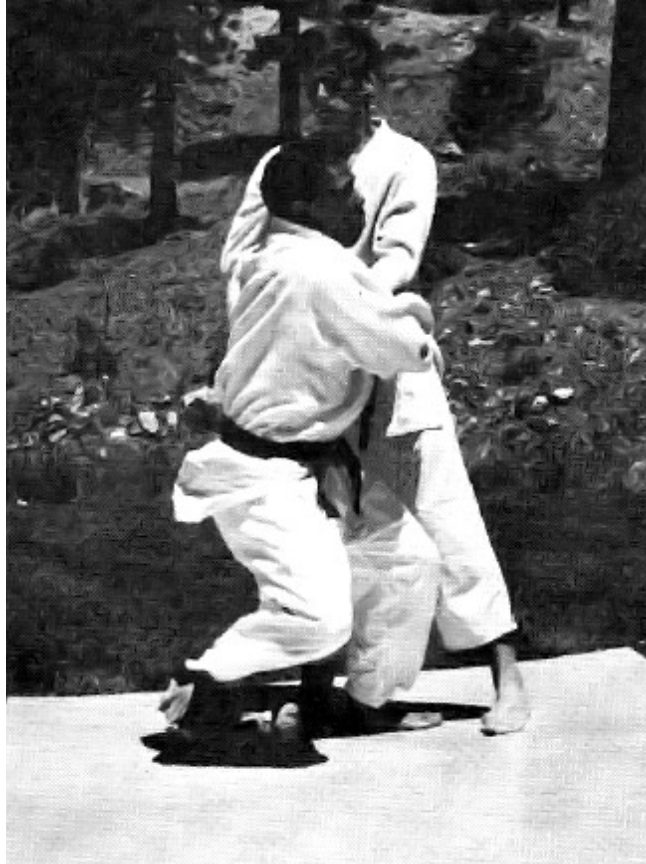


Tsuri Komi Goshi



GENERAL INTRODUCTION

Tsuri komi goshi, in addition to being the "bread and butter" or favorite throw of many champions, is also a second throw of some of the best Judoists in the world. A part of the second kyo of the Go Kyo No Waza, it is considered to be fairly difficult, and the student should master o goshi and uki goshi before working on tsuri komi goshi. This throw is the favorite of K. Shinohara, twice Grand AAU Champion of the US, at a body weight of about 155 pounds, so you see it can be used by a small man against big men very effectively.

THE PLAYERS

Executing tsuri komi goshi in this photo sequence for "The American Judoman" is Sgt Robey Reed, USAF, for several years one of the top middleweights in the country. Robey is a fourth degree in both Judo and Karate, and is also a fine instructor and a recently appointed member of the AFJA Board of Governors. Uke, the receiver of the throw, is Ron Hoffman, US Intercollegiate Champion and one of the finest young American Judoists.

THE OFF-BALANCE (KUZUSHI)

In the photo above you will see Robey executing the off-balance and starting the entry for the throw. The off-balance is important in this throw because the thrower permits his opponent to remain on both feet until the throw is well along. Thus, the opponent is liable to retain great stability throughout unless his balance is well

broken. In tsuri komi goshi the pull is straight forward and up with both hands. Robey's left hand (which you can't see in the photo above because it is behind his head) drives up. Robey is also under Ron's left elbow with his right hand and is pulling up and forward.

THE ENTRY (TSUKURI)

The entry in tsuri komi goshi must be very fast, almost a jump. The main thing is the swift whip of the hips across in front of the opponent. Here, you can see Robey's left foot has stepped across and in, and his right foot is in the air following it. Notice how deep his knees are bent, so that his belt is about a foot lower than Ron's. In fact, his belt is as low as the bottom of Ron's jacket, partly because of his strong upward lift, and partly because of his bent knees. Remember that in the entry the weight must be shifted from the first foot in to the other one. In this case, that means that Robey's weight must be quickly changed to his right foot as it drives in between Ron's feet. The most common mistakes in tsuri komi goshi are in the off-balance and entry. If the off-balance has not been achieved, then the opponent is able to move at the crucial second and your hip won't get him. Provided that you pull him up and forward so that he's trapped with the off-balance, you can still fail badly if the hips aren't driven in low enough or deep enough. This sequence shows a correct off-balance and a deep entry which is low enough to catch the opponent. Even if at this point Ron were to straighten his arms, it would be too late, because Robey

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is already in under them.

SIDE BENDING

If you ever had a question about why your instructor makes you practice so many side bends in the flexibility exercises that start the class, this should answer that question. In the left photo above, taken only a split second after the one on the previous page, Robey's hip has flashed through and his head is driving down to the side. The photos clearly show that the thrower's head and shoulders are bent down to the side rather than to the front. This throws the weight of the thrower to his right foot, from which he will drive to turn his opponent over. In fact, Robey's left foot is starting to lift off the mat, the weight now being on his right foot.

LEFT HAND ACTION

The two photos above show that Robey's left arm is doubled up in a very strong position and is under Ron's left arm. From this position he can execute what is almost a one hand bent press to lift Ron's body. This is the most powerful position the thrower can achieve, but you can't get it if you are high. The only way is to enter with the knees bent enough to enable you to fit your arm comfortably under the opponent's right arm.

RIGHT HAND ACTION

The right hand is pulling very strongly in the left photo above, you can tell by the way Ron's sleeve is stretched.

The right hand is, like the left, in a very strong position. One expert in tsuri komi goshi says that you must glue this hand to your side as soon as you are in and let the turn of your body pull him over. You can see that Robey's right hand is bent and pulling Ron straight forward so that he can't jump or step around the throw.

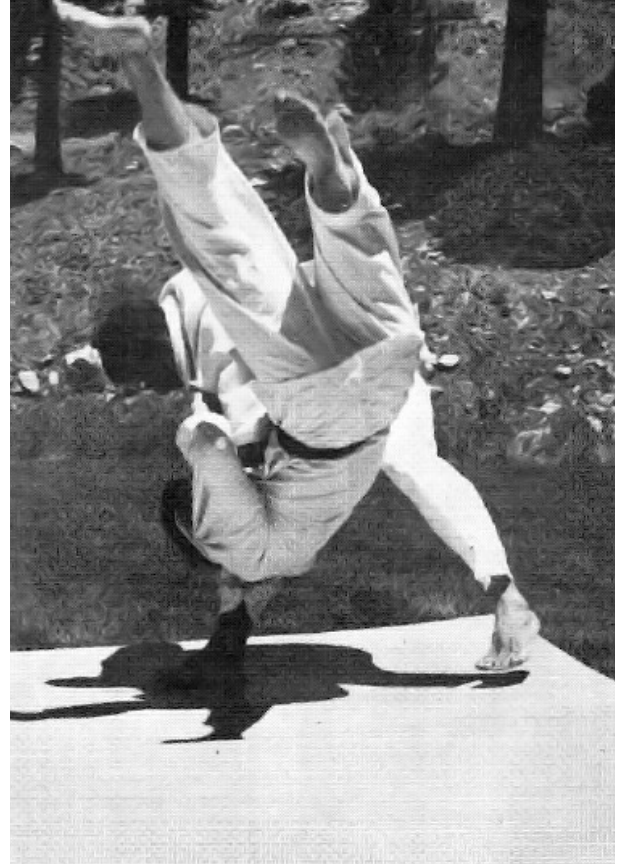
BODY TWIST

Perhaps the most important point in the whole throw is illustrated in the two photos above. Study carefully the difference in Robey's body position in the two pictures. In the left photo he is all set to throw. Does he throw by driving Ron high in the air? Definitely not! In fact, the left shoulder is lower in the right photo than in the earlier photo to the left, although Ron is definitely being thrown. What Robey is doing is rolling down and under Ron's body. Check the fact that Robey's chest is tipped slightly back in the left photo, but the left shoulder has dropped down and under so much in the right photo that Robey's chest is tipped forward. That's the secret of the throw, to get under and then roll your opponent over rather than trying to hurl him up in the air. It's a tremendously important principle that very few Judomen understand. Work until you get this and you'll have tsuri komi goshi well along.

FOOT AND ANKLE TWIST

Now for another little known fact clearly shown in this sequence. If you'll check the standard texts on Judo you'll

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see tsuri komi goshi executed with the thrower's feet solidly planted: heels in, toes out. There's just one thing about this foot position: It doesn't work! Furthermore, no one who does tsuri komi goshi effectively against an opponent who is resisting ever fails to turn both of his feet so that they are both pointing toward his head at the end of the throw. Check back to the first photo in the series. You'll see that Robey's left foot is pointed to the right. His left foot even looks like it isn't in far enough. Now check the left photo on the facing page, and you find that his left foot has turned on the ball of the foot until it is straight forward, while the right or driving foot is already completely pointed the other way. In other words, the whole body rolls on the balls of the feet so that the hips can get in deep. Try this and you'll find that if you want to get a fast, smooth, deep hip movement you have to swing the feet so that the toes are both pointed in the same direction. So what really happens in tsuri komi goshi is that the hips, chest, and heels all swing to make your whole body roll under your opponent's

FOLLOW THROUGH INTO MAT WORK

As in all throws, American Judoists are weak in tsuri komi goshi as a beginning for mat work. For every time you score an ippon with a throw, there will be ten times that you drive your opponent down enough so that you can easily get a mat hold, arm lock or choke. Sad to say, however, most Americans just courteously wait for their opponents to get up and then try more tachi waza. Don't

waste changes to score on the mat, many of them come as a result of partly successful throws.

DRIVING ACTION

In addition to rolling under your opponent, you drive forward after the rolling under your opponent's weight has passed over your hip. This is done so that you won't lose contact with him and will insure both that he lands on his back (which he won't do if he has any skill unless you force him to) and also that you can follow him into mat work. You can see in the two photos above that Robey's left foot is free of the mat and is swinging forward to catch his weight. If he wanted to he could simply let it trail back and then he'd land on Ron's chest at the end of the throw, a thing that often happens in competition. But it is Robey's forward drive off his right foot that causes this movement of the left foot.

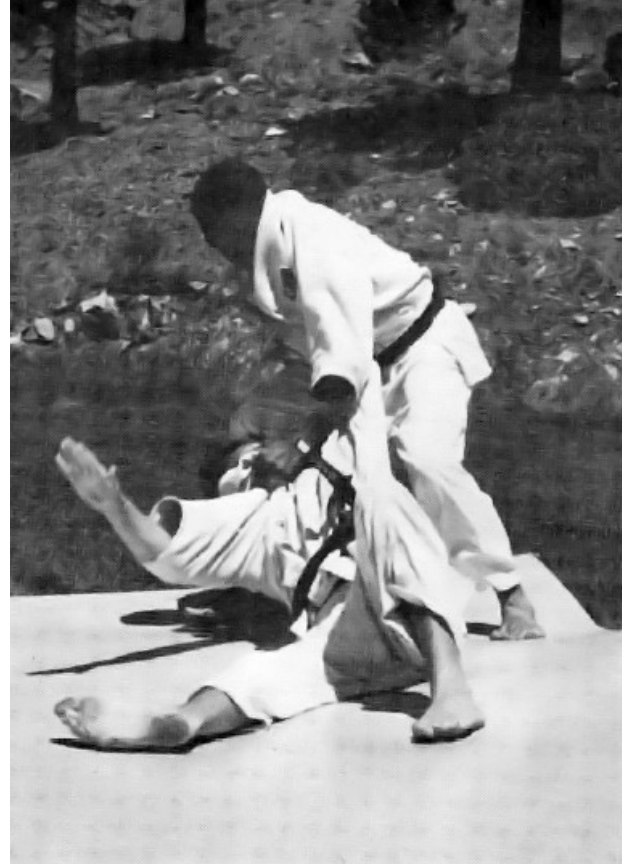
THROWING INTO MAT WORK DRILL

One of the ways you can correct this bad habit of throwing a man down and then standing there looking at him is by taking a mat hold every time you throw in every kind of drill. A few minutes a day of throwing a dropping instantly into mat work will train you to do this in randori and contests.

CONTINUING THE BODY TWIST

Following through is partly the result of continuing the body twist properly, and partly due to driving forward so

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that your body remains glued to your opponent's body until both are on the mat. It is also the result of an attitude. That very important attitude is one of fierce determination to continue to a victory every time you start an attack. Mat work is a logical conclusion to every standing attack. You must fix in your mind the idea that the technique is really not tsumi komi goshi at all, but tsumi komi goshi juji gatame or tsumi komi goshi kesa gatame. No throw is complete unless it ends with a complete domination of the opponent with mat work. If you happen to score ippon with the throwing portion of your technique and the referee interrupts your mat work by announcing your victory, there is nothing lost, you just won a little sooner than expected. There are so many examples of this it is hard to pick any one, but the very first National AAU Grand Championship of the US in 1953 was won in this way by Lyle Hunt of San Jose State. Hunt was fighting Charles Nakajima of Hawaii in the finals of the overall championship when he knocked Charlie down part way with throw. Without stopping for a moment he swung into juji gatame (cross arm bar), and won in a second. Just changing your attitude in this way will double the effectiveness of your Judo. If you add to this a little training on never falling on your back, but treating your opponent's partly successful throws as a change to begin mat work then you'll triple the effectiveness of your Judo, and this without learning a single additional technique.

TAKING AN ARM LOCK

In the two photos above you'll see Robey getting into position to take juji gatame when he finishes the throw. Notice that his head is lower in the left photo than at any time during the throw, even though the throw is almost finished. In the right photo, his head has come up a little so that he can fall back into the arm lock: Check the position of Robey's arms in the right photo. You can see that he has Ron's left arm completely trapped, his knees are bent, and he is tight up under and against Ron's left shoulder with his right foot. To complete the arm lock all he has to do is throw himself backwards and clamp his knees together on Ron's upper arm.

SUMMARY

Tsumi komi goshi is a hip throw which is best applied directly to the front. You must get in under your opponent's arms by pulling up and then dropping low with the knees bent. When you are in, the throwing action is a rolling movement of the whole body. You stay with your opponent's body all the way to the mat and follow with a mat technique. Tsumi komi goshi is used in combination with o uchi gari on the opposite side, either attacking with o uchi gari first to make the opponent lean forward, or taking it after the tsumi komi goshi attack or fake when your opponent leans back.