

Metadata: <https://www.youtube.com/watch?v=GA-cwoCRt-Y>

Let's start off in the mounted position. Okay, when you first go in, you first have your first lessons in Jiu-Jitsu, very often you'll work in situations where you have an opponent pushing on your chest and you jump into arm locks, etc, etc. But at the level you guys aspire to get, no one's going to give you free arm locks. You're going to have to earn everything you get. And so typically what we find we work against are situations where our opponent has his arms in good sound defensive position, with his elbows close to his ribs, hands close to his chest, and from here it's not going to be easy to go into an arm bar. First things first, with any arm bar where our opponent is directly in front of us, whether it be mounted position or from closed guard position if we're on bottom, one thing we always have to do is get our opponent's elbow inside the line of our hips. As long as his elbows are outside of our hips, it's going to be very, very hard for us to pivot and turn 90 degrees to get into an arm bar situation. Now that's a problem when you're mounted on someone, because their elbows are locked in tight to their ribs and you feel, you try to pull an elbow across towards the center line, it's not easy. He makes a strong, resistant arm here, it's very, very difficult for me to bring the elbow across and start to make that turn. So a very useful rule which I always employ, and I often coach to my students, is the idea of the elbow and shoulder line relationship. I won't even try judogitame from the mounted position unless I can get my opponent's elbow out and away from his body. And the best way for me to do this, it's not the only way, but the best way is to get his elbow up above the line of his shoulders. Once the elbow gets extended out away from the torso, now it's going to be easy to bring the elbow towards the center line, and from here we can start going into judogitame. Problem is, how are you going to do this on a resisting human being, someone who doesn't want you to move their elbows around? Well, the first thing we're going to do is we're going to take our hand and go through underneath and get a hold of a good cross face on our training partner like so. We're going to put that cross face underneath our training partner's rear deltoid, and as he puts his arm in to a good defensive position, we're going to put our wrist underneath his elbow. I'm going to start the action of walking my hand out and away from my opponent. I make sure I never walk up in a straight line. If Panaro makes a strong, resistant arm, I'll never be able to walk his arm out in a straight line. So what I want to do is I want to turn my chest outwards, make a strong, resistant arm, and I'm going to start walking his elbow out and away. It's very important when we use this ratchet method of extending our opponent's arm out and away, I never lead with my fingers, make a strong arm. When we lead with the fingers, we tend to go into his strength and get stopped, so instead we lead with the thumb. I go as far as I can, it may not be that far. As he makes a strong, resistant arm, I fight, fight, fight, I can't go any further. I will now move my head over his head. I start the action of walking out a little further. Again, he cramps down hard with his arm and elbow. I walk out as far as I can go. When I feel I can't make any more progress, my head goes over his head, and we take his arm a little bit further still. Progressively, we work in this fashion until the elbow gets over our opponent's head. The idea behind this, it looks as though it's my finger walking, it's moving his arm. It's not. Nobody's fingers are that strong. What actually moves Bernardo's elbow is my head, make a strong, resistant down Bernardo. So here he's resistant, resist strongly. I can't get any further. Look how my extending arm with my head is what moves his elbow. What my hand on the floor does is prevent Bernardo from returning his elbow where it came from. When he tries to bring his elbow back down to his torso, the friction with the floor makes it impossible. The friction of my palm to the floor makes it impossible. So we walk out a little bit further, and we continue this cycle until the elbow comes to the center line. Now from here, once we get the elbow trapped with our head, we're in a position where we can start to turn. I'm currently lined up with my training partner, but as Judy Gutami, Judy means cross, implies, I need to get perpendicular to him. So I'm going to bring my two arms underneath, and from this position, I bring my knee up to my elbow. My second leg sweeps around the corner, and we go into a perfect turn across our training partner's shoulder line. So now

we have an angle on our training partner. The key element is that my knee controls Bernardo's shoulder here, forms a wedge around my opponent's shoulder on the side that I'm going to arm lock. I now go in and switch my arms. My hand grabs my own thigh, and from this position, we're in the perfect position now to bring a cross-faced leg over his head. Here's a common problem. People have their body far too upright, and as a result, they feel very clumsy bringing the leg across the head. What I want to do is touch my ear to Bernardo's thigh, and that makes my right leg weightless, and makes for a very easy transition down to the mat. A very important rule here is that we will never sit down to the floor and take our weight off our opponent until we have the cross-faced leg in place, okay? So once we get up into this winning position, like so, and my ear touches my training partner's thigh, I will never sit down first and then try to put a cross-faced leg over. Always it's the cross-faced leg first. The way we do this is we put our ear to the thigh. That makes it so easy now to transition our leg comfortably across, and then come back into a strong back heel, and now we're in perfect position to go on the attack, okay? Once we get into a position like this, this is where we start going into different configurations with our arms, okay? Initially, when you first go in on your opponent, you're looking to control the man. So typically, we're going to be elbow to elbow on our training partner. My right elbow to his left elbow, just like so. I like to keep my hand here initially on the floor so that my body stays upright and my head is higher than his hands. This gives me many different attacking options. It also gives me the ability to get back into the mount if I should feel I'm losing the arm lock. I don't want to commit too quickly down to the floor in these situations. I like to keep my head high and up over my training partner's hands at the initial stages. Now initially, we're elbow to elbow, but let's not make a common mistake. Many people try to separate our opponent's arms by pulling elbow to elbow. That's never going to succeed, okay? Once we start to change our focus from controlling our opponent to separating his arm, we need to change our hand position. So from here, we're going to change our legs. We're going to go through, and I'm going to come all the way up elbow to wrist, okay? So my right arm goes from elbow to elbow, gets replaced by the left arm, and I come up elbow to wrist, just like so. My intention here is to get a critical position we call the cross chest position. That's where I take my training partner's forearm and put it across my chest, okay? If I can hold my opponent's forearm across the chest, even when his hands are locked, the only thing holding his arms in place are the weak rotator cuff muscles in the back of his shoulders, and those I can easily separate, okay? The question is, how am I going to get his arms in that position, okay? That will depend on how he locks his hands. If his hands are locked palm to palm, I will go directly to the elbow to wrist position and put my elbow outside my own thigh. Now we've got cross chest. If Bernardo figure forces his arms, then I will often clear one, and then catch two, and lock up. And once again, we cross chest. He will have his hands locked defensively, okay? And then from here, as we sit back, there's a danger now, as we go into the next phase, the phase of separation, that as I go here, Bernardo will point his thumb down towards the ceiling. As he releases his hands, he'll turn out in this direction, and it's always a constant problem. Many, many people lose the judo tame at the last minute because of this turnout problem. So it's very important, whenever we're about to separate someone's hands, we take our free hand and we control hand to elbow. I go in with a bent false grip, just like so, and I connect Bernardo's left hand, sorry, left elbow, to my left hip. So as I go to separate, when Bernardo tries to turn out, even with one hand, he'll never turn out successfully. In order to turn out, Bernardo has to put his elbow, his left elbow, on my right hip. Now he can turn out. But if I can connect his left elbow to my left hip, he can only move so far and no further. And as a result, I can easily extend the arm. Once the arm goes out into extension, it's time for me now to switch to another form of grip on my opponent, this time two-on-one wrist. We slide down and we get a half-hand grip. A half-hand grip is where half of my hand is on his wrist and half is on the hand itself. When we go half-hand, we've got two hands on one, I don't want to have two pulling hands. I want one hand to be pulling, my left versus his left, and

my right to be pushing. So one elbow goes down and one elbow goes up. Now I reconfigure my legs so that my breaking forking gets very, very high indeed, and as a result, I have one hand pulling down and one hand pushing down. And as a result, we can form enormously strong breaks. We can go even further than this. Using this same hand configuration, we can pop up, get a hold of our own thigh, and a hold of our own shin, and pull everything in very, very tightly here. This is probably the strongest of all the various breaking grips. From here you have an underarm grip, which is enormously strong and can do significant damage to your opponent's arm. So once again, we start off with an experienced opponent in bottom mount. It's not going to be easy just to separate his arms and pull his elbow across the centerline into a jiu-jitami. So probably the number one method of doing so is the ratchet method, where I go underneath my chain 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, we probably 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, there comes a 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, and makes for an easy transition into the mounted position, sorry, into the judo-gitane 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. If 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, okay? 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, we grip our own thigh and our own shinbone, just like so, and as a result, we get a tremendously strong break in position. We can do these various things from mount to position, we create a tremendously effective chain of events, starting all the way from mount, through to a catastrophic arm break. So in truth, the best moves in the sport are well-established. You look at the history of competition, you see there are certain moves that just always figure in the top percentages for successfully applied submission holds or sweeps or takedowns or what have you. The number of moves that work in top-level competition is relatively small, so the whole emphasis of my coaching programs is always to take those high-performing moves, those ones which outperform all the others, and devote all of the attention to those. So rather than teach a few generalities about a large number of moves, I teach a massive number of specifics about a small set of moves, and I've always believed that's the approach which makes the difference. If you know that 10 to 15 moves are responsible for 90% of the victories out there, why not?