

GRACIE

JIU-JITSU



**Grand Master
Helio Gracie**

Photography by Thomas De Soto

ACKNOWLEDGEMENTS.

For many years I felt that Gracie Jiu-jitsu, arguably the most revolutionary style in martial arts history, needed to be presented in its original form, in an organized fashion, for the benefit of future generations. I knew that no one could do a better job of demonstrating and teaching the techniques than Helio Gracie himself, the creator of Gracie Jiu-jitsu.

In the summer of 2000, with my father scheduled to arrive in Los Angeles in a matter of weeks, I started asking around, looking for a photographer. One day, I received an unexpected phone call.

"Hey, Rorion," the voice on the other end said, "look no further. I'm going to shoot your father's book."

"What makes you think that?" I asked, a little taken aback.

"Because I can't take a bad picture," the voice confidently replied.

He sounded like me when I say I can't teach a bad class! I concluded this guy was either really crazy or really good, so we scheduled a meeting. The next day, an unassuming Thomas de Soto walked into my office. Tommy's portfolio was extremely impressive. His lenses have captured everything from komodo dragons in Indonesia and alligators in Africa, to a Who's Who list of celebrities and sports legends, covering everyone from Mick Jagger to Tiger Woods. Tommy's photographic talents were the perfect complement for the book I'd been dreaming of.

After the usual small talk, I fired off the sixty-four-dollar question, "How much do you charge?"

With a small smile, he replied, "My going rate is \$\$\$\$\$ an hour."

"It was nice meeting you," I replied, standing up and reaching out to shake his hand, "but I can't afford that."

Tommy smiled again and said, "But I'm not going to charge you anything."

For several moments I was speechless - which is unusual for me. Then I sat back down and managed to say, "Why is that?" Tommy looked straight into my eyes with the utmost sincerity, "I want to be able to tell my grandchildren that I photographed Helio Gracie's book."

We made plans to improvise a photo studio at the Gracie Jiu-jitsu Academy in Torrance, California, so shooting could begin immediately upon

my father's arrival. What I originally estimated would take a few days and consist of 700 photos took two weeks and resulted in 3500 images! Tommy's 1200 best shots were selected and are presented in this book.

Besides Tommy, whom I can never thank enough, many friends put their helping hands to work and the whole project seemed to materialize out of thin air. Spiro Demetriadi provided the material for the photo set; Glenn Flojo made a special arrangement at a local hotel so Tommy did not have to drive back to San Diego every night. Julian M. Climaco supervised the film processing and had the slides ready at lightning speed so that Basilio R. Seixas could put them in order for my daily review. Also, Jose M. Fraguas gave me great advice on book structure and design; Rener Gracie and Eric Sherman were added to the team for their editing talents; and Pedro and Guilherme Valente provided valuable input.

I also want to acknowledge the contribution of the entire Gracie family for their continuous effort to preserve and honor the Gracie legacy.

A special thanks goes out to all my children for giving me the wonderful joys and lessons of fatherhood, and to my wife, Silvia, for showing me the true meaning of love.

Most importantly, I want to express the deep gratitude and respect I have for my father, Helio Gracie, who has been a source of inspiration to me throughout my life, both on and off the mat. -

Rorion Gracie



THE HISTORY OF GRACIE JIU-JITSU

The roots of the jiu-jitsu tree were said to have originated in the mountains of India 2500 years ago. They supposedly stretched throughout China, and

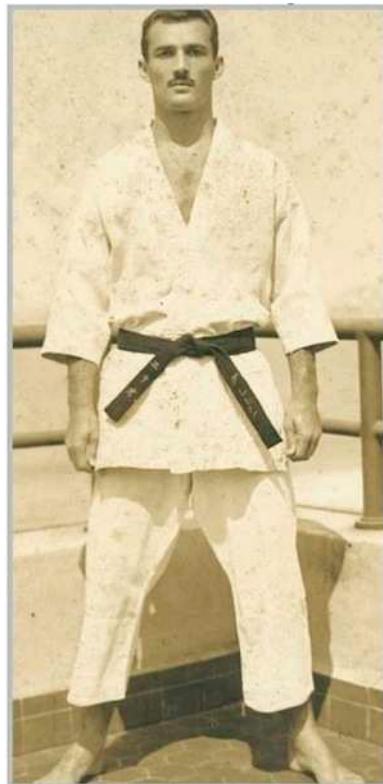
about 400 years ago settled in Japan where they found the soil to grow strong.

In 1801, George Gracie arrived in Brazil from Scotland. He came to the new land looking for adventure and opportunity. He had no idea that his descendants would one day form the largest fighting dynasty of all time. One of George's grandchildren, Gastao Gracie, was groomed to be a diplomat. He studied in Germany and spoke seven languages fluently. Eventually, however, he decided not to pursue a diplomatic career and became a businessman instead.

It wasn't until the early 1900s that a seed from the strong Japanese jiu-jitsu tree found its way to South America, more specifically, the Amazon region. Mistuyo Maeda was a jiu-jitsu teacher who was aiding a Japanese immigration colony in northern Brazil. Maeda was known to have participated in no-rules challenge matches where he demonstrated the effectiveness of jiu-jitsu. At that time, Gastao was living in the city of Belem, in the state of Para, by the delta of the Amazon River. Fate would bring the two men together when Gastao helped Maeda get established in his new land. To express his gratitude, Maeda introduced Gastao's oldest son, Carlos Gracie, to the principles of Japanese jiu-jitsu. Carlos, who was in his early teens, fell in love with jiu-jitsu and dedicated all his energy to his newly-discovered passion. He continued practicing for the next few years until the family moved south to Rio de Janeiro. Carlos was the oldest of eight children, five of whom were boys. When the family settled in Rio, they faced some financial difficulties, which led young Carlos to look for additional sources of income. He took this opportunity to make money doing what he enjoyed - teaching jiu-jitsu. In order to establish credibility for his teachings, Carlos led his brothers in a series of challenges against all comers.

The youngest of the five Gracie brothers, Helio, was a physically frail child. He would run up a flight of stairs and have faint-ing spells. Nobody could figure out why. When he was about eight years old, after completing second grade, he convinced his mother, Cesalina, that he shouldn't go to school anymore. After a few years, when he was fourteen, Helio moved in with his older brothers who lived and taught jiu-jitsu in a house in Botafogo, a borough of Rio de Janeiro. He spent the next few years watching his

brothers teach, since doctors had recommended they keep Helio away from any physical activity, including jiu-jitsu training.



Helio Gracie

One day, when Helio was sixteen years old, a student showed up for his class with Carlos, who was not there. Helio, who had memorized all the moves of his older brother, offered to start the class, and the student accepted. When the class was over, Carlos showed up and was very apologetic for his delay. The student answered, "No problem. I enjoyed the class with Helio very much. If you don't mind, I'd like to continue having classes with him from now on." Carlos agreed. Ironically, Helio Gracie had just been promoted to instructor level by a student!

Helio soon realized that some of the techniques he had memorized from watching Carlos teach were not very easy for him to execute. In a relentless quest to find answers that would guarantee effectiveness for jiu-jitsu techniques, Helio dared to break away from the traditional jiu-jitsu his brothers had learned and taught. He started to adapt the moves so that he could execute them despite his weak body. He did so through trial and error and by incorporating leverage, which reduced the amount of strength

necessary for the execution of the techniques.



Gastao Gracie and a young Rorion

The Beginning of a Revolution

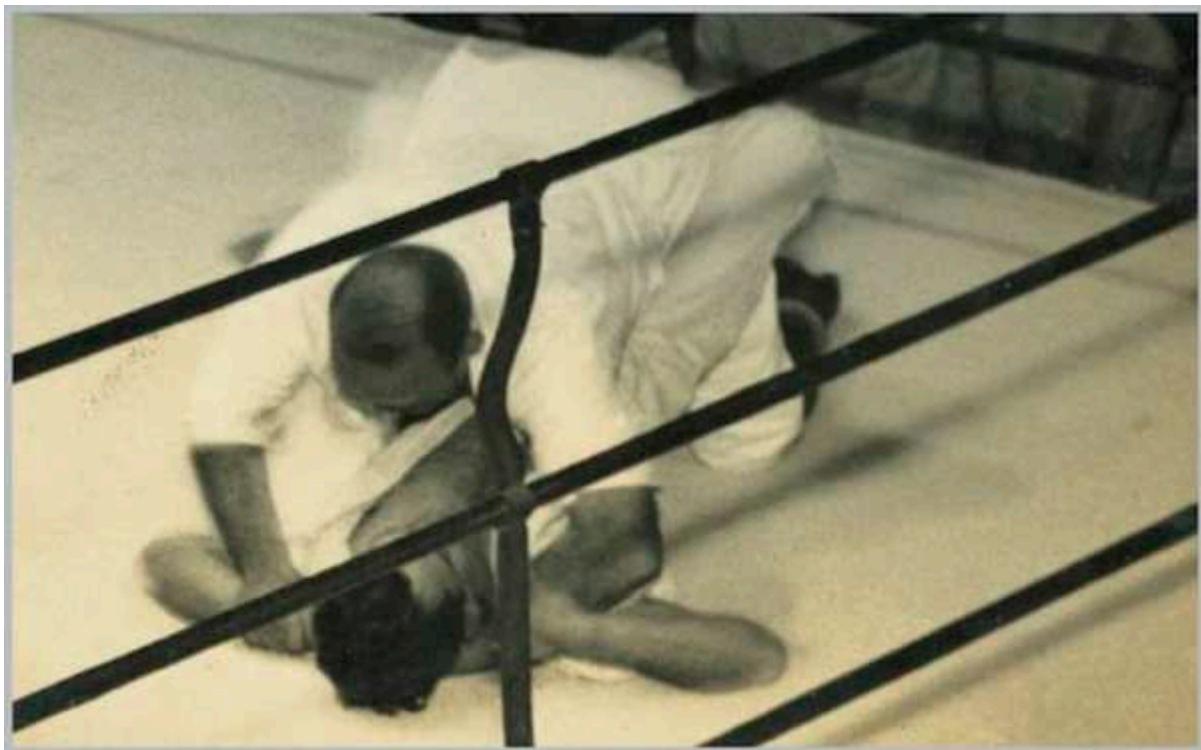
The Gracies had started building a reputation as effective fighters in their native Brazil. The huge weight disparities and adverse conditions in some of their fights sent Shockwaves throughout the country. Helio, who from an early age saw Carlos not only as a brother but also as a father figure, would expand the family tradition of challenge matches to an unprecedented level under the guidance of his older brother.



Helio teaching at his house.

Despite the popularity of the Grades as a fighting family, it was Helio, weighing only 140 lbs., who stood out the most. He was the first national sports idol in Brazilian history. His astounding performances, demonstrating feats of courage of epic proportions, associated with his flawless technique and a clean lifestyle, turned him into a symbol of hope for the whole nation. In fact, First Lady, Darcy Vargas, recognizing the tremendously positive image of this "small giant," once invited Helio to the presidential palace and pleaded with him to, "Save the Brazilian youth."

During his career Helio had seventeen fights, including matches against international wrestling champions Fred Ebert and Wladek Zbysko. Against Ebert, the match was scheduled for an unlimited number of 10-minute rounds. After 140 minutes of savage combat, at 2:00 A.M., the local police stopped the fight and sent Ebert to the hospital while Helio went home. Against Zbyszko, the fight ended after two scheduled rounds of 20 minutes each, when Zbyszko declined an offer for a third round. Helio also challenged boxing icons Primo Camera and Ezzard Charles. They never responded. As for Joe Louis, he declined.



Helio and Zbyško

Outside the ring, always looking for a challenge, Helio enjoyed breaking wild horses and bulls. As if that was not enough, in an event worthy of a Hollywood movie, this Brazilian superman, in an amazing demonstration of solidarity for his fellow man, once jumped into shark-infested waters in the Atlantic Ocean to save a man from drowning. For that, Helio earned the Brazilian Medal of Honor.

The Great Kimura

When jiu-jitsu world champion Masahiko Kimura arrived in Brazil on tour, Helio saw an opportunity to test his techniques against the very best, and he challenged Kimura. To his surprise, the heavyweight champion declined, claiming that besides the almost eighty lb. weight difference, Helio was not ranked and was therefore an unworthy opponent. Kimura then stated that Kato, the number two jiu-jitsu fighter in the world, who was almost forty lbs. heavier than Helio, could beat him just as easily. Helio seized that statement as an opportunity to get to Kimura. He offered to fight Kato in a qualifying match and ended-up actually fighting Kato twice. In their first

match, Helio fought with a broken rib he received during training one week prior. In spite of the serious risk and against doctor's orders, Helio fought Kato to a draw. A month later, during the rematch, in front of an enthusiastic crowd, Helio choked Kato unconscious in six minutes.



Helio and Kato

This surprise victory put pressure on the great Kimura, who now had the responsibility of defending Japanese honor. This would be the first time ever that a title match or the Jiu-jitsu World Championship was staged outside of Japan. The match took place at Maracana, the largest soccer stadium in the world. Among the screaming crowd, there was a mixed feeling of excitement and fear. Prior to the fight, the Japanese giant was so confident of victory that he declared in local newspapers that if Helio could resist him for just three minutes, he should be considered the winner. Helio knew that it would be impossible to defeat Kimura, given the size and strength difference, plus the fact that he was the current world champion. However, he was curious to see how good his techniques would fare when compared to the best jiu-jitsu fighter Japan had ever produced. Aware of his younger brother's mindset, Carlos made Helio promise that he would put his pride aside and tap out if the Japanese caught him in a good submission hold.

From the moment he stepped into the ring, Helio felt as if he was shoved inside a blender. Completely overwhelmed, the 140-pound Brazilian didn't

know which side was up. Kimura was as unstoppable as a freight train, doing anything and everything he wanted - except win. Kimura finally secured one of his favorite holds, which although it did not cause any bones to break, prevented Helio from breathing. It consisted of having his feet crossed and his tree-trunk thighs squeezing Helio's chest, while pulling on his collar or extra discomfort. Helio, unable to inhale, flashed back on the promise he had made to his brother: "Tap out if you get caught in a good submission hold." Technically, Helio knew it was not a "good" submission hold, but he couldn't breathe, and that was making him reconsider. While debating if he should tap, the crowd became silent and the lights fade to black. Helio had lost consciousness.



Helio and Kimura

That was when one of the most bizarre incidents in sports history took

place. Unaware that his opponent was unconscious, Kimura decided to try something else and jumped into the mount position, which allowed Helio to breathe again! The little big man, who had passed out with his eyes wide open, was awakened by a towering Kimura saying, "Good, very good!" while wiping the sweat off his brow. Amazingly, the fight had never stopped.

The match went on for thirteen minutes and eventually Kimura caught Helio in his famous "Kimura" lock. Carlos, fearing that Helio might not tap and would receive a serious injury, threw in the towel, forfeiting the match to the Japanese champion. Kimura was so impressed with Hello's performance that the day after the match, he went to the Gracie Academy in Rio to invite Helio to teach in Japan.

The World's Longest Fight



Helio and Waldemar

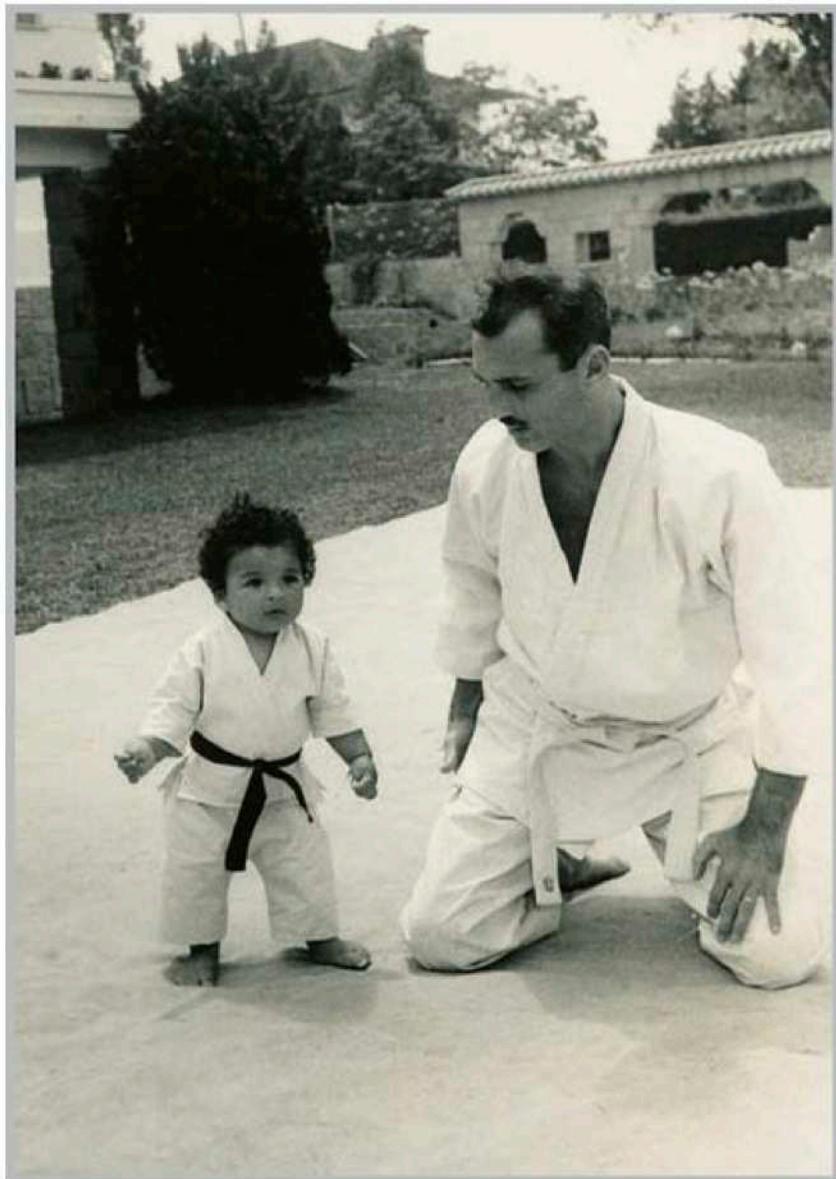
When he was forty-two years old, Helio came out of retirement for an epic no-holds-barred battle against a former top student, twenty-five-year-old Waldemar Santana. The match lasted for three hours and forty minutes and set the world record for the longest uninterrupted fight in history.

Helio took the fight on short notice and without any preparation, when Santana, influenced by a disgruntled reporter, made disrespectful comments towards Helio. The stronger and younger Santana struggled with Helio for over three hours. With his physical capabilities totally drained as a result of such inhuman effort, Helio took a kick that stunned him. His brother Carlos threw in the towel, forfeiting the match. The entire country was so moved by Helios courageous performance, however, that his fame became even greater than before the match, and the academy was forced to expand by the flood of new students eager to follow in the masters footsteps.

Afterwards, when asked why he didn't take longer to prepare for the fight, Helio responded with logical reasoning: "If a man insults you on the street, are you going to tell him to meet you in two months to settle the score? No, you do it right then. For my entire life, I have taught jiu-jitsu for smaller people to defend themselves against larger ones at any time. How could I teach one thing and then do another?"

Many years later, during a television show in Brazil, he was challenged by a "capoeira" instructor. A fight was scheduled for the following week. Helio, then fifty-five, choked out his much younger and stronger opponent in less than two minutes. Helio Gracie and his brothers left a legacy that has been carried by several generations.

To America and Beyond



Helio and baby Rorion

Rorion Gracie, the oldest son of Helio Gracie, had a kimono on before he could walk. At two years old, Rorion was already doing public demonstrations. At a very early age, he grasped the intricate concepts of the art and learned to teach under the tutelage of his father. Around Christmas, 1969, Rorion came to the United States for a three-month vacation. After visiting relatives in New York and Washington, DC, he moved on to California. Rorion had kept his return air-line ticket, along with his cash, in a safe at the Hollywood YMCA where he was staying. A few weeks later, when the time came for his return to Brazil, he found out that a receptionist had stolen his money and his ticket. Not wanting to alarm his parents, he told

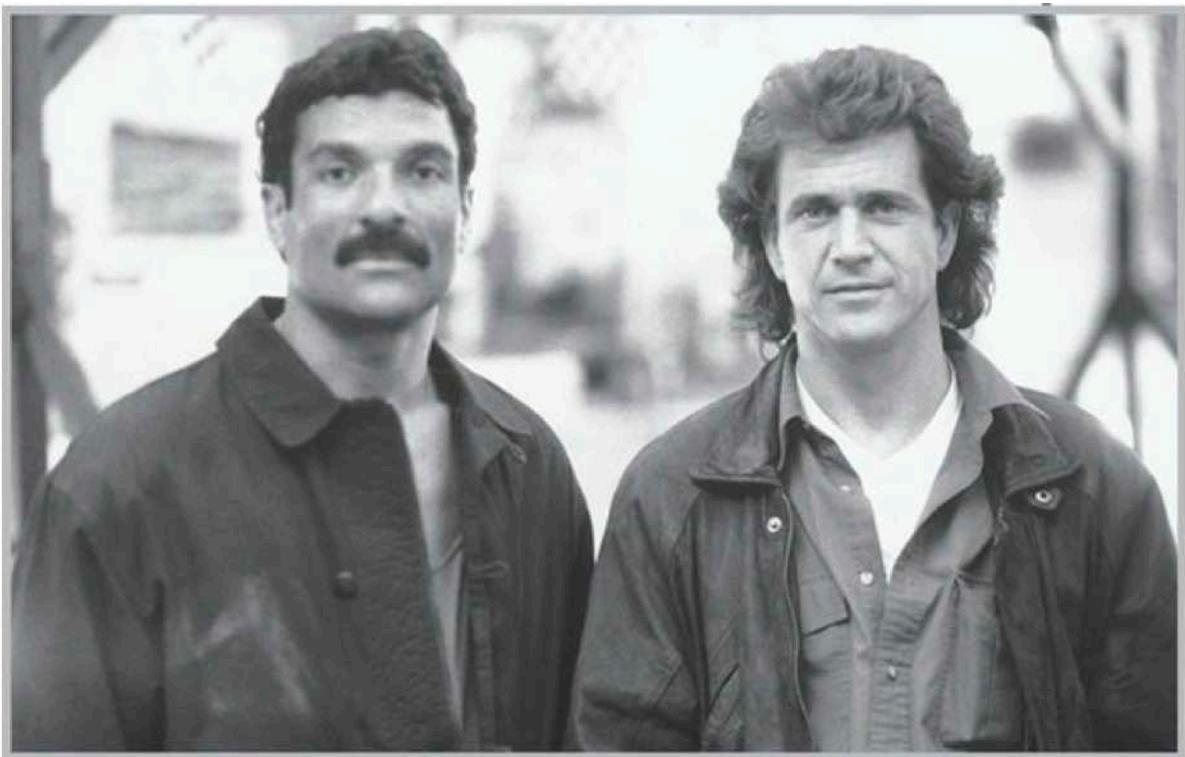
them he had decided to stay longer in California. Through a friend, he got a job at a hamburger stand in the San Fernando Valley, just northwest of Los Angeles. Within a few days, he moved in with the family of a co-worker.

Those were the days of flower-power and rock-and-roll. Jimi Hendrix and Janis Joplin were at the top of the charts. After six months, Rorion started to get bored and was eager to return home to Brazil. Because he was so close, though, he decided to see Hawaii. It was wonderful - until the money ran out. Then, the tropical paradise changed dramatically. While looking for a job, he was so broke that he actually had to panhandle and sleep under newspapers on the streets. Eventually, by late 1970, he made his way back to Brazil.

In 1978, after divorcing his first wife and achieving a Law degree from the Federal University of Rio de Janeiro, Rorion made the most important decision of his life - he would go back to America to make his family's style known to the world.

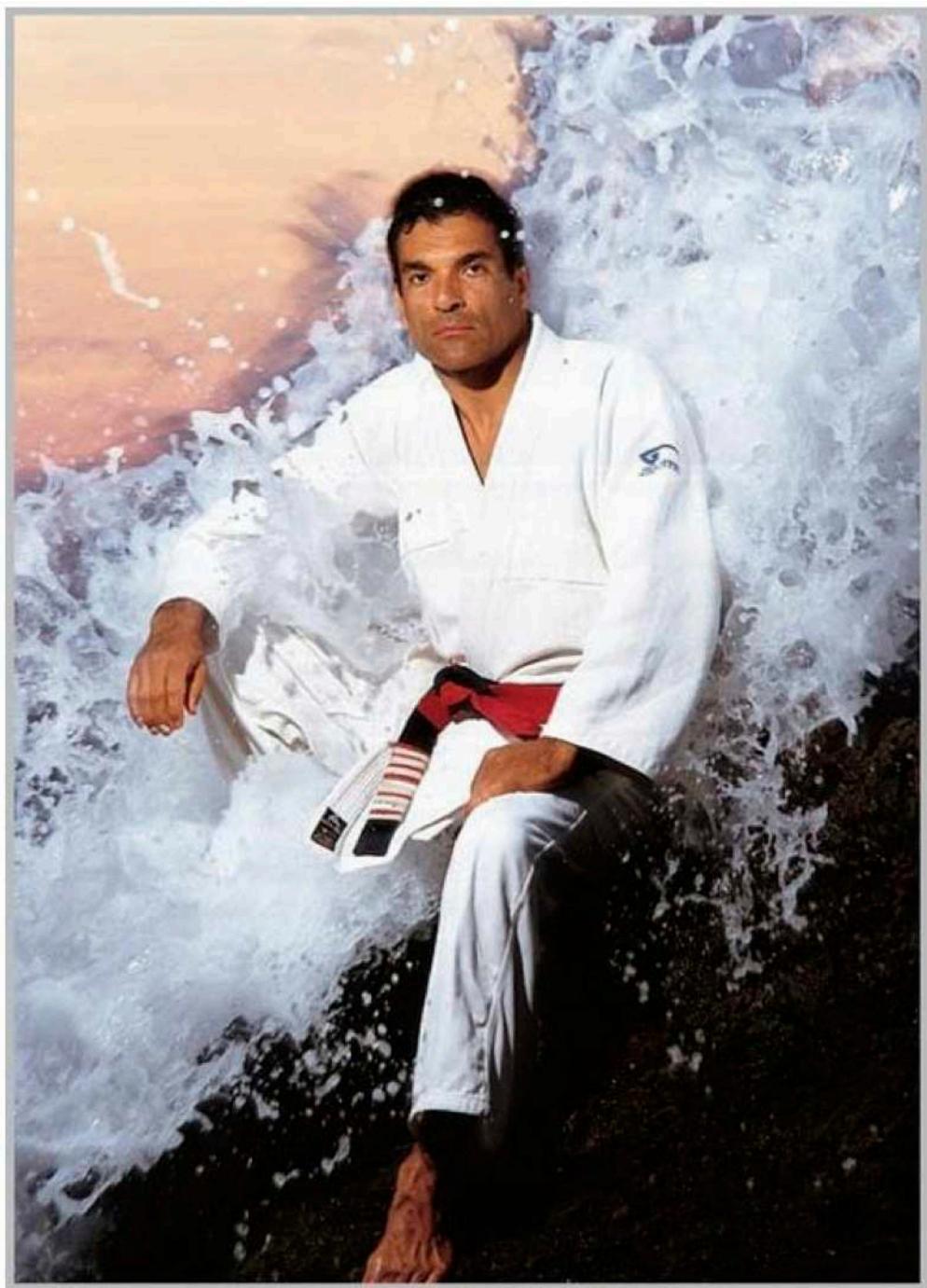
Rorion made his way to Southern California, and through friends he met on his first trip, got jobs working as an extra in movies and television. At the same time, he put down some mats in his garage and invited every person he met to take a free introductory jiu-jitsu class. If they brought a friend along, they got another free class. Ten friends, ten free classes, and so on. Often, the visitors were not students but rather instructors of other martial arts who would come to challenge Rorion. To the surprise of both challengers and students, the Gracie style would invariably succeed. The word was quickly getting around.

Eventually, Rorion remarried and had five more children. By then, brother Royce, who came to America at seventeen years old, was living and teaching with Rorion to help establish Gracie Jiu-jitsu in the U.S. Through his contacts in Hollywood, Rorion started choreographing fight scenes for movies, including the "Lethal Weapon" series, where he worked with Mel Gibson and Rene Russo. Playboy Magazine and leading martial arts publications all over the world helped to spread the gospel of Gracie Jiu-jitsu through articles profiling Rorion and his family's fighting style.



Rorion and Mel Gibson

In 1988, Rorion produced and released the first "Gracie Jiu-jitsu In Action" video-tape, which showcased footage of his family's no-holds-barred fights. The martial arts community had heard about real fights, but not many people had actually witnessed them. All the styles that supposedly prepared students to defeat attackers with deadly moves were now being put to the test. The revolution had begun. By this time, some of the most prominent martial artists in the country were coming to Rorion's garage in Torrance, California, to take classes. It seemed that everyone was beginning to recognize the importance of incorporating Gracie Jiu-jitsu into their own martial arts style.

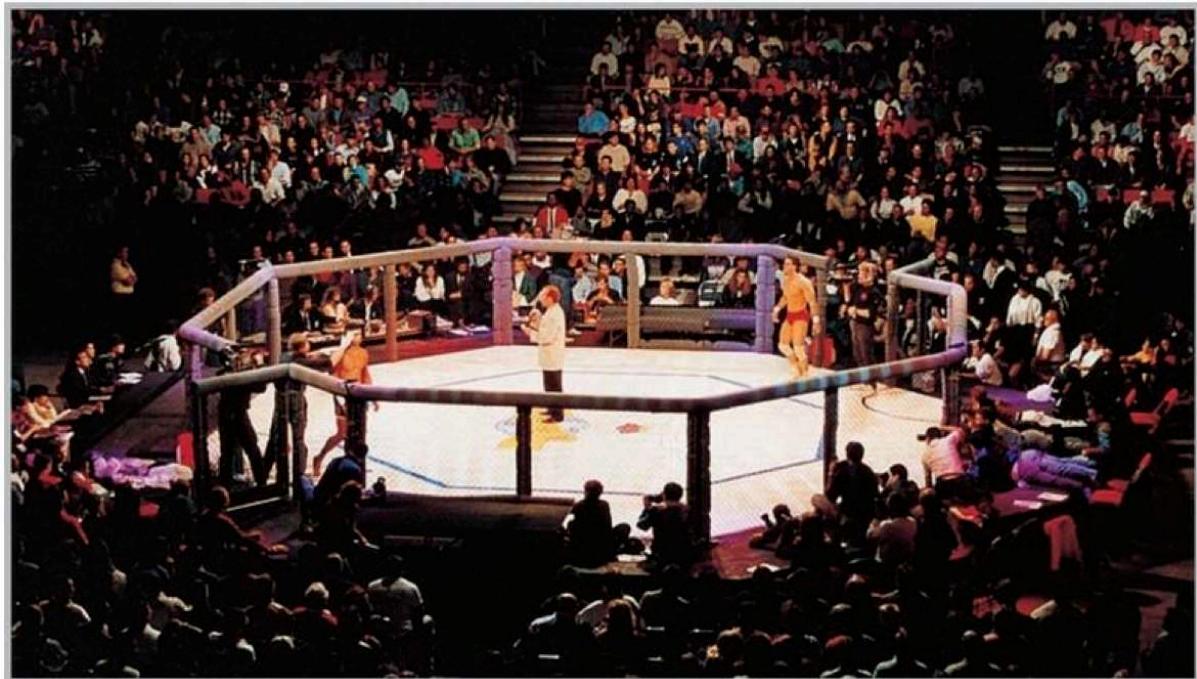


Rorion Gracie

Classes were going on seven days a week from 7 A.M. to 9 P.M. The number of students reached 120, with an additional 80 people on a waiting list. With his brother Relson established in Hawaii, Rorion closed the garage and with the help of his brothers Rickson, Royler and Royce, opened the Gracie Jiu-jitsu Academy in Torrance, California in the summer of 1989.

By 1993 Rorion and one of his students developed the concept for the most revolutionary martial arts event of all time: "The Ultimate Fighting

Championship." With the creative input of another student, writer/director John Milius, they also created a visually unique arena called "The Octagon." Although at that time, Rickson was the champion of the family, Rorion chose Royce to step in the Octagon to represent the Gracie Family in the first UFC. He believed that the lighter and less intimidating Royce would be a more convincing example of the potential of their family's techniques.



The Octagon

With the help of many other Gracie family members and their qualified students, Gracie Jiu-jitsu has revolutionized the martial arts world. It is now an established fact that in order to be truly prepared for the reality of a street fight, one must incorporate some version of the jiu-jitsu style perfected by Helio Gracie.

In fact, Gracie Jiu-Jitsu's humane approach, which enables its practitioners to control an attacker without hurting them, has a wide variety of specialized applications. These include:

Gracie Resisting Attack Procedures for Law Enforcement (G.R.A.P.L.E.) which has reached every major federal law enforcement agency and military organization, as well as many state and local police

departments in the U.S. In fact, the U.S. Army has rewritten their hand-to-hand combat manual to include the techniques of Gracie Jiu-jitsu.

Women Empowered was designed to enable virtually all women to avoid and escape a sexual assault. This unique program does not require strength, speed or coordination.

Gracie Air Rage Defense (G.A.R.D.) is a specialized course developed to prepare pilots and flight attendants to subdue and control unruly passengers in the confined space of an aircraft.

Today, the Gracie family tree is bigger than ever, with branches reaching every continent. Rorion, who lives in Southern California with his wife, Silvia, has assured the world that the Grade legacy does not stop with him. On any given day, some of his nine children can be found at the Gracie Academy in Torrance, California, teaching, training, and learning what it takes to uphold the Gracie tradition.





INTRODUCTION

Regardless of your background or level of experience, I recommend that you view this book from the premise that in a realistic situation, your attacker might be bigger, heavier and stronger than you. The idea is to discourage you from relying on physical attributes such as strength, speed or coordination. Please keep in mind that no matter how strong, fast or coordinated you are,

there is always someone stronger, faster and more coordinated. This belief was the catalyst that pushed me to keep refining these techniques so that at 140 lbs. I could effectively protect myself regardless of my opponent's physical prowess.

After a couple of years watching my brothers teach, I eventually memorized all the moves. Then the day came, when I was about sixteen, where I finally used some of those moves while teaching my first class. It wasn't until then that I realized what I thought I knew didn't quite work for me. Although the student liked the class, I wasn't satisfied. As more and more students came to me wanting to learn ways of protecting themselves, it dawned on me that if I didn't have a strong belief in the techniques, how could I teach them to someone else? What if the move didn't work? What if the attacker did this or that? So I embarked on a mission to find answers to these questions. The "what ifs," could no longer go unanswered - that was all I could think about, day after day and night after night - it became a lifelong obsession.



Training at the Gracie family ranch in Rio de Janeiro

There was another aspect of my research that needed to be taken into account - how could I know I had the right answers? I started testing and experimenting with all the techniques. Keeping what was useful, discarding what wasn't. The initial testing was done with the students, then with my brothers and eventually against anybody. Once I believed the techniques worked well for someone weak and small like me, I was convinced that they would work for everybody. This was the reason I went into the ring. I wanted my students to know that I was willing to put my neck on the line to prove that what I was teaching them really worked. Fighting was the only way to test my beliefs.

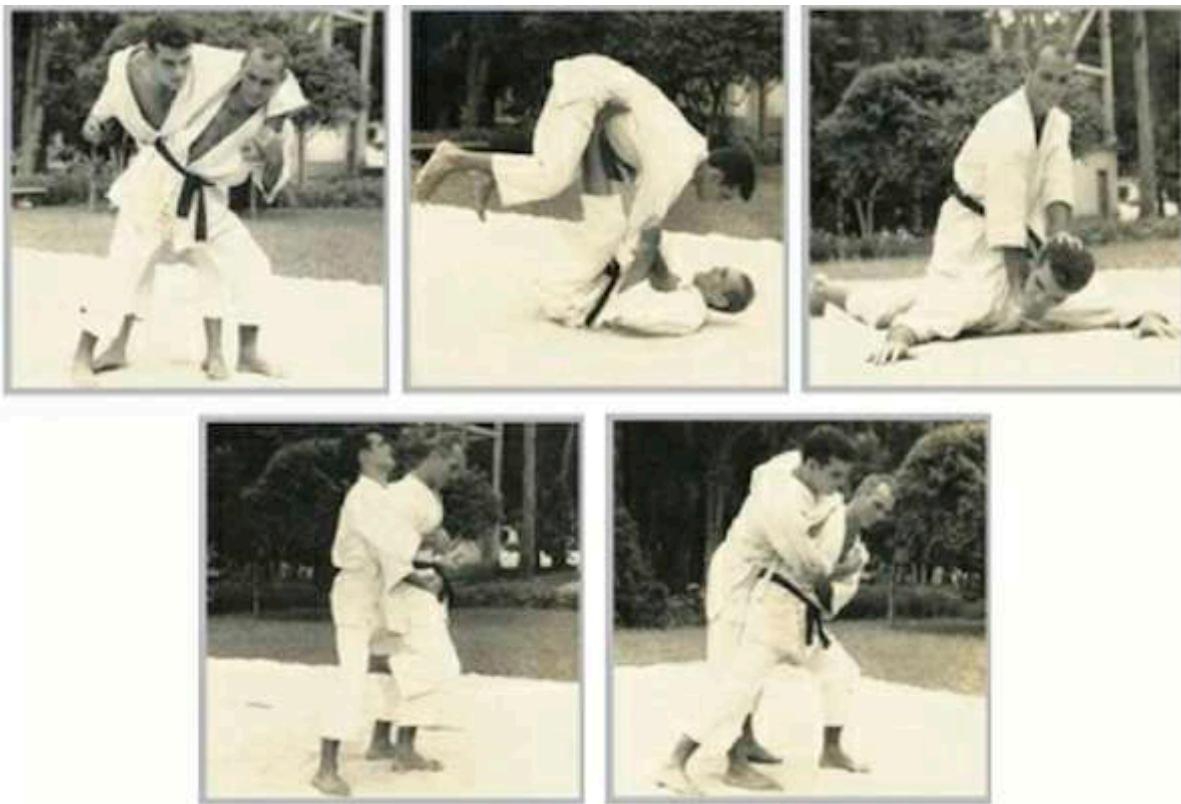
I guess it was a blessing in disguise that I was not strong. My physical weakness made me relate to the principle of leverage that Archimedes referred to when he said, "Give me a lever long enough and I will move the world."

What followed was the development of a teaching methodology to maximize the transfer of that knowledge. Just as important as the techniques themselves is the way they are presented to the students. The approach involved simulating a street confrontation for the Student to experience the problem, then demonstrating the proper technique, and finally becoming the attacker so the student could perform the move on me while I gave him feedback as to what was the easiest and most painful way to twist my arm, throw me down, or even choke me out!

I always taught in a positive and constructive way, building the student's self-confidence and fine-tuning their techniques. I also kept a structured format and would continuously review and then gradually add new techniques that would build on the basic ones. Repetition is the key element in the development of a student's reflexes. In other words, it is the teacher's responsibility to make sure the student does it countless times and then some.

Although I believe this is by far the best method for the student, it is not by any means easy on the teacher. In fact, it is exhausting and often times painful, which is one of the reasons why this is not a very widely employed teaching method outside the Gracie Jiu-jitsu Academy. Although the reasons people practice jiu-jitsu will vary, we always teach classes with the single

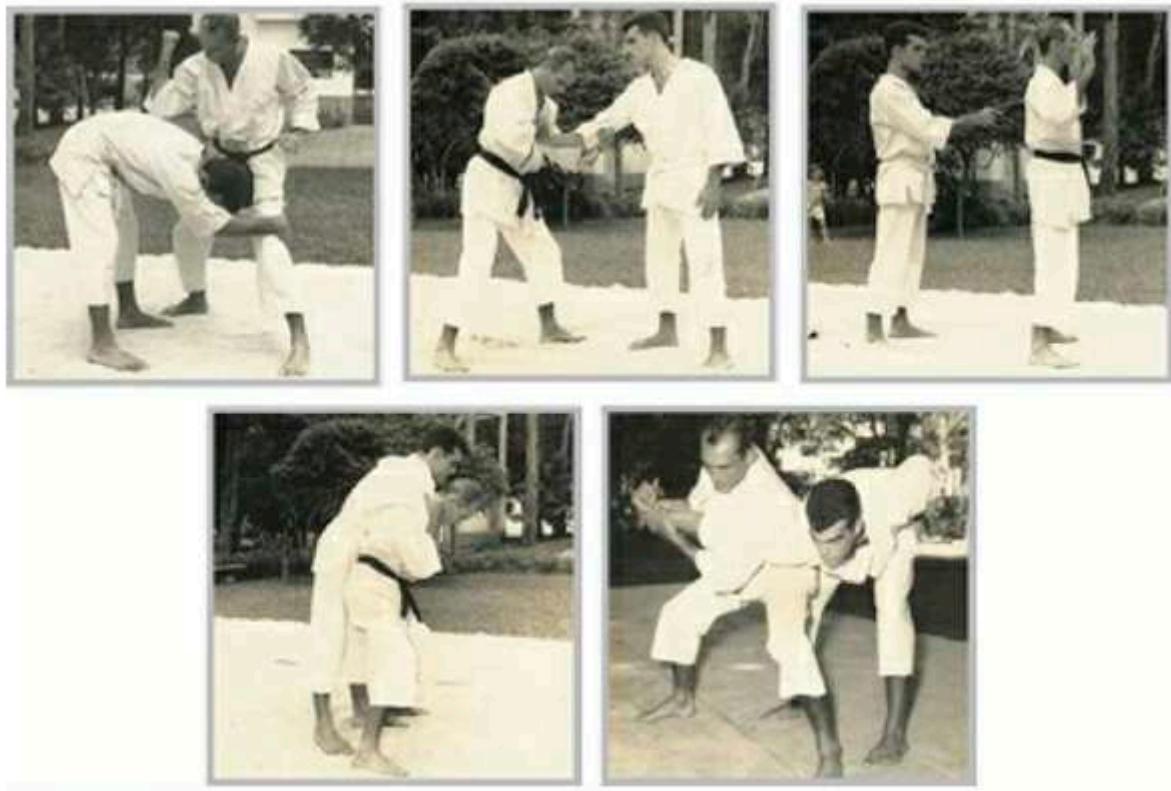
purpose of preparing students for the eventuality of a street confrontation.



The Art of Teaching

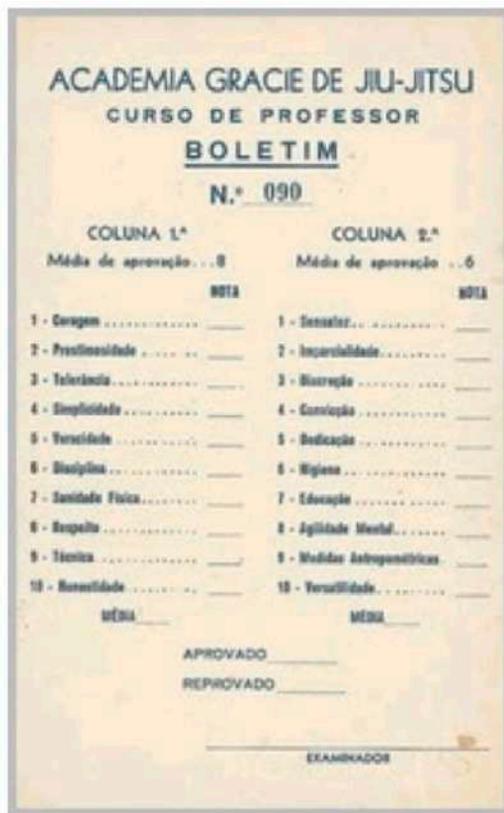
The history of martial arts can be divided into two eras: Before the UFC and after the UFC. In 1993, when Rorion announced There Are No Rules, he changed the world of martial arts forever. Millions of people everywhere witnessed live on pay-per-view what could arguably have been the first-ever reality television show. It was a shocking concept where two men were placed in a cage, with no gloves and with no time limit and were allowed to hurt each other using any means. Maybe even more shocking was the undeniable superiority of our fighting system that consistently enabled the smaller man to defeat the bigger one. David was beating Goliath, regularly. There are many more "Davids" out there than there are "Goliaths," so it was only natural that everyone that came across this revolutionary system wanted to learn it. The demand started and never stopped. In fact, it is very likely that some variation of the method I have been working on for almost eighty years is being practiced in a martial arts school near you.

The issue has become not who can teach it, but who can teach it properly. I have always said that any student of mine knows how to properly execute the fundamental techniques after forty lessons. But executing the techniques and teaching them are two different things. Knowing how to perform a technique well does not qualify an individual to be able to teach it. Good athletes are not necessarily good trainers. Rarely will you find someone that will follow a specific curriculum that addresses all possibilities of a potential street confrontation. And if you do, you will observe that often they lack one of the most basic and important aspects in becoming a good instructor — the knowledge of how to perform an attack in a realistic way. If the instructor cannot imitate a real situation, the student will never be truly prepared.



Another natural consequence of the popularity of the Brazilian method of jiu-jitsu is the increased number of sportive competitions. Many times, when a competitor achieves the black belt level, he automatically considers himself an instructor. Unlike medical or law school, where one must pass a bar exam before he starts practicing, in the martial arts, there is no organization to control the current stampede. Anyone who is interested in learning jiu-jitsu

properly should not confuse an individual's performance at a tournament with that individual's teaching capability.



Nowadays, all a student needs to become a black belt is to perform well at tournaments. However, in order to become a teacher one must take a professor's course, by the end of which he will be evaluated based on a variety of aspects which include: tolerance, courage, hygiene, punctuality, honesty, manners, intelligence, technique, etc. This course, which I created in order to standardize proper dissemination of information on Gracie Jiu-jitsu, requires years of full time dedication and will prepare an individual to be able to transmit properly the techniques the way I think they should be taught.

Today, jiu-jitsu schools are in most cases breeding grounds to produce "tournament champions," and then there is a snowball effect where the toughest students become champions and open schools, teaching their "style" to other tough guys who, in time, also become instructors and so on. Since many competitors are opening schools and teaching without the proper didactics, jiu-jitsu is becoming more and more diluted, with priority being given to the sportive aspect. Often, the average person is intimidated by that

"tough guy" atmosphere, and, as the people who would benefit the most from learning jiu-jitsu, they are being neglected. Little by little, the most important elements of jiu-jitsu are being overlooked as the sportive aspect is being emphasized. The realism that was once the essence of jiu-jitsu is becoming overshadowed. This book will ensure it will never be forgotten.

Stepping on the Mat

My objective in this book is to provide the reader with the information to execute the techniques in the most simple and effective ways possible. When practicing the techniques, keep in mind a very basic concept: The execution of the moves should be easy and comfortable.

I wish I could work with you and show you firsthand the simplicity and effective-ness of these techniques. However, chances are that you are going to be learning by yourself or with a friend. As you will see throughout the book, my son Rorion plays the attacker, and I demonstrate the defenses as well as some counters and finishing moves.

You may notice similarities between the techniques in these pages and their Japanese counterparts. As I have said many times, I did not invent jiu-jitsu, I just made it better. It is as if I had an oversized kimono and tailored it to fit me perfectly. Gracie Jiu-jitsu is an improved version of the traditional concepts. I put more emphasis on leverage, technique, and economy of movement, instead of power and speed.

Keep in mind that if I can do the techniques with ease at my age, you can do them, too. When practicing these techniques with a friend, you should both make a point of helping each other, especially in the beginning. Do not compete against each other. The attacker should give the defender the opportunity to successfully complete the move. Conversely, the defender must execute the moves easily and not hurt the attacker. If you were to take a class with me, my job would be to help you execute the move correctly without hurting you. I would walk you through the move and give you feedback every step of the way. That is how you should practice.

There are a finite number of basic techniques, but there are an infinite number of variations. This book will focus on the basic techniques. These are

the ones I believe are the most important and will benefit you the most in a real-life situation. Since my initial involvement with jiu-jitsu, because of my lack of strength, my objective has been to have maximum effectiveness in the simplest and most effortless way possible. I did not spend my life trying to improve a system that would make me look good at a sport competition, full of fancy spins and colorful turns. Instead, I have developed a self-defense method that is complete, easy, and effective. The techniques presented in this book, when executed correctly, will enable smaller people to defend themselves against bigger and stronger assailants.

Recommendations for the Attacker



Make sure you imitate Rorion's actions during training. If you change the attack, it will affect the learning process. Encourage the defender to go through the technique slowly, in order to feel comfortable with the mechanics

of the move. By repeating the attack at a slow pace, you will make it easiest for the defender to execute the moves properly and, thus, facilitate the development of the correct reflexes. Speed is a result of practice. Do not make the mistake of testing the defender's skills until he has had the opportunity to repeat the moves many times. When applying headlocks and chokes, hold firmly but without applying so much pressure that it becomes an inconvenience. Remember, you are supposed to be helping. Be sure to give feedback to the defender as he goes through the moves. This will gradually improve the overall effectiveness of his technique. Get in the habit of tapping-out anytime you feel pain or discomfort, protect yourself so that you can train and be of help for a long time.

Recommendations for the Defender



Always be aware of the painful consequences of these techniques, as they were designed to inflict major damage. Sometimes a move of only a half an inch can be the difference between the attacker being comfortable or feeling excruciating pain — so be protective of your training partner.

Look at the photo sequences to get an overall sense of the action. Do not be limited by the captions. You should feel comfortable at all times. If a move you do feels uncomfortable or the attacker feels too heavy, chances are you are doing it wrong and it is time to try again.

Anytime you are grabbed around the neck, tighten your neck muscles. It is a great habit to develop and you want to take every opportunity to practice it.

Your base will be a crucial part of your ability to perform well, so make sure to check your base often.

Etiquette and Hygiene

Let me start by reminding you that bowing is a cultural tradition in the Orient. Over there, when two people meet at church or at a restaurant, they bow to each other. Many styles of martial arts carried on that tradition and required that practitioners bow as a sign of respect. In Brazil, as in many parts of the world, when we meet someone we shake hands. That is what I have done all my life. So if we meet, please remember I don't expect you to bow to me. A handshake will do.

Traditionally, a kimono or "gi" is worn to simulate the clothing one would be wearing on the street, such as a jacket, coat, or shirt. The kimono is stronger and you can use it to practice a larger variety of finishing techniques, so that if the need ever arises, you will be able to use your assailant's clothing to your advantage. Besides preventing slippage, another use of the kimono is for good hygiene because it retains sweat.



It is important to wash your gi after each class.

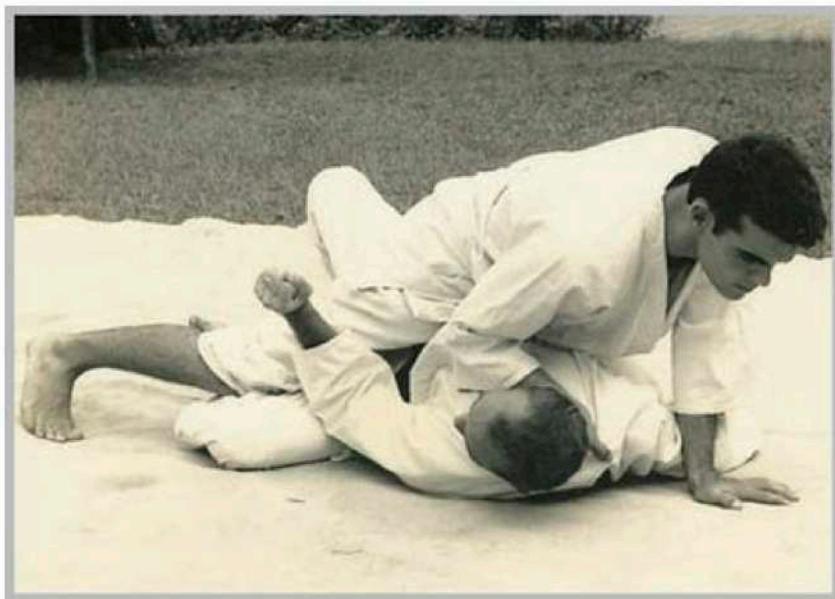
There are benefits to practicing without the kimono once in a while. It will not only add variety to your training regimen, especially if you are considering becoming a professional fighter, but will also prepare you for summer when you might be attacked by someone without a shirt.

I have always believed it was important to present jiu-jitsu in a wholesome, healthy, and positive environment. In the old days, we provided a clean kimono and clean towel for each student at each class. At the Gracie Jiu-jitsu Academy we conduct our practice sessions in clean and well-ventilated matted areas. The mats, bathrooms, and hallways are swept and disinfected daily. The friendly and respectful atmosphere makes everyone feel at home, we have always offered a free introductory class so that our students can be sure they will get more than they expect. Learning should be first and foremost an enjoyable experience.



The fact that this wonderful art is widely practiced by fighters of all levels, from beginner to professional, has leveled the playing field. What used to be a comparison of styles is now a comparison of athletes. Because we rarely see the consistent superiority of one individual over all others, like in the early days of the UFC, I have observed a little confusion.

Some people are now claiming that Gracie Jiu-jitsu is limited to grappling only, and it needs the complement of a striking art in order to become truly effective. Let's never forget that what made Gracie Jiu-jitsu famous was its effectiveness in real combat. Our techniques include striking, throwing, choking, joint locking, pinning, etc.



Our system has proven to be the most complete and effective combat style of all time. And the proof is that anyone who ventures in the no-holds-barred arena, has no chance of survival without some knowledge of Gracie Jiu-jitsu, regardless of what they call it.

No other style can claim that. With the ever-growing demand for this kind of knowledge, there are countless people teaching jiu-jitsu, and it is impossible for me to know which teachers follow the methodology developed. Students can train with whomever they want - it is none of my business. However, for those who may want to be evaluated after practicing the techniques in this book, I recommend you contact any of my sons at their schools and arrange a class.

Finally, on behalf of jiu-jitsu students and instructors everywhere who have benefited in many ways from their association with this wonderful art, I want to express my eternal gratitude to my son Rorion Gracie, for it was his vision, courage, and relentless determination that made Gracie Jiu-jitsu known worldwide.

Helio Gracie



Recommended Contacts for Technical Evaluation

Rorion Gracie: <http://www.gracieacademy.com>

Relson Gracie: <http://www.relsongracie.com>

Rickson Gracie: <http://www.rickson.com>

Rolker Gracie: <http://www.academiagracie.com.br>

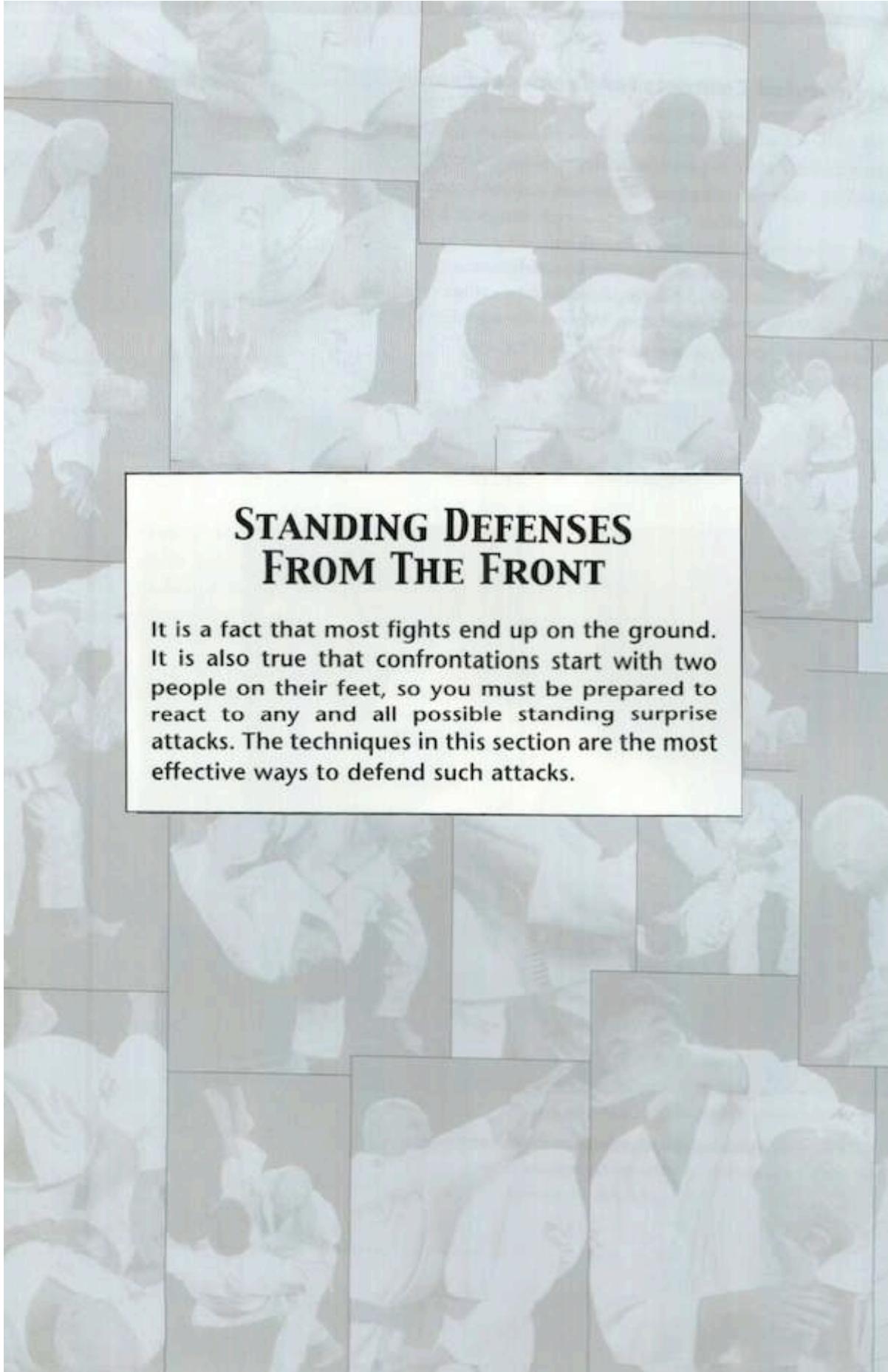
Royler Gracie: <http://www.roylergracie.com>

Royce Gracie: <http://www.roycegracie.tv>

Robin Gracie: <http://www.graciebarcelona.com>

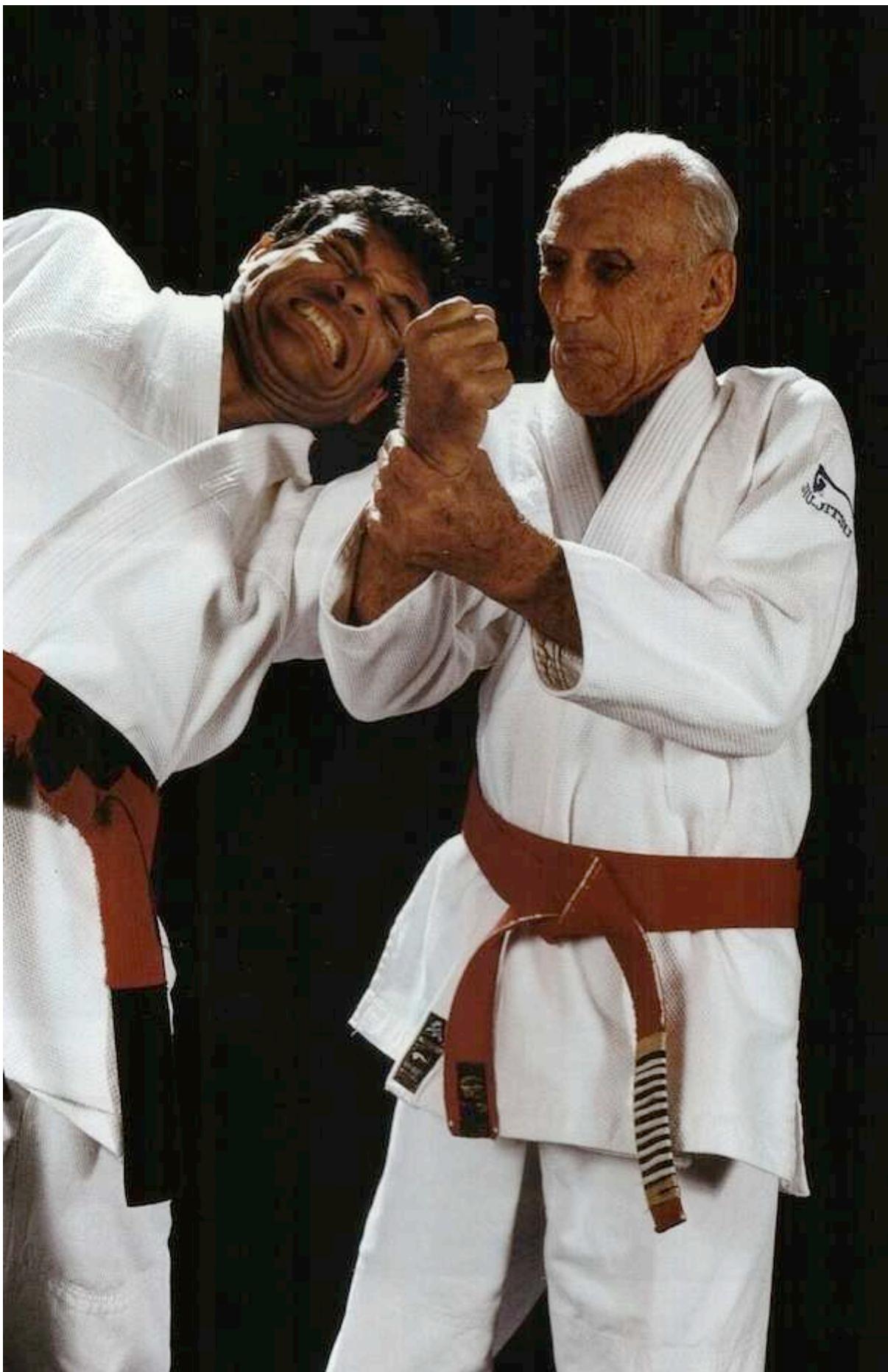
Pedro and Guilherme Valente: www.graciemiami.com

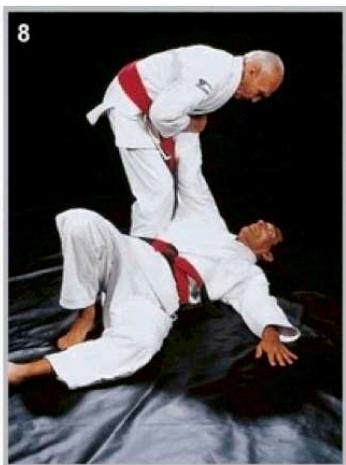
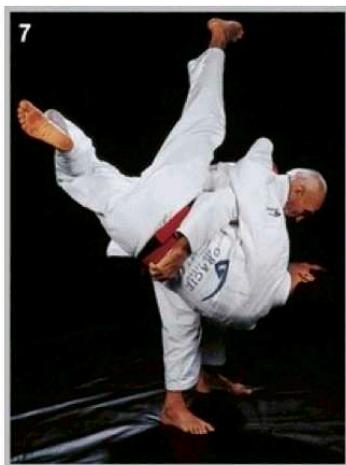
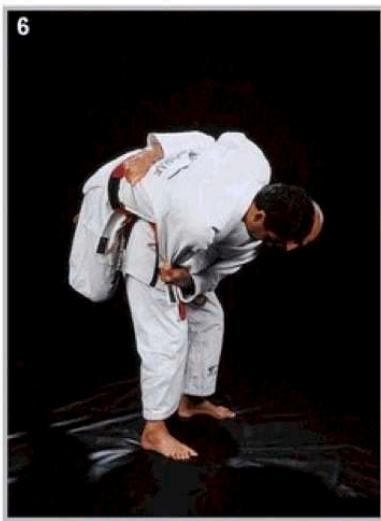
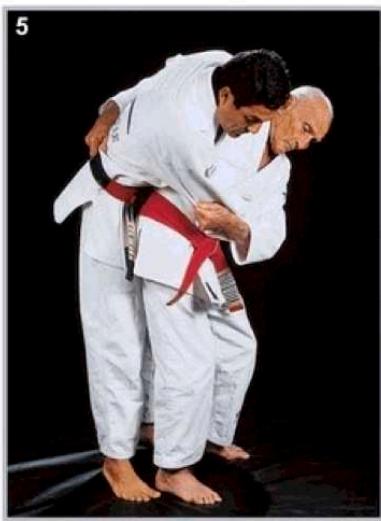
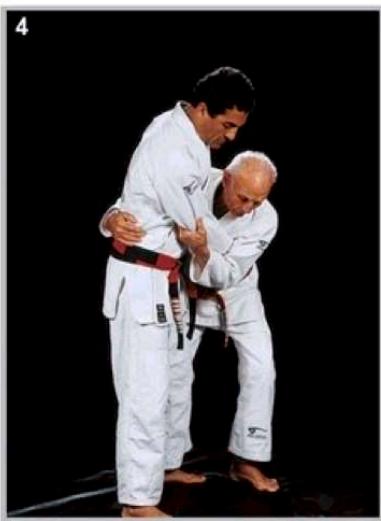
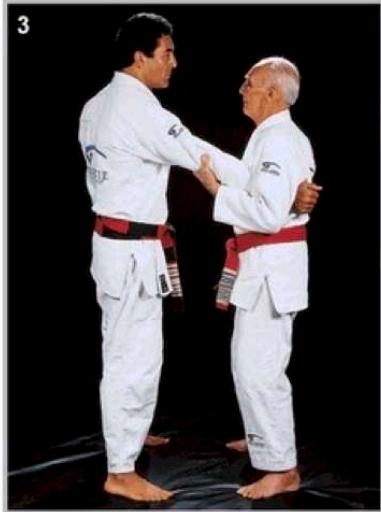
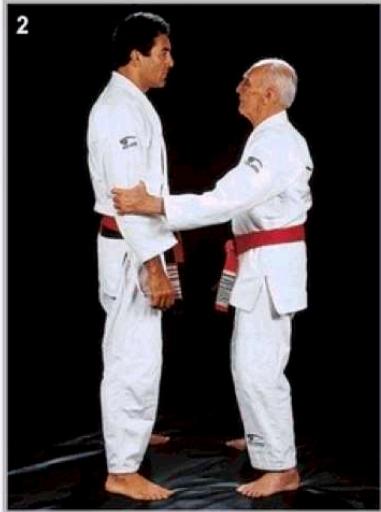
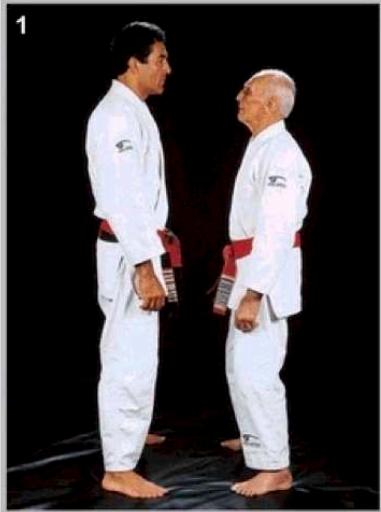




STANDING DEFENSES FROM THE FRONT

It is a fact that most fights end up on the ground. It is also true that confrontations start with two people on their feet, so you must be prepared to react to any and all possible standing surprise attacks. The techniques in this section are the most effective ways to defend such attacks.





HIP THROW

Helio reaches out and holds the back of Rorion's elbow [1,2]. Lifting the arm and trapping the wrist under his armpit [3] Helio steps to the side, under Rorion's free arm, and holds the waist [4]. He then loosens the back hand, which allows him to step across and bring his hips directly in front of his opponent with knees slightly bent [5]. As he readjusts his back hand, pinning the opponent's hips to his own, he brings his head to his left knee while straightening his legs [6], and throws the opponent to the ground [7, 8]. Tip: Lift your opponent with your hips, not with your arms.

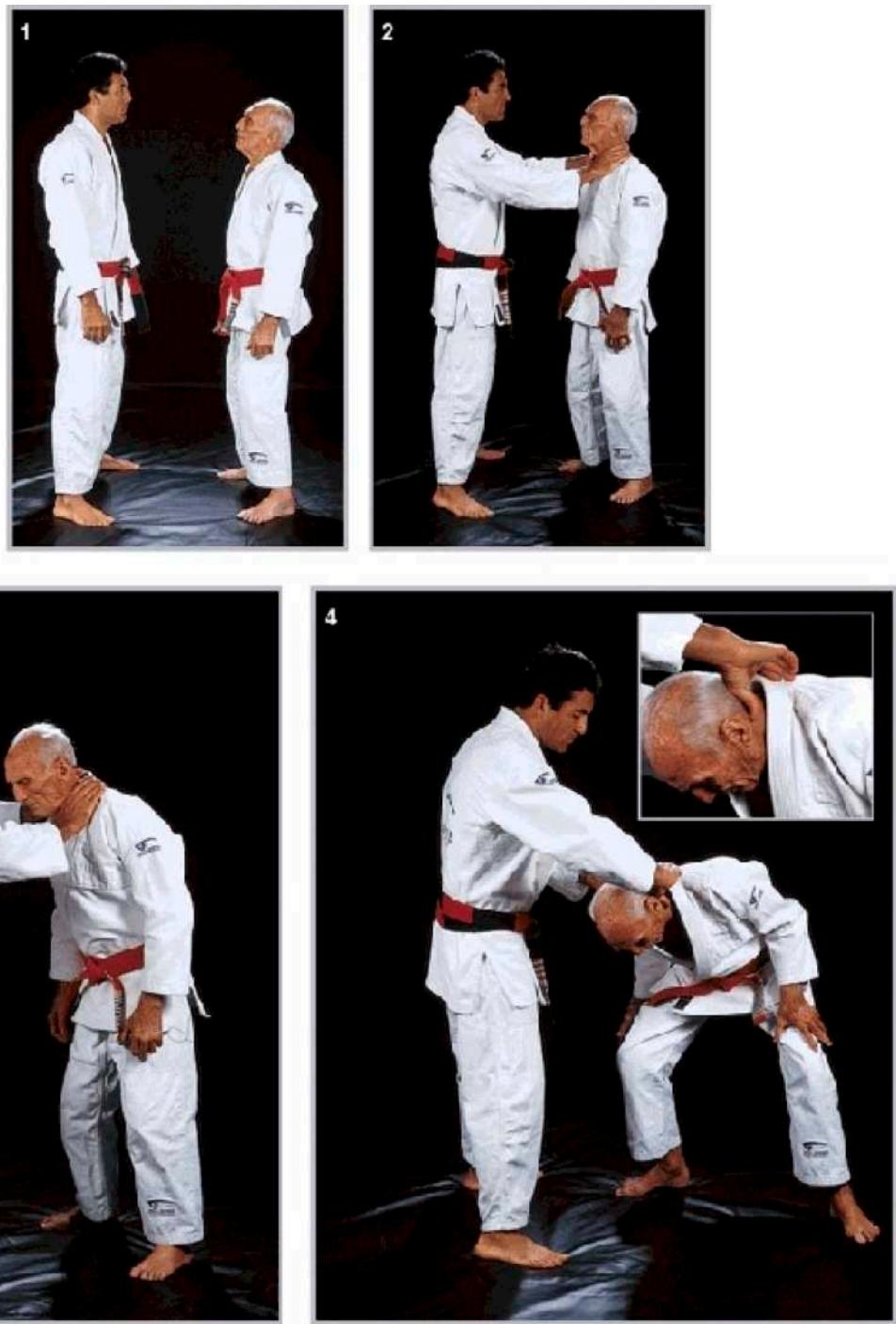


Details A and B:
The proper leg position.



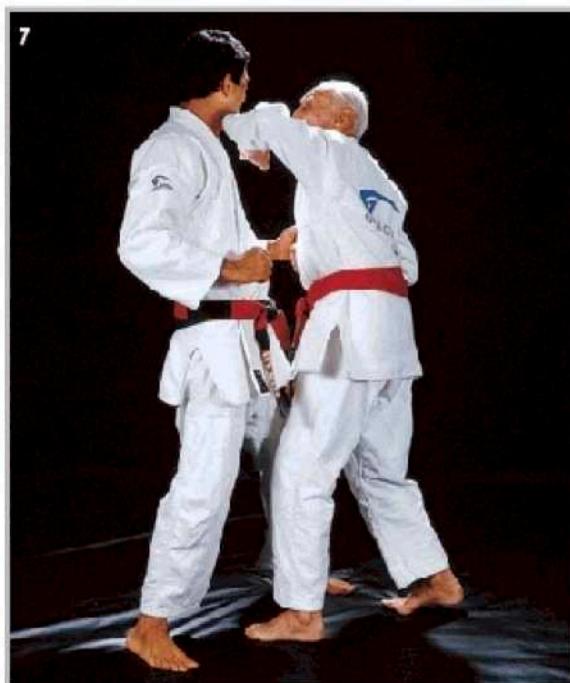
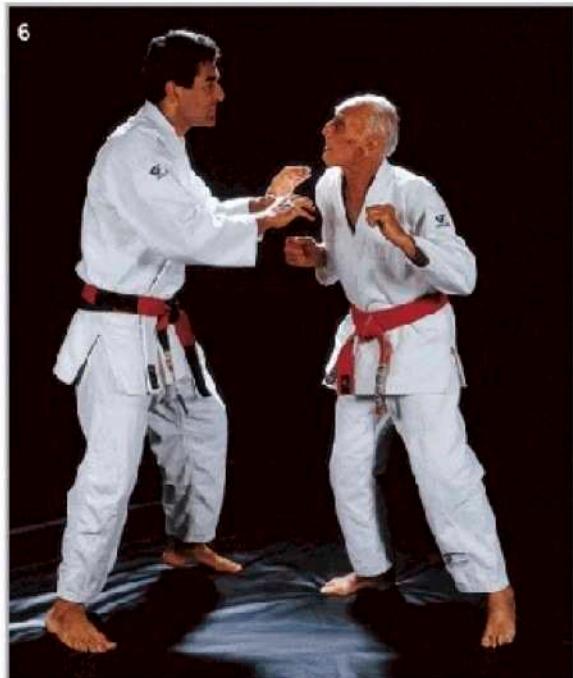
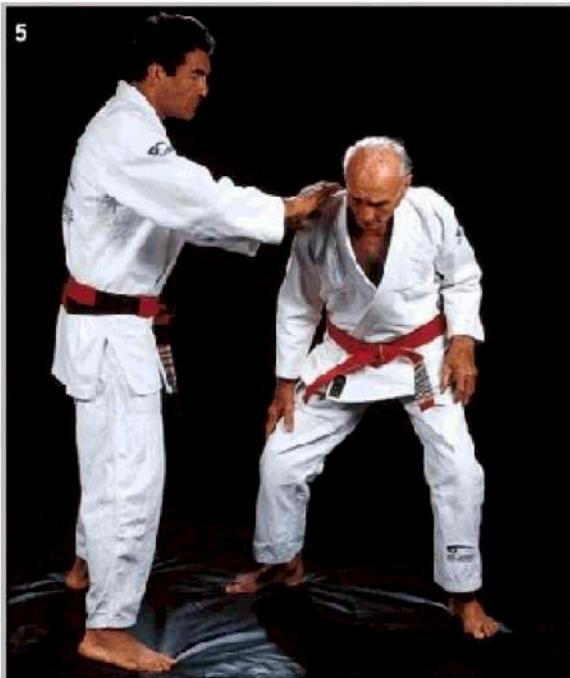
Detail C: Correct lift over the hips.

Detail D: Incorrect spin around the hips

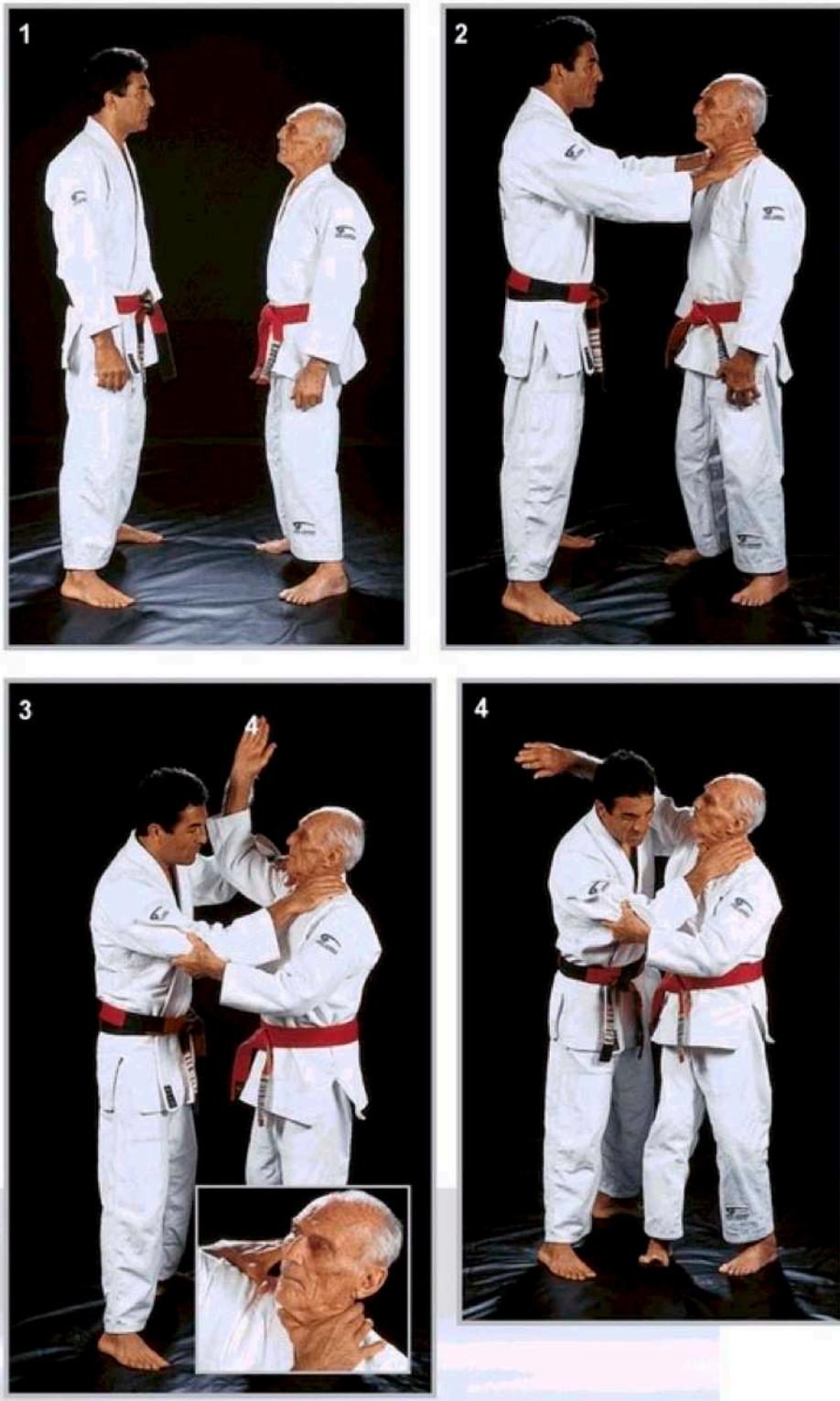


TWO-HAND FRONT CHOKE DEFENSE

As Rorion grabs his neck, Helio tightens his neck muscles [1, 2], bends forward at the waist [3], and steps back into base, bringing his head under the attacker's arm [Insert: Two thumbs cannot stop the leverage of the entire body going forward] [4].

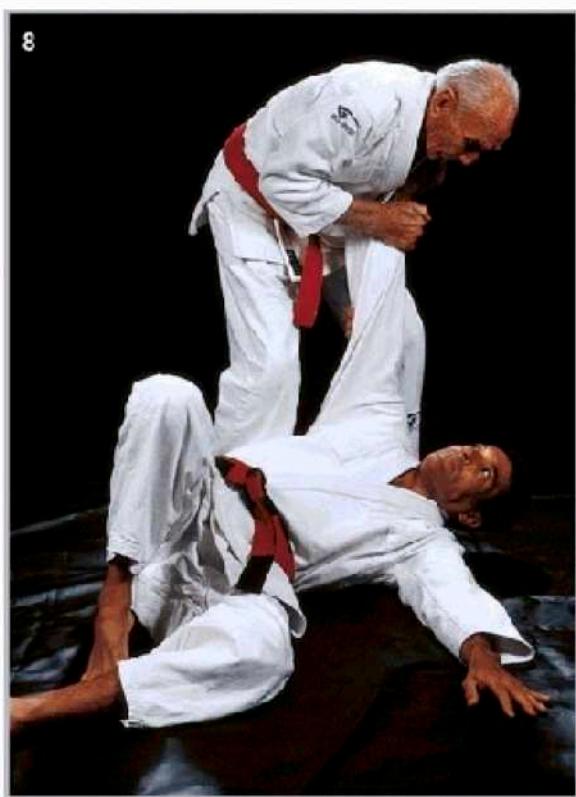
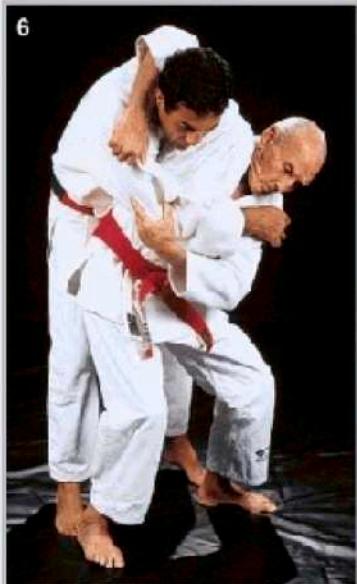


Helio raises up [5], and follows through with an elbow strike [6, 7]. Tip: In steps 3-5, bend at the waist as if drawing the letter "U" with your head.



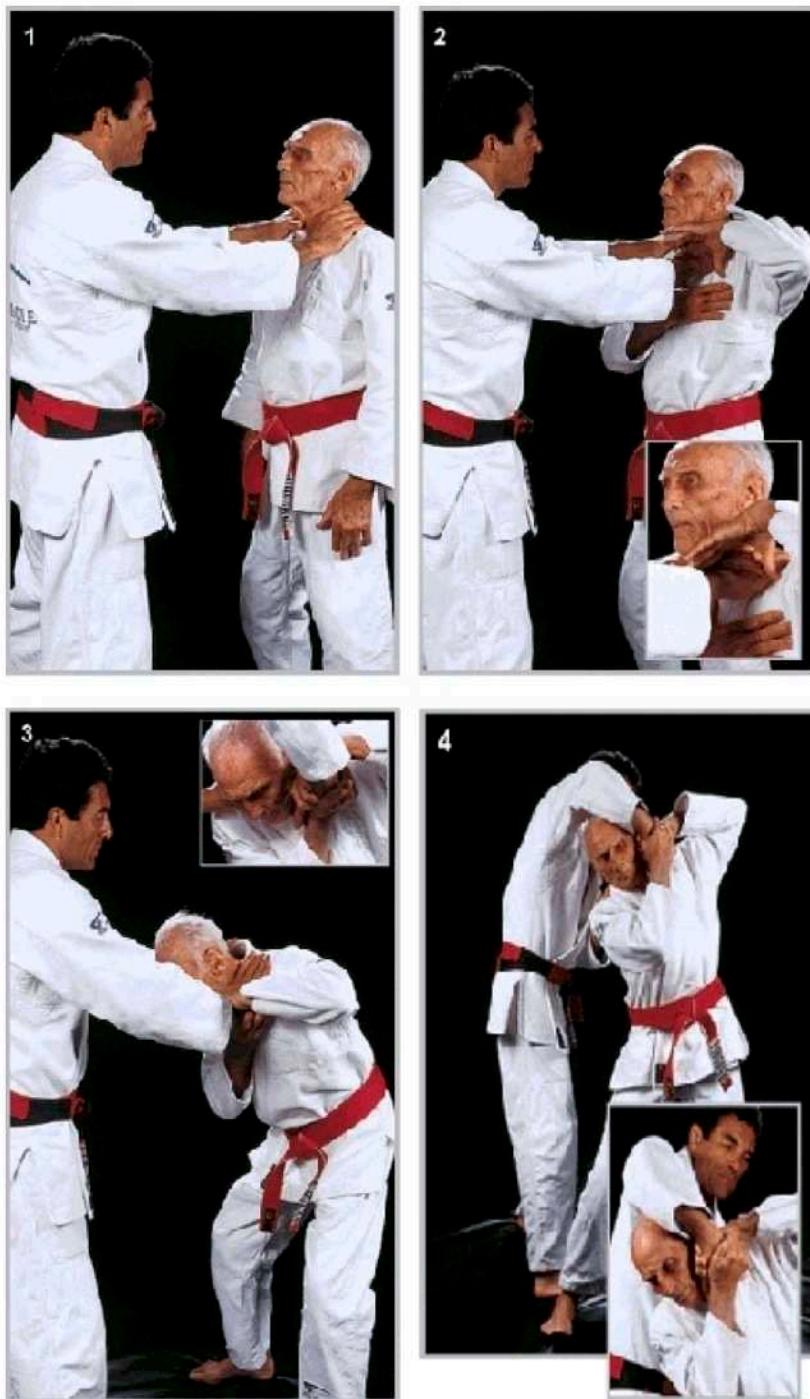
TWO-HAND FRONT CHOKE DEFENSE (WITH HIP THROW)

When Rorion grabs him by the neck [1,2], Helio holds the elbow with one hand, shoots the other hand straight up [Insert: Inside the arm] [3], and steps between the attacker's legs while clinching his neck [4,5].



Helio tightens his grip, setting up the hip throw [6], and then executes the hip throw [7,8].

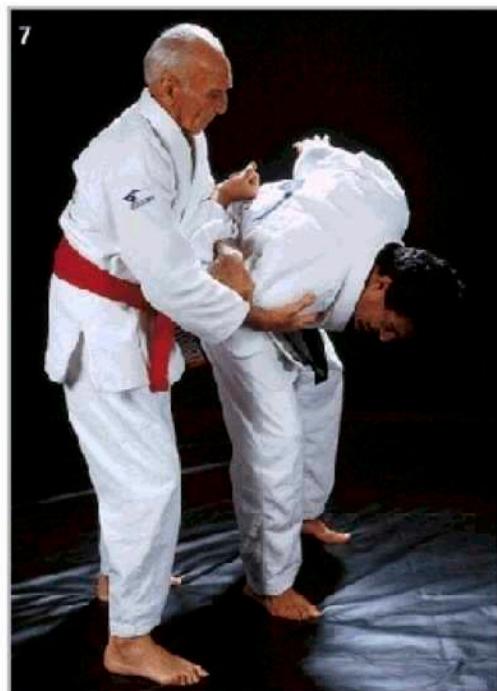
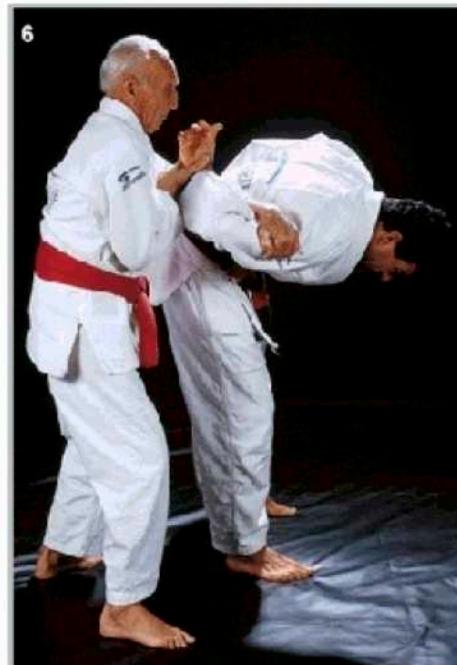
Tip: In step 3, the shoulder will push the hand away from the neck.



TWO-HAND FRONT CHOKE DEFENSE (WITH ARMLOCK)

When grabbed by the neck [1], Helio positions his hands around Rorion's hand [Insert: The grip is reversed and loose] [2]. He establishes base, leans forward to secure the hand [Insert: Leaning forward exposes the attacker's hand] [3], steps forward and ducks under the arm [Insert: Keep the attacker's hand next to your neck while turning] [4], while putting his other

leg around the attackers back. [5]. Controlling the wrist, Helio slides one hand under the attacker's forearm, hooks the elbow [6], hugs it against his body, secures the shoulder, and lifts the forearm to complete the lock [7]. Tip: In steps 4 and 5, keep a firm grip on your opponent's hand.

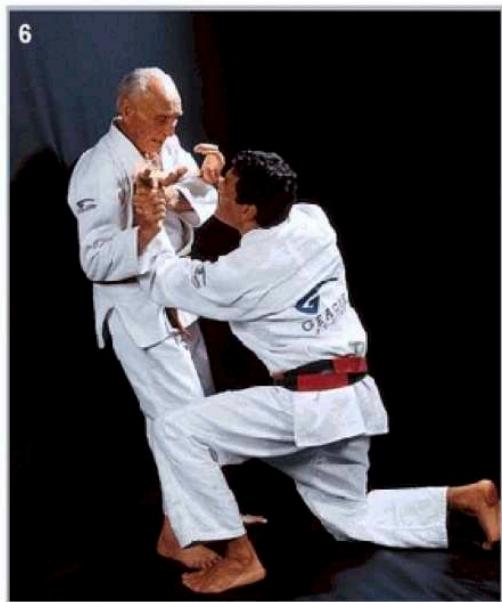
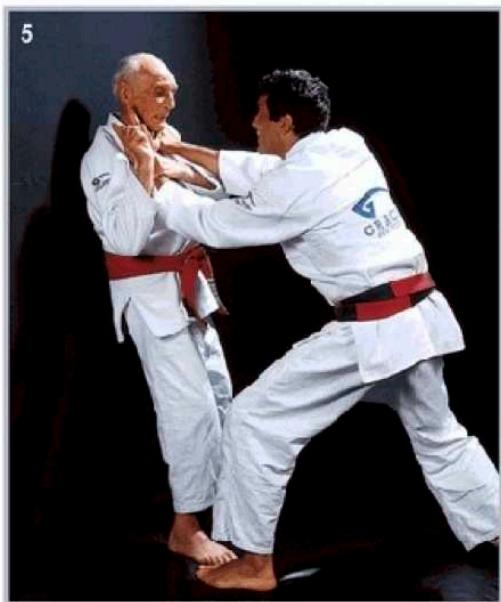
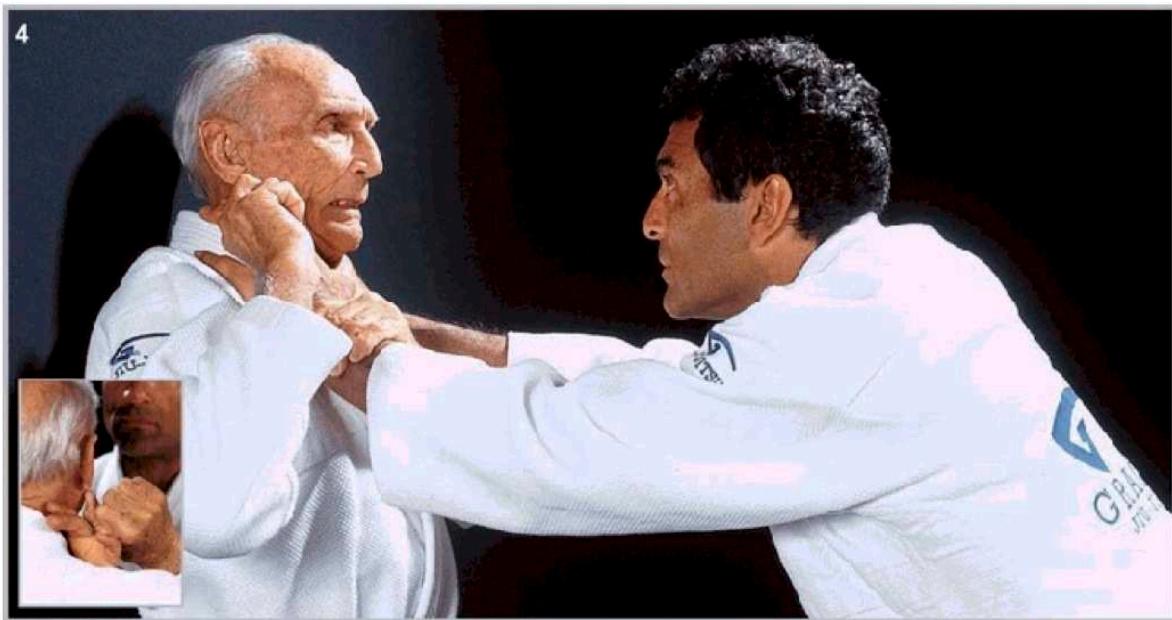




TWO-HAND FRONT CHOKE DEFENSE (AGAINST A WALL)

When Rorion chokes Helio against the wall, Helio tightens his neck [1], reaches back [2], aligns his hands over the attacker's hands, and feels for one finger [Insert: Pick the easiest finger to grab] [3]. After selecting and grabbing one finger, Helio secures the attacker's wrist with his free hand [Insert: When grabbing the finger, be sure your palm is facing your cheek] [4], keeps the wrist glued to his chest, and breaks the finger by bending it back [5, 6]. Tip:

In step 4, once you've selected the finger and have control of the wrist, break it immediately to prevent the attacker from punching you with his free hand.





SINGLE-HAND FRONT CHOKE DEFENSE (AGAINST A WALL)

While being choked against a wall, Helio tightens his neck as he slaps the inside of Rorion's wrist [1]. The attacker collapses forward while Helio cocks his elbow back [2], and delivers an elbow strike to his face [3], knocking him down [4, 5]. Tip: In step 2, as you slap the wrist, rotate your torso.



WALL-PIN DEFENSE

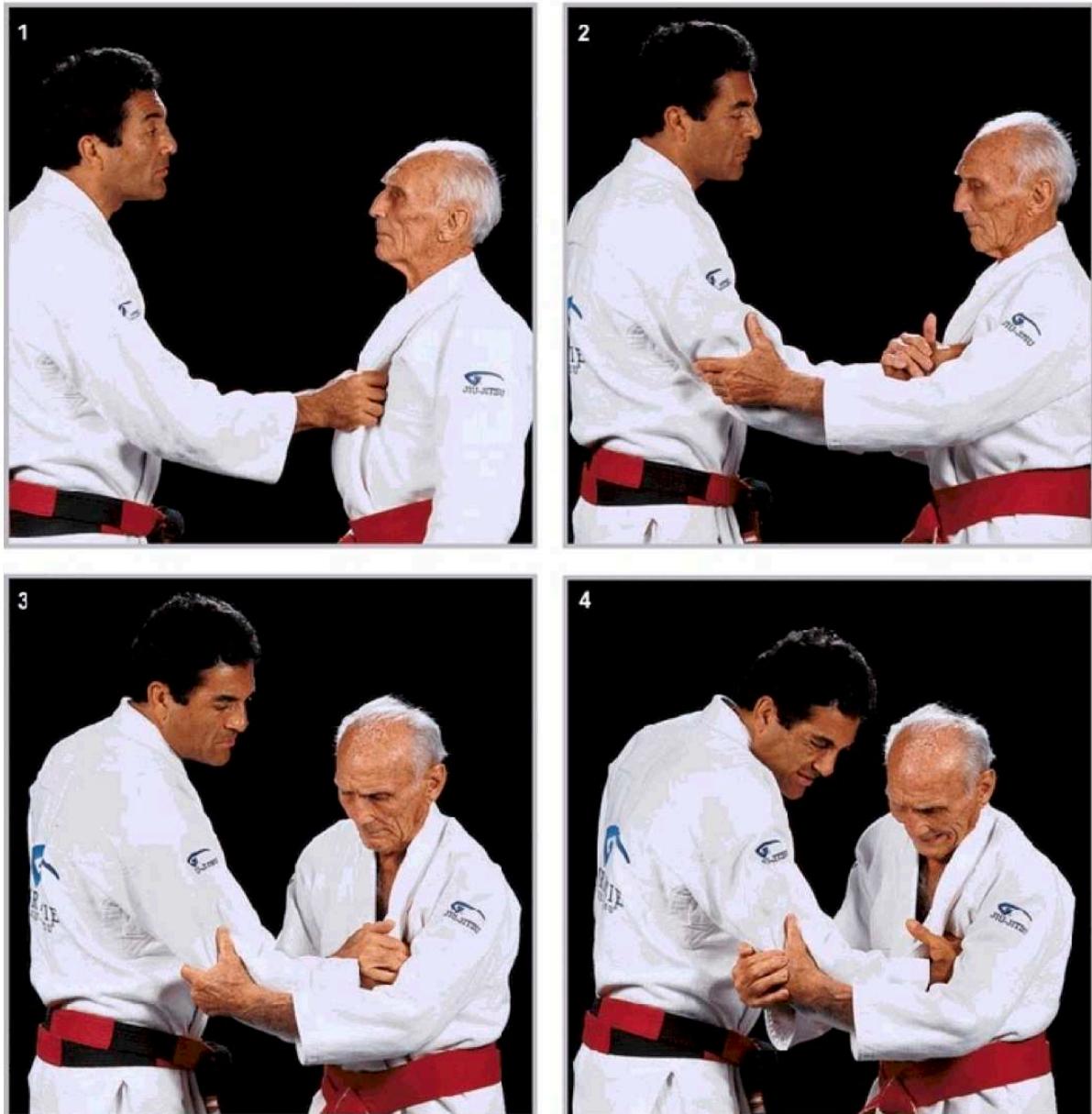
Rorion pins Helio against a wall [1]. While pulling on both elbows, Helio shuffle-steps sideways, parallel to the wall, slams the attacker against the wall [2, 3], and follows with a knee strike [4, 5]. Tip: In step 2, shuffle-step to the side of the attacker's forward leg.



SINGLE-HAND COLLAR GRAB DEFENSE

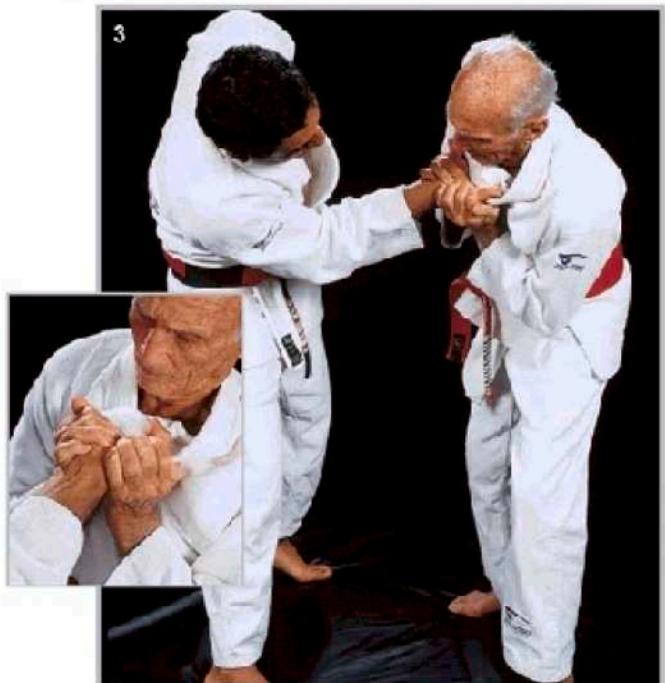
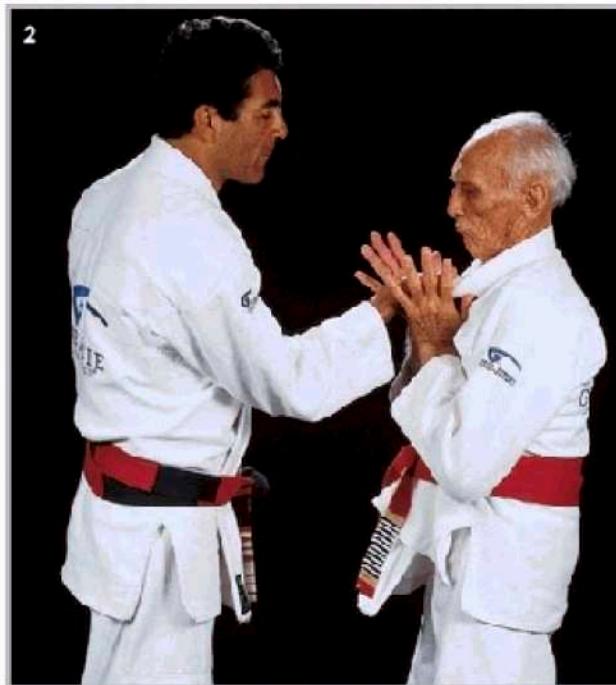
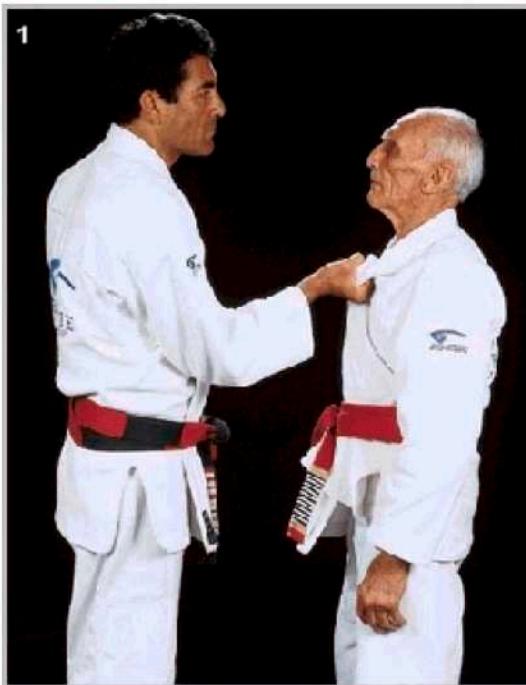
As Rorion grabs him by the collar [1], Helio simultaneously secures the wrist to his chest, slaps the elbow upward with resolve, and takes a step forward into base [Insert: The elbow is wedged at the hip] [2]. With his other leg, he steps around the attacker's back, controls the elbow, and secures the hand to his chest. His head is the last thing to go through [3]. Raising the attacker's wrist and pushing his elbow across, he causes extreme shoulder pain [4]. Tip:

Make sure the attacker's wrist is snug against your chest the whole time.



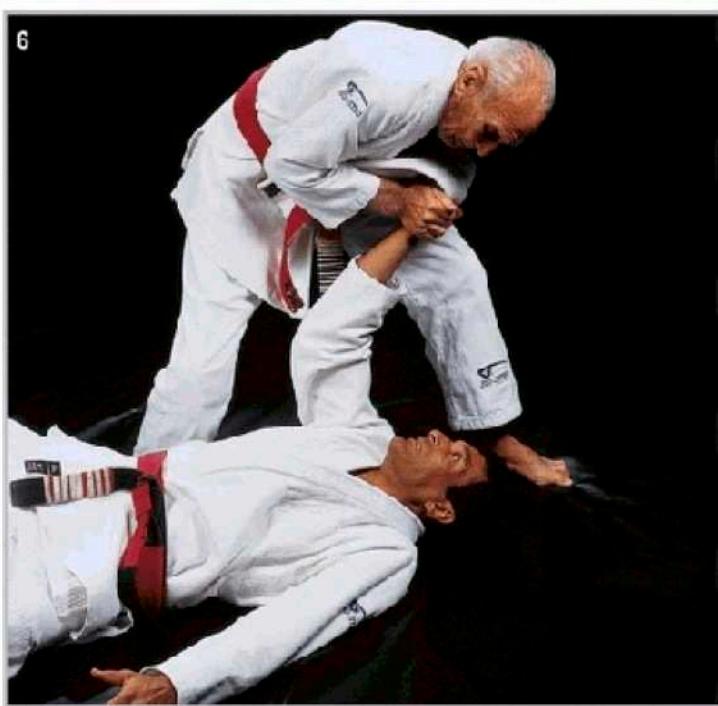
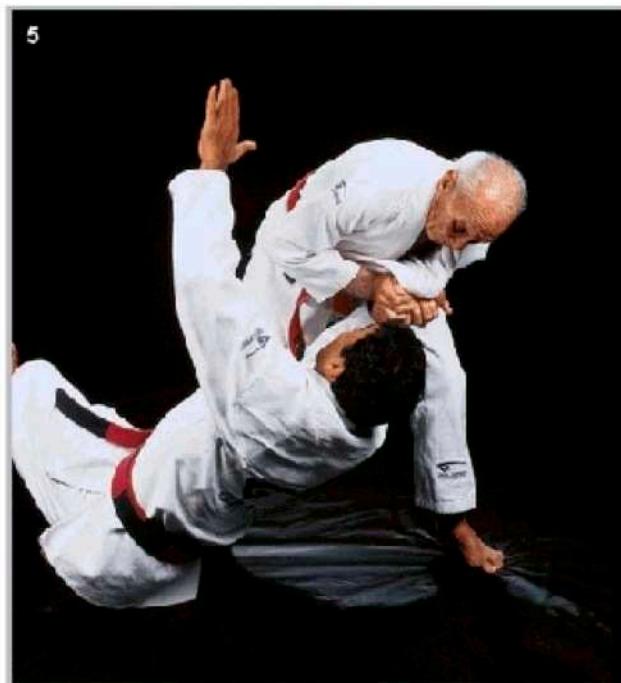
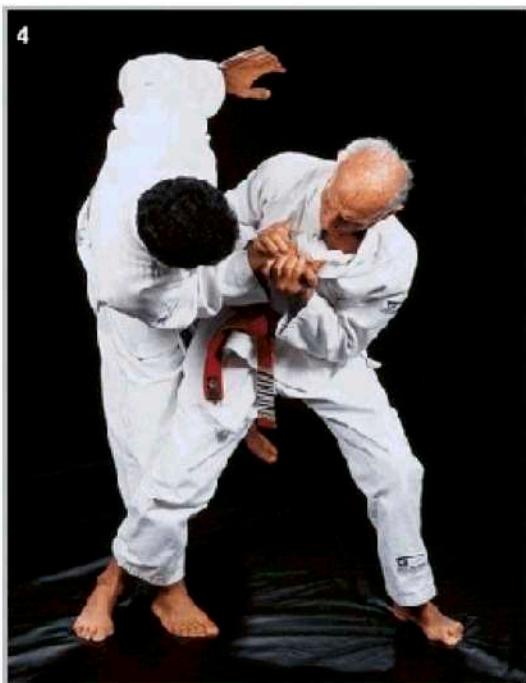
SINGLE HAND COLLAR GRAB DEFENSE (WRIST FOLD)

When grabbed by the collar [1], Helio firmly slaps Rorion's wrist to fold it, while simultaneously pulling the elbow forward [2]. He turns sideways, ensuring that the attacker's wrist remains bent [3], and overlaps his hands over the elbow, pulling in to complete the wrist lock [4]. Tip: The purpose of the slap is to buckle the wrist.

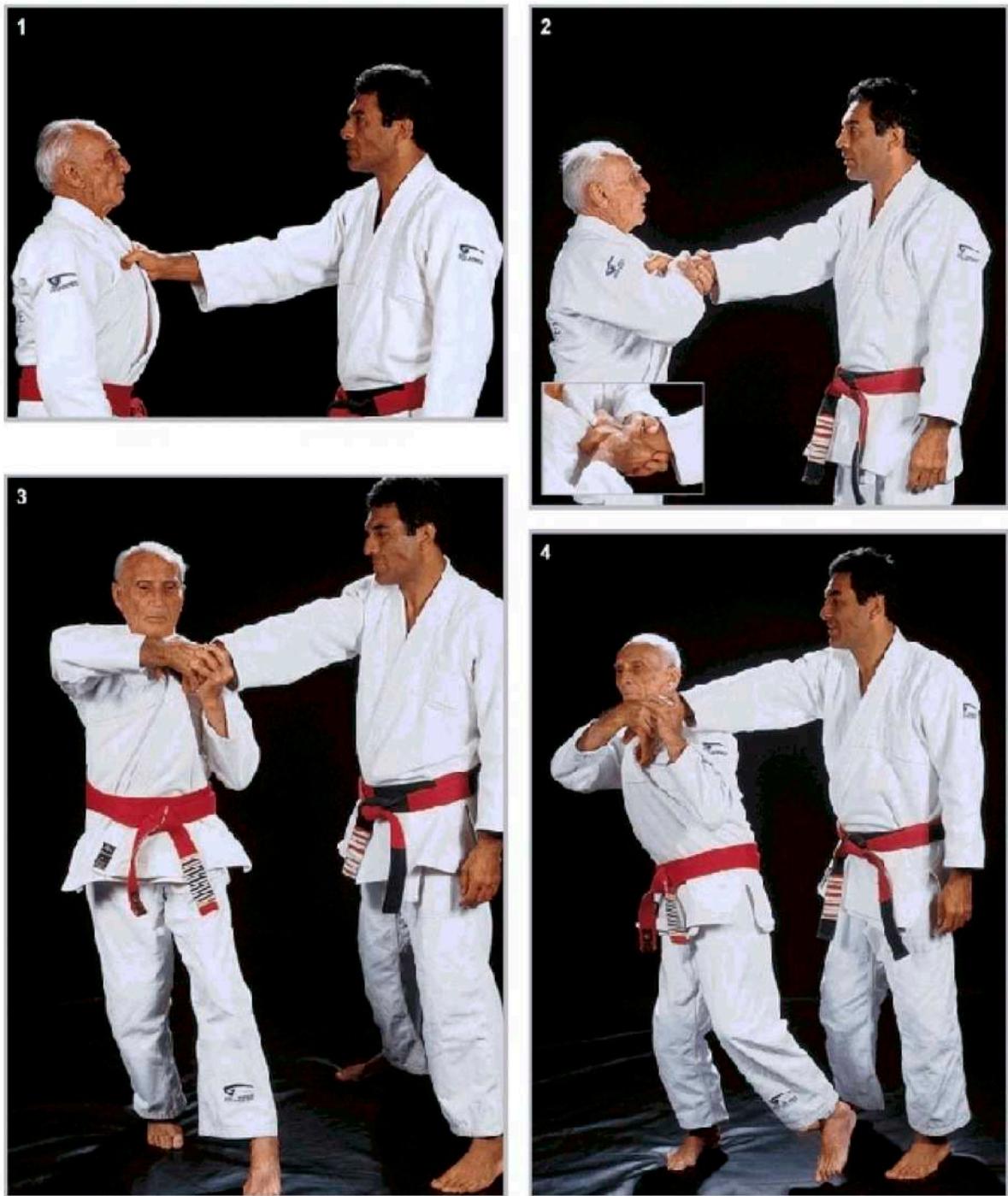


SINGLE-HAND COLLAR GRAB DEFENSE (PALM TURNED UP)

When Rorion grabs and twists the collar [1], Helio wedges his palms under Rorion's hands [2], and clamps his fingers over them, immediately bending sideways to keep Rorion off balance [Insert: Cradle the hand tight against the chest to prevent any movement] [3].



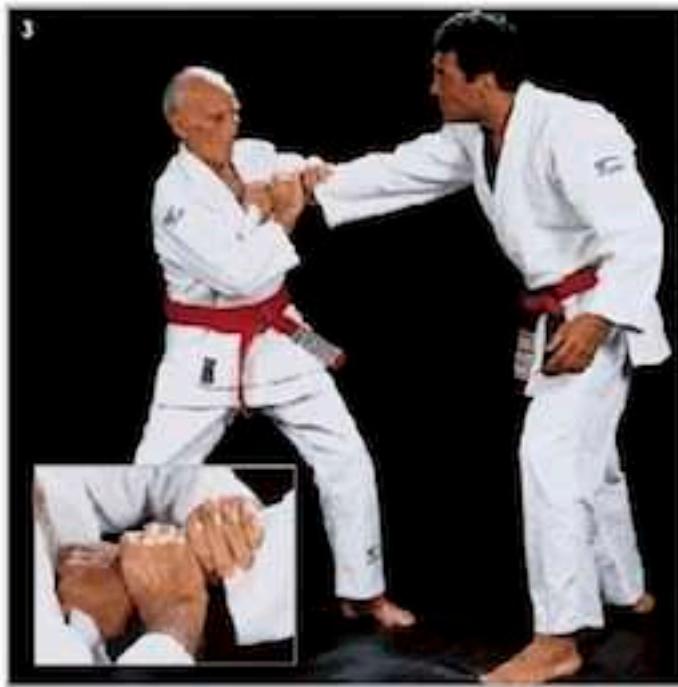
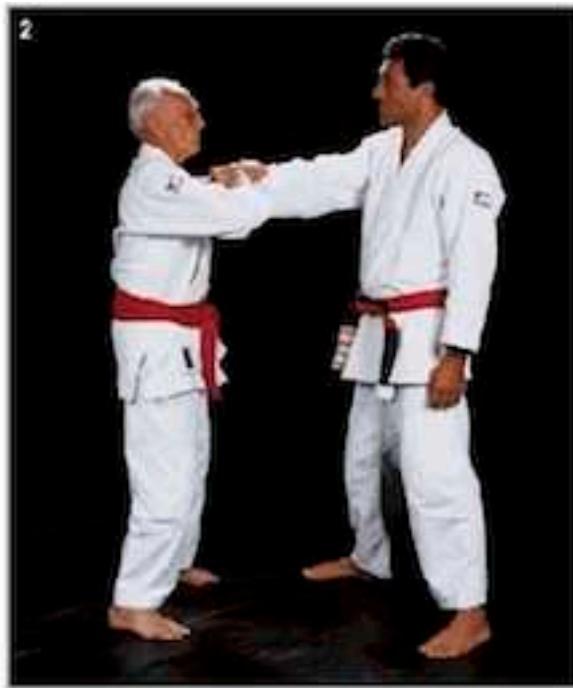
Helio steps outside with the ball of his foot, placing the back of his knee against the back of the opponent's leg [4], then twists the wrist and takes him to the ground [5, 6]. Tip: The firmly wedged palms under the hand is the key to this move.



SINGLE HAND COLLAR GRAB DEFENSE (STRAIGHT ARM)

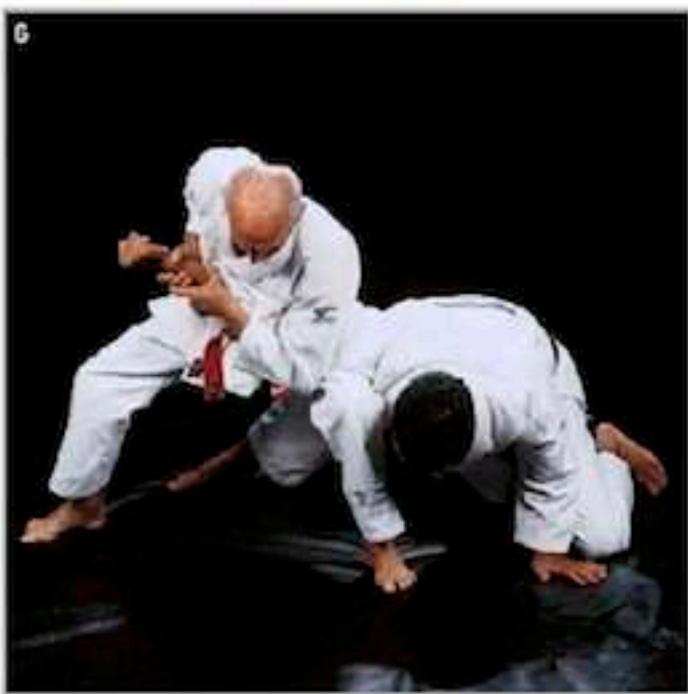
When grabbed high in the collar [1], Helio secures the wrist with both thumbs up [2]. With a firm grip, he steps across and spins around [3], brings Rorion's forearm over his shoulder [4], and leans forward to hyperextend the arm [5]. Tip: In step 5, raise your shoulder to prevent the attacker's arm from slipping out to the side.



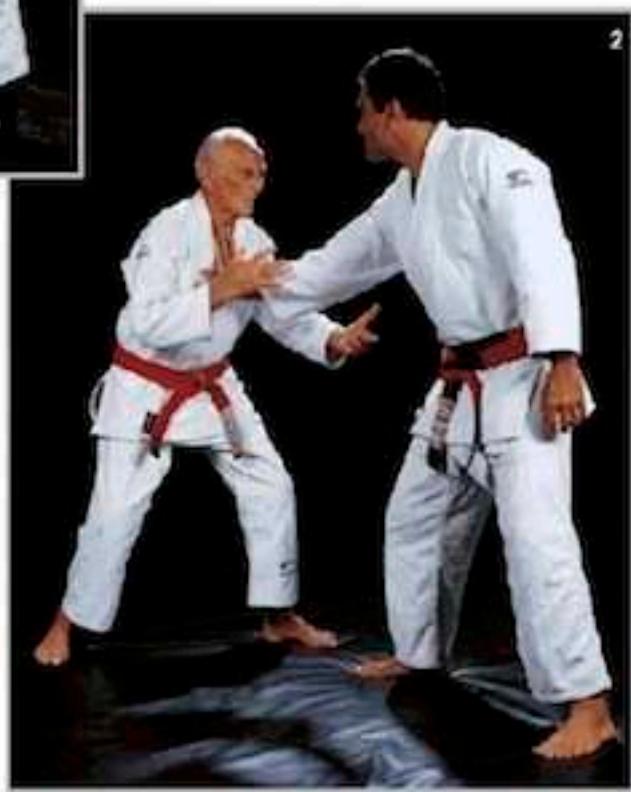
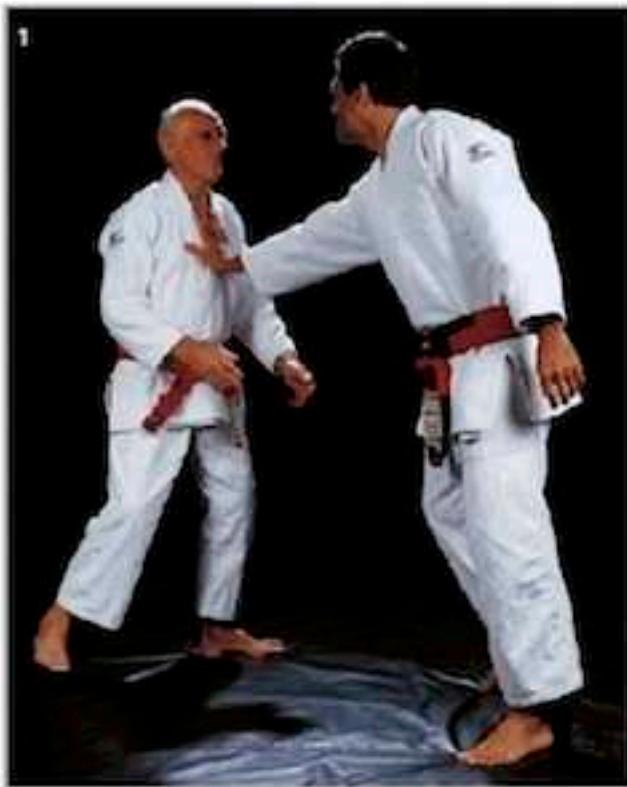


SINGLE-HAND COLLAR GRAB DEFENSE (THUMB DOWN)

When Rorion grabs his collar [1], Helio secures his wrist with both hands, keeping his thumbs down [2], and takes a step back into base [Insert: Keep the attackers hand pressed against your chest] [3]

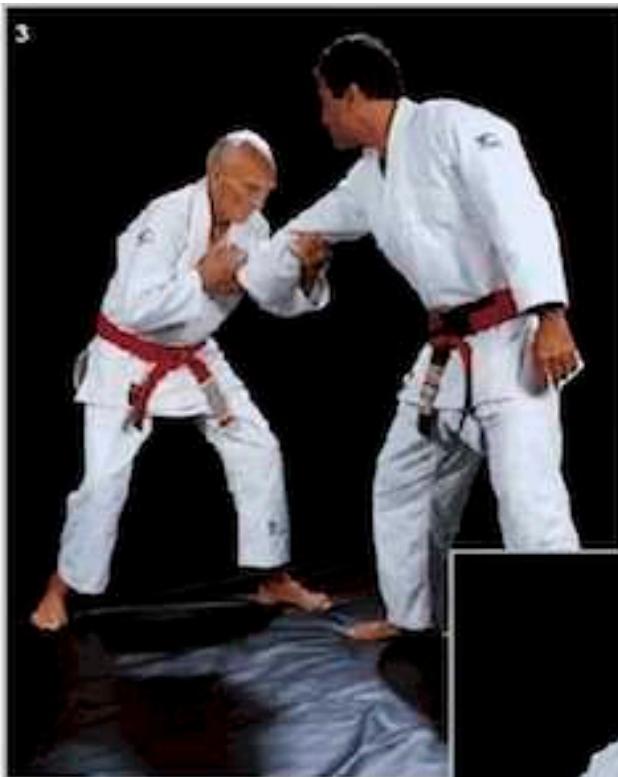


Pulling the attacker's arm across [4], he traps it under his armpit while stepping in front [5]. After establishing base, he lowers his body onto the arm while lifting the wrist to hyperextend the elbow [6]. Tip: In step 5, when cutting in front of the attacker, bump him hard with the side of your body.



SINGLE HAND CHEST-PUSH DEFENSE

When pushed on the chest [1], Helio steps back into base, while simultaneously trapping the back of Rorion's hand and elbow [2, 3]

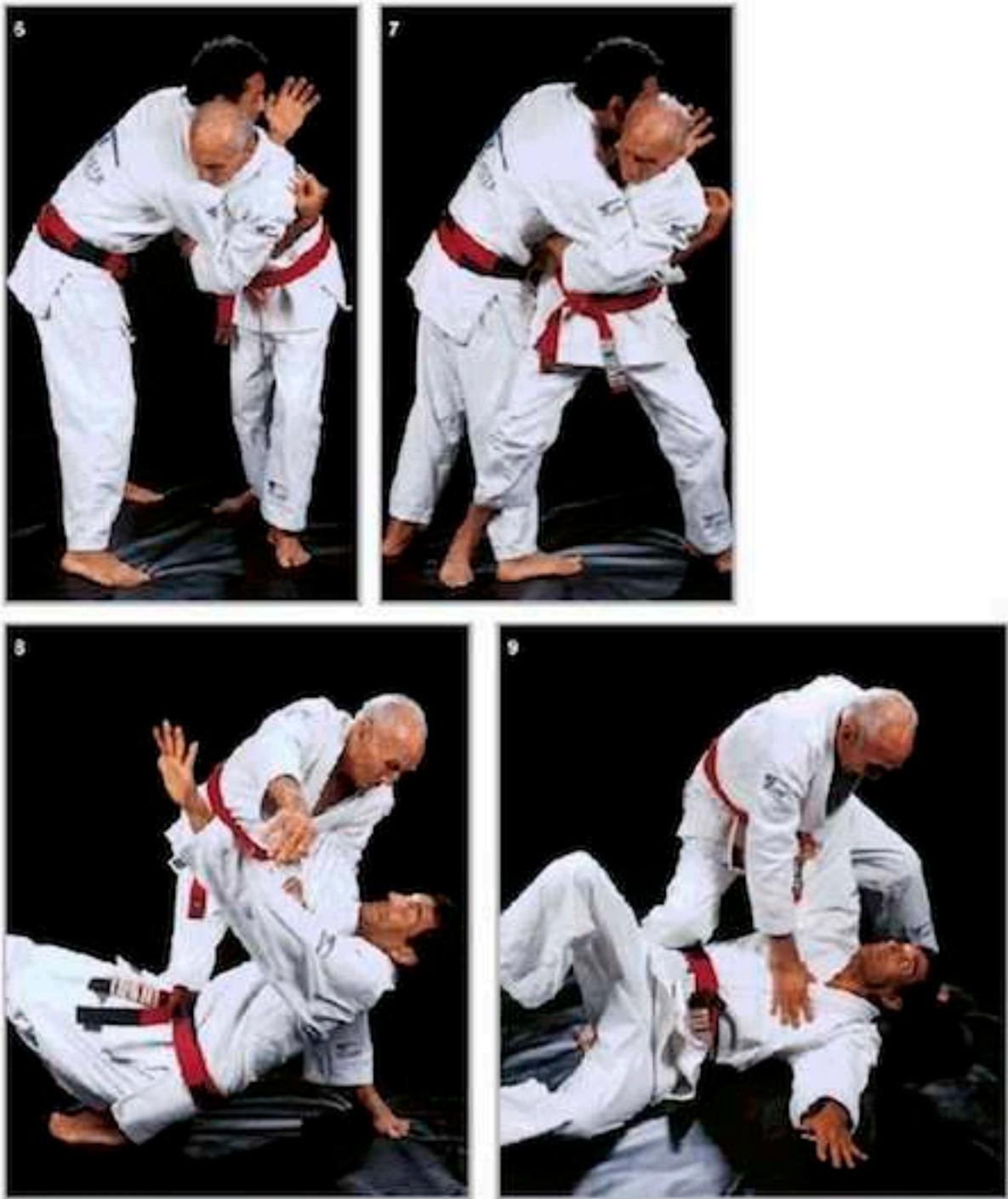


He then uses both hands to secure the elbow as he leans forward for the wrist lock [4]. Tip: In step 4, pull the attacker's elbow towards your chest to keep his hand from sliding out.



DOUBLE COLLAR GRAB DEFENSE (HANDS APART)

Rorion grabs Helio's collar [1]. With his palms together, Helio shoots his hands straight up between the arms [2, 3], and comes down to wrap above the elbows [4, 5].



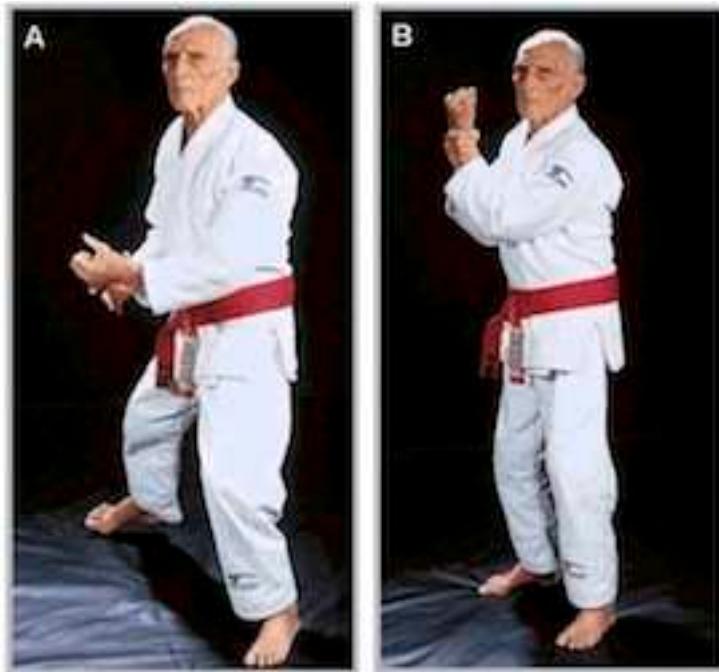
Securing his own wrist upward, Helio twists to the side [6], and plants the ball of his foot with his leg slightly bent to snugly trap the attacker's leg [7].

Driving his head to his outside knee, Helio straightens his inside leg, completing the takedown [8]. He then places his knee on the attacker's stomach, controlling the position [9]. Tip: In step 8, when the opponent is falling, release his outside arm.



DOUBLE-COLLAR GRAB DEFENSE (HANDS TOGETHER)

When grabbed by the collar [1], Helio sidesteps into base [2], secures his own wrist [Insert: Your forearm should be snug against the attacker's grip] [3], and steps across [4].

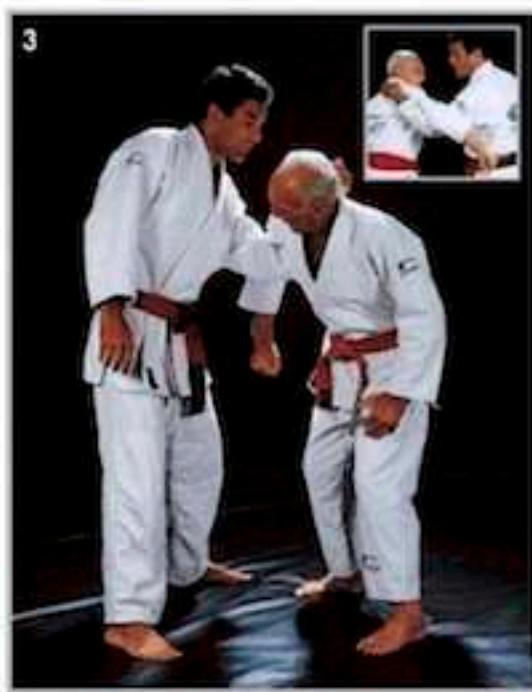
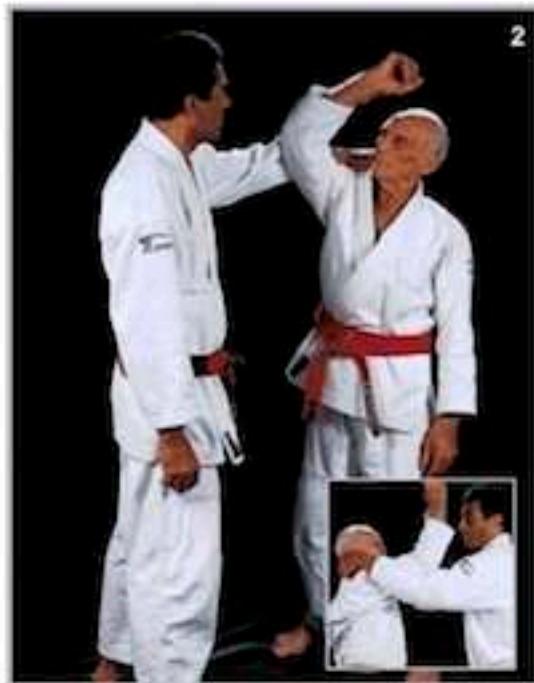
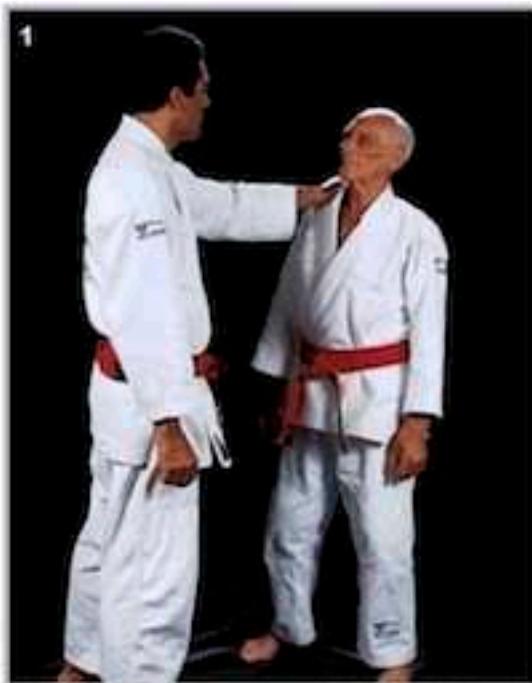


Detail A: Side step into base.

Detail B: Firm grip on the wrist. Tip: In step 5, your body weight should be forward so the attacker can't push you back.

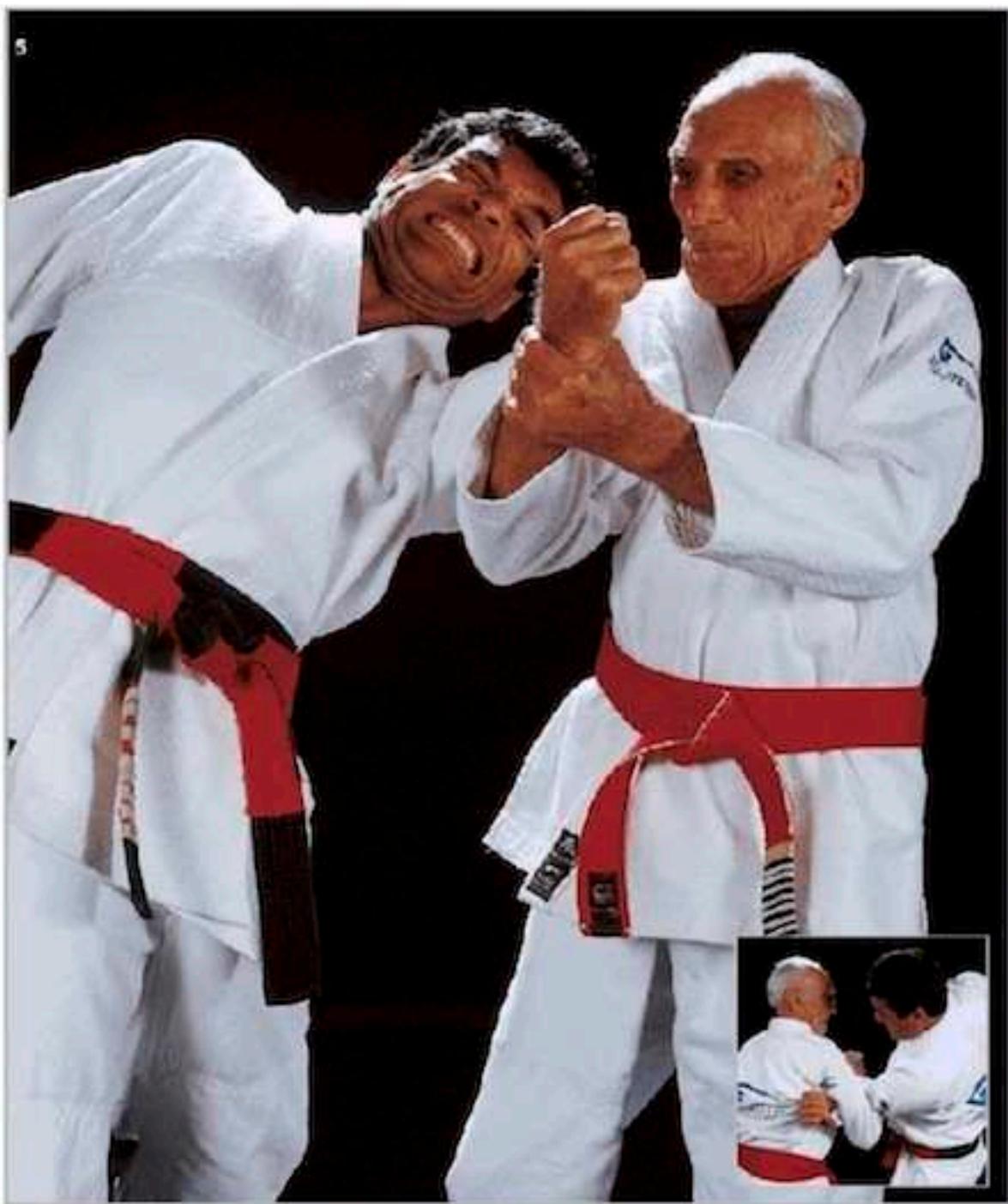


Hooking his leg above the knee and keeping his weight forward [5], Helio rips Rorion's grip, lands in base [6], and follows through with an elbow strike [7].



SHOULDER GRAB DEFENSE (ARM BENT)

As Rorion grabs him by the shoulder [1], Helio raises his arm [Insert: Reverse angle] [2], drives it down and tight around the attacker's elbow [Insert: Reverse angle] [3], holds his own wrist [Insert: Reverse angle] [4], and raises it for the shoulder lock [Insert: Reverse angle] [5]. Tip: In step 2, push down with your elbow to bend the attacker's arm.





SHOULDER GRAB DEFENSE (STRAIGHT ARM)

When Rorion grabs him by the shoulder [1], Helio wraps his arm around the attacker's elbow [2], secures his own wrist [3],



and steps across, hooking his leg around the attacker's knee [Insert: Reverse angle] [4]. Keeping his weight forward, Helio turns his body to snap the attacker's elbow [5]. Tip: In step 4, lean forward to prevent loss of balance.



HEADLOCK DEFENSE (WITH PUNCH)

Held in a headlock [1, 2], Helio immediately secures Rorion's punching arm with both hands [Insert: Side view] [3]. Once the arm is secured, he holds the wrist against his chest [4],

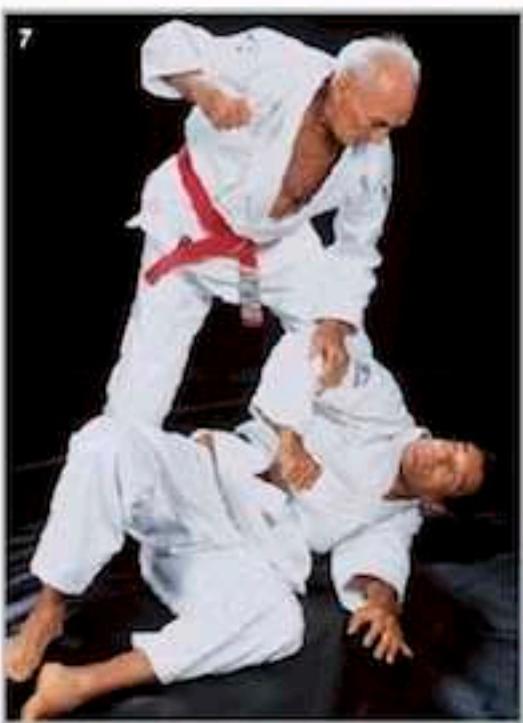


straightens his back as he takes a circular step back with one leg while rotating his shoulder outwards [5], and ducks his head under and out of the lock by stepping back with his other leg [6]. While still securing the punching arm, he pushes the wrist up the attacker's back to complete the lock [Insert: When applying the lock, don't let the attacker's hand rest on his back] [7]. Tip: In steps 4-6, keep the attacker's hand glued to your chest the whole time.



HEADLOCK DEFENSE (ATTACKER UPRIGHT)

Immediately after Rorion places him in a headlock, Helio straightens his back. [1, 2]. He lowers his knees into base, reaches behind the attacker's knee, and cups the chin [3]. Straightening his legs and arching back, he scoops the opponent up with his hips [4],



turns him horizontal (5), and uses gravity to slam him down hard, causing the release of the headlock [6, 7]. Tip 1: In step 2, push your hips forward to maintain your upright position. Tip 2: In step 4, keep your back straight and your head back, taking advantage of his grip around your neck for the lift. Tip 3: In step 5, when lifting your opponent up, don't pause in mid-air. Lift and drop him in one continuous motion.



HEADLOCK DEFENSE (ATTACKER BENT OVER)

Caught in a headlock, Helio immediately squares his feet and clinches Rorion's waist [1,2]. While bracing the opponent's knee, he steps in front with one foot [3], sits down in a rolling motion [4, 5], lands mounted with a wide base, slides the back knee towards the opponent's head [6], sets up a frame with the blade of his forearm [7], and leans into the opponent's neck, forcing him to let go [8]. Tip: In steps 3-5, when stepping and sitting across in front of the attacker, do it in one continuous motion.



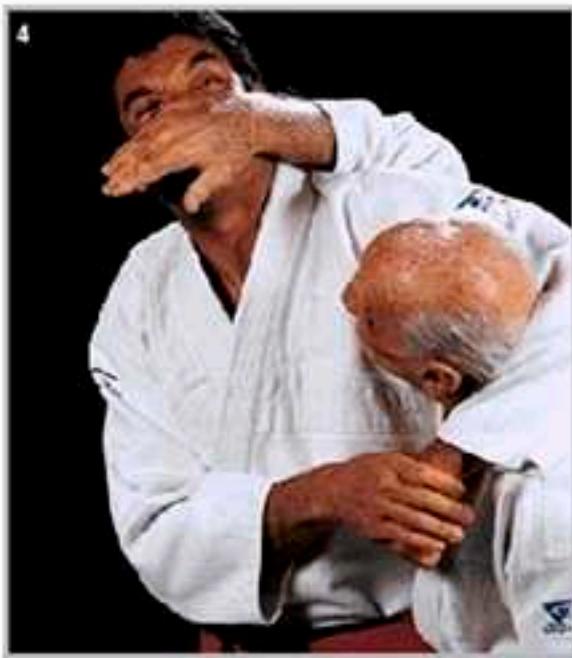
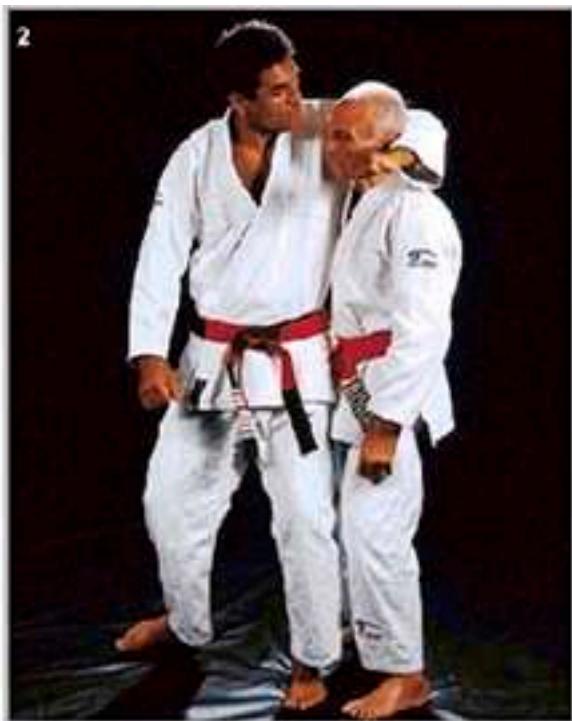
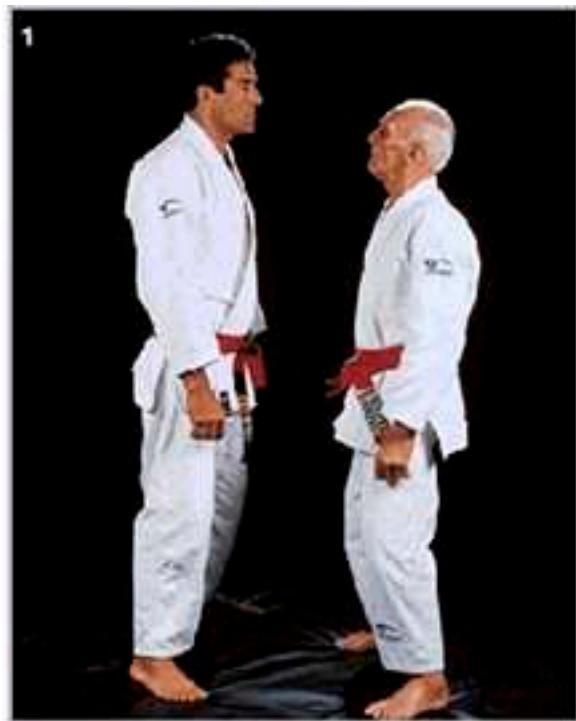


HEADLOCK DEFENSE (ATTACKER WITH WIDE STANCE)

Rorion holds Helio in a headlock and establishes a low wide stance [1, 2, 3]. Helio reaches under the opponent's knee and clinches his waist while taking a big step between his legs [4]. He sits back, pulling Rorion down [5],



rolls over [6], mounts with one leg up [7], establishes a wide base by sliding his back knee toward the attacker's head [8], and sets up a frame with his forearm on the neck [9], forcing the attacker to release the headlock [10].
Tip: Use this technique when you can't walk around the front of the attacker (see step 3).



HEADLOCK DEFENSE (PRESSURE ON THE NOSE)

Grabbed in a headlock [1,2], Helio keeps his back straight [3], positions his hand at the bend of Rorion's knee, and brings his hand up from behind and under Rorion's nose [4].



With the pressure on the nose [5 - Reverse angle], he forces the attacker to let go, pulls his head around [6], secures his own wrist [7], wraps the neck while holding the wrist [Insert: Bottom view] [8], and completes the move with a guillotine [9]. Tip 1: In steps 6-8, when wrapping the attacker's neck, move your arm continuously so he doesn't slip free. Tip 2: In step 9, when performing the guillotine, keep your hips forward and your body leaning slightly back.



HEADLOCK DEFENSE AGAINST A WALL (ATTACKER OUTSIDE)

Rorion holds Helio in a headlock and uses the wall for support [1,2, 3]. Helio secures the biceps and steps over, hooking the leg [4]. He squares his feet, establishes base, and places both hands against the wall, pinning the attacker's head low [5].



Lowering his base, Helio thrusts his hips forward, forcing the attacker to let go [6]. Using his body weight to keep the opponent pinned against the wall, he secures the wrist while keeping the opponent's head pinned [Insert: Once you grab the wrist, bring it down to the attacker's back immediately] [7]. He pushes the head down and torques the arm into a finishing lock [8], ending up with his knee on the attacker's back [9]. Tip 1: In step 5, pin the attacker's head as low as possible. Tip 2: In step 6, when thrusting your hips

forward, look up and away from the attacker's head.



HEADLOCK DEFENSE AGAINST A WALL (ATTACKER INSIDE)

Rorion holds Helio in a headlock [1, 2]. As he leans against the wall for support, Helio squares his feet and lowers his weight into base [3]. With both hands around the attacker's knee, he straightens his legs to lift the attacker's foot off the ground [4]. He takes one circular step back and with his head drives his opponent down to his back [5].

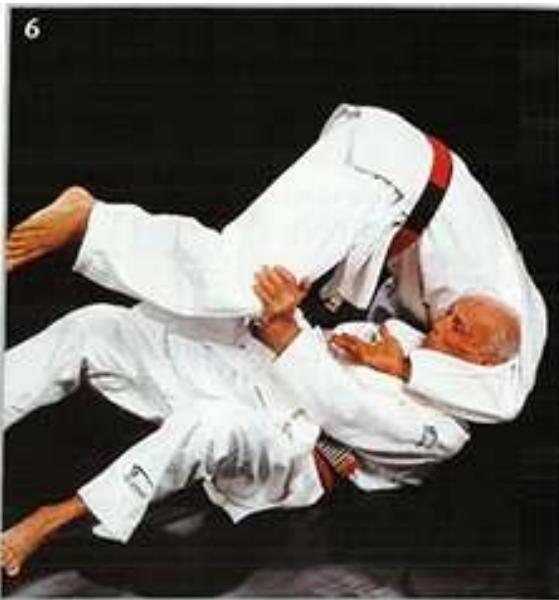


Helio spreads his hands to break the fall, landing in base [6, 7 - Reverse angle], steps over, slides his back knee towards his opponent's head [8], makes a frame, and leans forward into the neck, forcing him to release the headlock [9]. Tip: In step 5, when stepping back, your shoulder should press downward on your opponent's thigh.

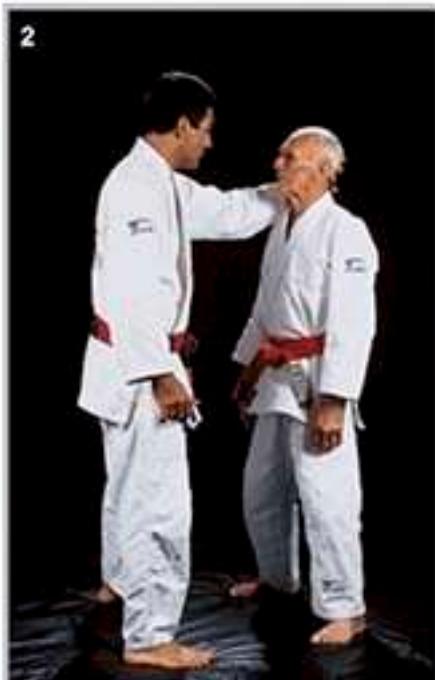


GUILLOTINE DEFENSE (SITTING BACK)

Rorion reaches forward to pull Helio into a headlock [1, 2]. Helio steps forward into base, between the attacker's legs [3]. As he tucks his chin in, he braces the attacker's knee with both hands [4],



and pushes off the front leg while sitting back [5], driving the attacker's head into the ground [6, 7 - Reverse angle]. Tip 1: In step 4, when you step between the attacker's legs, pivot the back foot into base. Tip 2: In steps 6 & 7, whip your upper body back, but do not let your head hit the ground.



GUILLOTINE DEFENSE (SLIDING DOWN)

Rorion reaches forward to pull Helio into a headlock [1,2]. Helio reaches around the attacker's shoulder while bracing the knee [3, 4].



When Rorion lifts to squeeze, Helio jumps up [5], drops his weight down, slides his legs around the attacker's leg [6], and drives his face to the ground [7 — Reverse angle]. Tip 1: In step 5, when lifted by the neck, jump high by holding onto the attacker's neck. Tip 2: In step 6, when coming down, don't plant your feet on the ground. Slide over the ground in one continuous motion with one leg between the attacker's leg and the other outside the leg.



GUILLOTINE DEFENSE (WITH TRIP TAKEDOWN)

Grabbed by the neck [1,2], Helio reaches over Rorion's shoulder and secures the opponent's wrist [3]. Using his knee, he trips the opponent back [4, 5 - Reverse angle, 6],

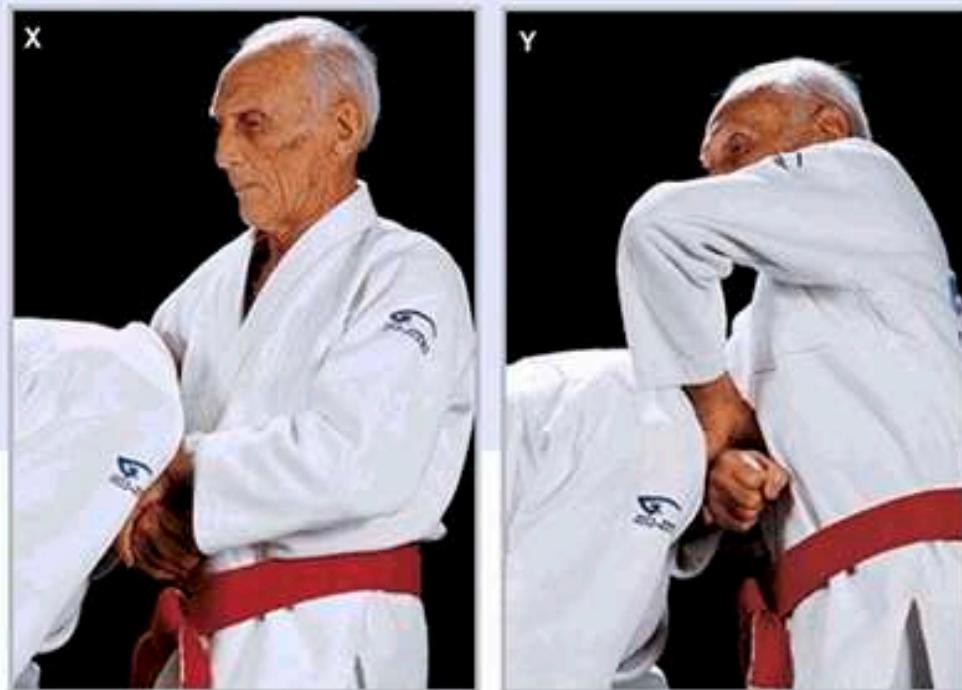
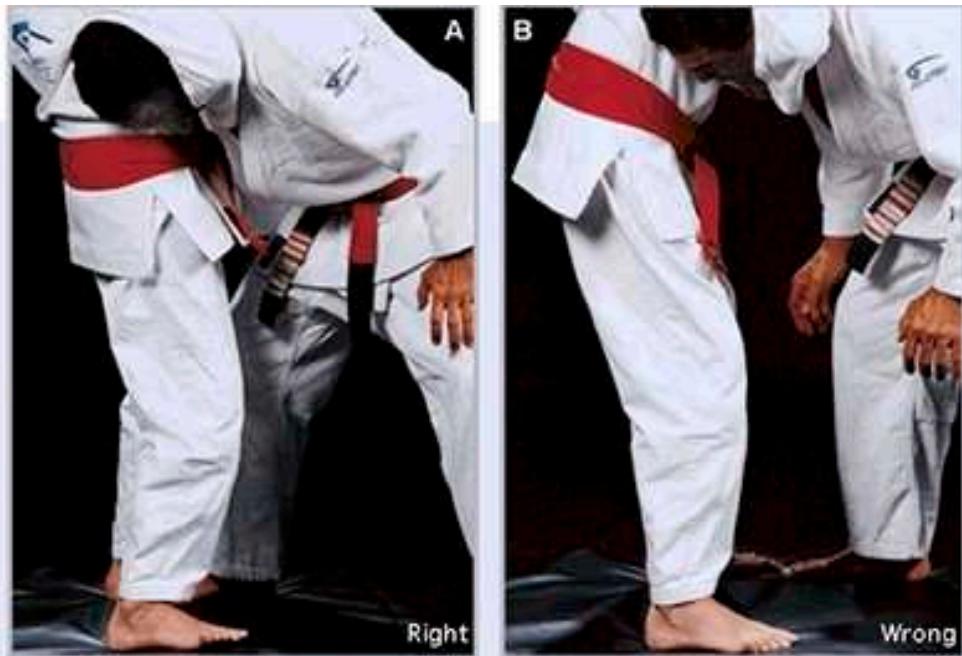


lands in a cross mount [7], and while still securing the wrist, reaches for his collar with thumb inside [Insert: Use the blade of the forearm on the throat [8]. The arm pressure on the neck makes the attacker release his grip [9]. Tip: In step 4, aside from using the knee to trip the attacker, use your hand on his back to pull him down and push downwards with your head.



GUILLOTINE CHOKE

During an argument [1], Rorion reaches down to tackle Helio [2]. Helio steps into base and reaches around the attacker's neck [Insert: The hand that wraps the neck should be gripped by the free hand] [3]. Leaning back, Helio pulls the blade of the forearm horizontally into the attacker's throat [4],



Tip 1: Detail A: Right. Lean your body back. Detail B: Wrong. Don't bend forward while squeezing. Tip 2: Detail X: Bring forearm up horizontally, or Detail Y: Pull up while pushing down on the opponent's shoulder with the non-choking arm.

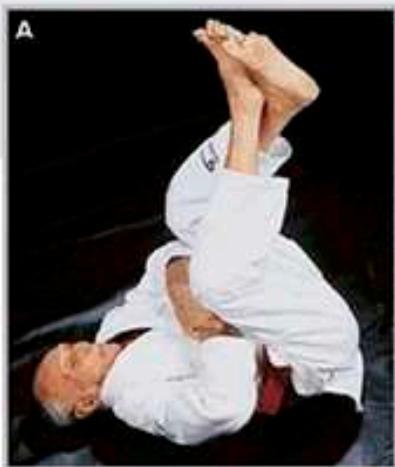


GUILLOTINE CHOKE (IF TAKEN DOWN)

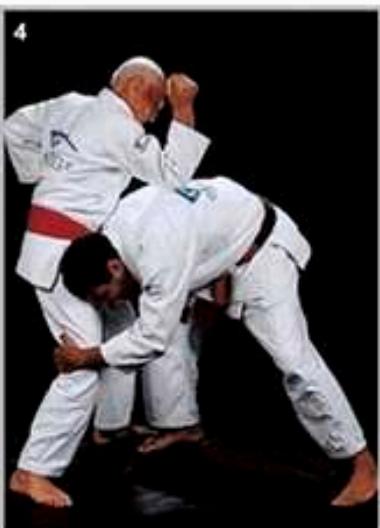
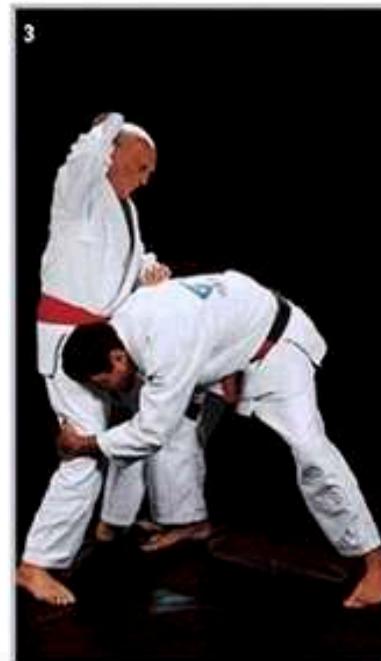
During an argument [1], Rorion tackles Helio [2]. Although Helio wraps the neck, he is taken down [Insert: With your free hand, grip the hand that wraps the neck and place the blade of your forearm against the throat] [3].

While keeping the choke on the neck, Helio crosses his feet [4], and pulls with his arms while pushing outward with the legs to complete the move [5].

Tip: You can apply the same choke when the opponent is in your guard.



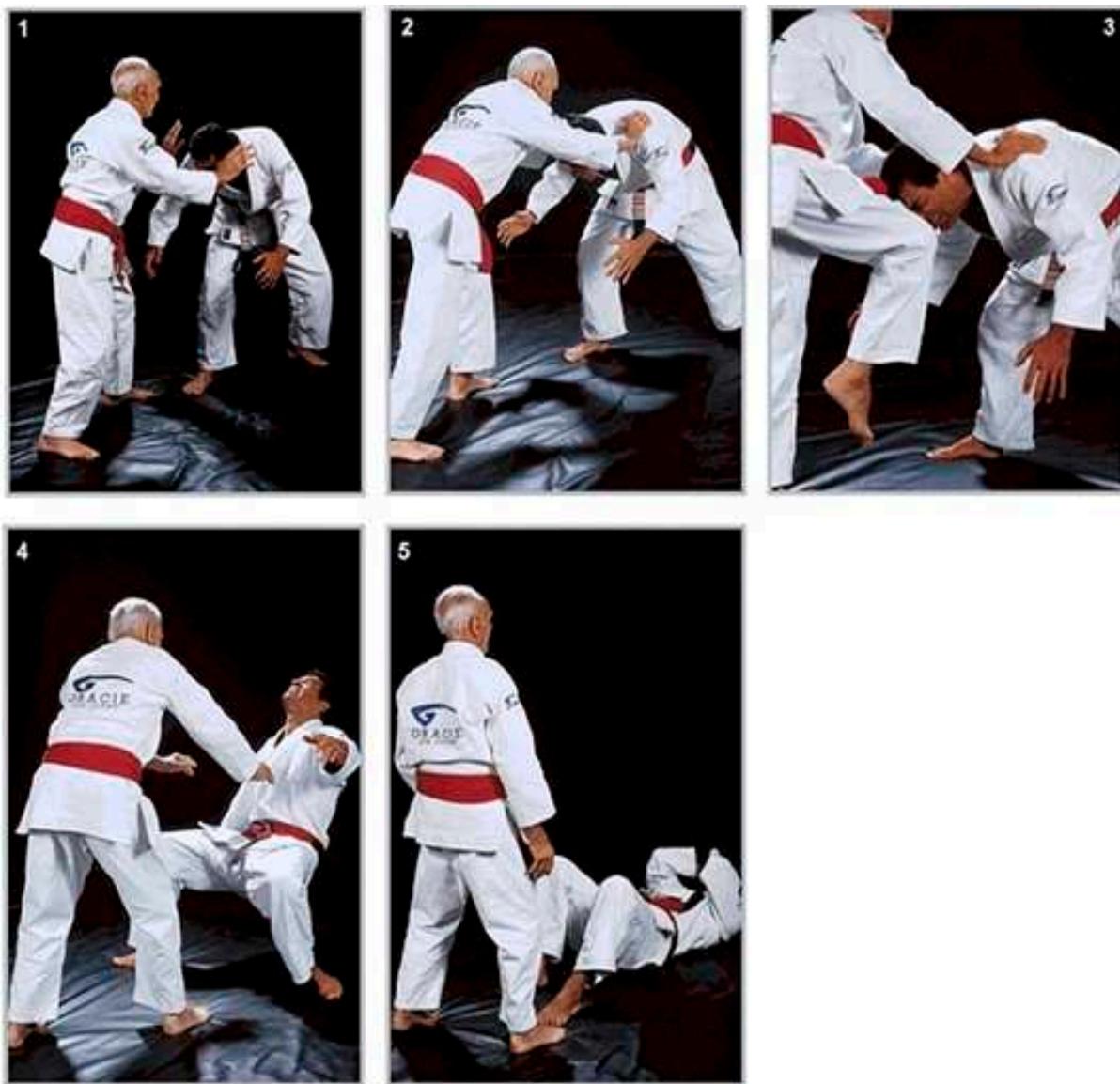
Details A and B show the correct choking sequence.



TACKLE DEFENSE (WITH ELBOW STRIKE)

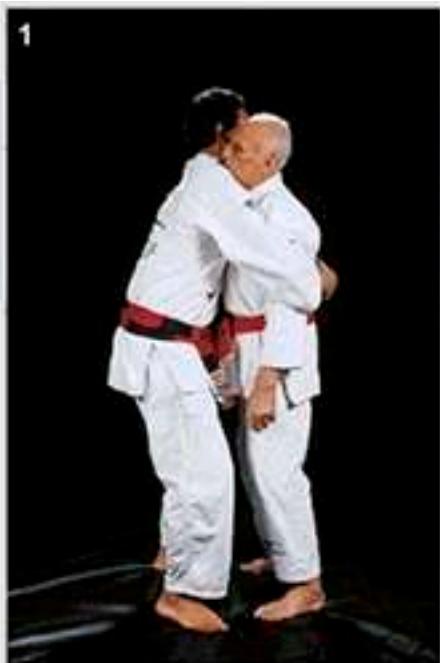
Rorion plans a sneak attack [1], and drops down to tackle the legs [2]. Helio spreads his base while raising his arm [3], and drives the tip of his elbow to the middle of the back [4], frustrating the attacker's plan [5]. Tip:

When driving the elbow down, put your weight into it.



TACKLE DEFENSE (WITH KNEE STRIKE)

When Rorion rushes in to tackle [1], Helio steps back into base while bracing the attacker's shoulders [2]. While holding the shoulders, he brings his knee into the attacker's face [3], causing him to fall back [4], and stay down [5]. Tip: When stepping back, plant a wide base and have your elbows locked straight.



FRONT BEAR HUG OVER THE ARMS DEFENSE

As Rorion grabs Helio over the arms [1], Helio curves his body forward while bracing the attacker's hips with his hands [Insert: Your elbows should be wedged against your hips[2]. While keeping one hand on the hip, Helio steps around and embraces the attacker's back [3]. He steps across [4],



secures the elbow to set-up the hip throw [5], and executes the takedown [6, 7]. Tip: In step 4, keep your hand on the opponent's hip until your hip has come all the way across, in front of him as in step 5.



FRONT BEAR HUG UNDER ARMS DEFENSE (WITH FRAME)

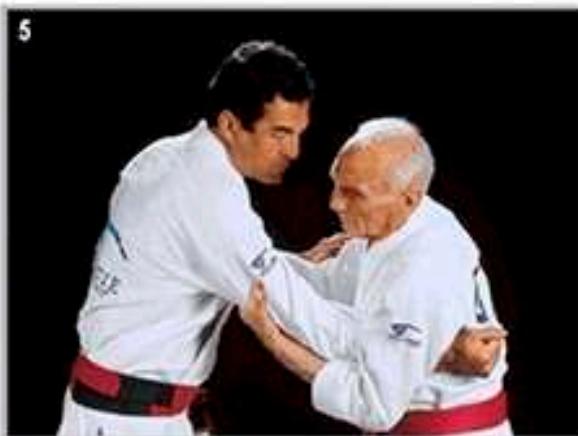
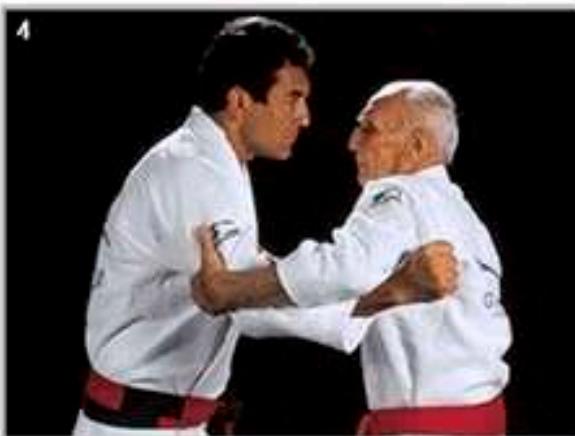
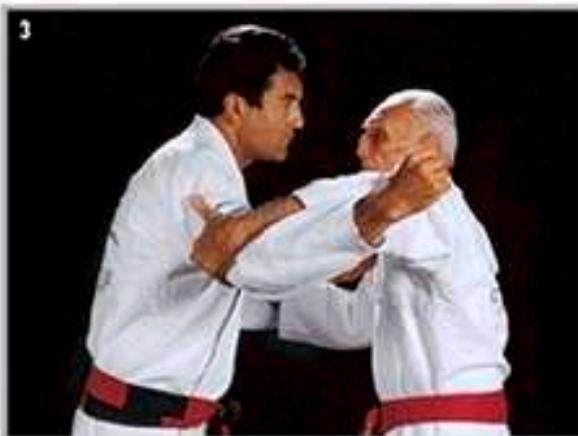
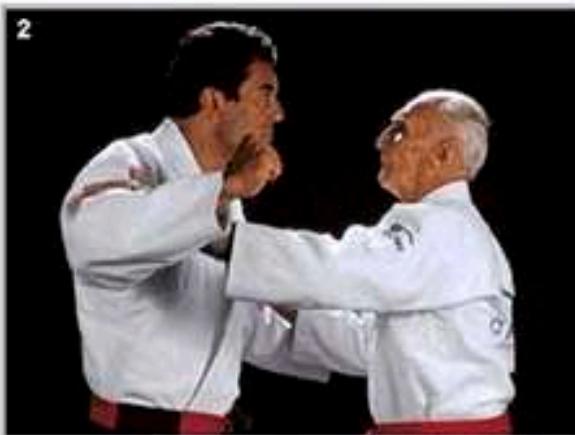
Rorion grabs Helio by the waist [1, 2]. Helio brings his arm across and grabs his own wrist as he steps back into base [3, 4]. Helio then pushes the blade of his forearm into the attacker's throat, forcing him to let go [5]. Tip:
Don't let your opponent bend you back.



FRONT BEAR HUG UNDER ARMS DEFENSE (WITH CHIN PUSH)

Rorion holds Helio by the waist [1]. Helio steps back, brings his arm across, and grabs his own wrist while cupping it under the attacker's chin [2]. Helio then pushes the chin up and away, forcing Rorion to let go [3] [Insert: If your opponent tucks his chin in, push on his nose]. Tip: Don't let your

opponent bend you back.

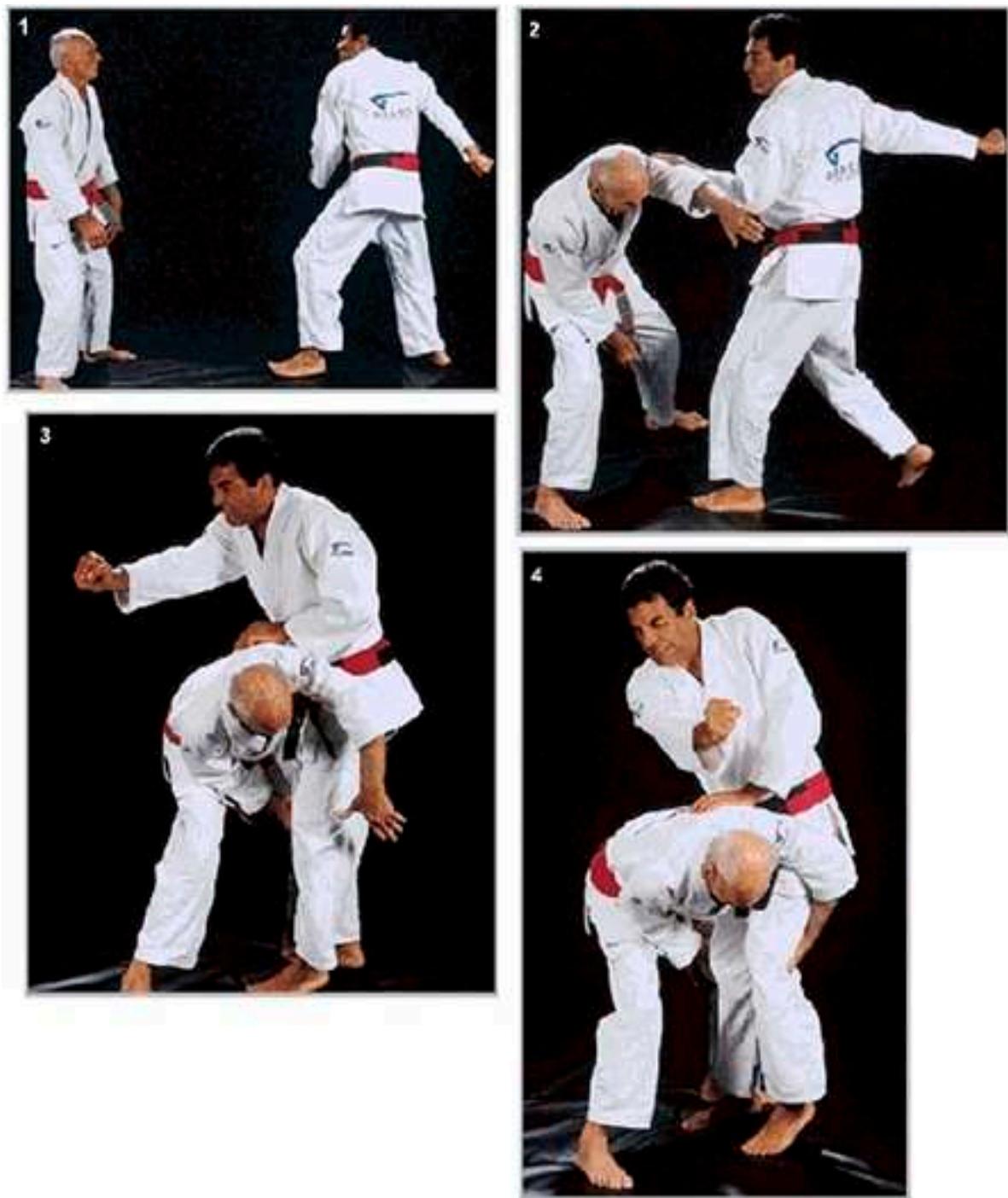


SUCKER PUNCH DEFENSE

As Rorion throws a punch, Helio brings his arms inside [1], hooking both triceps [2]. He then brings his elbow over one arm [3, 4] and traps the arm under his armpit while maintaining control of the triceps [5]. Helio steps under the attacker's free arm to secure the waist [6],

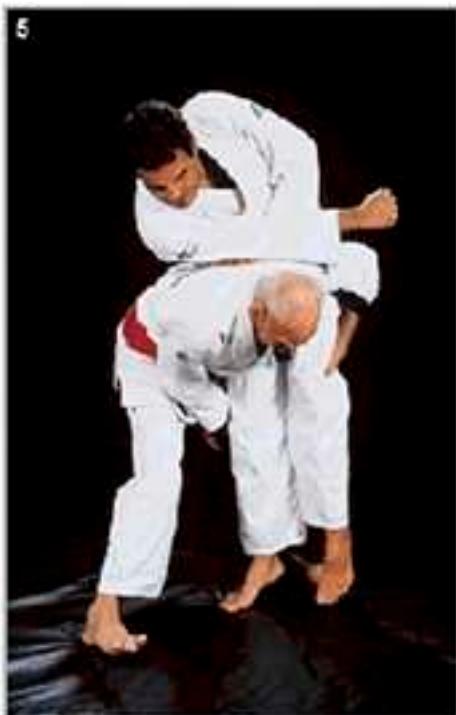


steps across the front [7], positions himself for the hip throw [8], and completes the takedown [9, 10]. Tip 1: An attacker needs a certain distance to throw a punch, so be aware. Tip 2: Always block both arms. Tip 3: Place the outer blade of your forearm against the inside of your opponent's elbow to stop the punch.



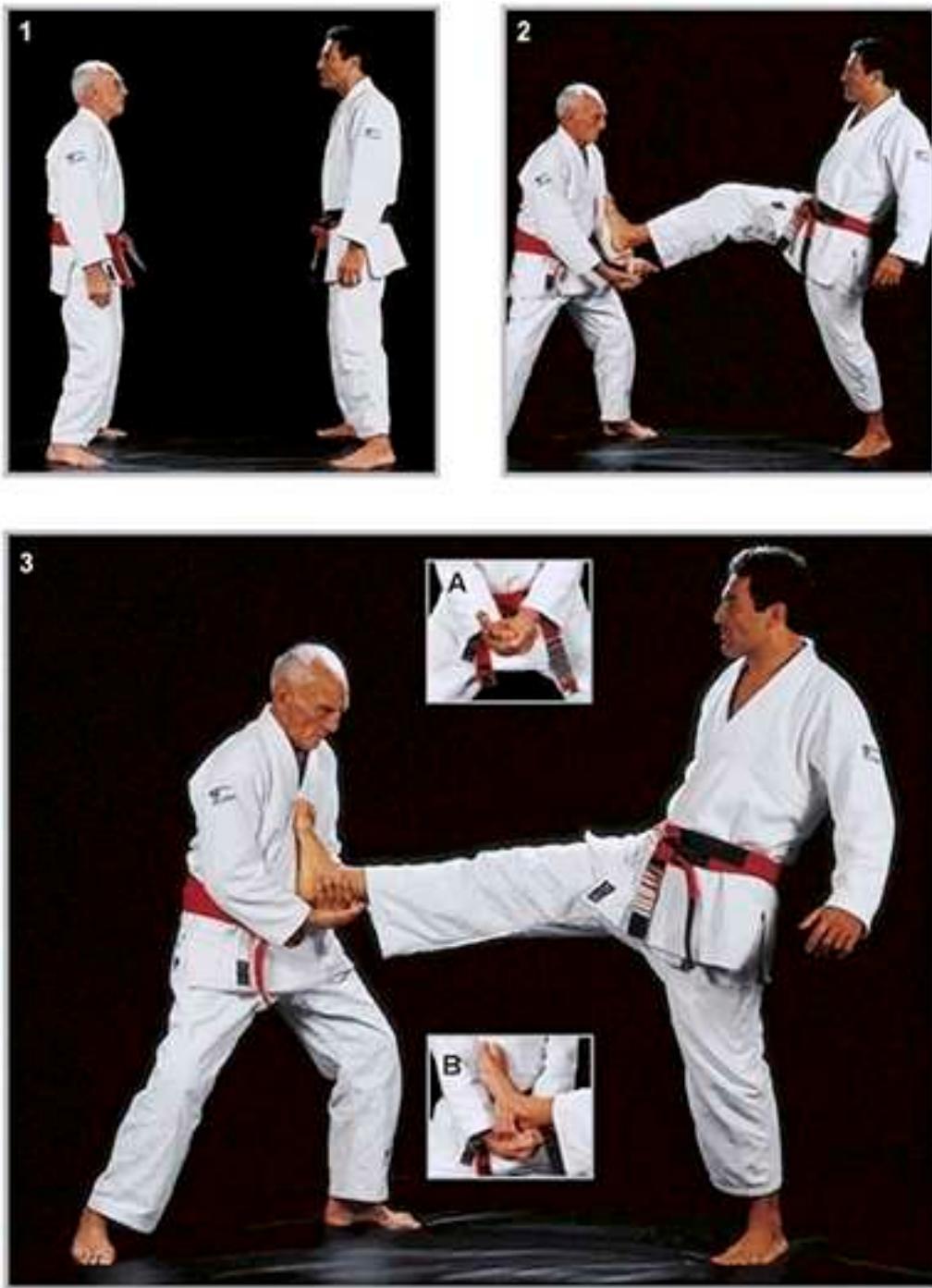
HAYMAKER PUNCH DEFENSE

As Rorion winds up [1], and runs forward to punch, Helio steps towards the punching arm in base and leans to the opposite side while keeping his arm straight to protect his face [2]. When Rorion misses the punch and makes body contact, Helio maintains his base and controls the attacker's legs by putting one hand behind each knee [3, 4].



He then picks-up the legs by straightening his body, redirects the attacker's momentum [5, 6], and releases him to complete the move [7, 8].

Tip: Don't duck until your opponent has committed to the punch.



FRONT KICK DEFENSE

As Rorion throws a straight front kick, Helio steps back into base and catches the foot with both hands [Inserts A and B: When positioning your hands to catch the foot, the back hand should come under the front hand, grasping the thumb] [1, 2, 3].



Helio then lifts the leg high [4], and steps forward throwing Rorion on his back [5, 6]. Tip 1: An attacker needs distance to throw a kick. When your opponent is further than arms-length, expect a kick. Tip 2: In step 2, the step back is not to move you out of the way, but instead further away.



FRONT KICK DEFENSE (WITH PIVOT)

Rorion is threatening from a distance [1]. As he throws a straight kick, Helio pivots his foot to turn his body and deflects the kick with his arm [2, 3]. As Rorion falls forward and lands on his front leg [4], Helio finishes with an elbow strike to the face [5]. Tip 1: This move is to be used especially when you have your back against a wall.



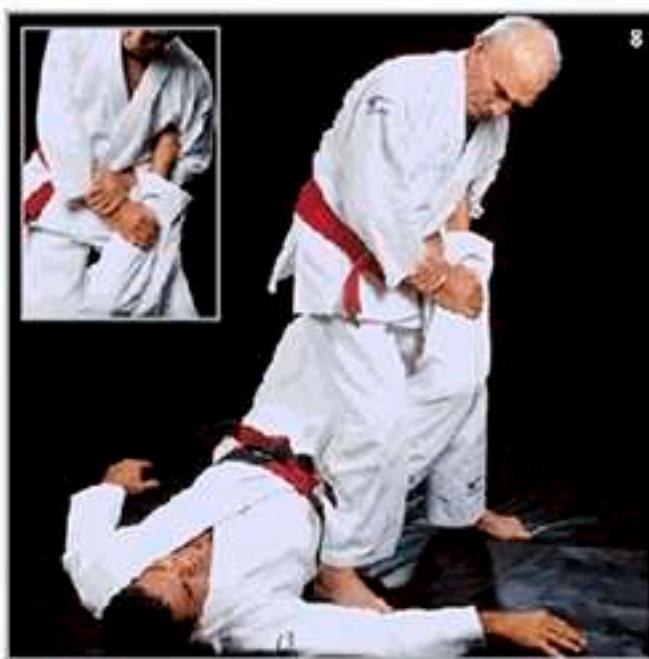
(FRONT KICK DEFENSE HIGH)

As Rorion throws a high kick, Helio pivots his foot to turn his body and deflects the kick inward using his arm [1,2]. He under-hooks the leg with his free arm, gripping the collar as he secures the elbow [3], and finishes the move by sweeping the attacker's planted leg [4, 5]. Tip: Use the arm on the same side as your attackers kicking leg to deflect the kick.



ROUNDHOUSE KICK DEFENSE

During a confrontation, Rorion throws a kick [1]. Helio prepares to block by positioning his near arm Upside-down and his far arm right-side up [2]. He absorbs the kick with the palms of his hands [3], holds the shin, and with the other hand, wraps the ankle and grabs his own wrist [4, 5].

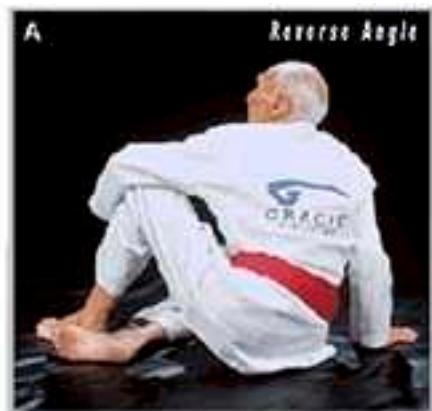


Twisting his torso, he pressures the leg down [6], causing Rorion to fall [7]. Helio then steps over the leg and applies the footlock [Insert: When applying the footlock, push down on the shin and arch back simultaneously] [8]. Tip 1: As soon as the kick is blocked, immediately wrap the leg to maintain control. Tip 2: See straight footlock application.



STANDING UP IN BASE

When confronted by a standing opponent, Helio sits casually with one leg up while resting on his opposite-side hand [Detail A: Reverse angle] [1]. He puts his weight on his foot and opposite hand, and draws his bottom leg under [Detail B, C] [2]. Bringing his leg around his elbow, he posts his foot outside his supporting hand [Detail D] [3], and squares-off in a ready position [Detail E] [4]. Tip: As you get up from the sitting position, you may use your front arm to guard against a potential strike.





HAND CHOP

During an argument, Helio decides to attack [1]. He casually combs his hair to disguise his approach [2], then chops down on Rorion's neck [Insert: The edge of the palm should strike the base of the skull] [3,4]. Tip For accuracy, practice chopping lightly at the base of your own skull to find the must sensitive spot,



PUNCH

Helio decides to strike with a punch [1]. He makes a fist and swings his hand [2], aiming at Rorion's chin [3]. For maximum power, he allows his hand to follow through [4]. Tip 1: Distract your opponent by talking to him. Tip 2: An open hand slap to the ear with a relaxed arm can have a stunning effect.



ELBOW STRIKE

During an argument, Helio decides to use an elbow strike [1], and raises his hands as part of the setup [2]. He brings his elbow across while pivoting on the foot on the side of the striking arm [3]. Aiming his elbow at the jaw [4], he follows through for maximum power [5]. Tip 1: The elbow has a shorter range than you think, you have to be very close to use it. Tip 2: If your opponent is very tall, strike at his ribs instead of his jaw.



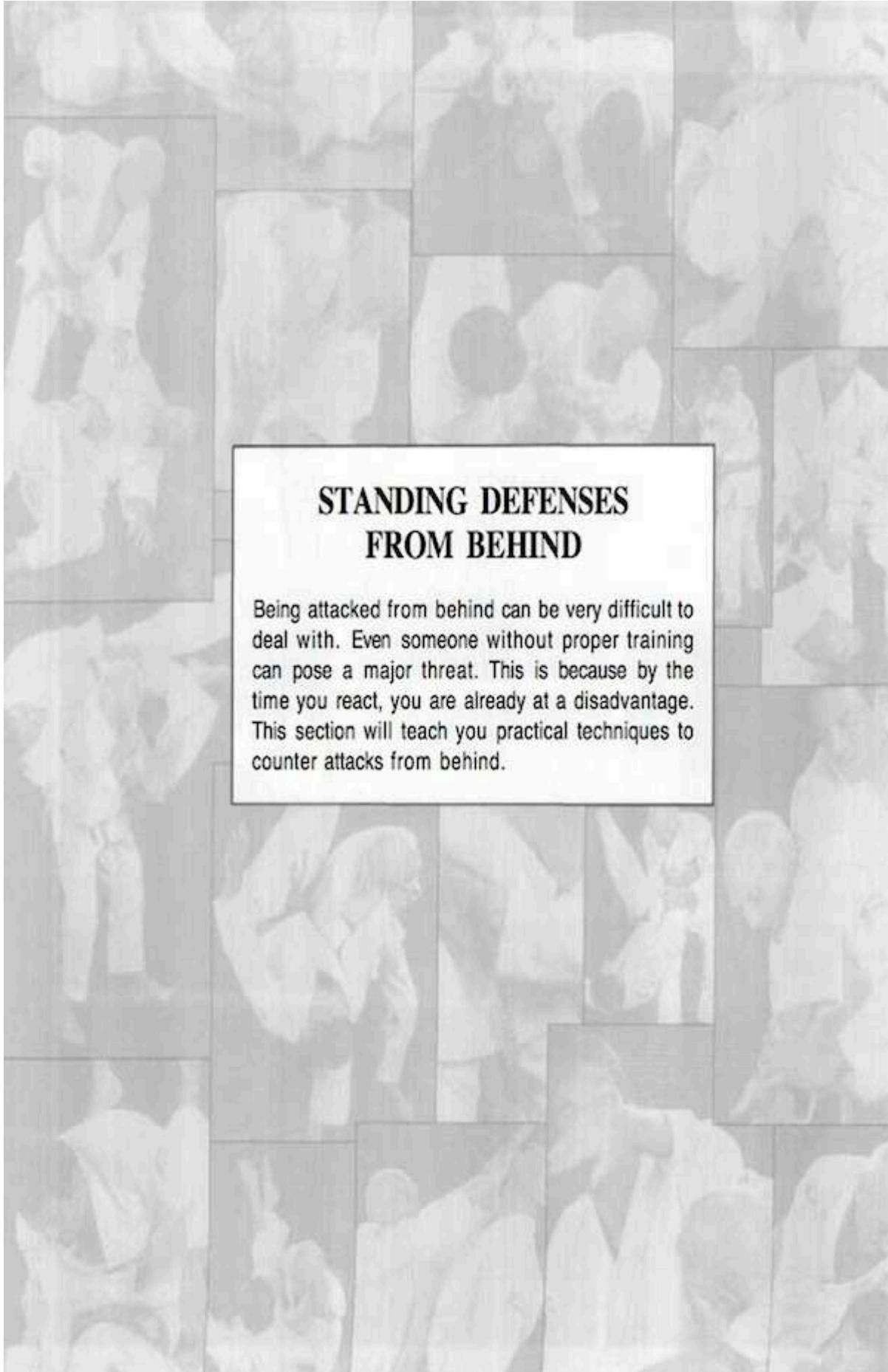
SIDE KICK

Squaring off against Rorion [1], Helio raises his foot [2], snaps his kick like a piston towards the thigh/knee area [3], and then returns to base [4].
Tip 1: If a fight is imminent keep your hands up, protecting your face. Tip 2: By aiming at the thigh/knee area, you lower the possibility of having your foot grabbed. Tip 3: This is a good way to keep an attacker away from you.



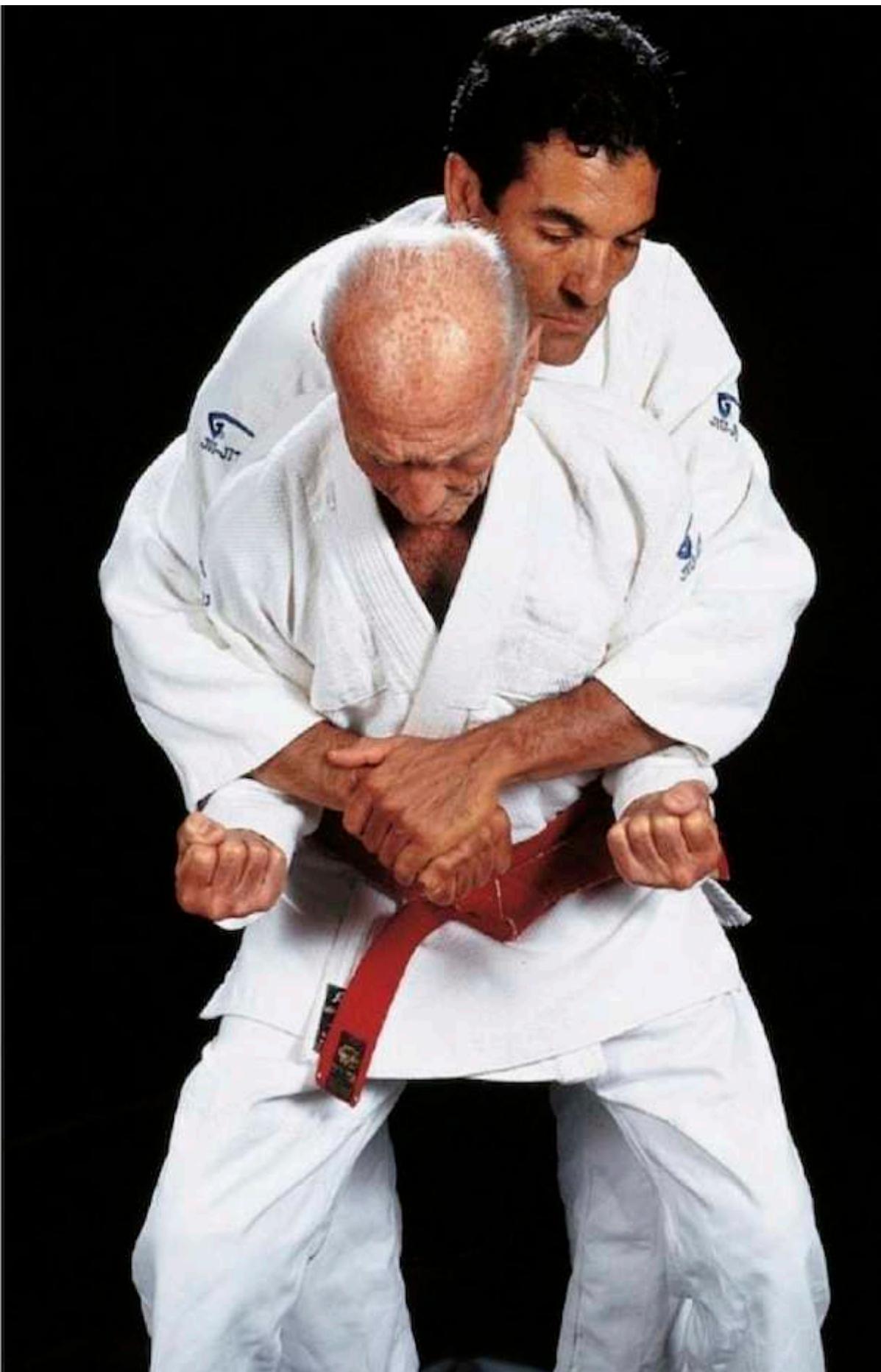
SIDE KICK (SURPRISE ATTACK)

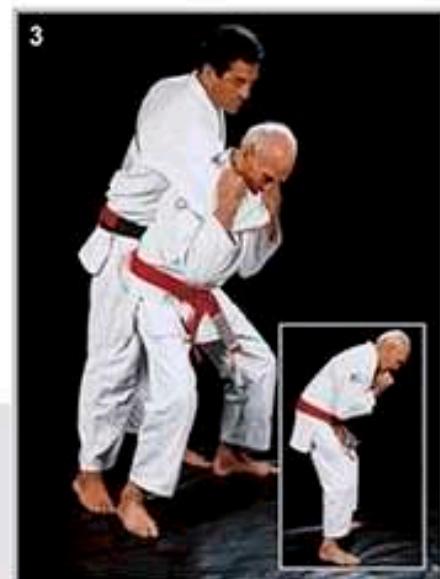
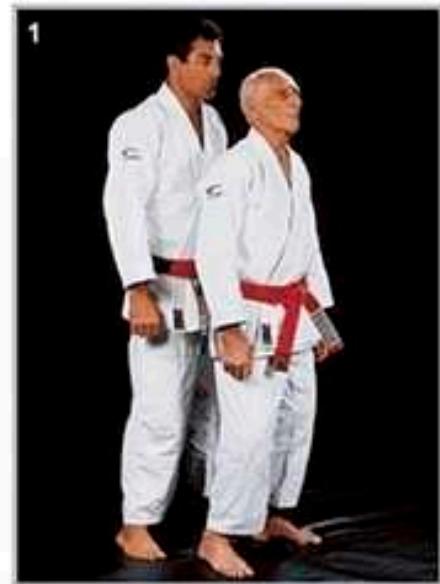
During an argument, Helio decides to use a side kick [1]. He raises his leg [2], and pivots on his supporting foot while his striking foot travels forward, snapping the kick like a piston [3]. He then returns quickly to base [4]. Tip 1: Because this is a surprise attack, keep your hands down until you start raising your foot. Tip 2: For better distance judgment, practice kicking a padded target. Tip 3: Keep your weight on the back foot.



STANDING DEFENSES FROM BEHIND

Being attacked from behind can be very difficult to deal with. Even someone without proper training can pose a major threat. This is because by the time you react, you are already at a disadvantage. This section will teach you practical techniques to counter attacks from behind.





REAR CHOKE DEFENSE

Grabbed from behind [1, 2], Helio drops into base, simultaneously secures the attacker's arm [Insert: Side view] [3],



and bends forward at the waist to project the attacker straight down between his legs [4], without letting go of the arm [5]. Tip: For proper base, your legs should be even, your knees slightly bent, and your body slightly tilted forward so you can see your toes. That will prevent the attacker from pulling you back.



REAR CHOKE DEFENSE PULLED BACK (WITH SIDE THROW)

When pulled back by the neck [1,2], Helio grabs Rorion's arm with both hands for breathing room [3], steps around adjusting the back of his knee snug against the attacker's leg while putting his weight on the attacker's arm [4], pivots back 180 degrees [5],



and lands in base with the attacker's leg trapped [6]. Establishing his base, Helio drives his head to the outside knee [7], to complete the takedown [8].
Tip: In step 5, drive your forehead to the attacker's spine when pivoting.

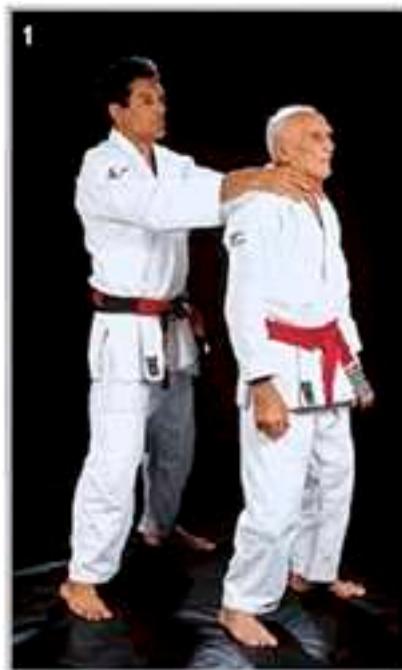


REAR CHOKE DEFENSE PULLED BACK (WITH OVERHEAD THROW)

When attacked from behind and pulled backwards (1), Helio pulls on Rorion's arm with both hands for breathing room [2]. He then sidesteps [3], and goes around and behind the attacker with his other leg [4], landing in base [5]. Helio pulls Rorion's arm and scoops him upwards with his hips [6],

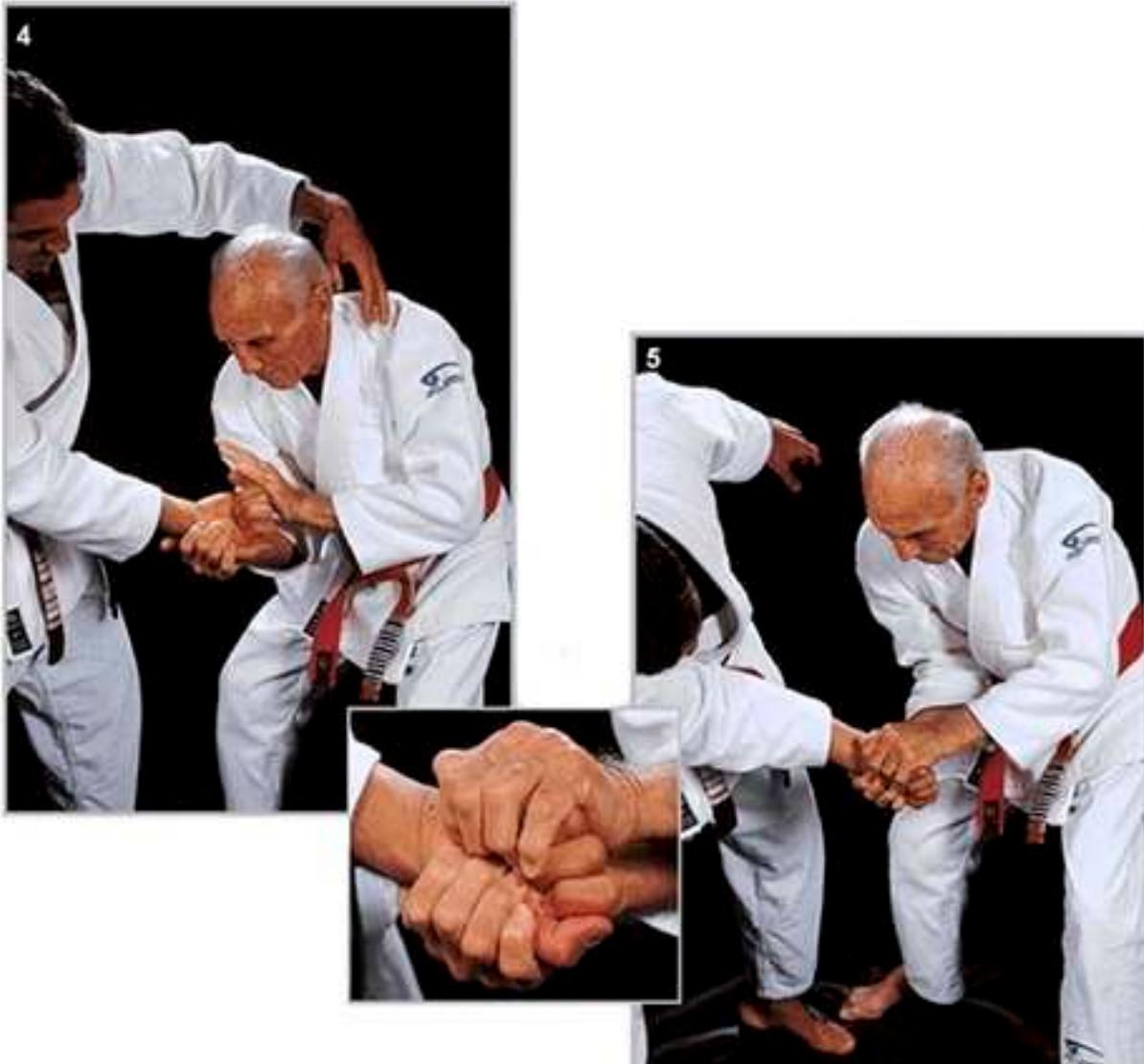


over his back [7, 8], all the way to the ground [9]. Tip: In step 6, tilt the attacker's weight over your back as you lift him.



REAR TWO-HAND CHOKE DEFENSE

As Rorion grabs his neck [1], Helio reaches over with both hands, wraps his fingers over the edge of the attacker's palms [2], selects one hand, and steps back to face the attacker [3].



Landing in base, Helio grabs the other half of the attackers hand with his free hand [4], and completes the move with a wrist lock [Insert: Use a firm grip to prevent any slack] [5]. Tip: When turning to face the attacker in step 3, keep his hand tight against your neck.

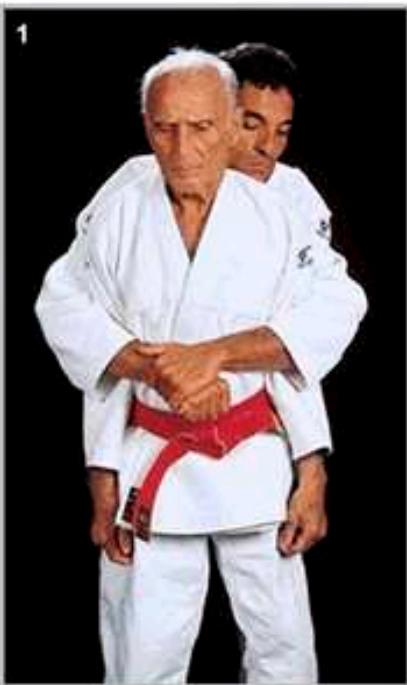


REAR BEAR HUG OVER THE ARMS DEFENSE

When grabbed over his arms from behind [1], Helio simultaneously drops into base and bends his arms [Insert: Side view][2]. He steps back and around [3], adjusting his base behind Rorion [4]. Lowering his hips, he holds the attacker's knees tightly to prevent escape [5].

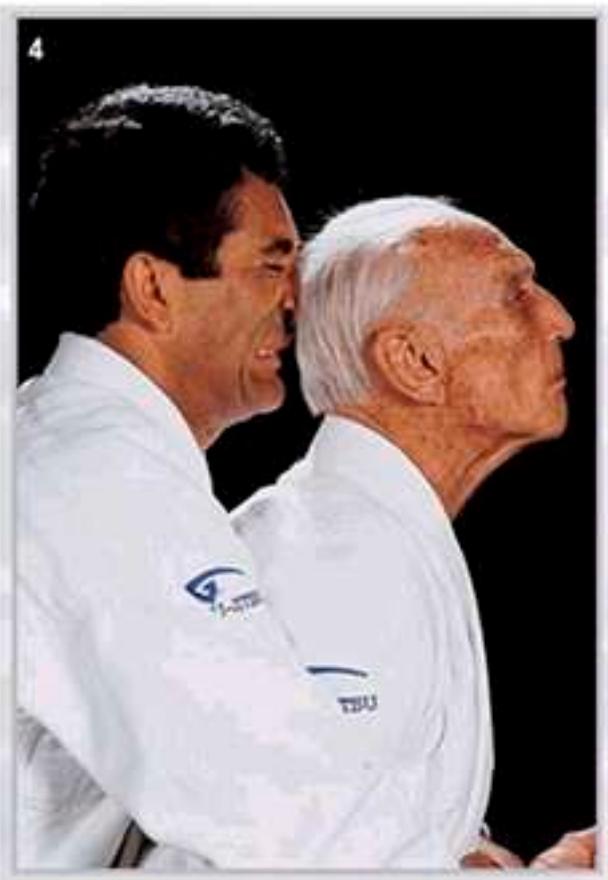


As he straightens his body and scoops upwards with his hip [6], the attacker travels over Helio's back [7], and lands on the floor [8]. Tip 1: In step 6, as soon as the feet come off the ground, let go of the knees. Tip 2: In step 7, when the attacker is falling, keep your base, don't move away.

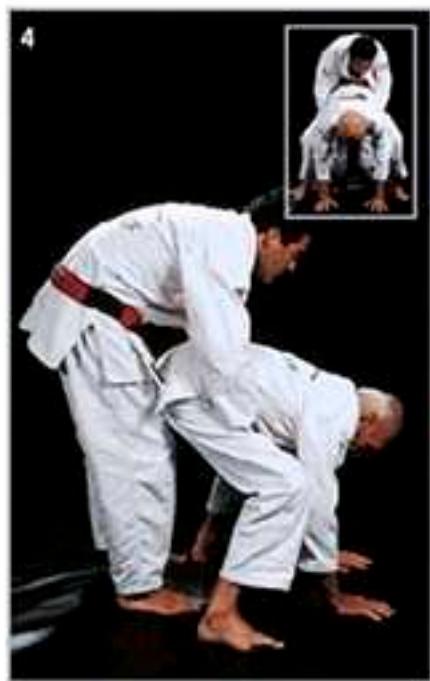


REAR BEAR HUG OVER THE ARMS DEFENSE (WITH WIDE STANCE)

When grabbed over the arms from the back [1], Helio simultaneously drops into base and bends his arms, preparing to step around Rorion's back [2],

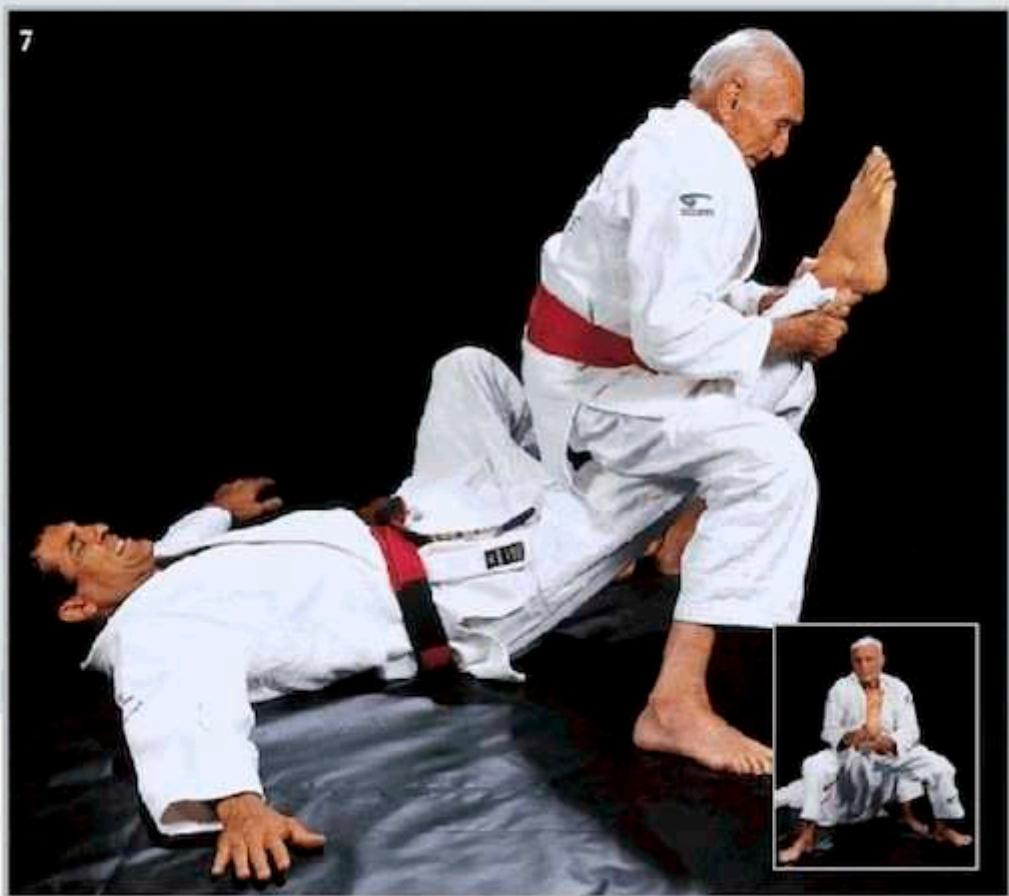
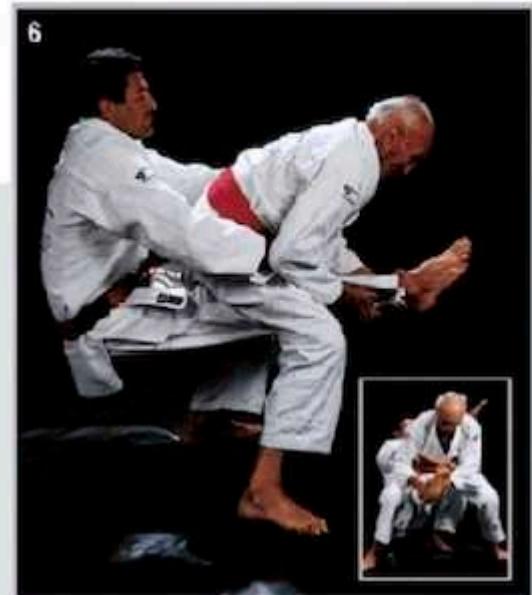


When the attacker counters by spreading his legs, Helio kicks him in the groin with the heel [3], or uses a head butt to make him let go [4]. Tip: You can use the heel kick to cause the attacker to close his legs, and then step around his back for the throw.



REAR BEAR HUG UNDER ARMS DEFENSE

Grabbed around the waist from the back [1, 2], Helio drops into base [3], bends forward onto all fours [Insert: Front view] [4],



reaches between his legs to grab low on the attackers leg [Insert: Front view] [5], pulls forward as he sits on the knee [Insert: Front view] [6], and drops his weight to break the leg [Insert: Front view] [7]. Tip 1: If you walk back on all fours in step 4, it will be easy to lift his leg in step 5. Tip 2: In step 6, rest your elbows on your knees.

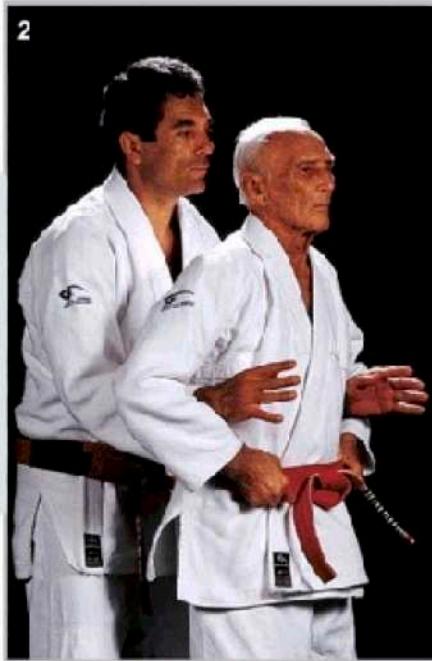
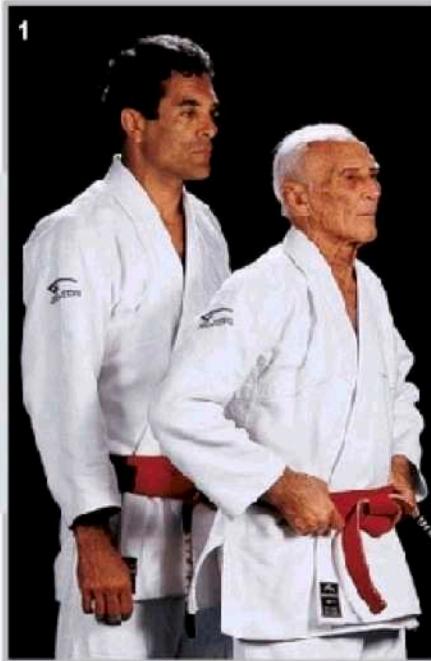


REAR BEAR HUG UNDER ARMS DEFENSE (WITH LIFT)

Rorion grabs Helio under the arms and lifts him [1, 2]. Helio raises his arms and hooks his foot behind the attacker's leg [Insert: Hook with resolve] [3, 4], pulls himself down using the weight of his arms [5], and lands on all fours [6].

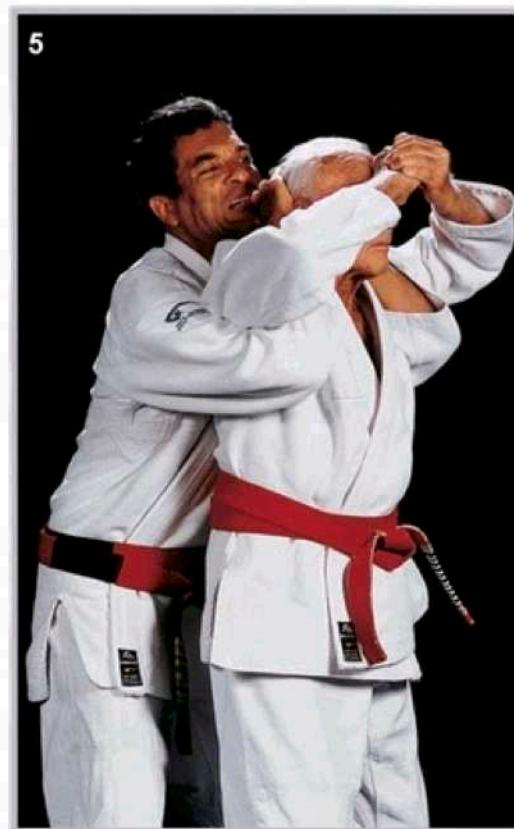
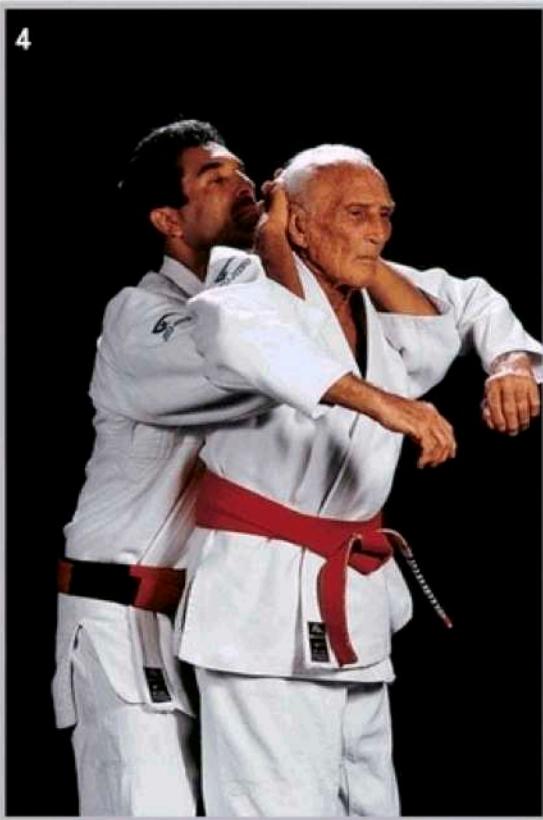


Grabbing low on the attacker's leg [7], he pulls forward [8], and drops his weight down for a knee bar [9]. Tip: In step 5, when coming down, release the hook to land in base.



FULL NELSON DEFENSE

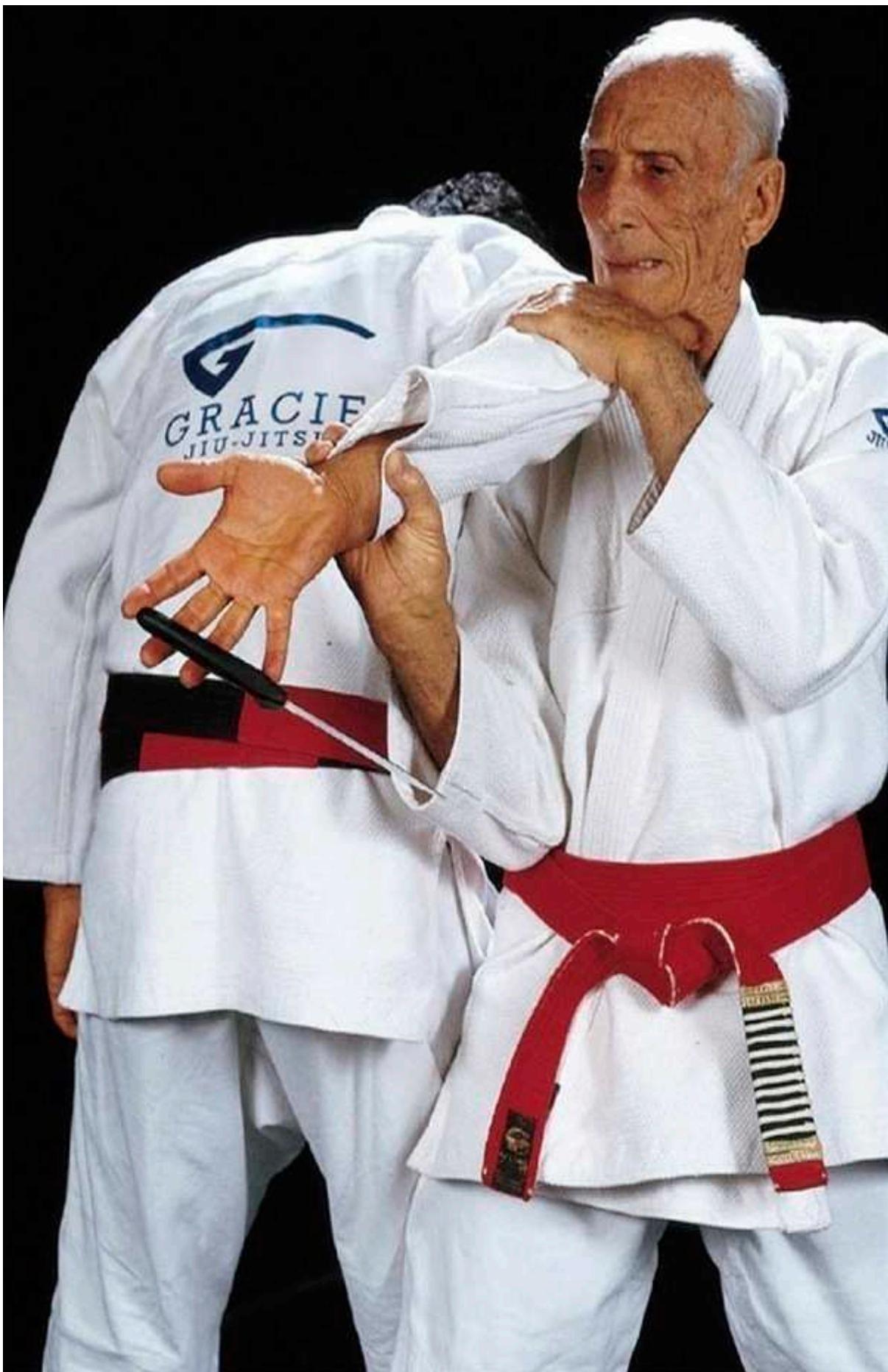
Rorion approaches Helio from behind [1], and sneaks his arms under Helio's armpits [2, 3].



Assuming the attacker is able to get his hands interlocked behind his head [4], Helio holds his own wrist and pushes it against his forehead, preventing the attacker from executing a neck crank [5]. Tip: In step 2, you can defend earlier by simply trapping the attacker's hands.

WEAPON DEFENSES

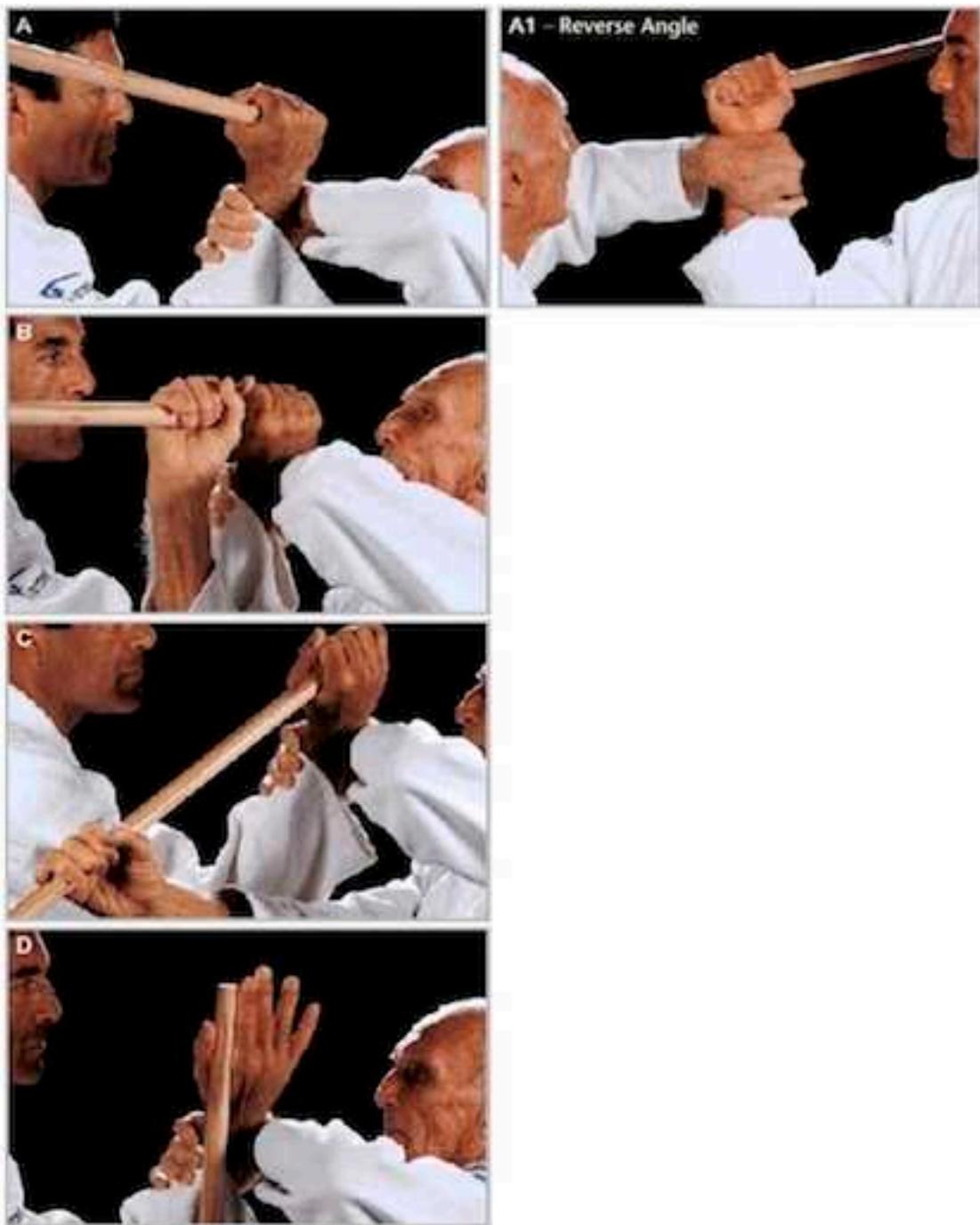
You should always try to avoid a confrontation against an armed assailant. In some cases, running away is the smartest thing to do. However, when your life or the life of a loved one is on the line, having an effective plan can mean the difference between life and death. Here are my suggestions on how to handle the most common attacks.





CLUB DEFENSE (OVERHEAD CLOSE RANGE)

As Rorion prepares to strike [1, 2], Helio steps forward into base and blocks with his arm at 90 degrees [3]. As the other hand moves up [4], he grabs the tip of the club from outside the attacker's arm and pulls down [5], peeling it out of the attacker's hand [6]. Tip: In step 5, reach outside and not under the arm.



Detail A: The blocking arm should be horizontal.

Detail Al: (Reverse angle) Do not use the thumb when blocking. Block with the wrist, not the hand.

Detail B: Grab the club next to his hand.

Detail C: Slide your hand to the tip of the club.

Detail D: Peel the club out of his hand.

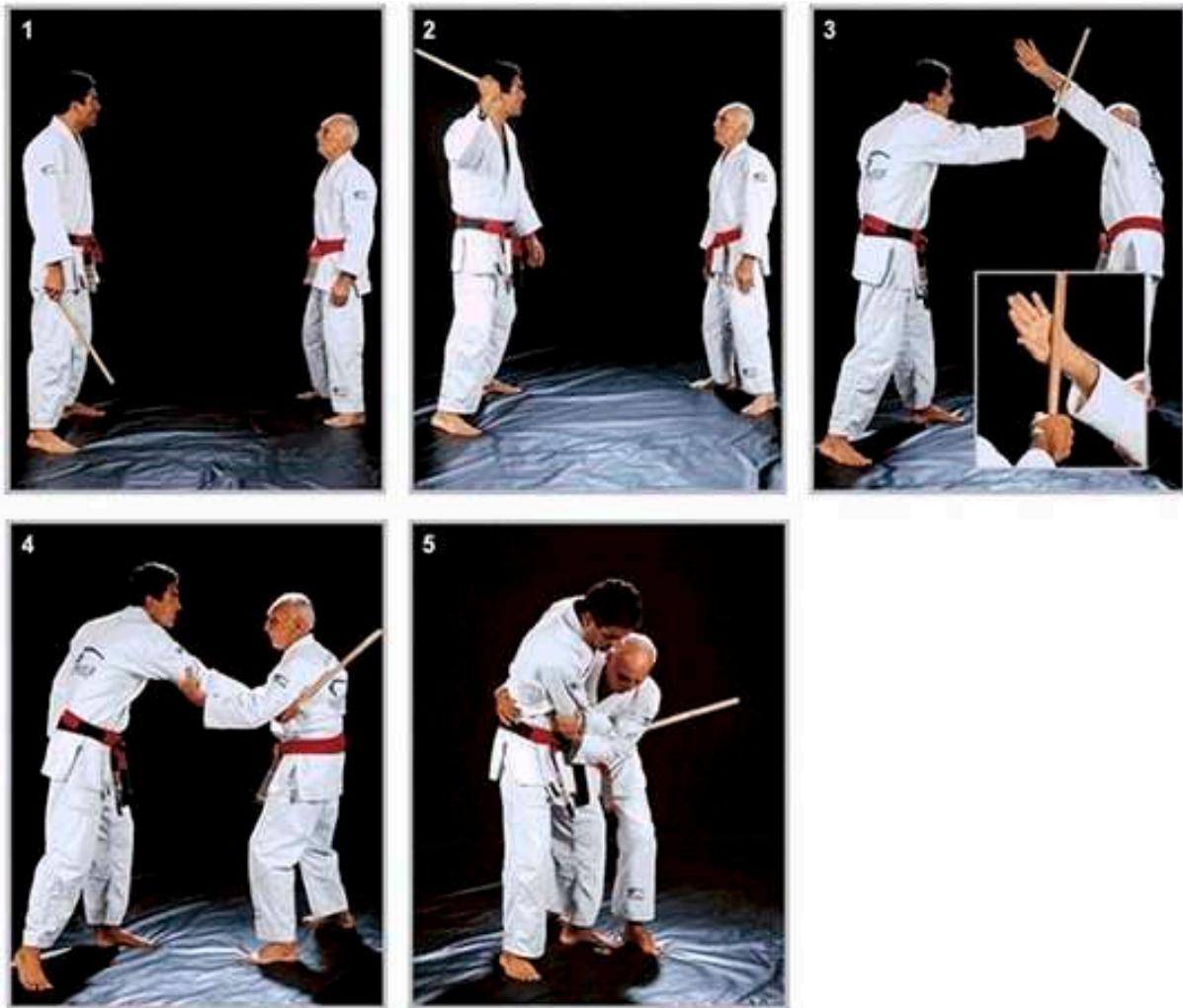


CLUB DEFENSE (OVERHEAD CLOSE RANGE WITH SLIDE)

When Rorion raises the club [1, 2], Helio steps forward into base and blocks with his arm at 90 degrees [3]. As the other hand moves up [4], Rorion slides the club down to the side, where Helio wraps it under his arm [5].



Keeping the arm secured, Helio steps across with his leg bent, trapping the attacker's leg [6]. Rotating downwards, he straightens his knee and throws the attacker [7]. Placing his knee on the stomach, he wraps his arm under the elbow for the armlock [8]. Tip: Never anticipate the slide action, just react to it.



CLUB DEFENSE (OVERHEAD DISTANT RANGE)

As Rorion strikes [1, 2], Helio steps forward into base, raises his arm straight [Insert: The palm should face outwards] [3], deflects the club, secures the elbow, traps the hand under his armpit [4], and steps around to set-up the hip throw [5].

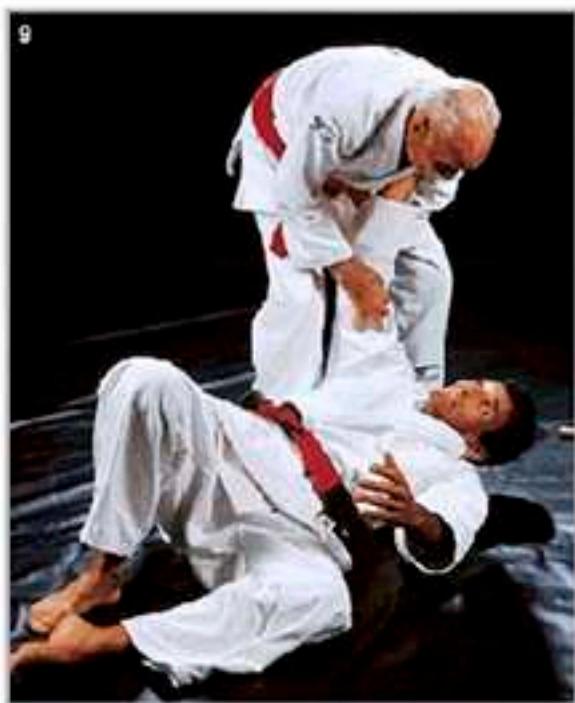


Loosening his back-hand grip, he steps in front of the attacker [6], establishes base [7], and executes the hip throw [8]. With knee on the stomach for base, and arm placed under the elbow, he finishes with an armlock [9]. Tip 1: In step 3, when raising the arm, tuck the ear into the shoulder. Tip 2: Raise the arm straight, keeping the hand flat.



CLUB DEFENSE (TWO-HAND OVERHEAD)

Using both hands, Rorion moves to strike [1, 2], Helio raises his arm straight to deflect the club while stepping forward into base [3]. As the club slides down, Helio secures the outside elbow, traps the attacker's hands under his armpit [4, 5], and holds the waist to set up the hip throw [6].



As he brings his hip across the front he hyperextends the attacker's elbow [7], completes the throw [8], and controls the arm [9]. Tip: In steps 1, 2, and 3 keep the arm straight and the hand flat while raising it.



CLUB DEFENSE (HORIZONTAL SWING)

As Rorion swings the club sideways [1, 2, 3], Helio waits for the club to pass by [4], then advances in base [5].



Closing the distance with a clinch [6], he controls the elbow and holds the waist [7]. As he loosens his grip around the waist to create space, he steps in front [8], establishing base [9], and executes the hip throw [10, 11]. Tip 1: Stay as close to the swinging club-line as possible. Tip 2: Close the distance and clinch as soon as the club passes by you. Tip 3: Practice with a belt.

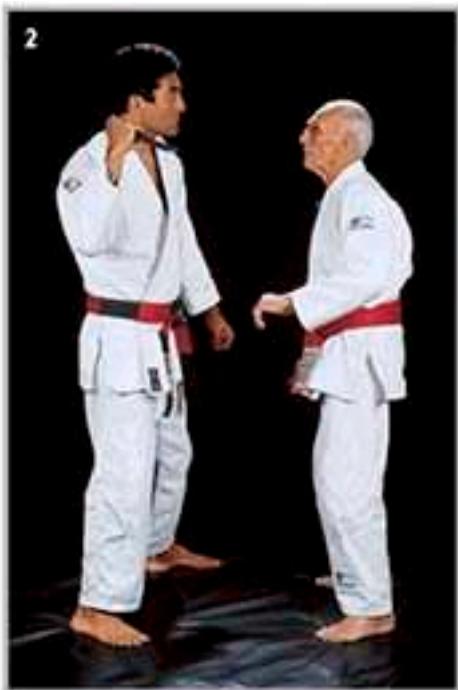
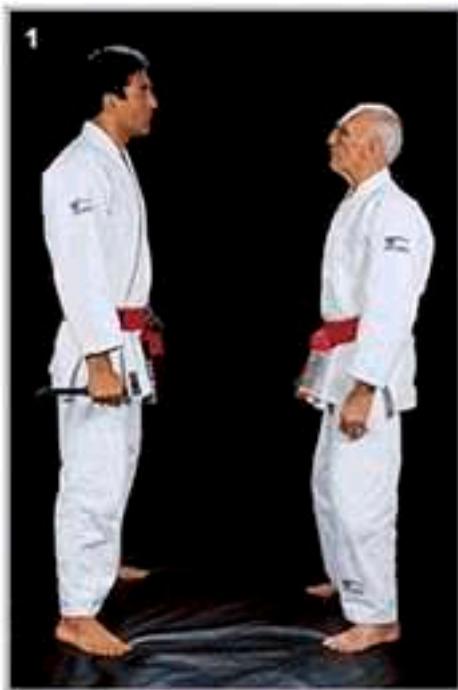


CHAIR DEFENSE

When Rorion raises a chair to strike [1, 2], Helio blocks both elbows [3], steps to the side with one arm holding the waist [4],



moves in front to set up the hip throw while keeping the elbow blocked [5], and then executes the takedown [6, 7, 8]. Tip: Holding the elbow up while clinching the attacker prevents him from hitting you with the chair.



KNIFE DEFENSE (OVERHEAD)

When Rorion attacks [1, 2], Helio steps forward into base, blocking the stabbing arm with one hand while raising the other [3]. He brings the raising hand under the attacker's arm to prevent him from pulling back [Insert: Reverse angle] [4],

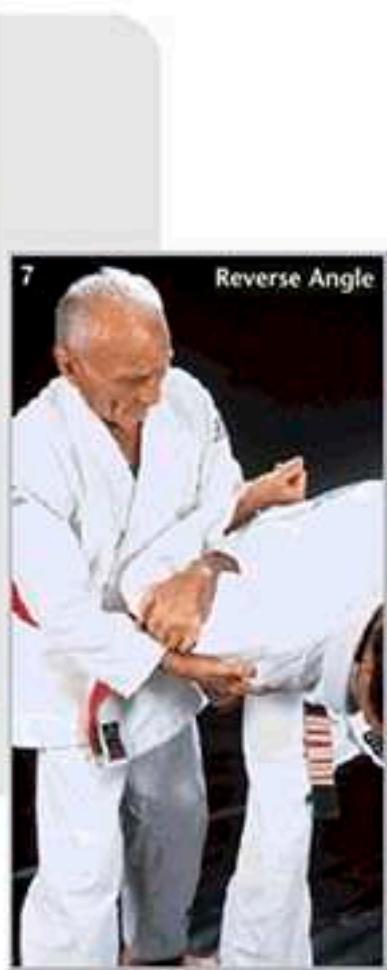


overlaps his hands and secures the attacker's elbow against his chest [Insert: Reverse angle] [5], and raises his inside arm and shoulder, while pressing down on the attacker's wrist [6]. It doesn't take much pressure to force the disarm. [7] Tip: In step 3, when stepping forward, keep your head back and away from the knife.



KNIFE DEFENSE (UNDERHAND)

When Rorion attacks, Helio uses the flat part of his forearm to block the thrust and his cupped hand to prevent Rorion from pulling the elbow back, while stepping forward into a wide base [1, 2, 3]. As the blocking-arm hand overlaps the cupping hand on the elbow [Insert: Pulling down across his body] [4],

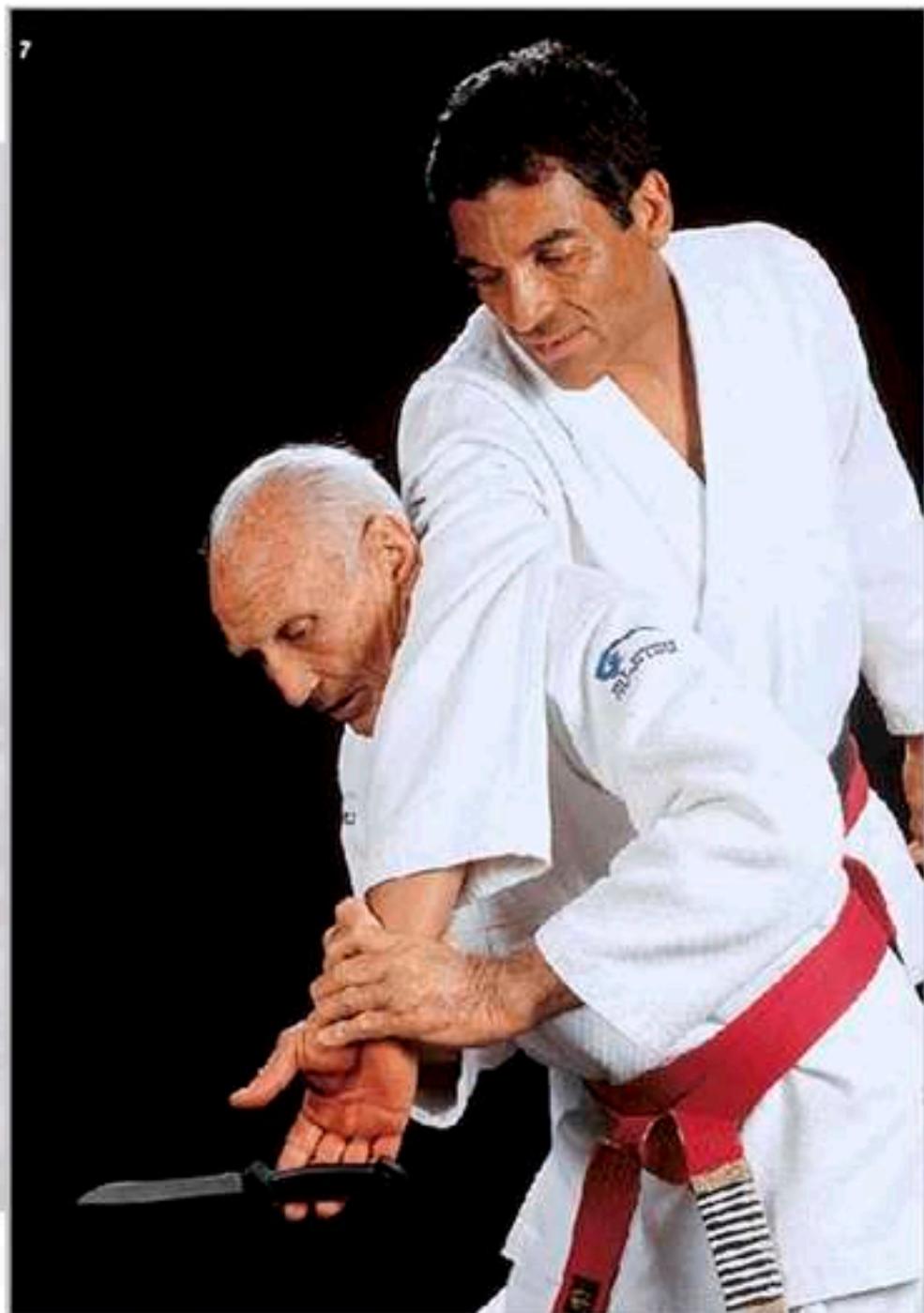


Helio leans back, causing Rorion to step forward with his arm twisted behind his back [5]. Keeping the arm snug against his body, Helio raises his elbow to increase the pain on the attackers shoulder [6], while securing his elbow and shoulder [7]. Tip 1: In step 2, the blocking arm must be at 90 degrees and the elbow must move directly over the knee. Tip 2: In step 3, your step must be slightly out of the knife's way.



KNIFE DEFENSE (UNDERHAND STRAIGHT ARM BLOCK)

As Rorion thrusts the knife, Helio blocks with his arms straight while stepping forward into base [1, 2]. Using his thumb to secure the wrist and no thumb to block the biceps [3], Helio immediately switches to a triceps grip [4]. He redirects the force of the attack, steps across, and pulls the attacker's arm [Insert: The hand grasps above the elbow] [5], locking it over his shoulder [6], and pulling the hand down to hyperextend the attacker's elbow [7]. Tip: In step 7, raise the shoulder to keep the arm from slipping out.





KNIFE DEFENSE (UNDERHAND STRAIGHT ARM BLOCK WITH RESISTANCE)

As Rorion thrusts the knife, Helio blocks with his arms straight, while stepping forward into base, using his thumb to secure the wrist and no thumb to block the biceps [1, 2]. He immediately switches to a triceps grip to redirect the force [3]. As the attacker pulls back, Helio slides his grip down to the hand [4],



and steps forward, keeping the hand away [Insert: Use a tight grip] [5], under the arm and behind the attacker's back [6], ending with a wrist lock. [7]. Tip: In step 5, raise the attacker's hand as high as you can.

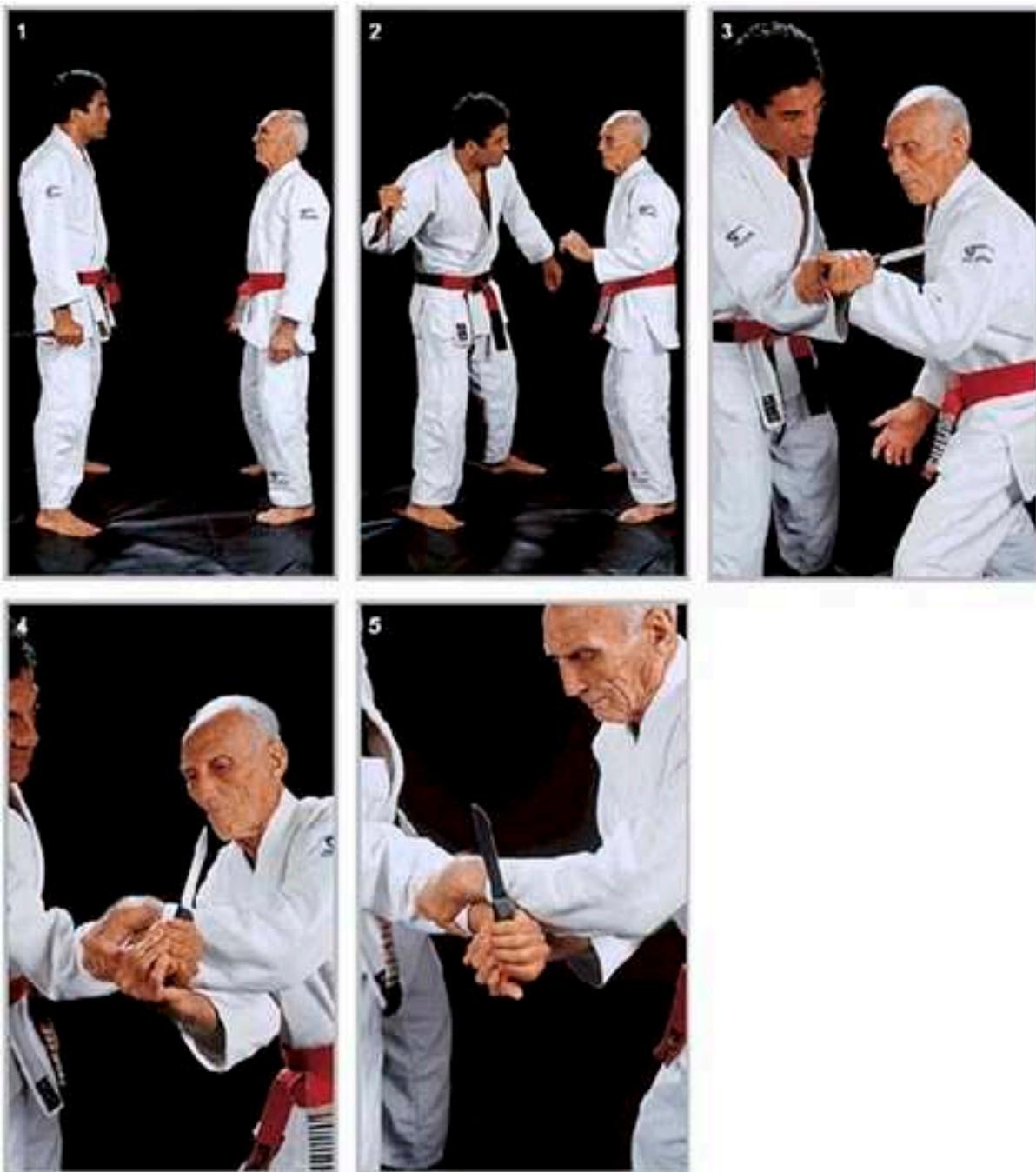


KNIFE DEFENSE (BACKHAND)

As Rorion brings the knife across [1, 2], Helio steps sideways into base, blocking with a vertical forearm [Insert: Reverse angle] [3]. He slaps the attacker's wrist down and elbow up simultaneously [4],



to a vertical position [Insert: Reverse angle] [5]. Wedging the elbow on his hip and holding the attacker's elbow tight against his shoulder, Helio steps behind Rorion [Insert: Reverse angle] [6], and raises his hand to put pressure on the shoulder [Insert: Reverse angle] [7]. Tip: Both steps are with the same leg.



KNIFE DEFENSE (SIDE)

As Rorion thrusts from the side [1,2], Helio steps forward into base and blocks the wrist [3], reaching under and wrapping below the thumb [4]. He then twists the wrist and pushes the side of the blade with his forearm [5],



forcing the attacker to release the knife [Insert: Keep the hand snug against the forearm] [6], ending up with a wrist lock [7, 8]. Tip: In step 3, the blocking arm is vertical until you trap the wrist.

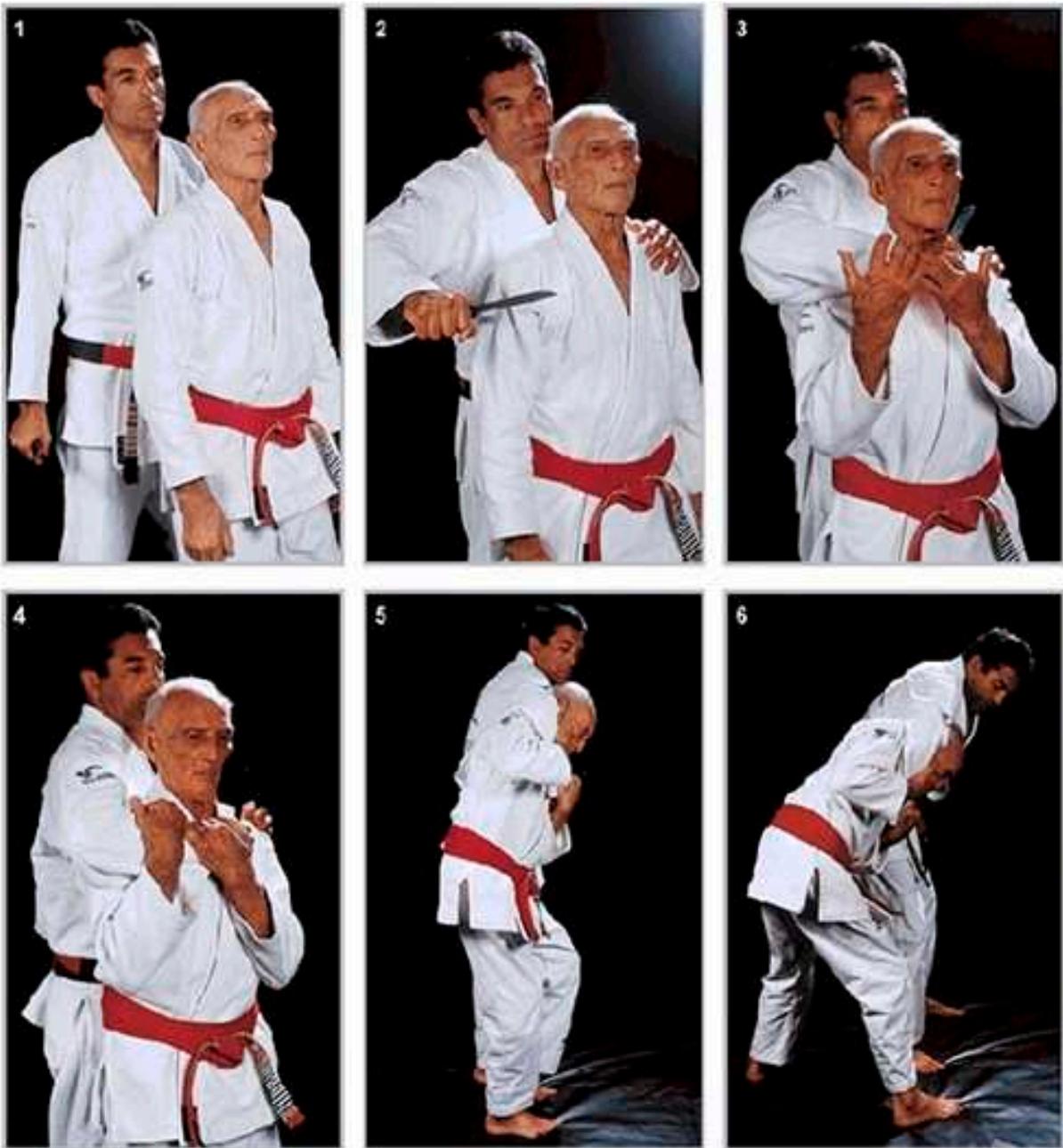


REAR KNIFE DEFENSE (CHEST THRUST)

As Rorion attacks [1, 2], Helio uses one hand to push away the wrist [3], and the other to secure the hand below the thumb [4], stepping back to face the attacker [Insert: Place the wrist against the side of the blade] [5].



He then twists the wrist [6], forcing the attacker to release the knife [Insert: Keep the hand snug against the forearm] [7], ending up with a wrist lock [8]. Tip: In step 3, the wrist push must be a surprise.



REAR KNIFE DEFENSE (THROAT SLICE)

As Rorion brings the knife around Helio's neck [1, 2], Helio traps the wrist against his chest [3, 4], sidesteps [5], and moves around the attacker's back with his other leg, landing in base [6].



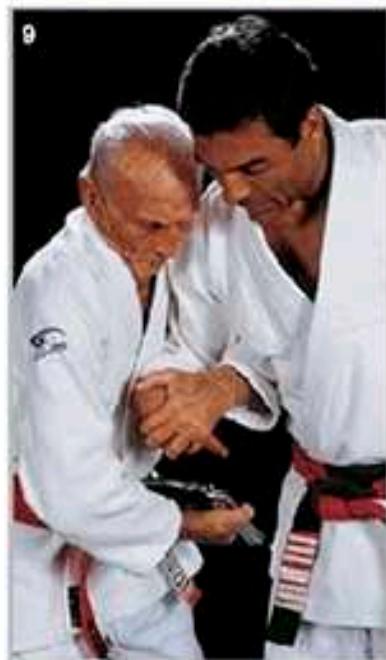
Securing the arm against his chest, he pulls his head out [7], adjusts his grip on the wrist and elbow [8], and pushes the hand up to complete the lock [9].

Tip: In step 4, secure the wrist to prevent any movement.



GUN DEFENSE (POINTED AT STOMACH)

As Rorion points the gun [1], Helio slaps and grabs the back of the hand while simultaneously pivoting on the foot on the same-side [Insert: Reverse angle] [2]. With his free hand he grabs the barrel [Insert: Both thumbs should be up] [3], then steps to the attacker's side [4], bringing his hand around the back to wrap the triceps in the crook of his arm [5].



Sliding his hand along the arm [6], Helio bends the wrist and points the gun at the attacker [7]. Wrapping his palm over the knuckles for leverage [8], he pressures the wrist and peels the gun out [9], taking control of the weapon [10]. Tip 1: In step 1, distract the attacker by talking to him. Tip 2: In step 6, drive your weight against the attacker to make him resist and make his arm easier to trap.



GUN DEFENSE (FRONT WAISTBAND)

When Rorion reaches across for the gun [1, 2], Helio slaps the back of the elbow and top of the hand, presses the arm against the body [3], steps around, and uses his chest to pin the elbow [4]. Trapping the triceps in the crook of his arm, he slides the hand from the attacker's elbow to the wrist [5],



and slides his other hand towards the barrel to bend the wrist [Insert: Holding this way makes it impossible to resist] [6]. Overlapping with the hand [Insert: Put the palm over the knuckles] [7], he squeezes the wrist [Insert: The gun should be pulled down and back] [8], taking control of the weapon [Insert: The pressure should be constant] [9]. Tip: In step 3, don't step forward at the same time you slap the arm.

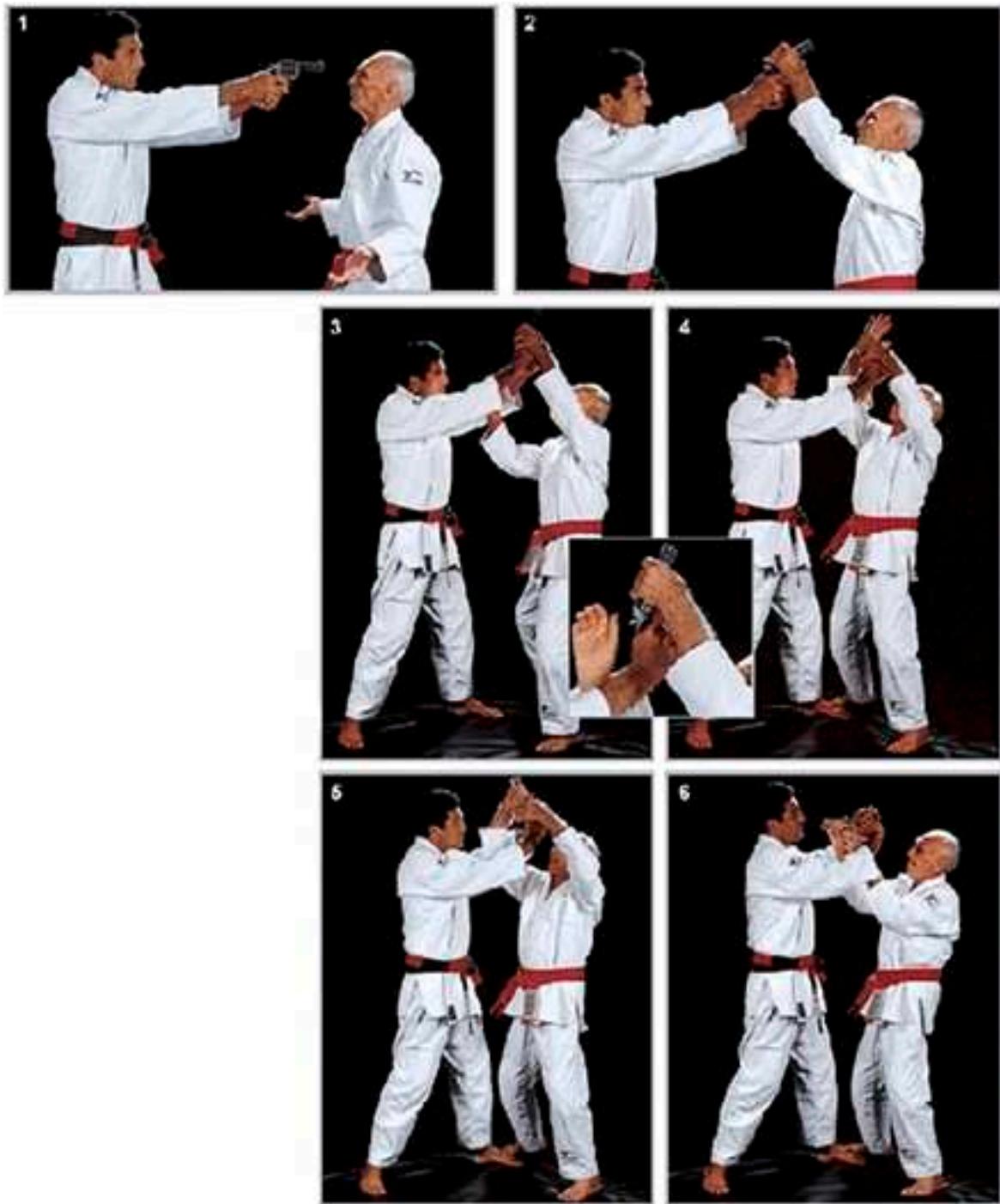


GUN DEFENSE (SIDE WAISTBAND)

When Rorion goes for the gun [1, 2], Helio reaches inside the arm and hooks the tip of the elbow while stepping forward into base [3].



He then leans back and jerks the attacker forward with the hook on the elbow [4]. Now that the hand inside the arm overlaps the hand on the elbow, Helio's first hand is now free to locate the weapon [Insert: You must hug the arm low across your ribs] [5]. Helio then secures the gun and applies a controlling armlock [Insert: The hand must overlap the elbow] [6]. Tip: In step 3, when hooking the elbow, use a "raking" motion and don't stop until the arm is wrapped.

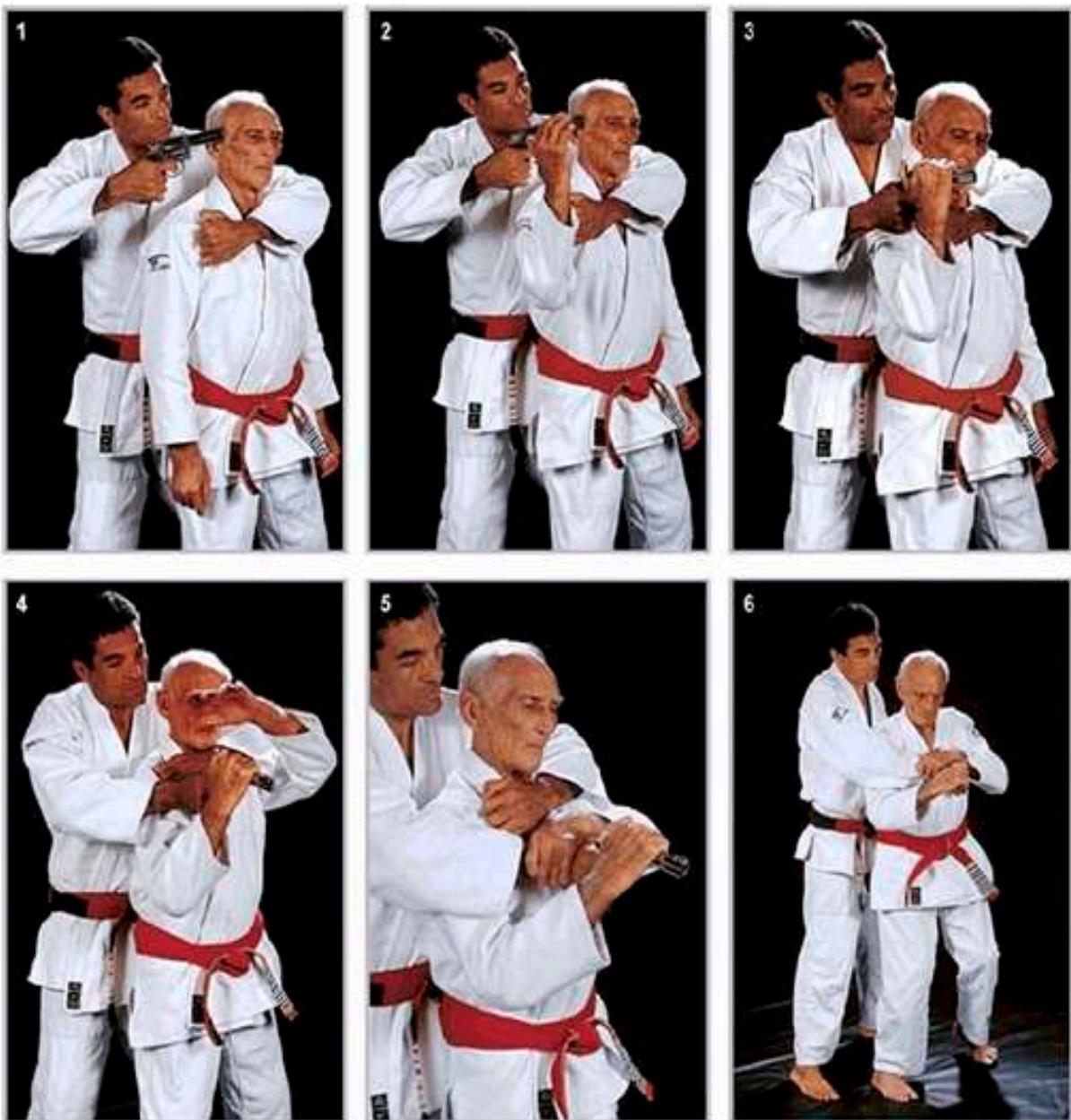


GUN DEFENSE (POINTED AT HEAD)

As Rorion points the gun [1], Helio grabs the barrel with one hand [2]. While keeping the gun pointed up, he reaches between the arms with his other hand [Insert: Keep the gun pointed up] [3, 4], secures the barrel [5], and peels it backwards [6].

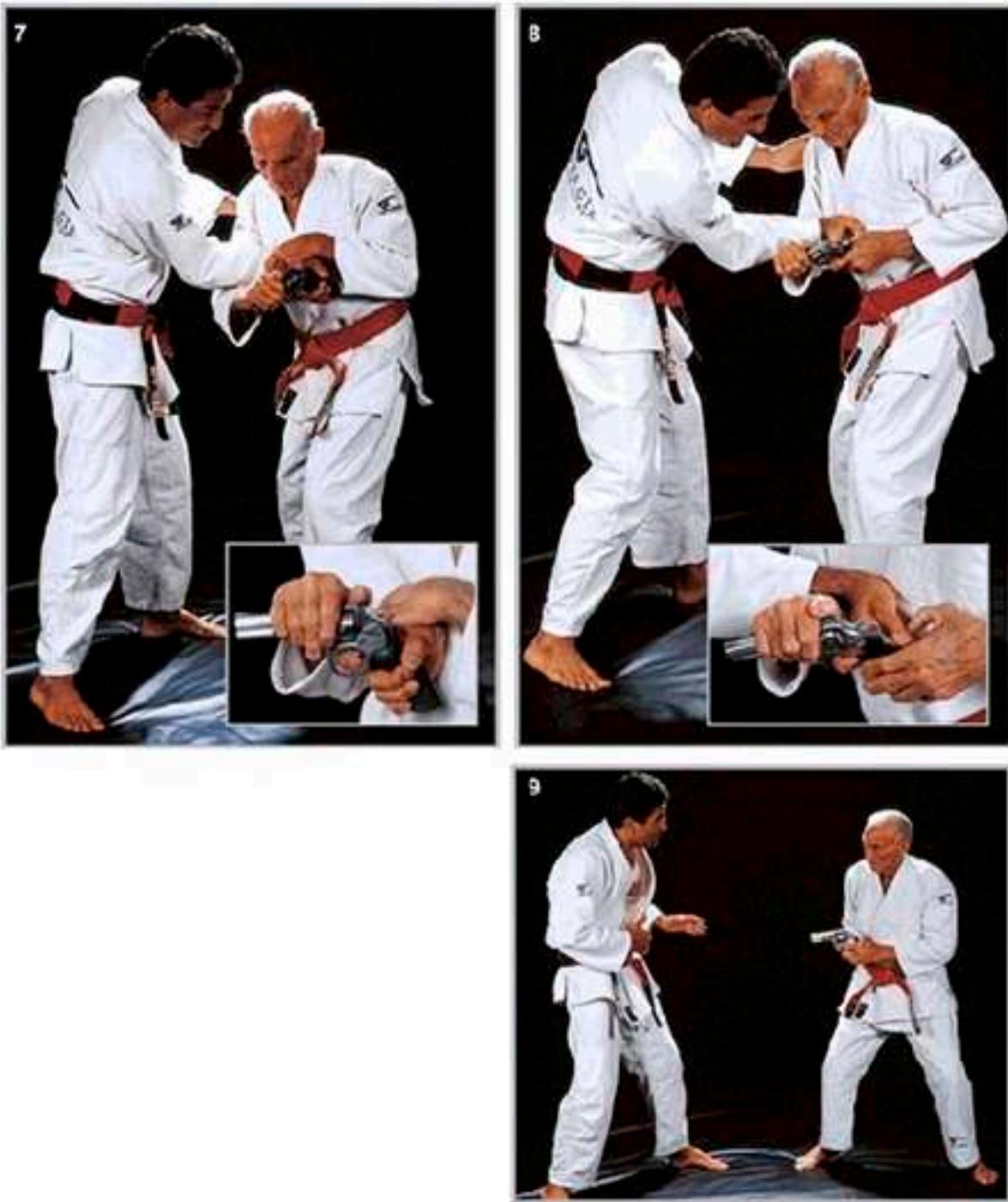


Helio then rips the gun from the attacker's hands [7], and takes control [8, 9]. Tip: In step 1, talking is a good way to distract the attacker.

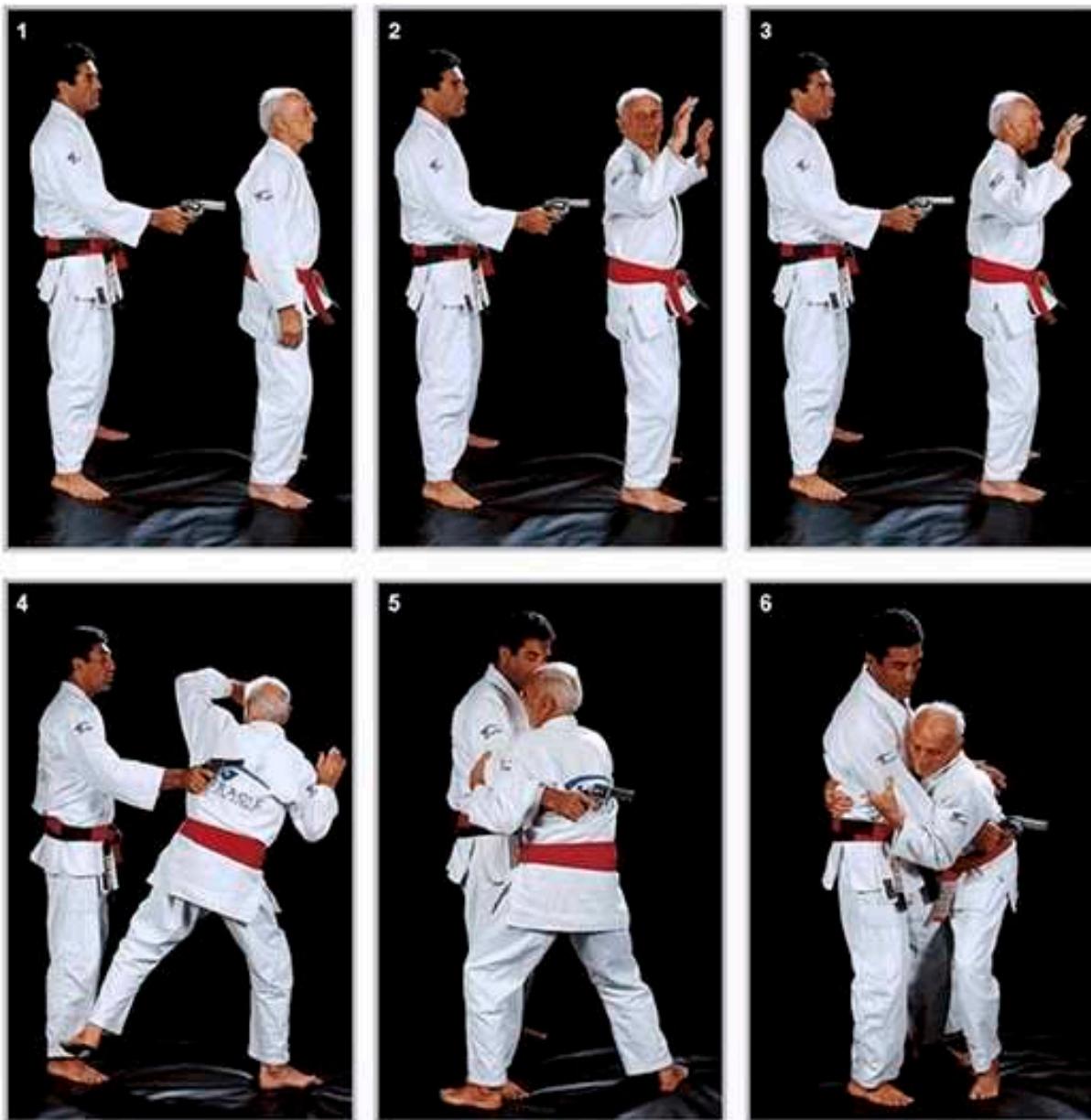


REAR GUN DEFENSE (HOSTAGE POSITION)

As Rorion points the gun [1], Helio reaches over [2], grabs the barrel [3], brings his other hand over [4], and secures the hand against his chest while keeping the gun horizontal [5]. Sidestepping to create space [6],



Helio then steps back around to face the attacker [Insert: With a firm grip on the wrist, bend the gun backwards] [7], pulls the gun from his hand [Insert: As soon as the gun is free, grab the handle] [8], and takes control [9]. Tip: In step 2, when reaching for the gun, do it with resolve.



REAR GUN DEFENSE (POINTED AT BACK)

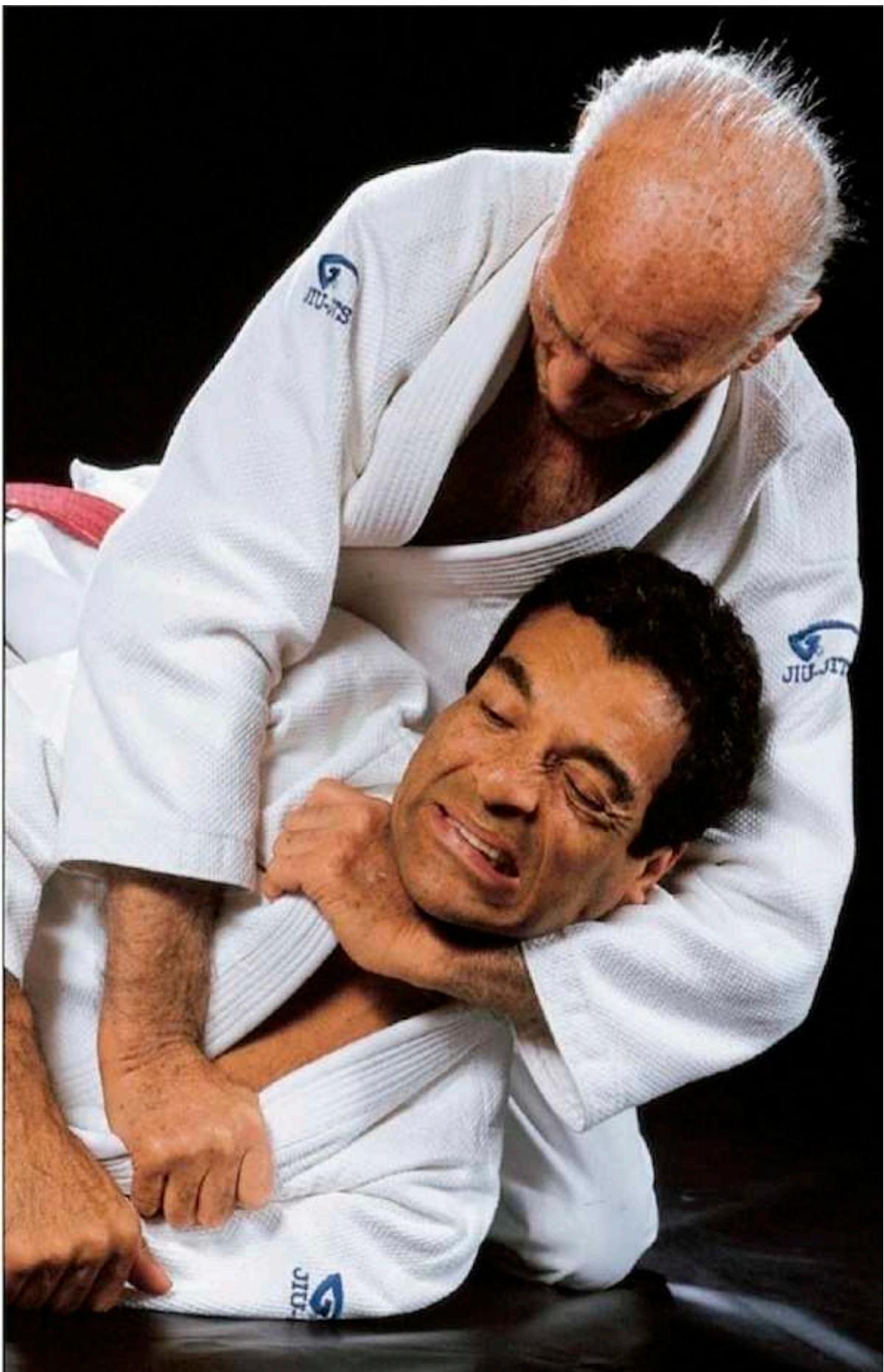
As Rorion points the gun at his back [1], Helio looks back to identify the gun hand [2], and faces forward again [3]. He then steps back towards the inside of the attacker's arm [4], secures the elbow, traps the forearm under his armpit [5], steps to the other side, and holds the attacker's waist [6].

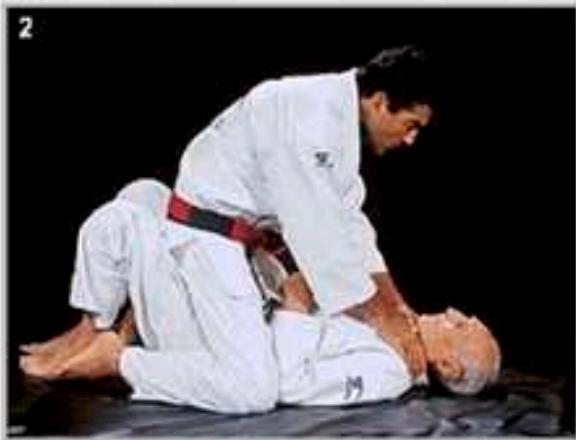


Loosening his waist grip as he steps in front [7], he sets up the hip throw [8], executes the takedown [9], places his knee on the stomach, and wraps his arm under the attacker's elbow [10]. Then he hyperextends the elbow, forcing the release of the gun [11]. Tip: In step 5, when stepping back, your chest should touch the attacker.

THE MOUNT

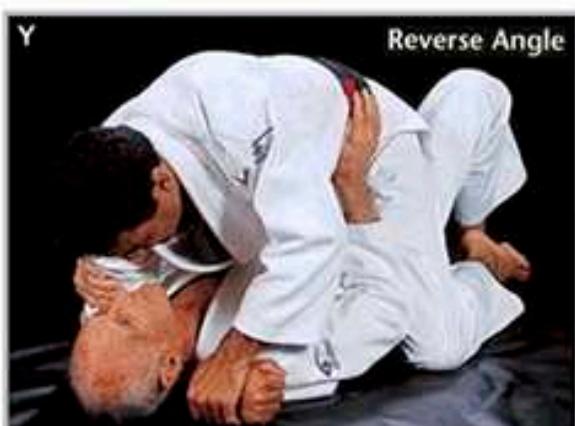
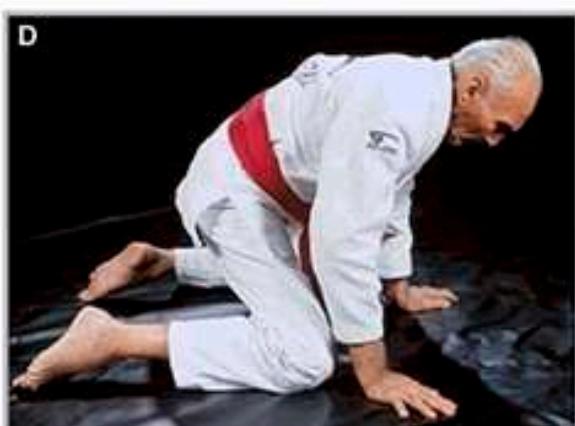
In a fight, you should move towards a dominant position until the opportunity for a submission presents itself. Achieving the mount will often ensure victory. In this section we will explore not only how to escape when someone is mounted on you, but also the different attack options and how to keep the mount.





UPWARD LIFT ESCAPE ("UPA")

While in the top mount position [1], Rorion goes for a choke [2]. Helio secures the opponent's wrist, the back of the elbow, and the foot on the same side [3]. He then lifts his hip upward as high as possible [4], rolls over his shoulder [5], and lands on his knees [6]. Tip: In steps 1-3, when on the bottom, prevent your opponent from sliding his knees up by blocking them with your elbows.



[Detail A: Don't use the thumb when gripping the opponent's wrist. Keep your elbow on the ground while holding the back of the elbow and raise both knees, only trapping one foot.]

[Detail B: Bridge off your back, not off your head.]

[Detail C: Keep your opponent's arm trapped while rolling.]

[Detail D: Land on your knees, not your stomach.]

[Detail X: If the attacker is mounted with a headlock, secure the triceps and trap the same-side foot],

[Detail Y: Wedge your other hand under his hip, and while trapping his arm

with your neck, bridge up and roll out.]



ELBOW ESCAPE

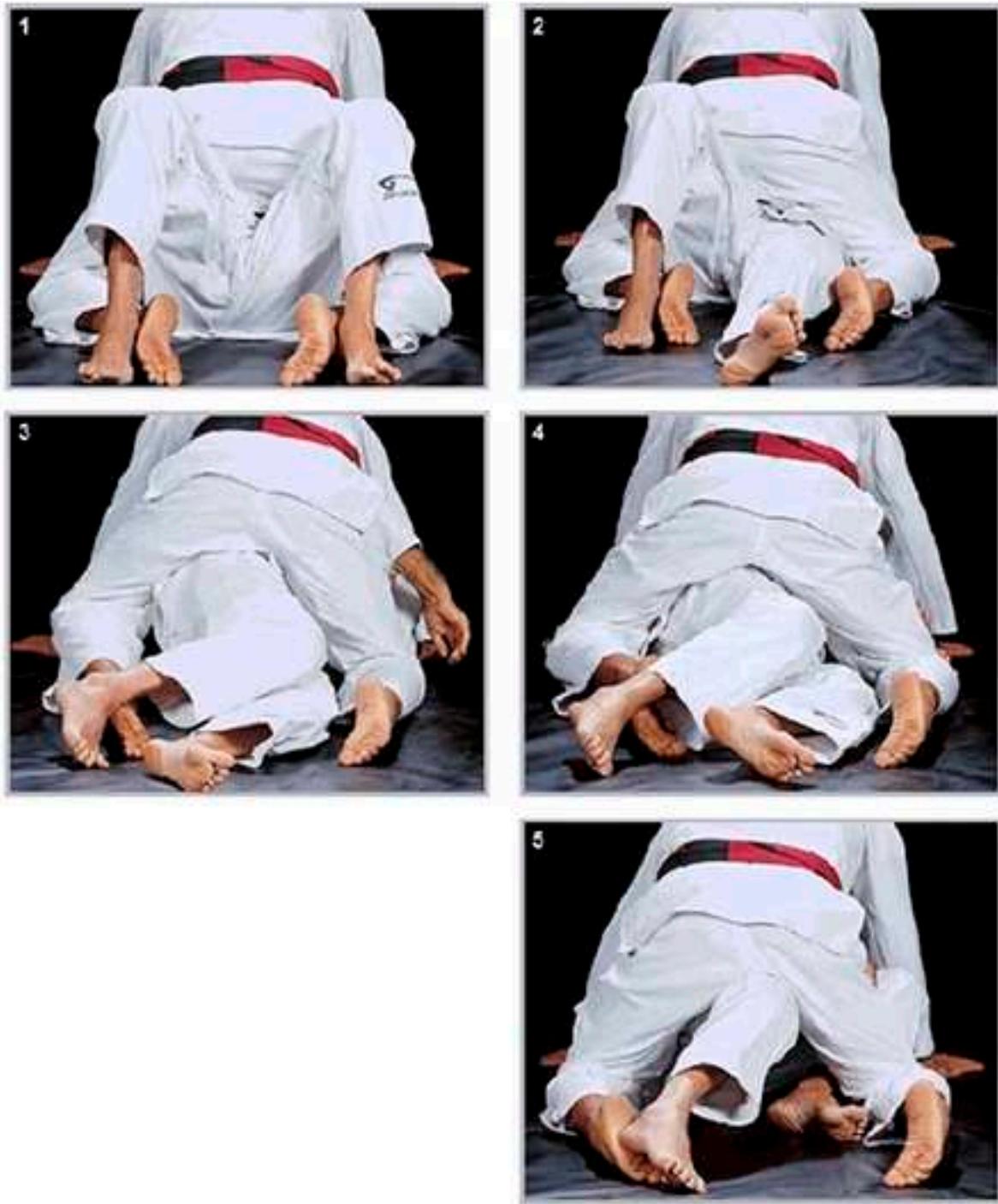
With Rorion in the top mount, Helio has the wrist, elbow, and foot all trapped on the same side [1]. As he bridges up for the roll, Rorion untangles his foot and steps out for base [2]. Helio braces the knee with both hands while flattening one leg to the ground [3]. With the weight on his shoulder and opposite foot, Helio lifts his hip slightly off the ground and scoots back [4]. He slips the bottom knee out and posts the foot on the ground [5]. With the weight on the same foot, Helio swings his hip in the other direction,

enabling him to free his leg [6],



and trap the opponent's leg [7]. With the weight on his foot and opposite shoulder, Helio braces the opponent's other knee with his hand to swing his hip back and free his other knee [8]. Posting the back foot, he swings his hip in the other direction [9], frees his other leg [10], and ends up with Rorion in his guard [11]. Tip: Practice this move by yourself. Use the foot and opposite shoulder to raise the hip and "glide" back in a swivel or a "shrimp-like"

motion; the further you can swing your hips back the better.

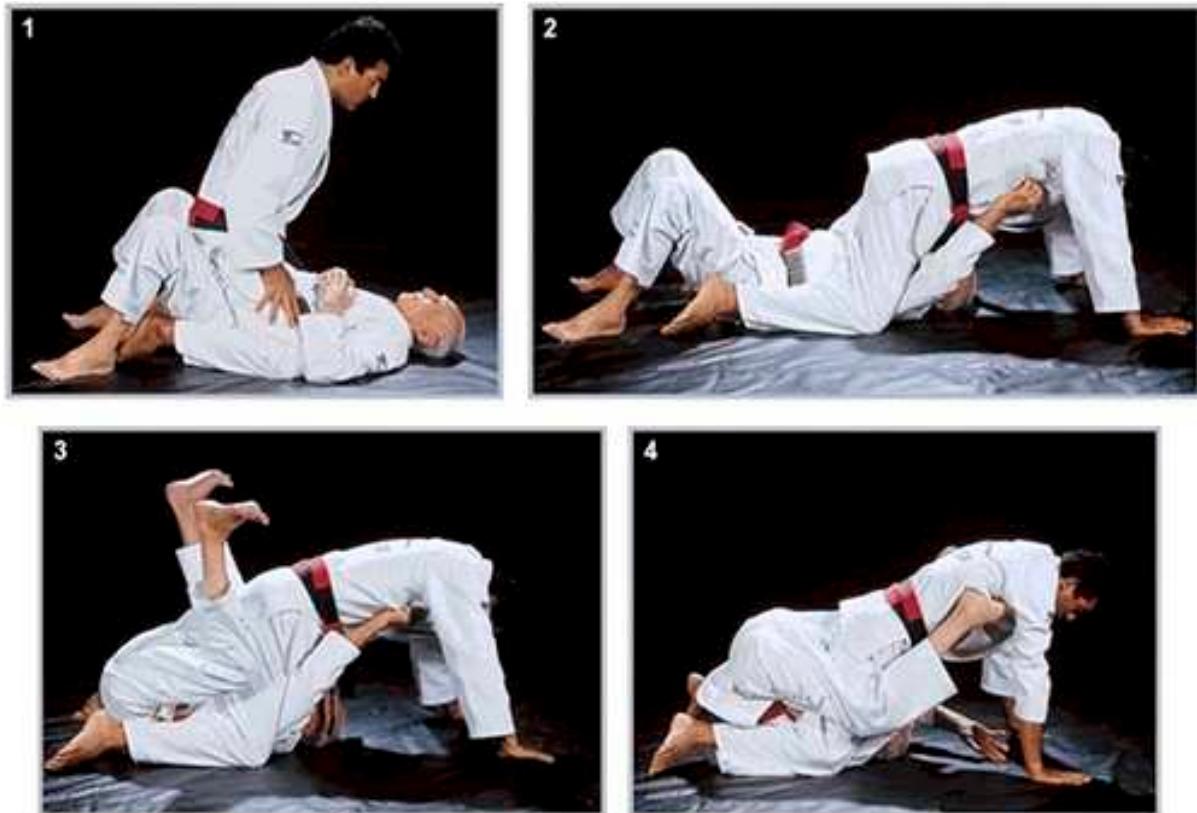


ELBOW ESCAPE DRILL

When on bottom, brace your opponent's knees with your elbows [1], straighten one leg and slightly turn to your side [2]. Put weight on the ball of your foot and opposite shoulder, turn completely sideways, now bracing only one knee [3]. Raise your hip slightly off the ground, and with your elbow or hand bracing his knee, swing your hip back [4], pulling your knee out [5].

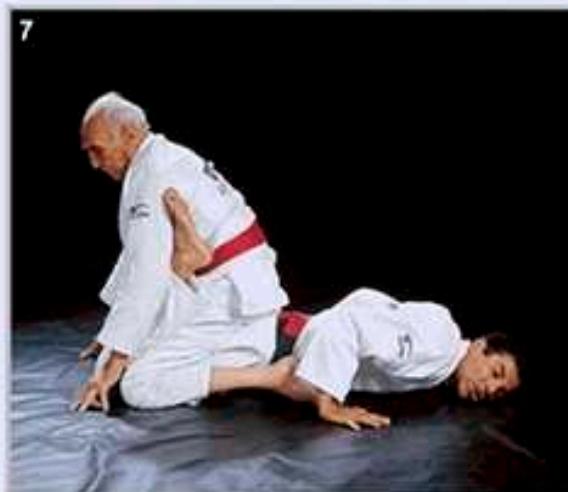


Post your foot on the ground, flatten your back, raise your hip slightly off the ground and swing your hip to the other side [6]. Trap your opponent's leg and keep your weight on your trapping foot. Brace your hand on his knee to swing your hip back [7]. Pull your other knee out [8], planting the foot on the ground to swing your hip back [9], and cross your feet behind your opponent's back [10]. Tip: In steps 4 and 7, with your body turned to one side, brace the knee to scoot your hips back in a "shrimp-like" motion.

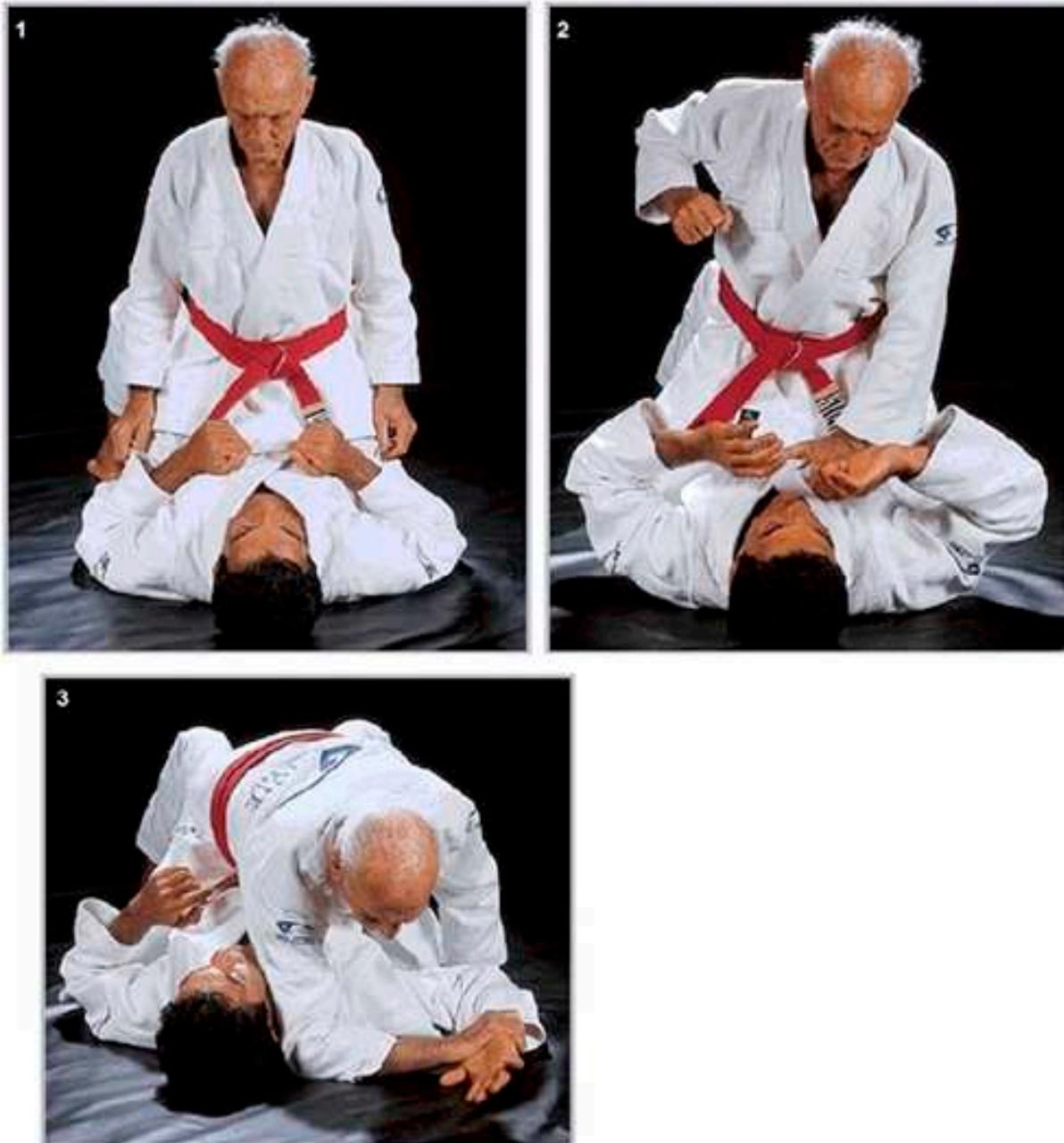


BACKDOOR ESCAPE

When caught on the bottom [1], Helio thrusts his hips up to throw Rorion forward and then grabs the material under his armpits. [2] He locks his arms, keeping the opponent in the forward position, raises his feet [3], slips them under the opponent's armpits [4],



and pushes forward, enabling him to come out the "backdoor" [5]. Helio establishes base [6], and sits back, controlling the legs [7]. Tip 1: Keep the opponent as far up your chest as possible, then use the grip under the armpits to help swing your legs up. Tip 2: In step 5, when rolling back, move slightly over one shoulder so that you protect your neck.

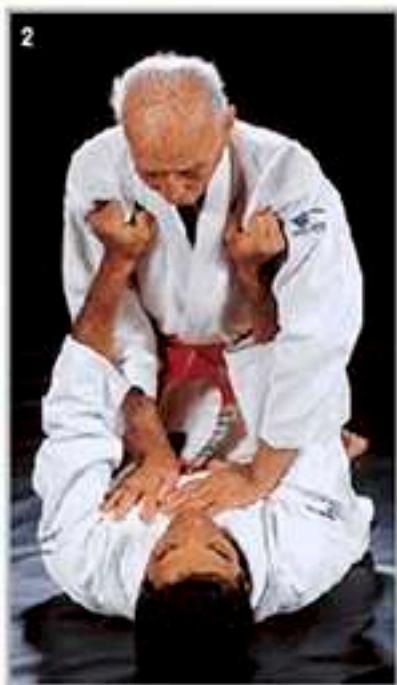


AMERICANA ARMLOCK

Rorion's arms are tucked in [1]. Helio threatens with a punch causing his arms to be exposed [2]. Helio secures the wrist and tucks his elbow into the crook of the neck [3],

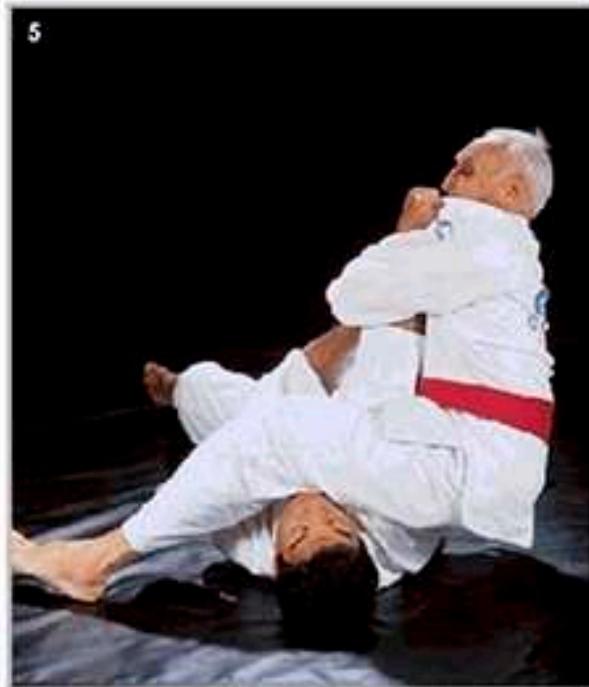
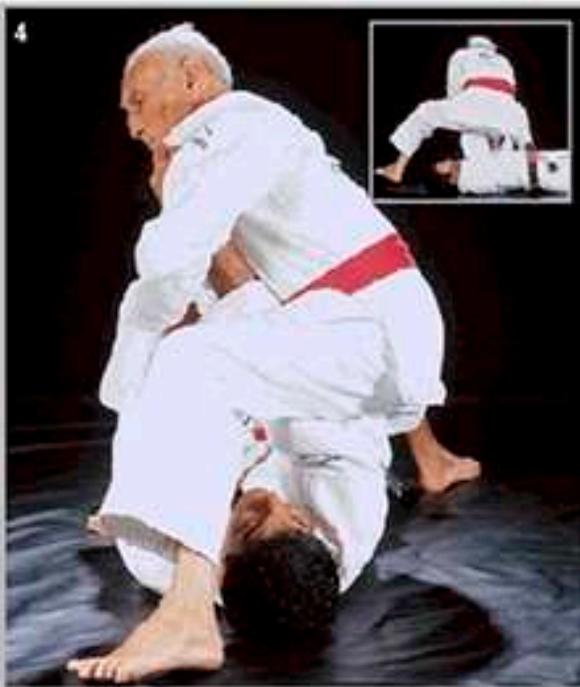


brings his other hand under [4], secures his own wrist [5], and completes the lock by raising the elbow and dragging the opponent's hand down towards his knee like a paint brush [6-7]. Tip: In step 7, keep the opponent's hand on the ground as you drag it down. Detail A: This move can be done from the mount. Detail B: This move can be done from the side mount.



STRAIGHT ARMLOCK

When Rorion reaches up to grab the collar or push back [1], Helio places both hands on the chest, surrounding one of the opponent's arms [2]. Pushing off the chest, he jumps up [Insert: Side view] [3].



Pivoting on his hands, he brings the leg around [Insert: Rear view] [4]. As he falls back, he wraps the arm [5]. Squeezing his knees and securing the wrist, he raises his hips to break the arm [Insert: The elbow must lay flat] [6]. Tip: In step 4, keep your weight on the opponent's chest until your leg clears his head.

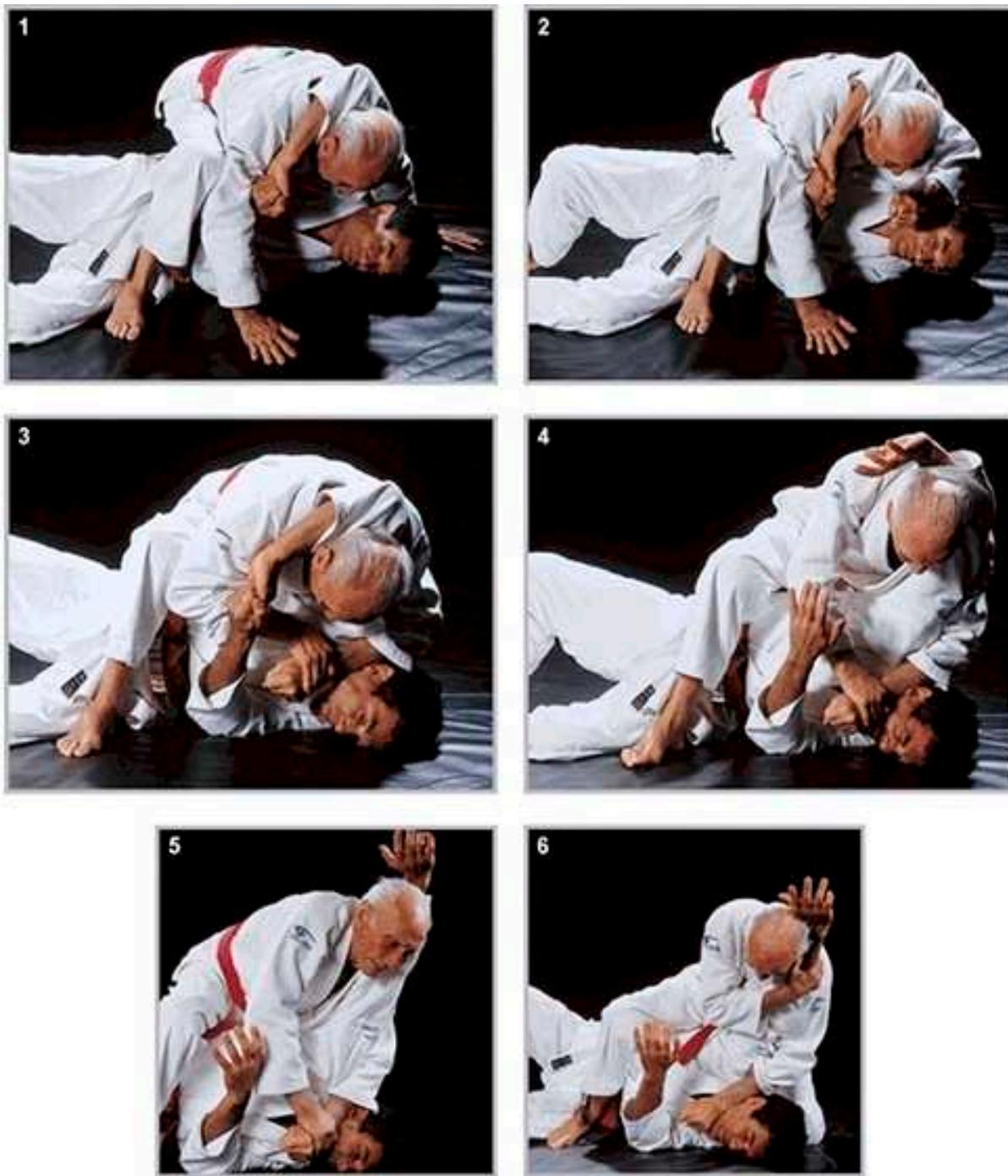


STRAIGHT ARMLOCK (WHEN PUSHED TO THE SIDE)

While planning his attack [1], Helio is suddenly pushed to the side by his opponent [2]. He secures the wrist while breaking the fall [3],



lays on his side, and brings his leg up [4], over the head [5]. He then secures and lifts the wrist to complete the armlock [6], Tip: In step 6, wedge your elbow on the ground and shove your legs tightly against his neck.



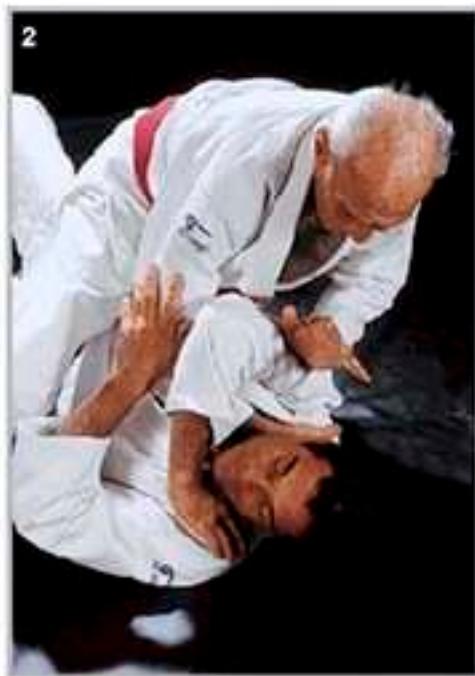
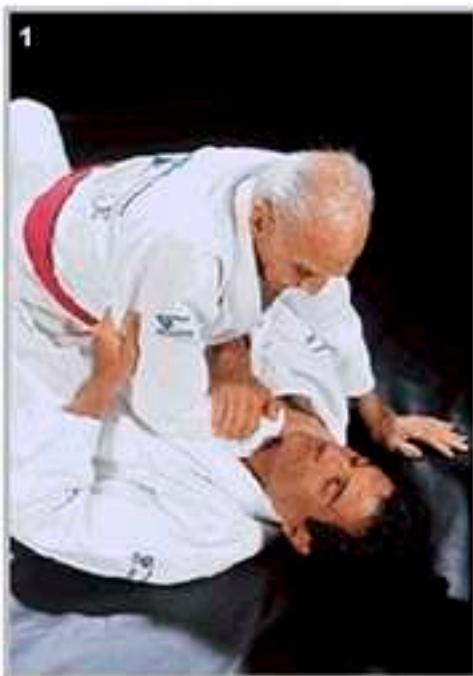
HEADLOCK ESCAPE (WITH ARMLOCK FINISH)

When caught in a headlock from underneath, Helio spreads his hands, raises his leg, and posts the foot for base [Details A, B: the back knee starts low, and then slides forward to the back of the opponent's head for better base - Reverse angle] [1]. He shoves the blade of his forearm across Rorion's face and into the neck [2], then secures his own wrist to make a frame [3]. Leaning his weight forward into the neck, he forces the opponent to release the grip [4, 5]. Helio then secures the wrist with his hand, neck, and shoulder

[6],

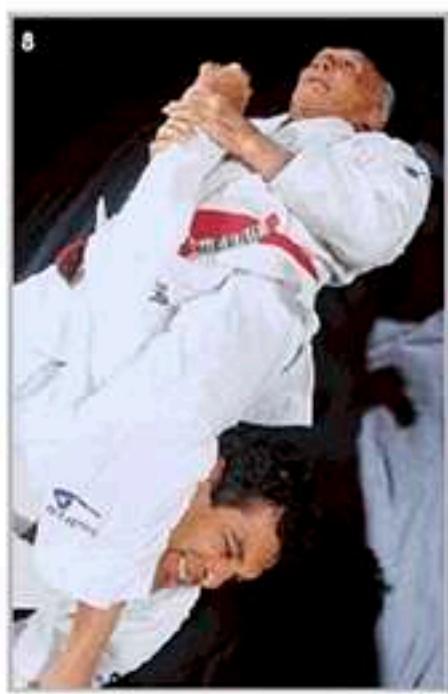
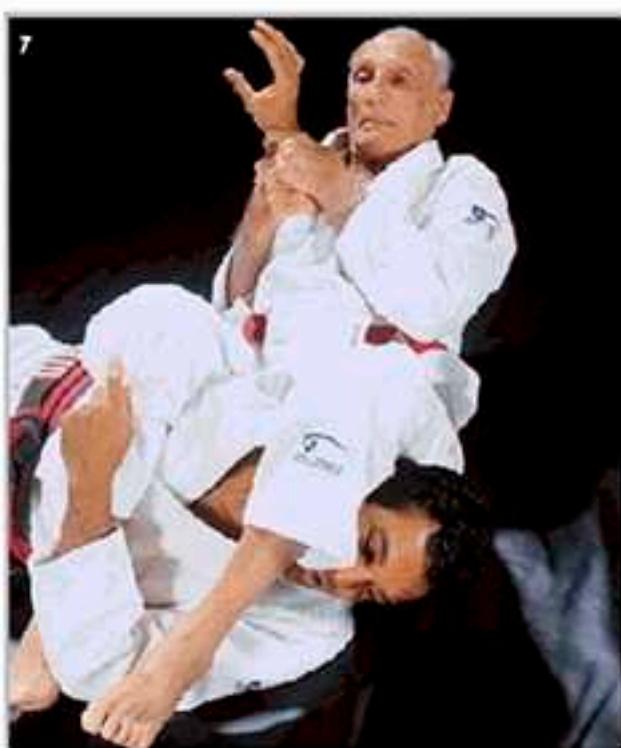
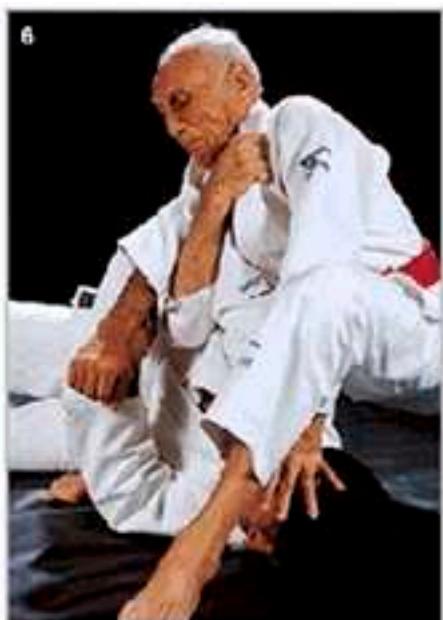


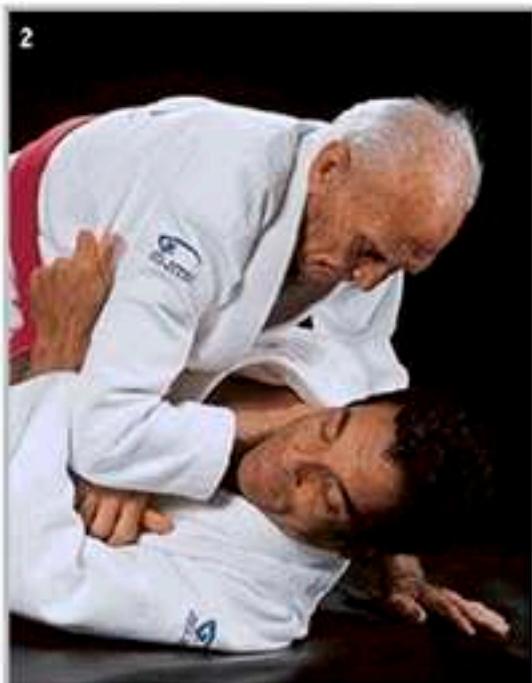
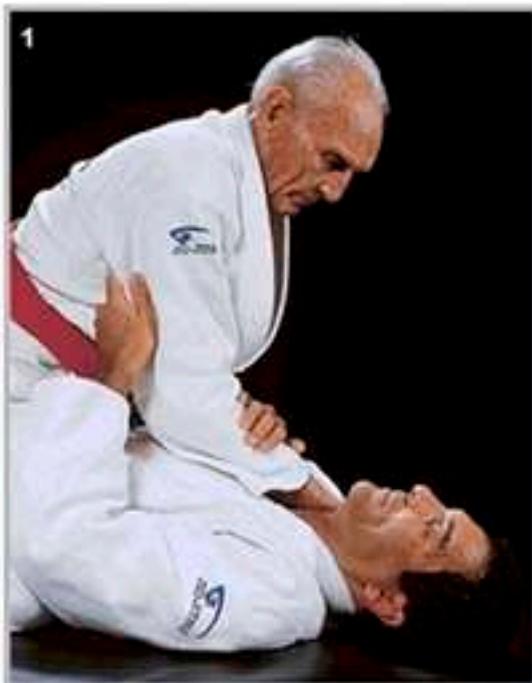
plants his other hand on the head to use as a pivot point [7], swings his leg around [8, 9], and falls back to complete the armlock. [10] Tip: In step 3, once you secure your own wrist, raise your head away from your arms to take out the slack. In step 4, maintain that distance when leaning forward.



ARMLOCK (OPPONENT SIDEWAYS)

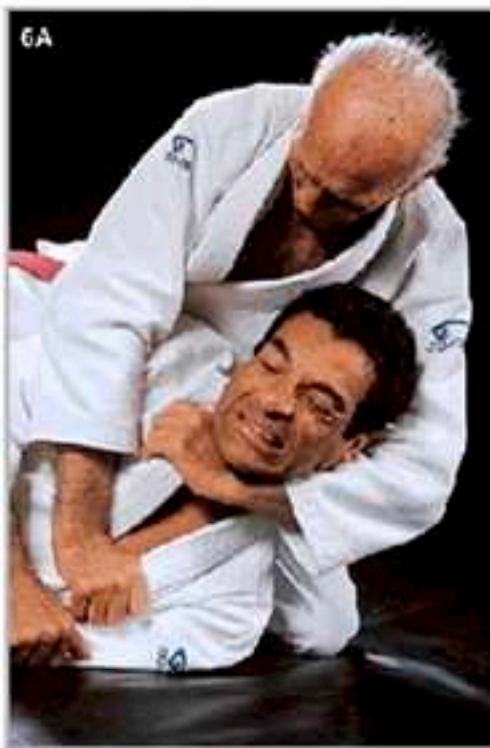
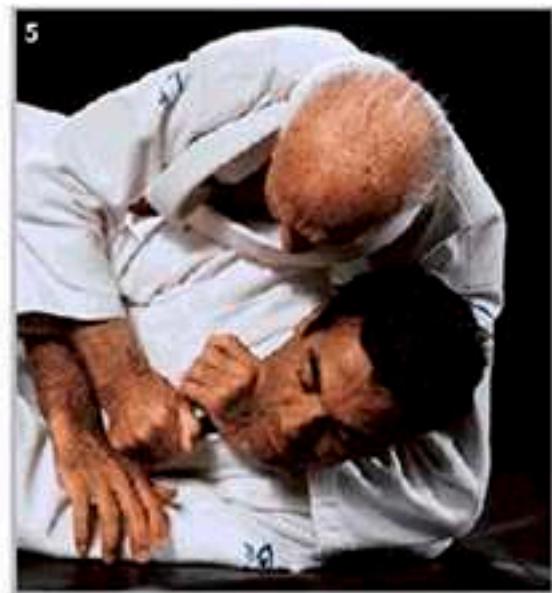
Once Helio's hand is set in the collar [1], he posts one leg to take the arm but his opponent turns sideways [2]. Helio adjusts by trapping the arm and sliding his knee behind the head to keep him sideways [3]. Securing his own collar, he puts his hand on his opponent's head and pushes down, using it as a pivot point [4, 5]. Swinging his leg around [6], Helio secures the wrist as he falls back [7], and raises his hips to complete the lock [8]. Tip: In step 5, put all your weight on your opponent's head.





COLLAR CHOKE (OPPONENT SIDEWAYS)

Helio is on top with one hand on the collar [1]. When Rorion turns sideways and brings his hand under his arm, Helio posts one leg and slides the back knee behind the opponent's back [2, 3]. Helio's collar-hand slides down as he brings his other hand around the back of the opponent's neck [4].



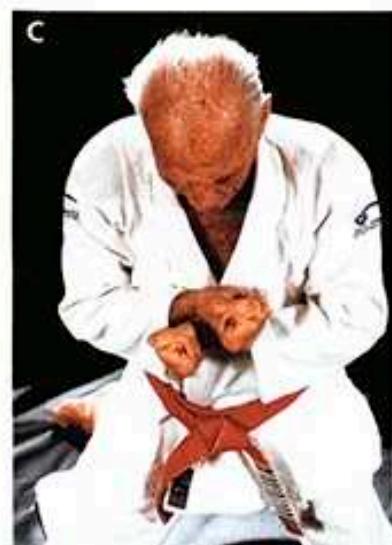
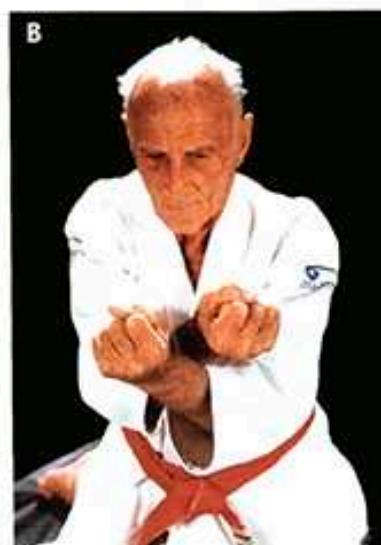
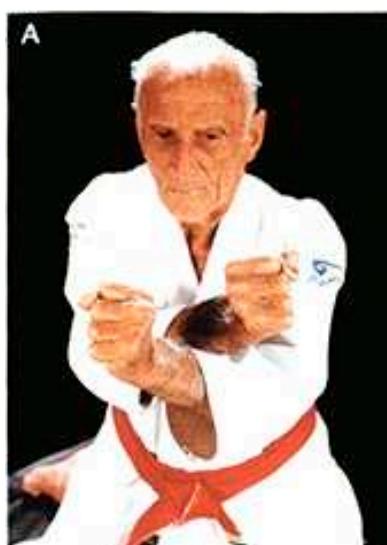
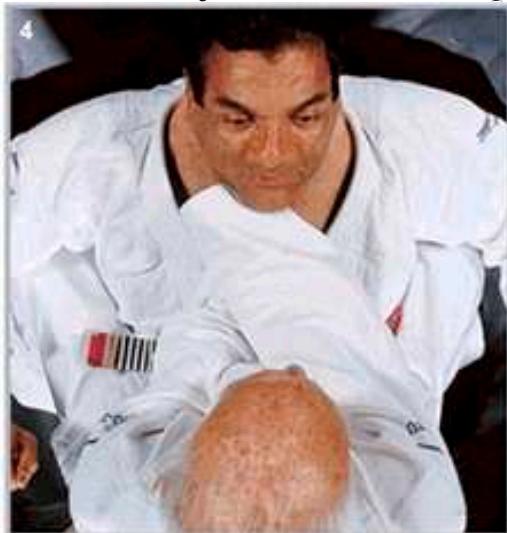
He feeds the cloth to the back hand, grabbing the collar deeply with the thumb inside [5]. With the feeding hand, he then pushes down on the other lapel, while raising his body and pulling the wrist under the throat to finish the choke [6 A]. He can also finish the choke by pushing down on the back of the neck, while holding his forearm and lifting his body [6 B]. Tip: In steps 2 and 3, when the opponent turns sideways, rest your weight on top of him and get a comfortable base.



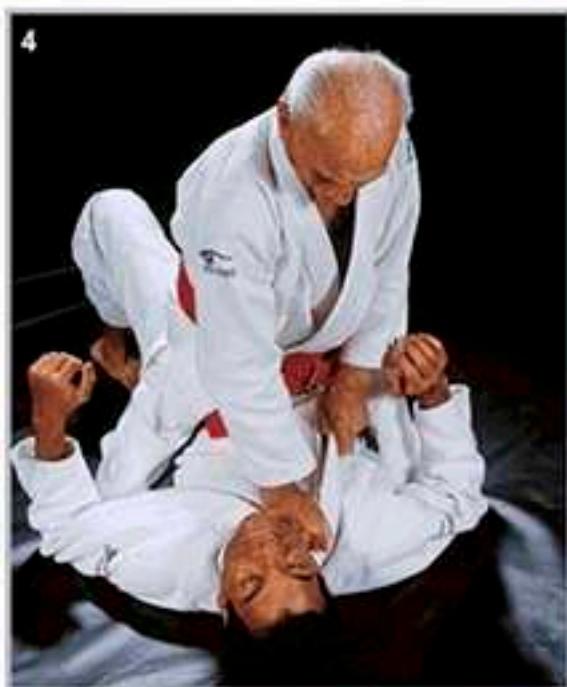
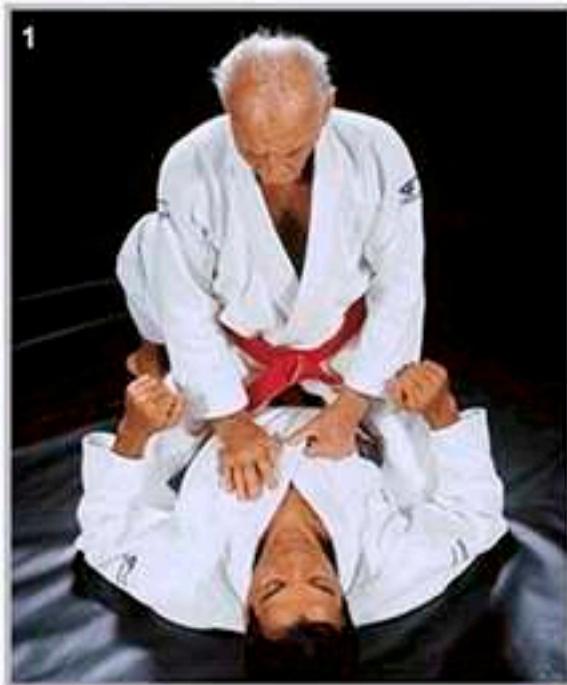
FRONT CHOKE

Helio opens one lapel to create space for his hand to go in [1]. He slides his hand in with palm out, curving his wrist around the back of the neck and making a fist as he grabs Rorion's collar [2]. Reaching under with his second hand [3], he grabs the collar the same way [4]. As he lays on Rorion, Helio rotates both hands by turning his palms upward while expanding his chest, and then pulls his elbows and shoulders back to complete the choke

[Insert: Back view] [5]. Tip: When reaching back to grab the collar, relax your hands for deeper penetration around the neck.



Detail A: Both hands reach in deep. Detail B: Rotate the wrists without loosening the grip. Detail C: Squeeze by pulling your shoulders and elbows back.



STRAIGHT ARM CHOKE (THRUSTING CHOKE)

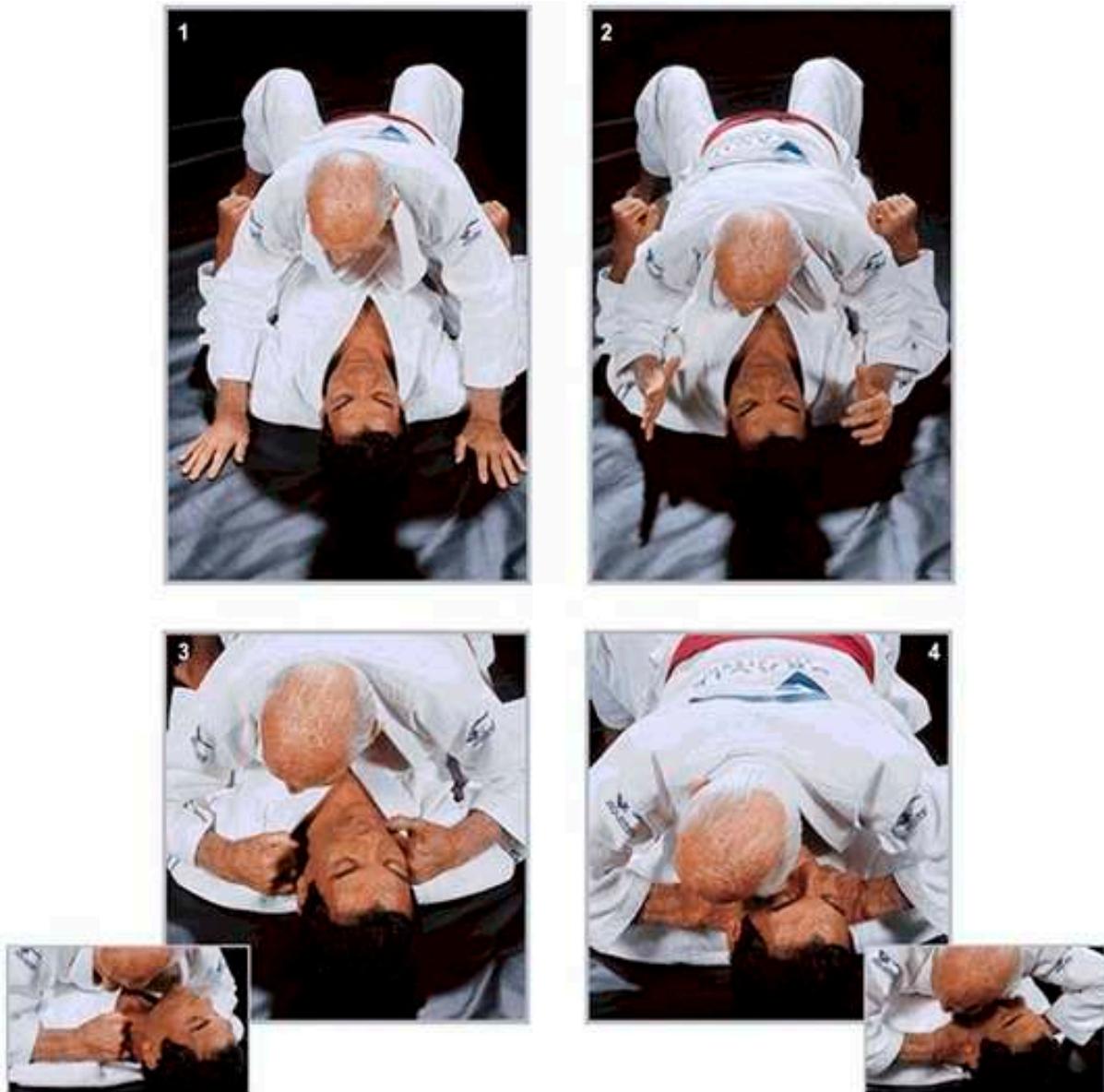
From the top mount [1], Helio loosens Rorion's lapel and wraps his fingers around the collar, palm-down, without using his thumb [2]. As he brings the choking hand across the throat, he tightens the other lapel to remove slack [3]. With the knuckle of the little finger pressed against the carotid artery, he keeps his wrist straight and thrusts his weight into the opponent's neck to complete the choke [4]. Tip: This choke can also be applied when you are

inside someone's guard.



CROSS CHOKE (THUMB INSIDE)

From the top mount [1], Helio reaches inside the collar with thumb inside [2]. Making a fist, he drives his elbow to the ground, forcing the wrist across Rorion's throat, while pulling the other collar to remove slack [3, 4]. Tip: In step 4, when pushing the elbow to the ground, it should work like a paper cutter.



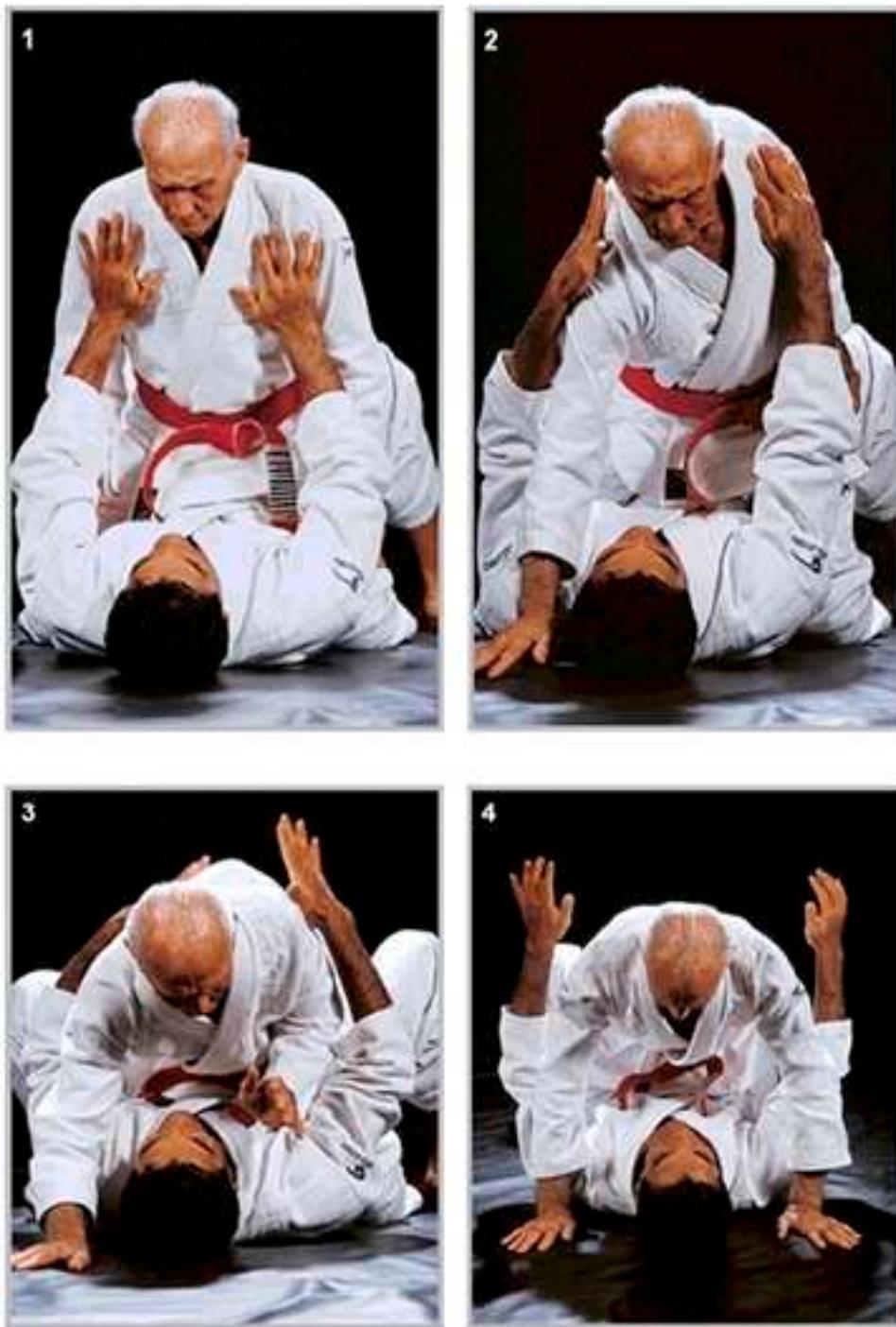
NUTCRACKER CHOKE

Helio has the top mount [1]. He drops his elbows to the ground [2], grabs the collar with both hands, while keeping his thumbs out towards the ceiling, tightens the cloth at the back of the neck [Insert: Side view] [3], and pulls on the cloth to roll his knuckles forward into the opponent's neck for the choke [Insert: Side view][4]. Tip: Thrust your hips forward, spread your knees, and hook your feet under your opponent's legs for better base.



NECK CRANK

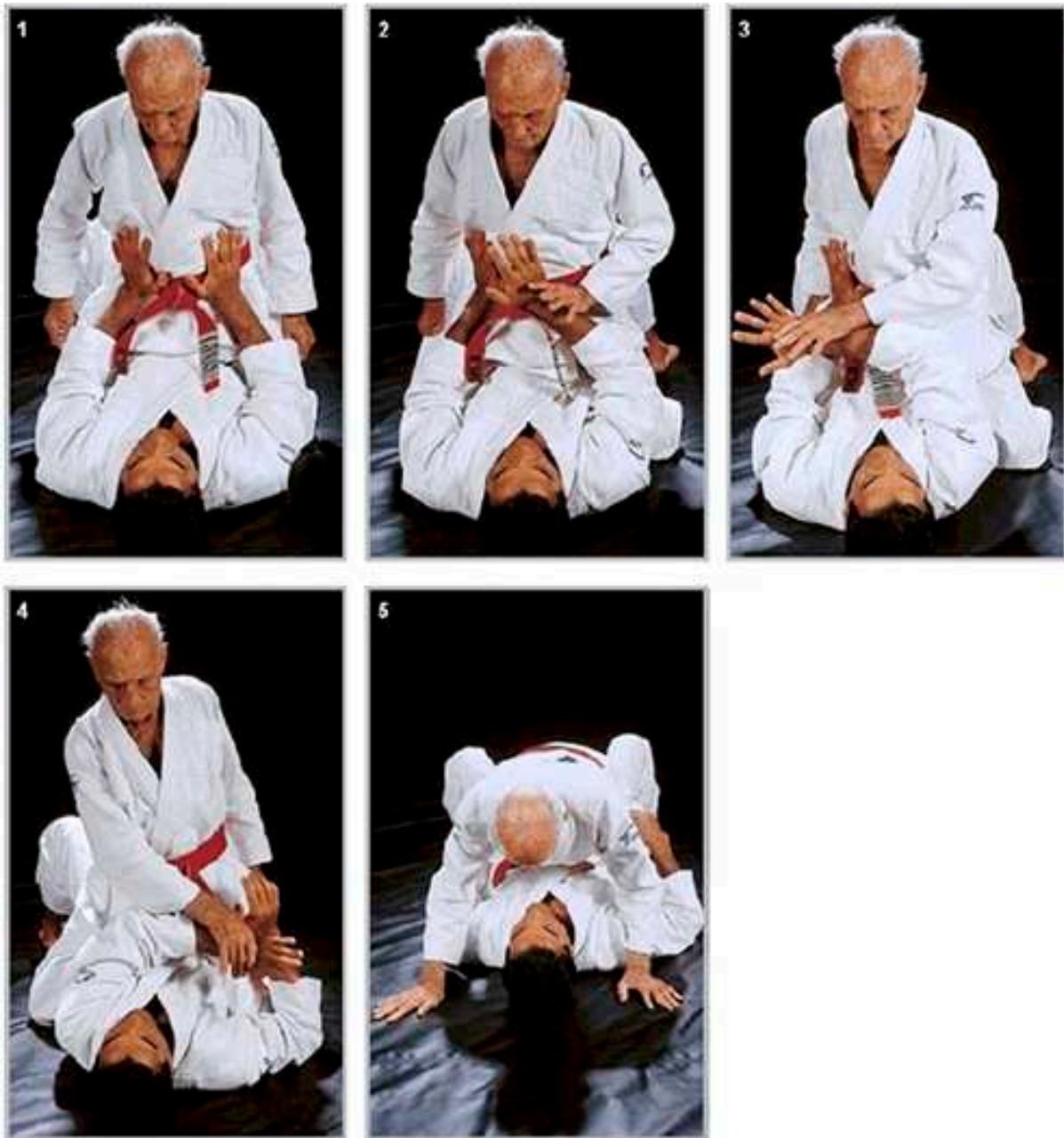
From the mount position [1], Helio puts his weight on Rorion's chest and posts one leg [2]. With both hands, he reaches behind the neck [3, 4], and cranks it forward [5]. Tip: This move can also be used if your opponent is protecting his neck by crossing his arms over his chest.



KEEPING THE MOUNT (OPPONENT PUSHING THE CHEST)

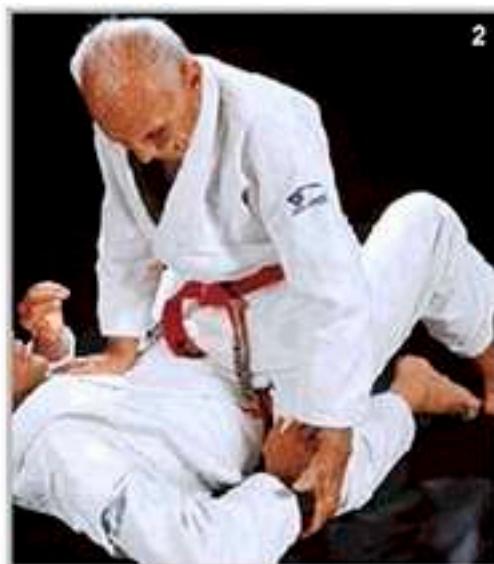
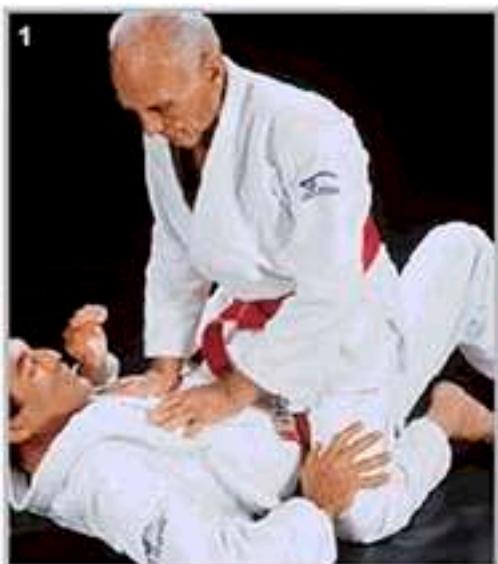
When pushed on the chest [1], Helio turns his body sideways, slipping one hand inside, and posting it on the ground [2]. As he lowers himself [3], he posts his other hand on the ground in a swimming motion, then repeats as often as necessary, to clear both hands off his chest and keep the mount [4].
Tip: The more relaxed you are, the heavier you will feel to your opponent,

which makes the move even more effective.



KEEPING THE MOUNT (OPPONENT PUSHING THE STOMACH)

Rorion attempts to escape by pushing the stomach [1], but Helio thrusts his stomach forward, while pushing the opponent's wrist to the side [2, 3]. He repeats the action on the other side [4], and drops his weight forward onto the opponent's chest [5]. Tip: Keep your knees wide and thrust your hips forward while hooking your heels under your opponent.



KEEPING THE MOUNT (OPPONENT PUSHING THE KNEE)

When Rorion pushes the knee to escape [1], Helio hooks the wrist [2], rips it upwards [Insert: Slide your knee forward to prevent further attempts] [3], and keeping his knees forward, he drops his weight onto the opponent's face [4]. Tip: You might have to repeat the action on the other side.

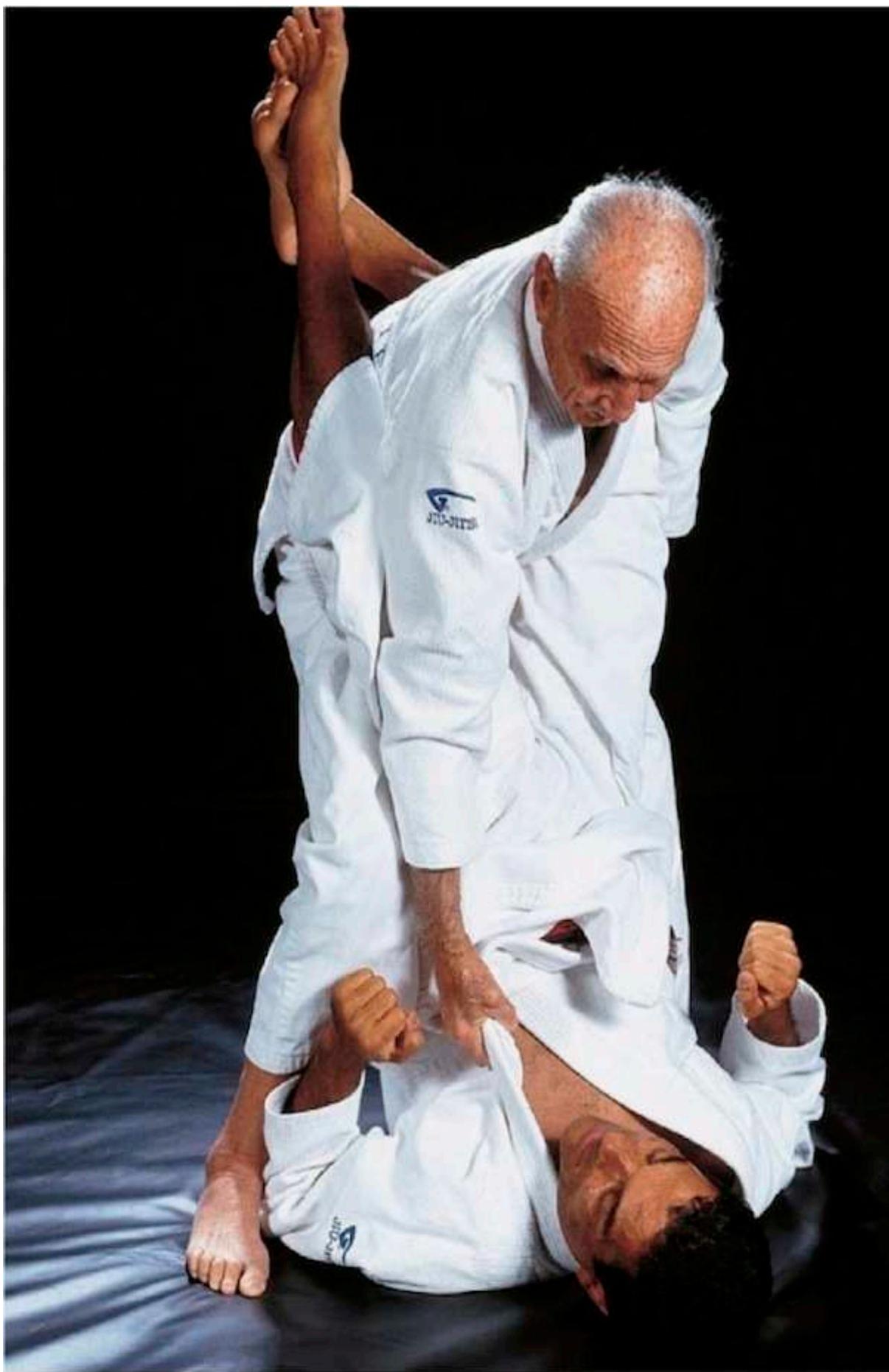


KEEPING THE MOUNT (OPPONENT SITTING UP)

When Rorion sits up to throw Helio off [1], Helio leans forward, reaches around the supporting arm [2], pulls it back [3], pushes his chest against the opponent's face [4], and keeps the mount [5]-Tip: Use your relaxed body weight.

THE GUARD

The guard is a position in which a fighter on his back has his opponent trapped between his legs. If you are on the bottom, achieving the guard position can be a major advantage, for there are various submissions and reversals at your disposal. Conversely, if you are on top, you need to know effective ways to safely pass your opponent's guard.

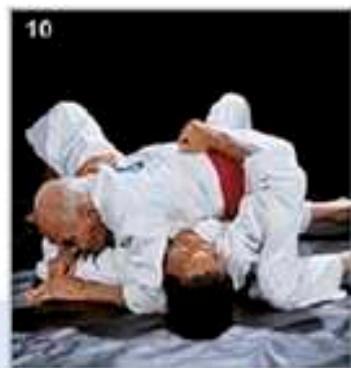
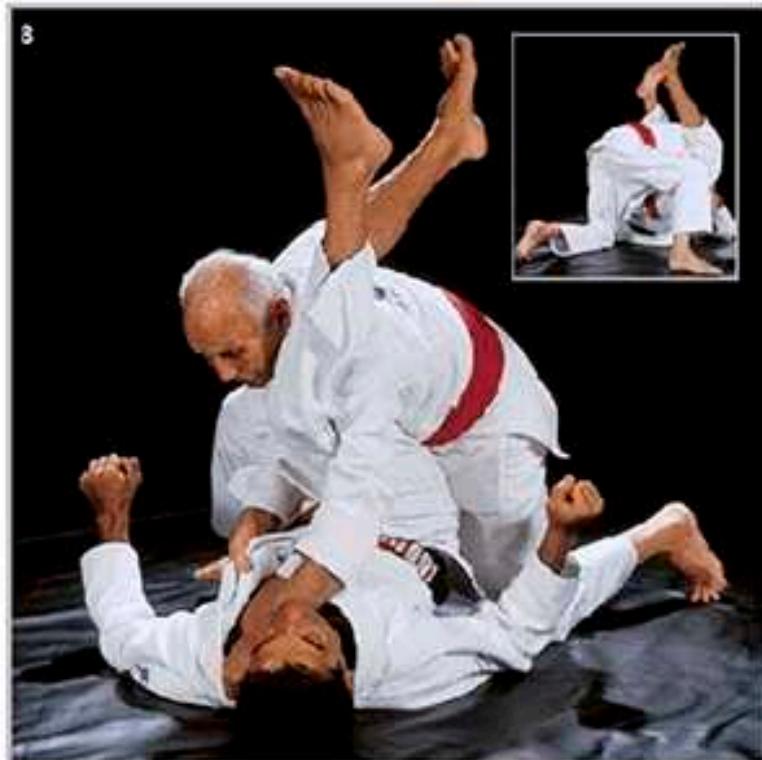




PASSING THE GUARD (KNEELING)

Inside Rorion's guard [1], Helio holds the biceps while raising his opposite leg [Insert: Control the biceps without the thumb] [2]. Stepping back and turning sideways, he creates a space for his hand at the bend of the knee [3]. The opponent holds tight, so he posts his hand on die ground [Insert: Reverse angle] [4], and returns his knee to the floor [5]. Crawling away from his hand, he lowers his body, forcing the opponent's tight legs to slip over his

shoulder [Insert: Reverse angle] [6].

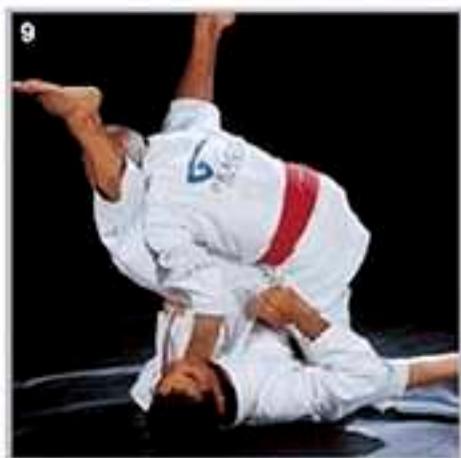


He reaches across [7], secures the collar with the thumb inside, raises his back leg, and drives the opponent's knee to his head [Insert: Reverse angle] [8]. He collapses his weight as he moves around [9], finishing in the side mount [10]. Tip: In step 5, once you post your hand, it should remain in place as your body moves away in step 6.



PASSING THE GUARD (STANDING)

Trapped between the legs [1], Helio holds Rorion's biceps and raises one knee [2]. With the arm bent to prevent Rorion's leg from escaping, he raises his other knee [3]. Walking forward while raising his back upright, he grabs the collar, keeping it taut, while wedging his elbow to his own knee, keeping Rorion's leg trapped [4]. Turning his body sideways to create space for his hand, he slides his arm through [5], until the shoulder slips under the leg [6].

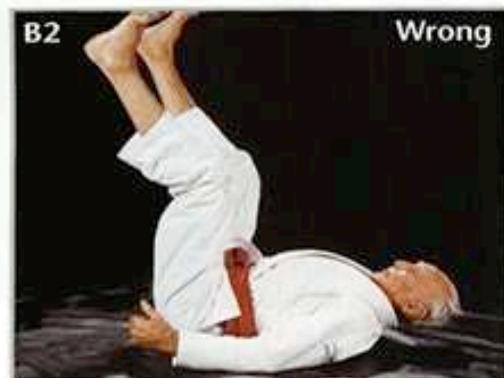
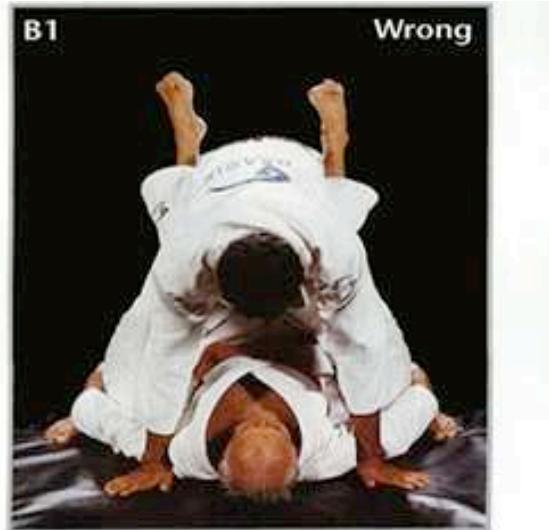
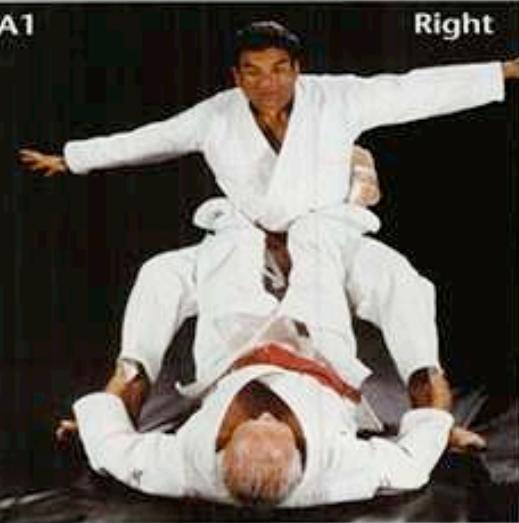


Reaching down [7], he grabs the collar with the thumb inside [8], collapses his body weight [9], and sprawls his base around [10], ending in a side mount [11]. Tip 1: In steps 2-9, control the opponent's leg with your elbow and knee. Tip 2: The taut grip on the collar is what prevents you from falling back.

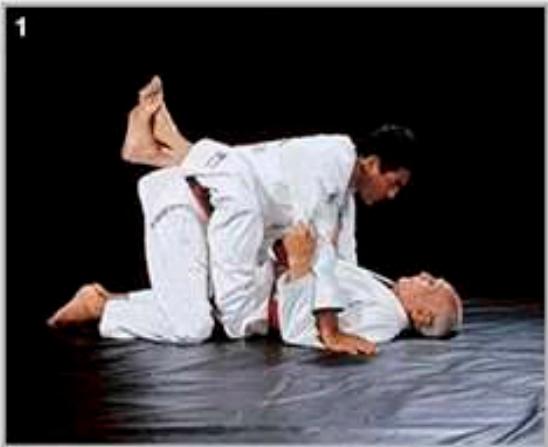


ANKLE SWEEP

As Rorion stands up in the guard, Helio controls the elbows [1, 2], then grabs the ankles while uncrossing his legs, dropping his hips down [3]. He immediately thrusts his hips back up, pushes his knees into the opponent's waist [4], and sits up [5], getting the top mount [6],



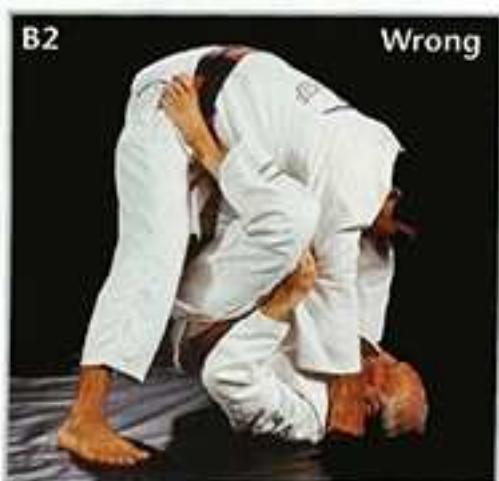
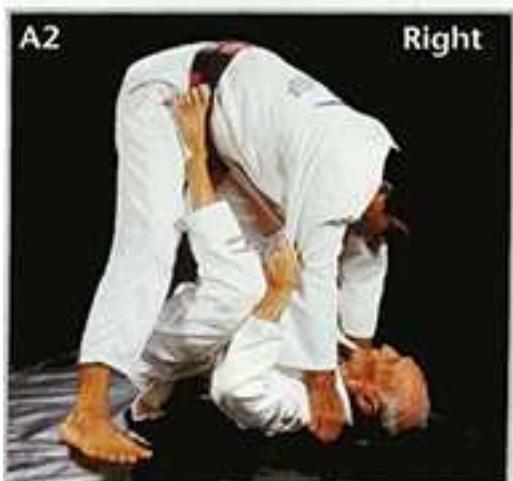
Tip: Detail A1: Front view and A2: Side view shows a push with the knee, which is correct. Detail B1: Front view and B2: Side view shows the push with the calf, which is incorrect.



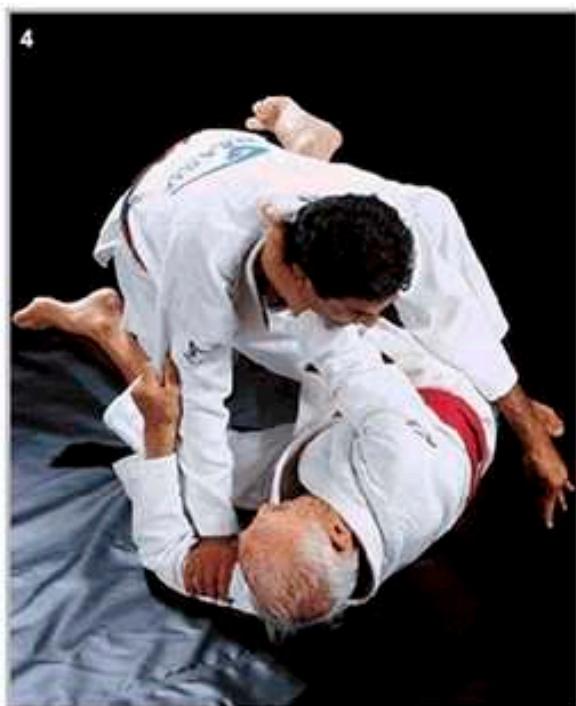
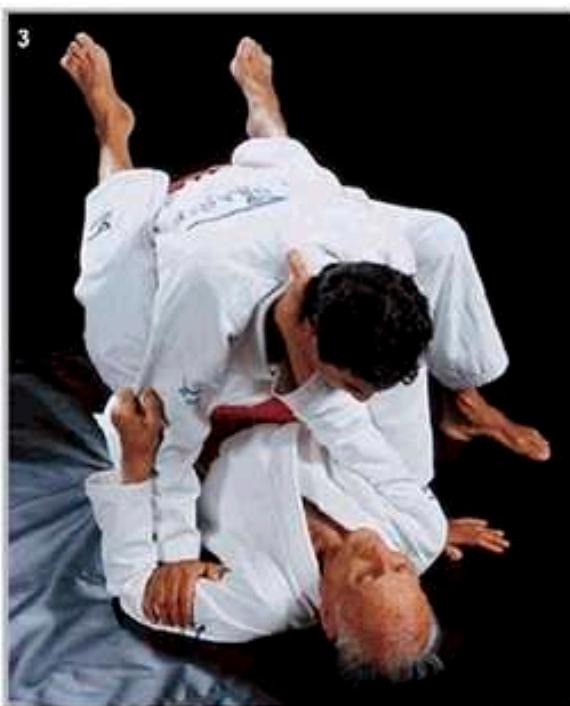
OVERHEAD SWEEP

When Rorion stands to pass the guard, Helio uncrosses his legs and slips his

feet in front of the opponent's hips, while controlling the elbows [1,2], He then straightens his legs, throws his opponent forward [3], keeps his feet on the hips [4], and pulls himself over using the momentum of the throw [5], landing in the top mount [6]. Tip: Be sure to move your head out of the way and guide his head over your shoulder.

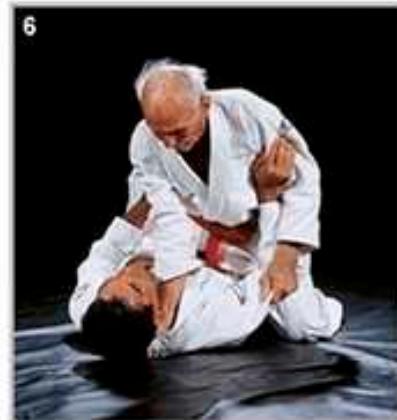


Details A1 and A2: Low hip position is correct. Details B1 and B2: High hip position is incorrect.

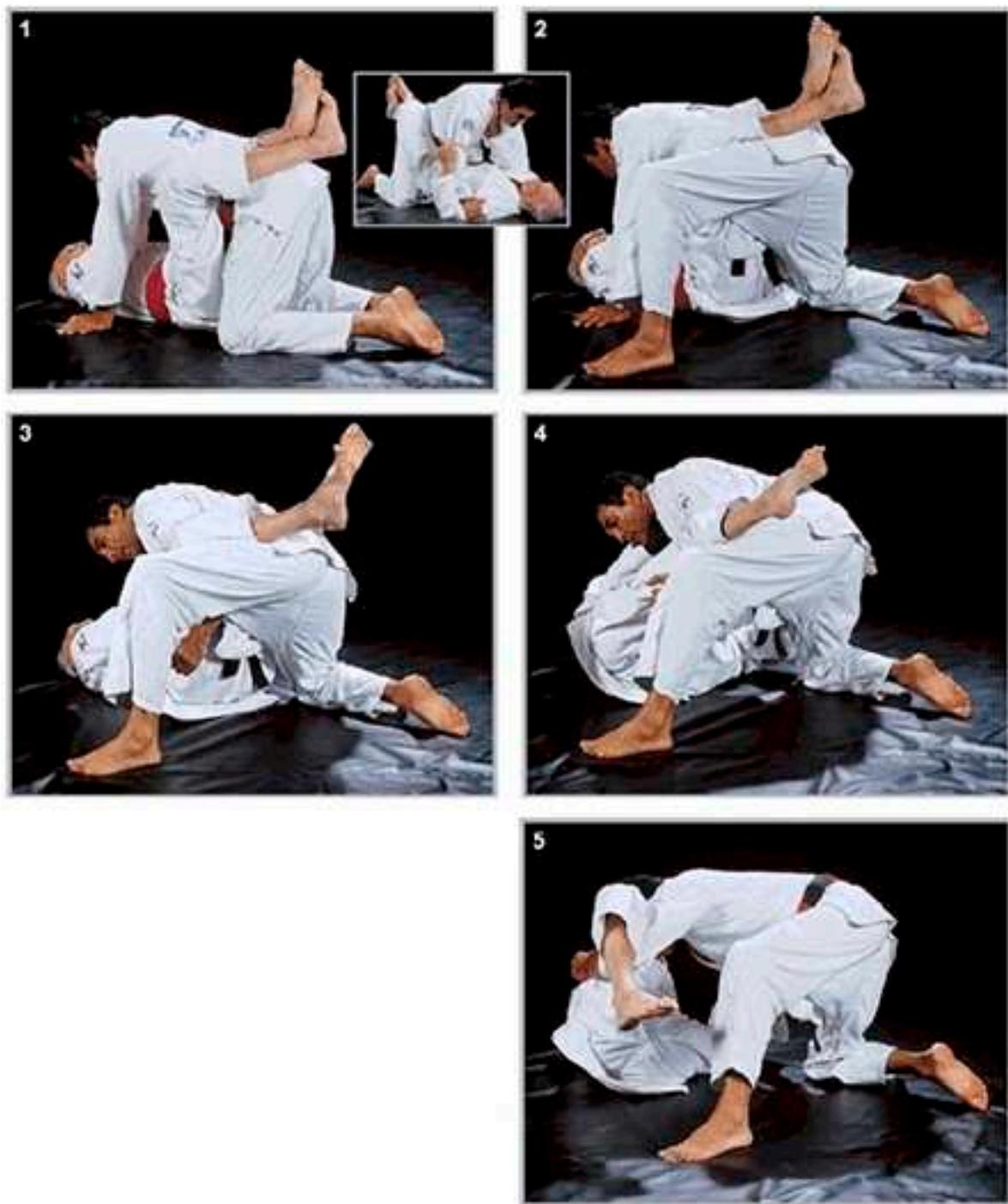


SCISSOR SWEEP

As Rorion raises one leg to pass the guard [1,2], Helio uncrosses his legs, places his weight on his shoulder and on the opponent's thigh with his opposite calf to raise his hip up [3]. Pulling on the collar for support, he swings his hip as far to the side as possible, while dropping the other leg to the ground, ending sideways. [4].



Helio then slides his torso back, and scissors his bottom leg back and top leg forward simultaneously [5], getting the top mount [6]. Tip: In steps 3 and 4, be sure to raise your hips off the ground for the swivel motion. Detail A: With your calf on the opponent's thigh. Detail B: Raise your hips off the ground and swivel your hips back. Detail C: Slide your knee across his stomach hooking your foot at his waist.

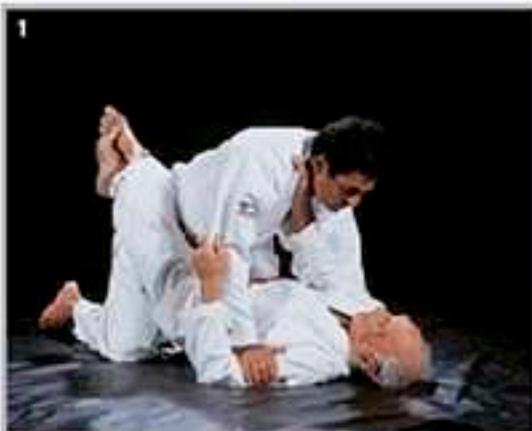


HOOK SWEEP

Rorion holds Helio's biceps [Insert: Reverse angle] [1], and posts one leg up [2]. As he brings his other hand under Helio's knee to pass the guard, Helio uncrosses his feet [3], rests his calf on the opponent's thigh, and puts his weight on the opposite shoulder, swinging the hip back [4]. Helio then brings the leg around [5],

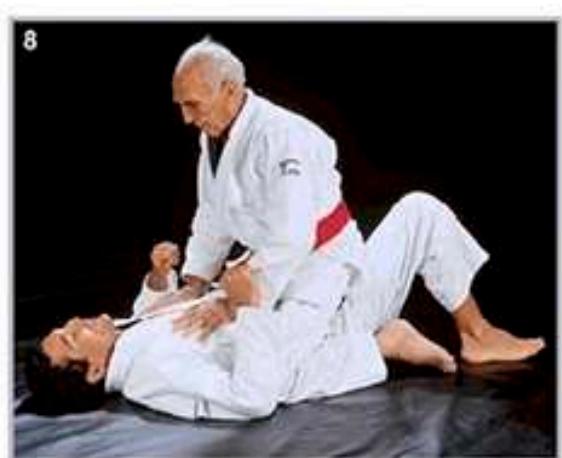
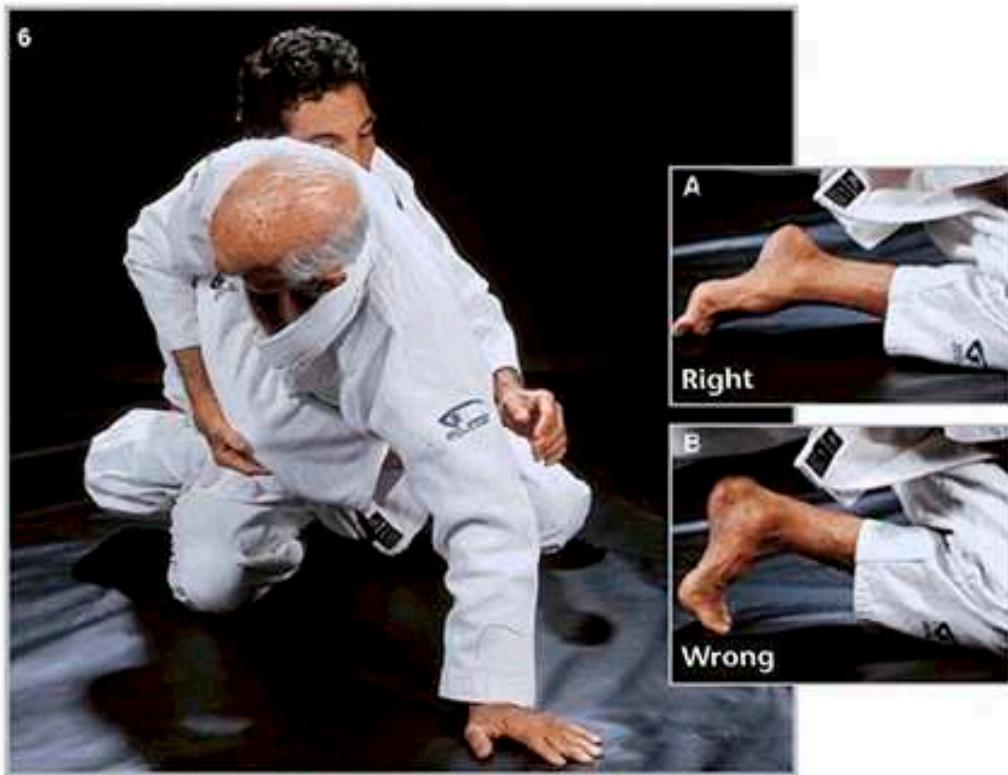


and hooks under the knee, placing his other foot on the opposite knee [6]. As Helio pushes the foot on the bottom knee, he moves his torso back, pulls the opponent's arm, and uses the hook to elevate the leg [7], completing the sweep and ending up in the top mount [8]. Tip: In step 4, raise your body slightly off the ground to make it easier to swing your hip away.



HIP-THRUSTING SWEEP

Helio has a hand on the collar and controls the elbow [1]. When Rorion sits back, Helio uncrosses his legs and slides his hand down the collar [2]. He reaches across [3], and raises onto his elbow to trap the opponent's elbow [4]. Pushing off his hand, Helio raises even higher [5],



pushes off the opposite/back foot while tightly holding the elbow, and thrusts his hip forward [Insert A: Foot straight. Insert B: Foot bent] [6], rolling Rorion backwards [7], and getting the top mount [8]. Tip: In step 6, be sure to have your foot straight as in insert A.



ARMLOCK (STEPPING OVER THE HEAD)

Helio has one hand on the opponent's collar and the other controlling his elbow [1]. Rorion posts his leg up and brings his hand inside the crook of the knee [2]. When the opponent drops his leg back down to bring the shoulder under the leg, Helio posts his foot and swings his hip back [Insert A: Helio posts his foot on the ground] [Insert B: Helio swings his hip back] [3].



He then brings his back leg over [4], to trap the opponent's head, controls his wrist [5], and hyperextends the elbow by pushing down with his leg and lifting the wrist [6]. Tip: In step 3, after swinging the hip back, slide your torso back to make it easier to bring the leg over.

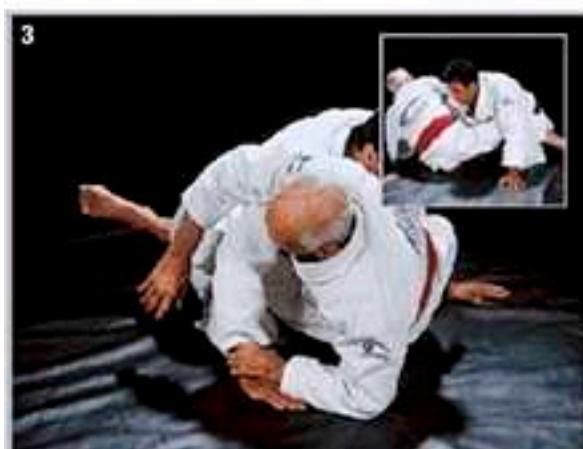


SHOULDER LOCK WITH THE LEGS ("OMOPLATA")

Helio has one hand on Rorion's collar and the other controlling his elbow [1]. Rorion raises one leg [Insert A: Helio posts his foot on the ground]. [Insert B: Placing the weight on his foot, he swings the hip away] [2], moves his torso back [3], brings the leg over [4], to trap the head and wrap the arm [5],

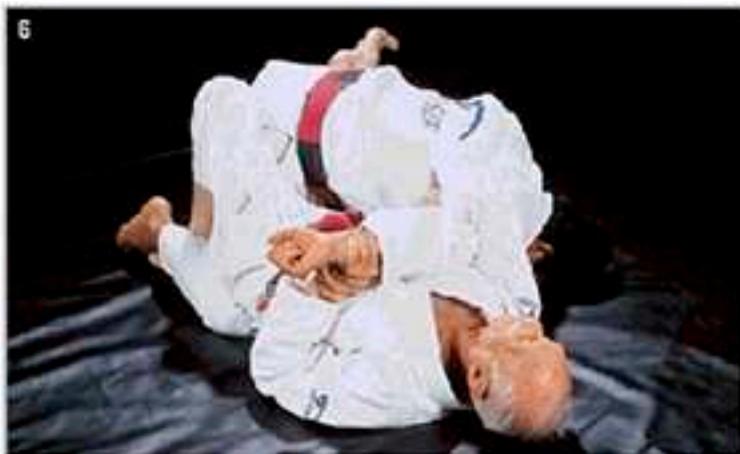


Sitting up, he holds the waist [6], repositions his legs [7], and completes the lock by moving his hips forward [8]. Tip 1: In step 4, push your opponent's head away with your hand if you need space to bring your foot in. Tip 2: In steps 5-7, keep your arm over his back to prevent him from rolling forward.

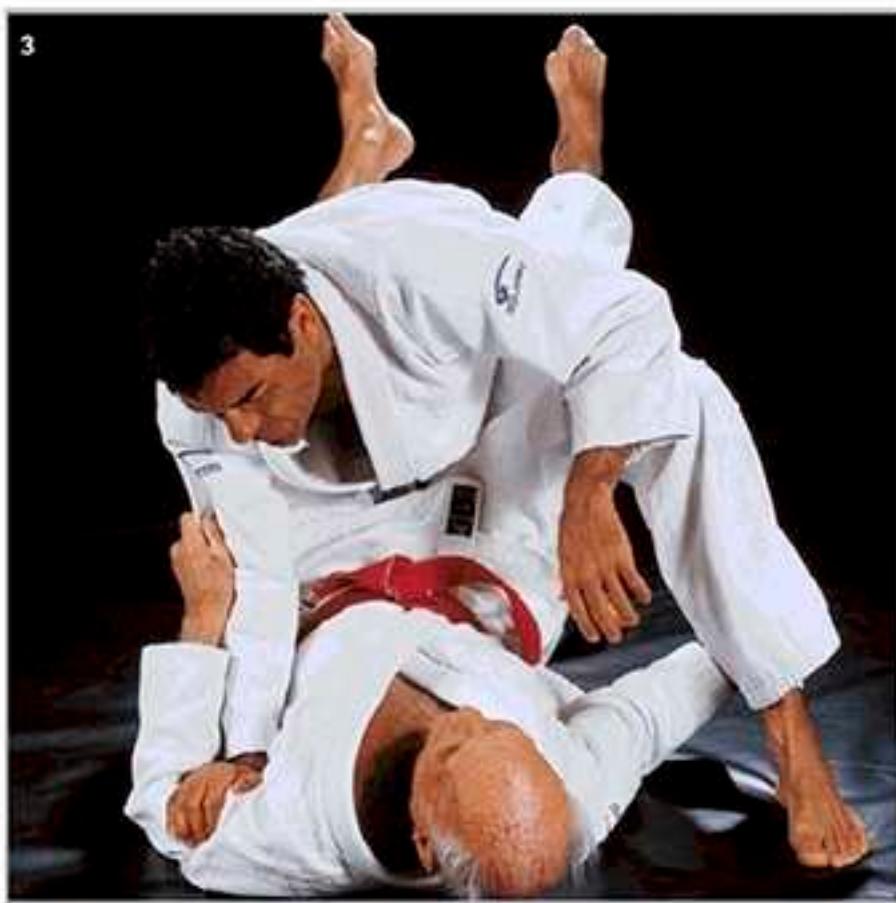


KIMURA

Rorion has his hand on the ground [1]. Helio secures the wrist [2], uncrosses his legs to get onto his elbow and reach over [Insert: Reverse angle] [3], secures his own wrist through the trapped arm [4], and rolls back, trapping the leg [5].



With the weight on the foot, he swings his hip out from underneath, bending the opponent's arm and keeping it at 90 degrees [6]. He then throws his leg over the opponent's back, hugs the arm against his chest [7], and rolls over to the side, pushing the wrist across like a windshield wiper for the finishing lock [8]). Tip 1: In steps 3 and 4, when you are on your elbow, do not fall over your shoulder. Tip 2: In step 3, when you raise onto your elbow, scoot your hips back for better balance.



SPINNING ARMLOCK

Starting in the classic guard position [1], when Rorion raises his leg [2], Helio, while securing the elbow, reaches for the calf and uncrosses his feet [3].



He then raises his pelvis and his head, arching upwards like a turtle, and pivots on the middle of his back by pulling his head towards the opponent's calf [4]. Then bringing his leg over the head [5], he secures the hand to his chest, raising his hips for the armlock [6]. Tip: In steps 3, 4, and 5, your legs should be "free floating," barely touching your opponent's body.



TRIANGLE CHOKE

As Rorion slips his arm inside Helio's leg [1], and lowers his shoulder to pass the guard, Helio secures his wrist and elbow [2]. He then posts his foot on the ground to swing his hip away, while pulling down on the opponent's arm as he thrusts his hips up [3]. He then wraps the back of his knee around the opponent's neck, while lifting his other leg [4],

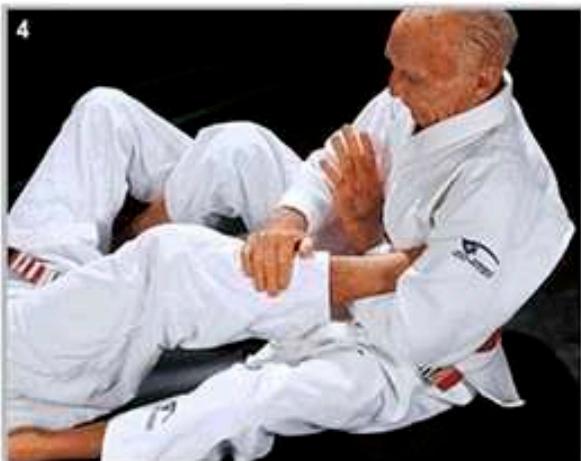


and pulls Rorion's arm across, while locking his free leg over his own shin [5]. Tightening the lock by pulling down on his own foot and clamping his top leg [6], Helio completes the choke by constricting his legs, raising his hips, and pulling on the opponent's head [7]. Tip: In step 3, to wrap your legs tightly around your opponent's neck, swing your hips to turn your body perpendicular to your original position.

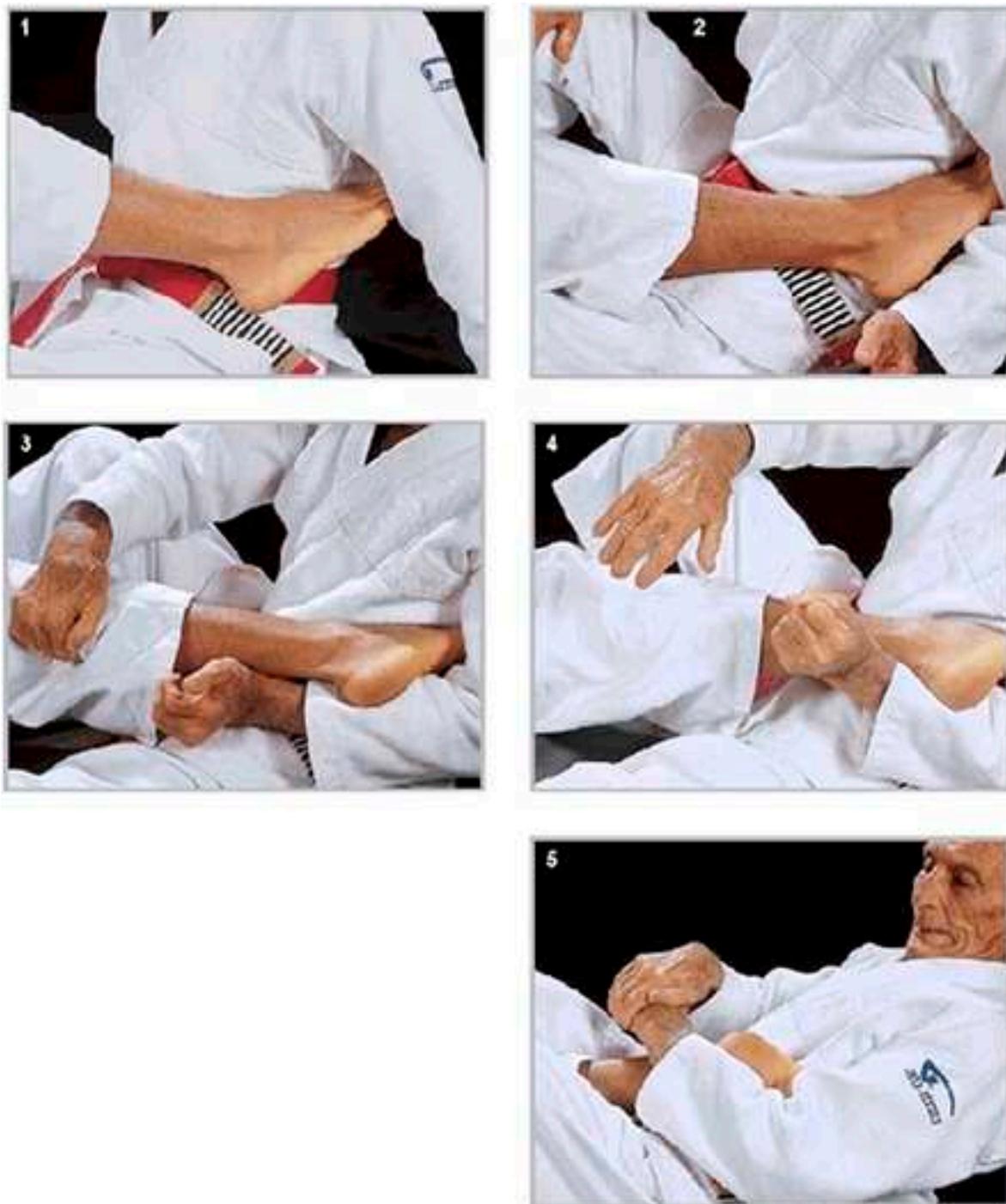


STRAIGHT ANKLE LOCK

Helio has Rorion's leg between his legs [1], He wraps his arm around the ankle [2]. places the blade of the forearm under the Achilles tendon, and reaches for his other arm [Insert: Keep the ankle snug under the armpit][3].

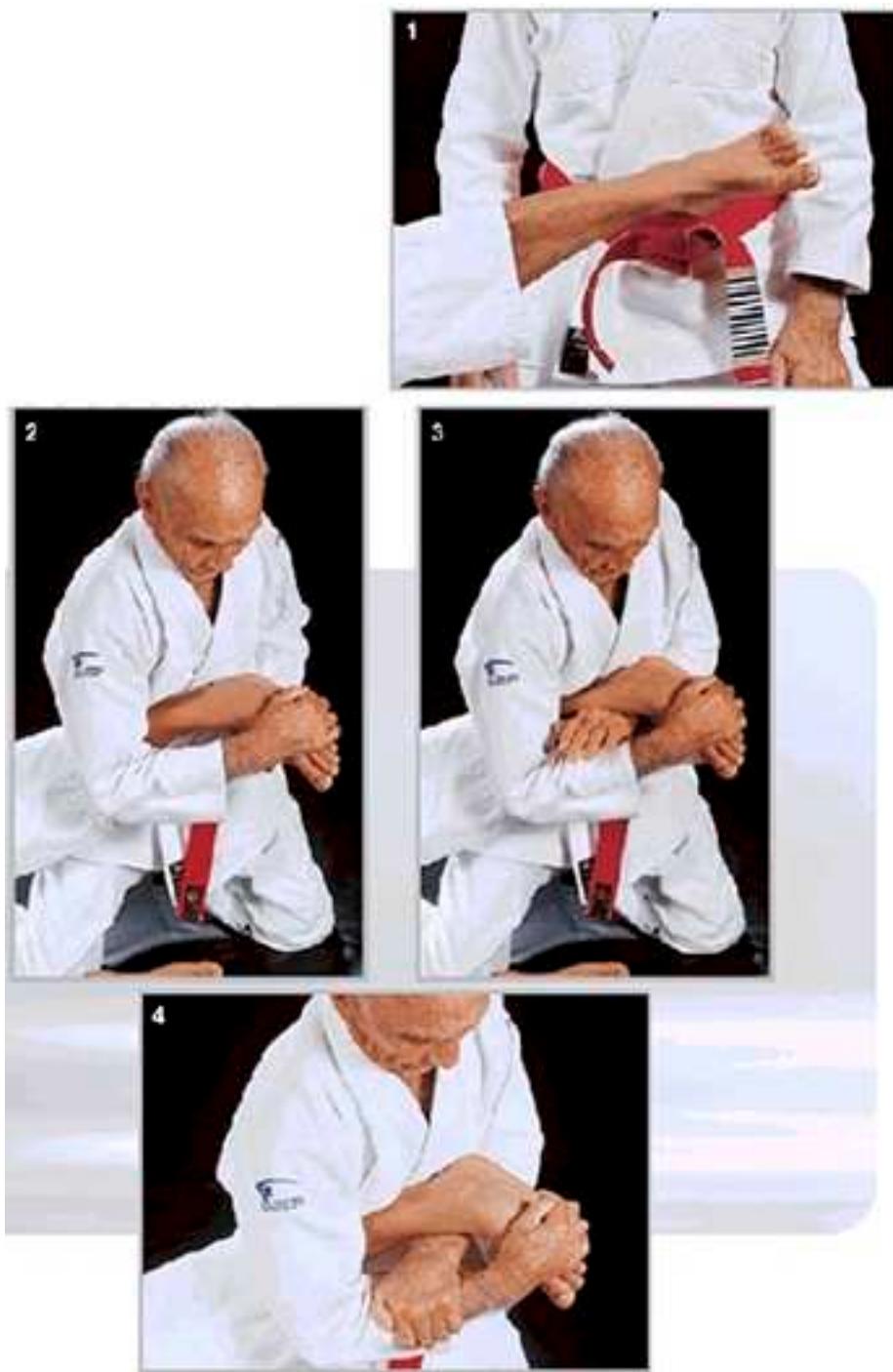


Placing his free hand on the opponents shin [4], Helio grabs his own wrist [5], uses his leg to keep the opponent away, and arches back and pushes down on the shin to complete the lock [6]. Tip: Trap the foot tightly throughout the move.



HEEL HOOK

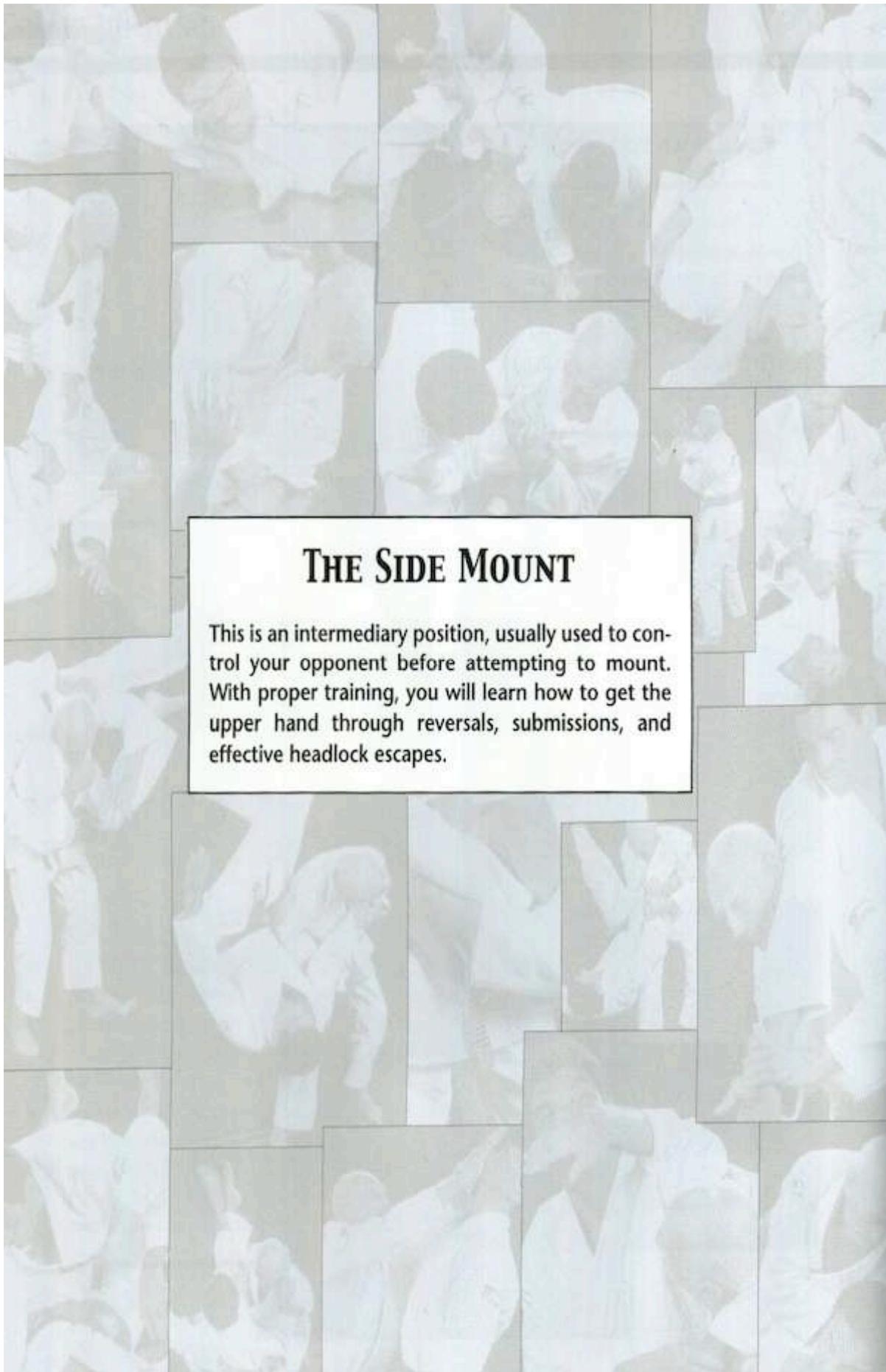
With the opponent's foot exposed [1], Helio places the toes under his armpit [2], and rotates the calf with the opposite arm, while bringing his forearm under the heel [3]. Trapping the foot against his body, Helio reaches for his wrist [4], uses his knees to squeeze the opponent's leg, and twists the foot, pulling the heel across his chest [5]. Tip: Be careful. This move may damage your partner's knee before he feels the pain.



TOE HOLD FOOTLOCK

With his opponent's foot exposed [1], Helio places his arm over the leg with his hand on the base of the toes [2]. With his other hand, he reaches under the ankle [3], holds his own wrist and twists the foot to complete the lock [4].

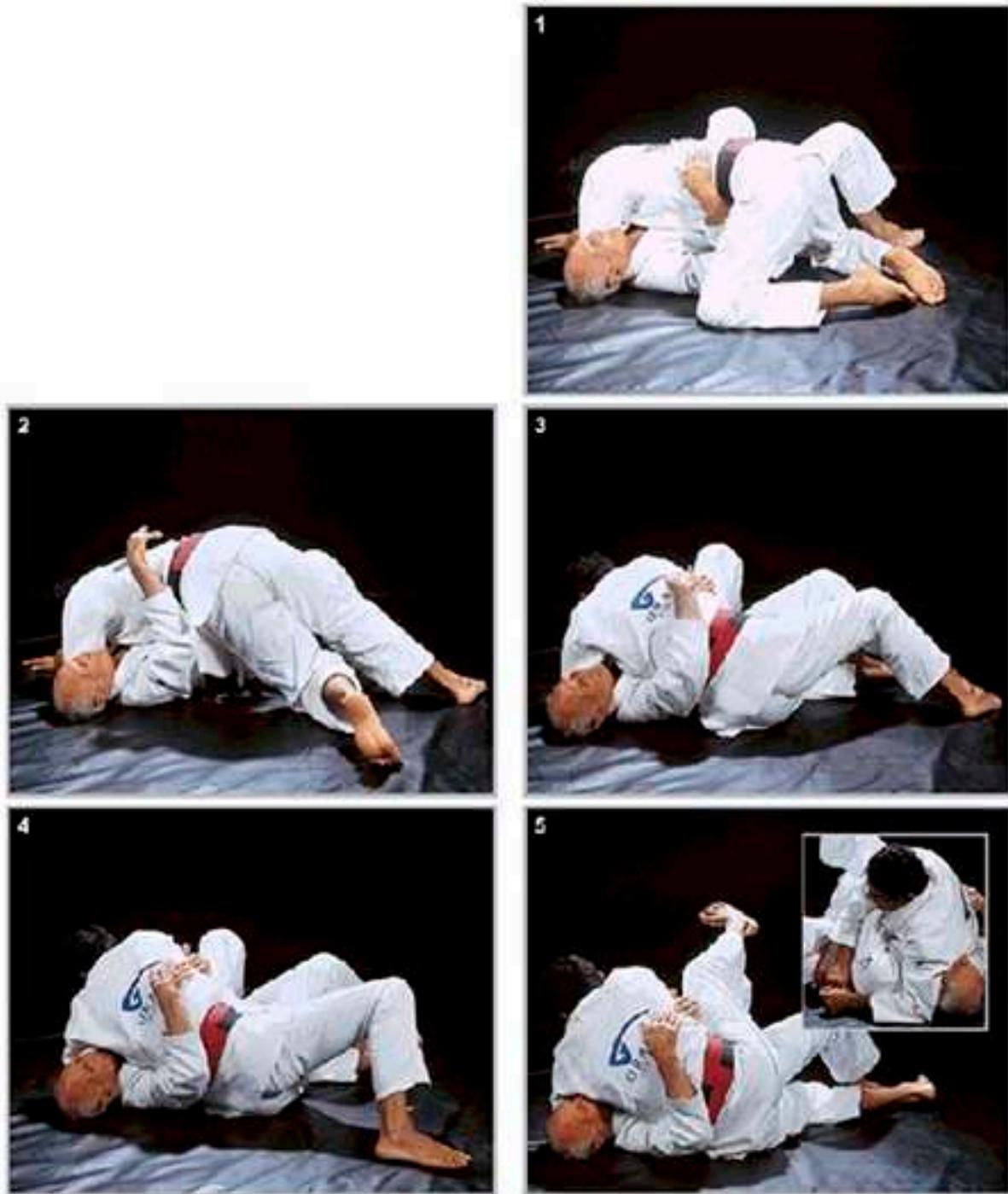
Tip: This technique can be applied from a variety of positions.



THE SIDE MOUNT

This is an intermediary position, usually used to control your opponent before attempting to mount. With proper training, you will learn how to get the upper hand through reversals, submissions, and effective headlock escapes.



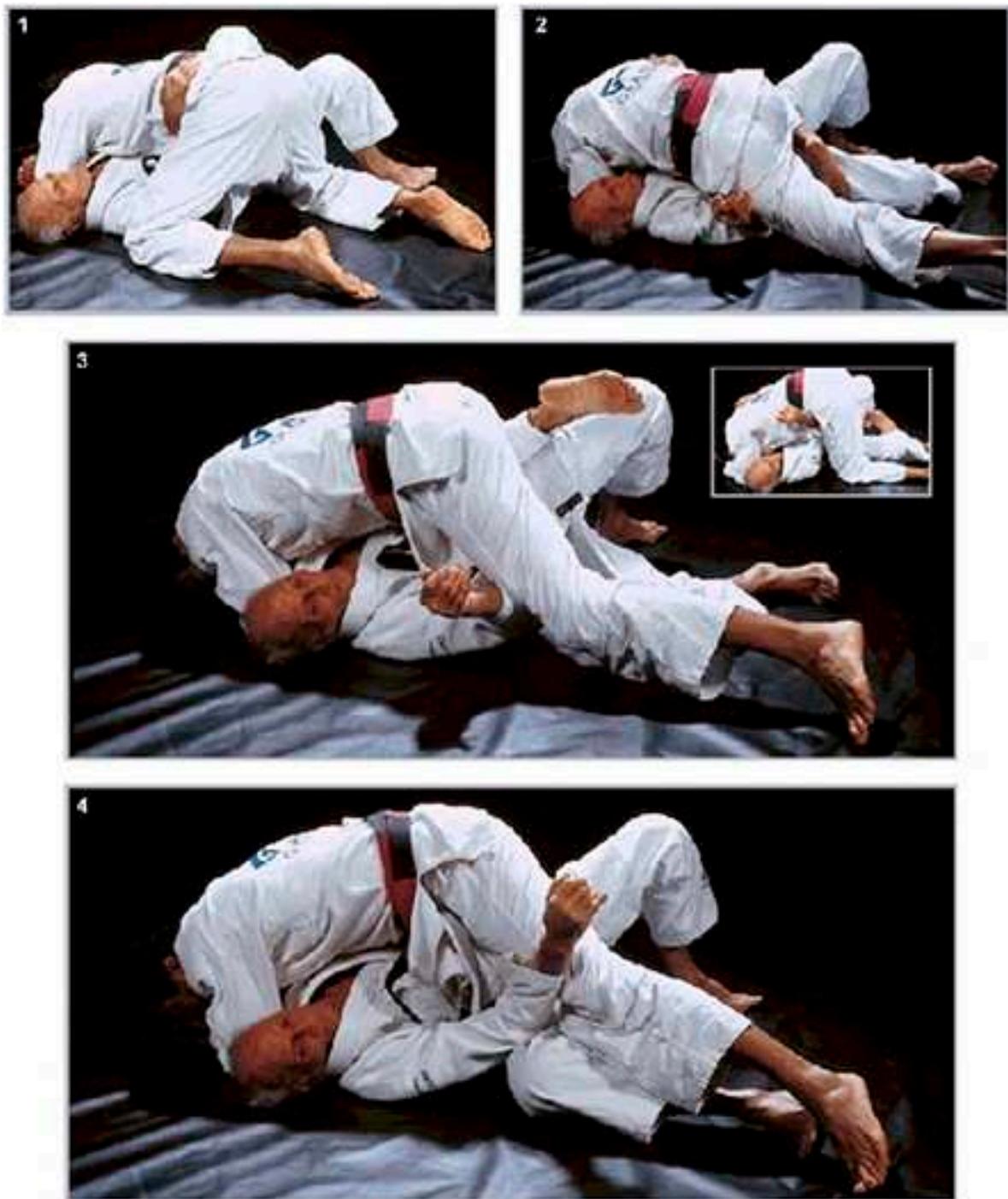


UPWARD LIFT ESCAPE ("UPA")

Rorion has the side mount [1], and turns his body sideways, placing his bottom leg next to Helio [2,3], to prepare to mount. Helio responds by clinching his back [4]. As the opponent steps over [Insert: Helio's other hand is under the opponent's armpit] [5],



Helio bridges up [Insert: As the opponent's foot barely touches the ground...! [Insert: ... bridge with resolve] [6], rolling him back [Insert: Reverse angle] [7], and ending in his guard [8]. Tip: What makes the move work is that the attacker steps over with his leg, but his weight remains back on his hip.



ELBOW ESCAPE

Rorion has the side mount [1]. As he straightens one leg for base and slides his knee over for the mount attempt, Helio turns sideways and flattens his leg to the ground [2]. When the opponent shifts his weight over to mount, Helio uses his elbow to lift the opponent's back knee off the ground [Insert: The elbow should never push at the hip] [3], bring his knee under [4],



clear his leg [5], and trap the opponent's leg [6]. Helio braces the attacker's opposite knee with his left hand and swings his hip out from underneath, freeing his knee and posting his left foot on the ground [7]. With his weight on the posted foot, Helio swings his hip back to free his left leg [8], and then crosses his feet to close the guard [9]. Tip: In step 4, lift the opponent's back leg when his weight shifts to the other side.

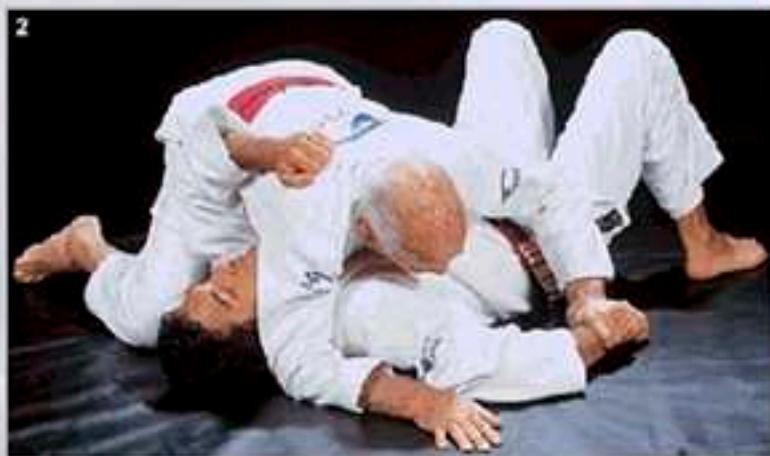


LEG CHOKE FROM THE BOTTOM

With Rorion in the side mount, Helio grips the collar with the thumb inside [1]. Helio waits for Rorion to move his arm to the other side [2,3]

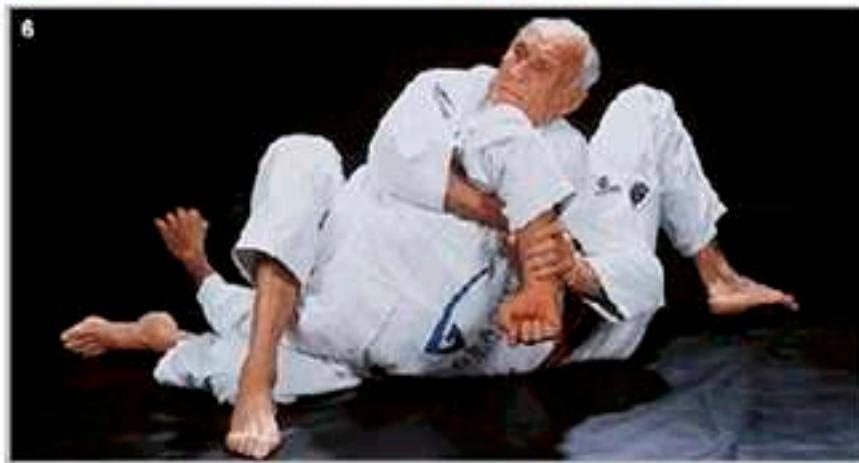
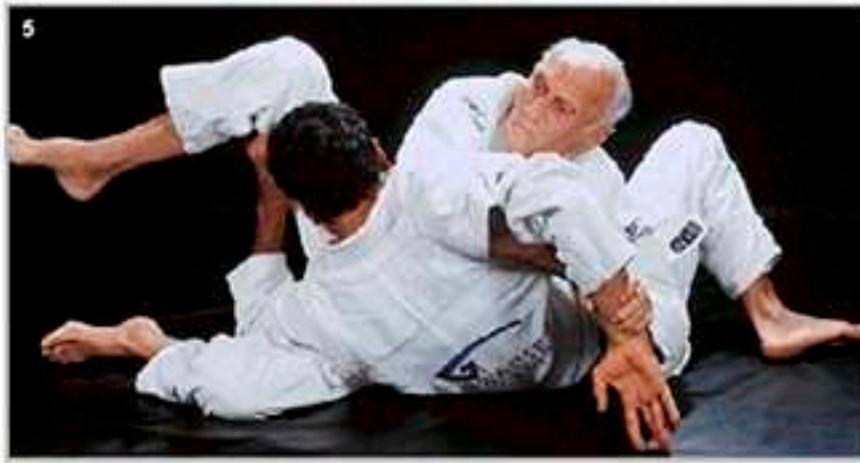


He then brings his leg over the head [4], hooks the back of his knee around the opponent's neck on the opposite side of his collar grip [5]. Then, he pulls on the collar grip and pushes with his leg, keeping his leg in place with the other hand [6]. Tip: In steps 2 and 3, lure your opponent to move his arm by moving your hips away, as if you're putting him in the guard.

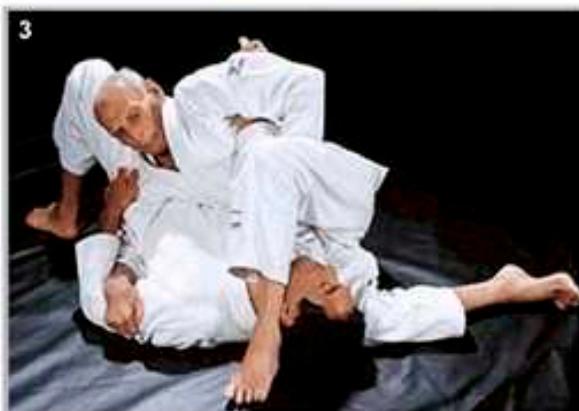
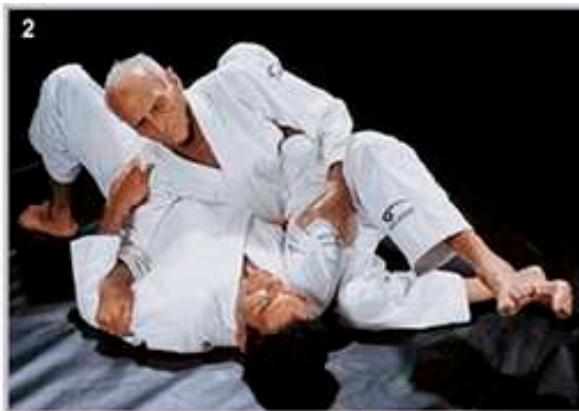


KIMURA

Helio identifies the exposed arm [1], secures the wrist [2], and brings his other hand under [3],

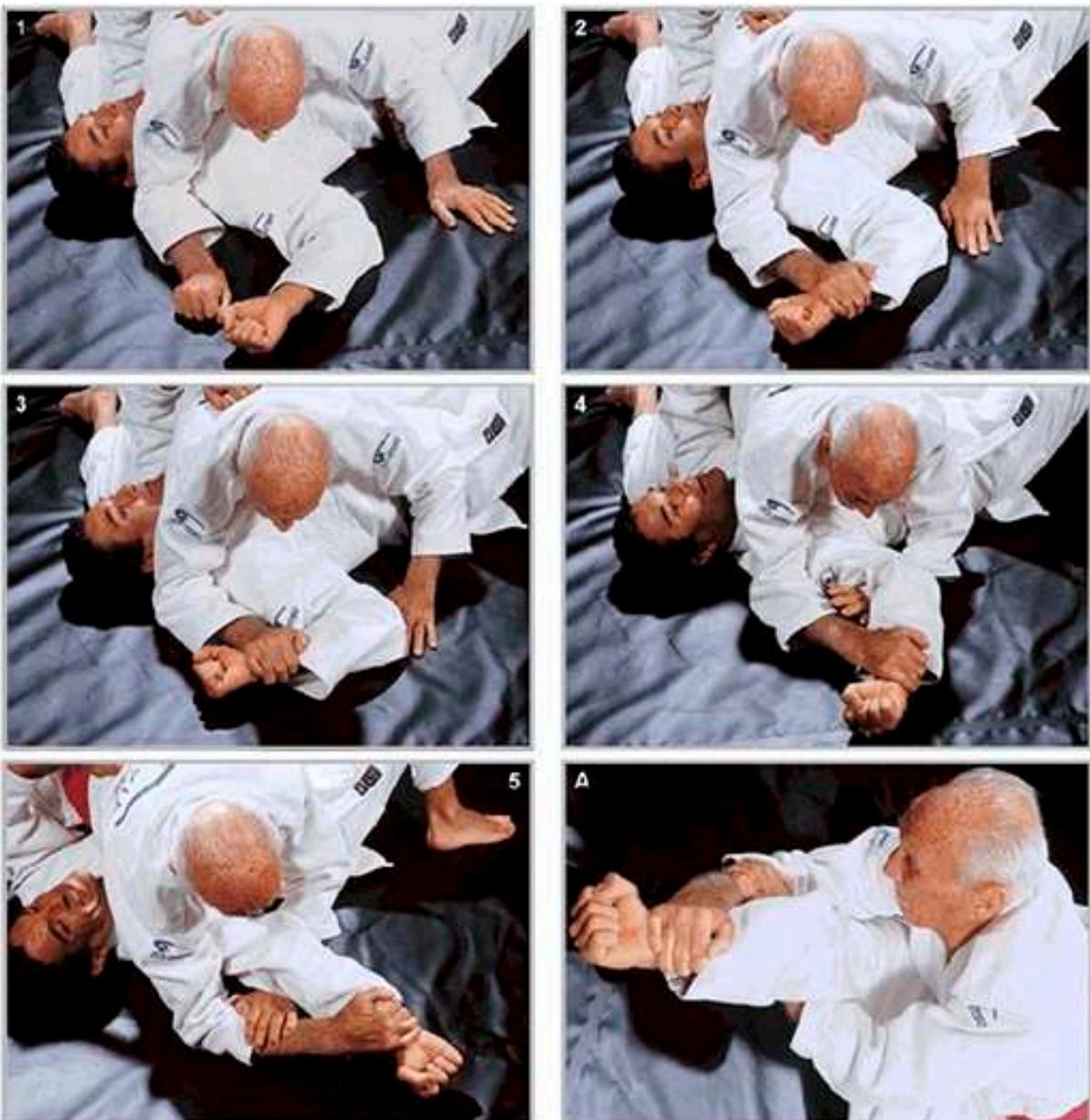


to secure his own wrist as he sits sideways [4]. Bringing his leg over [5], he plants his foot, while trapping the head. As he turns his body, he twists the shoulder to complete the lock [6]. Tip: Push off the stepping leg to acquire the leverage to pressure the shoulder.



STRAIGHT ARMLOCK (WITH STEP OVER)

Helio has the elbow secured and the wrist trapped under his armpit [1]. He steps over [2], locking his heel into the crook of Rorion's neck [3]. Thrusting the hips forward, he leans back to hyperextend the elbow [4]. Tip: Secure the elbow with your hand to prevent any movement.



STRAIGHT ELBOW LOCK

Helio identifies the exposed arm [1]. He places his elbow snug against Rorion's neck and has his wrist trapped for the "Americana" lock [2]. As he brings the hand under [3], the opponent straightens the arm [4]. Helio secures his own forearm, and lifts from underneath to hyperextend the elbow [5]. Tip: Detail A: Keep the elbow flat.



STRAIGHT ARMLOCK (KNEE ON THE STOMACH)

With his knee on the stomach, Helio controls Rorion's elbow [1]. He releases the grip and wraps the arm under and around [2, 3, 4],



placing his forearm under the elbow with one hand on the biceps, and the other on his wrist [5, 6]. With the elbow resting on his thigh, he arches back to hyperextend the elbow joint [7]. Tip: In step 7, place your forearm directly under the elbow.



KIMURA (NORTH-SOUTH POSITION)

From the side mount [1], Helio secures his collar and traps Rorion's arm [2], Posting his other hand on the ground next to the opponent's hip [3], he walks around to the north-south position [4], He then posts one leg up [5 — Reverse angle],



secures the wrist [6], releases his collar and holds his own wrist [7], and hugs the elbow to his chest as he rises up [8]. He completes the lock by switching the position of his knees and moving the hand towards the back [9]. Tip: In step 5, when posting one leg up, wedge your other knee against your opponent's back.



STRAIGHT ARMLOCK

Rorion has his hand around Helio's neck [1]. Helio traps the arm by holding his collar with the thumb inside, and moves his hand to the other side to block the opponent's body [2, 3]. Keeping the elbow snug, he moves into the north-south position [4 - Reverse angle]. Helio raises one knee [5 - Top view],



and secures the wrist, while placing his other knee on the stomach [6]. He then falls back, taking the arm [7], and secures the wrist with both hands for the lock [8]. Tip: In step 5, as you turn your opponent over, wedge the knee behind his back.



CROSS CHOKE

Helio has the side mount [1]. Holding his own collar, he traps Rorion's arm [2], and swings his other hand back to the opponent's side [3]. Posting his hand on the ground, while keeping the arm trapped, he rotates to the north-south position, pressuring the opponent's bottom arm [4].



As Rorion withdraws the arm being pressured [Insert: Reverse angle] [5], Helio returns to the side mount, trapping the arm under his waist [Insert: Bring the hand under the arm to the collar] [6]. With the back of the hand on the ground, Helio secures the opponents collar, while trapping his arm [7]. With the other hand, he grabs the collar with the thumb inside, and keeps his head down to prevent Rorion from defending [8]. He then brings his wrist across the opponent's throat, and rolls towards his neck to complete the choke [9]. Tip: The beginning of the move should resemble the set up for an

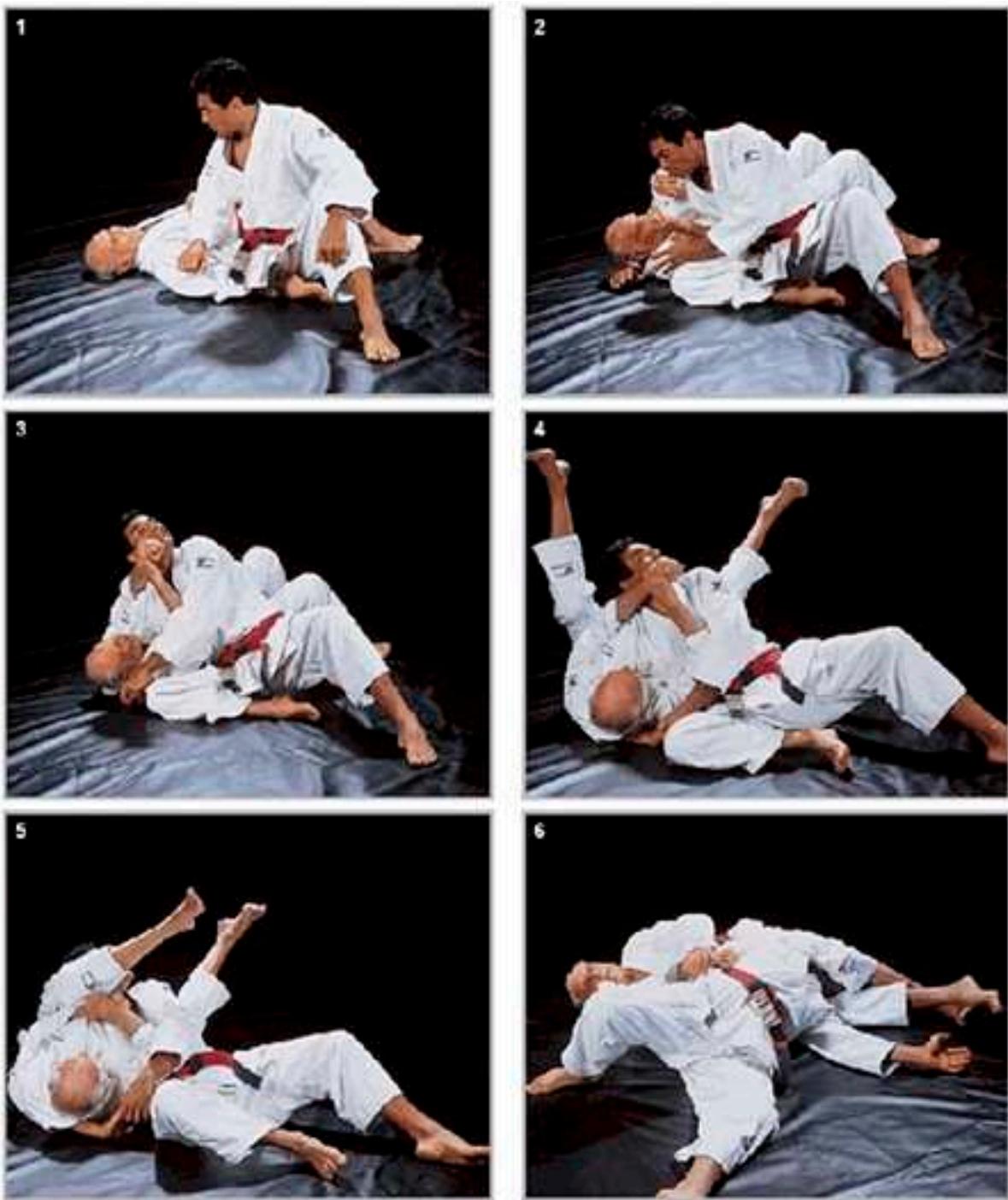
armlock. In step 5, when your opponent pulls his arm out, switch for a collar choke, instead of an armlock.



GUILLOTINE CHOKE

While side mounted on Rorion [1], Helio feels him raise his head [2]. Helio wraps his arm around the neck [3, 4, 5], and with his free hand, feeds his own collar to his other hand [6]. Keeping a tight grip on the collar [7], he turns his body sideways [8], steps over, keeping his knee off the ground [9], and arches back, while pushing his hips forward, keeping his weight on his shoulder, to complete the choke [10]. Tip 1: In step 7, grab your collar as deeply as possible, leaving no slack. Tip 2: The leverage for the squeeze comes from arching your body back.





SIDE HEADLOCK ESCAPE (USING ARM FRAME)

As Rorion attempts a headlock [1, 2], Helio brings the back arm in front of the head and straightens it against the neck, while holding his wrist, making a frame to keep the attacker away [Detail A - Reverse angle][3]. Helio moves his hips to the side [Detail B]. brings his leg over the attacker's head [Detail C] [4], to push the head back [5], and crosses his feet to squeeze the neck [6].



Detail X: Squeezing by straightening your legs around the neck is right.
Detail Y: Squeezing around the head is wrong. Tip: In step 4, it is easier to bring both legs up.



SIDE HEADLOCK ESCAPE (USING ARM FRAME WITH RESISTANCE)

As Rorion attempts a headlock, Helio brings the arm around the head, straightening the arm against the neck, while holding his wrist, making a frame to keep the opponent away [1,2], Helio scoots his hips to the side [3], and brings his leg over the opponent's head [4]. Although he pushes back with the legs, the opponent does not let go of the headlock [5]. Helio releases his legs from around the opponents neck and rolls forward on top of him [6],



spreads his hands out for base [7], and steps over to mount, posting one leg up, while sliding his back knee towards the opponent's head [8]. Setting up a frame with the blade of his forearm, lifting the head to take out the slack [9], he leans his weight on the opponent's neck, forcing him to let go [10]. Tip: In steps 5 and 6, roll forward with resolve.



SIDE HEADLOCK ESCAPE (ATTACKER WITH HEAD DOWN)

This time, Rorion holds Helio in a headlock and keeps his head down [1, 2]. Helio holds his attacker's shoulder, steps over, and hooks the leg [3, 4],



climbs onto the back, spreads his hands and knees for base, and unhooks the attacker's legs [5]. Because the attacker's legs are straight, he rolls along. While keeping his base, Helio raises his knee and posts his foot, sliding his back knee towards the attacker's head [6]. Setting up the frame [7], he takes out the slack by raising his head [8], and leans forward, forcing Rorion to release the lock [9]. Tip: In step 4, when climbing up, put your weight on your shoulder, so you can elevate on your back knee and pull out your bottom arm.



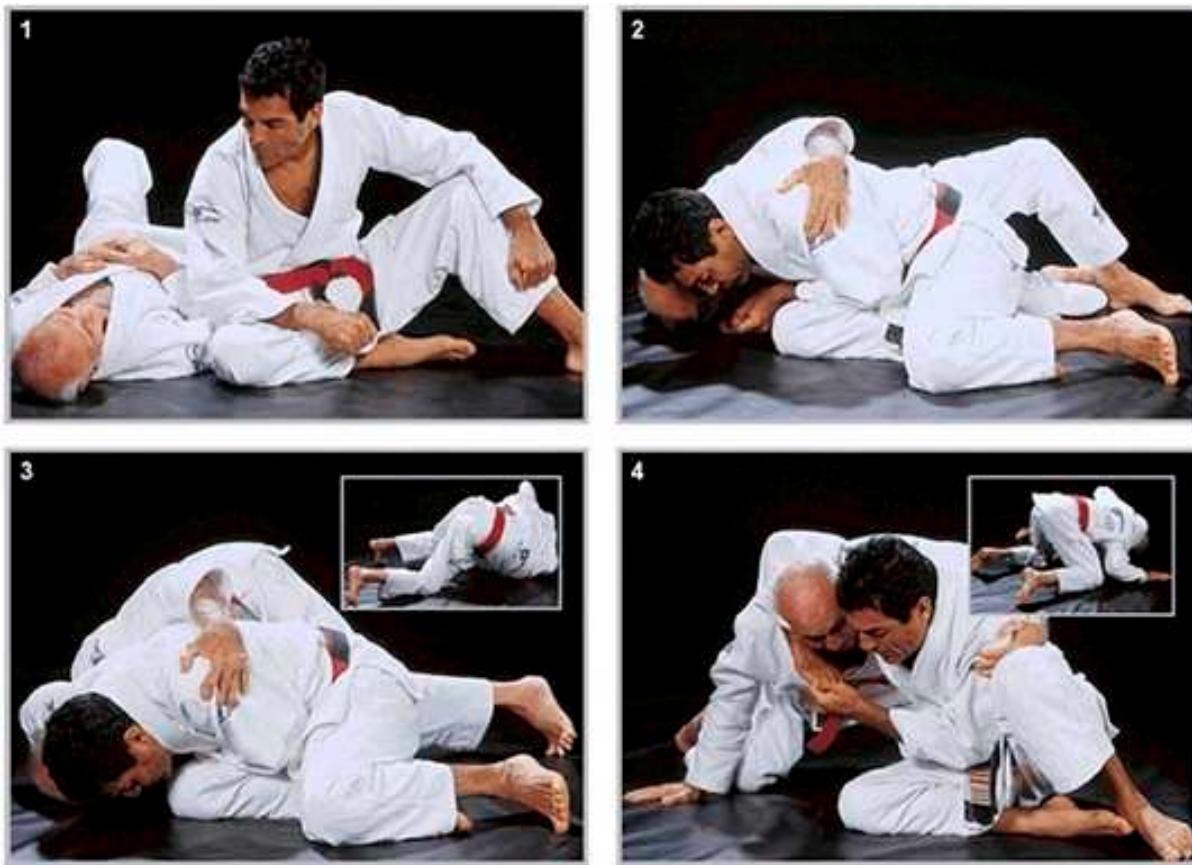
SIDE HEADLOCK ESCAPE (ATTACKER WITH HEAD DOWN - WIDE BASE)

Rorion secures Helio in a headlock, keeping his head down [1,2]. Helio holds his opponent's shoulder, steps over, and hooks the leg [3]. When Helio climbs up, the opponent spreads his legs in a wide base, which stops him from rolling [4]. Placing his weight on his head, Helio raises his knees off the ground, stands on his toes, and shifts the weight from his head on the ground, to his shoulder in the middle of the opponent's back [5]. Once the opponent lets go, Helio immediately grabs the wrist, uses his hands for base [6],



and cranks the finishing armlock [7]. Tip: In step 5, have your back hand off the ground, while driving your shoulder into his back. Detail A: Back angle.

Detail B: Front angle.

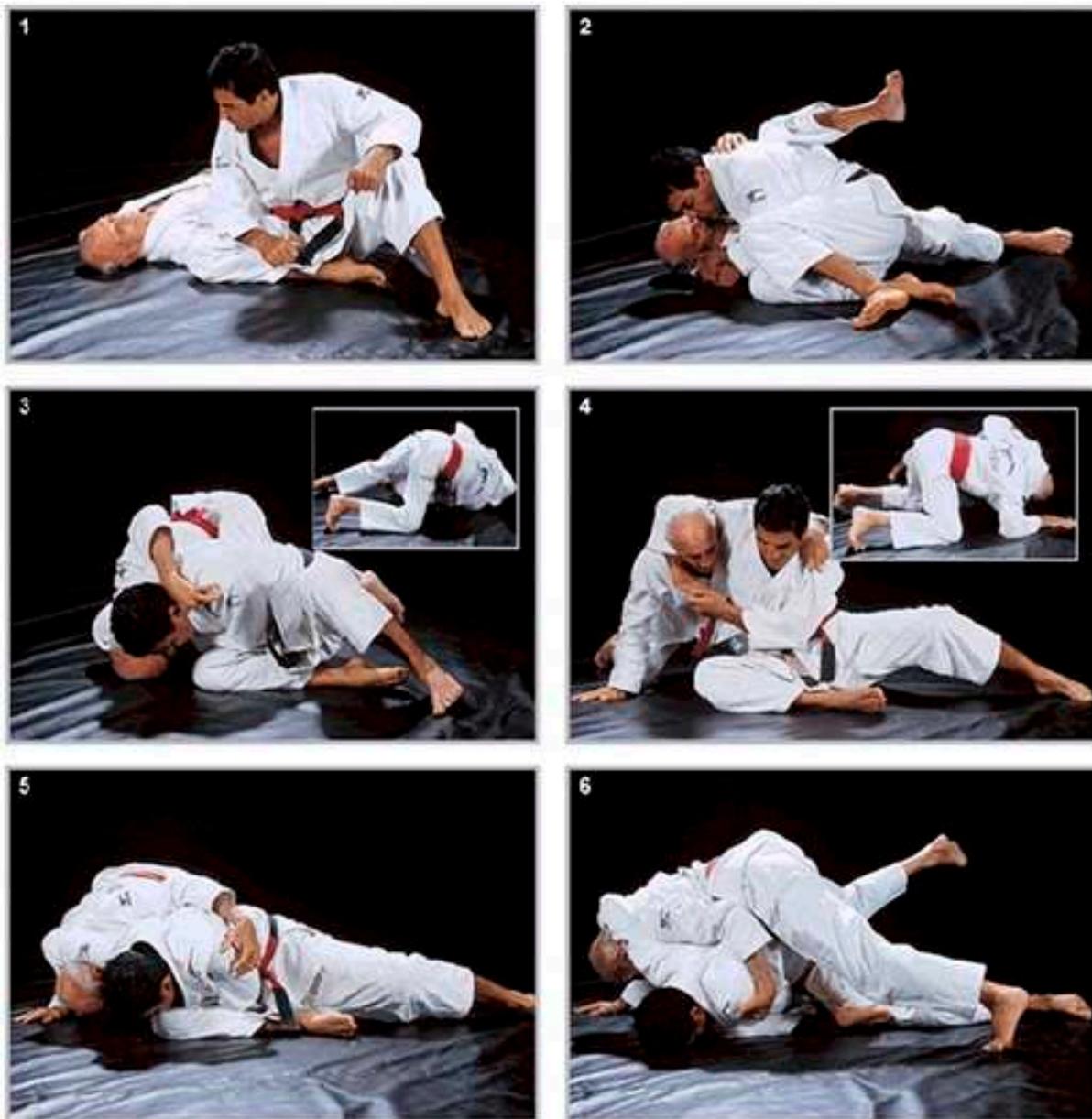


SIDE HEADLOCK ESCAPE (ATTACKER BALLS UP)

When Rorion grabs Helio in a headlock and balls up, rucking in his knees, Helio turns sideways [1, 2]. He reaches over the opponent's arm, places his weight on his own shoulder to raise to his knees [Insert: Reverse angle] [3], posts his hand out for a better base, uses the neck to lift the opponent [Insert: Reverse angle] [4],

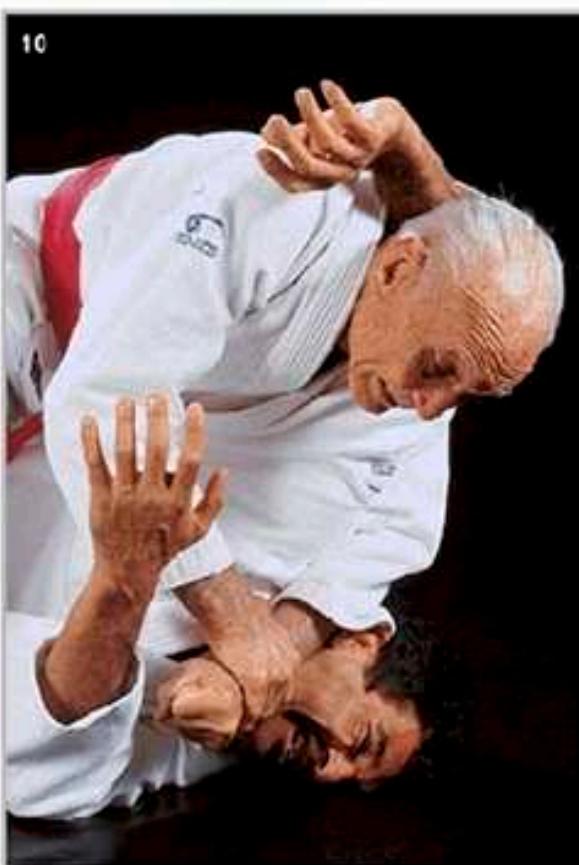


and rolls him over to his back [5]. Spreading his hands for base [6], Helio steps over for the mount [7], posts one leg up to establish base [8], slides his back knee towards the opponent's head to set up the arm frame [9], and leans his weight into the opponent's neck making him let go [10]. Tip 1: In step 4, lift with your back, not with your arm. Tip 2: In step 5, when rolling the opponent over, clear the back leg out of the way.



SIDE HEADLOCK ESCAPE (ATTACKER BALLS UP - CHANGE TO WIDE BASE)

Rorion grabs Helio in a headlock and balls up, tucking his knees in [1, 2], Helio reaches over the opponent's arm, places his weight on his own shoulder to raise to his knees [Insert: Reverse angle] [3], and posts his hand out for a better base to lift the opponent [Insert: Reverse angle]. Rorion, however, steps out into a wide base [4]. Helio takes the opponent back down again [5], jumps over his back with both legs [6],



establishes base [7], steps over for the mount [8 - Reverse angle], posts one leg up, slides the back knee towards the opponent's head [9], and uses the frame, placing the weight on the neck to release the lock [10]. Tip: In step 5, put your weight on your forehead as you jump over.

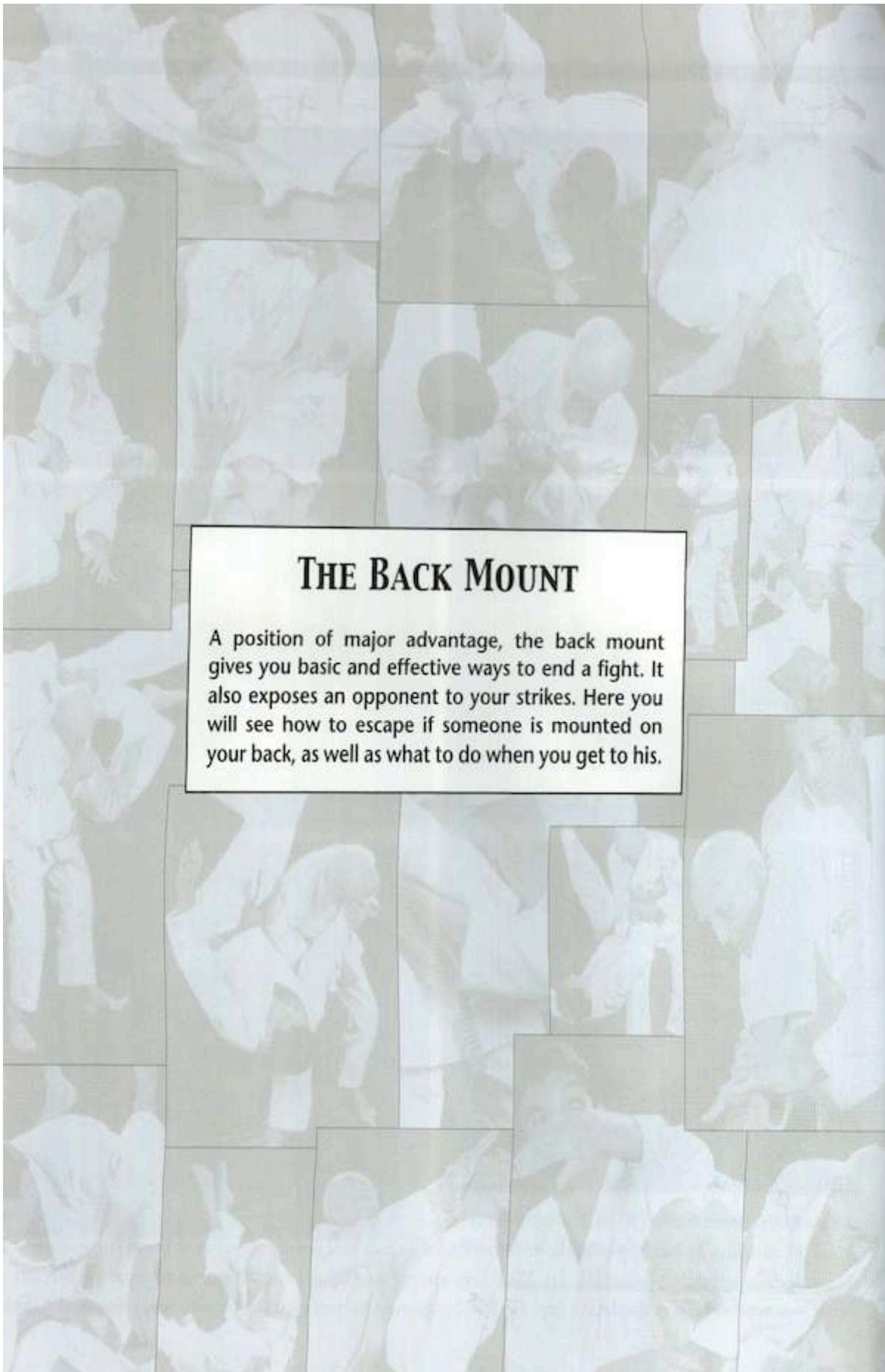


SIDE HEADLOCK ESCAPE (WITH ARM TRAPPED)

Rorion traps Helio's arm [1], and adjusts the headlock. Helio holds his own wrist, adjusting it snugly around the opponent's upper torso [Insert: Reverse angle] [2]. Helio scoots his hip and then his shoulder from underneath the opponent to create space [Insert: Reverse angle] [3]. At the exact time Rorion shifts his weight over to re-establish his position, Helio uses his momentum to bridge up [Insert: Side angle] [4], roll the opponent across his chest and shoulder [Insert: Side angle] [5],

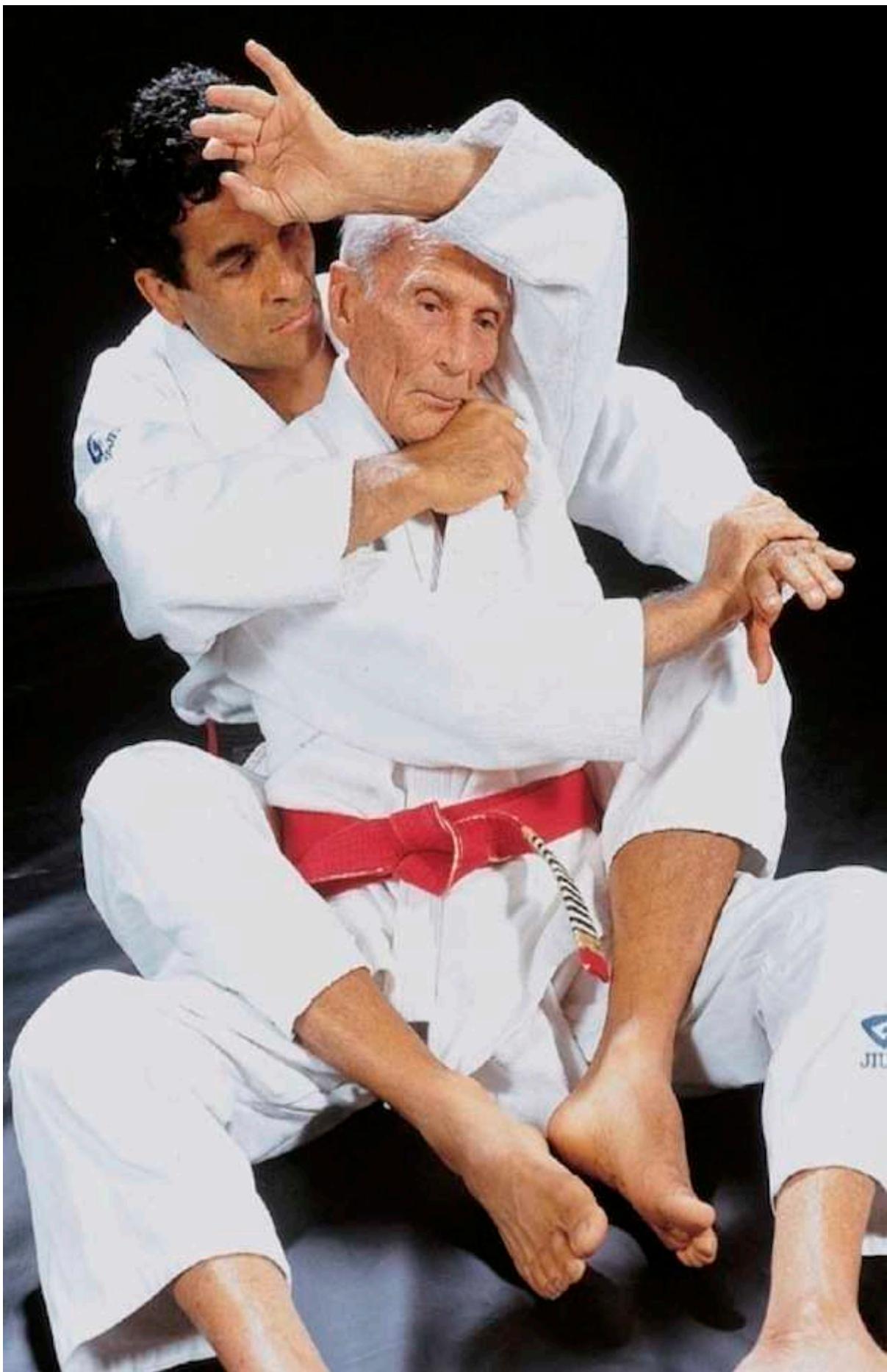


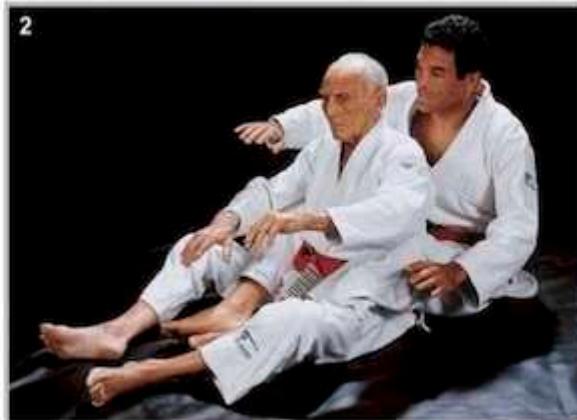
all the way over [Insert: Side angle] [6], landing on his knees and spreading his hands out for base [7]. Helio steps over to mount [8], establishes his base by posting one leg up, and slides the back knee towards the opponents head [9], setting up the arm frame to escape the headlock [10, 11]. Tip 1: Keep scooting your hip and shoulder away as many times as necessary to lure your opponent into readjusting his grip. Tip 2: If the opponent has your right arm trapped, bridge towards 11 o'clock.



THE BACK MOUNT

A position of major advantage, the back mount gives you basic and effective ways to end a fight. It also exposes an opponent to your strikes. Here you will see how to escape if someone is mounted on your back, as well as what to do when you get to his.





BACK MOUNT ESCAPE

Rorion has the back mount [1]. Even before Rorion grabs the collar, Helio raises one arm [2], tucks his head against his biceps to protect his neck, and secures the opponents other wrist [Insert: Front angle] [3]. Helio uses his feet to drive his weight to the side, over the trapped arm [4].

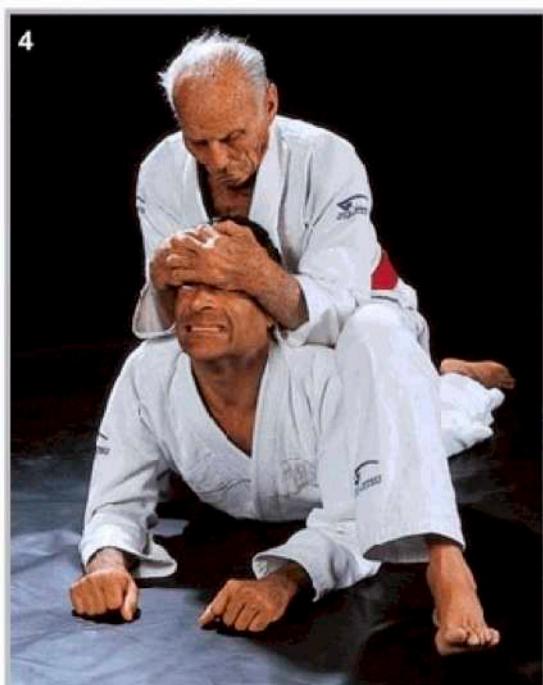
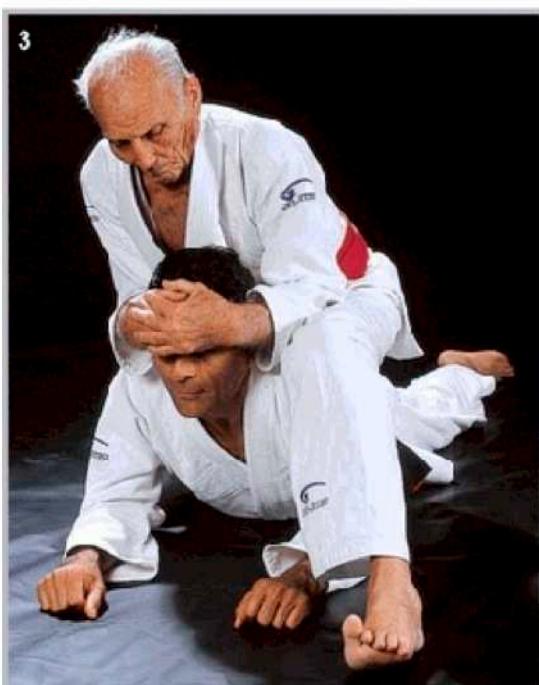
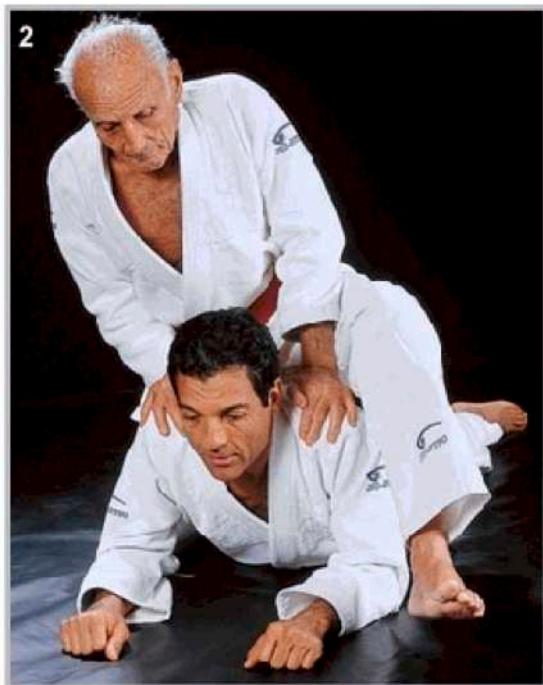
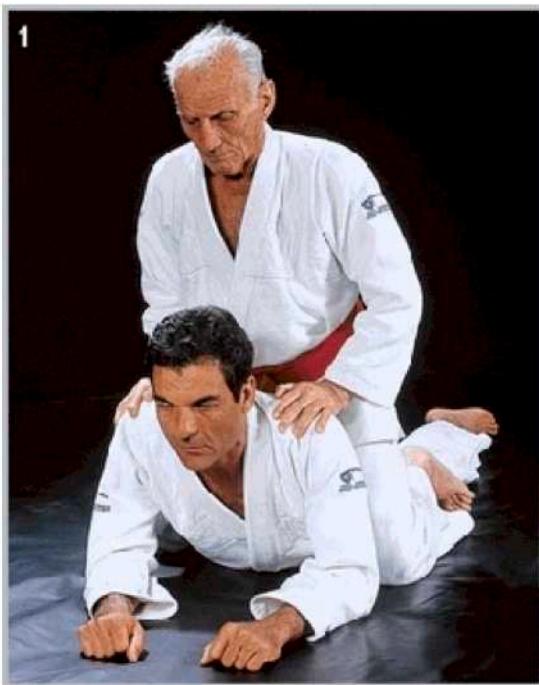


Although the opponent has one hand on the collar, Helio pushes his back to the ground [5], releasing the opponent's wrist and sliding away to create space [6]. He turns to face the opponent [7], pushes the opponents leg down, steps over [8] and goes on top [9], ending up mounted [10]. Tip: Drive your back to the mat in the direction opposite of the choking arm.



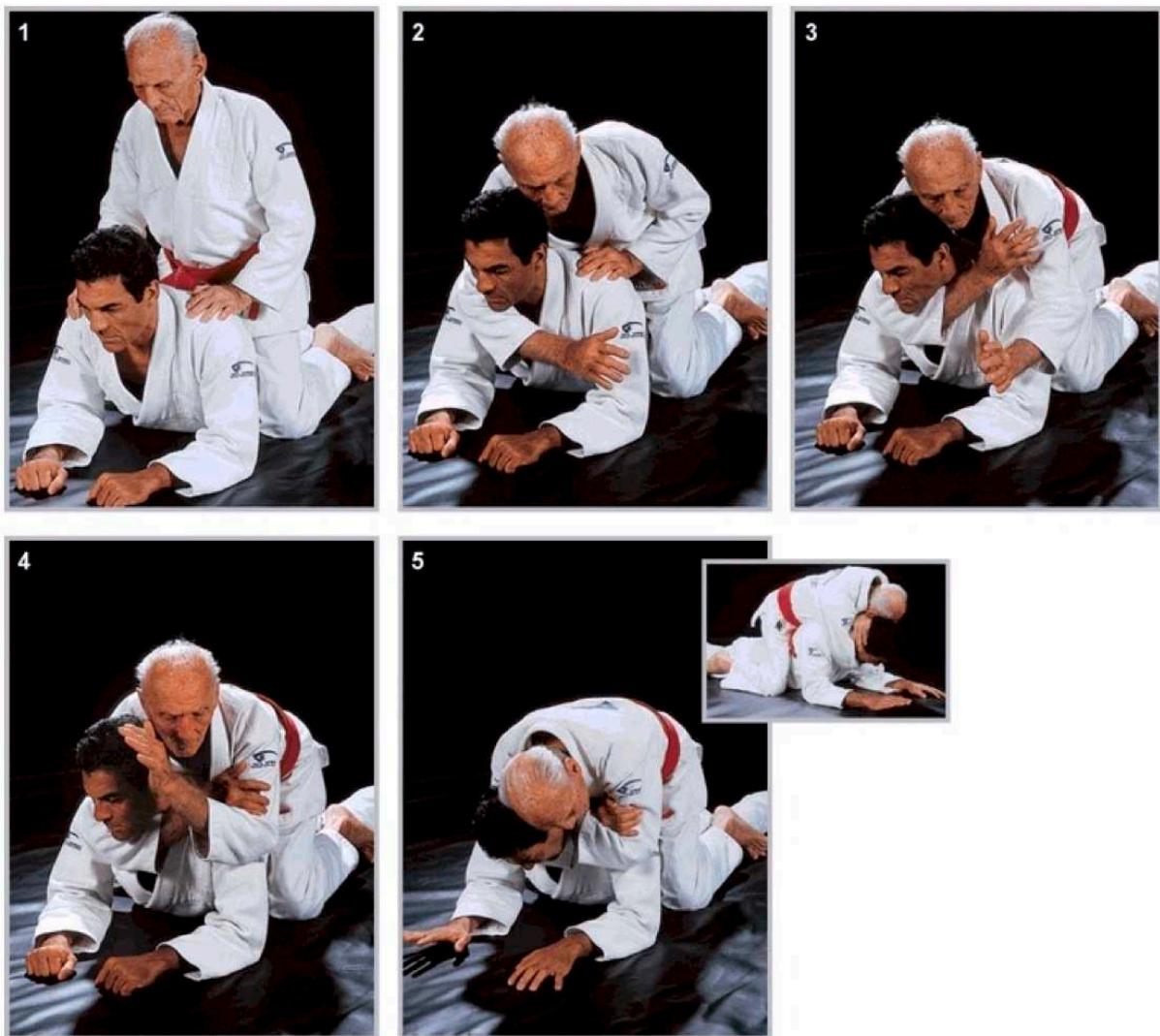
FIGURE FOUR FOOTLOCK

Rorion is behind Helio with both hooks in [1], and crosses his legs [2]. Bringing the leg of the same side over the opponent's top leg [3], Helio places his other leg straight over his foot to form a "figure-four," positioning his calf directly below the opponent's toe, where he raises his hips to complete the lock [4]. Tip: When someone is mounted on your back, expect them to cross their feet. Detail A: Side view before the squeeze, the hip is low. Detail B: Side view during the squeeze, the hips are raised high.



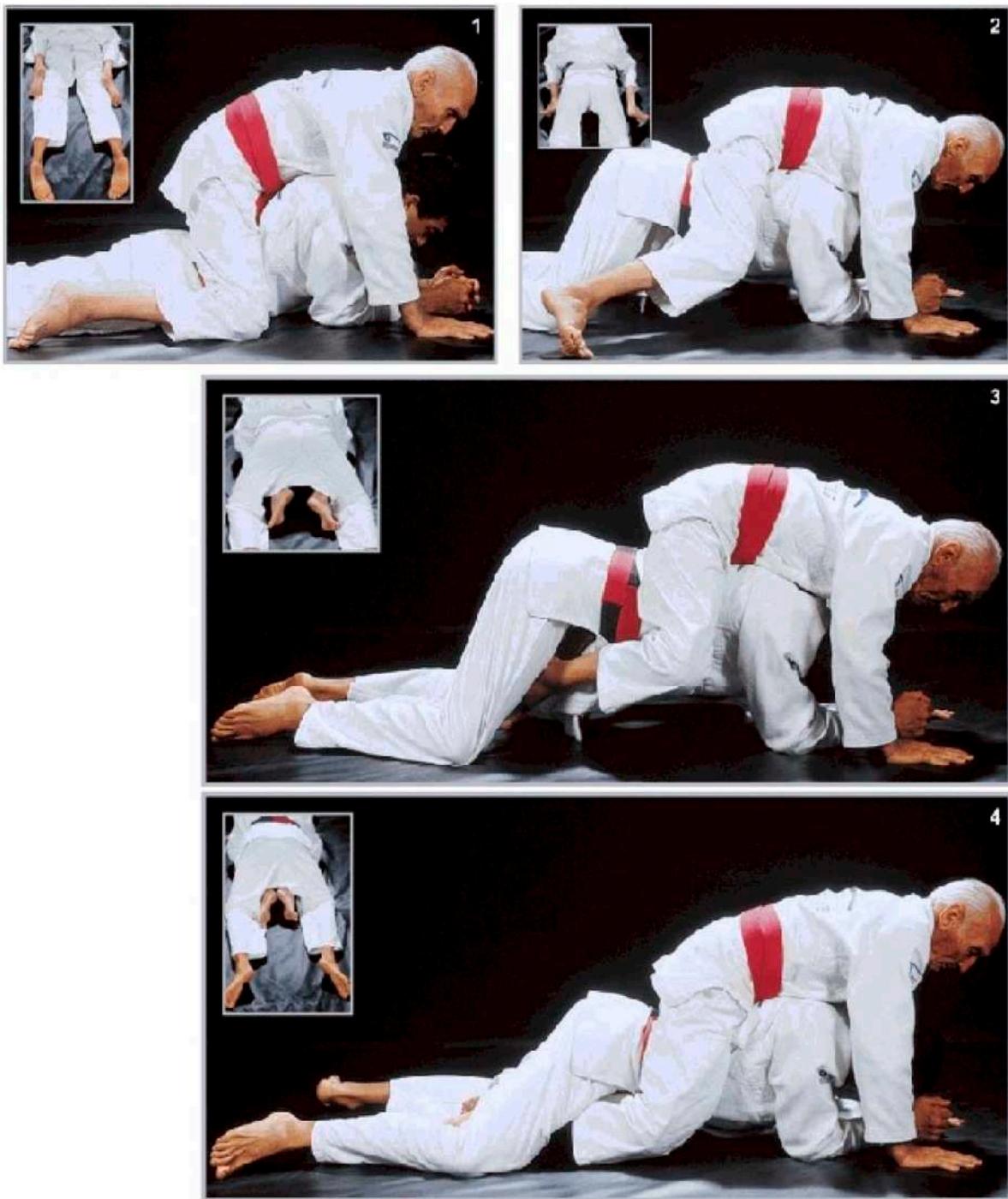
NECK CRANK

With Rorion flat on his stomach, Helio has the top position [1]. Helio posts one leg [2], reaches around Rorion's forehead with both hands [3], then sits back and cranks his neck [4]. Tip: The posted leg helps you maintain your balance.



REAR NAKED CHOKE ("MATA LEAO")

Helio is on Rorion's back [1]. He wraps his arm around the neck, puts the crook of his elbow snugly under the chin [2], and places his hand over his own biceps [3]. Sliding his other hand behind the opponent's head, as though combing his hair [4], he lays his head down to lock the hand in place and expands his chest, pulling his shoulders and elbows back [Insert: Reverse angle] [5]. Tip 1: The key element of this choke is the relaxed adjustment you maintain throughout the move. Your arms must not be stiff or tense. The pressure comes from your shoulders and elbows pulling back. Tip 2: If done right, the submission should feel effortless and come within seconds.



GETTING THE HOOKS

Helio is on top while Rorion is flat on his stomach [Insert: Back view] [1]. As Rorion raises up, Helio thrusts his hips down and moves both knees forward [Insert: Back view] [2]. With his weight on the opponent's back, Helio simultaneously brings both legs inside, hooks the legs [Insert: Back view] [3], and secures the back mount [Insert: Back view] [4]. Tip: In step 1, when you have someone's back, expect them to raise up.



THE GRACIE DIET

With the divorce of our parents, Carlos took a stronger leadership position amongst the brothers. He was the first teacher and fighter of the family, and then later our manager. When we gained respect as experienced teachers and fighters, Carlos was able to trust us with the ring duties and dedicate more time to esoteric studies. He immersed himself in a variety of subjects related to the mind, body and spirit.

Carlos soon understood the important relationship between health and physical performance. In order for us to be ready to defend the family name against all comers, it was important to be constantly healthy. This was his motivation to venture into the study of nutrition and the effect of different foods on the human body. Realizing that different foods would cause different chemical reactions within the body, Carlos narrowed his focus onto food combinations. His idea was to make sure that at each meal, the foods we ate would combine to cause healthy chemical reactions. The objective was to prevent blood acidity and avoid fermentation. This would then facilitate the digestive process, which is the most energy-consuming activity of the human body. Although he never had any formal education in the field of nutrition, Carlos read the works of numerous experts from all over the world. Using himself and the rest of the family as guinea pigs, he dedicated sixty-five years of his life to the development and improvement of the Gracie Diet. Over the years, I have witnessed amazing results from his nutritional regimen.

When you are young, in your twenties, thirties, or forties, it is difficult to see the long-term effects of improper eating habits. Many modern diets written by healthy-looking young men and women have gained credibility based solely on theory. But if you are forty, and start on the latest trend diet today, how are you going to know the effect it will have thirty or forty years from now? It is impossible for today's diet gurus to prove the long-term validation of their theories. They simply haven't been around long enough.

Ideally, you should get information on what to eat from someone who is seventy, has followed a particular diet for thirty years, and can validate the positive results. Unfortunately, there are not many healthy seventy-year-olds walking around these days. However, just as we have demonstrated the effectiveness of our self-defense system with facts not theories, I am living proof that the Gracie Diet works. I have followed these food combination guidelines for the past seventy years and today, in my nineties, I still enjoy great physical and mental health which enables me, among other things, to continue to teach and train jiu-jitsu.

I want to acknowledge the positive guidance and influence I received from my dear brother, Carlos Gracie, who was like a second father to me. From him, I learned the philosophical principles and healthful concepts that I follow even today, as well as the jiu-jitsu principles that served as a base for me to develop Gracie Jiu-jitsu - the most effective martial art on the planet.

Table of Chemically-Combined Foods
by Professor Carlos Gracie

GROUP A

Foods that combine with each other, plus one of Group B

| | | |
|------------------|-----------------------------|------------------|
| ALMOND | CRAWFISH | OLIVE OIL |
| ARTICHOKE | CRABS | OLIVES |
| ARUGULA | CUCUMBER | ONIONS |
| ASPARGUS | EGGPLANT | OREGANO |
| AVOCADO | EGGS | OYSTERS |
| BASIL | ENDIVE | PARSLEY |
| BAY LEAVES | FAT IN GENERAL - OILS, etc. | PEANUTS |
| BEET - RED | FISH | PEAS - FRESH |
| BRAZIL NUTS | FRENCH BEANS | PINE NUTS |
| BROCCOLI | GARLIC | PUMPKIN |
| BRUSSEL SPROUTS | GINGER | RED CABBAGE |
| BUTTER | GREEN BEANS | RED MEAT |
| BUTTERNUT SQUASH | GREEN ONIONS | SAVOY CABBAGE |
| CABBAGE | GREEN PEPPER | SESAME |
| CARROTS | HAZEL NUTS | SHELLFISH |
| CASHEWS | HEARTS OF PALM | SHRIMP |
| CAULIFLOWER | LEEK | SPINACH |
| CELERY | LETTUCE | SQUID |
| CHICKEN | LOBSTER | TOMATOES - SWEET |
| CILANTRO | MUSHROOMS | TURNIP |
| COCOA | MUSSELS | WALNUT |
| COCONUT - DRIED | OCTOPUS | WATERCRESS |
| CORN ON THE COB | OKRA | |

GROUP B

Foods that do not combine with each other

| | |
|--------------|-----------------------|
| ALL CEREALS | LENTILS |
| ALL STARCHES | OAT |
| BARLEY | POTATOES |
| BREADFRUIT | RICE |
| CHESTNUTS | RYE |
| CORN FLOUR | SOYBEAN |
| DRY BEANS | SWEET POTATOES |
| DRY CORN | WHEAT AND DERIVATIVES |
| DRY PEAS | YAMS |

GROUP C

Foods that combine with each other, plus one of Group B, if not prepared with fat

| | |
|----------------------------------|---|
| ALL FRESH SWEET FRUITS | PAPAYA |
| APPLE – red | PEARS – sweet |
| BANANAS – dried, baked or cooked | PERSIMMONS |
| CHEESES – fresh | PLUMS – sweet |
| COCONUTS – green | PRUNES |
| COTTAGE CHEESE | RAISINS |
| CREAM CHEESE | RICOTTA CHEESE |
| DATES | SUGAR CANE SYRUP |
| FIGS – fresh | SUGAR IN GENERAL |
| GRAPES – sweet | WATERMELON |
| GUAVA | TEAS OF: ORANGE LEAVES OR PEEL, LEMON PEEL, FIG LEAVES, BLACK TEA, HERB TEA, CIDER HERBS, APPLE PEEL |
| HONEY | |
| JACA TREE FRUIT | |
| MELONS | |

GROUP D

Foods that do not combine with each other or anything else

| | |
|-------------------|---------------|
| ALL ACIDIC FRUITS | LIME |
| APPLE – green | MANGO |
| APRICOT | ORANGE |
| BLACKBERRIES | PEACH |
| BLUEBERRIES | PEAR – acidic |
| CHERRY | PINEAPPLE |
| CIDER | PLUM – acidic |
| CURRANTS | POMEGRANATE |
| GRAPE – acidic | QUINCE |
| GRAPEFRUIT | RASPBERRY |
| KIWI | STRAWBERRY |
| LEMON | TANGERINE |

GROUP E

Raw Banana

Combines With

| |
|------------------------|
| APPLES – red |
| CHEESES – fresh |
| CREAM – fresh |
| FIGS – fresh |
| GRAPES – sweet |
| MELONS |
| PAPAYA |
| PEARS – sweet |
| PLUMS – sweet |
| WATERMELON |
| ALL FRESH SWEET FRUITS |

Does Not Combine With

| |
|--------------------|
| AVOCADO |
| BUTTER |
| DRIED FRUITS |
| HONEY |
| OLIVE OIL |
| OILY FRUITS |
| SUGAR IN GENERAL |
| SUGAR CANE |
| OIL/FAT IN GENERAL |
| GROUP A OR B |

GROUP F**Milk****Combines With**

ALL OF GROUP B

BANANA – raw or baked

COOKED YOLK

MILK DERIVATIVES except curdled milk, kefir, yogurt, and other curdled dairy products which should be eaten alone.

ARTIFICIAL SWEETENERS

Does Not Combine With

ALL OF GROUP A

AVOCADO

EGG WHITES

FRUITS IN GENERAL

OILY FRUITS

OLIVES

SUGAR IN GENERAL

OILS AND FATS

SWEETS IN GENERAL

GROUP G**Fresh Milk Cream****Combines With**

ALL OF GROUP B

APPLES – red, raw or baked, except juice

AVOCADO

BANANA – raw or baked

PUMPKINS – ripe

YOLK

MILK DERIVATIVES – except butter

OILY FRUITS – green

Does Not Combine With

DRIED FRUITS

EGG WHITES

MEATS

OILY FRUITS – dried

SWEET FRUITS

VEGETABLES

OILS AND FATS

Frequency.

In order to avoid a chemical conflict, it is essential that meals be eaten at least four-and-a-half hours apart. Do not eat anything between meals.

General Notes.

Egg yolk, raw or cooked, green coconut water, brewer's yeast, coffee and several kinds of tea are compatible with any food, for they are considered neutral. Bread, to be less fermentable, shall be made out of whole flour and eaten twenty-four hours after baked, ideally toasted or oven warmed.

Avoid.

Sweets, canned foods in syrup, pepper, clove, cinnamon, mustard, pickles, vinegar, ketchup and mayonnaise.

Don't Ever Eat.

Pork of any kind.

General Guidelines.

Group A - Cooked Food.

Many restaurants use a wide variety of condiments, spices, and sauces, which are not recommended on the Gracie Diet. Keep this in mind when ordering. Eat as much basic fresh food as possible. If you are eating on the run, it is best to go to the nearest grocery store and get some fresh fruit or vegetables and make a meal this way, or you can get a fish/chicken or meat sandwich (no condiments). French fries would not combine with the sandwich because potato does not combine with bread.

Ideally, have your cooked meal in the afternoon with a fruit meal in the evening, as it is easier to digest.

Remember that melted cheese is not the same as fresh cheese. The composition changes when melted, and it is considered "fat" and only

combines with cooked foods. For instance, melted jack cheese on crackers does not combine with fruits, but the same cheese not melted can be eaten with sweet fruits.

Group B - Starches.

No two starches can be eaten at the same sitting. For example, rice cannot be eaten with beans. Beans do not combine with tortillas; potatoes do not combine with bread, yet wheat noodles combine with bread because they are derived from the same starch — wheat. Remember that nutritious brans like rice, oat and wheat bran - would combine well with their proper family

Group C - Sweet Fruits.

All sweet fruits combine with each other and one starch and cheese. Dried fruits of the sweet kind also combine with fresh sweet fruits, (i.e. dried pears/ papaya, etc., with the exception of banana). It is fun to experiment with various juice blends. We use a juicer and blender frequently when preparing our meals. A juicer is used for such fruits as apples, melons, carrots, pineapple and oranges. You can also use the juicer for making 'ice cream' from frozen fruits or fruit blends.

Group D - Acidic Fruits.

Never mix one kind of acidic fruit with anything else: For example, oranges do not combine with grapefruit, toast, or vegetables. It is better to eat acidic fruits in the morning. Since you should not mix other foods with acidic fruits, remember to eat as much as you can in one sitting to hold you over for the next four-and-a-half hours. You may juice many of the fruits or eat them just as they are.

Important Reminders.

- 1.A blender is essential for combining juices with additional fruit or to

make juice from some fruits such as watermelon and grapes. When the blender is used to juice, put the resulting mixture through a juice bag (made of thin/strong cheese cloth) or a strainer to remove the seed particles. A turkey stuffing bag found in most grocery stores will also do the job. Be sure to wash the bag well after each use and boil it periodically to sterilize it. We happen to use a juicer and blender frequently because it is quick and extracts maxi-mum juice from fruits and vegetables. By all means, eating foods naturally without juicing or blending is fine, too. In fact, this is often necessary when eating away from home.

2. All meals shown on the Breakfast/Lunch/Dinner weekly suggestion table are complete. Whenever a starch is shown, another can be put in its place. For example, rice with fish can be changed to potato with fish, or any other starch you prefer for that meal.

3. Wait at least four-and-a-half-hours between meals to ensure all food is digested before your next meal. If you do not feel hungry after four-and-a-half hours, that usually means your food is still digesting, so it is okay to wait longer. Develop the habit of eating enough to hold you over until the next meal. However, do not stuff yourself. You should always leave the table feeling like you could eat more. Only water may be consumed between meals.

4. Always wash and peel any fruits or vegetables. Stay away from juices found in cans or bottles, even if the labels say that they are 100% natural and have no preservatives. You can be sure they have been on the shelf longer than a few days. No bottle or canned juice can be compared to the fresh fruit juice you make right before your meal. Avoid any kind of flavored soda.

5. When eating sweet fruits, remember cheese and crackers are optional and don't have to be eaten with every fruit meal (especially if you want to lose weight).

6. When eating cooked foods, there are a few treats you can include for

more variety. These include raw nuts (pecans, cashews, almonds, walnuts), alfalfa sprouts, avocado and the various brans (rice, oat, wheat). Avocado/cashews (or any other high protein nut) can be considered an adequate substitute for meats, fish and eggs.

7. Milk only combines with starches, butter, cheese, or bananas.

8. Vegetable juices combine with many cooked meals. You can drink carrot juice plain, or mix in other vegetable juices such as celery, cucumber, bell pepper, radish, garlic, etc.

9. There are some cheeses on the market considered "fresh." A few to consider are cottage cheese, monterey jack, and ricotta cheese. Raw milk cheese (found in health food stores) is also an option. The milder the cheese, the better. Stay away from sharp, spicy, or aged cheese.

10. When buying breads or cereals, notice that they are made with a variety of starches. For example, many breads contain various mixtures of different flours like wheat, barley, oat, corn, etc. Keep this in mind because it is best to use a single-starch bread or cereal. Also, many breads and cereals have honey and sugar in them and, thus, would not combine with cooked food or milk. Visit your local health food store and read labels.

11. Do not eat Acidic Fruits (Group D) more than three times a week. If you are going to have acidic fruits, it is best to eat them for breakfast.

12. It is wise to stock up on fruits that you will be eating often. Plan ahead so that when it is time to eat you will have something at hand that combines, fruits will taste better when ripe, a melon that is cold is more refreshing, etc.

13. Do not make juices and then store in the refrigerator to drink later. It will spoil and lose its vitamin potency. Also, remember to not repeat the same food within a twenty-four-hour period.

14. It would be best to season your salad with olive oil and salt only.

15. NEVER EAT DESSERT! If you are still hungry after a meal, eat more. After a cooked meal, the chemical reaction from a cookie, ice cream, or even a fruit is a wrong combination and will cause problems. Learn to like the combinations that are good for your health!

16. We all know that smoking, consuming alcohol, and using drugs is not a wise thing to do. BE WISE!

If not now, when? Most people have not been oriented from an early age on what could have been a healthier way to eat, so as they grow older, their eating habits are based only on taste instead of their health benefits. I know that it will take some effort to re-educate your taste buds. So, I recommend that you review these guidelines and allow yourself to change gradually into this new eating concept by planning ahead for a few meals a week. If you slip, don't give up, start again. As you get used to it, keep adding other combinations to your weekly menu. After two weeks of three meals a day, following The Gracie Diet, you will be able to notice a "wrong combination" when you mix foods that you shouldn't. Although losing weight seems to be a concern to many people, I must remind you that these food combinations will improve your health overall. You will have more energy, better digestion, stronger resistance to illnesses, and, most importantly, you will feel happier about yourself.

Weekly Menu Suggestions

Breakfast

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|-----------|---------------------------------------|
| SUNDAY | Apple Juice blended with Bananas |
| MONDAY | Oranges |
| TUESDAY | Pears, Cracker, Honey, and Cheese |
| WEDNESDAY | Watermelon Juice blended with Bananas |
| THURSDAY | Eggs, Toast, Butter, and Coffee |
| FRIDAY | Pineapple Juice |
| SATURDAY | Milk and Bananas blended |

Lunch

| | |
|-----------|---|
| SUNDAY | Salmon, Rice, Chayote Squash Soufflé, and Carrot Juice |
| MONDAY | Corn Soup, Grilled Cheese Sandwich, and Salad |
| TUESDAY | Halibut Stew, Brown Rice, and Cooked Bananas (no sugar added) |
| WEDNESDAY | Chicken Pot Pie, Pasta, Steamed Zucchini, and Salad |
| THURSDAY | Round Roast, Rice, and Spinach Soufflé |
| FRIDAY | Squash Soup, Bread with Mozzarella, Cashews, and Salad |
| SATURDAY | Cod Fish, mashed/baked potatoes, and Sauté Broccoli |

Dinner

| | |
|-----------|---|
| SUNDAY | Grape Juice, Cheese, and Wheat Bread Toast |
| MONDAY | Watermelon Juice, Dates, Cottage Cheese, and Rye Crackers |
| TUESDAY | Papaya, Banana, and Cream Cheese |
| WEDNESDAY | Cantaloupe Juice blended with Pears and Dates |
| THURSDAY | Apple Juice, Jack Cheese, and Cooked Oatmeal with Raisins |
| FRIDAY | Pears, Honey, Cottage Cheese, and Rye Bread Toast |
| SATURDAY | Watermelon Juice, Dried Figs, Cheese, and Crackers |

Gracie Academy, Rio





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