

Metadata: <https://www.youtube.com/watch?v=xb3ZRDYxfbA>

Now, all of the strangles from the back that we've looked at so far, all worked out of situations where we had hooks in on our opponent. Okay, we had two hooks initially to score our points, and then we started making movements across our training partner's body and going into use of the legs and straining like so. But we did start off everything with two hooks in. One hook went across and became our direction leg. The other hook went over the shoulder and became our power leg. But at some point we had the hooks in, and you can clearly see my lower legs are heavily involved in the strangle in the shape of both the power leg and the direction leg. Now, there's going to be times it's very difficult for you to get hooks in, but that shouldn't stop you from going into intense strangle holds on your opponent. There is a very well-known and very famous form of strangle hold utilizing the jacket that doesn't employ the use of hooks, often referred to as a clock strangle. Let's have a look at the theory behind the clock, and I'm quite certain that with a little bit of training, you'll be able to add this into your strangulation arsenal and get very good results with it. First, let's understand something about the nature of gripping. We just want to see the training partner here. The grips are more or less identical to regular sliding collar strangles. The idea is we're going to go through on our training partner and use a two-on-one lapel method and set the strangle hand just in like so. With clock strangles, you have three excellent options to place the second control hand. My favorite option will always be double lapel in the case of clock strangles. However, you can also get great results by going to the knuckle line with your control hand, and you can go into the legs. However, it will be quite different from the strangles we've looked at so far. Instead of grabbing our training partner's gi pants, we're going to be looking to get scooping grips inside our legs like so. Don't worry, I'll show you how to do that very shortly. But the gripping sequences are quite similar to any other sliding collar strangle. However, the general nature of the strangle is significantly different. Okay, let's understand something general about strangulation with the jacket. One of the big points that I'm trying to raise upon you or put upon you is that the single biggest difference when it's time to strangle with a jacket on as opposed to naked strangles is that with the jacket, you can incorporate the incredible power of your legs and hips into the strangulation. When we work with naked strangles, that is much more difficult to do. Even when I don't have hooks in and I'm working with a clock strangle, you must understand this. Even though you don't have hooks, it is still your legs and hips that provide the horsepower behind the strangle hold. Let's have a look at some preliminary elements. First, the situation is almost always some kind of variation of turtle position. So we'll have a training partner in turtle position facing out in this direction here. Whenever I get into a turtle situation, there are a bunch of good starting points that I can begin the clock strangle with. I'm going to show you my favorite, which is a knee wedge, where I put my knee and wedge it behind my training partner's tricep. My body goes across my training partner's body so that my chin is positioned over his far shoulder and my other leg comes out beyond my training partner's shoulder line. I don't want my foot behind his shoulder line. There's my training partner's shoulder line, the line that joins his two shoulders. I step forward past the shoulder line and my chin goes over the opposite shoulder. Now there is some risk associated with this position. If my opponent tracks my wrist to his body and rolls through, he can end up pinning me in this position. So be aware of this. When we're in situations where we knee wedge on our training partner, I will often play with a short hand. If I commit too far in too early, that arm can be trapped quite easily. So initially, I often play with a short hand just like so. When it's time for me to go, I often do a triple pass on my training partner's jacket. My left hand opens the lapel and feeds it to the right. And then from this position, we start taking, we place our thumb and we place the lapel over the top and we're going to establish our hand. I'll just demonstrate in this position. So I don't want to go in too quickly with my hand. He tracks my arm, rolls through, and ends up pinning me. So once we come into this position, I'll play with a short hand. My left hand opens his lapel and feeds it to the right. Now I set my stranglehand,

the thumb of my stranglehand, just as we did before on my training partner's collarbone, and then I put his lapel over the top and lock it up. We face in this direction. You'll see that my stranglehand forearm is parallel with the mat. I don't want my elbow down to the floor. I don't want my elbow up above his shoulder. My forearm starts off parallel to the mat, just like so. Now from this position, I go in and I start to establish the second hand. Once my stranglehand is set, I don't have to worry about him arm rolling me. We'll soon see that that's not really going to be a problem. And now if Mateus sits up, you'll see that this is the double lapel grip that I favor. Okay? So my stranglehand has been set, double lapel is in place, and we're ready to start working. From this position, I'm going to take my left leg and step forward. Okay? Classical methods of finishing the clock strangle usually involve some kind of sit-through. The method I'm going to advocate that you use is a sprawling method. I'll distinguish between the two very soon, don't worry. Now, as I take my left leg forward, I use that to shuck my head past his shoulder line. It should almost feel like you're going to fall off. From this position, I put my head on the floor and I use my head to make my legs light, and now everything passes Mateus' shoulder line, and my hips go past his shoulders. As he makes a strong base. From here, we start the action of walking our head around the corner and we end up perpendicular to our opponent. The critical concept that you must get used to when you employ the clock strangle is the concept of the shoulder line. Here, we have a training partner down. The shoulder line is the line that goes across his two shoulders, just like so. And that is the critical demarcation point that I must always be working with. As we work in this position, look how initially I open up my training partner's jacket and there's the two-on-one lapel feed that we're always looking for. Once I set the strangle hand, I lock up the second hand like so, so we have double lapel. Now, watch my left foot come forward, I tripod and I throw my head and hips forward, and now everything goes past the shoulder line. From here, we hit a sprawl where my hips go down on my training partner, and as a result, we hit a very, very strong strangulation indeed. I'm just going to show you a whole bunch of details here, Mateus can come down close to the camera, setting up Mateus. From here, when we first set our strangle hand, it's important that my hands be asymmetrical. The strangle hand will be very high and the other hand will be very low. My control hand takes the slack out of the jacket, okay, and as a result, it goes straight down towards the crotch. As a result, all the slack is taken out of my opponent's lapel, so that when I go to apply a strangle on the other side, there's no movement of the jacket around the neck, which is a common problem. By taking away all the movement, we now have a perfect murderer's rope set around our training partner's neck, and from here, the strangles are very, very strong indeed. So, our starting position, right in here, wedged in behind our training partner's tricep. From here, look how I open up my training partner's lapel, just setting up Mateus. First things first, I take my thumb and I put it on his collarbone, just like we did for the other strangles, for the sliding collar. Now I cover the thumb and I use the biting method to lock in, like that. Now from here, once I establish the strangle hand, my second hand goes in, low, and starts pulling everything down towards the crotch, so that now my opponent's gi, the lapel of the gi, has no slack in it. From this position, look how I need to get past his shoulder line now. I've got the strangle set, I need now to incorporate the legs into the strangle. So, my foot goes forward and I push back with my two hands, so that everything goes past his shoulder line. This creates a situation where I pass the shoulder and my hip is pressuring down on my training partner's shoulder, just like so. When Mateus tries to bring his head up, the head will rise but the shoulders won't, and that is the pushing force involved in the clock strangle. Remember, essentially what I want here is a left-handed pull and a right hip push. If I just have a pull, his head can rise and he'll avoid the strength of the strangulation. So as I pull up with the strangle, my hips cover the head, and as a result, the hips push down while the strangle hand lifts up. Remember, the key element in all of the gi strangles is the idea of opposing forces on our opponent. Normally, what we do is we put a power leg over the shoulder and we push with the power leg while we pull with the strangle hand. Here you

don't have a power leg because you don't have any hooks in place, and so it's a different kind of push. It's a push with the hips down on the shoulder girdle while we pull up with the strangle hand. Now, this creates some interesting effects. When we go around our training partner and we set everything in place, there I have a left-handed strangle. You'll see everything has gone past the shoulder line. In situations like this, I just need a downward force on my training partner's head and shoulder girdle. The only way that can happen is if I go past the shoulder line. If I'm behind a shoulder line, it's just my hand pulling. It's only when I pass the shoulder line and come in with the hips in a sprawling kind of motion that we get a truly effective downward force on the head and shoulders. Now, a very common way, which is often used for demonstration purposes for the clogged strangle, involves me sitting through like so and walking around. There's nothing wrong with this. It can be an effective method, but it does have some drawbacks. When I take a sit-through method, if my opponent starts sitting up, you can end up getting put back in awkward situations. In competition, I generally prefer to see athletes sit through and then sprawl. That sprawling action means when he goes to sit up, there's no way it's going to happen. As a result, we get very, very strong strangulations. Just a general overview of the clogged strangle. Don't worry. I'm going to come back. There's a mountain of details here to really make it work at a high level in high-level competition. A general overview. We're trying to create a situation where our hips push down while our strangle hand pulls up so that we have opposing forces as we always want in the case of collar strangles. When we first go into work, don't just put your hand in. Always feed the lapel into the thumb of the strangle hand, just like we did before. My favorite grip by far for clogged strangles is double lapel. Nothing else is even close. Form that double lapel grip. Hand goes down the crotch, takes all the slack out of the jacket. Now from here, the first starting position we're going to look at is this wedge position where my knee wedges behind the tricep. Now I step over my training partner's body. My first action is to sit through so that I beat the shoulder line. Once we beat the shoulder line, now we switch off to a sprawling method where my head comes down to the floor and from here, we put downward pressure with our hips and we get a very, very strong strangulation. That's a nice initial look at the big picture of the clogged strangle. Now it's time for us to go back and to investigate the small details that will make it work at every level of competition, initially in your fundamentals class, but all the way up through your career to black belt.