

Metadata: <https://www.youtube.com/watch?v=9XcN8UIU7a0>

I'm in good position. My hand is gonna swim over the top, and now I'm just gonna walk to the 45 up here at the corner. I swim this hand over to block the hip. We walk around, we walk around, and then I swim this hand in right here. This is where the pommel has to happen. We have to win this battle. Okay, I can't just bring my hand here while he has defense, okay? Sometimes you're gonna have to pommel the hand through to swim it so that both of his hands are beneath you, okay? Now I can take this hand from here and I can come around, and I can go four fingers here in the jacket. I'm gonna step back to over his head, and now right here, the other key point. My head transitions through the hole so that he can't play defense. Don't just pick this arm up and let it come in front, okay? Because then it's gonna be blocked. Keep it down, pop your head through the hole, and then catch it, okay? It doesn't really matter how loose this is, okay? Because I can always tighten it up. Even if he tucks his chin here, and I get to here, we can go nice and deep, block it up, and now I'm gonna put my head on the other side looking in the other direction. So once I step back over his head, and I sink my leg, that's when I can get a good solid choke. Okay, we go for the Americana here. You grab the Americana, you start applying Americana, and your opponent starts stretching the arm like this. He's really strong, okay? He's stretching the arm. When that happens, it's really hard for me to bend his arm back, okay? If he stretches the arm really fast like this, what I do? I have the option to go to a straight arm bar. Check this out. If I turn his thumb up and push his wrist down and have my forearm under his elbow, he's gonna tap. He's gonna create a leverage here where he's gonna tap. If his hands keep facing this way, he's not gonna tap. He can't resist. So you gotta turn his thumb this way, and then you drive the wrist towards the mat, like the pinky towards the mat, and you lift this elbow here, okay? But it just lifts like this. You don't lift like that. So you keep your wrist on the floor, your hand on the floor, and just lift the elbow, okay? So it's gonna look like this. I'm here, he's gonna stretch, I'm gonna turn, okay? And I need to find his elbow here, okay? And when he's stretching, look, if his arm is sideways like this, I gotta fix. I gotta fix. I use my hand to fix his hand and keep his pinky towards the mat. Now I'm gonna push down the pinky towards the mat and lift my elbow, forcing to tap, okay? It's gonna look like this. So I go one and then two, okay? That's a great way to submit, but the problem is if you do that without covering this arm, he can turn. For example, if I'm here with Jontas, Jontas stretch the arm, I'm attacking, keep turning, Jontas. He keep turning, keep turning, keep turning, okay? And then when he turn like that, he can pull the elbow out and start escaping. Or even like sometimes he's gonna hug my back here, okay? And start like bothering me here, right? And I'll start losing the position, losing the control of the fight. So when I attack the American and I feel my opponent start stretching his arm like this, I like to go with this leg, okay? I can do it from here. I can tap him from here if he doesn't turn, but for sure he's gonna turn. Two ways I can staple his arm here. I can go and staple his arm like this, okay? If I staple the arm and I'll try to turn, now he cannot turn, so I'm here. But it's really hard for me from too late, okay? If I do like that, great. Because you never know if he's gonna stretch the arm and turn, okay? Let's say if I'm here and Jontas just stay there, Jontas. I decide to go here and then I just staple like this and I start attacking the straight arm lock here from after the Americana. So Americana grip with the straight arm lock, right? So like this. So great, right? So I control him right here. But it's not all the time that I'm able to do that. So a lot of times he's gonna turn really fast, okay? And what I do instead of stapling his arm, I'll staple his neck. So I go with my leg right here like this, okay? I keep my frame right on his neck. Try to sit up. Right now it's really hard for him to sit up, okay? So I go like this. So I go one, two, and let's say Jontas start turning like this. So I always can pass my knee under his armpits like this. And then I go here. And now I keep it like this. So keep the frame here. And now I go for the tap. Okay? Okay? So, there's advantages to this a lot because it's a very strong grip and you're gonna keep the arm very bent. All right, so I'll teach you guys some intros into it in a little bit, but I want you to understand the foundation of the lock. And I'm

gonna go ahead, and what I'm gonna do is I'm gonna go crook. The crook of my elbow is a big part of this because the crook of my elbow is a dead end, okay? And now when I'm here, I like to create that nice forearm. See how I'm straight here? If I bend it like this right now, it's not gonna really help me. I wanna keep that nice and painful grip and lock. And I'm gonna go tricep and elbow, okay? Now, what a lot of people forget about this grip is that they keep this pocket. You wanna literally hug this into your chest. So right now I can tell this is my forearm is burning into his forearm right now because I'm using the ridge part of my wrist. I mean, on my forearm to the fat side of his. So this right now, once I hug it, there's no way in hell he's getting this arm straight. Now, how to get in position. It's pretty kind of simple. I just try to, I believe in, you know, being a brute, you know, brutality. I'm not gonna do some fancy cruise by. Like if a guy's giving me static, I'll pop my hip, but I'm just gonna grind. Now, I like to move my head to the other side and position my hips to the other side. What I like to do is I like to drop my hip here and turn his head towards the joint. This, this is bad news for him. It's gonna break, okay? Very, very powerful grip. And I actually put my hip down. Some people, you can put the hip on the other side of the shoulder, that will work, but you can still cover the other shoulder and you can get some success with it too. It doesn't matter, it will work. But I like to drop my hip right on his face. And if I have to, I'll drag my body across it, all right? Nothing illegal about it. Okay, nice and up, hug it tight. Now, I'll come and then I go and I just start to grab. See how I'm turning his head? You okay? It takes very little pressure. And all I'm doing is I'm just doing this, I'm almost, I'm doing the same, same motion I showed you guys from here, the ice pick. Doing the same thing, ice picking. I'm not doing this big dramatic motion. I'm not trying to pull or anything. I'm just covering and straightening. That's it. Just turn. Probably the classic one that everyone definitely should know. And that is the rear naked choke. So let's get into it. So we've got the back. I like to fall to the underhook side, okay? Having shorter arms, I can't get away with choking over the face like a lot of people with long arms can. So I have to get like right under the neck, all right? So when we fall to the underhook side, my left arm, this bottom arm, my elbow should drop to my ribs so that he can't fall into this space underneath the arm. I don't want Bernardo shifting out here. I'm gonna lose any chance of getting the choke. So my underhooking arm should be like this and I'm connecting my hands. So now if you go to move out that side, Bernardo, you should be pretty stuck. Okay. Connected my hands here. I'm gonna go through the, basically just the finishing and the mechanics of how I finish this choke. The main thing I wanna stop at first is Bernardo's head moving this way too, okay? So it's my arm doing that, but it's also my head being next to Bernardo's head, okay? So my head also assists with that. From here, I'm gonna dig my hand. I move it back and I'm gonna dig from the outside of the chin. So under the chin here and sliding it through, okay? You almost never just go like this and be able to connect your choke up. He's gonna tuck his chin. And as I said, if you don't have long arms, that's just gonna be a great defense to stop me from getting the choke. So I need to dig from like with my hand like this with my thumb coming from the outside of the chin, pressuring tight, my head's counter pressure against that. And I slide through until I get all the way. I wanna get this really deep. I actually even like reach, now let's turn a little bit this way. I even reach it like far enough hooking around that I feel like that's taking over that same role of stopping Bernardo moving this way. So for my arm alone, if I take my underhook out, Bernardo goes to move that way. He still can't. I actually have to be like, I have to be active in this pressure here. Can't just be here. Here, move your head out and shoulders out. You're gonna lose it, right? So when I get this, I wanna pull back nice and tight. The next thing, what's he gonna try and do is gonna peel that hand off, right? You're gonna, if you can get to this hand, I can just pull this hand. Now this one, sorry. And he removes it, okay? So it can't be just here. It has to be like hidden as far around like deep and as far as possible. Take your time to do this and then cover your hand with your chin as well. Try and get to my hand now, Bernardo. I can't find it. Yeah. All right, so now we have this. Now I just need to get my second hand in and I'll be able to get

the finish. Now, what I used to do, which changed recently and it's much better is I used to try to like swim from here but you can block that, right? Bernardo, he can hold that, okay? And I don't wanna grab my arm here where he can hold it. I'll never get the second hand into the finish and he's gonna peel this off. So what I do once I've got this position is I actually get up on my elbow and I sit forward. Man, that's amazing. Because now, once I'm up like this, he still can't fight this hand and my left hand can come from the back, which it couldn't do before, okay? Comes behind the neck here. Try and block that, Bernardo. I can't find it. Good. Once my, I basically put my fist in the neck and then I bring my elbow over the top so that my hand can connect here, okay? So it's like nearly impossible to stop, okay? Now my right hand connects to my bicep, like the top of the shoulder. Left hand can shoot through and it's done. We just squeeze like with our, it's not, you're not pushing their head. You're actually pulling your elbows back and your chest forward to finish this. We start off with an experienced opponent in bottom mount. It's not gonna be easy just to separate his arms and pull his elbow across the center line into a jiu-jitami. So probably the number one method of doing so is the ratchet method, where I go underneath. It's my training partner's arms. He'll have his elbow locked in close and we put our wrist underneath his elbow. We start walking out progressively until we run into resistance. When we can't go any further, our head goes over his head and our arm straightens. We walk out a little further still. We're looking to steal space every time we move out. Every time his elbow comes back down, look how we just lengthen and straighten. Lengthen and straighten. I'm going forward, but I never go backwards, rather like a ratchet. When Bernardo tries to take me back where I came from, the friction of my palm to the mat makes it impossible. So I can only go in one direction, forwards. As we go further and further around the corner, they come to critical point where his elbow drifts to my center line. And once we get there, we're always looking to get our head outside his elbow. Now we bring my knee all the way up and we make a good turn right onto our training partner's shoulder line. I bring my arm underneath Bernardo's. My arm goes around to his leg and my ear touches his thigh. It's that ear to thigh position that makes my cross face leg so light. It makes for an easy transition into the mounted position. Sorry to be Judy Guitardi from top position like so. Now from here, initially I hold elbow to elbow with a post hand here behind me. I look at my opponent's arm configuration. Here we're elbow to elbow, but at some point I want to start separating his arm. That means I'm going to have to come up elbow to wrist. But I can't be naive. I can't just hold the wrist and have my opponent release and turn out. That would be a disaster. As he turns out, we've lost everything. Okay, we can't let that happen. So it's important that at the time we go to separate our opponent's arm, you have good control of the elbow. Here I get to the cross chest position. And as I separate, because I have this grip here, he can only turn so far and no further. If I let his elbow go across to the other hip, then I'd be in trouble. But here I have excellent control. Now I straighten out the arm with a half hand grip. We go two on one. One elbow goes down. That's my pulling elbow. And one elbow goes up. That's my pushing elbow. So I have both a pull and a push. Then I raise up the height of the fulcrum and we get a very strong break. If that should, for whatever reason, prove insufficient, then the pushing hand clears the arm in behind and grip our own thigh and our own shin bone just like so. And as a result, we get a tremendously strong breaking position.