

Metadata: <https://www.youtube.com/watch?v=iByvUzTk4Ko>

Okay, we've been looking at this idea of working from a cross-ashigurami position. We've seen that from here, I have both of my opponent's legs in front of me. That's a huge thing. It means that I have both the primary and the secondary leg within my reach, okay? And as a result, we can put an unusual amount of control over our opponent's movement, okay? We've seen that from any given cross-ashigurami situation, we can come through and secure with a secondary leg and bind up my opponent's legs into an ankle-lace ashigurami. Once I lace my opponent's two legs, there's a sense in which essentially you've shackled your opponent's legs, okay? And you've robbed him of whatever athleticism he has at this point. As he goes to twist and turn to get out of here, it's a very difficult thing. I have a free hand to defend myself with. But at some point, we've got to make the transition from control to breaking, okay? One excellent way we can do this is through the notion of dilemma. I can create a severe threat of break on the secondary leg to set up a break on the primary leg. One of our favorite ways to do this is through the use of an Achilles lock. A common problem I see with Achilles locks is people will lock far too high on their opponent's leg. So what I'm going to do is I'm going to use a different form of grip where I go underneath my own arm. This means that when my left arm emerges, it will be ideally placed directly at the ankle, instead of poorly placed up here on the shin, okay? So as we come through, I go underneath and I lock the figure of four. When I get to the figure of four, I make my fist strong so there's tension running through my body. Now, directionality of force is going to be extremely important here. I don't want to dissipate forces by falling in the wrong directions. I want to square my shoulders up to Josh and turn into my opponent. As a result, I can drive into a very, very strong form of Achilles lock. My opponent's only real reaction is to try and break the grip of my hands. So Josh has to commit to coming forward and fighting my hands and extracting his leg. As I go in and he goes in together, we get into a strong hand fight situation. It looks like I'm losing the hand fight, and the truth is I am, but I don't care. As my opponent wins the hand fight and extracts his leg, I gain what I really wanted all along, the second horn of the dilemma, and we lock up into a punishing position here with an even stronger lock, the inside heel hook. This is key to development, the idea of constructing dilemmas wherever we can. I create a dilemma here between a break on the secondary leg and a break, an even worse break, on the primary. Once again, we use the ankle lace, ashigurami, to slow down our opponent's movement, but at some point you've got to go beyond slowing an opponent down to actually breaking an opponent. So we come forward, switch, always making sure I go under my arm rather than in front, which will create poor breaking conditions. As I go through, I lock, I don't put my hand on him, we create tension, locking, turning and squaring up to create strong breaking pressure. My opponent has to react to that or he'll break right here. That's the first horn of the dilemma. As he comes forward to fight the hands, we get into a strong hand fight, I feel I'm losing the secondary leg, I let it go. As he pops out, again, the leg I wanted all along, the primary leg. From here, we can lock up in various ways. If I see my opponent's hips coming up, I will switch from a regular cross ashigurami to an inside senkaku, and from here, we get tremendous breaking pressure. Thanks guys.