

**For martial artists, law enforcement,
security professionals, and those who would fight...**

DIRTY GROUND

THE TRICKY SPACE BETWEEN SPORT AND COMBAT



KRIS WILDER AND LAWRENCE A. KANE
WITH ERIK McCRAY

GOALS:

what you are fighting for
changes every element of how you fight.

"Honest and effective instruction on handling confrontations that become a physical grapple. First class!"

—**Al Peasland**, author, self-protection instructor, founder of Complete Self Protection Ltd.

"Fills a void in martial arts training. The critically important place between sport grappling and combat grappling."

—**Loren W. Christensen**, 8th dan, author, police officer (ret.)

"Kane and Wilder provide a guide to understanding and adapting your fighting techniques appropriately to the situation at hand, be it sport, control, or combat."

—**Alain Burrese**, J.D., former U.S. Army 2nd Infantry Division Scout Sniper School instructor, author

"You can never be too prepared. At the end of the day, what matters is that you go home safely. This book will allow the greatest opportunity to meet that challenge."

—**Mike McGinnis**, jail administrative officer, member of ALERT team

"This book should be on the shelf of any martial artist who is concerned about responsible self-defense along with its moral and legal consequence!"

—**Linda Yiannakis**, M.S., 5th dan (USA Judo/USJJF), member of National Board of Advisors, Institute of Traditional Martial Arts at UNM

If you fight, you fight for a goal and you fight in an environment.

In a **sport** environment you want to win quickly and decisively, with solid assurances that your opponent will be able to get up and compete again tomorrow.

In a **combat** environment you also want to win quickly and decisively, but with solid assurances that your adversary cannot get up and re-engage.

In the *tricky* space between sport and combat, termed "drunkle" (a commingling of the words drunk and uncle), you may be wrangling an out-of-control friend or relative, someone you need to restrain but do not want to injure. This puts the responsibility of their safety entirely on you.

Understanding these environments is vital! Appropriate use of force is codified in law and any actions that do not accommodate these rules can have severe repercussions. Your martial art techniques must be adapted to best fit the situation at hand.

The authors analyze 30 fundamental strikes, kicks and locks, and present 12 well-known sport competition forms modified for each of the three vital environments: Sport, Drunkle, and Combat.

Be smart. Know how to adapt.



Kris Wilder began his martial arts training at age fifteen. He holds black belts in Goju-Ryu karate, taekwondo, and judo. He has trained under Olympic athletes, national champions, and skilled instructors who take their lineage direct from their founders. Wilder is a best-selling author, teaches seminars worldwide, and operates the West Seattle Karate Academy. Kris Wilder resides in Seattle, Washington.

Wilder photo: Fred Cavaso. Kane photo: Joey Kane. Design: Axie Breen.



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Summary: This book addresses the gap in martial arts training between sport and combat techniques: that is when you need to control a person without severely injuring him (or her). Techniques in this space are called 'drunkle'. The authors analyze 30 fundamental strikes, kicks and locks, and present 12 well-known sport competition forms modified for each of the three vital environments: sport, drunkle, and combat.--Publisher.

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Warning: While self-defense is legal, fighting is illegal. If you don't know the difference you'll go to jail because you aren't defending yourself. You are fighting—or worse. Readers are encouraged to be aware of all appropriate local and national laws relating to self-defense, reasonable force, and the use of weaponry, and act in accordance with all applicable laws at all times. Understand that while legal definitions and interpretations are generally uniform, there are small—but very important—differences from state to state and even city to city. To stay out of jail, you need to know these differences. Neither the authors nor the publisher assumes any responsibility for the use or misuse of information contained in this book.

Nothing in this document constitutes a legal opinion nor should any of its contents be treated as such. While the authors believe that everything herein is accurate, any questions regarding specific self-defense situations, legal liability, and/or interpretation of federal, state, or local laws should always be addressed by an attorney at law. This text relies on public news sources to gather information on various crimes and criminals described herein. While news reports of such incidences are generally accurate, they are on occasion incomplete or incorrect. Consequently, all suspects should be considered innocent until proven guilty in a court of law.

When it comes to martial arts, self-defense, and related topics, no text, no matter how well written, can substitute for professional, hands-on instruction. **These materials should be used for academic study only.**

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Foreword—by Rory Miller

If you fight, you fight for a goal and you fight in an environment. That is almost too obvious to write, but sometimes things need to be put into words or you lose track of obvious truths. When you lose track of obvious truths, you start to believe that a particular system, technique, or strategy is “right” when it is good only in a specific environment and aimed only at one of many possible goals.

I’ll wager that any martial art you might study has a high degree of efficiency, that is, in the environment from which it evolved and when used to achieve the goal the system defined as the win.

Think about this: Modern *jujitsu*, think Brazilian *jiu-jitsu* (BJJ), is highly efficient, but doesn’t look much like old, say pre-1650 Japanese *jujutsu* (JJJ). Old school JJJ doesn’t have a lot of submissions and doesn’t believe in spending much time working an opponent. Those strategies didn’t make sense on a medieval battlefield where two guys grappling on the ground were easy kills for the spearmen on either side.

If the geniuses who founded BJJ (and I’m not talking about the people trying to retrofit it to fit the modern law enforcement or military “market”) had lived in a time and place where the battlefield was the testing ground and a spear in the back was the penalty for “delay of game,” the system would have looked much different. I bet it still would have been very efficient.

There are environmental factors in training as well. A system that takes a “lifetime to master” didn’t have much utility to someone who was going into battle as soon as he reached puberty, and did “lifetime to master” mean the same thing, or even get said when the life expectancy was in the low 20s?

Modern systems designed for military recruits—young men full of testosterone and at peak fitness—don’t require the same degree of efficiency as a system designed to protect the old and vulnerable from assault. Further, as battle changed over the centuries from a bloody hand-to-hand melee to a bloody technology-driven firefight, it made less and less sense to spend precious training time on unarmed fighting.

And one more point, from the environmental side: many of our martial arts systems predate the concept of self-defense law. In a world without effective police and courts, vengeance and the destruction of any serious threat made sense. The logical 1800 Okinawan solution to being attacked may risk prison time today. The world has changed.

In this book, Wilder and Kane talk about the other dimension: how goals, what you are fighting for, change every element of how you fight.

In a sport environment you want to win, quickly and decisively, but with solid assurance that your opponent will be able to get back up and play again tomorrow. In a combat situation you want to win quickly and decisively, but with solid assurance that your foe cannot get up and re-engage until you are long gone, if ever.

If you are trying to get the car keys from your drunken uncle or breaking up a family fight, not only do you want zero injury, but you are not dealing with trained competitors and the person you are throwing, locking, or striking may not be capable of protecting him or herself. That puts the responsibility for both the throw AND the fall entirely on you.

Self-defense is the biggest change and the hardest of all—you must make your technique work whatever your goal sometimes to incapacitate the threat, sometimes simply to escape—when you have already taken damage, your structure is compromised and applied against a threat who is bigger, stronger, and has complete tactical advantage. That's the baseline for surviving assault and it is a world beyond the difference between sport and war.

Simple changes in goals profoundly change how you prioritize your choices (weapons are unacceptable when drunk-wrangling but the first choice in combat) and how you execute your technique (at least one *koryu* version of *osoto gari* collapses the trachea, blows out the knees, and dumps the threat on his back).

What the authors have done in this book is simply to give you a taste. Don't try to memorize the differences in application between a technique used on an enemy and a drunk. Try to understand the differences and then take a hard look at your own training. Knowing that there is a difference between submitting an opponent and disabling an enemy is not the same as practicing the difference, nor is it a guarantee that you can switch to the appropriate mindset at the right time.

If you are preserving a quick-killing soldier's art from the old days, what must be modified to handle someone you don't wish to hurt? What must you learn to bring it in line with a legal environment the founders never imagined?

Studying one thing is not, and never can be, studying everything.

Train hard. Pay attention. Ask questions. Do your best to always be clear about what you are really doing and why.

Rory Miller is the author of *Meditations on Violence*, *Violence: A Writer's Guide*, *Facing Violence*, and *Force Decisions*, among others, and co-author (with Lawrence Kane) of *Scaling Force*. His writings have also been featured in Loren Christensen's *Fighter's Fact Book 2*, Kane/Wilder's *The Little Black Book of Violence*, and *The Way to Black Belt*. He has been studying martial arts since 1981. Though he started in competitive martial sports, earning college varsities in judo and fencing, he found his martial "home" in the early Tokugawa-era battlefield system of *Sosuishi-ryu kumi uchi (jujutsu)*.

A veteran corrections officer and Corrections Emergency Response Team (CERT) leader, Rory has hands-on experience in hundreds of violent altercations. He has designed and taught courses for law enforcement agencies including confrontational simulations, uncontrolled environments, crisis communications with the

mentally ill, CERT operations and planning, defensive tactics, and use of force policy. His training also includes witness protection, close-quarters handgun, Americans for Effective Law Enforcement (AELE) discipline and internal investigations, hostage negotiations, and survival and integrated use of force.

He recently spent a year in Iraq helping the government there develop its prison management system. Rory currently teaches seminars on violence internationally, and in partnership with Marc MacYoung has developed Conflict Communications, a definitive resource for understanding and controlling conflict. Rory's website is www.chirontraining.com. He lives near Portland, Oregon.

Foreword—by Marc MacYoung

The last time I found myself looking down the barrel of a cop's gun, I was kneeling on some guy's head.

In the officer's defense, it was the middle night in a bad part of town, we were out on the sidewalk and there were two of us on top of this guy. So his pointing a pistol at us was an understandable reaction.

The nice policemen suggested that I and my partner might want to stop what we were doing and allow the other gentleman to get up. I held up my hands and said, "I will comply! But this guy is on the fight and, if we let him go, there's a good chance he'll attack us again."

Still, the officer was adamant about us letting the li'l feller go. While we were discussing his release, two more police cars arrived. We stepped back and the guy popped up like a jack-in-the-box from hell. We were quickly separated into two groups by the officers and questioned. As should be the case, we were facing the officer interviewing us with our backs to the other individual involved.

We told our story: who we were, where we worked, that this intoxicated individual had attacked two customers attempting to enter the business. We'd come to their assistance. He had a death grip on one of the customer's shirt and I'd used a knife to cut it, so they could jump in their car and leave the scrap of cloth that was still lying on the sidewalk). We'd waited until they had left, then we let him up. When we did so, he'd attacked us. Once again we'd put him down in a controlled manner and were trying to talk him down when the officer had arrived.

The officer looked at me and asked, "Did you hit him?"

"No sir. I did a prescribed takedown to control him without injury. We never struck him, just controlled him so he couldn't hurt us or the others."

About then the other party decided to offer a suggestion to a female police officer. Not only was the suggestion not polite, but it was loud too. As a final point, he called her a name. Women generally do not like being referred to as that particular part of their anatomy.

The officer in front of us blinked when he heard this. He quietly said, "You two can go." We politely thanked the officer and returned to the business. We looked over to see our old friend now had new friends—who were also kneeling on his head.

This story exemplifies many different and important points about a violent encounter. First of all, odds are good you will be dealing with the police.

Second, there was a potentially deadly weapon present. It wasn't used on anyone. It was used to cut cloth to let someone escape and then it was put away. Could I have slashed his arm? Yes. And I would have gone to prison for assault with a deadly weapon because it wasn't necessary.

Third, this situation wasn't self-defense. Nor was it a "fight" to win, dominate, or prove whose pee-pee was bigger, teach someone a lesson, or punish him. None of the normal definitions people commonly banter around in the martial arts applied to this situation.

Fourth, it was a use-of-force situation with a clearly defined goal, tactics, and integrated with verbal communication. "We don't want to hurt you. If you calm down, we'll let you up."

Fifth, not only would punching the guy have been inappropriate, but it would have gotten us arrested. That question about whether or not we had hit him was a trap to get us to admit excessive force. But that's not as important as knowing that use of force is a "Goldilocks and the Three Bears" issue. This one is too little. This one is too much. This one is just right.

Sixth, our calm, professional, and cooperative demeanor—as we articulated the facts of the situation—is what kept us from getting arrested. This, even though the situation had started with us looking down the barrel of a pistol. Had we jumped up and down, howled, screamed, made accusations, and insulted the other guy, we would have ended up, like him, down on the ground with someone kneeling on our heads.

Dirty Ground won't teach you how to deal with the police. What it will do is help you understand use of force choices and pick a response that is both better for the task at hand and more defensible. That's a pretty important thing to know. It's also a gaping hole in most martial arts AND so-called "self-defense" training.

Simply stated, despite fantasies about muggers and drugged up bikers jumping you, most violence happens between people who know each other. Yes, it could be a fight or it could just as likely be something else. What? Having to drag a drunken friend who's out of line from a party, or your mother comes to you at a family reunion and says, "Your uncle Albert is drunk again; you're a martial artist; go deal with him." These are the everyday realities of how violence actually happens. Realities ignored by most training.

You can't punch Drunken Uncle Albert without getting Aunt Betty mad at you. If you do, odds are good he'll punch you back and you'll be in a fight. This doesn't look good either with your family members or the police when you try to convince them you weren't fighting. Punching him also doesn't win you points with your drunken friend when he sobers up.

Controlling someone without hurting him is exactly what grappling is best for. It is, by definition, a dominance and submission game without injury. You can defend your actions to the police a lot better by grappling with someone who is acting up a lot better than you can by punching him out.

This is why *Dirty Ground* is such an important book. It looks at the actual application of grappling in that context instead of the fantasy of "self-defense" or the restrictions of the ring.

Growing up on gang-infested streets not only gave Marc MacYoung his street name “Animal,” but also extensive firsthand experience about what does and does not work for self-defense. Over the years, he has held a number of dangerous occupations including director of a correctional institute, bodyguard, and bouncer. He was first shot at when he was 15 years old and has since survived multiple attempts on his life, including professional contracts. He has studied a variety of martial arts since childhood, teaching experience-based self-defense to police, military, civilians, and martial artists around the world. He has written dozens of books and produced numerous DVDs covering all aspects of this field. Oh yeah, he’s also been seen hanging out with Rory Miller recently.

Why This Book?

This book was written to address an important gap that exists in martial arts. The tricky issue is the space in between sport and combat, as well as the chasm that separates these two extremes. In order of severity, we call these three environments, sport, drunke, and combat. Drunke is a combination of the words “drunk” and “uncle,” referring to situations in which you need to control a person without severely injuring him (or her). Understanding these environments is vital because what is considered appropriate use of force is codified in law, yet interpreted in the public arena. Actions that do not accommodate these rules can have severe repercussions. Techniques must be adapted to best fit the situation you find yourself in.

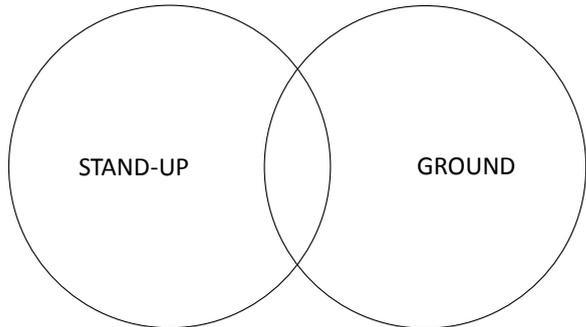
While the differences between sport and combat are somewhat intuitive, it is important to clarify exactly what we mean by these terms. The *Merriam-Webster Dictionary* defines sport as: “Physical activity engaged in for pleasure,” whereas combat is described as coming from Anglo-French roots, *combate*, to attack, or fight, and from Latin, *bat-tuere*, “to beat.” Okay, so we can regurgitate definitions out of a dictionary, big fat freaking deal. Let’s cut to the chase—sports are competitions, stuff you want to win that are specifically designed so that competitors don’t get seriously hurt. Combat, on the other hand, is designed to kill people, break things, and blow stuff up. They’re worlds apart.

Martial sports, judo, boxing, wrestling, *jujitsu*, *sumo*, mixed martial arts (MMA), and the like are a fantastic means of training one’s body and mind, even of forging one’s spirit. And as a sport, each one of these has rules, built-in faults that allow for intense physical contact while minimizing the threat of life and limb. An example of this is “the rabbit punch.” The rabbit punch, usually a swinging hook punch to the back of an opponent’s head while in a clinch, is illegal in boxing, MMA, and many other sports. An important reason for banning this technique is that it attacks the connection between the base of the skull and the spinal column. In acupuncture, this location is called Gall Bladder 20, and in Western medicine it is C1 (Cervical 1). To the medieval executioner, it was the general area where the ax would fall to sever a condemned person’s head from his body. A severe blow to this area from a practitioner’s fist can have the same consequence as that headsman’s ax, minus the messy decapitation—it can kill.

Another example is that in tournament judo, MMA, and the like, you pin your opponent face up so that he can have a fighting chance to continue the match. Law enforcement officers oftentimes use the same techniques, yet they pin the suspect face down so

Who is This Book for?

While not everyone competes in tournaments, virtually anyone could find themselves in a situation where they face a combat or drunkle encounter. If you have studied a martial sport or practice a martial art to help keep yourself safe from violence, odds are good you've discovered a proclivity for either stand-up fighting or grappling. Given these predilections, here's how the materials apply.



Stand-up Fighters

If you are a boxer, *karateka*, *taekwondo* practitioner, or some other type of stand-up fighter, this book is designed for you. The Ultimate Fighting Championship (UFC) is an excellent example of the cross-breeding of stand-up and ground techniques. Mixed martial arts demonstrate that skilled grapplers can use their expertise to overcome a stand-up fighter/striker who has limited ground experience. This is not a disparaging remark toward the stand-up fighter, nor an assertion of technical superiority for the ground fighter, merely a reflection of a moment in time, a fact.

MMA rules tend to give grapplers the upper hand in the ring in some ways, but let's face it, you need a broad skill set to survive on the street too. How many fights wind up on the ground? It's not the ninety percent that some people think, but it's certainly a lot of them. Could be the one you find yourself in... Think about how badly you will get hurt if you wind up in a situation for which you have no response. Stand-up fighters need a ground game too.

Grapplers

If you are a grappler, a person that spends a lot of time on his hands, knees, and back, then this book is also for you. *Ne-waza*, or groundwork, is a great form of training. It can

Sport versus Combat

It was the first time I'd ever made it to the finals. Win and I'd take home the first place trophy; lose and it'd still be a pretty cool piece of hardware. I'd come in third a couple of times, but the little statues weren't nearly as prestigious as the big ones. And I really, really wanted to earn one of the big ones.

Jumping up and down a couple times I loosened my shoulders and then twisted my head to each side to pop my neck. I stepped up to the line thinking, "Okay, I am so ready for this."

"Hajime!"

The referee dropped his hand and we surged forward, working our grips and jockeying for position. I got a hold of him, crashed forward, and attempted an osoto gari foot sweep. I had pretty good timing, but didn't get enough hip rotation so it failed. Before I could move to something else, he countered with the same technique.

I landed awkwardly, but on my side, taking him down with me so he didn't score a point. But he did get a hold of my lapel, simultaneously wrapping his legs around my waist. I drove an elbow down, made a wedge, and tried to twist away. I was vaguely aware of pressure on my neck, but didn't really think anything about it... until I woke up.

Damn, he'd choked me out. How the hell did that happen so fast?

At least I'd get a shot at a rematch next month...

The attributes of sports are:

- Pageantry
- Timelines
- Scoring
- Competitors able to compete again after the match

Drunkles, Druggles, Dysfunctional Relatives, and Whacked-Out Friends

It was my turn to watch the door. Everyone at the party had left their keys on a pegboard and I wasn't supposed to give them back unless the person was sober enough to drive. About midnight Ron staggered up to me and demanded his keys. He was hammered, so I told him no, something along the lines of, "You've got to sober up first, man."

Well, he wasn't having any of that. He lunged for the keys. I got there first, grabbed them off the board, and twisted away from him. I told him no again, but he kept coming. He was bigger than me, and a serious asshole when drunk, but he was my fraternity brother and I wasn't about to let him kill himself or someone else driving home. Unfortunately, the other guys just thought it was funny. They were no help. Until he grabbed me by the throat and tried choking me.

I drove my knee into his stomach. It wasn't much of a blow but it did force him back. As he lunged again I pivoted and hit him in the base of the jaw as hard as I could. Much to my surprise he crumbled to the ground. It was the first time I'd ever knocked anyone out. Thankfully, the next morning he didn't remember who'd hit him...

A couple months later it got worse. Our frat was one of the only ones in the U-District with a parking lot. Space being at a premium, that land was worth more than our house and everything in it combined. There was enough room on the street to accommodate most who lived in the area—but not nearly enough for townies, party guests, and the like so guys from nearby houses kept parking on our property. Despite the warnings, tow trucks, and even a few fistfights, they'd been doing it all semester. Then a couple guys from the fraternity across the street keyed a few of our vehicles in retaliation.

That didn't go over very well. Within minutes, some seventy of us were brawling in the street, Ron leading the charge.

Being somewhat smarter, or at least more sober than most, I chose not to participate. I was watching the ruckus from the front yard when Ron stumbled

The Morality of Fighting

I was sitting in my living room watching television when I heard a loud crash followed by the sound of breaking glass outside. Looking out a window I saw a teenage saggy pants, 'banger wannabe walking up the street with an aluminum baseball bat in his hands. Every time he passed a car he'd take out a side-view mirror, headlight, or window with a swing. Realizing there was only a dozen feet between this hooligan and my car I dashed out the door to confront him.

"What the hell are you doing?" Not the best way to deescalate a bad situation, but in the spur of the moment I couldn't think of anything else to say.

"Fuck you!"

"Stay away from my car."

"What part of 'fuck you,' don't you understand asshole!"

"Put down the bat."

"Like hell. I'm gonna shove it up your ass until you choke!"

Well, that wasn't going very well. I considered drawing my gun when he swung at me a few heartbeats later, but punk was much younger than I was and I didn't think that blowing his head off would play well in the press despite the fact that he was armed with a bat. Besides, for a martial arts instructor and firearms expert, I really am a pretty non-violent guy. I had enough experience with weapons that I thought I had a pretty good idea of what to do.

In my sword training, there was a tandem drill that taught us how to use range and angle to avoid a strike. As the blow comes toward us, we shift slightly out of range to keep from being hit, then follow the weapon back in to counterattack before it can be redirected. Although it is a sword-to-sword drill, I figured that the same principles would apply to an unarmed confrontation against a bat as well.

Assuming I could use the same technique to disarm this kid without either of us getting hurt, I prepared to do so. Unfortunately, he wasn't on the same lesson plan. As I shifted out of range, he let go of the bat, something I'd never seen done with a sword. People only throw their weapons in the movies. Or so I'd thought. Unfortunately the bat flew a short distance through the air and rapped me across the head and shoulder with stunning force.

Before I realized what had happened I was on the ground. I don't remember falling, yet once I hit the ground I still had the presence of mind to scissor his legs, knocking him down before he could do anything worse. I followed up by grabbing a hold of one of his feet, pulling him in, and simultaneously kicking him in the 'nads to end the fight. I was still seeing stars when he staggered to his feet and lurched away.

Pretty cool, huh? Heroic even. The badass black belt gets whomped upside the head with an aluminum baseball bat yet perseveres and manages to take out the bad guy. Yeah, right. It was one of the most dumbass things I've ever done. Seriously.

Here's the deal: whenever you go hands-on there are consequences. In this case it was mild concussion and a bunch of scrapes and bruises. Not too bad. I've had worse in training, but it could very easily have been catastrophic. What if he'd staved in my skull with the bat? What if he'd hit his head on the curb when I knocked him down? Or broke his neck during the fall? Or, what if the cops had decided to push the issue when they showed up half an hour later and referred me for prosecution...

"What?" you ask. "Why would they prosecute me? I was the good guy!" Well, not really. The kid with the bat wasn't the only one who had broken the law... (And I can say that now since the Statute of Limitations has run its course.)

Okay, we've covered the drunkle, so now let's take a hard look at fighting and self-defense. While this brief overview is no substitute for a holistic understanding of the law and a competent attorney to represent you in court, the following information may keep you from needing to hire one. Maybe. Consider it a place to start.

Self-defense is an affirmative plea. That's a huge freaking deal. It means that instead of the burden of proof resting with the prosecutor, you being innocent until proven guilty and all that, it shifts that burden to you. In other words, you tell the judge and jury that you did it ("it" being killing, maiming, assaulting, or whatever the other guy), but that you had a really damn good excuse.

"Yup, I killed him your honor. But he tried to kill me first..." It's actually a hell of a lot more complicated than that, but you get the idea.

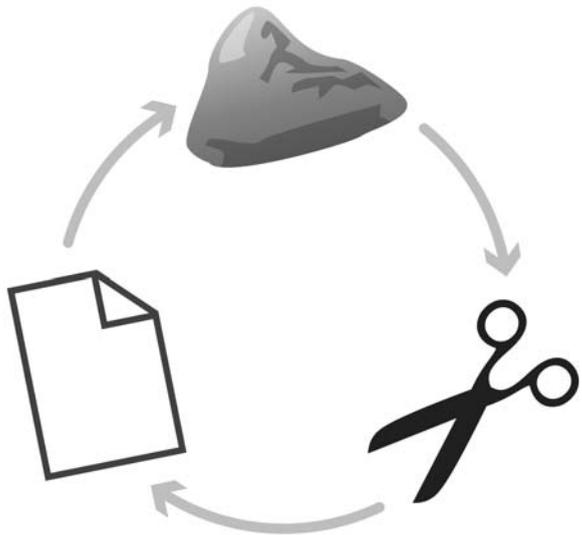
Entry

An entry in the martial arts can best be referred to as crossing from your personal space into your opponent's personal space, or, conversely, them entering into your space. This entry is designed to gain advantage over the opponent and dominate them. If you can enter strongly enough, victory is almost a foregone conclusion.

Here are some basic entries that a person can use: the Boxer, the Wrestler, and the Daylight Dracula, each described in detail below. There are other means of entry and they can vary in body, hand, and foot positions as well as angles, resulting in many versions of these three basic forms. Different forms of combat require different forms of entry. Some are designed around sport rules, while others are designed around combative situations.

Simply put, form follows the function of the environment. The Boxer will enter with a fist, striking the opponent and following up with a flurry of punches when and as the openings appear. The Wrestler will enter via a grab, hook, or scoop, using these techniques to ground the adversary and gain the submission he seeks. The Daylight Dracula blends these two coming from its originating art *jujitsu* and allows the participant to do whatever works without restrictions.

There are others, of course, such as the SPEAR™ (Spontaneous Protection Enabling Accelerated Response), but we're only going to cover these three as they are solid representations of three different strategies. These beginning entry positions should not be judged on their content, but on their context. The Daylight Dracula could be weak and susceptible to the single or double leg take down the Wrestler might provide, whereas the Boxer might have trouble with the Daylight Dracula. You can quickly see that these matchups are similar to the classic rock-paper-scissors game.



Rock smashes scissors, scissors cut paper, and paper smashes rock; as with everything in martial arts, each has its own strengths and weaknesses.

The Boxer

There are many different kinds of boxing stances; however, the key elements of a boxing style, the feet are positioned slightly wider than the shoulders to create a good base. The stance should not be so wide as to sacrifice mobility, however. Three classic positions are the upright, the semi-crouch, and the full crouch. The upright position can best be described as the old bare knuckles stance used by such fighters as John L. Sullivan. The more modern semi-crouch is oftentimes seen in Olympic boxing whereas the full-crouch was employed famously by former Olympic and World Heavyweight champion Smokin' Joe Frazer.

The closed fists up around the head are a feature of the modern boxing stance. This hand position allows the head to be protected from incoming strikes. Hits below the belt are illegal in boxing, and body blows require significant repetition to cause injury to a well-conditioned athlete, so the fastest way to end a boxing match is to shut his brain down by hitting him in the head until you get a knockout. To do that, you need to hit the head with enough force to cause a neurological knockout (and, frequently, a concussion).



The boxer has a simple goal; hit the other guy in the head until he falls down. His stances help him slip past the other guy's defensive position to land his blows. Stand-up fighters on the street often use similar techniques. Spend a little time on YouTube.com watching actual brawls and you'll see what we mean.

The Wrestler

The wrestler's beginning stance is designed to move forward in an explosive manner, yet it is balanced to be able to simultaneously defend against an explosive forward assault from the other guy. To achieve this twofold goal, the wrestler usually adopts a stance wider than what a boxer would use. The knees of the wrestler are bent more deeply than a boxer's too. His hands are open, held around the chest area so that he can reach

Grappling Techniques in Sport, Drunkle, and Combat

As mentioned previously, grappling techniques more naturally offer variations appropriate for sporting, drunkle, and combative applications than strikes do. However, in drunkle or combat situations, you will often need a disruption, such as a strike, to set up your technique for success, which is why we covered them first. After all, it's extremely hard to walk up to an actively resisting adversary and slap a lock, hold, or throw on him. The selection that follows will take you through various examples of techniques, demonstrating modifications that allow them to work at all three levels of force.

One additional thing to note is the fighting surface. In a tournament, you'll be tossing the other guy onto a padded structure, be it a traditional *tatami* mat, "squared circle," or octagon ring. On the street, not so much—at minimum the landing area won't be padded. Potentially, it will be downright dangerous (e.g., landing on broken glass, discarded needles, sharp rocks, or other debris). The same thing goes for a barroom floor or even your own living room (unless you have an awfully thick carpet and no furniture). What the adversary lands on may do as much if not more damage than the technique you used to put him there. Be mindful of this.

Particularly in the drunkle scenario, it may be prudent to control the other guy's fall by holding onto him and guiding him, if not gently at least not jarringly, to the ground. This isn't just because of what he may be falling onto, but also due to how he may fall. Accidentally breaking the neck or dislocating the shoulder of someone who doesn't know how to land correctly would not be a good thing. On purpose, sure, if that's your goal (e.g., combat), but not by mistake. But there's danger in doing the nice guy thing too. The tactical circumstances will help you decide. In general, if the other guy is drunk and the skill differential is high, this kinder, gentler approach will work out well.

Osoto Gari

Osoto gari is translated as "major outer reaping throw." It has, with little doubt, been around since the first caveman tripped his buddy throwing him to the ground. It is classified by the judo canon, devised by judo's founder Jigoro Kano, as one of the original 40 throws. *Osoto gari* has a long tradition of success; nearly every *judoka* has used it in competition, so it is one of the sport's fundamentals.

The reason that it works so well is that it's simple. You break your opponent's posture, hook his leg, and hurl him backward onto the ground with force. Pretty sweet, huh? But,

it's a double-edged sword. Your stance must be strong and your adversary's weak, or it will be easy for him to counter, using precisely that same throw. In order to succeed, you will need to disrupt his posture before executing the technique.

For a bit of finesse, turn your hips rather than going straight back like a "tippy bird" as you cut his leg and you will increase your chances of success.

Osoto Gari—Competition



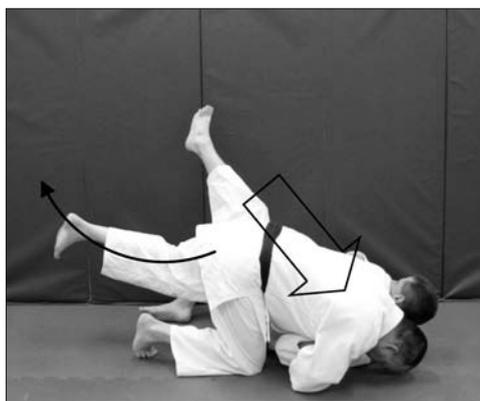
Using a modern judo grip, one hand on the collar and the other on the elbow, and then engage your opponent.



Dash forward and to the outside of your opponent, planting your right foot while simultaneously breaking his balance. This obviously can be done to either side; we're only showing one example.



Lift your left leg high and behind your opponent's left leg in preparation to sweep, or cut the opponent's leg out from underneath him.



Using the momentum of your upper body, drive the opponent to the ground as you cut his left leg from underneath him.

Osoto Gari—Drunkle



Securing your adversary's left arm, in this instance with a grab, prepare to drive inward toward the opponent.



Step aggressively forward with the right foot; drive your left palm upward under the adversary's jaw, pushing his head backward. Controlling the head in this fashion makes the rest of his body follow. This isn't legal in competition, but softening up the other guy with a blow makes virtually any throw easier to pull off.



Continue to drive forward lifting the left leg with intent to cut the adversary's left leg out from under him.



Drive your adversary to the ground with the combination of the sweeping of his left leg and the palm of the left hand pushing his head backward. Avoid going to the ground with the other guy; you can do damage by falling on him and, unless you need to follow up with a pin, it's tactically superior to be standing when he's not.

Osoto Gari—Combat



You and your attacker are face-to-face and you are seeking an opportunity to grab or deflect the attacker's left hand, arm, or in this instance, his wrist.



Reach out with your right hand and grab the attacker's left wrist. Step in with your left foot and drive your left arm into his face. When we say left arm, we need everything from little finger to the elbow, using the hand and lower arm as a battering ram. At this point, the attacker will most likely attempt to block your right forearm. It makes little difference. The key to the forearm motion is to ensure that the attacker has been forced back on his heels, compromising his balance.

About the Authors

Kris Wilder

Kris Wilder is the head instructor and owner of West Seattle Karate Academy. Kris started practicing the martial arts at the age of fifteen. Over the years, he has earned black belt rankings in three styles, *Goju Ryu* karate (5th *dan*), *tae kwon do* (2nd *dan*), and judo (1st *dan*), in which he has competed in senior national and international tournaments.

He has had the opportunity to train under skilled instructors, including Olympic athletes, state champions, national champions, and gifted martial artists who take their lineage directly from the founders of their systems. Kris has trained across the United States and Okinawa. Kris teaches seminars worldwide. Kris also serves as a National Representative for the University of New Mexico's Institute of Traditional Martial Arts.

Kris is the author of *The Way of Sanchin Kata*, *The Way of Martial Arts for Kids*, and *Lessons from the Dojo Floor* and co-author (with Lawrence Kane) of *The Way of Kata*, *The Way to Black Belt*, *How to Win a Fight*, and *The Little Black Book of Violence*. He also stars in two DVDs, *121 Killer Appz! Fighting Applications from Goju Ryu Karate*, and *Sanchin Kata: Three Battles Karate Kata*. He co-hosts a podcast with Lawrence Kane at www.martial-secrets.com. Kris lives in Seattle, Washington with his son Jackson.

Lawrence A. Kane

Lawrence is the author of *Surviving Armed Assaults*, *Martial Arts Instruction*, and *Blinded by the Night*; co-author (with Kris Wilder) of *The Way of Kata*, *The Way to Black Belt*, *How to Win a Fight*, and *The Little Black Book of Violence*; and co-author (with Rory Miller) of *Scaling Force*. A founding technical consultant to University of New Mexico's Institute of Traditional Martial Arts, he also has written numerous articles on martial arts, self-defense, and related topics for prestigious publications such as the *International Ryukyuu Karate-jutsu Research Society Journal*, *Jissen*, *Fighting Arts*, and *Traditional Karate* magazine. His work has also been featured in *Fighter's Fact Book 2: The Street* by Loren Christensen, and *Wicked Wisdom: Explorations into the Dark Side* by Bohdi Sanders and Shawn Kovacich.

Since 1970, he has studied and taught traditional Asian martial arts, medieval European combat, and modern close-quarter weapon techniques. He co-hosts a podcast with Kris Wilder at www.martial-secrets.com. Working stadium security part-time, he has been involved in hundreds of violent altercations, but gets paid to watch football. To cover the bills, he develops sourcing strategies for an aerospace company where he gets to play with billions of dollars of other people's money and make really important decisions. Lawrence lives in Seattle, Washington with his son Joey and wife Julie.

Erik McCray

“Erik McCray is one of the best martial artists we know, humble, pleasant, easy to be around and flat out spooky dangerous when the switch is flipped.”

A steel worker by trade, Erik has spent his life training in the martial arts. As a child, he learned basic fighting techniques from his father, a smoke jumper. From there Erik moved into high school wrestling, competitive judo, *jujitsu*, *kung-fu*, and boxing. He also has served as a boxing coach and as a martial arts instructor. Erik lives in Seattle with his wife and two children.