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Okay guys, I'm here today with John Danner, a huge honor for me as always. I think at this point everybody knows who he is, one of the best coaches in Jiu-Jitsu in the world. And guys, today he's gonna show us here how to do the perfect side control escape. So I think side control is one thing that everybody struggle, right? Because the guy just passed your guard, he's making pressure and this and that. So John is gonna show us how to do the perfect side control escape and I'm very excited to learn. Let's do it. The mount is inherently less stable than a side pin. When I go directly across my training partner's side and Bernardo goes to bridge and turn to the left, I feel very, very stable. He goes to bridge and turn to the right, I feel very, very stable. The same can't be said if we get lined up with each other. Now a simple trapping of one arm, because our spines are in the same direction, he has to do much less work to move my body weight from top to bottom position and vice versa. So as a general rule, when we go to get out of top pins, the more perpendicular the body, the more it becomes difficult for us to move our opponent's body weight. That's why for most people, side pins feel inherently more stable than say, for example, mounted pins or even half guard situations, things like that. So that's the first problem we're working against. The second big problem, there's many different ways your opponent can hold you. And your escape will have to be relativized to how they're holding you. If I'm pinning someone from top, there's a whole bunch of different ways that we can find our two bodies locked up with each other. I can put myself in various kinds of postures, sitting through towards the head, sitting through towards the legs. I can be on two knees, we can transfer around to a kind of a quasi north-south position. There's a multitude of different ways that I can hold myself around my opponent's body. And the first question is, well how is my opponent holding me? Because that will have a direct influence on what form of escape I go to choose when it's time to get out of this position. Let's also understand what exactly you're fighting against. What makes something a controlling pin? Most people, when they think about pins, always attribute it to body weight and gravity. If a guy has a certain body weight, that's what's holding me down, his body weight. Let's understand something. It's much more complex than just that. If we have Bernardo in this position here, I'm gonna do a simple test. I'm gonna put a hundred percent of my body weight on top of Bernardo, but I'm gonna have my hands behind my back. And you're gonna see that it's the easiest thing in the world for Bernardo to put me back in guard. It takes almost no effort. So I'm just gonna go chest-to-chest on Bernardo and form here with my hands behind the back. You see, it's so easy, it's almost a joke for him to put me back in guard, not even a challenge. And that's strange because I really did have a high percentage of my body weight on top of him. I was up on my toes. The only thing on the floor for my body was my toes. Everything else was on him. So a very high percentage of my body weight was directly borne on him. But you could see with your own eyes, it was ridiculously easy for him to put me back in guard. The basis of a pin is not body weight. The basis of a pin is the use of your body as a set of wedges around your opponent's body. Let's do that same experiment the other way around. You can't really see this because my gi is in the way, but I'm gonna put zero body weight on top of Bernardo. You have to take my word for this. I'm currently putting no body weight on top of Bernardo. There is no contact between my chest and his. But I'm gonna put a wedge underneath his back on one side of his body, and a wedge in front of his hip on the other, and a second wedge in here at the head. Now, if Bernardo says the ABC. If Bernardo starts talking, you can see there's no stress on him. I'm not putting weight on him. Now when he says ABC, now you can feel his body weight. I currently have zero body weight on him. But when he goes to put me back in guard, it's impossible. Now how does that work? When I had almost a hundred percent of my body weight, it was a joke for him to put me back in guard. Then I had zero body weight on him, and he couldn't. It was because in one case I was using wedges around my opponent's body to inhibit movement. Wedging is the basis of pinning. That's the problem you're trying to overcome. It's not so much body weight. Body weight in

a pin is just a means of reinforcing the wedges around your body. Your goal in any pin, regardless of type, is to get inside your opponent's wedges. That's the goal of pin escapes. And that of course is exactly what your opponent is going to be trying to stop. So we've got a reverse positions now. Bernardo is going to get his big OAS on top of me, and we're going to figure out ways to get inside his wedges. Okay, so first thing we've got to figure out, how are you positioning the wedges around my body? I would say probably the single most common method involves the use of a cross face and an underhook, and then right knee in tight to my hip, and left knee in close to my chest, like so. If you look around most gyms in the United States, and people get pinned across side, I'd probably say I see this form of pinning more often than any other. So I'm going to show this, just because it probably is the most common form of pinning in the sport. Okay, step number one in any pin escape, reduce your vulnerability. Okay, I can't be trying to get out of a pin situation when my arms are in a situation where he can easily start going into arm locks, all kinds of manner of strangleholds, etc, etc. So our first thing is reduce the vulnerability. The main vulnerabilities I have are submissions, usually upper body ones in this position. There's a vulnerability here on the arm, there's vulnerabilities my neck, and the second kind of vulnerability is him getting mounted on me. I can't just give up easy points where he gets mounted and scores additional points to the points he's already scored on me. Okay, so we're going to reduce the vulnerability of the mount by putting our knee in the pocket of his hip, just right here. So when he tries to get mounted, it's going to be a little more difficult. Okay, secondly, we've got to start the process of getting inside his wedges. The number one place to start is always near side hip. This is always the best place to start in the vast majority of side escapes. Okay, so we're going to take our elbow, and you can currently see I currently have no inside position. Bernardo is completely inside me. His right knee is inside my right knee. His left knee is inside my elbow. His shoulder is inside my shoulder. From here, his left arm is inside and underneath my arm. So Bernardo Faria owns all the inside real estate. I'm completely shut out. You can't tolerate that. We need to start getting some kind of inside control on our opponent, and then over time get more and more inside control until I can get completely inside his wedges and put him back in the yard. So step number one, we're going to take our near side elbow and put it in. I've got good news for you. That's usually pretty easy. If my opponent has shut my elbow out and I cannot get my elbow in, then it's okay to turn away from our opponent just briefly to get the elbow inside. If he brings his knee in super tight to my body and I physically cannot get my elbow in, I turn what seems to be the wrong way to get my elbow inside. Once the elbow goes inside, now it's about joining my knee and elbow together. How am I going to do that? He's got his knee inside mine. I cannot enter with my knee. If we bring the camera this way, I cannot bring my knee along the floor. His knee is wedging inside my knee. I'm not getting inside. So instead I place my knee at the hip. The hip is my entry point. I cannot go through at the floor. His knee beats my knee, but my knee will always beat him at the hip. For every inch that I move outwards, he can't follow because I have the inside position with my elbow. For every inch that I move outwards, I can bring my knee in an inch. Now if Renato moves away from me, you will see that I have formed a V-shaped frame between my elbow and my knee. That's why we call this one the elbow escape. This V-shaped frame forms a strong defensive position against my opponent. If he tries to mount from here, it's impossible. If he tries to pressure into me, the frame holds his weight very, very easily. So we can hold him off. Now from here, as he tries to come in and control me in this position, I'm going to join my two feet together here and I'm going to push with the strength of both legs against my opponent's body. He will probably try to retain control of my hip. That's how most people try to control pin positions, ultimately through the hip. So we always want to get our hand inside. So again, we're dominating inside position. We're getting inside the wedge of his bicep here. As he goes to hold me in this position, I position my knee inside his hip and I shift my hips out. As a result, we are now aligned with our opponent. We're in the perfect position now to start going inside and

underneath our opponent's arms. From here, we can hit a forward shift and get our back off the floor. Once your back is off the floor, when he goes to apply body weight to me now, we're in a position where we can manage his body weight. And from here, we can start getting into counter-offense, etc. Ultimately, the story of every side control escape using the elbow escape method is the story of going from perpendicular, where you are heavily pinned by your opponent's body weight, to parallel, so your spines line up. And then you can start to manage your opponent's body weight in meaningful, effective ways. Let's have a look at all that sequence again. Okay, we've got a strong, tough opponent on top. Then he owns all the inside real estate. We're completely shut out, okay? From here, first we've got to form a sound defensive position that involves everything coming in close. I defend the mounted position by keeping his hips between my knee and my elbow. Then from here, look how I pull the elbow to the inside position. My elbow goes inside the wedge of my training partner's hip. If I find he's shut me out and I cannot do that, it's permissible to turn what seems to be the wrong way to get inside. Now from here, as we bring the camera on this side, from here, for every inch that I shrimp outwards with my left foot, my right knee goes in an inch. I do not enter at the knee where I get shut out. I enter at the hip. That's my insertion point to bring everything in and form a diagonal frame, just sitting up there like this, a diagonal frame of elbow and knee. And that is my buffer between his body weight and my body weight. When he goes to apply body weight to me now, that's the buffer that holds him off. Now from here, I bring my two feet together and we push so that our bodies start the process of alignment. Off that process, we steal inside position at the bicep. So when he goes to control my head, difficult. If I didn't have that, he controlled my head, he could walk past my legs a second time and from here, repin me. We don't want to have to repeat the same work twice. So once we come in here and push away on our training partner, we take away the control that he wants over our head. Now from here, we go in and align our body with his. Now there's a danger if I sit up too early, he gets a hold of my body lock and returns me immediately to the mat. You don't want that happening. So before we come up, let's make sure we get inside and underneath. As a result, we can quickly get to a seated position. When he goes to put my body back down to the mat, he'll be doing so in a way where I can at least threaten some kind of strong offensive action from the bottom position. This general process of starting working through the elbow escape, going from an initial very, very heavy, controlled perpendicular position to an aligned position where we're in a seated situation, he can no longer apply body weight, is the heart and soul of the elbow escape from side. Let's understand what we're working against. A set of wedges reinforced by my opponent's body weight, but it's really the wedges that you've got to work against. Always think in terms of inside positioning. Are your limbs inside his limbs or are his limbs inside yours? Because that will determine how you get to work your way out. Have faith in the idea that you're not going to get from a situation where you're shut out of inside position into one where you're in inside position. It's going to happen incrementally. You're going to get one limb in, usually it's the elbow first, then the knee, then a hand inside the bicep, and we can work incrementally until we have more limbs inside him than he has inside you. And that's when you can start moving people effectively from underneath and scoring. So John, if it was no gi, it would be pretty much the same system, right? Yeah, very similar. There are certain aspects of the sport where there's not much difference. Now, if you were gripping me differently, say for example, you started using my lapel, then we're going into different escapes. But from the bottom person's perspective, always remember, as the bottom player, your number one priority is to create space. Now, gripping the gi from bottom position, you've got to know exactly what you're doing, because you can be a tendency if you grip a hold of things to actually stop yourself from creating space. So for example, you often see in a beginner's class, you'll see people grabbing the gi here and holding on, you're holding yourself in position here. This is not the time to be grabbing people. This is the time to be pushing people away. So typically, at fundamentals level, unless you have a very specific advanced move in

mind, at fundamentals level, I like to see bottom athletes working with open hands without grips and doing their pushing with elbows and forearms, rather than with hands. Okay, so from here, it's all about that movement inside. It creates alignment, situation where we can start taking people out of balance. So for this particular move at fundamentals level, there's not a lot of gripping involved. It's mostly open handed, working with elbows and forearms. Guys, it's very, very cool, because everything John showed here, I have seen before, like how to use the knee close to the hip, the knee underneath the armpit, but it's amazing how he breaks down detail by detail, and how he kind of like systemized the thing. So I had never thought about these four edges, like the knee here, the knee there, the hand underneath the arm, the boy over there, and the shoulder. So I knew that, but I had never thought about like how one piece is connected to the other, and that's what's gonna make the person stuck in the side control. So I think that was very, very cool, John. Thanks so much. Thank you. BJJFanatics.com. Use the promo code YouTubeFaria to get 10% off any instructional video. Improve your jiu-jitsu faster.