely at the lines made by the mats. The lateral movement of the technique covers four mat widths and the imaginary line along which the throw occurs can actually be seen in the lines made by the joining of the mats.



9 As you throw, turn your head to your right and roll over your right shoulder in order to follow up with *Ne-waza* if you do not score *ippon*.

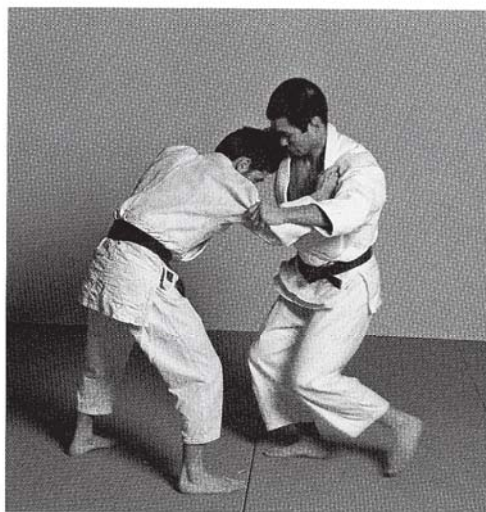


There are many approaches to mental preparation for contest. Traditional sources regard the attention of *Mushin* (empty mind, free of fear for life or death or success or failure) or *Heijoshin* (the mind of nature) as the appropriate ones for battle. My experience is different. Everyone is nervous of course, but I concentrate on producing an unwavering confidence in myself. I tell myself repeatedly that I have trained hard and well, and I can win. It is the only possible result because of the work I have done. (Therefore, I never entered a contest unless I was prepared for it.) But perhaps, sometimes, it is necessary to be out of one's mind, to be a little mad.

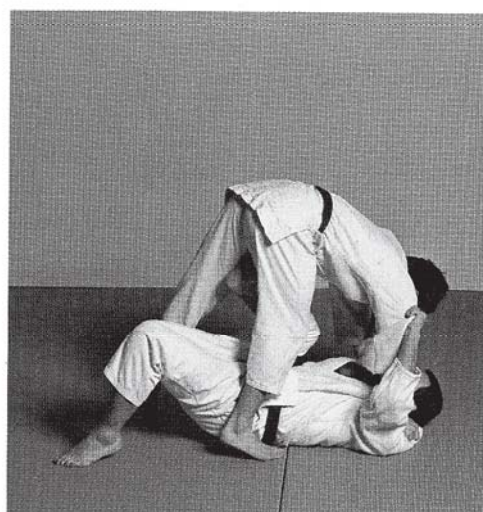
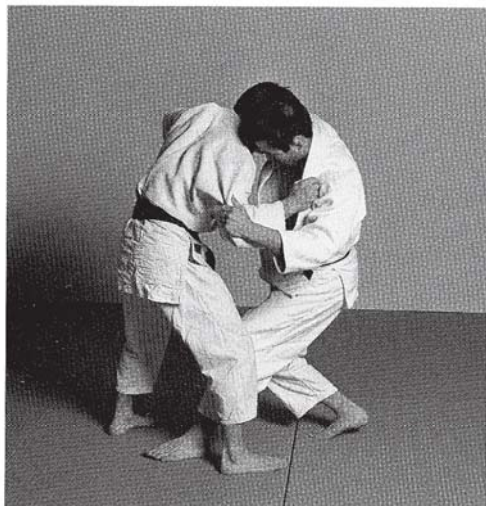
24

DEEP TOMOE-NAGE

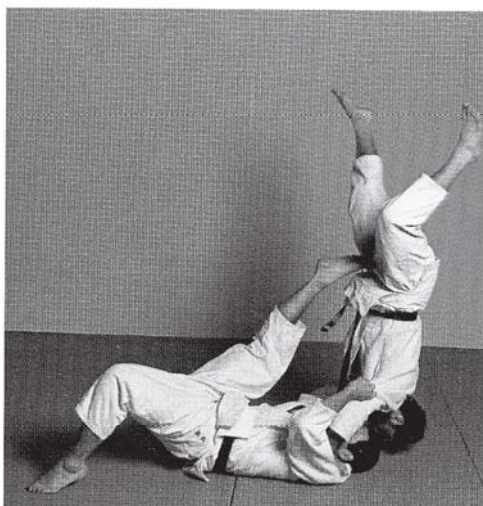
1 Pulling up and out with both hands, make a small forward step.



2 Stand on your right foot. As your opponent is drawn forwards take a quick, long, deep step between his legs on your left foot.



3 Bend your right leg at the knee and place your right foot on his right hip-bone and simultaneously throw yourself onto your back right underneath him and pull up with both hands.

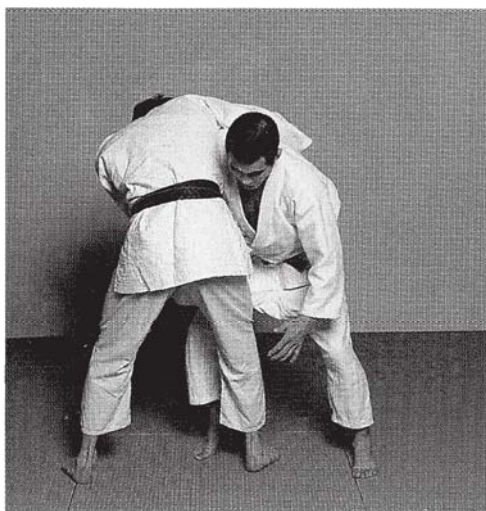


4 As he topples forwards, off balance, thrust with your right leg and draw upwards with both hands – as if doing a high pull such as when 'cleaning' a weight. As he is hurled over onto his back push hard with your left foot against the mat and raise your hips to give the throw more impetus. If you can, do a backward roll and come up on top of your opponent.

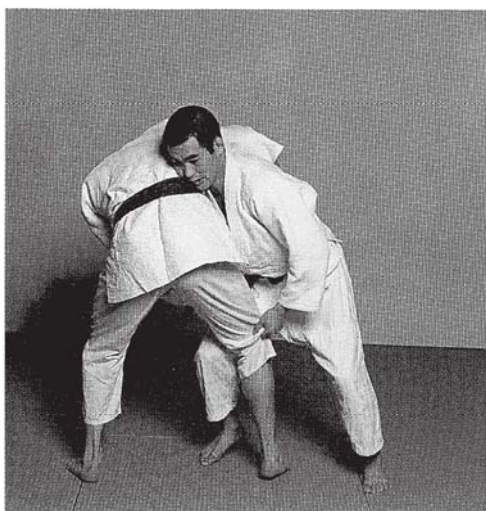
25

OBI-TORI-GAESHI-KAESHI-WAZA

1 If your opponent attempts to attack you with *Obi-tori-gaeshi* the first thing you must do is push him to his right rear.



2 Simultaneously grab his right leg with your left hand. Pull down with your right hand on his left lapel and pull upwards with your left hand.

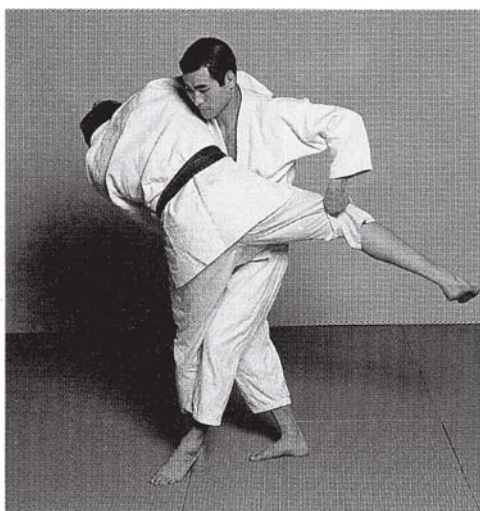


3 Lift his foot clear off the ground and step into him on your right foot.

At this point the technique you use to throw him is very much determined by his reaction – by how he attempts to recover his balance. Practise all the techniques that follow so that you can respond as the situation demands.

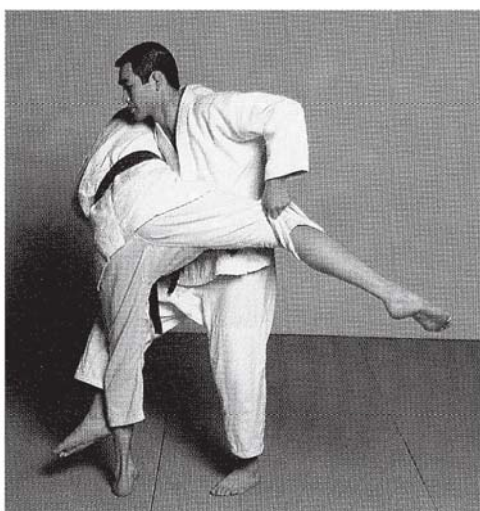


4 Reap his left leg with your left foot and throw him with *Ko-uchi-gari*.

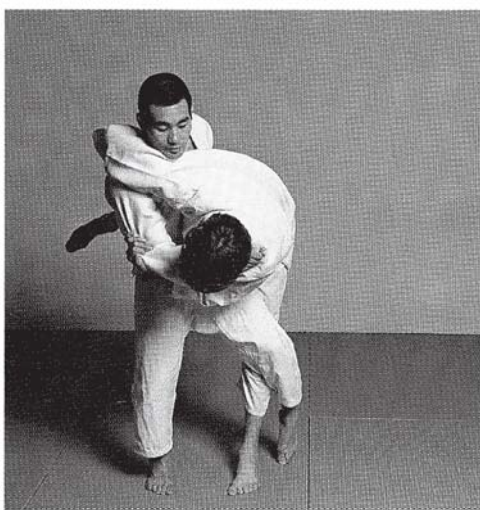


5 Step in on your left foot and reap his left leg with right *Ko-soto-gari*.

If he attempts to resist this attack by hopping, you can throw him by spinning on your left foot, placing your right foot against his ankle and throwing him with *Sasae-tsuri-komi-ashi*.



6 Pivot on your right foot and throw him with left *Harai-goshi*.



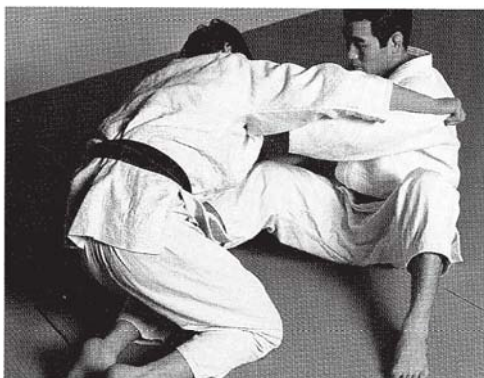


7 Turn to your left and throw him with *O-uchi-gari* (the feeling is similar to doing *Harai-goshi*). To be really effective you should turn through 180°.

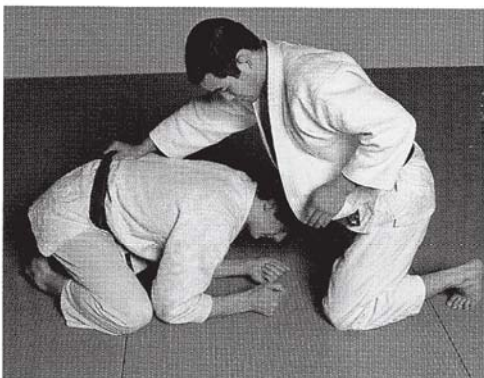
26

YOKO-OBI-TORI-GAESHI

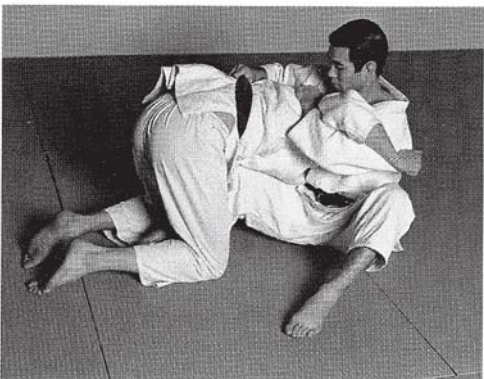
1 Two alternative starting positions are shown for this technique. Grab your opponent's judogi with your left hand (having reached under his right armpit).



2 Grab his belt with your right hand, reaching over his shoulder and making sure that your arm goes down the middle of his back.



3 It is vitally important that you grip his belt with your thumb inside. Keep tight contact between the right side of your chest and the side of his neck.



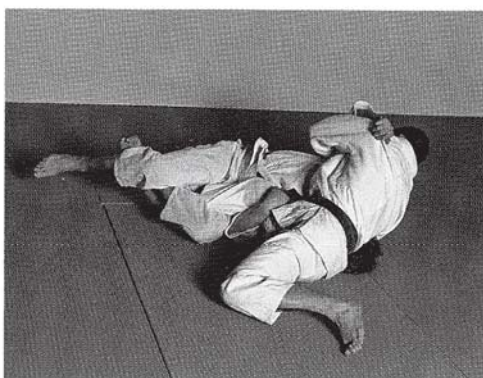
4 Slide your right leg between his legs and turn your body to your right hanging on to him with your right arm as you raise your left hip and push with your left leg. At the same time raise your left elbow using his right arm as a lever to half twist him onto his left shoulder and head.



5 Keep raising your hip and twisting your body, and use your right leg to lift his right leg.



6 Push him over onto his back.



7 In a contest, if you are tired, it is sometimes a good idea to use your left hand as well to grab his belt in order to effect this technique.



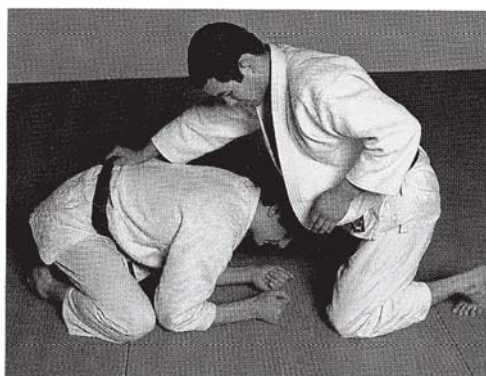
8 If your opponent attempts to stand up at stage 2, entwine your left leg in his right leg so that the arch of your left foot comes into contact with his right instep, and push. At the same time pull him strongly with both hands, so he topples into a position where he cannot stand up.



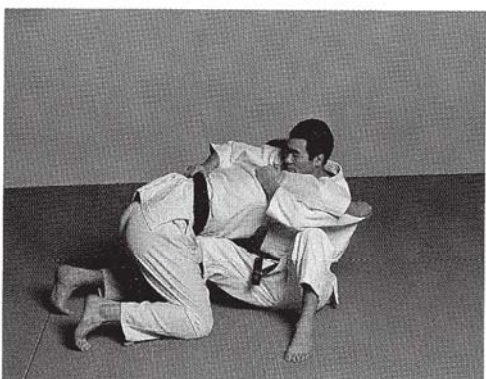
27

OBI-TORI-SUMI-GAESHI

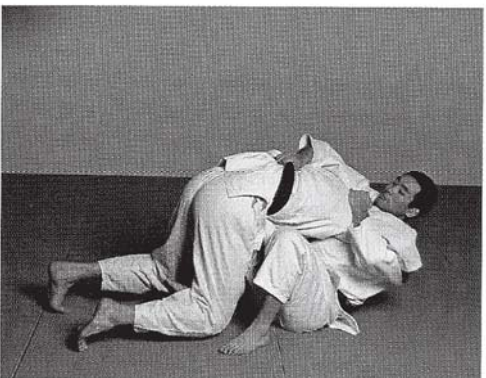
1 Your opponent may defend against your *Obi-tori-gaeshi* turnover attack by attempting to stand up.



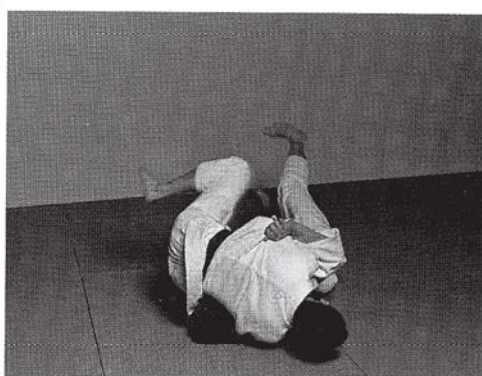
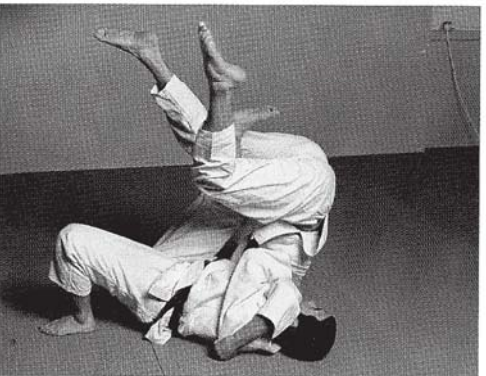
2 But you can use *Sumi-gaeshi* instead of taking him to the side.



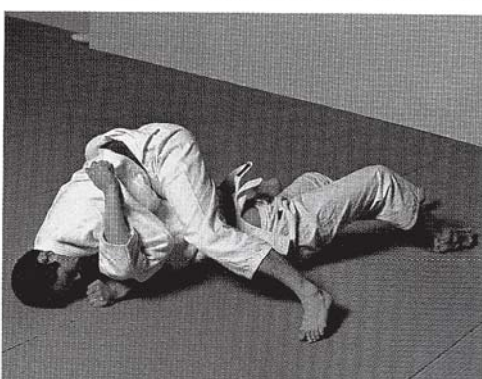
3 Roll onto your back using your right arm to control his head.



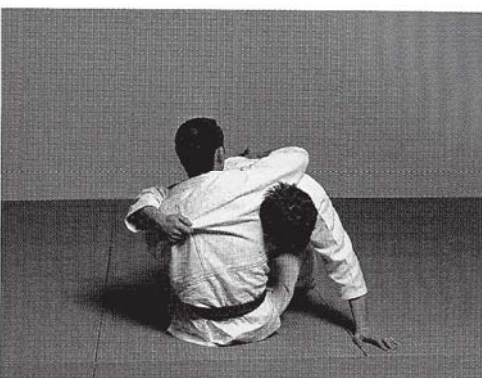
4 Thrust with your right leg with your instep against his left thigh. All the time, keep raising your left elbow and turning your head to your right and roll him over the top of your right shoulder.



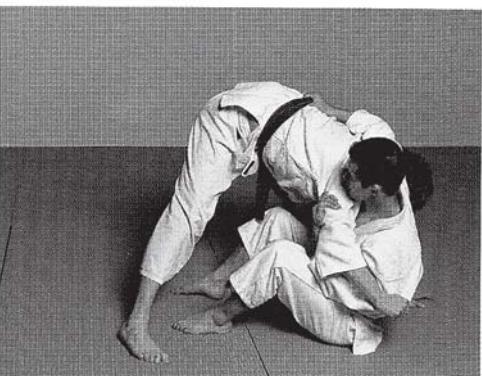
5 Keep close body contact and roll with him so that you come up on top of him.



6 Hold him with *Tate-shiho-gatame*.



7 Should he attempt to block your attack by thrusting out his left hand, simply do *Sumi-gaeshi* immediately.

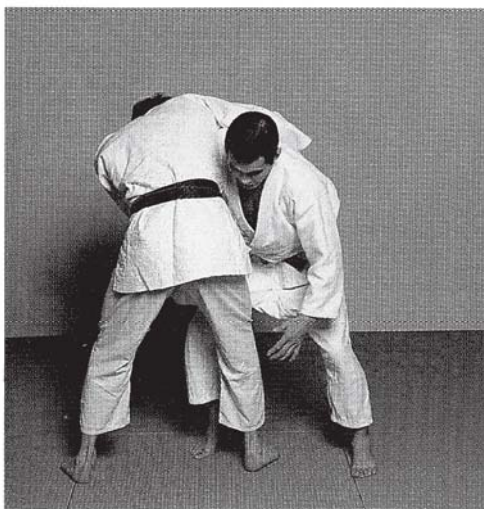


8 Don't attempt to roll over your right shoulder as *Sumi-gaeshi* will render his blocking arm ineffective.

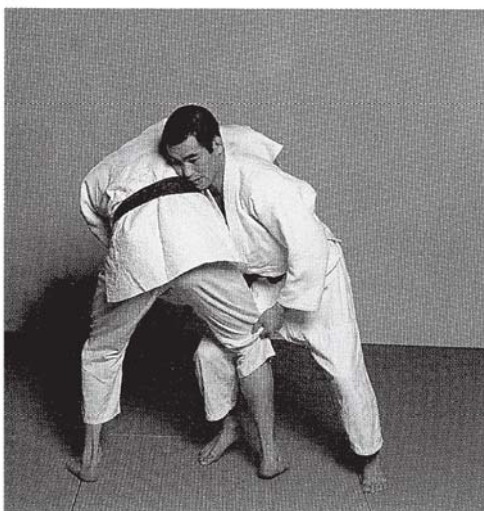
25

OBI-TORI-GAESHI-KAESHI-WAZA

1 If your opponent attempts to attack you with *Obi-tori-gaeshi* the first thing you must do is push him to his right rear.

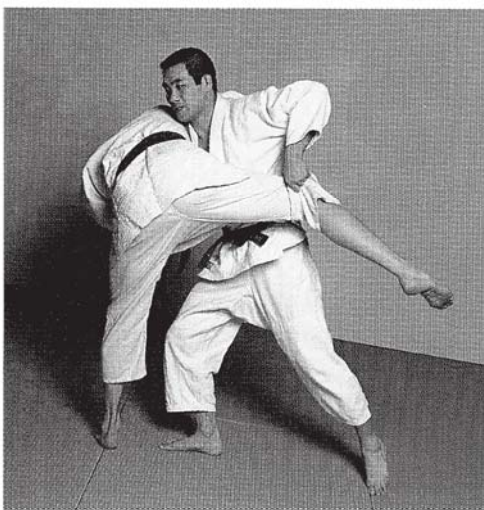


2 Simultaneously grab his right leg with your left hand. Pull down with your right hand on his left lapel and pull upwards with your left hand.

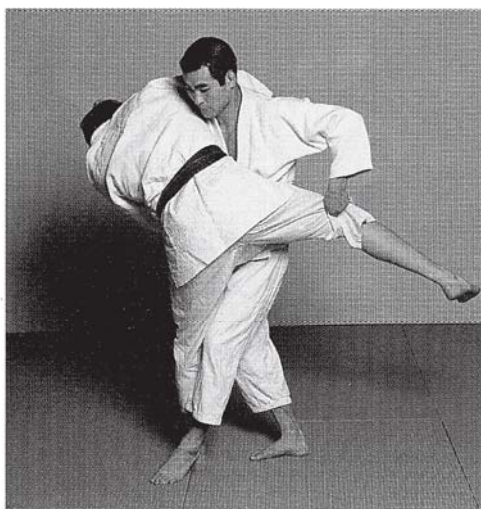


3 Lift his foot clear off the ground and step into him on your right foot.

At this point the technique you use to down him is very much determined by his reaction – by how he attempts to recover his balance. Practise all the techniques that follow so that you can respond as the situation demands.

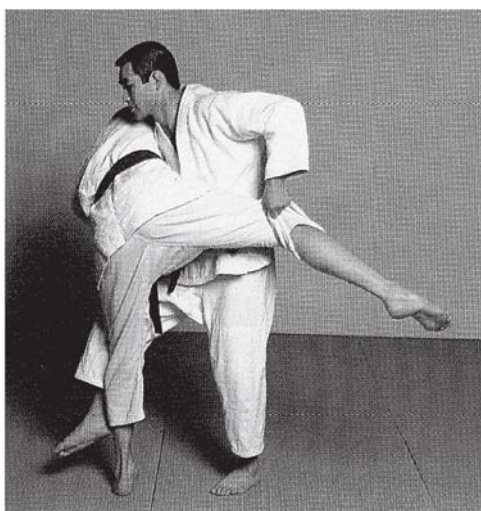


4 Reap his left leg with your left foot and throw him with *Ko-uchi-gari*.

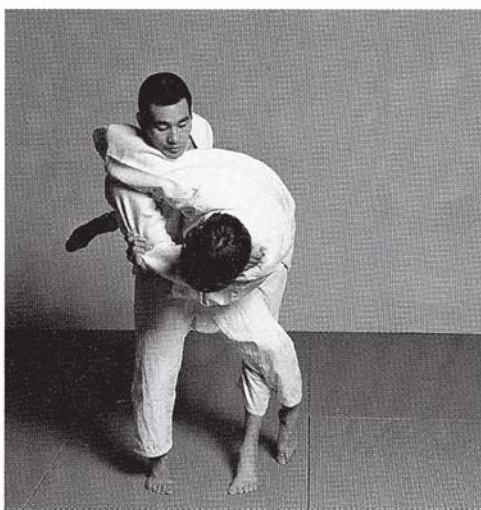


5 Step in on your left foot and reap his left leg with right *Ko-soto-gari*.

If he attempts to resist this attack by hopping, you can throw him by spinning on your left foot, placing your right foot against his ankle and throwing him with *Sasae-tsuri-komi-ashi*.



6 Pivot on your right foot and throw him with left *Harai-goshi*.



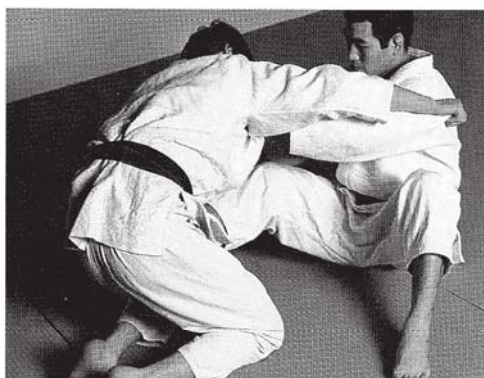


7 Turn to your left and throw him with *O-uchi-gari* (the feeling is similar to doing *Harai-goshi*). To be really effective you should turn through 180°.

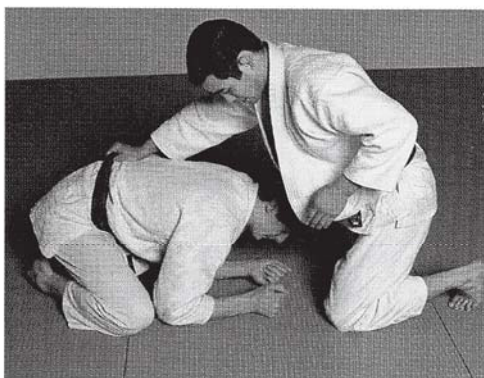
26

YOKO-OBI-TORI-GAESHI

1 Two alternative starting positions are shown for this technique. Grab your opponent's judogi with your left hand (having reached under his right armpit).



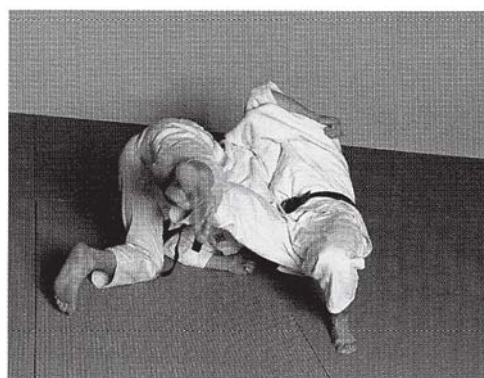
2 Grab his belt with your right hand, reaching over his shoulder and making sure that your arm goes down the middle of his back.



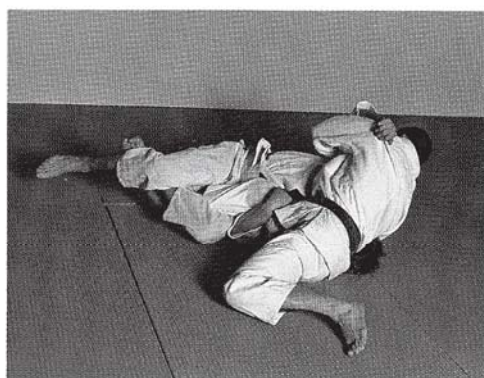
3 It is vitally important that you grip his belt with your thumb inside. Keep tight contact between the right side of your chest and the side of his neck.



4 Slide your right leg between his legs and turn your body to your right hanging on to him with your right arm as you raise your left hip and push with your left leg. At the same time raise your left elbow using his right arm as a lever to half twist him onto his left shoulder and head.



5 Keep raising your hip and twisting your body, and use your right leg to lift his right leg.



6 Push him over onto his back.



7 In a contest, if you are tired, it is sometimes a good idea to use your left hand as well to grab his belt in order to effect this technique.

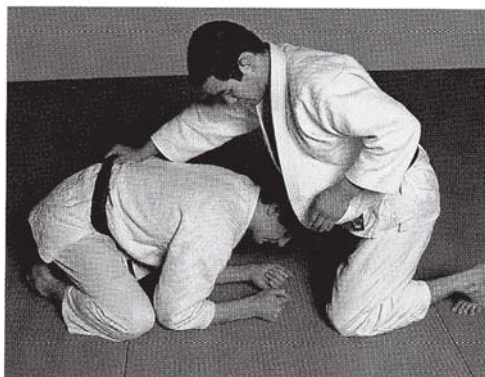


8 If your opponent attempts to stand up at stage 2, entwine your left leg in his right leg so that the arch of your left foot comes into contact with his right instep, and push. At the same time pull him strongly with both hands, so he topples into a position where he cannot stand up.

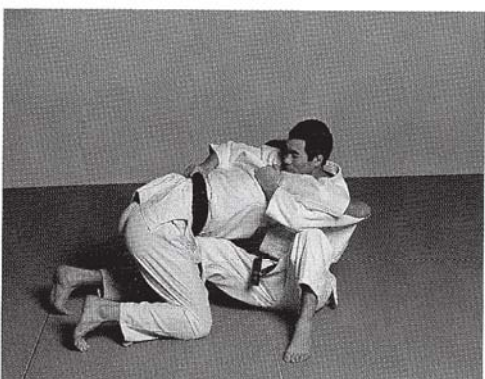
27

OBI-TORI-SUMI-GAESHI

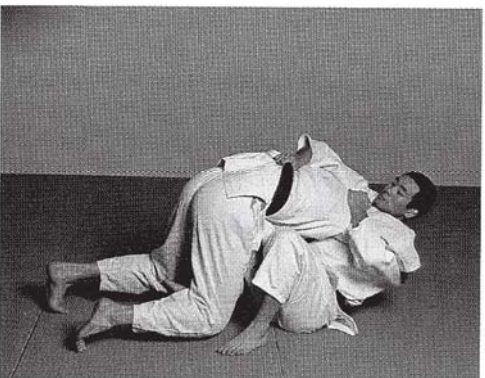
1 Your opponent may defend against your *Obi-tori-gaeshi* turnover attack by attempting to stand up.



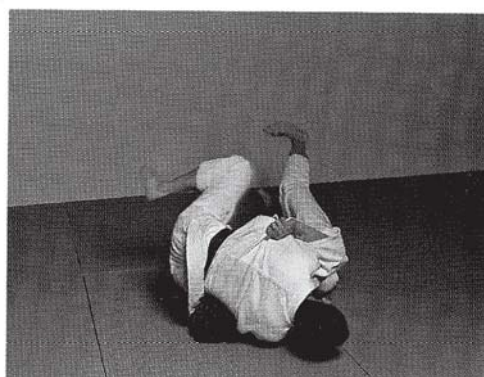
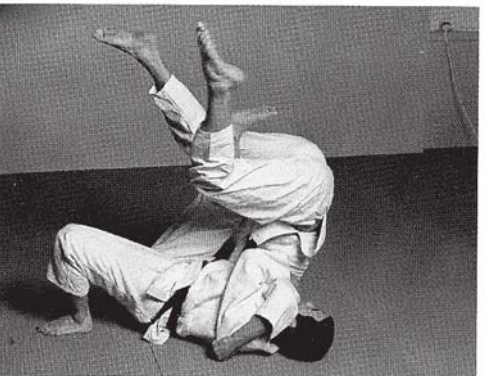
2 But you can use *Sumi-gaeshi* instead of taking him to the side.



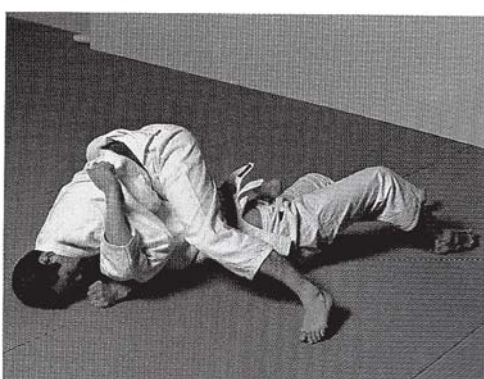
3 Roll onto your back using your right arm to control his head.



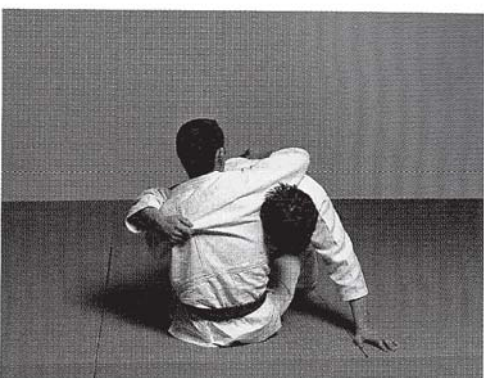
4 Thrust with your right leg with your instep against his left thigh. All the time, keep raising your left elbow and turning your head to your right and roll him over the top of your right shoulder.



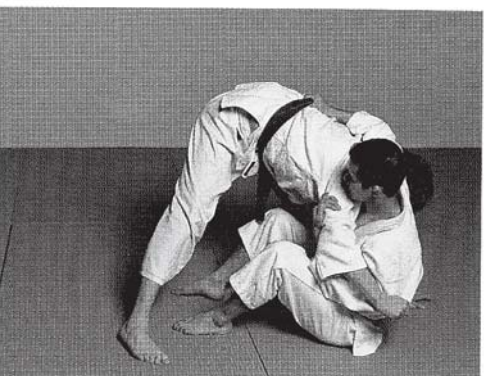
5 Keep close body contact and roll with him so that you come up on top of him.



6 Hold him with *Tate-shiho-gatame*.



7 Should he attempt to block your attack by thrusting out his left hand, simply do *Sumi-gaeshi* immediately.



8 Don't attempt to roll over your right shoulder as *Sumi-gaeshi* will render his blocking arm ineffective.

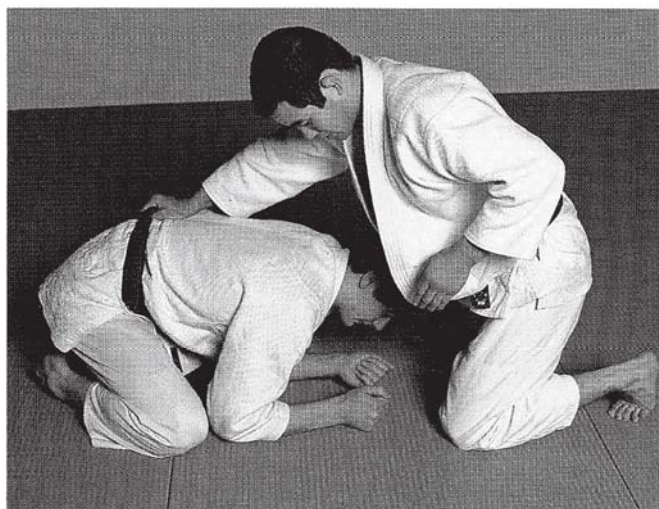
寝技

We do not look for injuries, but almost always you can use injuries in a positive manner. My two elbow fractures forced me to develop my groundwork and it was only then that I started to win major competitions. Many people study too many techniques. Look at the trunk of a pine tree. This is what your judo must be like. You must have one major area of study, with a small number of strong branches coming off at various angles. And attached to those branches must be quite a number of bristling little techniques and ideas which can pave the way for your strong ones. But they must interconnect at major junctions.

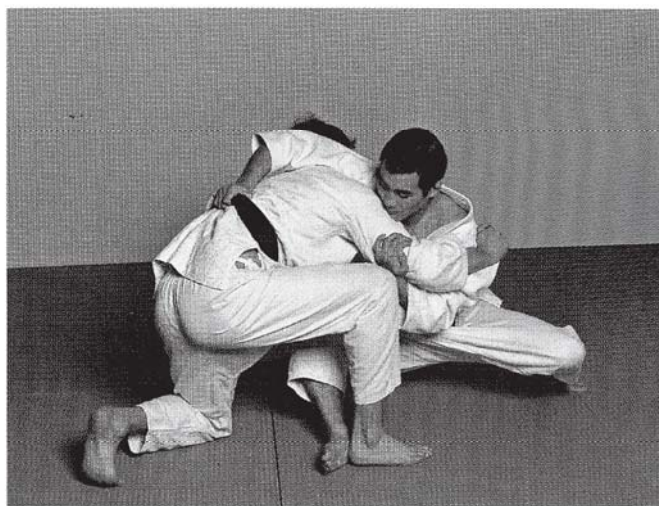
28

OBI-TORI-KO-UCHI-GARI

1 If you find yourself in the situation where your opponent is attempting to stand up, a good alternative to *Sumi-gaeshi* is *Ko-uchi-gari*.

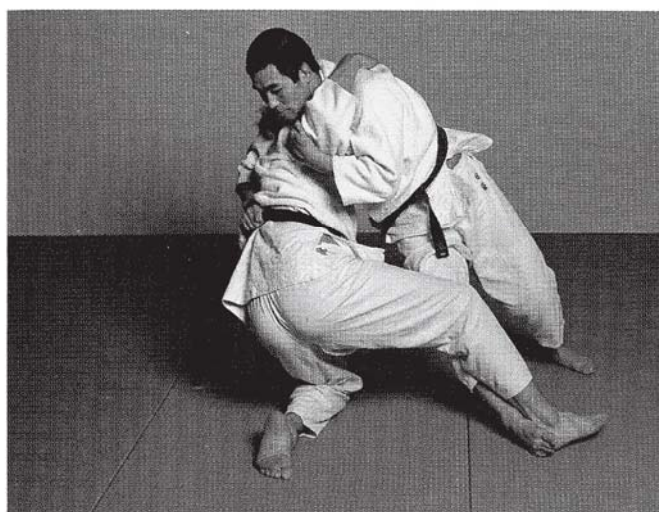


2 Place your right foot behind his right ankle.



3 Push him over onto his back by hopping to your right on your left leg.

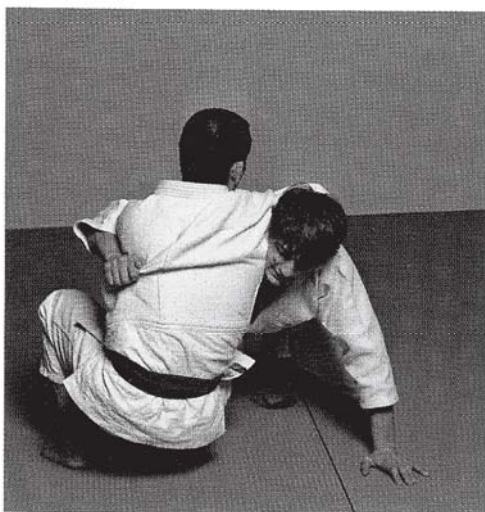
This technique is interchangeable with *Sumi-gaeshi* and you should use whichever is more appropriate depending, of course, on how your opponent acts.



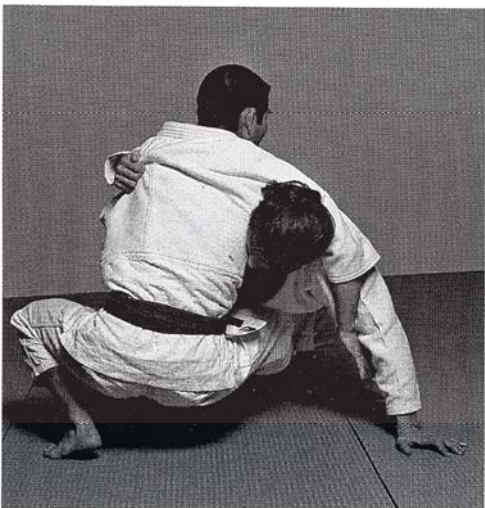
29

SHOULDER PIN ROLLOVER

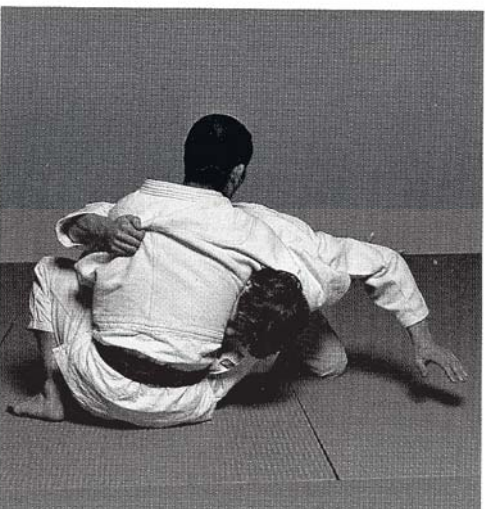
1 If you cannot turn your opponent over with *Obi-tori-sumi-gaeshi* or *Ko-uchi* because he uses his left arm as a brace against those techniques, you must release your grip on his belt.



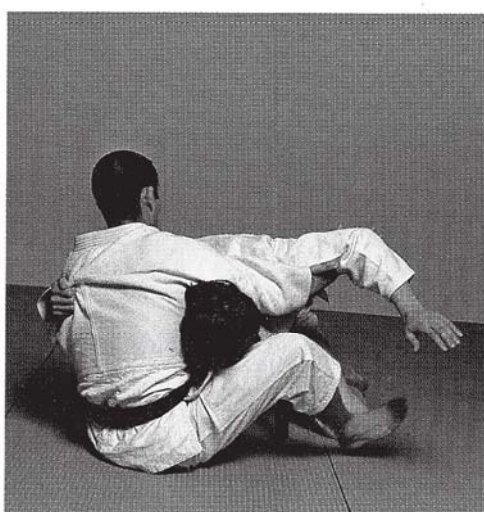
2 Maintain pressure on him by raising yourself up on your left leg and letting your weight hang on him as you slide your right hand around his left shoulder and under his armpit.



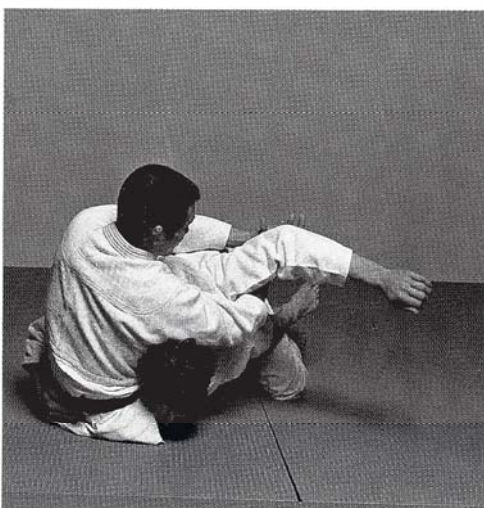
3 Keep his head controlled by maintaining tight contact between your right side and his neck: you must keep his head under your arm.



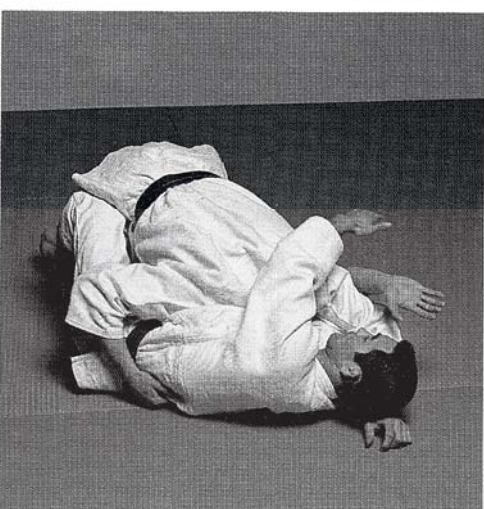
4 Now slide your right hand down his left arm so that your wrist contacts with his tricep at the elbow. As you do this you must bear down with your right elbow and turn the palm of your right hand upwards.



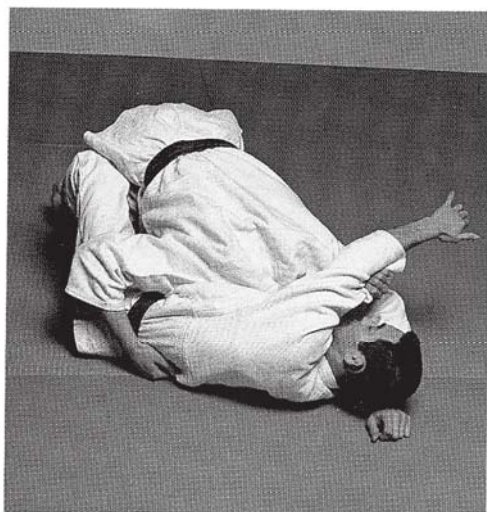
5 Simultaneously withdraw your right leg so that your foot is outside of his legs and place your right foot on his thigh. Reach over with your left hand, falling onto your right side as you do so and draw his left arm in a semi-circle until it is straight above his head.



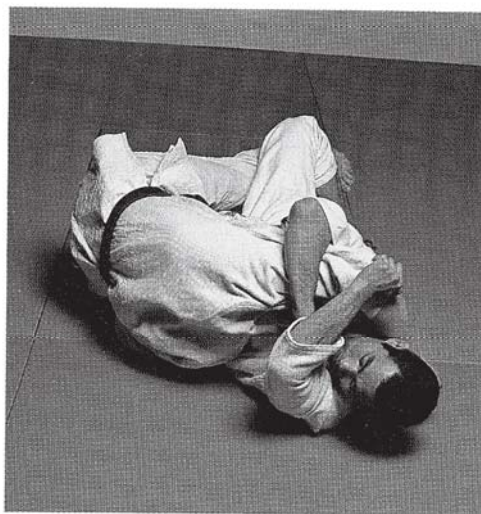
6 Your right hand should rotate from the elbow as far to your right as possible then come back in to grab the left sleeve of your judogi.



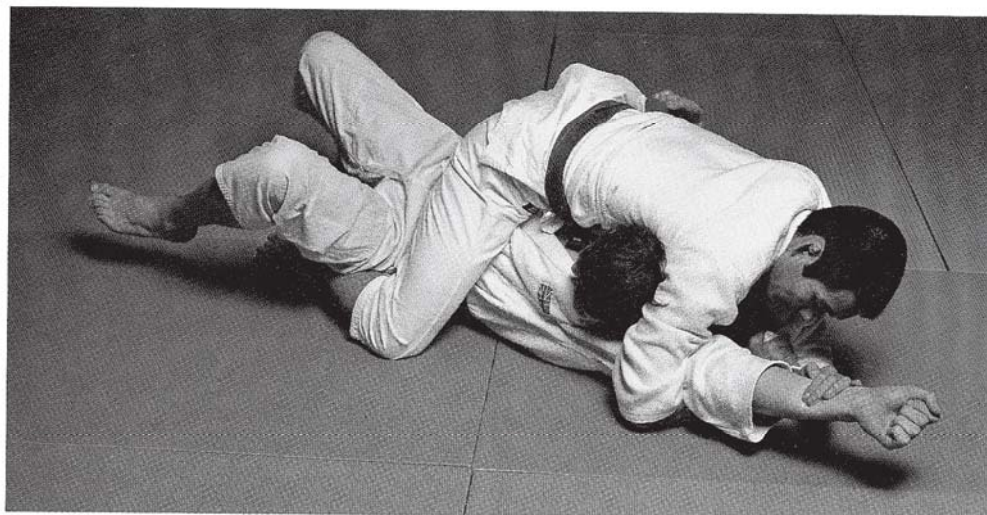
7 Grab your right sleeve with your left hand to completely pin his arm.



8 Roll to your left, pushing with your right leg to roll on top of him.



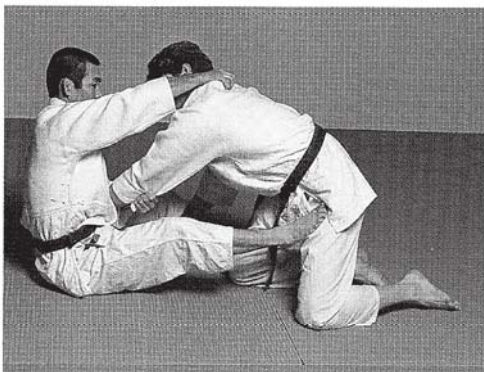
9 Then do *Tate-shiho-gatame* or *Ude-gatame*.



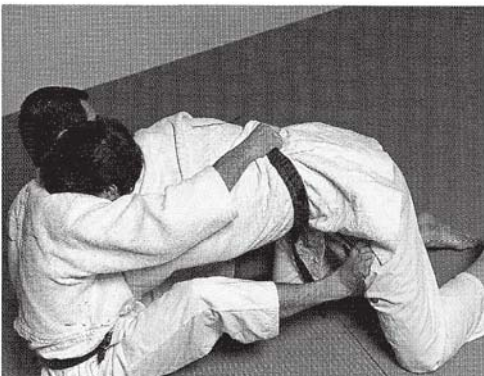
30

UDE-KAKAE

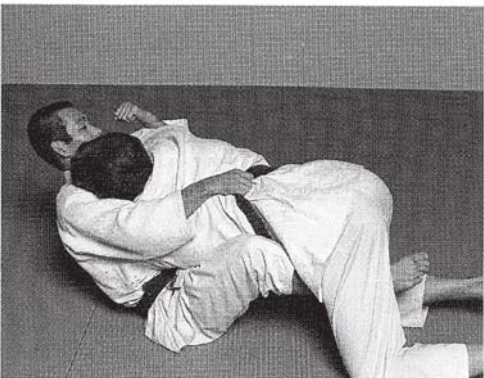
1 You are in a seated position and your opponent is trying to get past your legs to hold you down. Reach across and grab his left sleeve with your left hand and grip his collar at the shoulder with your right hand.



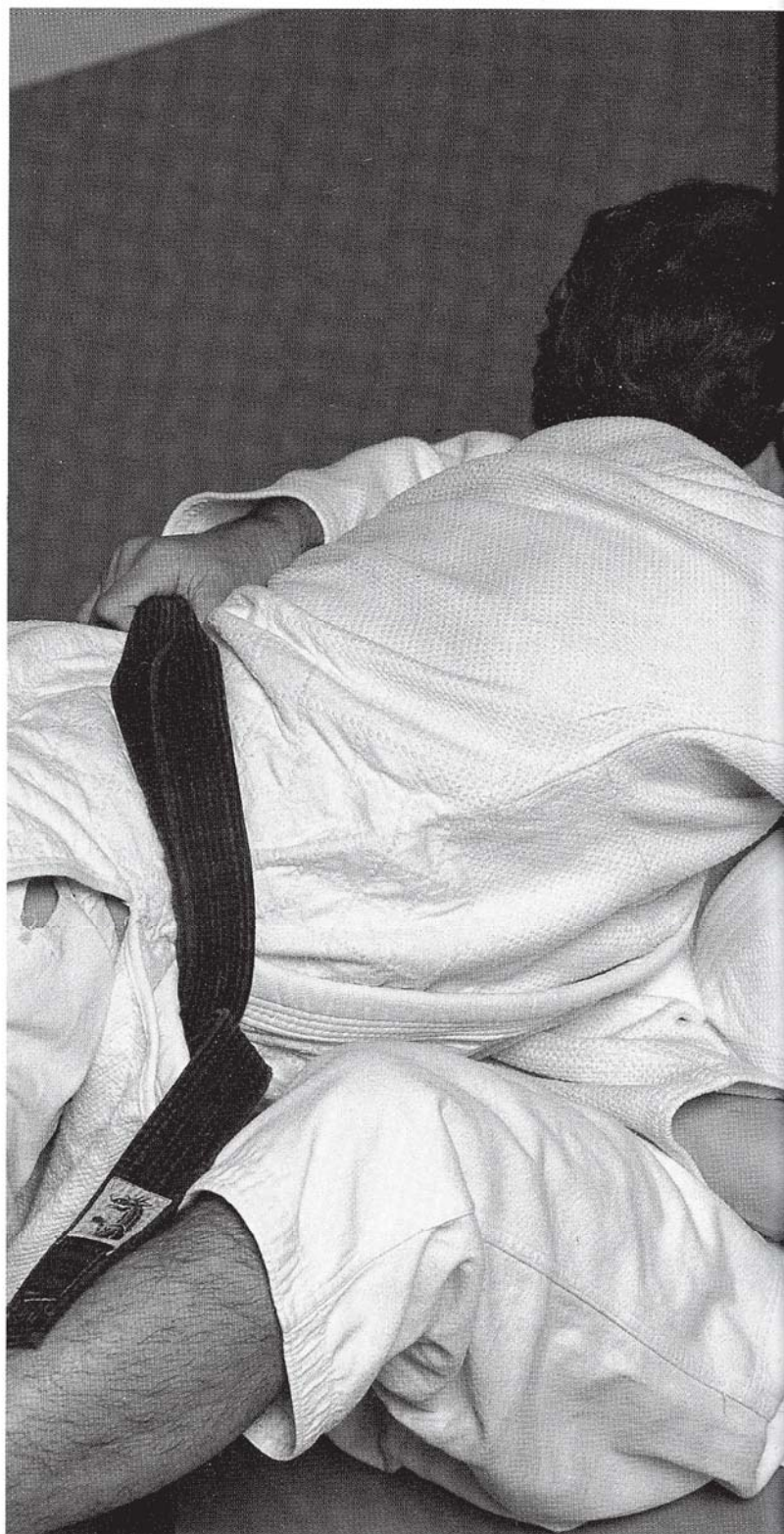
2 Pull his left arm tightly across your body with your left hand and pull his left shoulder into your armpit (grabbing his belt with your right hand as you do so). Throughout this attack control his left leg at the thigh with your right foot.

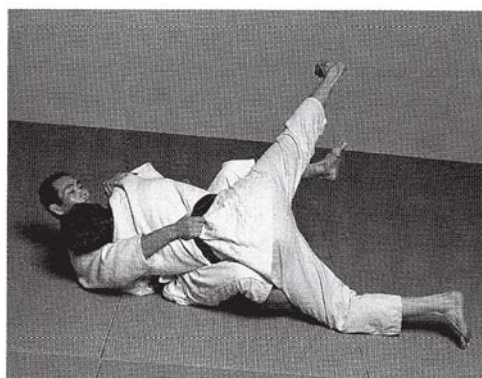


3 Now let go of his sleeve with your left hand and bend your left arm so that you gather his right arm at the elbow.



4 Slip your right foot between his legs.

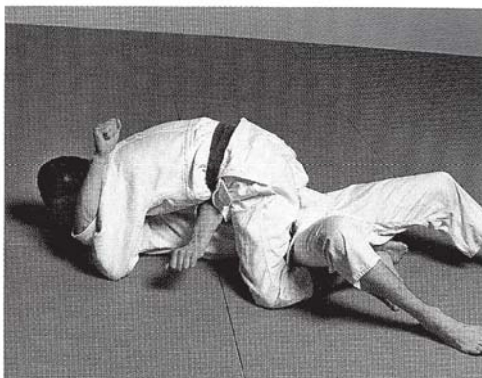




5 Then roll to your right, flicking his right leg over with your left foot.



6 Turn on top of him.

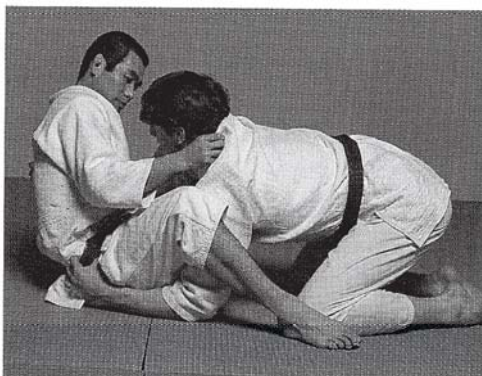


7 Hold him with *Tate-shiho-gatame*.

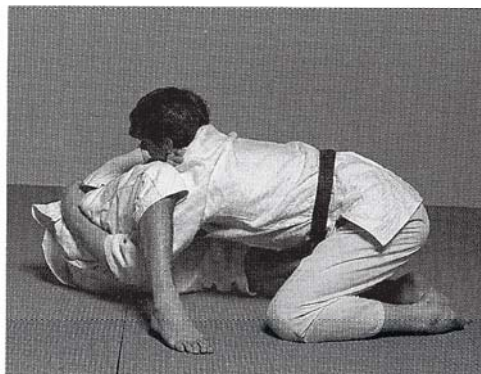
31

ASHI-JIME

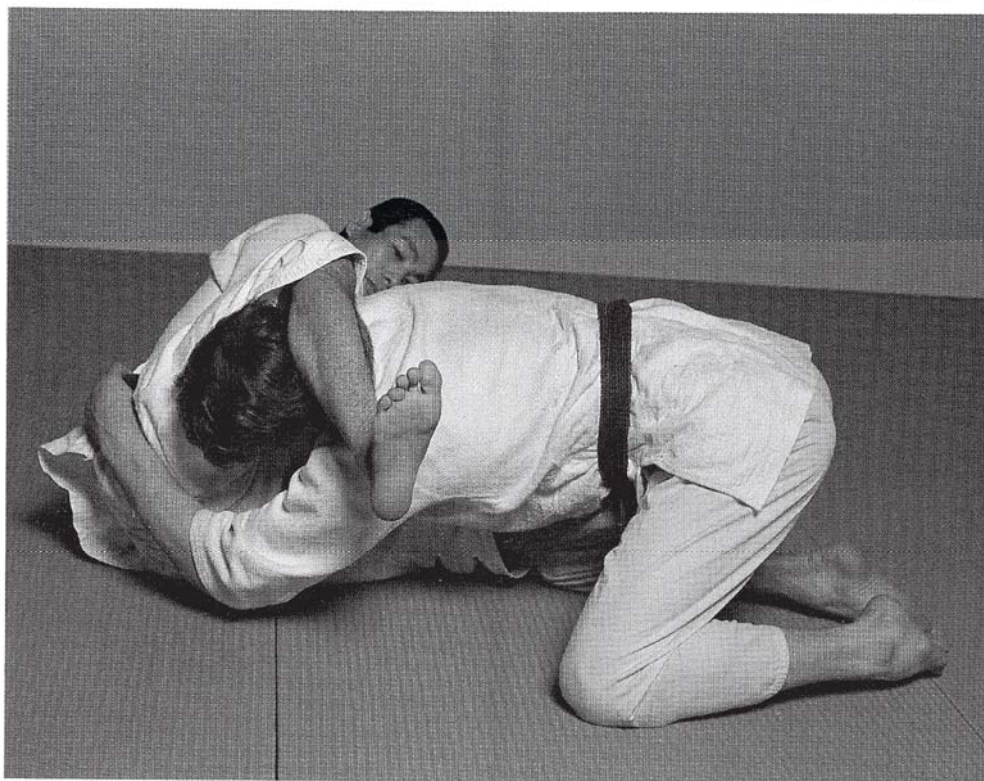
1 If your opponent attempts to get past your legs by reaching under your right leg and grabbing your belt with his left hand, keep a light grip with your right hand high on his left lapel at the collar, with your thumb inside. Hold his right sleeve with your left hand.



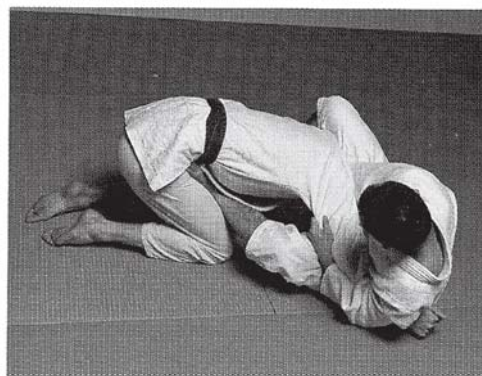
2 Push against his thigh with your left leg so that you can draw your left hip back, drop your body to your left side as you do so.



3 Bring your right leg over his head so that the back of your knee contacts with the right side of his neck.



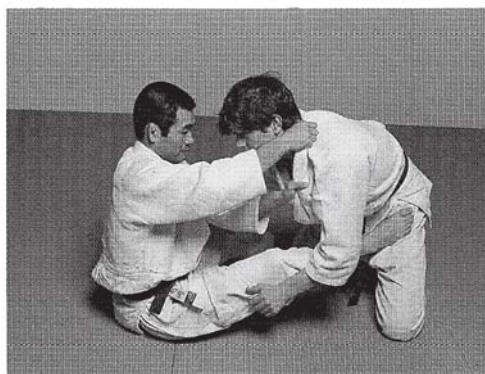
4 Push down with your leg as you pull with your right hand to apply the strangle.



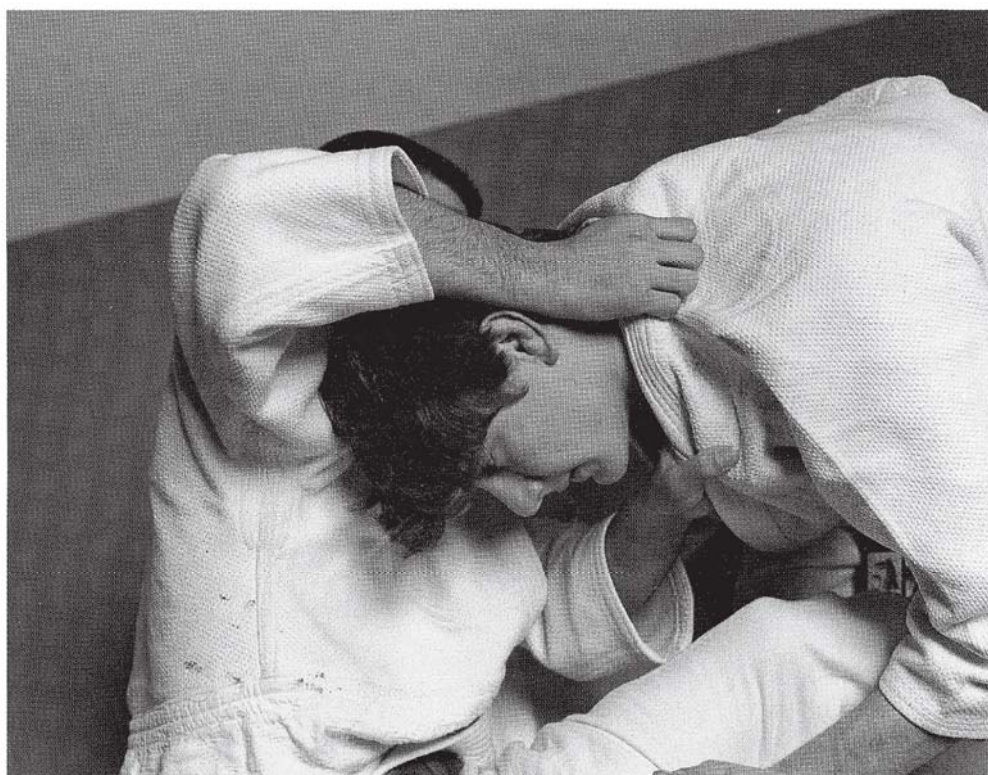
32

KATA-JUJI-JIME

1 You are seated and your opponent is trying to get past your legs. Grab his left lapel with both hands: your right hand on top with your thumb inside his lapel, your left hand underneath, fingers inside.



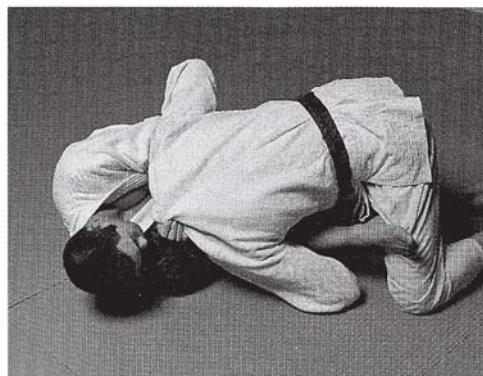
2 Give a tug on his lapel to make him lower his head, then lean to your left. As you do so, raise your right elbow as high as possible and pass your right forearm over his head.

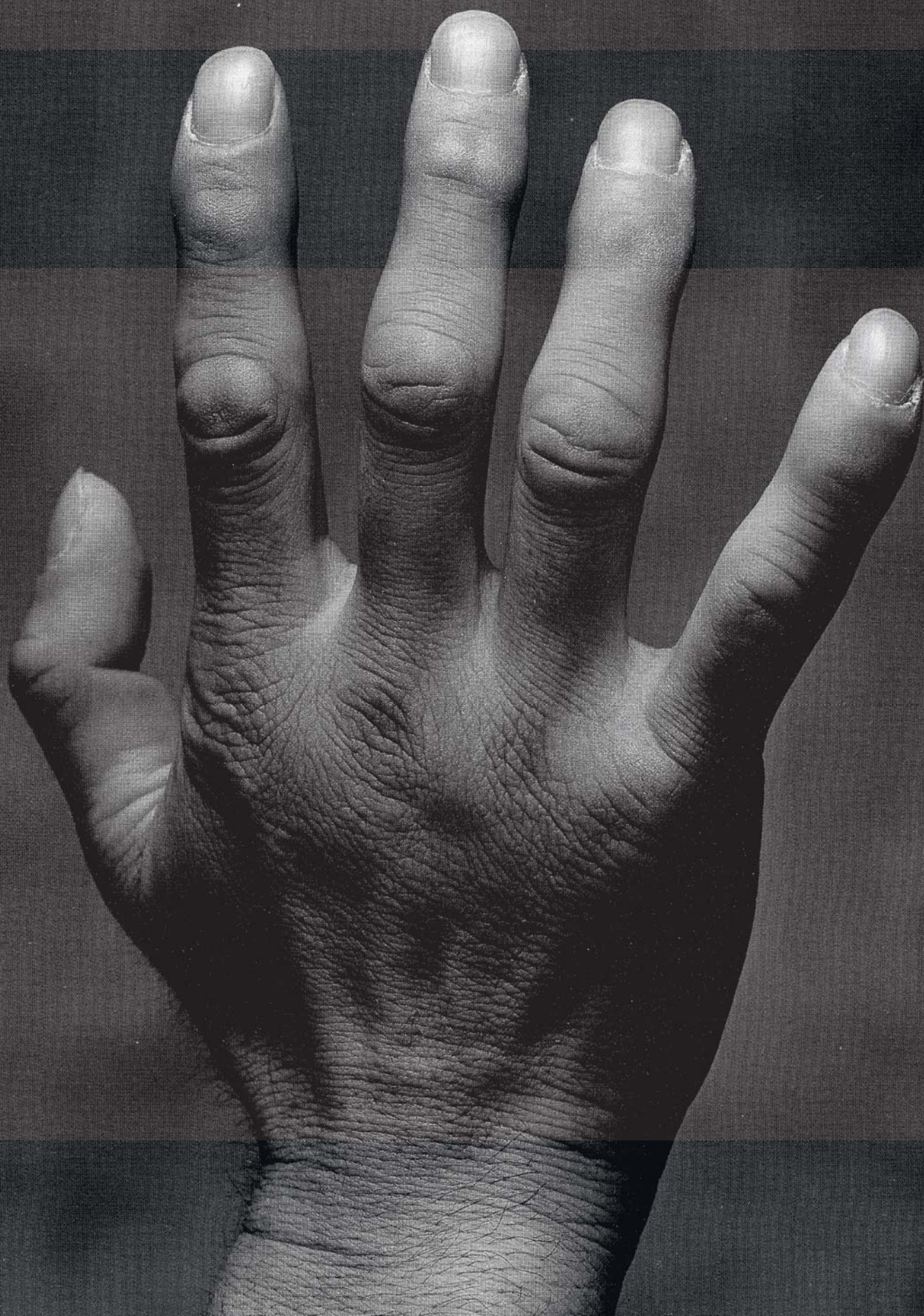


3 Drive your right elbow down so that your wrist cuts into the side of his neck. Simultaneously lever upwards with your left wrist which is across his throat.



4 Push his left knee back with your right leg and lie back onto your right side causing him to fall forwards into a position where he must succumb to your *Kata-juji-jime*.



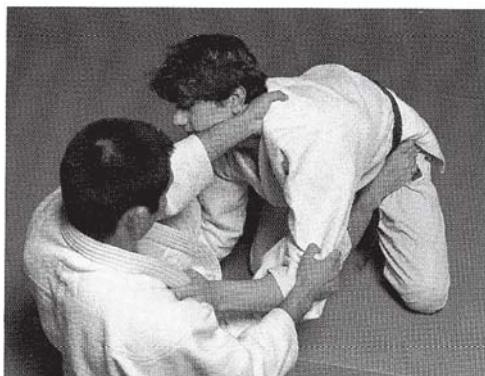


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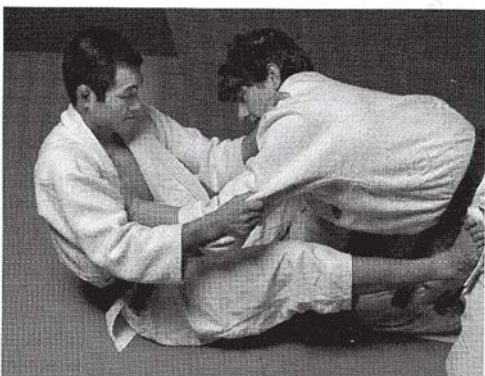
USHIRO-KATA-HAJIME

1 Keep an upright seated posture throughout this technique and avoid lying on your back.

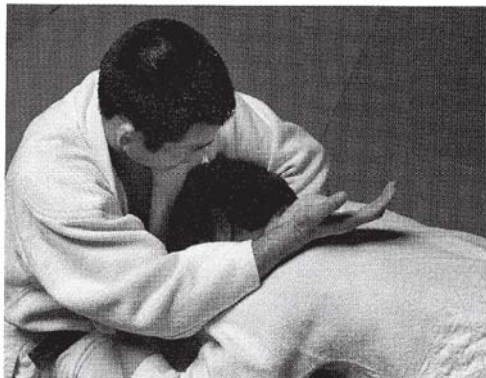
Grip your opponent's left sleeve at the elbow with your right hand, and his left lapel at the side of his neck with your left hand.



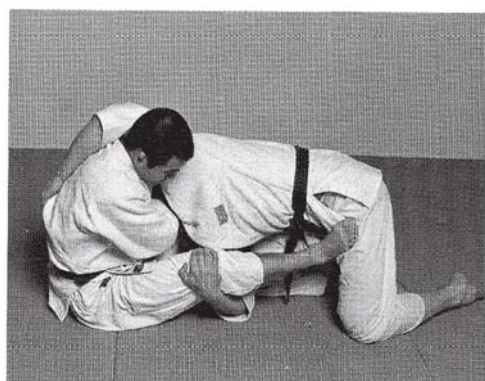
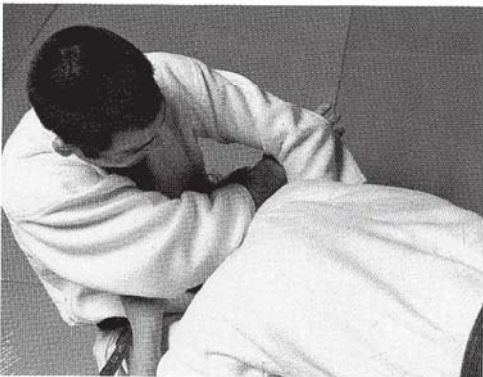
2 As he attempts to close for *Ne-waza* slip your forearm across his throat, keeping your elbow low – remember to control his left leg with your right foot.



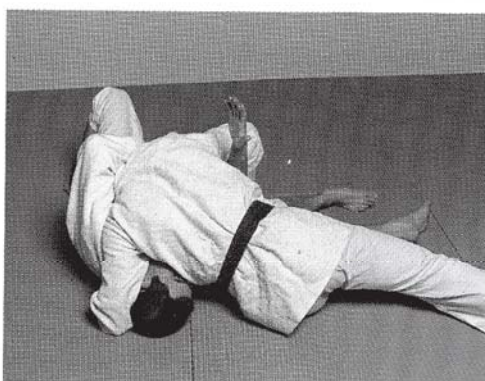
3 Pull his head towards your belt and quickly release his sleeve with your right hand and slide your right hand behind his neck. Raise your left elbow high so that you can slip your right hand down the inside of your left forearm and behind your left elbow.



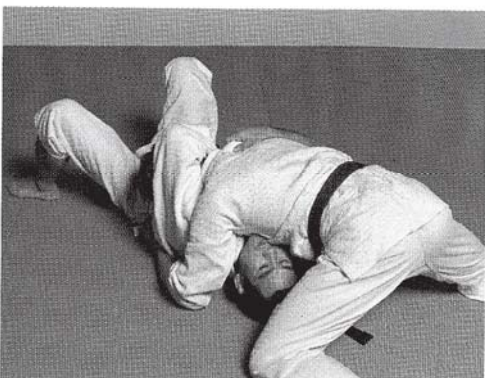
4 Apply the strangle. If he tries to escape the strangle by rolling to his left simply follow and hold him with *Tate-shiho*. If you use this technique when he tries to reach under your left leg with his right hand and grab your belt, you can use your left leg to control his right arm and he cannot escape.



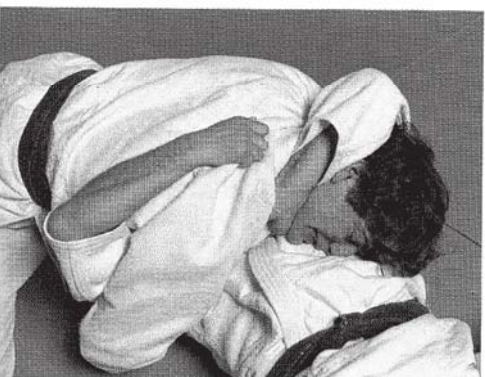
5 If your opponent manages to defend against your initial attack and tries to come around your right leg you are in a very dangerous situation. You can save yourself if you can 'persuade' him to hold you with *Kami-shiho-gatame*.



6 Throughout this move keep your left-hand grip on his lapel and control his head with your left arm. As he comes over your right leg slip your right arm under his body and twist so that you are underneath him being held in *Kami-shiho-gatame*.



7 With your right hand, reach up around his body and grip the loose cloth at the back of his jacket. Pull down and out with both arms and strangle him.



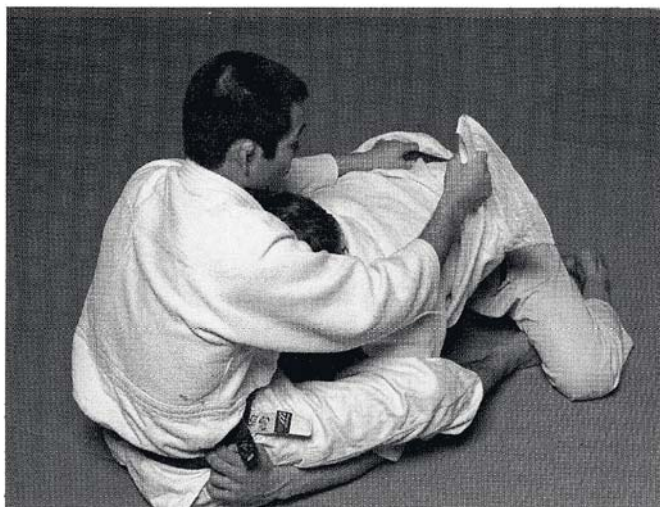
8 This is a very dangerous ploy as you can be held down if everything fails to go well. Consequently, you should not consider this as a desirable strategy or a situation to be invited. It is an emergency attempt at salvaging a crumbling position.

34

SUSO-JIME

1 This is an interesting 'trick' which can be effective in *Randori*, especially if your opponent's judogi has come undone.

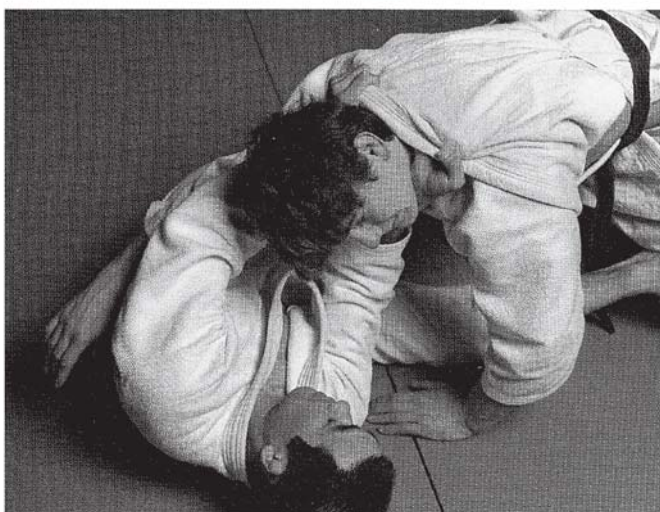
When your opponent is trying to come past your legs keep his head down and pass his left lapel into your left hand with your right hand, so that you are lightly holding the end of his lapel in both hands, behind his back.



2 The left hand should be palm down, the right, palm up. Allow him to lift his head and pull the lapel up so that it is across the back of his neck. Twist your right forearm across his throat and turn under him to do *Hineri-suso-jime*.

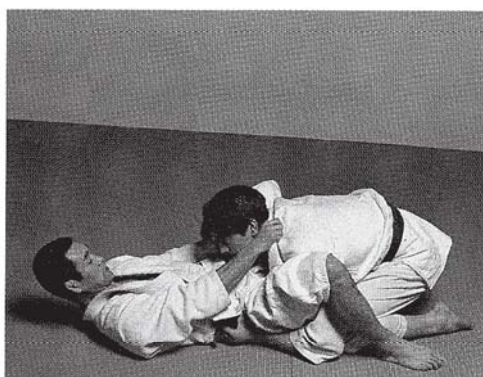


3 Try and make your wrists touch and cross in a scissoring action to strangle him.



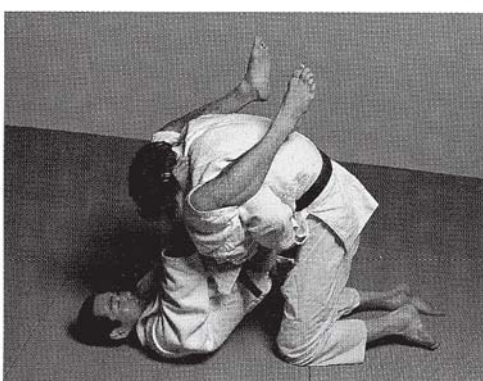
35

KANI-JIME

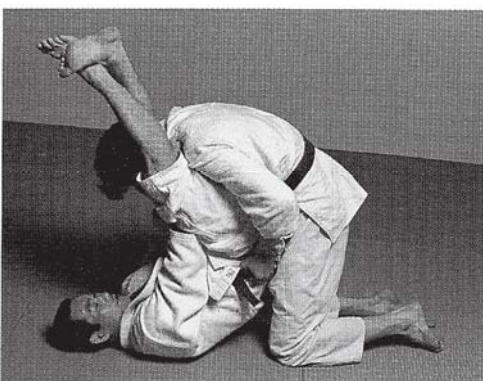


1 This is another 'last chance' technique which depends to a large extent upon being able to surprise your opponent.

He has managed to reach under your legs with both hands and grabbed your belt (in order to pull your hips up and tip you onto your shoulders). As soon as he has hold of your belt, grab both his lapels with your thumbs inside, so that your wrists make contact with the sides of his neck.



2 As he lifts your hips off the ground throw your legs over his shoulders and cross your feet.



3 Squeeze with your legs so that your knees press your wrists into the sides of his neck.

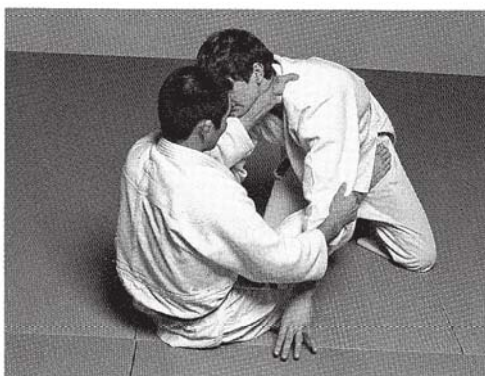


4 This should choke him. If you hold too deep the effect is less immediate – more of a strangle than a choke.

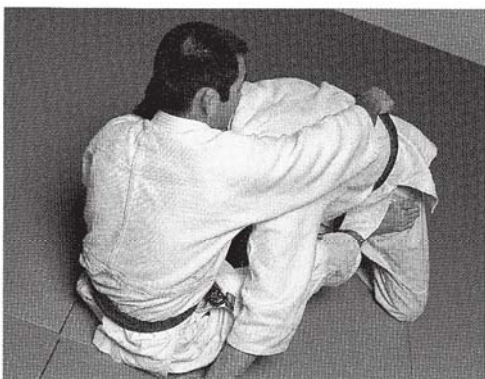
36

KOSHI-JIME

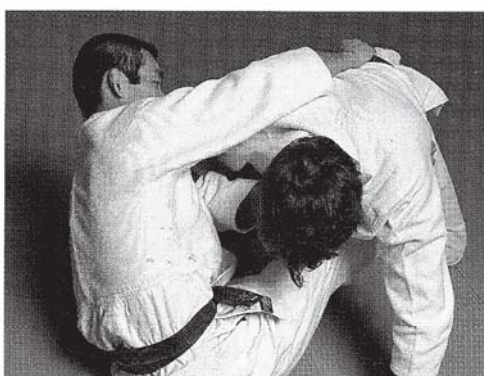
1 Take a deep inside-collar hold on your opponent's left lapel with your left hand and hold his left sleeve with your right hand. Place your right foot against his left thigh to control his leg.



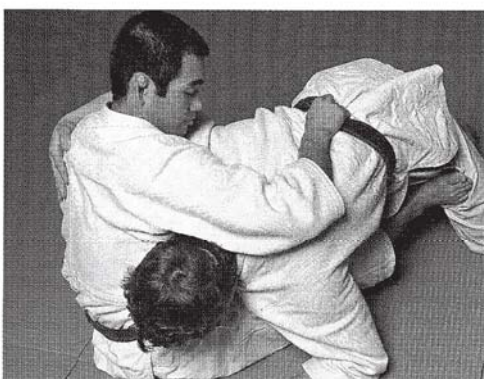
2 Reach over his left shoulder with your right hand and grab his belt (thumb inside).



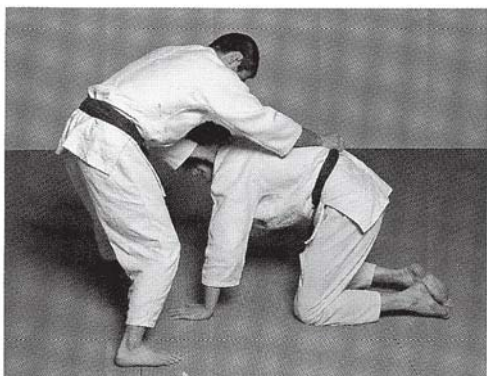
3 Lean to your left and lift your right elbow high so that you can slip his head under your arm. Rapidly pull him into the space created and trap his head under your armpit.



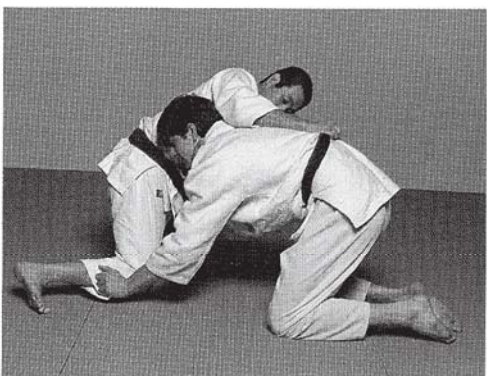
4 Pull towards you with your right hand so that the right side of his neck is pinned to your right side. Pull across your body with your left hand and push your right side into him keeping control of his leg with your right foot. He will succumb to your *Koshi-jime*.



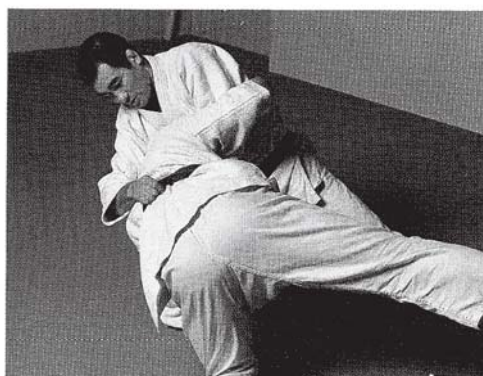
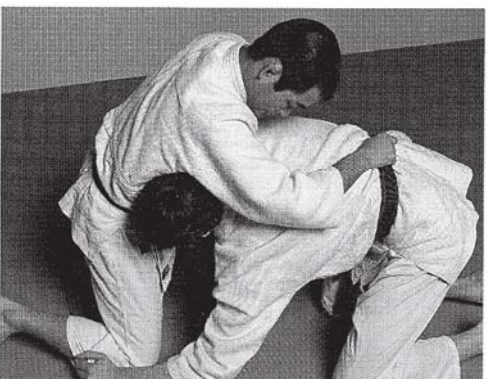
1 The same strangle can be used to attack an opponent who is trying to 'cover up' in a hands and knees position on the floor.



2 Lightly grab the back of his collar in the middle with your left hand (fingers inside) and grab his belt (thumb in) with your right hand.



3 Drop down and loop your left forearm under and around his neck moving your body from the left side of his head to the right, pulling with both hands as you do so.



4 The contact is the same as before and you can strangle him in this position.



5 It is advisable however, to turn him over and straddle him with *Tate-shiho-gatame*.



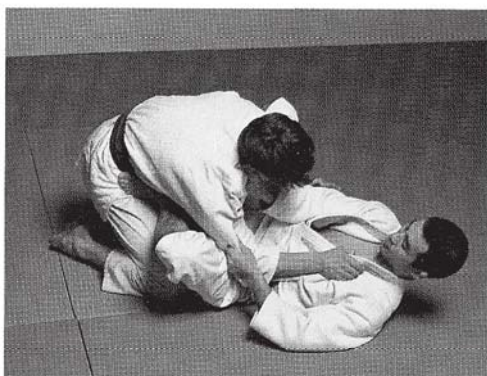
6 Strangle him in this position just to be doubly sure.



There are two kinds of *Randori*. The first is a calculated form. Before training you decide: 'I am going to try *Osoto-gari*, and when my partner braces his body, I will switch to *Tomoe-nage*.' In this case you are developing specific techniques. The second kind of training is very different. You don't think, you just attack, attack, attack, and out of the flurry of action your years of training and hard work will suddenly produce a technique of startling clarity and precision. This kind of training is much more difficult because you can often end up with your partner in an undignified heap on the ground or you can be countered dramatically. If you have too much pride, you cannot do it. But both kinds are important. The first trains the mind, and the second the body. I developed my style by using this second approach, by attacking without inhibition. Out of the melee flowered some good techniques, and after the practice I would carefully analyse why certain things had worked in such a spontaneous manner.

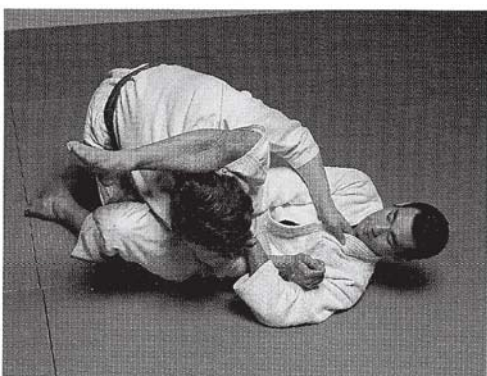
37

OMOTE-SANGAKU

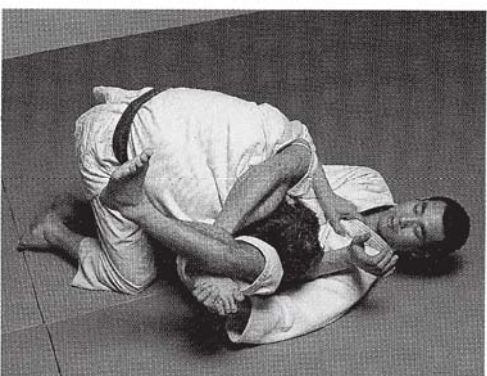


1 If your opponent attempts to reach under your right leg with his left hand you can do *Omote-sangaku*.

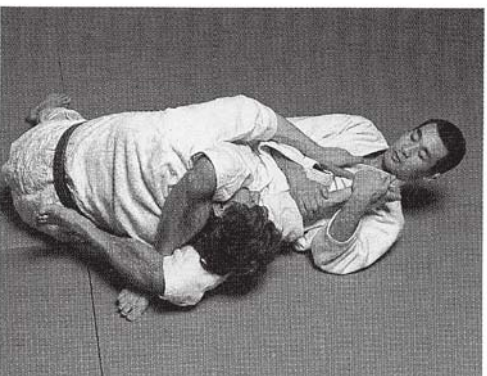
Keeping your left foot on his right hip take a deep-collar grip on the right side of his judogi (cross grip) and hold his right sleeve with your left hand.



2 Pull his head down and across towards your left hip and slide your right leg behind his neck.



3 Place your right foot behind your left knee, using your left hand to pull your foot into position if necessary. Use your legs to topple him off balance and onto his right side. Squeeze to apply *Sangaku-jime*.

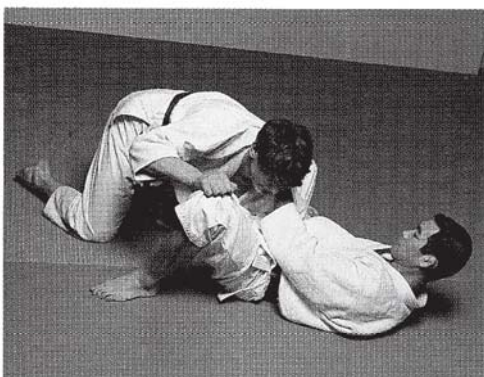


4 If he does not submit to the strangle, use both hands to armlock him.

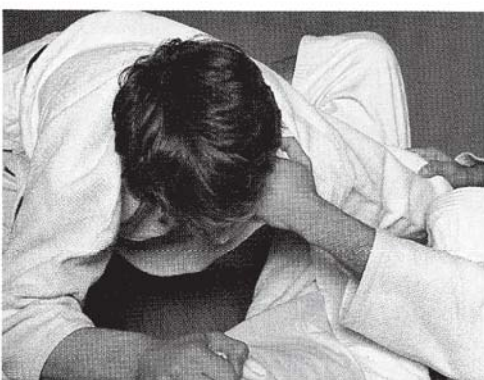
38

ASHI-SANGAKU-GARAMI

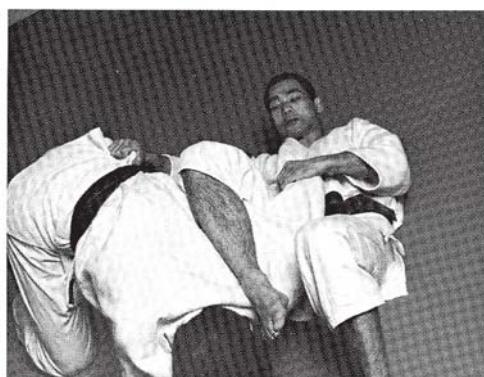
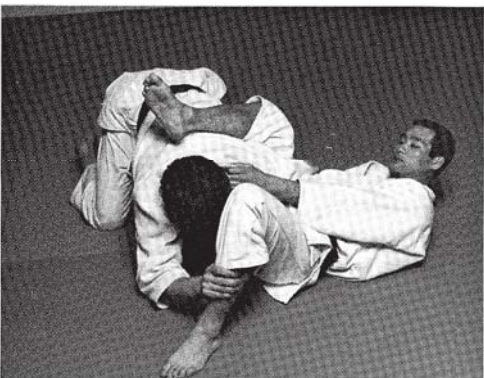
1 If your opponent tries to get past your legs by reaching for your belt with his left hand, you can do *Ashi-sangaku*.



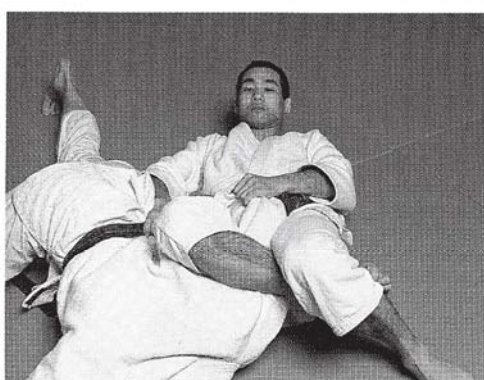
2 Grab his left lapel with your left hand and hold his left sleeve with your right hand. Put your right foot on his hip.



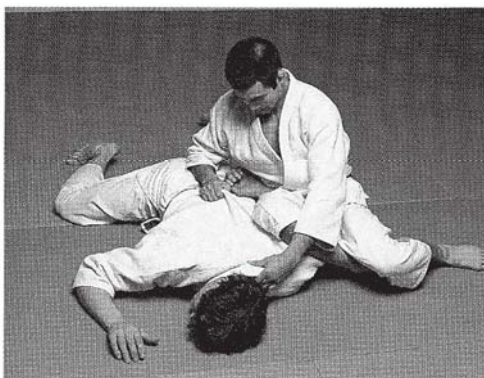
3 Swivel to your right so that your head goes towards his feet and swing your right leg up and over his left shoulder.



4 Grab his belt or the back of his judogi with your right hand to stop him rolling out of the technique and push him down with your leg so that he flattens out.

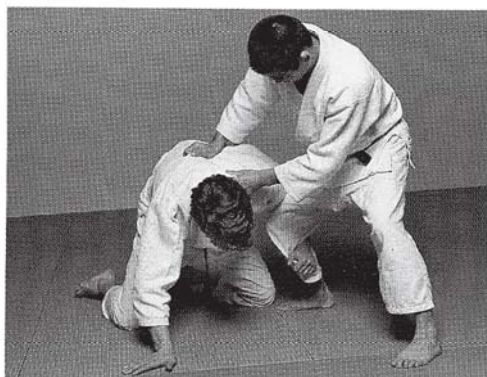


5 Place your right foot behind your left knee. Keep control of his hips with your right hand and lean back.

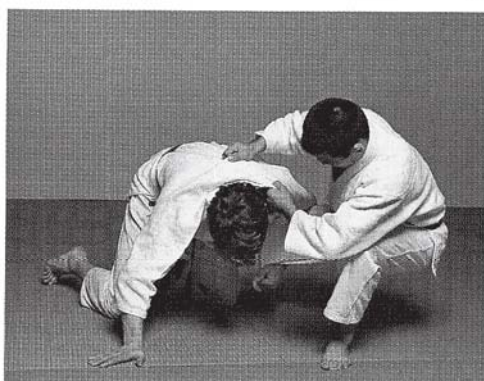


6 Use your legs as a counterweight to rock yourself into an upright position, and apply *Ashi-sangaku-garami*.

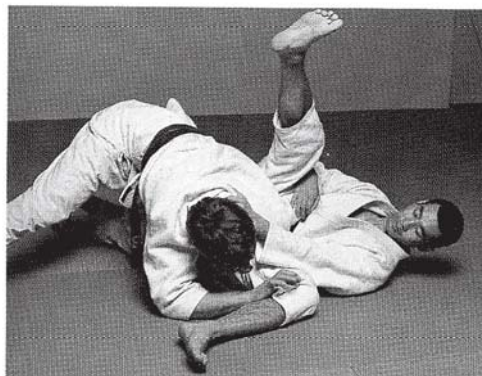
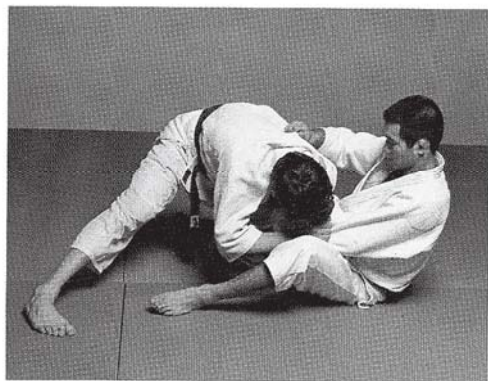
7 The same technique can be used if you are standing and your opponent makes a grab at your leg.



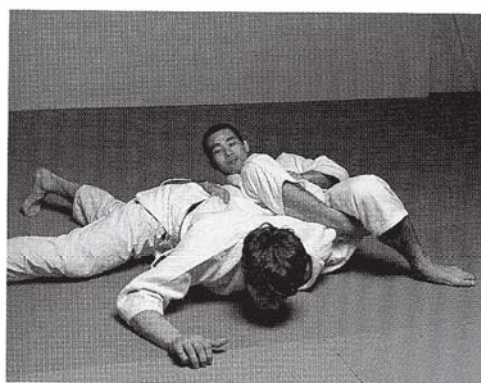
8 Simply sit down.



9 Make sure that your leg does not get pulled under his body.



10 Pull him down and swing your right leg over to hold him.

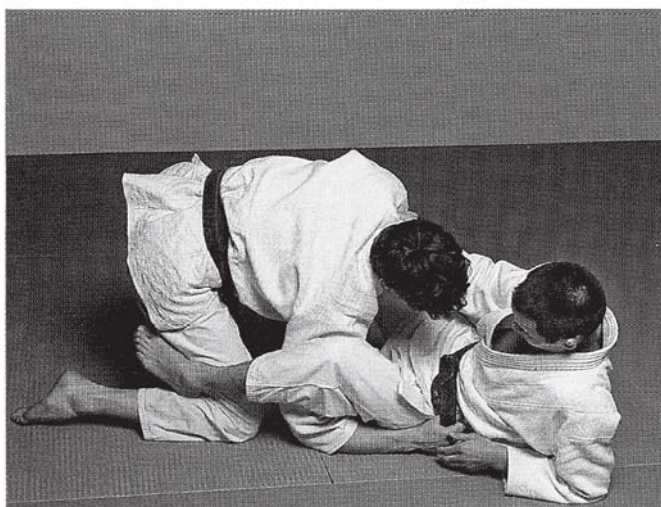


11 Do *Ashi-san-gaku*, as before.

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UDE-HIJI-ASHI-KANSETSU

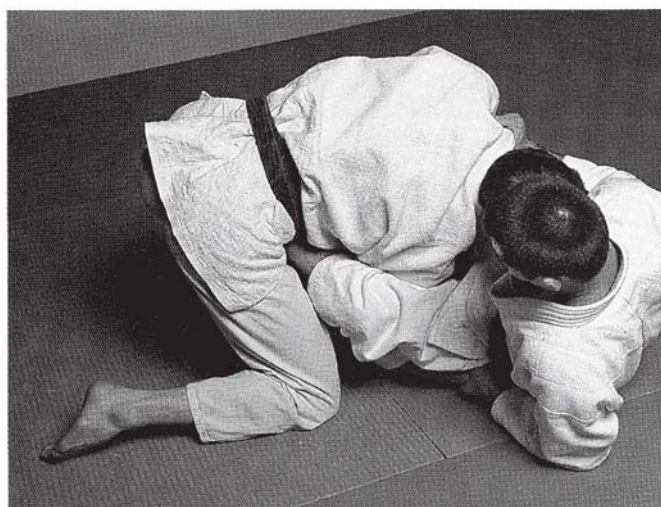
1 If your opponent reaches under your left leg with his right arm and grabs your belt, you are in a dangerous position.

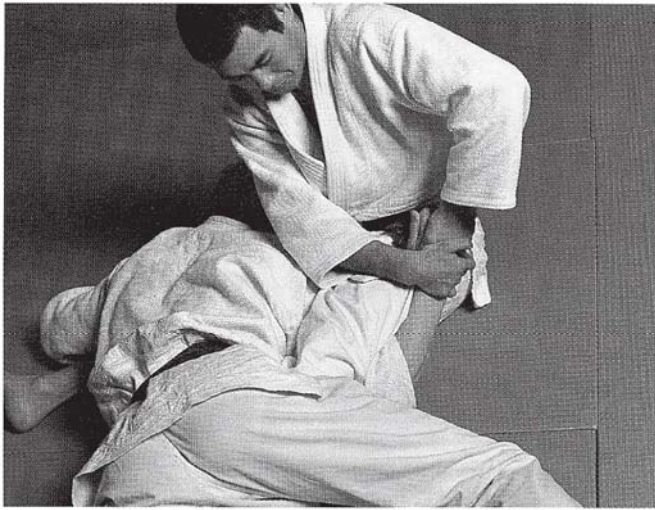


2 A possible counter attack is to grab his right wrist with your left hand and twist to your left. (Remember to grab the little finger edge of his hand and to turn his hand so that his thumb is twisted in a downward direction and his little finger points upwards.)

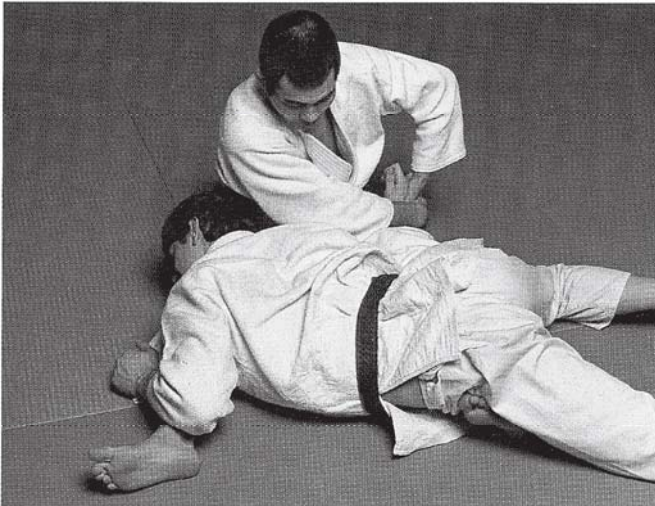


3 Slip your left foot between his legs as you twist and make contact with your left foot and his left groin. Your right hand should pull down on his left collar as you do this causing him to flatten out.





4 His upper arm is thus pinned by your left leg.



5 Apply the armlock by pulling up on his wrist with both hands.

古人稽独

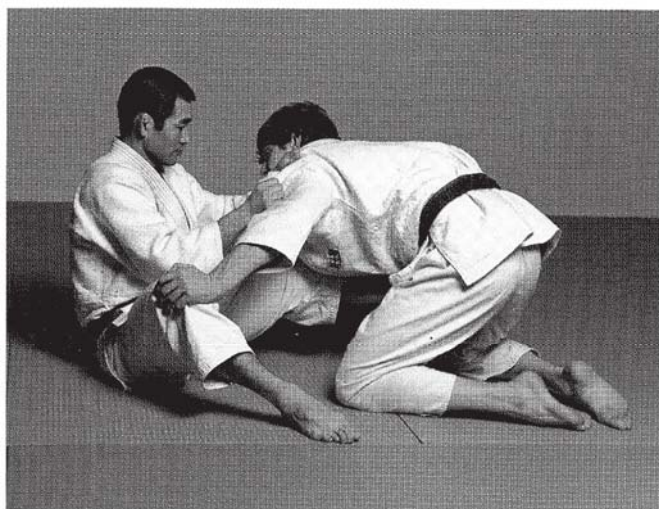
Shadow *Randori* is one of the most underrated forms of training. When I lived in Ibaragi province, teaching physical education in a High School for seven years, from the age of 23 I didn't have many good training partners. So each evening, after training and *Randori*, when the sky was so dark, I would go to the athletics track, stand in the middle and do my Shadow *Randori* for an hour or so. There are many kinds that you can do. You can practise just one technique or combination or counter, one hundred times, two hundred times or more. There is no shortage of training partners in Shadow *Randori*. You can train with tall, thin men, or short, fat men or fast, unpredictable men; all you need is your imagination. At first, it feels a little artificial and very silly, and you appreciate the dark nights, without moon or stars. But gradually as you train yourself to really visualise your partner and the situation, it becomes increasingly real. After a few months, if you practise in the full glare of daylight, it looks as if you are working with a partner who can be truly felt, but not seen. This is when the Shadow *Randori* begins to benefit you. That is when the real work can begin.

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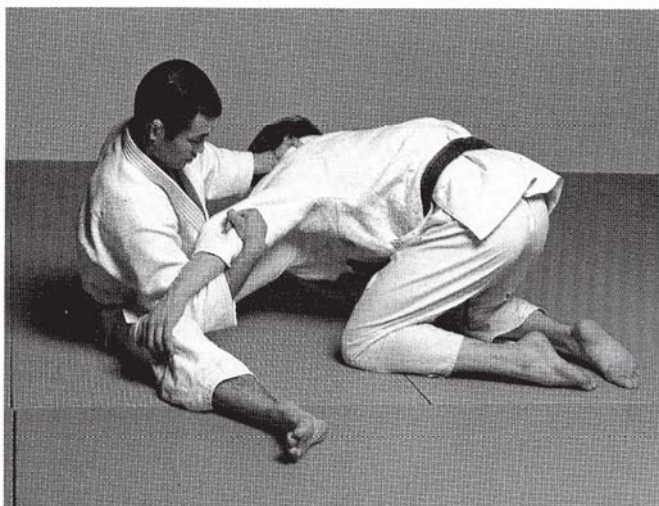
UDE-GATAME

1 If your opponent attempts to get past your legs by grabbing your trouser leg at the knee and pushing that leg flat, you have an excellent opportunity to catch him with *Ude-gatame*.

Resist his initial push by strongly stiffening your right leg.

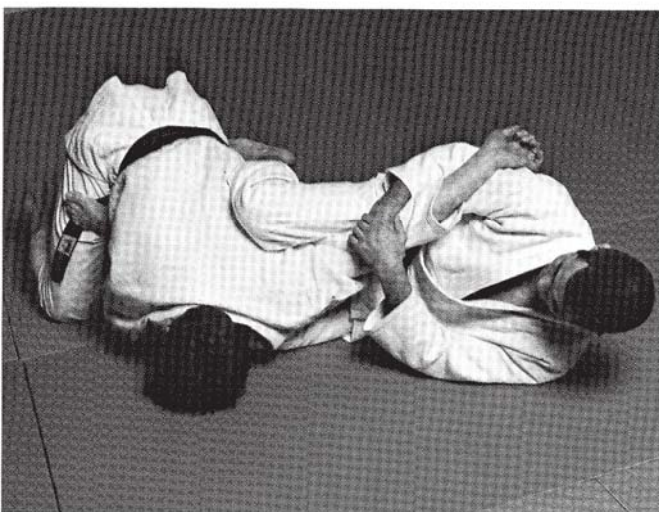


2 When you feel he is strongly committed to forcing your leg down and is pushing hard, relax suddenly. This will cause his arm to straighten. Instantly, slip your right hand under his left arm so that his wrist is in contact with the outside of your upper arm and the little finger edge of your hand is curled around and cutting into the back of his elbow joint.



3 Fall back onto your left side (placing your left hand on top of your right hand) and swing your right knee on top of the back of his arm at the armpit, immobilising his shoulder. Apply the armlock against his elbow joint.

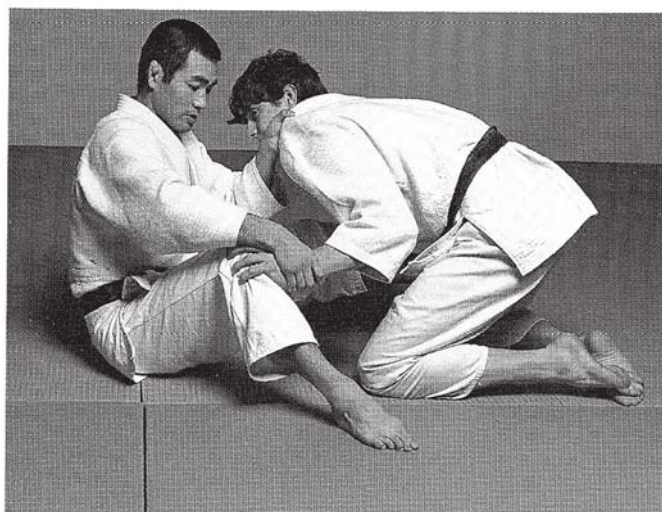
Note the position of your left foot which controls his right leg throughout the technique and prevents him escaping from the armlock.



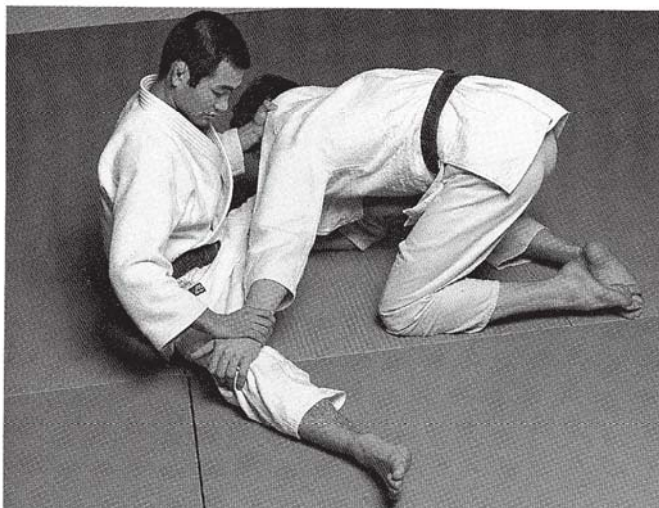
UDE-GARAMI

1 This technique is very similar to *Ude-gatame*.

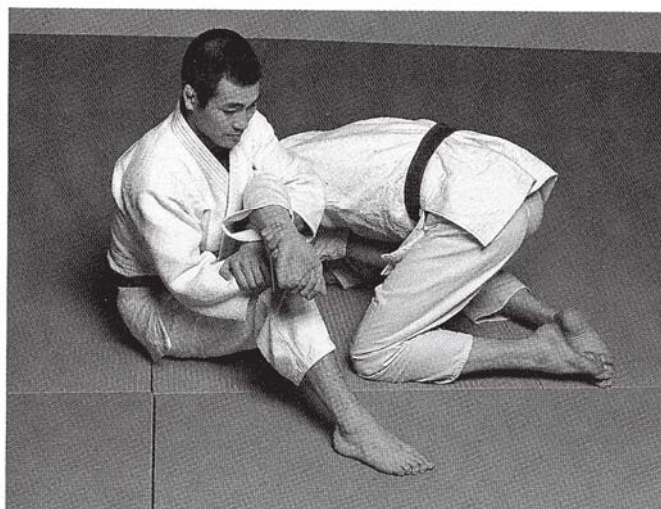
When your opponent pushes down on your knee grab his wrist with your right hand and relax as before.

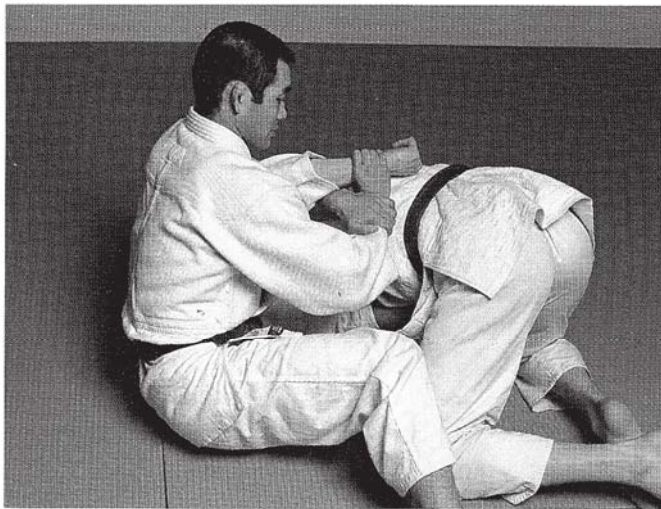


2 When his arm is extended, pull out and up with your right hand. This should break his grip on your trousers.

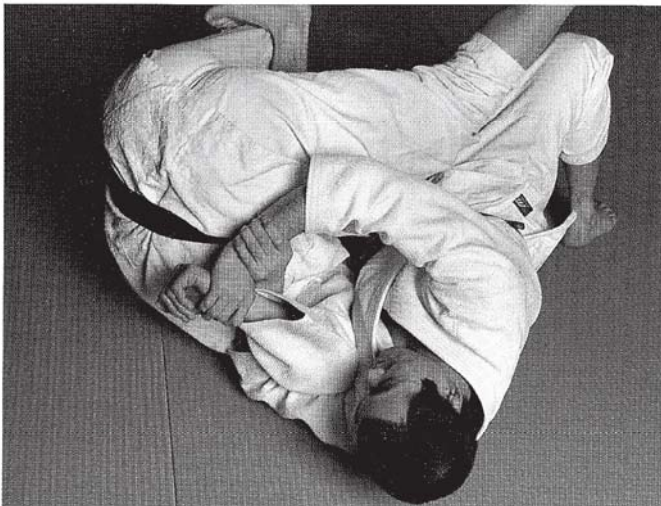


3 Slip your left arm around the back of his left arm and reach back under it, grabbing your own right wrist.

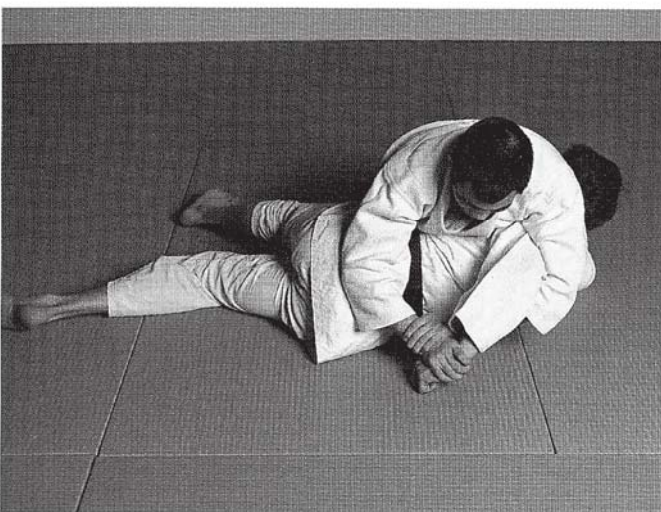




4 Push his arm back towards his body, turn into him and push, rolling him onto his back.



5 Follow up by swinging your right leg over his body and then hold him with *Tate-shiho-gatame*.



6 Apply the armlock levering his elbow up as you push his wrist down.

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SHIME-WAZA COUNTER TO IPPON-SEOI-NAGE

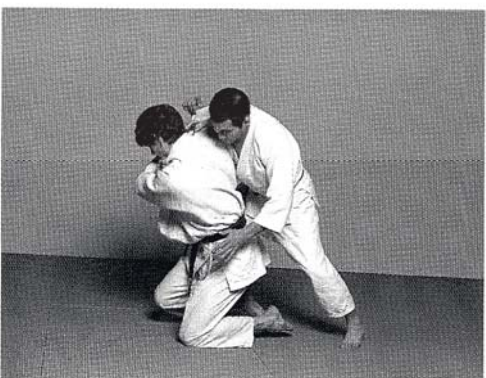
1 This technique can be used as a *Ne-waza* attack in its own right if your opponent is on all fours.



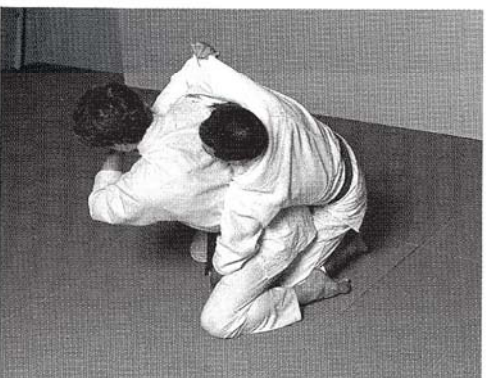
2 But it is especially effective as a counter to right *Ippon-seoi-nage* when you are in right *kumite*.



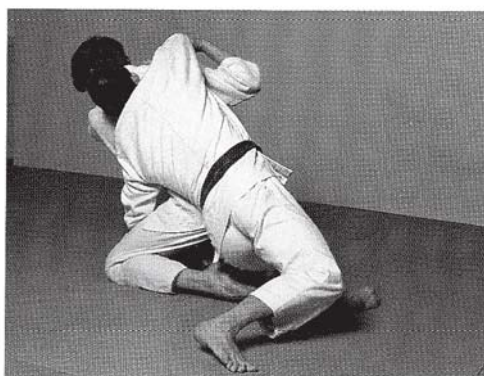
3 When your opponent attacks, smother his attack so that he goes onto his knees (many people attack this way making the technique that much easier to apply). You must hold high on his left lapel with your right hand.



4 Draw with your right hand as you slide your left hand inside his left thigh. If your opponent is a very strong man and you feel you will not be able to make him roll at stage 1 you have to relax and let him start to stand up and then pull him diagonally back to his left (stage 4).



5 Push with your left hip against the side of his right hip/buttock whilst going around the back of him. Keep turning your head and looking over your right shoulder.



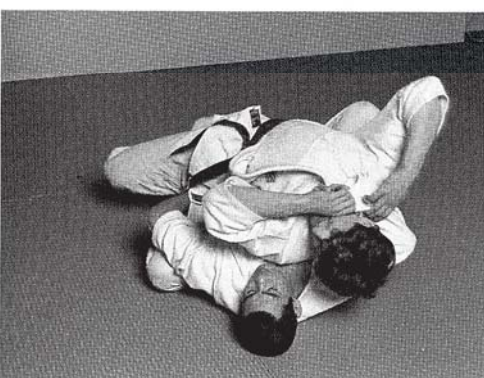
6 As you twist and begin to roll under him your right arm should almost straighten.



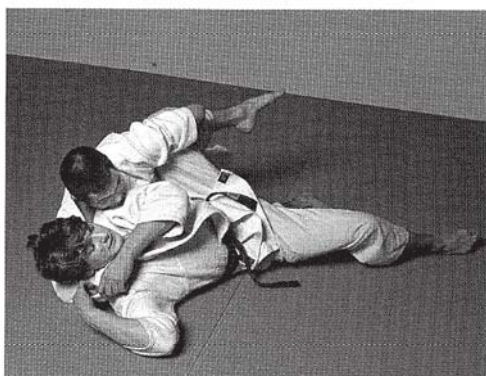
7 Slide your left hand more deeply between his legs.



8 As you roll under him draw him diagonally over your chest with your right arm whilst lifting his legs over your body with your left arm.



9 When he is on his back come up onto your knees and pull on his left leg with your left arm which you have hooked behind his knee during the turn.



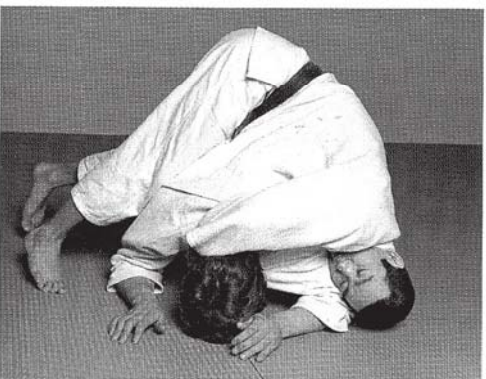
10 Pull in and down with both hands as if you were trying to draw his knee and ear together. Bend his body so that his left side is compressed and his right side stretched. This causes the strangle to take effect.



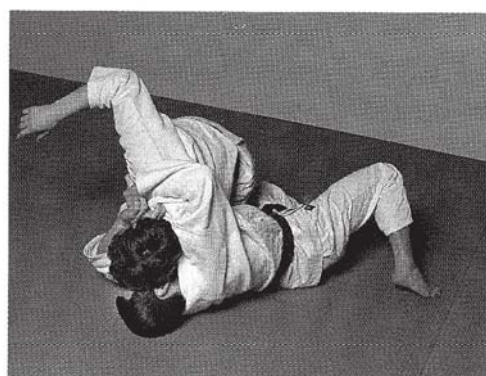
11 If his lapel is loose and he does not submit immediately, the strangle can be made more effective by placing your right shin against the side of his neck.



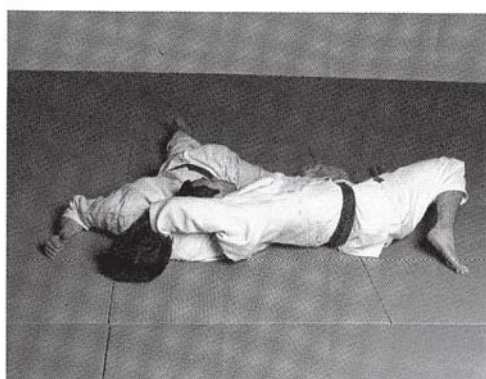
12 Avoid diving straight over his body as he can easily escape the technique because you do not have the necessary space to twist and apply the strangle. If you attack this way it is also easy for him to pull down on your right arm and extricate his head.



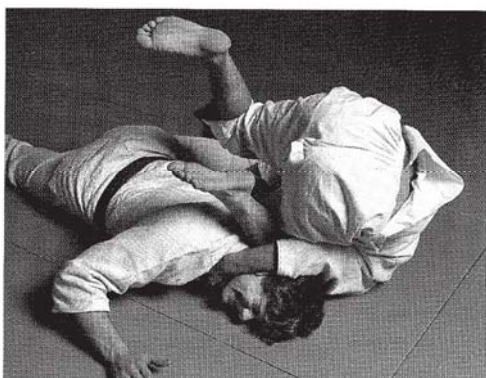
13 If he defends against your attack by flattening out as you try to roll him, keep your grip on his leg and his lapel.



14 Move your body down and away from him.



15 This should create enough space for you to be able to roll back into him and strangle him by placing your right knee against the back of his neck.

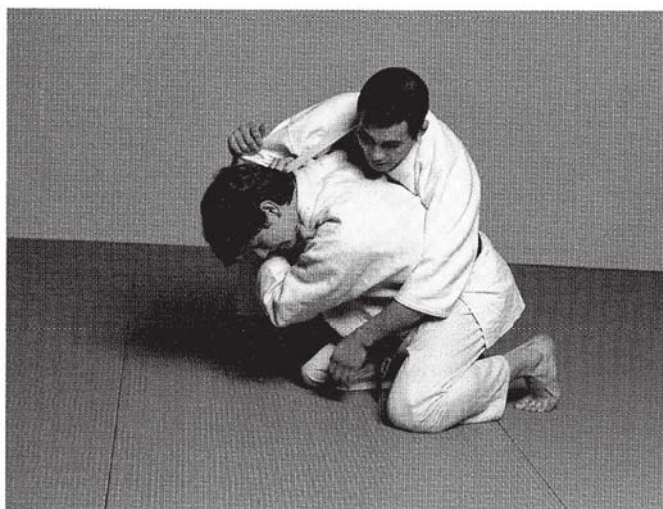


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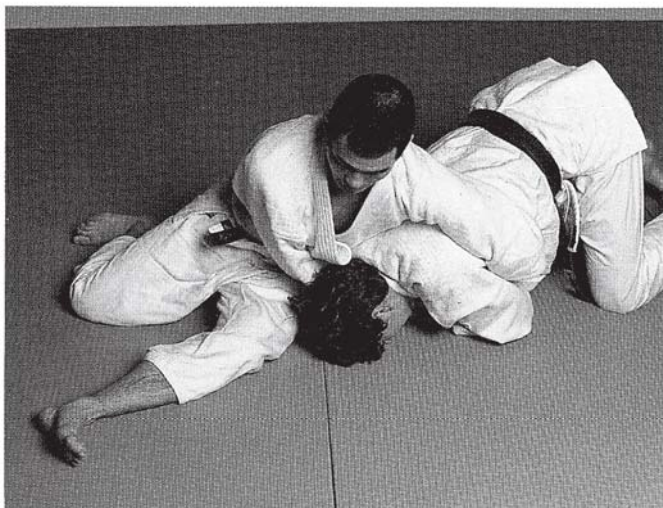
KOSHI-JIME

1 An alternative strangle to the *Shime-waza* is *Koshi-jime*.

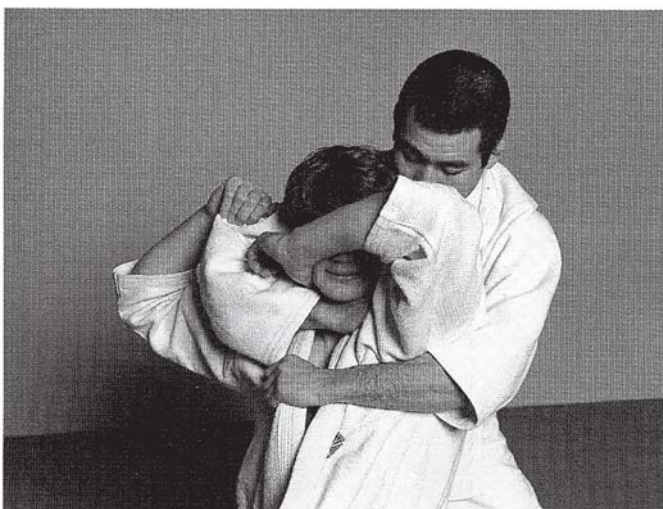
Having blocked your opponent's *Seoi-nage* attack, reach across with your left hand under his left armpit and grab his right lapel.

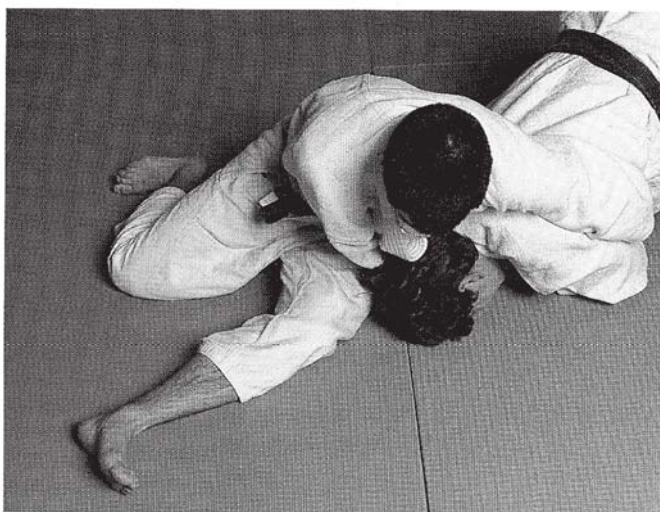


2 Slide your left leg through as if sitting into *Kesa-gatame* and keep close contact between the right side of your chest and his right shoulder and upper back.

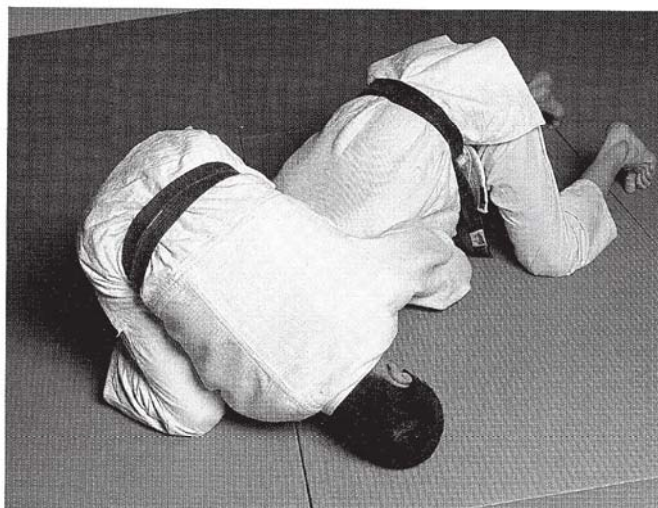


3 Do not try to pull his right lapel across with your left hand but pull it straight down. This provides the collar with the necessary tension for an effective strangle. Pull up with the right hand.





4 To apply more pressure against a strong opponent move all your weight towards his head and left shoulder and twist your hips so that you can kneel on your right knee.

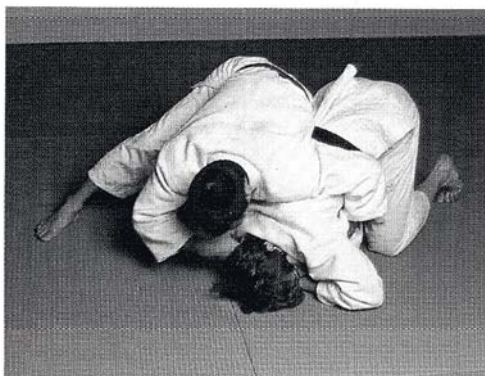


5 Bring your left knee over to rest against the side of his neck. This tightens and strengthens the effectiveness of the strangle.

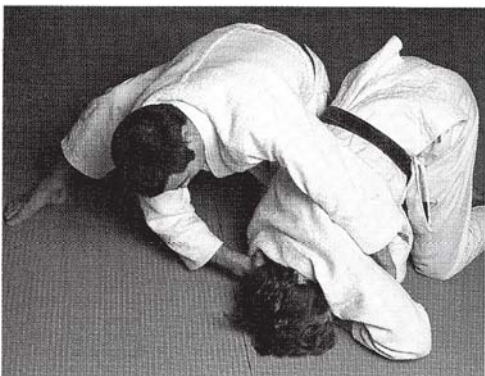
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TURNOVER FROM KOSHI-JIME

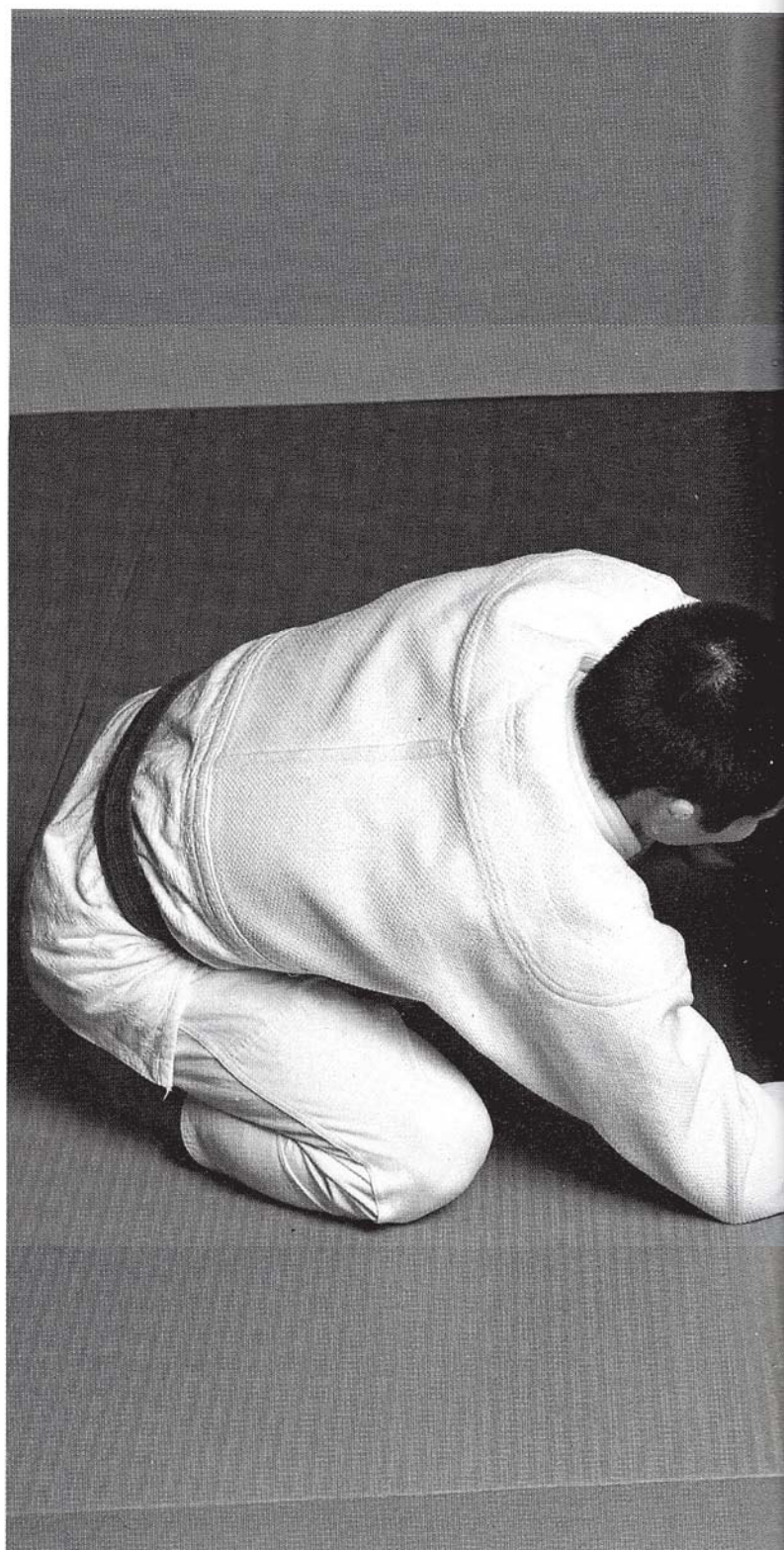
1 If your opponent has a good defence against *Koshi-jime* switch to a turnover technique. Attempt to get the fingers of your right hand into his collar at the back of his neck so he feels that you are trying to do a strangle. Reach under his armpit with your left hand and grab his left lapel.

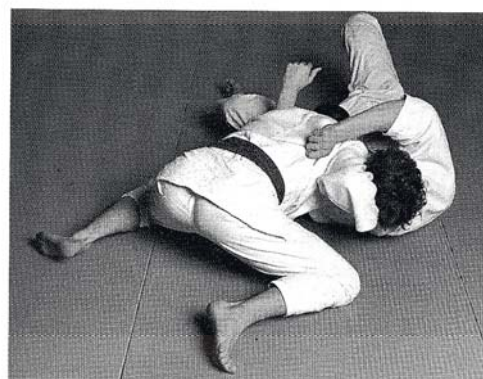
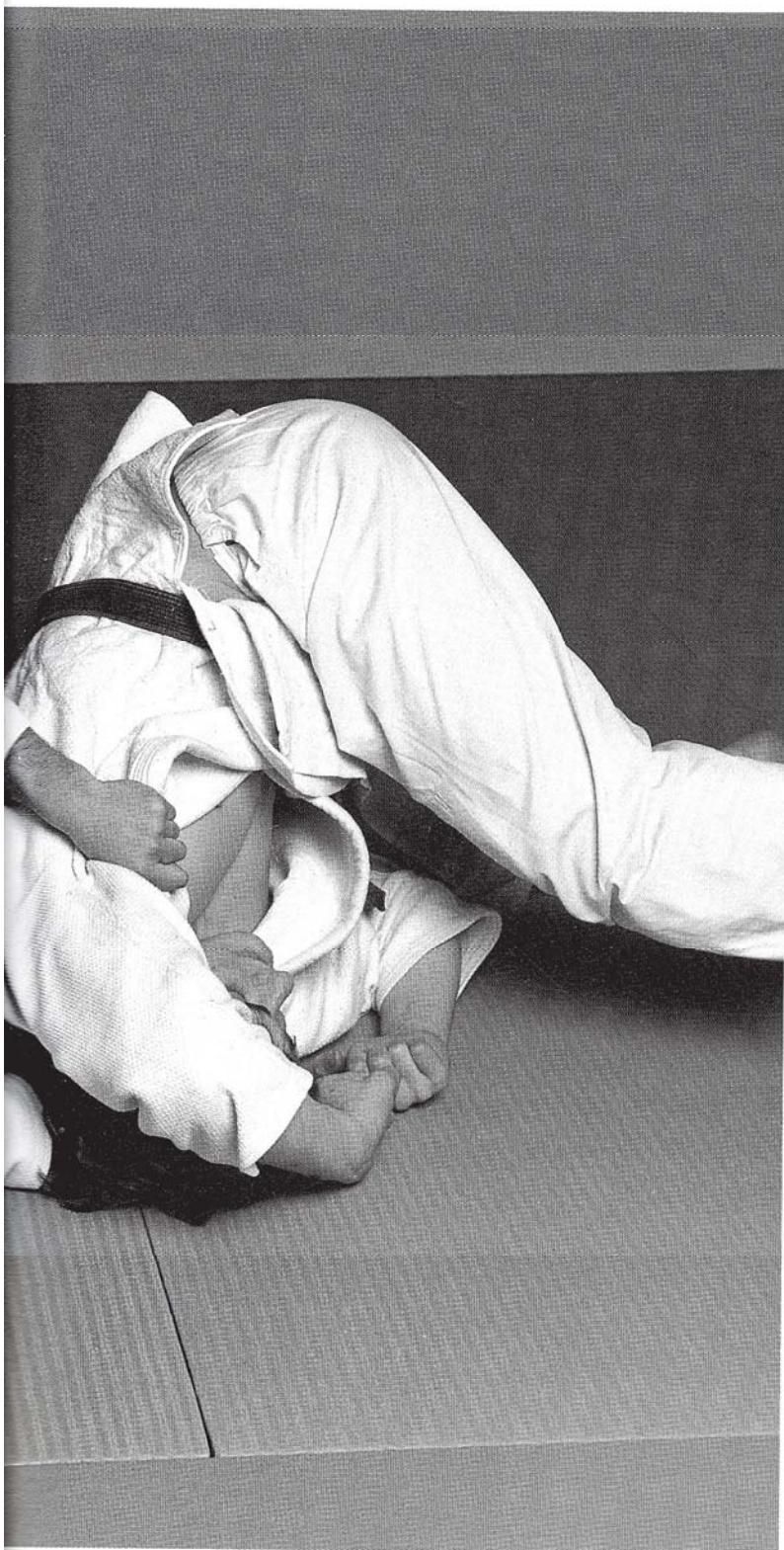


2 As he reacts defensively to your right hand by lowering his right shoulder to stop you reaching under his chin for the strangle, quickly move to your right and around his head, pushing with your right hand against his collar at the back of his neck.

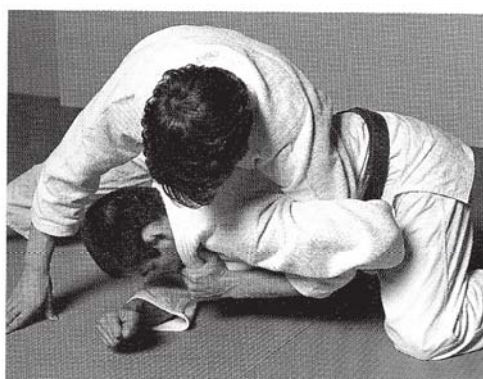


3 Pull with your left hand.

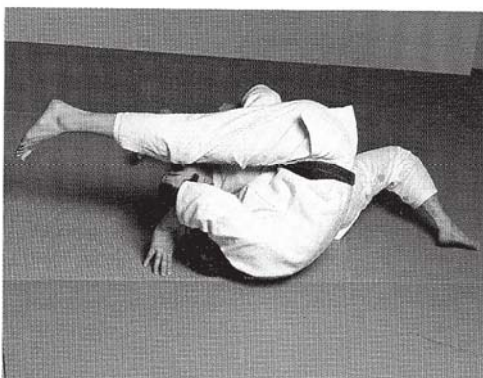




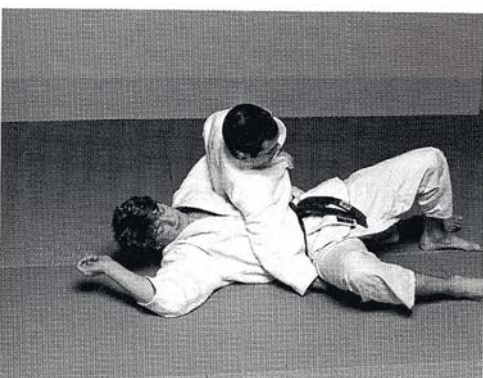
4 Turn him onto his back and secure a *Yoko-shiho-gatame*.



5 With both this technique and *Koshi-jime* itself be careful not to let him catch your left arm by holding him too deep.



6 Also, don't lean too far over.

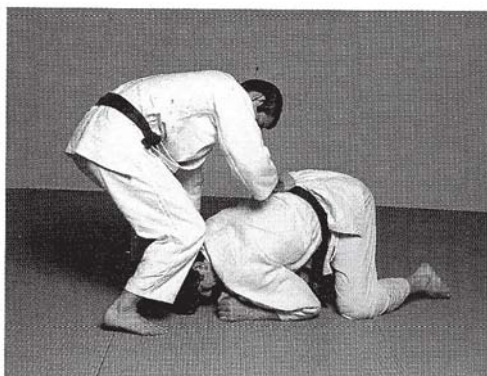


7 If you do, he can roll you over and hold you with *Ushiro-kesa-gatame*.

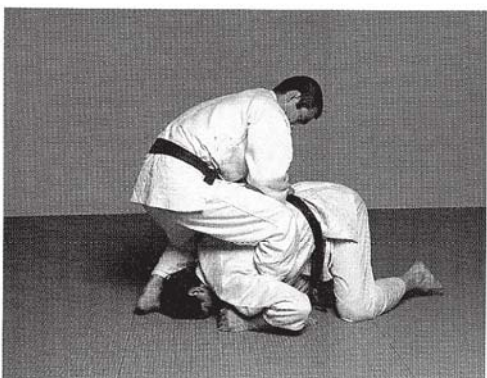
45

YOKO-SANGAKU

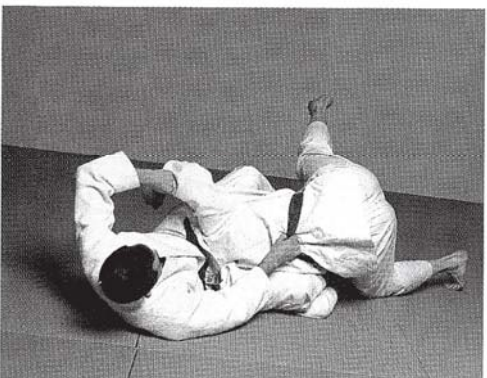
1 Your opponent is on all fours and you are standing at his head. Grab his right sleeve with your left hand and his belt with your right hand.



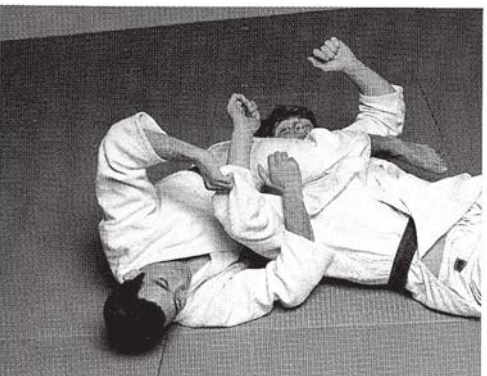
2 Step into his left armpit with your right foot to hook his left arm. With your left hand pull up on his right sleeve, and fall to your right side.



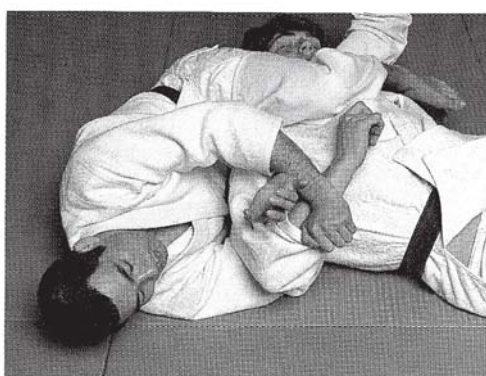
3 Pull him between your legs and immediately begin to tie up his right arm. Your left leg should be across his throat and below his armpit.



4 Pull his right arm up and slide your right arm under his upper arm.



5 Then push his arm down so that you can slide your right hand over your left wrist.



6 Using both arms to control his right arm, and your legs to control his neck and left upper body, grab the lower part of his judogi lapel below his belt with your left hand.



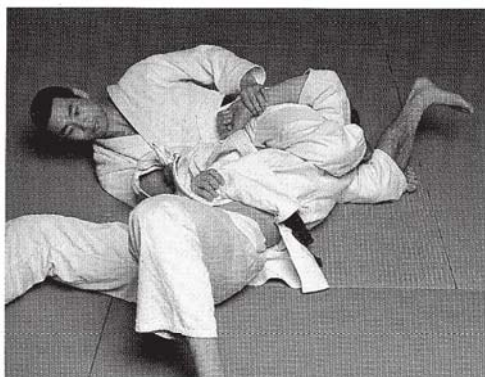
7 Pull it over his forearm at the wrist and pass the jacket into your right hand. His right arm is now effectively immobilised.



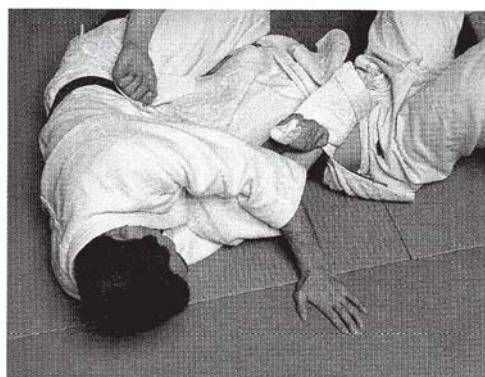
8 You can now use your left hand to reach across and grab his left sleeve at the elbow and pull him further in towards you.



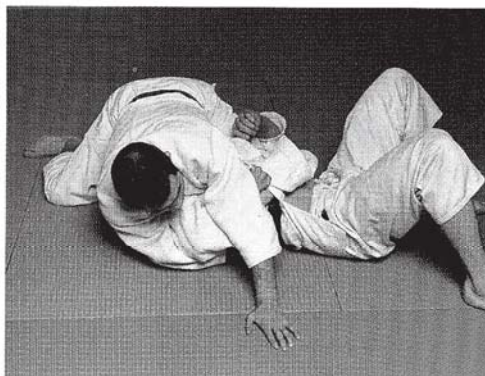
9 Cross your legs placing your left foot behind your right knee and squeeze with your legs to apply *Sangaku-jime*. Twist your hips to increase the pressure if necessary.



10 Alternatively, you can push his left arm towards your left knee and cause him to submit to *Sangaku-gatame*.



11 If you are unable to achieve the *Sangaku* position with your legs because of good defence by your opponent, it is quite easy to switch to *Yoko-shiho-gatame* provided that you have effectively tied-up his right arm.



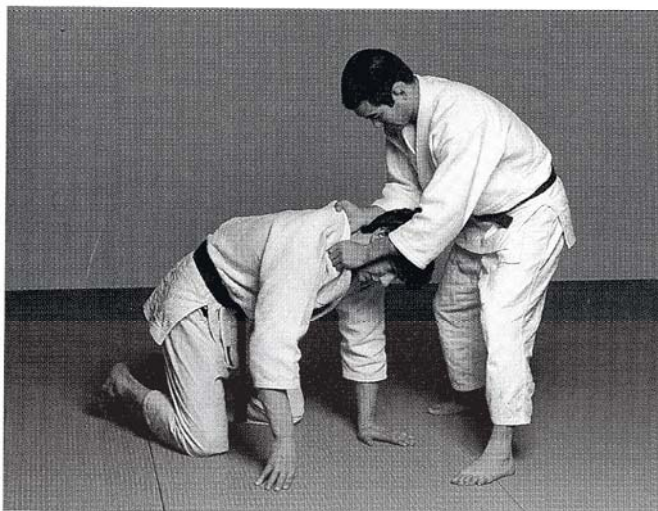
12 Simply place your left hand on the mat and push, twisting your hips to your left so that you come up on top of him in *Yoko-shiho-gatame*.

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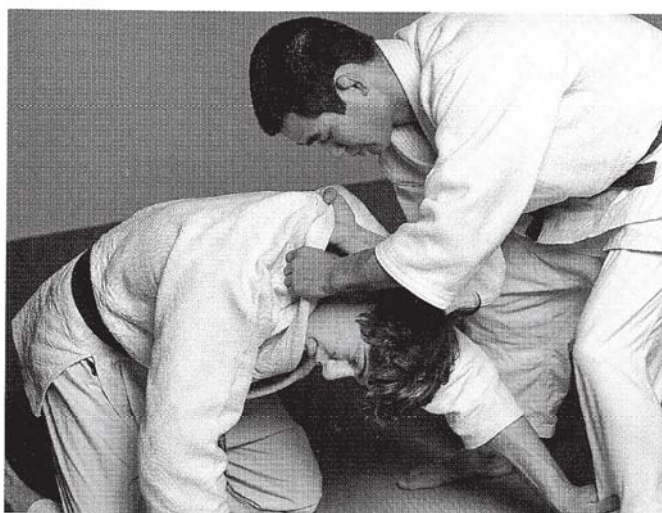
KATA-JUJI-JIME

1 This is a useful technique if you have caused your opponent to fall to his knees and he attempts to stand up.

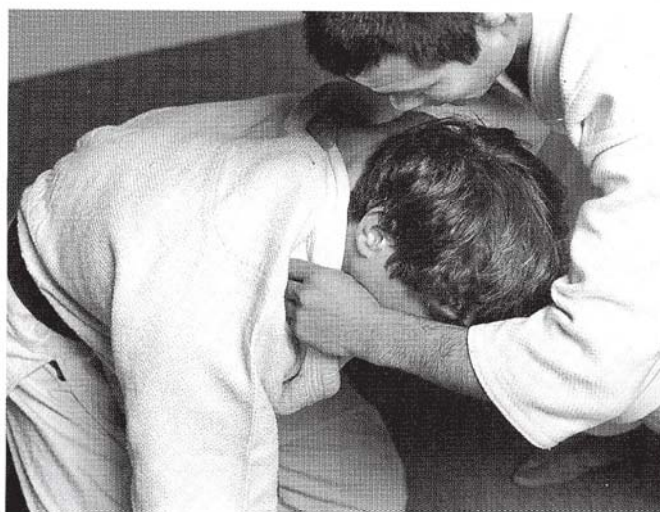
Grab his collar at the back (left-hand thumb inside, right-hand fingers inside).



2 Push down on his head by bending over him and using your body and right elbow to exert pressure.

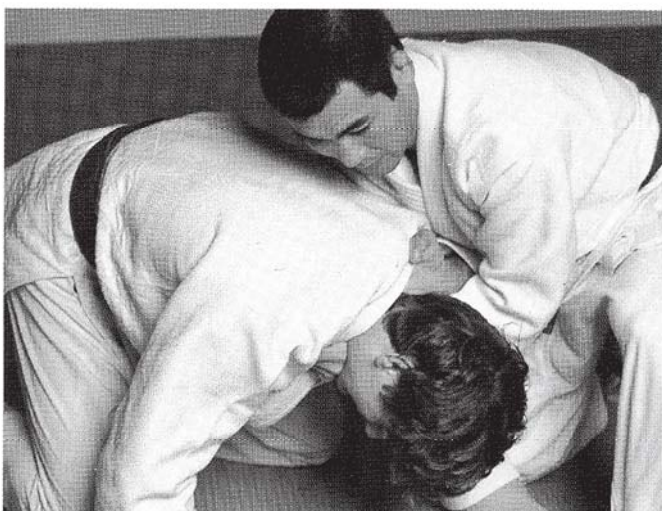


3 Naturally, he should react by trying to lift his head. As he does so quickly loop your left arm around his throat – moving your body to your right as you do so – and drive your right elbow downwards.





4 It is important that your arms should be relaxed when you attempt this technique or your wrists will lack the required flexibility for the strangle to be applied smoothly. Keep your chest against his shoulder so that your weight prevents him from standing up when you are applying the strangle.



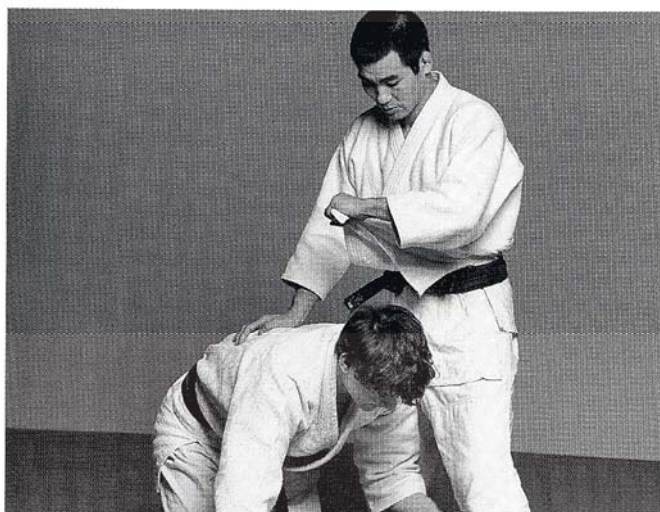
5 Against a really strong opponent you can step over his head and use the back of your left knee against the back of his neck to increase the effectiveness of the strangle.

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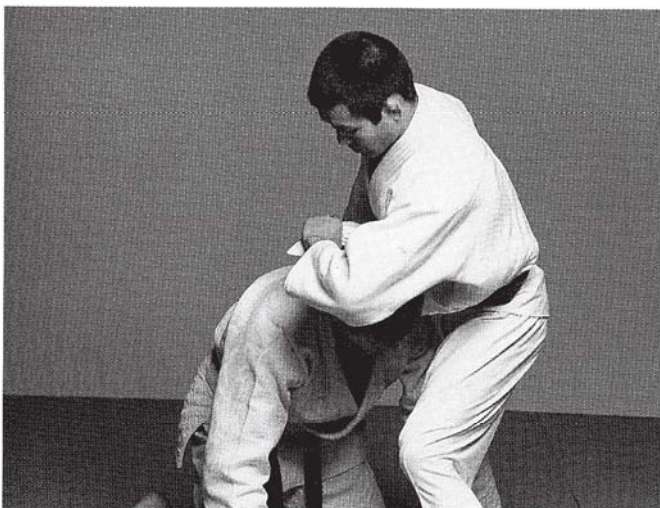
SUSO-JIME

1 The effectiveness of this technique depends on surprise.

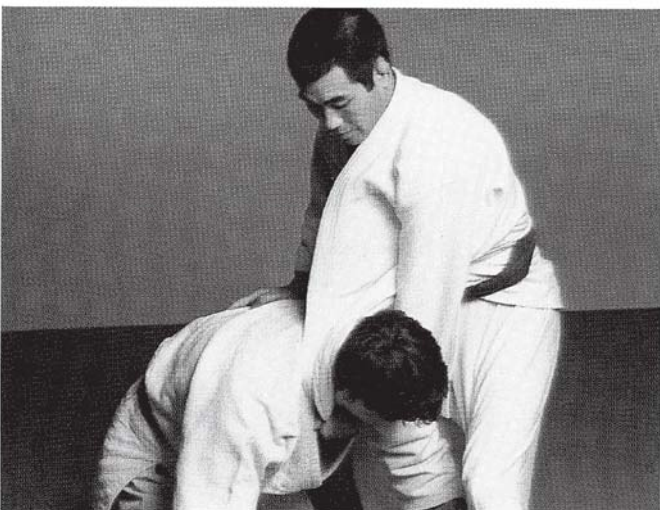
Hold the bottom of your left lapel in your left hand and lightly hold your opponent with your right hand.

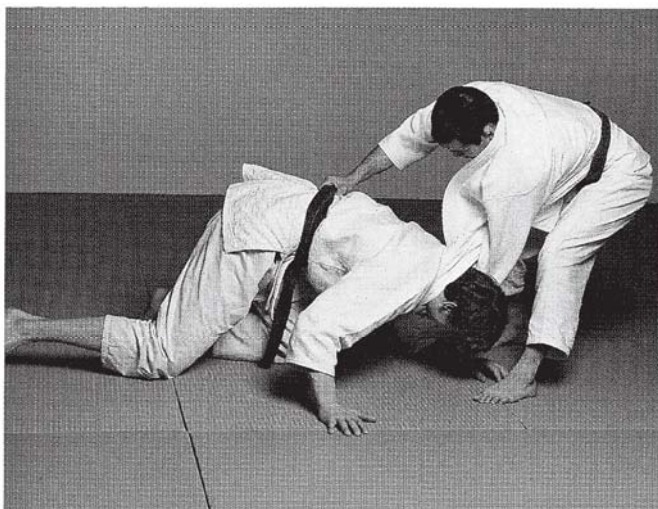


2 Pass the lapel over the back of his neck.

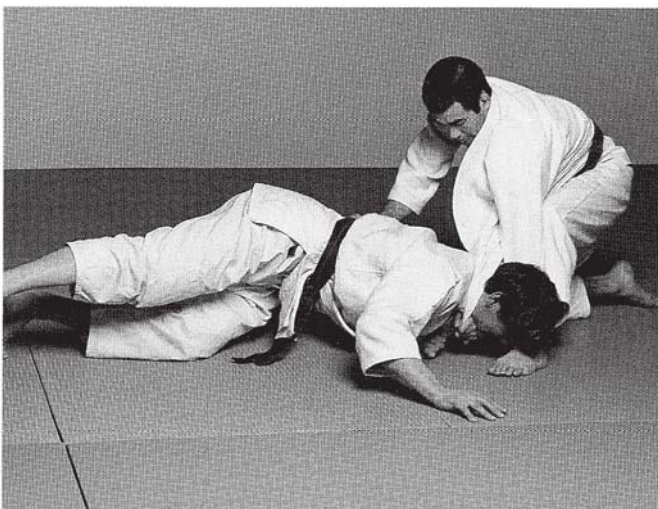


3 Slip your left elbow around his head so that your left wrist is across his throat.





4 Quickly step backwards pulling him off balance forwards, and into the noose created by your left arm and lapel.



5 When he is flat out use your shin against the side of his neck to apply the strangle.

工夫

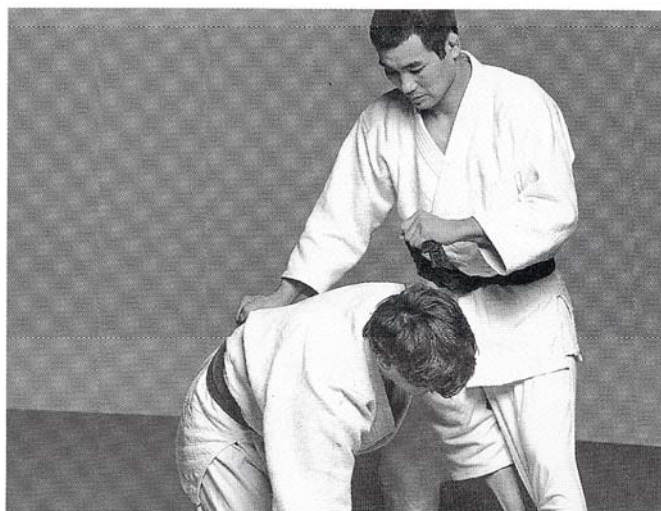
It is not easy to study a new technique. At the beginning, the element of surprise will enable you to catch many people in your *Dojo*, but they soon get used to it. There comes a period when you cannot throw anyone with it, even though you may be working every day on the technique. After a year or so, if it is a difficult technique, perhaps you can throw first *kyus* and *shodans* regularly with it. But perhaps it is only after 10 years that you can throw the top people with it. When I was learning my *Tokui-waza*, *Tomoe-nage*, I first spent a lot of time on it. Then, when it was nearly working, I began to decrease the *Tomoe-nage* study time, and introduce a *Kouchi* entry, so that I was now doing 90 per cent *Tomoe-nage* and 10 per cent *Kouchi*. Gradually, I would balance the emphasis, or introduce another *Tomoe-nage* entry into my training. This way, by approaching it from different sides, you can build up a major technique.

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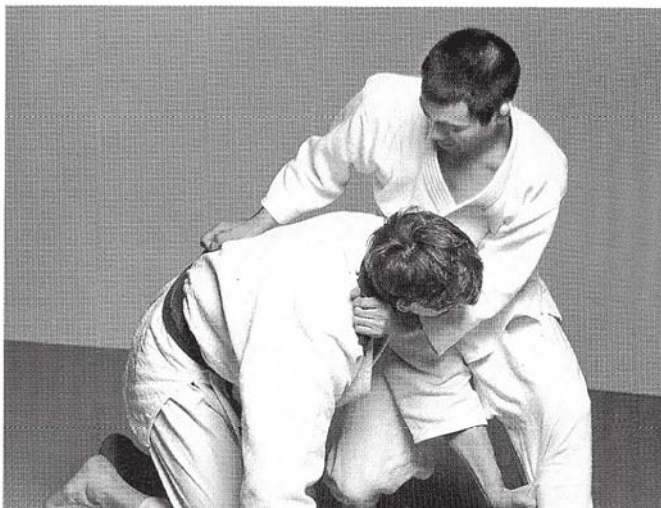
OBI-JIME

1 This technique is very similar to *Suso-jime*. Again, its success depends on your opponent not being aware that he is in danger.

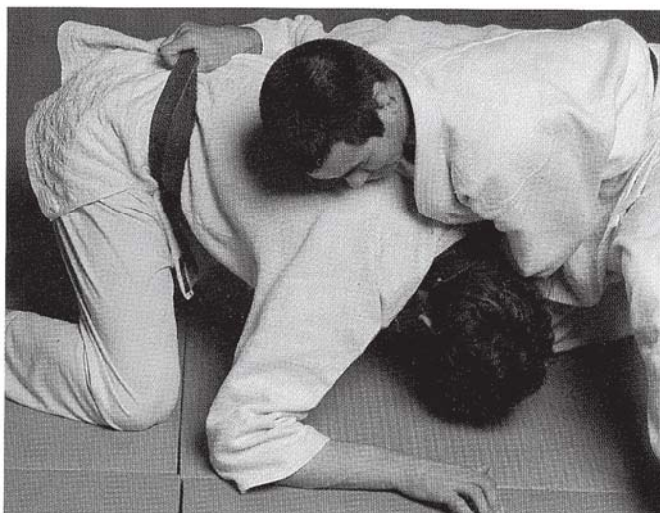
Take hold of the end of your belt with your left hand and hold his belt with your right hand.



2 Pass your belt around his neck and strangle him by using the cutting edge of your left wrist and the bone at the base of your thumb against his throat.



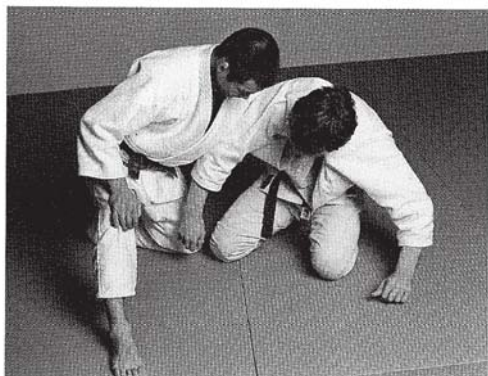
3 Again press down with your body and pull on his belt with your right hand to ensure that he does not stand up.



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KESA-GATAME

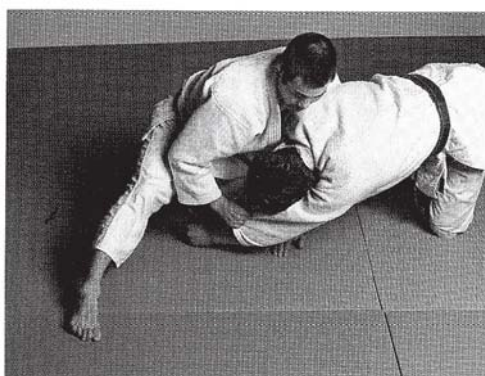
1 Your opponent is on all fours. Attack by sliding your left arm under his right armpit and by grabbing his left lapel (fingers inside).



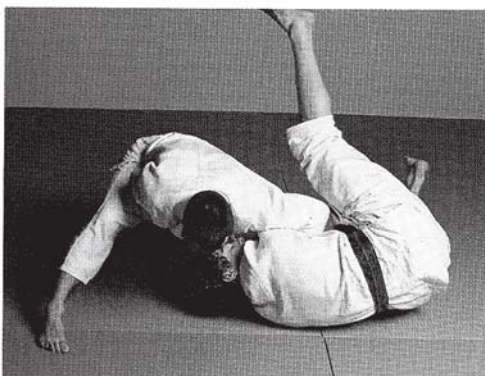
2 Grab his left sleeve with your right hand and draw his arm in a semi-circle to your right.



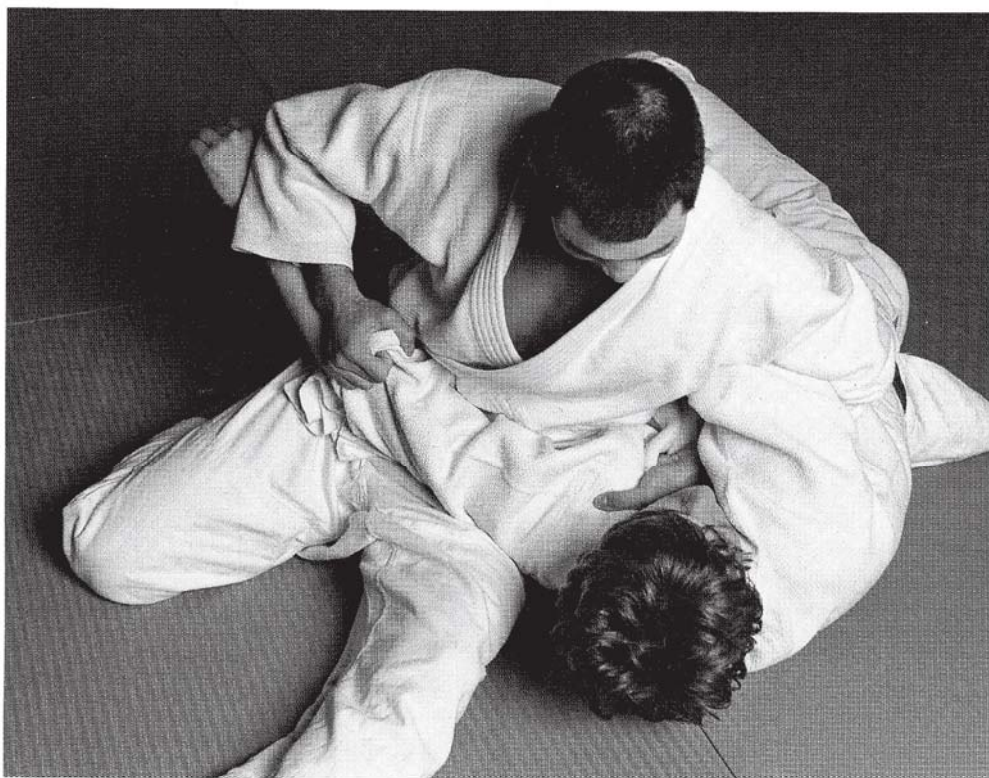
3 As you pull with your right hand, lever him off balance with your left shoulder.



4 Turn him onto his back, keeping his right arm trapped under your left arm.

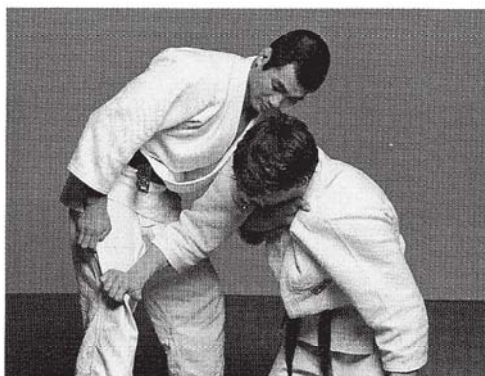


5 Hold him with Kesa-gatame.

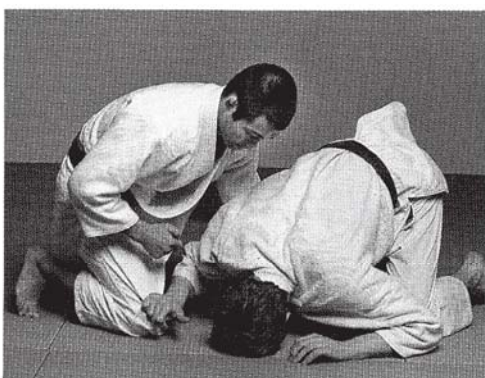


KATA-JUJI-JIME

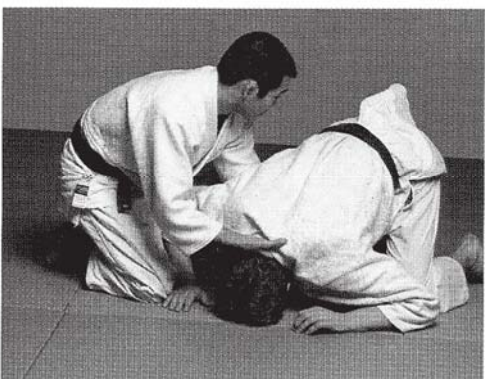
6 Hold your opponent's left lapel (fingers inside).



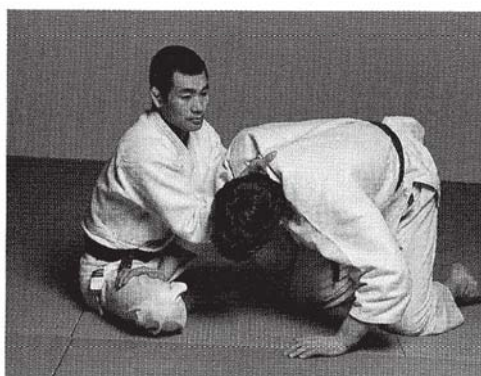
7 Make sure that your hand is as deep as possible.



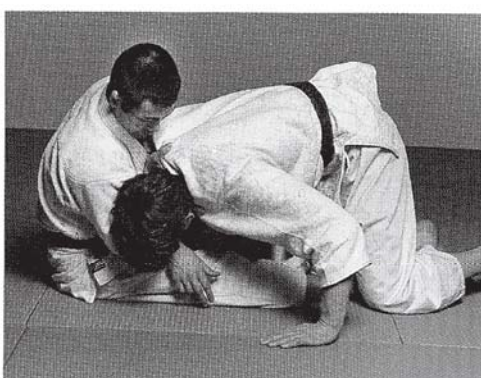
8 Grab the back of his collar at his neck placing the fingers of your right hand inside.



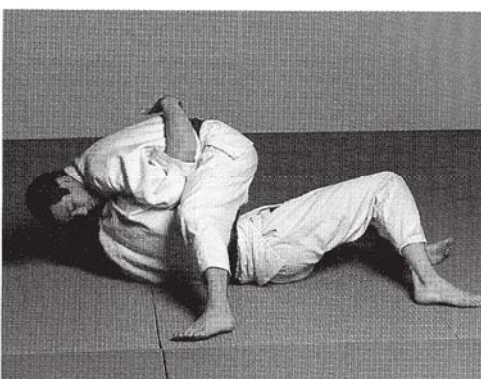
9 Pull him upwards and drive your right elbow down into the side of his neck.



10 Use your right foot to control his left leg to prevent him attempting to stand up. The strangle can now be applied.



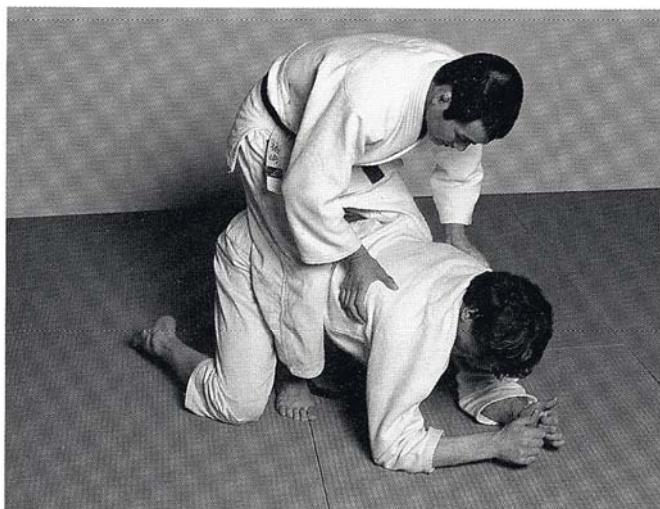
11 Should he attempt to roll out of the technique, follow up by immobilising him with *Tate-shiho-gatame*, and continue to apply the strangle.



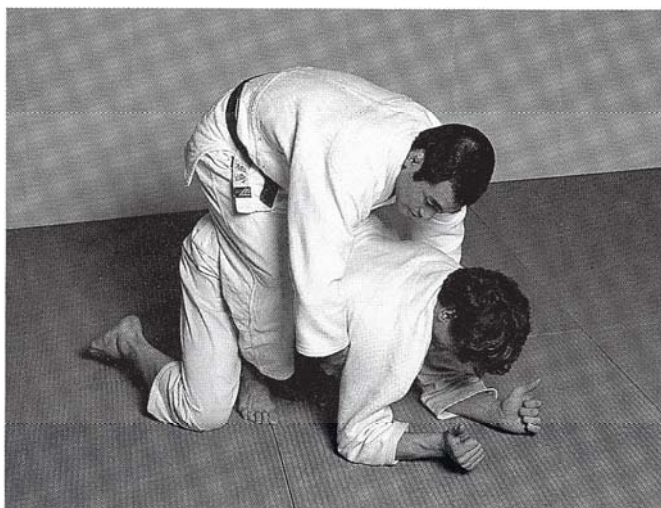
50

HADAKA-JIME

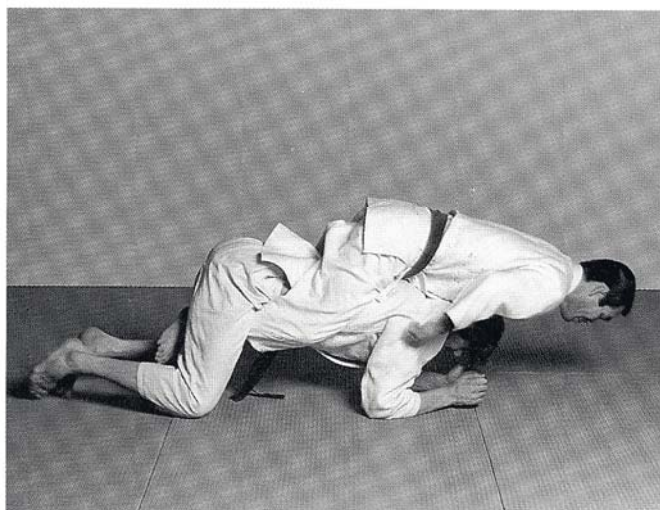
1 If your opponent is on all fours, stand over him so that your legs are around his waist and your feet just inside his knees.

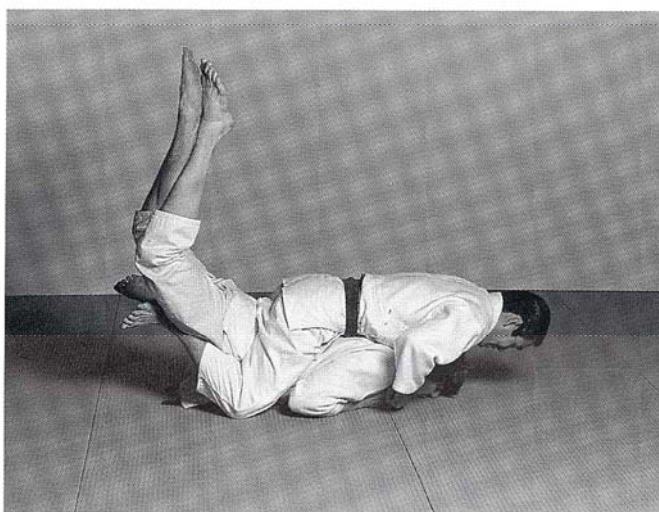


2 Forcefully tap the back of his arms at the triceps causing him to react by pulling his elbows in – as he would if you were attempting to attack by reaching under his armpits to grab his wrists.

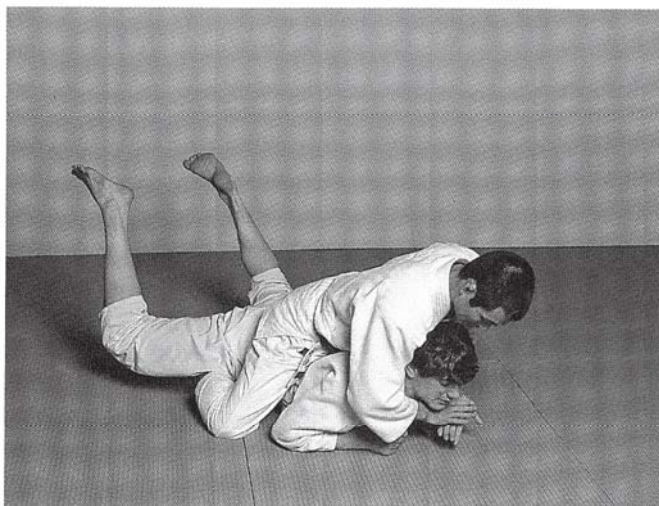


3 As he pulls his elbows in, throw your weight forward and drive your legs back between his legs, forcing him to collapse flat on his face.

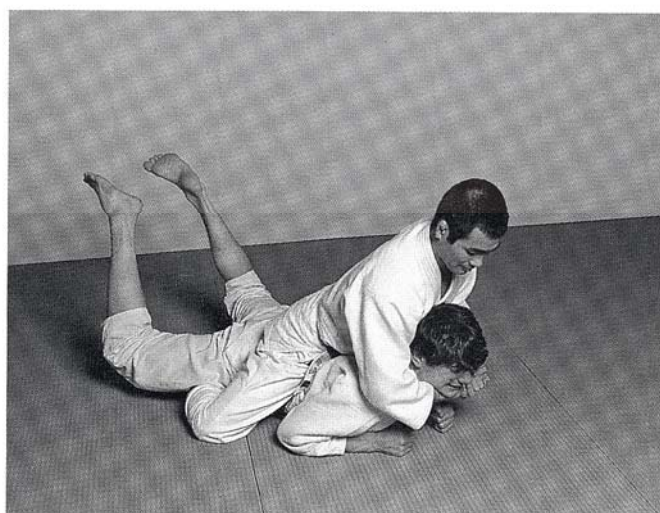




4 As he collapses and flattens out use your feet to lift his thighs off the ground pushing all his weight onto his trapped arms. In this position he is incapable of defending against *Hadaka-jime*. To make his head come up lean forwards then rock back allowing his legs to come down to the ground.



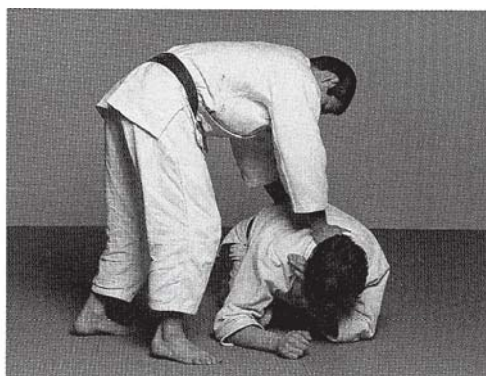
5 As this happens his head will come up allowing you to slide your wrist across his throat.



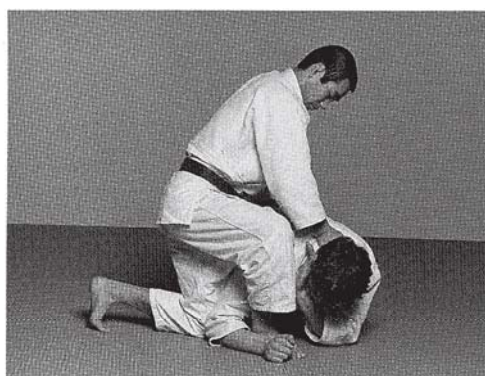
6 Use the bony part of your wrist where it connects with the base of your thumb as the contact area and apply it to his throat to strangle him.

51 HARA-GATAME & JIGOKU-JIME

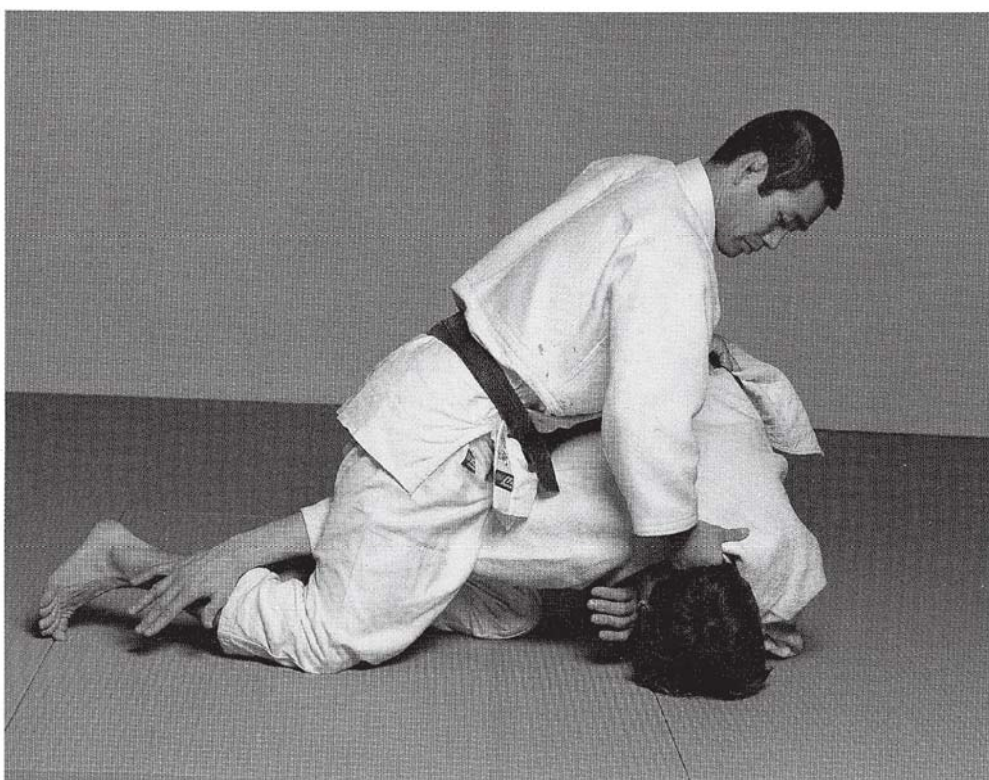
1 This is a useful technique for big men. Your opponent is on all fours. Grab his belt with your left hand and his collar with your right.



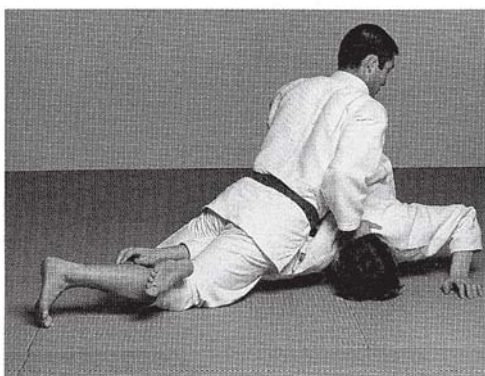
2 Quickly kneel and hook his right arm with your right foot.



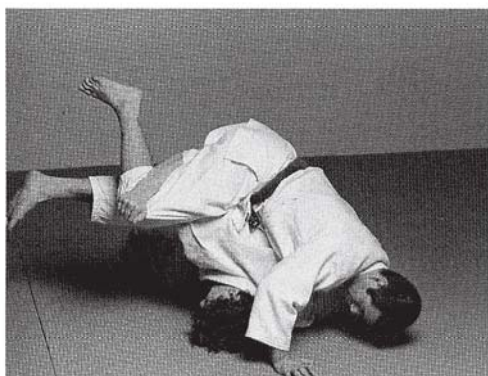
3 Press your lower stomach into his side and draw your right foot back keeping all your weight on his right side. Slip your left foot under his arm and place it behind your right knee.



4 Apply *Hara-gatame* by pressing your hips and lower stomach down into the mat and by arching your body. If necessary twist your hips and turn your head to your left to make him submit.



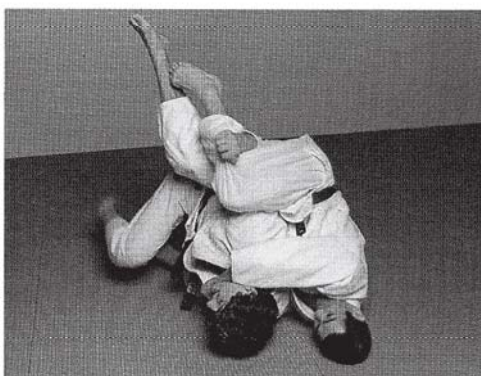
5 If he defends by rolling and trying to lift you over his shoulders before you can flatten him out to do *Hara-gatame*, you can counter attack with *Jigoku-jime*.



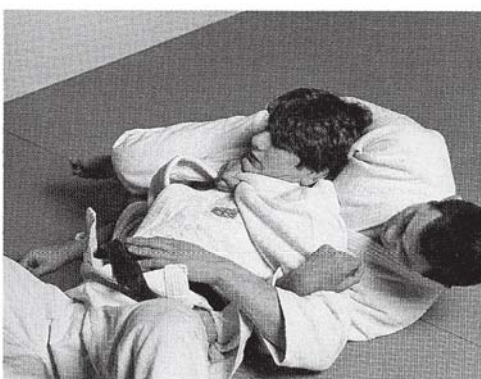
6 Keep control of his right arm with your right leg.



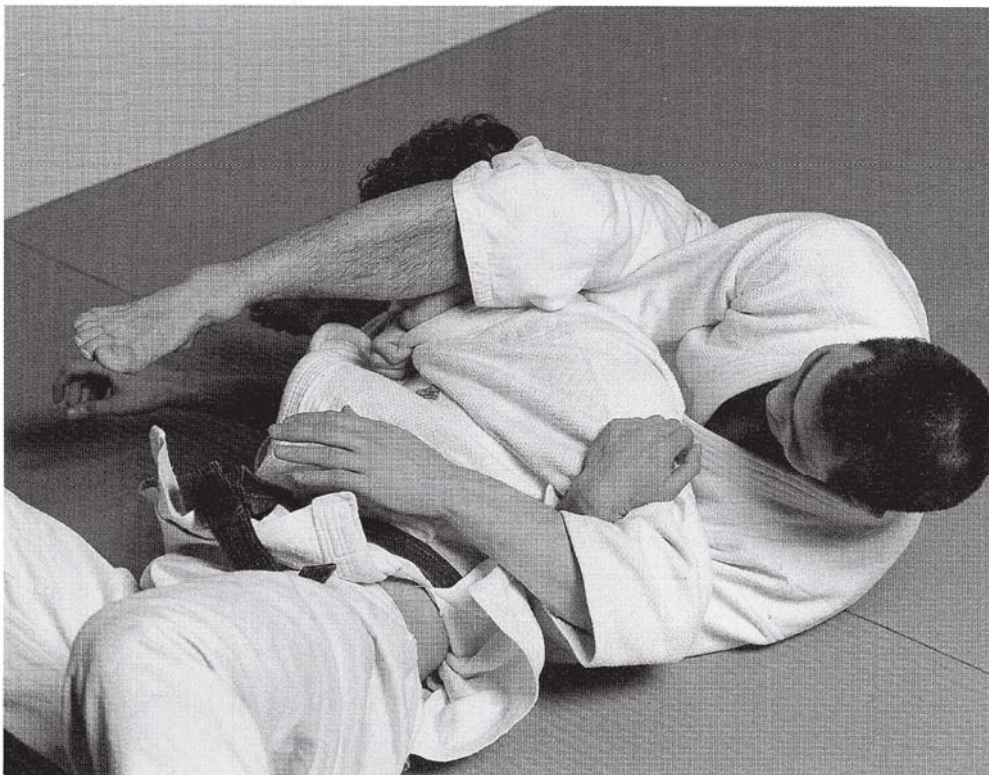
7 Grab his left lapel with your right hand.



8 Hook your left arm under his left arm and strangle him using your right hand and your legs with which you pull down on his right arm.



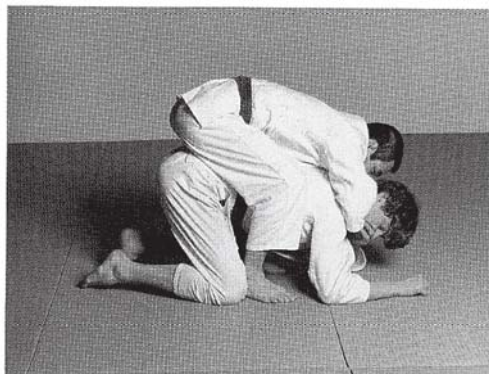
9 You can make this technique still more effective by catching his right arm with your left leg and by hooking your right leg over his head. This further strengthens the strangle.



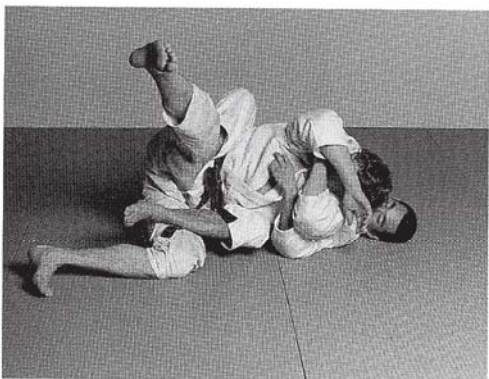
52

OKURI-ERI-JIME

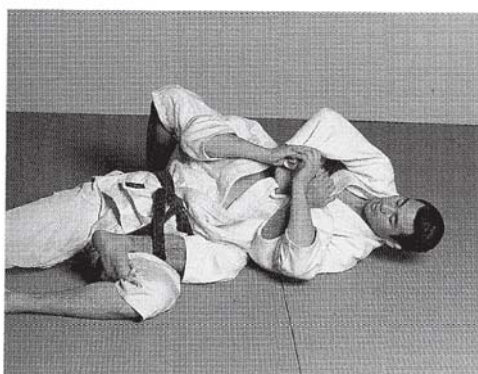
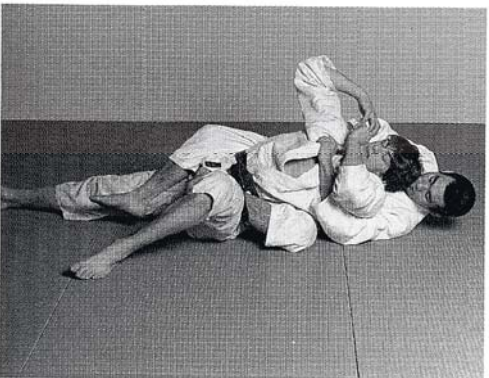
1 Get on your opponent's back and place both feet inside his thighs. Grip his left lapel by reaching across his throat with your right hand and reach under his armpit with your left hand to grip his right lapel.



2 Roll to your right and turn him onto his side.



3 Attempt *Okuri-eri-jime* and strangle him if you can.



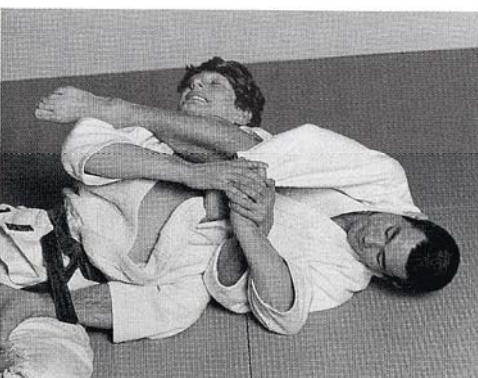
JUJI-GATAME

1 When you feel him defend by turning towards you, disengage your right leg and grab your own left lapel with your left hand.

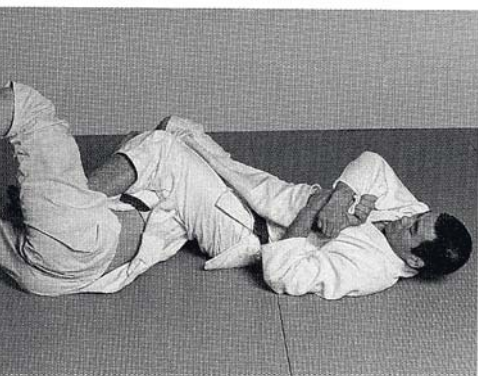
2 As you do this use your right leg to twist yourself to your left and then throw your leg across his neck so that your calf slides across his throat.

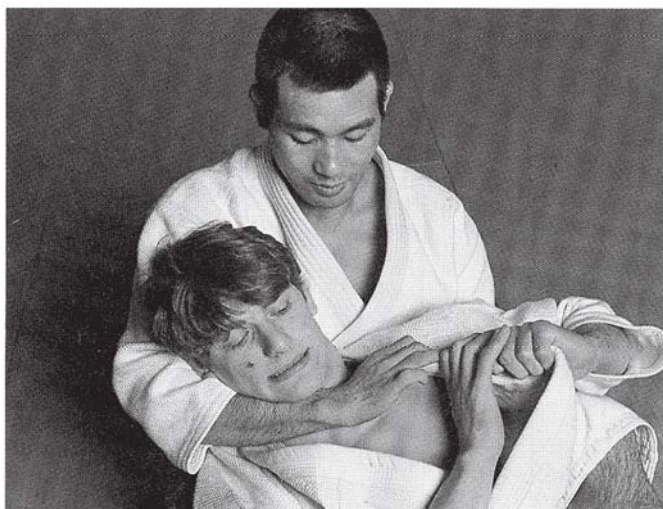


3 Twist to your right and push with your right leg to flatten him out, pulling his arm straight as you do so.



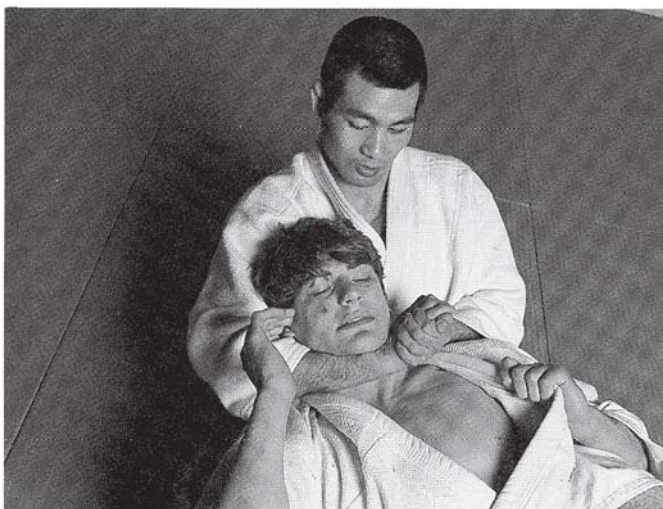
4 Armlock him with *Juji-gatame*.





HADAKE-JIME

1 Your opponent may defend against your initial *Okuri-eri-jime* attack by using both hands to pull his left lapel out of your right hand.



2 Counter by quickly grabbing your right hand with your left hand and do *Hadaka-jime* before he has the chance to switch defence by grabbing your forearm.

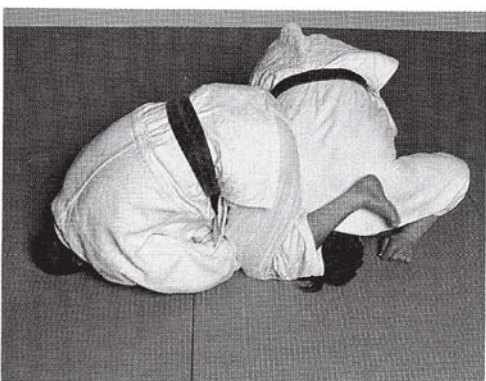
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JUJI-GATAME

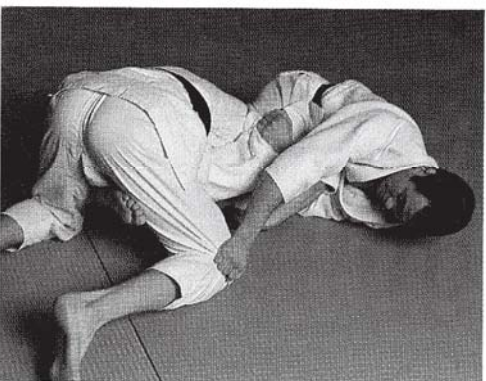
1 Climb onto your opponent's back if he adopts an all-fours defensive posture, and hook your feet into his thighs. Reach under his right armpit with your right hand and grab his right wrist.



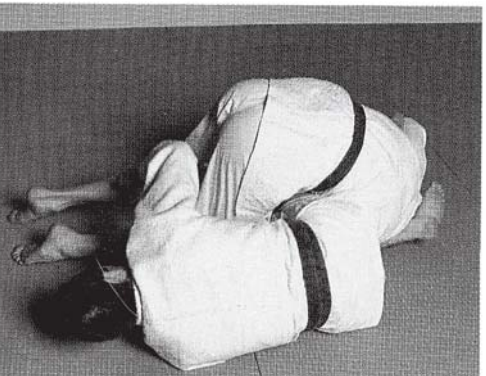
2 Now slip your left arm under his armpit from above and draw his right arm down towards his belt (using your right arm) as you bring your right knee over his head.



3 Twisting on your forehead, turn your body and head so that you roll onto your left side. Hold your own trouser leg or lapel with your left hand as you do this.



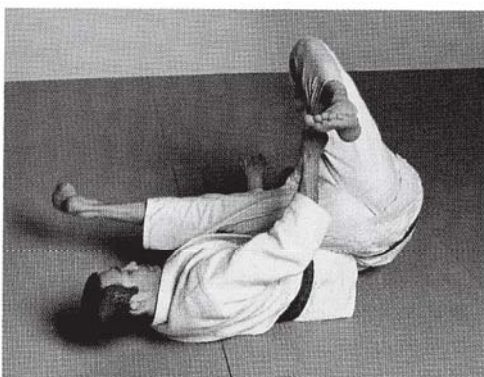
4 If he defends strongly and you cannot break his grip to armlock him, reach over with your right hand.



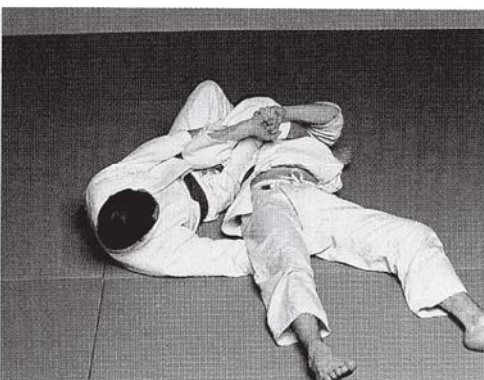
5 Grab his trouser leg.



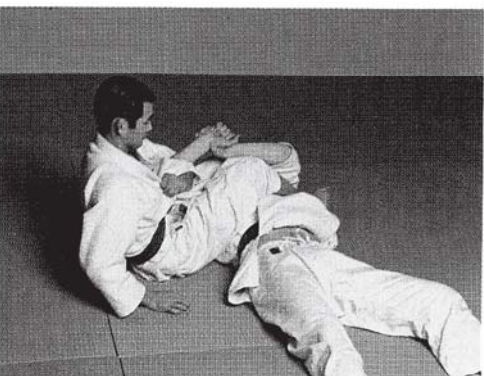
6 Twist from your left side onto your back, pulling his leg up and across your body as you twist, and turn him onto his back.



7 Release your right hand grip on his trouser leg.



8 Sit up into the orthodox position for *Juji-gatame* and apply the armlock.



9 Do not relax the pressure on his right arm at any point during the technique – maintain a constant cutting pressure with your left forearm against the crook of his arm.



10 If your opponent is very strong and determined you can use a twisting motion of your forearms to break his grip.



11 If you cannot force him to let go switch from *Juji-gatame* to *Osaekomi-waza*. Interlace your right arm in his and reach over with your left hand grabbing his left judogi lapel at the bottom, below the belt.

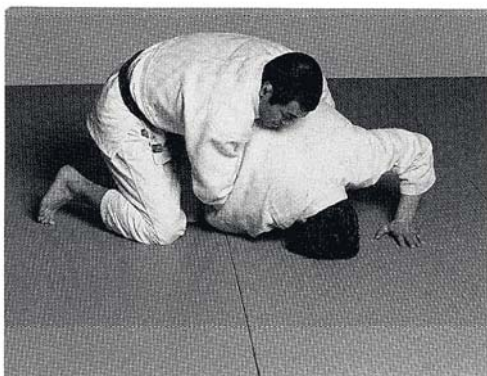


12 Pull the lapel across his right forearm and pass it into your right hand, tying up his arm. Slip your right leg off and hold him.

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SUSO-SUKUI-NAGE

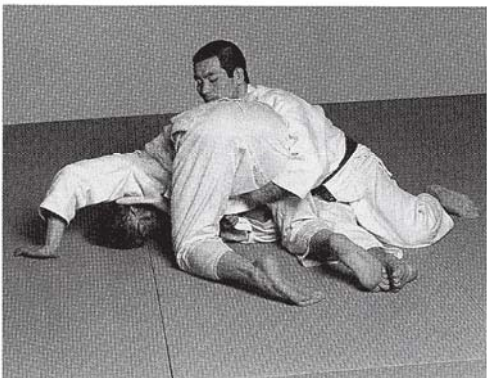
1 Your opponent is on all fours: reach under his right armpit and grab his right wrist with your right hand, pulling his hand into his body near his hip.



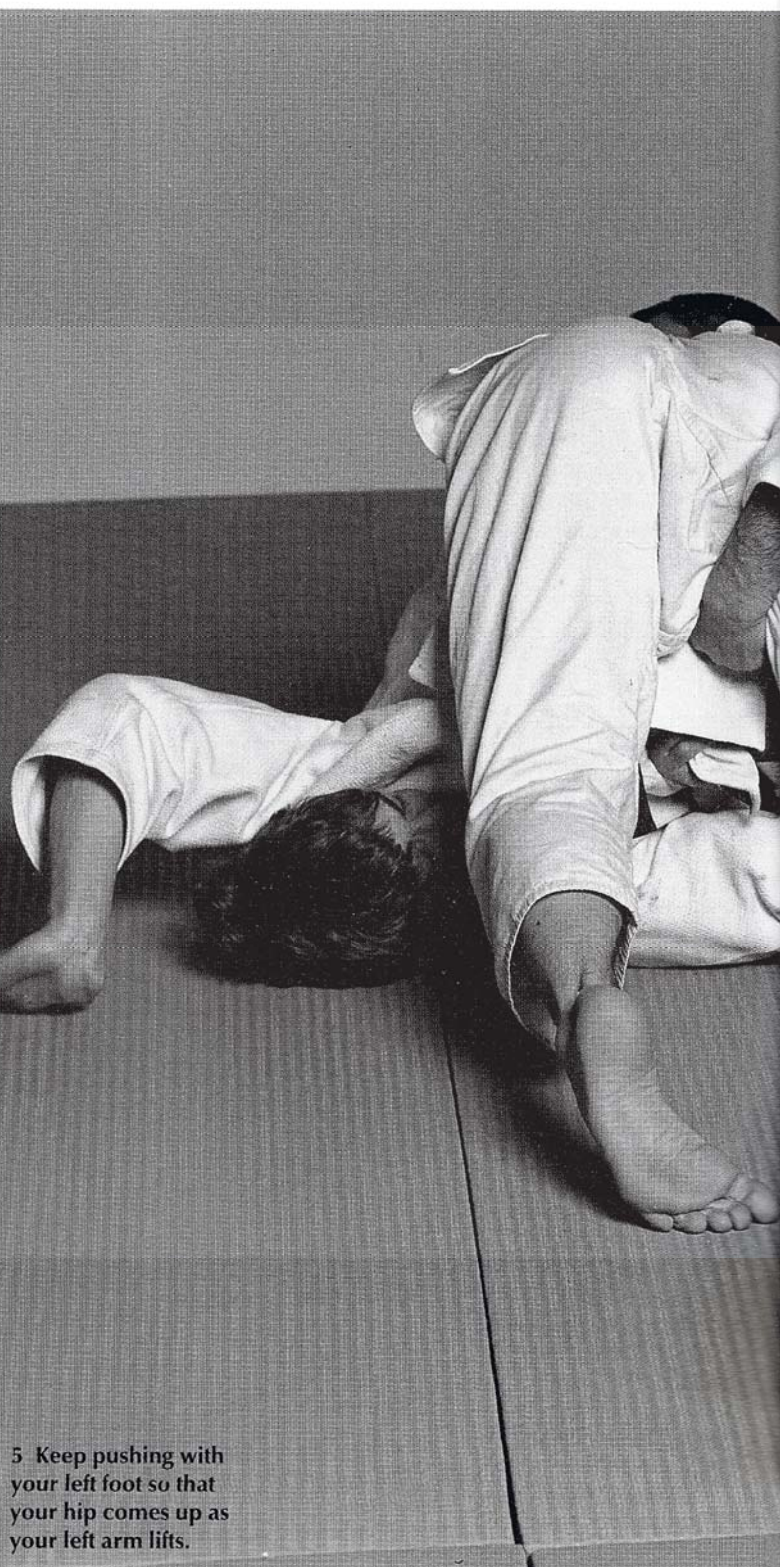
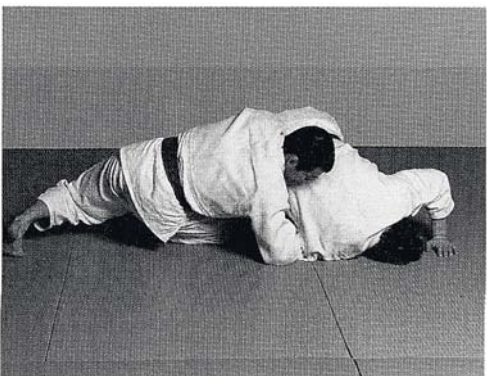
2 Quickly release his wrist, grab his judogi or belt and pin his hand to his body. Do not worry too much about tightly tying up his arm with his gi or belt as the tie-up tightens during the course of the rollover.



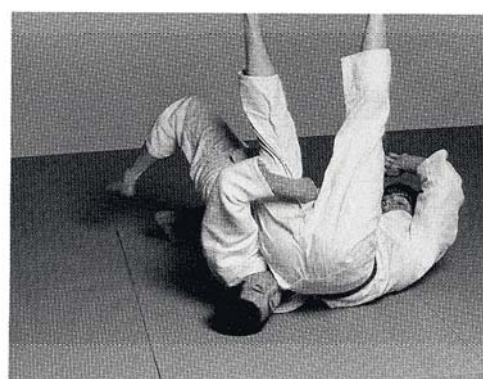
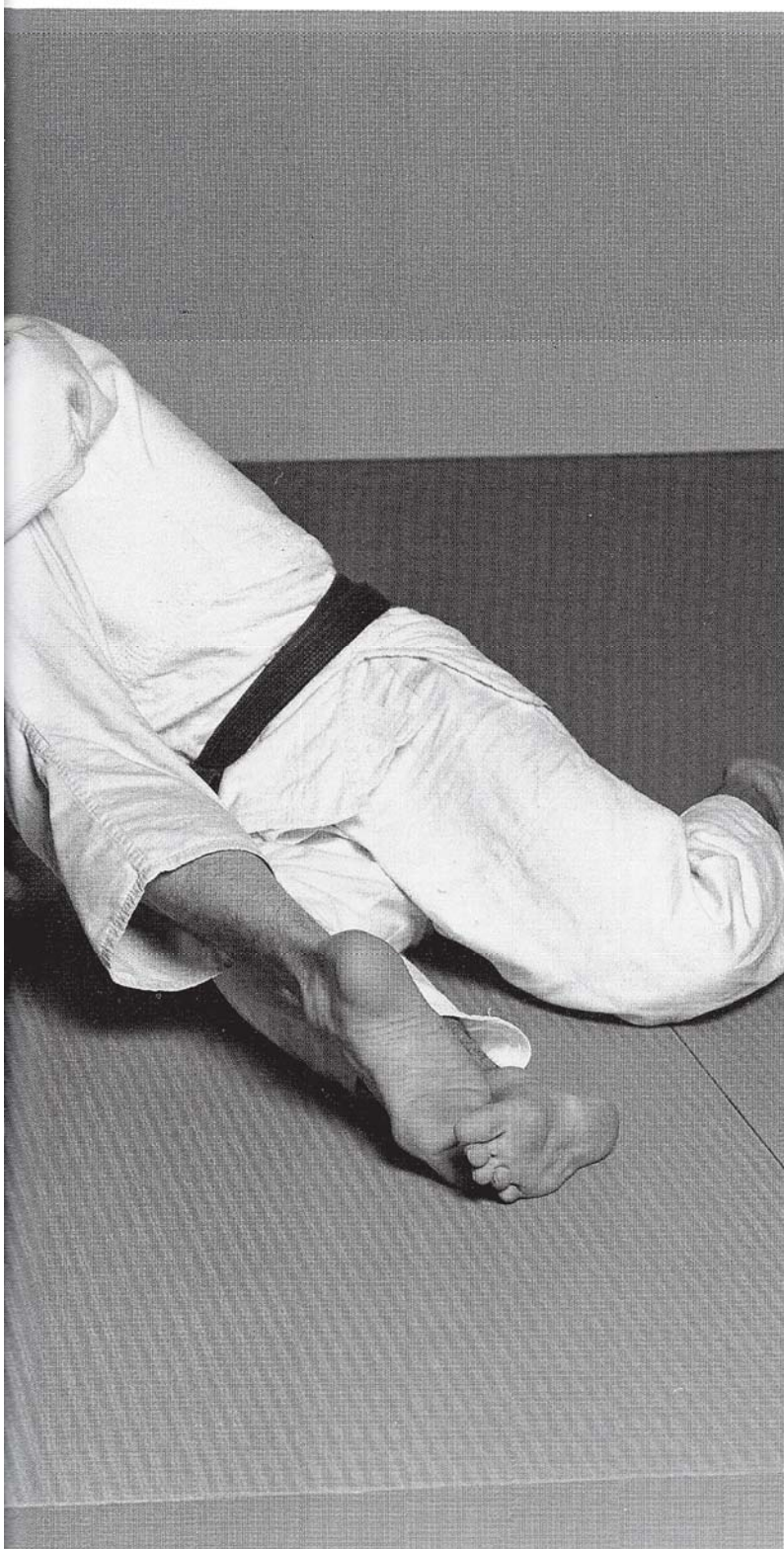
3 You must however transfer your grip from his wrist to his gi very quickly or he will realise you are tying up his arm and pull it free before you can turn him over. Grab his right leg around the thigh with your left arm.



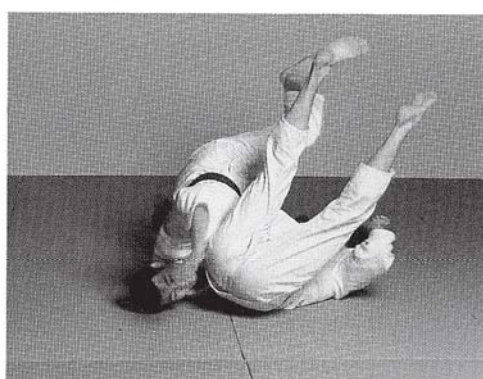
4 Tip him onto his shoulder.



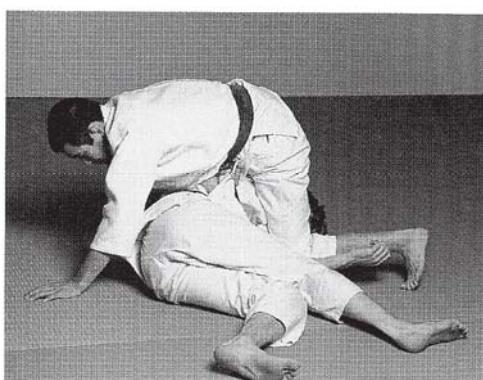
5 Keep pushing with your left foot so that your hip comes up as your left arm lifts.



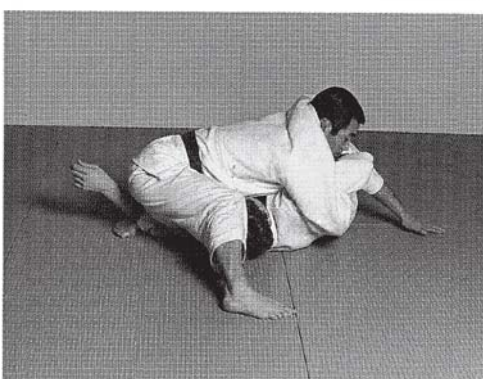
6 As he rolls over his shoulder, twist on your head so that you turn in towards him and throw your left leg over his body.



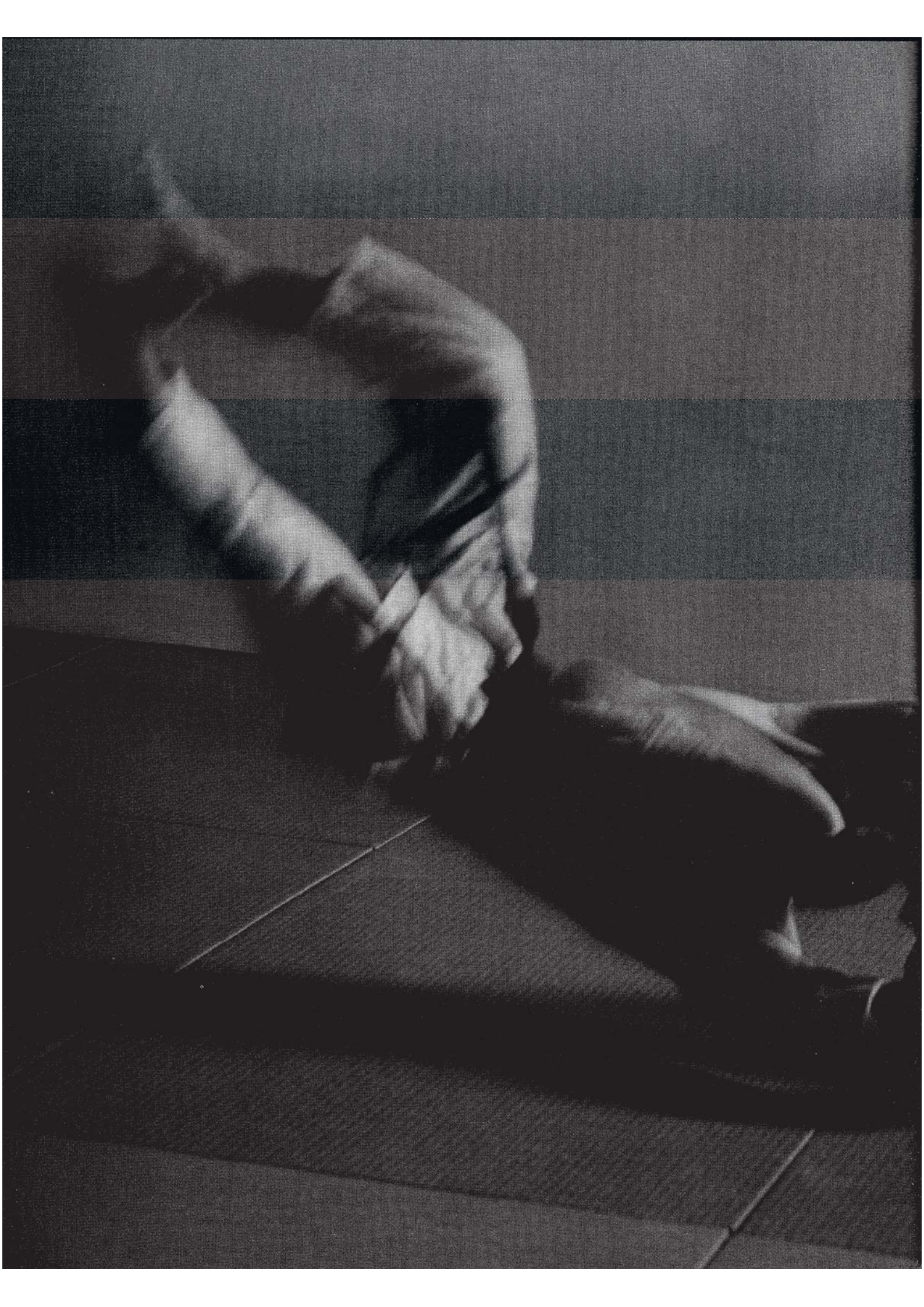
7 As he rolls onto his back let go of his leg with your left hand and use that arm to push against the mat.



8 This adds to the momentum of your turn so that you can roll over and on top of him.



9 Hold him with *Yoko-shiho-gatame*.



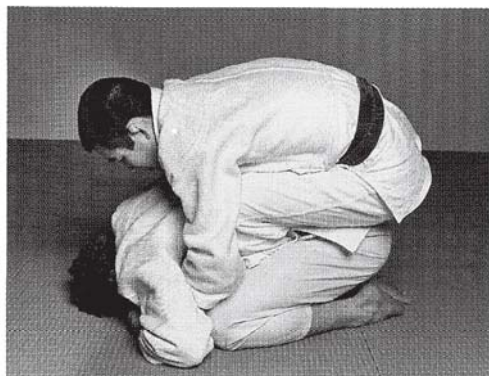


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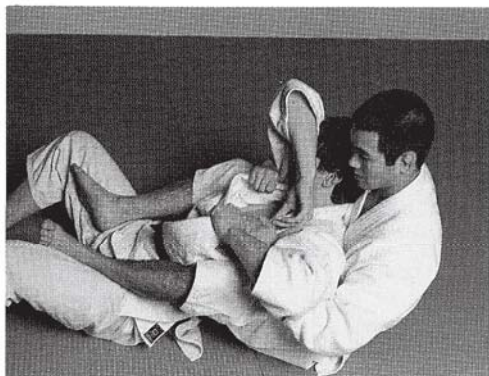
REAR ATTACK

TATE SHIHO

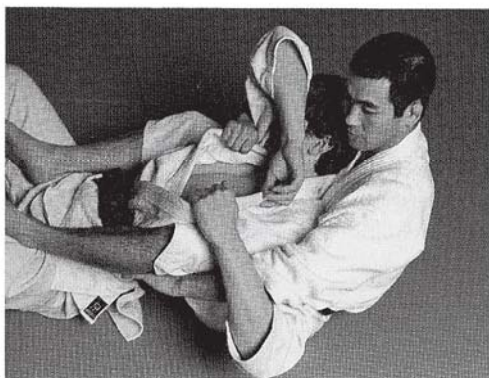
1 If your opponent is on all fours get on his back and hook your feet into his thighs. Reach under his armpits with both hands and grab his lapels.



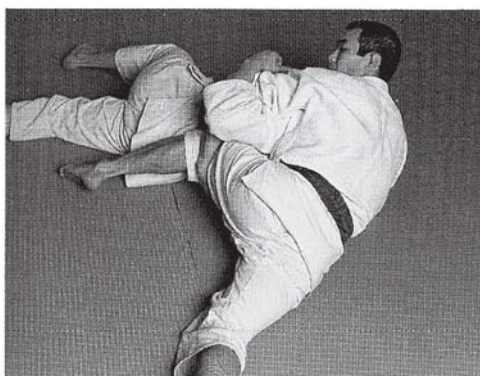
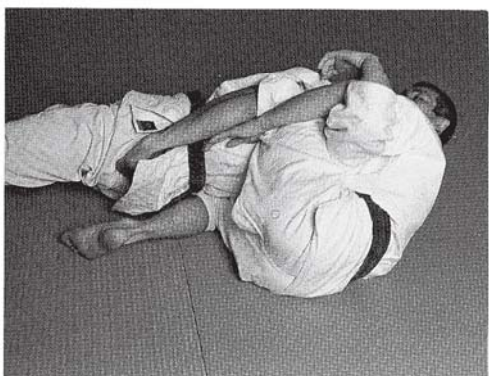
2 Then fall to your side turning him onto his back. From this position attempt a rear strangle by reaching for his right lapel with your right hand.



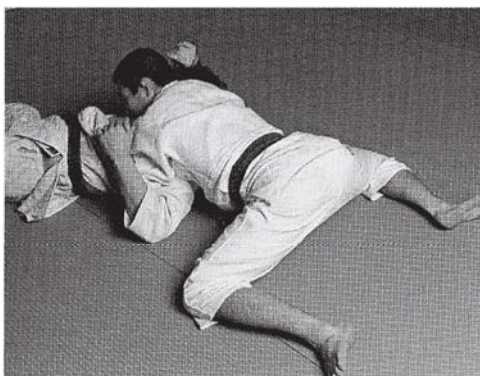
3 If he defends by holding his lapels, release your left-hand grip and slide your left arm over his left bicep so that your left hand goes behind your own left knee.



4 Unhook your right foot turning onto your right side and slip your left foot behind his hip.



5 Use your left leg to push his body off your right leg. Quickly withdraw your right leg.



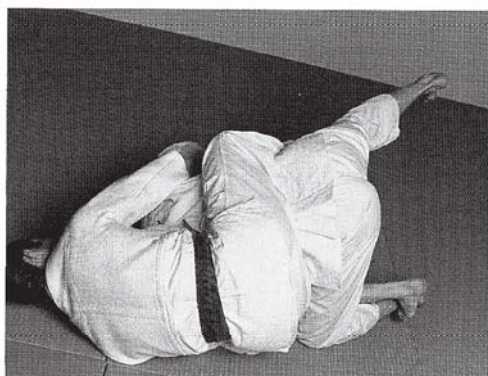
6 You can now release your left leg with your left hand and swivel around into *Kami-shiho-gatame*, holding his collar with your left hand under his armpit.



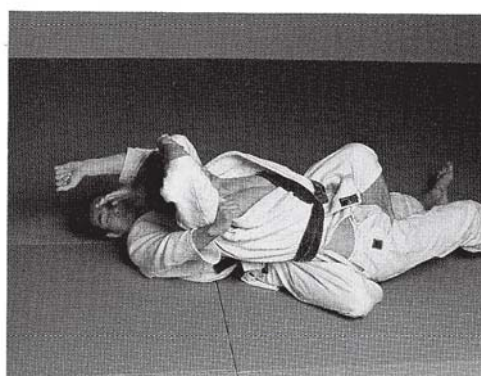
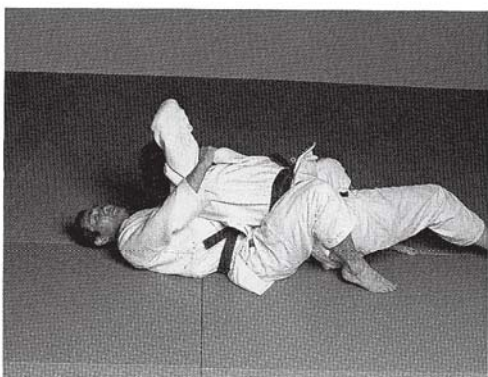
7 Your right hand grips his right lapel throughout this technique. Use your chin to control his left shoulder.

KAMI-SHIHO-GATAME

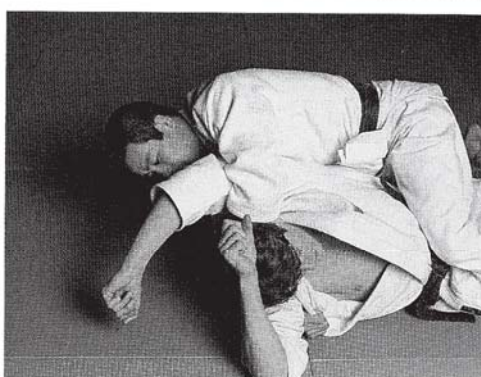
3 An alternative method of immobilising him is to carry on your roll from stage 2 and unhook your right foot whilst maintaining control of his left leg with your left leg.



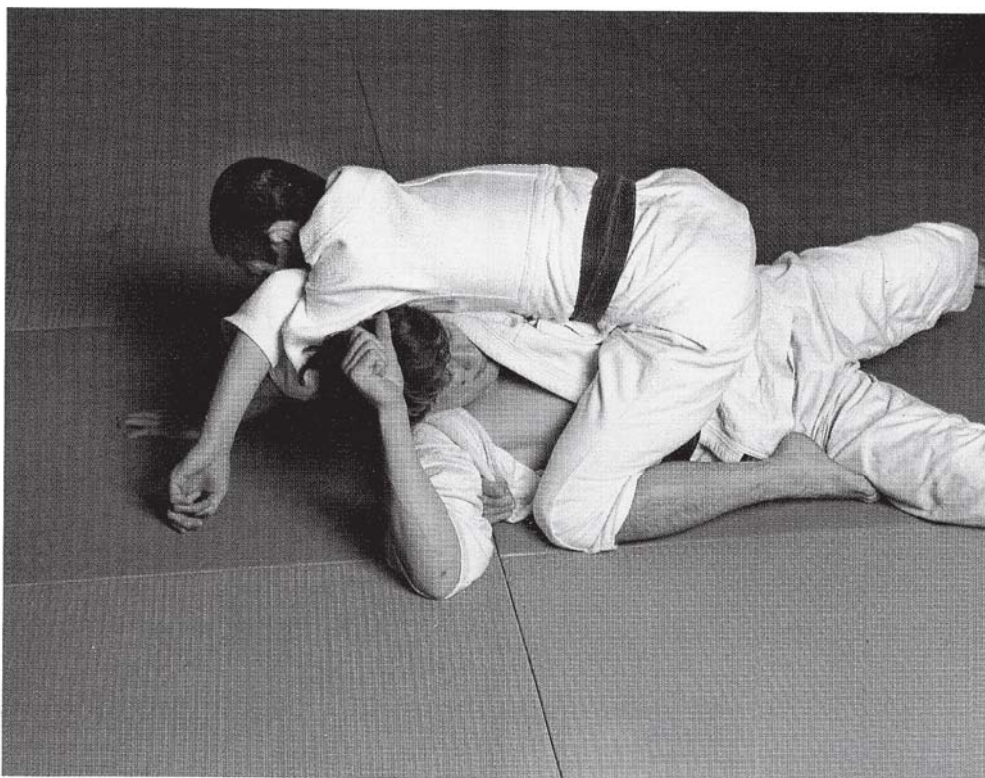
4 Pull him over your right leg and wriggle out from underneath him.



5 Push your left arm up under his armpit and behind his neck as you wriggle free.



6 Use your control of his left shoulder to stop him turning out as you turn on top of him. Keep hold of his right lapel throughout the turnover.

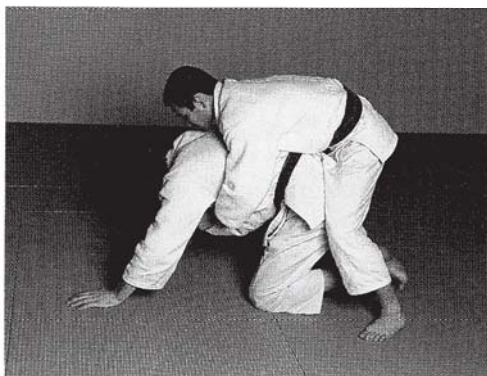


7 Hold him with *Tate-shiho-gatame*.

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COUNTER TO MAKI-KOMI

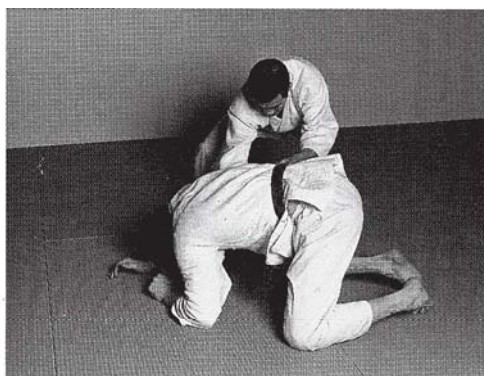
1 This is a useful technique if your opponent attacks with *Harai-goshi* or a similar technique, and you can block strongly causing him to fall to his knees.



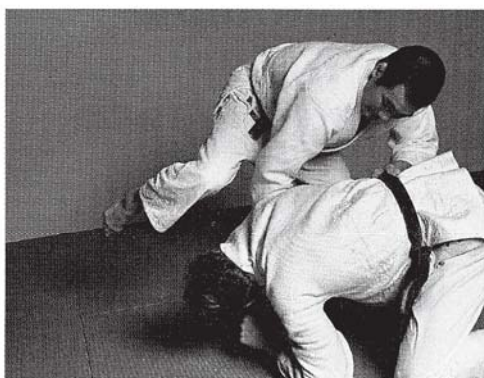
2 Keep hold of his left lapel under his right armpit with your right hand.



3 Move around to your right and grab his belt with your left hand.

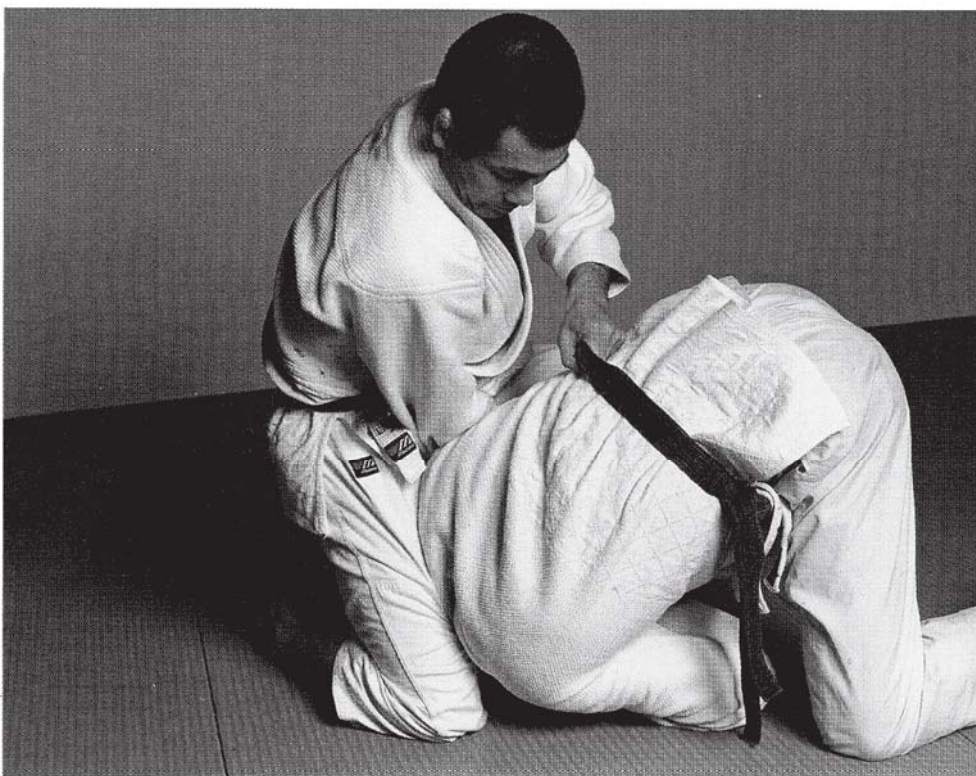


4 Pull up strongly and smoothly with your right hand.



5 Step over his head with your right foot and drive your knee down behind his head. Your leg should tuck his head under his shoulders as it comes down and your knee will act as a block so that you can turn him onto his back.

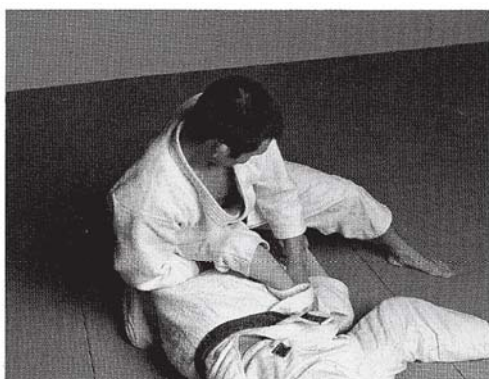
Should your opponent try to stand up as you begin to step over his head simply make contact with the back of your knee against the back of his neck and force his head down.



6 As he turns onto his back keep up the pressure on his arm, crushing it between your right forearm and your chest.



7 Keep all your weight on the left side of his body and use your left hand to push his right forearm into his body.



8 Pin his upper arm with your chest and his wrist with your left hand. Use the back of your right hand and your left wrist to keep his arm under control.



9 Pass his lapel into your right hand with your left hand. Having effectively tied up his arm you can use your left hand to push his left arm down.



10 Then pull his left arm around your waist.



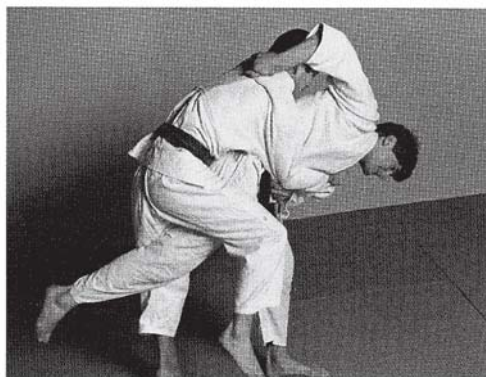
11 Hold him with *Ushiro-kesa-gatame*. Other possible holds are *Yoko* and *Kami-shiho-gatame*.



12 If your opponent is very strong and tries to twist and turn you over his body to his right, pull his tied-up elbow out away from his body and use your elbow as a block to destroy his leverage.



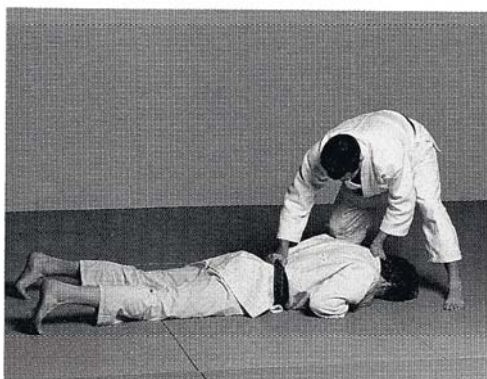
13 This technique can be equally effective as a counter to *Uchi mata*. Be sure to prevent *uke* from controlling your head by ducking it under his right arm.



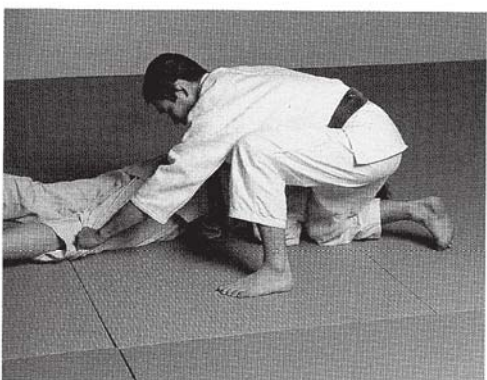
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USHIRO-KESA-GATAME

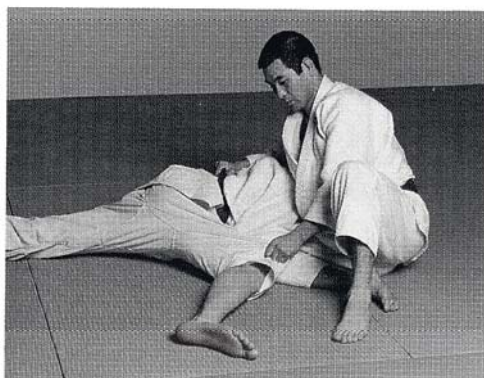
1 If your opponent lies flat on his face and tries to keep his elbows tucked into his sides you can use this technique.



2 Hold his trouser leg at the knee with your left hand and grab his belt with your right hand.



3 Sit on your right hip and pull his knee up.



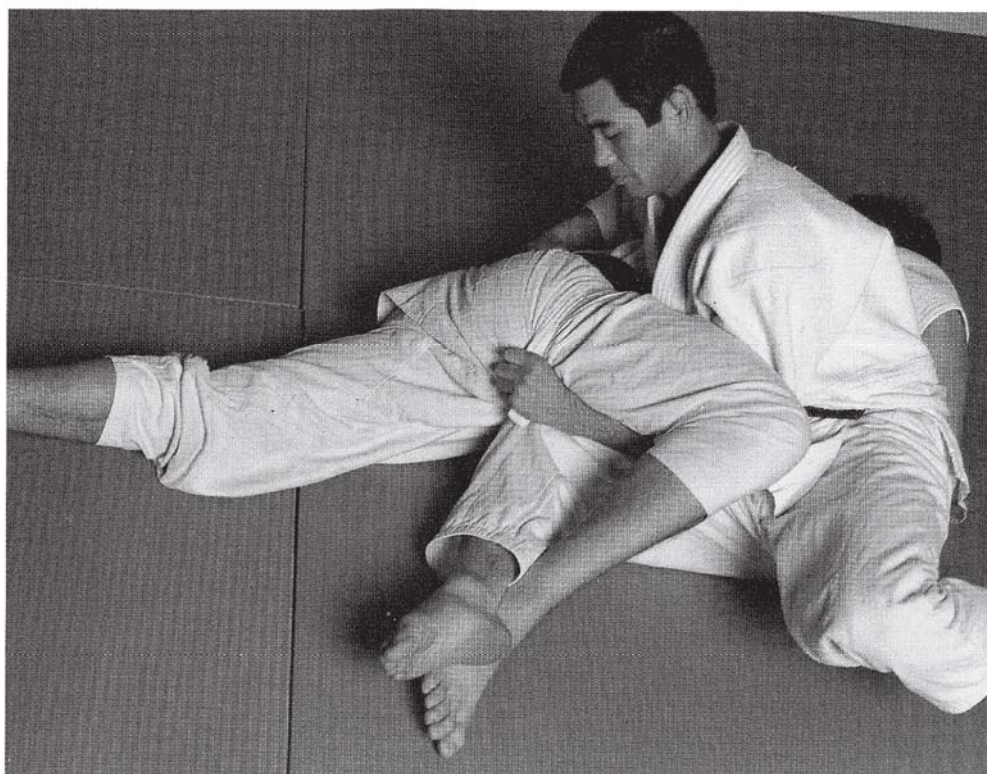
4 Supporting your weight on your left foot, slide your right leg between his legs.



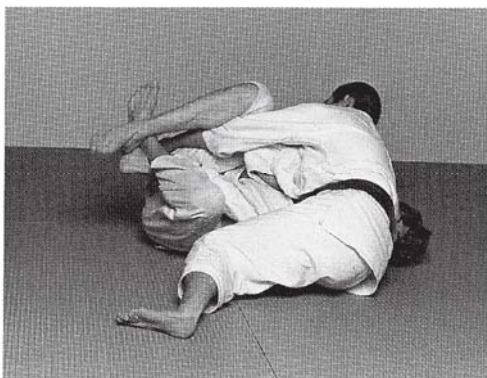
5 Take hold of the tail of his judogi with your right hand.



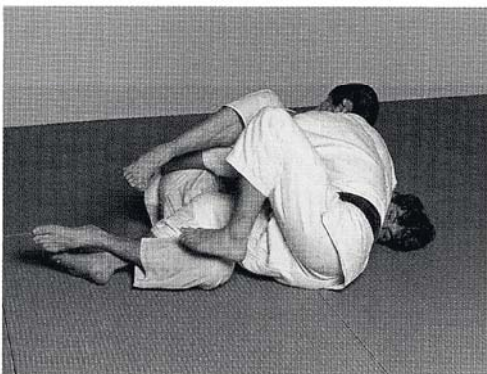
6 Slip your left hand under his right leg and between his legs and pass the judogi into your left hand.



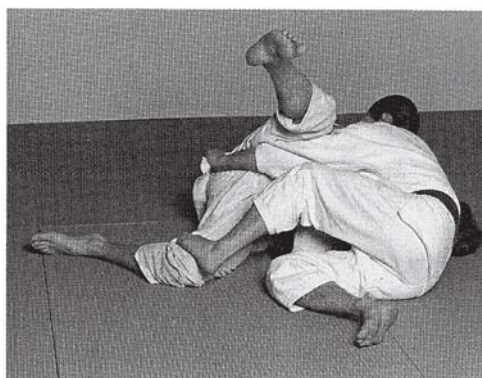
7 You must keep his right leg hooked in your right leg so that he cannot close his legs as you are reaching for the tail of his judogi. At this point he will probably defend by wrapping his legs around your right leg and crossing his feet.



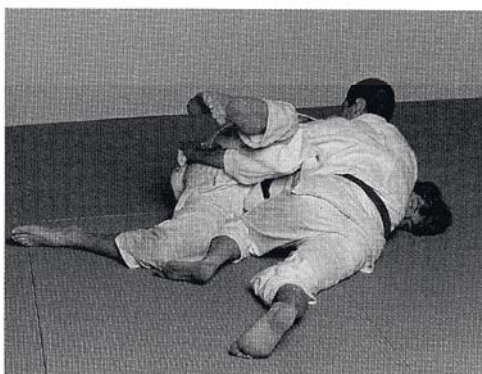
8 Push with your left arm and rock your body towards his head. Reach around his left shoulder with your right arm and grab his judogi at the back.



9 Lock your left arm straight and push his left knee along the mat with your left foot. Keeping his left knee pinned with your left foot slip your right leg out.



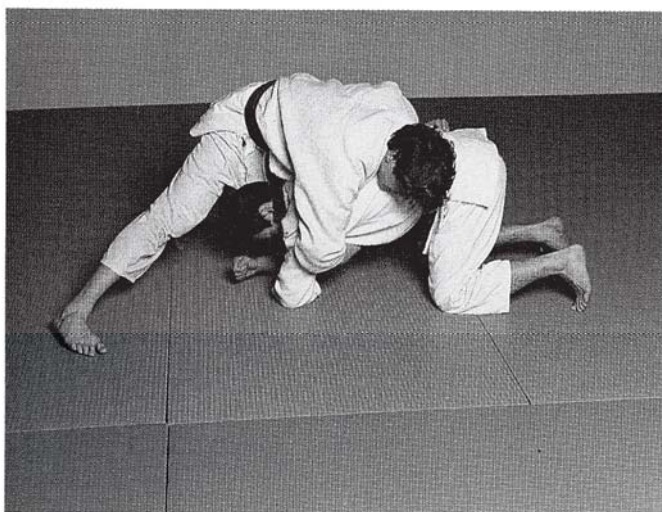
10 Hold him with *Ushiro-kesa-gatame*.



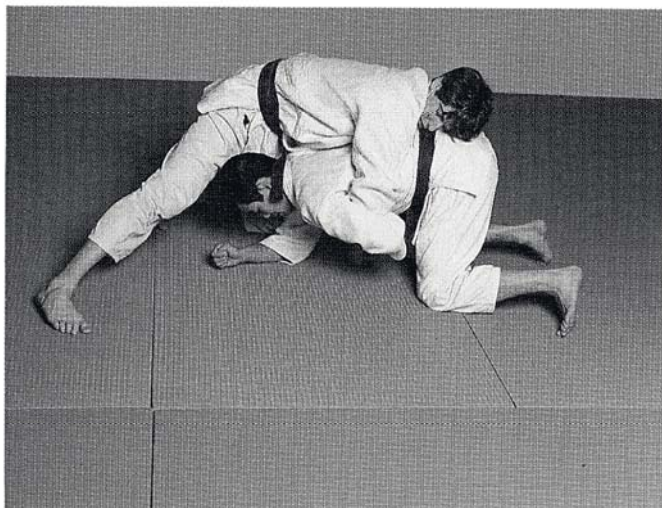
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WAKI-GATAME

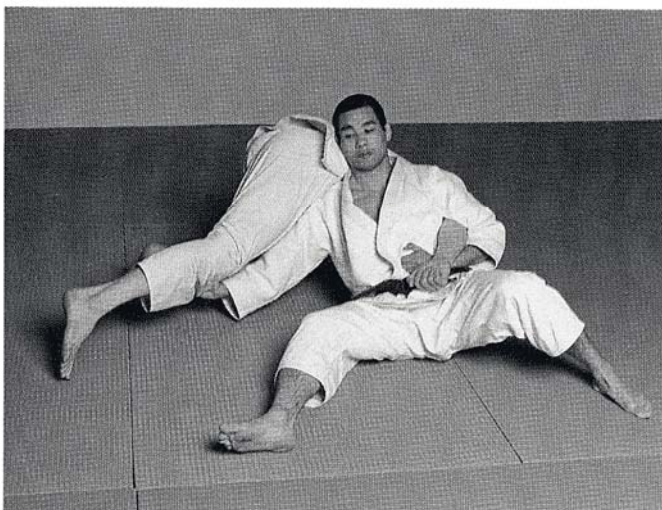
1 If you are on all fours and your opponent reaches under your left armpit to grab your lapel, this is an excellent opportunity to do *Waki-gatame*.

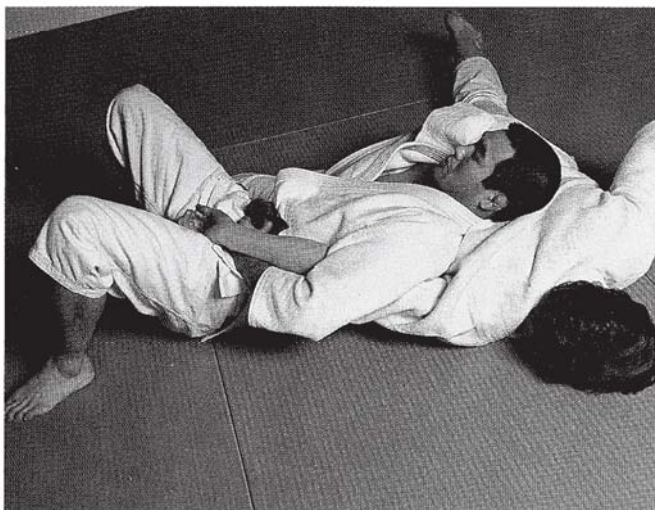


2 Trap his arm against your left side with your left arm and take your weight on your left foot.

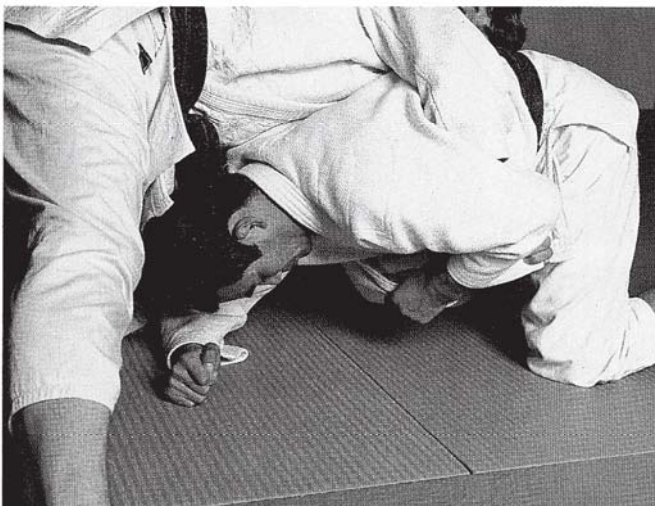


3 Sit through onto your right buttock and grab his trouser leg at the right knee – this will stop him rolling out of the armlock.

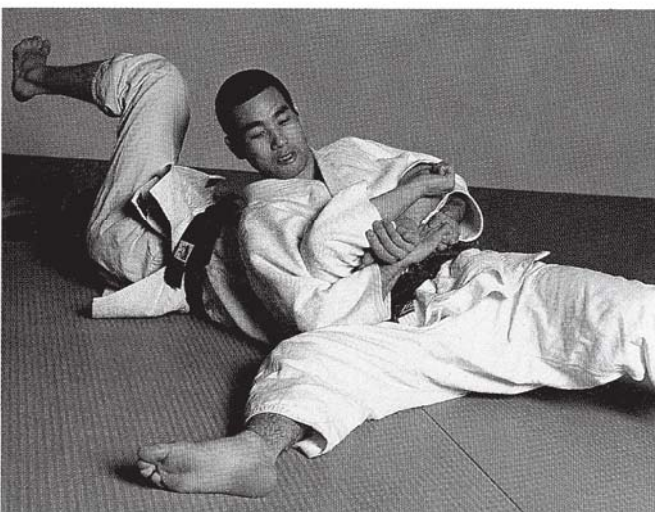




4 Push back with your legs, flattening him out, and apply *Waki-gatame*.



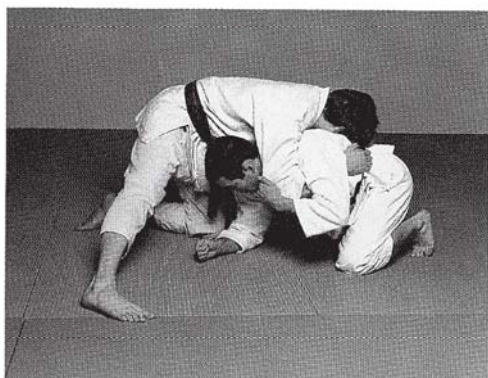
5 If he reaches around your body with both arms, hold his left hand with your left hand and trap his arm with your right arm.



6 Sit through in the same way as for *Waki-gatame* and turn him over onto his back and hold him.

59 HIKOKI-NAGE

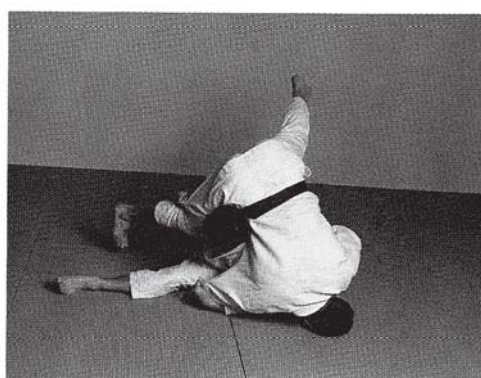
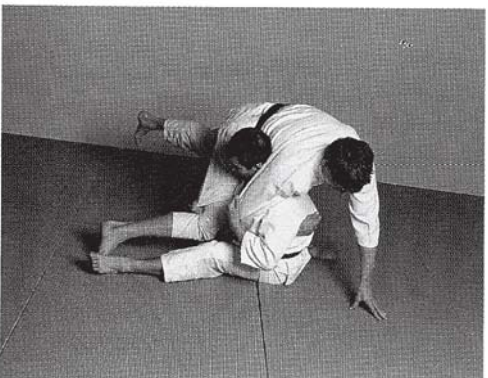
1 If your opponent reaches under your left armpit with his right hand, grab his right sleeve at the elbow with your left hand.



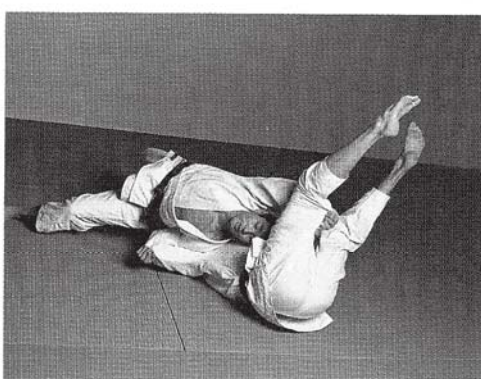
2 Grab his right leg behind the knee with your right hand.



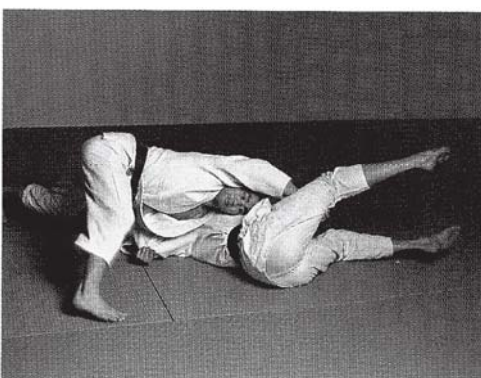
3 Sit through into the hurdler's stretch 'position' so that your left leg is outstretched in front of you. Keep your back straight to avoid being 'squashed' as you sit through.



4 Fall to your left, twisting your body as you do so, and wheel him over your shoulders.

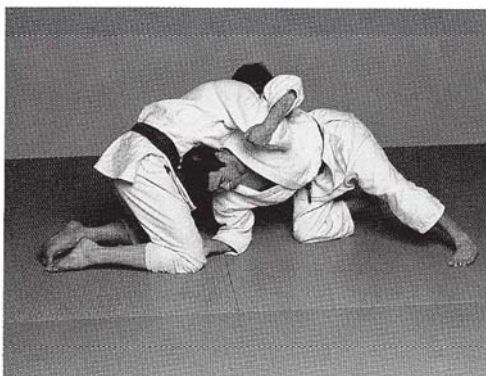


5 Turn over your left shoulder by turning on your left knee and swing your right leg over your left so that you turn into him onto both knees.

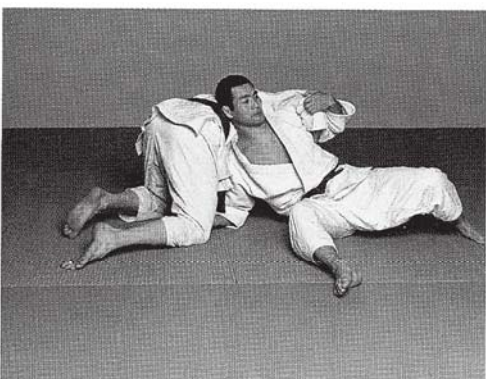


6 You can hold him with *Yoko-shiho-gatame*.

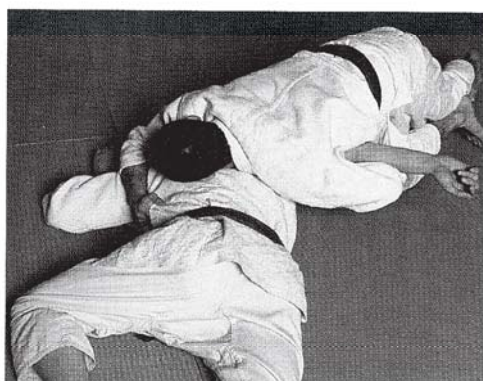
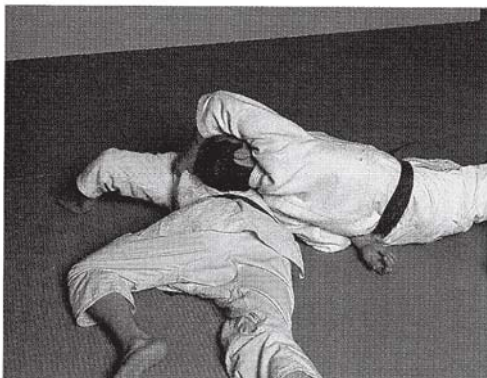
1 If your opponent tries to lever you over at stage 1 an alternative technique is to strongly resist his upward push by pulling down against it.



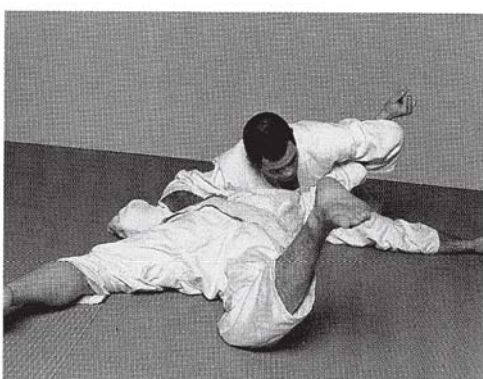
2 Then suddenly relax and turn through under his arm but still keep hold of his trouser leg.



3 Push him flat using your legs and the back of your head.



4 Carry on turning by letting go of his leg and grabbing the back of his judogi.

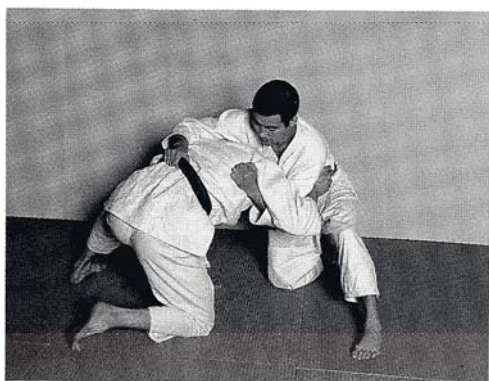


5 Sit up and do *Ushiro-waki-gatame*.

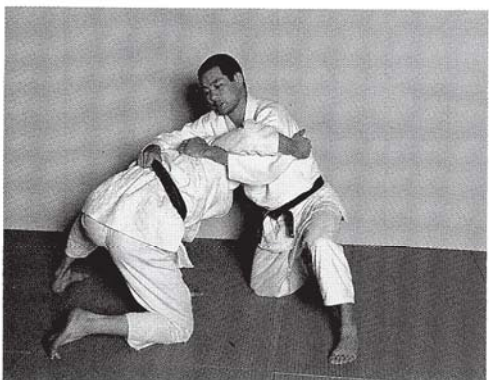
60

OBI-TORI-YOKO-MAWASHI

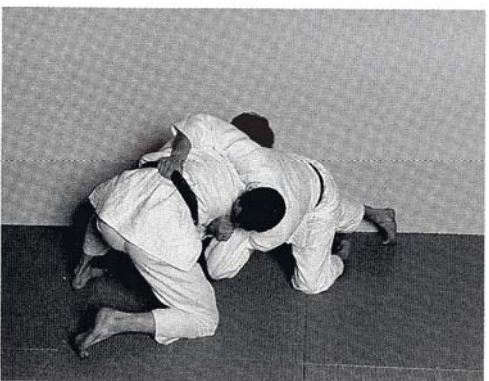
1 If your opponent is on all fours, put your left arm under his right armpit and grab his belt over the left shoulder with your right hand.



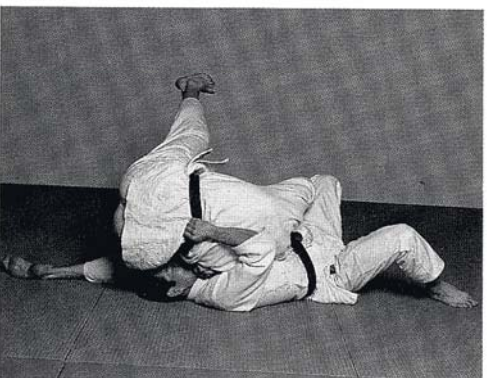
2 Lever upwards with your left arm.



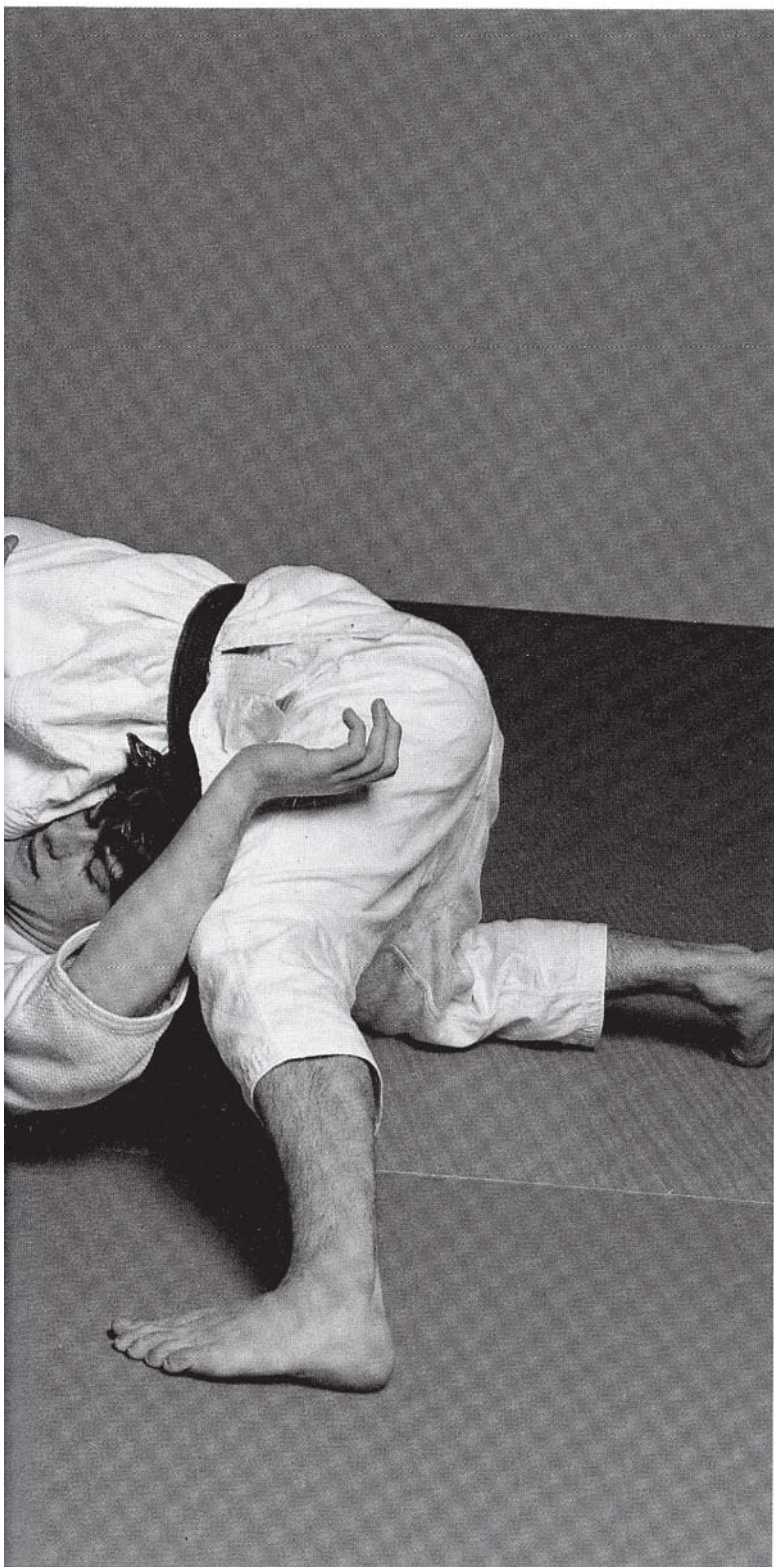
3 When you feel him resist, use his reaction to spin underneath him.



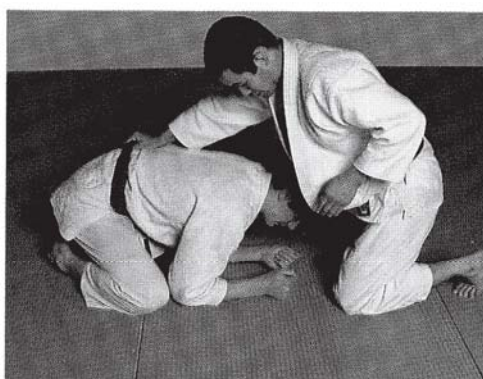
4 Quickly roll him over your body and onto his back.



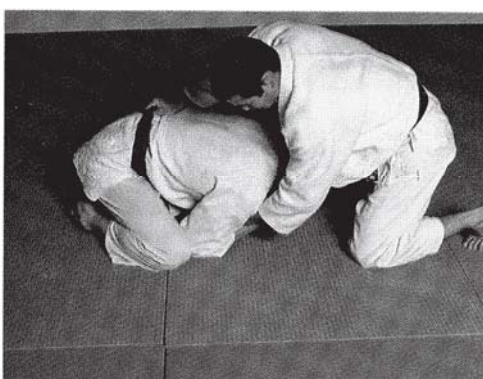
5 Roll up over him bringing your left leg around his head.



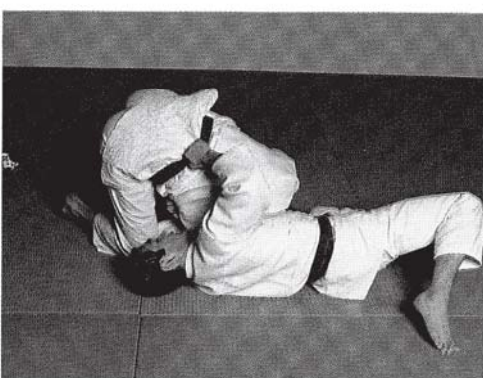
6 Pin him with *Yoko-shiho-gatame*.



7 In a contest situation it can be difficult to get your left arm under his armpit as shown here.



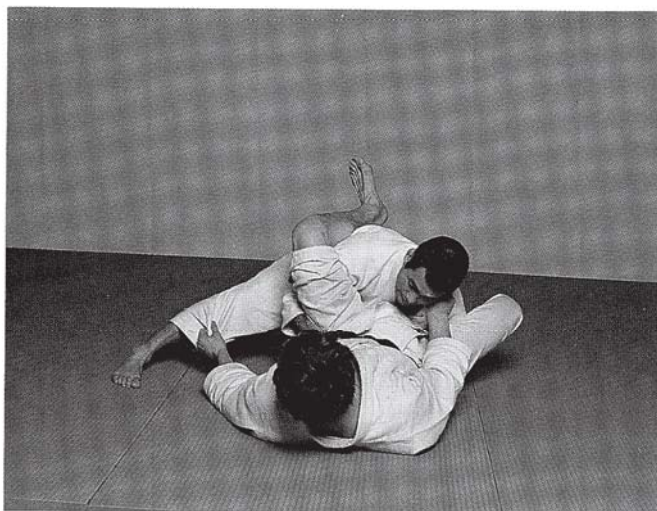
8 Sometimes, however, you can quickly push your hand into his armpit and he will react by pulling his elbow into his side and trapping your hand.



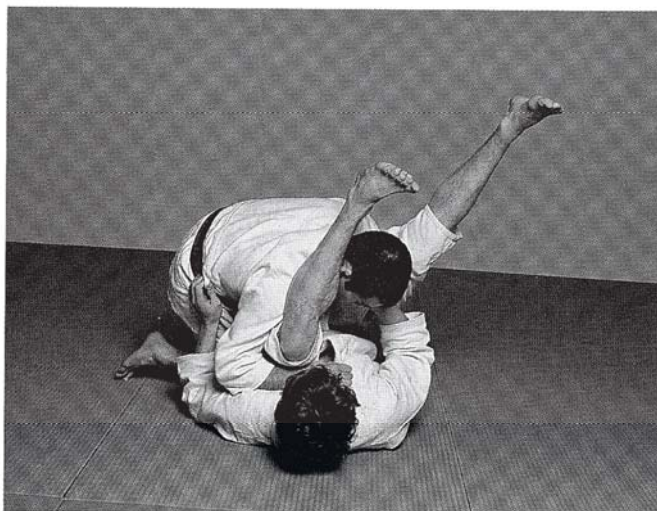
9 In the split second that you feel his reaction you can spin under him and do this technique. This can be a very effective contest technique when executed in this way.

BELT GRAB AND TIP-UP

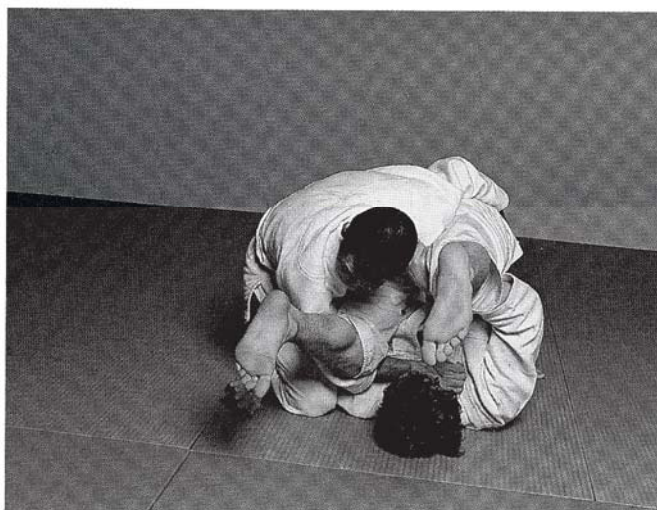
1 You are between your opponent's legs: push your arms under his legs and grab his belt with both hands.

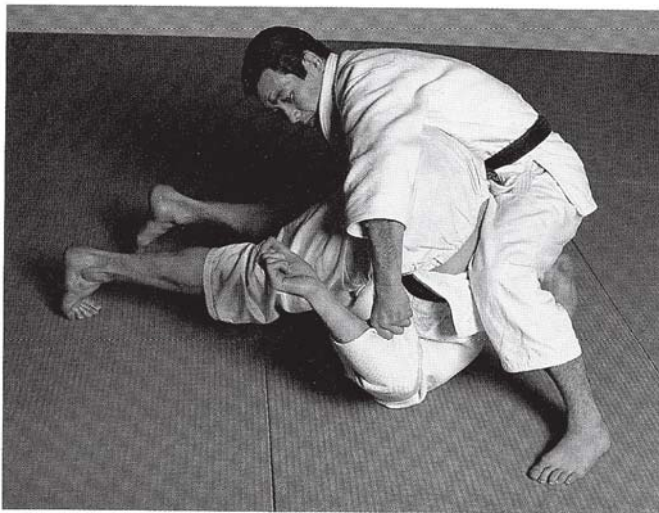


2 Lever his left leg onto your shoulder and tip him onto his shoulders. Use your right upper arm to control his right leg and push your left knee into the small of his back to keep him tipped up. Reach across and grab his right lapel with your right hand.



3 Using your left leg and arm, tip him over onto his right shoulder and kneel over his left arm with your right knee so that your shin pins his arm and he is tipped onto the back of his neck.





4 Grab his right sleeve with your left hand and pull it under his back. Pivot to your right and let him flatten out so that he is lying on his own arm.



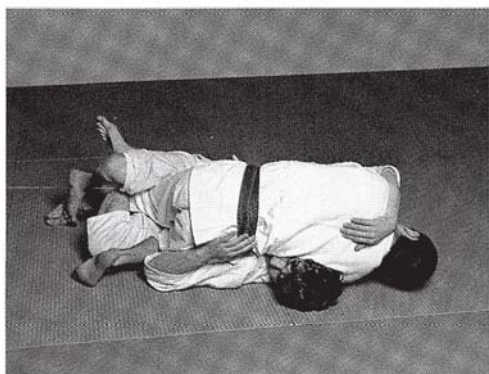
5 You can hold him in this position.

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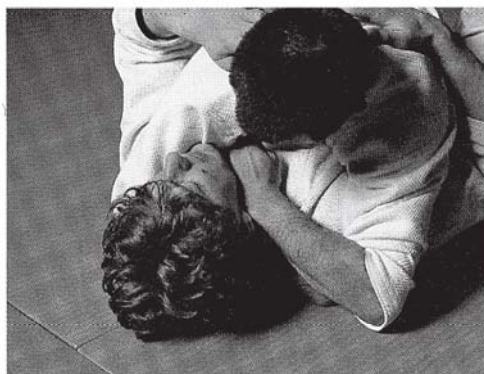
LEG ENTANGLEMENTS

SHIME-WAZA

1 Your opponent has both legs wrapped around your left leg. Reach around his neck with your right hand and hold your left sleeve at the elbow.



2 Keep your left elbow down so that he cannot use his right hand to defend against your *Shime-waza* attack.



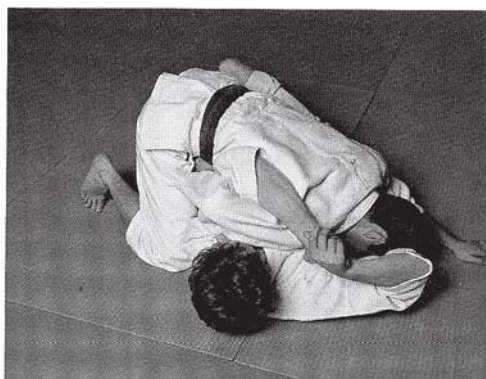
3 Slide your left wrist across his throat and grip your own right sleeve to apply the *Shime-waza*.



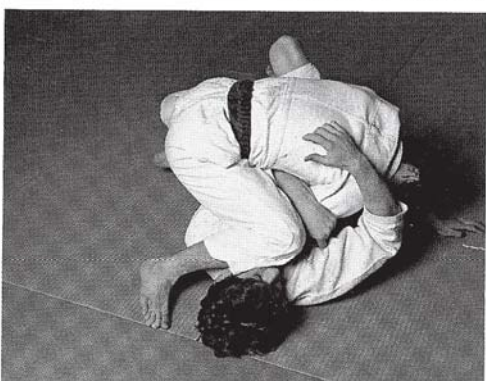
4 Use your right leg for balance.

KANSETSU-WAZA

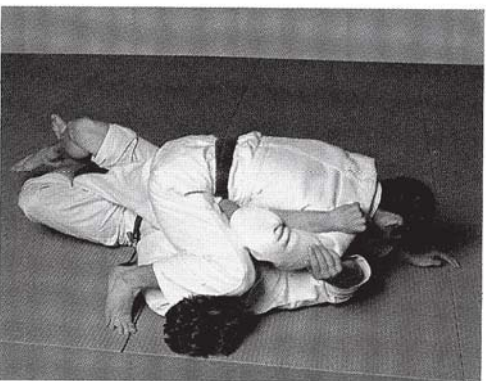
1 An alternative method to *Shime-waza* is to reach around his left arm and grab your own belt kneeling on your right knee.



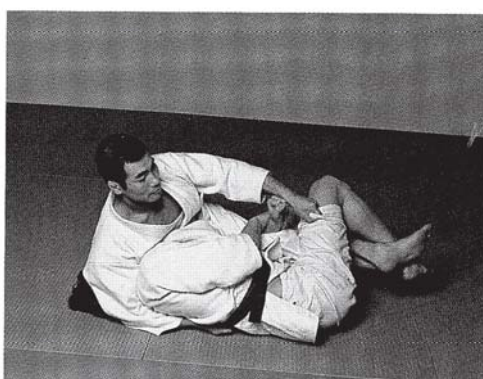
2 Come up off your right knee and use your shin against the side of his neck and lean over him to turn his head so that he is looking to his right.



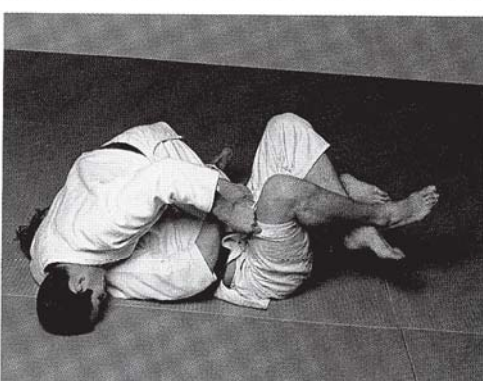
3 Lean over further, pulling his arm out and up to your right, supporting your weight on your left hand as you do so. Raise your shoulders to apply the armlock.



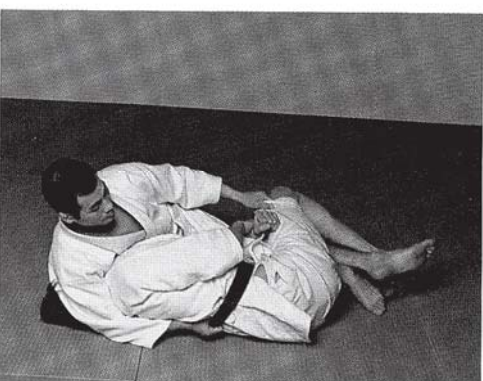
4 If his defence consists of wrapping his legs around your left leg and if he also grabs your leg with his left arm, you must use a different technique.



5 Grab his belt over his right shoulder, with your right hand, and grab his right trouser leg at the knee, with your left hand.



6 Roll over his body (stopping the roll with your head) and slide your right leg under his left arm.



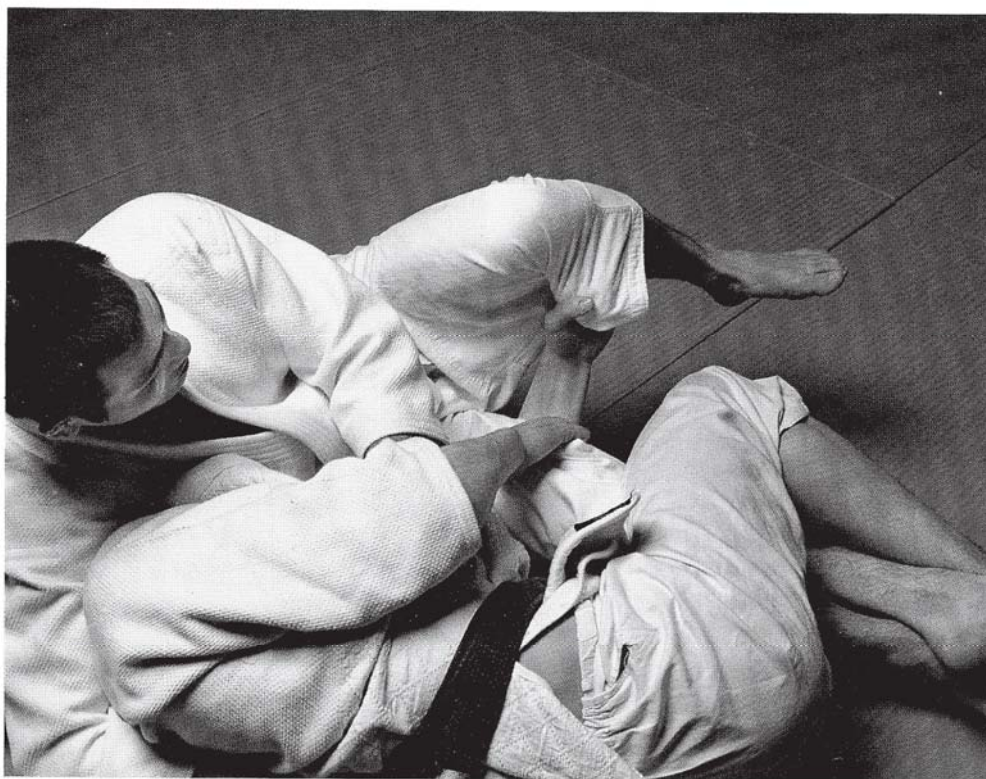
7 Keep your leg under his arm.



8 Rock back onto your left buttock and apply the armlock by pushing down with your left leg and by pushing up with your right leg, in a scissoring action.

OSA EKOMI-WAZA

1 Sometimes your opponent grips as shown here: his right hand on your right leg and his left hand between your legs holding your left leg. You have to use a different method to disentangle your leg.



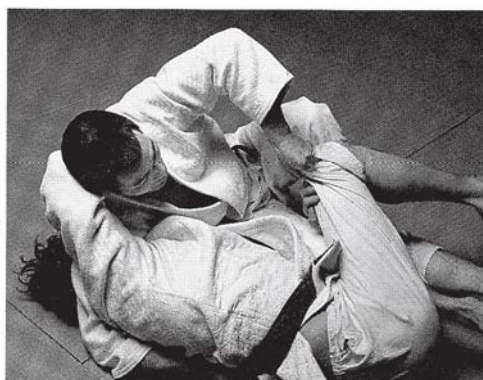
2 All the time holding his belt with your right hand, slip your left hand between the back of his left wrist and your left leg and hold his right trouser leg at the knee.



3 Thrust back with your left leg forcing him to release his grip.



4 Immediately pull his right leg up towards your chest with your left hand.



5 Put your left foot against his left knee and push, freeing your right leg. You can now hold him with *Yoko-shiho* or *Ushiro-kesa-gatame*.

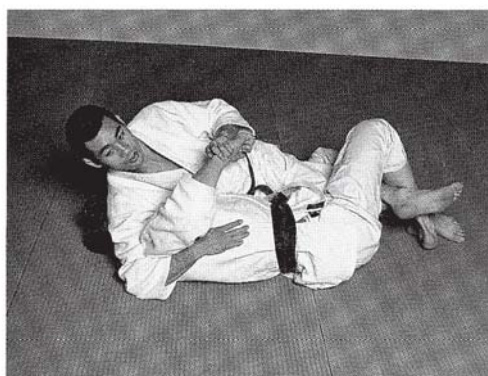


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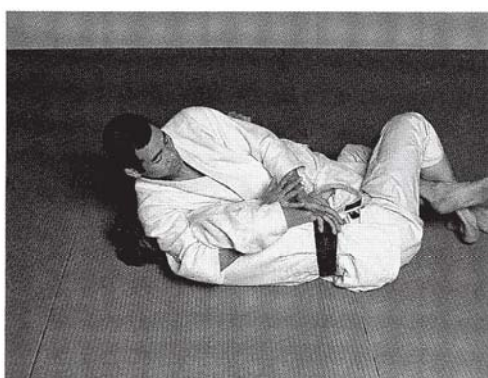
IMMOBILISATION OF ARM

1 If your opponent has his legs wrapped around your left leg this technique can be very useful.

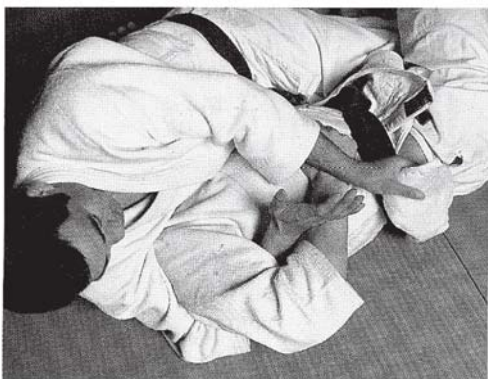
Keeping your weight on his shoulders and head as much as possible, so that he cannot turn into you, grab his right wrist with your left hand.



2 Pass your right arm under his right upper arm and curl the little finger edge of your right hand over his wrist. His right shoulder should be under your right armpit. Open the fingers of your left hand and press down on the back of his wrist with your left wrist and right hand.



3 Slide your left hand down to grip the bottom of his jacket (below the belt) while all the time maintaining contact and pressure on his right forearm with your left forearm and the edge of your right hand.



4 Pass the jacket from your left hand into your right hand.



5 Pull it down tight across his wrist, tying up his arm.

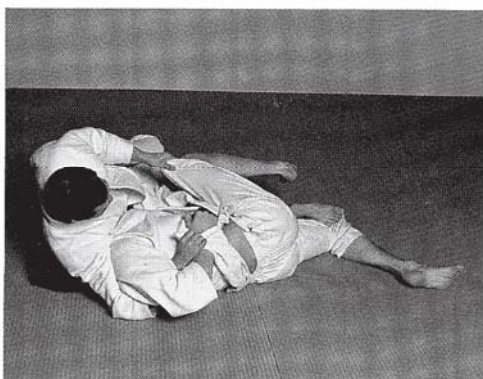


6 You can now concentrate on freeing your leg.

Grab his right trouser leg at the knee and pull up with your left hand.



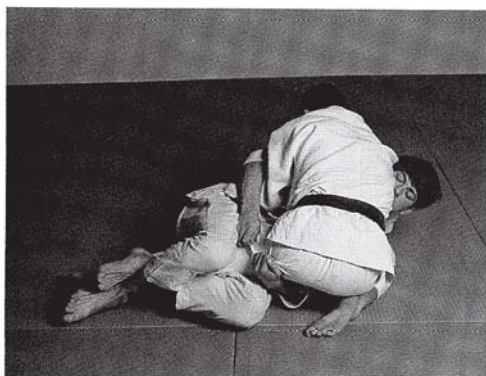
10 Get your left leg free by pushing his left leg with your right foot and pull your leg out. Hold him with *Ushiro-kesa-gatame* or *Yoko-shiho-gatame*.



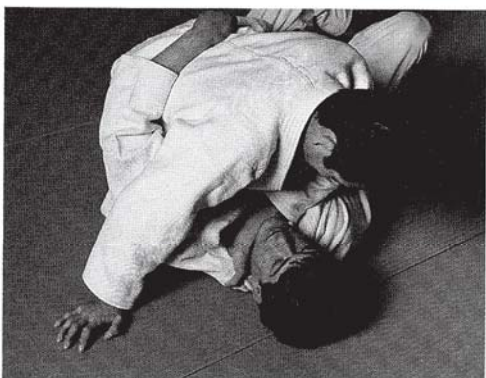
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MAWASHI-JUJI-KANSETSU

1 If your opponent's defence consists of him wrapping both his legs around your left leg and grabbing that leg with both arms, *Mawashi-juji-kansetsu* can be useful.



2 Your opponent has your left leg entangled in his legs. Slip your left hand into his collar at the neck and grab his left lapel. Support your weight on your right hand.



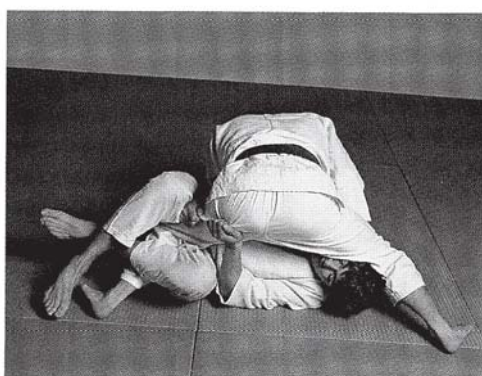
3 Reach over his shoulder with your right hand and grab his belt.



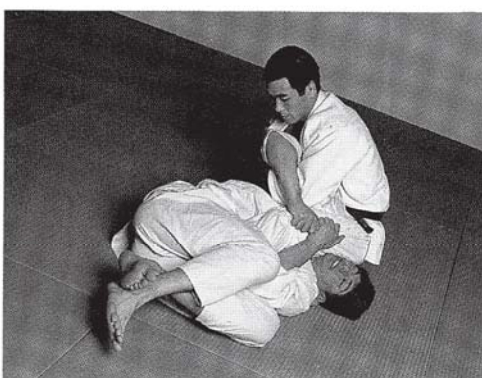
4 Apply the strangle as you would do in *Koshi-jime*.



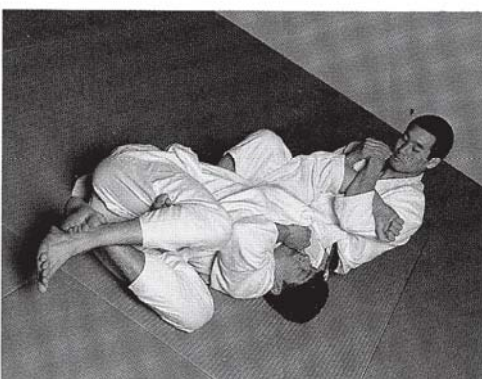
2 Make sure that you have your left forearm interlaced with your opponent's right arm. Support your weight on your right arm and step over his head with your right leg.



3 Having stepped over his head, turn to your left and place your right foot under the left side of his back and sit onto your left buttock.

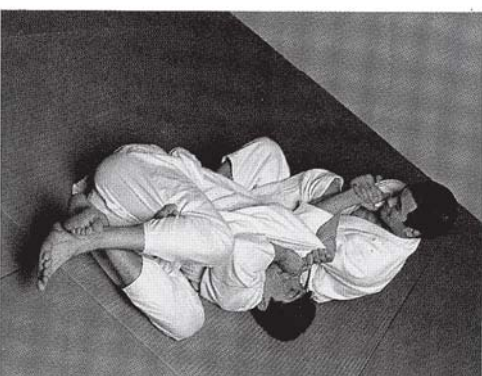


4 Controlling him with your legs, sit back and straighten his right arm using both of your arms against his one arm.



5 Your left leg remains entangled with his legs but this does not prevent you applying the armlock.

Note that you will be lying horizontally, parallel with your opponent, rather than across his body as in an orthodox *Juji-kansetsu*.



聖戰第卅

Personal History

- 1951 Born Iwate Prefecture
- 1970 Graduated High School
Entered Tokai University
- 1974 Graduated. Took up position at Taga Senior High School as teacher
in Ibaragi Prefecture
- 1981 Took position in Tokai Kogyo
- 1982 Took position of Budo teacher at Tokai University
- 1983 Took position as resident senior instructor at Budokwai Judo Club,
London, England
- April 1984 Returned to Japan to take up appointment as sub-professor at
Kokusai Budo Dai Gaku (Martial Arts University)

Contest Record

Sambo

- 1972 European Open Sambo Championships, Riga, USSR:
Silver Medal, Under 62kg category.
(accompanied Sato-Sensei, who won Gold Medal)
- 1975 Sambo World Championships in Bakul, USSR:
Gold Medal, Under 62kg category.

Judo

Domestic competitions: All Japan Weight Category Champion 1975, 1978,
1979, 1980, 1981

International competition:

- 1977-8 Hungary Cup Gold Medallist
- 1979 Cuban Cup, Gold Medal, Havana
- 1980 Canada Cup, Gold Medal, Quebec
Oceania Pacific, Gold Medal, Hawaii
- 1981 Mongolian Open Gold Medal
- 1982 Kano Cup, Gold Medal, Tokyo

World Championships:

- 1975 Vienna, Austria, Silver Medal, Under 63kg
- 1981 Maastricht, Holland, Gold Medal, Under 65kg

When I began doing judo at ten years old, I never imagined that one day I would be world champion. At that age I certainly had no aspirations in that direction. I remember how, after school one summer evening, I was walking home and happened to pass by the local *Dojo*, where through the open door I saw a friend practising judo and decided to give it a try. At first I was not very interested and I took it up the way other children learn the abacus. I

wasn't strong or particularly gifted; everybody threw me around and I was unable to throw any of them, but I went to the *Dojo* seven days a week, without taking a day off. After six months, I was still only Fifth Kyu, but I was pleased because this meant that I was no longer a white belt. I now wore a green belt. I can remember buying the green dye to change the colour of my white belt (as was the custom in those days) and being so keen to wear the new green belt that I ended up with a green judo suit as well, not having waited for the belt to dry properly! Now I am a fifth dan, but the feeling I experienced the day I became a green belt has never been surpassed. My teacher, Mr Shotaro Kubo (5th dan) said to me at the time: 'You are getting stronger now, but never forget that as you get stronger you must also grow in kindness; your grade is only borrowed from the *Kodokan*!' Apart from the obvious, he also meant that I must soon exchange it for a higher grade.

Kubo-Sensei's teaching style encouraged very hard practice but also fostered an interest in things outside judo. Every day we had to read the newspaper and after judo class, we would be questioned about it by our *Sempai* (senior students) to ensure that we were not neglecting our minds in the pursuit of physical achievement. He considered the balance between physical and mental development to be very important, so much so that if we had not read what we had been instructed to read, we would be told not to come and practise judo until we had. This blending of the mental and physical aspects of education epitomises the true spirit of judo.

My first judo teacher also taught us *Shodo* (Japanese calligraphy) and the alphabet in English, but my grades, like my judo, did not improve as quickly as either of us would have liked. He was a very good teacher, but I a very poor student. We did summer training (*Shochugeiko*) and winter training (*Kangeiko*), we went mountain climbing, we collected money for charity and we were even taught table manners.

I have many memories of Kubo-Sensei, but the most vivid is of how seven of us travelled with him to Tokyo one day, when I was thirteen years old, spending a lot of time and money to go to the *Kodokan* (a day's journey 20 years ago and a very big occasion for a group of country boys such as we were). The following day (back in Iwate) three of us arrived late for practice without any real excuse. Sensei was very sad. He said he had failed as a teacher because he had not even been able to teach us a small thing such as punctuality. He was crying and one by one, grabbing us by the wrists, he forced us to slap his face. He said he was bad, but that we also were bad, and hit each of us in turn, once only. The only time. This made a profound impression on me, although I did not fully grasp its significance at the time, though since becoming a teacher I have grown to understand it more and more.

When I was fourteen, Kubo-Sensei went to live in Kanagawa. Seventeen years later, he was to be in Maastricht in Holland to see me win the World Championships. It was a very poignant moment for both of us.

When I was sixteen years old I went to Kugi High School. This was to be the second period in my development as a *Judoka*. I had been taught judo spirit by Kubo-Sensei. At Kugi I first became aware of the importance of winning and losing. Mr Yuto Wayama was responsible for this. He gave me a good basis for what was to become my speciality – *Ne-waza*. He was a very good

teacher of groundwork. He taught me that *Ne-waza* could always be improved with training, unlike *Tachi-waza* where our limits are more or less predetermined and more quickly reached, and where natural talent plays a much greater part. I studied judo after school with Wayama-Sensei 365 days a year. Even when we went on school trips to Kyoto. My *Ne-waza* grew much stronger and I even won the occasional competition. Wayami-Sensei was always very taciturn and he never smiled. He was a very big man, of over 100 kilos, and we called him Nobushi (a robber, Samurai or brigand). We were all very frightened of him because he had a very intimidating appearance and reminded us of a bear. But he inspired great confidence.

Once, when I was in the second grade, I lost by *Ippon* in a friendly competition against an opponent whom I normally used to beat. I was sitting crying after my defeat and Wayama-Sensei called me over. I was expecting him to hit me for fighting badly, but all he said was: 'If you train harder, you will get worse before you get better.' Nothing more.

This made me think and I began to increase my training, running every morning and every afternoon. We had never seen Wayama-Sensei smile, but I thought that if I became a champion perhaps he would. From that moment on, I really wanted to win and began to concentrate my training with that end in view.

At the end of my second year in High School I entered the Area High School Championships and reached the final, but did not win. I was sixteen years old and Wayama-Sensei had still not smiled. After the final I was given a second-place certificate, but tore it up feeling even more inspired to win than I had before. Apart from my training, I began to plan competitions during my everyday school lessons. Instead of studying English or Maths, I used to write down imaginary contests on paper. I would write: '*Rei, Hajime*, attack with *Seoi-nage* ... he blocks ... *Kouchi-gari* ... knockdown ... *Yoko-shiho-gatame* ... *Ippon* ... Next fight ...' and so on. I tried to visualise the conditions, my opponent, the atmosphere, everything.

I normally imagined winning in the final by a beautiful *Ippon* and then I would make a winning certificate for myself. Sometimes, when I was writing down my paper fights in an English class, for instance, one of my teachers would say: 'Kashiwazaki, can you read the next chapter please?' and I would say: 'Sorry, I'm fighting in the semi-final, I must win.' They soon stopped expecting me to contribute to the lesson. They probably thought that I was a little bit crazy. Next year, I did win the gold medal in the championships, but in the time in between I had made myself about 500 winners certificates already, so when I received the real one, it was no surprise to me. Wayama-Sensei, however, still did not smile. I wrote in my diary: 'Even an expert can be beaten if you give him no chance to attack.'

However, when I went to the All-Japan High School Championships, which had not obsessed me in the same way as the Area Championships, I lost in my first pool. I can recall clearly that I caught a cold three days before the competition and as I did not want to make excuses, I tried to hide the fact from my team-mates, and teacher, and how the morning of the competition, Wayama-Sensei, whom I thought I had fooled, produced a bottle of cough medicine and said: 'This is for your cold.' He had left me alone with my cough

the night before and I realised what a perceptive man he was. Incidentally, every summer holiday and New Year we would go to his home because he was very popular, and has a very charming wife.

When we were in High School, she often made food for us to eat if we went to competitions and he always invited us to eat at his house on Sundays after judo class. His wife is a very good cook and became like a second mother to us. When I fought in my first international, she gave me an *omamori*, which, in Japan, is normally only done by relatives or fiancés. She is an exceptionally kind lady.

When I was a high school boy, I broke my right elbow twice and my left elbow once, as well as various fingers and toes, so my mother naturally wanted me to give up judo and study something else. However, I had decided that I wanted to be a teacher myself, because of the influence my two teachers had had on me. I applied to go to Tokai University, sat the entrance exams, and passed. I was very pleased by this because Inokuma-Sensei and Sato-Sensei were teaching there at the time, and both were very famous judo champions and teachers. Sato's nickname was Ne-waza-Sato because his groundwork was so strong. When I entered the Tokai, Sato-Sensei was in the process of trying to make it the strongest university in Japan, and at the same time win the all-Japan championships himself. He was completely dedicated to judo, never taking holidays or resting. He never drank, nor smoked, and spent every spare moment exercising for judo. Even coming to the University on the train, he would strengthen his grip using the hanging straps on the subway. Judo is still a way of life for Sato-Sensei, and he lives it outside the *Dojo*, coming to work on a bicycle, even though he is now a full university professor. When he wasn't teaching he would go to other *Dojos* such as the Kei-Shicho or Kodokan, or one of the strong universities. He also studied combat sports – wrestling, sambo, sumo – anything which had relevance to judo. He was an excellent model for a would-be top-class competitor, teaching us by example rather than mere words.

My first big competition was in my second year at University – the All-Japan Judo Championships. Three months before the competition, I was told by Sato-Sensei that I was not a strong student and I lost my place in the *Gasskujo*, the hostel for potential champions. After I had been told that I was weak by Sato-Sensei, I decided to prove him wrong, and tried my hardest to win the early-morning running. I came first every day for four years. Trying so hard in the running gave me great stamina and although I lacked technique, I battled through to the final. Although I did not win, I came second to Minami, and this gave me a great deal more confidence and also made me see that if I wanted to become champion I had to improve my technique.

I also began to study wrestling and sambo, and by the fourth year I had become a regular team member for the open-weight team events, which normally consist of teams of heavy-weights fighting against each other, for obvious reasons.

I was the lightest player ever to fight for this team in the history of the university. I was also awarded a trophy for the best student *judoka* of that year. Meanwhile, Sato-Sensei had been trying very hard but still hadn't succeeded in becoming All-Japan Champion, and one day, in 1972, he said to me: 'Anyone

who tries harder than the rest can become a very strong *judoka*, but to become champion you must have something extra, something special.' This was a very profound moment for me as well as for him. He was facing the possibility that perhaps he would never be champion. After my graduation in 1974, Sato-Sensei was thirty years old and still chasing his seemingly unattainable dream. Many people thought he was now too old to win the All-Japan Championships, but that year, despite having been very ill and far from being at his peak of condition, he finally became All-Japan Champion. I was there to see it and afterwards he said with tears in his eyes: 'Kashiwa, if you train harder than the rest, you can even become a champion,' more to himself than to me. I was very lucky to have had three such special teachers.

When I was twenty-three I graduated from Tokai University. My ambition from early childhood had always been to be a teacher myself; I had had good teachers and they had been an example for me. I went to teach in Ibaragi in rural northern Japan. My students and colleagues at Taga High School were very helpful and supportive of my efforts to win the All-Japan title, and in 1975 I did so. This was considered to be quite unusual, because normally strong *judoka* lived and trained together in big cities like Tokyo, but I had managed to prepare myself in the countryside using rather unusual training methods: running a lot and doing lots of shadow *Randori* and *Uchi-komi* as I had very few strong people with whom to practise. I taught at Taga for seven years without taking a break from training. Actually, my students wouldn't let me. I used to run every morning with different students, sometimes members of the baseball team, or the track and field club – not only those who did judo.

Even after the big competitions, when I should have preferred to rest, there would be a knock on my door, early in the morning, and there would be one or more of my students eager to start the day with a run. I had to train every day because of this system, because my house was in the school grounds, and every year, of course, there were keen students. This went on for seven years and they kept me very fit. Of course, whenever I won a big competition we would celebrate together, and we had some very good parties in my house, which they as good students kept very clean.

My colleagues on the staff were always very helpful and caring, covering any classes when I had to go to squad training. Asega Toshiyuki was of invaluable assistance, providing me with great support when things were not going too well. He is a very good man and a very good friend.

The greatest disappointment of my career came on May 24th 1980 when the Japanese government said that no Japanese contingent would be attending the Moscow Olympics. I received a medal from the AJJA as the lightweight competitor selected to represent Japan in the Moscow Olympics, but of course that was no consolation. I was about thirty years old and coming to the end of my career, and still had not won a world or Olympic title. The headmaster of my school naturally wanted me to be there as a teacher, and although he had accepted that I had to go to squad training to prepare for the Olympics, he was not happy about me taking another year to become World Champion. I could feel myself getting older. I couldn't train as well as I had been able to in the past, and I had to choose between the job I loved and judo. I chose judo and I left Ibaragi to go and live and train in Tokyo. It was much better

there, and I taught at Tokai University full-time, but was able to train very well with really strong *judoka* at the best *Dojos* in Japan. When I fought in the world championships, I felt that I absolutely had to win. I had made many sacrifices, giving up the job that I loved to come and train in Tokyo, everyone had helped me so much. My friends and students, Sato-Sensei, and the Tokai University. I couldn't even consider the possibility of losing. I won the World Championships in Maastricht on September 5th 1981.

One month after I returned to Japan, things took a turn for the worse. I was hospitalised because of an elbow injury and had to have an operation, so I could not fight in the All-Japan Open Competition, and I couldn't train for two months. Then, one night, three months after returning to training, I was sitting at home and I noticed something strange. My body began to grow numb, and I experienced a terrible headache. The left side of my body was completely paralysed and I was unable to move. As there was no one there, I had to sit all night until Sato-Sensei found me next day. I was taken to hospital and after about a week the headaches stopped and I could move. The doctor said I should stay for about six months, but after a month I left hospital. My friends, Yamashita, Shirase and Sato were a great help to me during this period. I went home and although I wanted to do judo, I had been told by the doctors that I must retire because if I did judo again I ran the risk of severe brain damage or paralysis. I had a damaged neck – the doctors didn't know whether it was caused by judo or if it was an accident of birth, but they didn't want me to risk doing any more judo. However, I began to do judo again and in fact felt very strong, throwing everybody very easily, too easily as I soon realised. My students and training partners didn't want to fight hard with me in case they hurt me. I entered the All-Japan Championships and lost, though not surprisingly considering my preparations. I decided that it was time to retire, but I didn't want to retire as a potential cripple, who was taking pills all the time on doctor's orders. I decided to win the Kano Cup.

I had won competitions for myself, for my university and for Japan, but this time I was fighting for my health, for a sense of well-being. I stopped taking the medicine which had been having a bad effect on my body and trained continuously during the six months prior to the competition. The day of the contest arrived. Everyone knew that this was to be my last battle. All my friends and colleagues came, so did my family and my three judo teachers, and Sumiko, my fiancée. Normally, they didn't come to see me because if I lost it was very depressing, but this time they came because I wanted to show them that I was my normal self and not about to collapse into a wheelchair. I thought that this would be my last chance, and luck was with me. I defeated my great rival Sahara in the final with *Ashi-tori-ouchi-gari*, for *Ippon*.

It was a very strange feeling, the end of my contest career, I felt sad and elated all at once. Really, I was very lucky to finish my career as a champion and with my health intact.

I am in London now, having had almost a year out of Japan, and having experienced many European countries – Spain, Switzerland, France and, of course, England. I have learned a lot about foreign cultures and chiefly about the psychology of non-Japanese *judoka*, and really they are very similar, at least in many areas. Now I understand myself and judo better than before.

I have made many friends here and thanks to them I have been able to write this judo book. When I return to Japan I shall teach at Kokusai Budo University. I honestly feel that my experience abroad will help me to be a better teacher and to better understand the minds of European *judoka* when they come to Japan, and I hope that this mutual understanding will pave the way to mutual friendship. Thank you very much for everything, everybody.

K Kashiwazaki
March 1984