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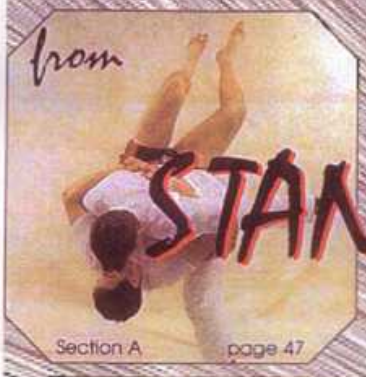

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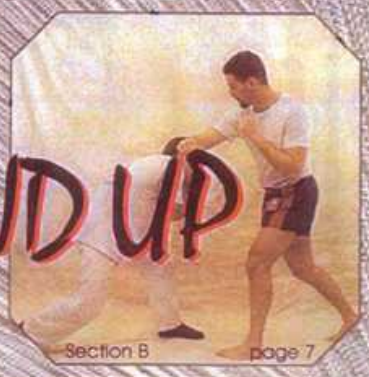

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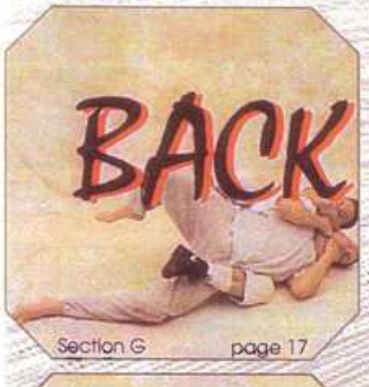

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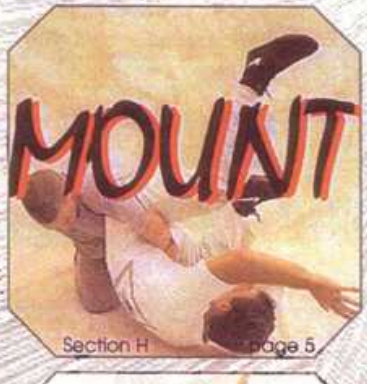

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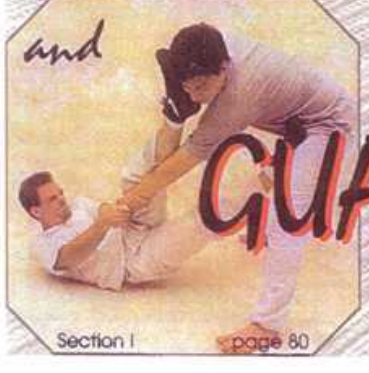

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written by Kirik Jenness technical editor, David Roy

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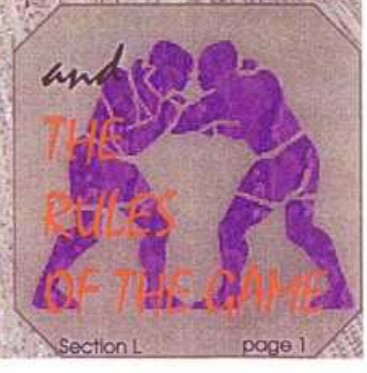


and

THE
RULES
OF THE GAME

Section L page 1

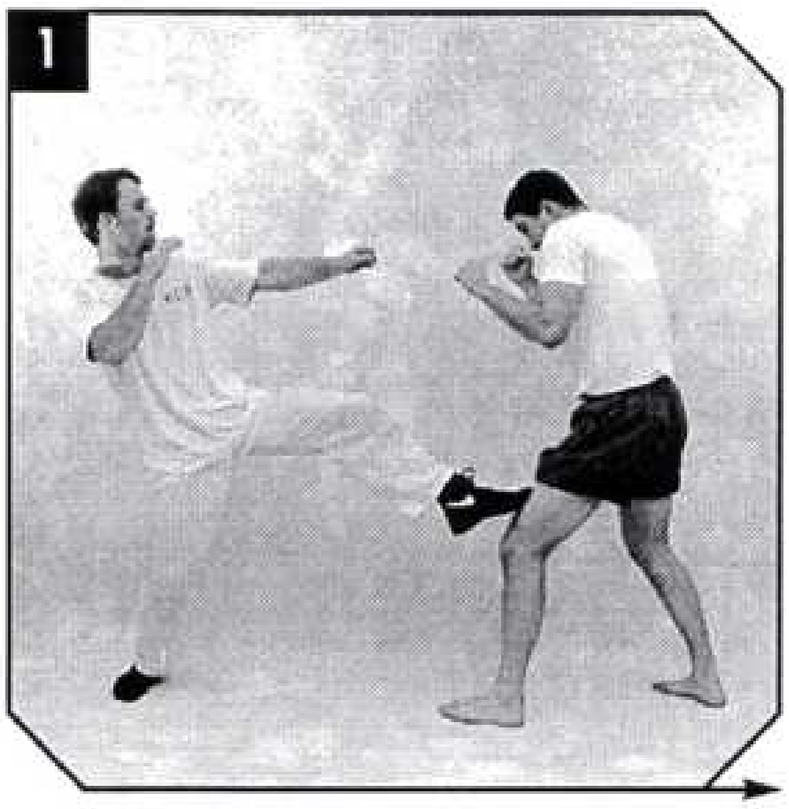
INTRODUCTION

In nature, all land mammals save humans and elephants, die violently. They strike, grab, and bite each other until the younger, tougher, stronger, faster one wins. The other one is literally lunch.

Until recently, men generally fought the same way. They faced off, each open to the other's attack, and the one made tougher, stronger, and faster through training and genetic advantage was the winner.

Things have improved, and the improvement, in two words, is "position and submission". There are certain specific positions that nullify an opponent's attacks. His strikes, kicks, joint locks, and chokes, are no longer effective. Yet from these positions, the superior fighter can launch effective strikes and finishes, or can move to an even more advantageous position.

There is no reasonable way, without a position, to hit another person that does not leave you open to an attack in return. In contrast, all realistic ground positions protect you

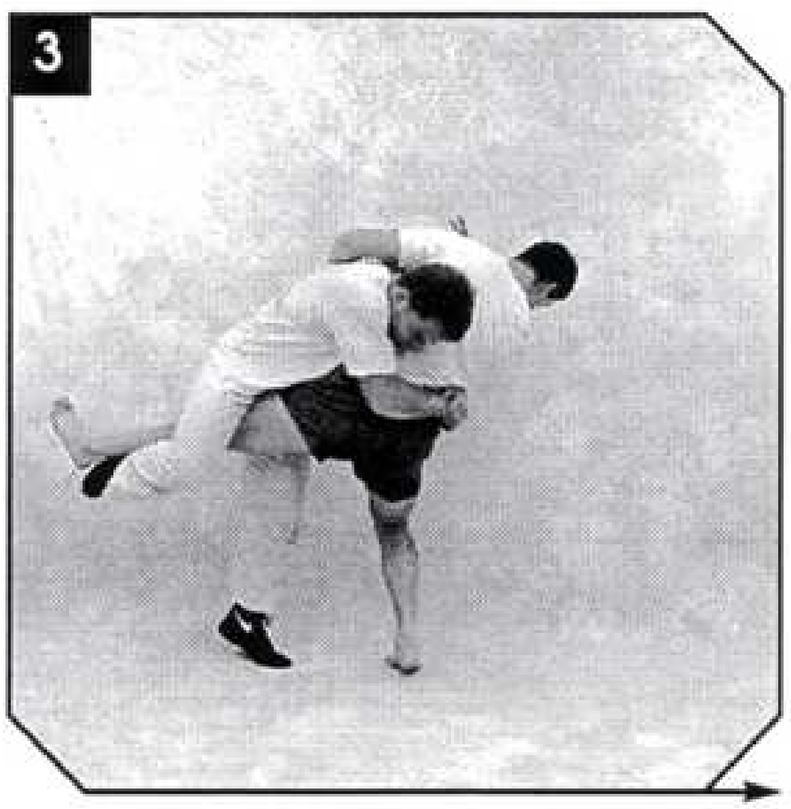


You face each other.

Unless you have one-punch knock out ability—in actuality, a truly rare skill—an unskilled opponent has the potential to hurt you. Keep enough distance from your opponent to avoid his kicks and strikes. Keep him back and distract him with low kicks.

Go for the Clinch.

As you close the distance, trying to get him in the Clinch, you are vulnerable, and may well be struck a glancing blow. Once in the Clinch you are protected. However, the Clinch is not an ideal position from which to finish someone. With some takedowns, this step can be omitted.



Take your opponent to the ground.

A takedown, by itself, can disorient, or even stun, an untrained opponent.

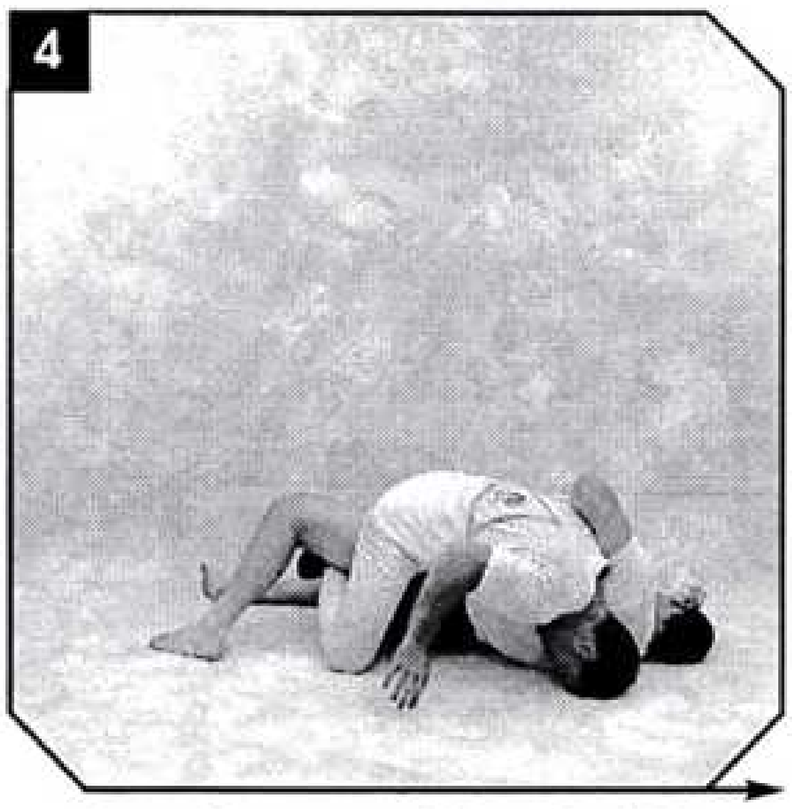
from your opponent's attack, while you set to the business of finishing him.

These positions are the frame upon which this manual is organized. For each position, one Section is devoted to offense from there, and a second Section is devoted to defense against it.

None of this is to say that a Submission Fighter cannot be defeated. As they said in the Old West, "Never a horse that couldn't be rode, never a rider that couldn't be throwed." It is saying, emphatically, that this is a superior approach to unarmed combat.

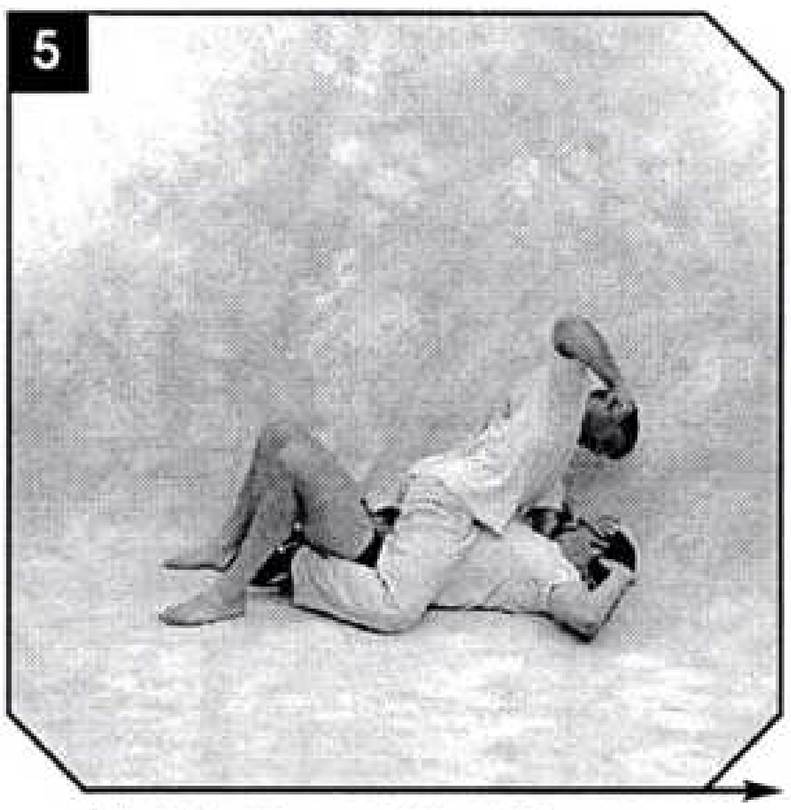
A useful introduction to Submission Fighting is to go over the steps in a realistic fight. The frames below show how a trained fighter responds in a real situation.

A more detailed discussion of the positions appears on the page spread following this one.



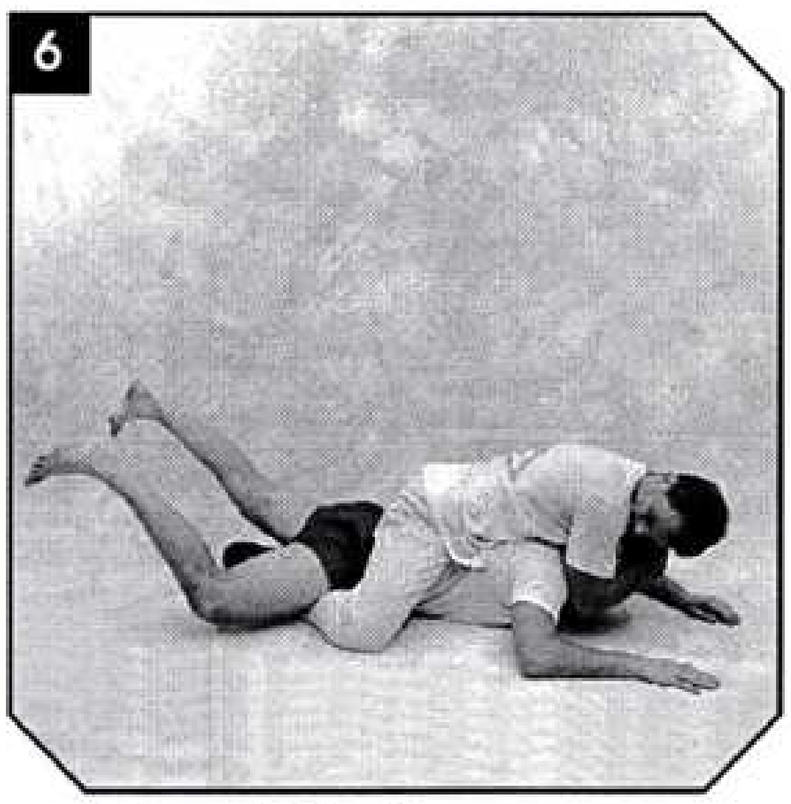
Land in a position, in this case Mount

A throw should always be followed by a position.



Finish him with strikes, chokes, or joint locks.

Once in Mount he can no longer strike, kick, butt, choke, or lock you. You on the other hand, have a wide variety of finishes available. Raining strikes on his face is a simple, proven way to end it.



Or get him in an even worse position—Back Mount—and finish him from there.

An opponent in your Mount will often roll over to avoid your attack. This, however, only leaves him in a worse situation.

THE POSITIONS

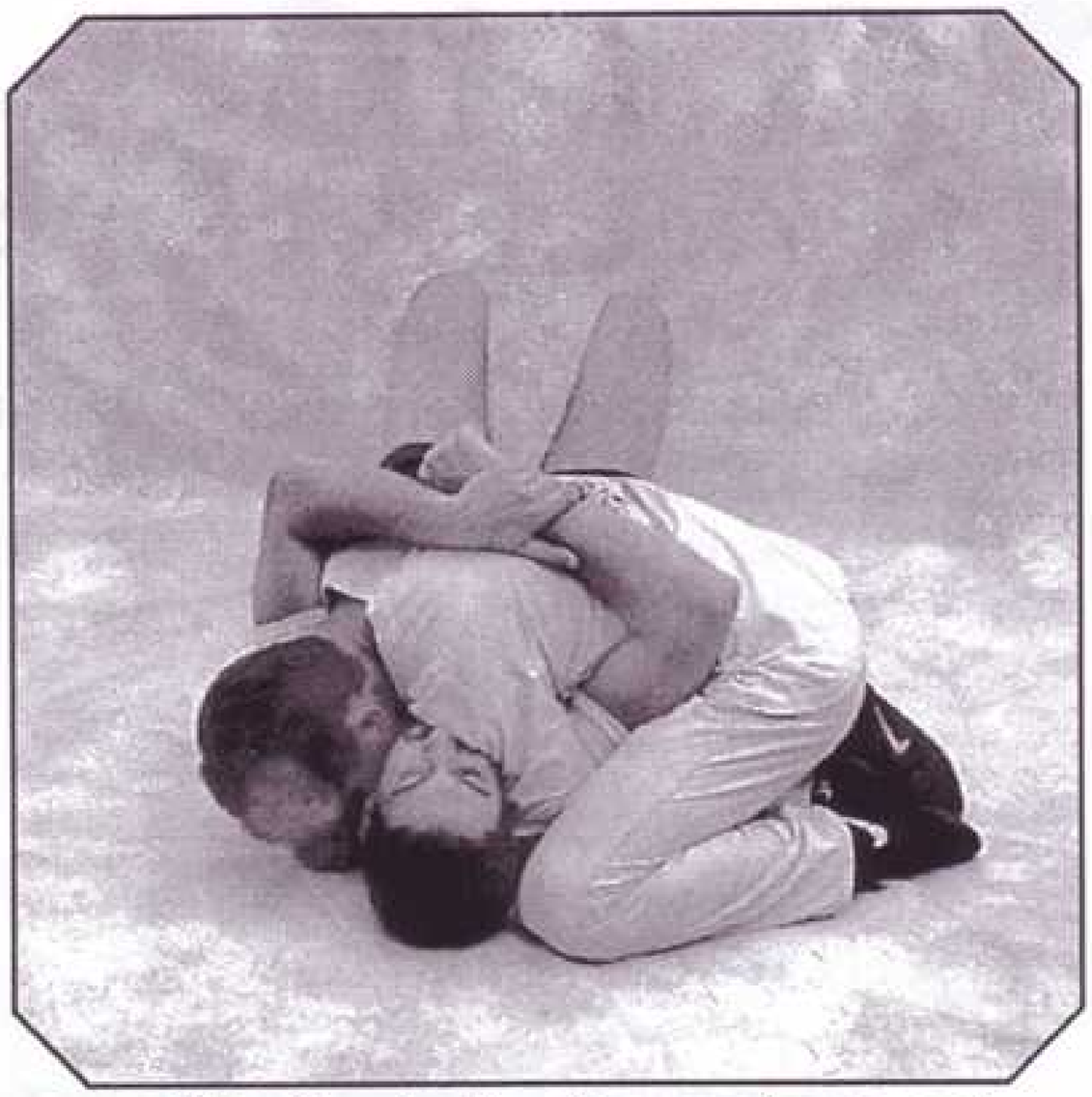
As is detailed later in this manual, each position has a number of variations. However, the five positions below and at right are the basic ones; this manual is organized around them. Before reviewing the manual, it is useful to have a rudimentary understanding of each one.

A list of the techniques from and against each appears at the end of this introductory Section.

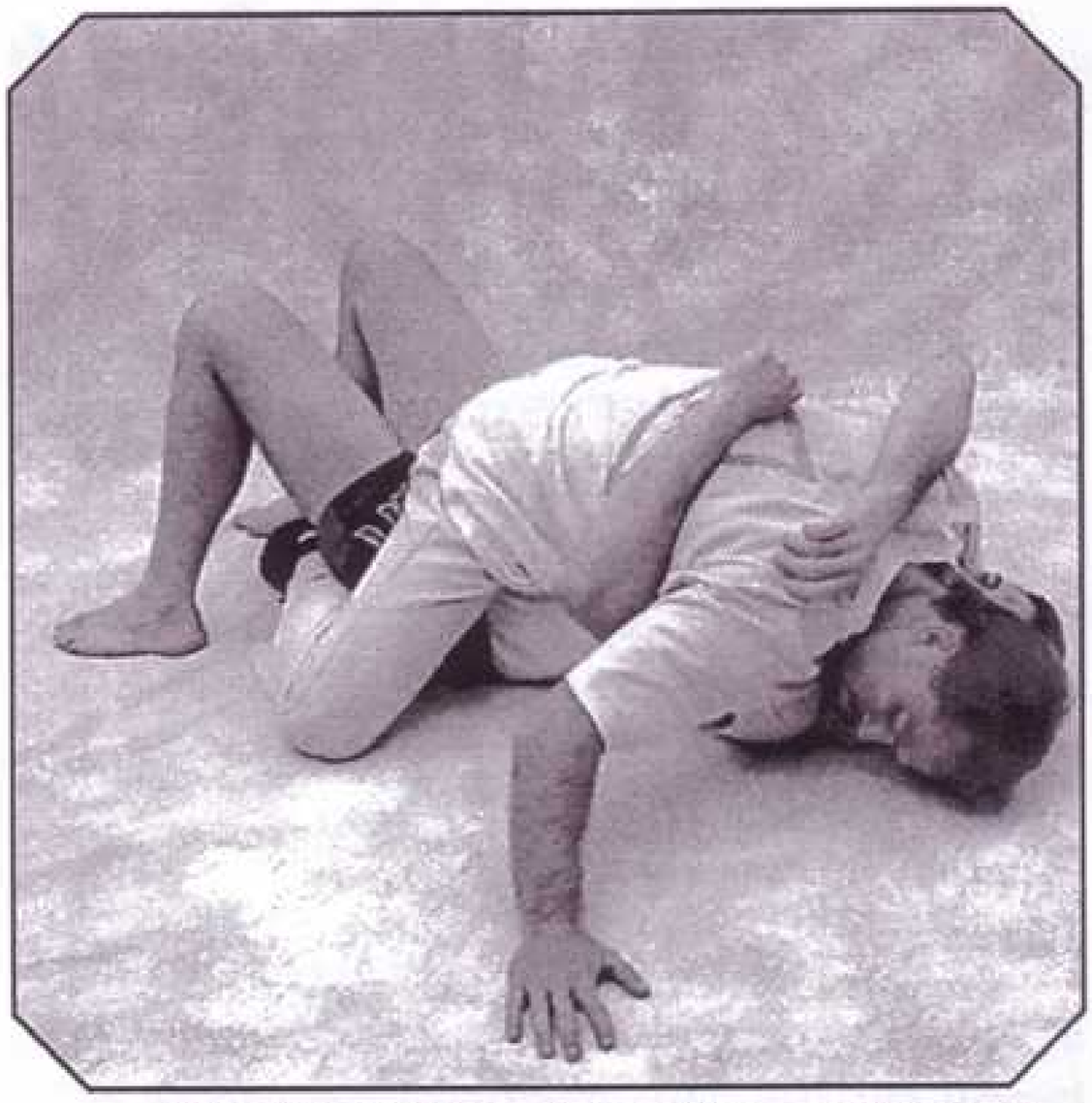
STAND UP

The Stand Up position is the beginning position for a Submission Fight, and is common in street attacks. From stand up you can throw strikes, kicks, head butts, knees and elbows. There are also a limited number of submissions available.

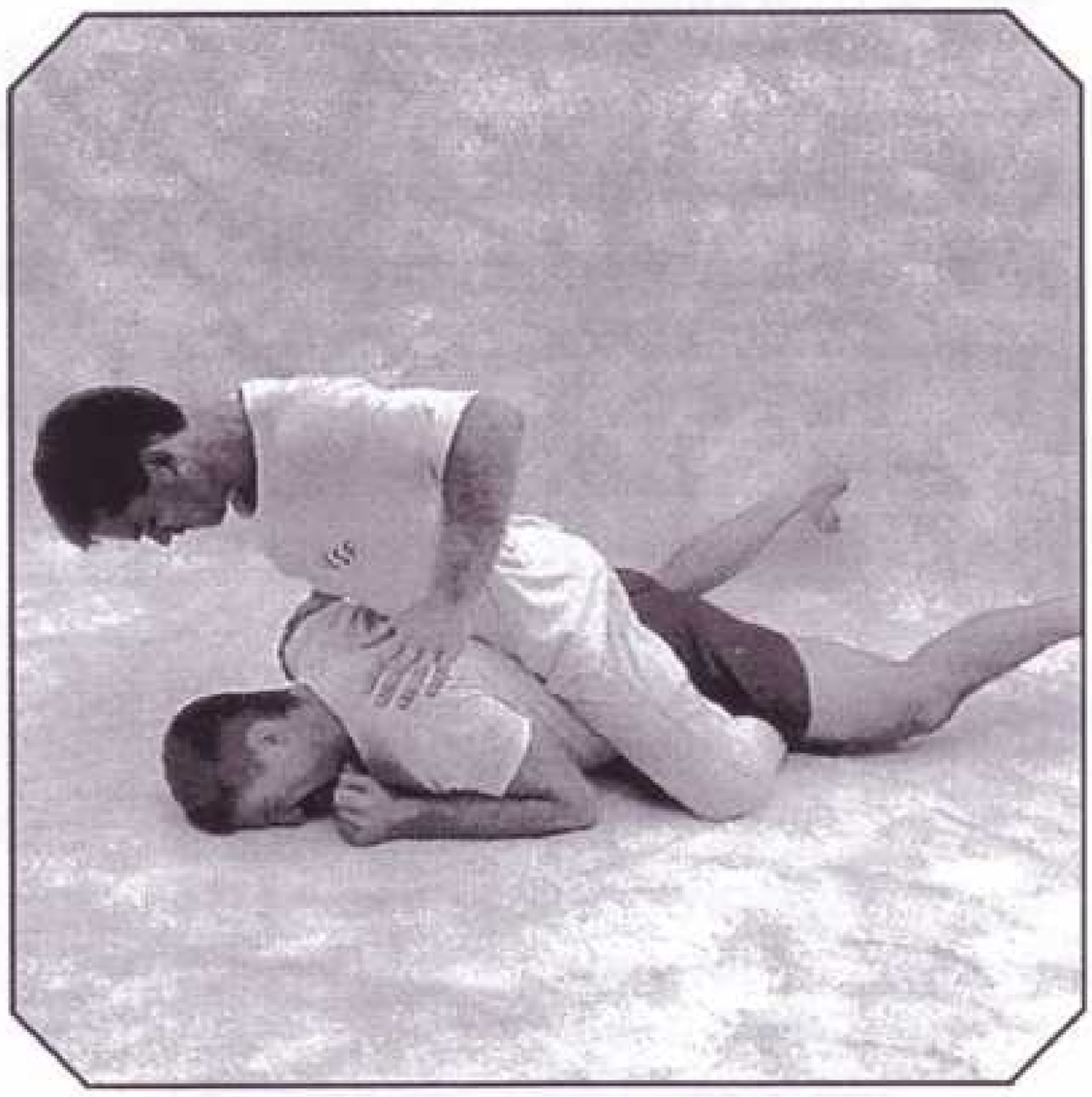
The preferable path is often to take your opponent to the ground. Once on the ground, you want to work within the framework provided by the four positions on the opposite page.



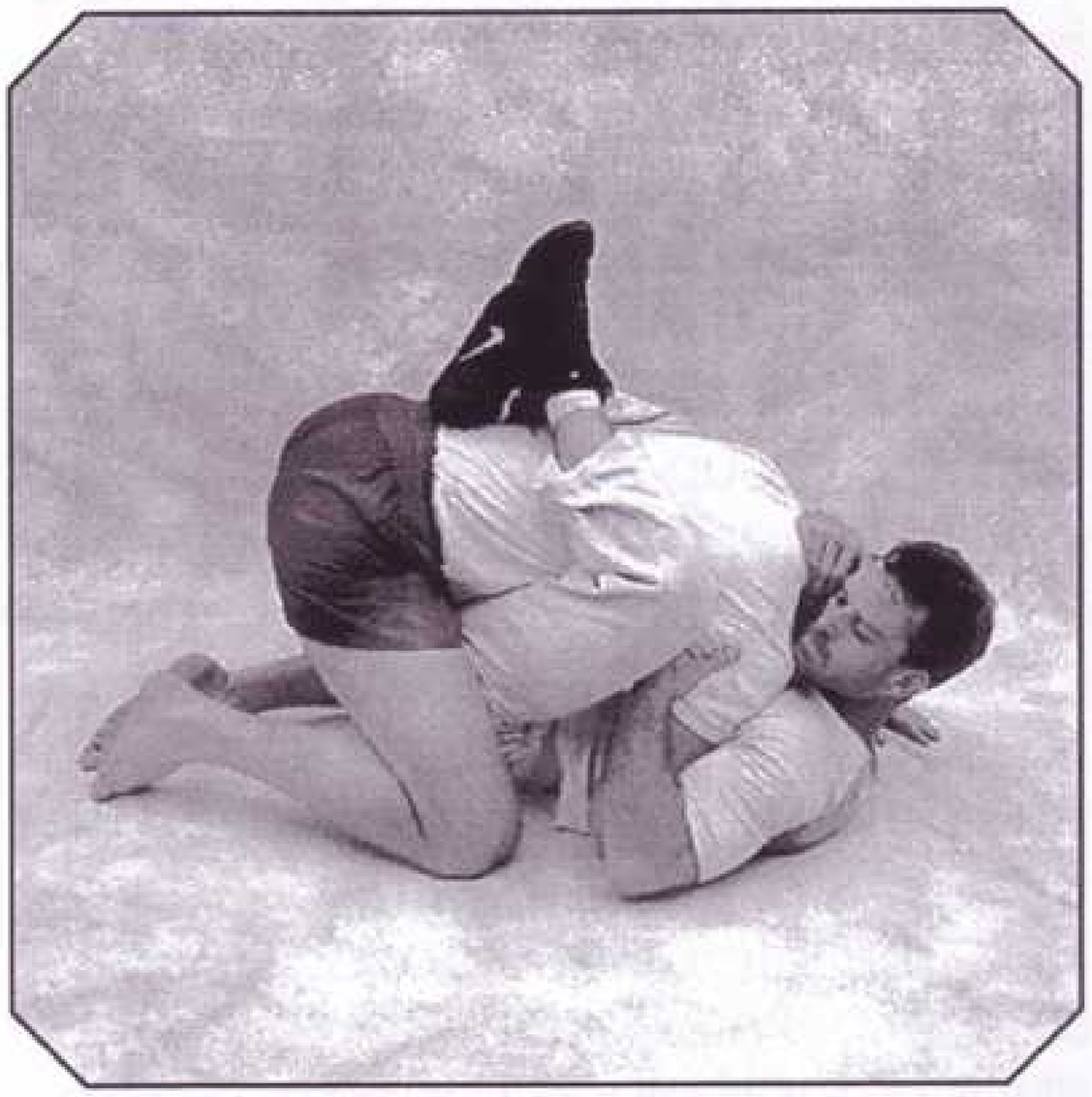
Side Control is often easier to get than Mount, can be more stable, and offers many opportunities to finish or get Mount. This position has the most variation.



The Mount is a signature position of Submission Fighting. It is so obviously effective that schoolyard scrappers and tormenting older brothers have been doing it for probably as long as there have been schoolyards.



Back Mount is even more effective than Mount, because your opponent cannot even see your strikes or finishes coming. In addition, with his face away from you, he cannot throw even a glancing, ineffective blow.



The Guard is the most important of all positions. Guard is using your legs to control someone from your back. It is the position from which you are most likely to defeat a larger, stronger opponent.

HOW TO USE

If you are an experienced realistic fighter, you should read through this manual in your own fashion. Hopefully it will add a few things to what you know. People unfamiliar with fighting should follow a more careful path.

It is extremely difficult—perhaps impossible—to learn material from a book alone. This manual provides a broad, detailed snapshot of what you should know to be a competent fighter, but it is by no means a complete vehicle to get you there.

The best thing, of course, is to find an experienced instructor. Unfortunately, the martial arts world is host to more bunk than a State Fair Carnival. A good rule of thumb is this—if the instructor seems a little unbelievable, it is probably because he is.

It is impossible to learn alone. Try to find a group of like-minded individuals and find a space with a mirror and a mat. If you don't have an instructor, go to seminars, use video tapes and books, and get to a competent instructor as often as you can.

The internet is a good, if murky, source for knowledge. The NESF web site is a good place to begin. Go to WWW.SUBMISSIONFIGHTING.COM for information on upcoming events, to find gyms and fellow enthusiasts, to contribute your ideas and questions to the Forum, to purchase supplies, and to find categorized links to the rest of the information on the internet.

There is absolutely no substitute for conditioning. You have to be in shape to fight. If you aren't in condition, start, with an emphasis on muscular and cardiovascular endurance, and on the strength and flexibility of your neck.

This manual is organized so as to make it easy to follow, browse, and understand. It is not organized according to a lesson plan. If you begin at the beginning and gradually learn your way through, it will take a very long time before you have useful material.

Instead, first you should skim through the manual, getting a general familiarity with it. Know the different positions, and the different categories of finishes you can do from each.

The first thing you should actually practice is the positions, and one or two simple takedowns to facilitate the transition from a standing position to a ground one. Learn how to hold the position against someone thrashing around. Assuming you have the ability to elbow someone in the head a couple of times, at that point you have a useful set of tools.

The natural inclination at this stage is to learn a large number of finishes. Avoid doing this alone. By all means, indulge yourself and learn some common finishes. However, you should simultaneously learn the

THIS MANUAL

counters to common finishes. It is dangerous to begin rolling with another beginner, so you will be training with someone better than you are. You will be spending a lot more time defending than attacking, so get good at it.

At first, as you roll, fight your natural inclination, and concentrate more on defense than offense. If you have a skilled and cooperative partner, you will be able to resist some of his attacks. After a while, with supervision, you can start to spar with people at your level.

When you begin sparring—and forever after—you must learn to relax. An untrained opponent will give you very many opportunities to finish him. If you are tense and grinding away aggressively, you will never see these opportunities. The beauty of positions is that they provide a protected view on a fight. Relax, and use your knowledge and intelligence.

The other reason it is crucially important to relax is injuries. Submission holds are, by their design, as dangerous as they can be. There is a really good reason that Western wrestling has, since the turn of the century, systematically removed slams, chokes, the Full Nelson and other submissions. They are dangerous!

If you practice submissions hard, you will get hurt, and hurt your partners. You won't be able to play, and the other kids won't play with you, and your ability will never increase.

A detailed glossary of the manual appears on the following pages. A complete, alphabetized index of all the material in the manual appears at the end.

This is not a master plan of a complete fighting system. It is a notebook to aid in your training. Please write in it. Jot down what works for you and what could be improved upon. Add moves of your own.

We believe that the techniques in this notebook constitute a rational, comprehensive survey of the basics used in realistic fighting. We are under no illusion that the techniques as presented are the last word. There are generally a number of ways to do any given finish, reversal, escape, or strike. If you know a better way, let us know.

We welcome communication from you both pro and con. We are particularly interested in what moves you are interested in that do not appear here. This is only the beginning. New additions will be coming out within a year.

We can be reached through email **SUPPORT@SUBMISSIONFIGHTING.COM** **or** through the U.S. mail.
NESF, 460 West St., Amherst, MA 01002

Good training.

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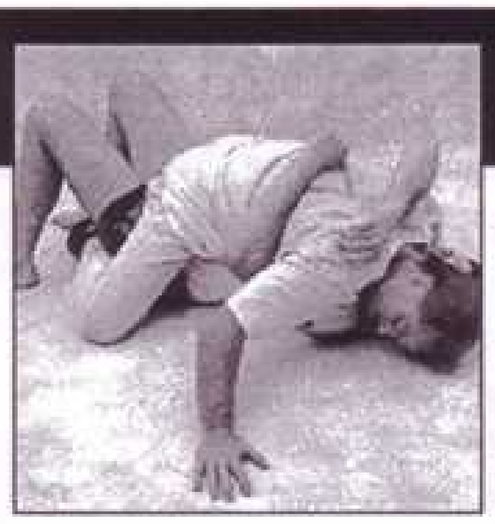

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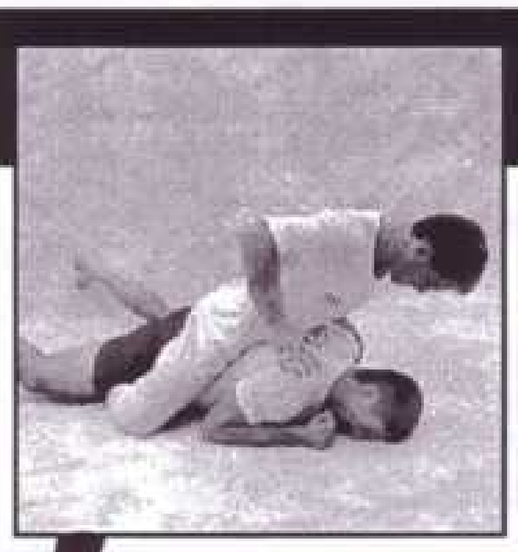

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THE QUICK GUIDE TO RULE THE CAGE

NOTES

ATTACK FROM STAND UP

SECTION A

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to readers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all viewers consult a physician before beginning any exercise or martial arts movements demonstrated in this manual.

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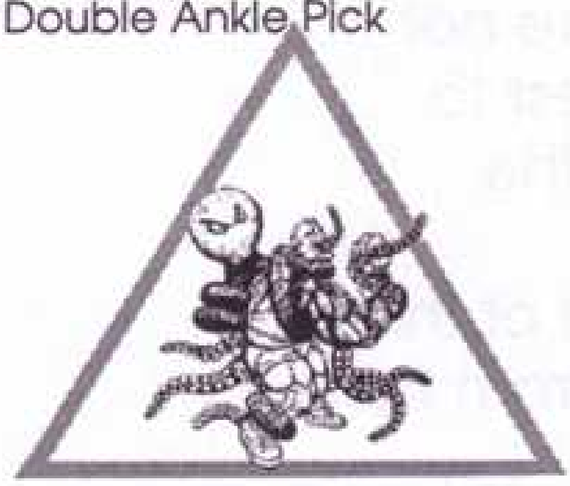


STAND UP: ATTACK STRATEGY & SECTION ORGANIZATION

Each martial art has a characteristic stance, from the Amateur Wrestler's crouch to the Olympic Tae Kwon Do Walking Stance. The first part of this Section details an optimal standing stance for Mixed Martial Arts competitions. This is shown at right and is detailed on the following page spread.

The rest of the Section is organized into three additional parts. The second part is how to close the distance between you and your opponent, so you can get him into the Clinch (and eventually to the ground).

Takedowns are covered in the next, and largest, part of this Section. These throws, sweeps, slams, and tackles are organized according to the position from which they are initiated. Some are done from the outside, some from various positions in close. Some counters to counters are covered as well.

A couple of standing finishes are shown. However, these are not usually ideal; it is generally best to get your opponent down to the ground to finish him.

The fourth and final part of this Section covers how to strike from the standing position. These basics are presented according to the range from which they are thrown—long, medium, and then short. The selection of strikes is fairly comprehensive. Not all of the blows shown are practical, but they are all commonly thrown. It is necessary to be aware of what is likely to be thrown at you even if you wouldn't use it yourself.

There is always a balance that must be found between speed and power. The hardest punch will rarely land, the fastest will rarely stop an opponent. Ways to vary this balance are discussed, as well as the related issue of protecting your hands.

As happens through out this manual, the Section following this one details the defense against strikes, standing finishes, and takedowns.

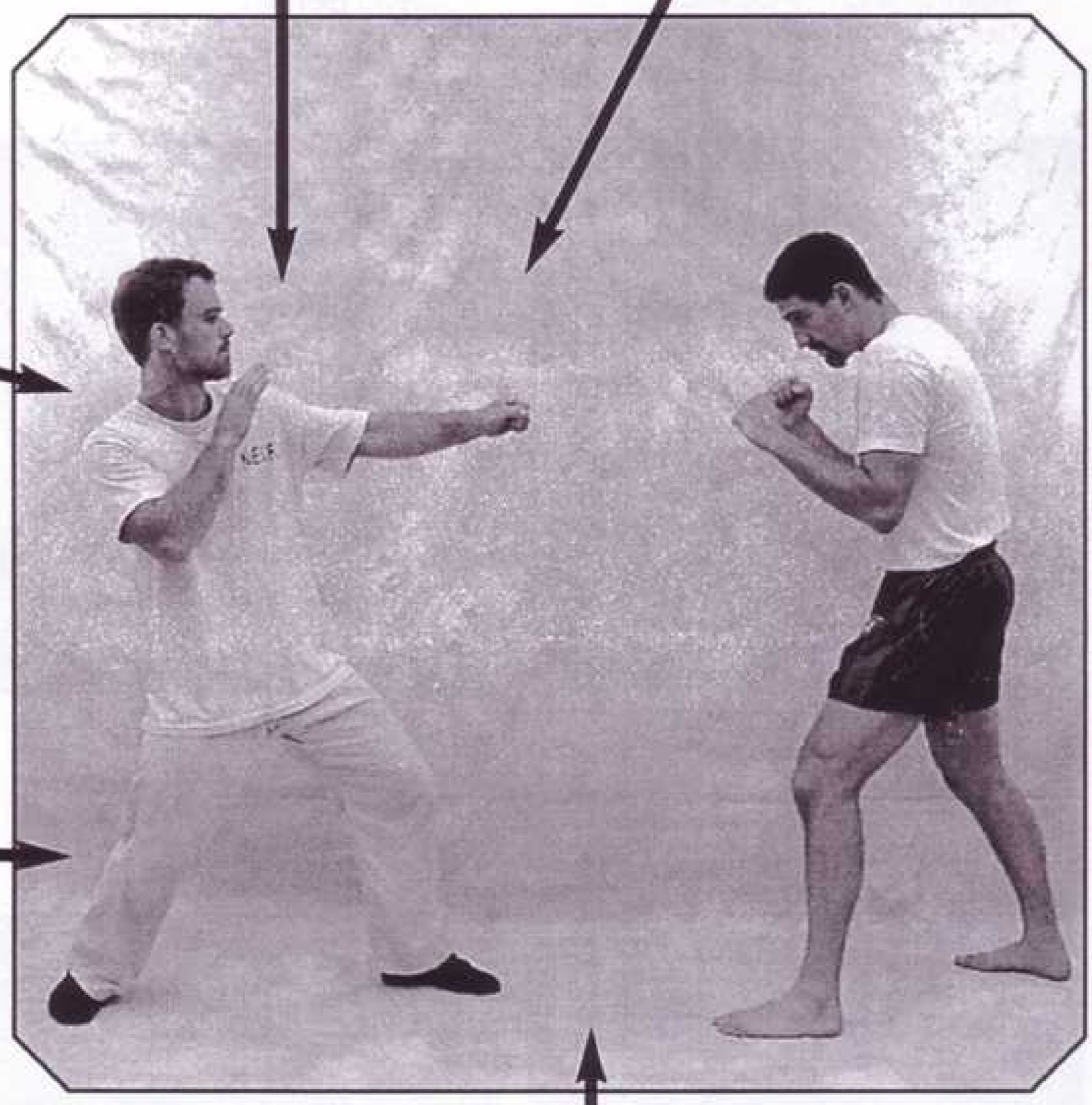
PART I STANDING STANCE

STAND UP STANCE

Your body is turned sideways to protect your groin and to free up your lead leg to kick.

Your lead hand is out, to gauge the distance between the two of you.

Your hands are up, to protect your face.



Your knees are slightly flexed for mobility.

Your weight is shifted slightly to your back leg.

You are keeping the correct distance from your opponent.

Several aspects of the standing stance are detailed on the following two-page spread.

Note: This is only one stance, many others are possible depending upon your background, strengths, and weaknesses.

DISTANCE

Maintaining the correct distance from your opponent is crucial. If you start to clinch from too far away...

...you get hit.

The happy medium is just beyond the reach of your finger tips. You can reach out with your finger tips to gauge the correct distance.

And if you get too close to your opponent before clinching...

...you will get hit, too.

WEIGHT DISTRIBUTION

Another common mistake is leaving too much weight on your forward leg.

If your weight is forward, your lead leg is vulnerable to a kick.

With your weight properly distributed back, when a kick comes in, you can raise your leg to block it.

ANGLE

This front view of the correct stance shows the largely sideways posture that provides a good balance between defense and offense. The front toes are aligned with the rear heel.

This stance above is completely sideways (front toe and rear toe are in alignment). The groin, ribs, and head are well protected, but with no good offense immediately available from the rear hand or foot, you are actually open to attack.

If your opponent is not aggressively going at you, you can adopt a more forward facing stance which, while exposing you to attack, allows you to hit freely with all four limbs, and to lunge forward explosively (think of a sprinter in his blocks).

HEIGHT

If your knees are slightly flexed, you have good mobility, and can kick easily.

Locked knees are terrible. Do not ever let yourself be there, no matter how surprised you may get.

A lower stance will protect you against takedowns, but decreases your general mobility, removes your legs as offensive weapons, and makes defending against leg kicks problematic.

Below and at right are two positions that neutralize your opponent's ability to effectively strike you. Once you have attained one of these, he cannot hurt you without first escaping from your embrace, while you can readily take him to the ground. If your standing stance (detailed on page 3) is good and you maintain the correct distance, you are likewise protected against his strikes.

Ideally, you want to go from a protected position (moving outside) to another protected position (in a Clinch position). In order to do this you must "Close the Distance" between you and your opponent, as he is trying to hit you. This process is called "Clinching," and is the subject of Part II.

This page spread shows the Clinch positions. The next spread shows how to Close the Distance. The following one shows how to close with kicks. The final spread shows how to close against various common strikes. A few pointers on training close Part II.

Tuck your head into his chest to prevent it from being struck or butted.

Hold tightly around his body to prevent him from getting enough room to hit you.

Hold around his arm to prevent him from striking you with it.

Press your hips into him to prevent him from getting enough room to knee you.

Plant your feet solidly on either side of his foot.

HEAD TO CHEST CLINCH

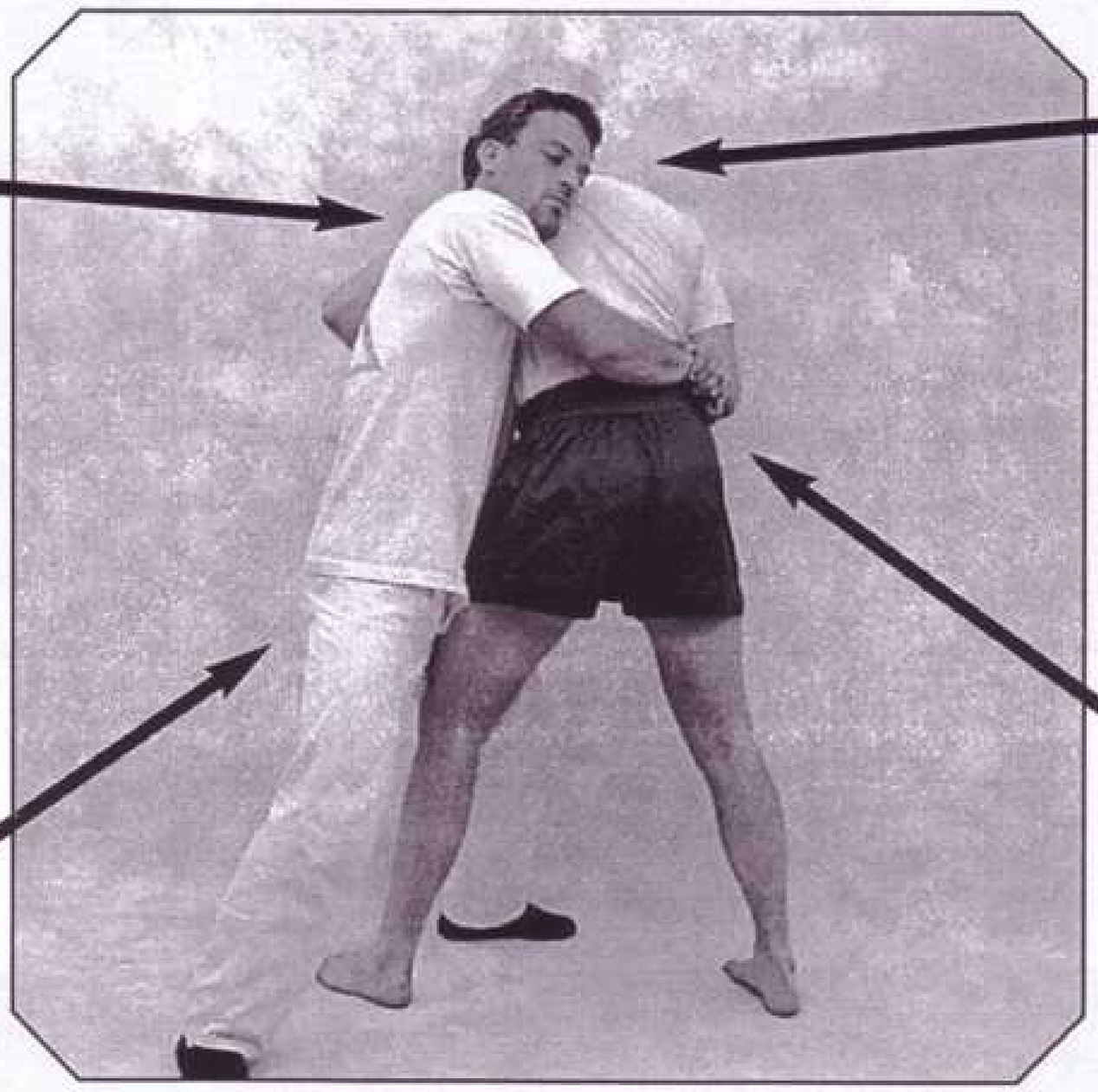
Your hands should grip together like this or...

GRIPS AROUND THE BODY

PART II
CLOSING
THE DISTANCE

CLINCHING

HEAD BEHIND CLINCH



Your shoulder is under his shoulder.

Keep your head up so your opponent cannot strike or Guillotine you. if this is difficult for you, actually look upwards.

Straddle his lead leg to prevent being hit with a knee.

Grab your arms around him, just above the belt line, so that he cannot escape, and so that he cannot strike you.

...this, or...

...this. The above grip is suited for strong, weight-trained individuals.

Your arms can be under his arms, as shown at left, or, as shown above, over them.

CLOSING THE DISTANCE

In a worst case scenario, when facing an opponent...

...simply cover your face with both hands, like Smokin' Joe Frazier's Crab or the D'Amato Peekaboo, and...

...run straight in until...

Reach out with your hand to find the correct distance.

Plant your lead foot in, nearly between his feet.

Lunge in. Keep your head to the side. Don't look down or you may eat a knee to the face.

As noted on the previous page, you are protected while in a good Standing Stance, and while in a Clinch. Closing the Distance is the one point where you are most vulnerable. And you are quite vulnerable. Many, many fights are quickly lost to a blow to the face while trying to close.

You will have to close in most fights. No one is punch proof. All the ground skills on earth are useless if you get knocked silly while still standing. So give Clinching the serious, daily practice it merits.

...you have him in the Clinch position

If you clinch in this fashion, you may well catch a glancing blow on the way in, but you will quickly get him in the Clinch, and that is the key!

A more sophisticated approach is shown in the frames below.

Wrap your lead arm around his body.

Step in with your rear leg until your feet are nearly parallel on either side of his lead leg. Wrap your rear arm around his body, until it is grabbed by your lead arm.

Look up. Keeping your head up will prevent a choke or elbow.

CLOSING... WITH A KICK

Your weight is already back so you can kick without shifting back first, and so you can raise your leg to defend against low kicks.

Kick him just above the knee.

The kick can be a Side Kick as shown in the previous panel, or a Front Kick as shown here.

SKIP KICK

You begin in the standing stance.

Do not start the movement by bringing you back leg to the front, as this will telegraph your intentions. Your front foot must move first.

Raise your leg as if you are about to kick.

Kicking with your front leg is of great use when closing with an opponent. It keeps him away, distracts him, makes him shift his weight back, and allows you to gauge the correct distance from which to shoot in. It is, in all these respects, similar to a Western Boxer's Jab, but unlike the Jab, it keeps you at a distance where you cannot be counter struck.

Do not load up on the kick every time and try to injure your opponent with it. Just keep him off his game until you are ready to get him into your Clinch, where you cannot easily be hurt.

After you kick, plant your lead foot in, nearly between his feet.

Grab your own lead hand around his body as you step in with your rear leg.

Look up to prevent a Guillotine or strikes.

As you kick, the outward motion of your leg pulls or "skips" you forward. This adds to the power of the kick, and increases the distance from which you can launch it.

Keep your eyes on your opponent, and once in close, clinch as before.

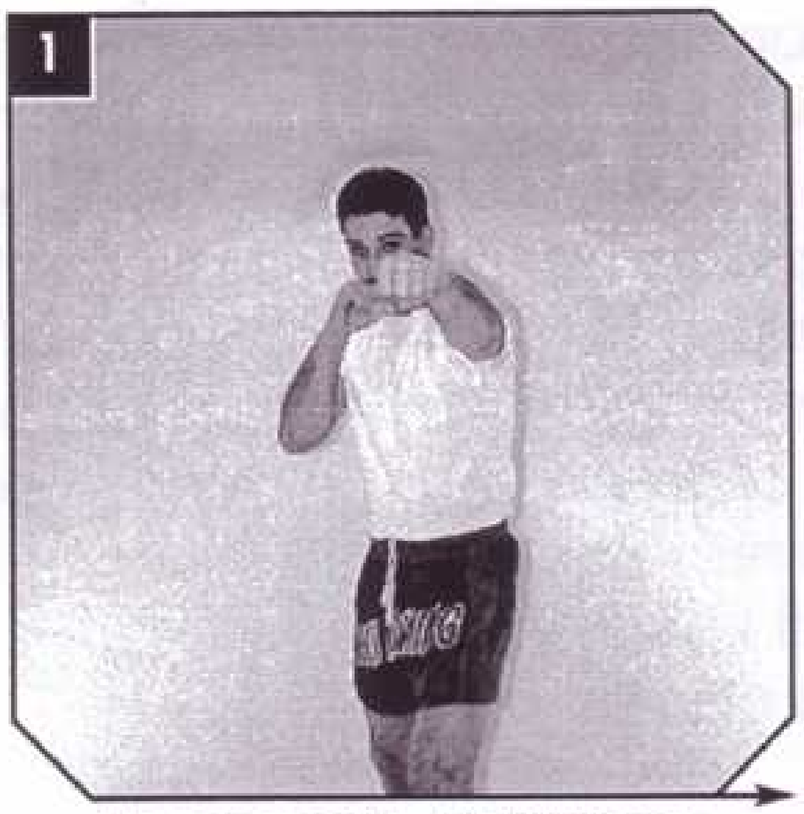
NOTE:
If your opponent is facing you in an extremely solid, "set-down" stance, that prevents your kick from moving or distracting him, he is only making himself vulnerable. Should this happen, kick as hard as you can, just above or on his knee.

CLINCHING AGAINST STRIKES

If your opponent is a competent striker and he is ready, it may well be that you don't want to go immediately for the Clinch; he may brain you.

It frequently happens that the best time to Clinch is as, or just after he throws a strike. This requires some alteration of your Closing, as described on this page spread.

vs. Jab



An opponent with training in striking will generally punch in a straight line, leading with his front hand.

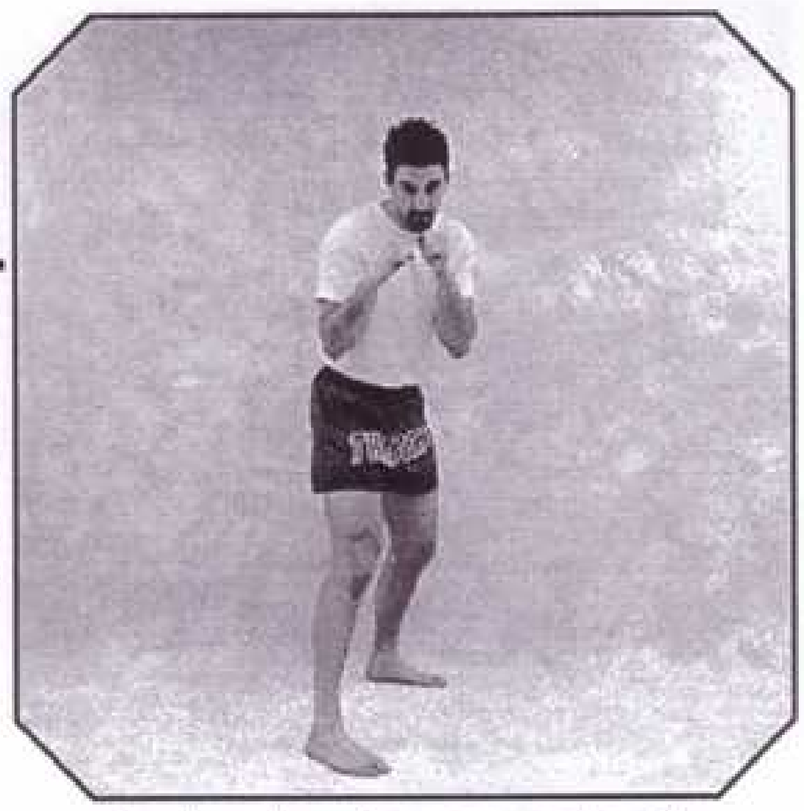
Against a striking opponent, always kick first.

vs. John Wayne

A brawler characteristically throws looping, roundhouse, "John Wayne" punches.

A simple approach is to stop his punch with a left outward block.

vs. Southpaw



A minority of opponents will face you in a right leading, or "Southpaw" stance. It is difficult to close with a Southpaw, because of his ready, powerful, Straight Left punch.

Do not switch off; instead keep your same side forward, with your weight shifted back.

When he jabs, try to parry it with your open rear hand, and lunge in with your lead foot.

Close up of the parry.

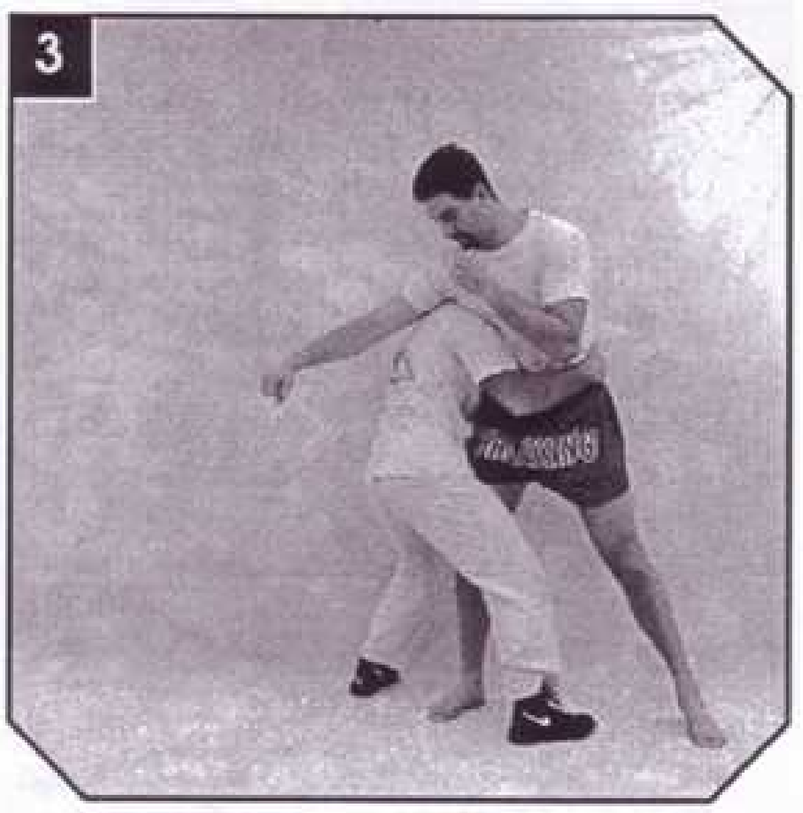
Step in with your back foot and grab your own hand.

Alternatively, a more sophisticated technique is to bring your bent arm over and down, trapping his arm.

Trap his arm and step in with your rear foot.

Reach around his body with your right hand, and tuck your head into his chest.

Step in with your rear leg, instead of your lead leg, placing it between his feet. Try to knock his hand inward with your left/lead hand as you come in.

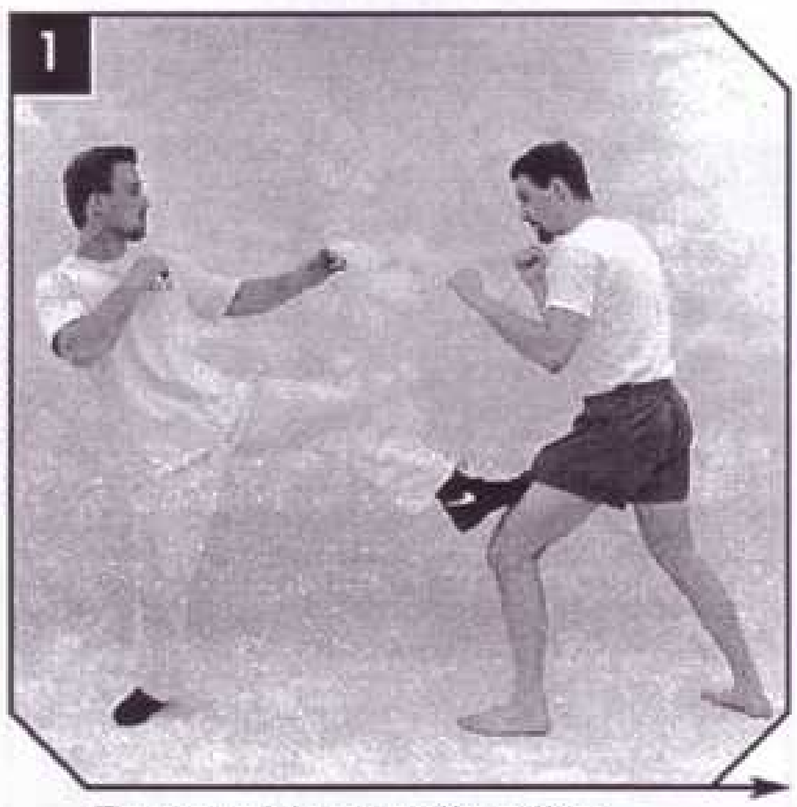


Step in with your (formerly lead) leg, so that you straddle his legs. Get your head under his lead (right) shoulder.

The reason you are shooting in with your rear leg is to keep your head away from his power side and your lead leg on the opposite side of your head. This will prevent him from throwing you past him.

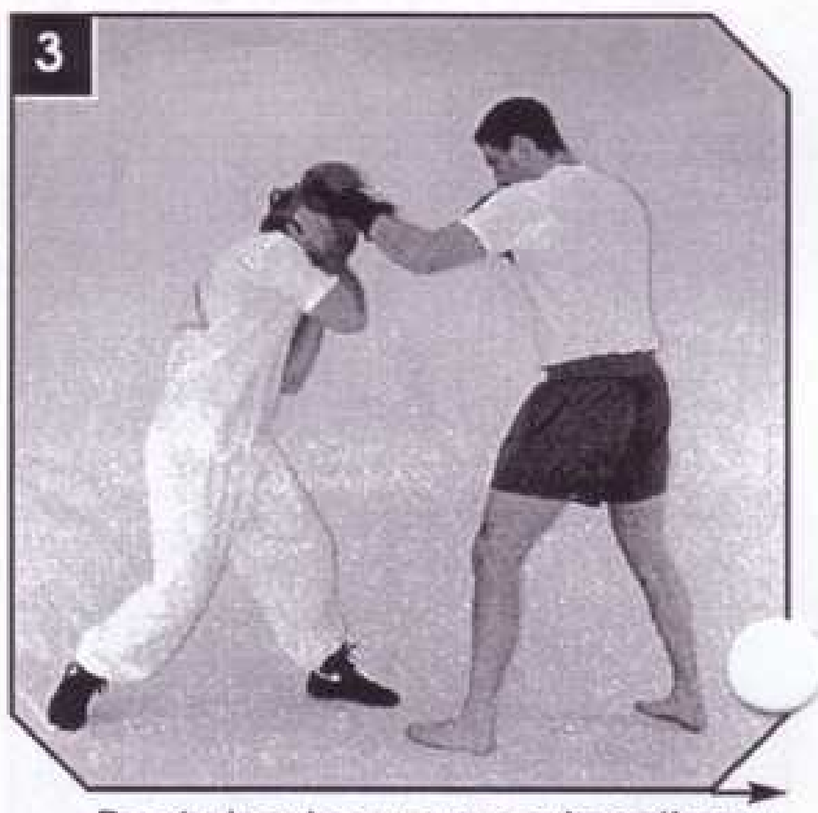
TRAINING TO CLOSE THE DISTANCE

INTERMEDIATE



Thoroughly practice the techniques for Closing the Distance and Clinching, in a relaxed, easy fashion.

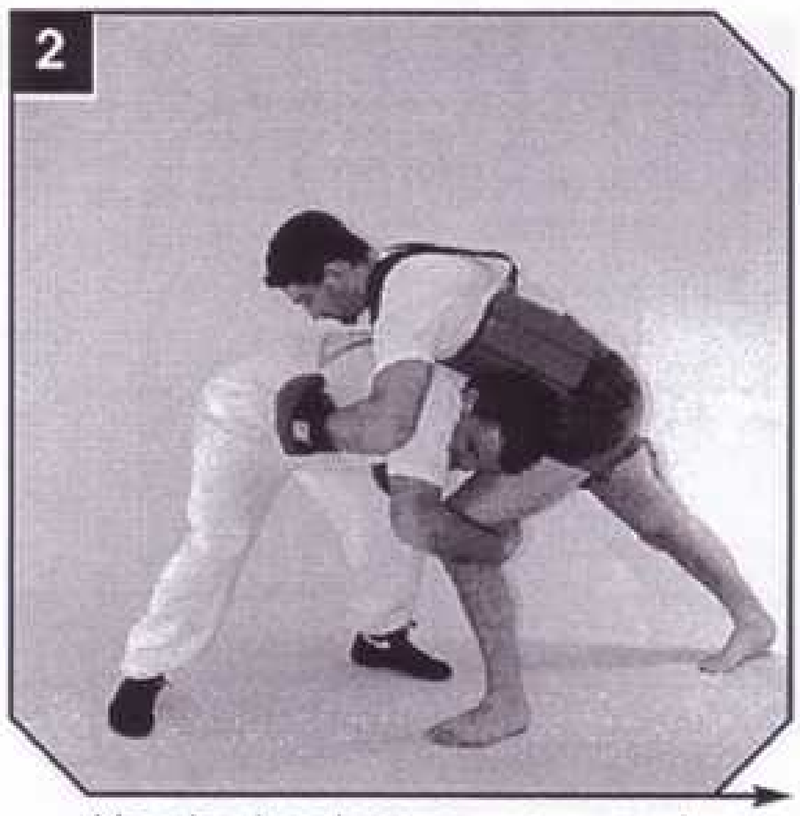
When you are completely comfortable with the basics, don boxing headgear and a mouthpiece, and put 16 oz. boxing gloves on a training partner.



Begin having your partner throw light punches at your hairline. It is crucial that you bite down on your mouthpiece as you close. A loose jaw can easily be injured.

ADVANCED

Advanced closing drills require a training partner wearing Punch/Spar Mitts and a chest protector*.



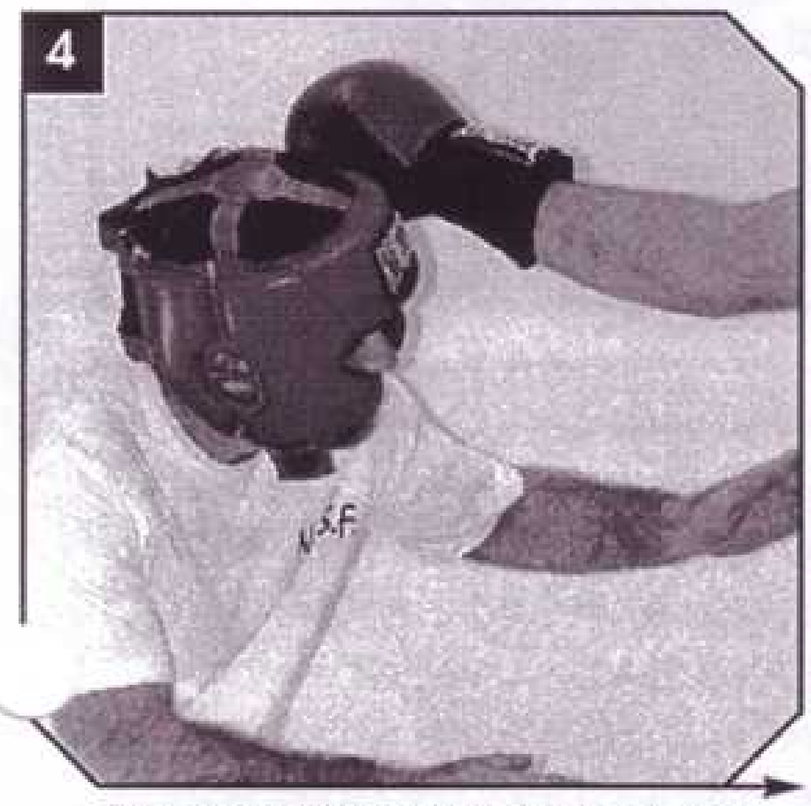
You try to close on your partner. He sprawls or throws punches at you.

You instantly back out and...

*Both are available from Ringside Products (Phone USA 1-913-888-1719)

The knowledge of how to close is useless without training. With a great deal of training it is one the most important, effective aspects of your game. The page spread below shows some good training routines.

The next part of this Section covers takedowns. As one famous Brazilian fighter puts it, "The ground is my ocean, and I am a shark. You don't even know how to swim." Takedowns bring your opponent down to your home, with you in a dominant position. As will be explained in part III, for many takedowns, you do not even have to get the Clinch first, but can initiate them directly from the Standing Stance.



The headgear will protect you and make it easier for your partner to catch you, thus forcing you to use perfect technique.

Eventually you should be able to close on your partner when he is throwing his hardest strikes.

Finally you should be able to close on a wide variety of individuals.

...throw punches of your own into his chest protector and focus gloves.

Then you shoot again.

He can also try to shoot on you, forcing you to work on the defensive aspect of your game.

WARNING

Throwing is one of the most dangerous aspects of self-defense training. Do not practice throws unless you and your partner(s) are completely familiar with breakfalls. Practice the takedowns at a slow speed, with the emphasis on safety for yourself as well as your partner. These techniques must be practiced on a padded floor.

Part III shows a large number of takedowns. With practice, on the street, you will be able to hit an attacker with a boot the size of his entire body, rendering him insensate (the boot is the ground). However, against a skilled, conditioned opponent, with his wits about him, these throws, as presented, will not work. When facing a worthy opponent, you cannot simply throw him to the ground.

The key to throwing is the set up. This concept is so enshrined in Judo that it is often said that Kuzushi (the off balancing that must precede a throw) *is* Judo. Some effort is made here to refer to common situations in which a particular throw is appropriate. However, set ups are one of those fighting skills that can be remarked upon, but cannot truly be captured on paper.

As Bruce Lee said famously, if you want to learn how to swim, you have to get into the water. To learn how to throw, it is not nearly enough to be familiar with, or even skilled at, the basic mechanical aspects of the takedown. You have to spend a lot of time, in a competitive situation on the mat.

As you are trying to throw your fellow players, don't simply execute the takedown as shown here. It will not work, unless you are very much more skilled than the other player. This is good for polishing throw mechanics, and is useful as such, but will not alone get you ready for competition.

Instead, as you are vieing for the takedown, be aware of the set up, the feint, or combination, or jerk, or shove that allows the throw to take place. When you have successfully and consistently found a handful or more of good set ups, you will have a decent throw.

There are very many potential ways to organize a section on takedowns. This manual organizes the takedowns according to the position from which they are executed. It begins with takedowns executed from outside your opponent's reach, and moves through several clinch positions, finishing with throws done while behind your opponent.

PART III
TAKEDOWNS AND FINISHES

TAKE DOWNS AND MORE FROM...

...STANDING STANCE (1)

...THE HIGH TIE UP (2)

...THE LOW TIE UP (3)

Part III details takedowns and other grappling attacks from these six different standing positions.

...ON THE WALL (4)

...HEAD TO CHEST (5)

...HEAD BEHIND (6)

SWITCHING TIE UPS

The previous section covered how to get from the Stand-Up stance to the Clinch. However, there is more than one basic Clinch position. You should not feel constrained by whatever Clinch position you first find yourself in.

Once you are in the Clinch, you should have the ability to safely move from one type of clinch to another. Some of the possibilities are demonstrated below. This list is by no means comprehensive, but should give you some idea of the possibilities.

OUTSIDE

From a position where you are both are hand to hand...

TIE UP.....TO.....HEAD TO CHEST

Your hand can be on his collar, neck, or body.

While leaving your hand on his arm, lunge in, and slide your arm around his body.

Plant yourself firmly into the Head to Chest clinch.

TIE UP.....DUCKUNDER TO.....HEAD BEHIND

From the tie up at step 1 above, push up his elbow that was around your neck, and duck under his arm.

Keep your head close to his shoulder and look up so he cannot strike or guillotine you.

Your arm that pushed his arm up reaches around and grabs your wrist.

....NEAR ARM DRAG INTO.....REAR BEAR HUG

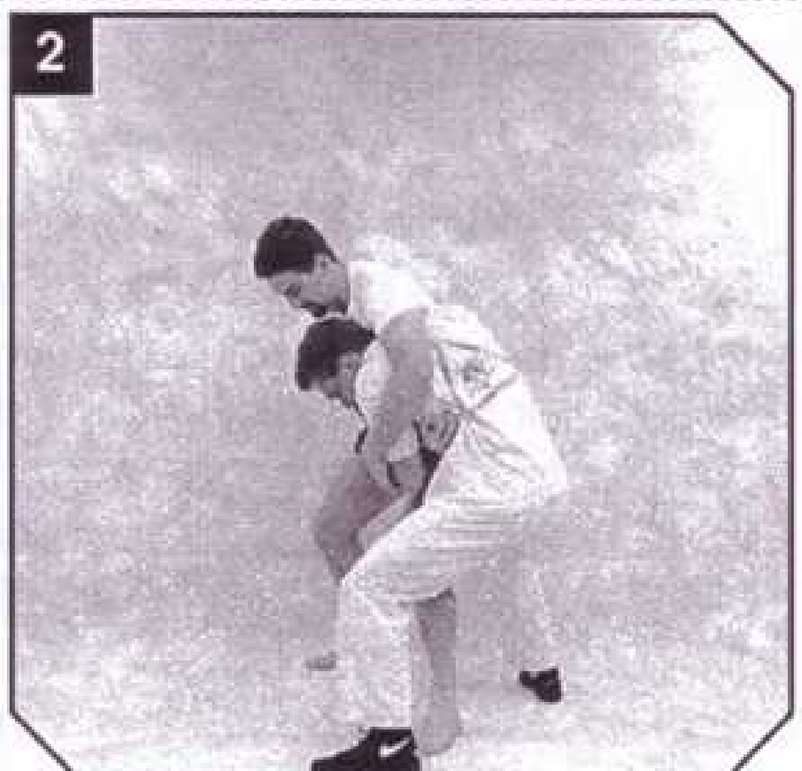
...grab his near wrist, either from the outside or by wrapping around it from the inside.

Move forward and grab him at the elbow with your other hand.

Continue pulling in and step behind him, getting control with a Bear Hug.

HEAD TO CHEST.....TO.....REAR BEAR HUG

You are in a Head to Chest clinch. You start to lose the position.

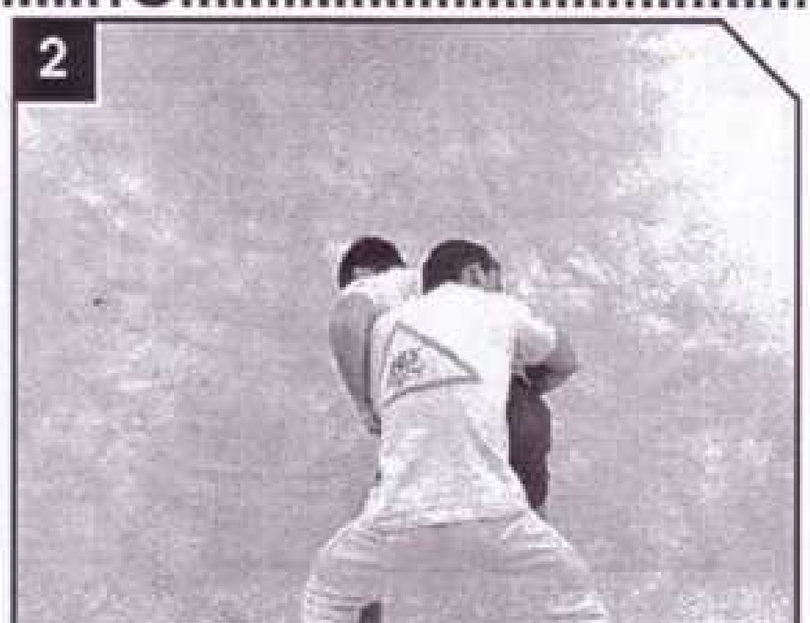


Maintain your grip on his hip, drop your level, and start to step around.

Get behind him and secure a tight grip with both hands. Your grip should be tight, but your arms should be loose enough to be able to move around him.

HEAD BEHIND.....TO.....REAR BEAR HUG

From the Head Behind clinch, maintain the tightest possible grip between your hands, but loosen up your grip on his body slightly.



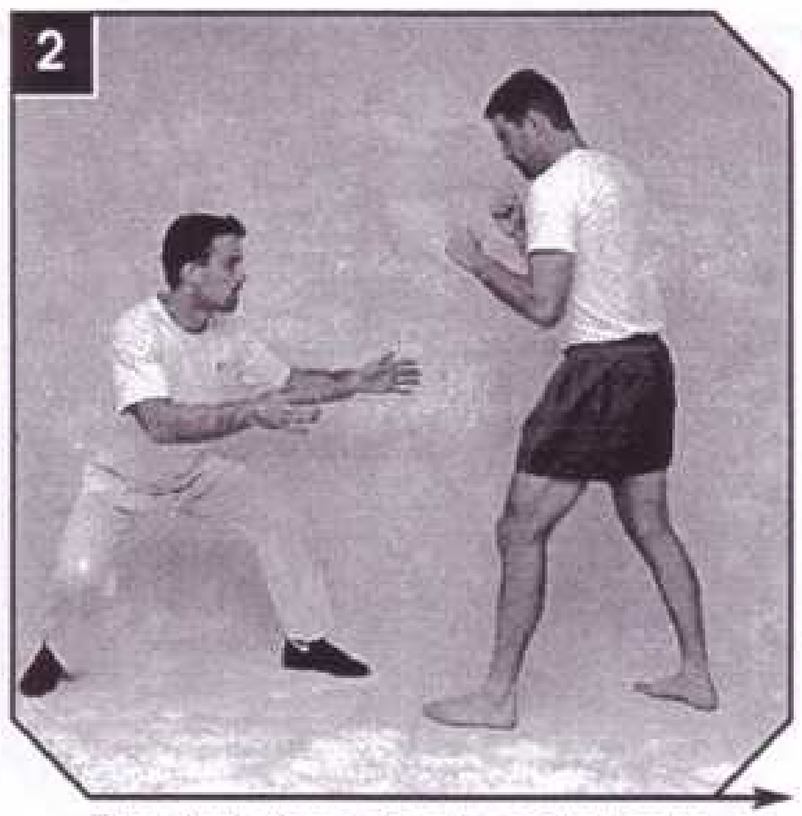
Without bringing your feet together or rising up, explosively move around him until...

...you are completely behind him. Keep your ear tight to his spine, to prevent a head butt or elbow.

TAKEDOWNS: ❶ FROM THE STANDING STANCE

THE DOUBLE LEG

The first step of a Leg Takedown is **Changing Your Level**. You must lower your center of gravity, by dropping at the waist, while maintaining perfect balance.



Then you must take a **Penetration Step**. Your lead foot plants between his feet. Your head is on the opposite side as your foot. Your shoulder drives as hard as possible into his midriff; your hands forcefully catch and chop him just behind the knees.

The best takedown artists are freestyle wrestlers, and the best takedown in wrestling is the Double Leg. However, it must be modified slightly for use in a Mixed Martial Arts competition. The regular wrestling version is shown above. It is presented here to clearly show the steps in a Double Leg Takedown: 1. Change your level, 2. Take a Penetration Step, 3. Penetrate further (if necessary), 4. Follow Through with the takedown. The Follow Through can consist of a situation where you both are standing, where you lift him, where you drop to your knee(s), or where you switch to a Single Leg.

The MMA version is at right. The changes, as noted, are that you have to keep your hands up as you drop, and that you have to have your head in his stomach, rather than his hip, where it could be Guillotined.

COMMON MISTAKES

Don't change your level by dropping only your shoulders. This will send your force down to the ground, not into him. Instead, drop at the waist.

Don't let your shoulders get behind your lead knee (above) or forward of your lead knee (left). Keep your shoulders directly over your lead knee.

Don't take a shallow penetration step, in front of his lead foot, or you will a lack power and are in danger. Instead, step at least even with his lead foot.

If **Further Penetration** is necessary, drop to your lead knee. Don't slide on the knee, or stay on both knees. Instead instantly continue to drive forward by...

...stepping up with your other leg. It is crucially important to maintain aggressive forward movement.

As detailed on the next pages, there are a number of basic ways to **follow through** and take your opponent to the mat.

MMA DOUBLE LEG

When you Change Your Levels, keep your hands in front of your face, so you don't get belted.

On the Penetration Step, instead of having your head on his hip (where it can be Guillotined), drive it into his stomach.

Then proceed with the takedown, making further penetration if necessary.

Don't put your head on the same side of his body as is your lead foot, or he will be able to throw you past him.

Don't get stuck with both knees on the mat. Continue to drive through into the takedown.

Don't be gentle with your driving lead shoulder and the initial chop behind his knees. If he stays set, he has the opportunity to finish you.

FOLLOWS THROUGH

Once you are inside, there are a number of ways to bring your opponent to the ground.

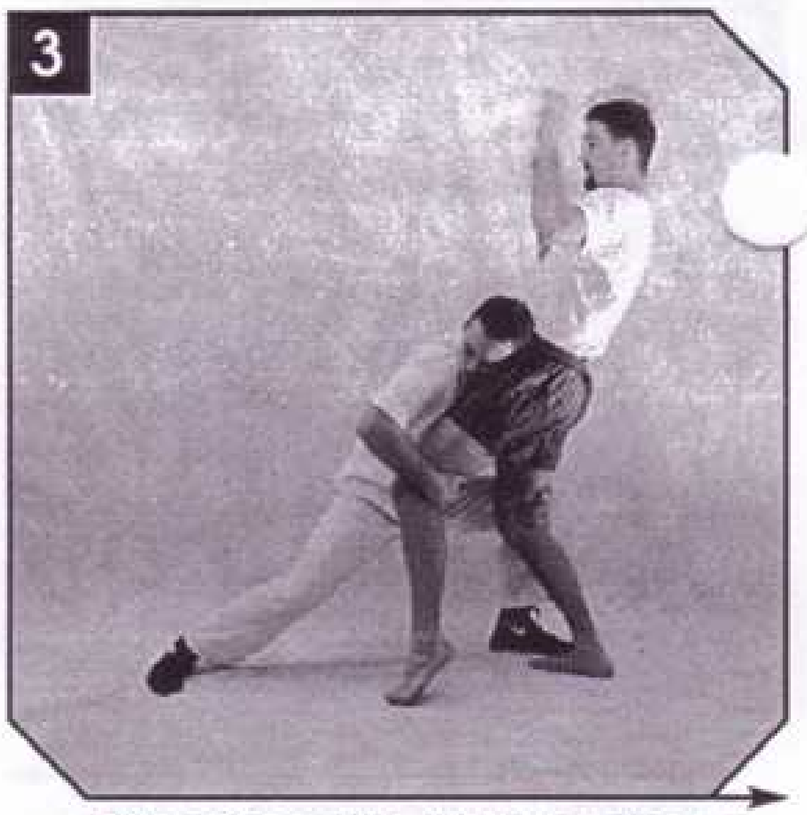
Ideally you take him down without dropping to your knees. The quickest way is shown at right. The most devastating takedown involves lifting him clear off the mat, before slamming him. This variation has proven its street effectiveness countless times in Brazil, where it is called Bahiana.

Variations on the Double Leg are shown on the two page spreads following this one. Then a series of variations on the Single Leg Takedown are presented.

Responses to the sprawl complete the Leg Takedown instruction.

BASIC DOUBLE LEG

From the position shown at top left of the previous page spread, take the penetration step



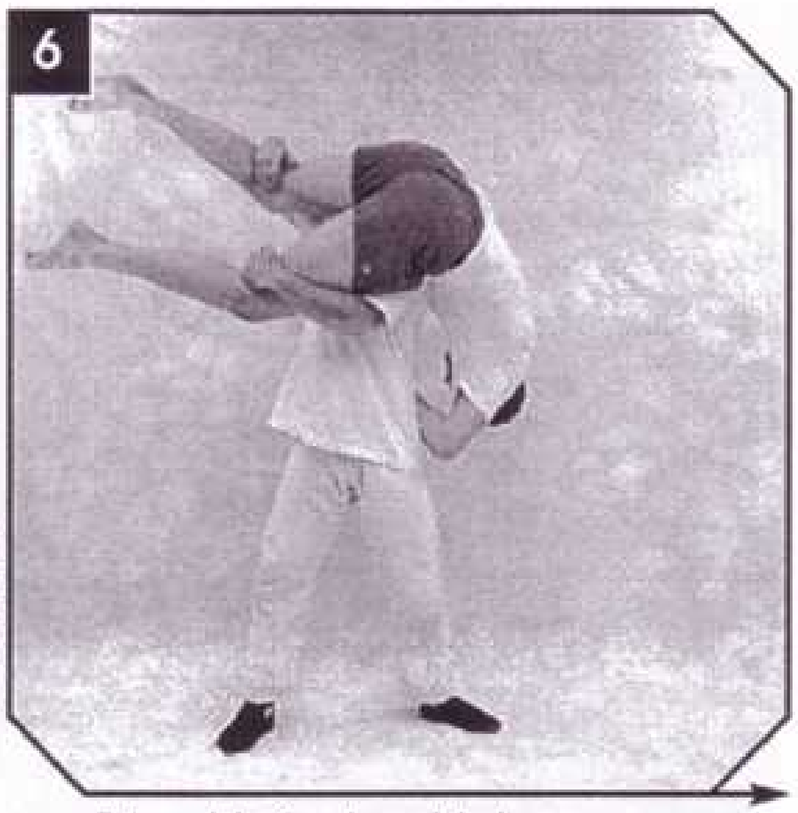
Drive forward with your hips, as you pull in with your hands, making him fall.

BAHIANA

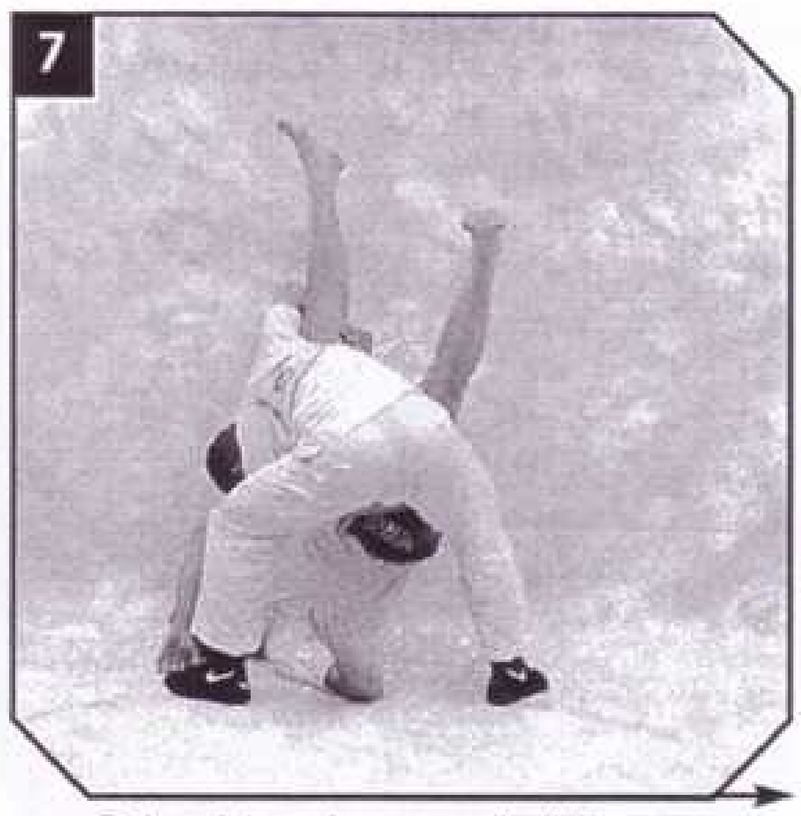
Shoot your lead leg equal to or past his rear leg.

Grab behind both knees with your hands. Don't use your thumbs.

CONT'D



Bring his feet as high as you can.



Drive him down onto his near shoulder. Maintain tight body contact with him, so that your combined weights are driving him down.

Get some form of Side Control.

Continue driving forward until you have...

...Mount, or...

...Side Control.

Maintain your forward movement. Push into him with your head, lightening his outside leg, and raise it...

...as high as you can. This begins the process of lifting his other leg as described in the next panel.

Lift his far knee in the same direction as the first, and bring your hips forward, aiding the lift. Avoid lifting with your back.

Against a Southpaw, everything is the same except for the entry.

Step in with your rear leg (equal to or past his rear leg), keeping your head on the opposite side from your foot.

Now continue as before.

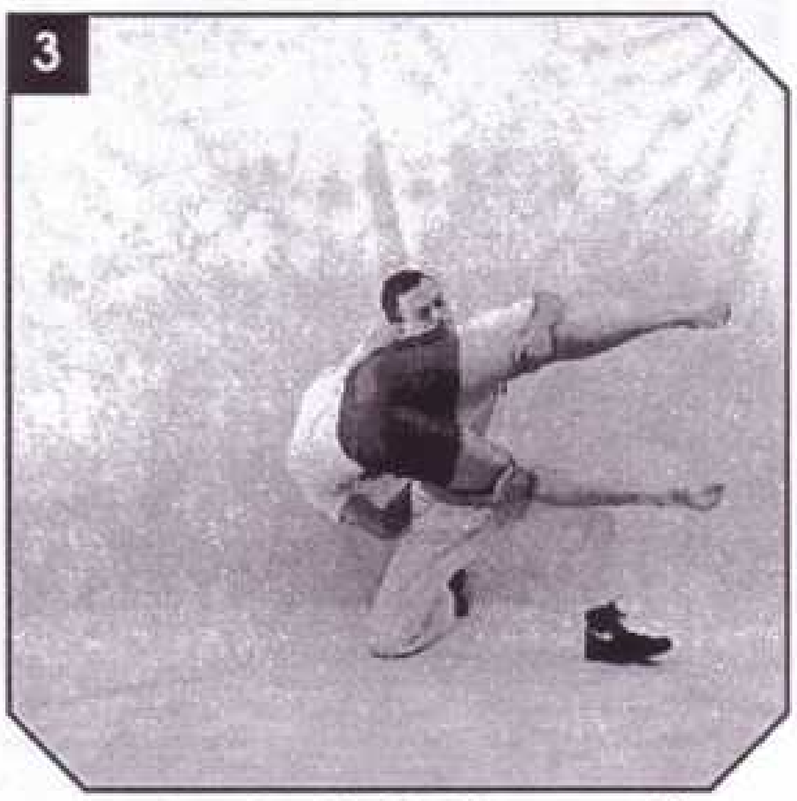
DOUBLE LEG TAKEDOWN (KNEES)

SPIN BEHIND

Spin behind him. Get Back Mount. If he moves upright when you loosen your grip, do a Single Leg takedown from behind.

Post your hands on the mat, with your arms around his leg, near hand atop the far hand. With your head inside, it is more open, but you spin faster.

SIDEWAYS



...chop behind his knees with both hands in a quarter-circle motion, as your head pushes him sideways.

Lift him up as high as you can, and...

You have committed to the penetration step, and are at the point where both knees are on the mat.

THROW BY

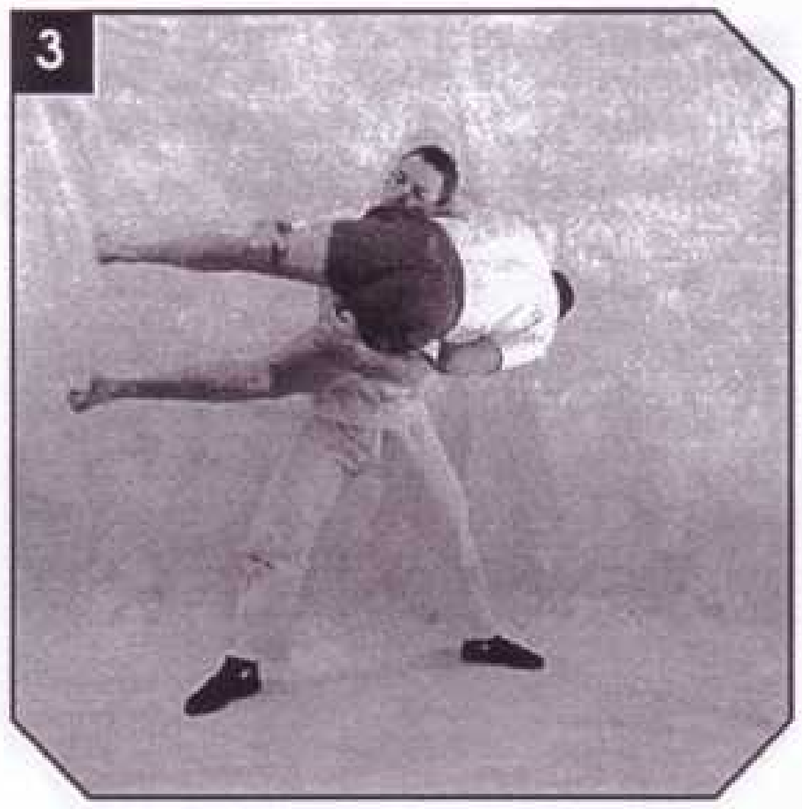
Use your entire body to throw him past you. Get Back Mount.

If you are low, and his leg is too far back to drive in, switch your grip to a High Crotch (inside arm reaches up between his legs), as you post on your outside leg.

The takedowns on this and the next page spread are follows through from the Penetration Step shown previously. In this circumstance, you are unable to penetrate and take him down from standing. Instead you initiate all of these takedowns from your knees. Ideally you will continue to a standing position (shown at right).

DRIVE TO STANDING

Maintain a secure grip on his legs, and post on one foot.

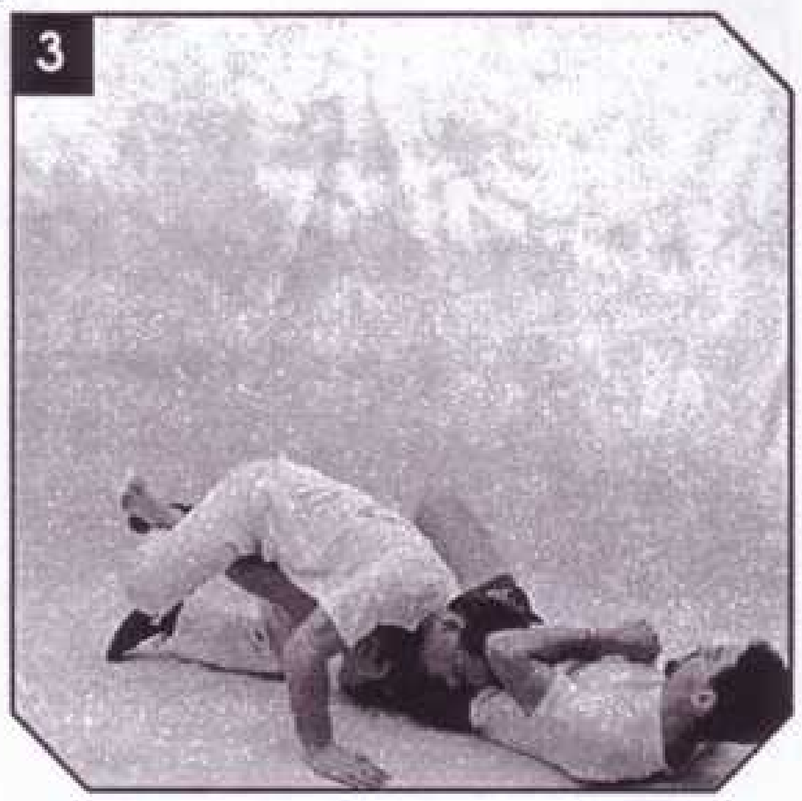


Drive up to a standing position.

FORWARDS - FOOT TRAPS

You have committed to the penetration step, and are at the point where both knees are on the mat.

Continue your forward movement, stepping up with your back leg, and posting on it behind his ankle.



Drive back, blocking his foot with yours. Try to finish up in Mount.

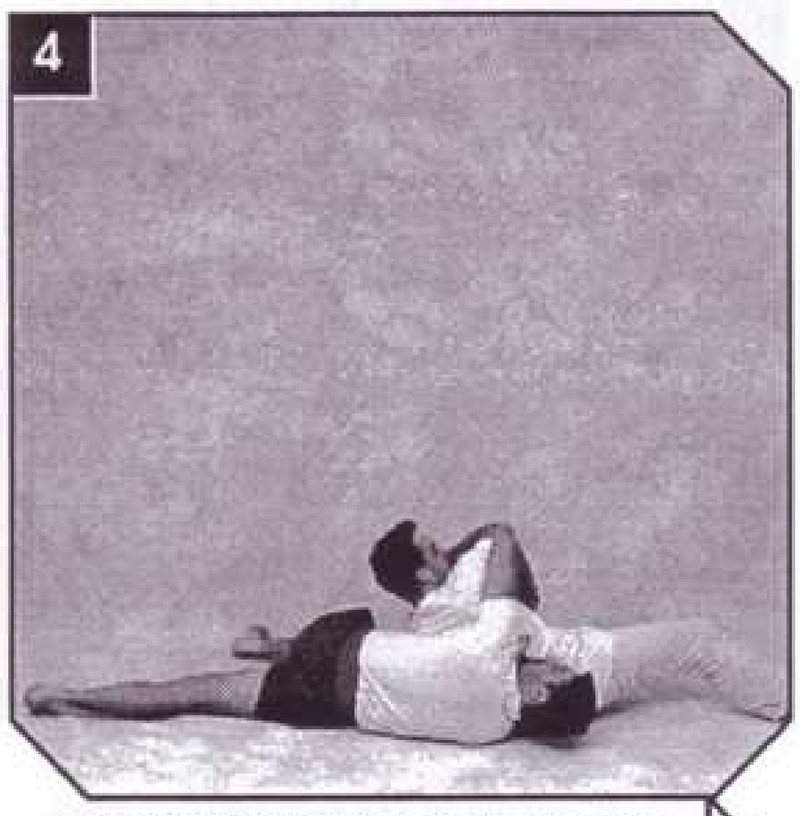
FORWARDS - HAND TRAPS

If you are trapped low, you are very vulnerable to punches. One response is to hook behind his heel as low as possible, with both hands, no thumbs.

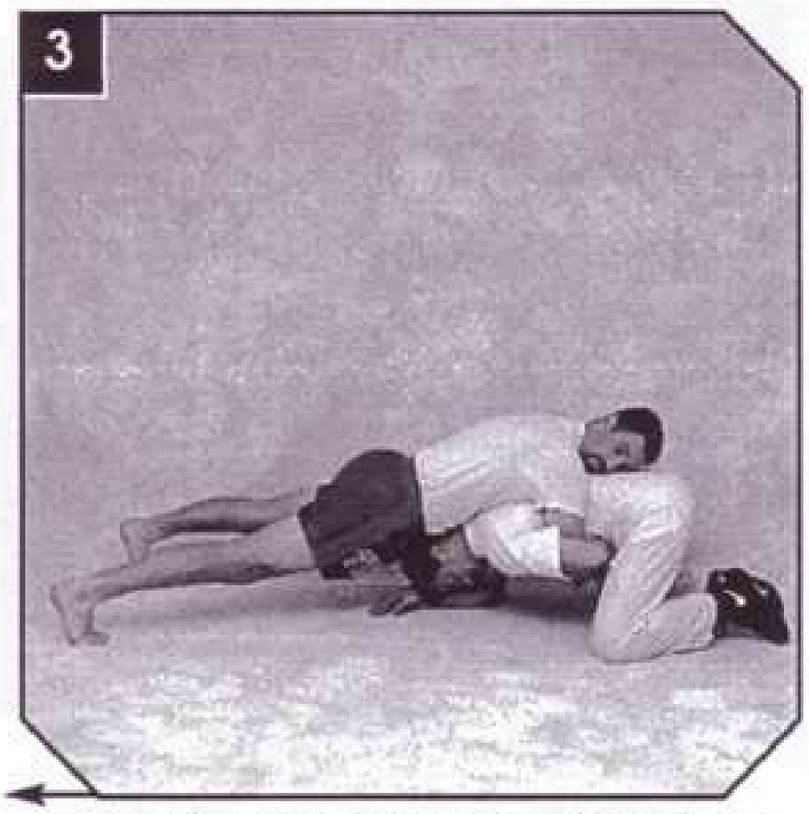
Post on both legs and drive your shoulder in directly on the knee cap as you pull the foot back. Either drive him straight back or...

...keep driving in and circle around him, driving him sideways. With your head inside, the spin is quicker, but you are more open to being hit.

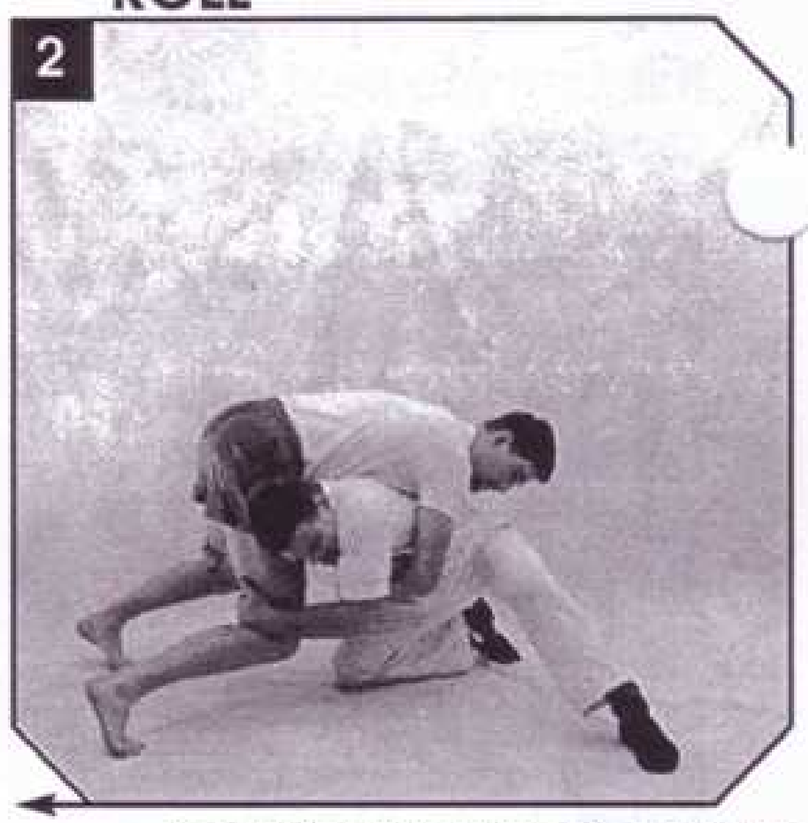
ROLL



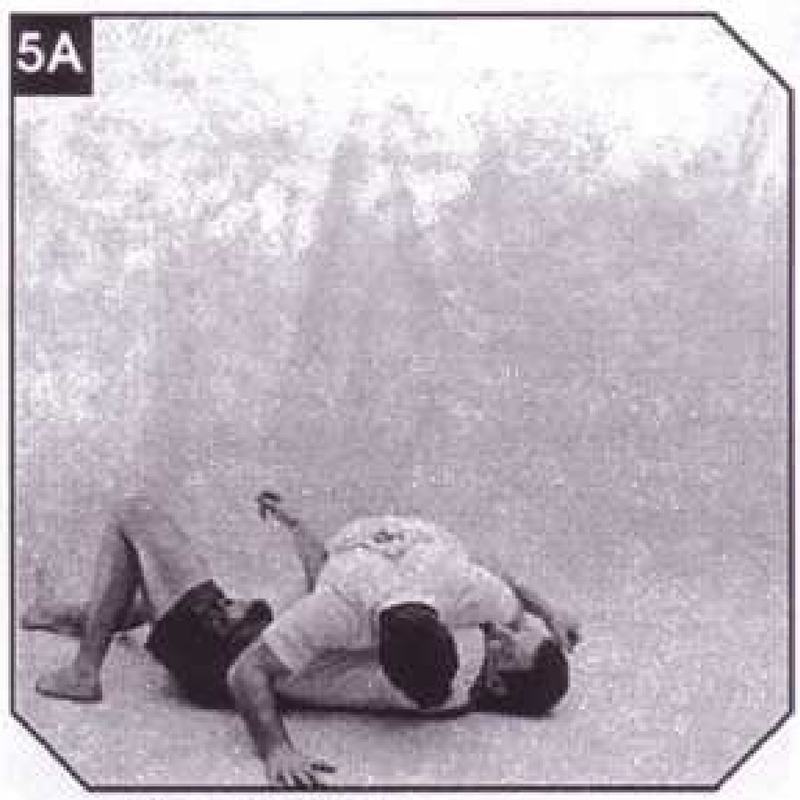
Roll sideways, ending up in...



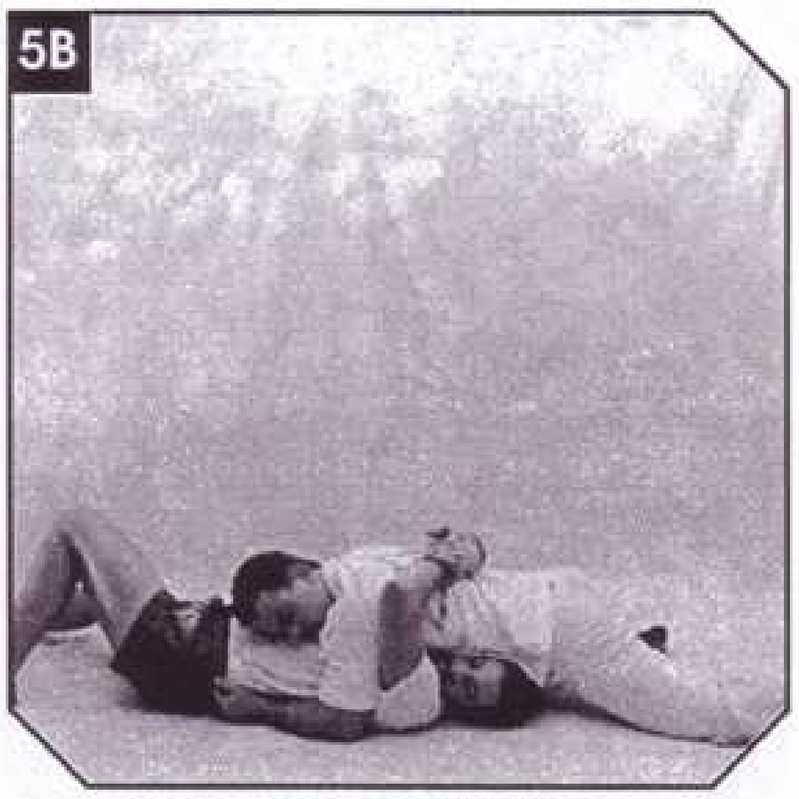
If this happens, secure a grip on his elbow and wrist.



A common, but poor, counter to a Double Leg is to grab around your body.



...Side Control or...



...Four Corner hold down.

You have committed to the penetration step, and are at the point where both knees are on the mat.

OVER YOUR TOP

Throw him over the top of your head. End In Side Control

If one leg is trapped and the other sprawled, explosively throw your free hand up around his body.

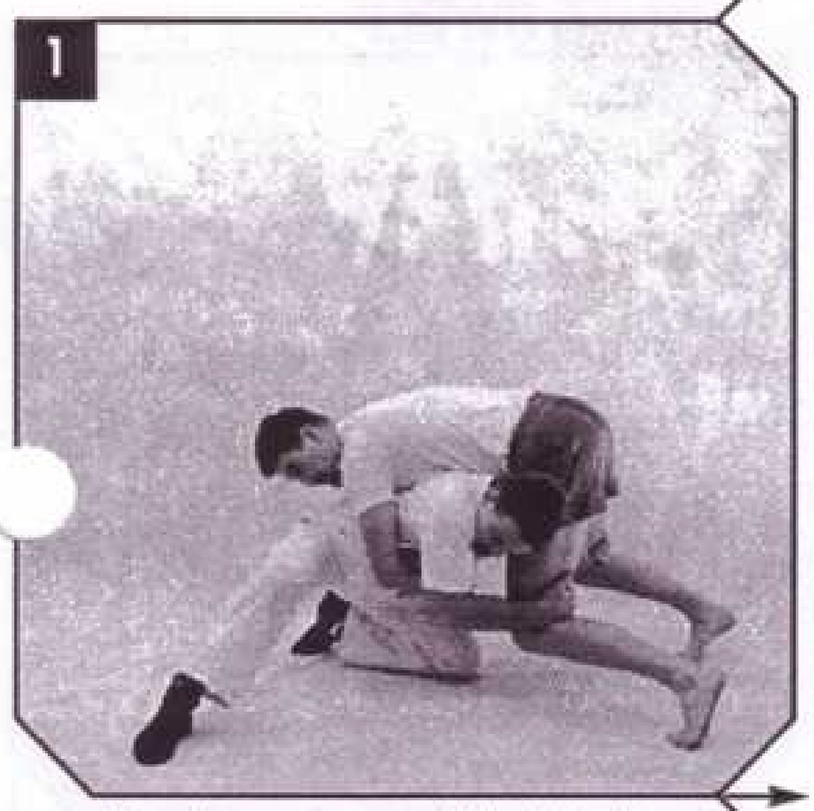
DOUBLE LEG TAKEDOWN (KNEES) CONTINUED

DRIVE TO STANDING SINGLE

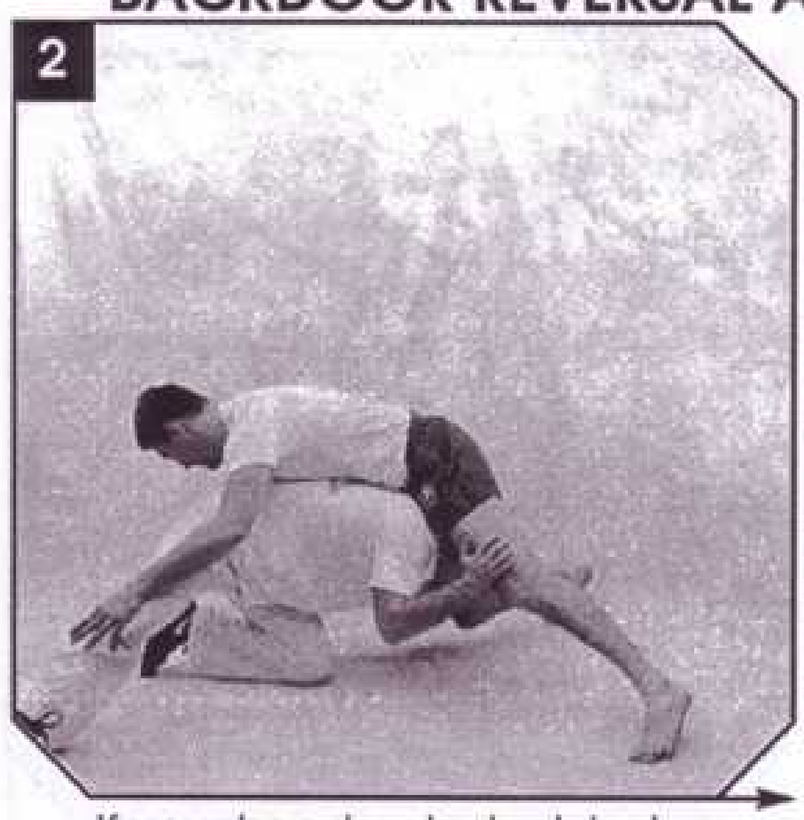
Switch to a secure grip on one leg and post on one foot.

Drive up to a standing position, and follow through as detailed in the next pages, which cover the Single Leg Takedown.

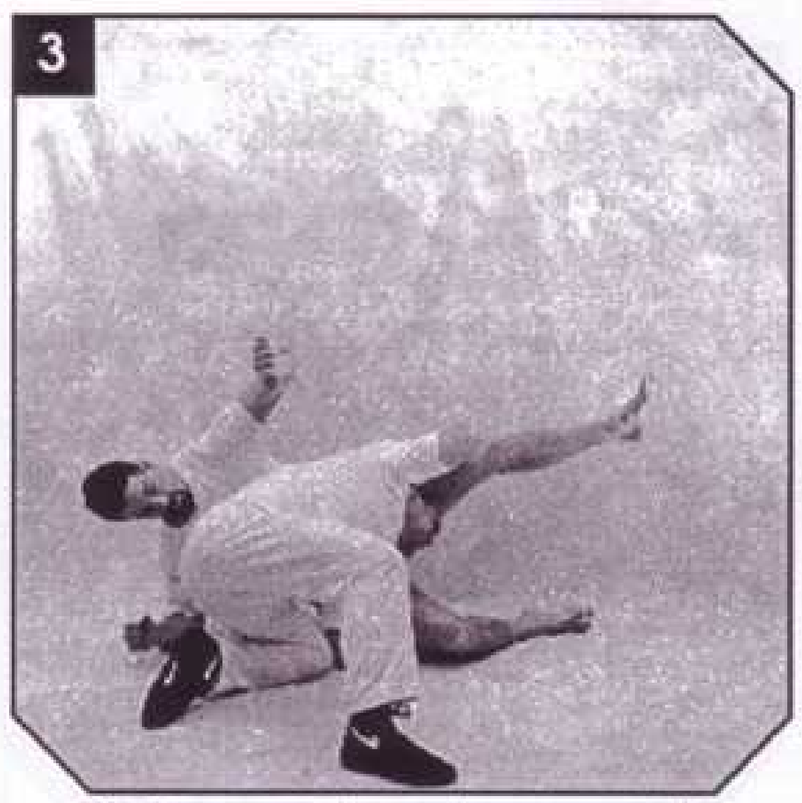
BACKDOOR REVERSAL A



You have committed to the penetration step, and are at the point where you are on at least one knee.



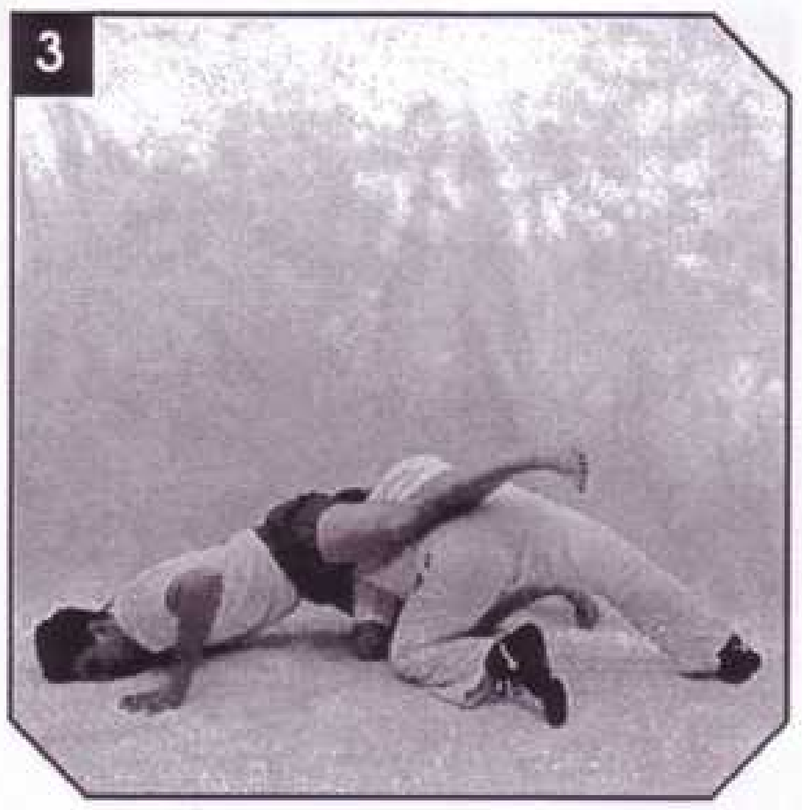
If your head gets stuck between his legs, keep one hand identically gripped and put the other one on his thigh.



Pull on one hand, as your other hand pushes up on his leg. Simultaneously turn into him. End up in Side Control.

BACKDOOR REVERSAL B

If you have penetrated deep and your head is trapped between his legs, switch your grip so that one arm is cradling his leg from the inside.

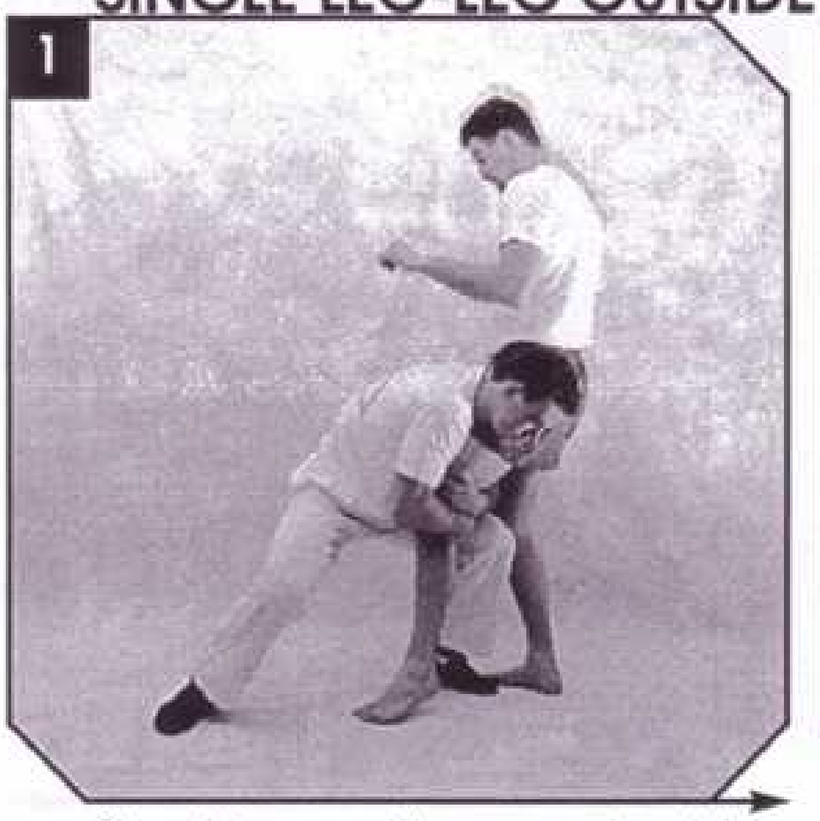


Then scoot through and behind him, so that you have control of him from behind.

SINGLE LEG

Once you have taken the penetration step and are inside, for a number of reasons, you may switch from a Double Leg to a Single Leg takedown. Or you may shoot directly for the Single Leg. These throws begin with you inside his leg.

SINGLE LEG-LEG OUTSIDE



Shoot low, putting your shoulder just over his waist; your hands are behind his knee.

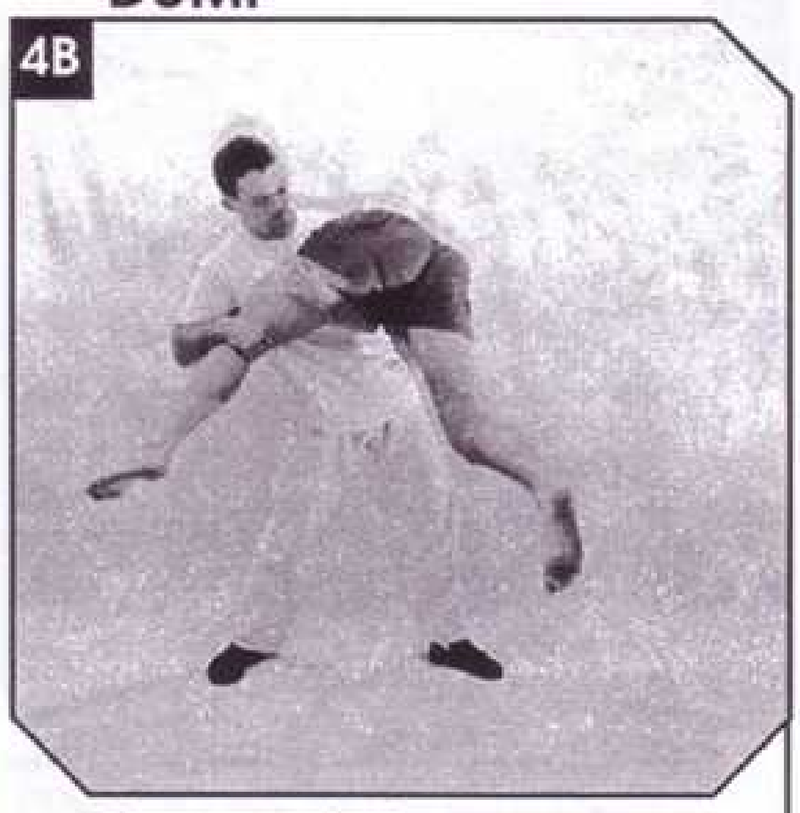
Lift up your head, shifting all his weight to one side.

SPIN

Step back perhaps 15 degrees, leaning into his leg, spinning him to his back.

Don't release his leg. From here, numerous follow ups are available.

DUMP



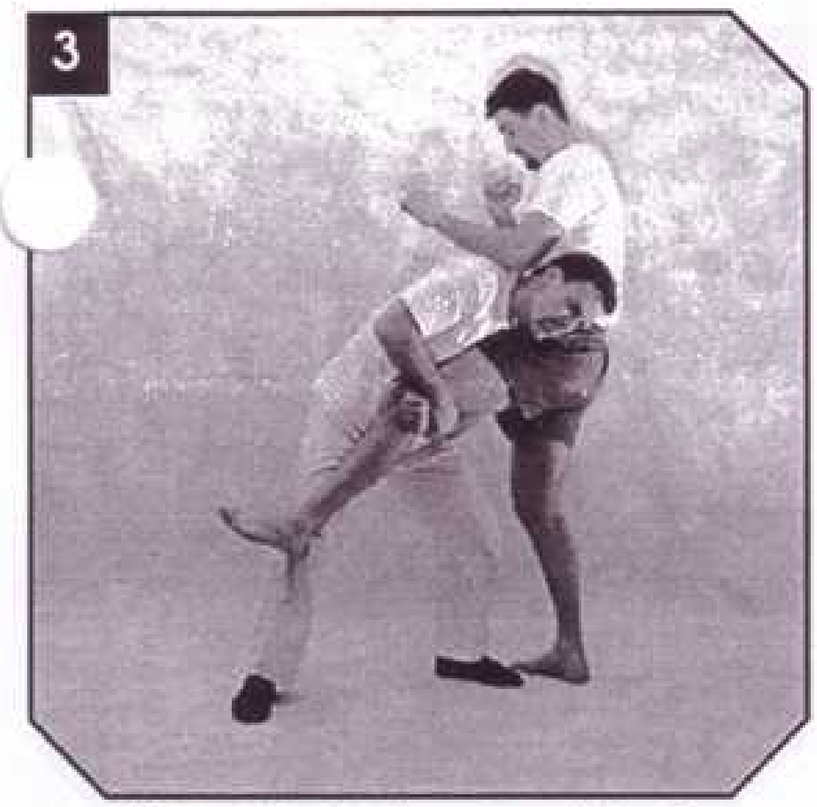
You can effect an even more dramatic takedown by lifting his leg up, until his supporting foot leaves the ground.

Then step back slightly, and bring him down on his side. This is generally more effective than pushing him forward.

KNEE SWEEP

Other effective follows through are to sweep his knee with your knee from the outside.

End up in Side Control.



Lift up his leg to your side. From here you can switch to a Double Leg, or try any of the follows through below.

It may be necessary to grip around his leg with both hands. If so, a grip with the arm around his leg on top is stronger.

Once his leg is elevated, you have a number of potential follows through, many of which are demonstrated below. All must be done explosively if you are to avoid significant strikes.

No sweeps to the inside of his leg are demonstrated, as you will simply end up in his Guard.

FOOT SWEEP

Or kick his ankle from the outside, with your instep, or sole of foot. Use as much power as possible, without losing your balance.

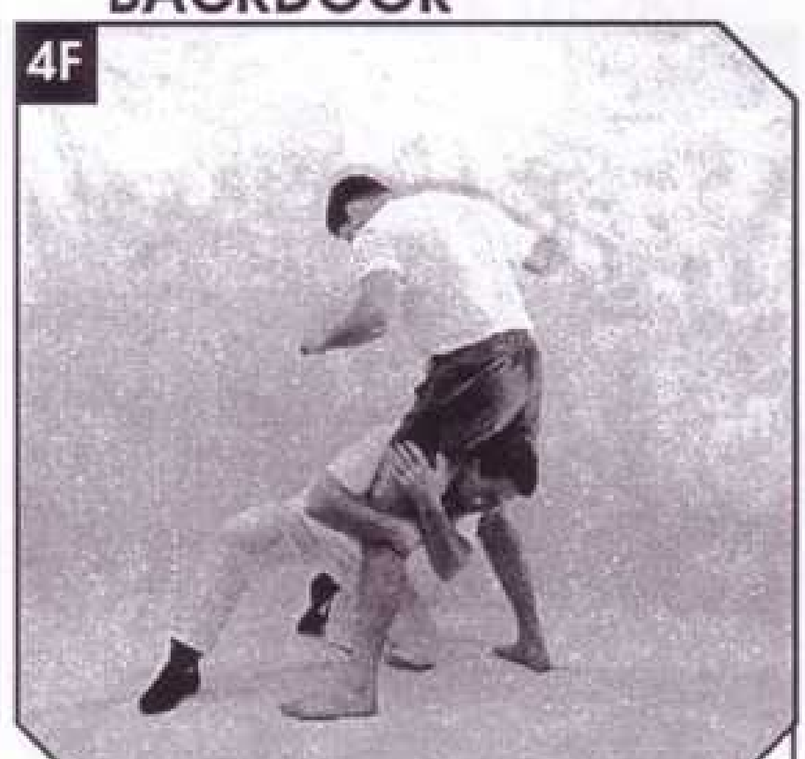
End up in Side Control, or a finish. In addition to the Knee and Foot sweeps, you can use your hand, but it leaves your face even more open.

HIPS IN

Grab around his waist and get him up onto his toes.

Explosively drive your hips in and flip him sideways.

BACKDOOR



If you are overwhelmed with strikes, drop down to your far knee, with your head tucked beneath him.

Drive your head up as you throw his leg over your shoulder. Then turn into his grabbed leg and get Back Mount.

SINGLE LEG-LEG INSIDE

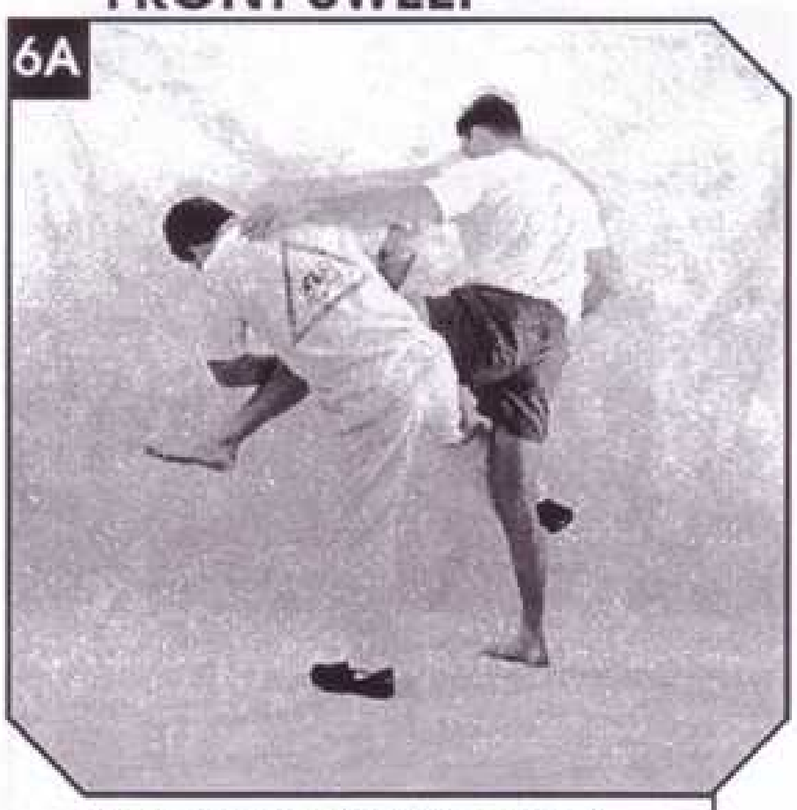
A Single Leg takedown where you are on the outside of his leg is much preferable. It is more difficult for him to get you in Guard, and you are less vulnerable to a Guillotine or strikes. Unfortunately, this is a much more difficult position to attain.

Sometimes you will try one thing and simply end up with the leg. Other times you can try to set it up, using the entry shown at right.

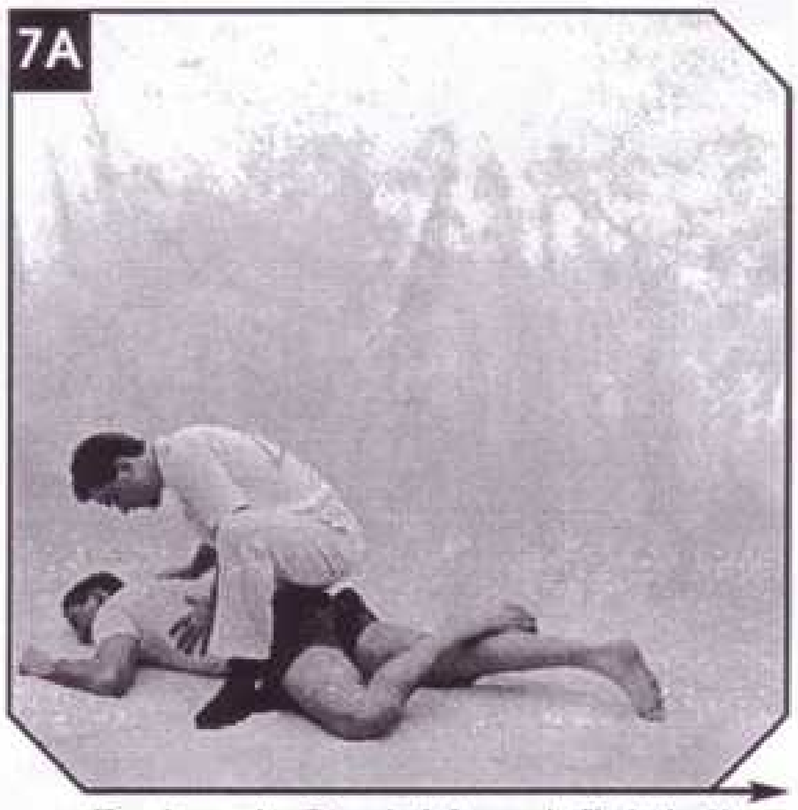
Begin in the ready stance.

Lunge in and grab his lead leg with your opposite hand.

FRONT SWEEP



Throw a straight legged Hook kick to his knee, or just slightly above it. Simultaneously push him forward.



End up in Back Mount. This is the preferable takedown because it is difficult for him to get you in Guard.

BACK SWEEP

Throw a lead leg Thai Round kick to his knee, or...

...ankle.

End up in Side Control.

Step in with your rear leg and secure a double hand grip around his knee, with your first hand palm up.

LIFT

Raise his leg up.

Change your grip to a leg and ankle, so that you control it completely. Immediately follow up with one of the takedowns shown below.

Without any loss of momentum what so ever, continue lifting his leg up until he loses contact with the floor.

It is possible to sweep his leg with your hand, but the exposure to strikes...

His leg can become stuck between your legs. Either switch to the regular leg outside grip or...

Bring him down and end up in Side Control.

...makes it generally unworthwhile.

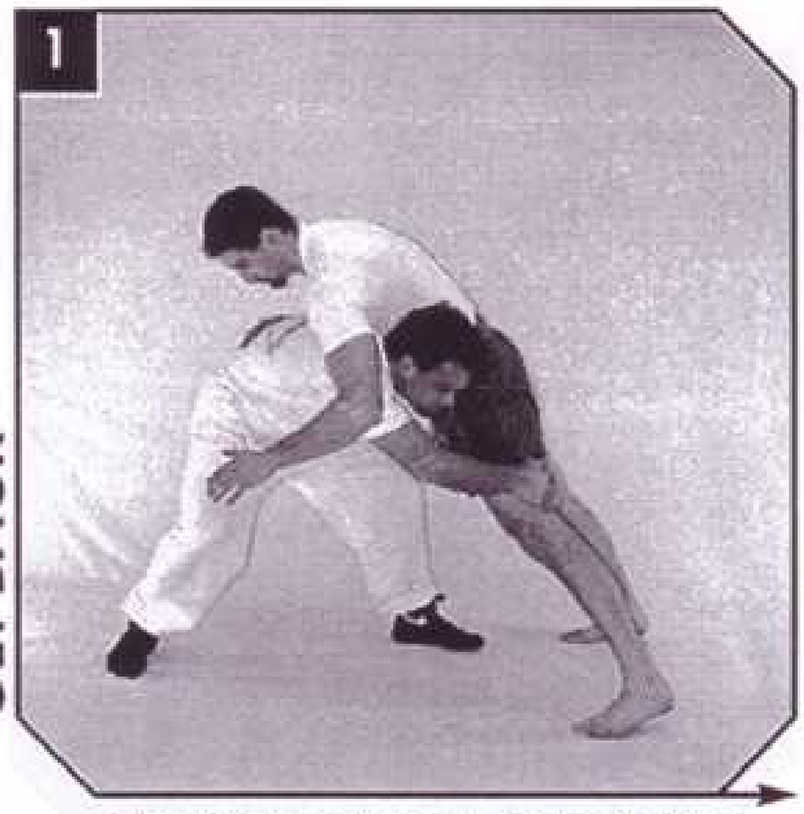
...grab his knee as shown, and drive him to the mat.

OVERCOMING HIS SPRAWL

If you shoot low, a skilled opponent will sprawl. As explained previously you should back out and strike. If you fully commit to the takedown, he may sprawl and flatten you out (see above). From there he can knee you into oblivion.

The first thing you must do is protect your head by bending your arm across the top of your head. If his thigh hits the point of your elbow, it is extremely painful.

GET BACK



If he is good enough to flatten you out, he is likely good enough to stop this move, but it is the most advantageous response. First, grab his leg.

Move your head to that side, pushing in with it.

GO TO GUARD

If you cannot get his back, try this. First, grab his leg.

Move your head to that side.

SIT OUT

This is the classic wrestler's response. It is done if he underhooks your arm. First, trap his arm with your hand and forearm.

Move your head to that side and post your foot.

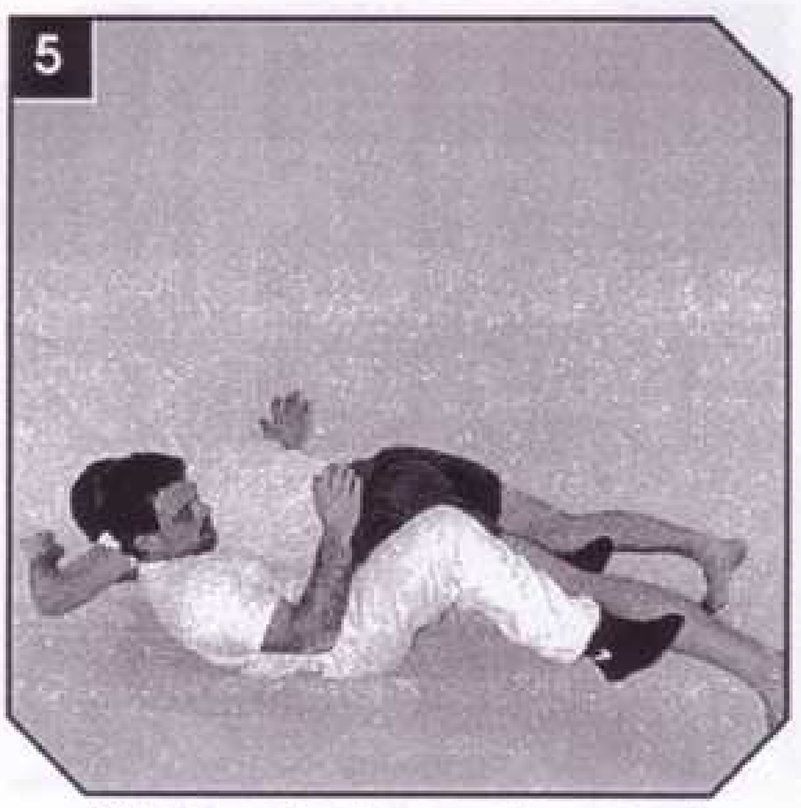
Post your foot on that side, while maintaining pressure with your head.

Throw him sideways and...

...circle behind.

Post your foot on the opposite side.

Reach around his body.



Sit down in place, dropping to Guard.

Sit through, applying pressure on his shoulder by arching all your weight back onto your head.

Go to back, or...

...finish by increasing the pressure on his shoulder. His leg is grabbed to prevent him from coming around.

THE HIGH TIE UP

This part of Section A on takedowns now moves from throws executed from the Standing Stance, to throws from the High Tie Up position. This tie up appears at below left. It is probably the most common tie up in Submission Fighting.

Although the Single and Double Leg takedowns shown previously are readily executed from the outside, they can also be done from the High Tie up, as shown at right.

The panels below show a drill that gives you facility with the High Tie Up. Particularly in the beginning part of your training, practice this drill frequently. You do not want to be so competitive with it that you lose your form, but neither do you want to do it so lightly that you do not get fatigued. The proper balance of competition and cooperation will become obvious with practice.

TRAINING

You are both tied up at the triceps and neck.

Your hand on his triceps releases and tries to work inside (so that you have both hands inside, the superior position).

Simultaneously, your partner tries to work his hand inside of your hand on his neck, as shown in this reverse view.

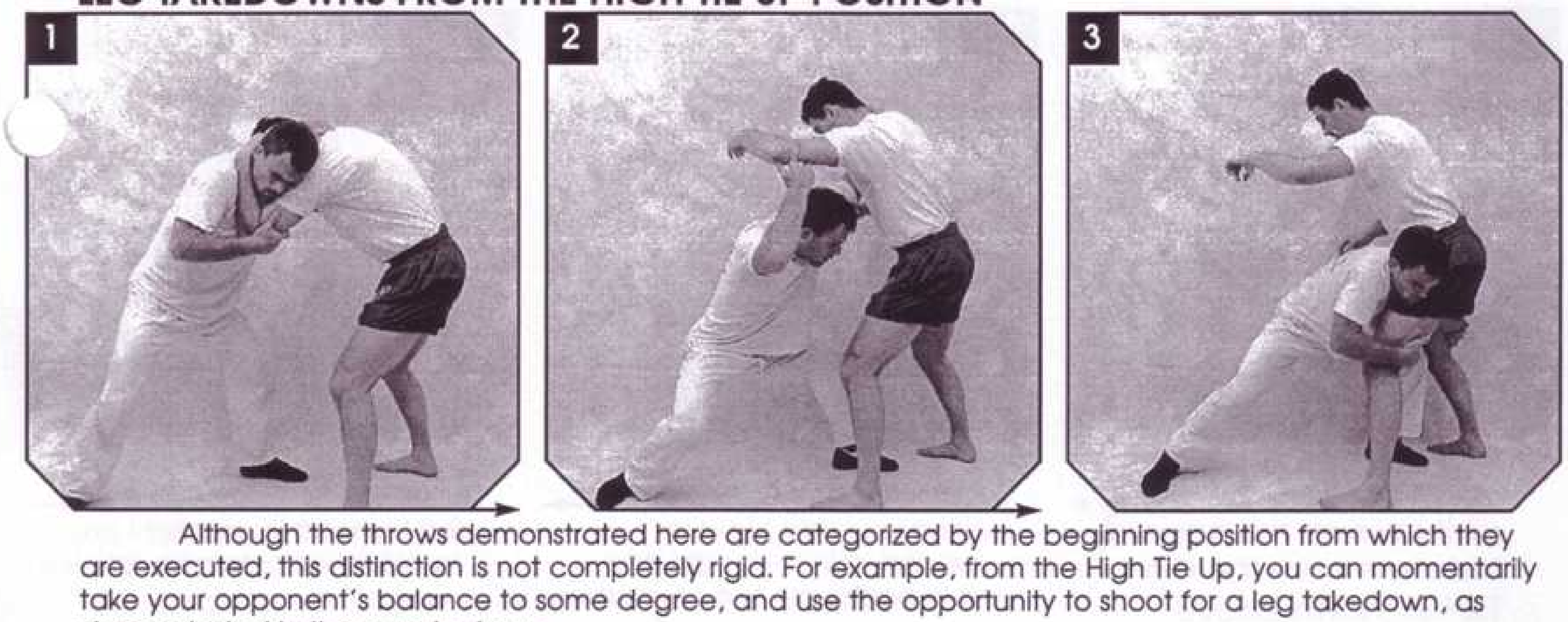
STRIKING FROM THE HIGH TIE UP

At this distance, your opponent can sometimes hit you inside of your reaction time, so hold him as tightly as possible.

To strike, hold your opponent by his neck, and uppercut his body (at the floating ribs, Solar Plexus, & arm pit) or face, or...

...throw a Straight or Overhand Right. Punch the side of his nose or his collar bone; brace his head with your other hand.

LEG TAKEDOWNS FROM THE HIGH TIE UP POSITION

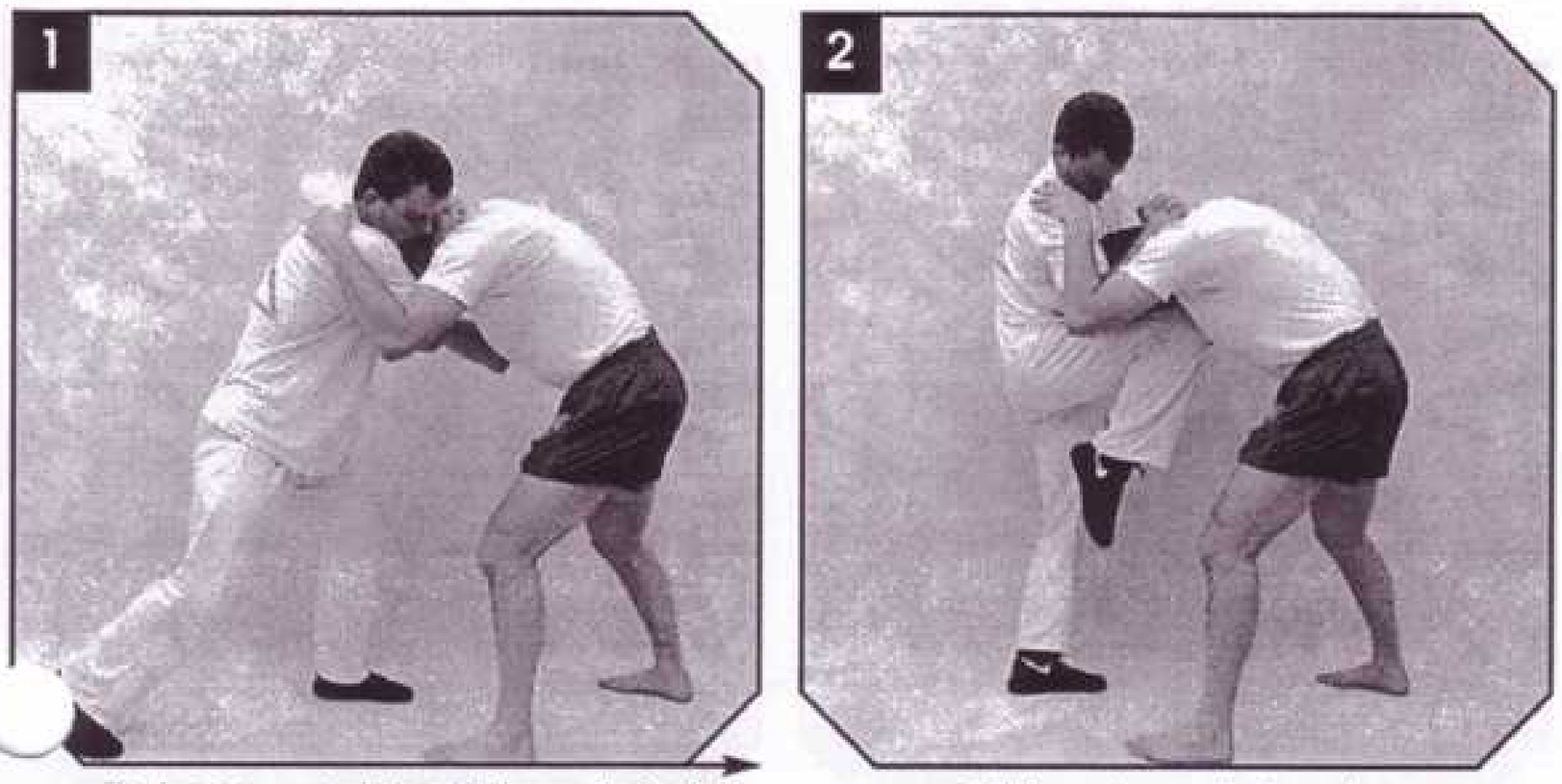


Although the throws demonstrated here are categorized by the beginning position from which they are executed, this distinction is not completely rigid. For example, from the High Tie Up, you can momentarily take your opponent's balance to some degree, and use the opportunity to shoot for a leg takedown, as demonstrated in the panels above.

You both drive your hands in until...

...you have reversed positions, with both of you holding onto the opposite triceps and neck from the one you started with.

Keep going in a smooth manner. Try to get both hands inside of his, and pull him down.



To knee, work both hands inside of his, and...

...pull him down into a knee.

Striking is extensively covered in the latter part of this Section. Striking your opponent should cause him to lose his equilibrium to some degree. When this happens, he is all the more vulnerable to the the throws from the High Tie Up that appear on the next page spread.

TAKEDOWNS FROM THE HIGH TIE-UP

LEG THROW

All throws on this page are done from the High Tie-Up shown above

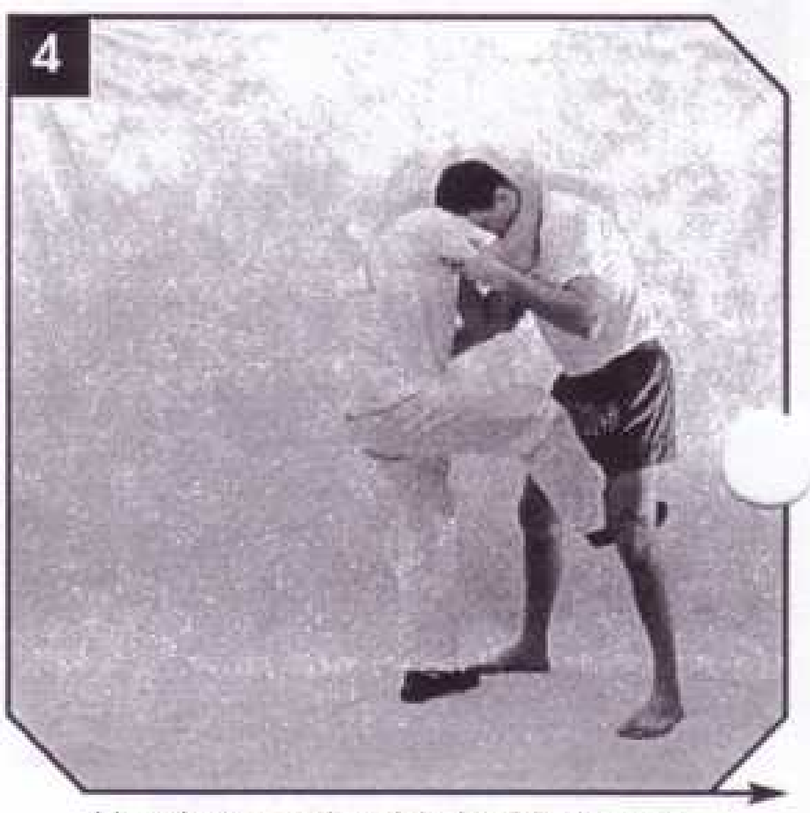
Using your right hand for support, spin to his right side; your bodies are in a T formation.

Pull his head to your right pec, to get his weight on his right leg.

ELEVATOR THROW

Again, from the High Tie-Up position, shift your weight backward.

With your rear leg, step to the inside of his facing foot. Do not step too far through.

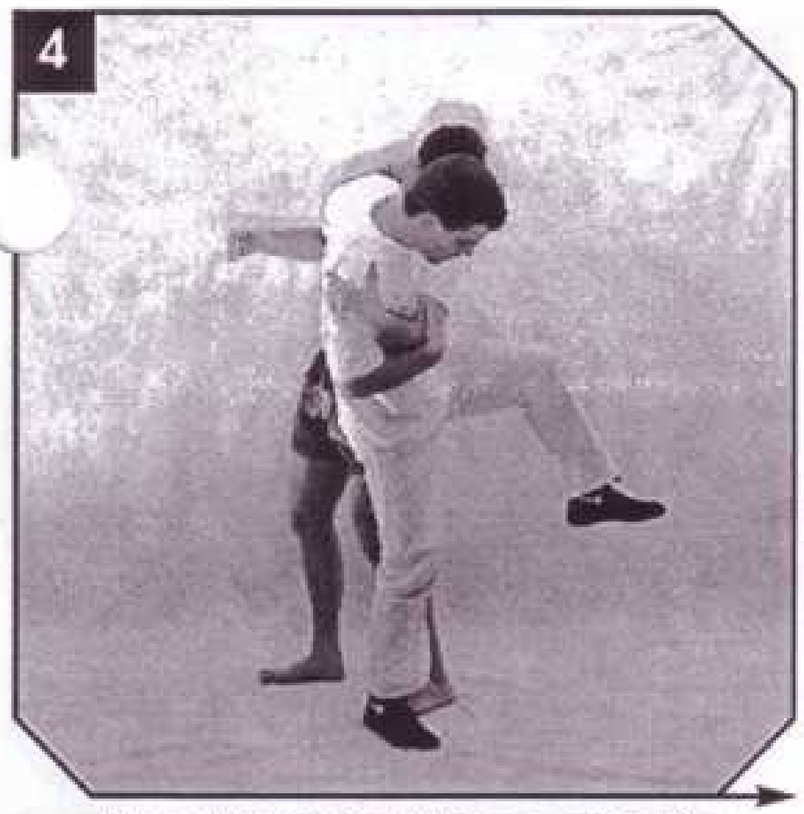


Hook your foot into his inner thigh, by the knee.

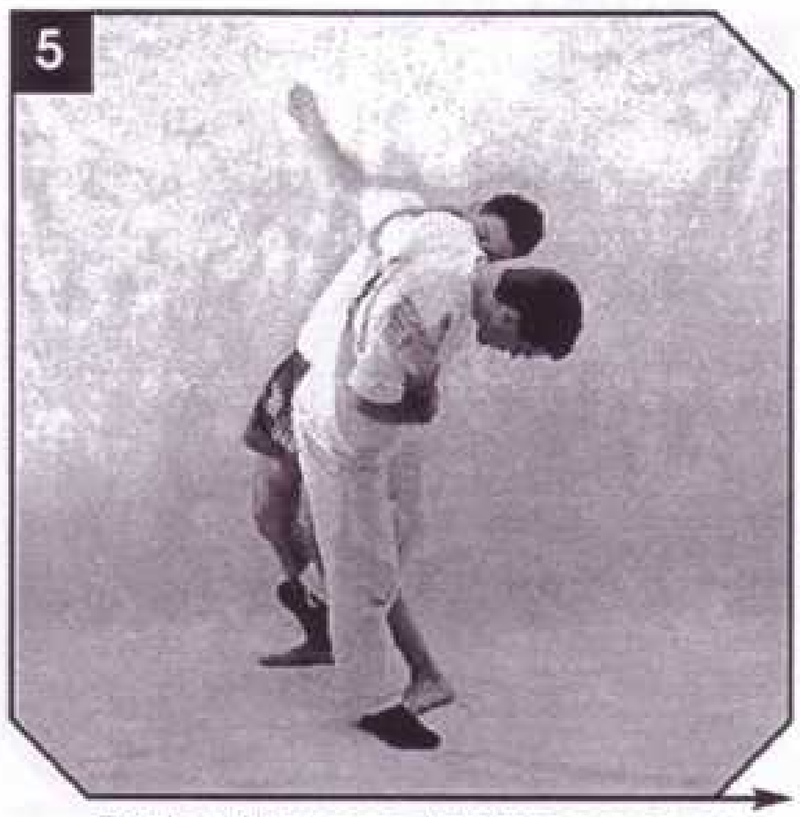
DROP INTO GUARD

This is a popular way to the ground in Sport Jiu-Jitsu. Put your right foot into his hip.

Make him bend forward.



Shoot your right knee and hip past his supporting leg.

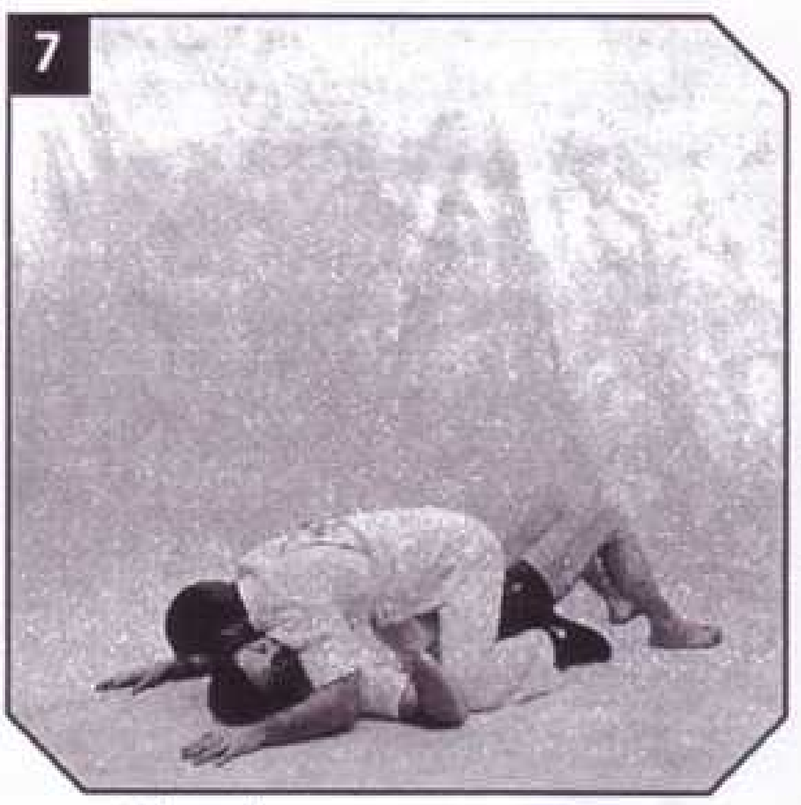


Push with your right forearm as you thrust your leg to the back of his thigh.

Drop to Knee on Stomach, or some other ground position.

Sit on your heel.

Roll, into...



...Mount.

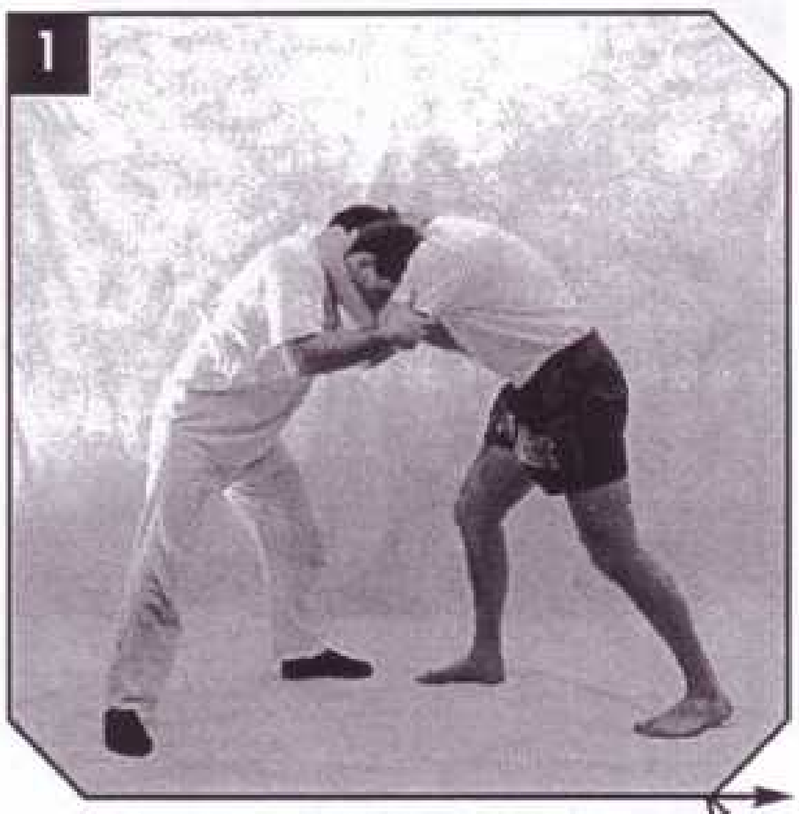
Sit down on your supporting ankle.

Wrap your legs around his torso, getting him in the Closed Guard.

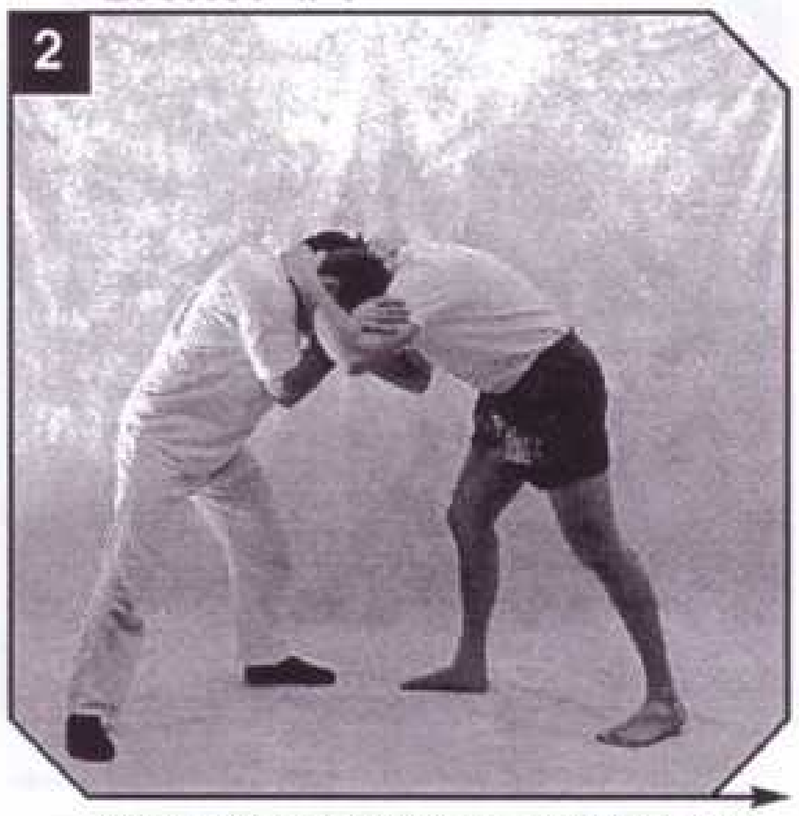
Although the ground is the ideal place from where to apply submissions, you can finish someone from standing. Several finishes executed from the High Tie Up—some practical some fanciful—are demonstrated on the three following page spreads.

ATTACKS FROM THE HIGH TIE UP: GUILLOTINE

ENTRY #1



There are two basic entries into the Guillotine from the High Tie Up. If you apply a Guillotine and your opponent resists, go into the sweep on the bottom of the page.

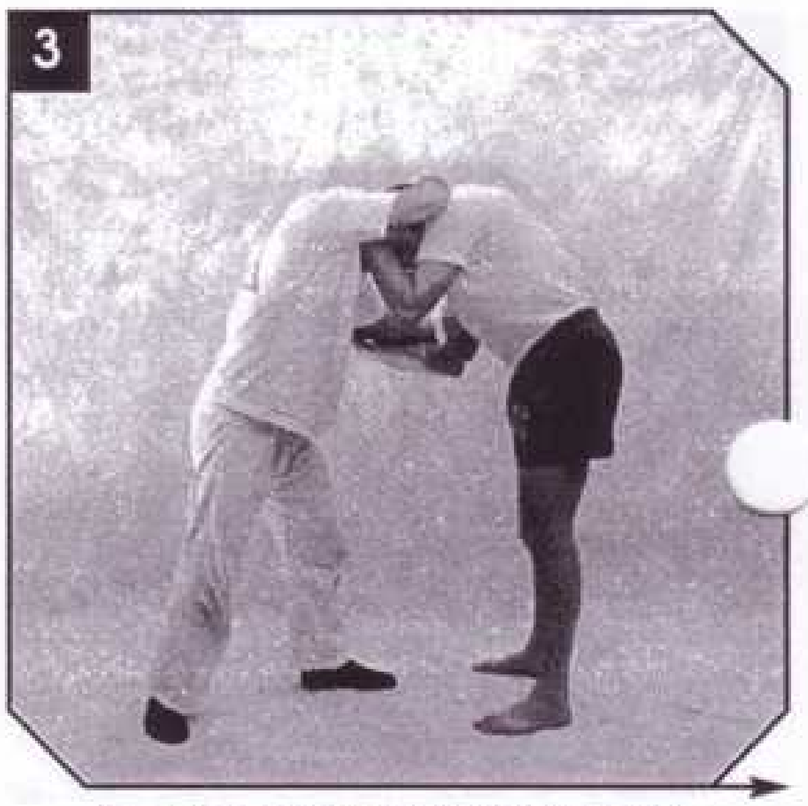


Move your right hand inside his right biceps.

Push your right hand away, without letting go of his head.

ENTRY #2

You cannot get your hand inside his biceps.

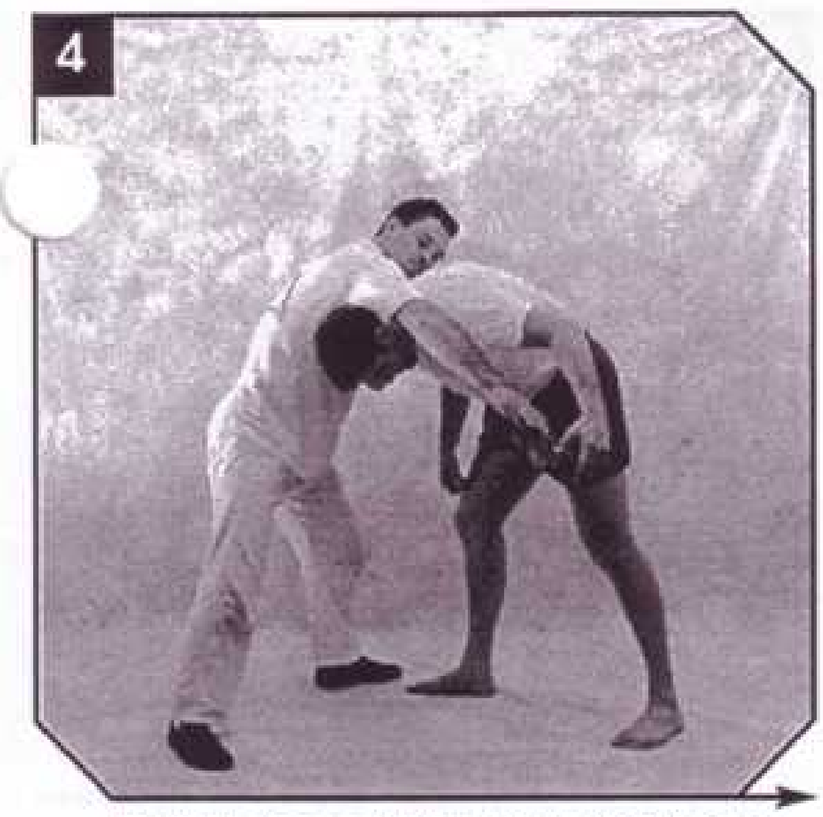


Move your right hand to the back of his head.

GUILLOTINE DROP

If he defends by grabbing your wrist and reaching over your back...

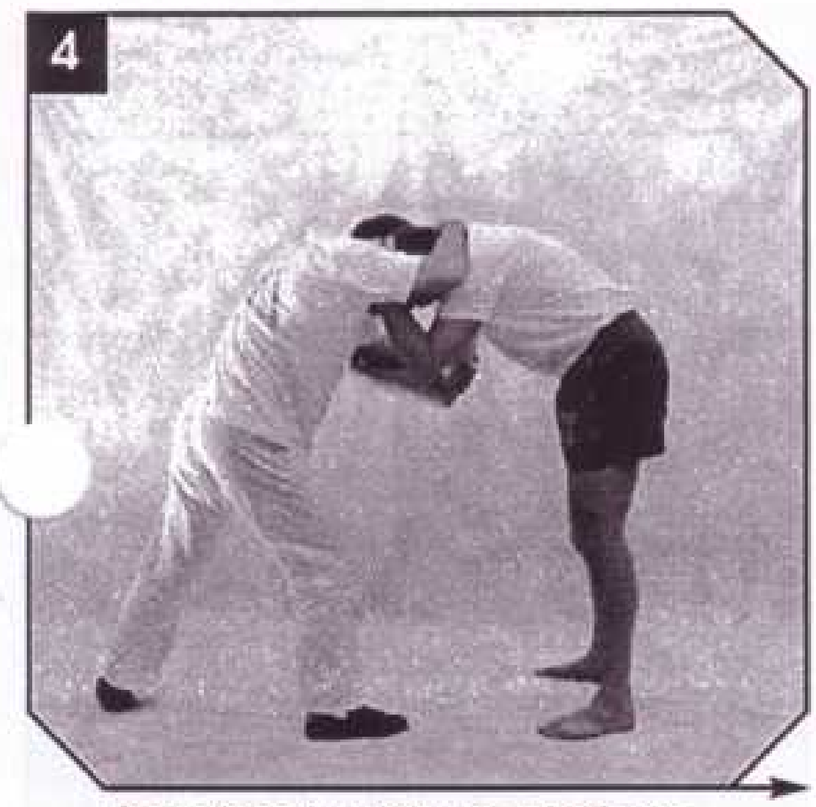
...step back with your outside leg, making him step to you.



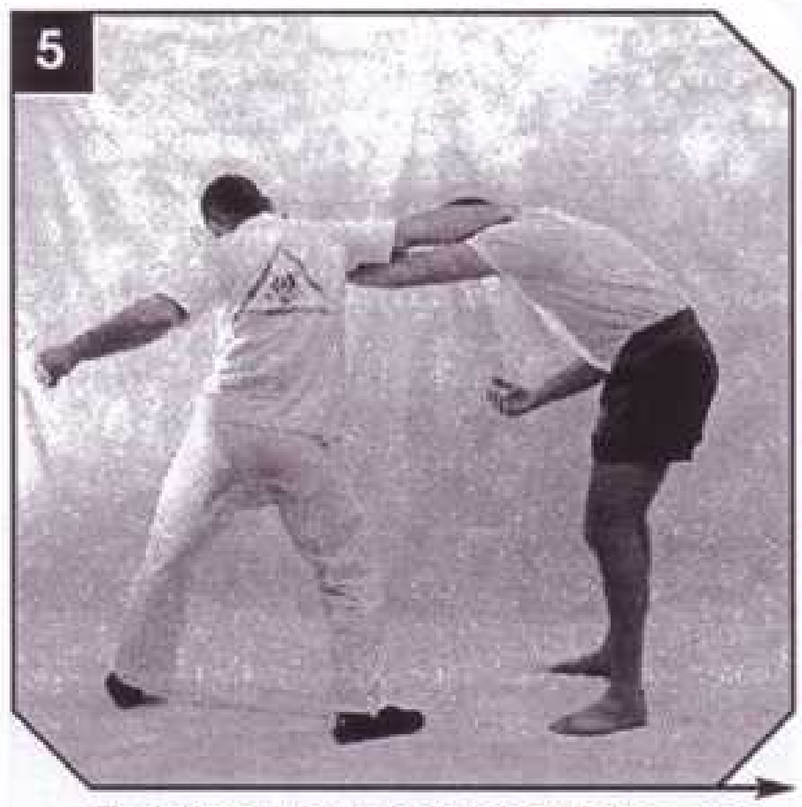
Pull his head into your right arm pit with your left hand.

Step in with your right foot as you pull his head in.

Wrap your right forearm under his chin. Your left hand grabs your right hand. Pull the inside blade of your forearm up into his neck, and then arch back.



Step back with your left leg, holding onto his head.



Twisting your right shoulder, pop his hand off your head. Do not let go of his head.

Pull his head into your left arm pit. Apply the choke as above, but with your other hand.

Sweep (and then immediately plant) his near leg.

Step across, and...

...reapply the Guillotine. Now his body cannot rise up as you choke, because it is pinned to the floor. This move puts tremendous pressure on his neck. **Be careful.**

HIGH TIE UP ATTACKS CONT'D

The practicality of the moves shown on this page spread are a matter of dispute, to say the least. Every notable martial artist, from Ali (The Shuffle) to Chuck Norris (Jump Spin Crescent), has a "movie move." These flashy maneuvers definitely qualify as that.

FLYING ARM BAR

Start to jump as high as you can, bringing your left knee to his chest.

Swing your right leg over his head.

FLYING TRIANGLE

Both moves on this page begin in the High Tie Up.

With the hand grabbing his triceps, reach around his arm from the inside and...

...wrap around his upper arm.

Let the momentum of your jump pull you around and...

...downward. The arc of your body will swing your shin across his back, pulling him down.

Land on your shoulders, still holding him with both arms and your leg.

CONT'D

Drop your head to the ground and turn until it is between his legs.

Bring him down into...

...the finish. Details on the Arm Bar appear in Sections E & I: Attack From Mount & Attack From Guard.

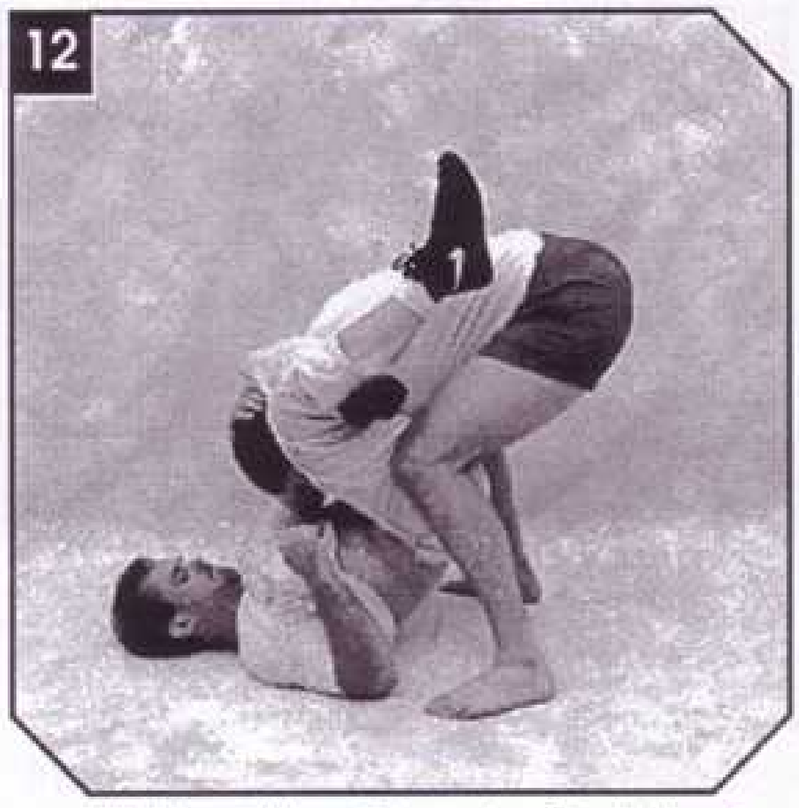
Pop him forward by stepping back and pulling on his trapped arm.

Instantly turn back into him, grabbing him behind the head.

Jump up, swinging your far leg around his head.

Make a Figure Four with your legs.

Raise your hips to clear his arm across your body.



Finish with a Triangle. Details of the Triangle Choke appear in Section I: Attack From Guard.

HIGH TIE UP ATTACKS CONT'D

While the Flying Triangle is probably best kept for demonstrations, and the Flying Arm Bar, would be nearly impossible to execute in a Mixed Martial Arts match, the Rolling Knee Bar below does in some circumstances have practical, and surprising, value.

As with most moves, the key is the set up. If your opponent believes that you are trying a hip throw, or are turning your back in order to escape, you can catch him unawares, and quickly end the fight.

ROLLING KNEE BAR

From the High Tie Up...

...plant your right leg in deep between his feet.

Follow your leg with your head.

KNEE BAR PRACTICE

To practice the Rolling Knee Bar, lay on your back with your head towards your standing opponent.

Put your leg between his legs. This is the position you are in after you fall down.

Pull him...

Roll, bringing him down with your right leg.

Grab his ankle, squeeze your knees together and push your hips forward. Details on the Knee Bar appear in Section J: Defense Against the Guard.

...down into...

...a Knee Bar. Don't forget to squeeze your knees together. If your legs are weak, he will be able to escape.

TAKEDOWNS: 3 FROM THE LOW TIE UP

Instead of grabbing his triceps and behind his head as in the High Tie Up, to do the **Low Tie Up**, you grab at the triceps, and around the body, as shown above.

The previous page spreads covered throws and other attacks from the High Tie Up. The focus now shifts to throws and other attacks done from the Low Tie Up.

In the panels immediately at right, how to strike and defend against strikes is demonstrated. Very detailed coverage of strikes appears in the final part of this section; this is only a very short introduction to strikes appropriate for setting up takedowns from the Low Tie Up.

On the following page spread appears three takedowns from the Low Tie Up.

TRAINING THE LOW TIE UP (PUMMELING)

Try to drive your hand inside his arm which is around your body. Simultaneously your partner is doing the same thing on the other side.

Keep driving in until you have touched his side.

THE LOW TIE UP WITH STRIKES

Knee him in the floating ribs, or the solar plexus, repeatedly if necessary.

If he blocks with his leg...

So throw at least one punch as you step back.

...catch a shot.

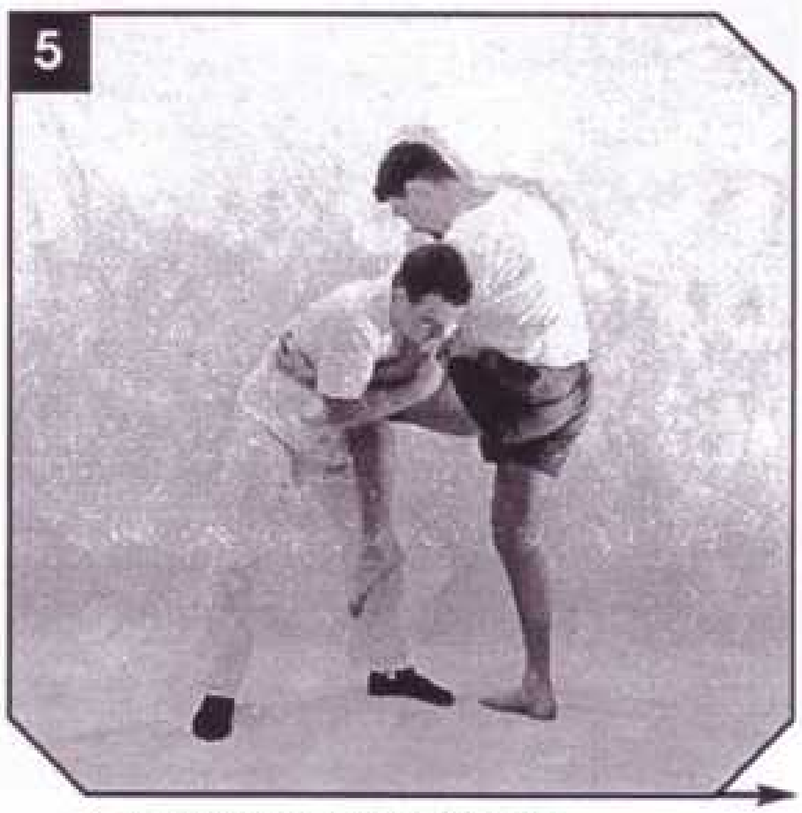
To fully secure a grip on his body, you must switch your head to his other side. This will also give him the opportunity to secure a grip on you.

Keep going in a smooth manner, until one person gets the inside grip.

In the early part of your training, this is one of the best drills you can do to develop good technique for tying up. It will continue to develop your strength for as long as you are fighting.

When you and your partner are comfortable with the drill in place, try to drive each other backwards for several steps.

...pick the leg, whereupon you can do many of the Single Leg takedowns detailed previously.



If he tries to knee you...

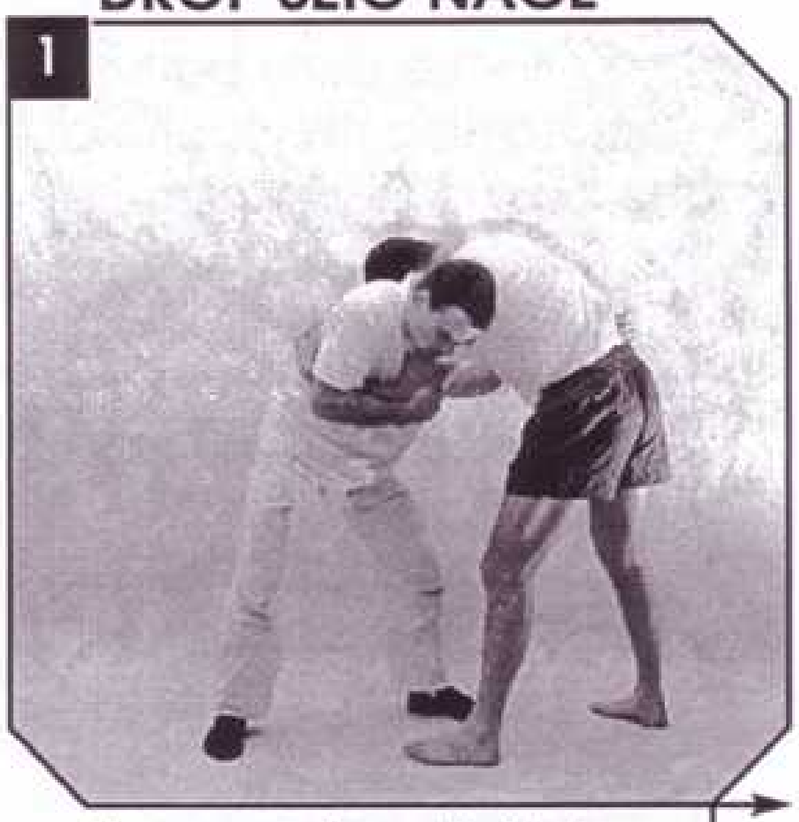
...block with your inside forearm.

If you simply stand back, you are very likely to...

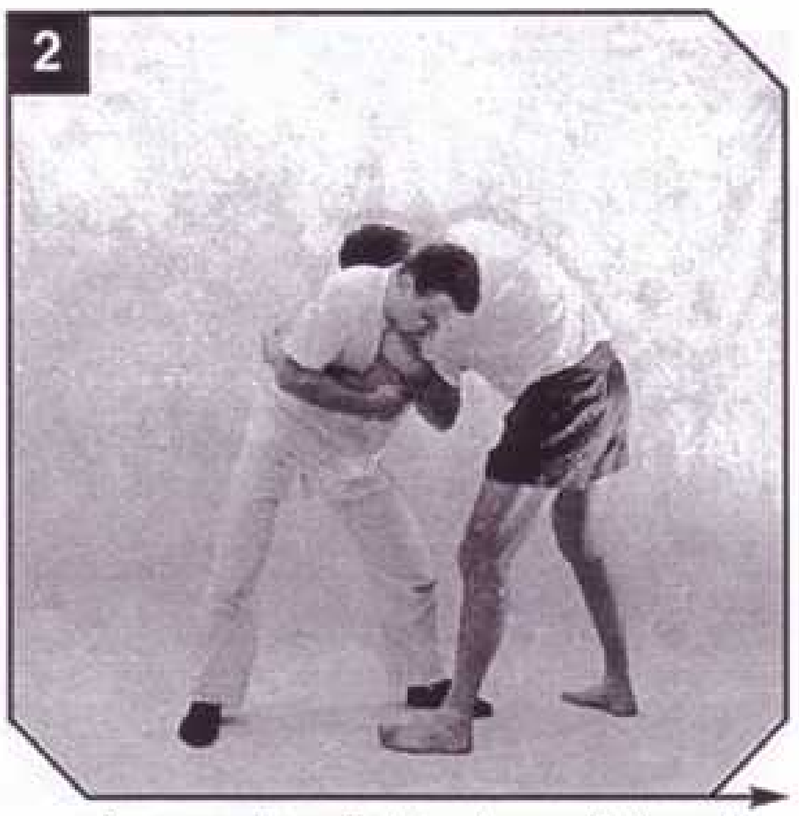
To strike, maintain the grip on his waist and try to work Uppercuts, Overhand Rights, or Hooks.

It may be necessary to keep your forearm down for protection, even when he isn't blocking.

DROP SEIO NAGE



Keep your head tight to him.



Secure the tightest possible grip on his arm.

Jump up and twist your body, landing...

O GOSHI

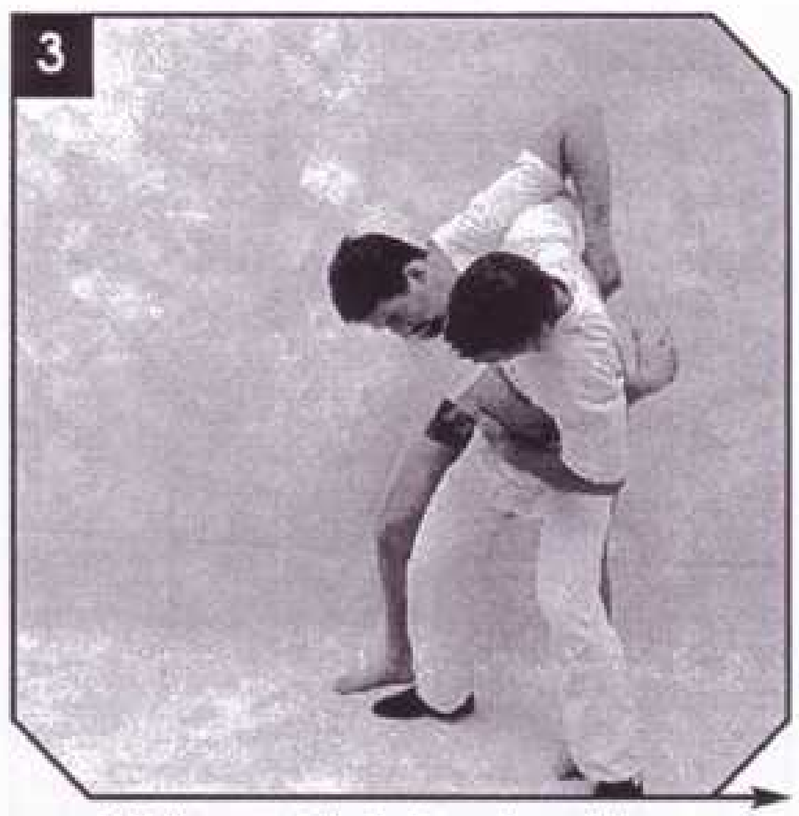
Reach back and grab his shorts.

Step in.

Drive in with your shoulder, and...

HARAI GOSHI

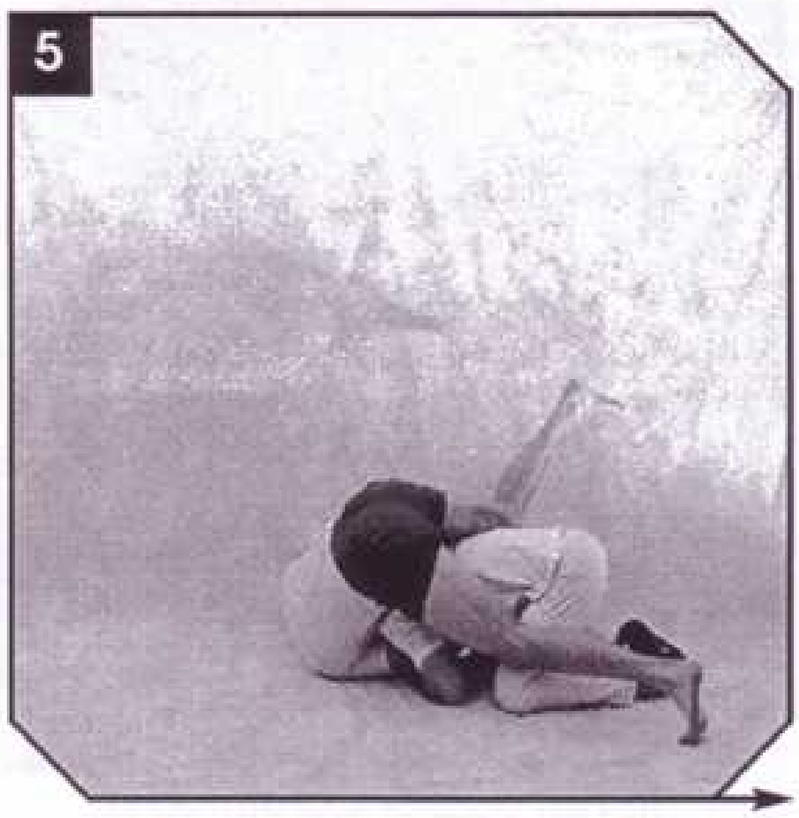
Drive in with your shoulder, extending your arm.



While maintaining shoulder contact, swing your far leg around, as you pull him across your chest.

Look straight ahead, and bring your far leg in and...

...with both knees on the ground inside his legs.

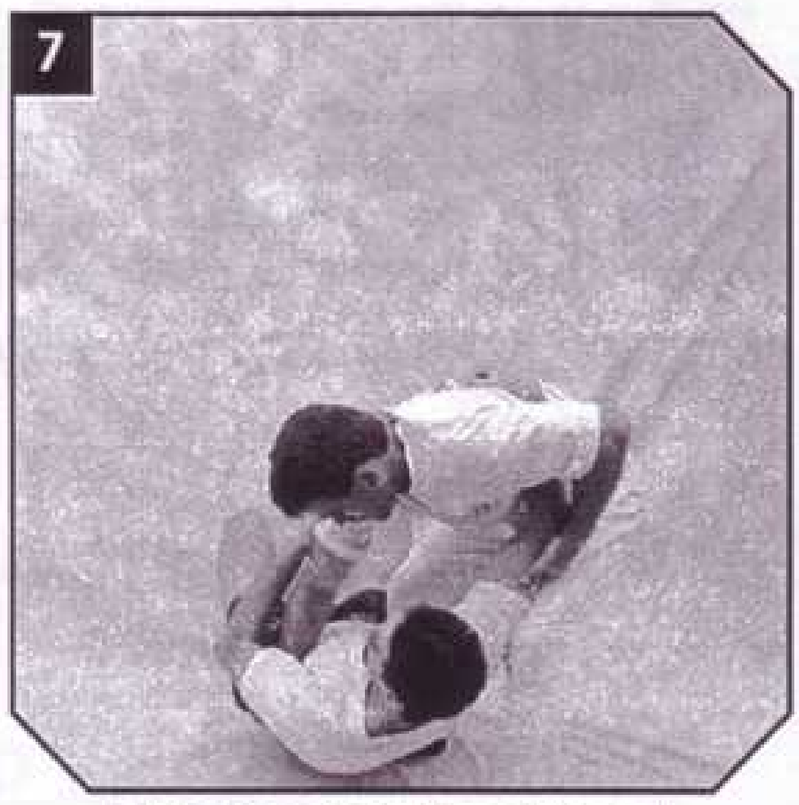


Drop your head to the ground, bringing him over your top.

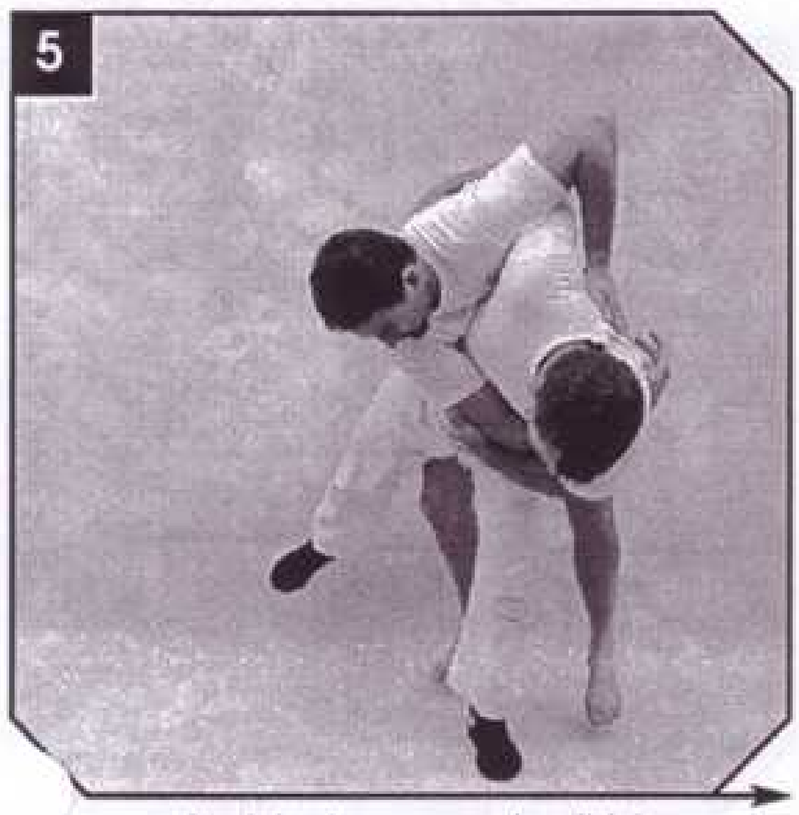
Secure some form of Side Control.

...your hips. Look straight back.

Bow.



Drive your head and hand through your legs.



...start to bow and roll him over your outer hip as you begin to raise your leg.

Continue the motion of bowing and raising your leg.

End up in Side Control.

From a Tie Up, (of any kind)...

...to get your opponent to a wall, you must get your center of gravity below his, and...

...drive him back.

TAKEDOWNS: ❹ FROM THE LOW TIE UP ON THE WALL

Your ability to take your opponent down from a Tie Up, and his ability to counter, can be enhanced if you drive him up against a wall or ropes.

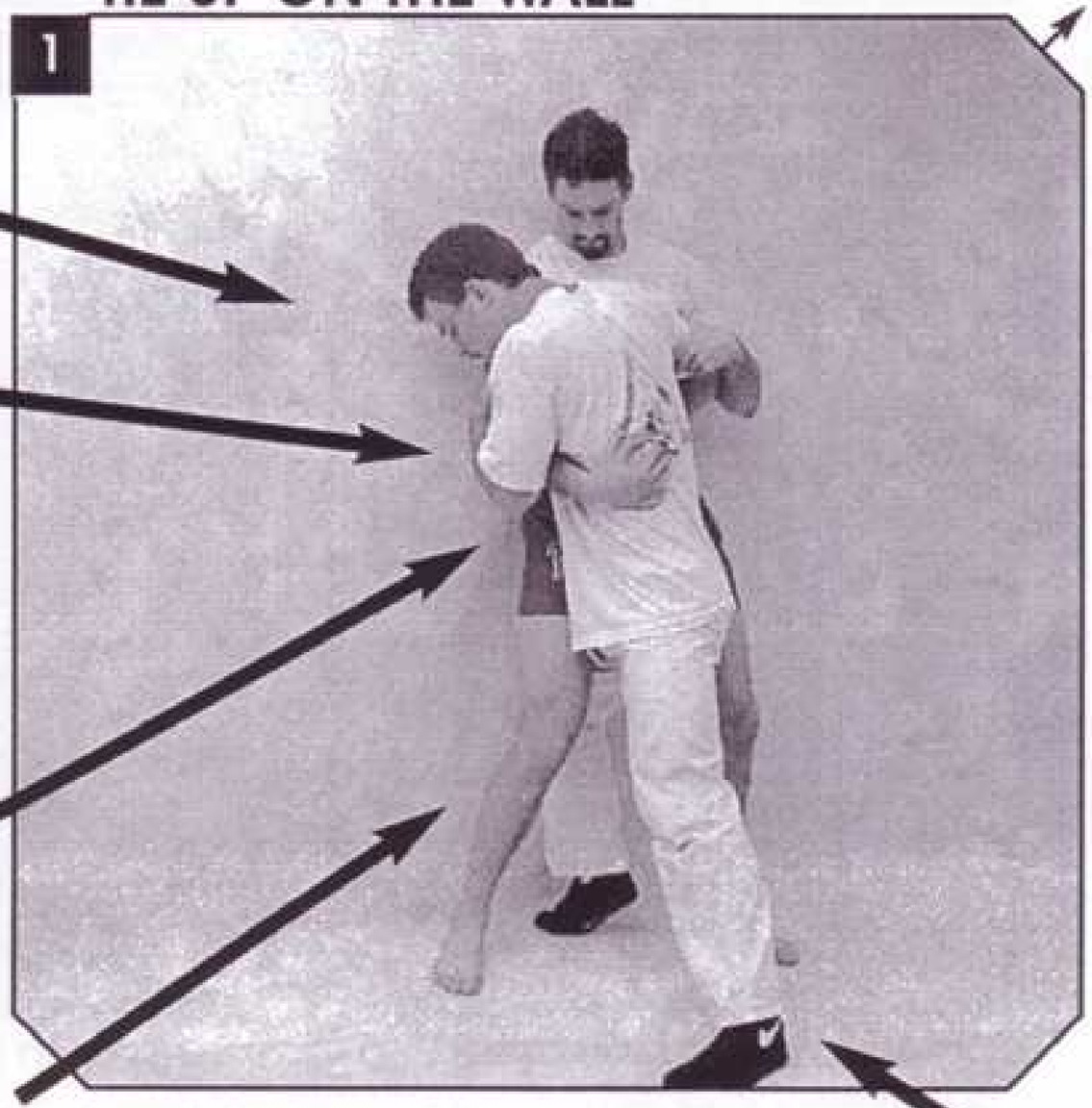
Getting him to the wall appears above. Striking him on the wall is at right. Takedowns are covered in the following page spread.

STRIKING FROM THE.....

On the wall with his arm secured, explosively rear your head and shoulders back, and...

When he covers his ribs, strike his face with your fist or elbow.

TIE UP ON THE WALL



Your head is buried in tight, protecting it.

Your free hand is blocking his arm, and striking. If necessary, drop it inside your legs to protect against knees.

He is further trapped by your far hand holding tightly to his clothes at the waist.

Your knee is between his legs, preventing him from going behind you.

Your rear foot is braced back.

If he resists with great strength, vary your pressure, sometimes pulling him from side to side, and...

...sometimes pulling him in, before driving him back.

When you hit the wall, the stance you used to get him there (the Low Tie Up) is no longer ideal. Switch to the Wall Tie Up, detailed at lower left.

.....LOW TIE UP

...drive your hairline into the side of his nose or his cheek.

When he covers his face, pull back your fist and...

...strike him under the armpit, or on the floating ribs.

If he manages to completely tie you up...

...keep a secure grip on his shorts, and pop him forward and sideways with your shoulder.

Punch again to the face, and continue. Maintain a stable base throughout.

TAKEDOWNS FROM THE WALL

Takedowns from the wall present a special circumstance. You cannot sweep him back. Further, it is difficult to lift him up, because his weight is back.

To bring him down, you have to take away the brace provided by the wall behind him. This is accomplished by pulling his feet away from wall (shown at top), or by turning him so that he faces out (at right middle) or by both (below right).

SNATCH DOUBLE LEG

You have him tied up against a wall.

This throw works best if you have brought his attention up with a strike.

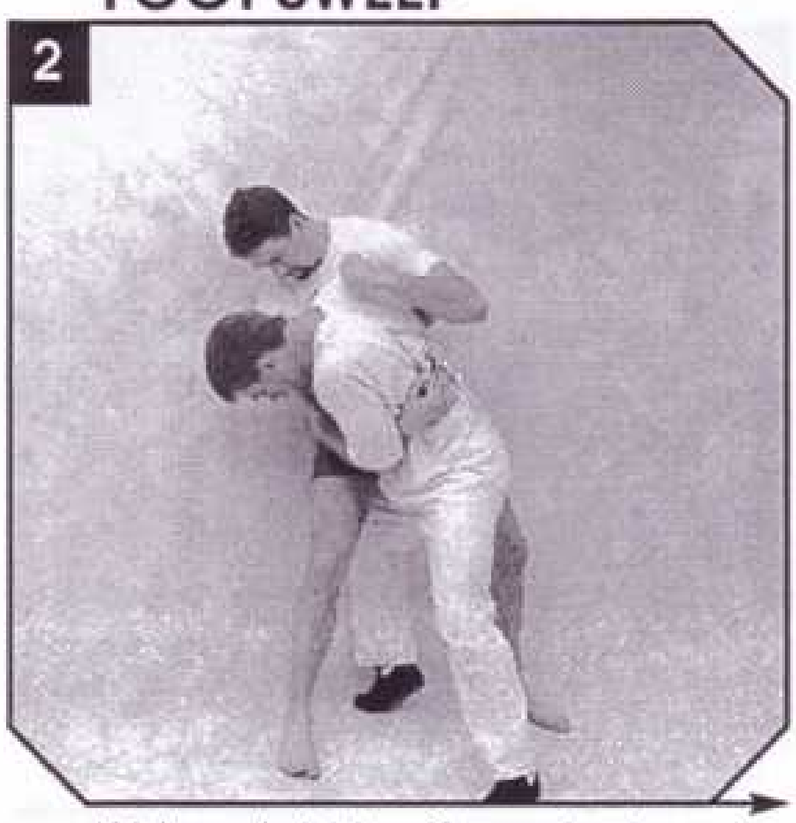
Explosively drop down and catch him directly behind both knees with a chopping motion.

SINGLE LEG

If his knee is raised, either to hit you, or to block your knee strike...

...grab it from the outside, directly beneath the knee.

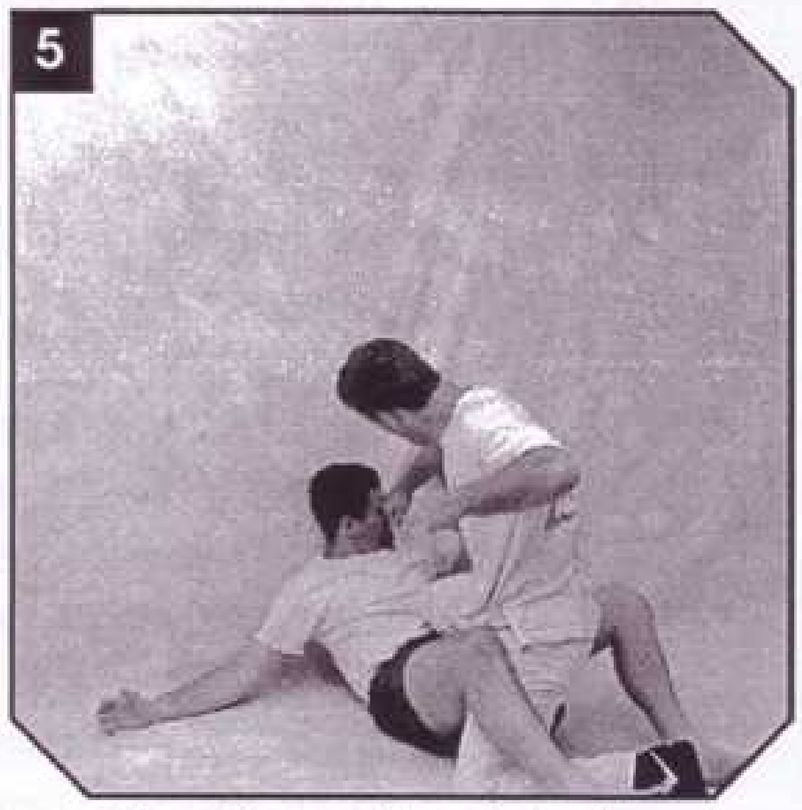
FOOT SWEEP



If his weight is off one foot, either because he is trying to sit back to maintain his balance, or...

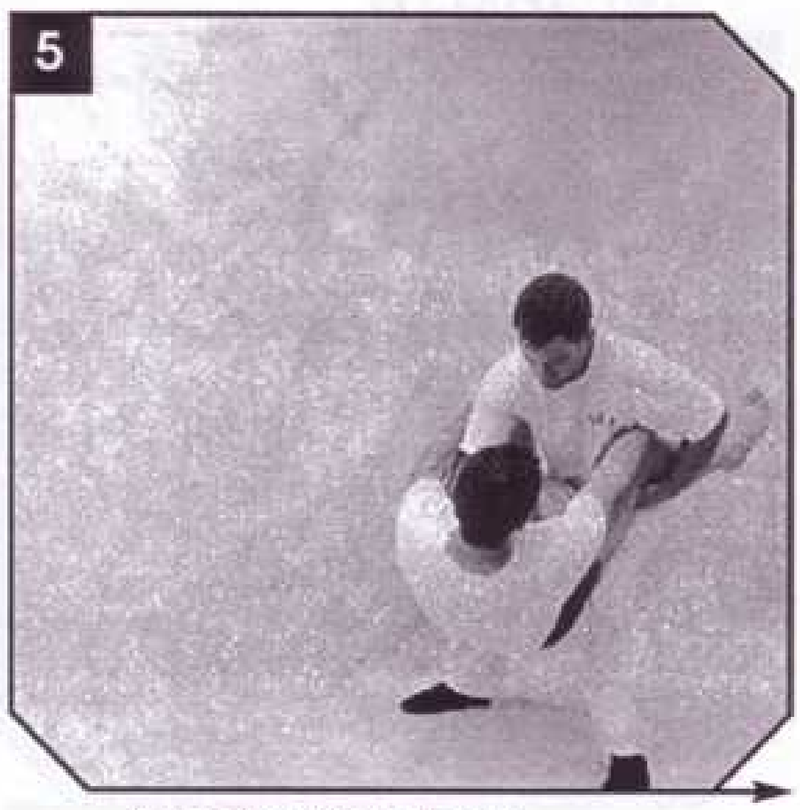
...because he is avoiding your stomps and strikes...

Pull his legs straight away from the wall.



Move forward and continue to strike.

Step back and look behind you...



...bringing him down.

Drive your hips in. Many follows through from here are described in Section J: Defense Against the Guard.

...then swing the underside of your foot, as if it were a golf club, against his foot.

Sweep his leg out from under him.

When you hit the ground, get ready to pass to Side Control.

HEAD TO CHEST CLINCH

The next position, shown at right, appears similar to the Low Tie Up, but is quite distinct from it in several important ways. Your hips are in tight to his, preventing knees. Your head is in tight to his chest, preventing a head butt. With your body 90 degrees to his, it is more difficult for him to get a secure hold on you.

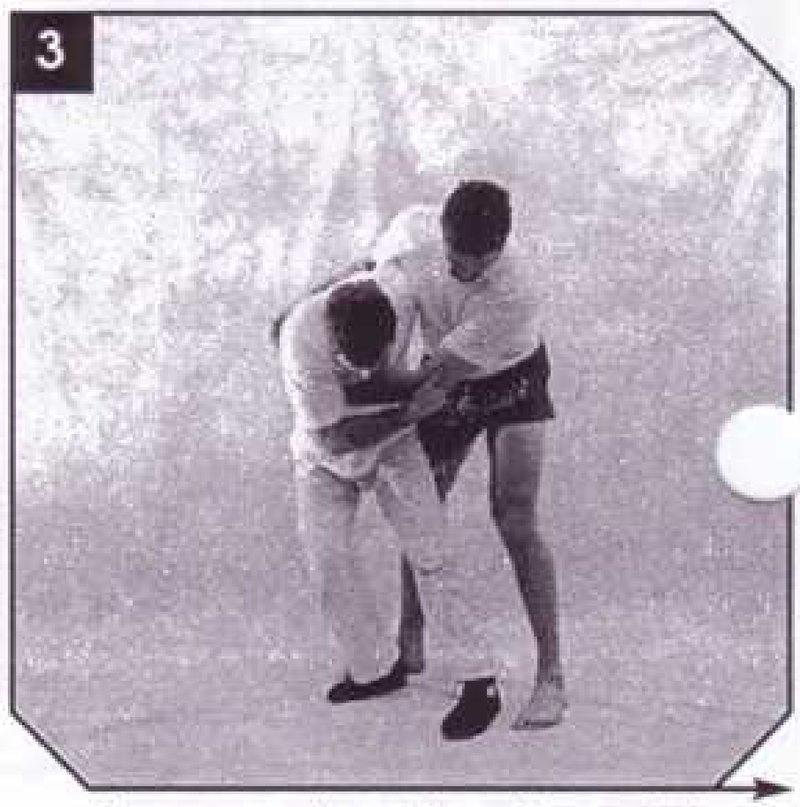
Two throws from this position are displayed below. On the following pages, Throws by Lifting are displayed. These are shown from Head to Chest, as well as other Clinch positions.

Throws from the Head Behind clinch conclude this part of the Section on throws.

HIP THROW

Both throws on this page begin from the Head to Chest Clinch position.

Loosen your grip around his waist, so that your hips can move in smoothly.



Step your back leg through in front of him, until your feet are lined up like a square with both your feet in front of his.

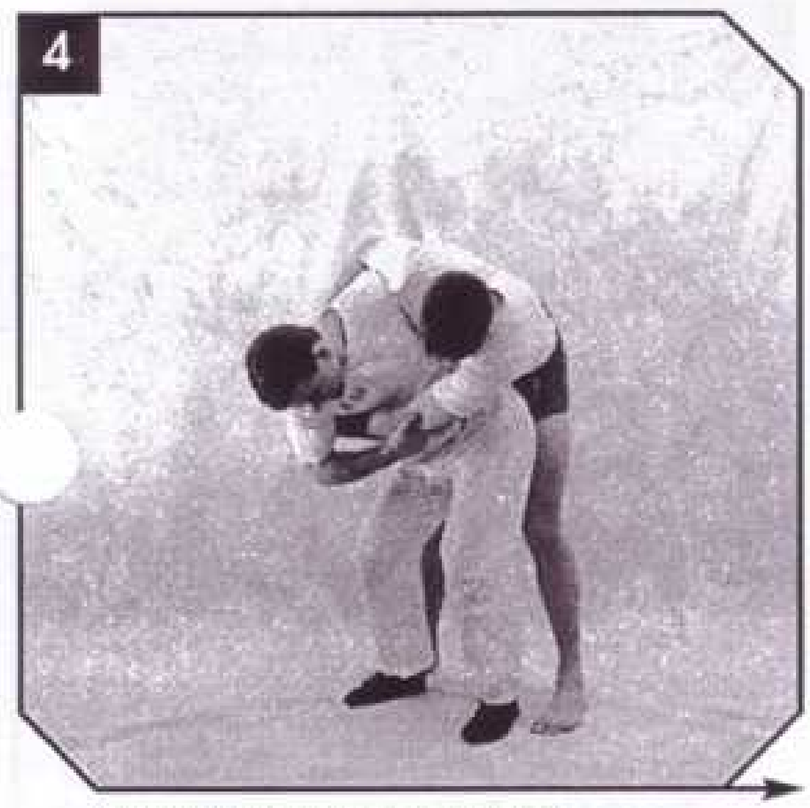
LEG SWEEP

He steps back to avoid the throw above.

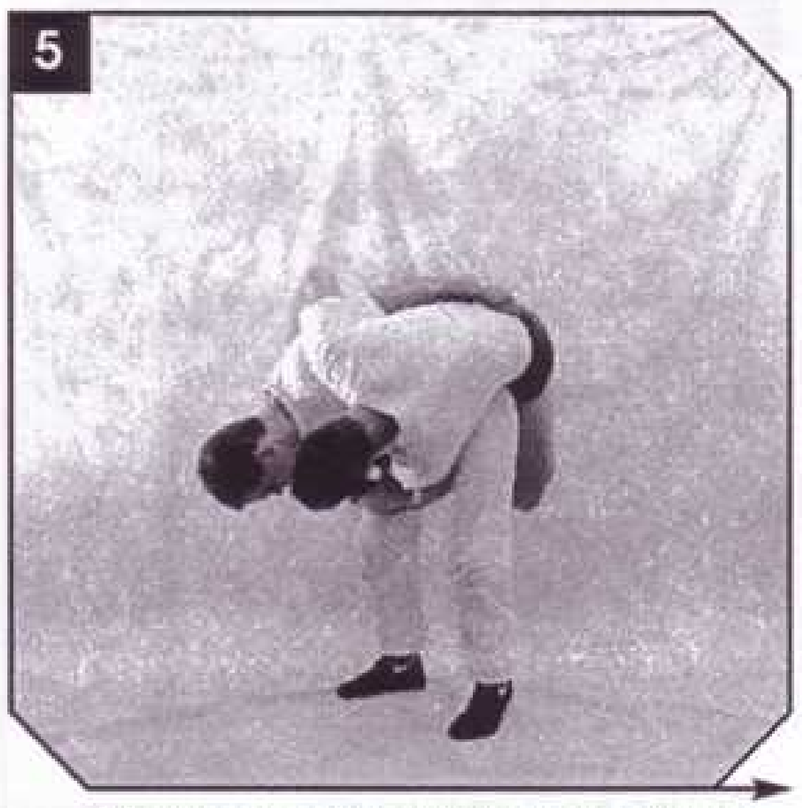
Using your leg that is behind his, in one motion, sweep his leg...

...out and away from him. Simultaneously and explosively push your head into him.

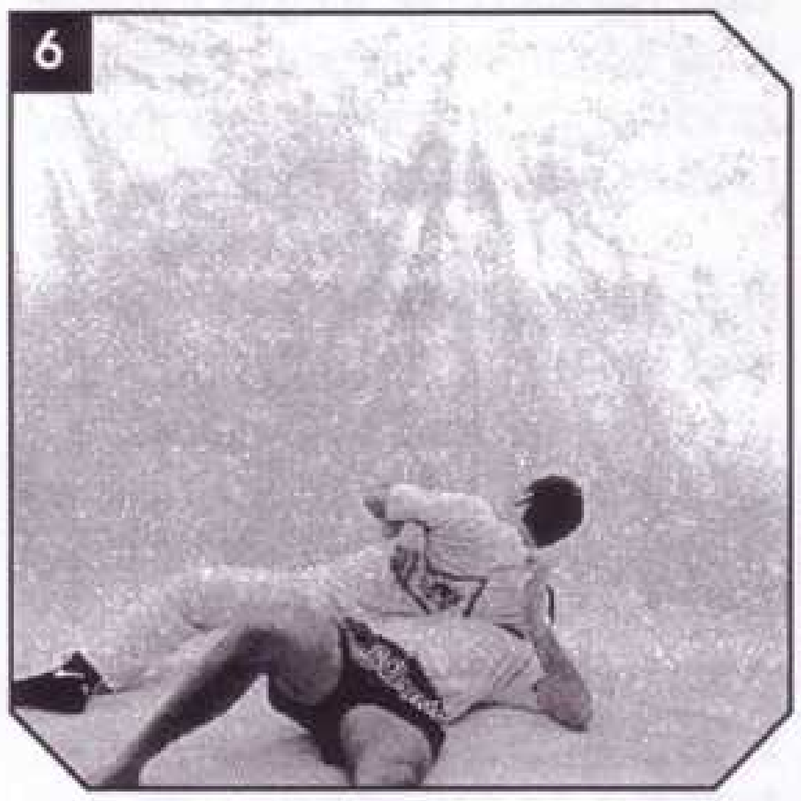
TAKEDOWNS FROM THE HEAD TO CHEST CLINCH POSITION



Move your hips across.



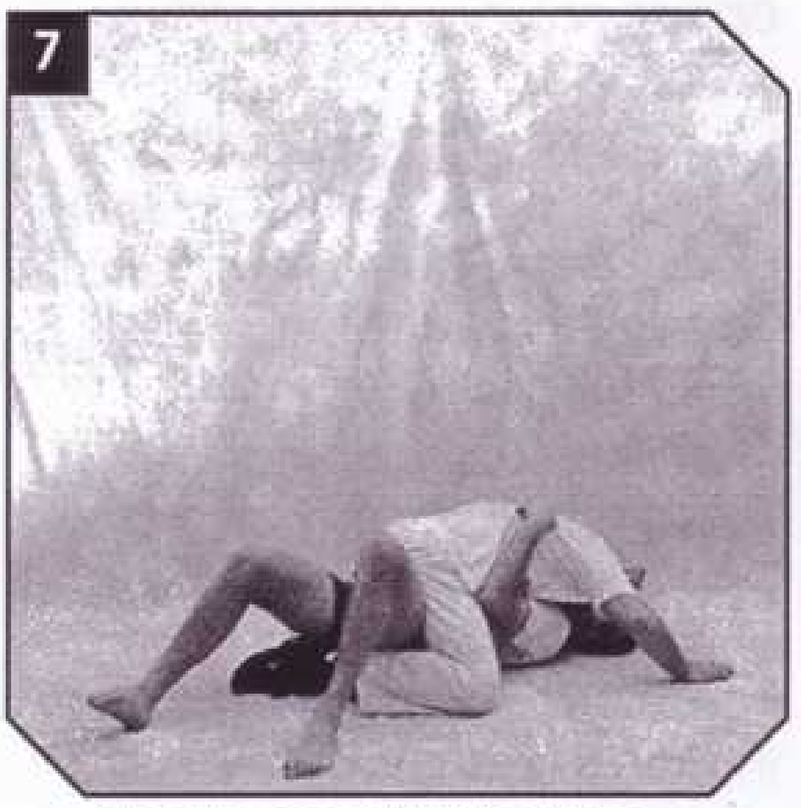
Move your head down to knee height as you straighten your legs, bring him over into...



...Scarf Hold. Remember, always try to follow a takedown with a position.

Immediately plant your foot back, so that you do not land on your knee. Maintain pressure with your head.

As he falls, stay very close to him, walking forward if necessary.



Mount as you hit the floor.

THROWS BY LIFTING: PRACTICE

Throwing your opponent by first lifting him with a back arch is one of the most effective, dramatic, and dangerous techniques in Mixed Martial Arts competition. In its most serious form, it is theoretically lethal. The throw also poses a risk to the thrower, if he is not in perfect condition, and has not trained the throw until its execution is innate.

The takedown is so dangerous that you may very well choose not to include it in your repertoire. If you do, you must first practice the back arch. A training plan is presented at right. It proceeds from training with a partner, to solo practice, to dummy training, to practicing with a partner. Some people avoid this final step, never mind the ultimate step of throwing an opponent in a competitive situation.

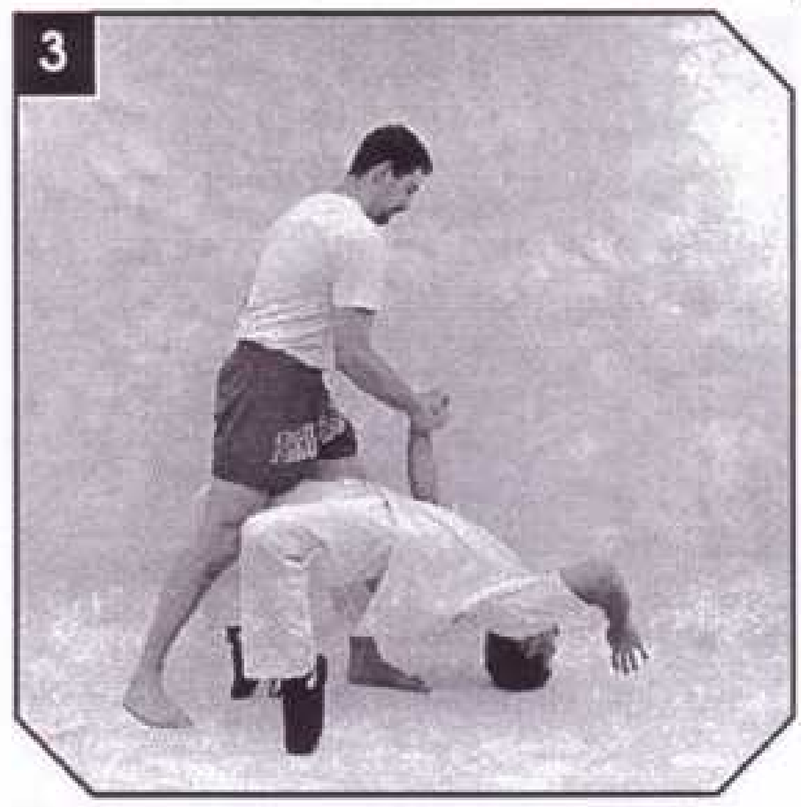
If you do choose to practice and use the Throw by Lifting, there are a number of variations you can use, with increasing levels of effectiveness, and danger. These are illustrated on the page spread following this one.

This takedown can be thrown from a variety of positions—in front, to the side, and behind—as shown in the instructional section.

STEP #1: Partner

Assume a position similar to, but farther back, than the one you would use to throw your partner. Clasp hands.

Use his hand to slow your ascent as you move your hips forward and arch back, until...

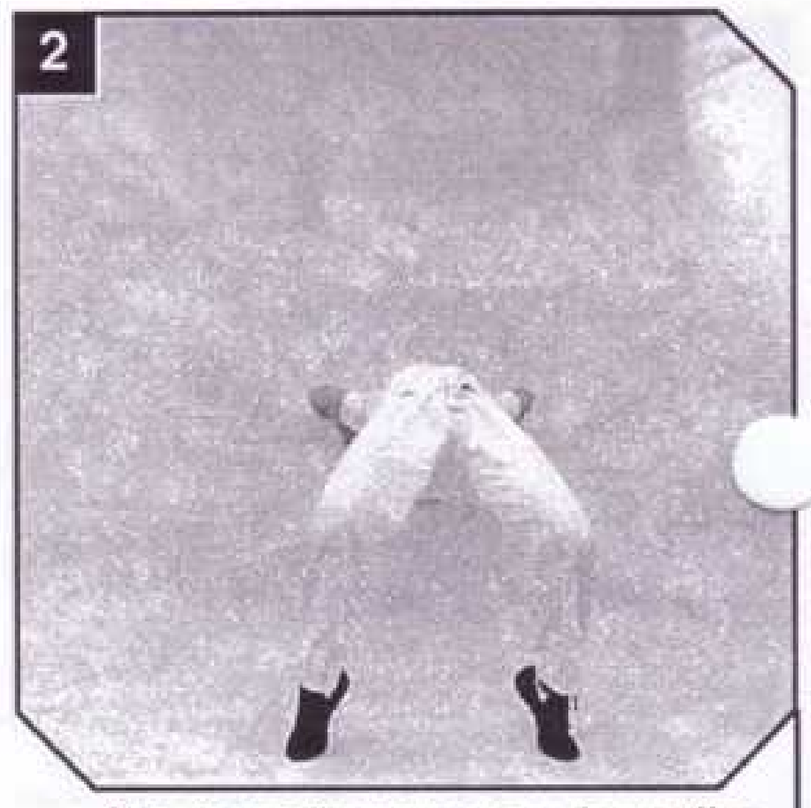


...you hit your shoulders or, if you are highly conditioned, the top of your head.

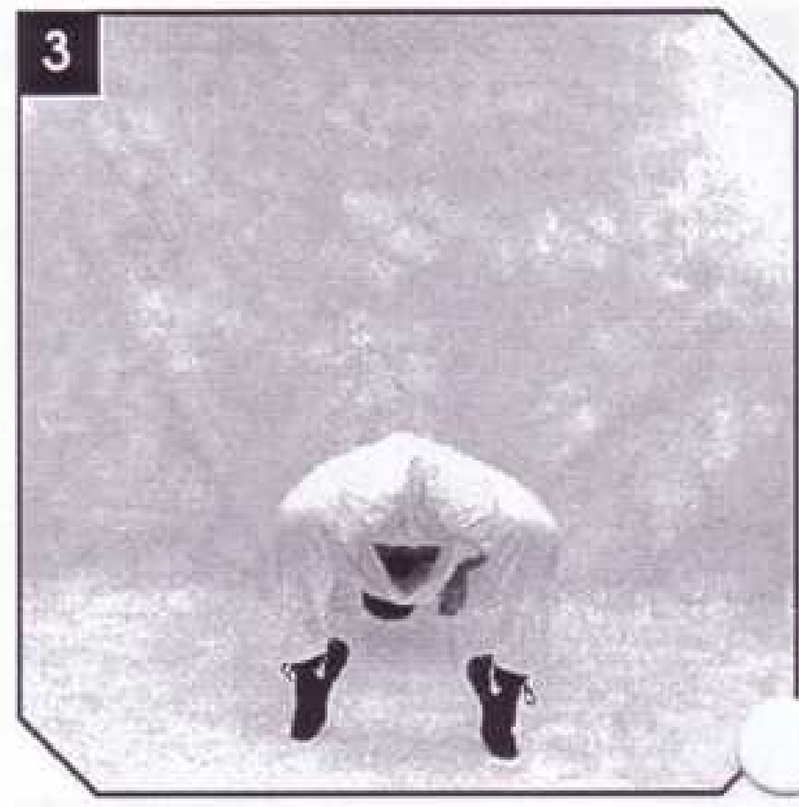
Then use his hand to raise yourself up.

STEP #2: Wall

Stand with your back to the wall. Make sure your hands are dry.



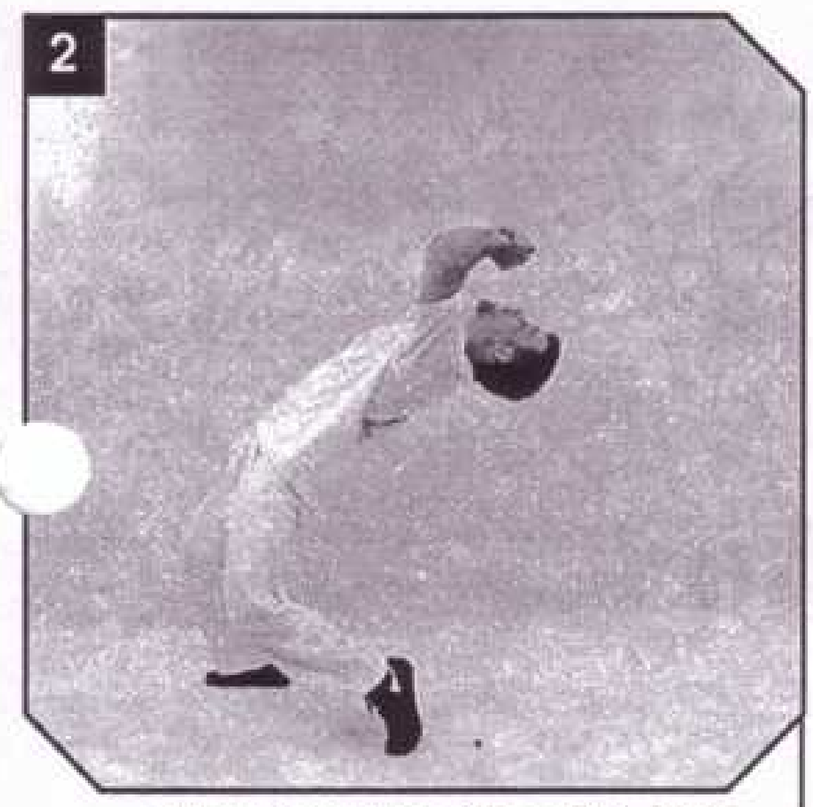
Slowly walk your way down the wall until...



...your head is on the mat. Then walk your way back up.

STEP #3: Solo

From a standing position, with your feet fairly close together...



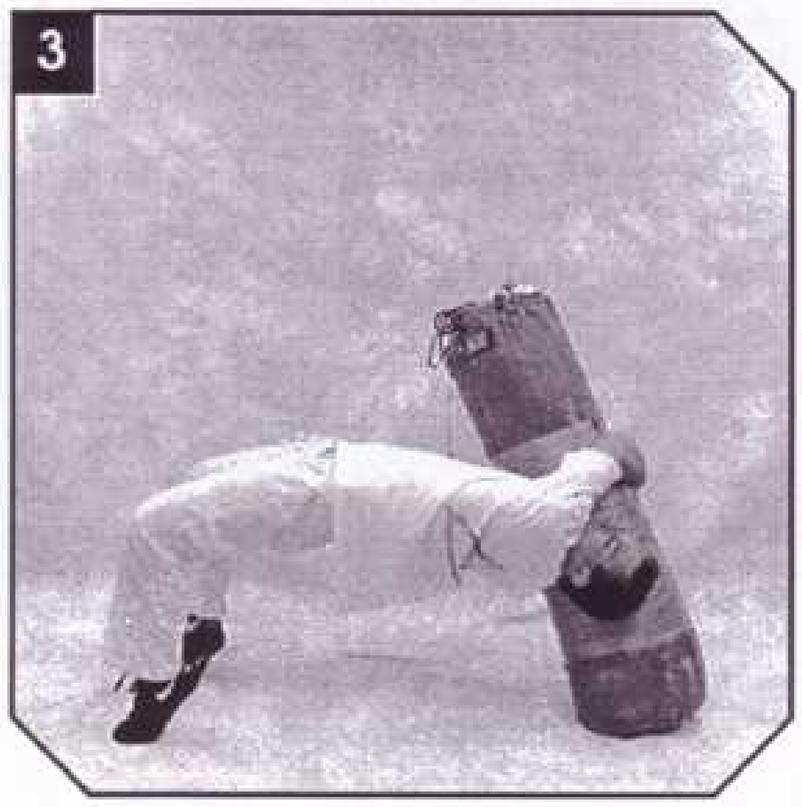
...drive your hips forward, and your shoulders back.

Land on your shoulder, or, if you are in super shape, the top of your head. Then drop down flat and rise up properly, as shown in the next Section.

STEP #4: Heavy Bag

Hold a heavy bag, with the top of the bag even with the top of your head.

Arch back, and...

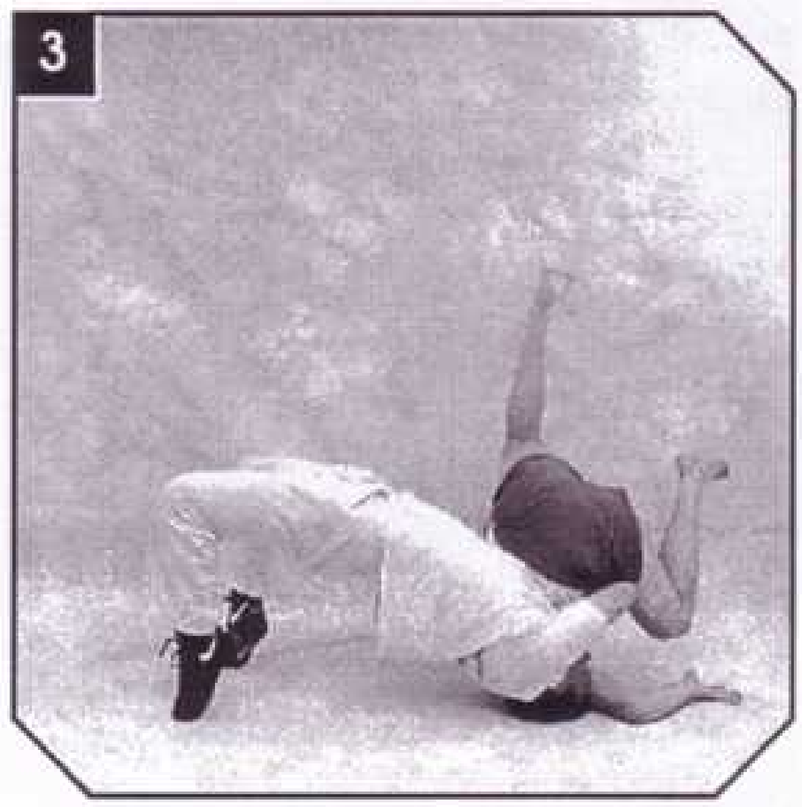


...land either on your head, your shoulder, or drive the bag back and land on the end of it.

STEP #5: Partner

The danger of this throw is such that some people solely practice with a heavy bag. Grab your partner around the body.

Arch back, and...



...bring your partner to the mat. You can roll at the last minute, bringing your partner to his front.

THE LIFT

Your feet are straddling his lead leg.

Secure a grip around his body, ideally trapping at least one of his arms.

Lower your hips, until they are below his.

THROWS FROM HEAD TO CHEST: BY LIFTING

OTHER STARTING POSITIONS

From the Head to Chest position, the best way to do the throw is from the side. However, the throw can also be done from the front.

From the Head Behind clinch, you can be at your opponent's side, or...

...you can work behind, and do the throw from behind your opponent, as shown on a following page spread.

At this point, do not simply try to lift him straight up, instead...

...snap your hips forward, and your shoulders back, throwing his legs away from him.

From here you have a number of options for bringing him to the ground. These are shown below.

SIDEWAYS

Once he is up, use your knee to bring him down sideways.

Establish Side Control.

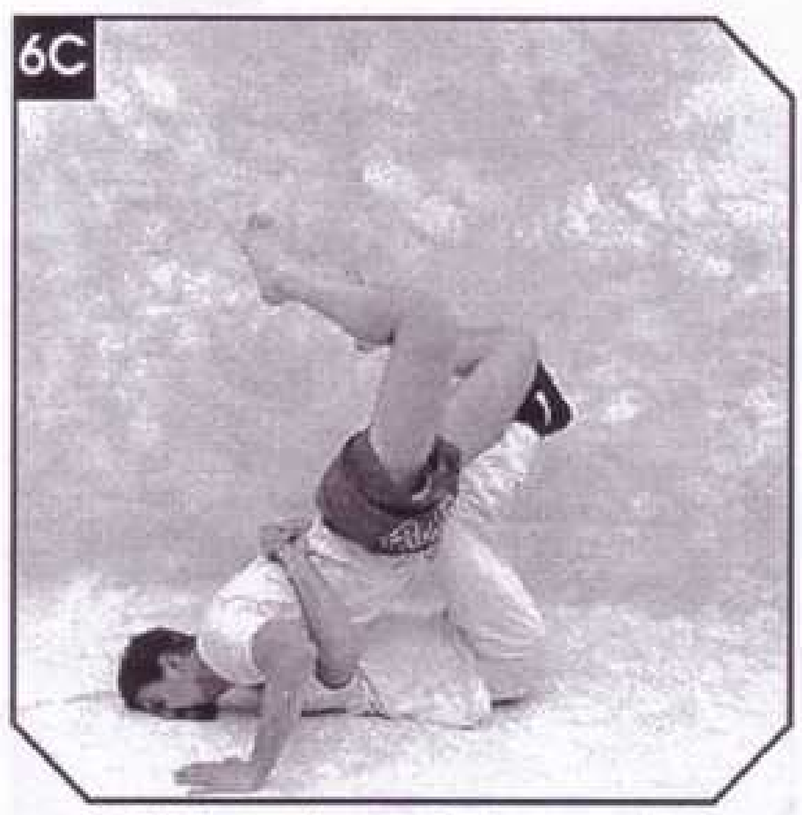
SOUPLESSE

Arch all the way back, and at the last minute, turn so that you face the ground.

Immediately after the slam, establish Side Control., or get Mount.

"SUPLEX"

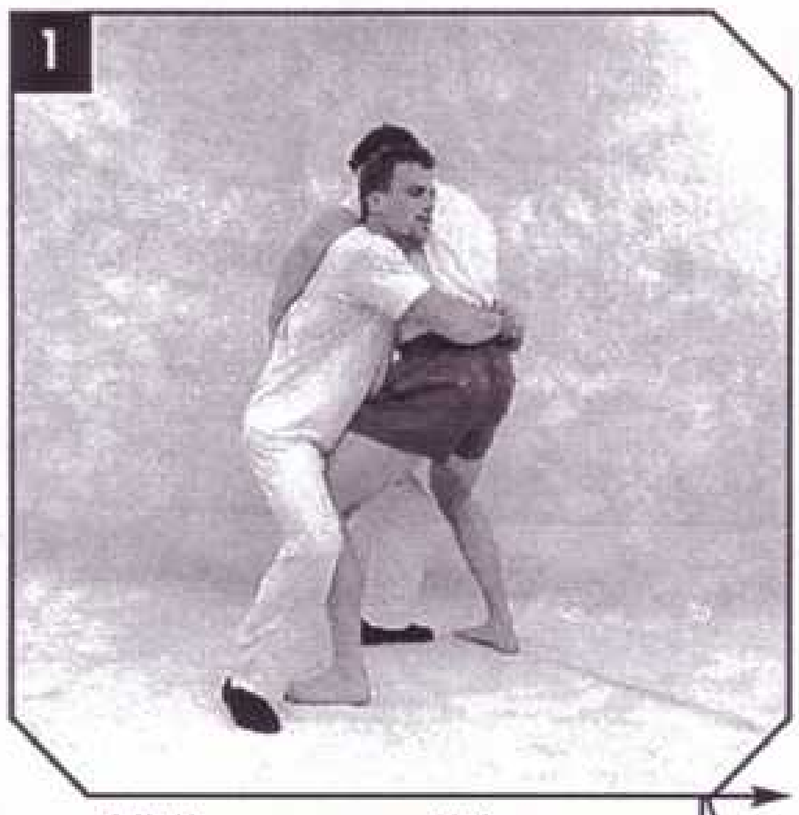
Arch back fully so that his head catches the weight of both of your bodies.



This throw is nearly impossible to practice with a compliant partner. In competition it could conceivably break his neck. Save it for the worst street encounters.

TAKEDOWNS: FROM THE HEAD BEHIND

BEAR HUG



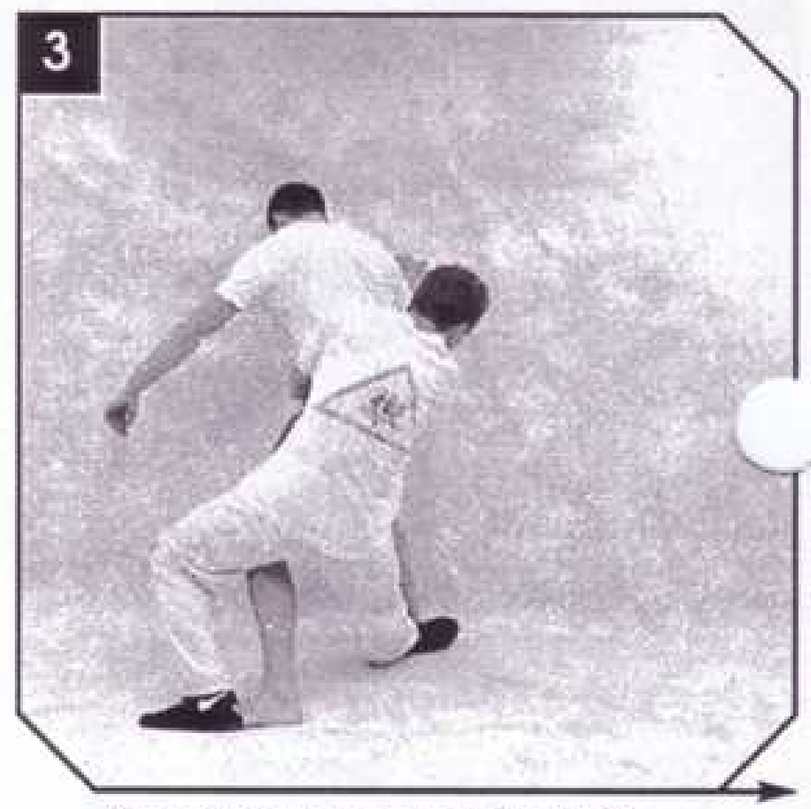
All throws on this page begin from the Head Behind Clinch position.

Pull in tight with your hands, rolling them slightly, and drive your shoulder in, arching him back.

Sweep out his leg with your leg that is behind him. If your bear hug is tight you can step, instead of sweep.

THROW BY SITTING

Walk around him a little bit, until you are perpendicular to his body.

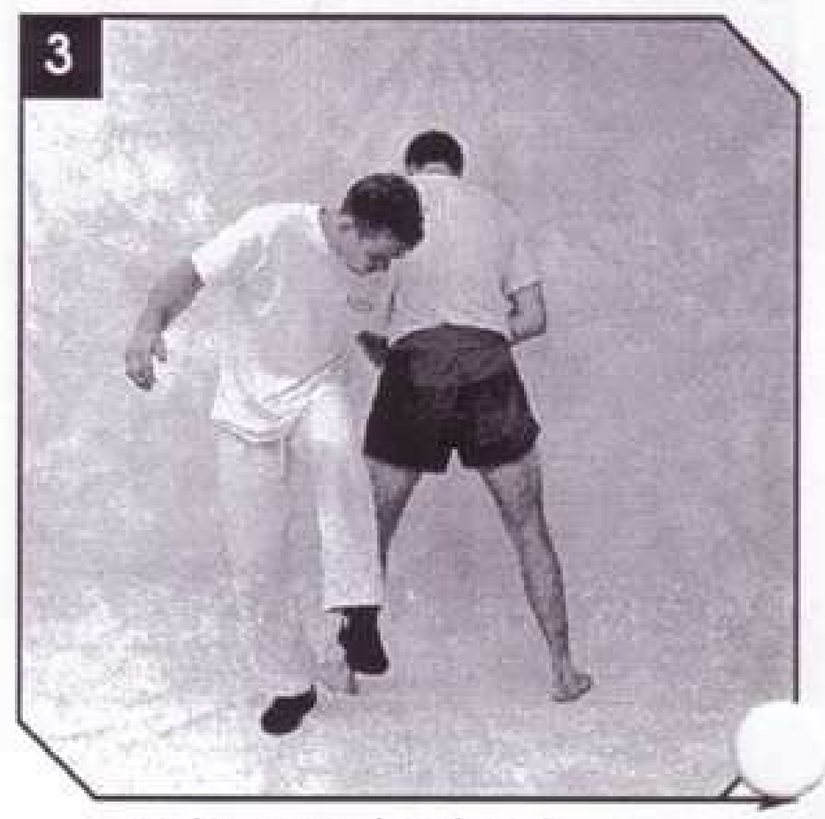


Shoot your leg behind his.

LEG SWEEP

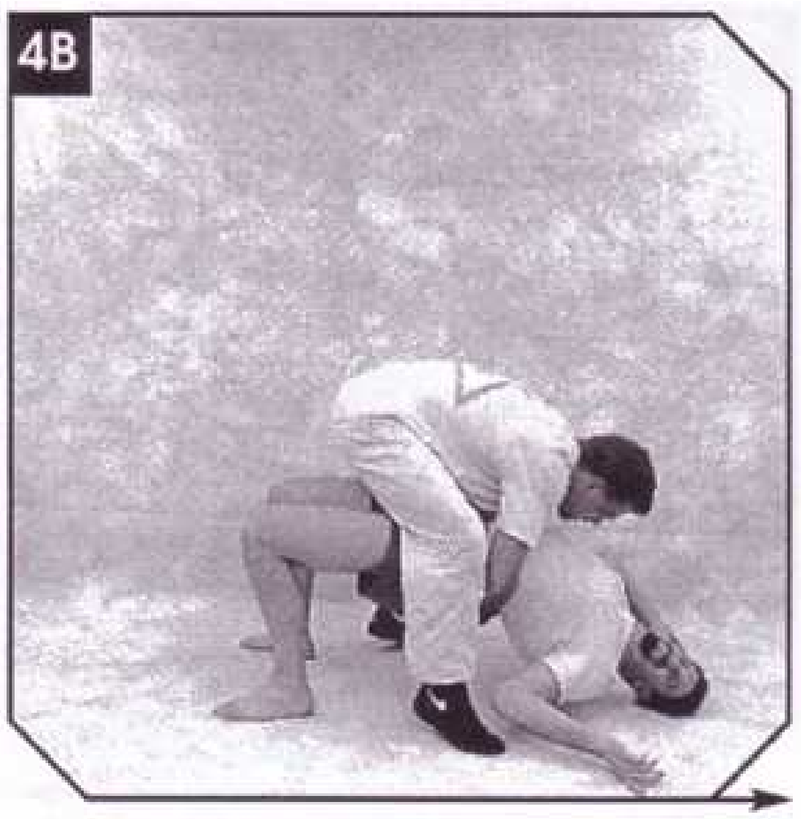
If you try the Throw by Sitting, and he continually moves with a solid base, stopping you, grab him at the waist with your far (left) hand.

Keeping your shoulder tight to him throughout, in one explosive motion, step out...



...swing your leg back and...

Immediately plant that foot, farther behind him. At this point you must concentrate on your other leg or he will get Half Guard.



If necessary, step your other foot across as he is falling.

Drop into the Mount.

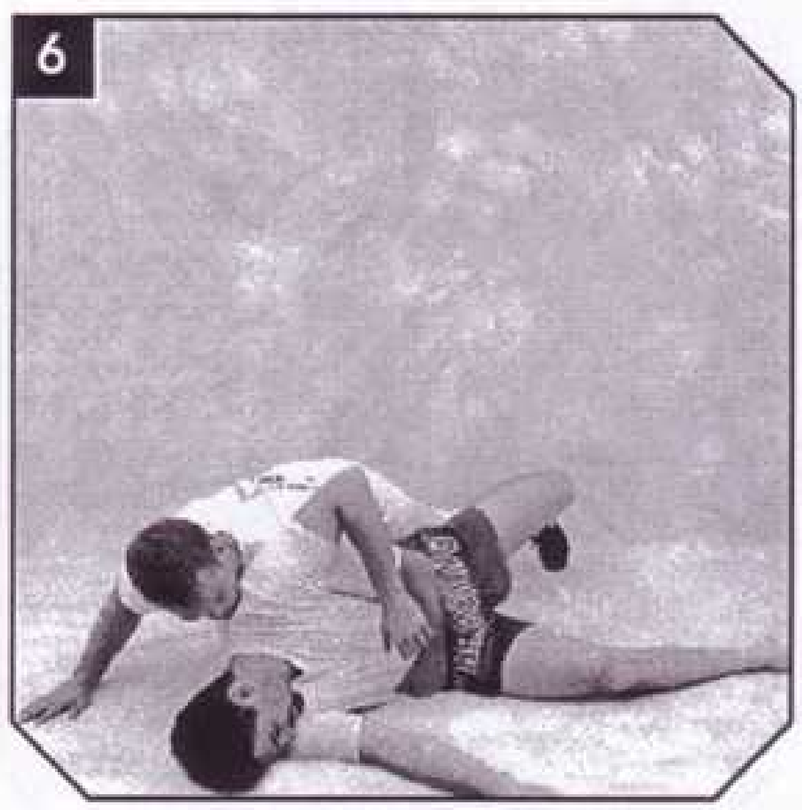
Sit down onto your opposite ankle, dragging him down.

As you hit the ground, roll...

...into the Mount.

...drive your hamstring against his as you lean into him.

Bring him down...



...to the ground. From there, take which ever ground position is most readily available.

TO REAR BEAR HUG

From the Head Behind position, you can work back so that you have a full rear Bear Hug.

Make sure you are pressing into his shoulder with your ear the entire time.

As you come around, avoid letting your feet get close together. Instead...

THROW BY LIFTING

From Rear Bear Hug, throw by lifting as described earlier—Sideways, Souplesse or Suplex. However, with your hands in his middle, he can counter.

He will have a harder time breaking your hold, if you grip palm to palm at his side.

Explosively bring him to the side on which your palms are locked.

DOUBLE ANKLE PICK

You have worked behind him, and try the Throw by Lifting. He has countered.

Surprise him. Explosively release your grip and...

...get a grip on both of his ankles or lower shins, from the outside, with no thumbs.

...pop behind him with one quick motion.

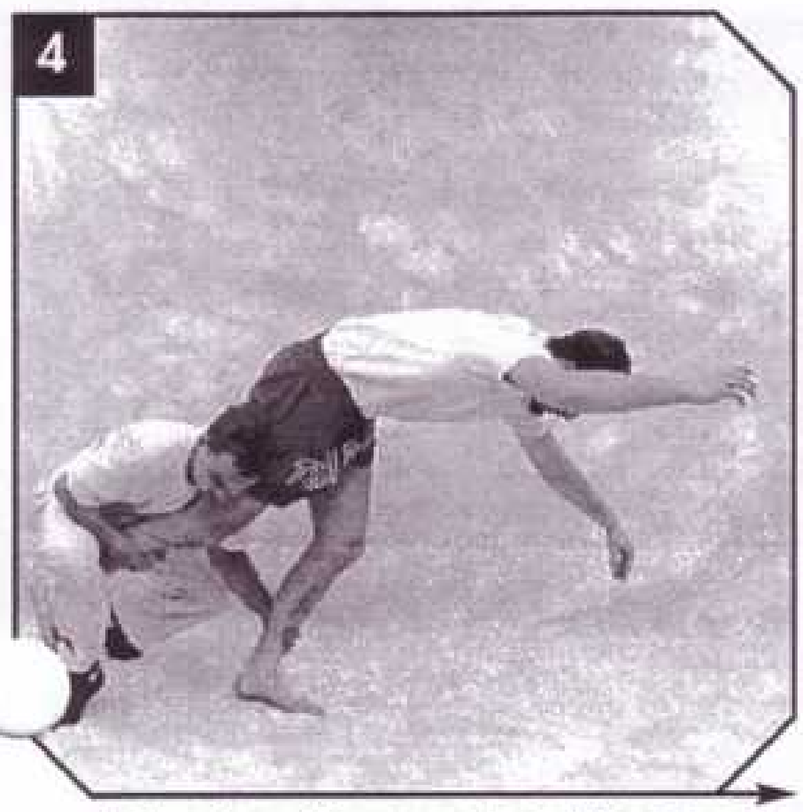
Put your head in the center of his back.

If your head is on one side or the other, he can catch you with an elbow.

Your grip can be on the other side, in which case...

...bring him down to that side.

If possible, instead of grabbing your own wrist or palms, cinch up your grip by grabbing your own forearm. This grip is extremely tight.



Drive in with your shoulders and pull back with your hands.

Bring him down.

Get Back Mount, or proceed directly to a finish.

PART IV
STRIKING FROM STAND UP

STRIKING*

The martial arts community has forever bickered about the optimal way to punch and kick. Tae Kwon Do enthusiasts harped on the relative strength of legs, Western Boxers touted their power, conditioning, and combinations, Oyama karateka derided traditional karate as "mild calisthenics and etiquette," while traditional Karate players laughed at the lighter, faster blows of Sport Karate players, who laughed back at their forerunners lack of contact. And everybody thought the Chinese stylists looked a little weird.

Unfortunately, while American, African, Asian, and European martial artists bickered, the Brazilians were battling and honing their style; then they wandered over here and cleaned house for a while. The great debate about which striking style was best was finally answered—neither. You have to know how to fight on the ground, too, a fact borne out by the success of various grappling styles.

It isn't that novel a point. World Heavyweight Boxing Champ Jim Corbett said of wrestler vs. boxer match-ups, "Nine times out of ten, the wrestler will win." The efficacy of ground fighting is such that failure to acknowledge it can be seen as a form of blindness.

None of this is to say that striking skills are useless. They are in fact indispensible, but not without ground skills. This section of the manual covers basic stand-up striking skills. It is not intended to be the definitive study; rather it shows a reasonable approach to the basics. The simple fact is that there is no one true way to strike.

Even a discipline as steeped in reality and experience as boxing has a variety of truths, as detailed in an old issue of Ring magazine. The simple question "How do you throw a jab?", elicited the following responses from some of the world's leading experts:

"It's difficult to explain. You have to time your opponent's reactions and moves. It's just difficult to explain."
—the late **Joey Fariello**

"It's the easiest punch to throw, but it's a lost art. Come straight out with all the snap on it you can. You don't lean into it, but you can step into it. You also don't have to rotate the shoulder."
—**Kevin Rooney**

"...you want to lean your shoulder into the punch. Turn your shoulder to your face so it's like looking down the barrel of a gun, and take a small step with your front leg."
—West Coast trainer **Jesse Reid**

"You don't turn the shoulder. People say stuff like that just to sound smarter."
—**Rooney** again

"Don't step in. You never do that against a good fighter or he'll see you coming. Just bend your left knee a bit."
—**Rick Mandris**, chief assistant to Angelo Dundee

So do you turn the shoulder when you jab, or never turn the shoulder?

"The shoulder should already be turned, when you're ready to throw the punch"
—**Rick Mandris**, again

Ah...

*Author's Note: Although the dictionary definition of striking is hitting with the hand, the term is used here, as it is in realistic fighting circles, as a term opposed to grappling. Thus the term "striking" in this manual refers to hitting with the hands, feet, forehead, elbows, knee, shins, and feet, and any other body part (hips maybe?!?).

Many of the striking attacks demonstrated here may not work for you. The key to improving is keeping an open mind and finding, with an experienced trainer, that which is truly your own.

When striking, there is a trade off between speed and power. The quickest way to strike will never be the strongest, and vice versa. Thus, this section on striking will often show two ways of striking, the quickest and the strongest, with the understanding that there is a time and a place for each, and at the very least, all fighters should be familiar with what is out there.

The striking section is divided into ranges—long, medium, and short. We will begin at a distance, with kicks. Even if some of the kicks appear impractical, it is useful to be familiar with them, if only for defensive reasons. There are five basic kicks—the Round, Side, Hook, Front, and Axe. The kicks can be thrown with the rear leg, the lead leg, and with the rear leg by spinning. This section will cover only the most common, practical variations from the above matrix. Thus, although it is possible to throw a Spinning Round Kick, such a move could not conceivably influence a fight positively, and so isn't touched upon here.

This section on striking begins at the outermost distance. To kick from a distance, you must first get close to your opponent using one of three methods—the step, the shuffle, and the skip. This is detailed on the pages following the next two. On the next two pages, three kicks you can throw as you move forward are explained.

LONG

MEDIUM

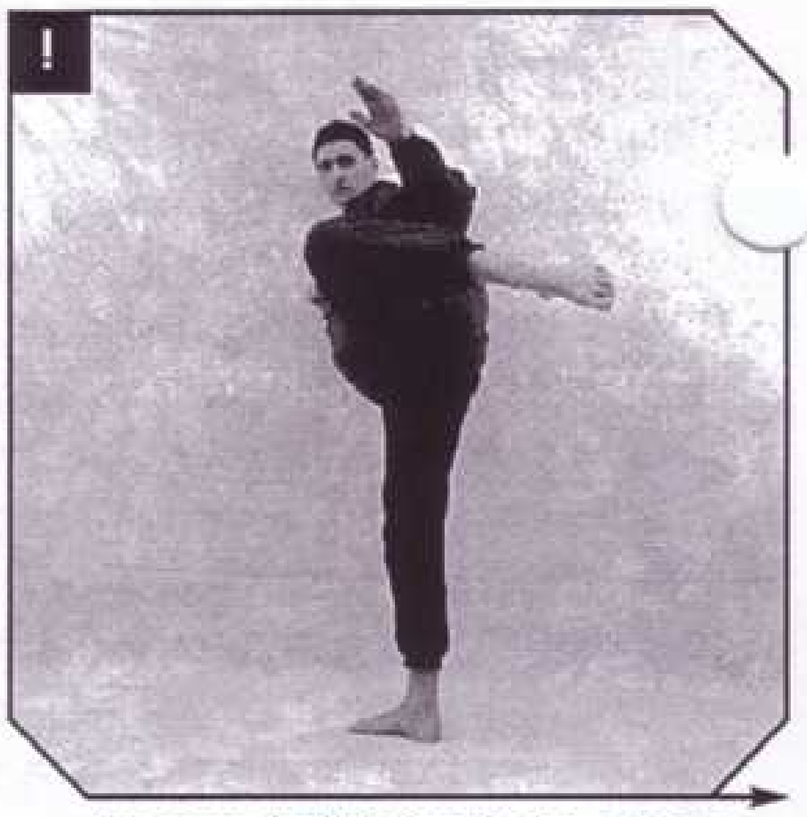
SHORT

BASIC KICKS

The three kicks, if thrown as demonstrated here are little more than a distraction. However, with timing, when combined with body weight as shown on the next page, they can easily hit hard enough to give you a momentary advantage in the fight. A moment you can use to launch a more significant attack.

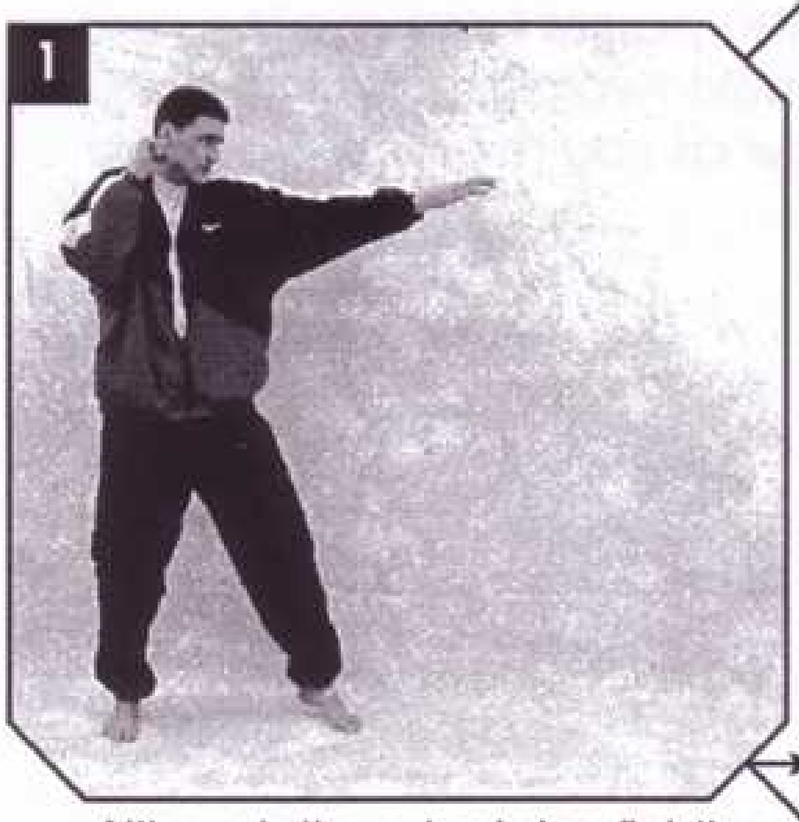
ROUND KICK

Raise your leg into the Round kick "Chamber" position. The Chamber is the cocked position your leg is in before shooting out.



As seen in this front view, your knee should be straight out from your hip, and your shin should be parallel to the ground.

SIDE KICK



Although the submission fighting stance detailed earlier is not optimal for all kicks, it will be used throughout this section.

Raise your leg into the Side kick chamber position.

As seen in this front view, your flexed foot should be straight out from your hip.

HOOK KICK

Raise your leg into the Hook kick chamber position. The chamber is identical to the Side kick chamber. This kick is best understood from the front view.

Extend your leg out straight, until your foot is next to the target.

Explosively extend your leg, striking the side of the target.

Recoil back into the chamber position.

Return to the fighting stance.

In a whip-like motion extend the leg, striking straight into the target.

Recoil back into the chamber position.

Return to the fighting stance, ready to immediately follow up.

Drive your heel sideways into the target, keeping your leg straight. Your angle of attack is the opposite to the Round kick.

Upon impact, bend your knee and return to the chamber.

Return to the fighting stance.

LONG RANGE

The safest way to close with a distant opponent is with a kick. There are three basic ways to extend the range of your kick. These are the Step, the Shuffle, and the Skip.

Any of the three kicks on the previous page can be used in conjunction with the Step, Shuffle. or Skip, as is demonstrated in these frames.

However, these kicks leave you sideways at the end of the kick; if you miss, your opponent may get your back. The Front kick on the next page spread, leaves you more protected.

STEP

Bring your back foot close to the lead.

To hide your forward motion, as you step, keep your shoulder height even; do not raise up as shown above.

SHUFFLE

As noted earlier, although this stance is not optimal for all kicks, it will be used throughout this section.

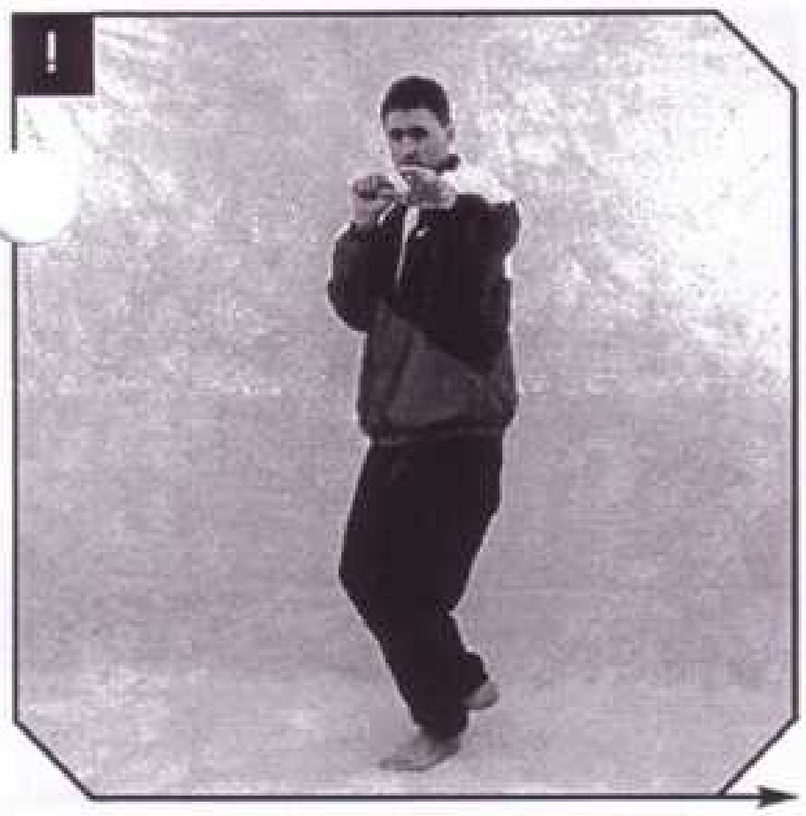
Explosively move your back foot towards your lead foot.

By the time your back foot gets your lead, the lead foot should be on its way. The shuffle in this image is exaggerated for effect.

SKIP

Raise your leg up to the chamber position.

As your leg leaves the chamber, let it pull you forward. Push off with your bottom foot to accelerate the kick.



To further hide the step, try to block his vision with your lead foot and hand.

Go to chamber and kick. The Side kick is demonstrated here, but the Round and Hook work too.

Return to chamber and land in the fighting stance.

Kick him at the exact moment that your supporting foot hits the ground.

TIP! If you feel your supporting foot land and then you feel your foot hit, your weight isn't in the kick, and you are too slow.

Land in the fighting stance.

Do not move forward as you go to the chamber, as that would telegraph your intentions. Wait until you have the chamber to move forward.

Hit driving your weight into the target.

Land in the fighting stance.

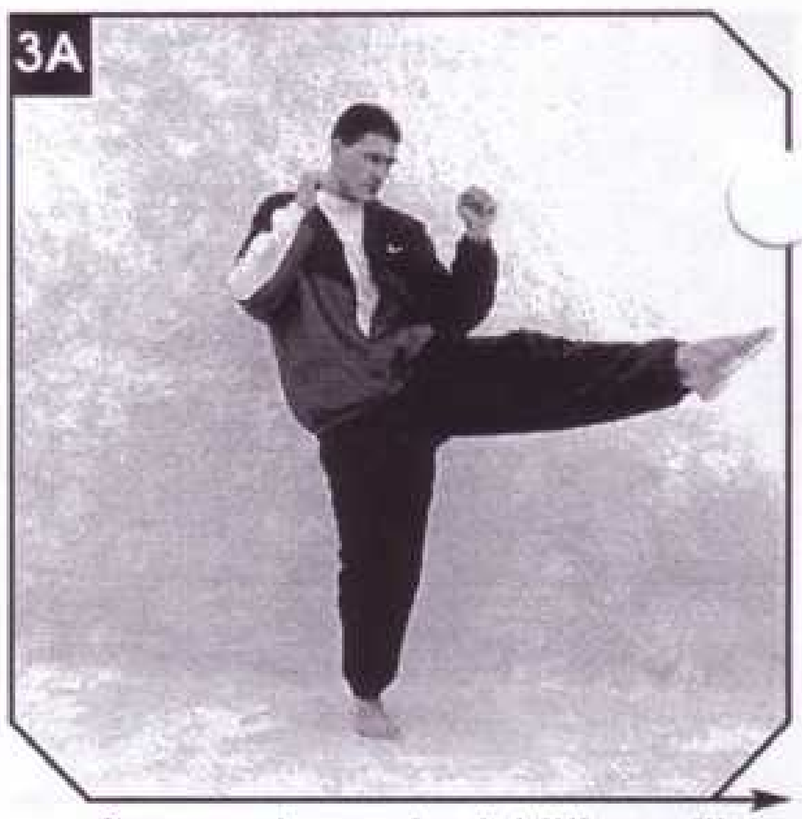
FRONT KICK

Beside the Round, Side, and Hook Kicks, a fourth basic is the Front kick. This kick has less of the whip like quality of the Round, Side, and Hook kicks, but is excellent for driving your opponent back, or keeping him at bay to set up more powerful attacks.

FEET TOGETHER

This version of the front kick is for practice or demonstration purposes. From the feet together position...

...bring your knee up until it is above your waist.



Snap out your foot, hitting with the instep (to the groin or the face of a bent over or downed opponent), or with the...

FRONT LEG

From the fighting stance...

...throw the kick identically, lifting you lead knee up high, and...

...kicking into the target. This time however, you keep your body more sideways than you did immediately above.

REAR LEG

The Front kick can also be thrown with the rear leg. From the fighting stance...

...swing your rear leg up into chamber.

...ball of the foot (general purpose striking surface), or with the...

...heel. This kick above is used on closer targets, hits harder, and is often favored by Thai-style boxers. Your hips should be driven farther forward than usual.

Return to chamber and plant down.

Against a distant opponent, you can step...

...shuffle...

...or skip into the kick. The power of this kick is tremendously increased if running stadium stands is a usual part of your workout.

Drive the kick out.

Return to chamber and place your foot forward or back into the stance you began from.

Against a distant opponent, the rear leg Front kick can be combined with the Skip, to cover an enormous distance.

SIDE

From the fighting stance.

Bring your rear leg up and...

...into a Side Kick chamber.

HOOK

The rear leg Hook kick is best viewed from the front

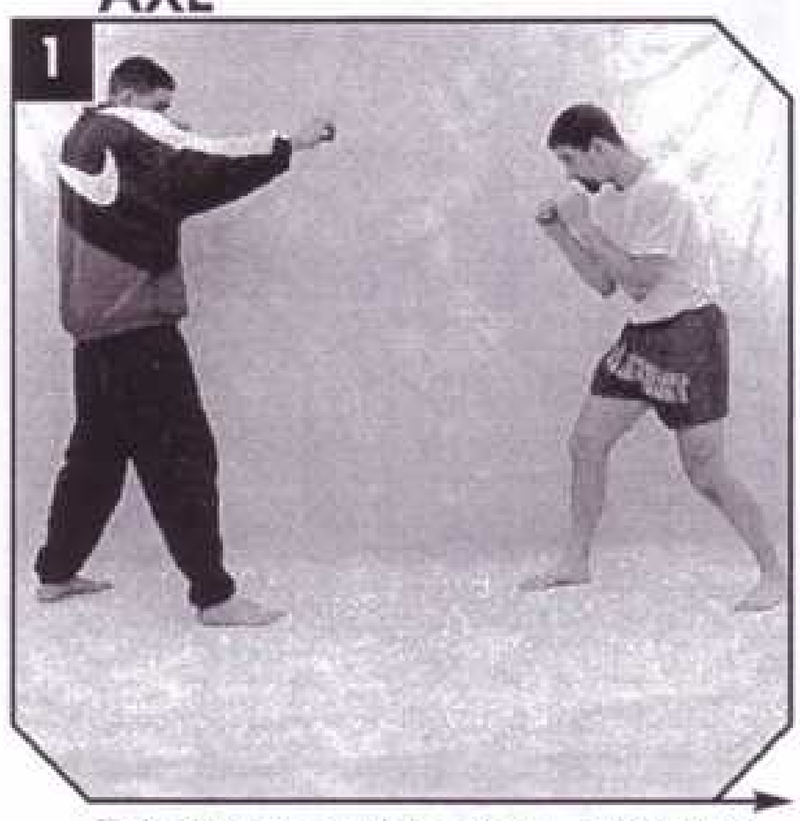
Bring your rear leg into a Hook (or Side, same thing) kick chamber.

Snap your leg out, until your leg is straight, with your flexed foot next to his head.

REAR LEG KICKS

Beside the Front kick shown in the last panels on the previous page, a number of other kicks can be thrown with the back leg.

AXE



This shows a side view, with the Axe kick executed from a Southpaw stance.

Bring your rear leg into a Front kick chamber. From the chamber, swing your foot up and across your body, in an arc.

Extend your leg. For maximum speed, your foot should trace a straight line, from the floor into the target. A more pronounced chamber will add to your power.

Return to chamber.

Plant forward. Against a distant opponent, the rear leg Side kick can be combined with a skip, to cover about half a ring.

Drive your straight leg into his head, hitting with your heel.

As you make impact, bend the knee, returning to chamber. Don't bend the knee until you make impact.

Plant forward into a fighting stance.

At the top of the arc, stop, and pull your foot straight down...

...striking your opponent with the back of your heel in his face or collar bone.

Plant forward into a fighting stance. The Axe kick is thrown a wide number of ways, but this is the most common.

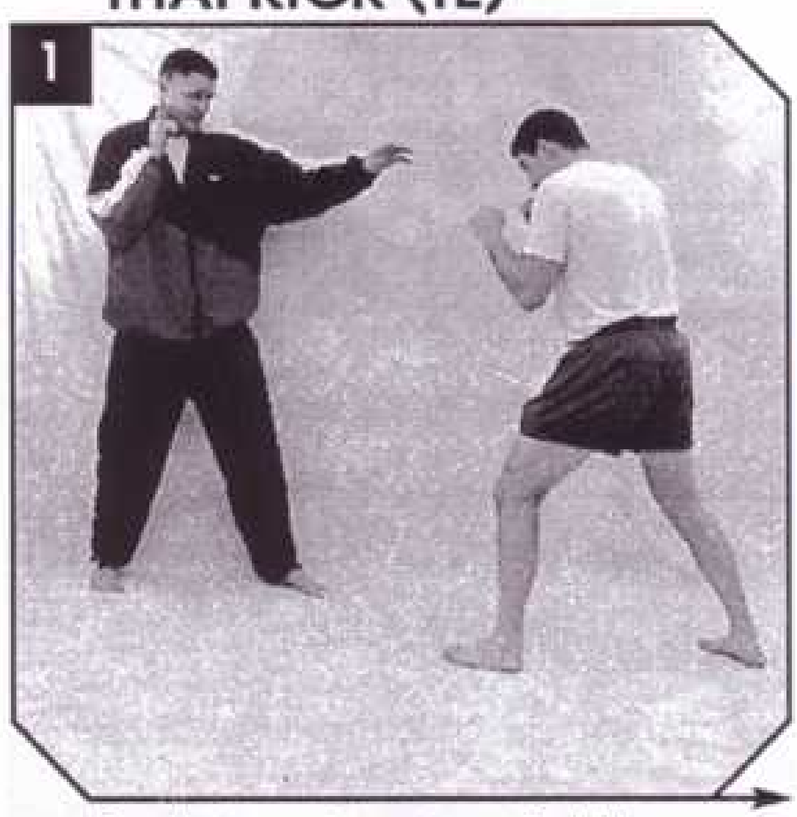
KARATE ROUND KICK

From the fighting stance...

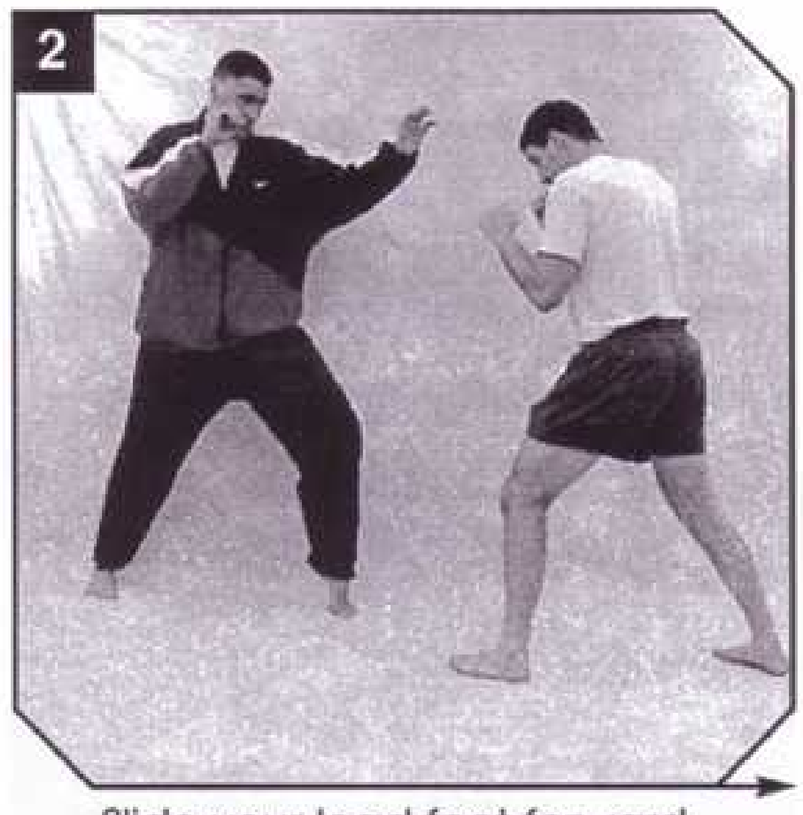
...drive your back knee straight towards your opponent.

Turn your hips, until you have a Round kick chamber.

THAI KICK (TE)



Begin in a stand up fighting stance.



Slide your lead foot forward onto the ball of the foot, with your lead knee bent and cocked.

Swing your leg up at a 45-degree diagonal, keeping your legs, hips, and shoulders locked together. You are on the ball of the lead leg.

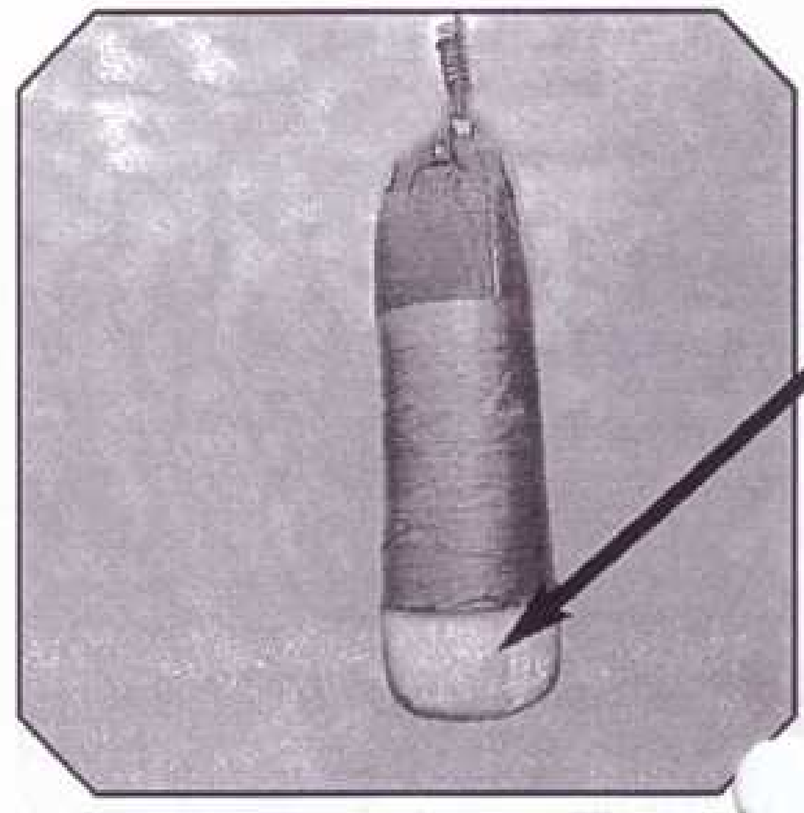
ROUND KICK

The most frequently thrown back leg kick is the Round kick. Two completely different ways of throwing the kick are demonstrated above. The first, faster kick is thrown by Tae Kwon Do and Sport Karate players. The second kick, although it takes longer to land, hits with truly astonishing force.

Round kicks leave you in a good position to follow up.

CONDITIONING

The phenomenal force generated by the Thai Round kick (Te) must be delivered by a toughened striking surface.



The ideal way to condition the lower body is with a heavy bag, which has sand at the bottom, and regular fill in the middle and top.

Extend your leg all the way out in a whip-like motion, and instantly...

...return to chamber. Make impact with your foot or shin.

Plant into a fighting stance with your other side leading.

Once the leg is up, pivot sharply on the ball of the supporting foot, twisting your knee out. Your torso, knee, and hips must be a single, solid unit. Aim for the perineal nerve on the outside of his thigh.

Impact with your shin, as your hips drive through. Your kicking side hand is back for balance. Your other hand is up protecting your head.

If you miss, or are practicing on the air, continue spinning all the way through.

SAND

Begin by kicking the regular, pressed thread or rag portion of the bag, until you can kick it full force, repeatedly, without any feeling of discomfort. Then you can try kicking the lower, packed sand in the bottom.

Packed sand initially feels like rock. Kick very, very softly at first. Over a period of perhaps six months, slowly add power until you can hit all out. The key is to begin lightly, and add power only very gradually.

An inexpensive alternate is to use a used, worn, truck or car tire. Again, start lightly and go slowly. Any other path leads only to discouragement.

A final conditioning tool is a heavy glass bottle. Rap your shin lightly, moving up and down. Add to the force of the impact over a period of many months. Your shin must never hurt.

DOWNWARD

At a range ideal for powerful kicking, if you are not closing, your defense should be up and tight.

Step in and swing your leg up as normal.

Sharply snap your hips over, and drive your shin down into his thigh or hip. This locks him in place, increasing your power.

ROUND KICK

Because the Thai kick is the most devastating of all, this page covers some of it's applications and variations. The first variations, shown above, are the angle at which you drive your shin in. The last page showed the standard kick, which comes around. As shown above, it can also be thrown down, or forward.

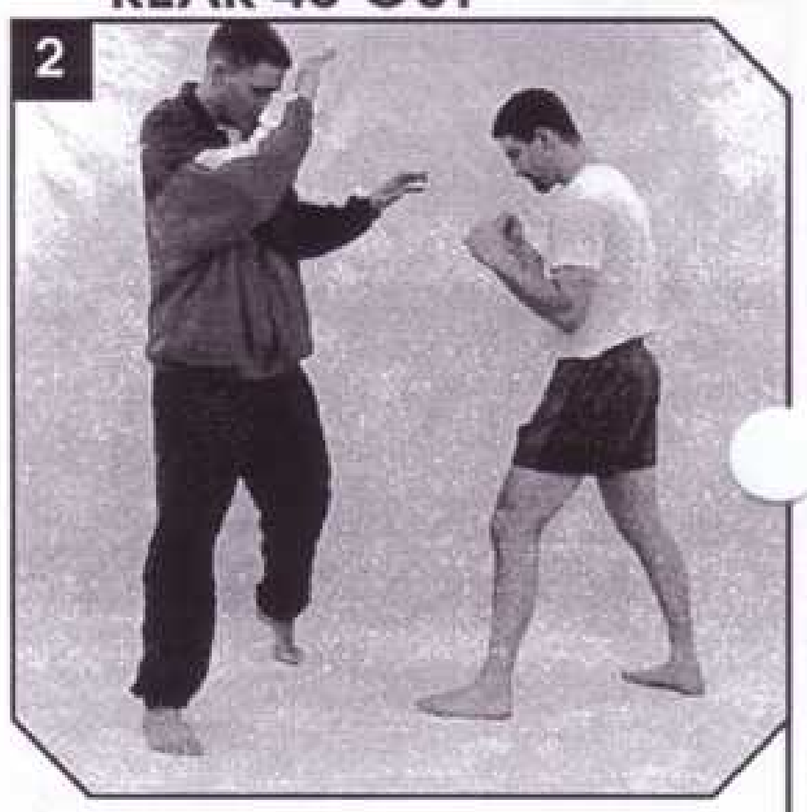
The other main variations are the footwork you use to position yourself before executing the kick, and the area targeted. Taking a step before launching the kick adds power to it, exposes new targets on your opponent, and throws off your opponent's defense. Five variations are vertically displayed at right. The targets shown are by no means the only ones available.

LEAD 45 OUT

Step your lead leg out at 45 degrees, moving away from a direct counter, and setting up a...

...kick to the ribs.

REAR 45 OUT



Step your rear leg out and forward at 45 degrees, moving away from both his hands, and setting up a kick to...

...the inside of his knee.

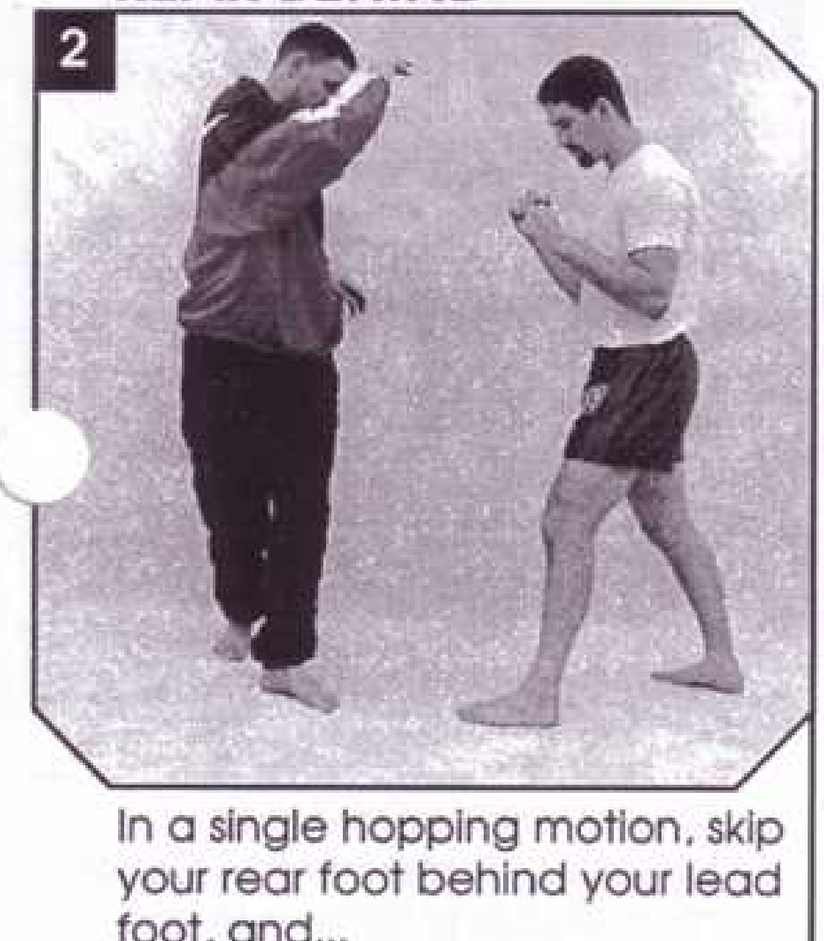
FORWARD

Again from a fighting stance, step forward onto the ball of your foot.

Then use your supporting leg and hip to drive the knee, or...

...the shin straight into his body. This will shift his weight back, making a counter difficult for him. Immediately follow up.

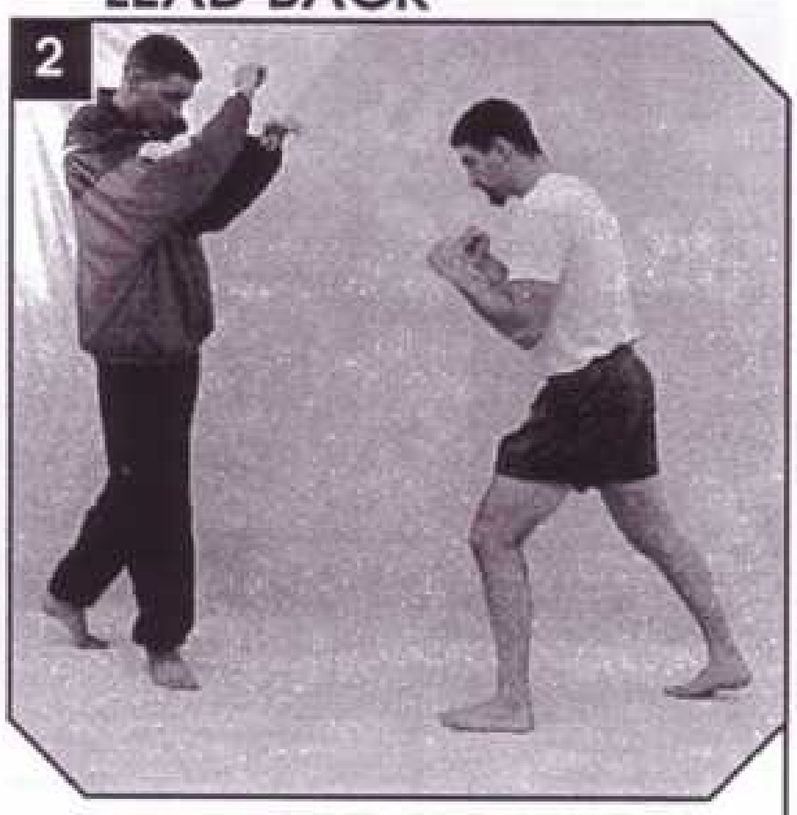
REAR BEHIND



In a single hopping motion, skip your rear foot behind your lead foot, and...

...drive the lead foot across his belt line.

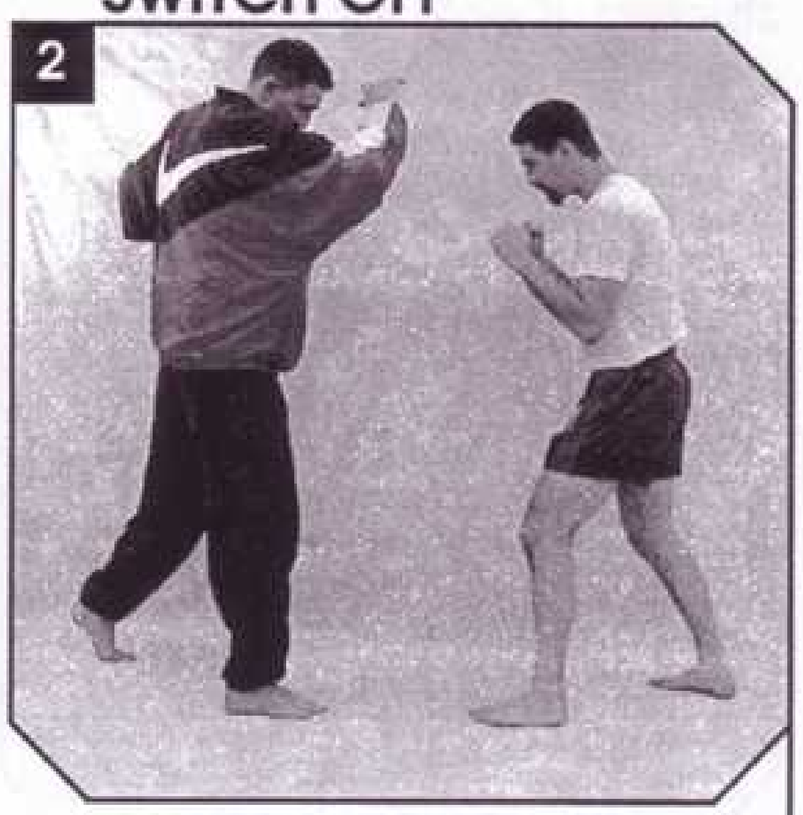
LEAD BACK



As your opponent moves in, take a quick step back with your lead leg, and...

...instantly drive a kick to his neck.

SWITCH OFF



Instead of moving your torso back, switch your lead, staying in place, and...

...drive your shin across both of his thighs simultaneously. Done with the correct timing, this can drop him in place.

SPIN KICKS

During the Vietnam War, a presumably desk-bound officer ordered an elite unit to devise a curriculum for the teaching of knife throwing in combat. After some time the trainers returned the following complete lesson plan—"Don't throw your knife." The same might be said of spin kicks in a fight.

However, there might be some limited circumstance in which it makes sense, the kicks do land with a great deal of power, and it is commonly thrown, and so should be studied, if only for defense.

SPINNING SIDE

Pivot on the balls of your feet, keeping your body as one solid unit.

Bring your leg up to the Side kick chamber position.

SPINNING REAR

From the fighting stance.

Spin your shoulder and hips as one unit, with the foot lagging slightly behind.

Largely cease the body movement and use the Gluteal muscle group (largest in the body) to drive your heel up and...

SPINNING HOOK

As seen in this front view, bring your leg into a Side kick chamber, moving the foot and torso in unison.

Extend a Side kick out next to your opponent's head.

Drive your leg into the target.

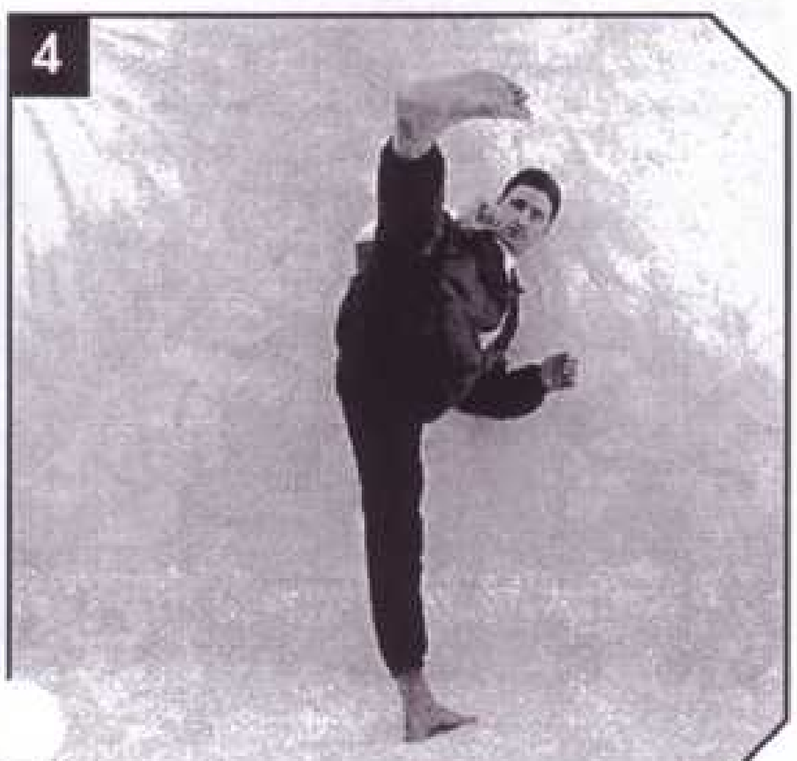
Rechamber.

Plant forward.
A good time to throw the kick is as your opponent moves behind you.

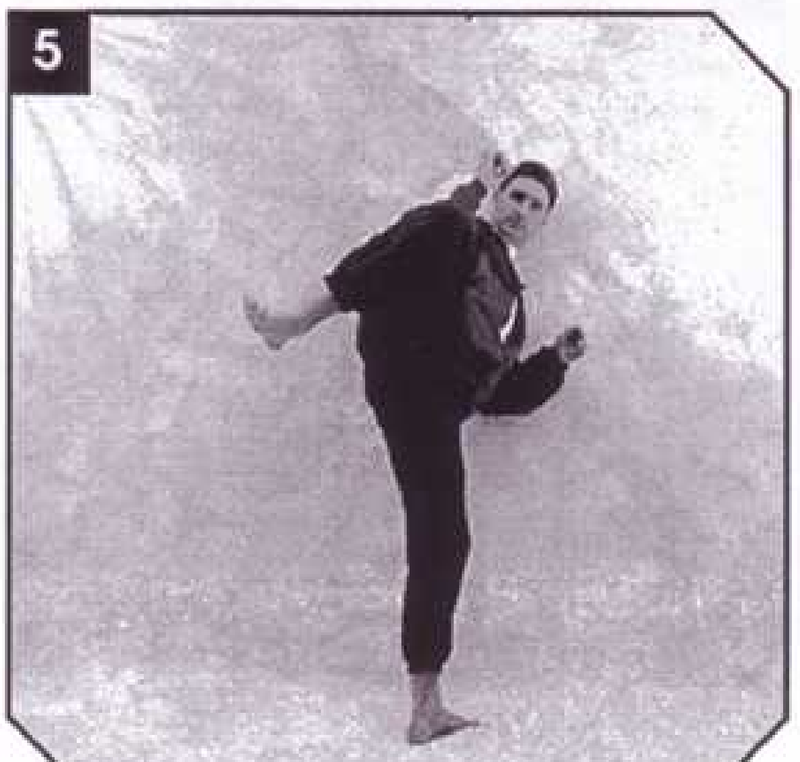
...into the target.

Partly rechamber.

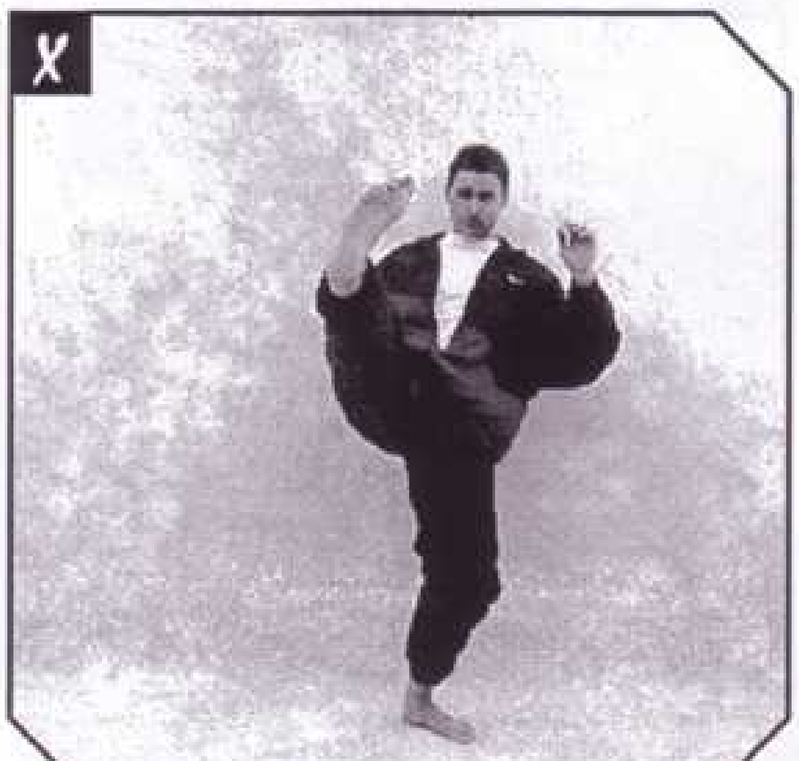
plant forward into a fighting stance.



Keep your leg straight, as it swings sideways into his head. Don't bend your knee too soon.



As your heel makes contact, bend your knee. Then return to the fighting stance, or spin all the way through.



Keep your foot sideways. If your foot points up, the kick is converted into the even more impractical, and deadly appearing, Crescent kick.

PUNCHING (FOR POWER)

At the long range, you should be familiar with the Front, Round, Side, and Hook kicks. You should be able to kick with your back leg turning forward and spinning, and with the front leg. You should be able to cover the ring with a Step, Skip, or Shuffle.

The Thai Round kick is the king of kicks. If you master only one kick, make it this one. The Front kick is the simplest; there is no reason not to learn it.

We will now move to the medium range, where punching rules. Punches can be thrown for power, with the intention of immediately hurting your opponent, or they

---

Jack Dempsey began his treatise on boxing with the image of a baby falling on a man's head. An infant, dropped from the second floor, would kill anyone it landed on. This, perhaps too vividly, illustrates the great truth that power in punching comes from body weight, not strength.

Specifically, it comes from locking your joints—your wrist, elbow, shoulder, spine, hips, knees, and ankles—completely behind a punch. In the same manner that some people are born very tall, a lucky few people are born with this unique type of coordination. For this reason, many people believe that punching power is innate and cannot be learned. While there is some truth to this, with enough proper training, any athlete can be trained to stun someone up to 30 or so pounds heavier with a bare hand.

The first punch we will turn our attention to is the Jab. In boxing, the Jab is everything, and with great reason. The Jab hurts, uses little energy, leaves the thrower protected, and sets up other shots.

THE STEP-DRAG

Before learning the Jab, it is necessary to learn proper footwork. Moving forward behind a jab requires a completely different step from that used to move around. From the fighting stance...

THE JAB

Begin in the fighting stance, with your lead hand relaxed.

Drop your weight forward and simultaneously extend your arm, driving your fist forward with your elbow.

As your arm extends, your shoulder should naturally come up slightly, protecting your face. Further cover up by tucking your chin inside your shoulder.

can be thrown for speed, with the intention of diverting your opponent's attention, or wearing him down over the long run.

Confusing these two modes will be unsuccessful. A quick, weak Jab, thrown with the mechanics of a powerful Jab, will not be quick enough to catch a trained opponent. Likewise, the quick Backfist, even if thrown with all available strength, will not injure a trained fighter.

This punching instruction will first cover punching for power, which comes from the tradition of boxing. The blows covered are the Jab, Straight Right, Hook, and Uppercut. While practicing power punching, you must be mindful of the words of legendary boxer Sam Langford—"I told you all before, it ain't no secret, it's all in the hips."

Simply put, if you want to do MMA, you have to box; punching is the most important aspect of striking.

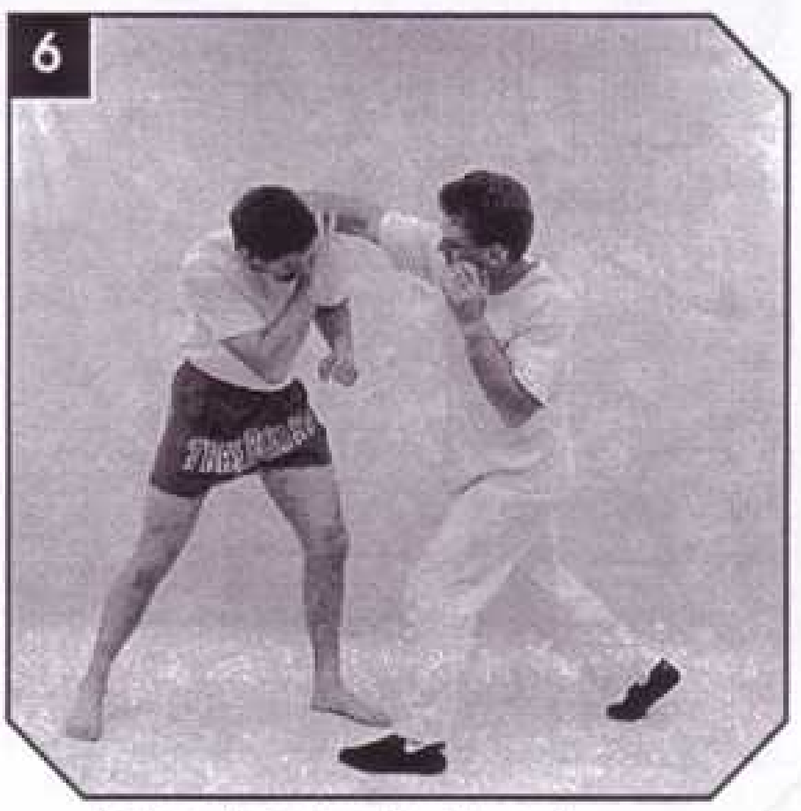
...do not step forward, instead, drop your weight forward. Imagine walking down stairs in the dark, and accidentally missing a step. That sudden, sharp, forward jerking motion is what you are aiming for.

Your lead foot should land solidly.

Lastly drag up your rear foot, until your feet are again the correct distance apart. Do not leave your foot behind you or drag it too far up.

At the moment of impact, tighten your fist, locking all your joints together momentarily. Twist your hand to cut him.

Return your hand to the starting position. One key to proper punching is to always, whether shadowboxing, hitting the bags, or sparring, aim your punches. In this case the nose is a good target.



If the Jab lands cleanly, continue immediately with your attack. If not, move to avoid a counter blow, and look for another opportunity.

As noted earlier, the Jab is the most important blow. Next in importance is the Straight Right. It is the strike you can most reliably count upon to turn a fight around. It is probably the most instinctive punch, developing over centuries from the natural looping "John Wayne" roundhouse blows that 18th century "Millers" were famous for.

Power in the Straight Right, and in the Left Hook, comes not from moving your body in a straight line, as with the Jab, but rather from suddenly twisting your hips. The action of the hips has appropriately been likened to a door slamming shut.

With the Straight Right, the twisting

STRAIGHT RIGHT

The **Straight Right** is the strongest punch. Properly thrown, it can stun an opponent significantly larger than yourself.

Begin in the fighting stance, with your hands loose.

Start moving your hand and hip simultaneously.

To properly move your hips, mash all your weight down onto your rear foot, as you drop your knee down slightly towards the ground. Think about grinding out a cigarette butt.

LEFT HOOK

The **Left Hook** is devastating if it lands, because it is hard to see coming. However, it is the perfect punch to shoot underneath, so use it cautiously.

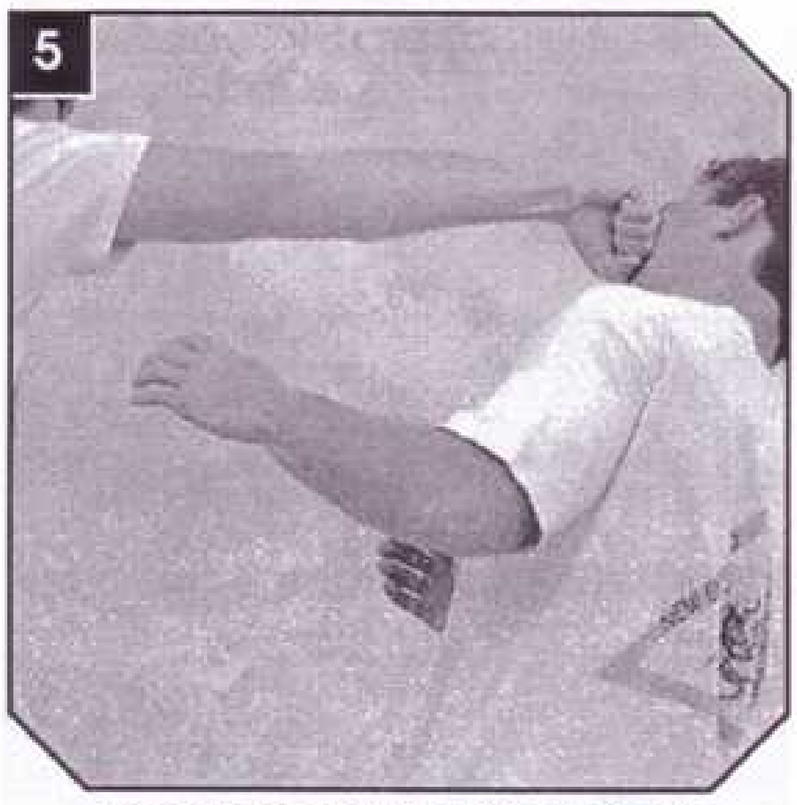
Turn your hips until you face forward. This is often accomplished by throwing a Straight Right. With much training you can minimize this step somewhat.

Explosively drive your hips back toward their starting position by...

action causes a pivot around the rear foot. With the Hook, it is with the lead foot that pivots. In both cases, the technique for getting the hips behind the blow is identical.

The Left Hook, which hits slightly less hard than the Straight Right, has as its greatest advantage the element of surprise. The Left Hook comes from the side and often lands without ever being seen, which greatly increases the chance of a knockout. It can also be reliably thrown to the body, and, thrown properly, can cause a knockout even there.

At the moment of impact, make a tight fist, locking all your joints behind the punch.



Upon impact, twist your fist to cut the skin.

Return to the fighting stance. After throwing a straight right, do not drop your hand down low as shown above.

REMEMBER, all punches must be aimed, always. Aim at his nose, temple (if there is a clean shot), point of chin, Solar Plexus, floating ribs, high under the arm, kidney, and the weak line down the center of the belly.

...mashing all your weight down onto your lead foot as your lead knee dips towards the floor.

As you turn back, lift your elbow, make your arm and upper body one solid unit, and drive your fist straight across and in front of you. With practice, this is accomplished with a snap of your shoulder.

Return to the starting position.

The Jab, Straight Right, and Left Hook are all blows thrown with your palm facing down or in. If your striking arsenal is comprised exclusively of punches like this, unless you are an extraordinary puncher, you will be at a major disadvantage against an opponent skilled at takedowns.

All three of the punches covered so far are ineffective against an opponent who keeps his head low and shoots for your legs or around your waist. If you try to throw them as a defense against a low takedown, the only target you will have is the top of his head, and even then only for a moment, before you are dropped. The top of the head is so solid that a blow directed there is likely to cause more damage to your hand than to his head.

What the striker needs in a Submission Fight is a balance between punches thrown with the fist facing down or in, and punches where your fist is facing up at the moment of impact. These punches, whether thrown with the lead or rear hand, are called Uppercuts.

When you practice punching, about half of your blows should impact with the palm facing up. Be especially careful with the left hook, which can be an open invitation to a takedown.

The Right Uppercut, shown at top, hits harder than the Left Uppercut, but takes longer. The Overhand Right is an uncommon, but stunning blow.

RIGHT UPPERCUT

Sit down, by dropping at the hips as much as six inches.

Depending on the circumstance, you may want to drop your striking hand lower as well.

LEFT UPPERCUT

Begin in the fighting stance, with your hands loose.

Drop down as described above and...

OVERHAND RIGHT

Take a hard step forward arcing your right fist up and...

...over. Your foot should plant at the same moment that your fist hits.

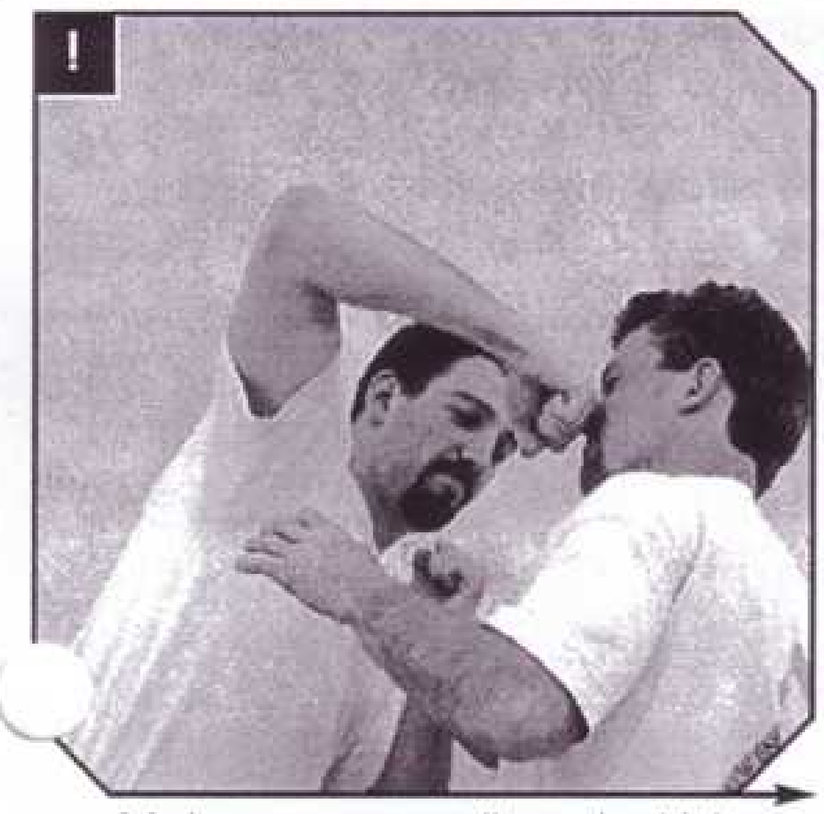
Drive up with your legs and snap your fist into your opponent's face, jaw, neck, or Solar Plexus. Make a tight fist just before impact.

Drive your body up by raising your rear heel and hip. Don't rise up with both feet, or you will not be able to throw a combination.

Return to the fighting stance.

...drive your fist straight up the middle. Coming in at an angle makes it easy to block.

Drive your body up by raising your lead heel and hip.



Make sure your elbow is driving your fist forward.

Aim for the nose, top of the cheeks, or collar bone. Then return to the starting position.

These punches are shown singly, but the effectiveness of striking is not so much in a single booming blow, as it is in combinations. If your opponent is sober, it is highly unlikely that you can catch him with a single shot. Unless he is aggressively attacking you, it is also highly unlikely that he can completely avoid a combination, competently thrown.

Combinations are developed in training, by shadow boxing, hitting the bag, and sparring, as discussed in Section K: Warm Up, Conditioning, and Training.

A further key to effective punching is the targets you aim at. Strikes should generally be aimed at the side or tip of the nose, the temple (if the opening is clean), the chin, the floating ribs, the Solar Plexus, and a line down the center of the stomach.

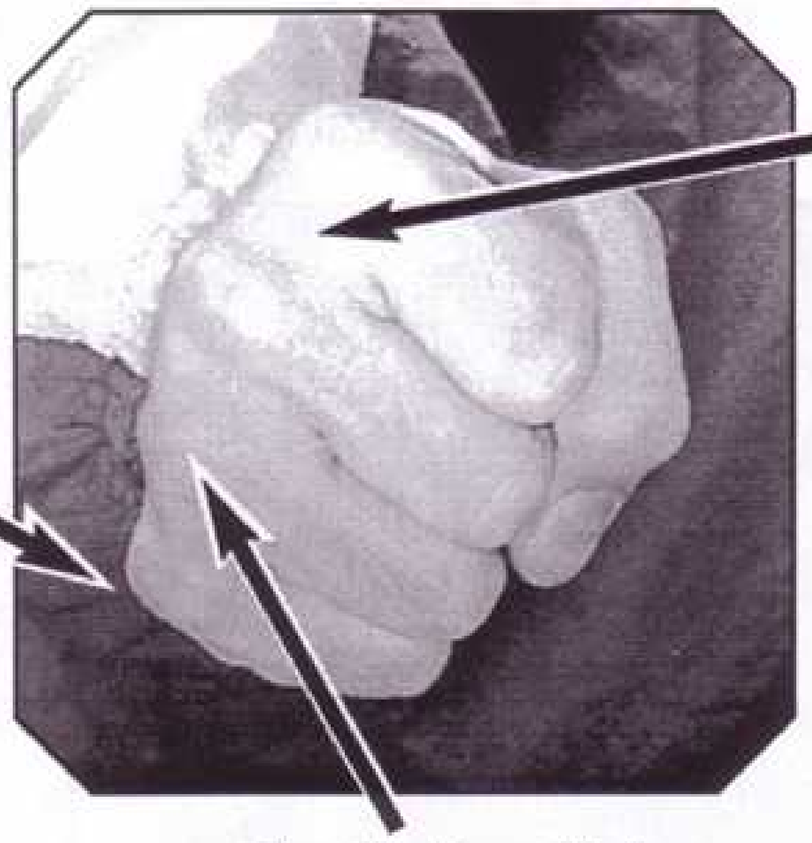
PROTECTION OF THE HANDS

The hand is so prone to breaking from a punch with a closed fist, that a break of the fourth metacarpal is known in the medical field as a "Boxer's Fracture." And a boxer's hand breaks through an 8-16 oz. glove, medical tape, and over 20 feet of gauze.

Some people's hands are stronger than others. Some hands can take the impact of a full power shot at the hairline, other's hands break on a shoulder. You will have to determine for yourself the strength of your hands and take appropriate measures as to the type of punch you throw, the level of power you use, the targets you aim at, and the part of your hand you strike with.

The latter point is covered on this page. On the following pages, artificial means to strengthen the hands are detailed.

STRIKING SURFACE OF THE FIST



The pinky knuckle is the weakest part of the fist. The bone is thin and an X-ray reveals that the metacarpal is poorly braced at the wrist. It is difficult to avoid occasionally hitting with this knuckle when hooking, another reason to be careful of this strike.

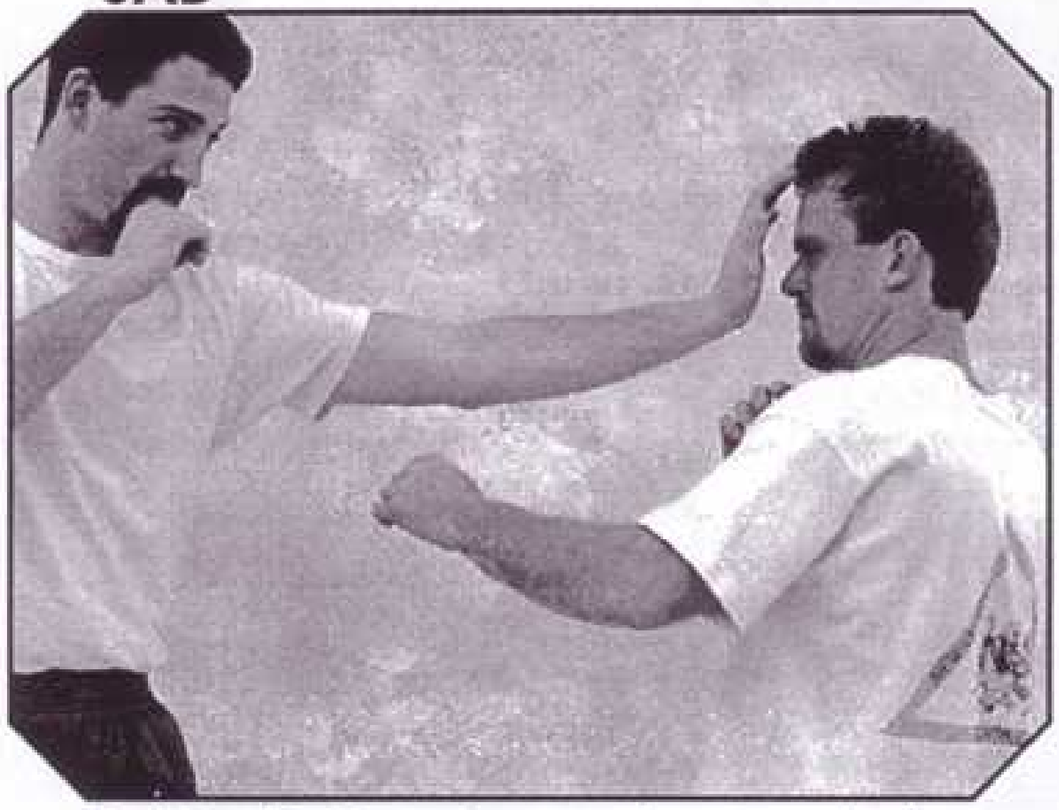
The two index knuckles are by far the strongest part of the hand. It is these two, exclusively, that traditional martial artists use to punch through wood, cement block, stones, and ice. It is initially awkward to hit with them, but is well worth the trouble.

The third knuckle is the second weakest part of the fist. When throwing a Hook, try to hit with this knuckle, as well as the ones on either side of it.

STRIKING WITH THE PALM HEEL

If the strength of your hand bones is suspect, the simplest thing to do is bend your wrist back, and strike with the palm of the heel of your hand. The mechanics of the basic punches are changed somewhat, as noted below.

JAB



To jab with the palm, no changes at all are necessary, except that the hand shouldn't be rotated at the end. This isn't a very punishing strike.

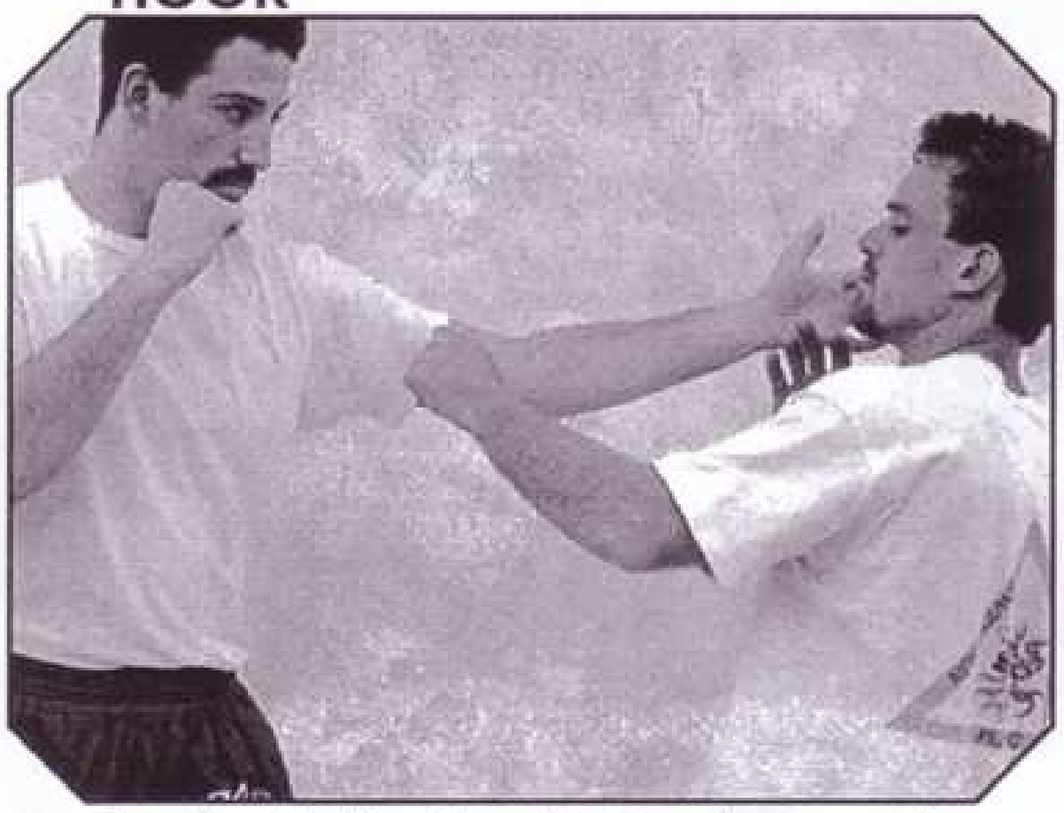
STRAIGHT RIGHT

The mechanics of the palm Straight Right are such that a powerful blow can be thrown with less emphasis on the body movement, and more on the snap of the arm. If you arm punch, a slight upward angle can add to your power.

UPPERCUT

To Uppercut with the palm, throw it identically, but with the fingers pointing out. It is not realistic to believe that you can throw it straight upwards, so vary the angle, sometimes throwing it almost like a Hook.

HOOK



The Hook is the blow that perhaps most readily adapts to a palm strike. The elbow should be extended further than with a conventional Hook, and the fingers should point out. It can be thrown with either hand.

WRAPPING

PROTECTION OF THE HANDS

Very few individuals have hand bones that can take the repeated impact of blows to the head or point of elbow or hip. This is particularly true in a tournament situation, where you must fight more than one person in one evening.

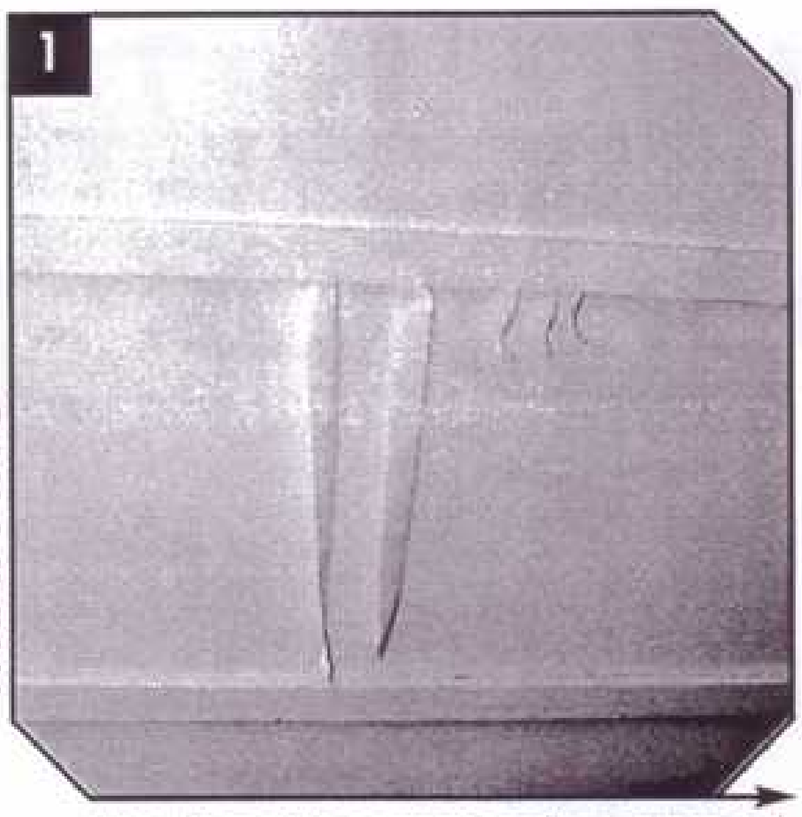
Even the rigors of striking pads, and the heavy bag can prove to be too much. For this reason, artificial means are used to protect the hand.

An issue related to hand safety is brain safety. The more protected a fighter's hands, the greater his ability to cause dain bramage. Thus while hands shouldn't be protected in competition, they should be in training.

However, training one way and competing another can develop bad habits, so an effort should be made to regularly practice striking under competition conditions, without wraps or tape.

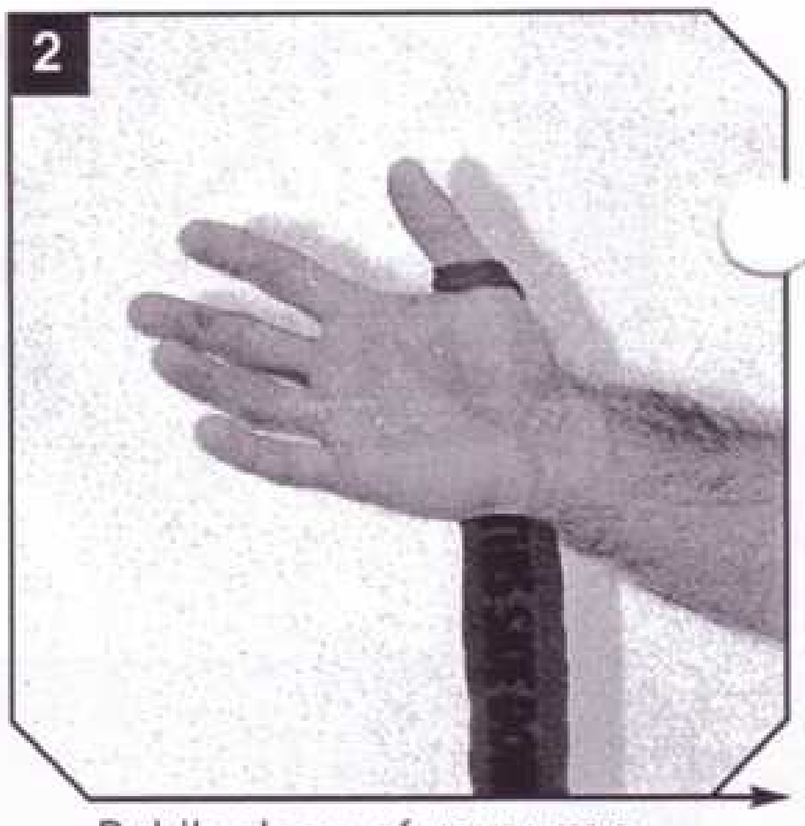
WRAPPING

1



The hand is commonly wrapped before training. This is one good way; it is not the only way. First put up six small half strips of medical tape and four long ones.

2



Put the loop of your wrap around your thumb from the back.

CONT'D

6

Wrap around the thumb from the front side, and...

7

...the back side. This will provide much needed protection to your thumb.

CONT'D

11

Place the previously-hung small strips of tape between each finger.

12

Then secure them with one of the long, thick pieces of tape.

Wrap it several times around the wrist. Extend the wrap down the forearm part way.

Then wrap back up. Wrapping the forearm, rather than just the wrist, is very important.

Wrap at least once across the knuckles.

Now make Xes across the back of your hand, crisscrossing the wrap each time. This holds the metacarpals securely.

Wrap once or twice more around the knuckles, and...

...once or twice more around the wrist, securing the wrap snugly with a velcro.

Finally secure the wrap around your wrist with another long, thick strip.

When you close your fist, the wrap should feel very snug, but not so tight that you lose your circulation.

A final technique to protect your hands is to throw punches with less than the full power available. Sacrificing power allows you to throw faster blows. The mechanics of fast striking is quite different from throwing a strong punch without power. Speed striking with the lead and rear hands is covered on the next page.

PUNCHING

SPEED PUNCHING

In the late 60s, Bruce Lee noticed that fencers closed with blinding speed. He borrowed their footwork—The Lunge—and taught it to legendary Karate competitor Joe Louis, who beat everyone soundly with it and a Side kick, and not much else. Everyone picked it up from Joe.

THE LUNGE

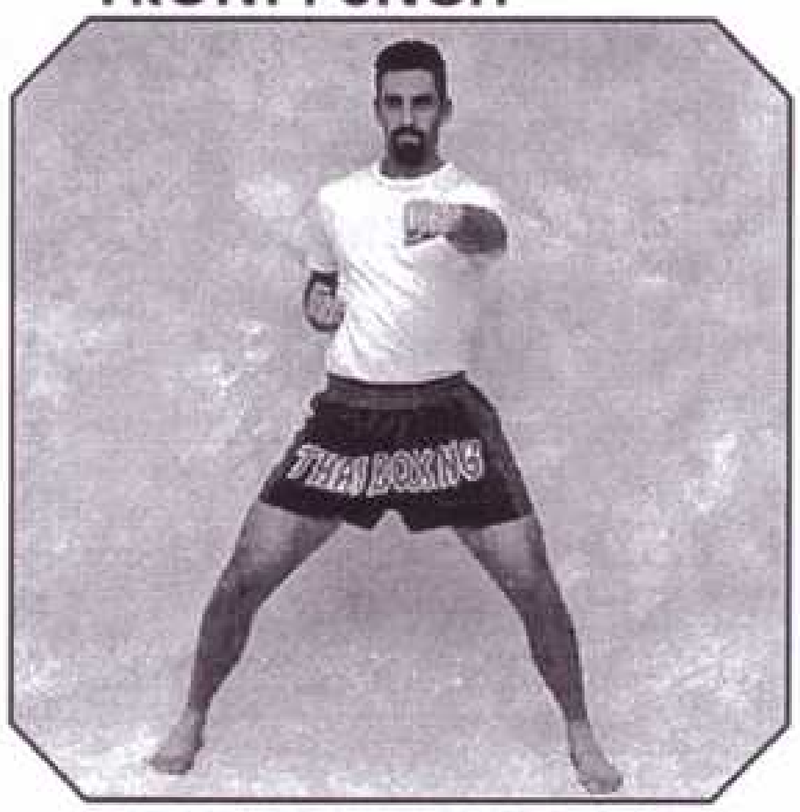
Spring forward or even slightly upward.

BACKFIST W/LUNGE

Begin in the Fighting Stance.

The key to throwing the fastest punch possible is to move your hand **before** you move your body. In practice, begin slowly.

FRONT PUNCH



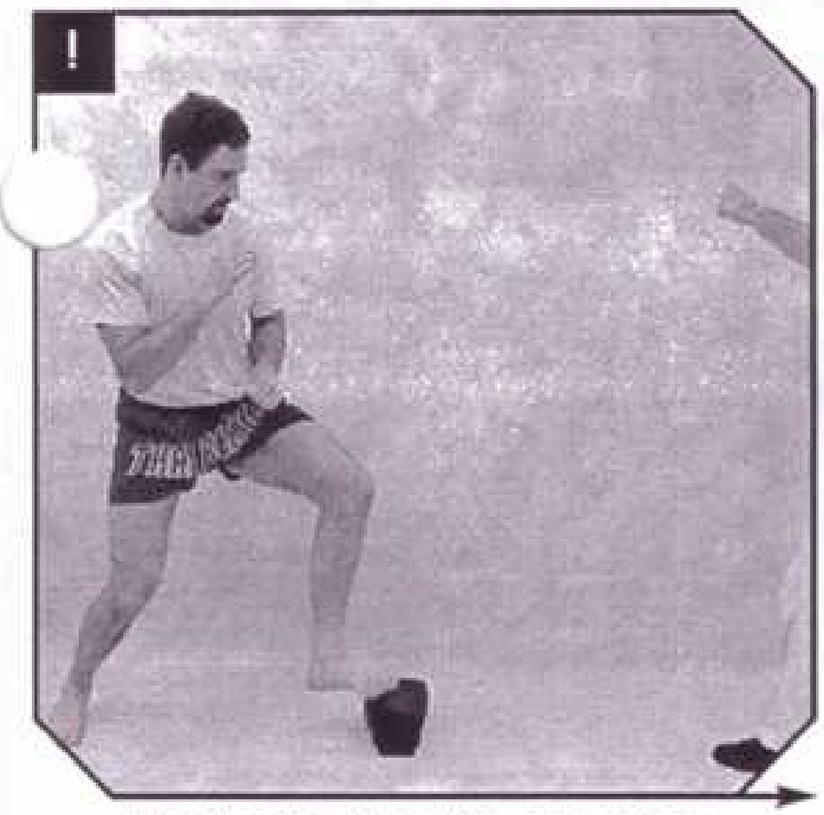
To train for rear hand speed punching, first practice from a Horse (forward facing) Stance. Moving your arms independently, allows you to concentrate solely on speed.

REVERSE PUNCH

Move your hand first, and then...

...lunge in as before.

Punching this way takes a very long time before it is useful against a skilled opponent.



It helps to visualize stepping over an object placed in front of your feet.

Plant forward, having launched yourself forward at least a shoulder width.

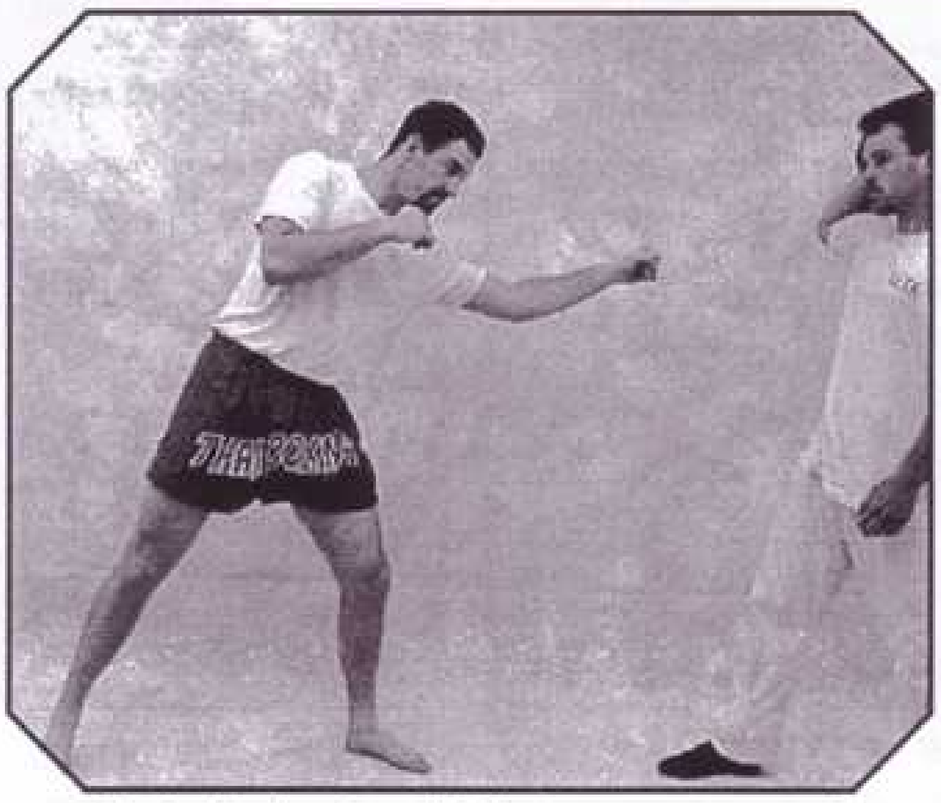
Drag up your back leg.

Move the center of your forearm towards the target. After your hand begins to move, start the Lunge.

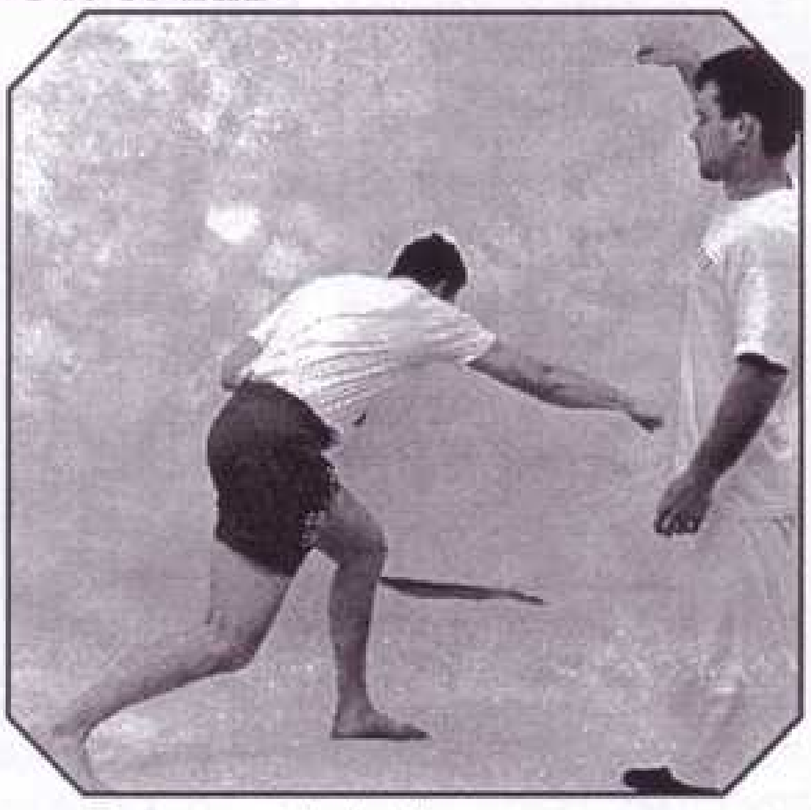
When your forearm cannot get any closer, extend your arm.

Drag up the rear foot.

TRAINING FOR SPEED



To train the backfist, have your partner hold a pad and try to pull it away before you can hit it. Find a distance where you miss about half the time. Inside this distance, you can hit your opponent before he can move.



To speed train the reverse punch, have your partner hold a piece of x-ray paper or cardboard, and drop it. Hit it before it drops low. Have him drop it from a height where you miss about half the time.

CLOSE RANGE STRIKES.
HEAD BUTTING

FORWARD

There are two basic butts, the forward (at right) and the rising (at bottom).

Begin the attack from very close, not more than 8" to 12". At this range you must be moving and covered up tightly, or have him tied up.

Impact with the top of your head or your hairline, coming straight in or...

RISING

Begin the attack from beneath his head. Stay close. With practice, you can sense his position without looking.

Sharply raise your head, either at an angle, or...

...straight up.

The highest concentration of effective strikers is in boxing, so mixing it up at the medium range may not be ideal.

While a decent punch can be learned in several months, it takes years to develop dangerous kicks, so long range attacks may not be ideal, either. That leaves the close range—stomps, knees, elbows, and head butts.

Very few people are familiar with the proper techniques for close range striking, and they are readily acquired, so the close range, while not without disadvantages, may be the best range from which to strike.

The most solid, unexpected close range strike is the head butt. The butt is not a technique to be thrown indiscriminately, because it is unique among all strikes in that if you do it incorrectly, you end up being butted yourself.

...at an angle, depending on your starting position.

Drive forward with your shoulders and neck, not just the neck alone as shown above.

Aim for the side of the nose, or the cheek bone. Do not aim for the brow (too easy to clash heads).

Try to hit with the top of your head.

Drive not with a snap of the neck as shown above, but with the shoulders, and even the legs.

You are now in position to do the forward butt.

Proper etiquette in some British pubs (where butting is an admired art form) dictates that you then inform the buttee to "stitch that, mate."

ELBOW STRIKES

Next to head butting, the most solid strike is the elbow. Although they are difficult to land cleanly, when they do, the results are staggering. There are three basic elbows, and two spectacular advanced ones, as well as many combinations.

The three basic strikes are shown below. The footwork is different for elbowing than it is for striking. Because the movement arm is so short when elbowing, less emphasis is placed on setting down to get maximum power. Instead, take a short step forward.

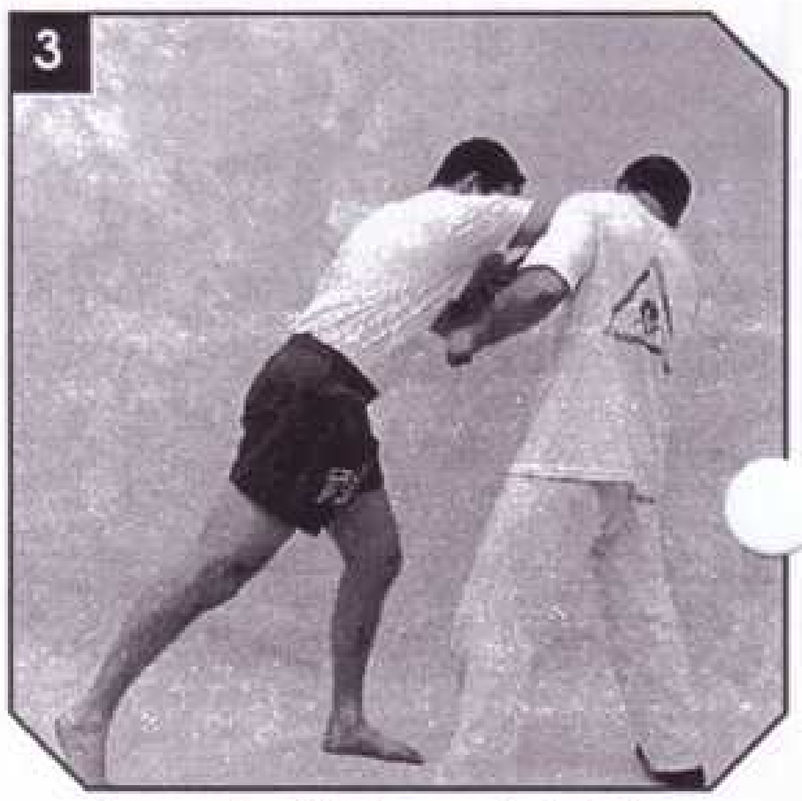
The most intuitive way to throw the elbow is to turn your body, just as you would with a hook or straight right. However, this is easily blocked by an even more intuitive defense (keeping your hands up). It is more effective to drive your elbow in a straight line into your opponent, as you do in jabbing, rather than moving it in a big arc.

Aim at the face, temples, and jaw.

BASIC ELBOW

Begin in your fighting stance.

Take a step forward, as you turn your hips.



Impact with the point of the elbow, and carry through the target.

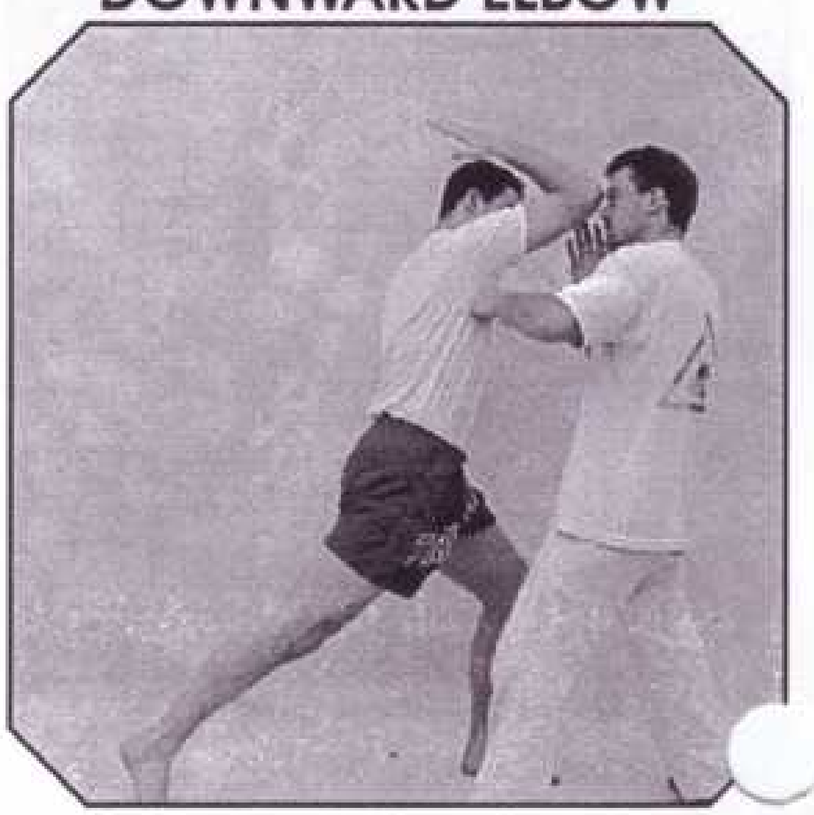
FORWARD ELBOW

All elbow strikes can be readily thrown with either hand. This is the forward elbow with the lead hand.

UPWARD ELBOW

To throw the rising elbow, step in as before, with a twist of the hips, and hit with the point of your elbow.

DOWNWARD ELBOW



Unlike the first two, the downward elbow impacts with the back of the elbow, somewhat like a fastball pitch. The footwork is the same.

SPINNING ELBOW

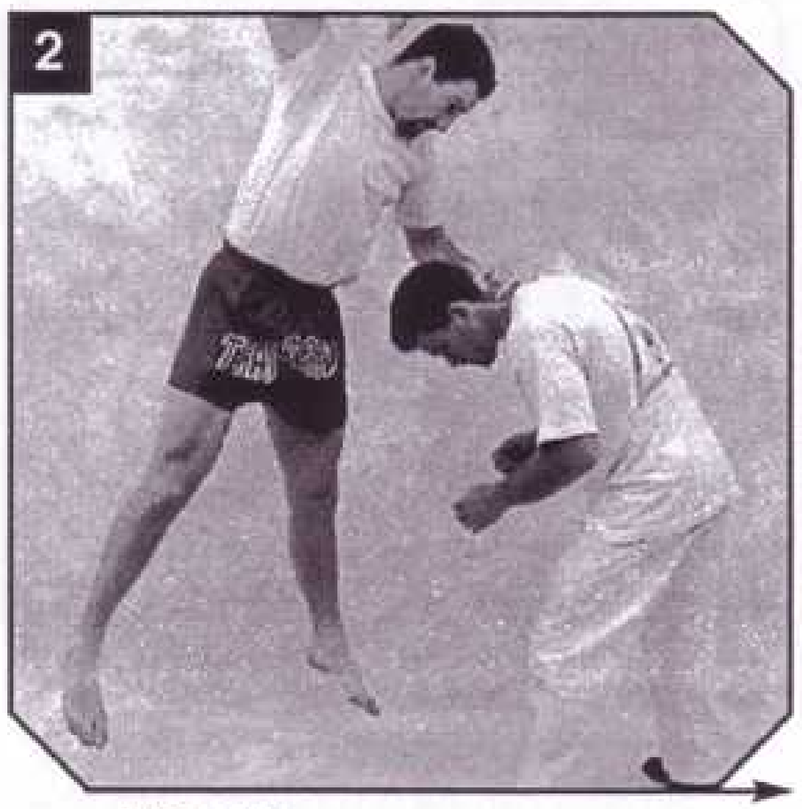
To add a terrific amount of power to a terrifically powerful strike, spin. From the fighting stance...

...spin your body as one solid unit. Don't step first, as that will lessen your power and speed.

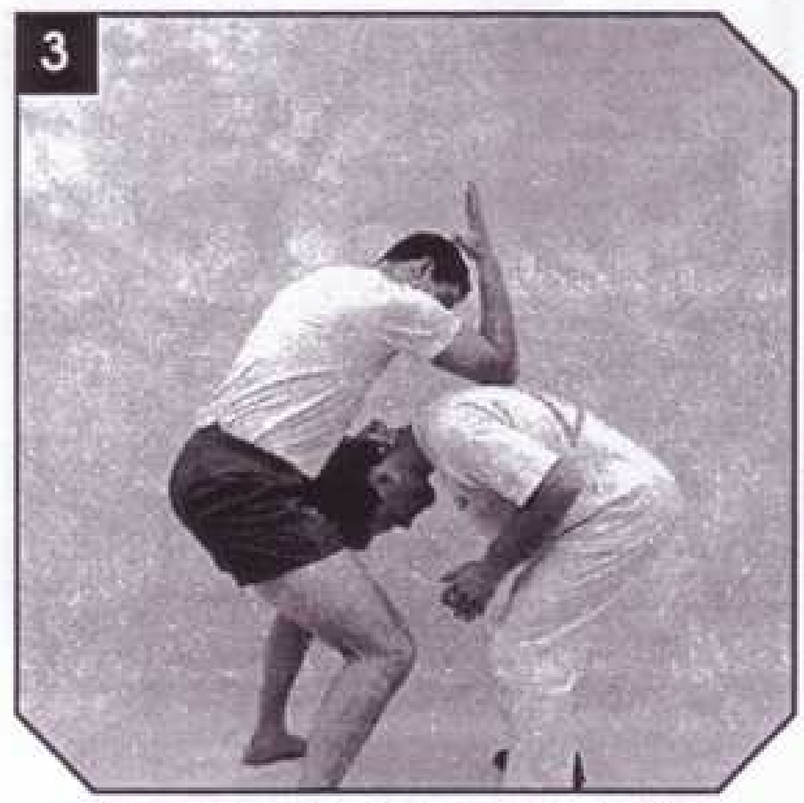
Impact with the back of the elbow. Throw it as your opponent circles behind you, or when he is stunned. It is one of the surest kayos.

JUMPING ELBOW

This elbow may be even more powerful than the spin. It may be the single most devastating way to hit another person.



Jump up.



Use your shoulder muscles to sharply bring the elbow down as you land. There is little twisting of the hips; none is necessary.

COMBINATIONS

Because of the danger of counter attack, and because one good thing truly leads to another, elbows should always be thrown in combination. Once the basic movement is learned, always train the elbow in rapid succession, combining them with punches.

KNEES

There are a number of different knees—jumping, variations on round, and forward. These can be thrown with the lead or rear side and with or without a grab.

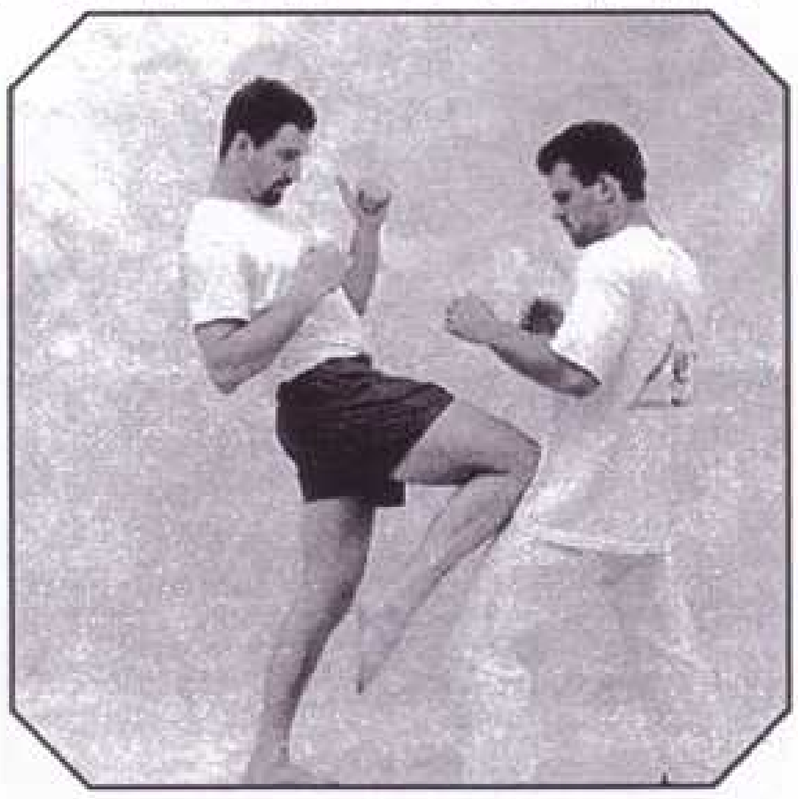
The jumping knees require a great deal of knowledge about an opponent's responses, and are difficult to learn, so they are not covered here. Round knees expose the groin, and leave you open to a grab and takedown; they also are omitted.

This leaves the straight knee, from the lead and rear, with and without a grab. There are several different ways to get power from a knee. These are demonstrated separately below. In actual use, you generally combine them, each in varying degrees, depending upon the situation.

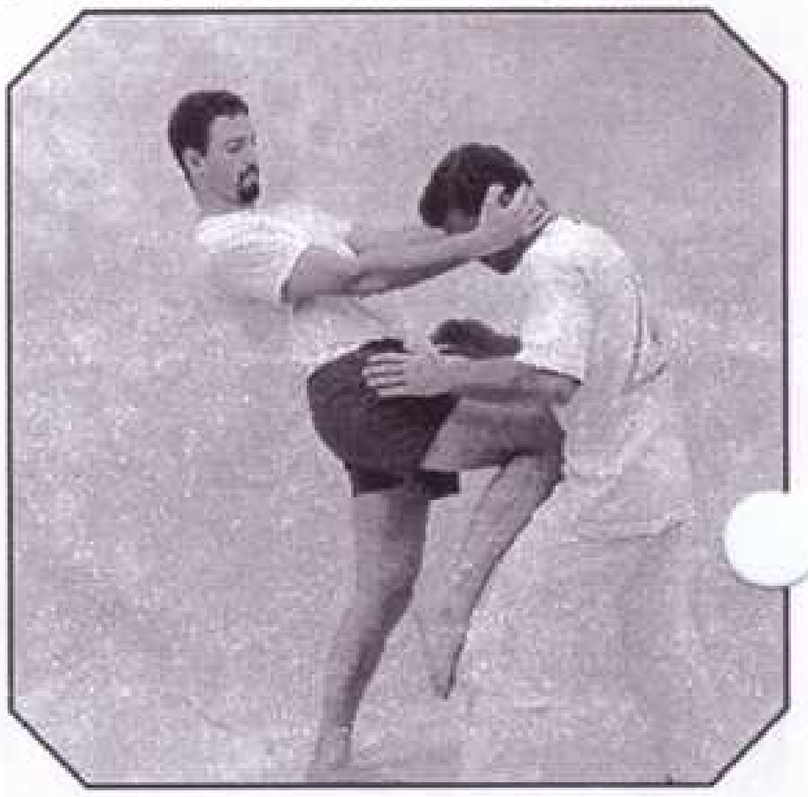
The effectiveness of a knee is enormously increased if you grab first.

SEVEN WAYS POWER COMES FROM A KNEE

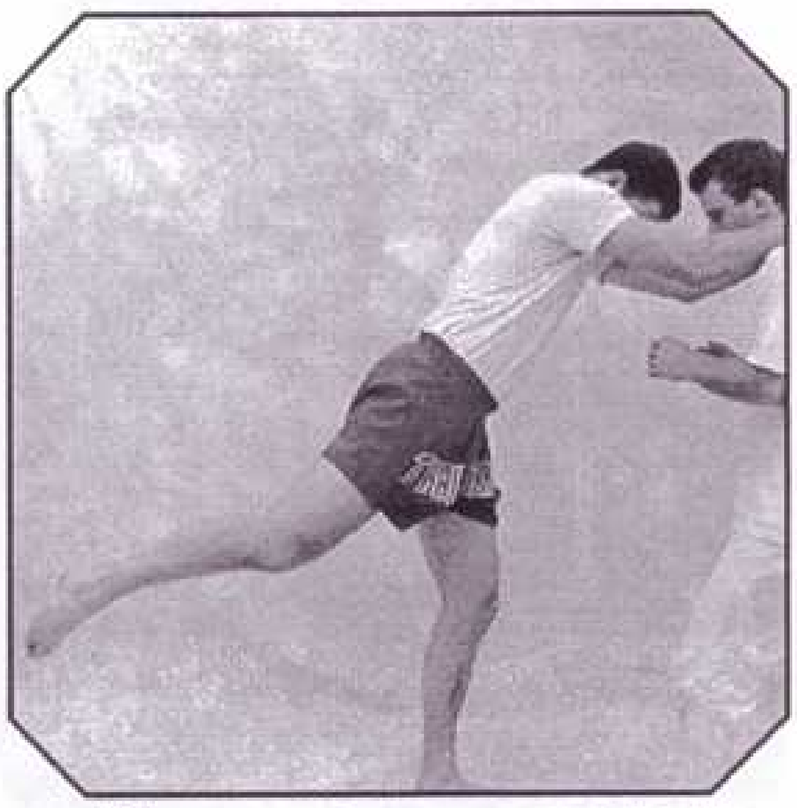
You can get power by sharply lifting your knee, using the Hip Flexor muscle group. This is the fastest knee.



You get power by rotating and driving the hips forward into the target. This is particularly useful when kneeing with the rear knee.



You get a great deal of power by locking your torso and kneeing leg together, and leaning back as the leg swings up and in.



Lifting your knee up and back before kneeing adds extra momentum to the it. This is particularly effective on the ground.

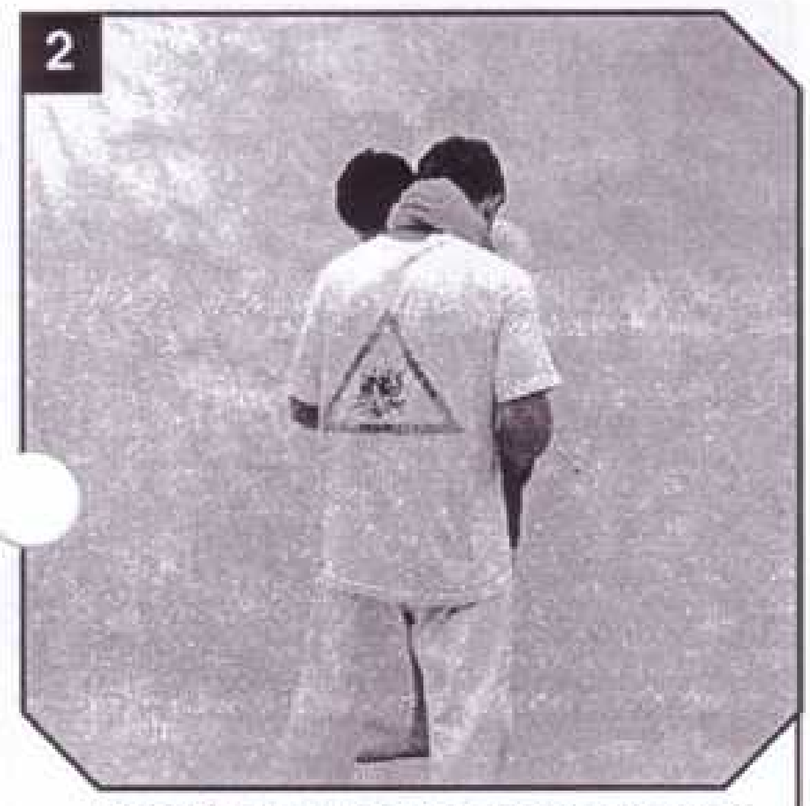
Driving in with your supporting knee and foot will add power to any knee.

Lastly, taking a step forward will add power to your knee.

Grabbing your opponent (shown above right) terrifically increases the effect of a knee.

GRAB #1

There are three basic ways to grab. This grab, the Plum Position, is best for kneeing. Bend him forward.



Rear view showing the proper grip around the neck. Your top hand is palm to the back of your other hand.

You can throw virtually any knee from this grip. Doubling up to the body and then the head is a common combination.

GRAB #2

You can also throw knees from the Head Behind clinch. From this position, direct knees to your opponent's...

...legs, particularly the perineal nerve which runs down the outside of the leg, and to the...

...coccyx bone at the base of the spin. This is a terribly painful area to strike.

GRAB #3

From the head in front clinch you can throw knees to the...

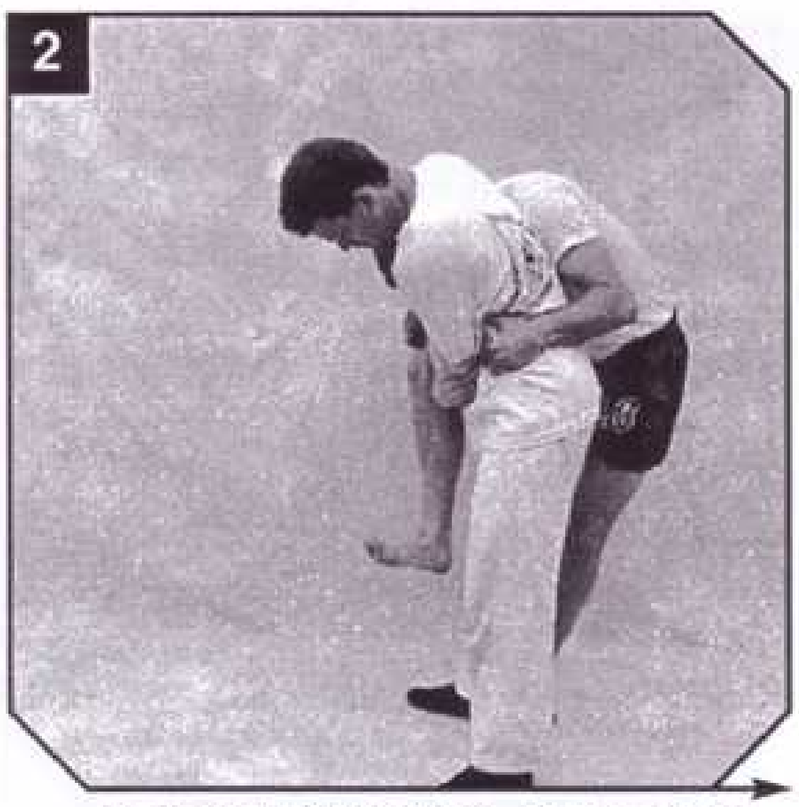
...leg. As he shift his weight to avoid the knee, he is set up for a takedown.

STOMPING

After butts, elbows, and knees, the final major category of close range stand-up strikes is the stomp. Other conceivable attacks not covered here are biting (too gross to think about, much less practice to the point where you would use it in an actual situation), hip checking (Gilbey's Fighting Arts of the World devotes an entire chapter to it), shoulder blocking (effective only to set up a strike, not a strike on its own), and flesh ripping (see biting; one Korean martial art does have an entire section on it).

Instead of striking the skull or jaw (massive bones), or the ribs (still relatively large and tough), stomping allows you to attack the tiny metatarsals of the foot. A single clean shot will very often cause a break, and discomfort even the toughest attacker.

Do not stomp from mid range: it doesn't unsettle your opponent, and it invites a counter strike. Instead, begin from a clinch.



In one swift motion, lift your leg high, and...

...drive your heel into his instep. Pulling your toes up as far as possible will bring the more solid rear portion of your heel into play.

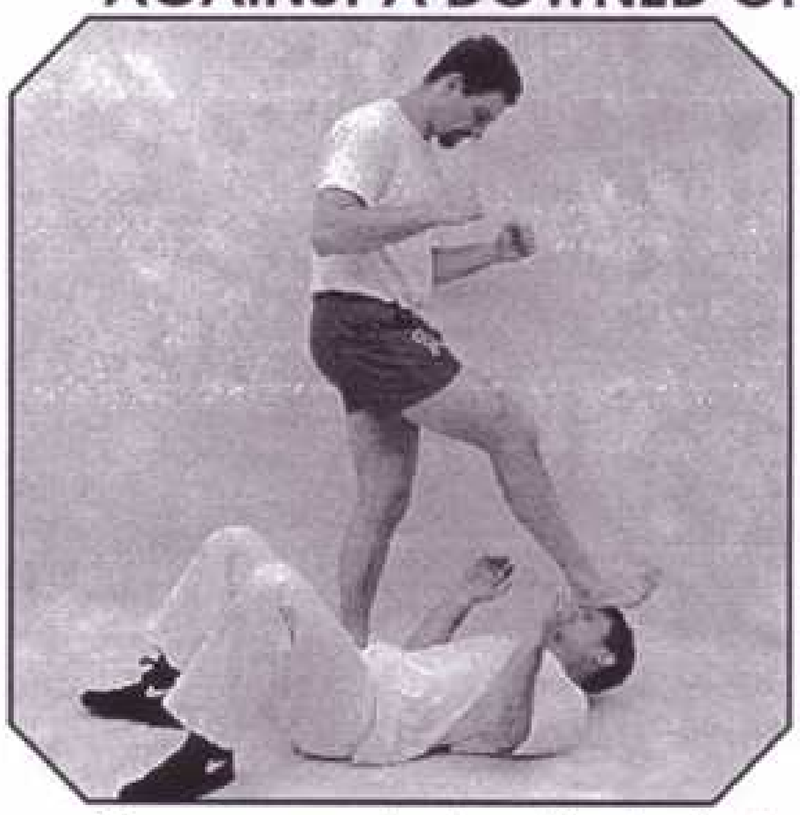
The stomp also works well from the Head Behind clinch.

Again, do the stomp in one fast, fluid motion, lifting the leg up high, and...

...driving the heel of your flexed foot into the chicken bones of his foot. The instep by the ankle is ideal, but the entire foot is effective.

AGAINST A DOWNED OPPONENT

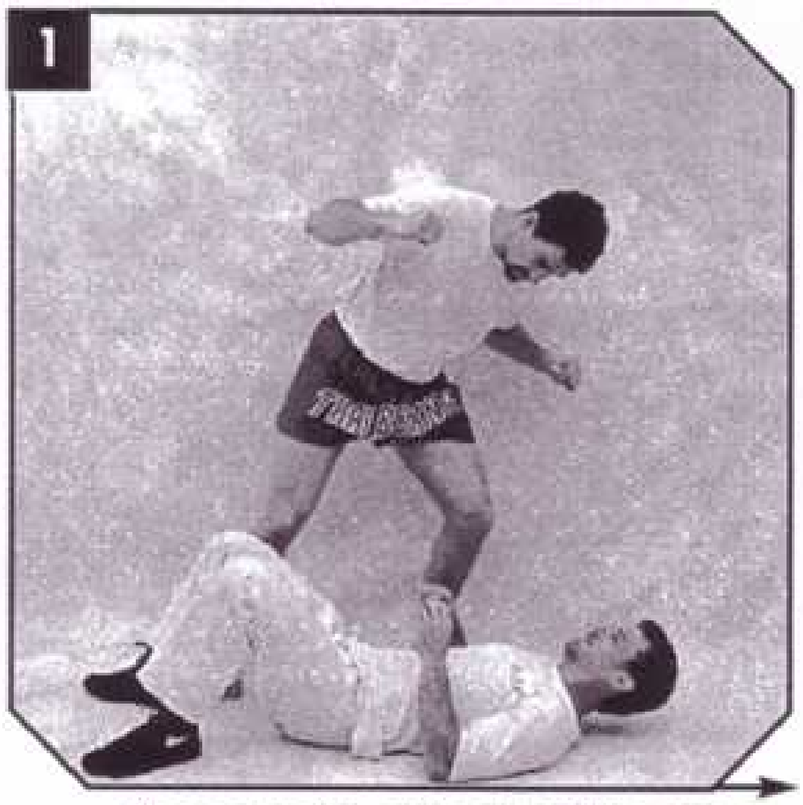
Attacking a downed opponent is a sort of hybrid range, that is little trained for, probably because the sports from which effective strikes are born forbid hitting a downed or rising opponent.



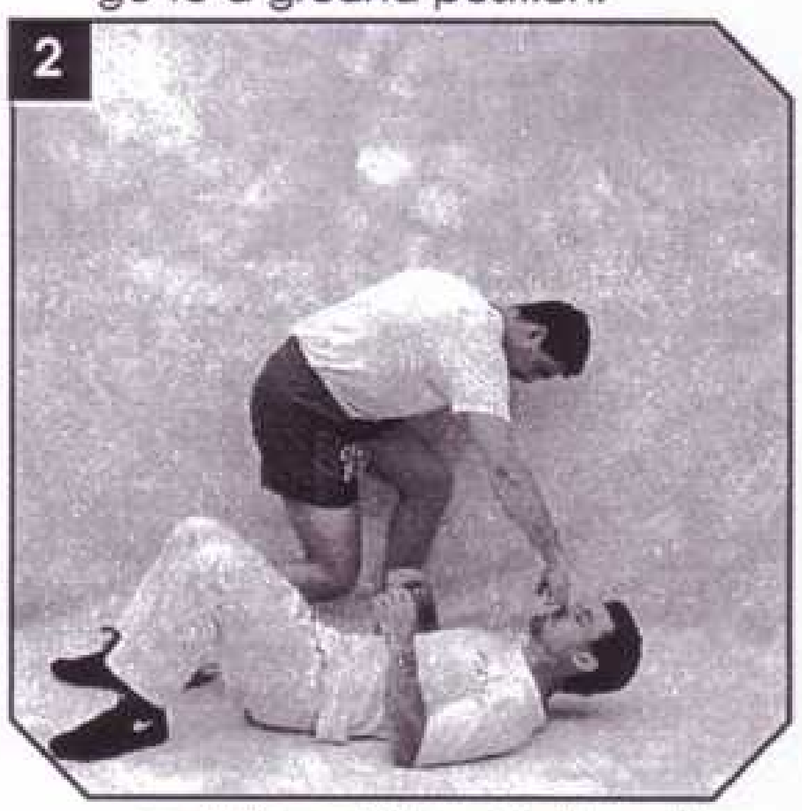
Stomps can also be directed at a downed opponent's head (aim for the jaw or temple), and...

...the ribs underneath his arm. They are best thrown immediately after a takedown if for whatever reason you don't go to a ground position.

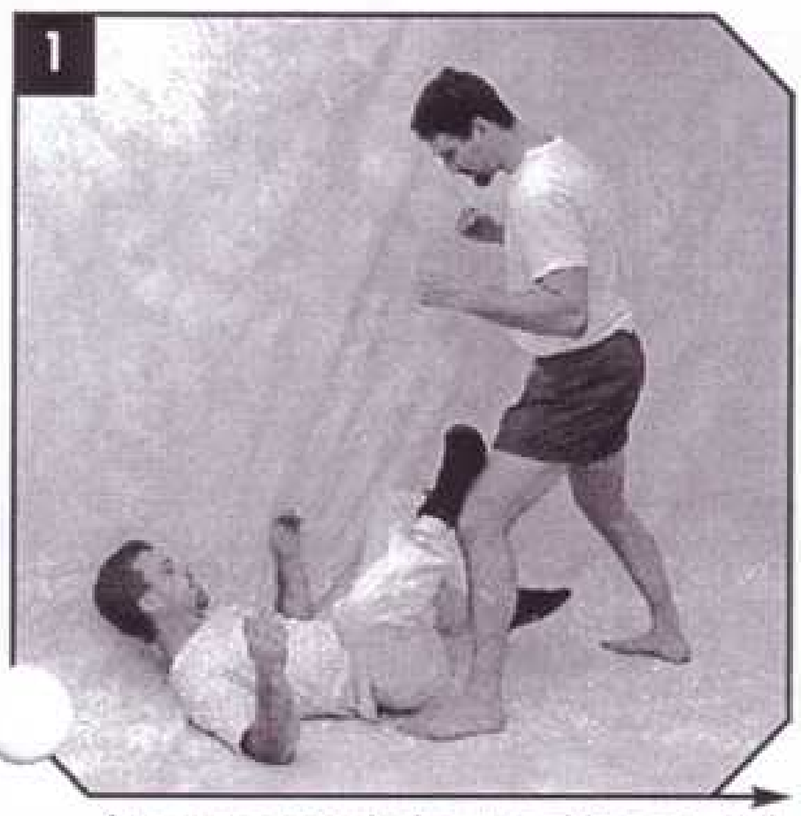
Beside the stomp, the other two basic attacks from standing are the knee drop, aimed at the ribs or the head, and...



...the punch, aimed at the face, or the ribs beneath the arms. The punch is particularly effective if you feint with one hand...

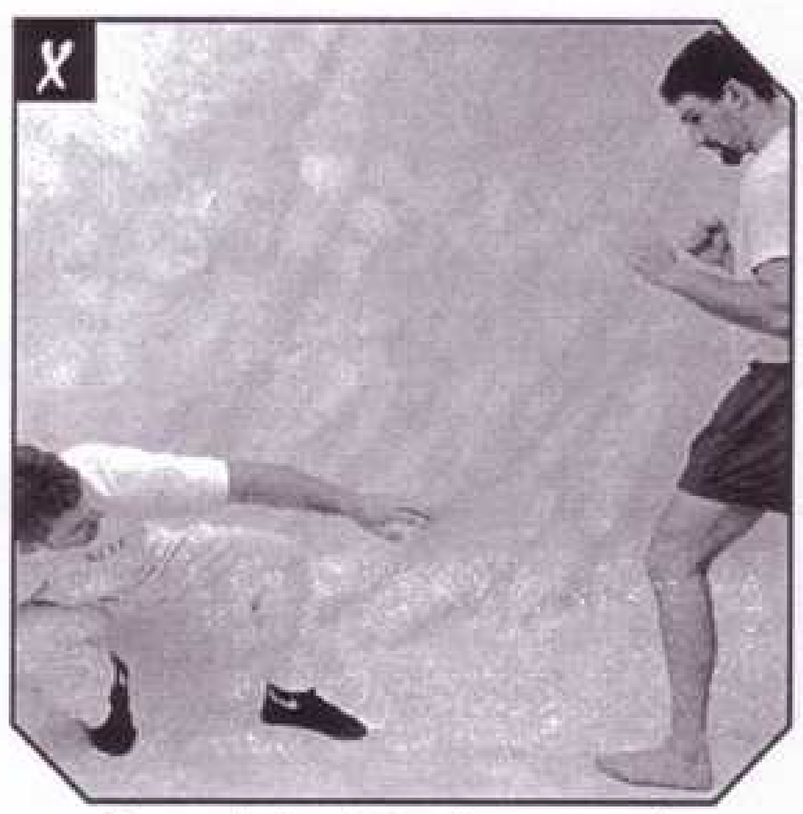


...and then strike with the other.



An opponent downed by a wall is particularly vulnerable. The wall makes it difficult to effectively use Open Guard.

A good time to attack a downed opponent is just as he is rising, after he is protected by Open Guard, and before he can stand up.



Do not give him the room to stand up all the way.

NOTES

DEFENSE AGAINST STAND UP

SECTION B

Defense against Strikes
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B-4 The Stance
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WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all viewers consult a physician before beginning any exercise or martial arts technique demonstrated in this manual.

STAND UP: DEFENSIVE STRATEGY & SECTION ORGANIZATION

Willie Pep once won a round on all three judges scorecards without throwing a single punch. The rest of us have to win fights with offense. However, the greatest offensive attack on earth is useless if you are kayoed. To win, you must have a good defense.

This Section opens with an examination of defense against strikers. The best defense is and always will be a good offense. Your best protection against strikes is to get your opponent down to a ground position, where he can safely be finished. However, it can take some time before the optimal moment to initiate a successful takedown is reached. During that time you must be prepared to defend yourself against strikes and kicks.

It might also be that your opponent is a superior grappler, but you have the edge in striking, and so want to keep the fight standing for as long as possible.

There are several aspects to the stand-up defense against strikes. These are: your conditioning; several key points of your stance; maintaining distance; giving your opponent movement; and, lastly, blocking. These are covered individually in Part I of this Section.

Part II details the defense against takedowns. Both general principles and counters to specific takedowns are covered. Many of the counters reverse the situation, and end with a finish or takedown of your own.

The third and final category of defenses are those against standing submissions. Headlock counters from both the standing and bent over position are covered. Finally several counters to the Guillotine are detailed.

A training regimen to increase your defensive ability closes this Section.

ASPECTS OF DEFENSE

CONDITIONING

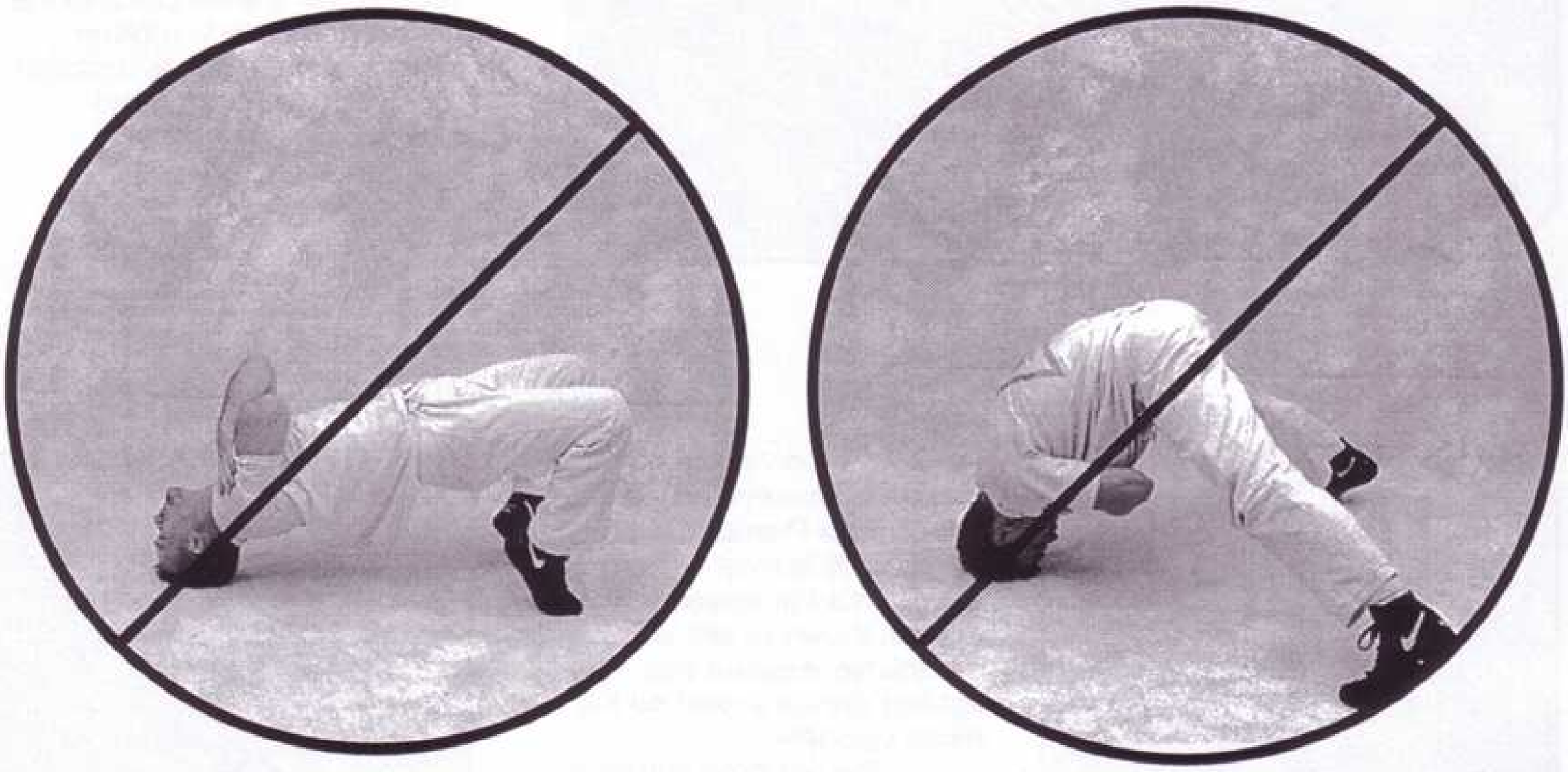
Conditioning is crucially important in protecting against strikes. Strong muscles protect the vulnerable joints and organs beneath them. Good cardiovascular and muscular endurance means those muscles can stay ready for impact as long as is necessary.

The most overlooked area of conditioning is the neck. If you are struck solidly, the only thing standing between the fight and Queer Street is the strength of your neck.

However, be careful. The neck is an extremely vulnerable area; it can be hurt, rather than protected, by exercise. The most commonly prescribed neck exercise—the Bridge—is dangerous and should be avoided. Indeed, you should avoid any exercise where in you work your neck against resistance with movement.

Instead exercise the neck statically, without movement. Or, if you are doing a neck exercise with movement, use only the resistance provided by the weight of your head.

A thorough survey of proper neck strengthening exercises appears in the Warm up, Conditioning, & Training Section.

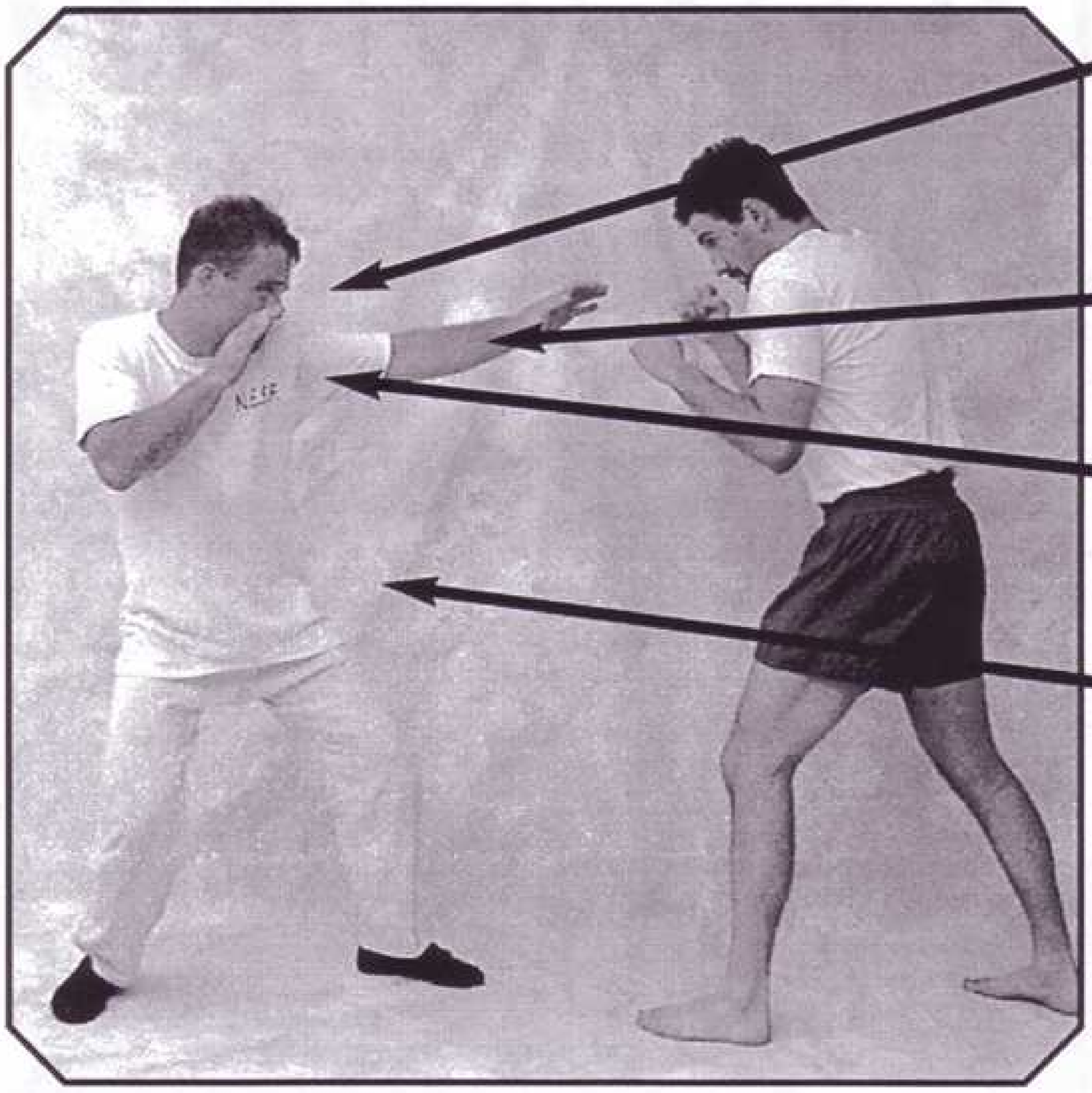


Train safe, avoid bridging.

ASPECTS OF DEFENSE

THE STANCE

There are several aspects of your stance that protect you if all else fails, and you are hit.



Bite down to keep your jaw tight.

Keep you chin down and...

...your shoulder up.

Crunch your stomach, by shortening the distance between your waist and floating ribs. This will increase the density of muscle in a given area, and force you to maintain tightness in the abdominal muscles.

The center line of the human body—eyes, nose, lips, throat, Solar Plexus, and groin—contains all its most vulnerable points. Thus the universal sign of peace, shown at left, which completely exposes you. Your fighting stance should be the exact opposite.

The first thing you must do when physically confronted is turn sideways, until your front toe and rear heel are aligned. This effortlessly covers your groin, Solar Plexus, and throat.

ASPECTS OF DEFENSE

DISTANCE

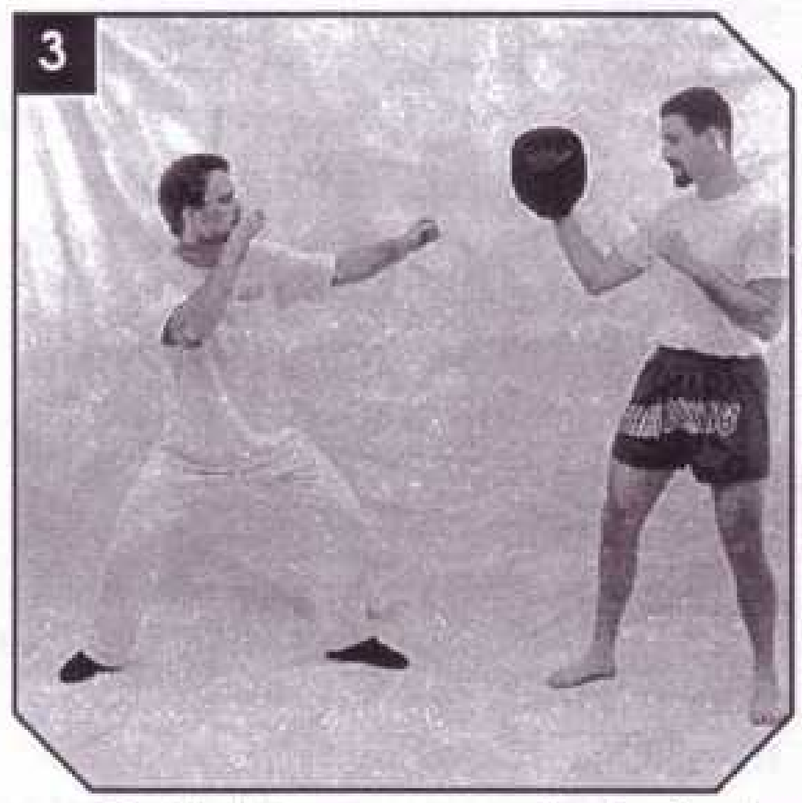
The reaction time of a good athlete is between .2 and .3 of a second. This is more than enough time for even a half-trained fighter to butt, strike, or knee you, if you give him the opportunity. Unless you are already in motion, an opponent who is within reach can hit you before you can move.

While keeping back is good protection, if you are too far back, you again invite punishment. If you try to Clinch from too far away, your opponent will have a welcome strike ready to garage in your head.

The ability to recognize and maintain the perfect range takes time to develop. Light but quick stand-up sparring is one sure path there. A useful training exercise is detailed below.

Have your partner put on a focus mitt, and hold it at about arm's length from you. Instruct your partner to pull the mitt away before you can hit it.

If you can hit it almost every time, move back a little. If you miss every time, move closer, and stop telegraphing!



For training purposes try to find a range where you can hit the glove about half the time.

In order to protect yourself in a fight, you must be just beyond this range.

A quick and easy way to determine the correct distance is covered in the previous section. Simply reach out with an open hand. When your opponent is just beyond your fingertips, he is at the correct distance.

ASPECTS OF DEFENSE

MOVEMENT

One key to not being hit by your opponent is to "give him movement." If your head and body are already moving, by the time his attack reaches you, you are somewhere else. The panels at right demonstrate head movement. Although it is called "head movement," it is actually head and shoulder movement, because your neck must never bend. Flexing your neck and then being struck can be catastrophic. There are three basic types of head movement—the Bob, the Weave, and the Slip.

Once you are familiar and comfortable with each type of movement separately, try to perform them in random combinations. The entire point of it is to make yourself an unpredictable target. Don't look for, or practice, set patterns. Start very slowly, watching yourself carefully in a mirror. Never let your neck bend. All movement of the head must be done by moving the shoulders. Keep your offensive attack in mind throughout. At every moment, you should be able to strike and clinch, without shifting your stance.

Some exercises to increase your mobility are shown on the following pages.

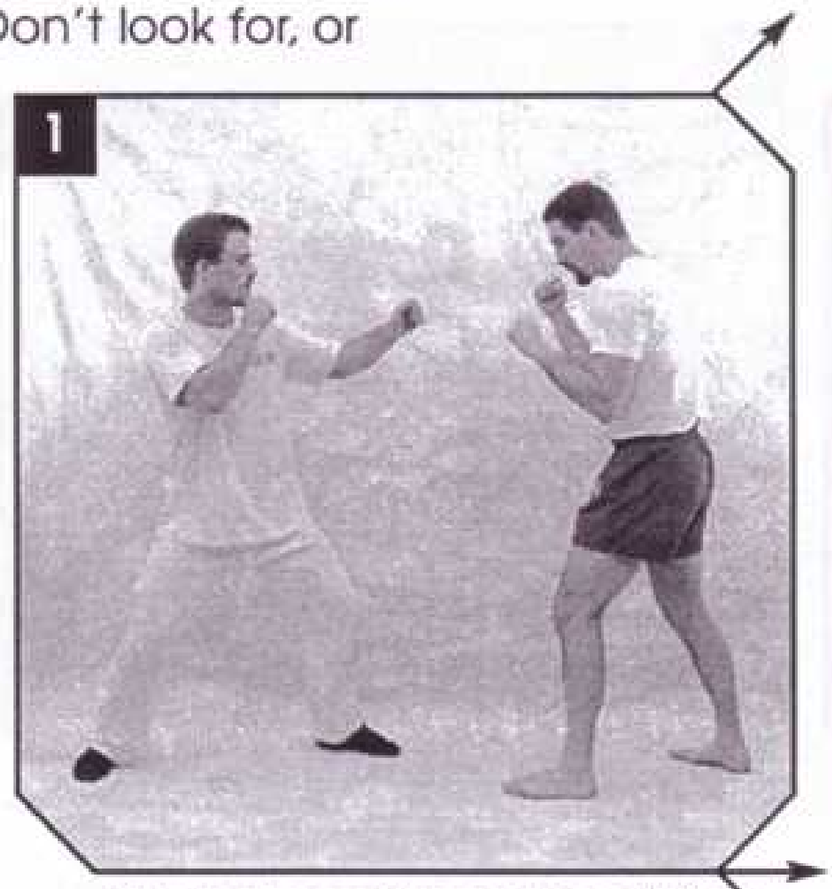
When you are comfortable with head movement, combine it with your footwork. Assuming you do not have a ring or cage in which to practice, set up an imaginary space, ideally 10' by 10' or more, and move around it, keeping your body and head in constant motion. At this point, ignore the mirror, and concentrate on an imaginary attacker. As he nears you with grabs, strikes, and kicks, keep shifting your body and head, never giving him a clear target.

When you are comfortable with movement, combine it with your stand-up attack and clinching. Move around your makeshift ring, always being aware of and responding to imaginary attacks.

At this point you are ready to practice, lightly, on a live person. Put gloves on a partner, and, perhaps with a ring marked off, practice moving around as you evade his lightly-thrown punches. Movement is not something you can learn and then stop practicing. The more you train at it, the less you get hit. Or, as Sun Tzu is often quoted, "The more you sweat in peace, the less you bleed in war."

BOB

To **bob** drop at the waist until your hairline (which can take a punch) is at the level of your nose and lips (which can't).



The head movements on this page begin from the standing stance.

WEAVE

To **weave**, circle your head down, until your hairline is at your previous nose level or lower.

SLIP

To **slip**, before or as the punch comes out...

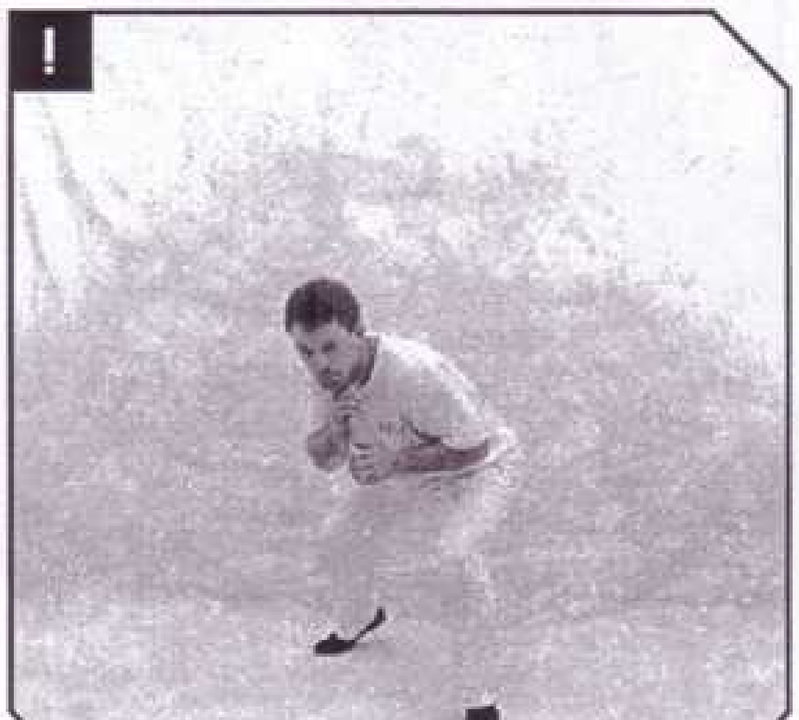
Then return to the standing stance. Make sure you don't straighten your legs all the way out when you rise up.

Front view of the Bob. The hairline is now where the nose was.

Do not drop by bending forward at the waist as shown above. Instead, keep your torso upright and drop straight down. This way you keep your balance.

Continue the circle. You should be able to strike from any point in the circle.

Return to your beginning upright stance.



Front view.

...drop your head sideways at a 45 degree angle.

Front view of a slip to your right, and...

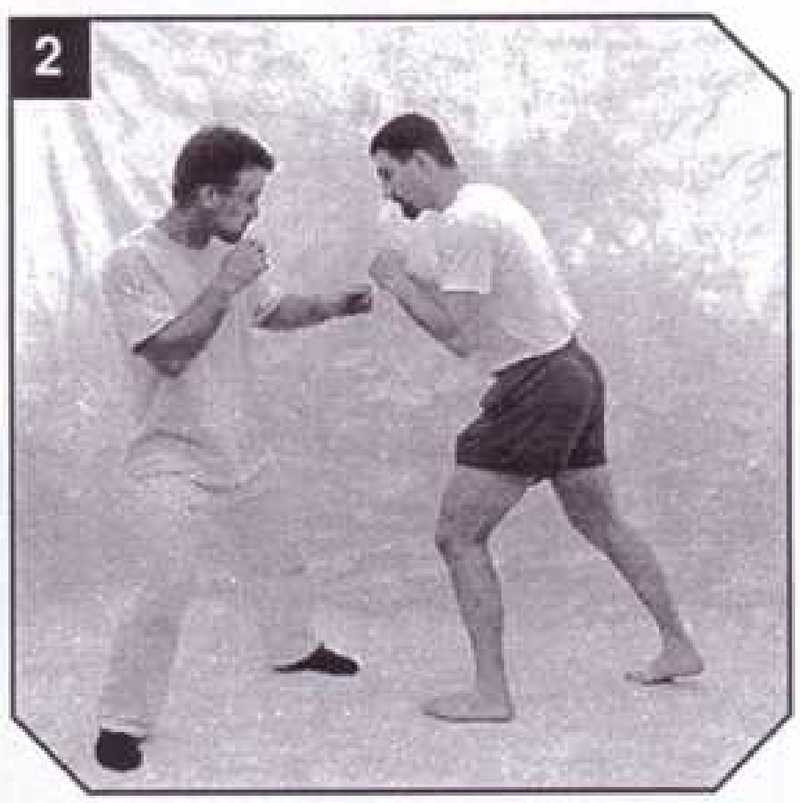
...left Never slip so far that you lack the balance to strike.

The rules covering **foot work** are very simple. From a left leading stance, if you are going forward, move your front foot first, if you are going backward, move your back foot first, if you are going left, move your left foot first, and if you are going right, move your right foot first. This way you will never cross your feet, which leaves you momentarily vulnerable.

To move forward, step your lead foot forward (and then drag up your other foot).

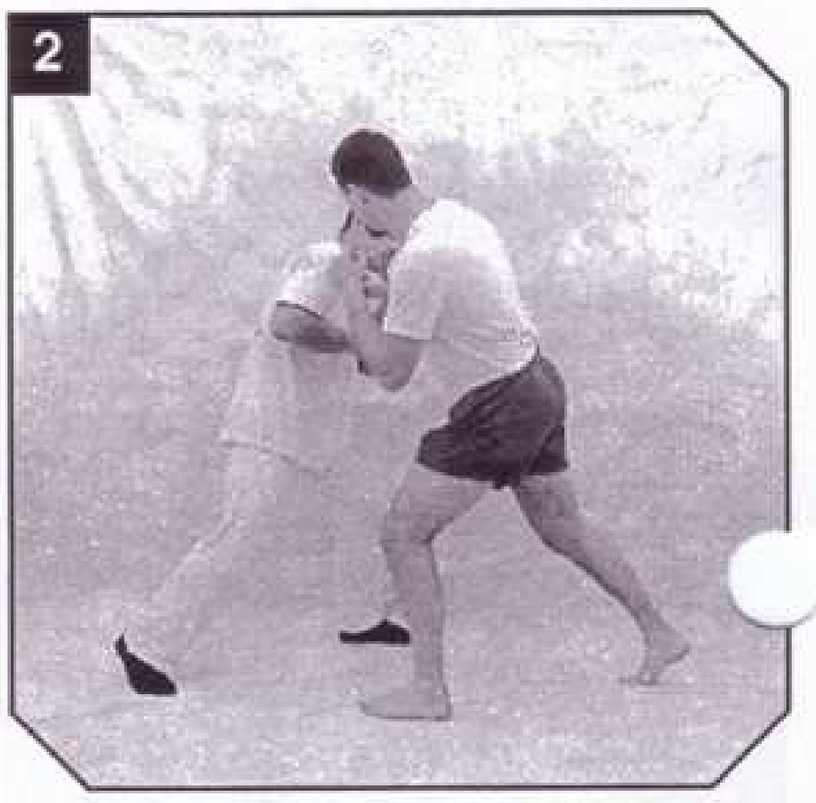
Once your footwork is natural, when fighting, you want to combine it with the head movement described on the previous page spread, in such a way that you are in continuous, circling movement. Your opponent will have a hard time setting you up for a shot, or taking you down, and you can dictate the range from which you attack.

Exercises to aid your footwork appear at right.



To go right, step your right foot out (and then drag the other).

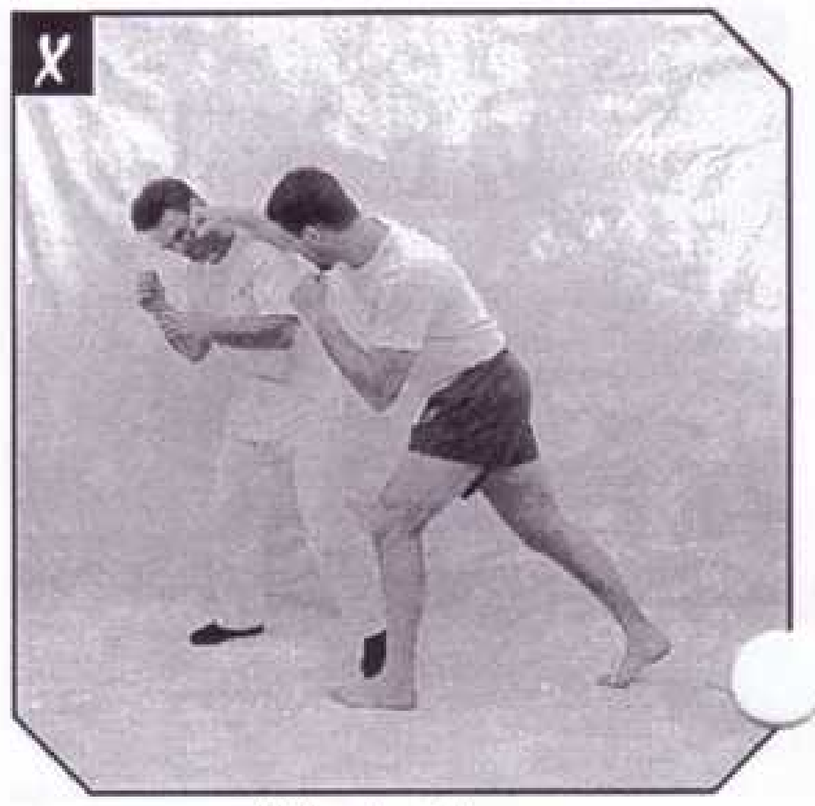
From the standing stance.



To go left, step your left foot out (and then drag the other).

To retreat, step your rear foot back (and then drag the other).

Never let your feet get crossed relative to your opponent. If you do and he moves in...

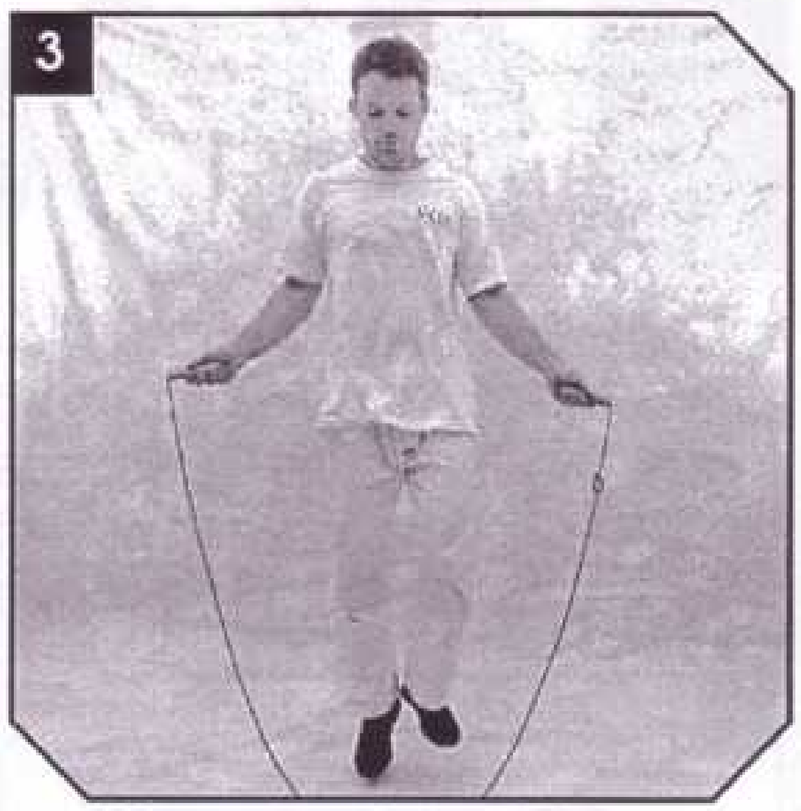


...you will be helpless.

SKIPPING ROPE

Check the length by standing on it and holding the ends by you arm pit. They should be even. Knot the rope if it is too long.

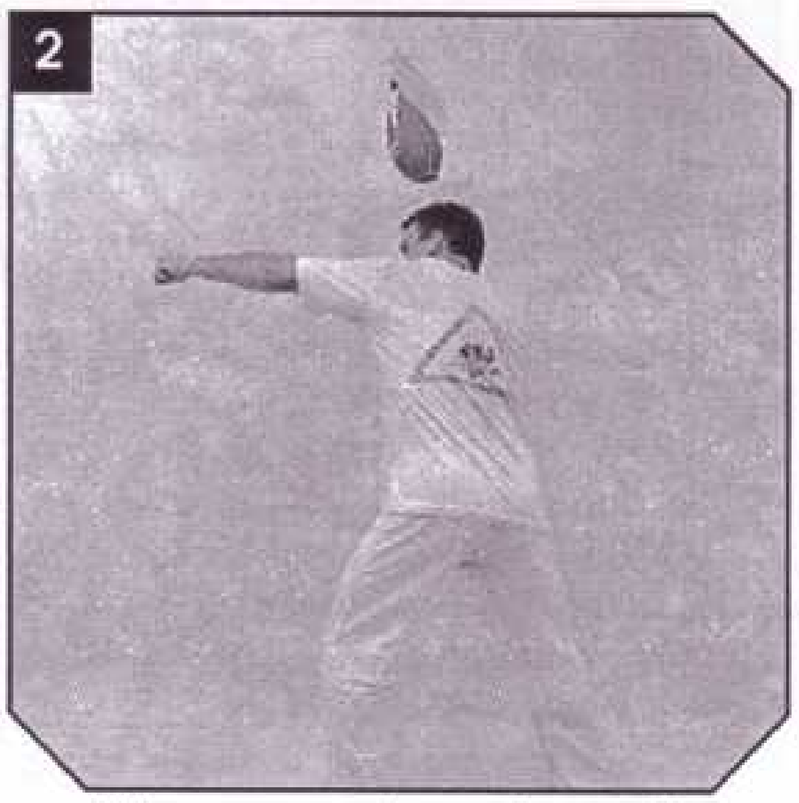
Skipping rope is the best single exercise for footwork. Start off with a single skip, trying to go for three minutes.



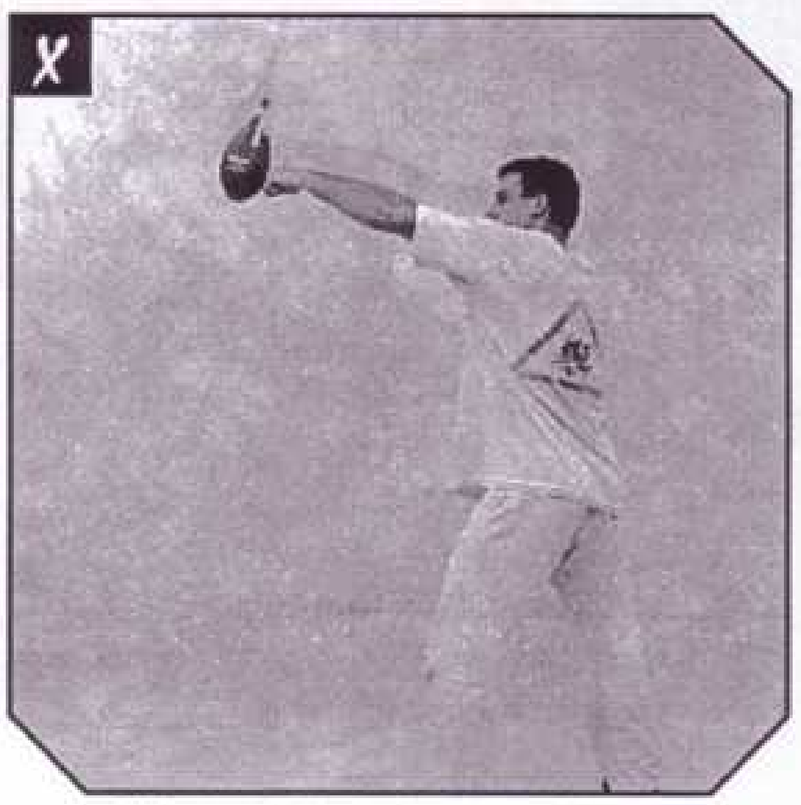
When you get good, try alternating heel and toe, or doing jumping jacks, or running in place, or anything else you can think of. Work up to 15 minutes.

MAIZE BALL

Swing it and move your head and shoulders, and body to avoid it.



When you get good, practice throwing punches as you move. If you don't have a Maize Ball, tie a string parallel to the floor, and move from side to side while advancing and retreating.



Although it makes an inviting target, do not hit the ball. Also, avoid the ball hitting you; it kind of hurts, and you feel dumb.

TIRE

Place an old car tire on the ground and bounce around it...

...in a circle, moving forward and back.

Explosively hop off, throw some strikes, and then hop back on.

BLOCKING

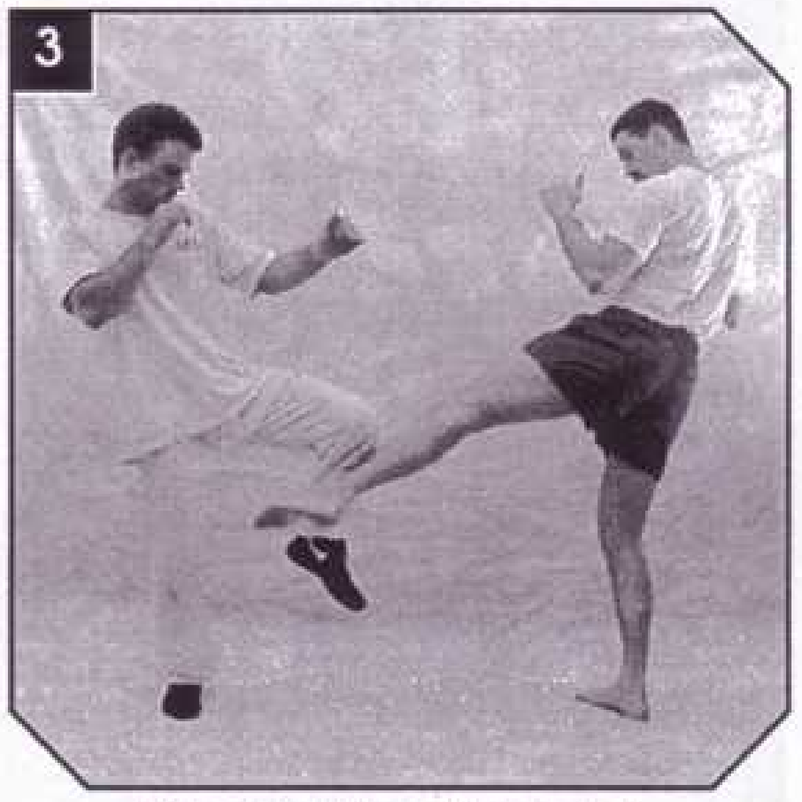
After a protective stance, keeping the correct distance, and giving your opponent movement, your final line of defense is actual blocking. Physically blocking a strike or kick works poorly; if your opponent is good, you are just about to be hit. Blocking gives you a momentary opportunity to clinch, move, or hit back, nothing more.

With that warning we will start at the bottom.

BLOCKING LEG KICKS

A trained opponent will generally kick at your knee, outer and inner thigh, and hip. An untrained one, at your groin. The sideways attitude of your body should protect against the latter attack. Against a leg kick...

...lift up your lead shin and angle it out somewhat. You must have conditioned your shins, as described in the last section, or this will be painful. Point your toes down to further protect yourself. Against a kick to the inside lead leg, or the rear leg...

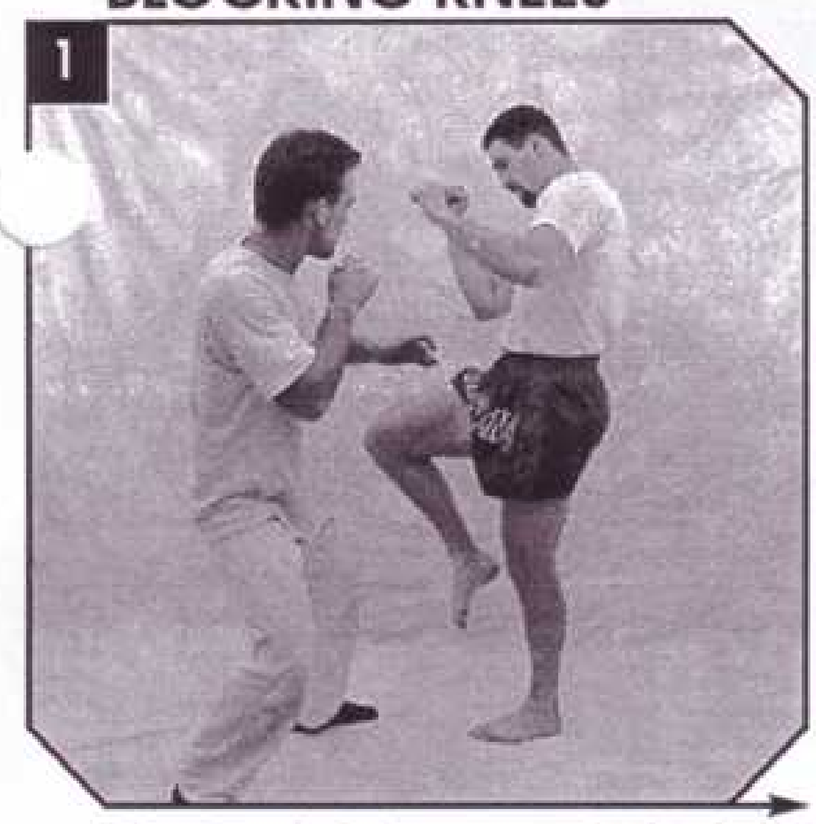


...lift up your lead leg and angle it in, rather than out. Immediately follow up with an attack of your own.

Do not block a leg kick with your arm as shown above, it does little to protect you against the kick, and hurts your arm. Unfortunately, it is the instinctive way to respond to a leg kick.

Do not use your rear leg to block as shown above. If you do so, your lead leg will be a sitting target, and your mobility will be reduced.

BLOCKING KNEES

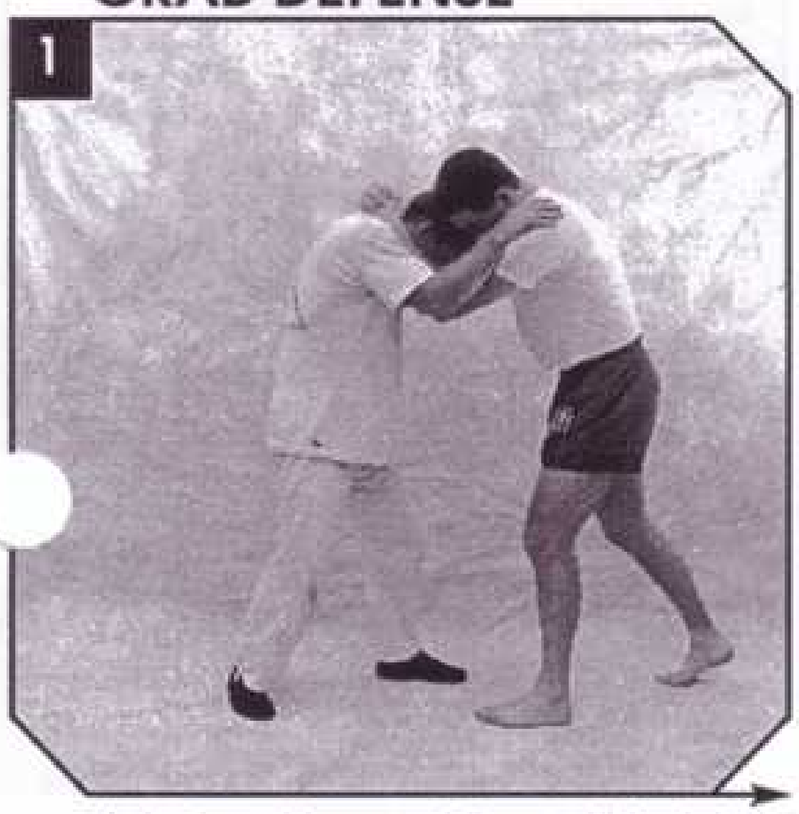


Your best defense against a knee is to stay away from it, and...

...go for a takedown at the right moment.

At mid range you can block his knee with your knee.

GRAB DEFENSE



A trained knee striker will hold your head; his elbows will prevent you from getting the Clinch.

Your defense is to drop both forearms parallel to the ground, protecting you from his knees.

From there, pick a knee, as shown above, or work your arms inside his.

With practice, you will be able to anticipate some kicks. When you realize a kick is coming...

...lift up your front leg and try to stop the kick by kicking forward somewhat with the bottom of your foot.

This usually is a good time to immediately follow up with the Clinch, or a counter strike.

ASPECTS OF DEFENSE

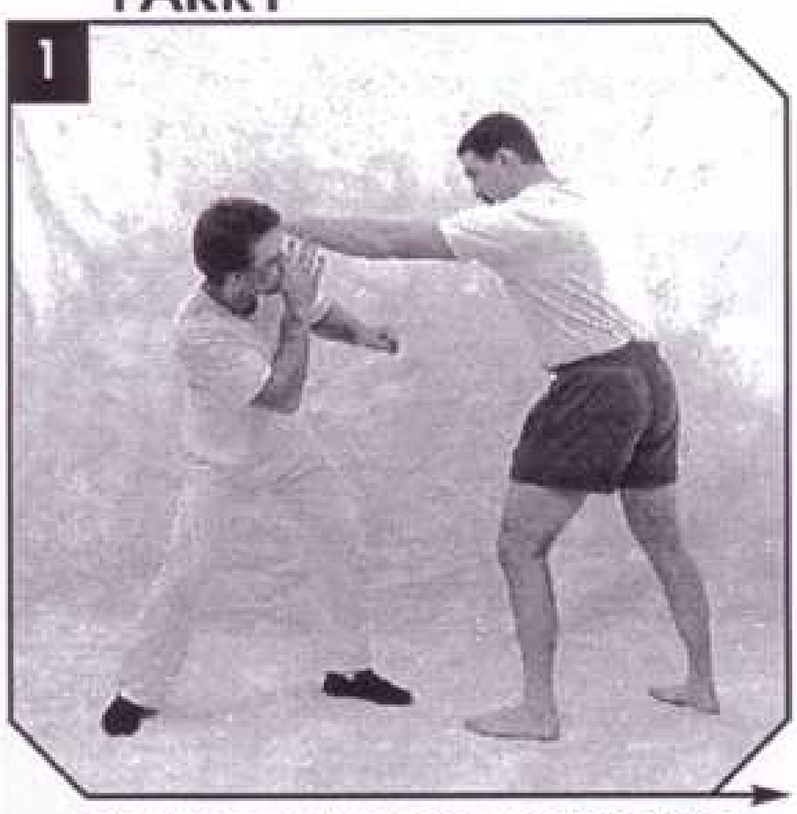
BLOCKING

UPPER BODY BLOCKING

Blocking strikes to your upper body cannot be discussed without understanding the importance of simultaneous defensive movement. A detailed view of the possibilities appears at right.

Basic blocks appear below. On the page following the next one, several ways to completely cover up are displayed.

PARRY

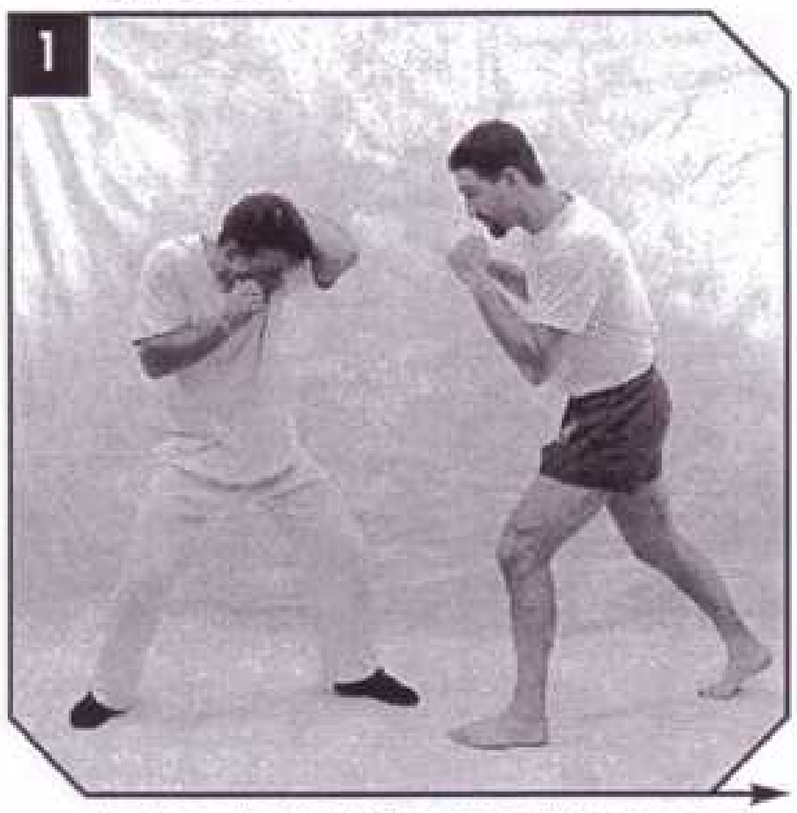


The two categories of blocking are parrys and blocks. To parry, open your hand, and deflect the punch with your palm.

Move your body away from the direction in which you deflected the punch.

You can parry with either the rear hand as shown at left, or the lead hand as shown above. Parrying with the rear hand has the advantage of allowing you to readily strike with your lead hand.

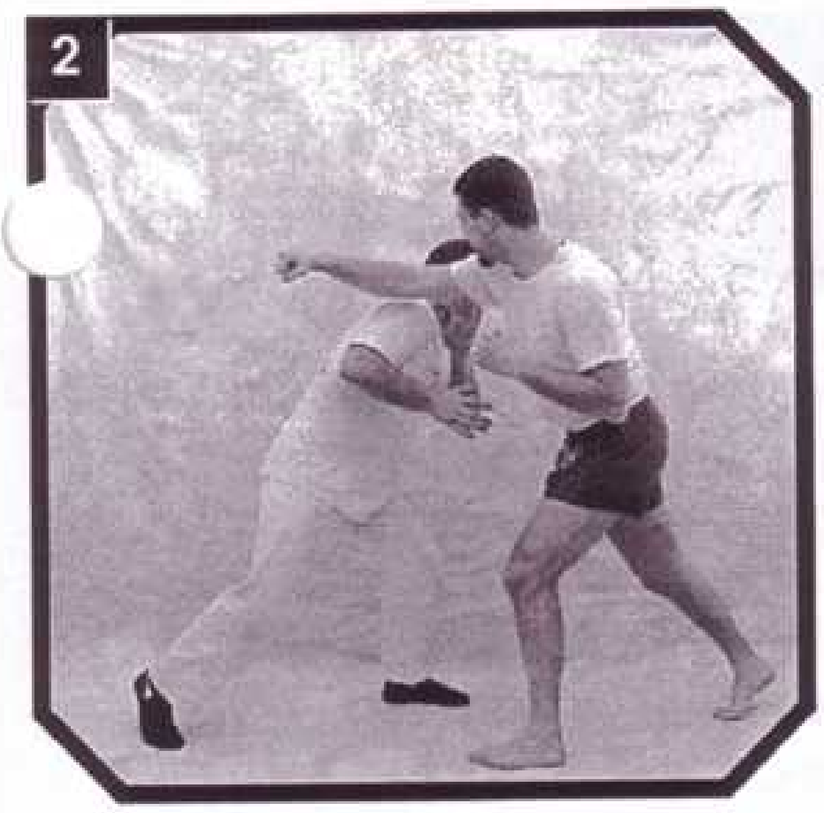
BLOCK



Instead of deflecting the punch as shown above, you can also try to block the punch with...

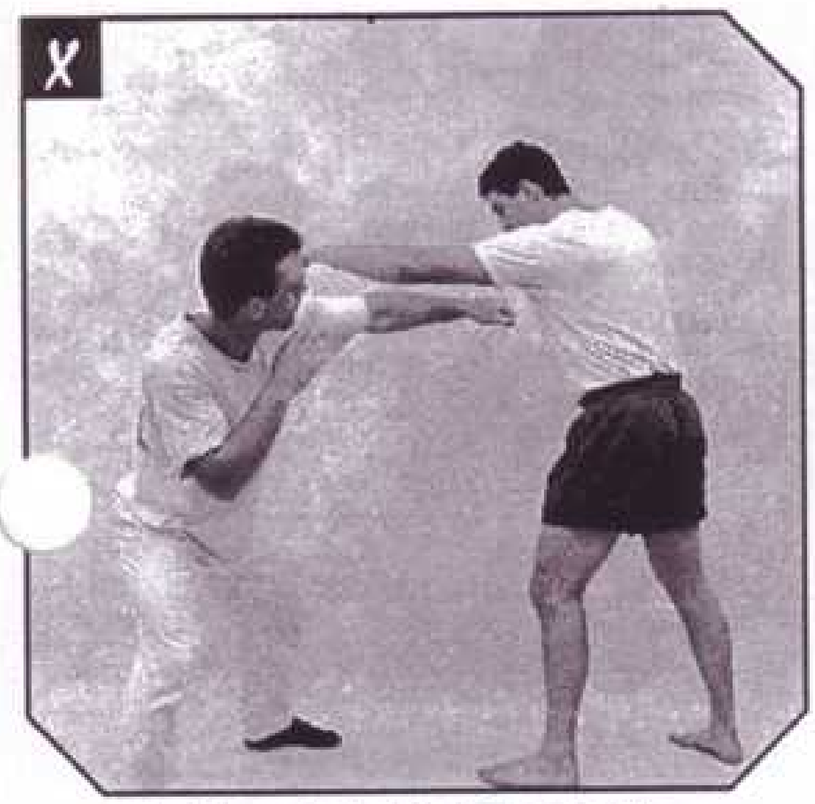
...your forearm.

This is a far side view showing the triangular formation of this block.



The ideal movement is towards his back, sideways, but slightly forwards so that he is in range for your counter.

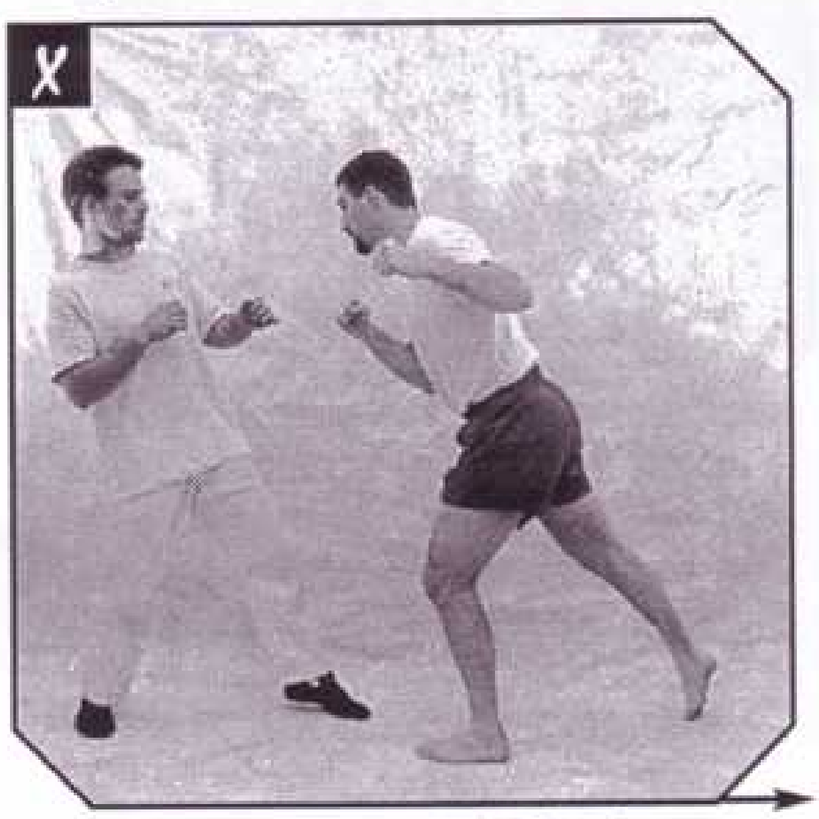
Moving straight into a strike is quite dumb.



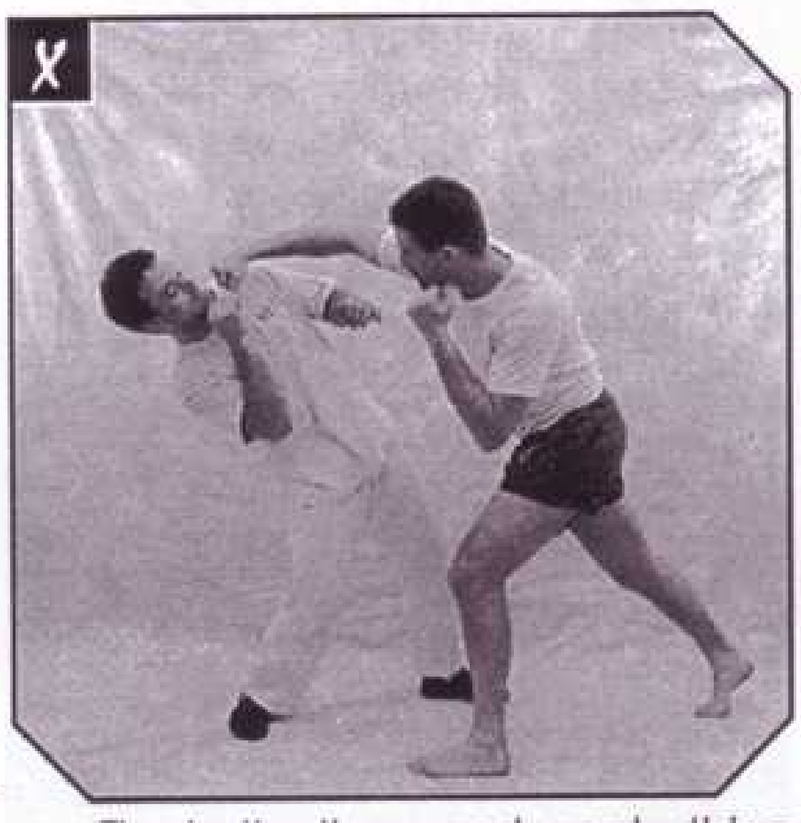
Moving straight side ways towards his outside leaves you just out of range to counter effectively.

You are facing an opponent who is trying to strike you. If your blocks are perfect (hint, they aren't), you can hold your ground and block safely. Otherwise you have to move as you block.

Moving side ways toward his inside, sets you up for a strike from his other hand.



Unless your name is Ferdie Adobo*, if you go straight back, he keeps coming and you get hit.



The instinctive—and worst—thing to do is lean back. You cannot strike or tie up effectively, and he can easily pick a leg or simply knock you over.

*World Record Holder, 100 meters dash (backwards).

ASPECTS OF DEFENSE

BLOCKING

SHELLING

When completely overwhelmed by strikes, and for whatever reason you cannot clinch, you will instinctively cover up your face and as much of your body as you can. There are two basic "Shells," shown at lower left and at right.

In both cases, to make them work, you have to maintain an aggressive attitude, trying to close with your opponent, and keeping an attack ready. If you simply shell, without forward movement and without an attack at ready, you are only prolonging the beating, and should tap out.

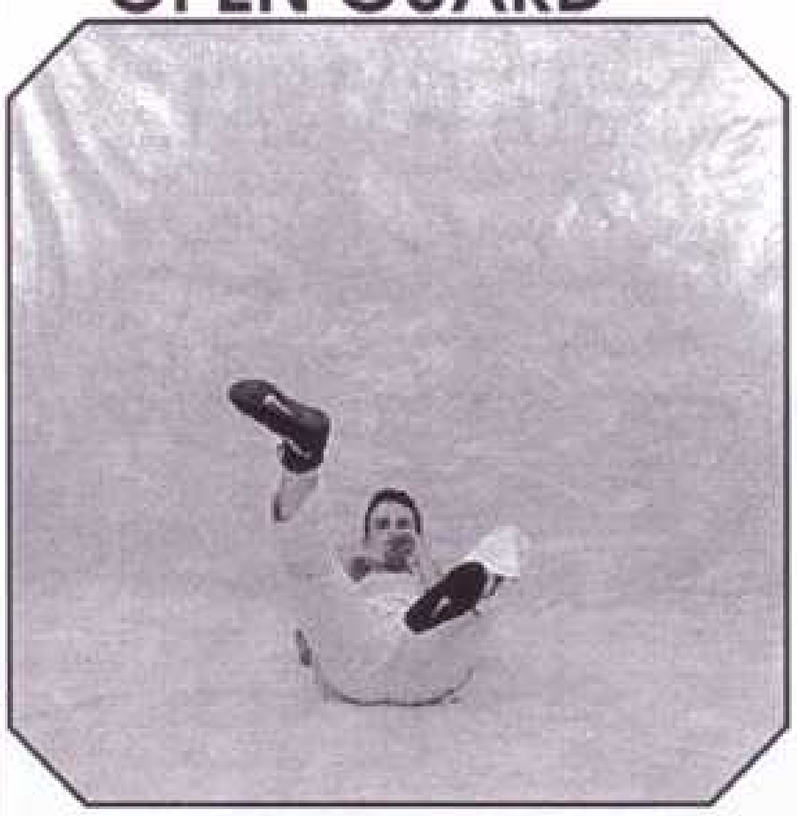
THE CRAB

Crouch forward, giving your opponent only the top of your head as a target. Protect your face with your fists and forearms. The boxing version of the Crab (below) emphasizes the elbows in protecting the body. This is not as big a concern in Submission Fighting because infighting usually leads to a takedown.

THE PHILLY SHELL

Wrap your lead arm around your body, tuck your chin way, way into your lead shoulder, and bring your right fist to the side of your face. Have a right Uppercut ready.

OPEN GUARD



Rather than either of the above shells, your best protection when facing an unstoppable rain of punches is to drop down and go to the Open Guard, covered extensively in Section I.

ASPECTS OF DEFENSE

RANGE

Your defense will change depending upon your range, or distance, from your opponent. At one range, one aspect of defense may be most important, while at another, it is irrelevant. For example, at the close range, you have to have a very tight defensive posture with your hands. At the long range your hands can be anywhere you want.

After your opponent's attack, your defense is most determined by range.

LONG

As you attack your opponent at the long range, the distance should give you the time to see his attacks, and defend by evasive movement and blocks.

MEDIUM

A medium range punching attack puts him close enough to potentially strike back before you can react. You should respond with a tighter defensive position, continuous movement, and a blistering offense.

SHORT

At the knee-elbow-butt-throw range you are so close that you cannot reasonably protect yourself for very long. You must stay as completely covered up as possible. punish him briefly, and if possible, get him in the Clinch or take him down.

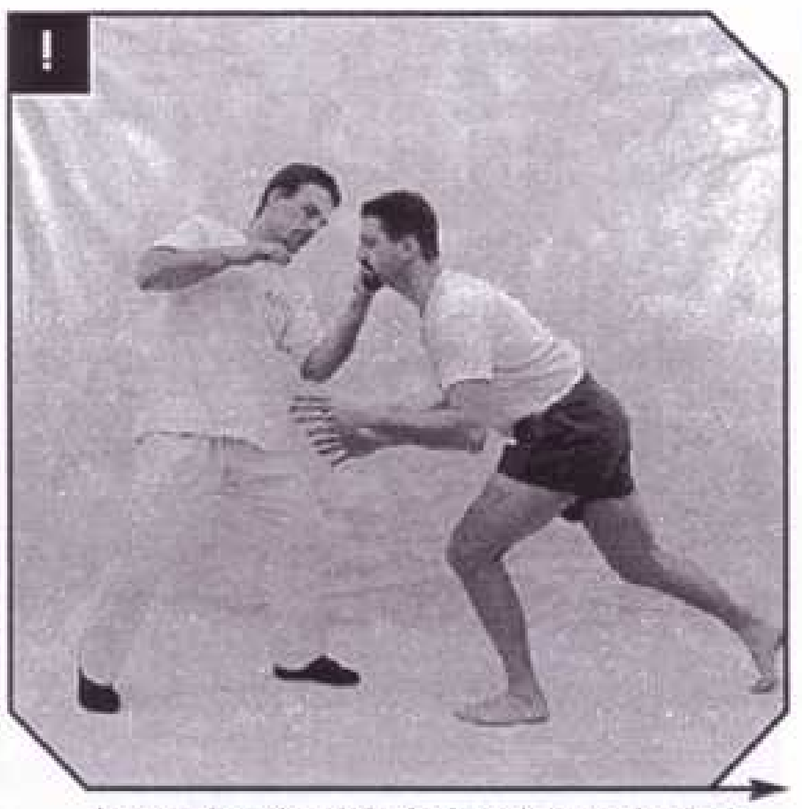
None of the aforementioned works perfectly; always maintain a defensive posture, and be in top condition.

PART II
DEFENSE AGAINST TAKEDOWNS

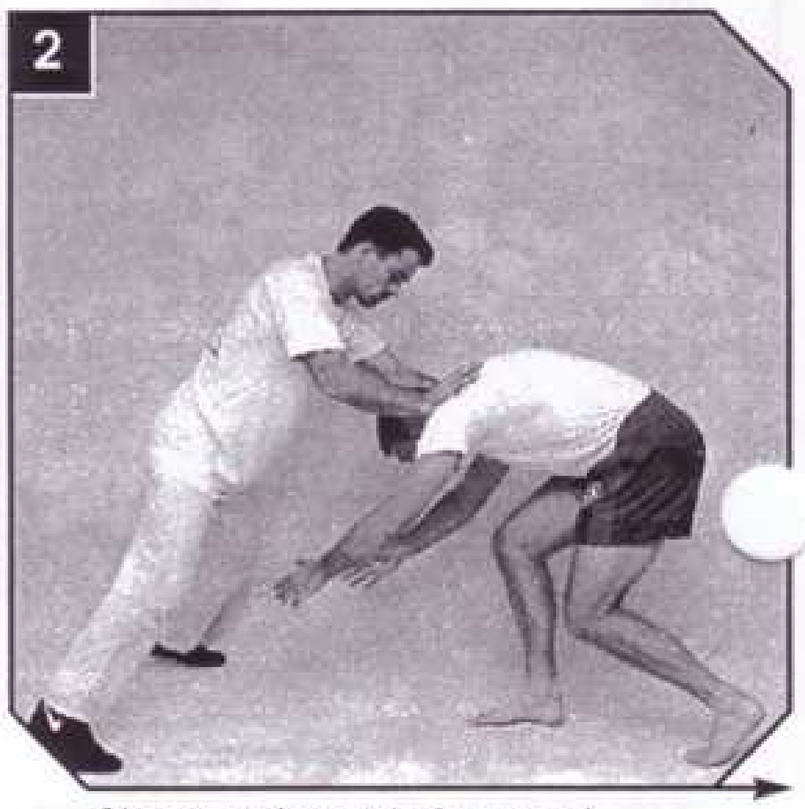
DEFENSE AGAINST LEG TAKEDOWNS: SNAP DOWN

SNAP DOWN

Your opponent shoots in for a leg takedown.



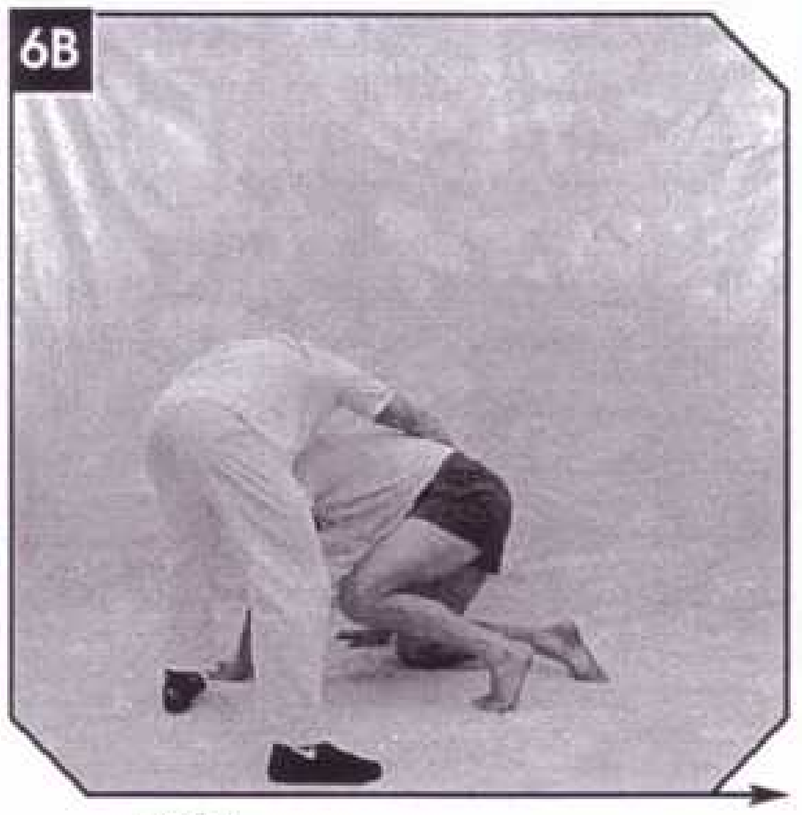
In order for his takedown to be effective, he must lower his level and drive in. Throwing uppercuts will tend to keep him high.



Stop or slow his forward movement by lowering your center of gravity and blocking with your hands. Slide your lead foot back, or he will be able to pick it.

CONT'D

Keep pressure on his head with one hand, as your other hand reaches for his leg or butt, or...



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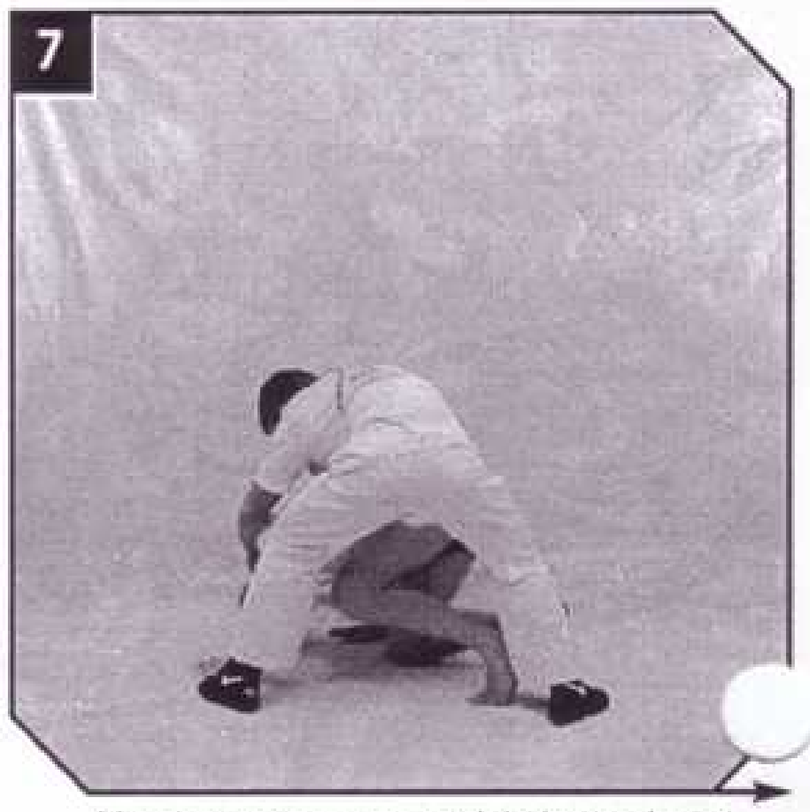


Keep pressure on his head, as you use your other arm to help spin yourself behind him.

After wild punches and the headlock, the third most common street attack is a tackle. It is also the attack of choice for many submission fighters, particularly those with a wrestling background.

There are four basic defenses against a leg takedown from the front. These are the **Snap Down**, the **Sprawl (and Crossface)**, the **Guillotine**, and the **Pancake**. Each is covered in detail, and follow up finishes are shown. If these fail, you should get Guard as you are going down.

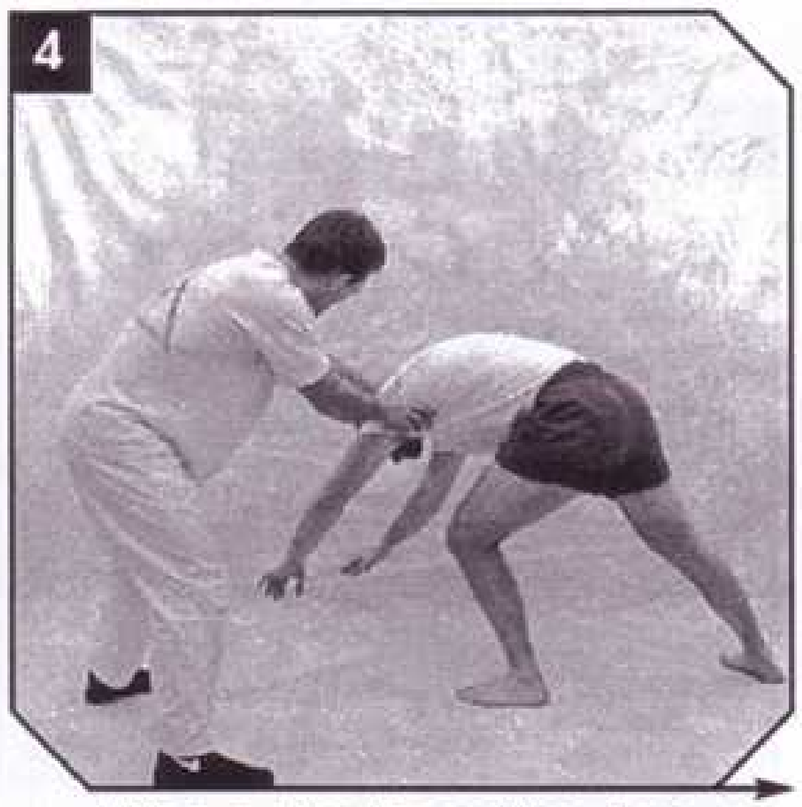
Do not think of these defenses solely in defensive terms. If you only defend, he will back off and try again, until you are downed.

Instead, you must view these counters as an opportunity to finish him. Thus, the same way every takedown should be followed by a position, every takedown counter should be followed by a finish or position or other attack.

Some of these counters will show different finishes.

The first counter, while simple in appearance, is perhaps the most effective way to get your opponent down and into Back Mount.

As you move out of the way, grab him in an extended version of the Classical Tie Up, with one hand controlling the back of his head and your other hand controlling his upper arm.



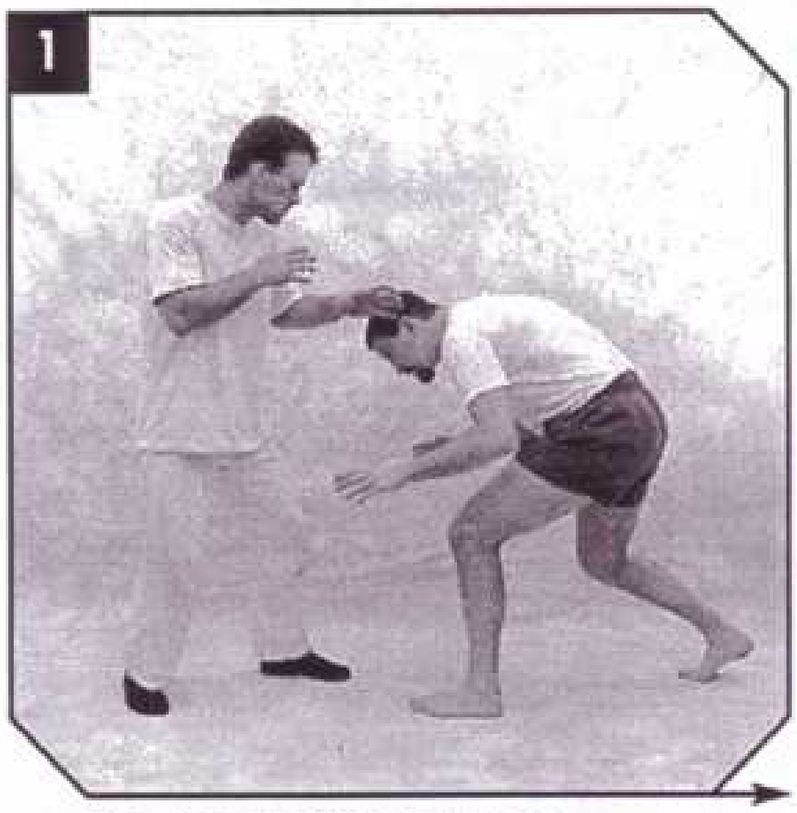
Using a circular motion, throw his head to the side and...

...down.

Get Back Mount.

DEFENSE AGAINST LEG TAKEDOWNS CONTINUED: SPRAWL

This page shows the sprawl defense, and various follow ups. The sprawl is probably the easiest good defense to learn.



He shoots for your legs.

SPRAWL...

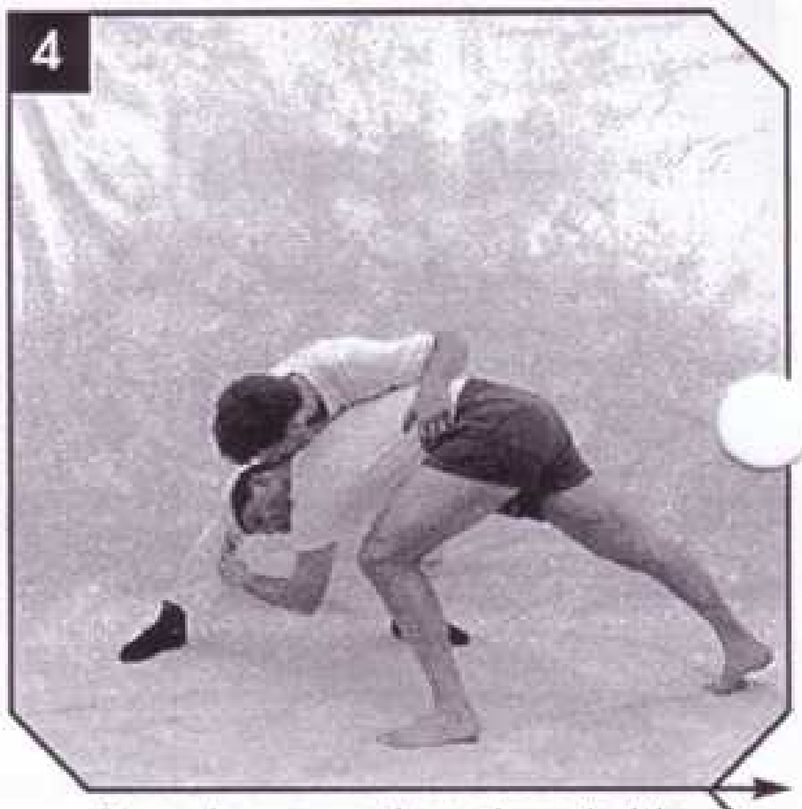
Kick both feet diagonally away from you, and put all your weight onto your hips, making him carry you.

...& CROSSFACE

Put the inside blade of your arm against the side of his face, and turn him away from you. maintain pressure with your hips.

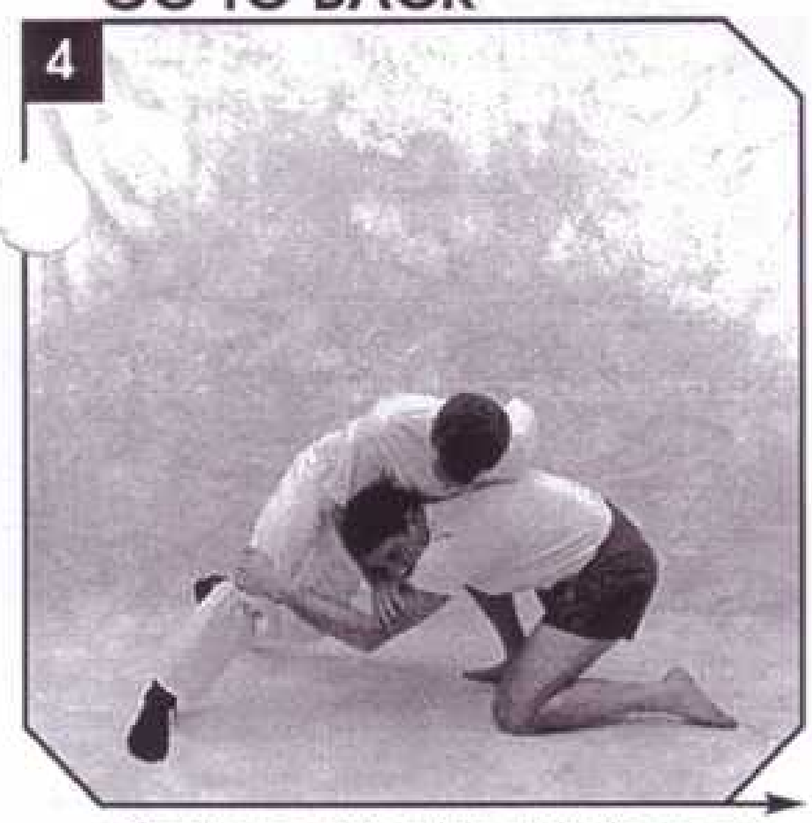
CHOKE

Drive your forearm inside his head and across his throat.

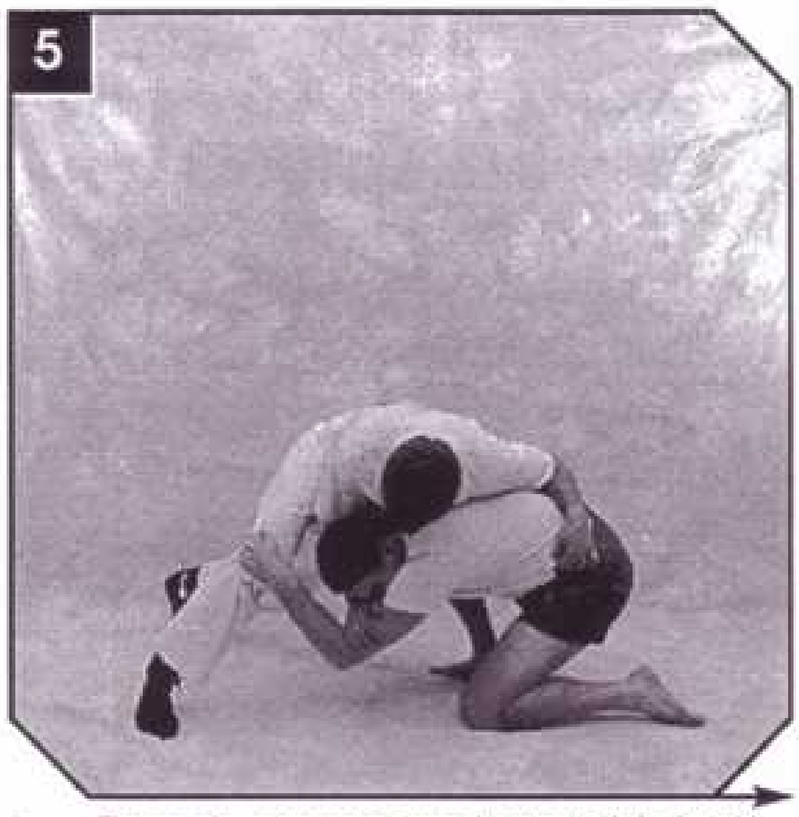


Reach around and grab his back.

GO TO BACK

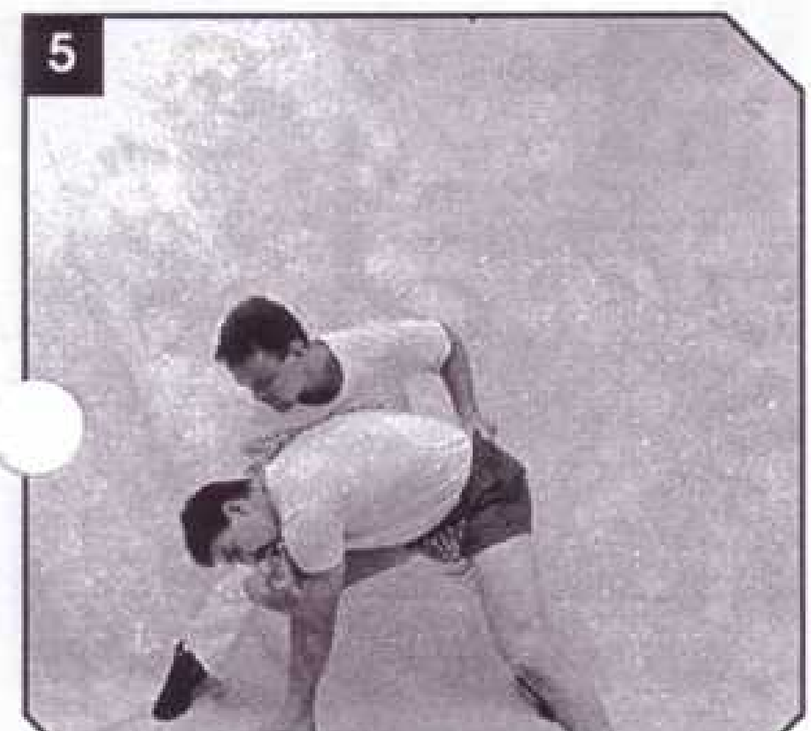


Continue using his chin to move him one way, as you go the other.

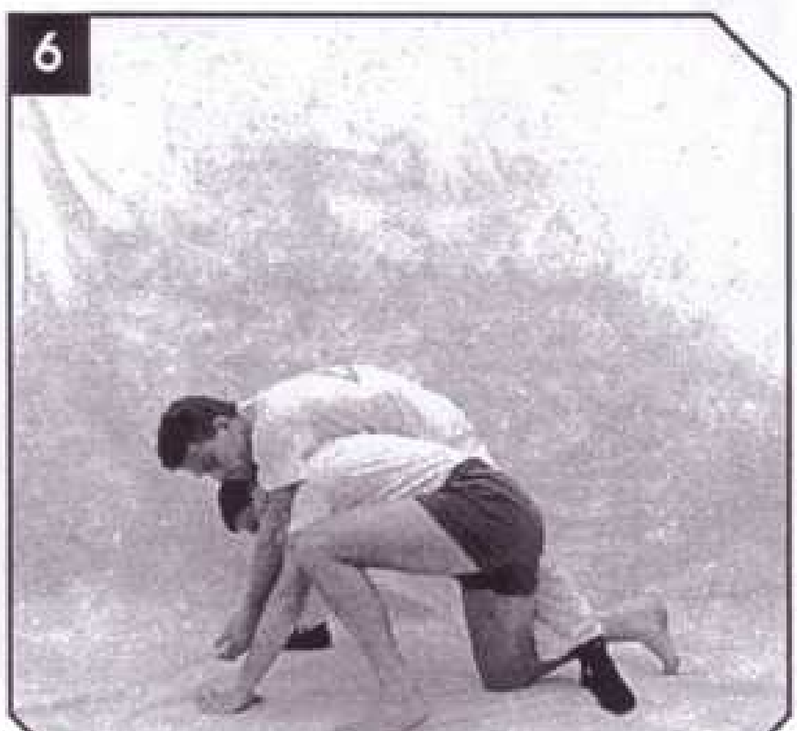


Reach across and grab his butt or back, to further give you leverage to get behind.

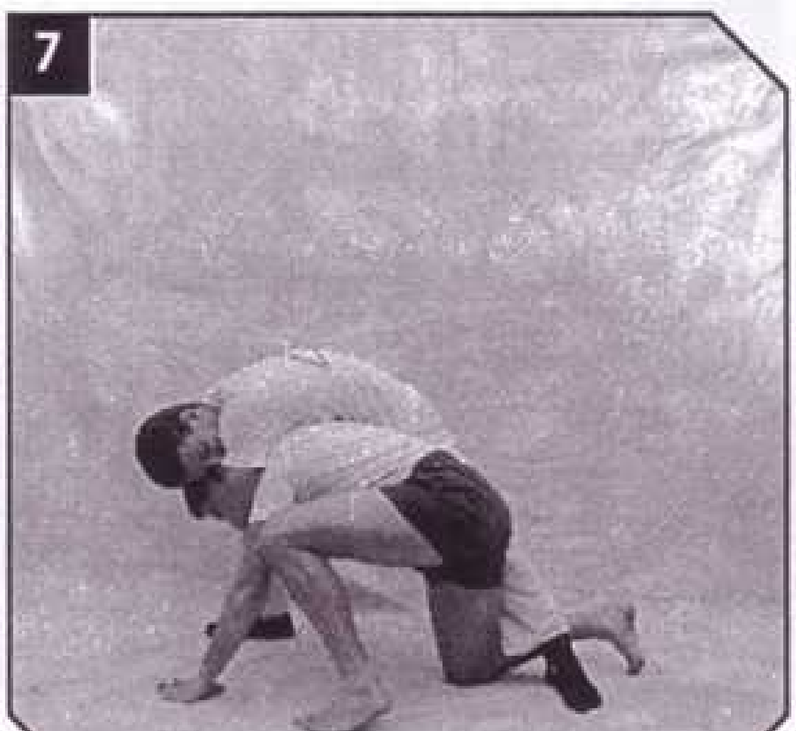
Spin behind him and insert your hooks.



Come around to his side by pressuring his neck and pulling on his side.

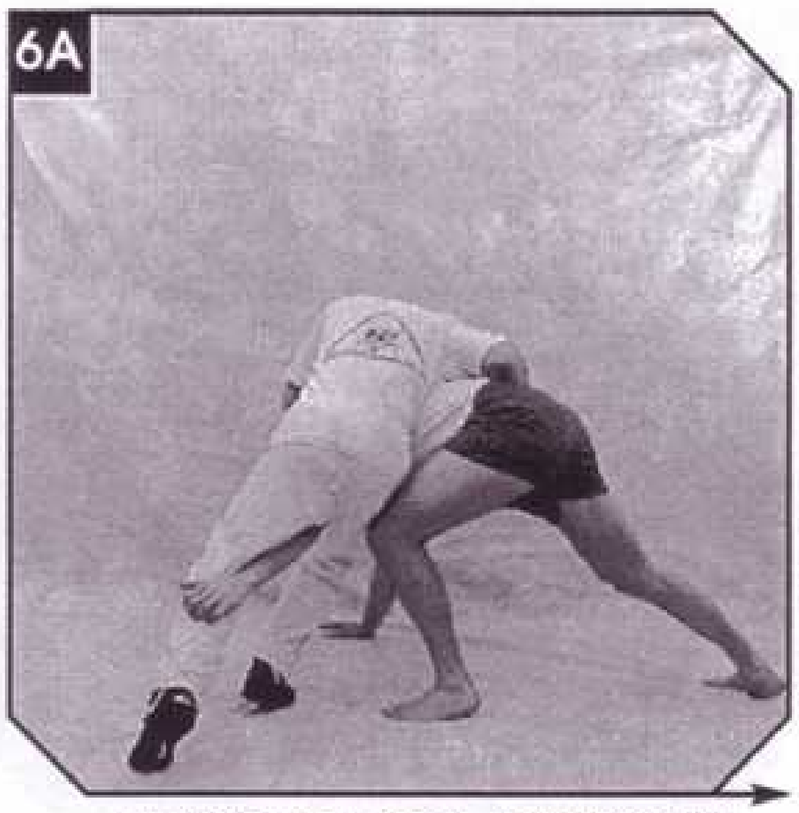


Release your grip across his body, and grab the biceps of the releasing hand.



Put your other hand behind his head to finalize. Your leg can be over his, or even grapevining it from underneath.

If he has only shot for a single leg...



...switch your feet, trapping his arm.

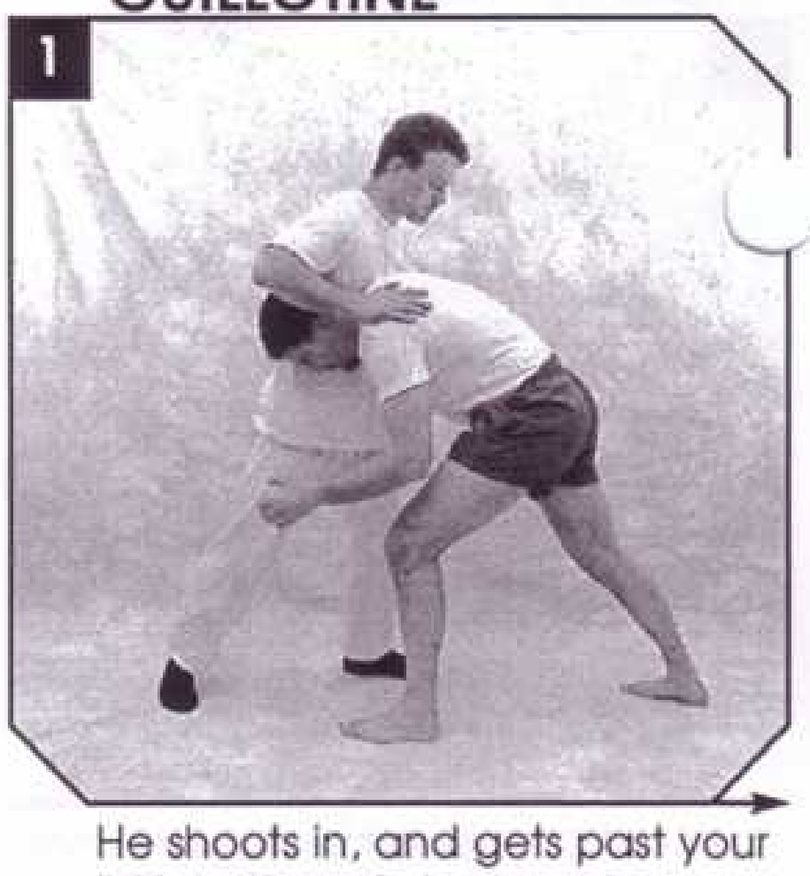
Finish with an arm bar, or a choke.

DEFENSE AGAINST LEG TAKEDOWNS CONT'D:

GUILLOTINE

If your opponent is unfamiliar with Submission Fighting, when he shoots for a takedown, he may leave his neck vulnerable to a Guillotine. Against an inexperienced opponent, this should be one of the first things you look for.

GUILLOTINE



He shoots in, and gets past your initial attempts to stop his attack.

X: ARM INCLUDED

If his arm is included in the choke as shown here, you will not be able to finish him.

CONT'D

Maintain a stable base, and pull your forearm up as high as you can.

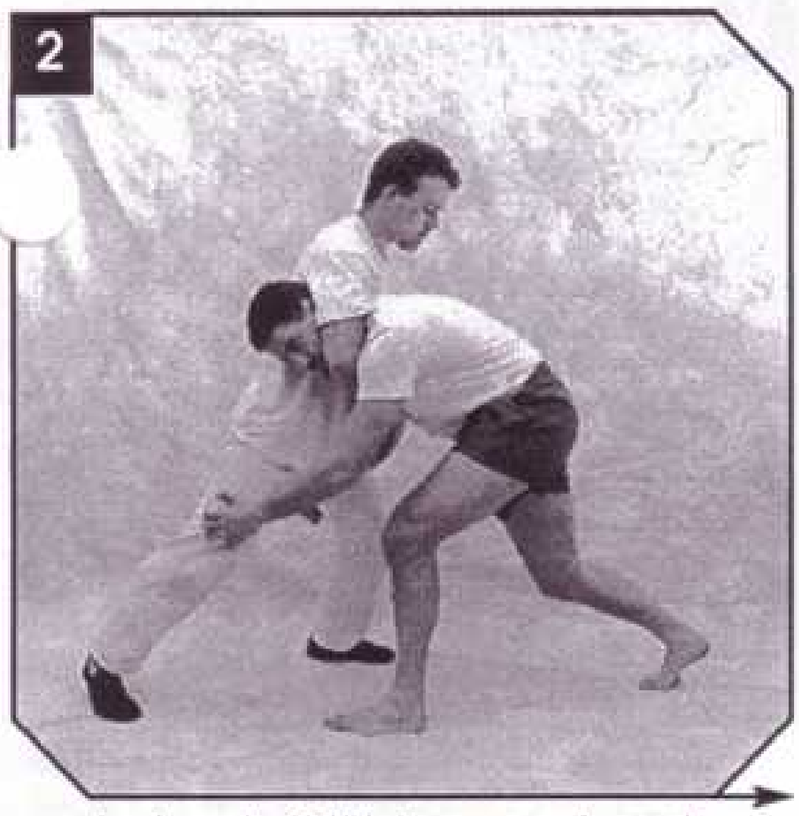
Finalize by arching your back to lift him. Don't arch until you have first pulled your forearm all the way up.

WITH GUARD

If you cannot get or maintain a stable base, and he drives you down...

...do not let him dictate the flow of action. Secure a grip around his head, and jump...

...up until your legs are locked around him.



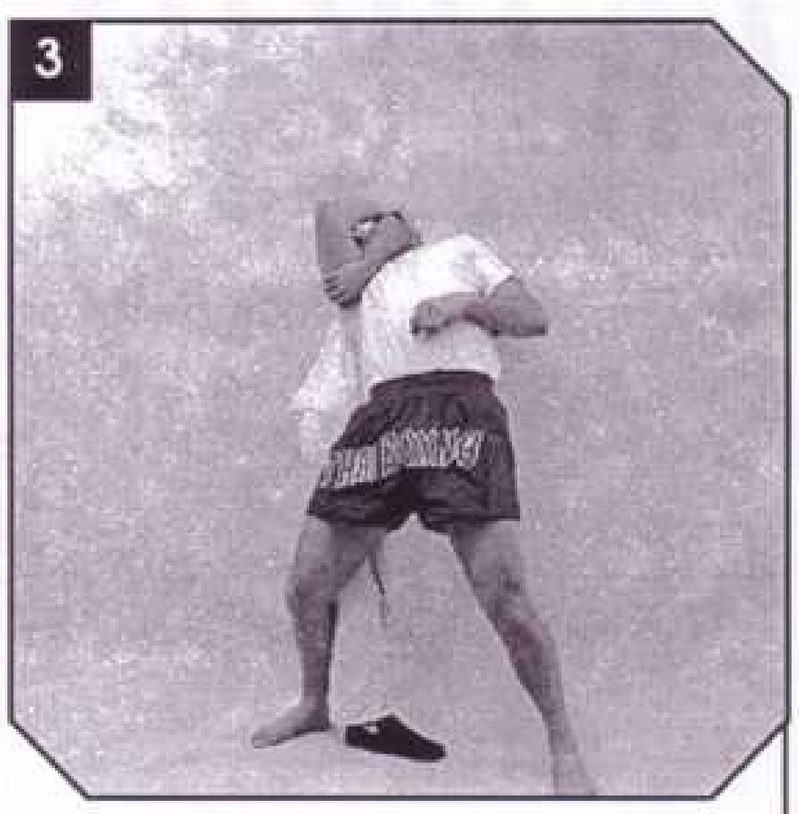
Instead of driving your hands inside his neck as in the crossface or choke, bring your arm under his neck from the outside. Keep a stable base.

Drive your forearm through until the inside blade of it is against his throat.

With your other hand, using no thumb, grab your hand that drove under his neck. Your forearm should be perpendicular to his neck.

He, however, can readily escape by grabbing your elbow...

Stepping through and...



...turning out.

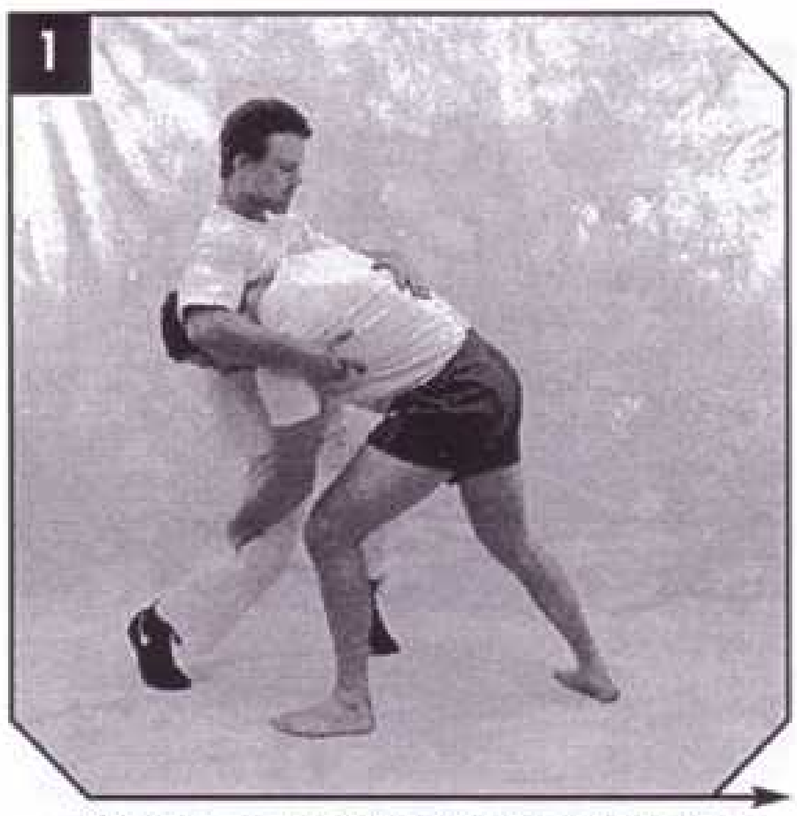
He can keep turning until he is behind you.

Use leverage on his head to pull him forward, and...

...down to the mat, where you can finish him with a Guillotine.
Note: Details on the Guillotine from Guard are shown in Section J.

DEFENSE AGAINST LEG TAKEDOWNS

CONTINUED: GUARD



If you cannot get or maintain a stable base, and he drives you down...

...don't completely give up your resistance, or he will be able to get his hips under yours and...

WITH ELEVATOR (SIDEWAYS)

CONT'D

Guard with an Elevator can be more effective than Closed Guard. Keep resisting. As you drop, hook your foot into his inner thigh

As you fall back, don't stop his forward movement.

WITH ELEVATOR (OVER)

If he shoots in so powerfully that you cannot resist, it is possible to use that strength against him. This is a version of Tomoe Nage that is more suited to a no-gi match.

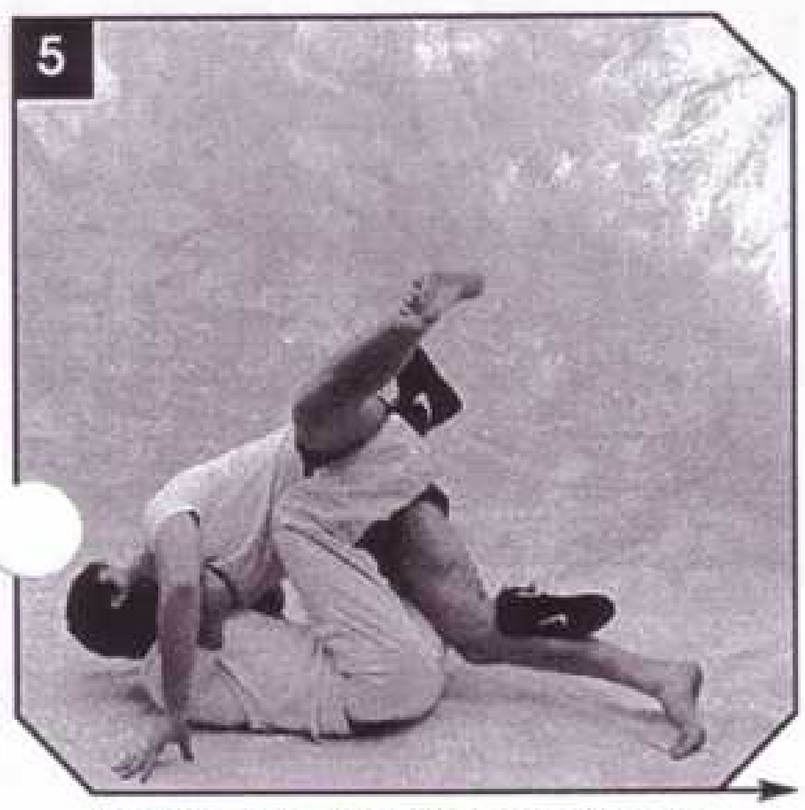
Insert an Elevator, and sit on your supporting leg.

Fall back beneath him, as you push him with your Elevator.

...lift you up, where you can be slammed and stunned.

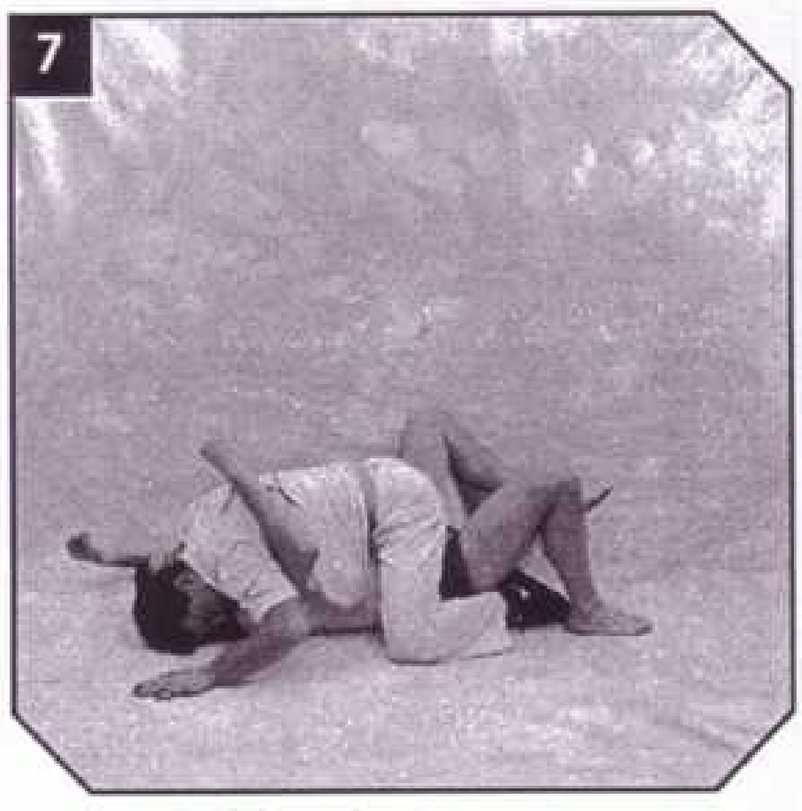
Instead, keep resisting so he has to drive you straight back.

As you go back, get him in a Closed Guard.



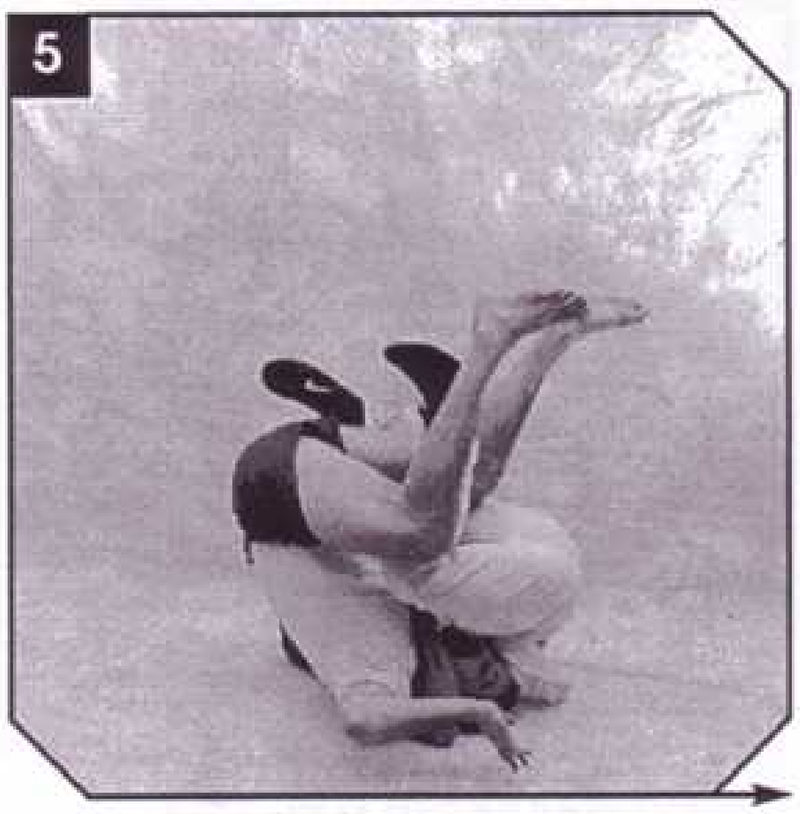
Instead, keep him coming in, and use your shin and foot to roll him sideways...

...over...



...into Mount.

As he passes your head, use your other leg to hook his leg.



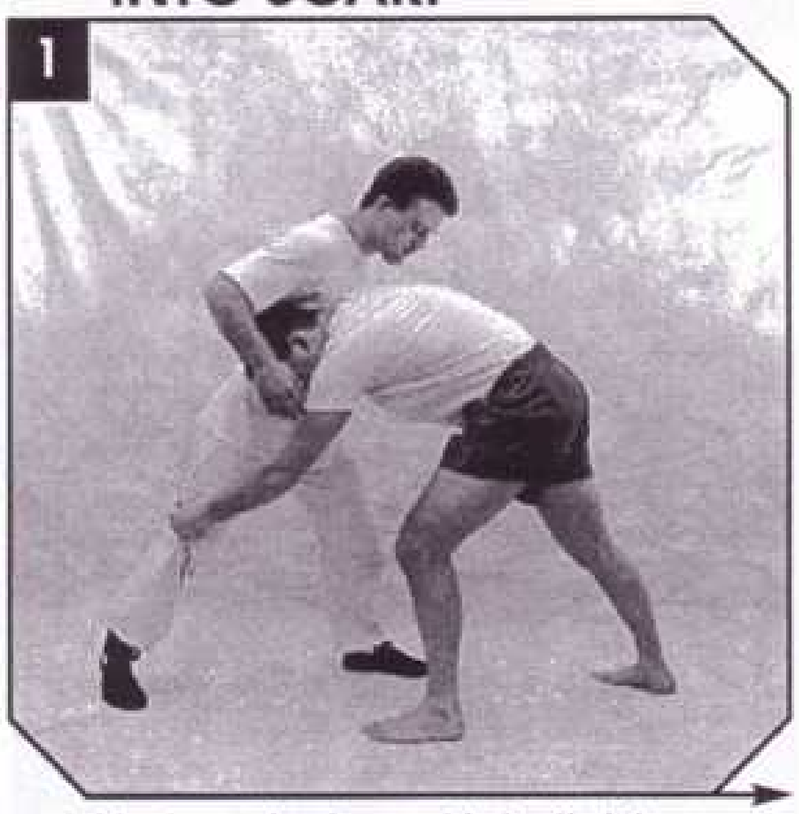
Keep swinging him over your head, with your other foot hooked onto his hamstring.

Land in Mount.

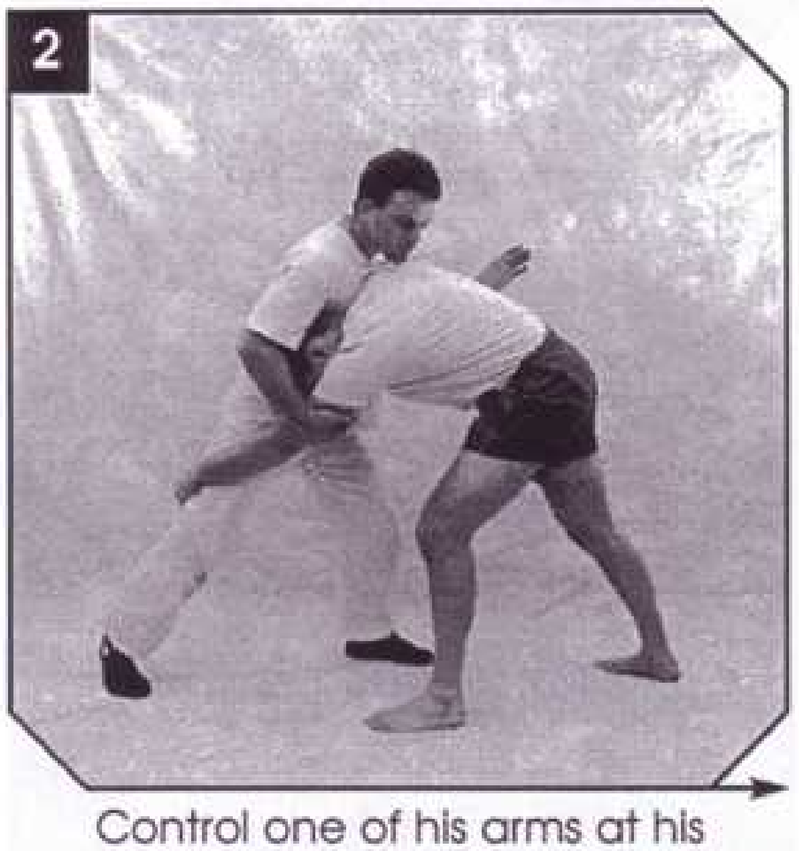
DEFENSE AGAINST TAKEDOWNS CONT'D:

PANCAKE

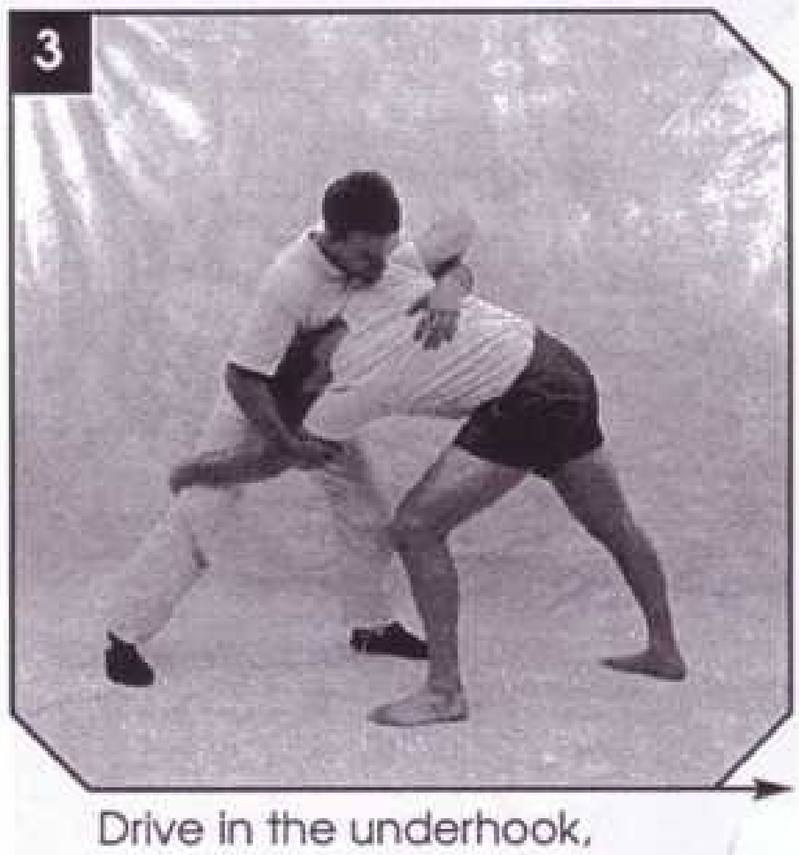
INTO SCARF



He has shot, and is in tight.



Control one of his arms at his triceps, and underhook his other arm. Underhook the arm on the opposite side from his head (so you have leverage, and are not directly resisting him).



Drive in the underhook, until you have placed your hand on his back (for leverage).

CRUCIFIX

He has shot, and is in tight. This time you are going to do a technique with less leverage, and so requiring more force to execute, but ends up in a devastating finish.

Instead of underhooking his arm on the opposite side of his head, underhook his arm on the same side as his head.

If necessary, grip your hands together, to get extra leverage to bring him down.

If your opponent's head is tight to your side, you may not be able to get a Crossface (arm inside). A Guillotine (arm outside, hooked back under) may also be difficult to get.

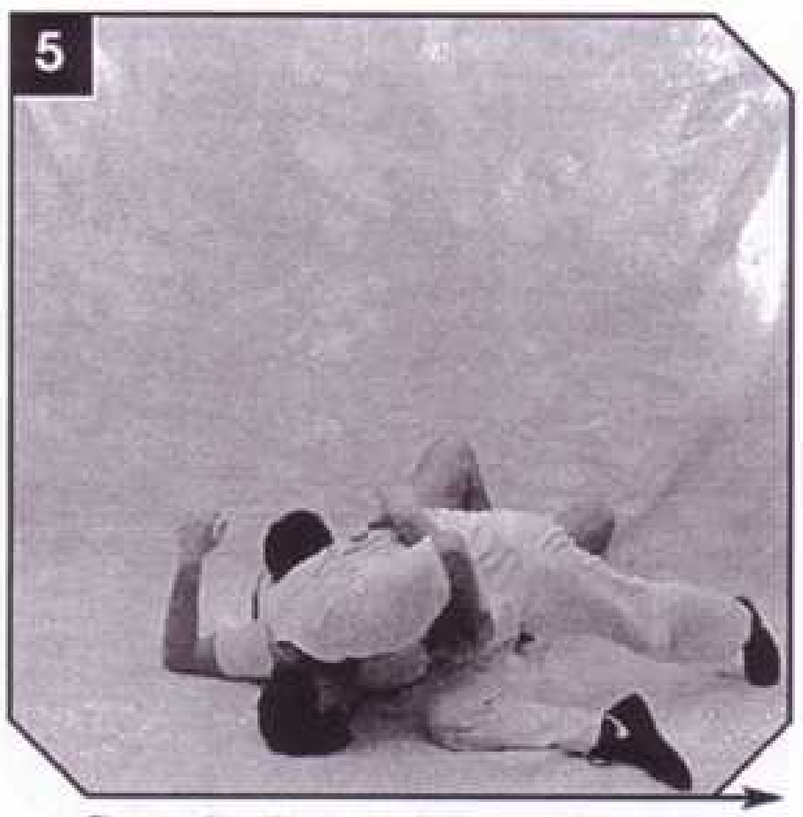
Instead, if his body is tight to yours, you can go for a Pancake (your arm hooked under his arm). Two variations on the Pancake are presented. One has better leverage and the other a better follow up.

Drop to your knee, push down on his triceps, and lift the arm you have underhooked.

Continue rolling him until you have...

...Modified Scarf Hold.

As he goes down, trap his triceps (if it isn't already).



Drop to the mat, bracing yourself with your head.

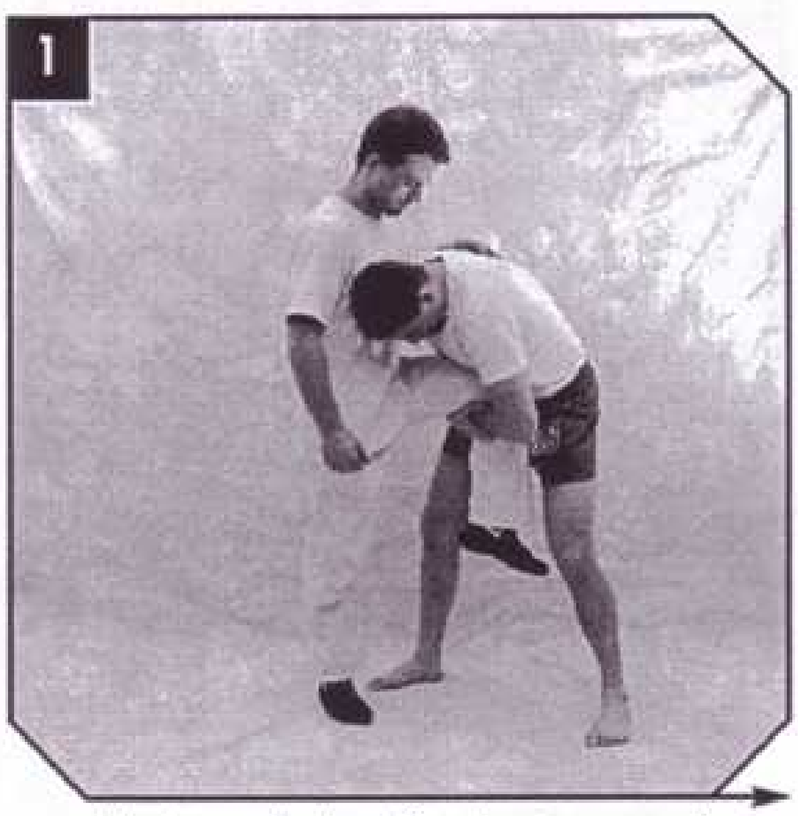
Sit out to apply the finish. Be VERY, VERY careful. There are a number of versions of the Crucifix; they are all dangerous, and must be practiced with the utmost care.

DEFENSE AGAINST THE SINGLE LEG TAKEDOWN

He has shot a Single Leg and pulled your leg up.

Continue attempting to sprawl, and try to hook your foot into his upper leg or hamstring.

Reach over the top, and hook his elbows.



He has shot a Single Leg and has pulled your leg up.

If he over powers you and is bringing you down...

...resist as long as you can, and then drop to the ground, getting him in Closed Guard...

A skilled opponent will often shoot for a single leg, rather than a double, because the Single can be harder to defend against. In addition, a stance that is optimal for offense (using strikes), leaves one foot forward, and thus somewhat open to a Single Leg takedown.

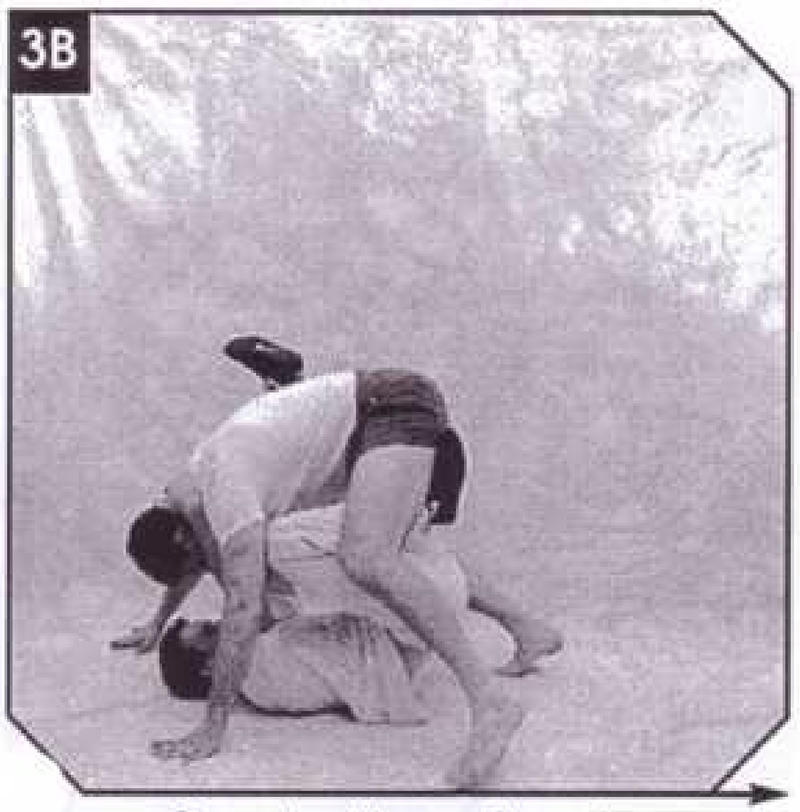
In addition, a skilled grappler will quickly alter his attack from a Double Leg to a Single Leg and vice versa, so if you learn to defend against a Double Leg, you must also inevitably defend against a Single.

The defenses against the Double all work against a Single, until he lifts up your leg.

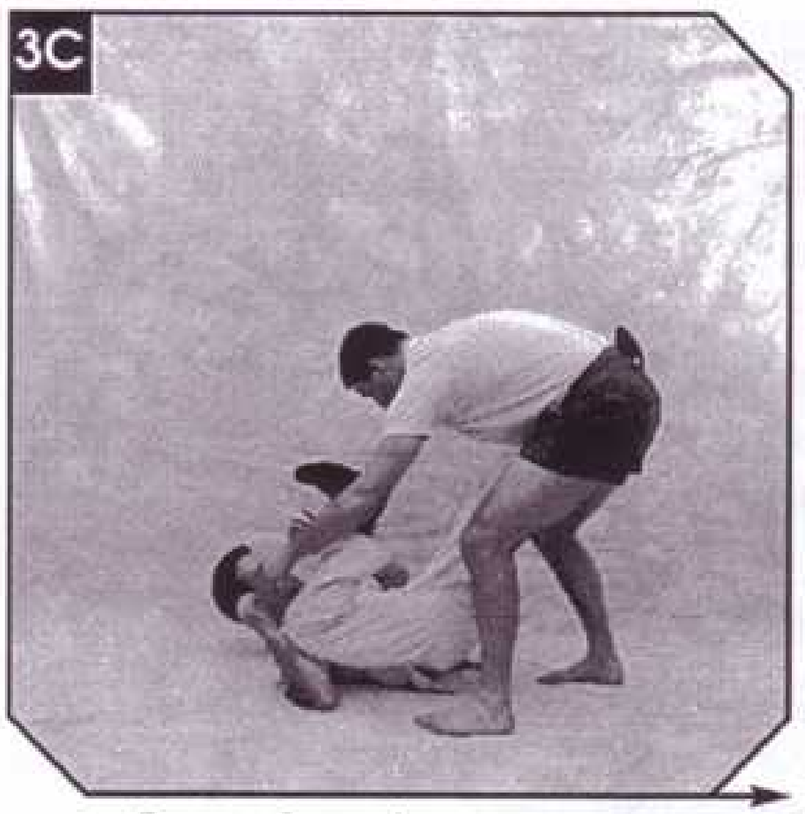
Drive your foot down as you pull up on his elbows.

When you get your feet down...

...go for a finish or takedown of your own.



...Guard with an Elevator, or...



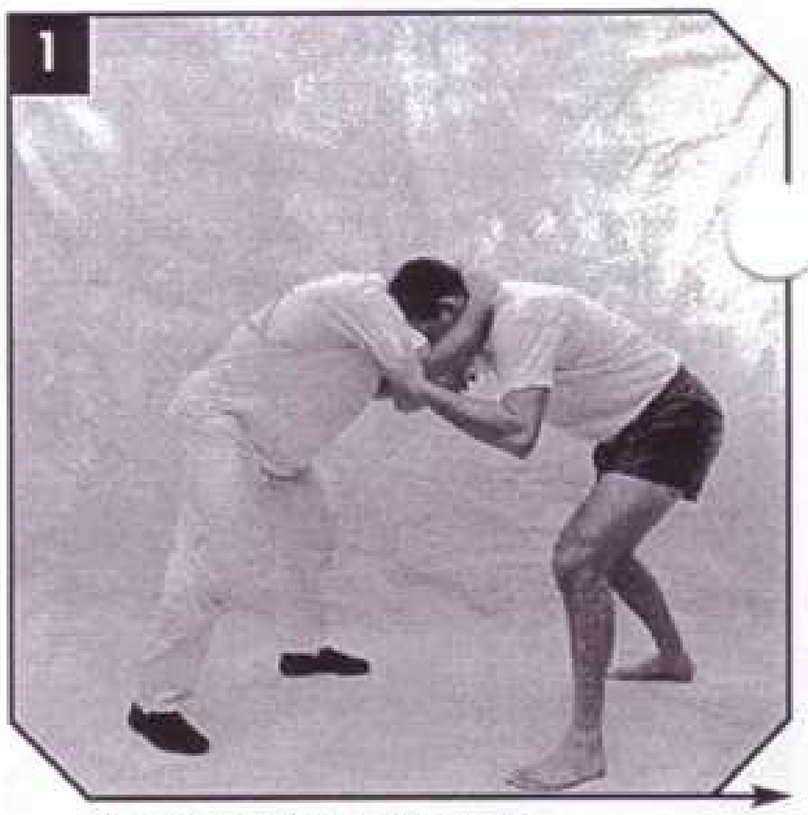
...Open Guard.

From Open Guard, you can readily kick him.

DEFENSE AGAINST THROWS

Greco-Roman or Judo throws that bring the opponent down by holding onto his upper body, generally require that the hips be near and beneath the opponent. This principle is illustrated in the throw at right.

In the pictures below, several methods for keeping his hips away from yours are demonstrated.



You are both tied up.

Like a number of fighting skills, defending against upper body throws is best practiced, rather than intellectually understood. Simply knowing that your forearm can keep someone's hips away, is not a very useful piece of information, unless you have a great deal of practice, against skilled players.

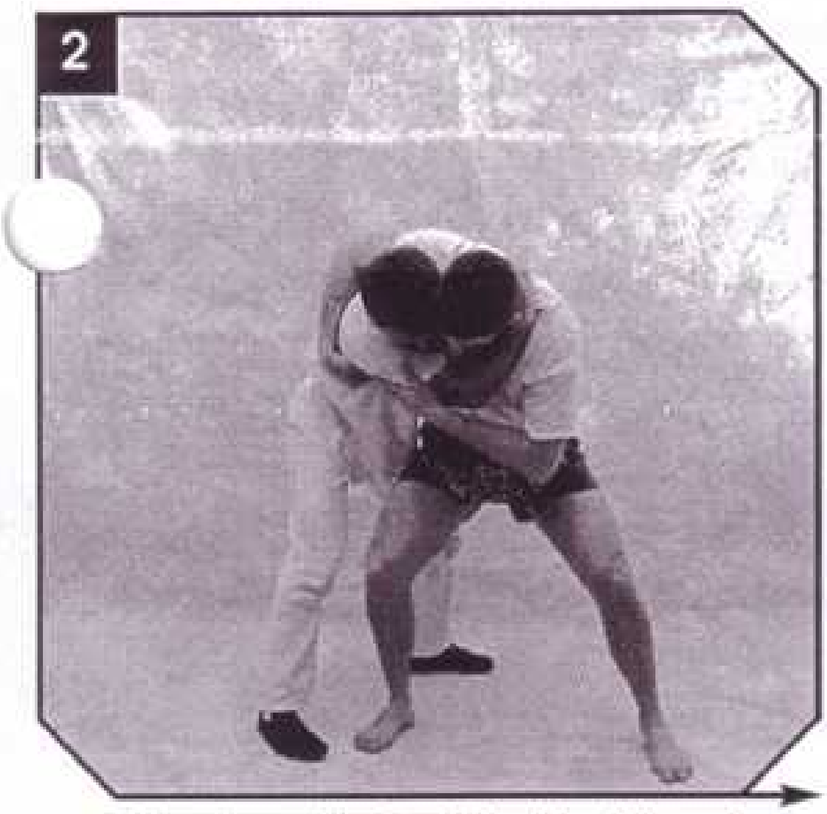
For every defense against a throw, there are several corresponding second throws. Thus if all you do is defend, you will undoubtedly find yourself on the mat before very long. Unless you have much more experience with throws, you must be actively attacking your opponent, in order to keep from going down.

One of the very best ways to keep your opponent's hips away from yours, is to throw a number of solid punches to his face. As you are punching, as discussed in the Attack from Stand Up section, be especially careful with your Hooks, as a Hook is often an invitation to switch from an upper body throw to a leg takedown.

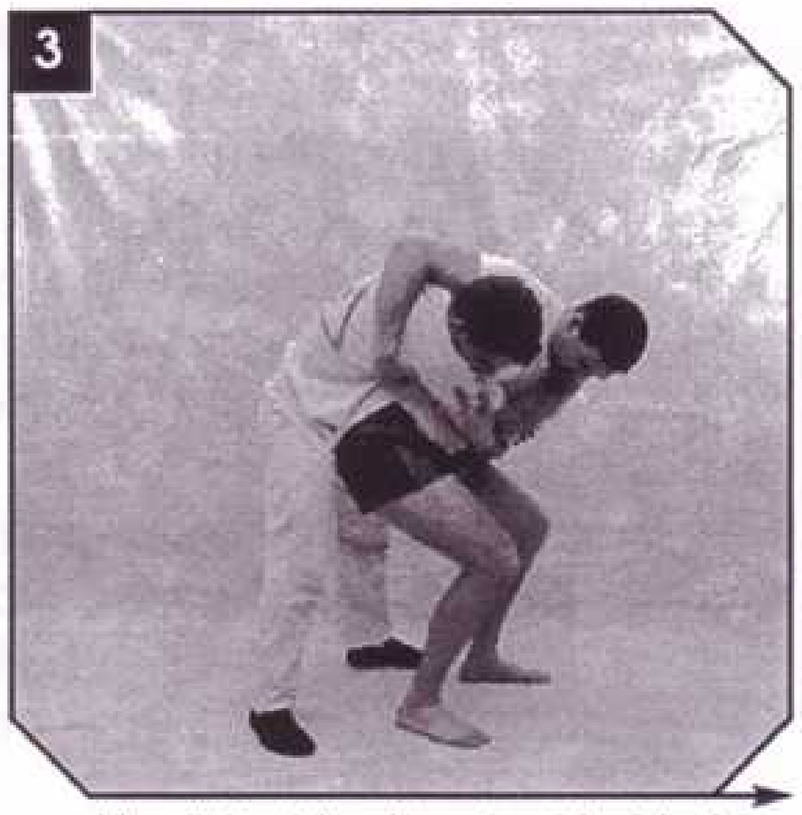
It sounds contradictory, but when defending against upper body takedowns, you don't want to defend too hard. If you are already going, and you concentrate on defending and not on falling properly, you can be injured. So know when to hold em, and know when to fold.

You can keep his hips away from yours by blocking his hips with your forearm, and...

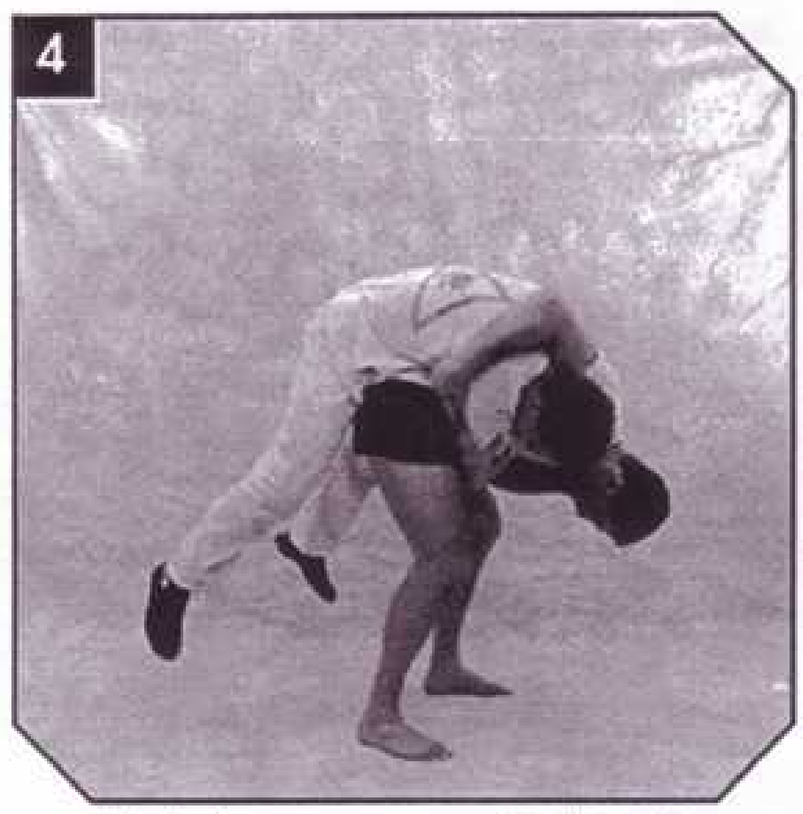
If he manages to get his hips in close enough to throw you, place the back of your hand on his hip, and...



He steps his foot just inside of yours.

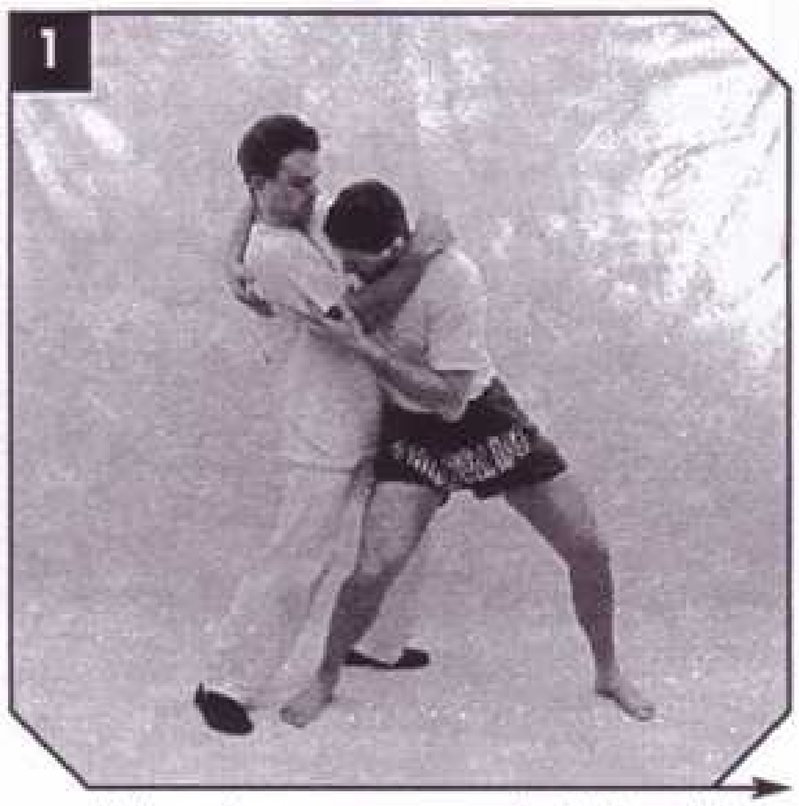


He slides his other foot just inside of your other foot, as his hips move across yours.



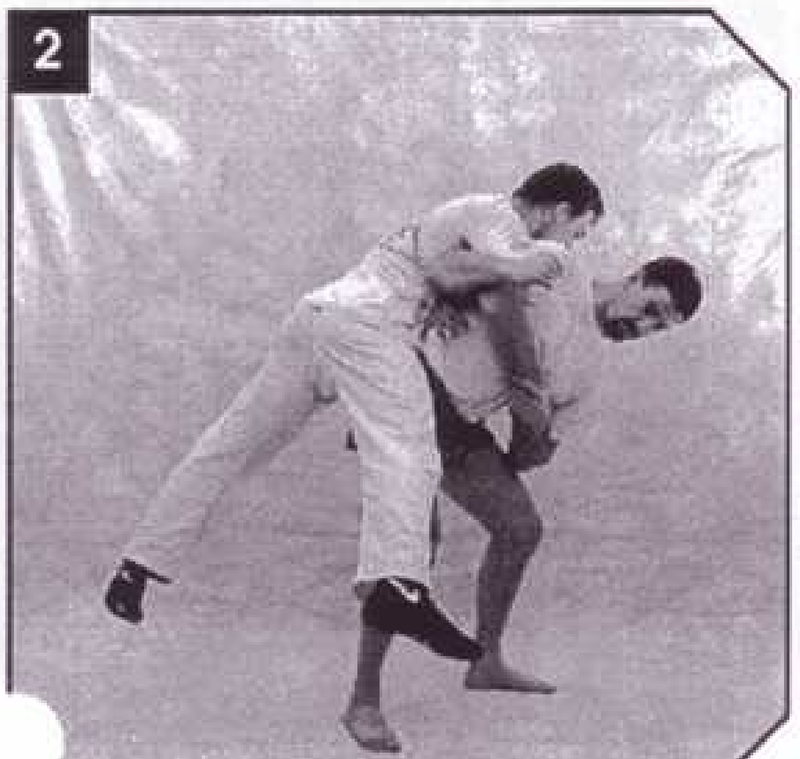
He brings you over his hips by looking between his legs.

...by pushing his head far enough back to prevent his hips from coming in.



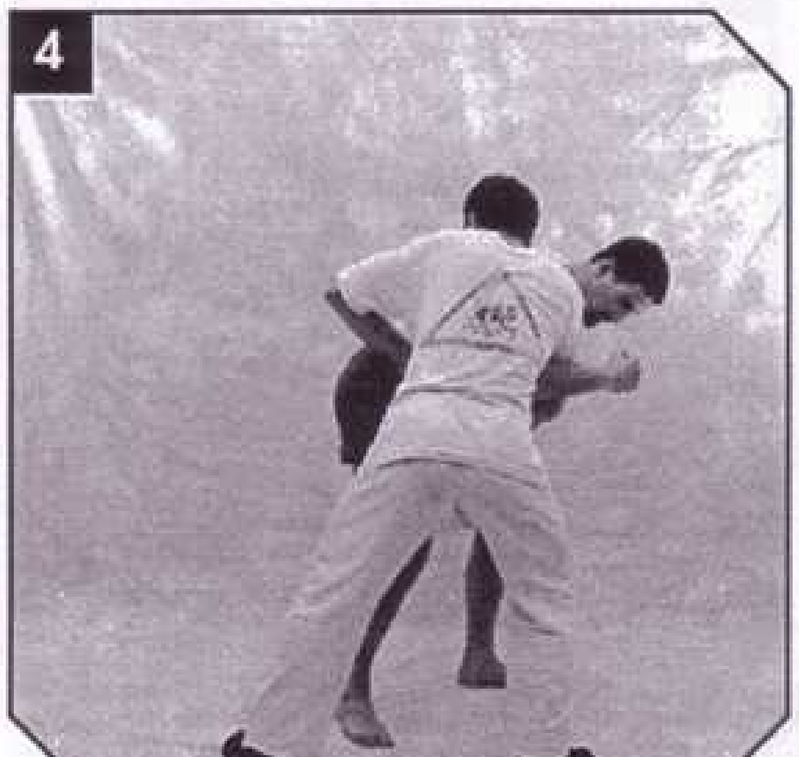
If he does manage to bring his hips in, as long as your base is solid...

...you can often drive your hips forward, taking his balance.



...rather than go over the top, try to circle...

...around and...



...land at his side.

DEFENSE AGAINST A BACK "SUPLEX"

There are a number of throws that involve getting your opponent in a bear hug, lifting him off his feet, and then bringing him to the mat. Freestyle wrestling, calls these throws, depending on details of the execution "Souplesse" and "Salto," among other names. For better of for worse, this type or throw is probably best known by its Pro Wrestling catch all phrase "Suplex."

There are several defenses against this family of throws, but they must be executed quickly. A Suplex, particularly the professional variation where you are dropped not to your front, but on you head, is a short

BREAKING THE GRIP

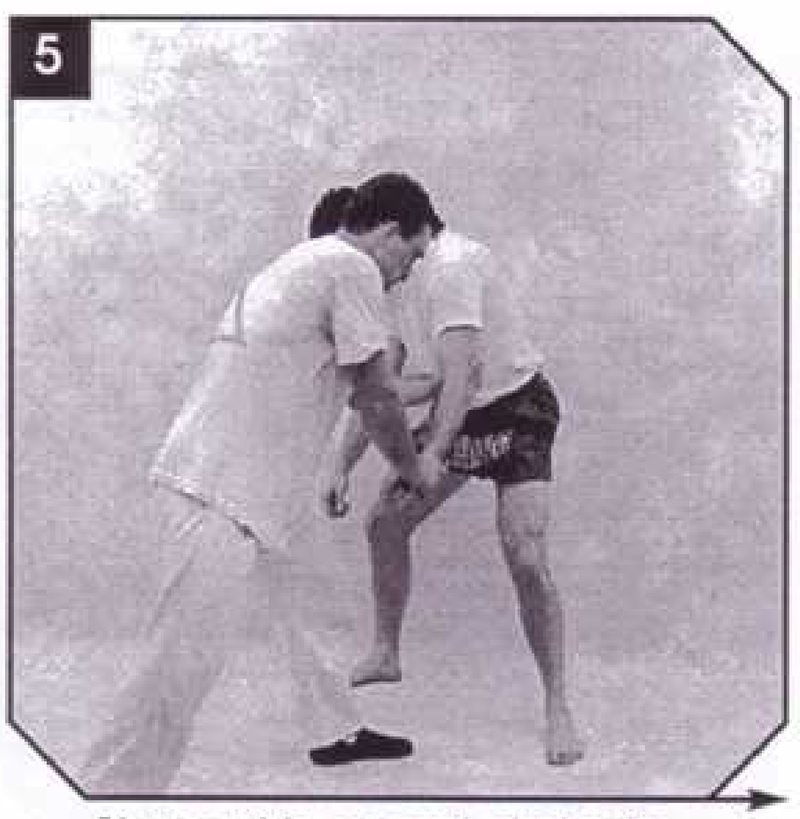
Try to work both hands into the top part of his wrist as shown in this close up.

Try to lock your elbows for maximum leverage.

To break the grip, simultaneously: twist the thumb side down; push his hand to your hip; arch your shoulders back into him; and drive your hips forward.

FOLLOWING UP

Maintain control of his wrist, with at least one hand.



Step out in a semi circle. To begin the arm drag, catch his wrist by circling over it, and grab his elbow with your other hand.

Continue stepping in a circle, as you use both hands to pull his arm across your body.

CONT'D

ride with a auto accident at the close. If you feel one coming on, respond immediately.

The defenses shown here are categorized according to whether your encircling opponent is in front or behind you. We begin with your opponent behind you.

Your first line of defense should be to break his grip. Depending upon his grip, you will usually have the option of trying to break his grip by attacking either his top hand, or his bottom hand. You should always attack one hand or the other; grabbing both of his wrists will dilute your defense.

Because of the leverage you can put on his wrist joint, you should probably go for the top hand first. In either case, once you have broken the grip, you should step out as shown in the bottom panel.

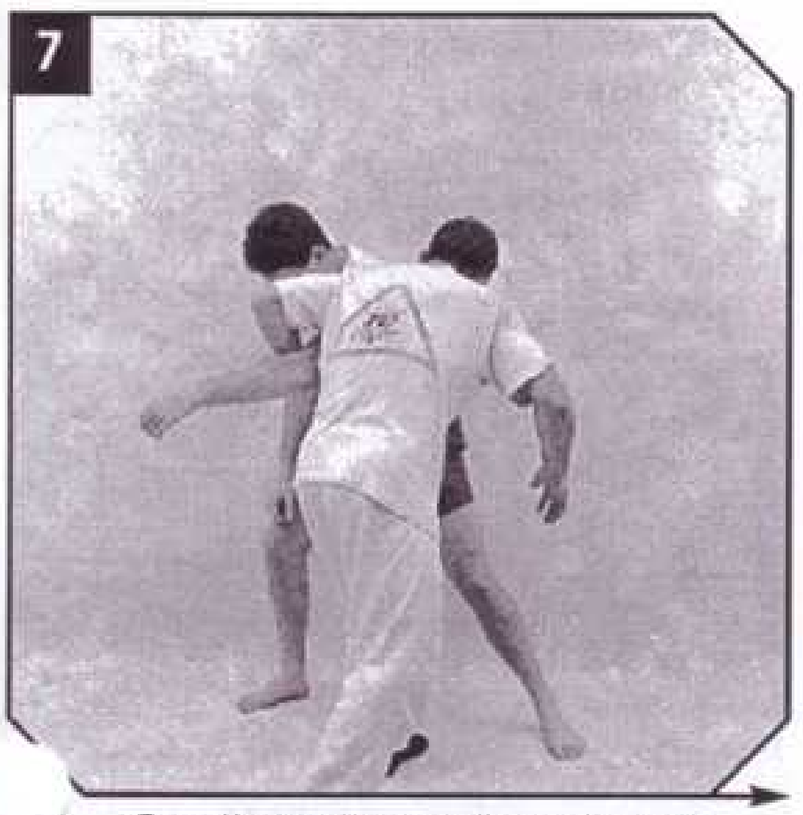
If you cannot break his grip, several further defenses are demonstrated in the following two pages.

In all cases a short rear head butt can be a useful distraction.

This close up shows how to break the wrist by moving against the wrist. Work your palm heel under his thumb.

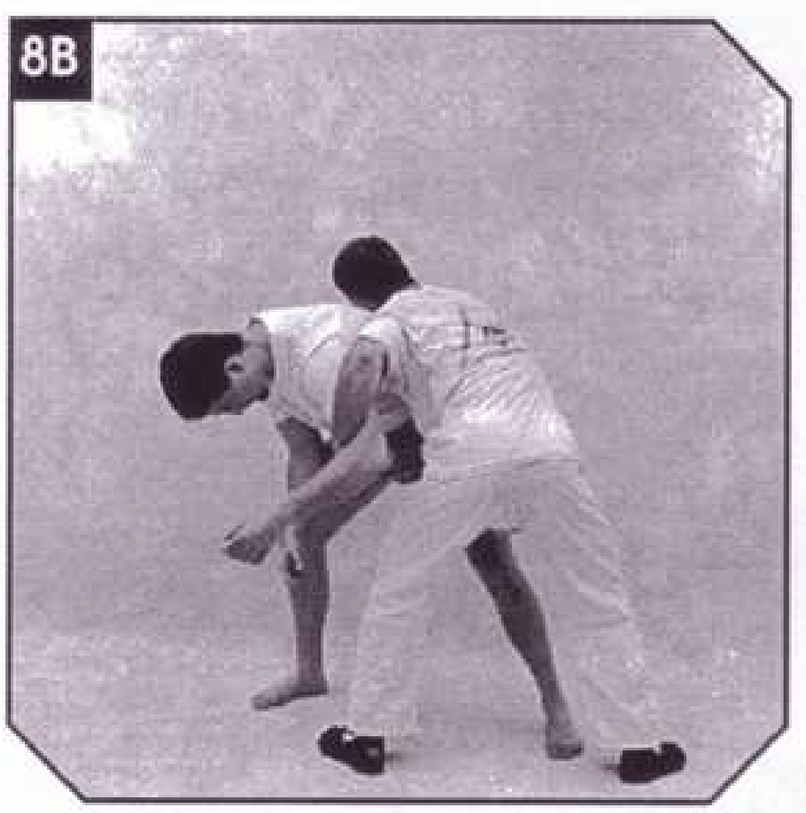
As you arch back and drive your hips forward, use both hands to twist his wrist out until...

...you have broken his grip.



Continue the pull and circle, until you are at his side.

Follow up with strikes, or...



...get control of him from behind.

SUPLEX DEFENSE CONT'D

You can also respond to a rear Suplex-type throw without breaking his grip at all. In all cases, you have to create some space between you and your opponent. To make space, take one or two steps forward.

He is attempting to lift you from behind.

SHOULDER PRESSURE

If he doesn't immediately step in tight, secure one of his wrists by reaching across your body.

Smash your elbow down just above his upper arm, dropping your weight into it.

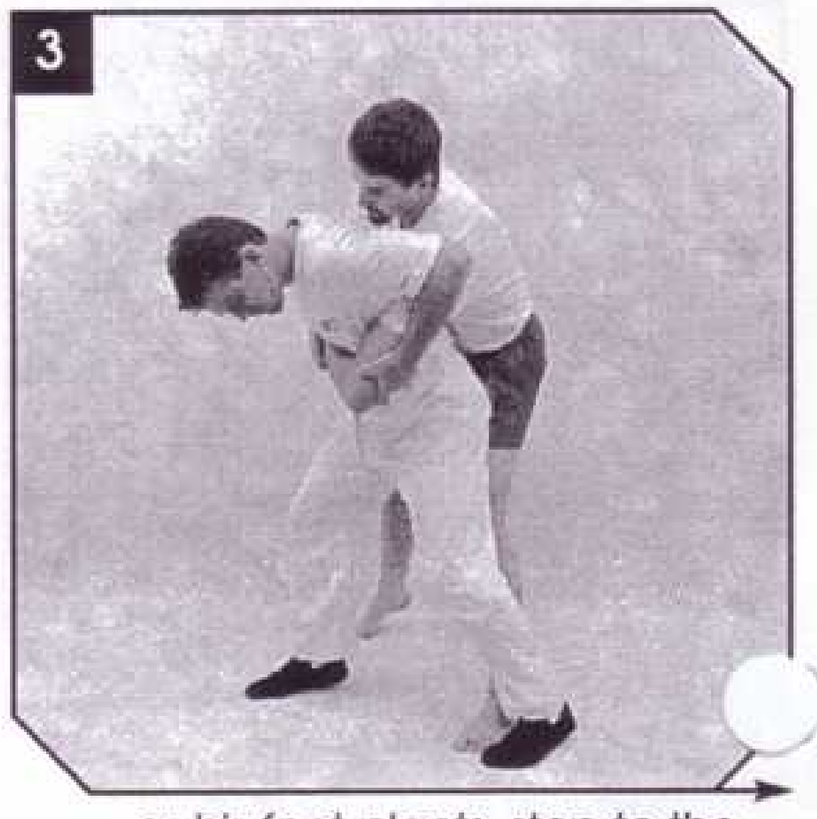
FLIP

If he gives you lots of space, secure a grip on his arm, and try to drop down lower.

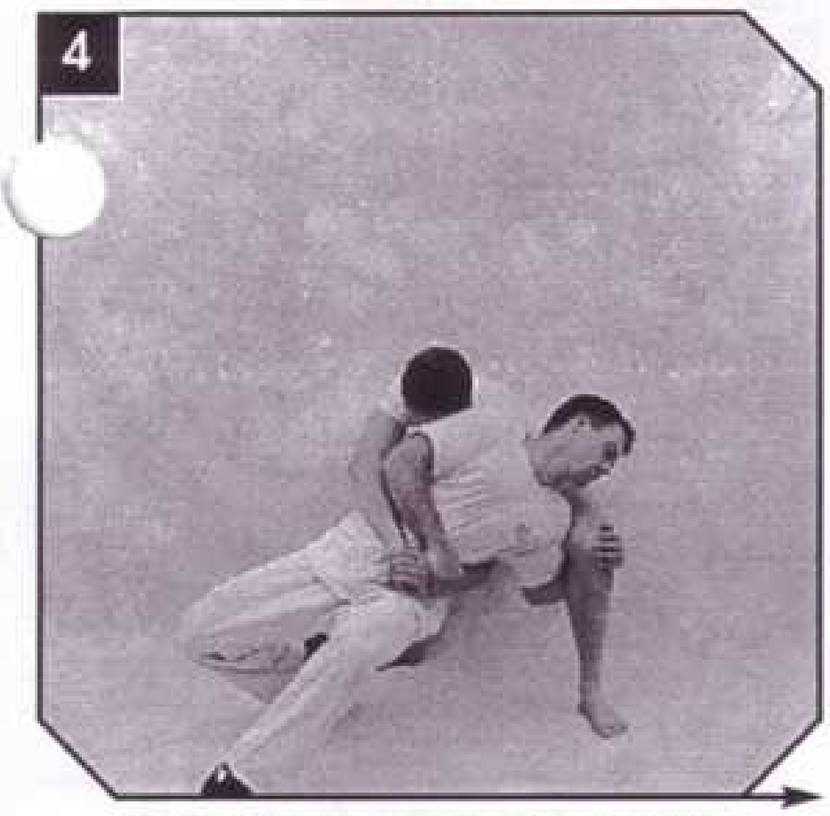
With your leg on the side of his trapped arm, step around and behind his leg.

TOSS

If he follows you and steps in tight...

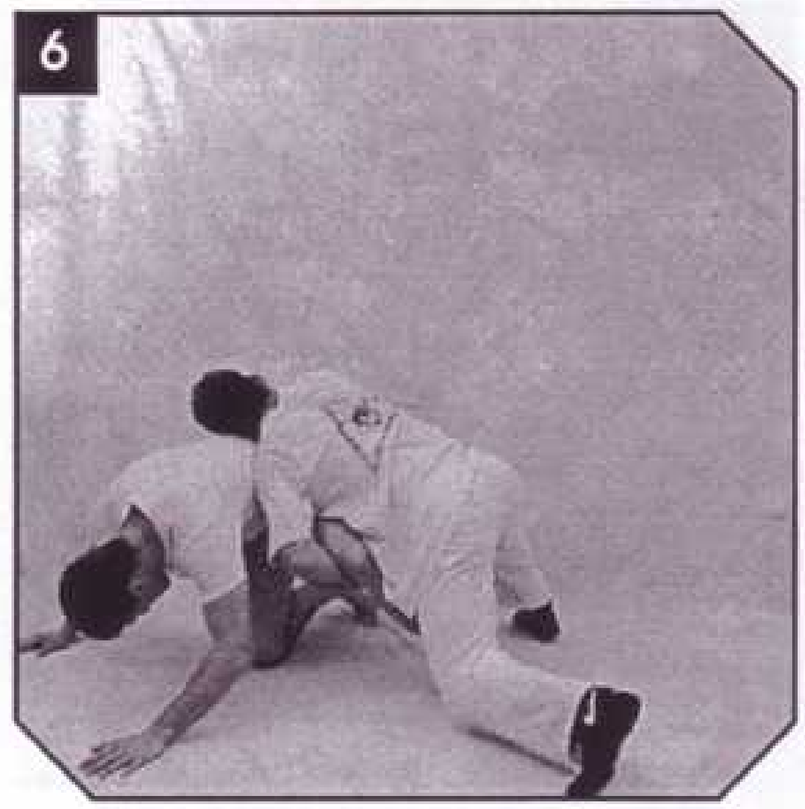


...as his foot plants, step to the outside of it, and secure the tightest grip possible on his wrist.



Continue to drive down with your arm, until you can grab underneath his leg.

Arch back, driving him to the ground.



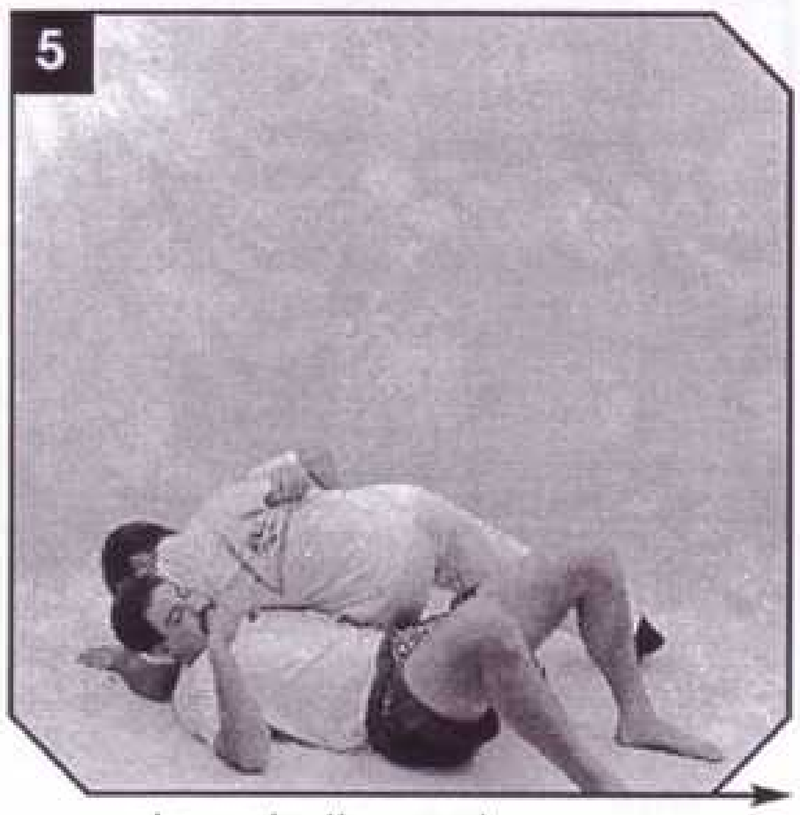
Step over and get Side Control.

Flip him across your back and hips. This appears unrealistic, but with practice, this takes very little strength.

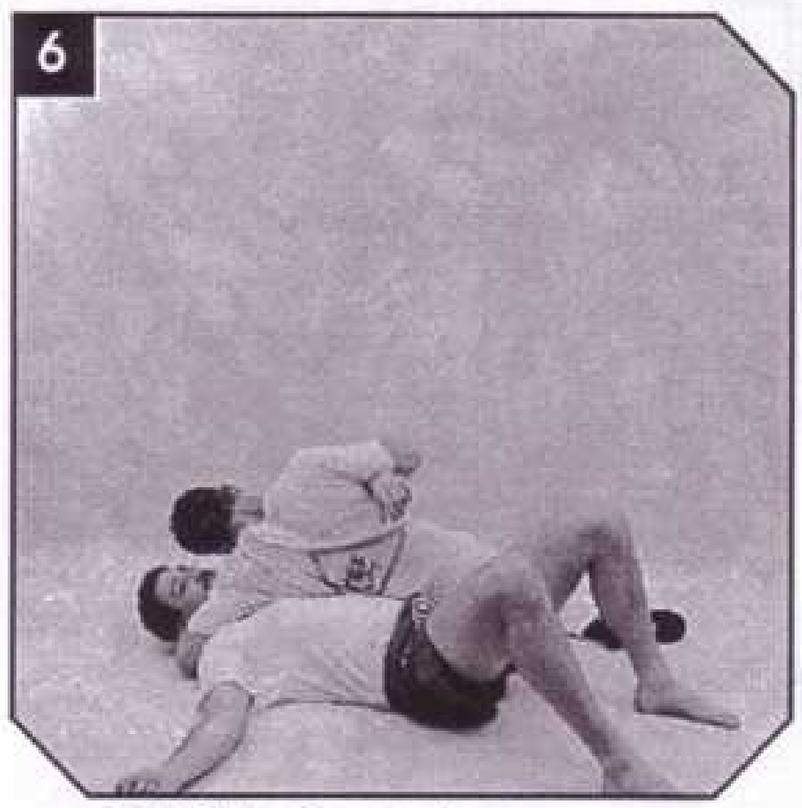
Bring him to the ground.

Get Side Control.

Roll him over your hip, and...

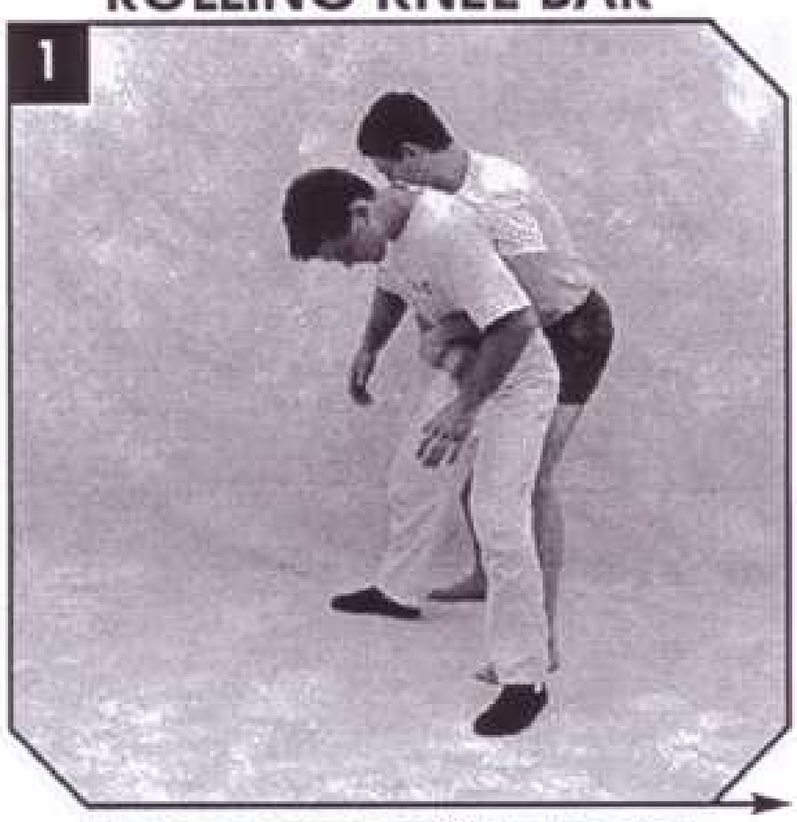


...down to the mat.



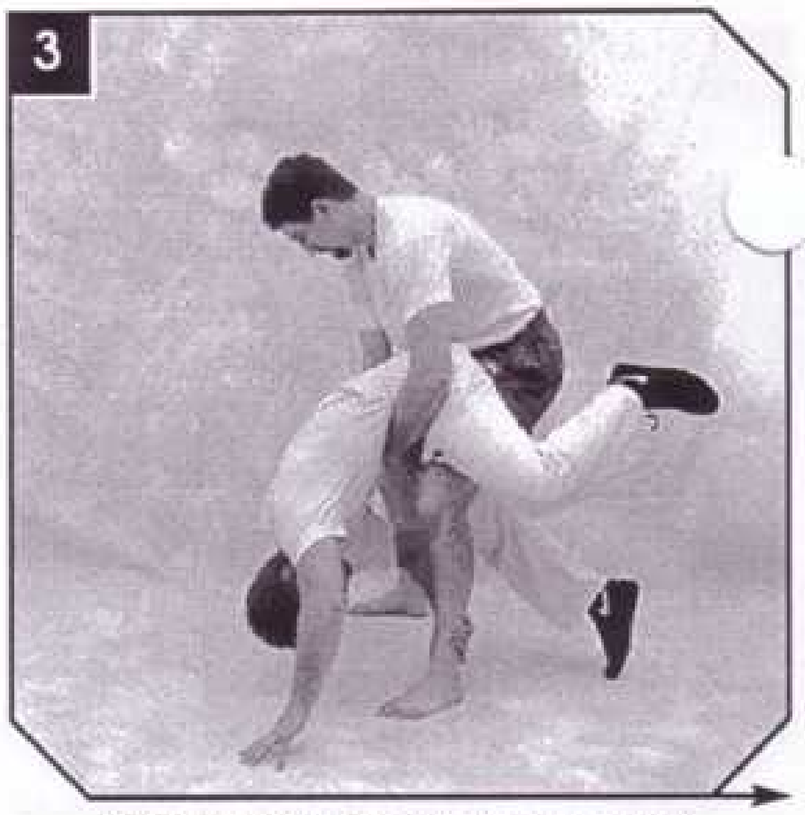
Get Side Control.

ROLLING KNEE BAR



If your opponent's base and grip are so secure that the previous techniques do not work and he...

...lifts you up, you can try an alternate attack, the Rolling Knee Bar. Hook your foot inside his leg.



Throw your head down and swing your legs up.

LEG LACING

As a last ditch effort against a Suplex, you can try to wrap, or "lace" your leg around his leg. This is going to compromise your balance and provide your opponent with different opportunities to throw you.

Done properly, however, it does prevent your opponent from completing his initial attempt at throwing you. An example of this against an opponent behind you appears above.

Two incorrect Laces appear at right. Lacing against an opponent attempting a Suplex from the front appears below.

FRONT SUPLEX

The standard defenses against a front Throw by Lifting appear on the following page spread. Against a large, powerful adversary, the best you can get initially may be a Leg Lace.

Move your knee between his legs.

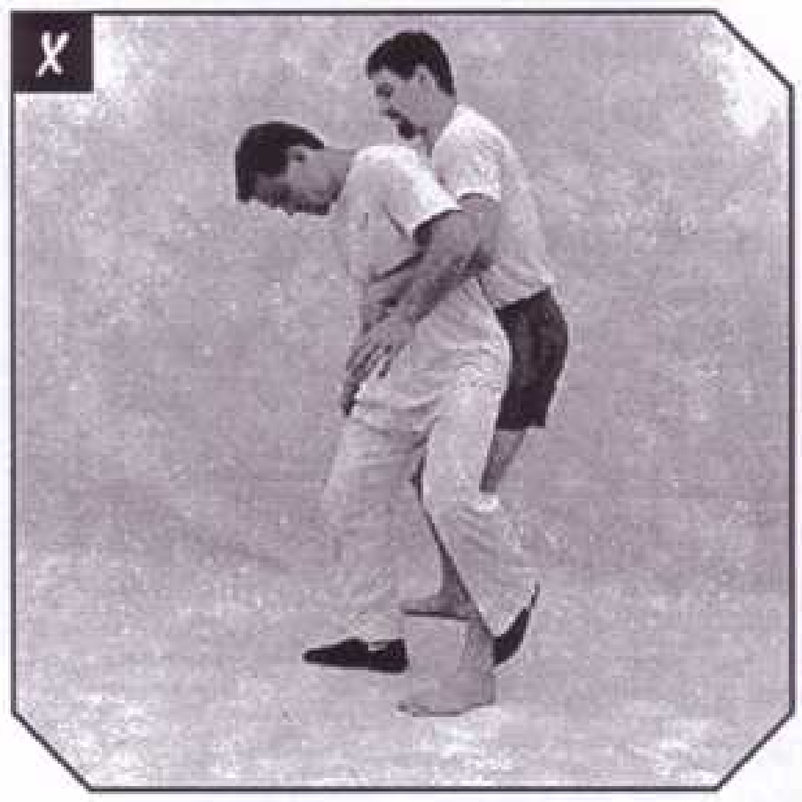
Then hook your leg behind his calf.

If he maintains a tight grip, your roll can actually be facilitated. Secure a tight grip on his leg.

Bring him down.

Secure his foot to your chest with both hands. Trap his leg with yours, and drive your hips in to finish.

Against both the Front and Rear Suplex, avoid lacing a leg from the outside, as shown in these pictures. An outside lace leaves you vulnerable to being thrown anyway. If you do do an outside lace, make sure your hips are below his hips.



And hook your foot around the front of his shin.

Step in tight to him with your back leg.

Arch sideways, bringing him to the ground. A head butt at any point can be a useful distraction.

DEFENSE AGAINST A FRONT SUPLEX

Against a Front Suplex, the basic defense is to "sag" your hips back and away from him so that he cannot lift, or even hold you, as shown at right.

Once free there are many responses. One good follow up, a re-throw, is demonstrated on this page spread.

The counters shown are against a throw with his hands outside of, and inside of your arms, respectively.

SAG

Push either on your opponent's hips, or his...

HIS ARMS OUTSIDE

He is attempting a Suplex, with his arms on the outside of yours. You post on his hips, and sag your hips until...

...his grip is broken.

Keep your hips low, and lunge into him with your lead foot.

HIS ARMS INSIDE

He is attempting a Suplex, with his arms on the inside of yours. You post on his face, and sag your hips until...

...his grip is broken.

Wrap both of your arms over his arms, as you step in with one foot.

...nose and chin. Two hands are better than one.

As you drive him back, drop your hips down and away from him...

...until his grip is broken.

Interlock your hands behind his lower back.

Drive your chest in, pull in with your hands, and, while keeping your hips low, bring your back leg up.

Use your legs to lift him off his feet. From there you can put him down a number of ways, as explained in Section A.

Step in with the other foot and secure a tight grip, driving the back of your knuckles into the center of his chest.

From here, you can lift him, trip him, butt him, or knee him, among other follow ups.

PART III

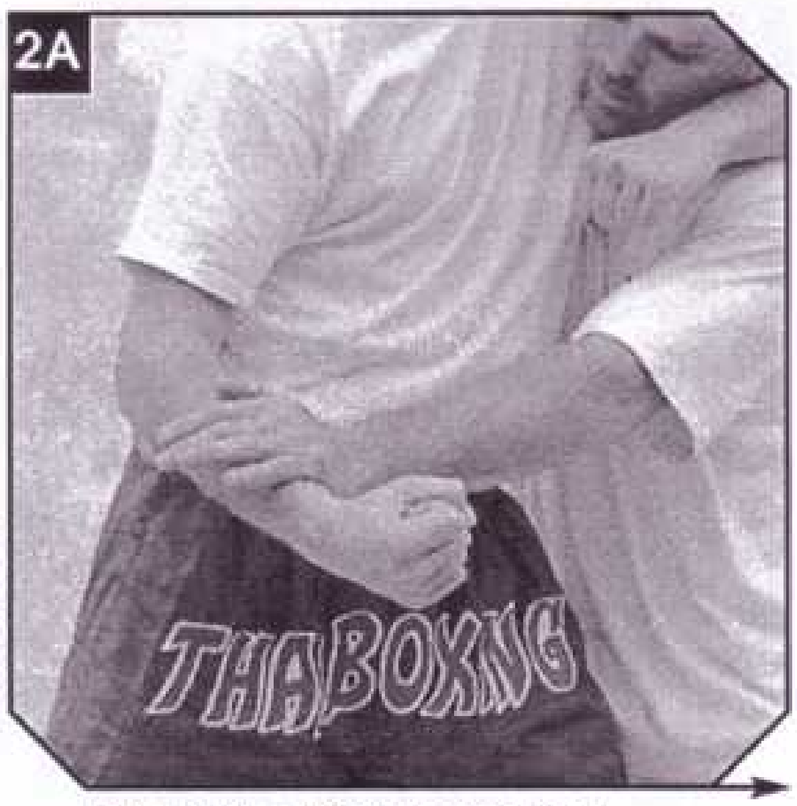
DEFENSE AGAINST STANDING FINISHES

DEFENSE AGAINST A HEADLOCK (STANDING UP)

Next to a rush and flurry of punches, the most common attack in a street fight is the Headlock. A surprising number of trained fighters employ it as well. The Headlock on the ground is dealt with in a Section D, along with the defenses for other common attacks from the side.

With the standing Headlock, the distinction is made here between whether or not you are bent over. This page covers the less dangerous Headlock, where you are straight up, keeping your face away from his punches.

CONT'D



Block his striking arm by grabbing it at the biceps or forearm with no thumb.

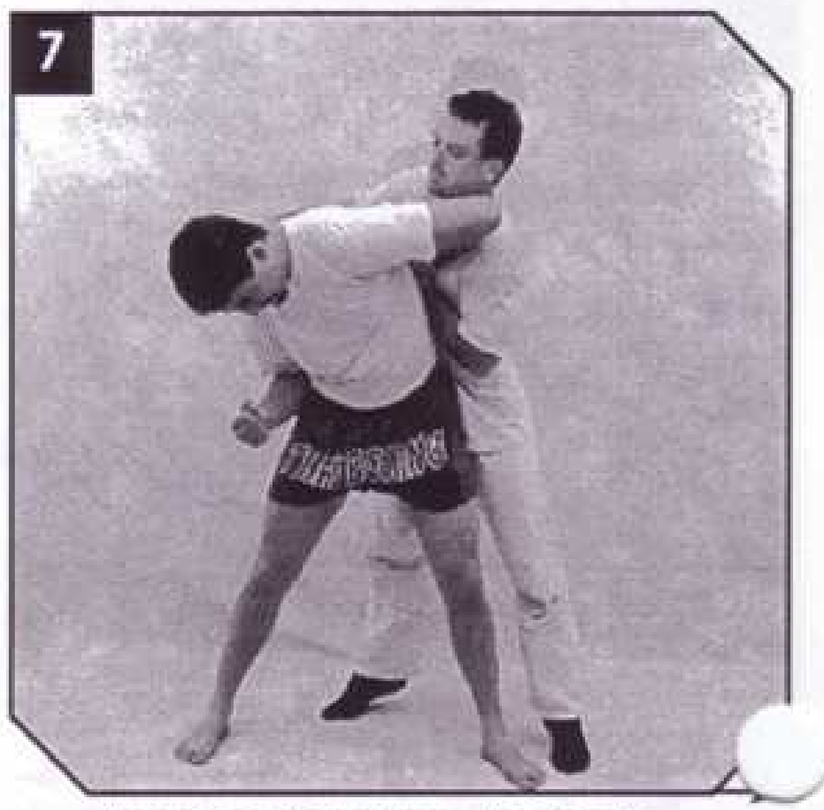
Reach your other hand around his body and secure a very tight grip on his forearm with both hands.

OR

CONT'D

Step back with your near leg, making some space between the two of you.

Keep his hand tight to you, and pull your head out.



Apply a standing Armlock.

He has you in a standing headlock and is probably trying to punch you in the face.

Keep your body straight upright; don't let him bend you forward.

Immediately below at left and right, are two different ways to get a secure grip on his far arm, preventing him from punching you.

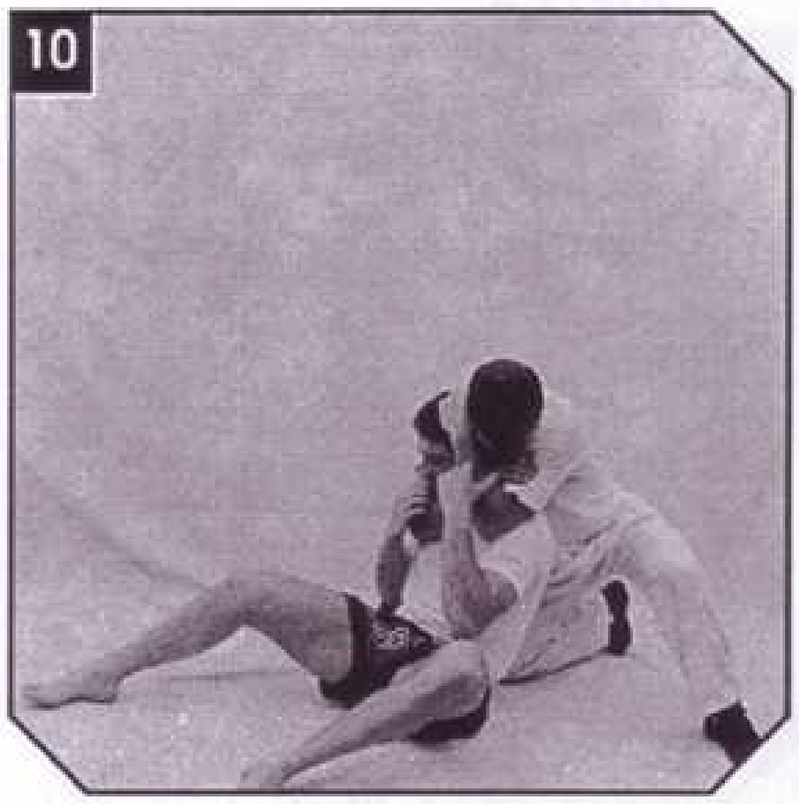
Block his striking arm by grabbing it at the biceps or forearm, with no thumb.

Reach around his body and grab his striking arm at the biceps.

Forcefully grab onto his wrist and hold it against your neck.

Or apply a choke with your free hand.

Arch him back, and bring him...



...to the ground, where he can be finished securely. Take one or two steps backwards to drop him.

DEFENSE AGAINST A HEADLOCK (BENT OVER)

In this situation he has grabbed you in a Headlock. Despite your resistance, he has managed to bend you over. Your face is now open to punches, and you are off your center of gravity.

Instead of fighting him and trying to stand up, continue in the direction he is trying to force you, right down to the ground where you can finish him.

ROLL

This time he has grabbed you in a headlock, and bent you forward. Grab his side.

CONT'D

Instead, use the force of his pulling you down, to continue the roll into...

...Mount. Leave your weight back on your back foot so he doesn't roll you again. Your front leg is across his body.

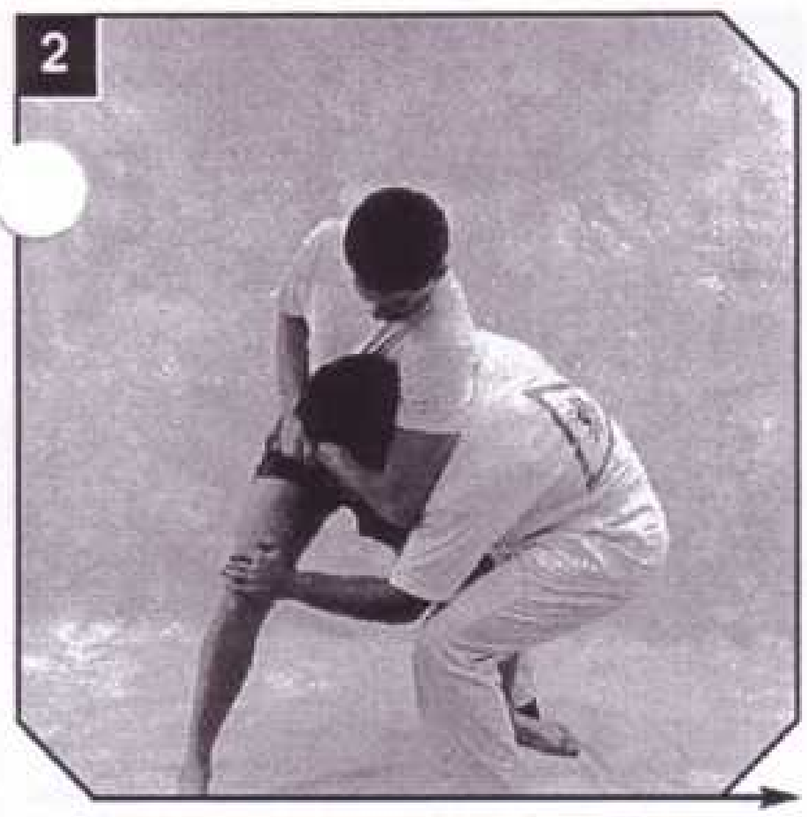
Secure a solid base by spreading out your hands, and bringing your knee up to his shoulders.

SUPLEX

If he has bent you over, but is not bringing you over his hip and down, he has set himself up for a Suplex.

Grab his triceps.

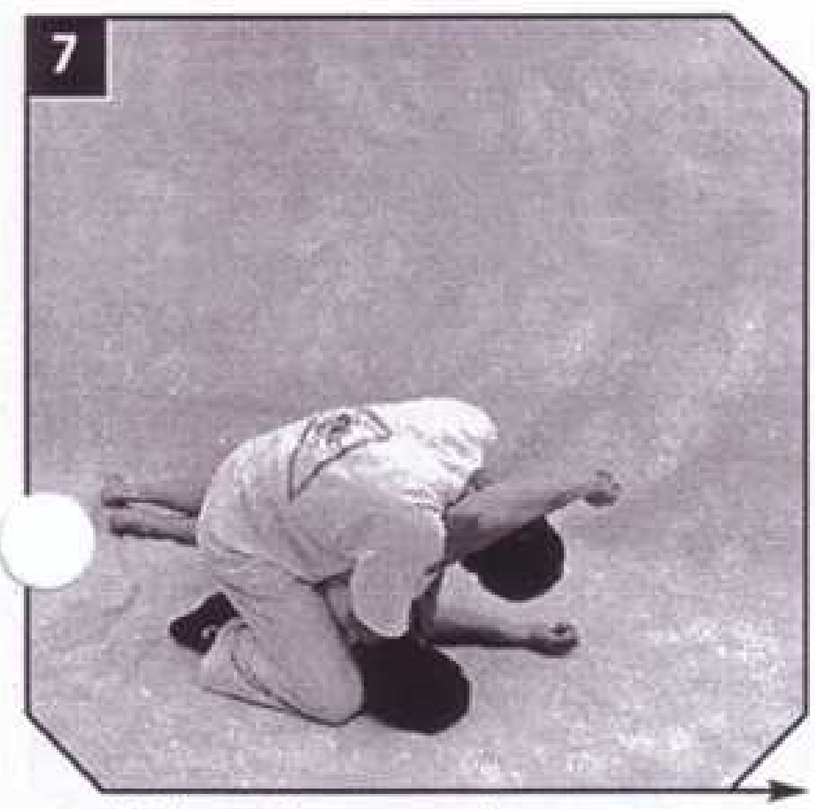
Grab your own wrist.



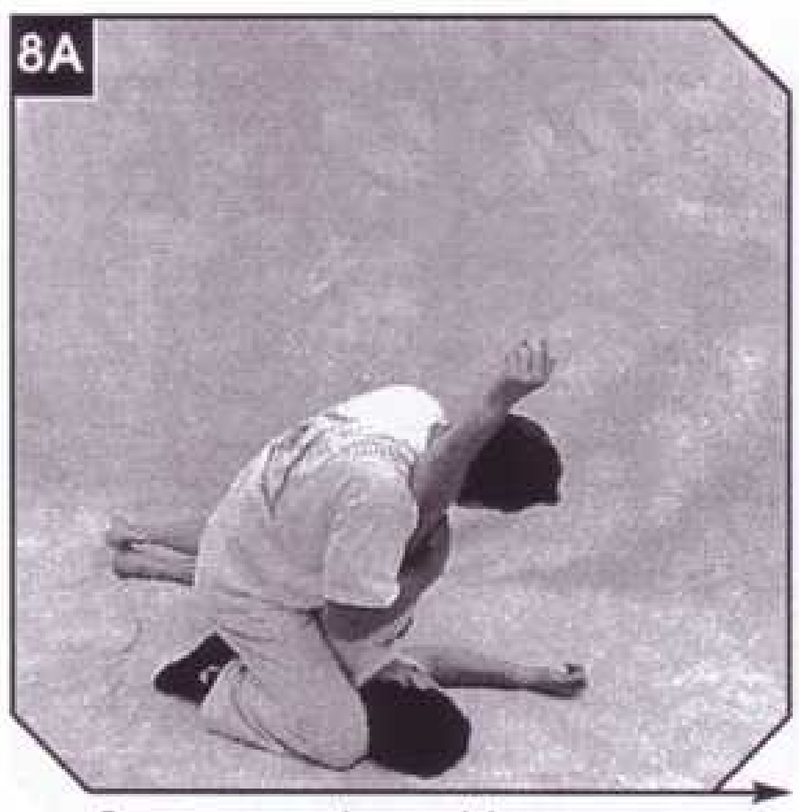
Your other hand pushes the inside of his far knee. Push with no thumb, as you step in.

Sit on your forward ankle.

Do not pull him down on top of you.



Make a frame, using your forearm to drive into his neck as you lean forward, breaking his grip.



Secure a grip on his arm, trapping it with your far hand and your head, as your other other hand posts on his head. Then go for a Swing Around Armbar or...

...secure an even tighter grip and finish him with punches from Mount. Attacks from Mount are covered in Section E.

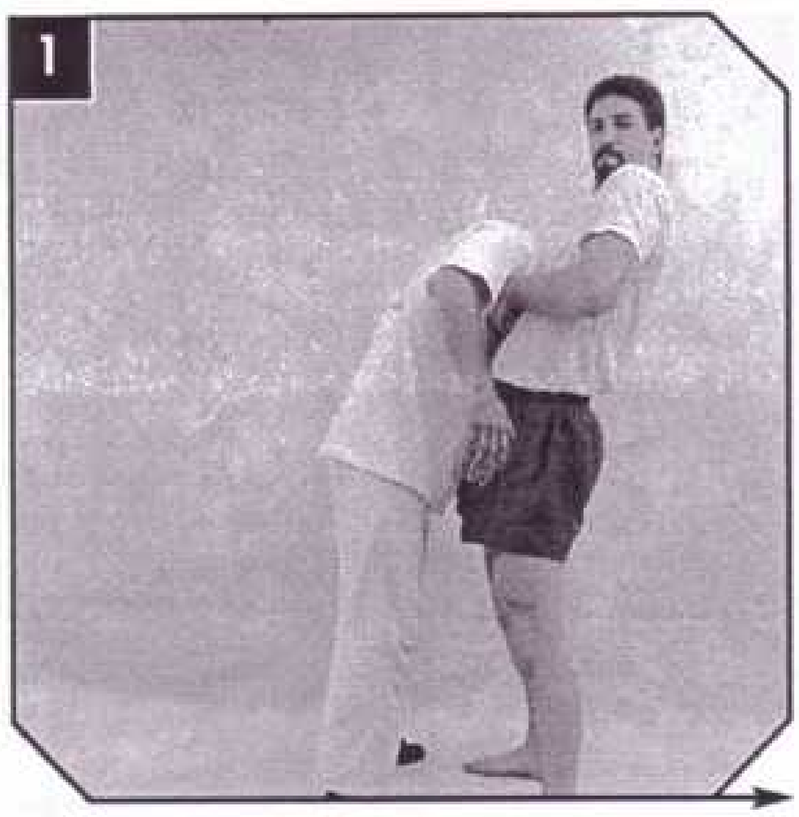
Sink your hips below his.

Lift him up explosively, using your hips to shoot his legs forward.

Drive him back onto the ground. His body and headlock cushion your impact. Your weight adds to his impact.

GUILLOTINE DEFENSE

BASIC DEFENSE



All techniques on this page begin with your attacker applying a Guillotine. This is one of the most common standing attacks used by a trained fighter.

In all defenses you must protect your neck. This is best accomplished by making your body perpendicular to his. You can do this by bring him down, or, that failing, by lifting him up.

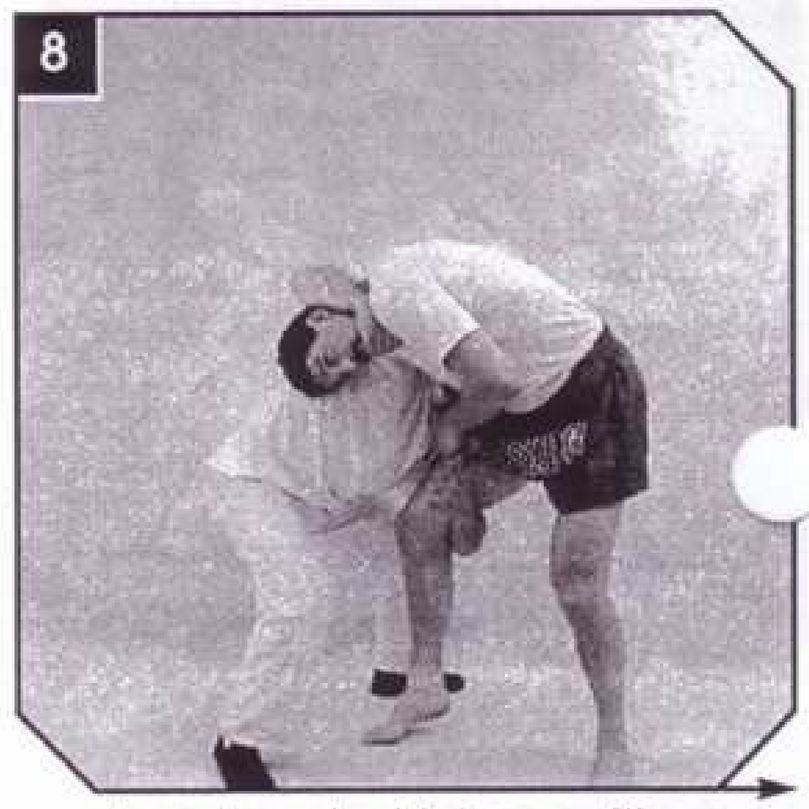
With your free hand, reach up over his body, and place your hand on his back.

With your other hand, grab his wrist from underneath, with no thumb, to relieve the pressure on your throat.

CRADLE

CONT'D

Move your arm over his head, from down his back, to across his shoulders, and grab his chin

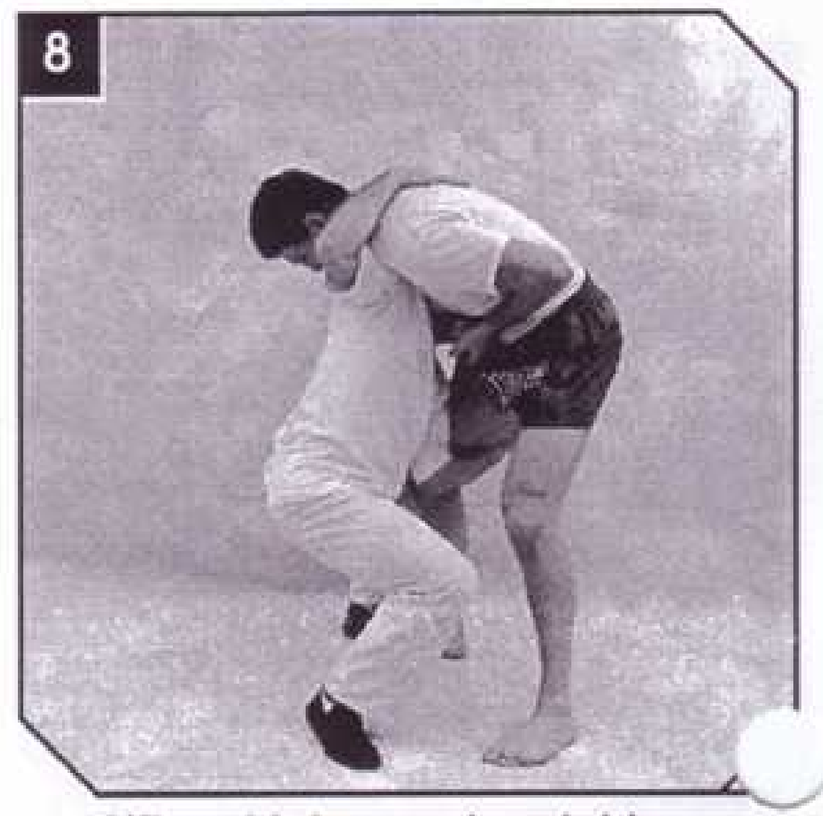


Reach under his knee with your other hand and pull him down and sideways.

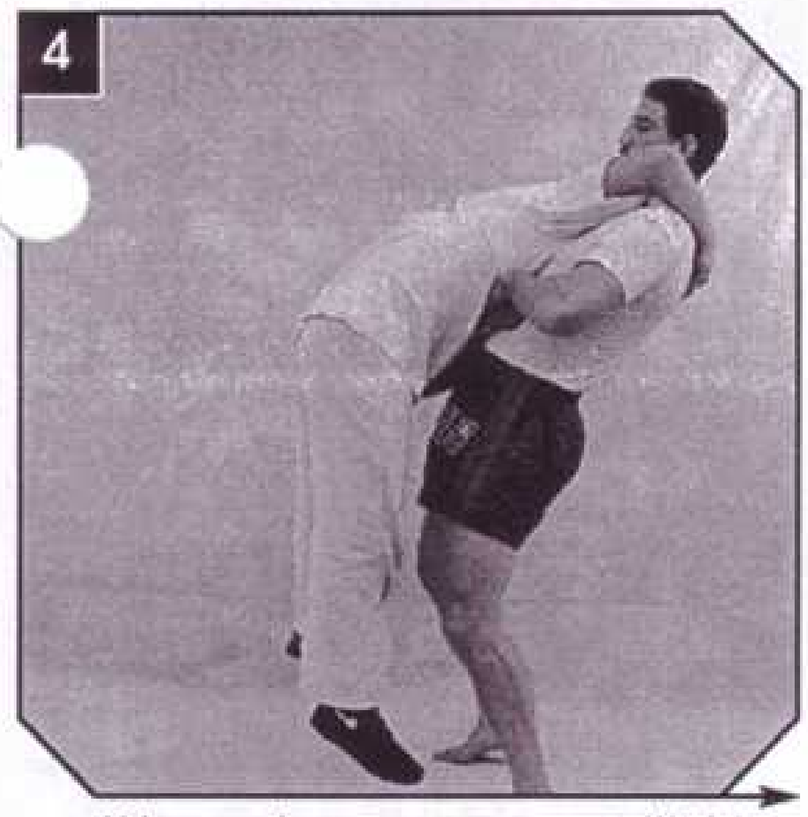
SLAM

CONT'D

As you come down, drop your hips, release your grip on his wrist, and reach under his knee on the same side, with your palm up.



Lift up his leg and push him with your head.

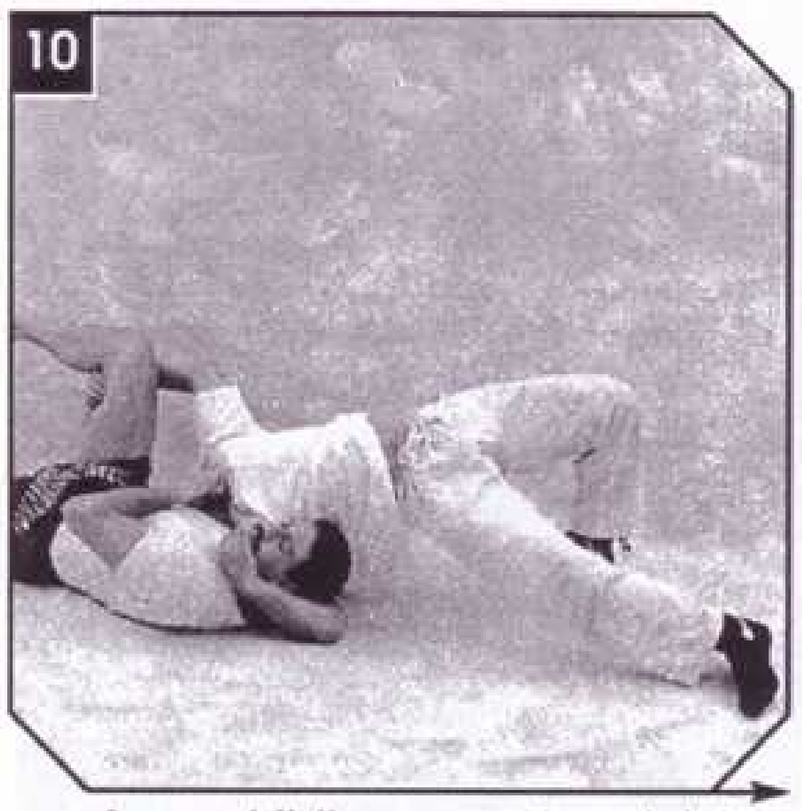


If he arches you, go up with him; you will not feel any pressure.

He will have to put you down. Done properly, you will feel no significant pressure on your neck.

As you come down, you can do one of the two counters shown below.

Ideally, grip your hands together and step between his legs, rolling him forward.



As you hit the ground, arch into him and...

...establish Side Control. Keep control of his chin, so that if he gets Half Guard, you still control his head, a key to getting out.

Lift him up with your hips. First lift his leg; his body will follow.

Arch him toward the ground.

Establish Side Control. Make sure that you don't slam your own head into the ground.

TRAINING FOR DEFENSE

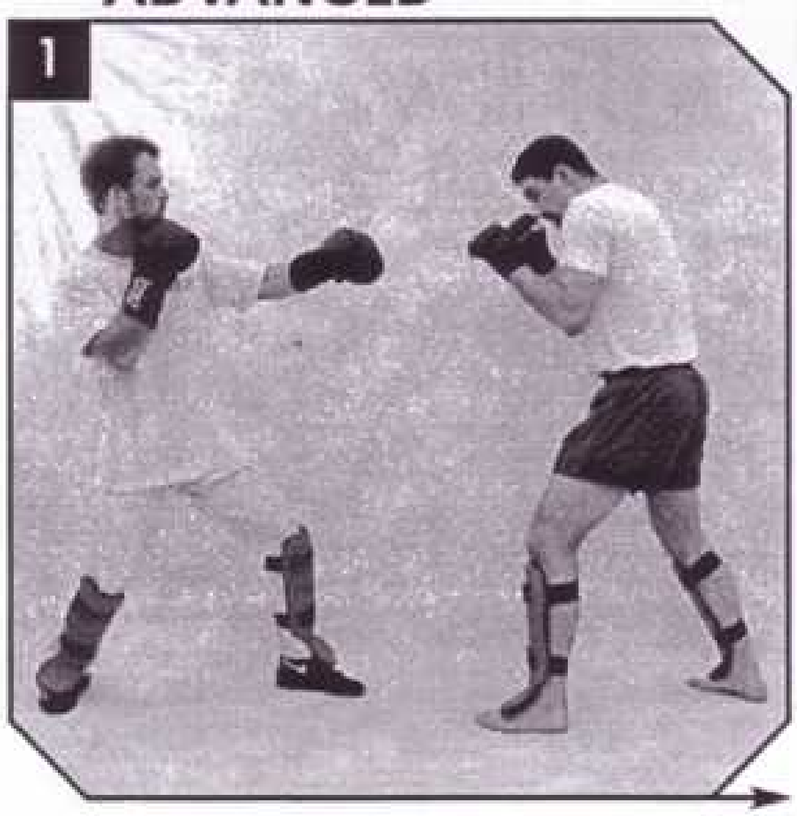
The best way to develop your stand up defense is through stand up sparring, with a trainer pointing out your mistakes during or between rounds. However, these drills are excellent to get you to the point of sparring.

In addition, drills are good to generally sharpen up the defensive side of your game.

BEGINNER

Put your back to a wall, facing your partner. Both of you should **keep your hands open**. You will keep your butt to the wall the entire time.

ADVANCED



Advanced defense drilling requires a training partner wearing gloves and shin pads.

Your partner plays the aggressor, moving around you and trying to hit you with jabs...

...straight punches...

CONT'D

...your partner can start doing takedowns as well.

When your defense is solid, your partner puts on a Chest Protector.

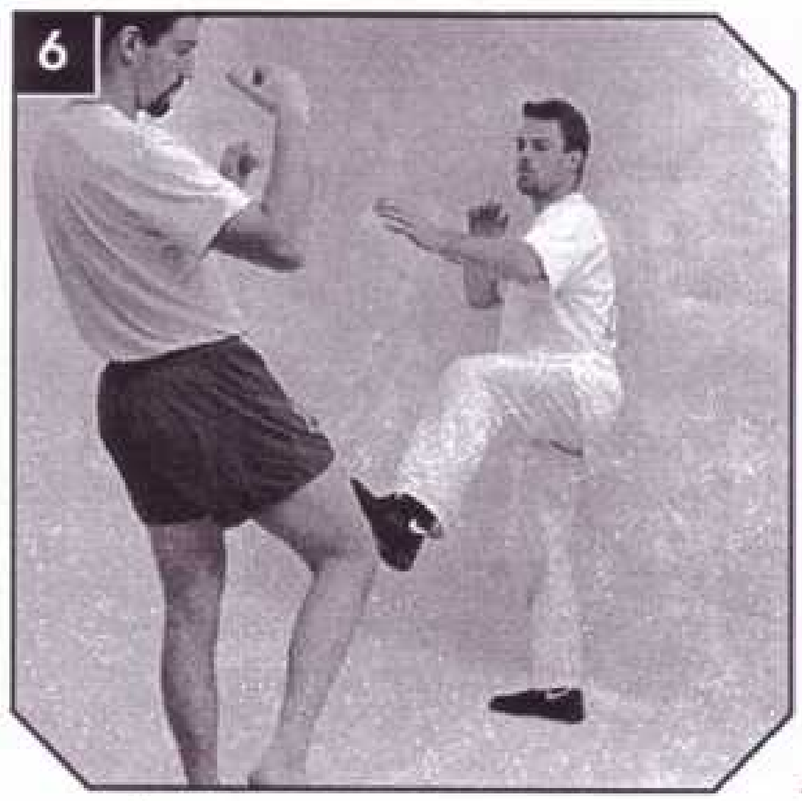
Continue defending as before, and...

Moving slowly, with his hands open, he throws blows to your body...

...and head, mixing up circular blows, and...

...straight shots.

...and kicks. When you can defend ably against his strikes...



...jam.

With time, he can throw kicks as well, which you can try to slowly block and...

...add strikes...

...kicks...

...and takedowns of your own.

NOTES

ATTACK FROM THE SIDE

SECTION C

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated herein. We ask that all readers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

Side Control Positions
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Stabilizing the Positions
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Finishes from Cross Side
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C-42 Neck Crank #1
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C-46 Near Straight Arm Bar
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C-48 Coil Arm Lock
C-48 Across Straight Arm Bar
C-48 Forearm Lock
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C-50 Toe Hold

Striking from the Side
C-52 Basic
C-52 Both Arms Past
C-54 Knee on Stomach
C-54 Kata Gatame
C-54 Four Corner
C-56 Scarf

SIDE CONTROL ATTACK STRATEGY & SECTION ORGANIZATION

The Side is the heart of a real fight. If you can finish someone from standing, try to, but the ground is hard to avoid. Likewise, if you face a superior striker, take him down; again you are on the ground.

Once on the ground, if you face a superior attacker, you will have to fight from your Guard. If you face an inferior fighter, you will likely get his back, and finish him.

It is from the side that an equal fight is often won or lost. When your abilities are truly tested, when you are matched evenly and must tough it out to win, you will likely match up repeatedly attacking and defending from the side.

The central premise of Side Control is the same as with all positions—you must be in a stable base, where you control your opponent's center, and are protected from his strikes, kicks, and butts.

This Section is divided into six parts. The first, shortest part appears immediately at right. It is a simple snapshot of the fundamental Side Control positions.

The next part is a detailed description of how to stabilize and make most effective each form of Side Control. Should you be unable to stabilize a position, you will have to switch to another form of Side Control. Various ways to switch from one position to another constitute Part III.

Because of the importance of Mount, there is a separate part (IV) detailing how to get Mount from the side.

The Largest part, by far, is submissions. The chokes and joint locks are organized according to the position from which they are executed, from Basic Side Control all the way through to Four Corner.

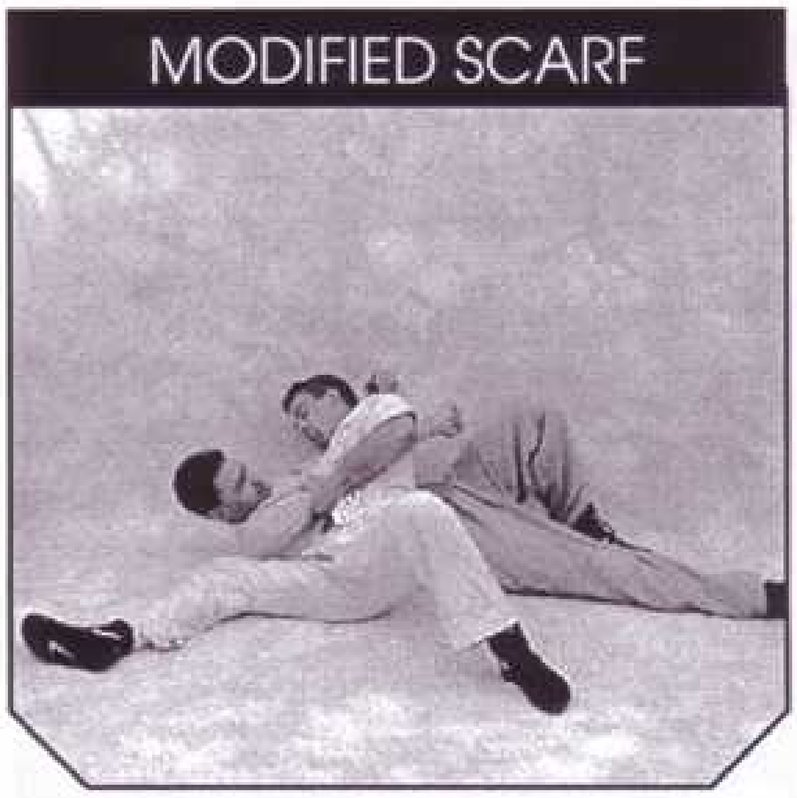
The last topic covered is striking from the side. Both specific strikes, and the reason for them, are noted.

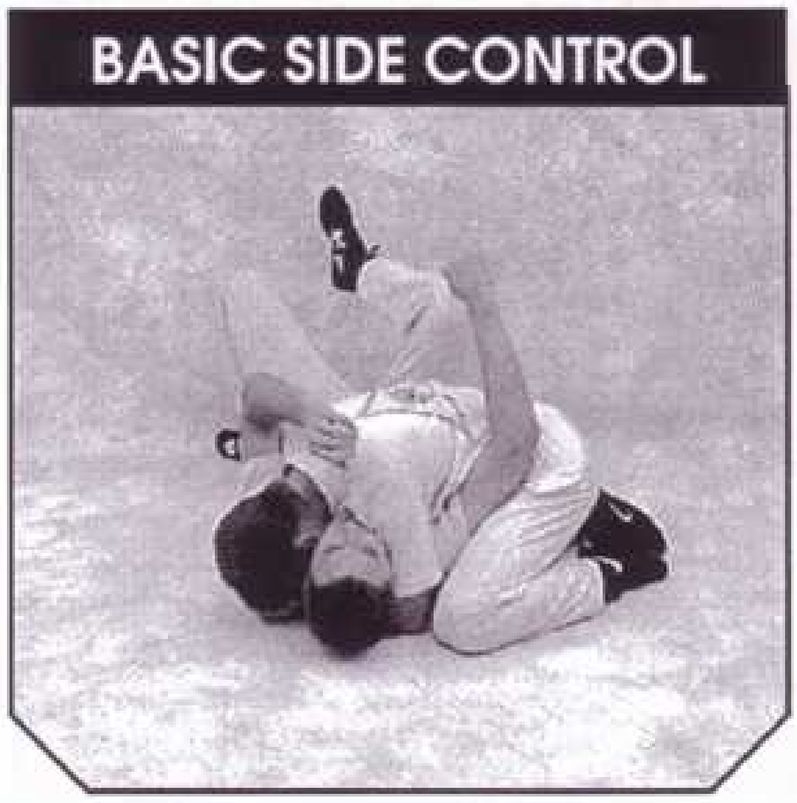
PART I SIDE CONTROL POSITIONS

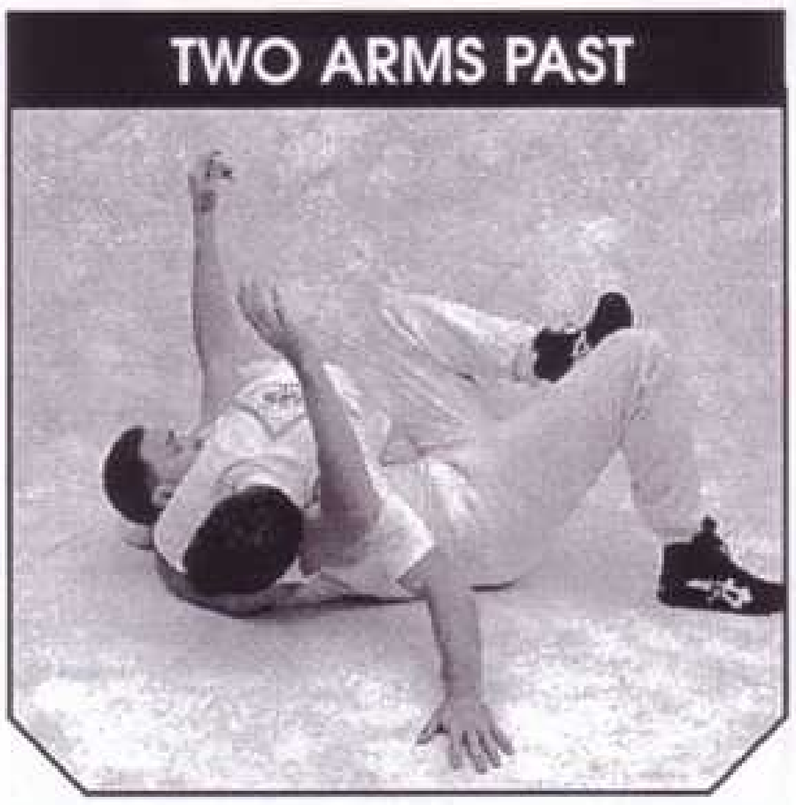
This first page shows only a glimpse of the basic forms of Side Control, to give you a passing familiarity with each. At top is Scarf Hold Down and two variations. Below these are the other positions around which this Section is organized.

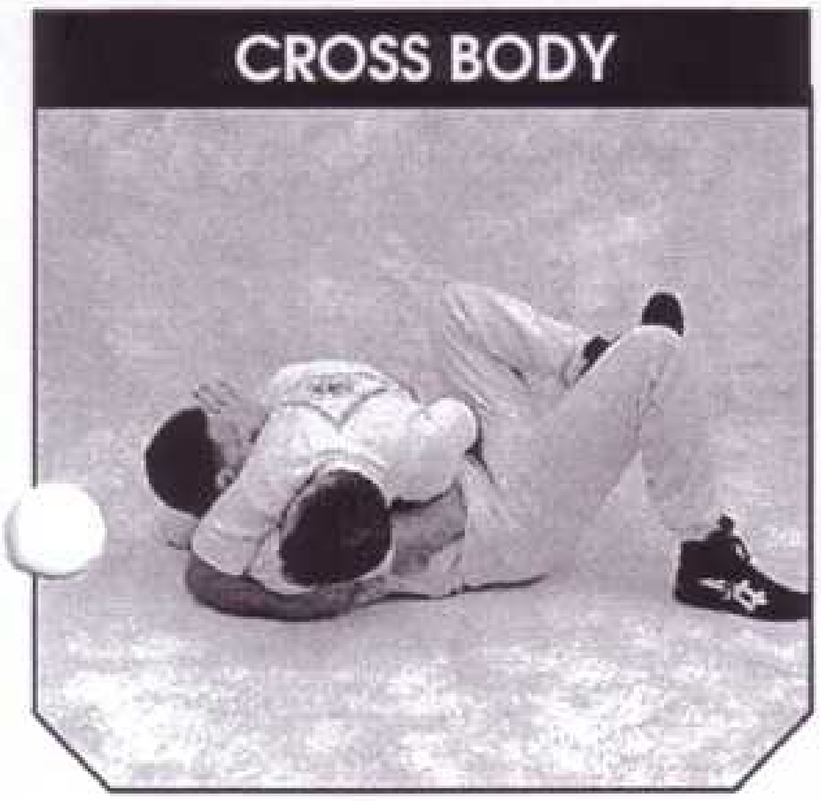
On the following several page spreads is a detailed explanation of each position, noting key points, and how to maintain them.

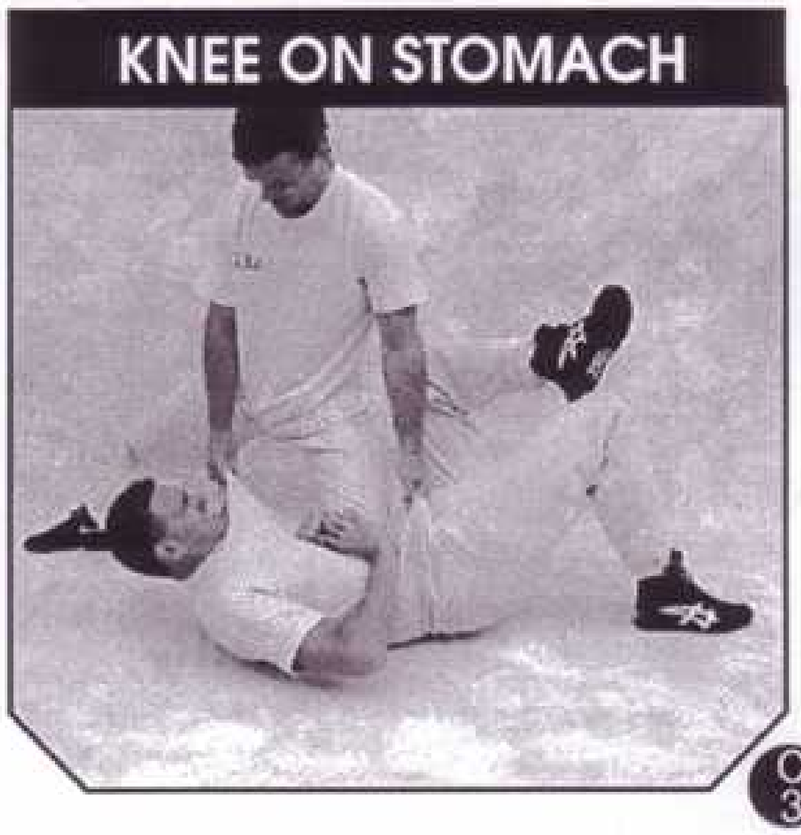
This Section then proceeds as explained at left.











PART II

STABILIZING THE POSITIONS:

The key to a good Scarf Hold, is how you first apply it.

SCARF HOLD DOWN

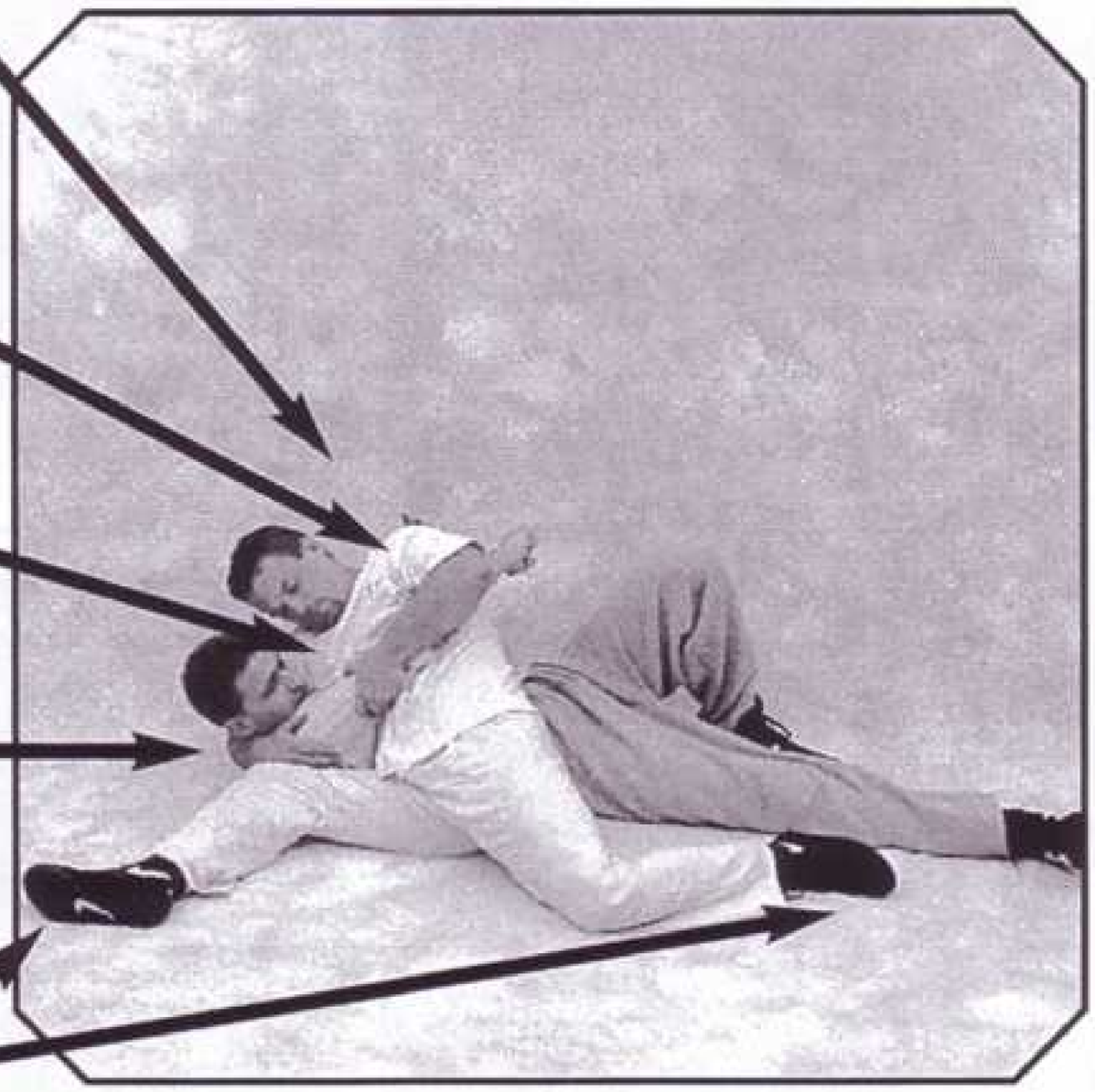
You are arched, pulling on his arm and head, driving your weight into his chest.

Your upper arm is trapping his forearm.

Your hand is holding onto his triceps.

Your hips are low.

Your weight is on the little toe of one foot, and on the big toe of the other.



If your weight is too far back...

This side hold down can also be modified as above, with your far arm around his arm, rather than around his head.

You can also do the Reverse Scarf hold, shown above, which sets up several attempts at Mount.

...he will roll you across his body.

Roll forward, and put the middle of your chest into his armpit, and secure his arm across your chest.

Spread out your base, as you pull his arm across your chest.

While maintaining a secure grip, lean your outside shoulder back; keep your hips on the ground.

If you sit back first and then apply the hold, it will be weak.

If your weight is too far forward...

If your foot is too far back...

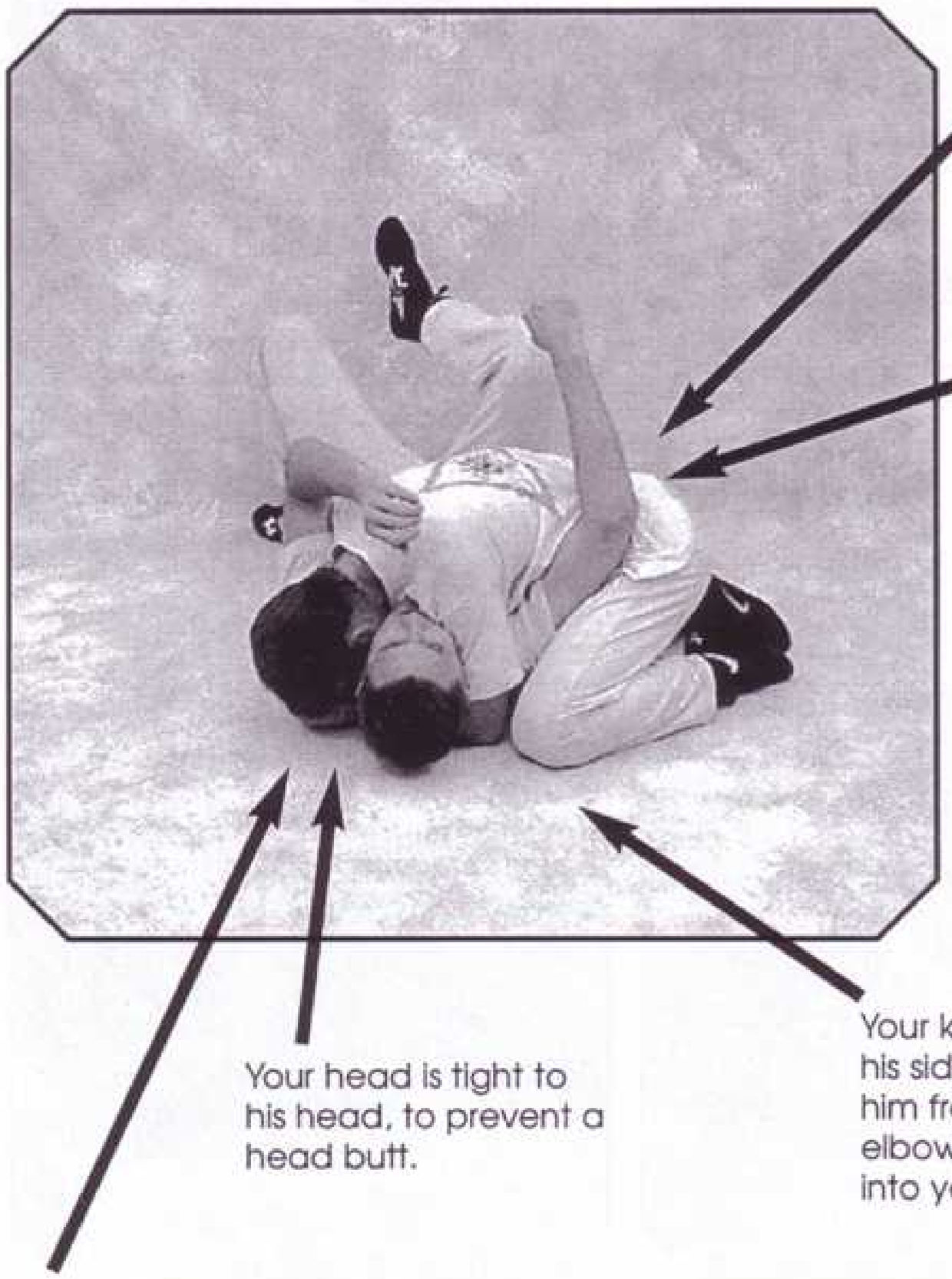
If he starts to roll you, do not stabilize by posting on your hand.

...he will be able to roll you up onto his chest, and across.

...he will be able to hook across it, and eventually get your back.

With his head free, he will readily get your back.

BASIC SIDE CONTROL



Your far knee (not shown) is tight into his side.

Your hips are as low, and as tight as is humanly possible.

Your head is tight to his head, to prevent a head butt.

Your knee is in tight to his side, preventing him from getting his elbow and forearm into your hip.

Your hands are clasped together as shown, or you can hook his body with one hand, and maintain your base with your other hand, palm flat on the ground.

...you can also raise your hips up.

If he gets his knee in your hip...

...rise up onto the balls of your feet.

If he gets his elbow in your hip...

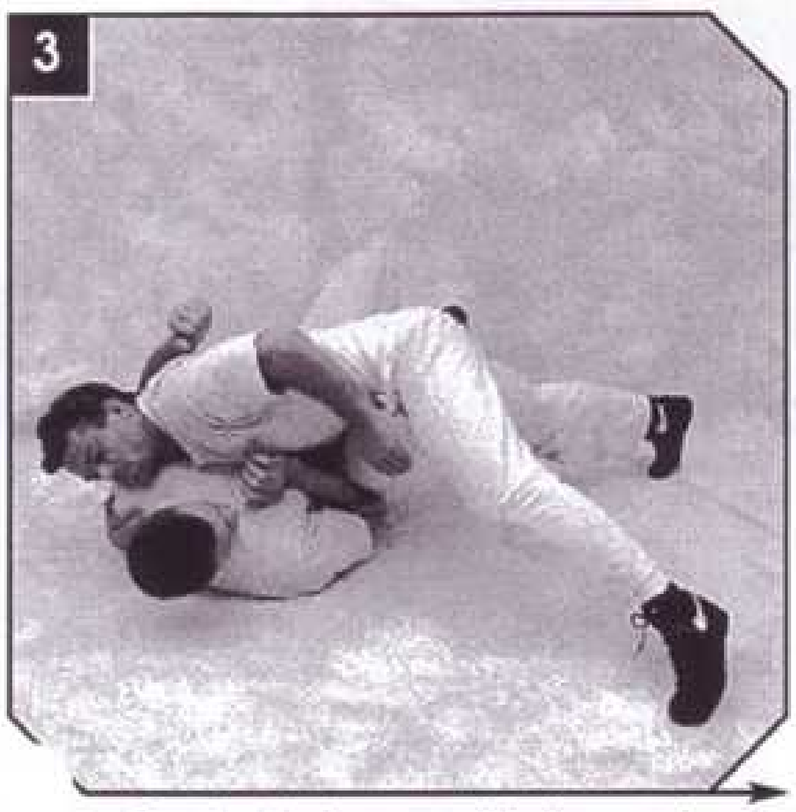
...the simplest thing to do is straighten out your leg, denying him a solid point of contact on your body.

Then drop your hips. You can maintain the position from there, or work your knee back in tight, as shown below.

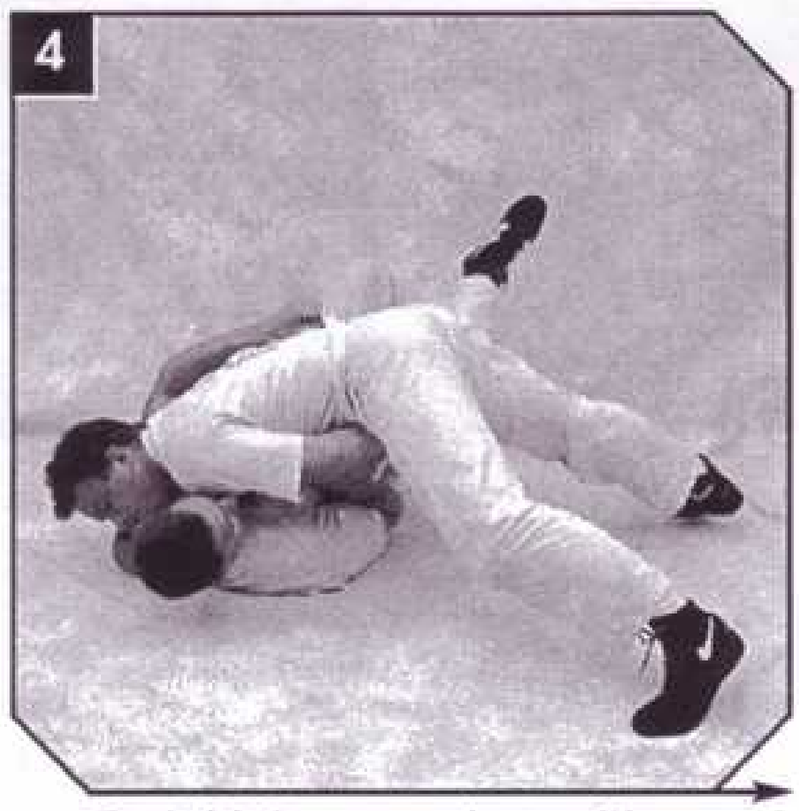
Swing your far leg underneath your near leg.

Then scissor the back leg over the front one, while driving his triceps up with a roll of your hips.

Reestablish Basic Side Control.



Block his knee with the palm of your hand.



Push his knee past your hip.

Drive your knee in tight to his side, and reestablish Basic Side Control, as shown above.

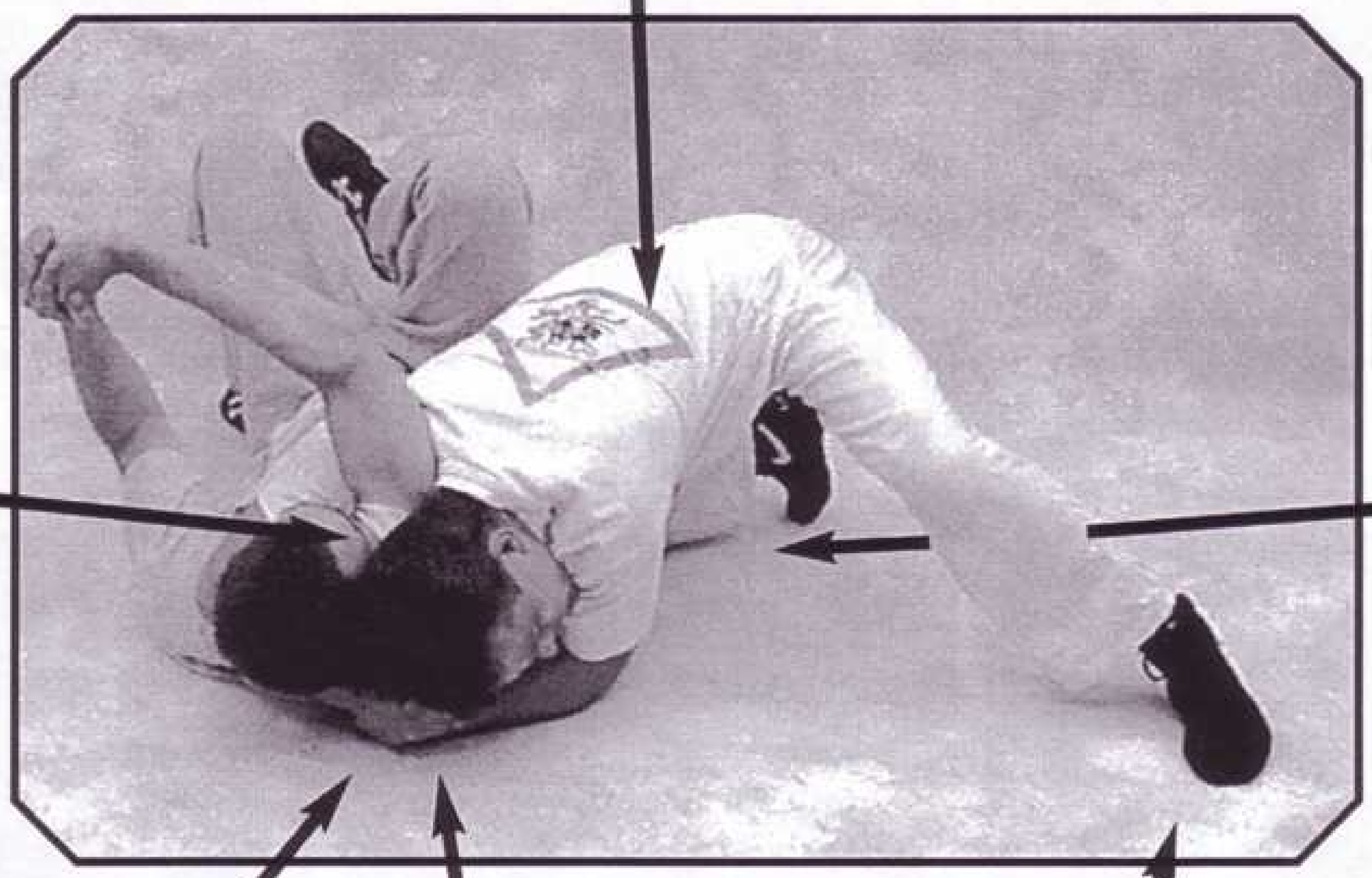
STABILIZING THE POSITION

KATA GATAME

The key to making this side control position effective is getting his arm across his throat, as shown above.

If he has pushed his arm up higher on his face...

Your hips area low.



His arm is pressed into his neck

Your near knee is tight to his side.

Your hands are clasped together

Your head is pressed in tight to his head.

Your far leg is posted on the mat, giving you leverage to drive in.

...use your head to...

...slowly work his arm down and across his neck.

Then reestablish a tight grip.

If your head is not tight to him...

If your hips rise up...

If your knees are close together...

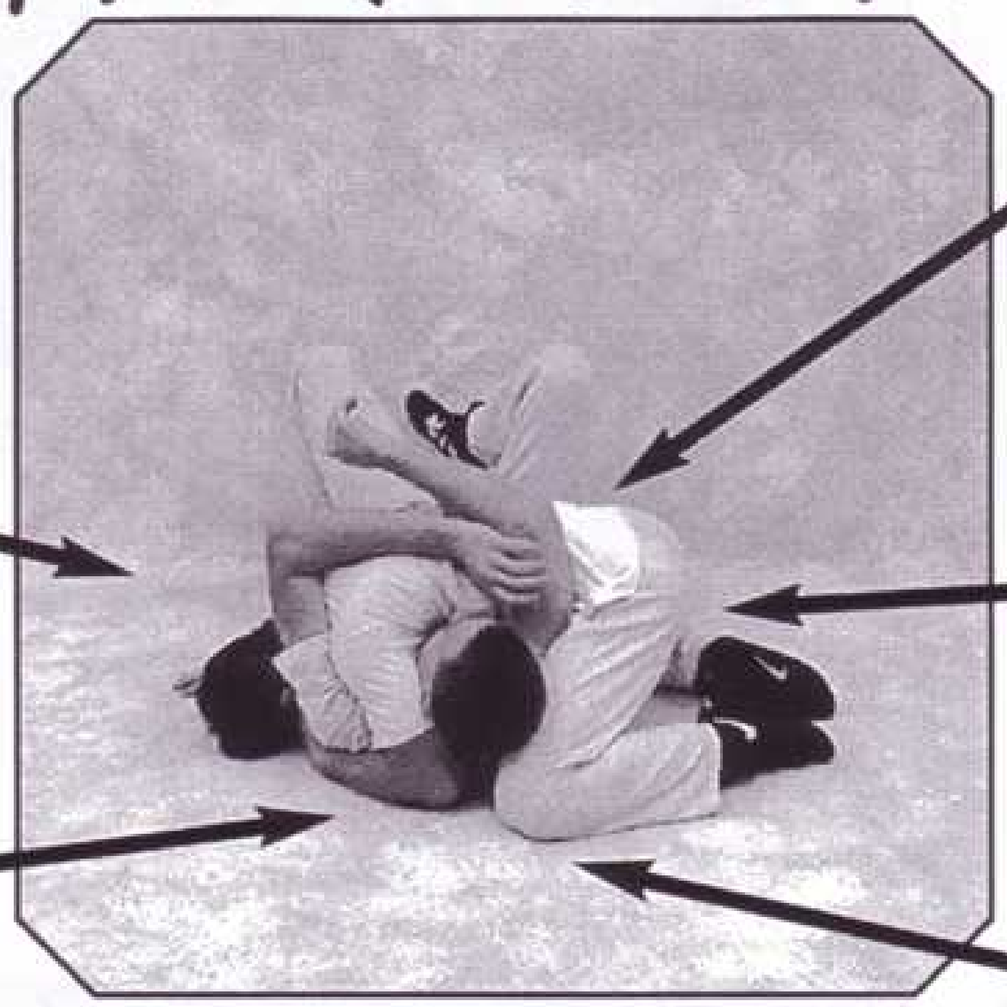
...he will be able to pass his arm across your head, leaving him in a much more comfortable position.

...he will be able to take your balance.

...he can roll you across him.

NOTE: In both situations above, if he rolls you like this, you may be able to take Mount.

BOTH ARMS PAST



Your elbows are tight to his body and...

...head.

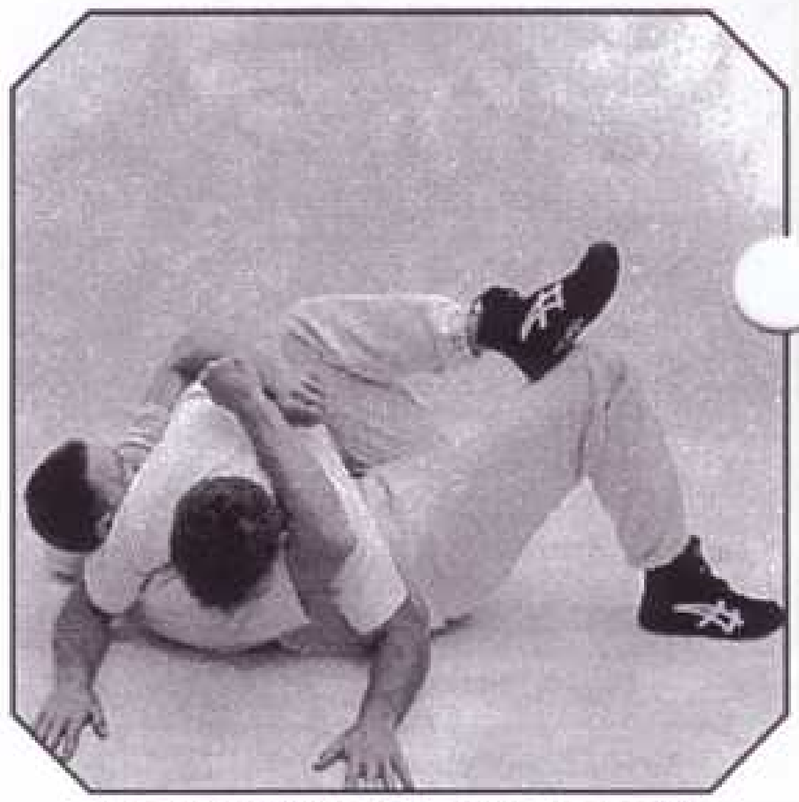
Your hips are down.

Your knees are tight to his side and...

...up against his head.

You can have your near palm flat, and your other hand hooking his arm.

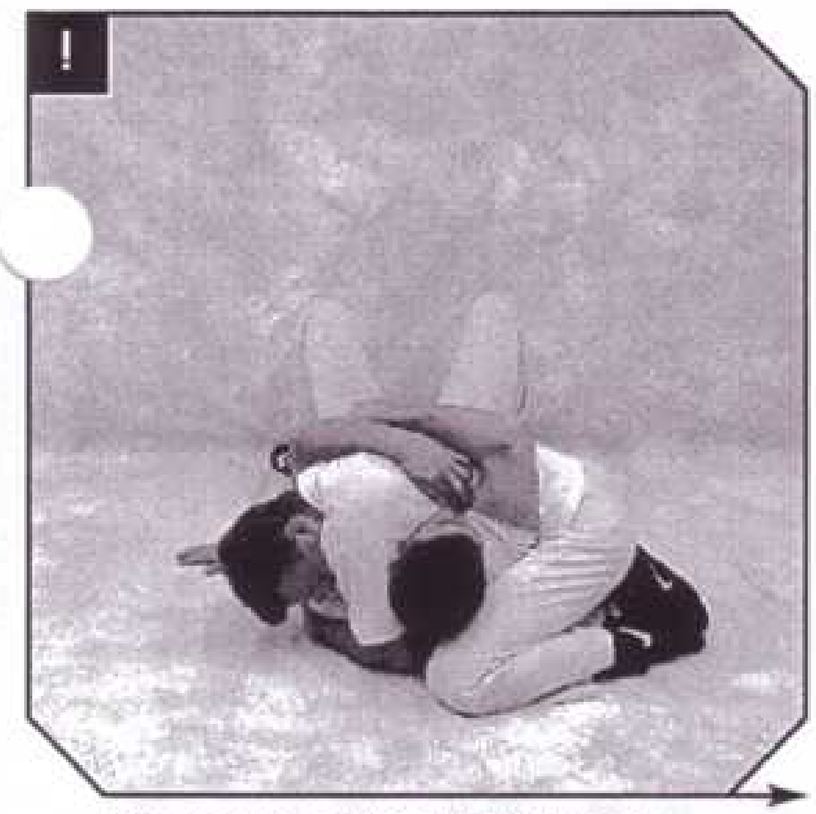
Or you can reverse it, with your near hand hooking his shoulder.



Avoid a situation where both arms are past without holding on. A strong fighter can push you off.

His body is trapped in place by your bottom knee and elbow, and by your...

...top knee and elbow, as shown in these top side and bottom side shots.



Keep your hips tight to him.

If your hips rise up...

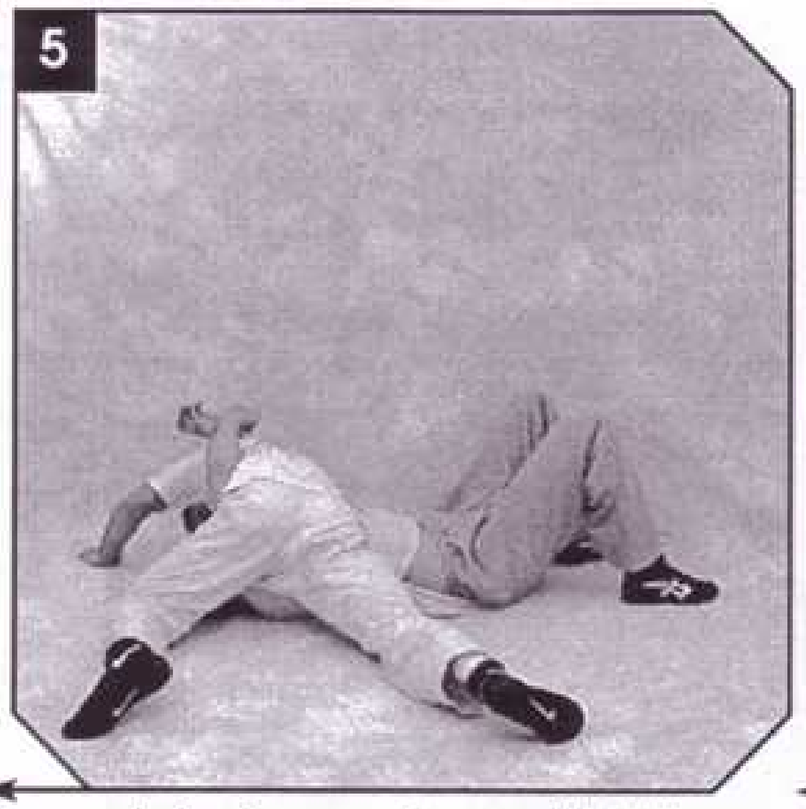
...he will wedge his forearm in, and will be on the way to escaping.

If he gets his elbow in...

Lift up on it, as you rise up and...

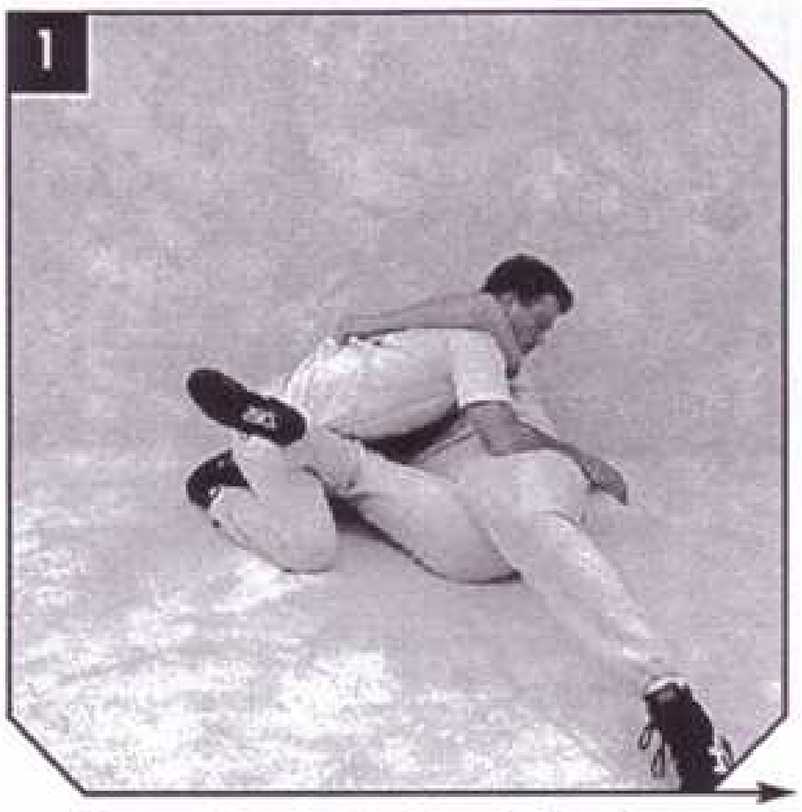
...pivot your hips and far foot through.

Reestablish your base.

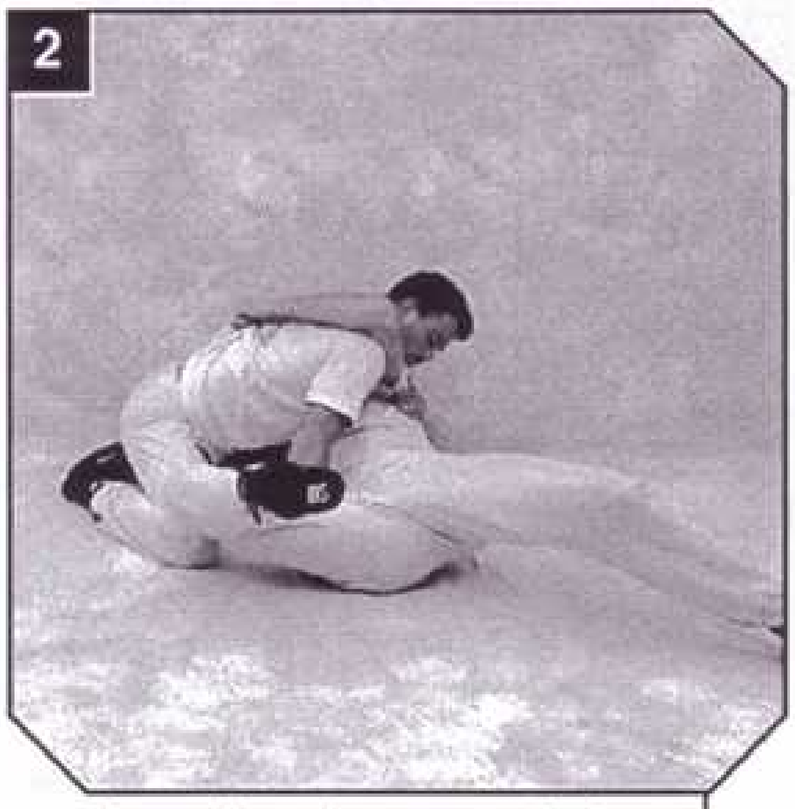


...bringing you in very tight to him.

Now step your back leg over...



From the Both Hands Past position, he may be able to get his knee in your hip.

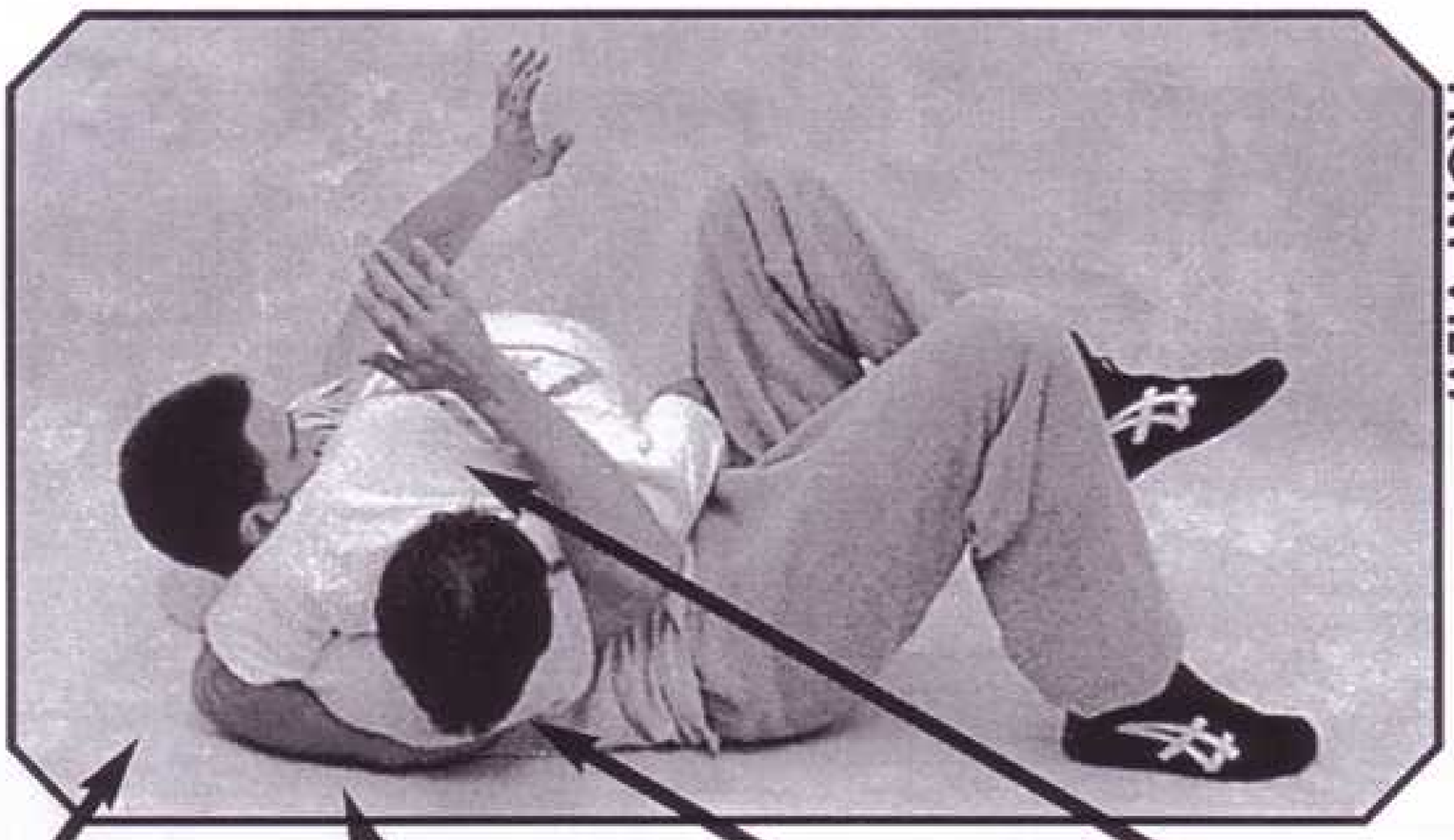


If you transfer your grip from across his body to his hip, then you have...

...CROSS SIDE

STABILIZING THE POSITION

Cross Side is also commonly referred to as the Cross Body mount.



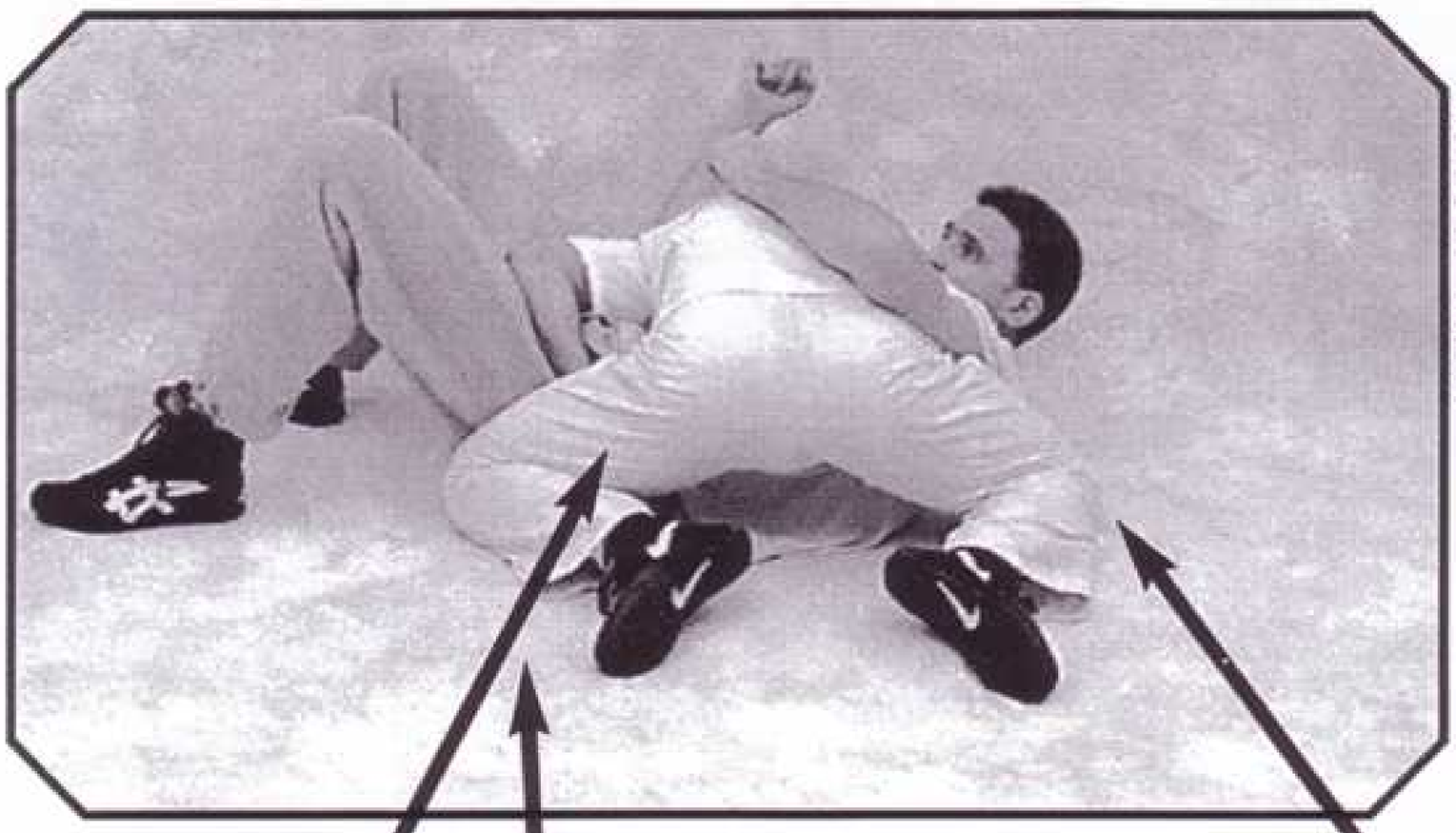
FRONT VIEW

Your far elbow is next to his ear.

Your hand is under his shoulder blade.

Your head is tucked in.

Your weight is chest to chest, pressing down.



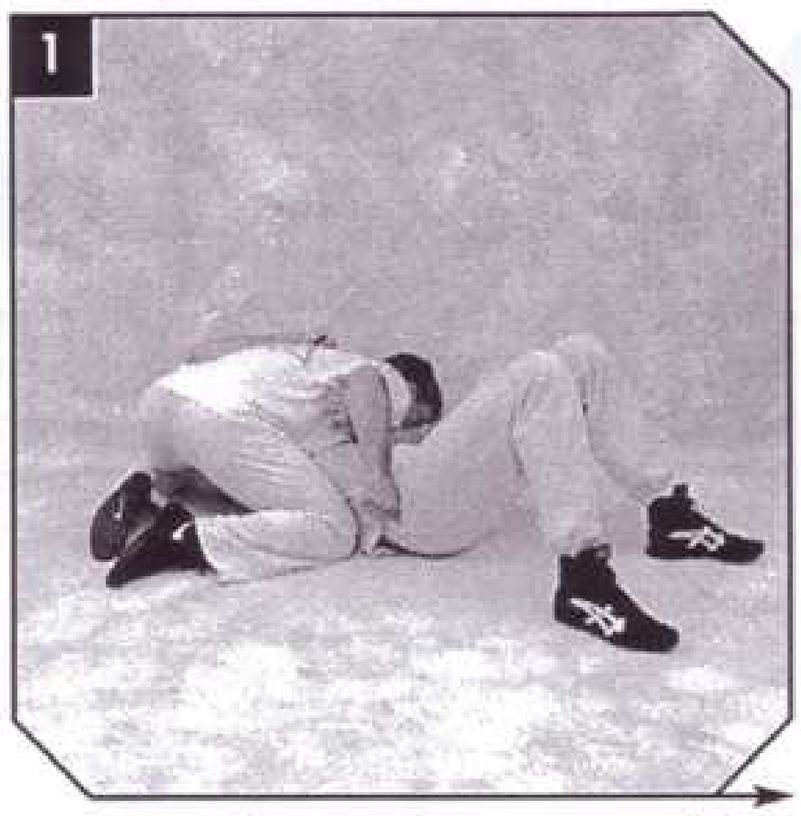
BACK VIEW

Your hand holds his hip.

Your bottom knee is tight to his side.

Your top knee is tight in his armpit

If he gets an elbow in, a simple way to escape is to...

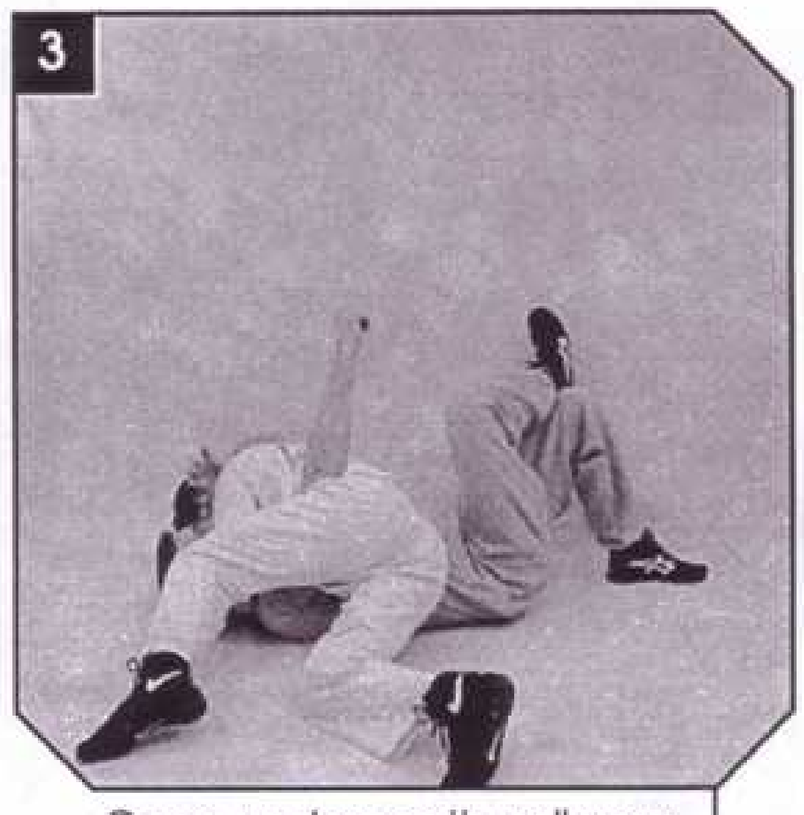


To get the most secure possible grip, first grab his trunks, making a tight fist.

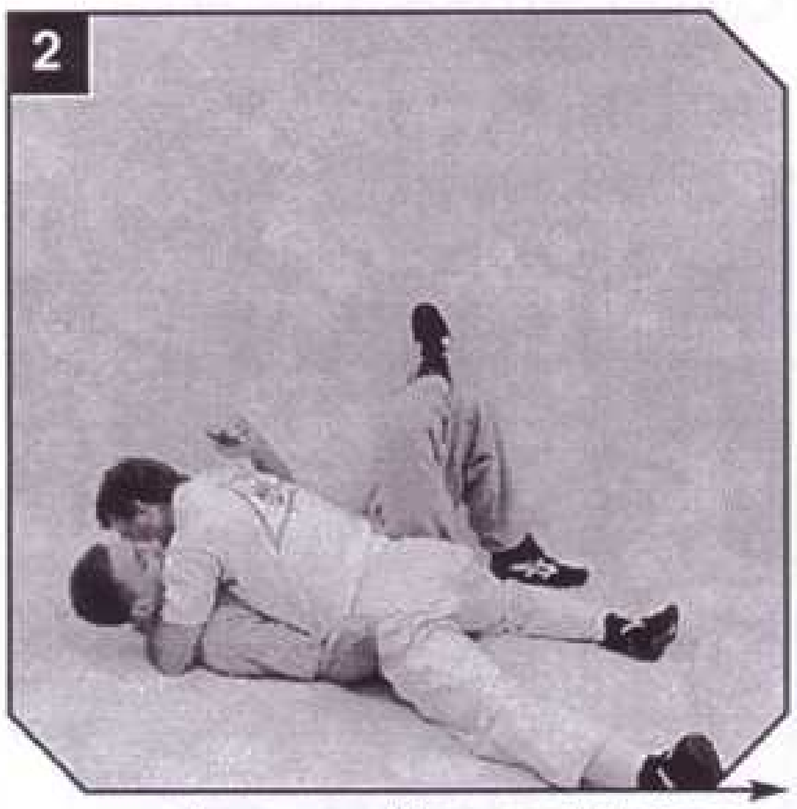
Then drive the fist to the ground.

If he gets an elbow in...

...slide your back leg beneath the front leg, rotating your hips under him, around the point he has blocked.



Once underneath, roll your hips forward...



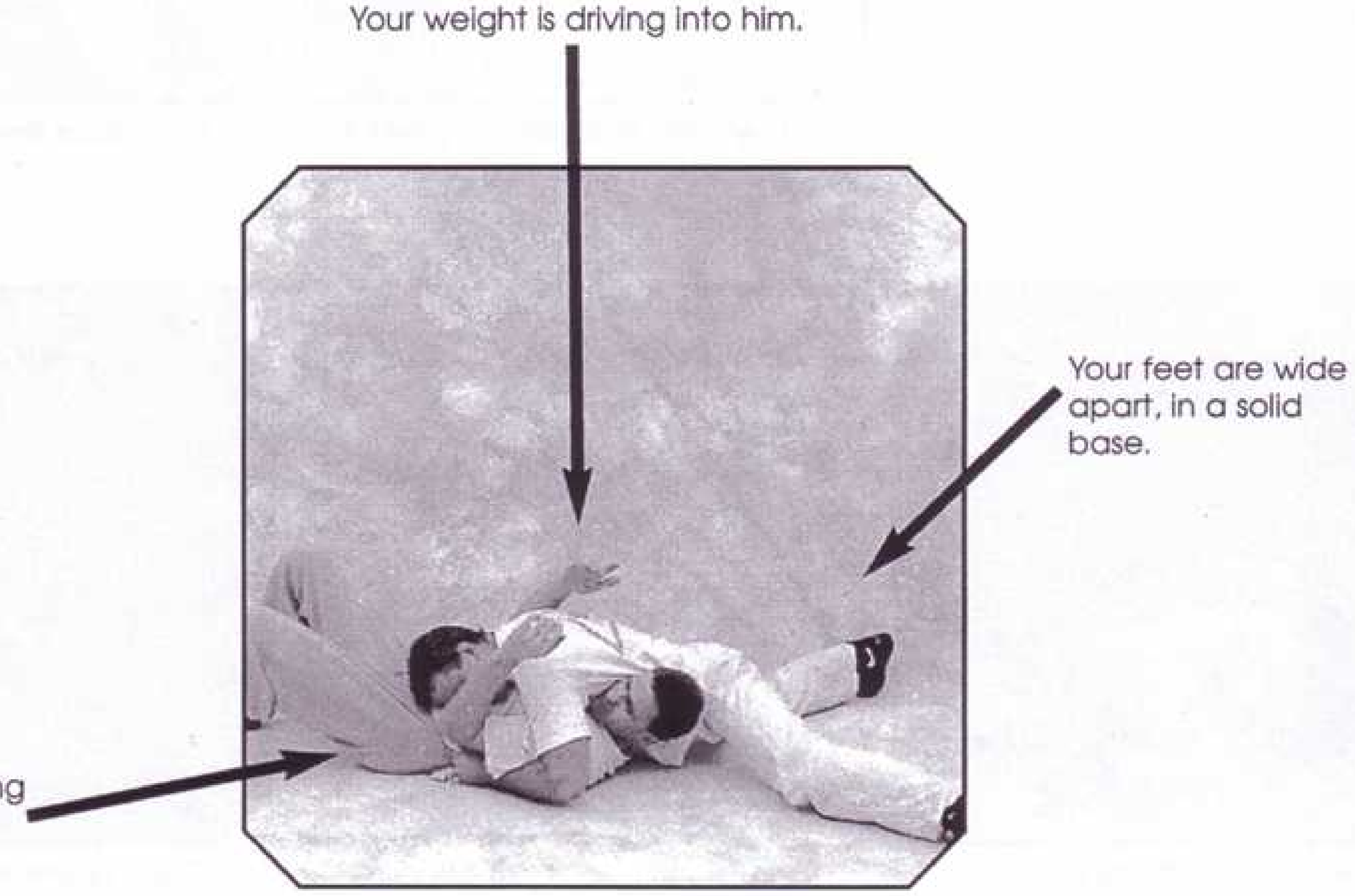
...drop your hips, and flatten out.

Then work your top knee inside his arm, and...

...back in tight under his arm.

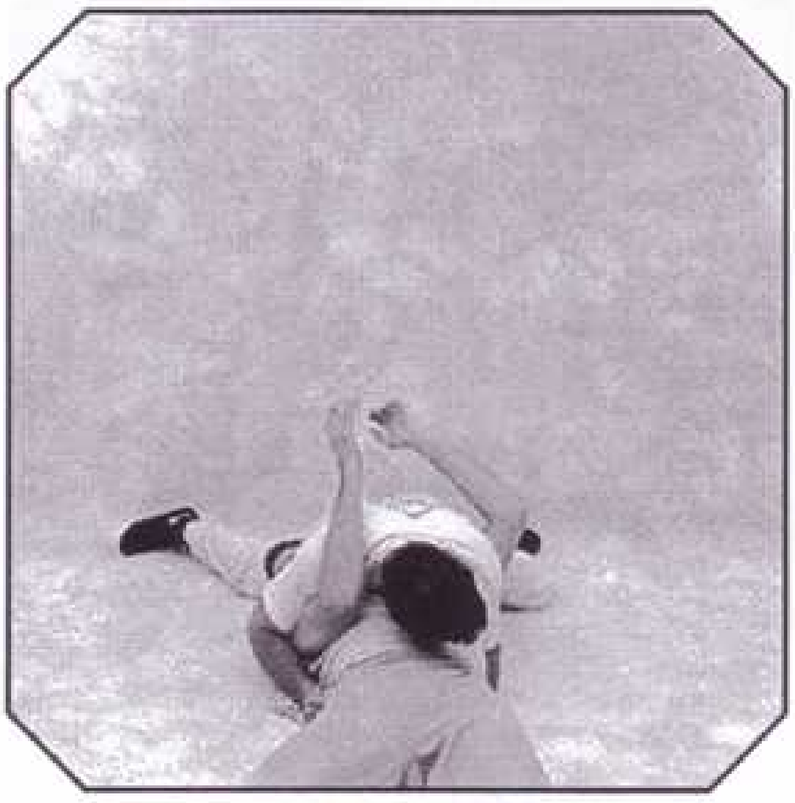
FOUR CORNER

Although the Four Corner hold down is not technically a side control position, it is used to transition from one form of Side Control to another, and is therefore included in this Side Control Section. Like very many moves, the position goes by a number of names. The term "Four Corner" used herein comes from Judo.



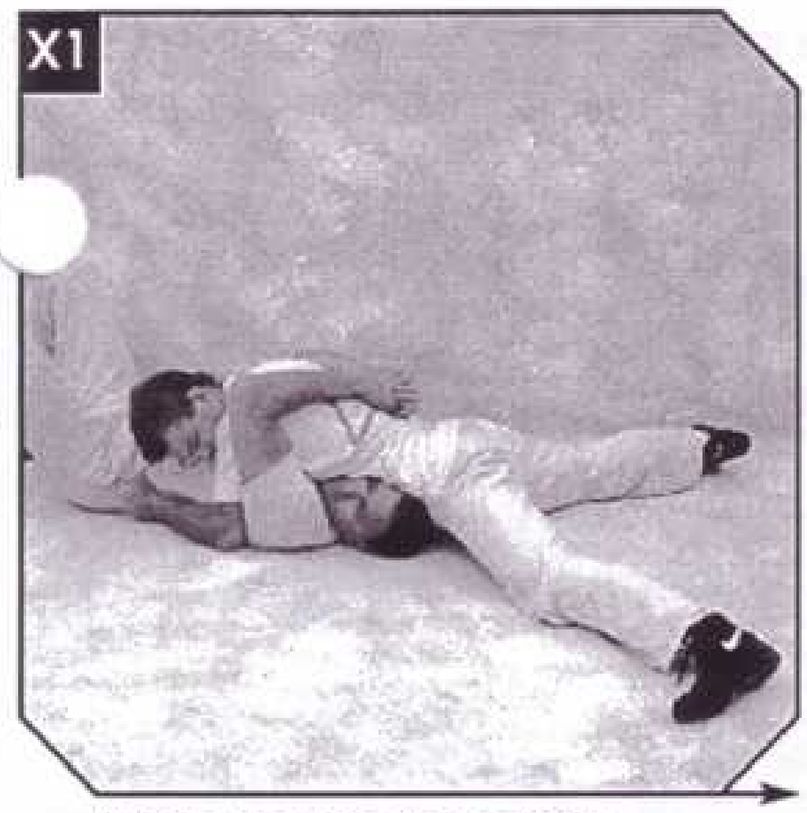
There are a variety of positions for placing your hands on the Four Corner Hold Down. Some of the most common are shown below.

Both of your arms are past his arms.



One of your arms is wrapped around one of his, and the other is past it.

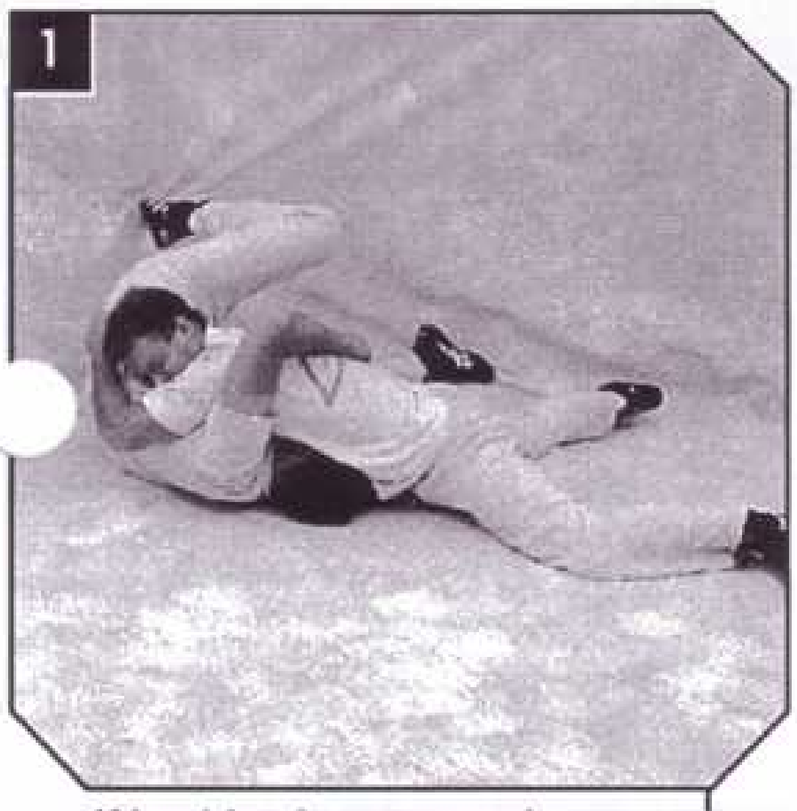
If he bridges, you can grab around his body.



While moving in a circle...

...do not let your feet get close together.

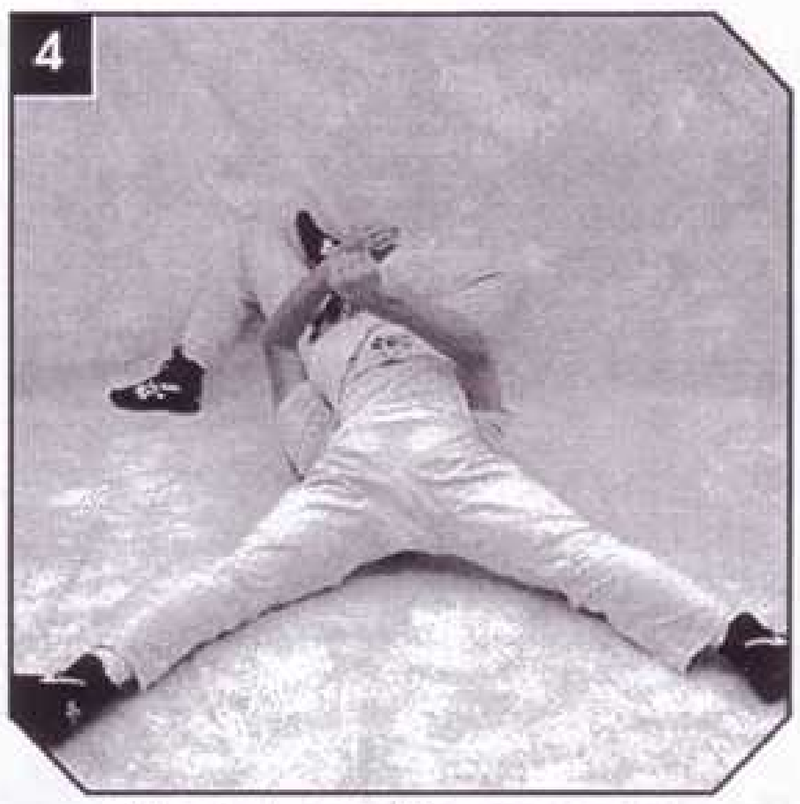
If you do he can roll you.



If he tries to escape by circling...

Move one foot (in this case the near one) a short distance, and...

...in a controlled skip motion, bring in the other leg, and then...

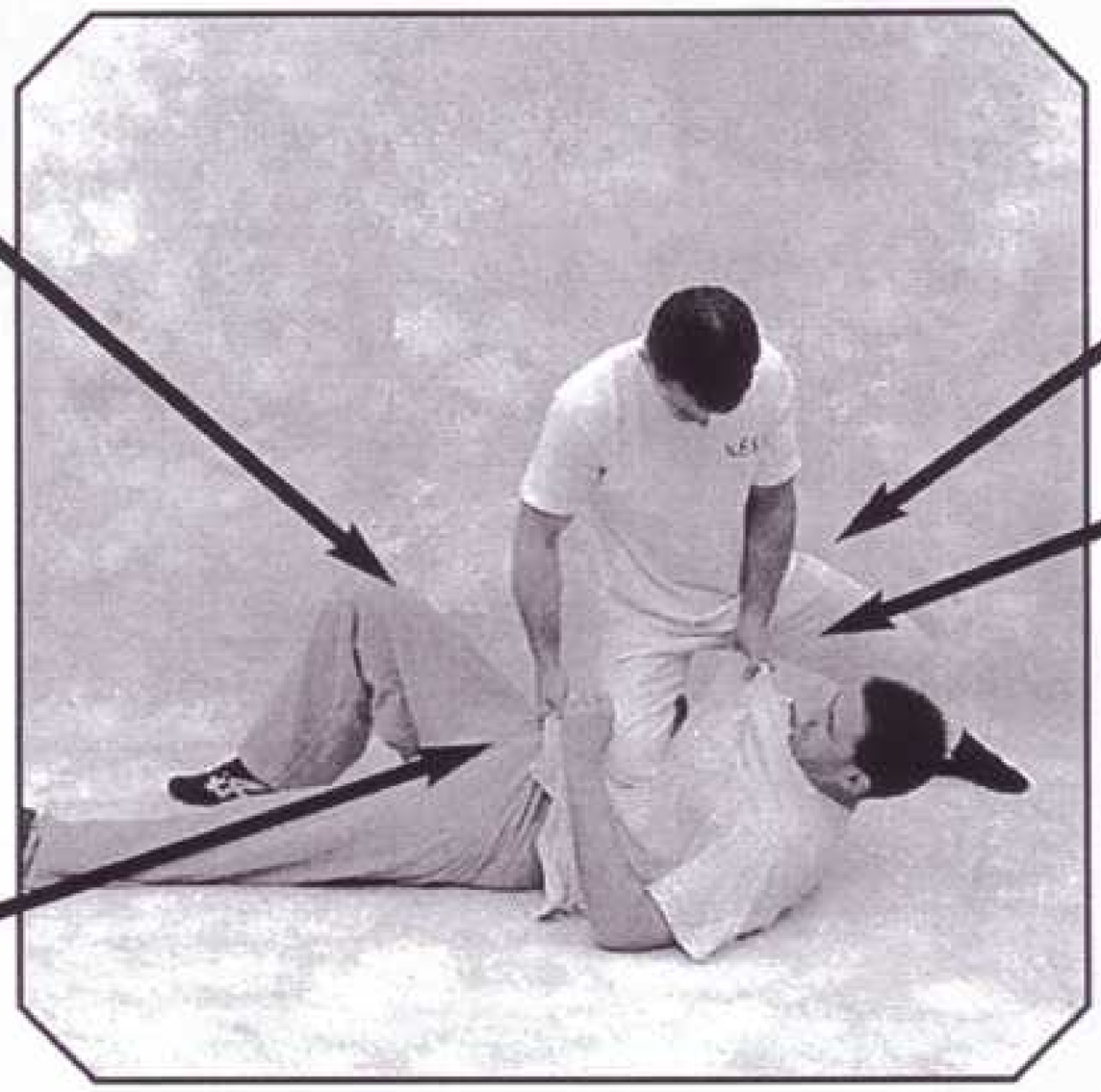


...the first one, if necessary.

Everyone understands that a Stand Up fight game exists, and if you are reading this, you know there is a ground game, too. One Side Control position bridges the distance between Stand Up and the Ground. That position is...

STABILIZING THE POSITION

KNEE ON STOMACH

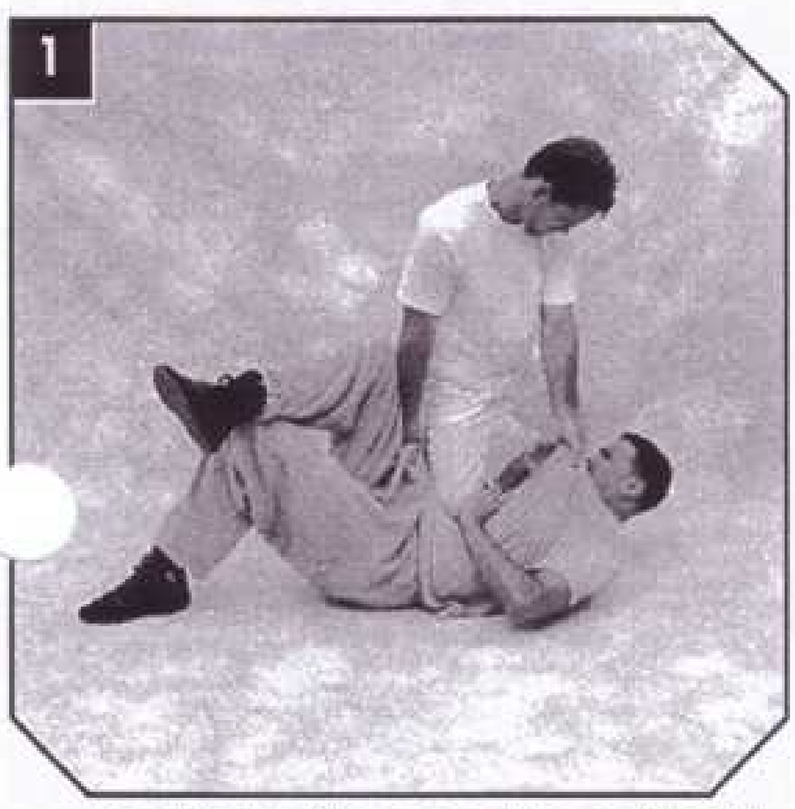


The version of Knee on Stomach below can easily cause injury. **Practice it with extreme caution.**

Get a secure position on his neck and waist before...

...rising up.

Do not pop up and then try to grab.



Grabbing the near hip makes it easier to hold him down.

If you grab the far hip he can more easily...

...get Open Guard.

Crucial to your ability to maintain the hold is moving...

...with him.

Do not try to stay in place and hold him like a butterfly with a pin through it.

PART III

SWITCHING

If you have good skills, once in position, you may be able to hold down most people. However, in a competitive situation, with both bodies sweating, and with the inclusion of strikes, holding someone in one position will likely be extremely difficult.

Crucial to your ability to control your opponent from the side, is your ability to smoothly and securely switch from one form of Side Control to another. Part II of this section detailed how to make each position as solid as possible. If your opponent can still escape, you must switch to a different form of Side Control, forcing him to once again begin an escape attempt, and giving you further opportunities to finish him.

Not all forms of Side Control easily connect with all others. For example, it would be inefficient to go from Scarf Hold to Knee on Stomach. Other transitions are as easy as falling off a log.

A flow chart showing the readiest transitions from one form of Side Control to another appears immediately at right. A detailed description of how to move securely from one to another appears on the following page spreads.

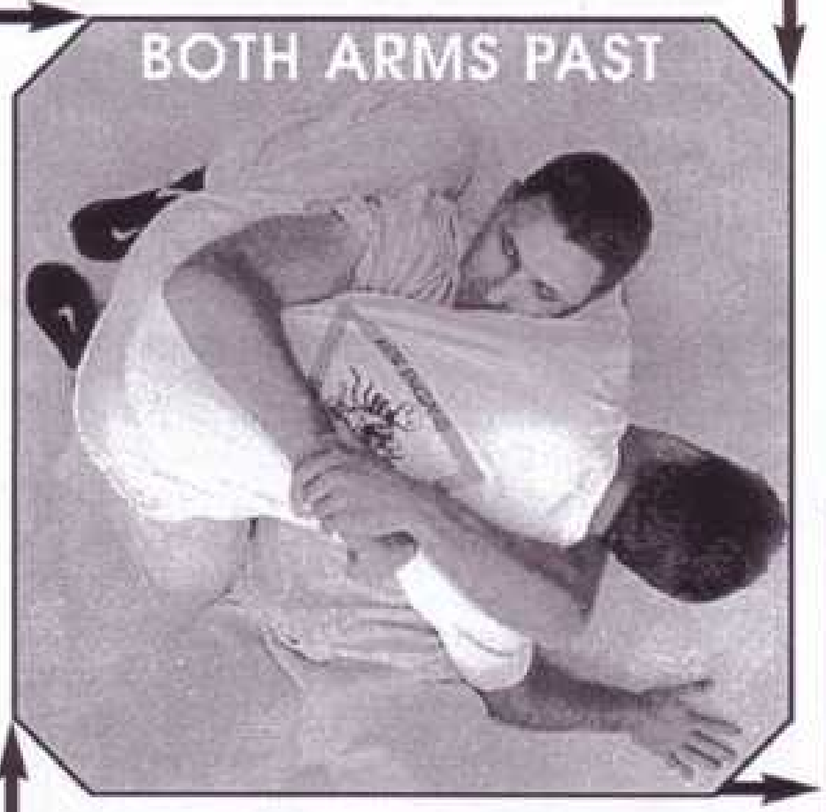
In part IV of this Section, we will turn to a related topic—switching from Side Control to Mount.

BASIC-OPPOSITE

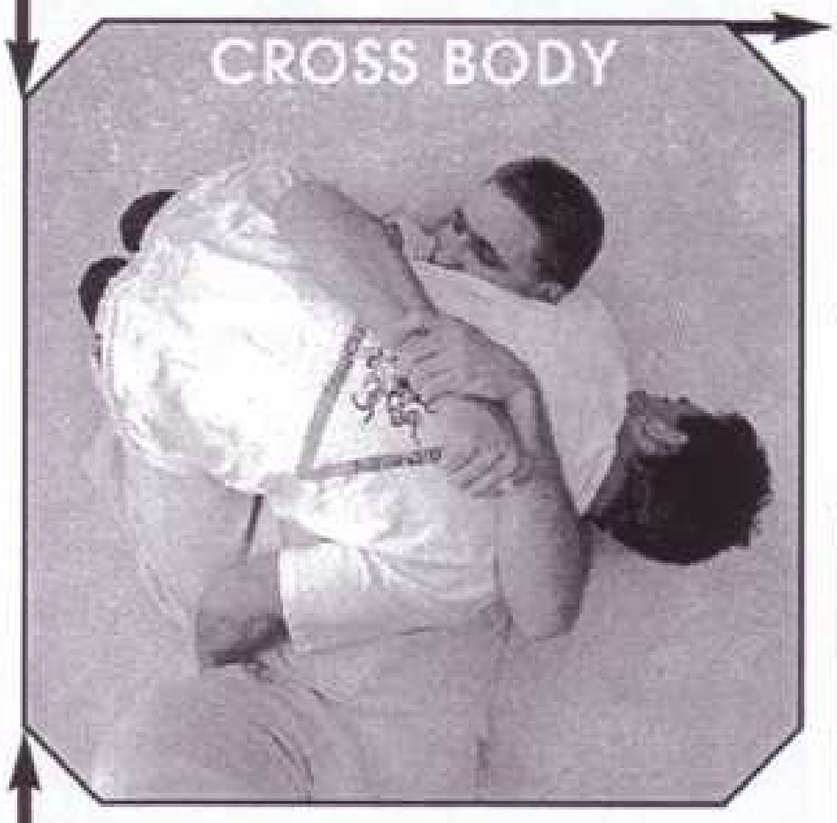
BASIC

LOW KNEE ON...

MODIFIED SCARF


BOTH ARMS PAST

KNEE ON STOMACH


CROSS BODY

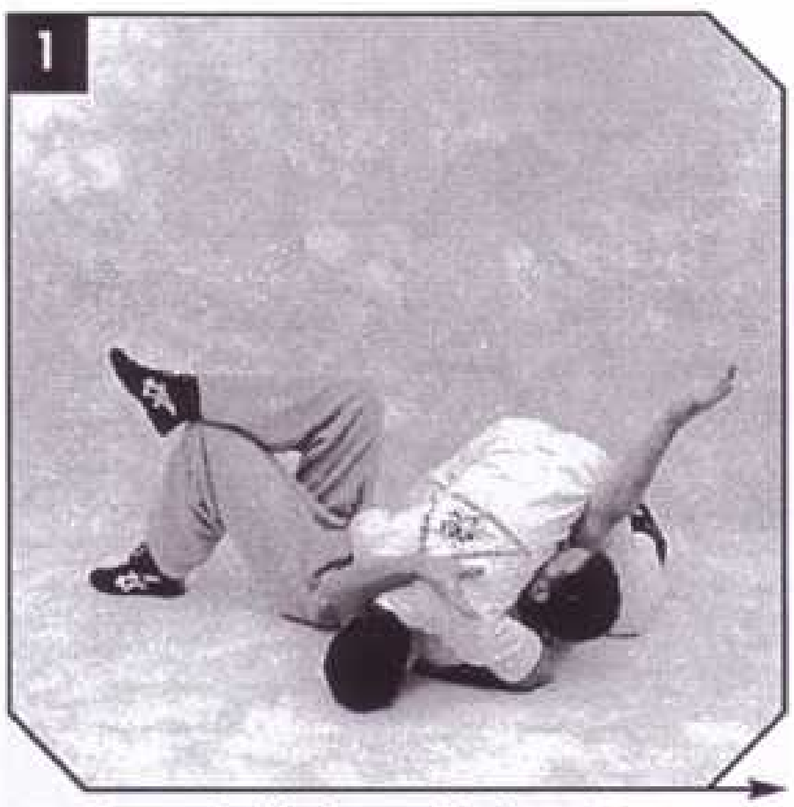
KNEE ON...-OPPOSITE

FOUR CORNER

You have **Basic Side Control**, and you want to strike him.

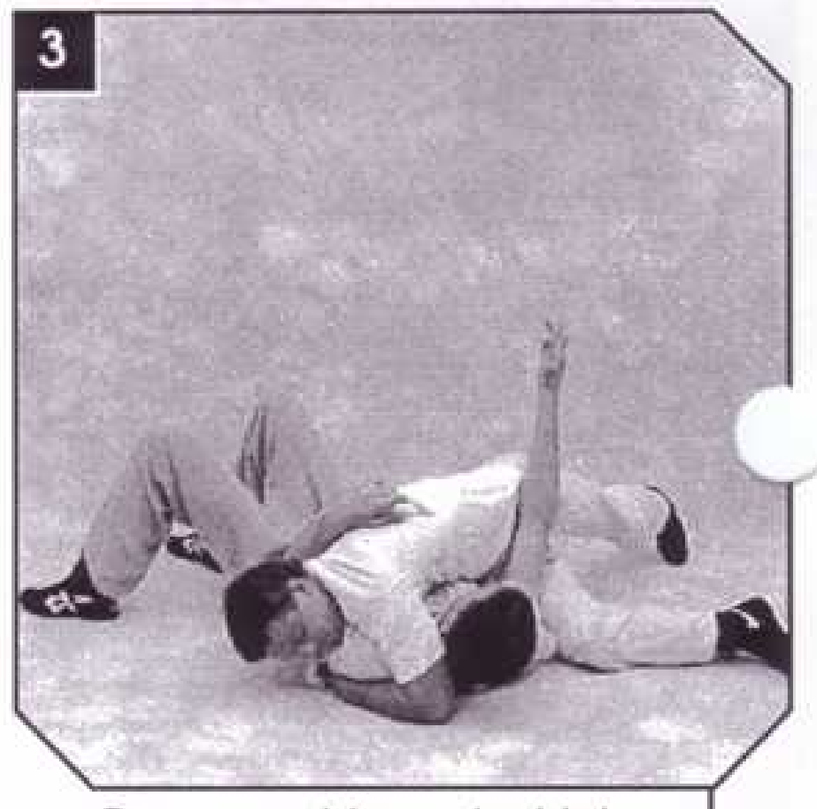
Get a secure grip on his shoulder, using your hand that is around his arm, and release your arm around his head.

Get a secure grip on his shoulder with your other hand, and brace yourself with the first hand, palm flat on the mat. Now you have **Both Arms Past**.

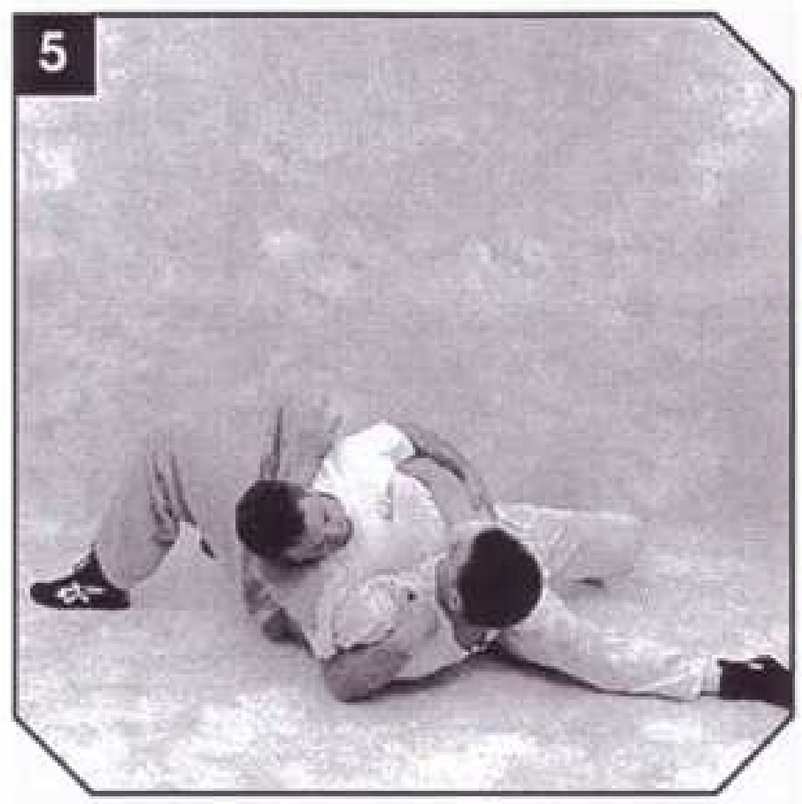


From **Both Arms Past** or **Cross Body**, if he wedges an elbow into your hip...

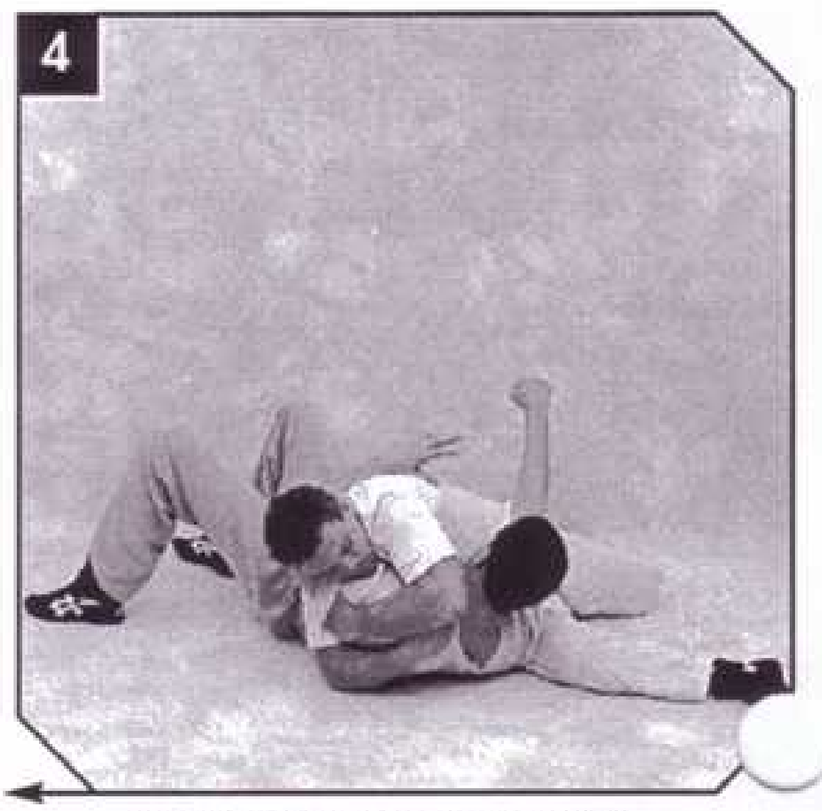
...rise up, taking his leverage.



Drop your hip under his leg and...



Sit through, trapping his arm, into **Modified Scarf Hold**.

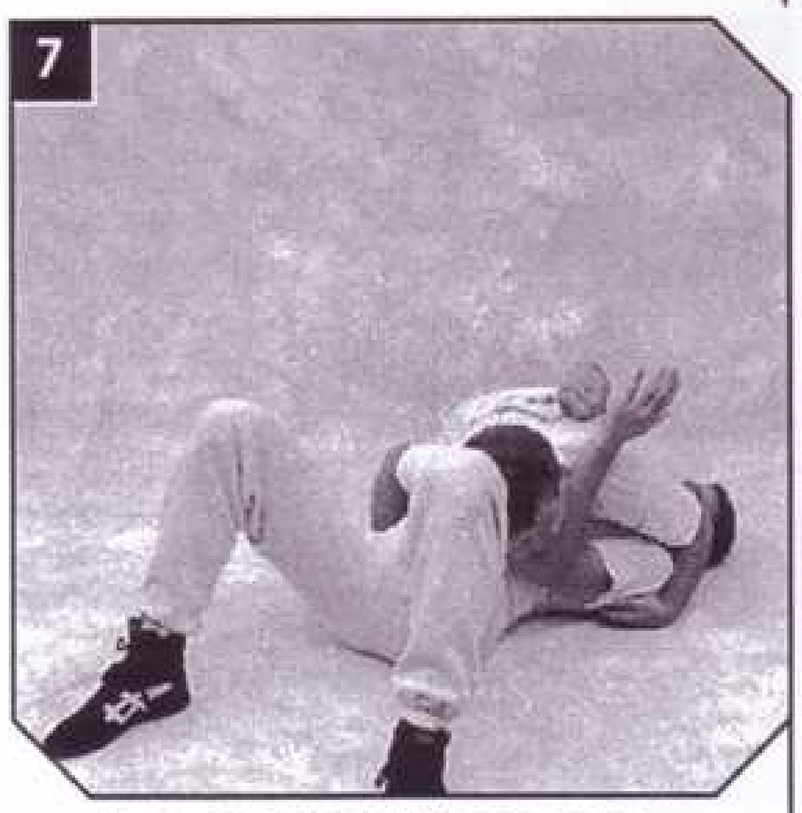


...get a secure grip on his shoulder.

If he tries to get his knee in...

...reach across his body and...

...grab his hip, leaving you with **Cross Body**.



If he continues to escape...

...**Four Corner**.

...continue circling around him until you have...

You have him in regular **Scarf Hold**.

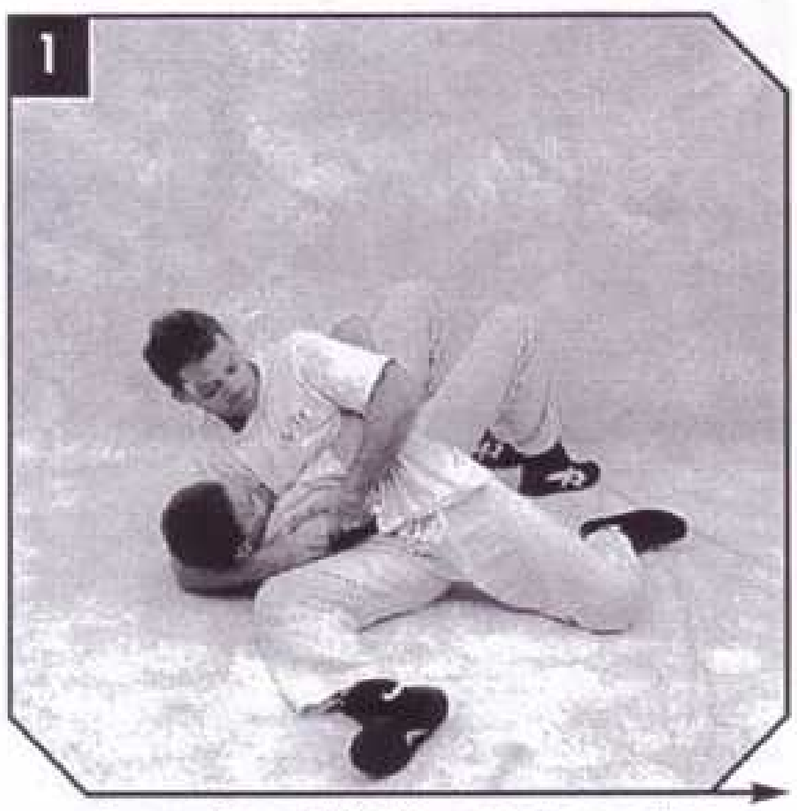
He wedges his forearm into your neck.

Grab his elbow with your palm, and lean away slightly, taking his leverage.

Step across him, trapping him in the **Total Hold Down**.

Pull him back into you.

Sit back grabbing his elbow.



From **Scarf Hold**, reach under his...

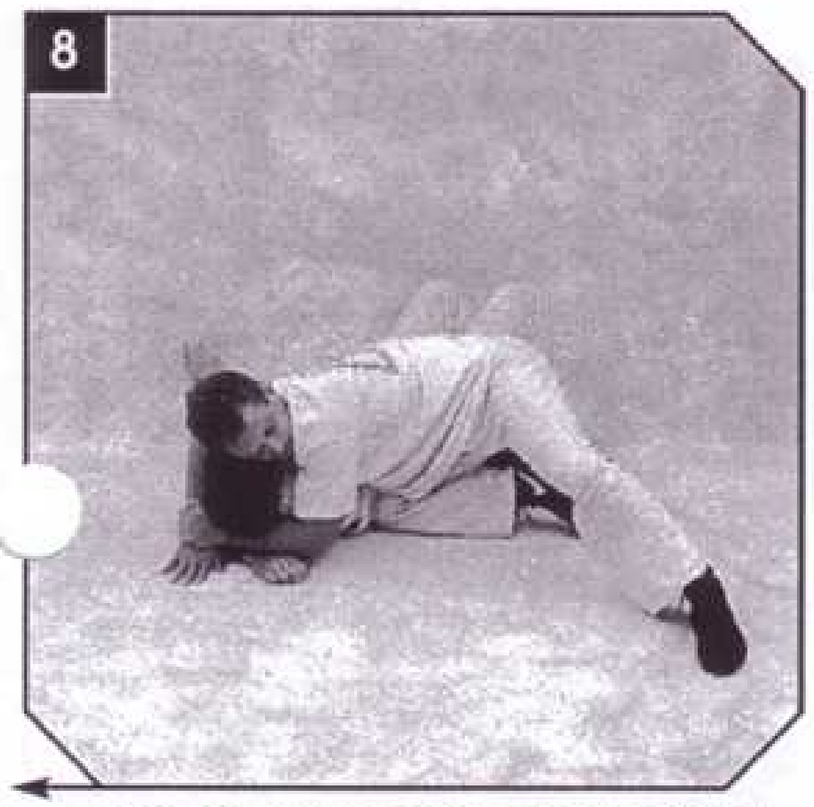
...far arm, getting him in **Modified Scarf** .

To further trap him, press your hand against your temple.

Pass his elbow to behind your neck.

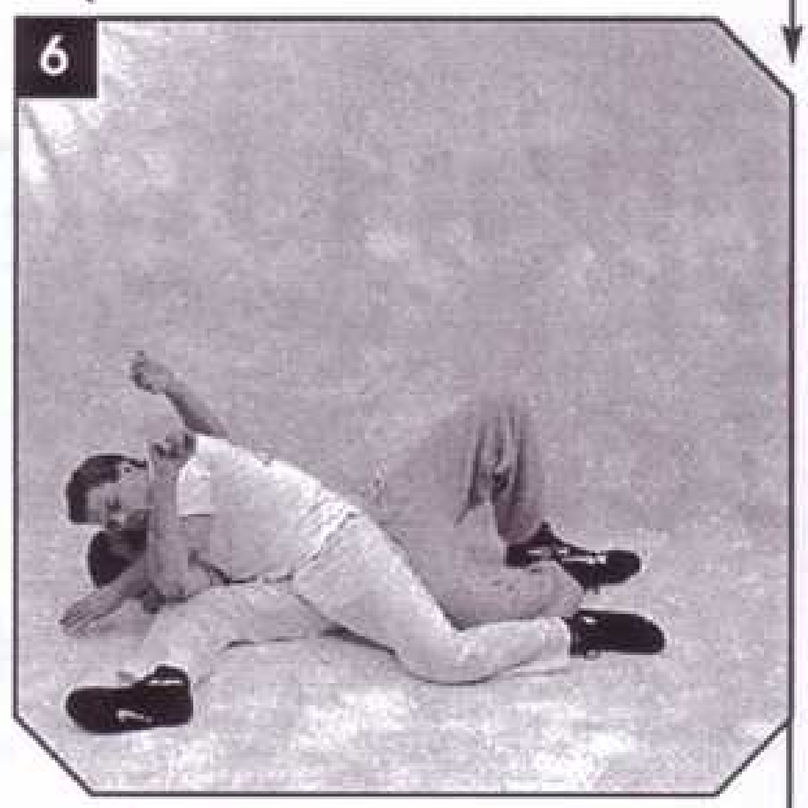
Secure a tight grip on his arm.

Switch your base.



For an even more secure hold down, grab his near wrist with your far hand.

Post on the far foot and you have **Kata Gatame**.



If he works his arm past your head, grab his arm at the triceps and switch your base.

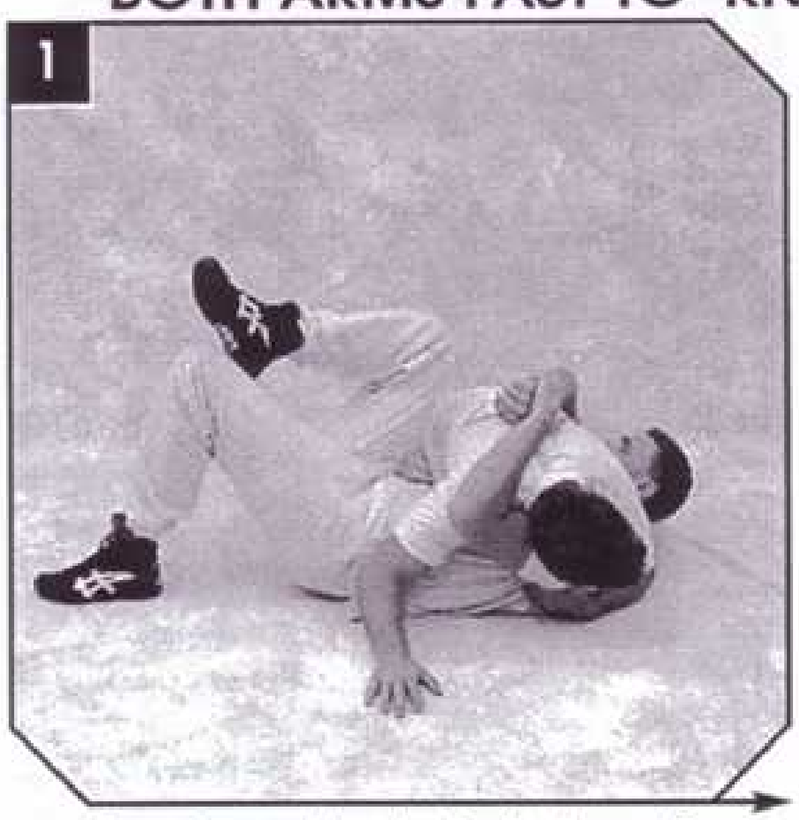
To get a better position from which to strike, lean forward and switch your base.

End up in B**oth Arms Past**.

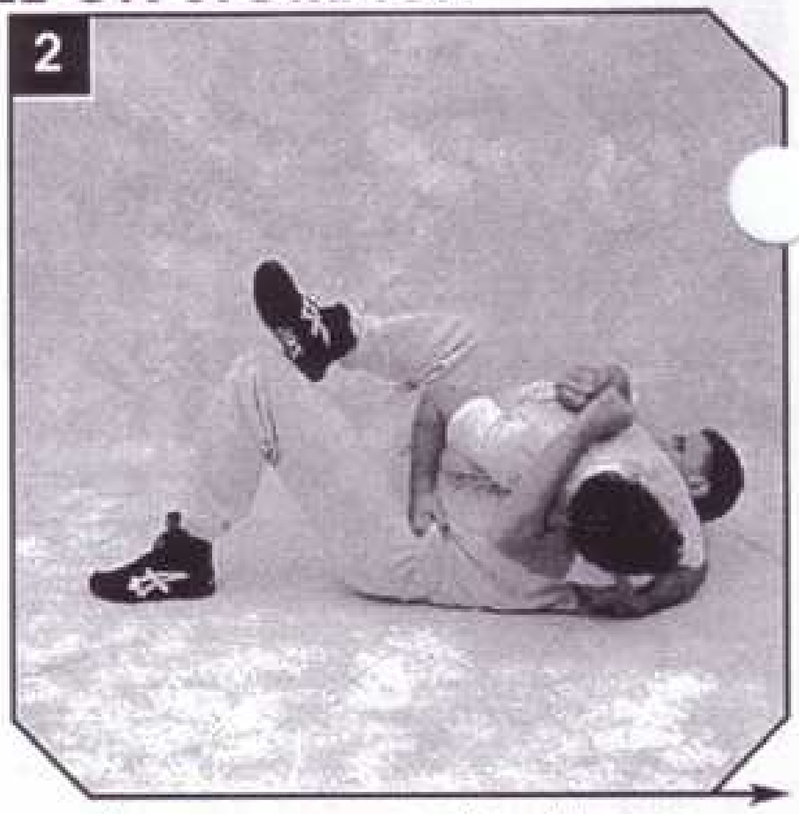
Secure a tight **Scarf Hold**.

As noted previously Knee on Stomach is an excellent position, particularly for the street. It can be applied immediately after a takedown, or from the ground as shown below. The low version at bottom is more than a simple Hold Down. It is so severe, that it is a finish on its own. Be very careful with its application.

BOTH ARMS PAST TO KNEE ON STOMACH



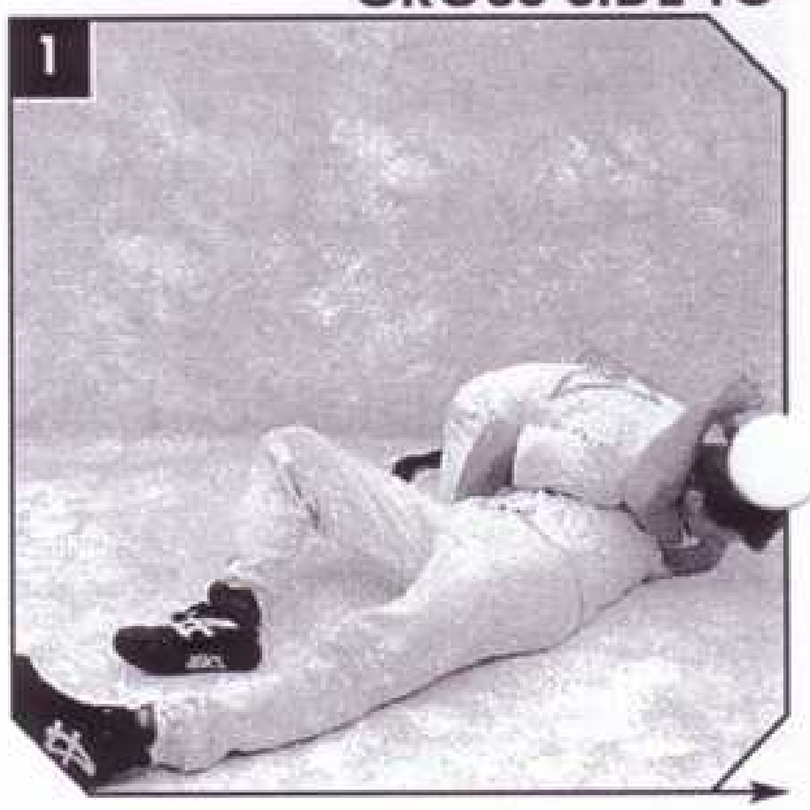
You have him in **Both Arms Past**.



Keep a secure grip with one hand, and grab onto his waist with your other hand.

FROM THE SIDE TO KNEE ON STOMACH

CROSS SIDE TO

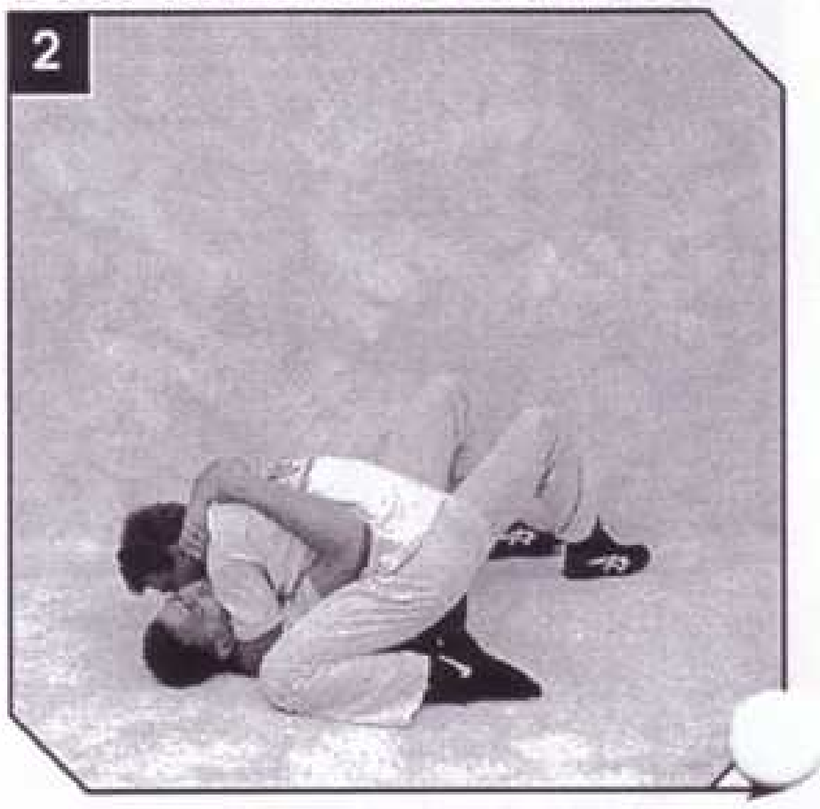


Beginning in **Cross Side** is preferable to **Both Arms Past**.

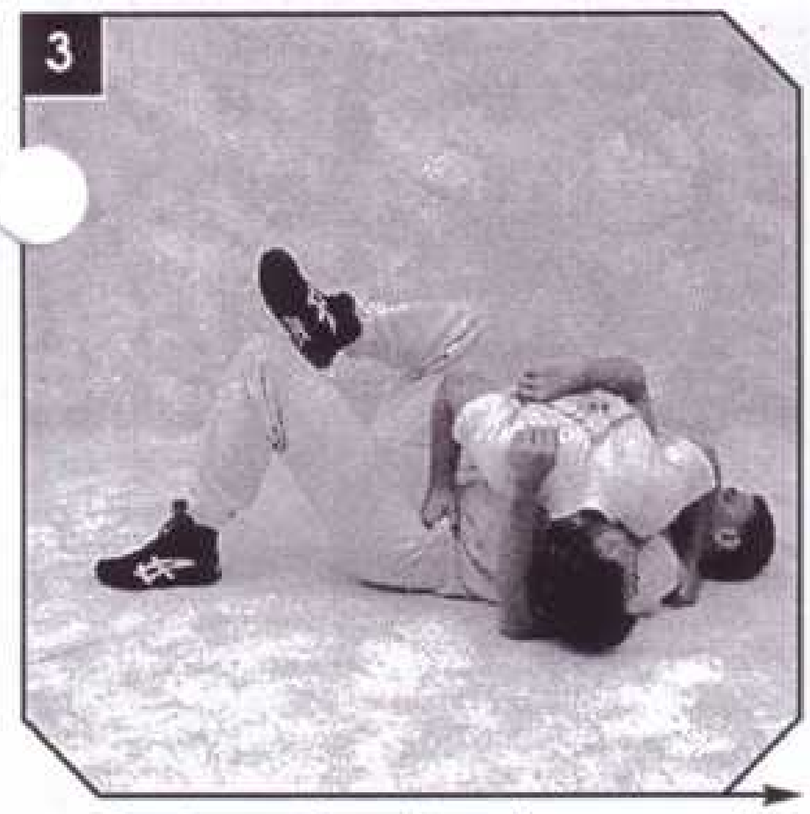
This is one of the most painful moves in fighting. Apply it with caution.

BASIC SIDE CONTROL TO LOW KNEE ON STOMACH

You have **Basic Side Control**.



While keeping the tightest grip on his upper body, place your knee on his Solar Plexus, just beneath the ribs.



Post your head on the ground, and transfer your grip to his shoulder.

In one motion, pop up and put your knee on his stomach. Your other foot is posted out.

Push your hips forward, pull up with your hands, and drive your knee into his Solar Plexus.

KNEE ON STOMACH

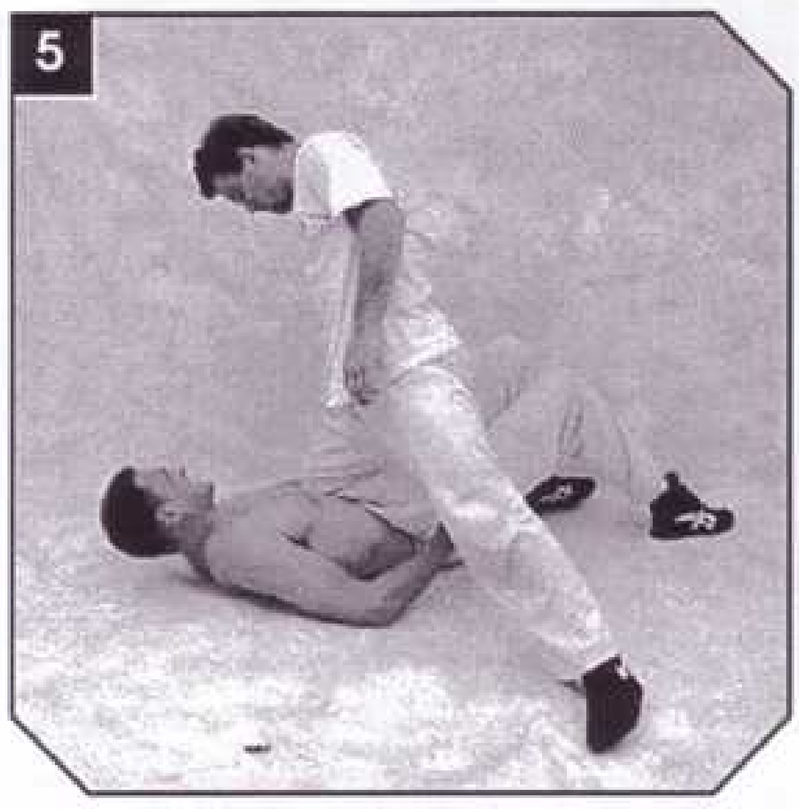
Grab his shoulder.

Stay low and work your knee onto his Solar Plexus.

Push your hips forward, pull up with your hands, and drive your knee into his Solar Plexus.

Post on your other foot.

Lift your knee foot off the ground and drive your knee down and into his lungs, under the rib cage. Be careful.



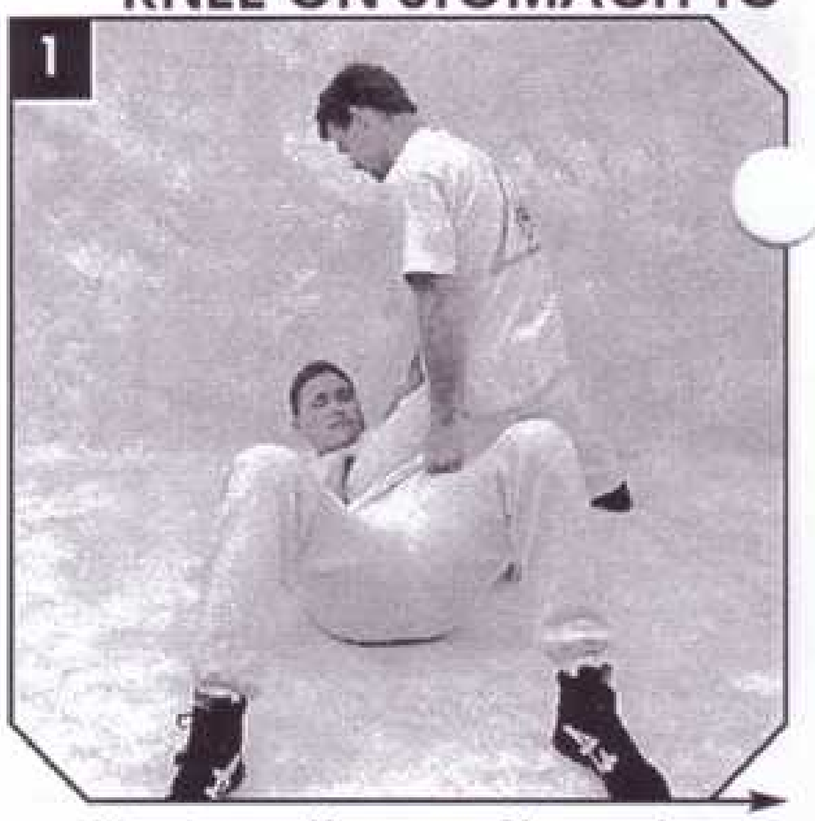
In this image the opponent has removed his shirt, to show the placement of the knee directly on the Solar Plexus.

CIRCLING

One way to thwart your opponent's defense, is to circle around his head. Once you are on the other side, he will be disoriented, giving you a moment to get a stronger position, strike him, or apply a finish.

The technique immediately at right shows a circle from Knee on Stomach on one side, to Knee on Stomach on the other side. The two techniques at bottom use an identical technique to efficiently slide around someone, and secure a Basic Side Control position on the opposite side.

KNEE ON STOMACH TO



You have **Knee on Stomach.**

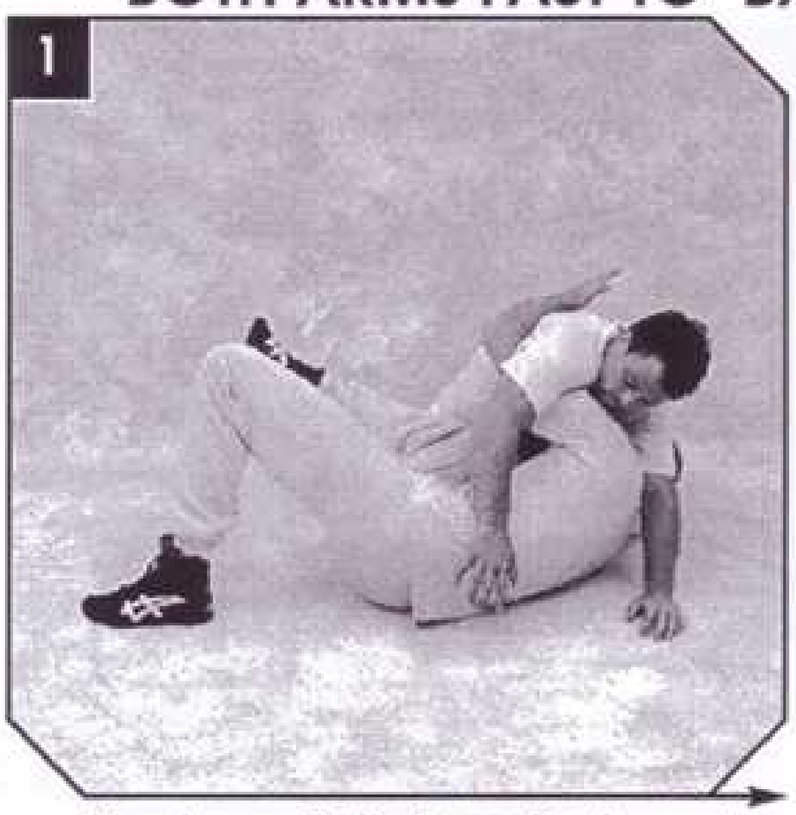
BASIC SIDE CONTROL TO BASIC SIDE CONTROL

You have **Basic Side Control.** Your opponent assumes the proper defensive position.

He starts to work his knee into your hip.

Push his head toward his stomach with your top hand, as your other hand reaches under his far arm, and into the back of his neck with a fist half opened up, palm facing out.

BOTH ARMS PAST TO BASIC SIDE CONTROL

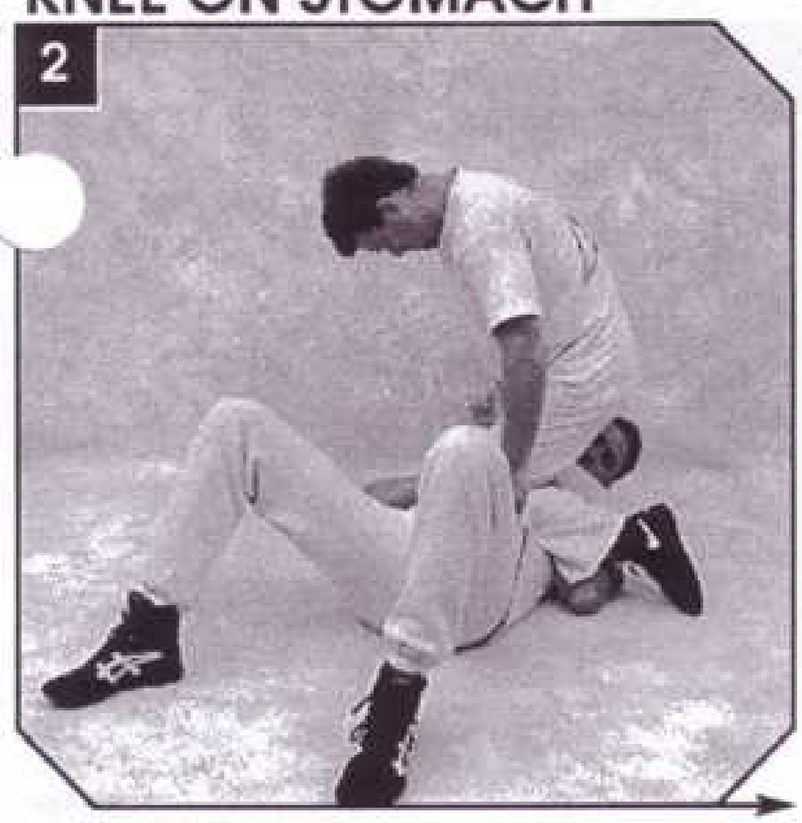


You have **Both Arms Past**, and he starts to escape. This technique is similar to the one above; it is shown from the opposite side.

Push his head toward his stomach.

Feed your other arm (with a half fist palm facing out) under his arm and behind his neck.

KNEE ON STOMACH



He tries to escape by going for your leg. Move your posting foot past his head.

Drop to your other knee, and bring your other foot up, avoiding his escape.

Reestablish a secure **Knee on Stomach**, holding with both hands.

Keep your hips low and drive the hand all the way down to the mat, and start to circle around, until...

...you are at his other side.

Reestablish **Basic Side Control**, on the other side.

Start to spin, and drive your hand to the ground.

Continue to spin, keeping your hips low, until...

...you have **Basic Side Control**, on the opposite side.

Although many finishes are available from the various Side Control positions, the best strategy from the side can be to get Mount.

Often, against an opponent who is not highly skilled, the opportunity will be literally thrown at you, if he tries to roll you incorrectly, as shown immediately at top right.

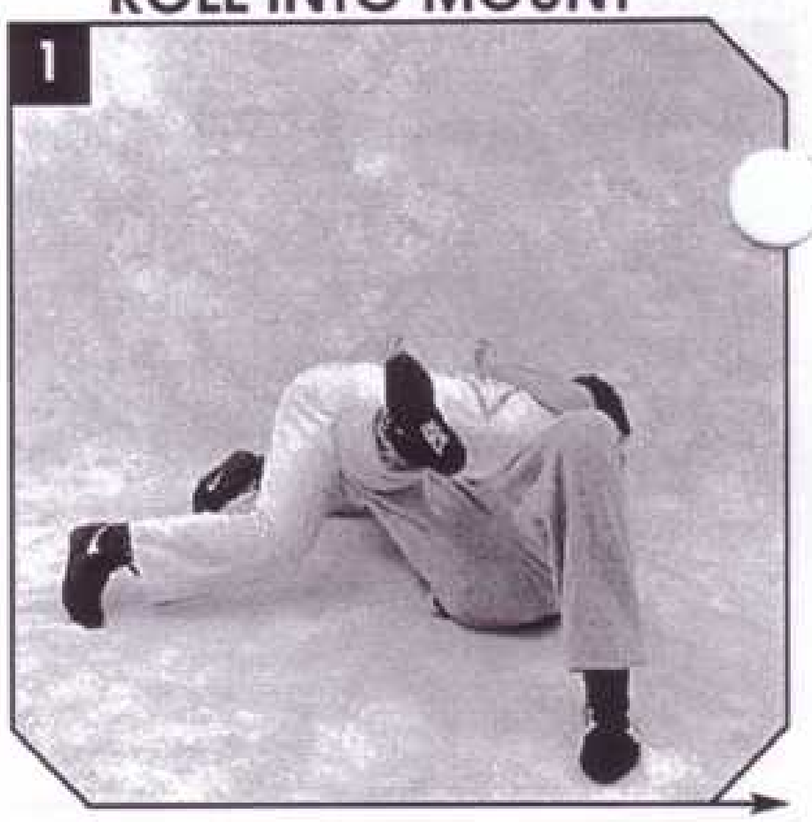
Although there are several ways to get Mount from the side, there are two fundamental methods.

You can get Mount by swinging your **Leg Over** his legs. Or you can get Mount by driving your **Knee Across** his stomach. The former method is shown at right; the latter appears on the following page spread.

After that, two more subtle ways to get Mount are detailed. If your opponent still blocks your Mount attempt, ways to attack his leg are shown.

Thus section then turns to more general attacks from the different Side Control Positions.

ROLL INTO MOUNT



In many cases, if you have Side Control and want to get Mount, your opponent will practically give it to you, by rolling you across his body. This works well with most forms of Side Control, with the exception of the various Scarf Holds.

The efficacy of rolling someone until you are on top is clear to even the crudest street fighter.

LEG OVER

From Cross Side...

...rise up to the balls of your feet, lifting up your body.

PART IV

GETTING MOUNT

CONT'D

As he stops his bridge, follow him back to the mat, throwing your leg over his.

The leg going over lands tight to him, as your other leg pulls in tight.

If he rolls you across his body as shown above...

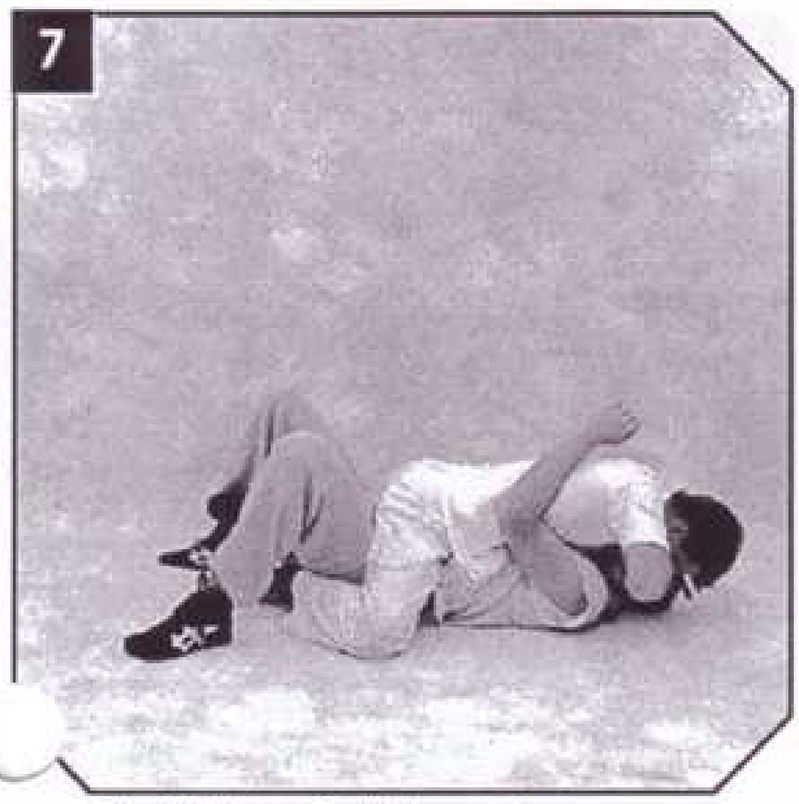
...as you move across him, catch his hamstring with your foot.

Drop your hips to get a full Mount.

Scoot your far leg under, until it rests by his body. Your elbow remains by his ear. Keep your far leg back to stop him from rolling you. Keep a stable base and take your time.

If you simply try to quickly take Mount at this point, a trained opponent will likely be able to resist.

Instead, wait for him to bridge into you. Brace yourself with your back foot.



Establish a full Mount.

If he raises his near knee, preventing you from swinging your leg across, you must change, driving your... ...KNEE ACROSS

Shown on the following pages.

GETTING MOUNT CONTINUED - KNEE ACROSS

KNEE ACROSS

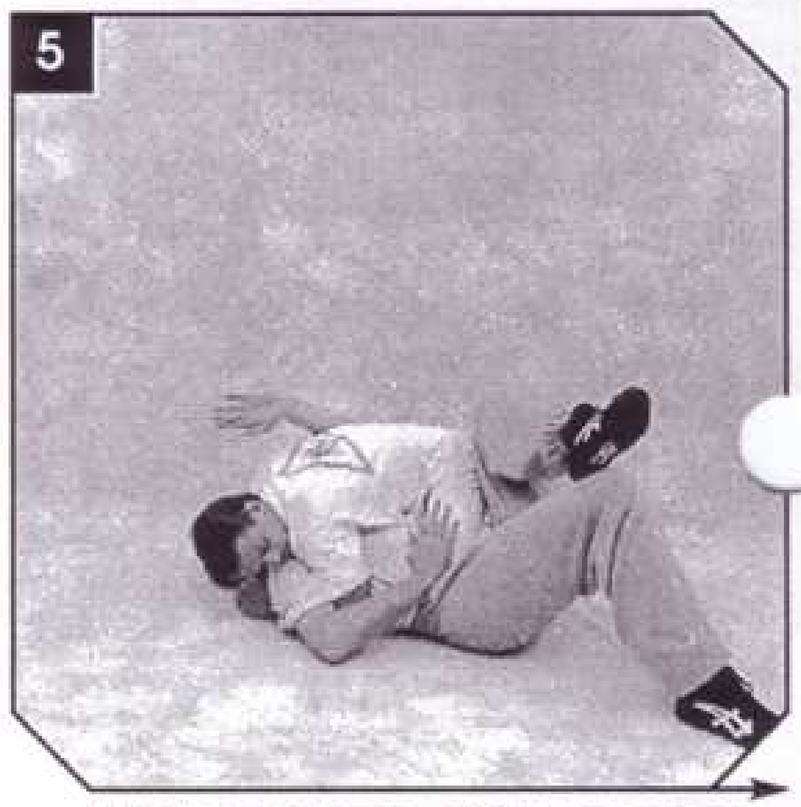
He has raised one or both knees, to stop you from swinging your leg over him. This is the standard defensive position against a Mount attempt from the side.

While keeping your hips as low as possible, move your knee up into his ribs. Keep yourself low.

Do not raise up your hips as shown above. This is crucial.

POP CONT'D

As you drive your knee across, he blocks it with his hand, as shown in this front view.



Work your knee as far across as you can.

SLAM CONT'D

Another way to get by his defense, is to lift his head and shoulders up high, and...

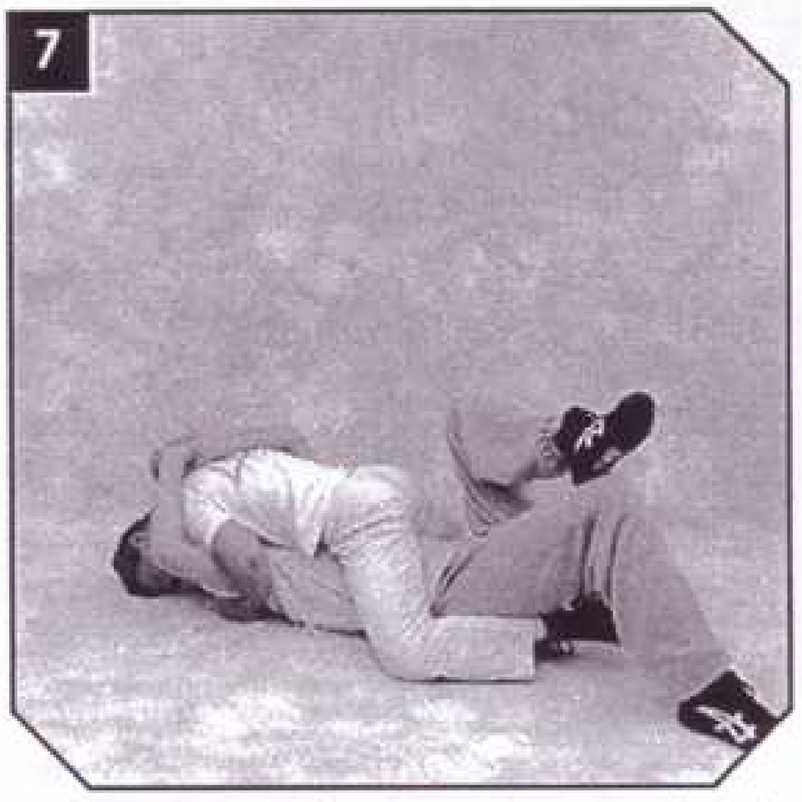
...slam him down.

Slide your knee across his hips.

Post on your hand as necessary. Press your knee into and across his body. Slide your instep across his legs, as your knee goes all the way across.

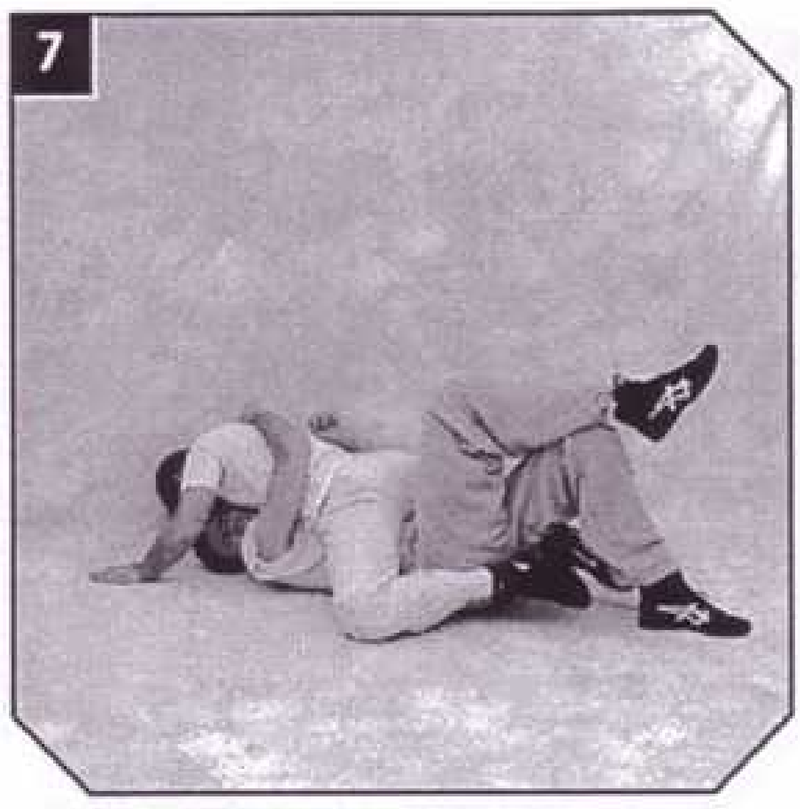
Get full Mount.

At the last minute, explosively pop his arm out of the way by raising your elbow.



Drive your knee across, and get full Mount.

As he falls back, simultaneously drive your knee across.

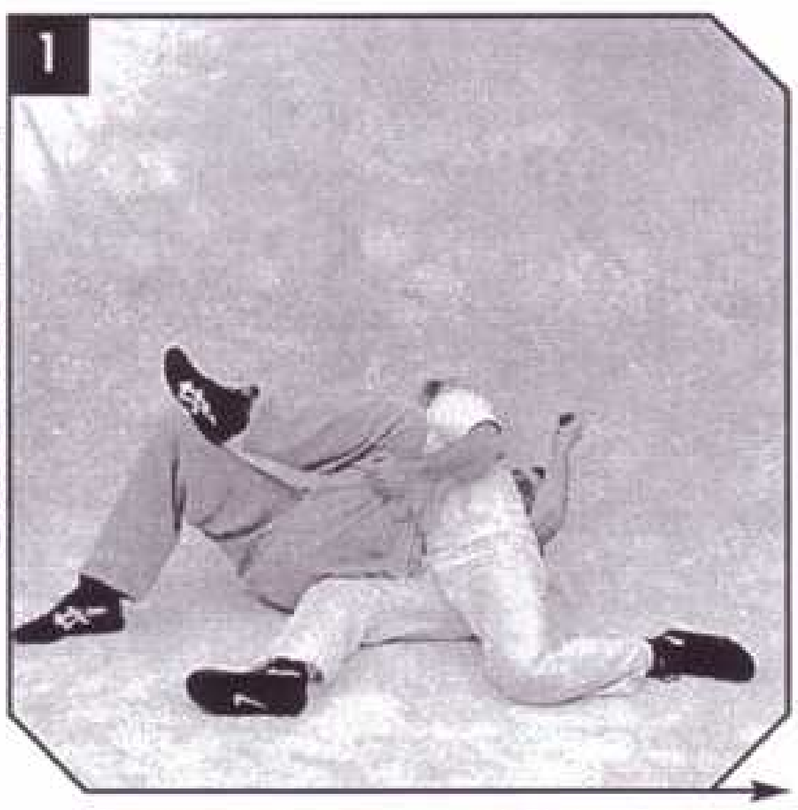


Get full Mount.

KNEE ACROSS- CONTINUED

In order to prevent you from getting Mount, a trained fighter will bring up his near knee so tightly that...

GRAB HIS FOOT



From any of several Side Control positions...

...grab around his leg, or better...

...his foot. Pull it towards you, as hard as you can. When he resists...

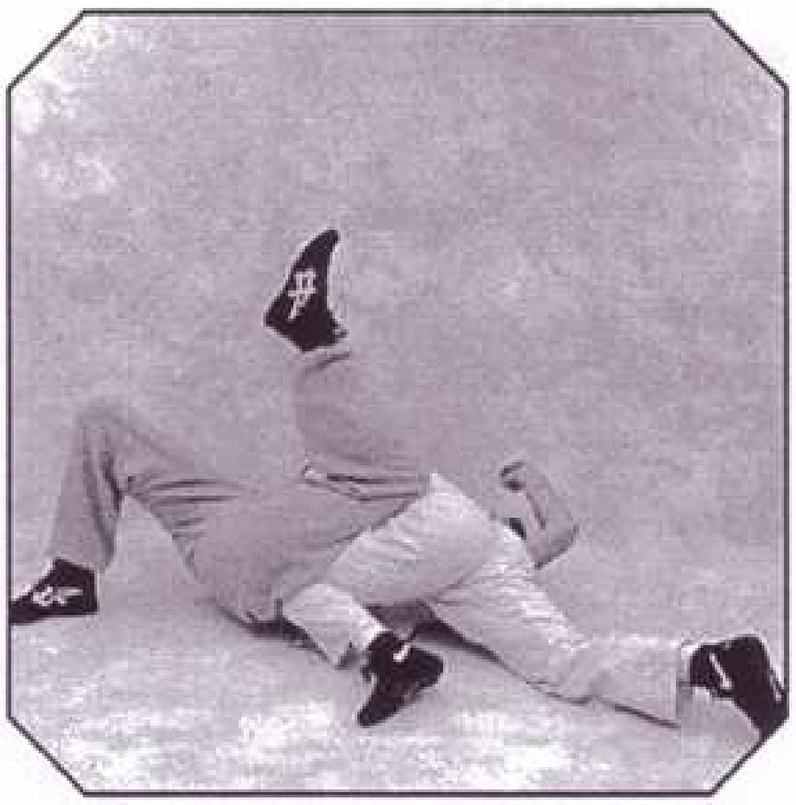
GRAB YOUR FOOT

From any of several Side Control positions...

...turn your body, so that his view is blocked.

Grab your far foot.

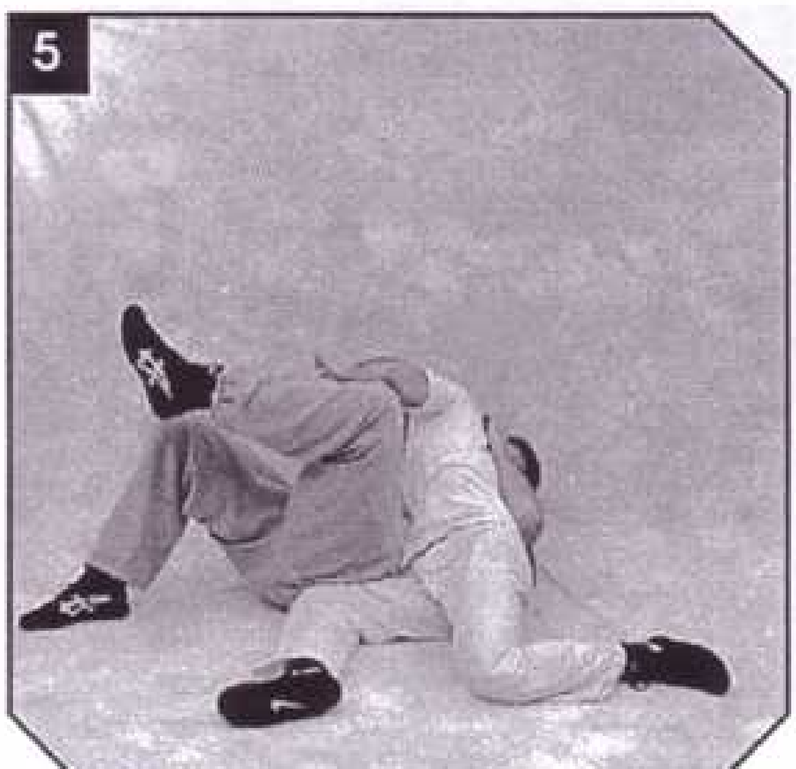
...you cannot swing your leg over, or even...



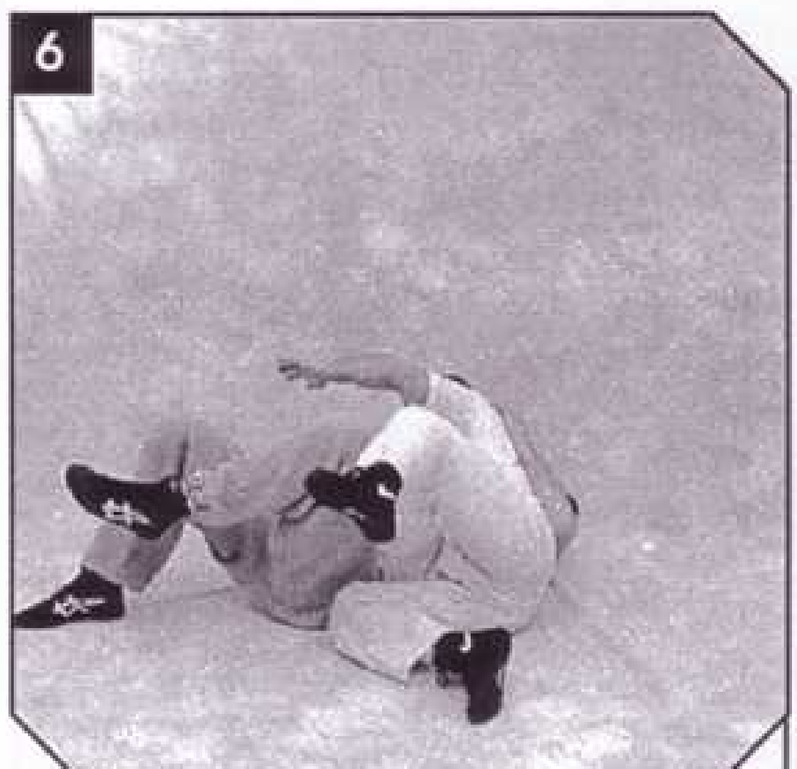
...drive your knee across his body.

There are a number of ways to deal with this defensive maneuver. On this page you will learn how to get Mount despite his defense. The following page spread shows how to attack his raised leg.

...pull it in as tightly as possible.



Suddenly release his foot.



As his foot springs away, drive your knee across the resultant gap...

Thread your foot across his body, and...

...get a full Mount.

...into Mount.

PART V

SUBMISSION FROM THE SIDE

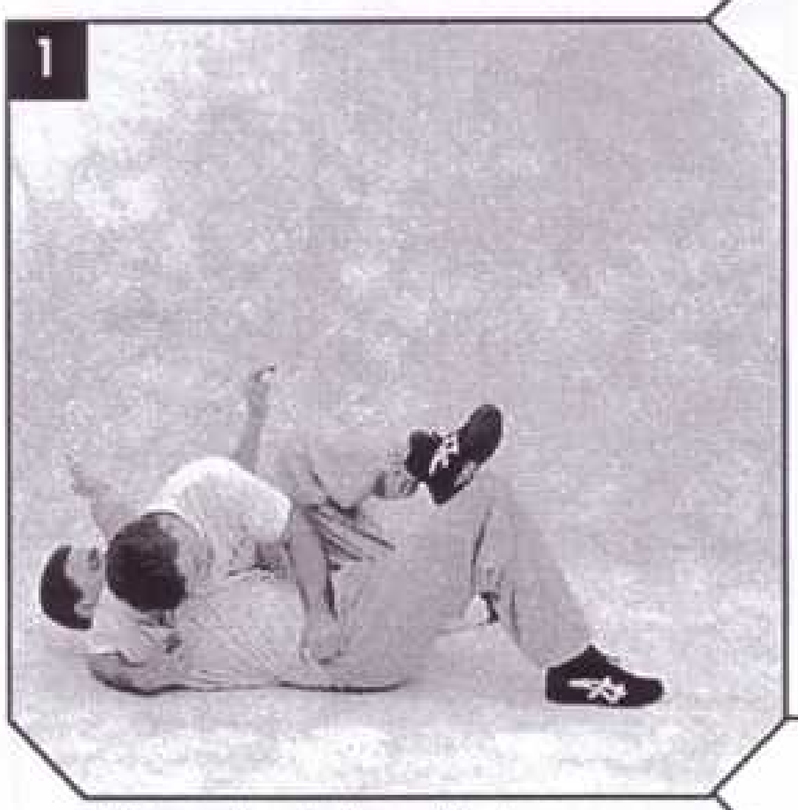
While raising his leg makes getting Mount more difficult, it also gives you opportunities to attack his ankle, knee, and hip.

TOE HOLD

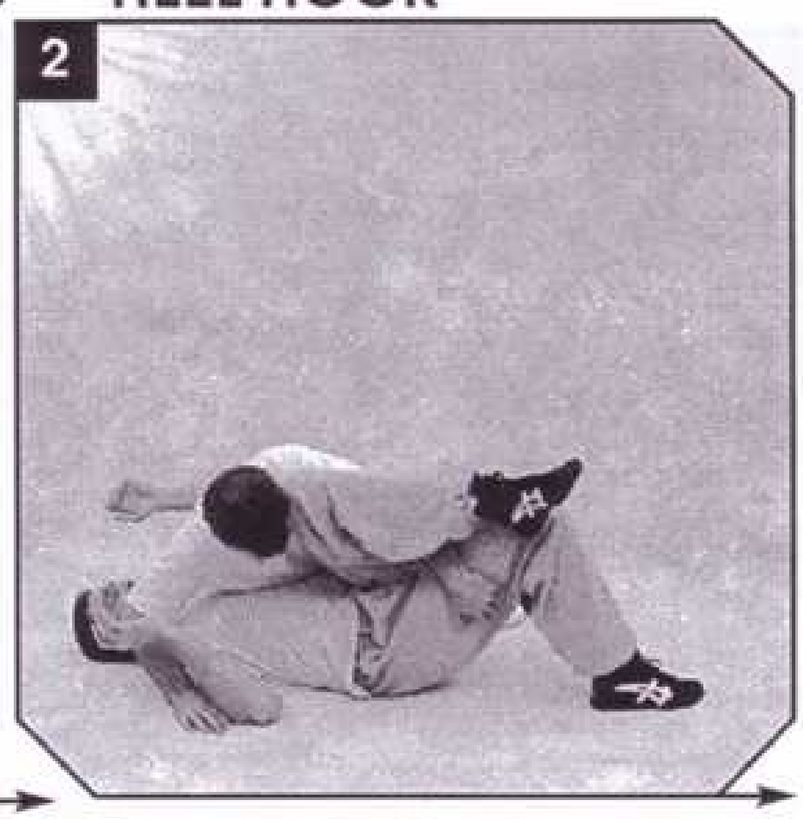
Sit back slightly, and trap his foot, by grabbing his thigh from underneath his shin.

Grab onto his toes with your near hand. Don't use your thumb.

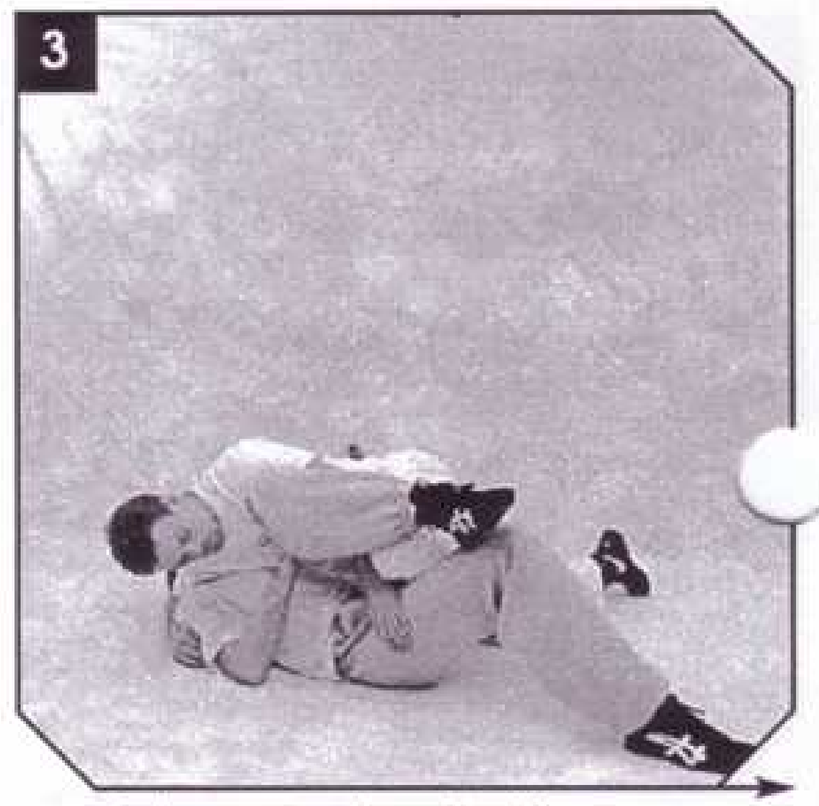
HEEL HOOK



When he brings his knee up so firmly that you cannot get Mount, he is vulnerable to a variety of leg locks.



Trap his near leg, by reaching underneath it and posting on his far leg with your hand.



Follow your hand with your knee.

HIP LOCK

Switch your base, and grab his hip.

Step under his near leg, and hook your leg over his far leg.

ATTACKING HIS DEFENSE

Switch your grip on his thigh to your own wrist, making a figure four.

Apply pressure by moving his toes towards his ears. Keep your weight on him.

This toe hold also works if you reverse your hand grip, as shown above.

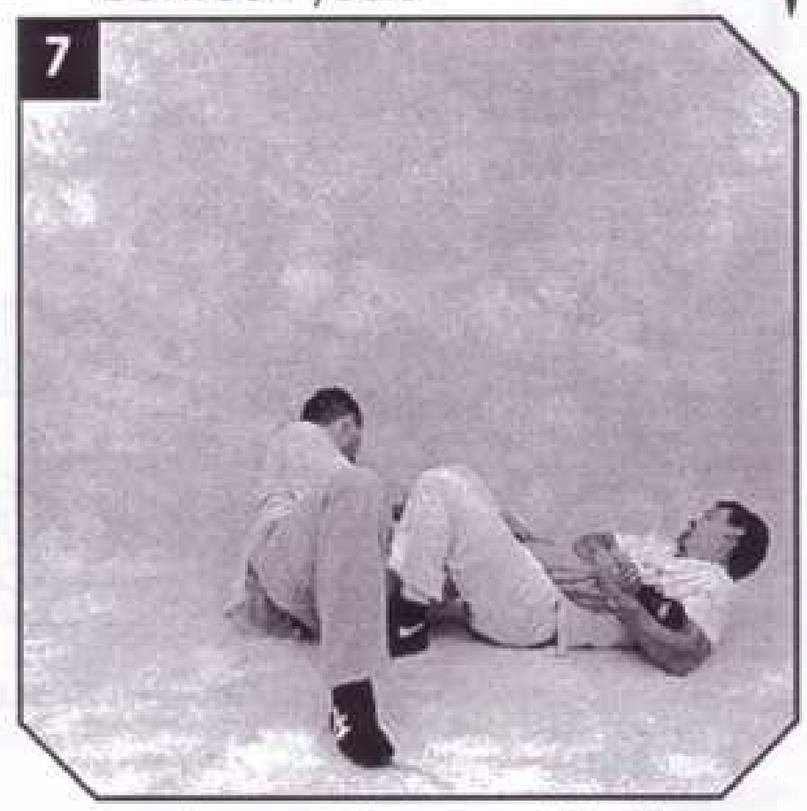
Sit back, and drive your knee in even more securely.

Wrap your arm around his upper foot, catching his heel underneath your forearm. Grip your hands together, palm to palm, and trap his foot to your side.

Fall back and trap his leg between yours.

Secure the position, making a Figure Four if necessary.

Finish by driving your hips in, and pulling on his head.



Look away to complete the Heel Hook. As always with Heel Hooks, practice with *extreme caution*. Details on the Heel Hook appear in Section J.

C 36

FINISHES FROM SCARF HOLDS

NECK CRANK

The quickest finish from Scarf Hold is a neck crank. However, the move is somewhat dependent on strength, and might not work readily on a larger, trained opponent.

Lean forward, and pull his head into your chest, before your sit back.

ARM BAR - LEG

From Scarf Hold...

...wedge your elbow in between your body and his forearm, and push his forearm down towards the ground.

Make a Figure Four with your legs, firmly trapping his arm in place.

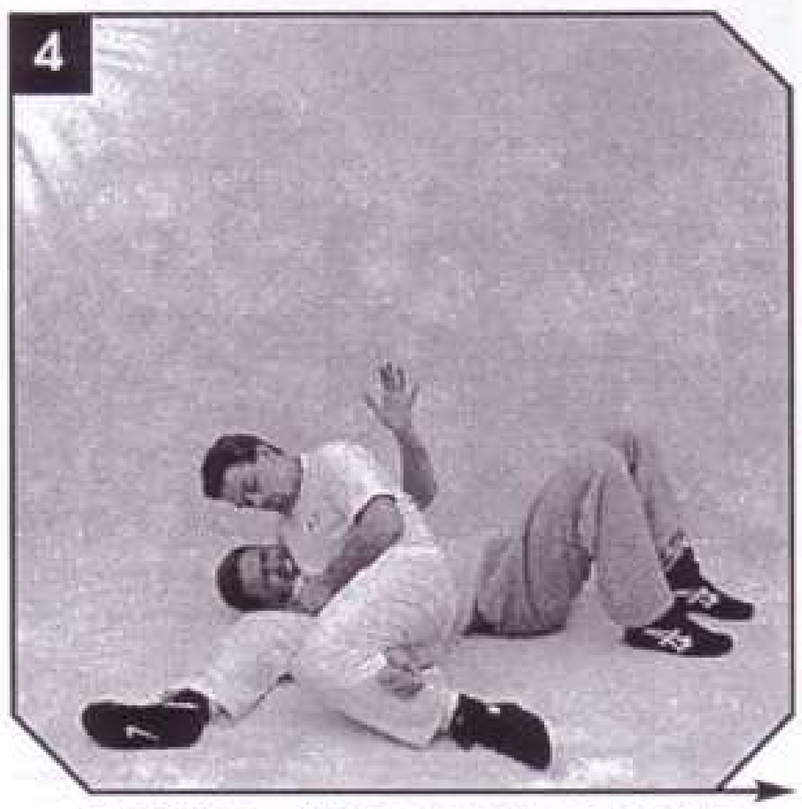
KEY LOCK - LEG

Grab his near wrist, from the inside, with your thumb down, and push it under your bent bottom leg.

Clasp your hands together palm to palm, catching the base of his skull with the inside of your forearm.

Don't pull on his head with your arms. Keep his head tight to your side, and lean back as you push your hips forward.

Throw your far leg over his wrist.



To finish, drive your knee to the mat, and slide it away from you.

To escape he may bend his arm, setting up the next finish.

To finish, drive both knees down towards the ground, and arch your hips forward, or...

...reach under his neck and clasp your hands.

Pull him up. You can do both at the same time.

FINISHES FROM MODIFIED SCARF HOLD

FAR HIGH KEY LOCK

From Modified Scarf, keep your hand on your head, trapping his arm.

He tries to free his arm, bringing it up.

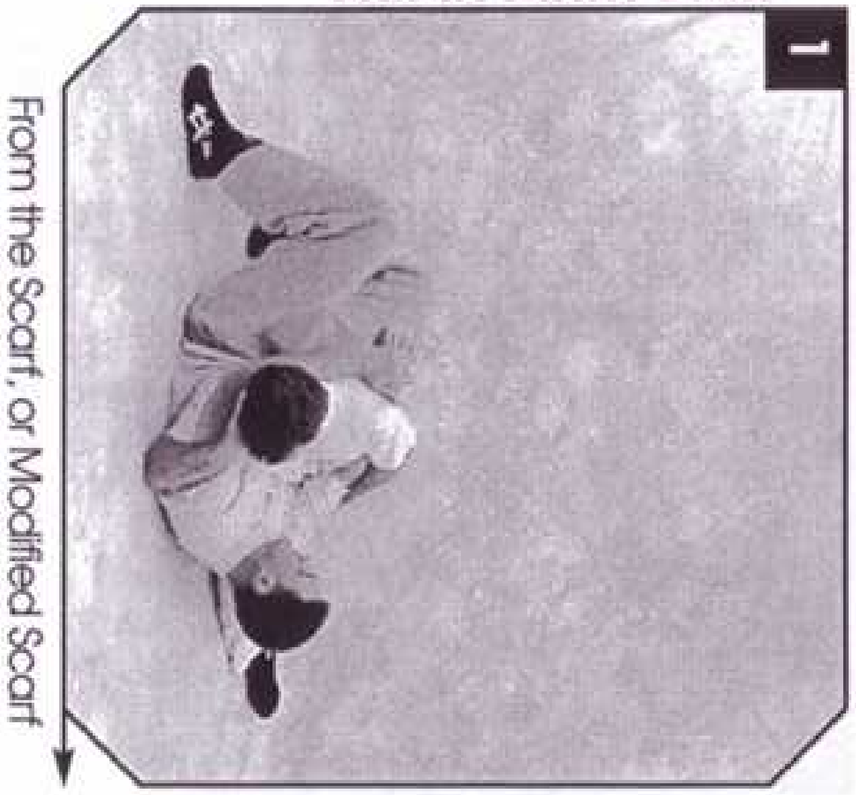
Grab his wrist with your opposite hand, leaning in with your weight (not the strength of your arm).

FIGURE FOUR

From Modified Scarf...

...step your far leg...

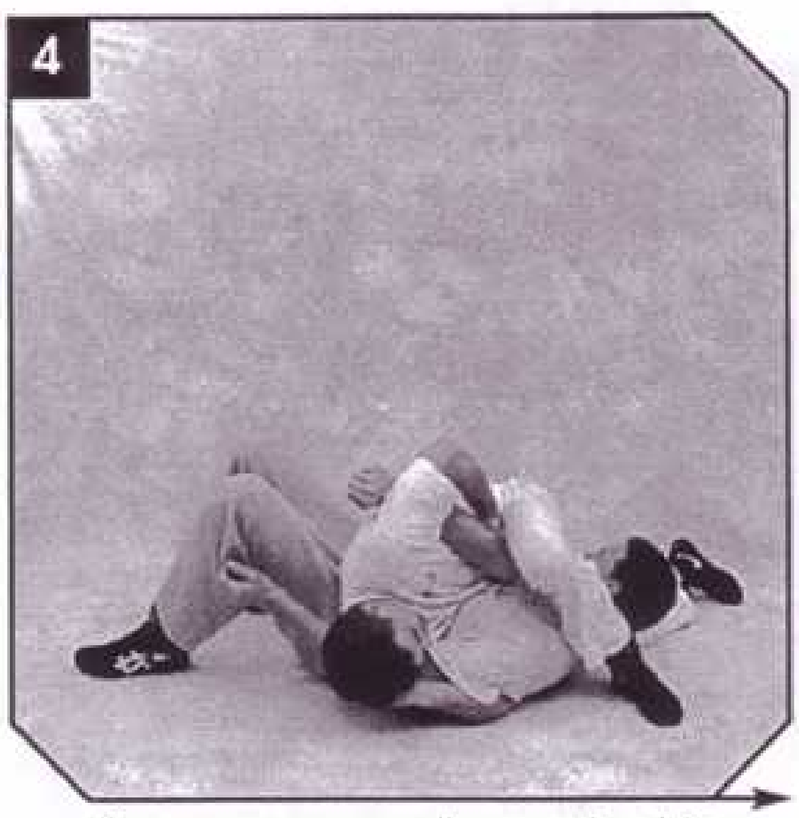
NEAR ARM BAR



From the Scarf, or Modified Scarf hold down (shown above).

Shift your weight onto your far elbow.

Switch your feet, stepping across his head. You may need to turn your hand on his elbow, to allow your leg to come across.



If necessary, walk your foot in tight to his head.

Don't fall back—instead, push your pelvis up.

...across his head.

Trap his head, by working your foot under his neck.

Make a Figure Four, to finish the choke/crank.

Start to switch your base, and grab your own wrist, making a Figure Four.

Make a stable base, and tuck your head in tight to his head.

Keep his wrist on the ground and your head tucked tight, as you slide his wrist towards his waist and raise his elbow.

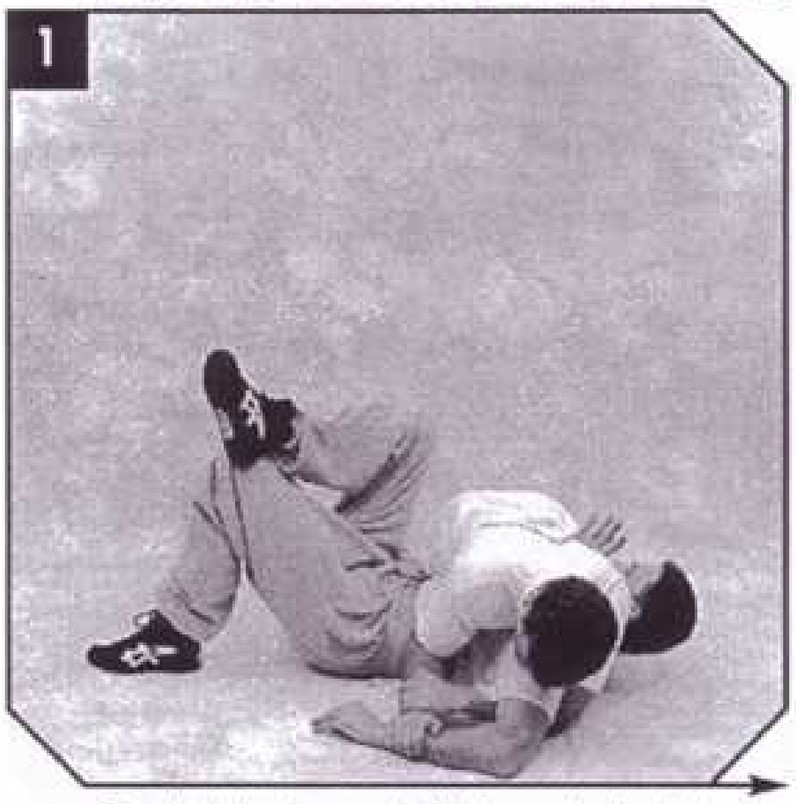
FINISHES FROM CROSS SIDE

CHOKE

You have him in Cross Side Mount—outside elbow to ear and inside hand on hip.

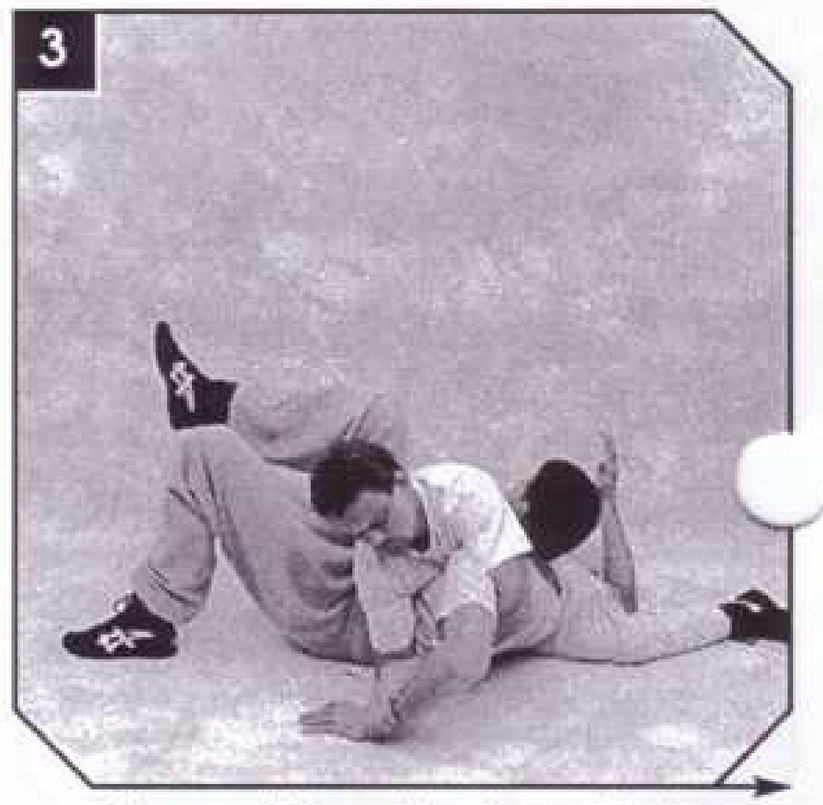
Your hand on his hip comes underneath his arm, and grabs his clothing, above the shoulder.

FAR LOW COIL ARM LOCK



Grab his far wrist, thumb inside, and *simultaneously* grab your own wrist with your other hand.

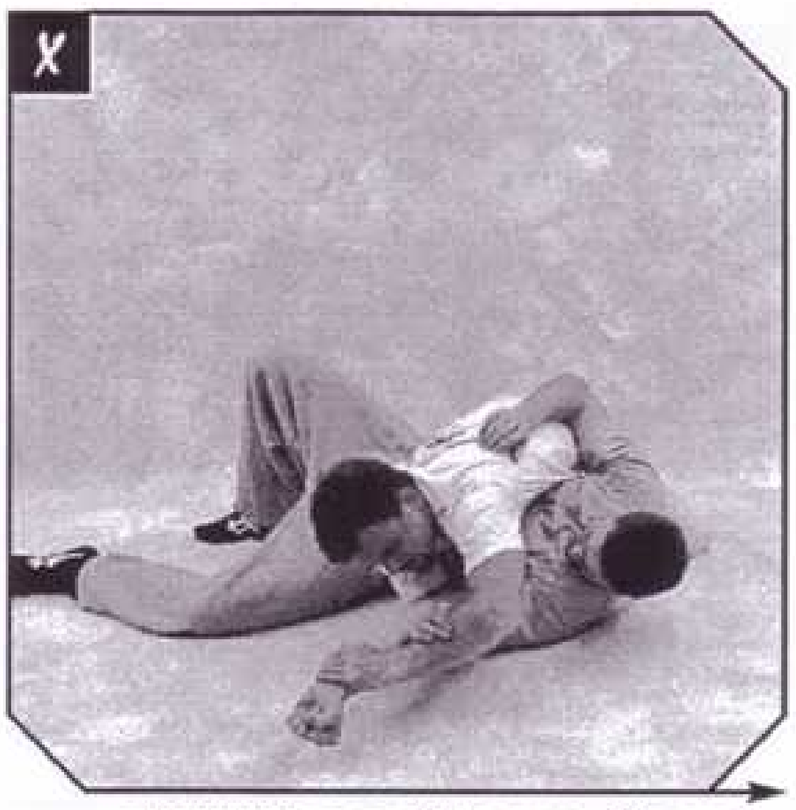
Switch your base.



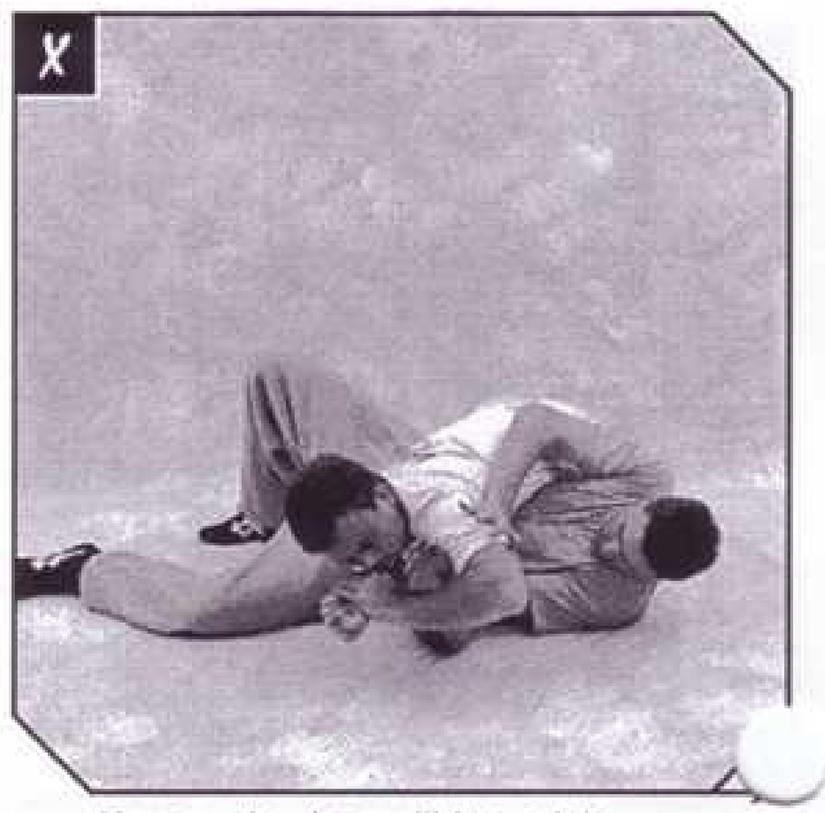
It is possible, with strength, to get a finish from there.

FAR STRAIGHT ARM BAR

If you apply a High Coil Arm Lock, your opponent may try to...

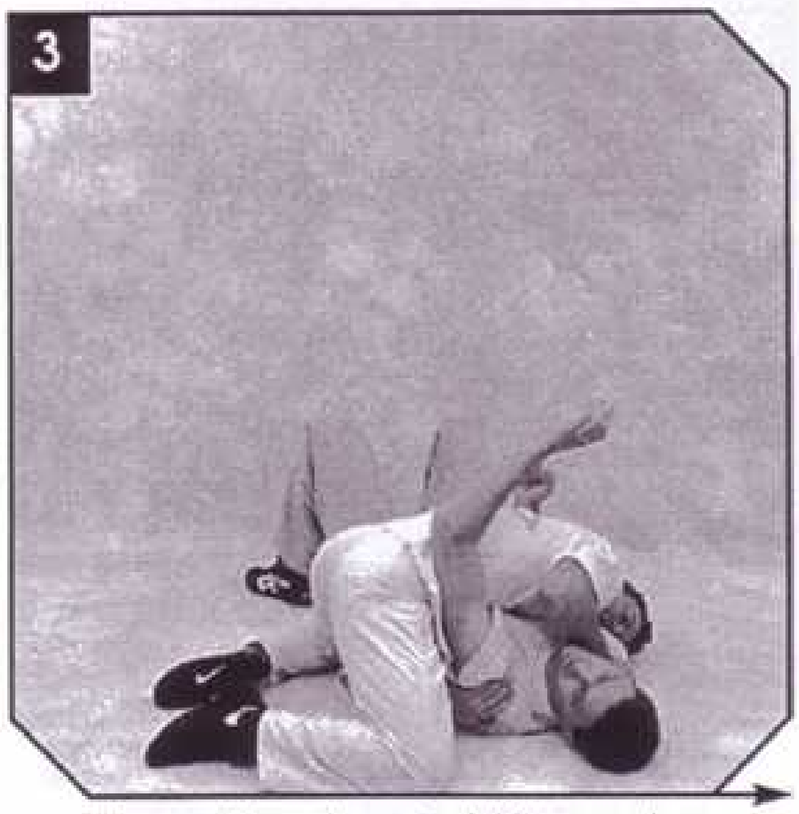


...straighten out his arm. Do not keep a grip by his wrist.

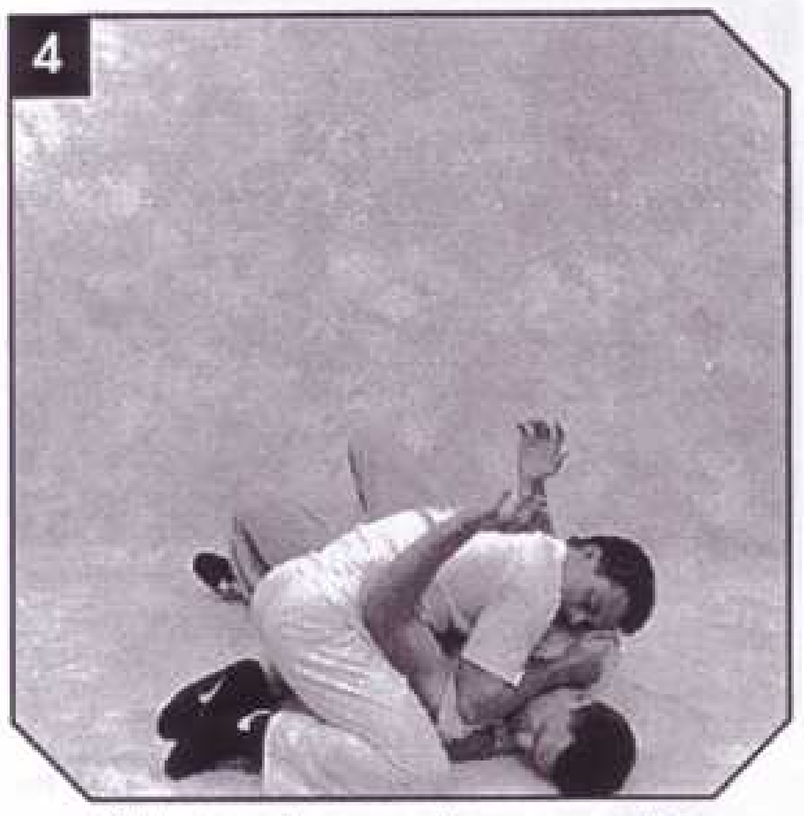


If you do, he will be able to slip his elbow past yours, and escape the finish.

Keep your head down the whole time tight against the far side of his body. If you raise up, he can strike you.



Your other hand shifts, and grabs his far shoulder, fairly close to the ground.



Slide back, moving your elbow towards the ground.

If you cannot get the finish.

Step your far foot up across his head.

Walk your foot in tight, and finish.

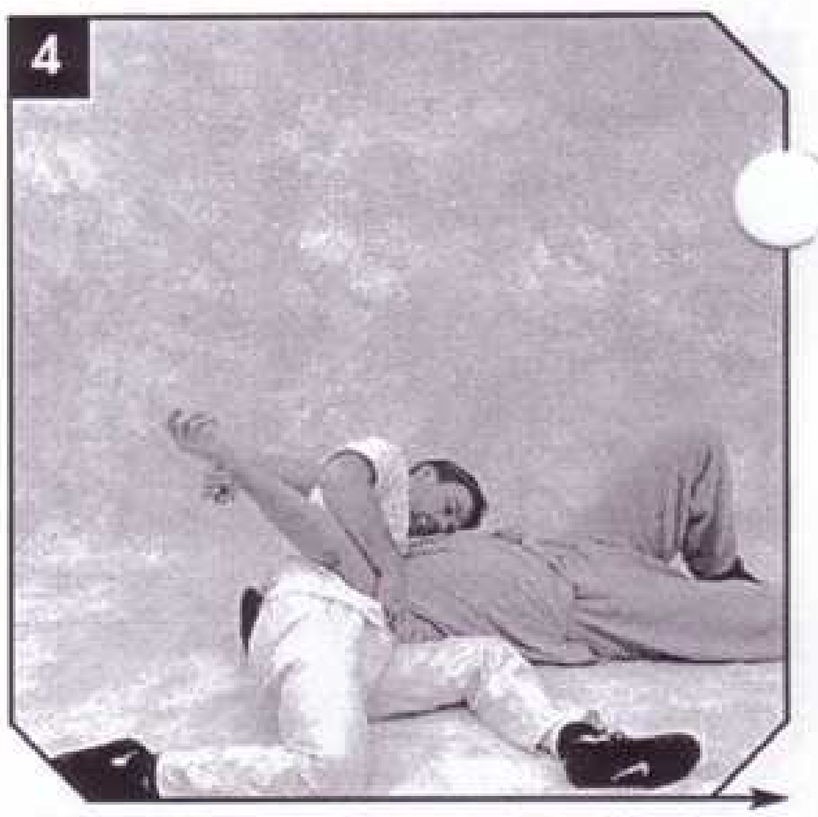
Instead, keep a tight grip, with your forearm securely just past his elbow, and your hand on his forearm.

Apply pressure with your head and hand to finish him.

SHOULDER LOCK

Grab his waist with your underhooking arm, and his triceps with your other hand.

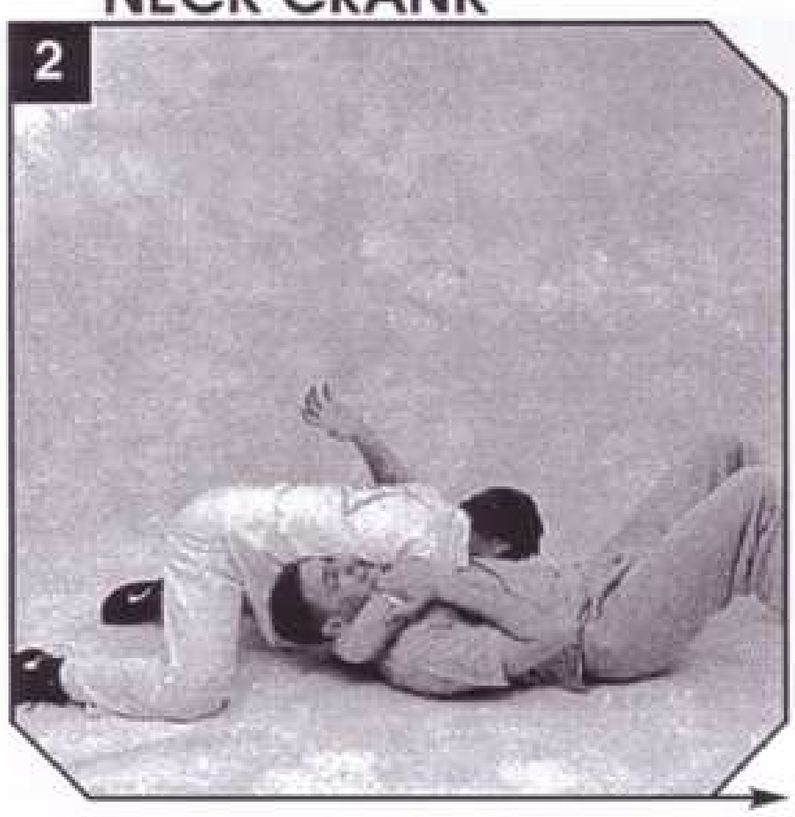
Pull his triceps tight to your side.



Sit out to a Reverse Modified Scarf hold down.

FINISHES FROM FOUR CORNER

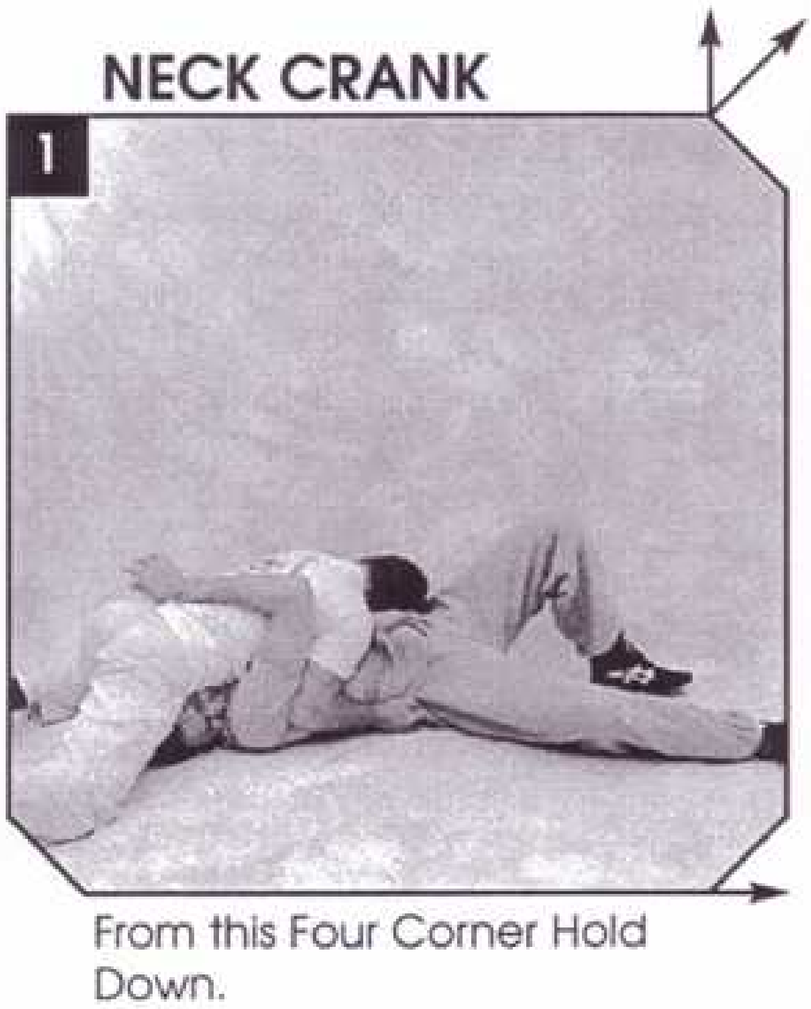
NECK CRANK



Reach under his neck.

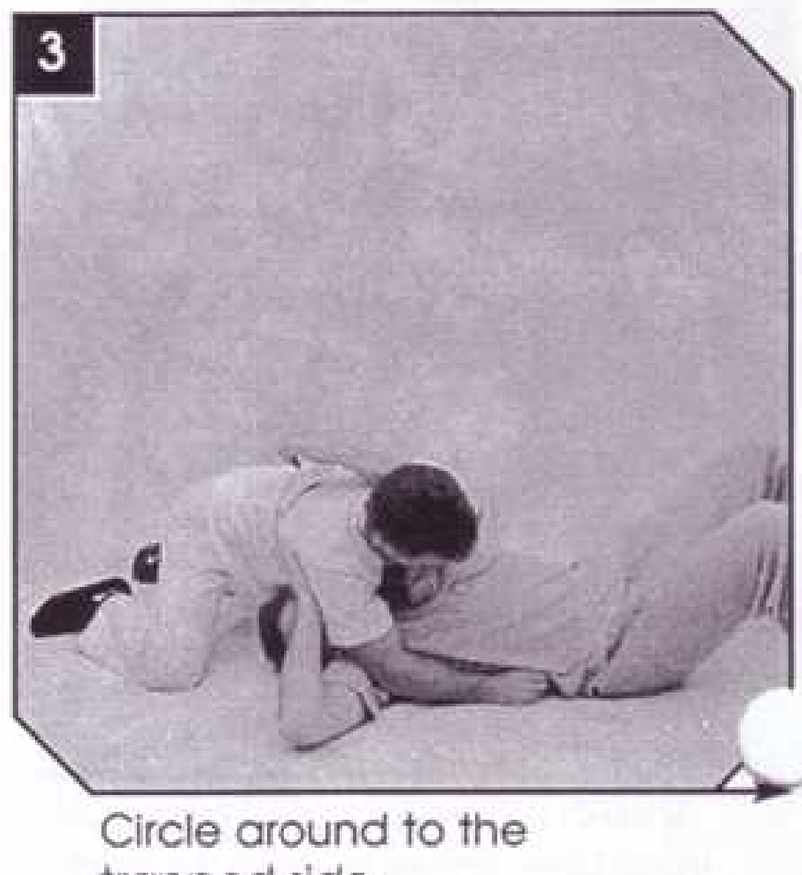
Post on your foot, while keeping chest to chest pressure, to keep him from rolling.

NECK CRANK



From this Four Corner Hold Down.

Reach your arm around his arm, pulling your forearm tight under his armpit. This action is obscured in this picture.



Circle around to the trapped side.

Post on your far leg.

Step between his leg, with your near foot.

Fall back, posting on your near hand.

Pull his shoulders back tight against your thigh.

Arch back to finish.

Raise your hips to finish.

WARNING

The finish above does not appear to be very effective. Apply it with particular care.

Get your forearm perpendicular to his side, both horizontally and tangentially, and lean on it, applying tremendous pressure diagonally through his ribs.

Clasp your hand together. Your forearm is pulled tight under his arm, applying pressure diagonally through his rib cage.

Finish him by lifting up on his head.

GET BACK

All the finishes on this page begin with an attempt at the neck crank on the previous page.

As you attempt the finish, he spins away from you. Lean your weight into him, and step your foot over him, working it in tight against his hip.

Tuck your bottom foot in behind his back.

STRAIGHT ARM BAR

If he counters as shown...

Grab his wrist.

Make a Figure Four, by grabbing your own wrist.

FOUR CORNER NECK CRANK FOLLOW UPS

CHOKE

He slips his near elbow out.

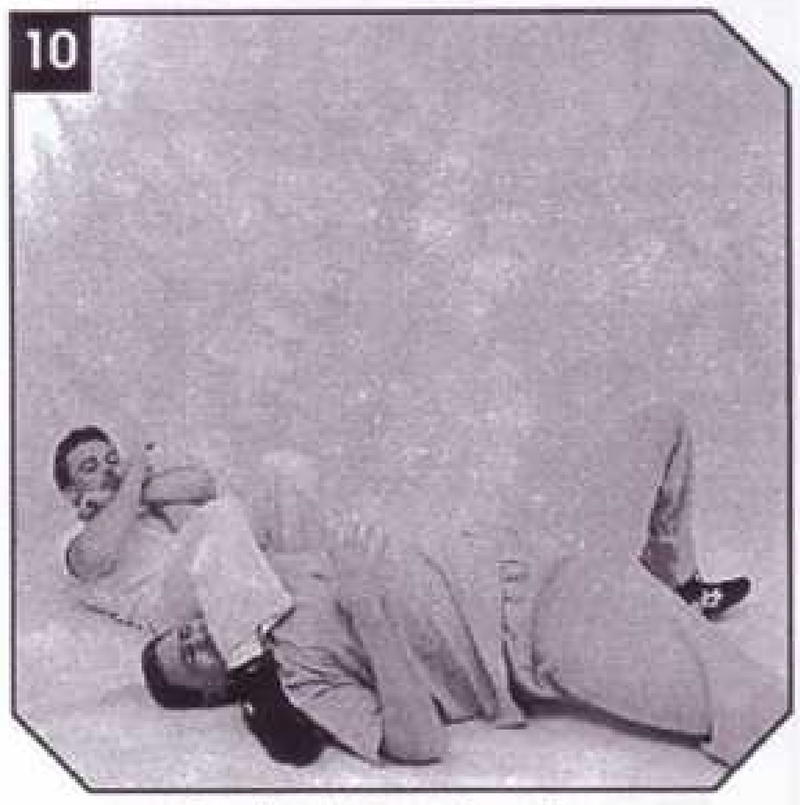
Slide your forearm across his throat.

Push off, and roll back and to the opposite side.

Get Back Mount (Facing Ceiling).

Step across his head and lean into him.

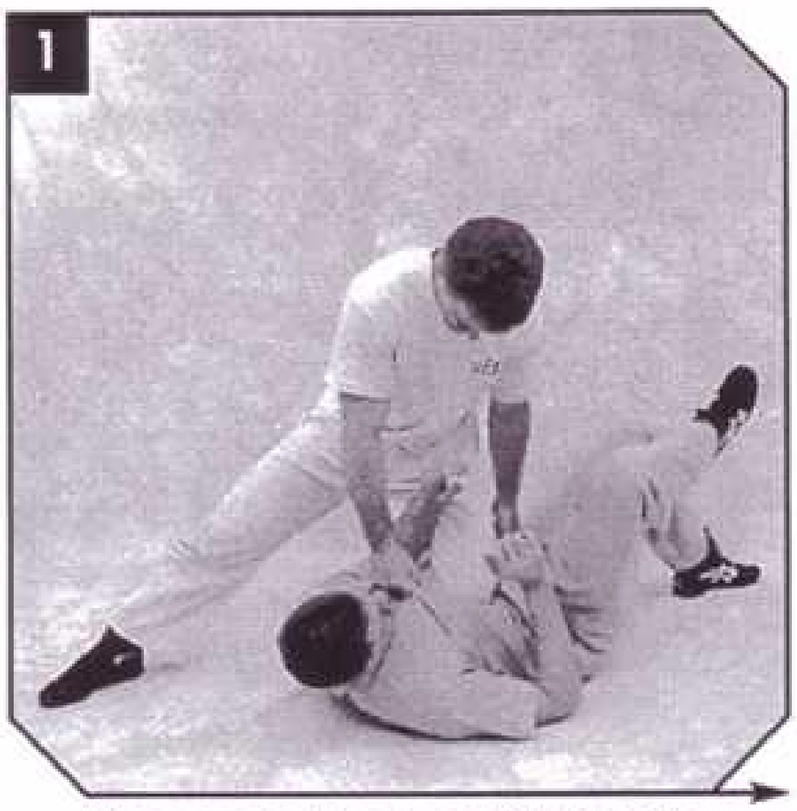
Fall back into...



...a Straight Arm Bar. Squeeze your knees together, and raise your hips to finish.

Drop your weight onto your forearm, and push it into his throat.

Lift up on his neck.

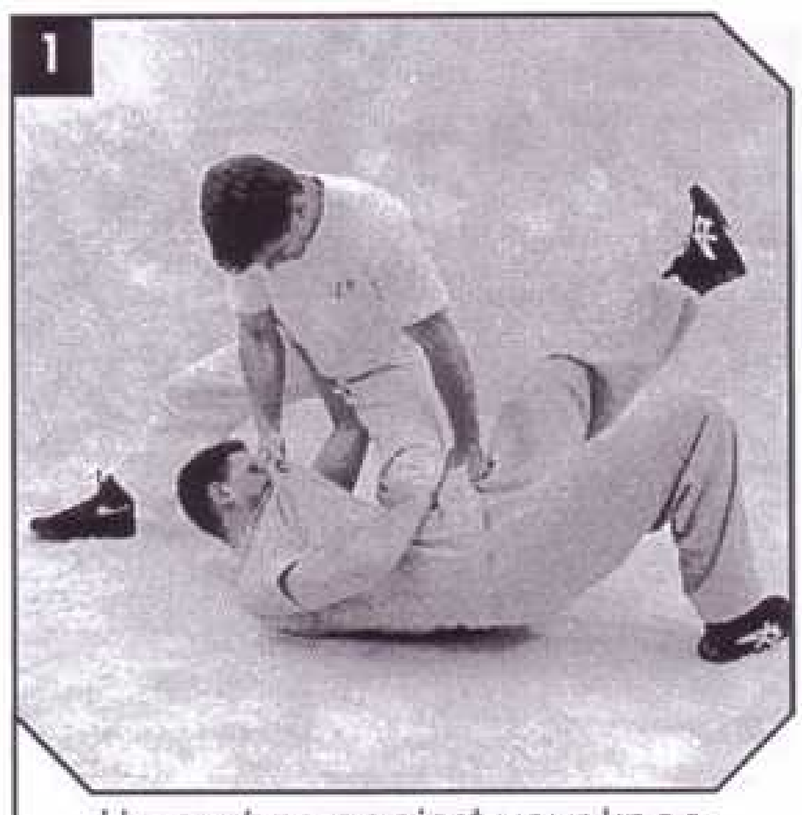


You have Knee on Stomach. You are applying downward pressure or are trying to get your knee across. He reaches up with his near hand to push you off.

Keep trying to push your knee across.

Transfer the grip on his collar to his arm, and pull it up.

FINISHES FROM KNEE ON STOMACH: STRAIGHT ARM BARS



He pushes against your knee with his far arm.

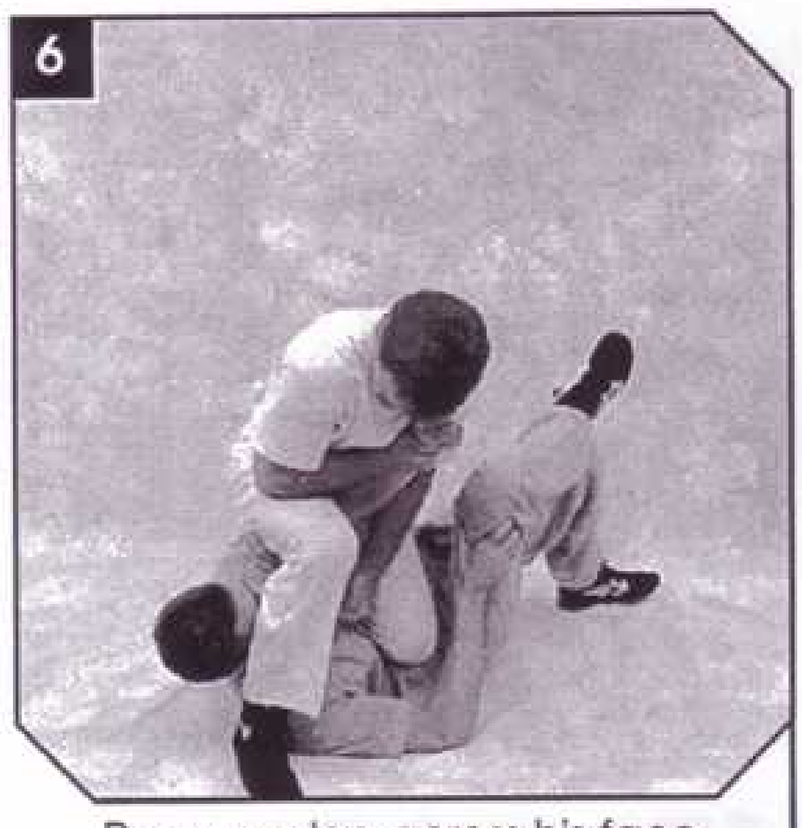
Hook under his arm from the inside.

Pull up his arm, securing it to your side, and continuing his turn into you.

Step into him slightly, and start to spin...

Transfer your grip from his hip, and grab his chest, lightening your leg.

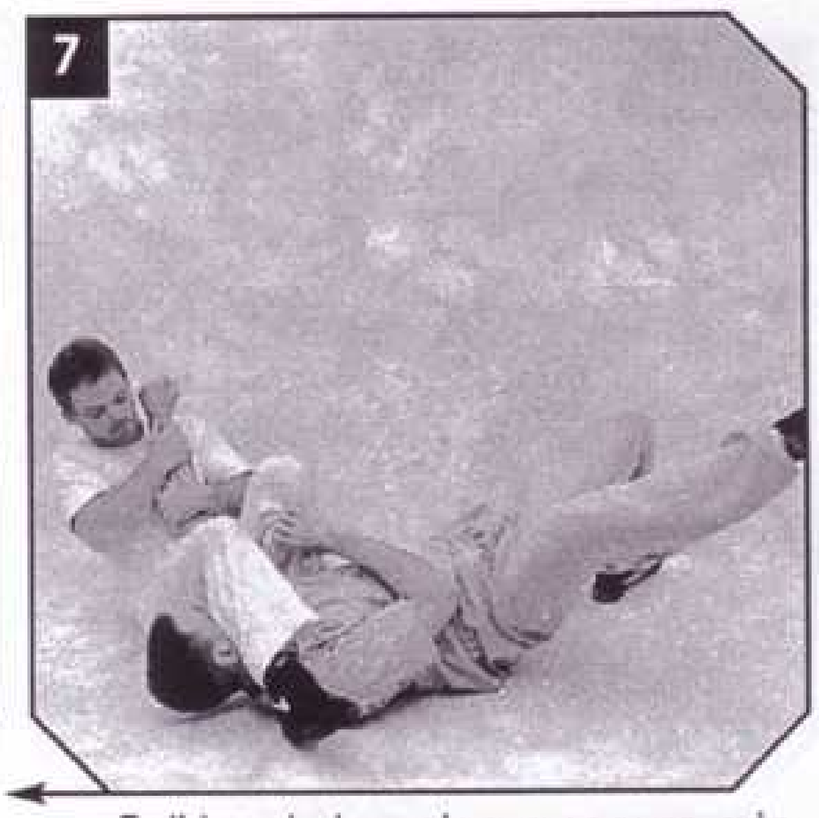
Press all your weight into his chest.



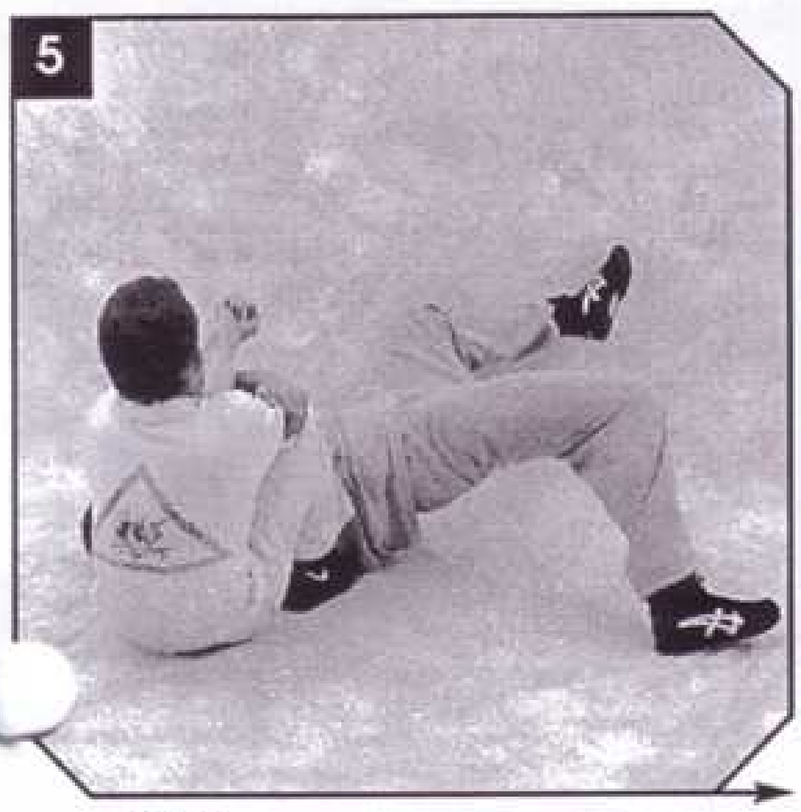
Pass your leg across his face.

Arch your hips upward to finalize.

Push your knees together, to protect your groin and raise his arm.



Fall back, keeping a secure grip on his arm.



...into...

...a straight Arm Bar. Squeeze your knees, push his head down with your calf, and raise your hips.

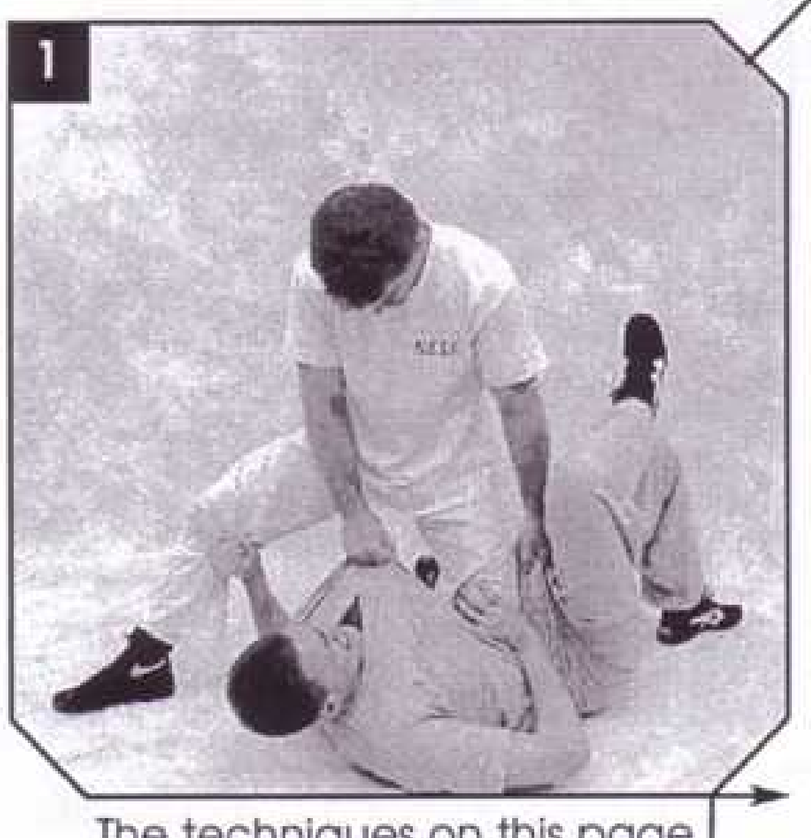
MORE FINISHES FROM KNEE ON STOMACH

FAR KEY LOCK

Grab his far arm at the triceps and wrist.

Pull up on his arm at the elbow.

FOREARM LOCK



The techniques on this page begin in Knee on Stomach. Keep your weight on your knee.

You try the Key Lock above, and he grabs onto his shirt to resist.

Switch your grip from grabbing your own wrist, to grabbing your own shoulder.

ACROSS STRAIGHT ARM BAR

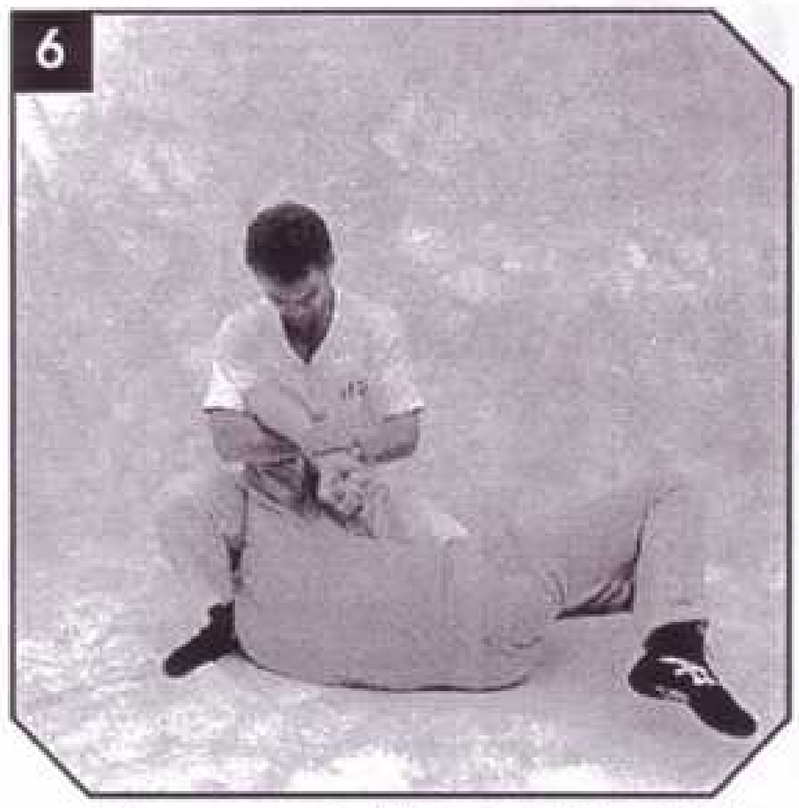
If he reaches up with his far arm, trap his wrist with your shoulder and cheek.

Grab his elbow locking it in. Your weight is on your knee in his stomach.

Lean forward making your back leg light.

Pass your hand behind his elbow, until you have grabbed your own wrist.

Pull up on his arm, and step across his face, sandwiching him between your foot and knee.



Move against his shoulder joint, by rotating his forearm towards his back.

Drop your elbow down to the mat.

Lift up your hips and...

...sit through. This hold puts tremendous pressure on the center of his forearm. Individuals with extremely strong bones may be resistant to it. Other's bones may snap. **Be careful.**

Step over his head with your back leg.

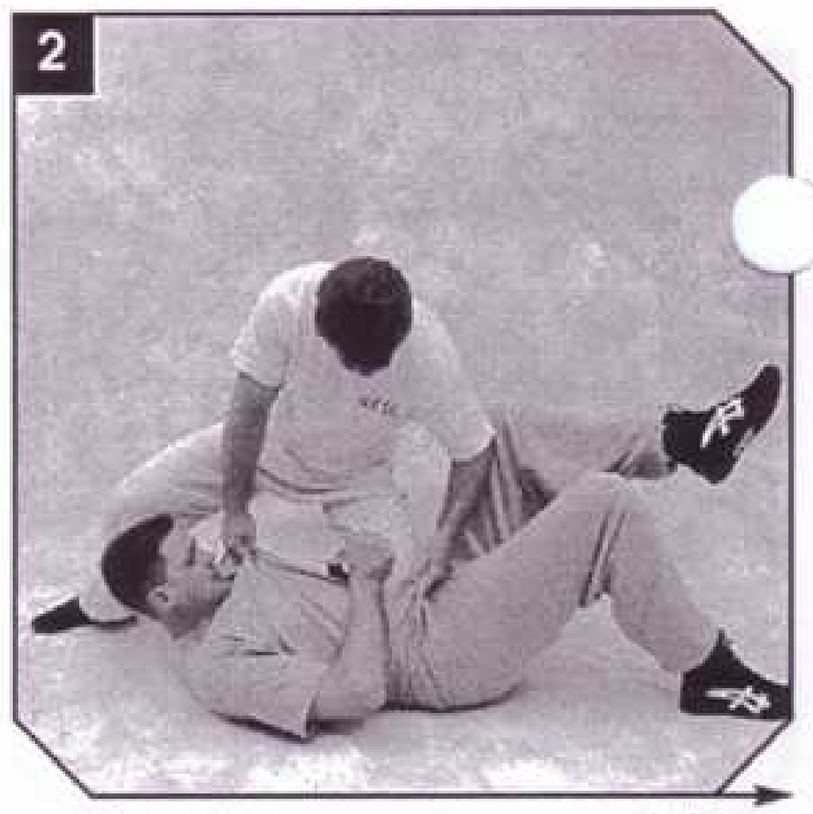
Fall back. Keep your hands on top of one another pushing down. Don't sit all the way back. Keep in a crunch position.

Finalize by pulling in with both hands. Pull your stomach in to make space. Keep his wrist trapped between your head and shoulder.

LEG BAR...

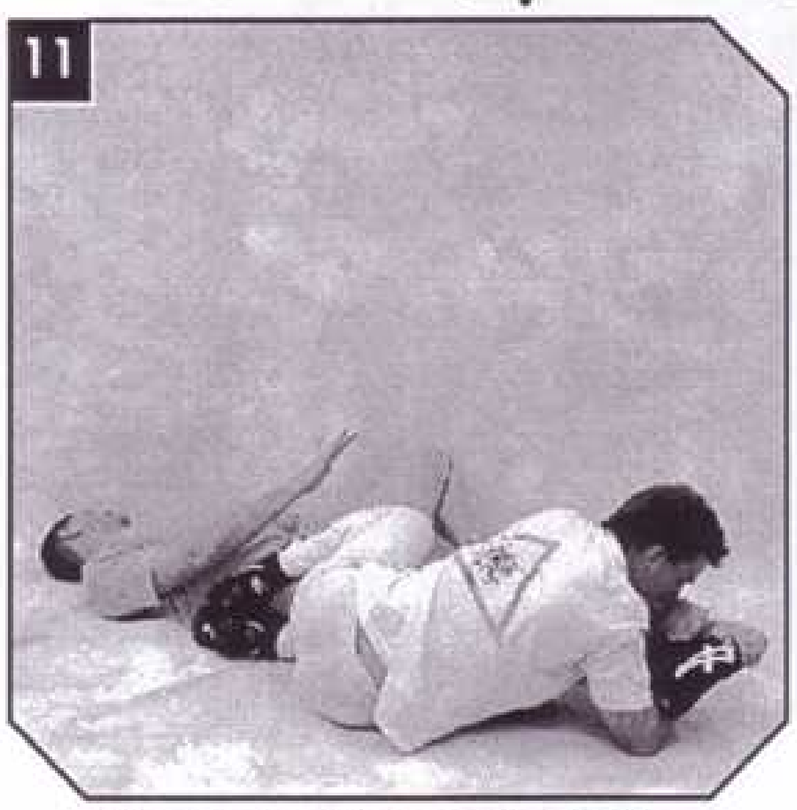
This is one final finish from the Knee on Stomach position.

From Knee on Stomach, he is pushing your knee back. Instead of directly resisting him, you will go sideways.



To make some space, push his near knee back with your elbow.

TOE HOLD



Apply pressure on his ankle.

Grab your own wrist, making a Figure Four.

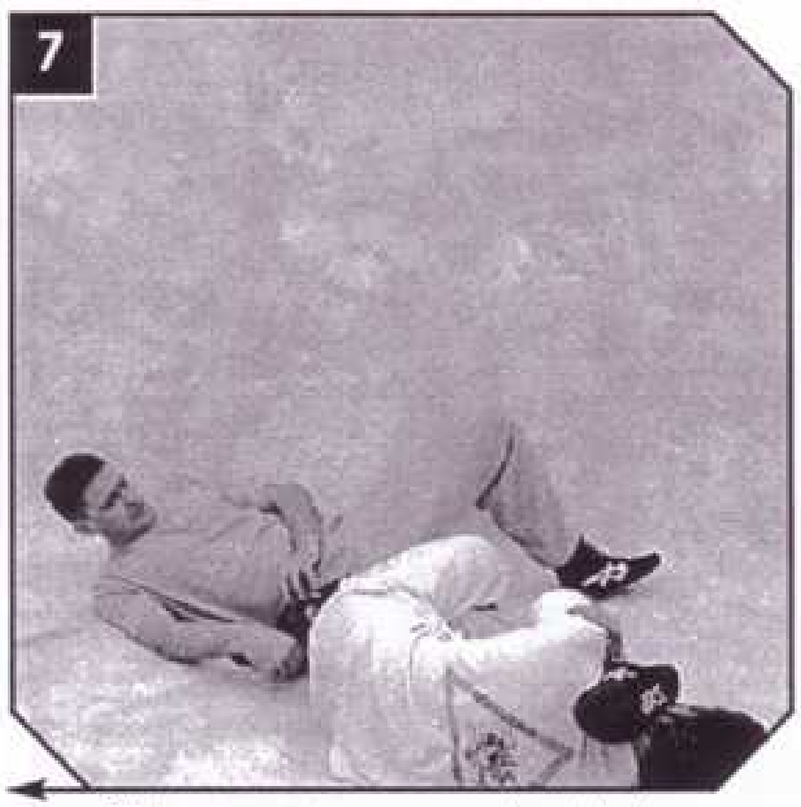
While keeping his leg secured with one arm, grab his toes with your other hand.

Hook under his far leg at the hamstring.

Instead of pushing back into his knee, deflect his strength, and push your knee between his legs.

Swing your leg across his head.

Move your hips forward to finish him.



Slide your knee under his leg, and hold his leg in place by squeezing your legs together.

As you fall to your side, get control of his foot.

PART VI STRIKING

With time, you may be able to strike him into submission from the Side. At the least, as long as you keep secure control of his body, you will force him to move to protect himself. When he does, you will have further opportunities to strike him. Striking also forces him into positions that set up submissions, and allow you to get even more secure forms of control.

BOTH ARMS PAST

Both Arms Past provides more opportunities to strike. Make sure your striking arm is free, and your other hand is holding him.

To hit his head, explosively lift your arm up and...

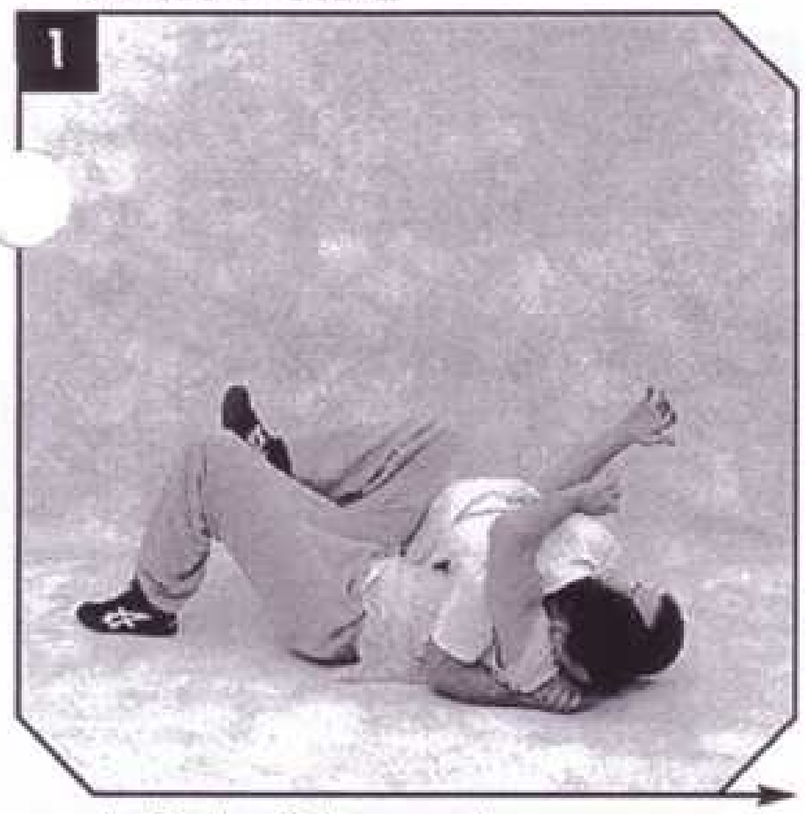
...drive your elbow into his temple.

To knee, grab onto his trunks, and drive your fist to the ground, to get an extra secure hold.

Then without warning, lift up your knee and...

...drive it into his floating ribs. Instantly reestablish a tight Hold Down. Don't aim at the middle of his rib cage.

BASIC SIDE



In Basic Side, you have a very secure grip on him, but lack very many opportunities to strike.

The simplest thing to do is suddenly rear your head back and...

...butt him in the head. Use your hairline, and aim, ideally, for his nose.

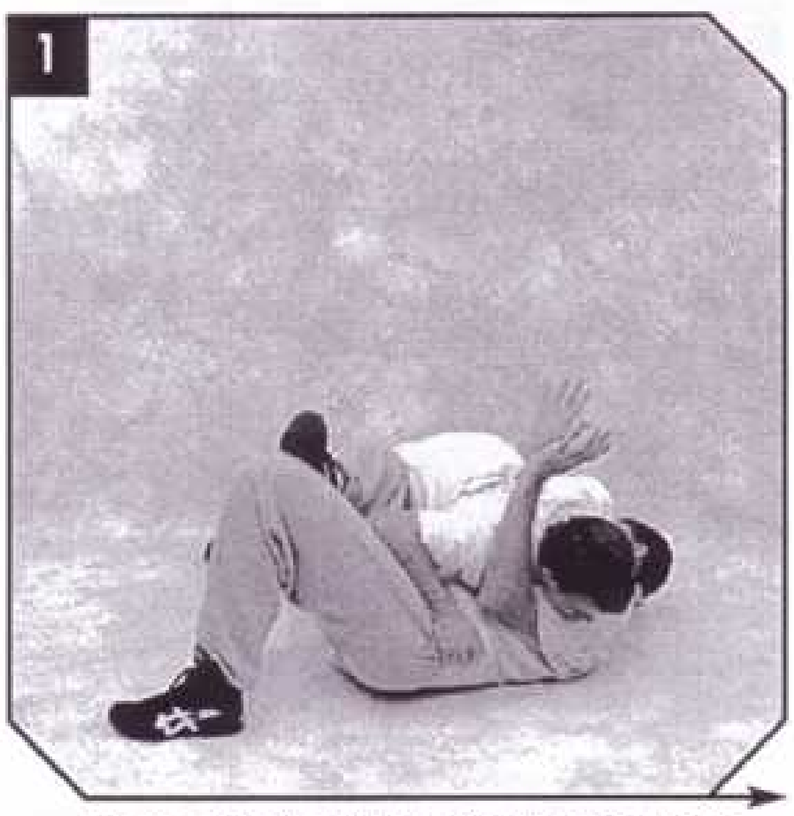
To hit his body, first switch your grip.

Again explosively lift your arm up and...

...drive it into his ribs. Hit either high under the arm pit, or on the floating ribs. The center of the rib cage is more resistant to strikes.

If his arm is not blocking, you can also knee his head. You must be holding him with at least one hand.

KNEE ON STOMACH



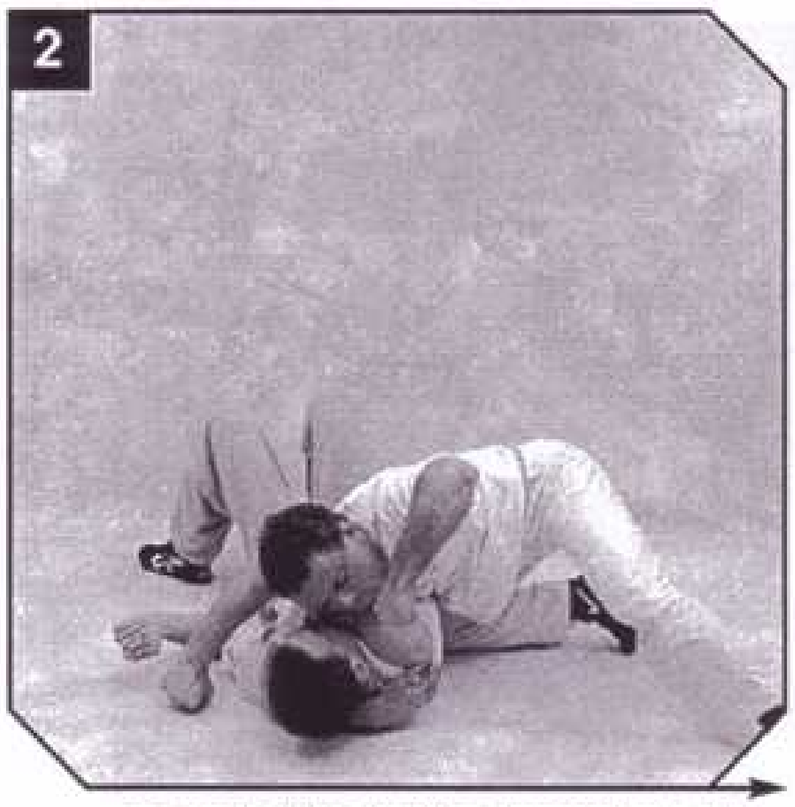
F rom Both Arms Past, secure a grip at his waist or collar and...

...pop up into Knee on Stomach, as detailed in the Switching part of this Section.

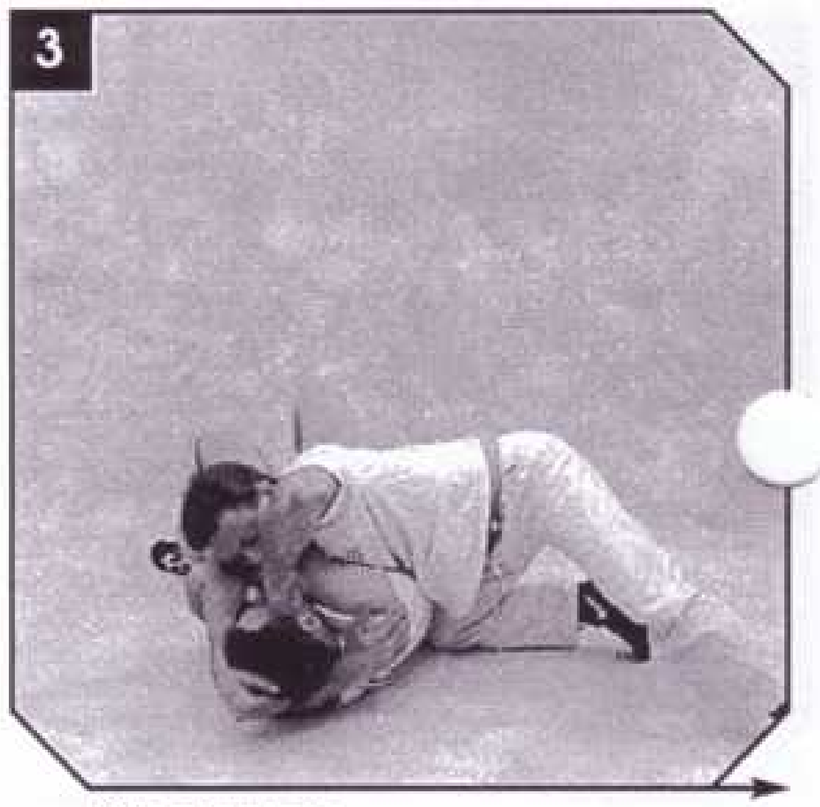
Keep a grip with one hand and...

KATA GATAME

From Kata Gatame, reach under his neck and get a hold of his neck or shoulder and...



...punch him in the temple with your free hand.



If he blocks...

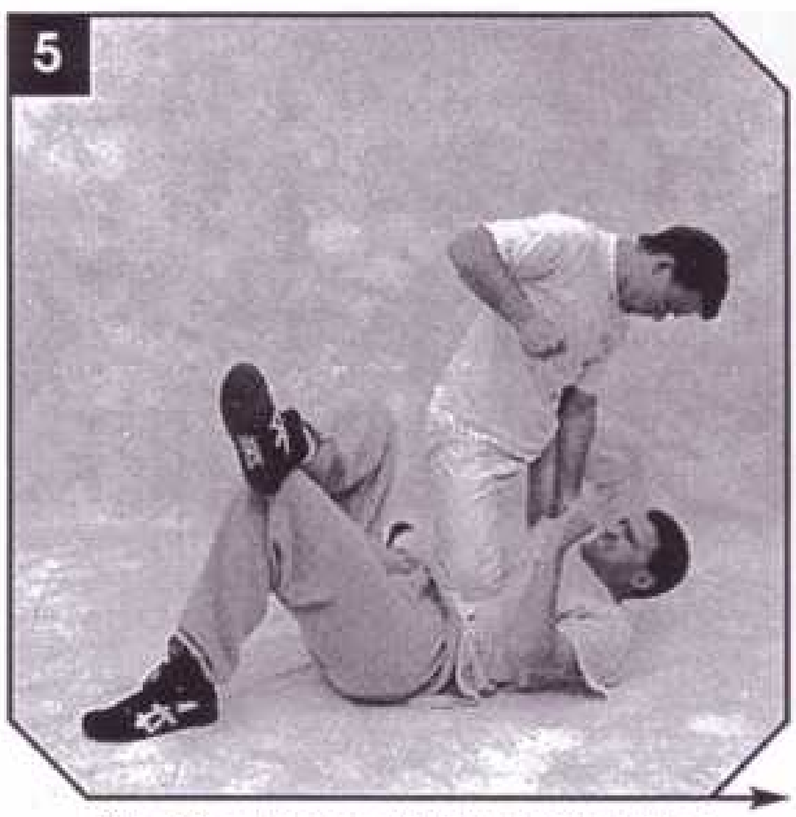
FOUR CORNER

From Four Corner, if you want to make him move, or otherwise make his life miserable...

...drive your point of hip into the side of his head, ideally at the temple.

If your grip on him is good, you can lift up your knee and...

...strike him with the other.



If he is successfully defending, grab him with your striking hand, and...

...hit him with your other hand.

...trap his arm with your head, and grab his blocking arm.

Sit back pulling him in and...

...punch him with your other hand. Step across his body if necessary. If he rolls away, take his back.

...drive it into his head.

SCARF HOLD

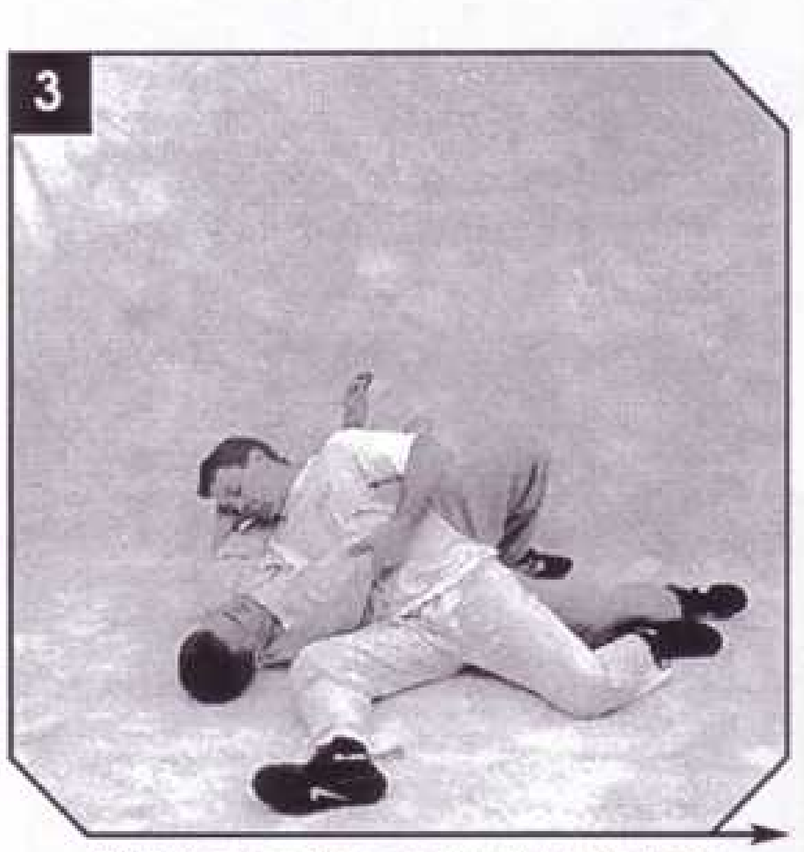
From Scarf Hold, the simplest way to strike is to...

...drive your hairline into his nose.

You can also hit him with the hand that was holding his arm.

He can use his hand to block if you punch him, so move your forearm on top of his forearm.

To further immobilize his arms, switch your grip from around his head to around his far arm.



Put the palm of your hand on the side of your head. Now his arm is stuck.

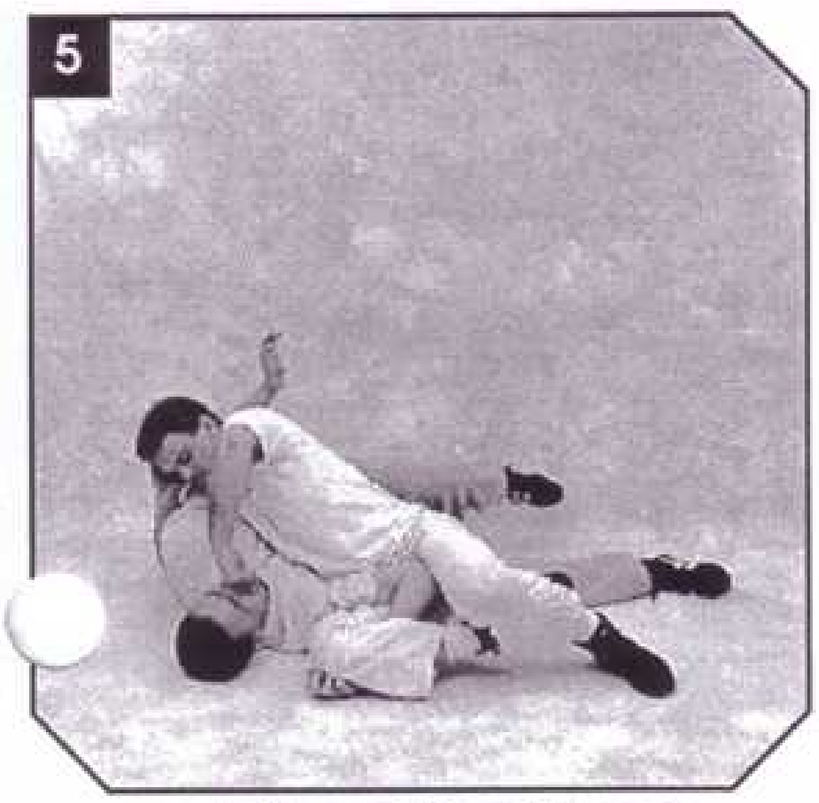
Push his forearm under your knee, leaving his face...

...open to strikes.

If he blocks your arm...

Do not use the arm around his head to strike him or...

...he will get your back.



...grab it, push it under your knee, and make a Figure Four, leaving him in an even more vulnerable situation.

Now he is completely trapped. He is completely open to your strikes.

Move your forearm to the inside of his arm, and pass it to...

...the bend in your knee.

Move your bent leg back.

NOTES

DEFENSE AGAINST SIDE CONTROL

SECTION D

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all readers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

Defensive Positions
D-3 Scarf Hold
D-4 Cross Body
D-5 Knee on Stomach

Headlock
D-6 Basic Defense
D-6 Grip Won't Release
D-8 Chin Tight
D-10 Chin Tight/Leg In
D-10 Chin Tight/Leg In

Scarf Hold Down
D-8 Hook Leg
D-12 Get to Knees
D-12 Hook Leg
D-13 Roll
D-14 vs Leg Over Mount Attempt

Basic Side Control
D-14 Warning
D-14 vs. Knee Across Mount Attempt
D-16 Go to Back
D-16 Guard
D-16 Arm Bar

Kata Gatame
D-18 Avoiding Kata Gatame
D-18 Open Guard
D-18 Block

Both Arms Past
D-20 Closed Guard
D-20 Open Guard
D-22 Go to Back

Cradle
D-22 Triangle

Cross Body
D-24 Arm Bar
D-24 Get to Knees
D-24 Half Guard
D-25 Guard

Four Corner
D-26 Roll
D-26 Swing to Guard
D-28 Back Door Escape
D-28 Switch Base
D-28 Push Head

Knee on Stomach
D-30 Sweep
D-30 Half Guard
D-30 Guard

SIDE CONTROL: DEFENSIVE STRATEGY & SECTION ORGANIZATION

There are a number of escapes and reversals from the bottom, but they do not all work against all forms of side control. For example, the technique for escaping Knee on Stomach is completely different from reversing Scarf Hold.

Thus before familiarizing yourself with the escapes, you must have at least a functional knowledge of the different Side Control positions, or else you will not recognize what it is you are trying to escape from.

Each position has a corresponding position that you should be in, and things that you should avoid, to prevent being finished. This Section opens by detailing the proper position against several common forms of side control.

From the defensive posture, the position of your opponent's arms determines your escape. The bulk of this chapter shows escapes from the various forms of Side Control.

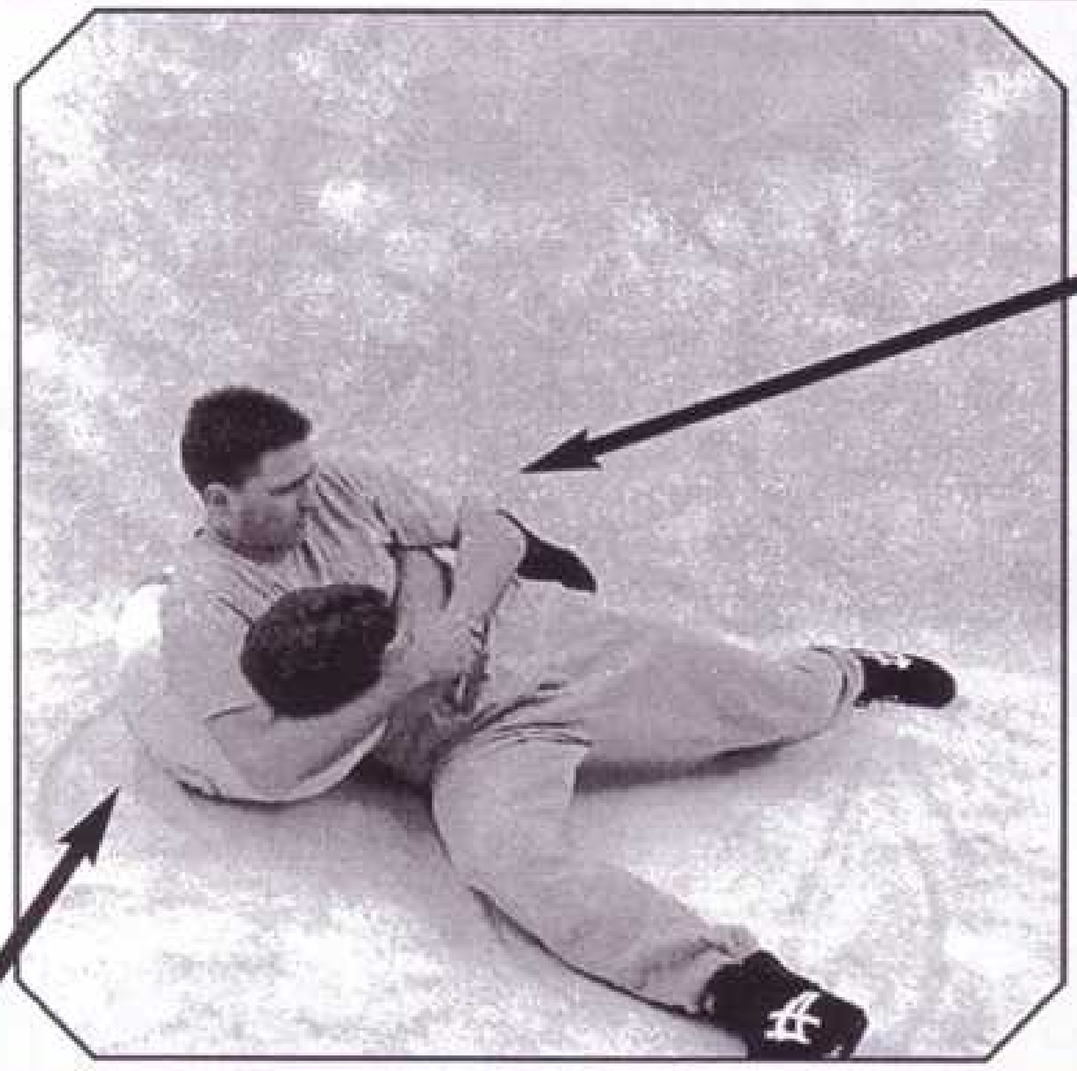
The order of the escapes follows a rational arrangement of Side Control positions. It begins with a series of defenses against the most common side attack on the street—the Head Lock. It then proceeds to a related, and better, hold down—Scarf Hold.

The escapes then go from Basic Side Control, to Both Arms Past, to the Cradle, to Cross Body, and finally to Knee on Stomach. This order follows the placing of your opponent's arms around your body, thus emphasizing the fact that the position of your opponent's arms determines your escape.

DEFENSIVE POSITION AGAINST SCARF HOLD DOWN

Never extend your head back. Instead keep your chin tucked tight.

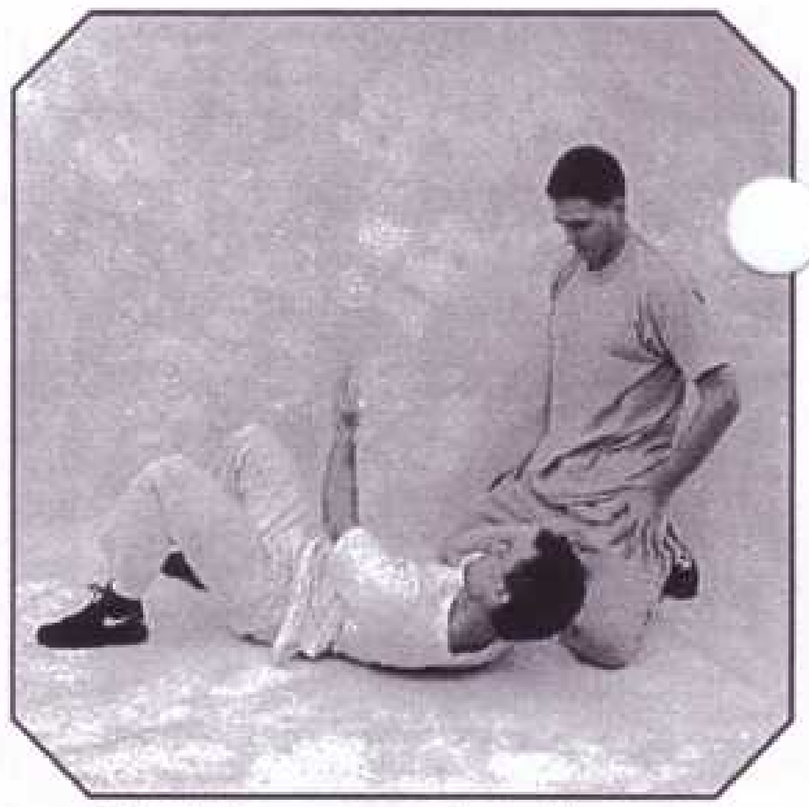
Never let your inside elbow straighten. Instead keep your elbow by your ribs.



Never get flat on your back. Instead stay on your near side, avoiding his weight on your chest.

This same defensive position is used against the Headlock as well, as seen at right.

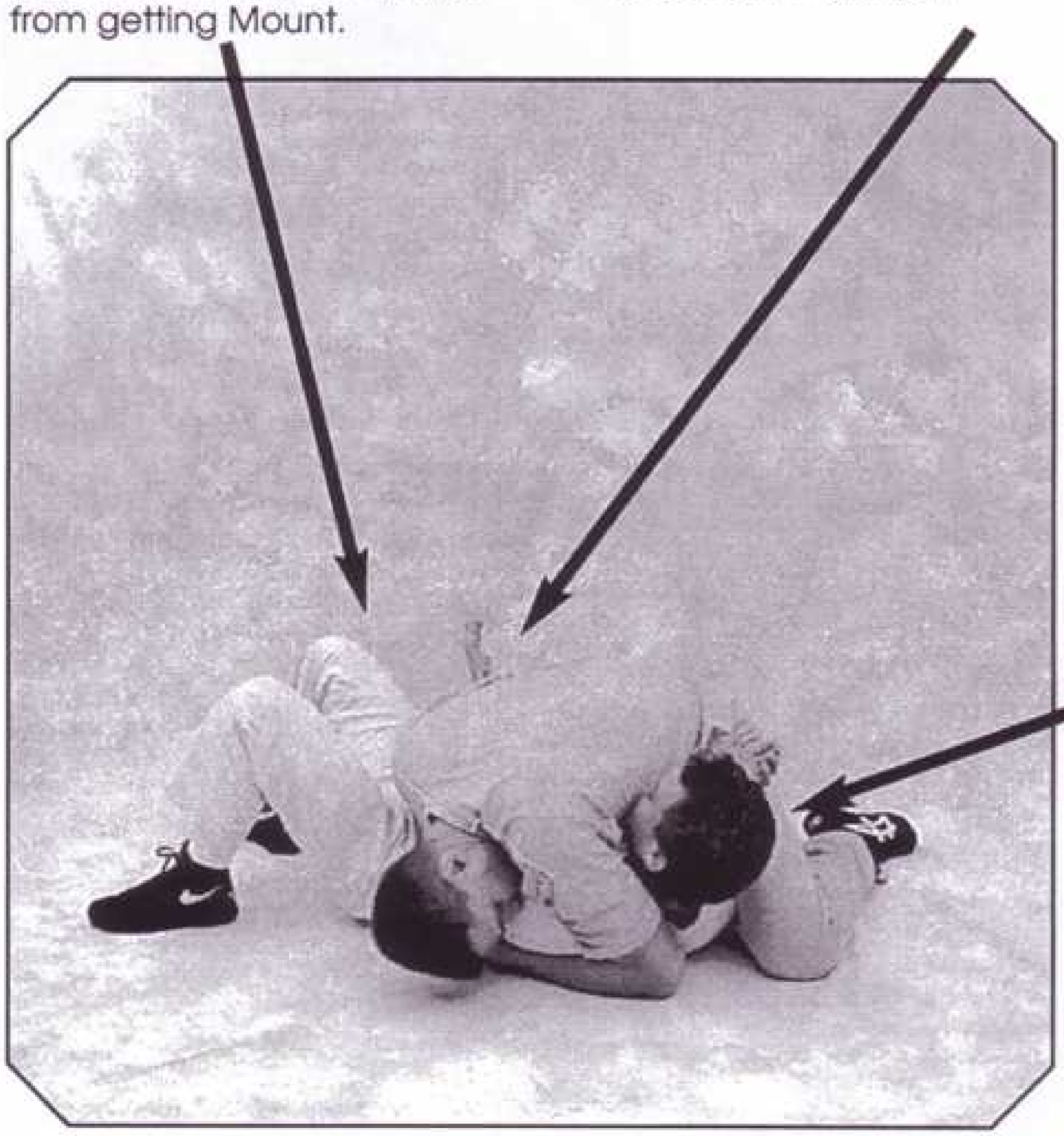
DEFENSIVE POSITION AGAINST CROSS SIDE MOUNT



This is the correct position, with your view unobscured.

If necessary, you can use raise your near knee to keep him from getting Mount.

Keep your far arm under your opponent's arm pit.



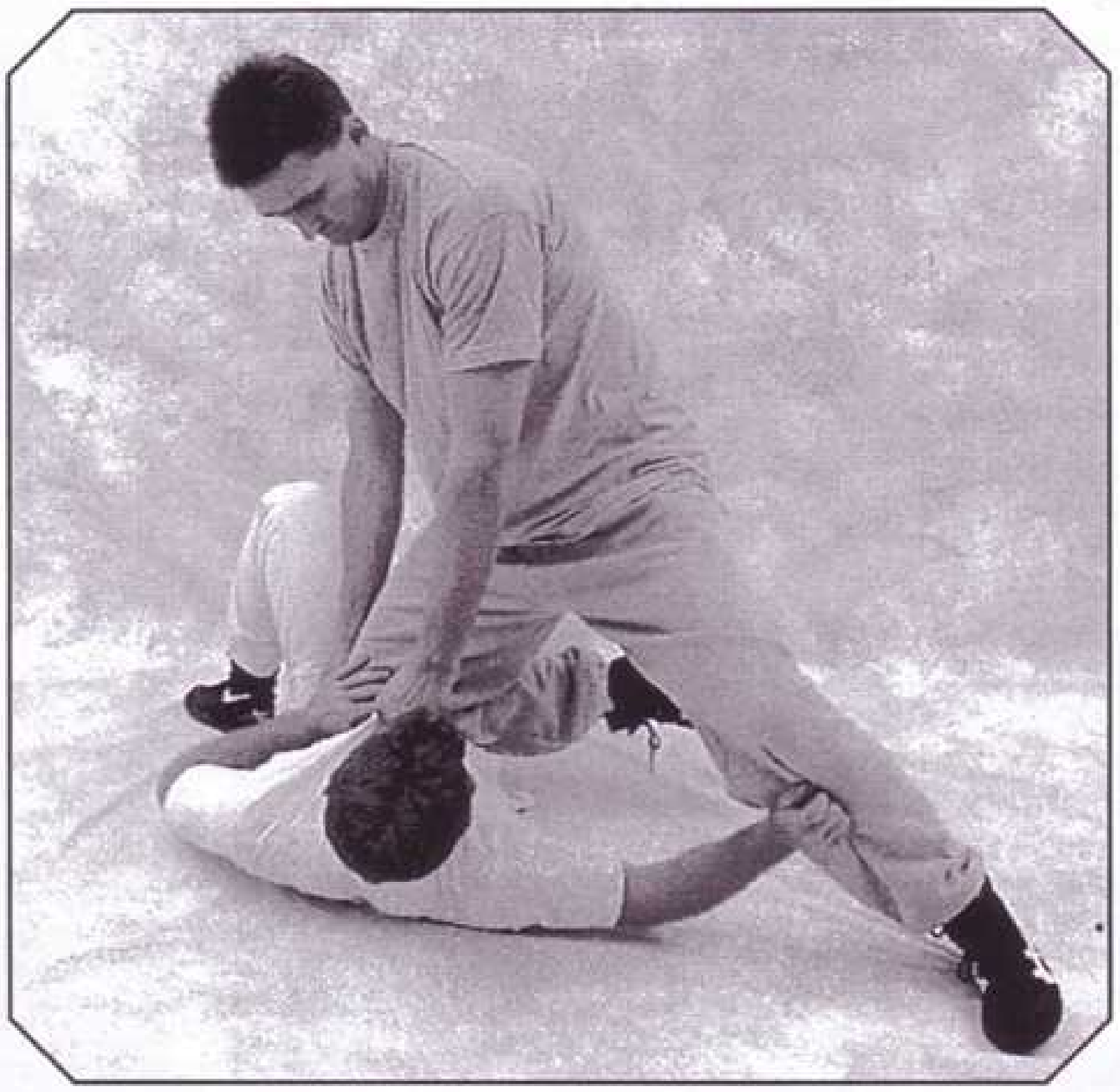
Keep your near arm flexed, with your forearm in his hip.

If your far arm extends, you are vulnerable to an arm bar or...

...a choke.

If your near arm extends, he can hold you down even more firmly.

DEFENSIVE POSITION AGAINST KNEE ON STOMACH



Many Side Control positions have a corresponding position from which you can take your time, and try to effect an escape. Knee on Stomach is profoundly uncomfortable. There is no static counter position.

Instead, you have to try to get leverage, and constantly move away from him, as shown below, all the while maintaining a keen awareness of the vulnerability of your arms and legs to locks, and your face and body to strikes.

Grab his knee and other knee or waist.

Scoot away from him until...

...the pressure is off your stomach.

HEADLOCK DEFENSE

There is no single defense that always works against a Headlock. Rather there is a series of moves. This is the most basic of these techniques.

The Headlock is far and away the most common hold that an untrained fighter uses on the ground. Practice the defenses until you can do them effortlessly.

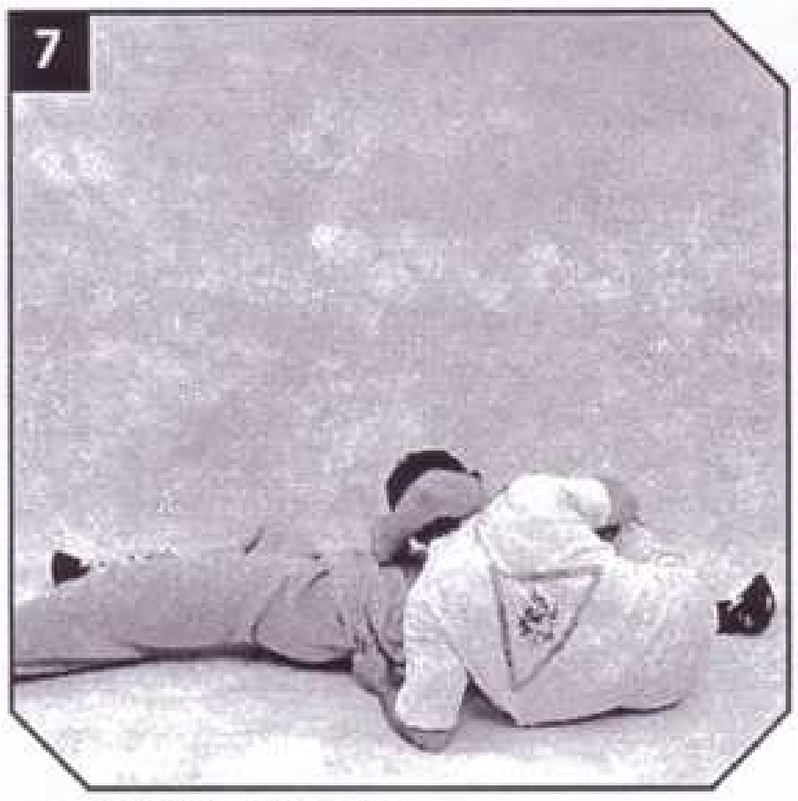
BASIC DEFENSE

You are on your back. He has you in a Headlock.

Put your far forearm against his neck.

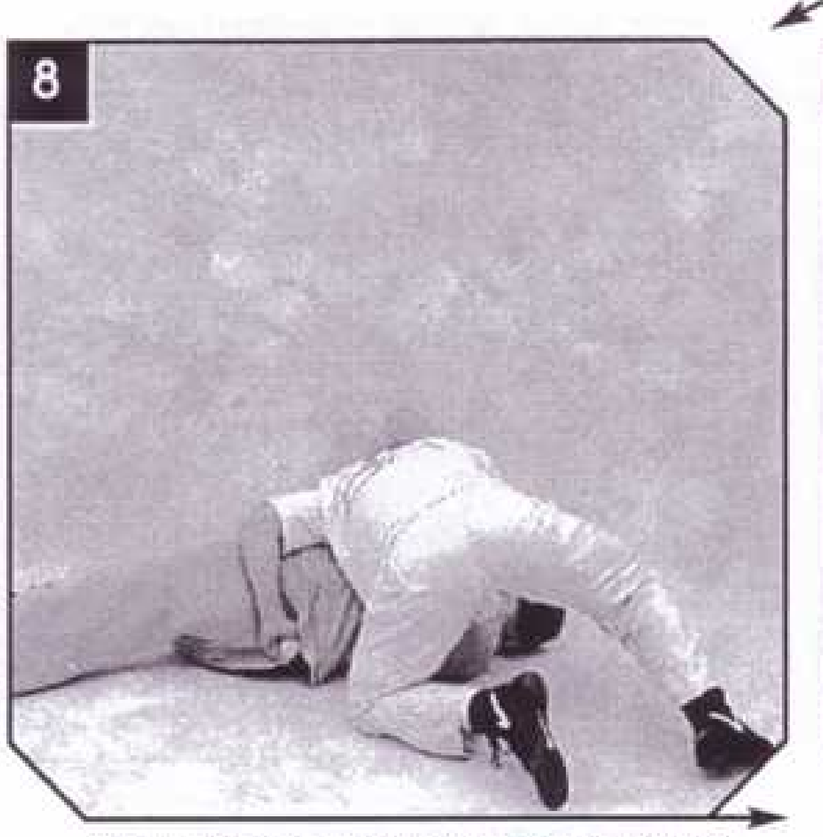
CONT'D

Scissor his head with both legs.



Roll him back.
If his grip releases go →
If his grip stays tight go ↓

If he releases his grip as he rolls back, continue pushing him back with your leg.



You are on your knees, his grip will not release.

While keeping your weight back, put your knee against his back.

Hold his legs back with your free (non-framing) hand.

Grab your wrist with your inside arm making a frame. Hold his head back, but don't try to push his head away (yet).

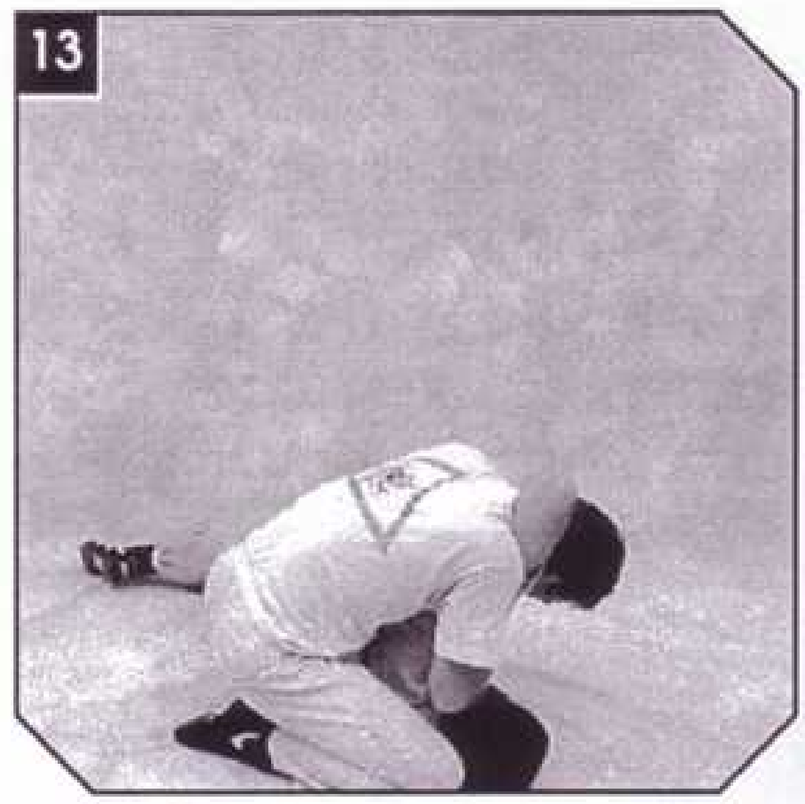
Scoot your hips away.

Push him back.

Scissor your feet around his neck, and squeeze. Ideally, use the knee joint to drive into his neck, or even his jaw.

Pass your leg over his. Your heel should be right against his hip, holding him in (not visible in this picture).

Sit on your back leg.



Frame on his throat and apply downward pressure breaking the grip. Now you can apply the Straight Arm Bar.

In this situation he keeps his **chin in**, preventing you from framing under it.

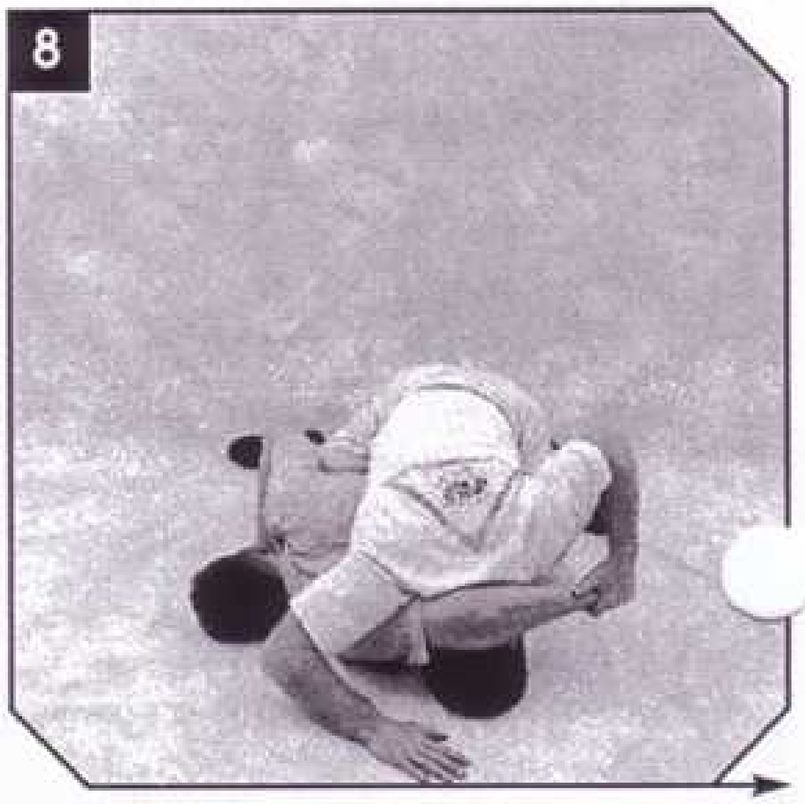
Get on your side, with your chin in, and your elbow in.

You try to frame, but he keeps his chin tight.

CONT'D

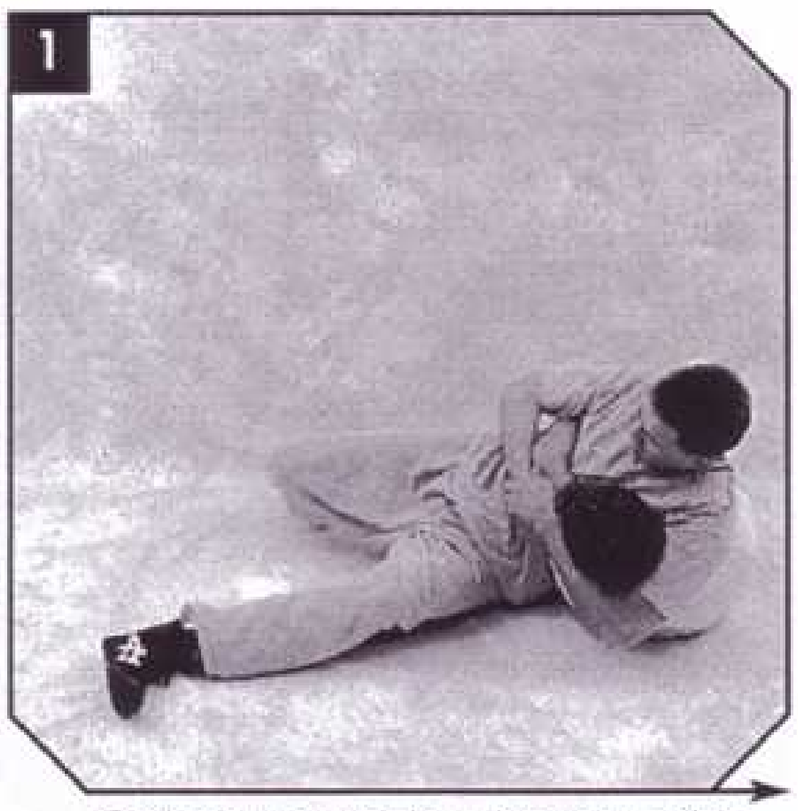
Push your hips in, and get to your knees.

Put your hand on the ground, and grab his wrist, driving his shoulder down.

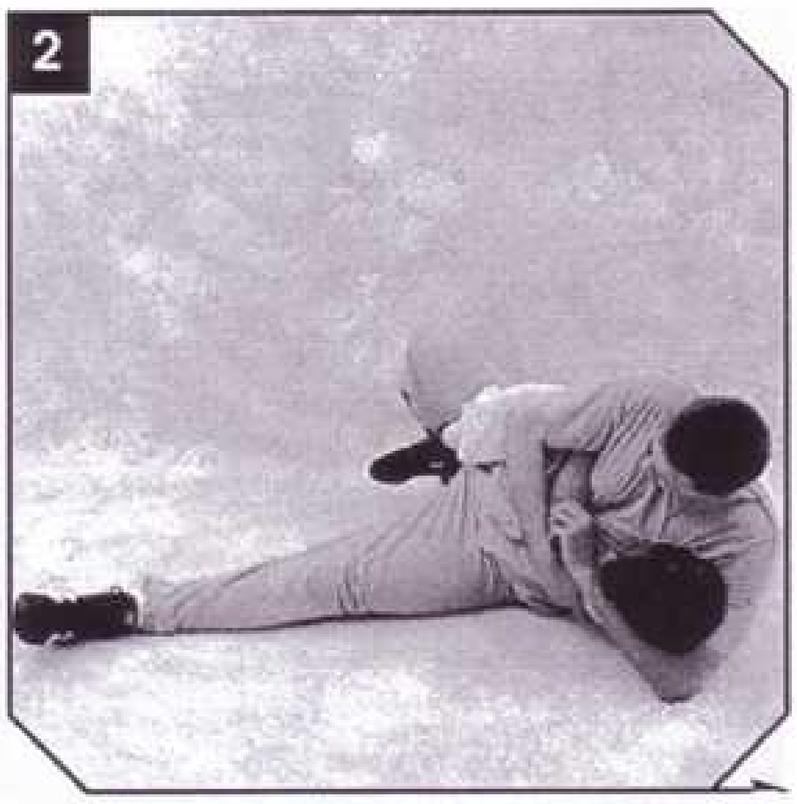


Move your far arm across his head.

Although not ideal, this technique above will also work on **Scarf Hold** and a variety of other side control positions.

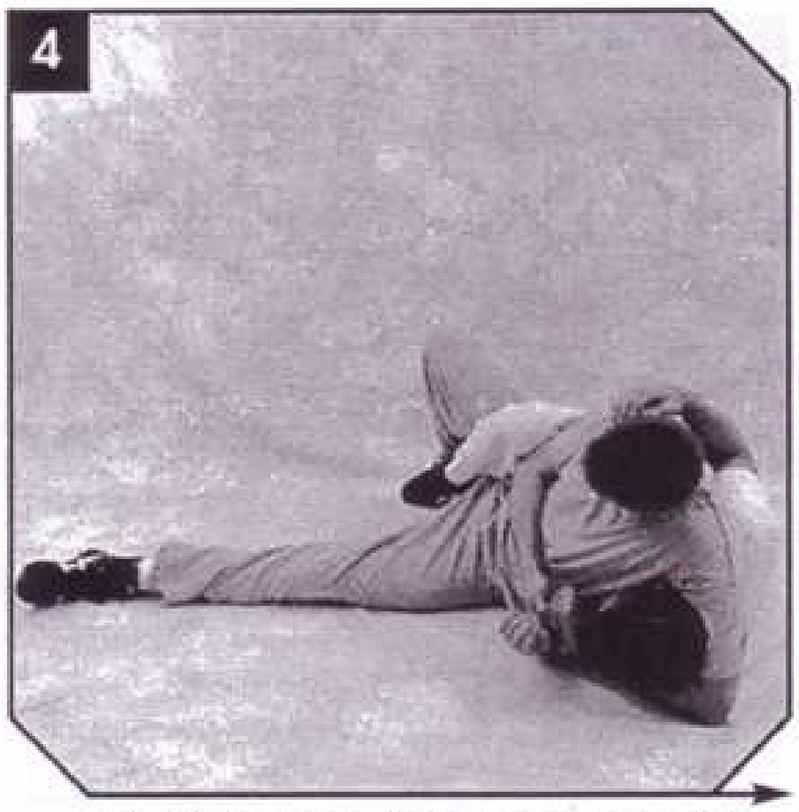


Get on your side with your chin in, and your elbow in.

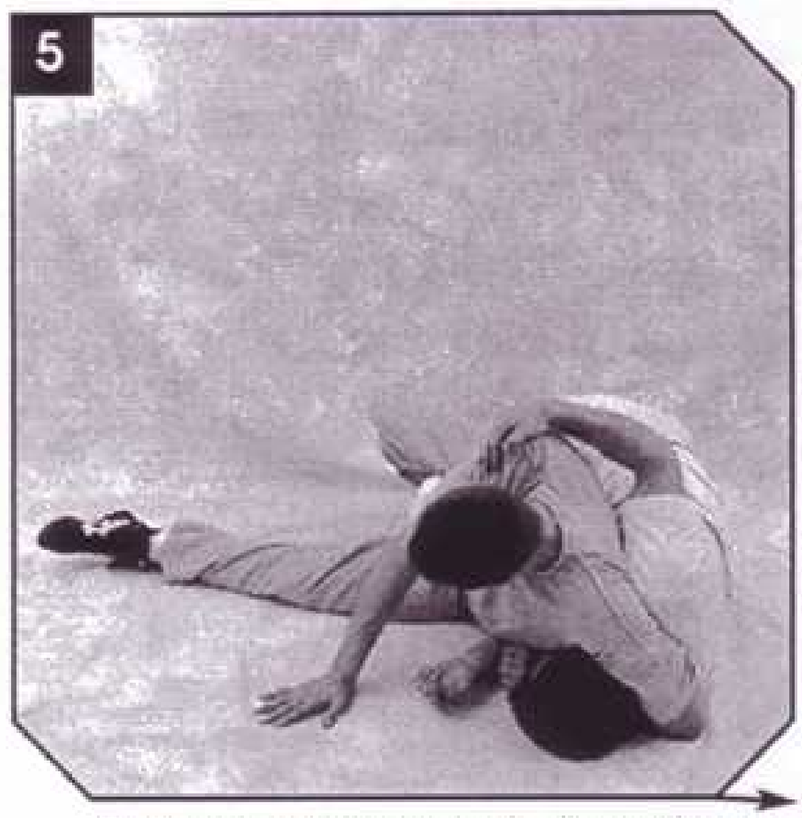


Hook over his leg, and pull it to you.

Reach up and grab his shoulder.



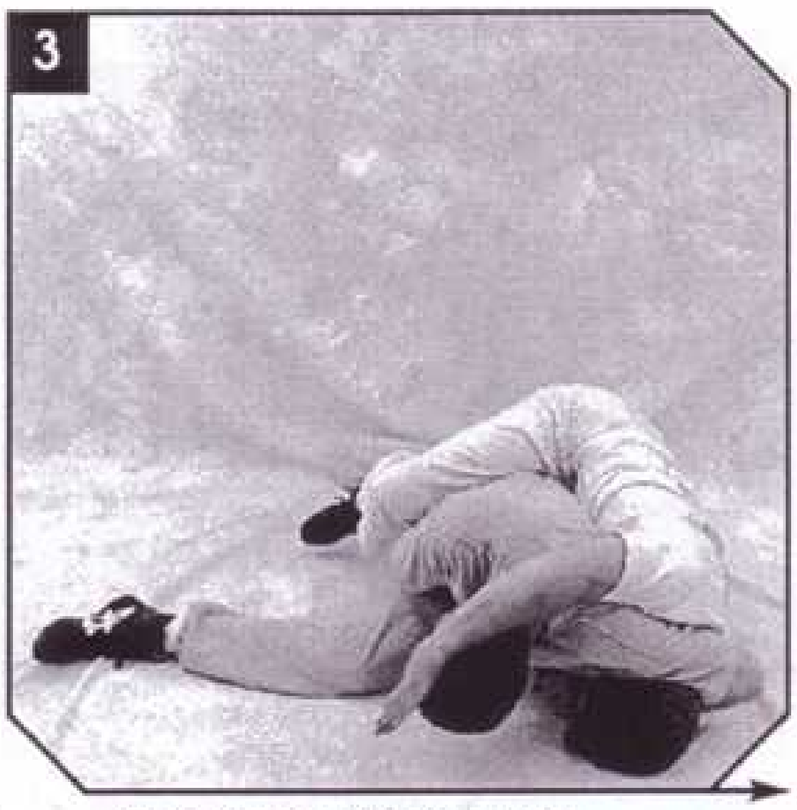
Use that hand to pull him back, and step your leg across his, hooking it.



Pull your downward elbow in as if you want to get to your knees.

Pull your head out, finishing him with an Arm Lock, or...

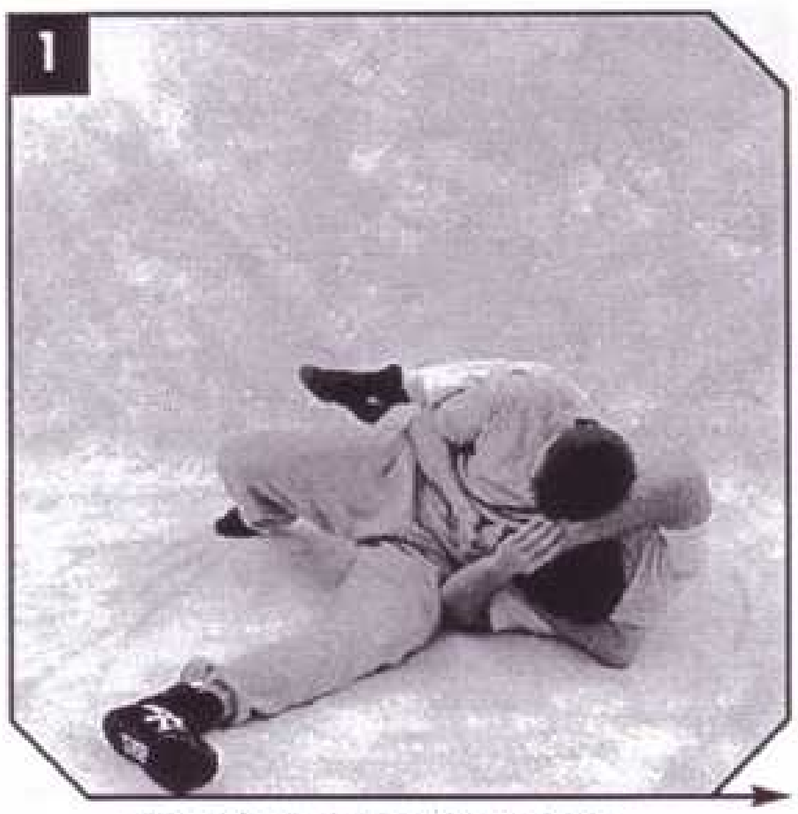
...as an alternative, choke him from behind.



Scoot your hips away.

Shoot your far arm over your head, as you push off with the outside of your bottom foot. CONTINUE as in step 6 above.

This time your opponent keeps his **chin tight** as before, and also pulls his **leg in**, preventing you from hooking his leg. With his chin in you cannot frame under it, and with his leg in, you cannot hook it. So you...



...reach around his body, grabbing his ribs.

Get to your knees.

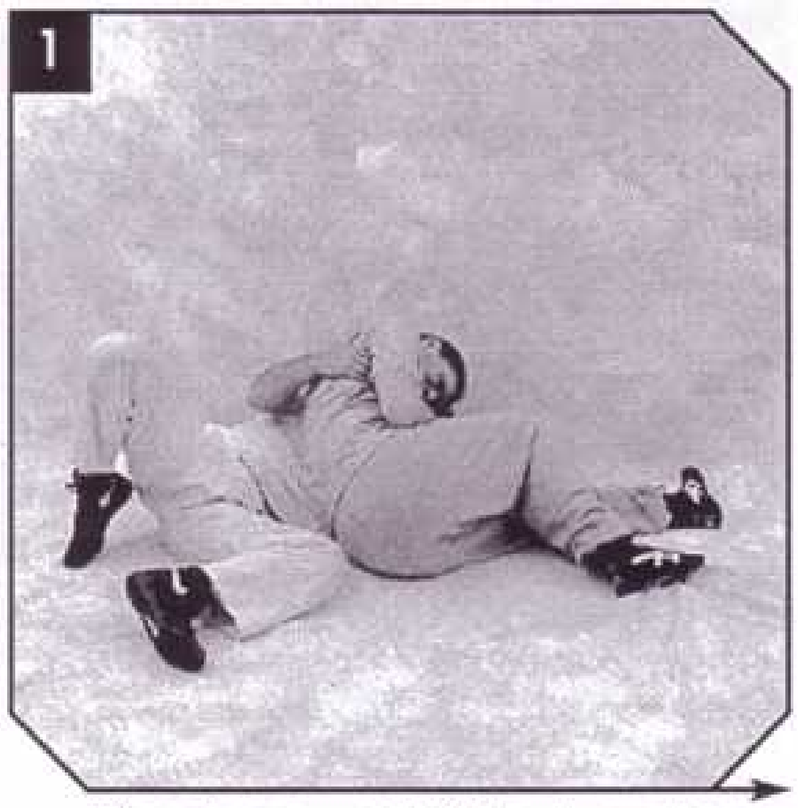
CONT'D

...you are on top.

Put your knee under his shoulder.

Apply a frame, rubbing your wrist bone into his neck, and forcing him to release his grip.

This is another way to reverse an opponent who has his **chin tucked in** and his **leg too tight** to hook with your leg.

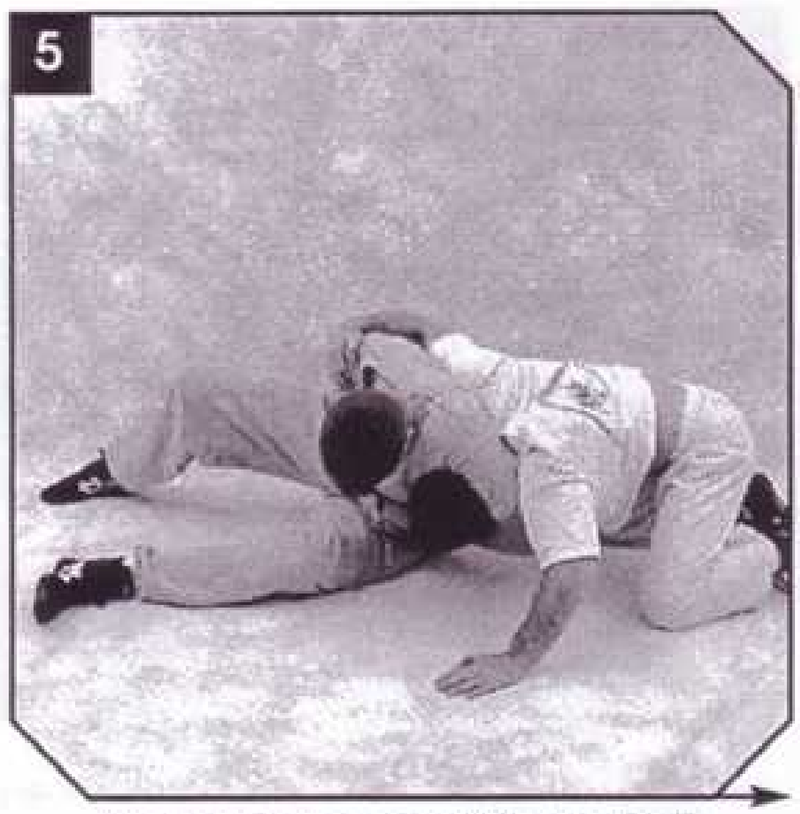


Reach around his back and hug him with your outside arm, as you pull your other arm tight to your side and post on your outside leg.

Drive into him, raising his hips.

Get your elbow behind you.

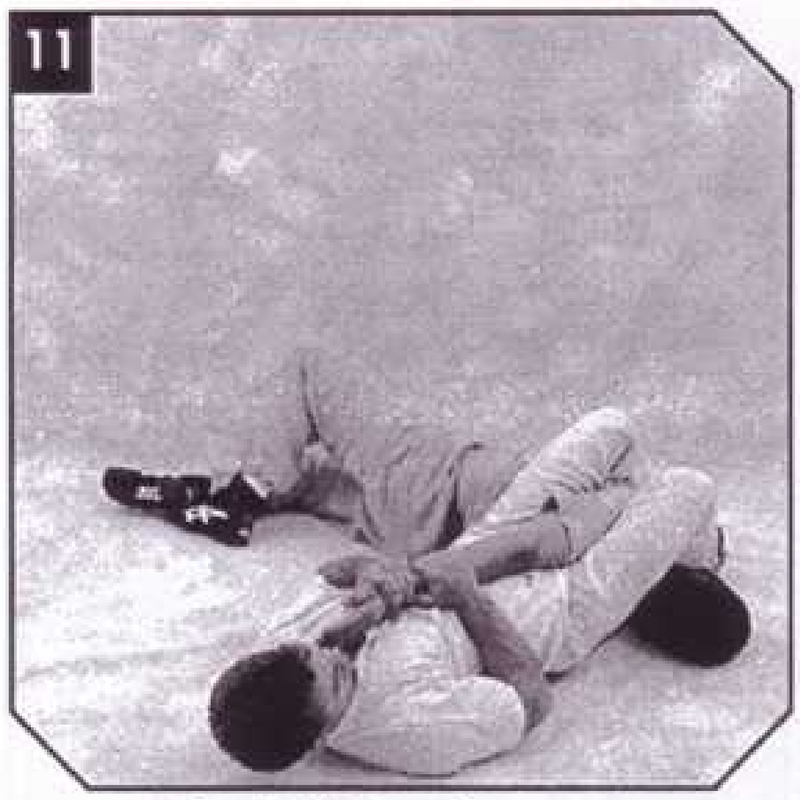
Put your head and hand on the ground.



Walk around and lift up your head until...

When his grip releases, post on his head with one hand and trap his arm with your other hand. With your weight on his head, your lower body is light allowing you to...

...swing your leg across his head and fall back into...



...a Straight Arm Bar.

Slide your knee underneath him.

Roll him with your bottom knee until you have his back.

Finalize with a choke, crank, or arm lock.

First, get into the defensive position for the Scarf Hold.

Reach around his back, and grab your own wrist with your trapped hand.

GET TO KNEES CONT'D

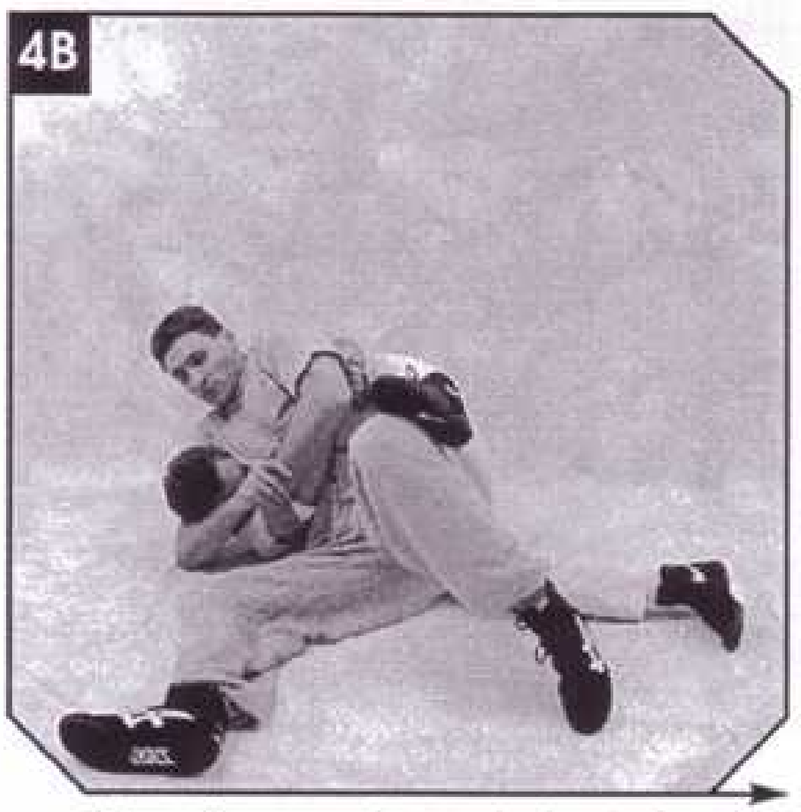
Try to get to your knees...

...as shown in the technique on the previous page.

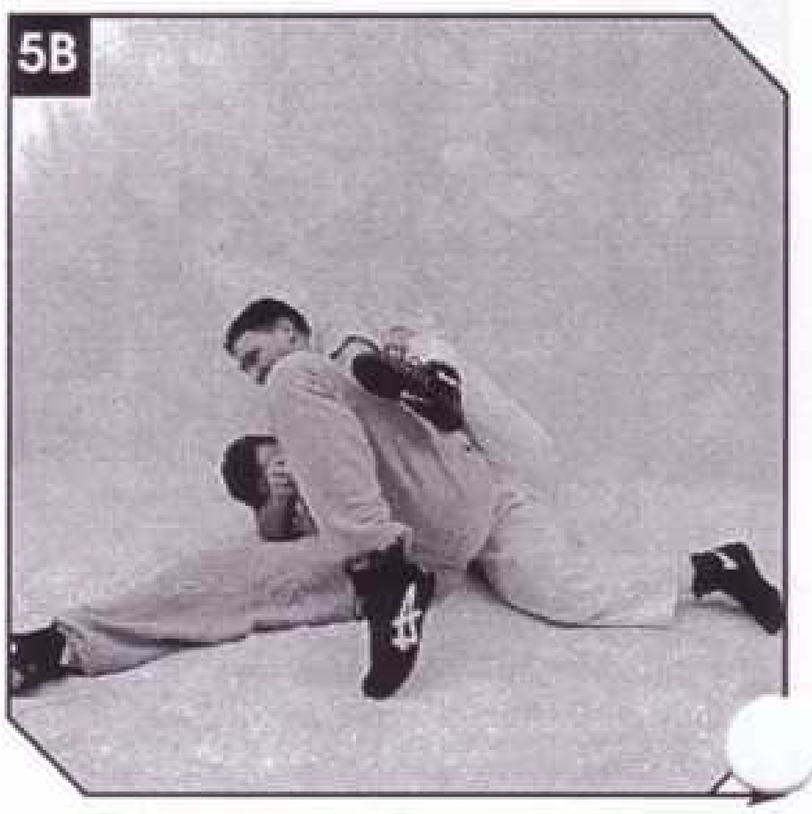
This will cause him to lean into you, trying to flatten you out. This will cause his weight to rise higher up your chest.

HOOK LEG CONT'D

Your other alternative is to try to hook your leg over his, as shown previously against a Headlock.



He will move in a circle, trying to keep away from you. Chase him, continuously trying to hook his leg.



This process will cause his weight to rise up on you.

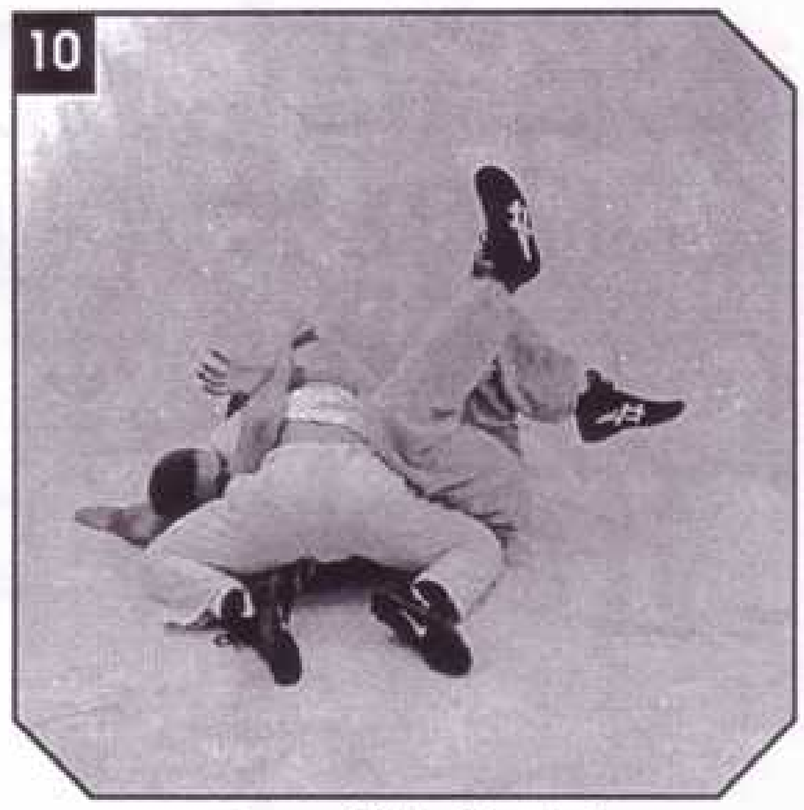
SCARF HOLD DEFENSE

DEFENSIVE THEORY:

Against an unskilled opponent, you can readily either get to your knees, or hook his leg, and escape, as shown in previous page spreads.

Against a skilled opponent, these will likely fail. However, in failing, your opponent will move his weight higher up your body. This will give you the opportunity to roll him across your body, and into your Side Control.

NOTE: Do not do this roll against forms of side control where you are chest to chest, as you will only roll him into Mount, as shown on the next page spread.



...you have Side Control.

Roll him across your shoulders until...

ROLL

When his weight is on you, post on your far foot, as tight to your side as you can.

Bridge towards your near shoulder.

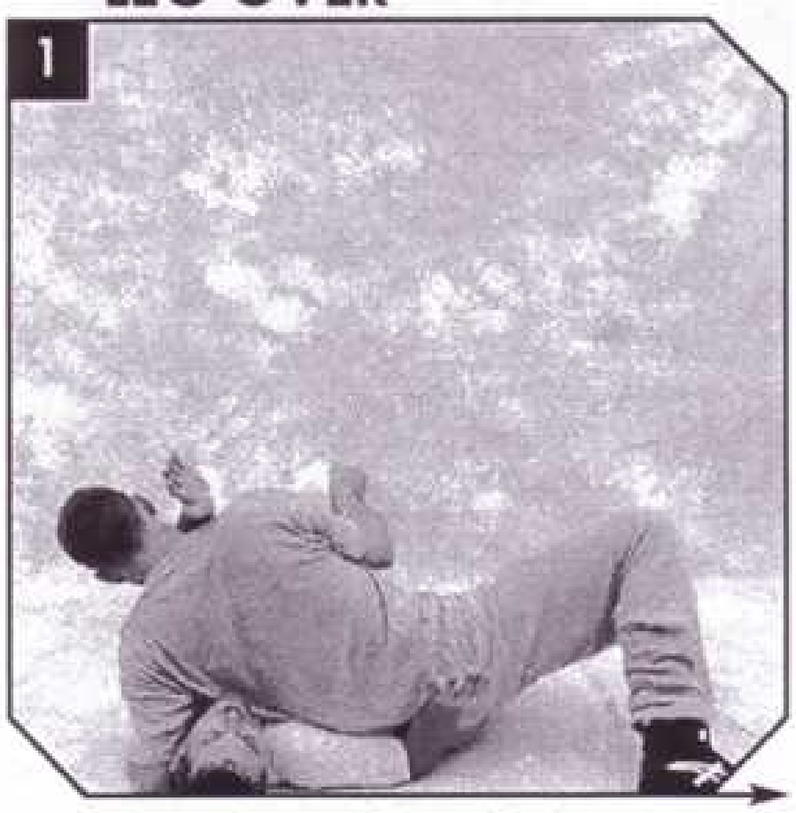
Bring both feet in tight, and bridge up, rolling him onto your chest.

ESCAPES DURING MOUNT ATTEMPT

MOUNTED DURING ESCAPE ATTEMPT

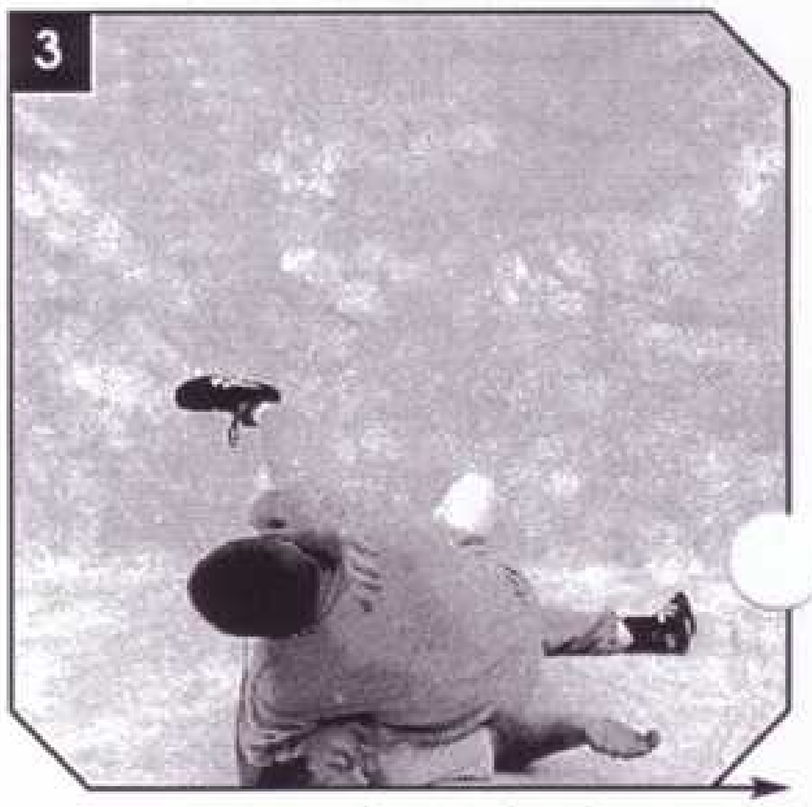
Don't try the previous roll across the body against any chest to chest hold down.

LEG OVER



When he switches his base, you know how he is going to attempt to mount.

Like the last technique, this one requires timing. As his leg comes up and...



...across, arch your body up and...

BASIC SIDE CONTROL

KNEE ACROSS

He has you in Side Control.

He attempts to mount by pushing his knee across.

Here the opponent is leaning back to show the knee going across.

As you roll him across he will catch your leg with his foot, and...

...sink his hips down into Full Mount.

Although the roll ends up with you in Mount, there are opportunities to reverse when your opponent tries to get Mount on you.

The first one, shown at middle left, is against an opponent who has Reverse Scarf. At bottom is a technique to reverse someone who is attempting Mount from Basic Side Control.

On the following page spread appears a number of ways to escape Basic Side Control.

...roll him back.

You will end up on top. If you wait too long to arch and roll, he will get the Mount.

...quick roll.

DEFENSE

Timing is key. As his knee comes across, bump him up, and turn a little, bringing your near knee and elbow toward each other.

Keep moving your knee and elbow towards each other until you have...

...Half Guard. From there you can continue with a variety of reversals and attacks, including a...

GO TO BACK

You have the correct defensive position against Basic Side Control.

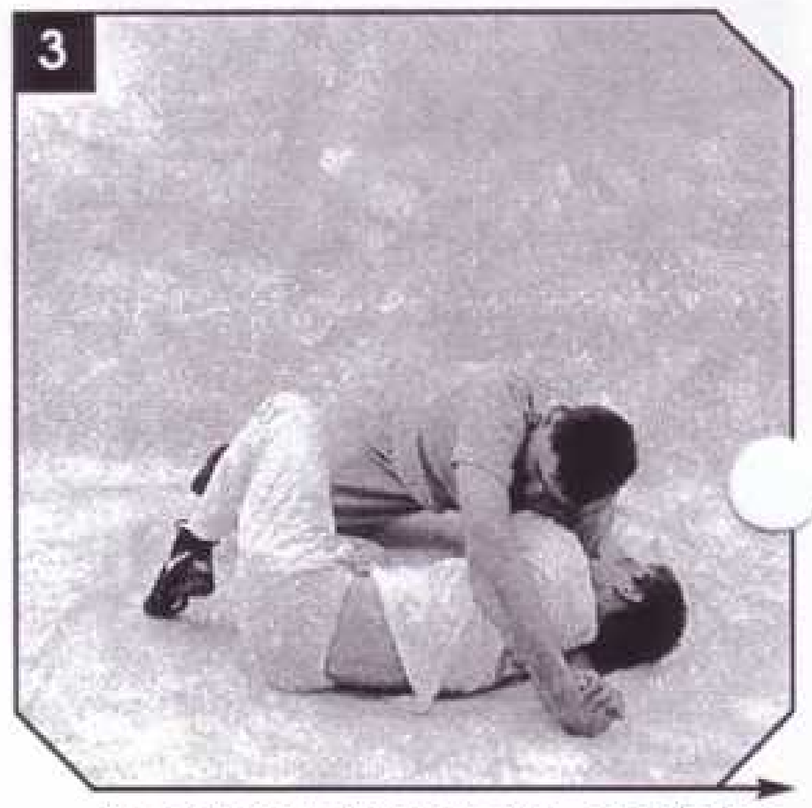
Shoot your far arm across his back and bridge into him.

Scoot your hips away. He will naturally try to take Scarf Hold.

GUARD

You have your far forearm across his throat.

Shoot your near leg out straight, and make a solid frame with both arms, preventing him from keeping tight body to body contact.



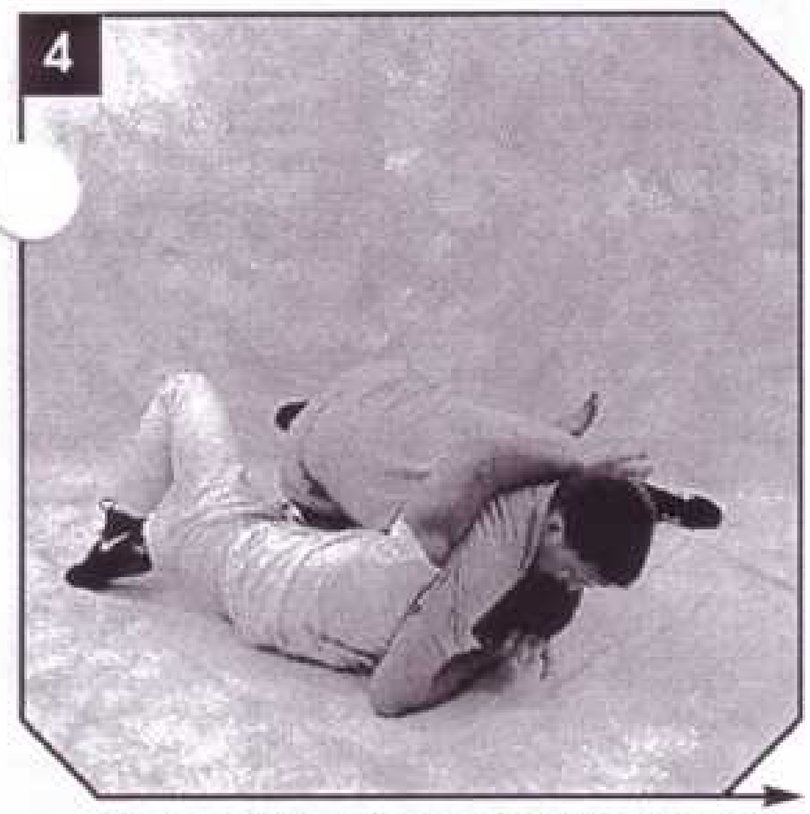
Scoot your hips away, and bring your bottom knee into his hip.

ARMBAR

He has you in Side Control. His shoulder is on your chin, preventing your body from turning.

Keep your near elbow in his hip, and your far forearm in his throat.

Plant your far leg, and lift your hips. Don't bridge into him, bridge straight up.



Prevent him from securing Scarf, by continuing to push up with your far arm. Keep scooting your hips out.

Grab his far shoulder or lat.

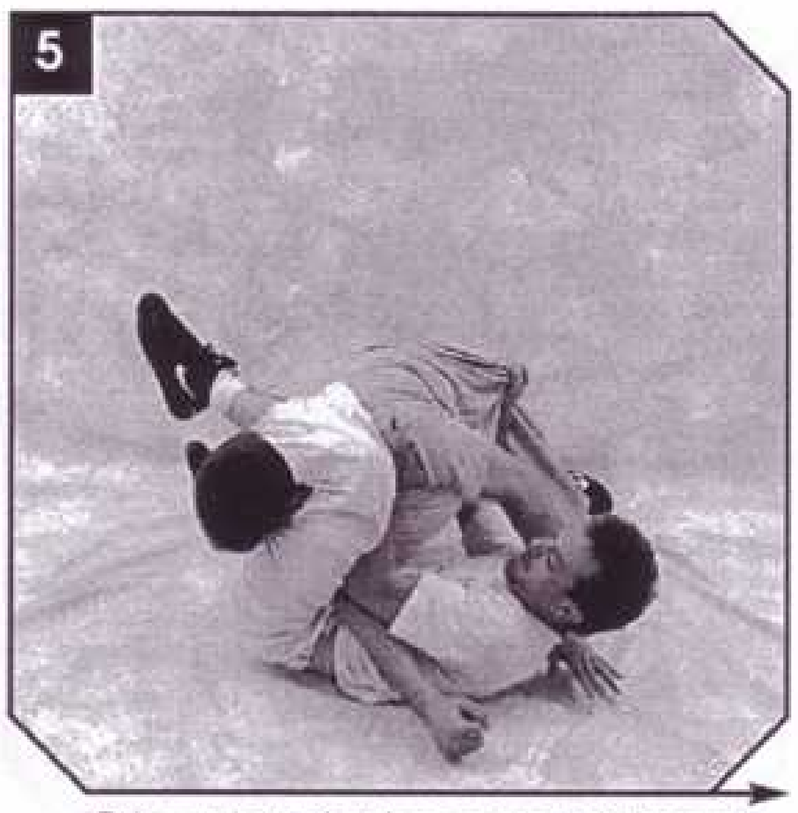
Pull yourself up and insert your far hook. Proceed to Back Mount as described in Section G: Attack From Back Mount.

Now bring your hips back in, and slide your knee all the way across his body.

Throw your far leg over his leg, preventing him from spinning.

Get Closed Guard.

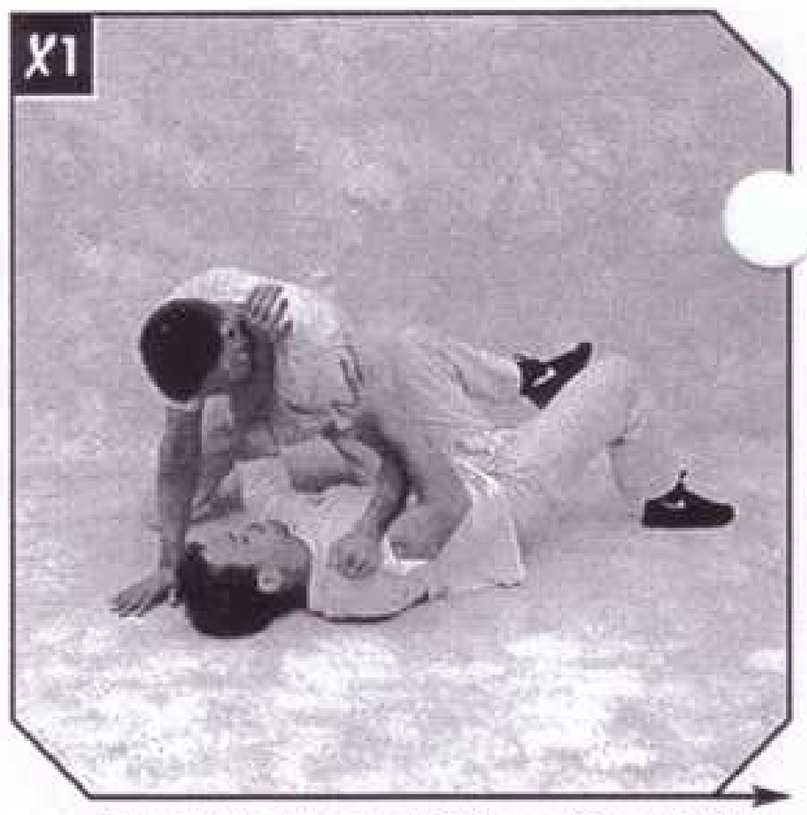
Hook the back of his neck with your far hand, to hold him in close. As you come back down, bring your near knee in and across his chest.



Bring your far leg over his head, while at the same time squeezing your knees together and pulling your heels down.

Raise your hips up while keeping a tight position, finishing him with a Straight Arm Bar.

BASIC SIDE CONTROL DEFENSE CONTINUED



Don't try to get Open Guard by pushing on your opponent's throat. If you do...

DEFENSE AGAINST KATA GATAME

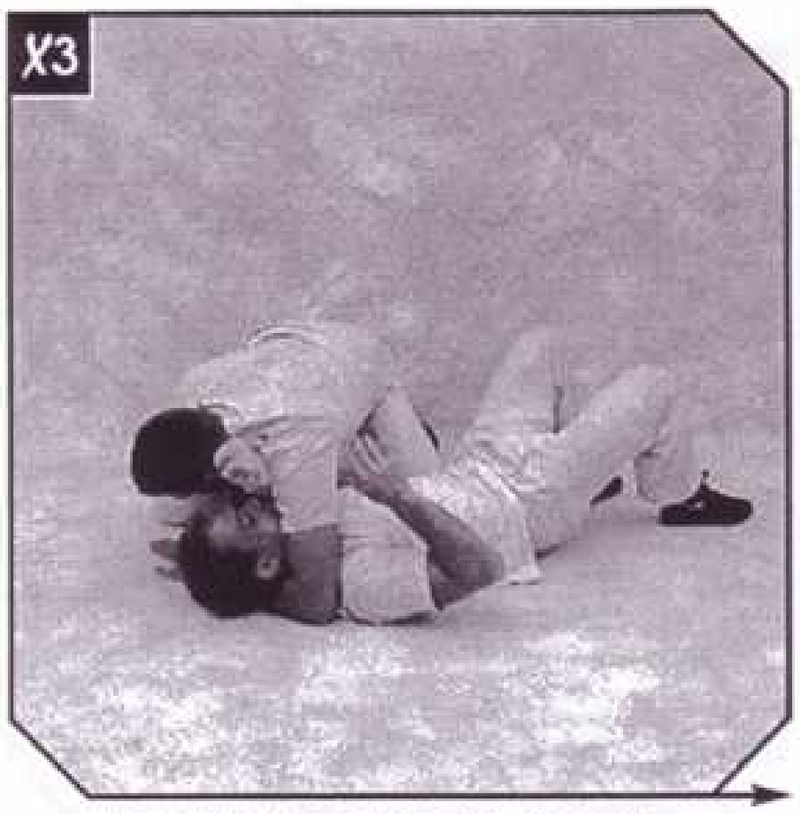
BLOCK

Your opponent has fully applied Kata Gatame.

Instantly bring your legs in the air over you.

Grab underneath your near knee, with the arm that he has trapped.

...he will pass your arm across your own throat.



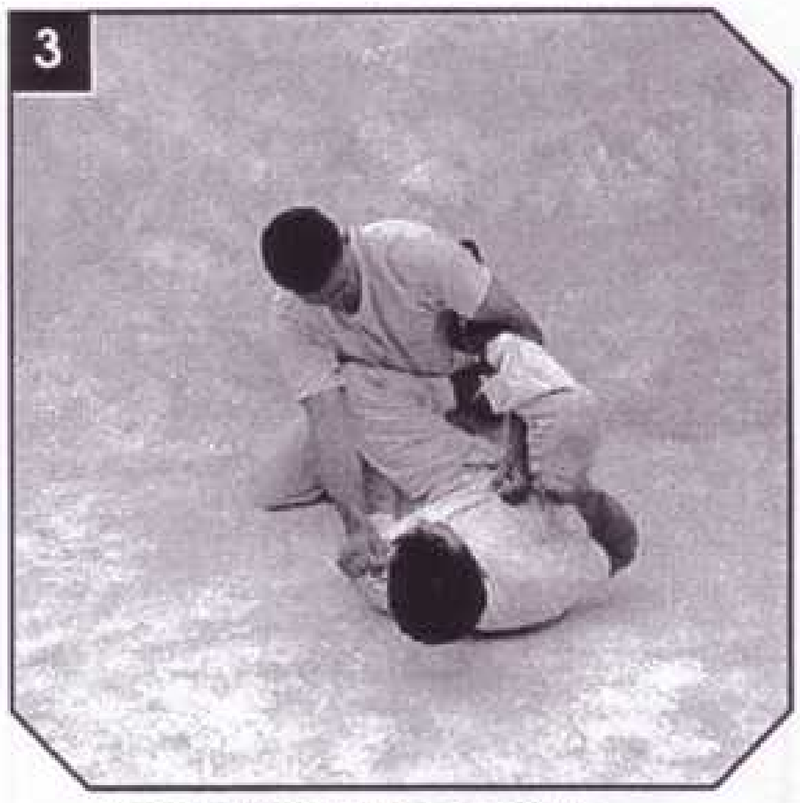
He will then drop his head, trapping your own arm against your throat.

And you will be in trouble if he sinks the finish.

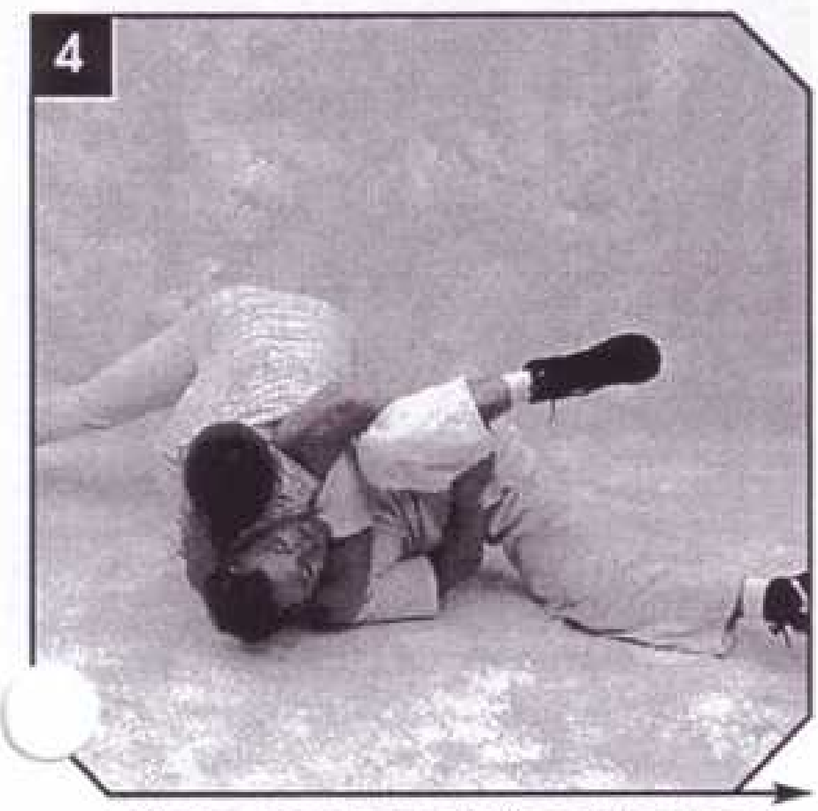
OPEN GUARD

One way to get Open Guard is to grab your opponent near the arm pits. (This makes it harder for him to get an armlock on you). Slide your hips away from him.

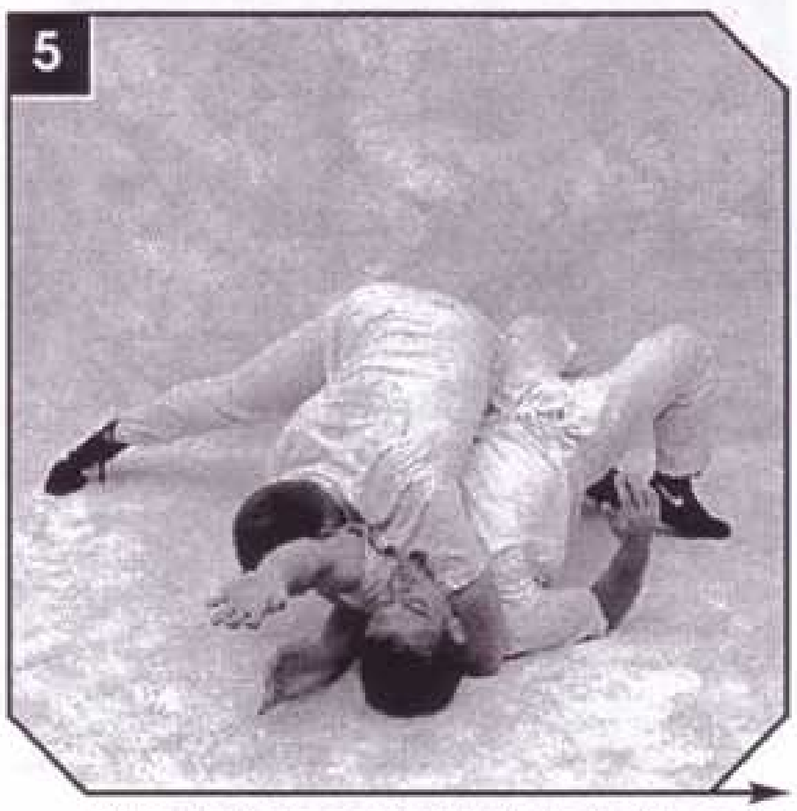
Spin your near knee into his stomach.



Posting your knee on his stomach will allow you to spin fully to an Open Guard.



Clasp your hands together, and fall to your far side. This will take his leverage away, and take pressure off of your throat.

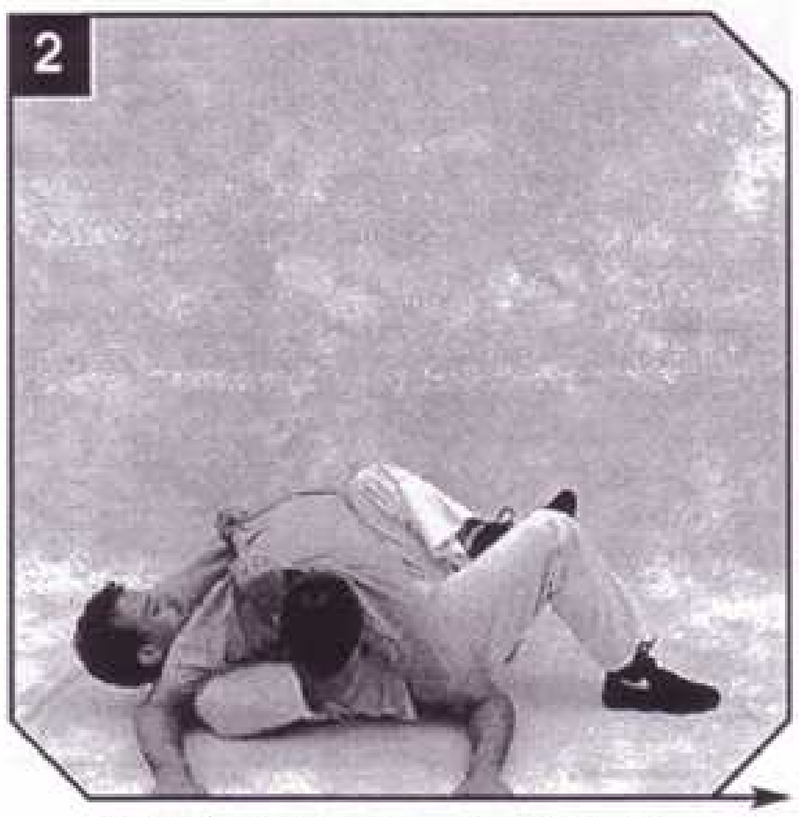


Now bridge straight up in the air with your hips, as you straighten your trapped arm over your head.

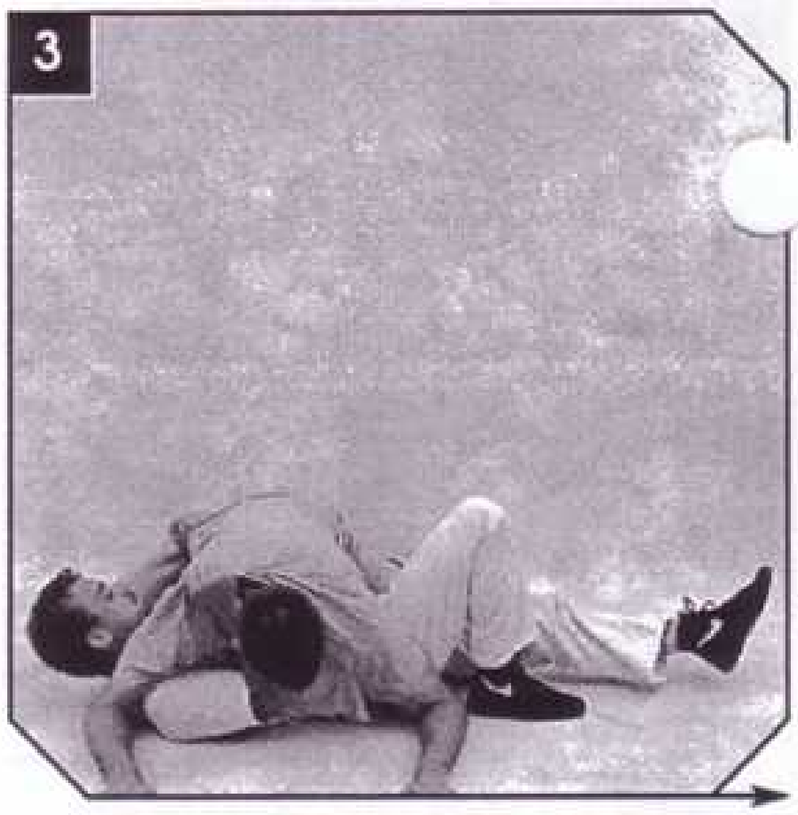
Start to bridge toward your opponent, so that you can create space to free the trapped arm.

CLOSED GUARD

He is across you on his hands and knees. Both his hands are on the same side of your body.

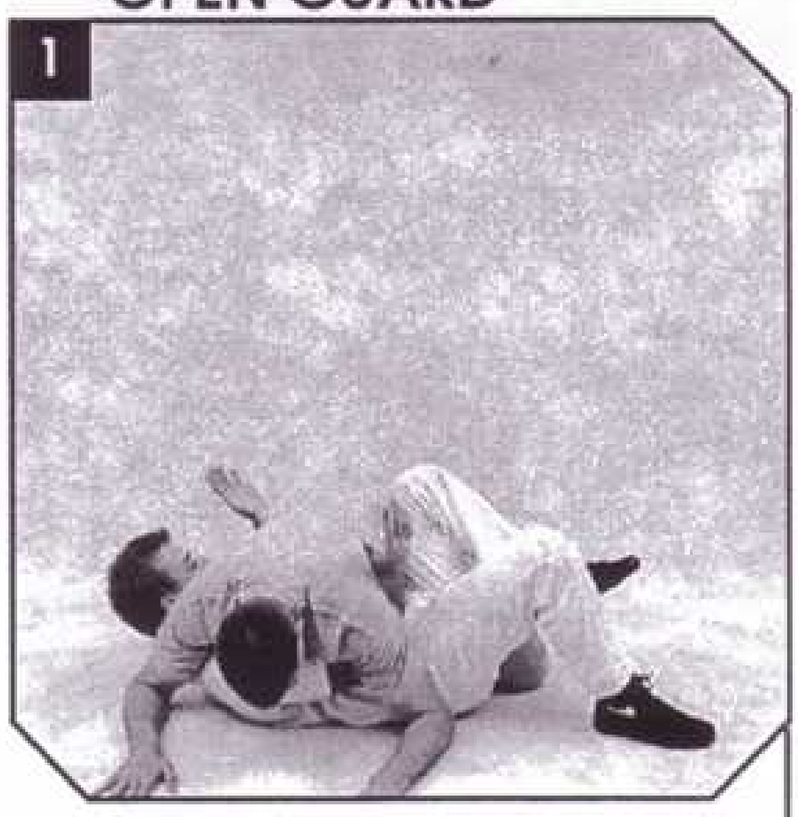


Switch your grip, so that one forearm is in his hip, and your other forearm is pushing against his neck.



Extend your bottom leg and...

OPEN GUARD



Get your near elbow to his hip, and far arm under his arm.

Bump up by pushing with your far foot and rotate your body towards him. This will get his weight off of you.

Put your near knee in the pocket of his hip. Hold him tight with your arms.

As he starts to leave you, stay with him for a moment and then...

An opponent with both arms past you may want to punch you, but he can't, so he will sit back to try to hit you.

This is a good general strategy against any opponent on your side who wants to strike. Hold him tight and then pop back into Open Guard.

DEFENSE: BOTH ARMS PAST

...push him away.

Bring your bottom knee in as your hip scoots away from him.

Slide your knee across his stomach until...

...your foot clears his back.

Get Closed Guard.

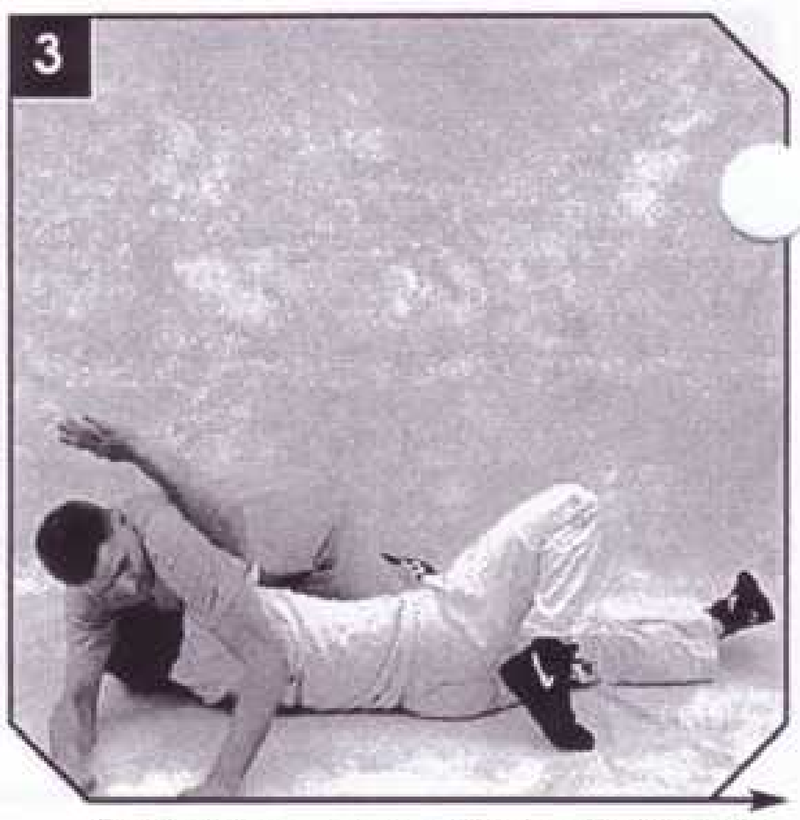
...pull away explosively. Bring your knee in and across his body (to keep him away). Your leg is ready to kick. You now have Open Guard.

One more defense against Both Arms Past appears at the top of the next page spread.

GO TO BACK

Get into the...

...proper position.



Push him away with both hands as...

DEFENSE: CRADLE

The Cradle is a control position somewhat similar to Both Arms Past; it is common in wrestling. This particular version of the Cradle, if executed on you, leaves your opponent vulnerable to a Triangle.

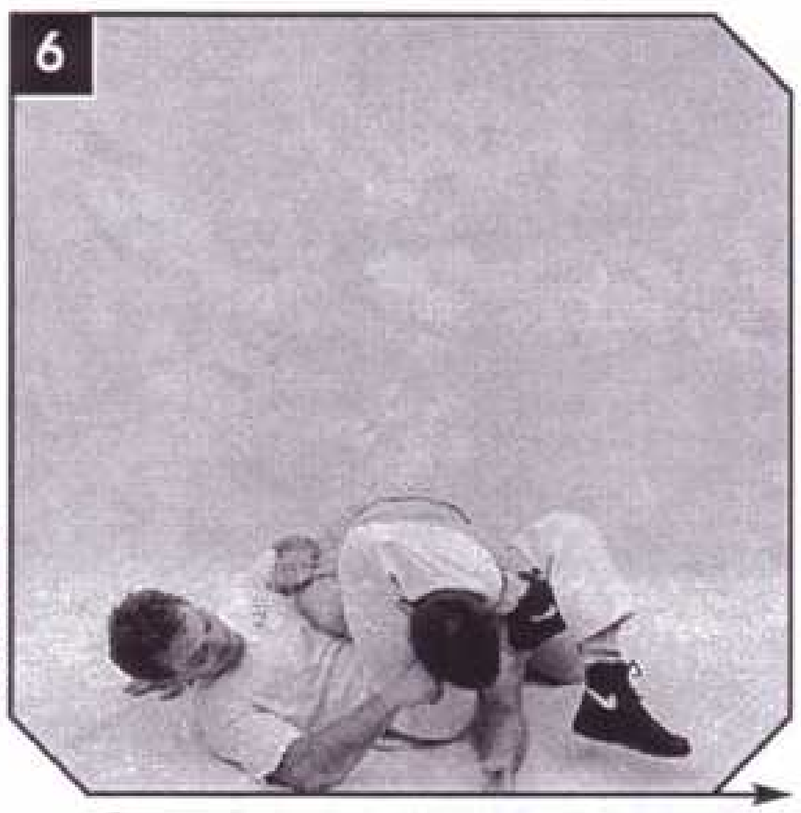
Other versions of the cradle do not leave him open, but neither do they provide very many opportunities to finish, so you best strategy is often to wait, keeping in mind an attack that you will execute explosively upon being released.

TRIANGLE

He has both arms past you.

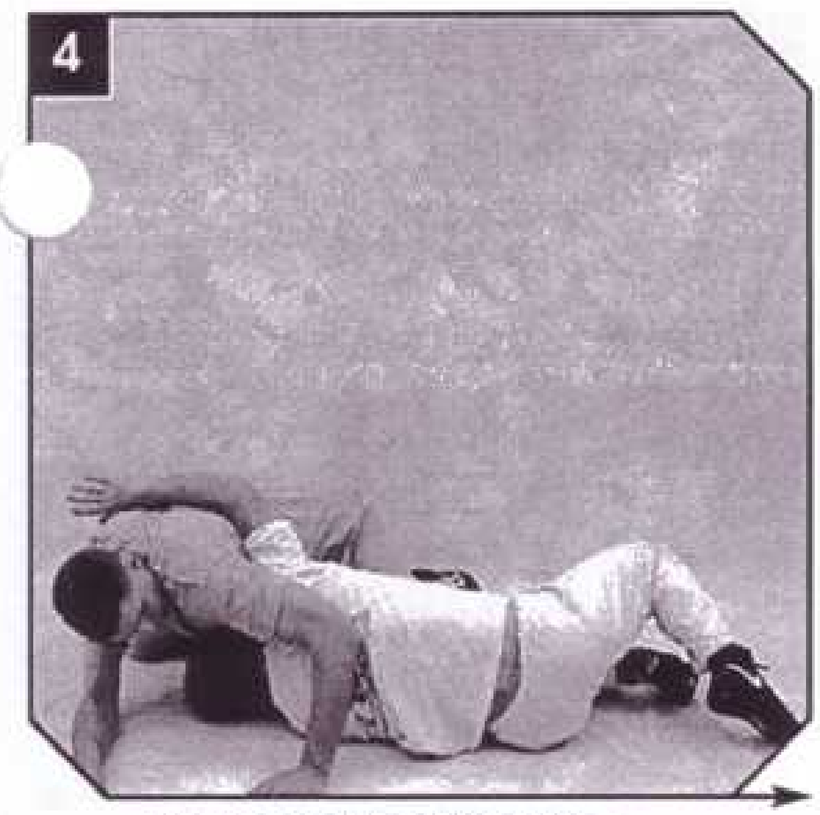
He reaches between your legs. At this point he is open to the Triangle.

CONT'D



Once here you can strike his face, or...

...ribs, or both. Always aim for the floating ribs, or high under the arm pit, but not the middle of his rib area.



...you scoot behind him.

Secure a grip on his back with the arm that was under his arm.

Get his back.

As he tries to pull your leg up, push his head away and...

...accelerate the upward movement of your leg, bringing it past his head.

Make a Figure Four.

If necessary you can roll him...

...forward.

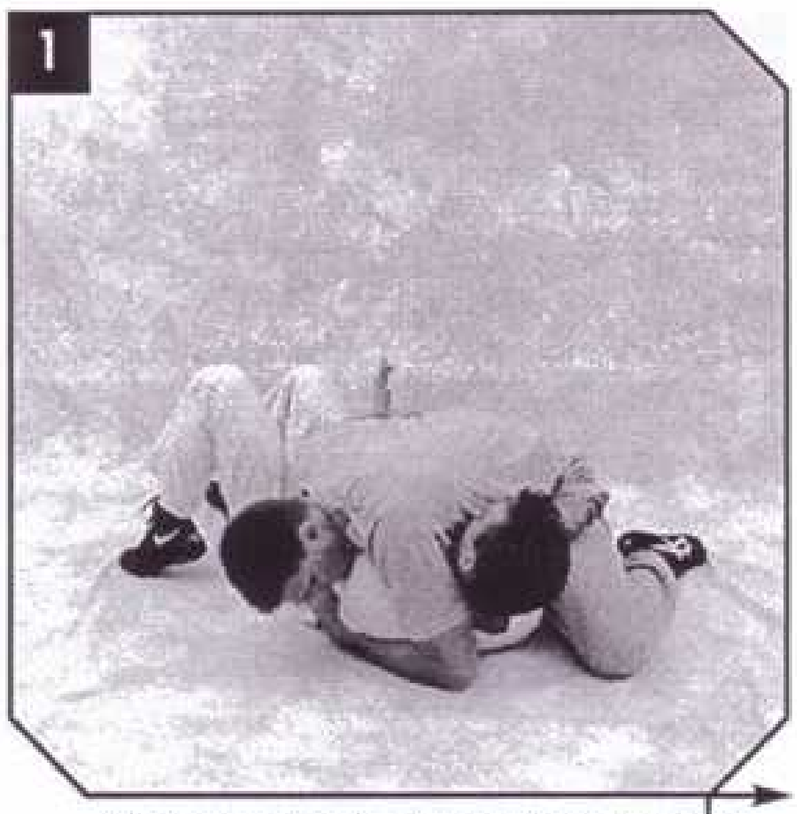
When you are rolled all the way over, lift your foot to finish him.

CROSS BODY POSITION DEFENSE

Despite his hand on your waist, you can also try to get Guard. Two possible techniques appear at the top and bottom of this page.

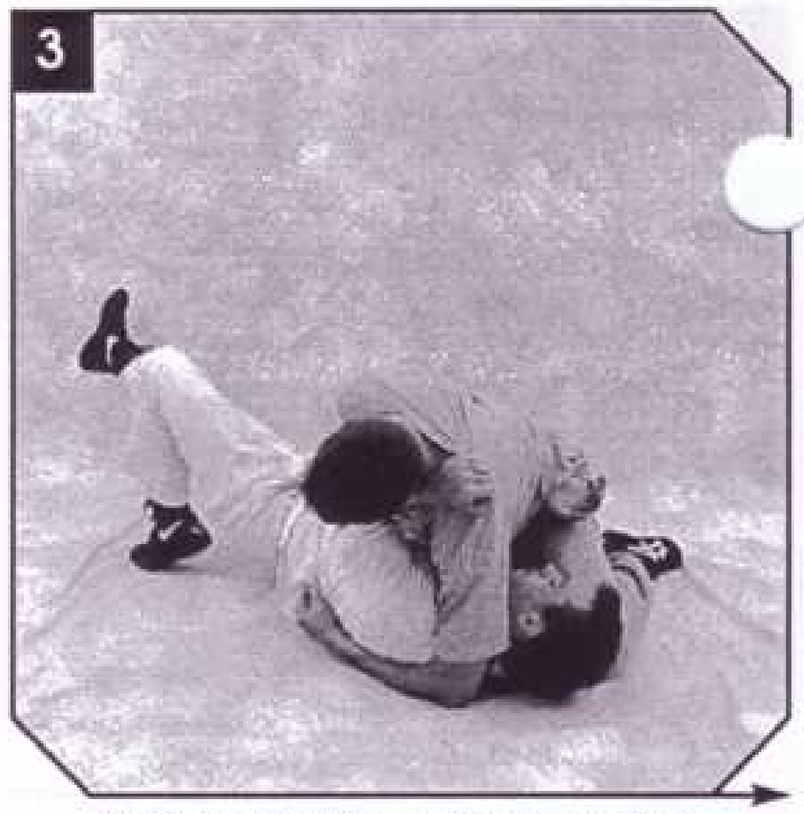
D24

ARM BAR



All these techniques begin from the proper defensive position against Cross Body.

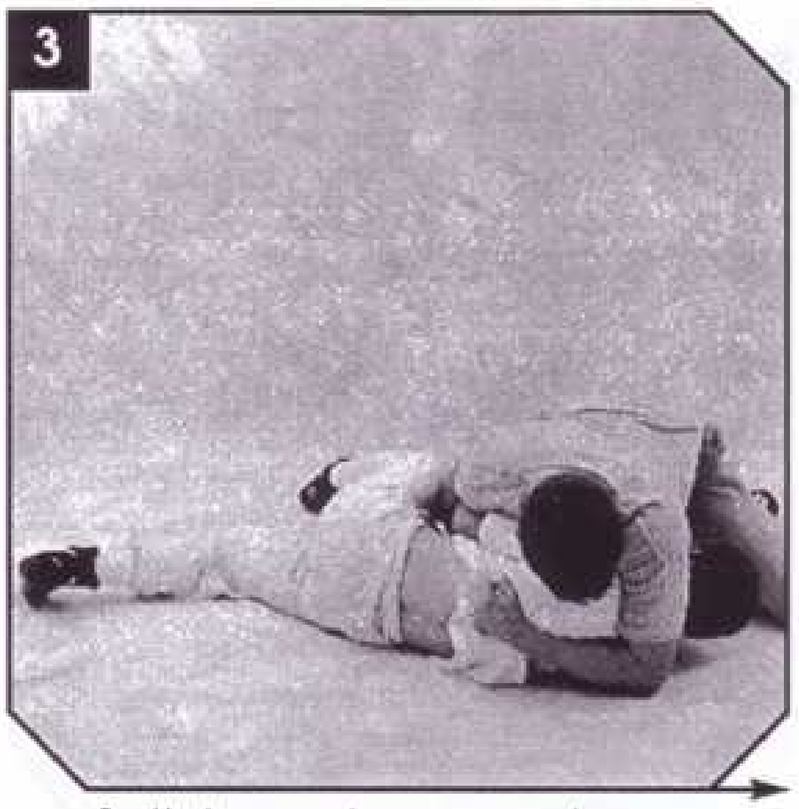
Move your far arm from under his side, to across his head. If available, get a leverage point by grabbing his clothing at the shoulder.



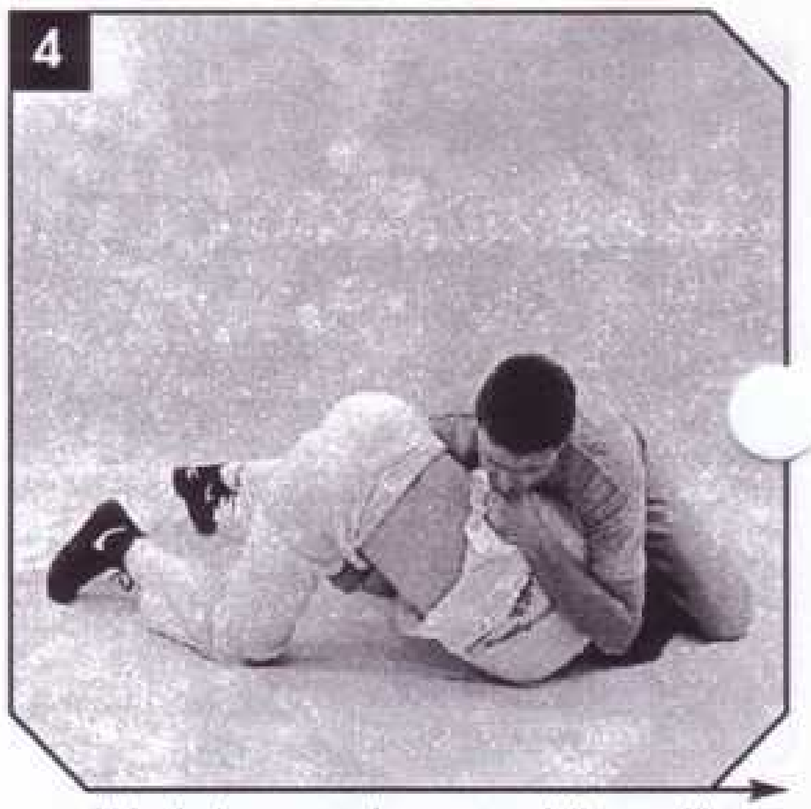
Bridge into him with your far foot, as you shoot your near leg straight out.

GET TO KNEES

Bump him and roll to your near side.



Switch your base, moving your near leg beneath your far leg, and far leg over your near.



Work to your knees while pulling your near elbow (now far) tight to your side.

HALF GUARD

Catch his near leg with your far foot.

Pull his leg to you, as your knee pulls him into a Half Guard.

Scoot your hips away from him, as you wedge your near knee in his hip, and swing...

...your far leg across his head. Push away on his hip with your near hand.

Slide your near knee across his body, and squeeze your knees together. Your shoulder and head trap his wrist. Both hands pull down on his elbow.

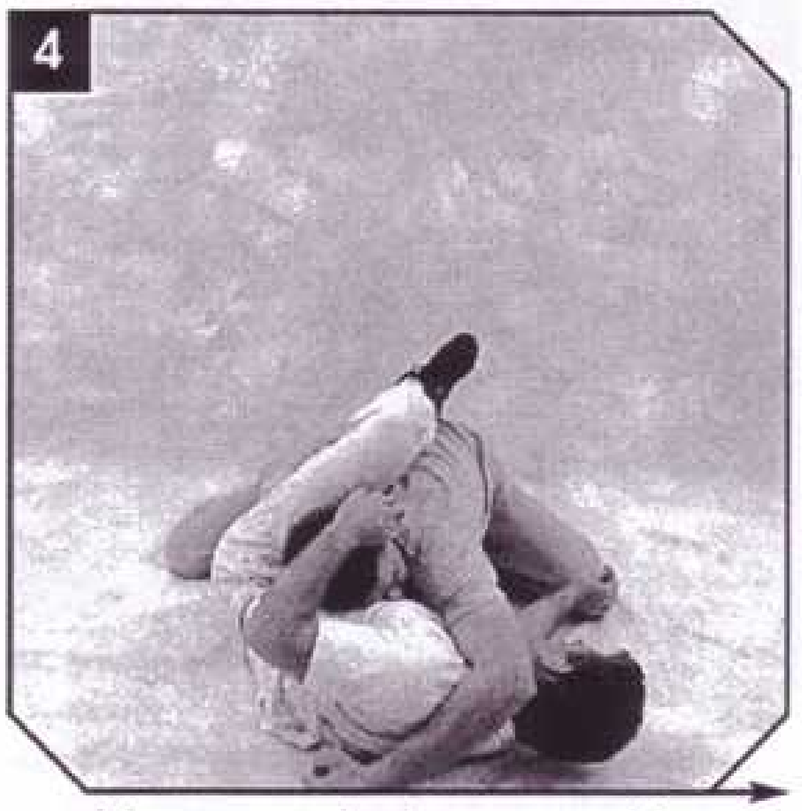
As you get onto your knees, grab his near leg, with your near hand.

Roll him by pulling on the leg, and pushing into him with the side of your head.

Establish Side Control.

GUARD

Although his arm prevents you from wedging your near knee into his hip, you can try to wedge it into his elbow. (Partly obscured).

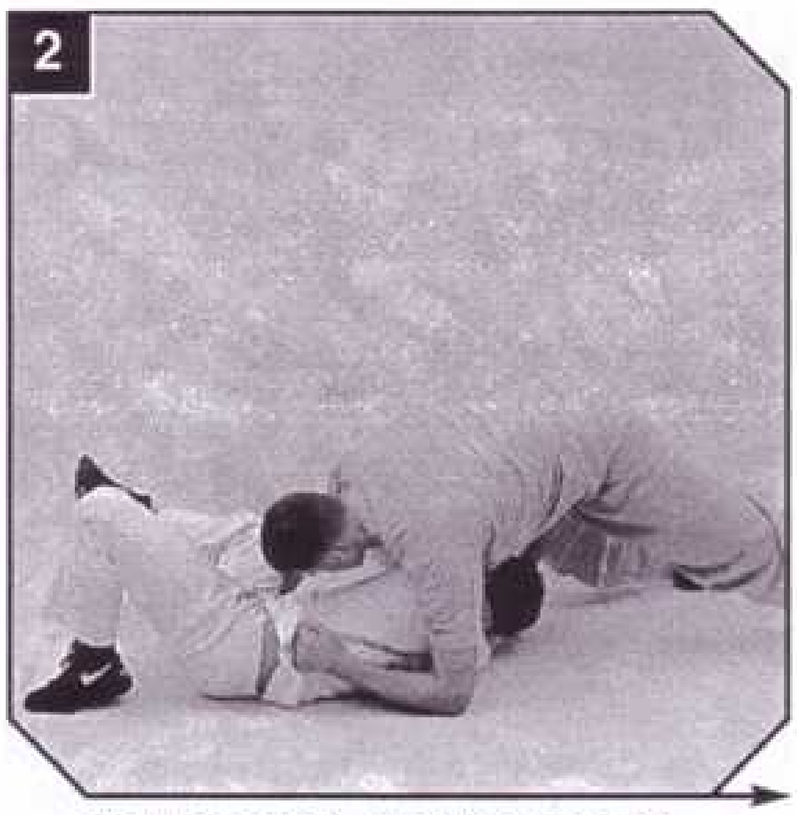


Move your far leg across his back.

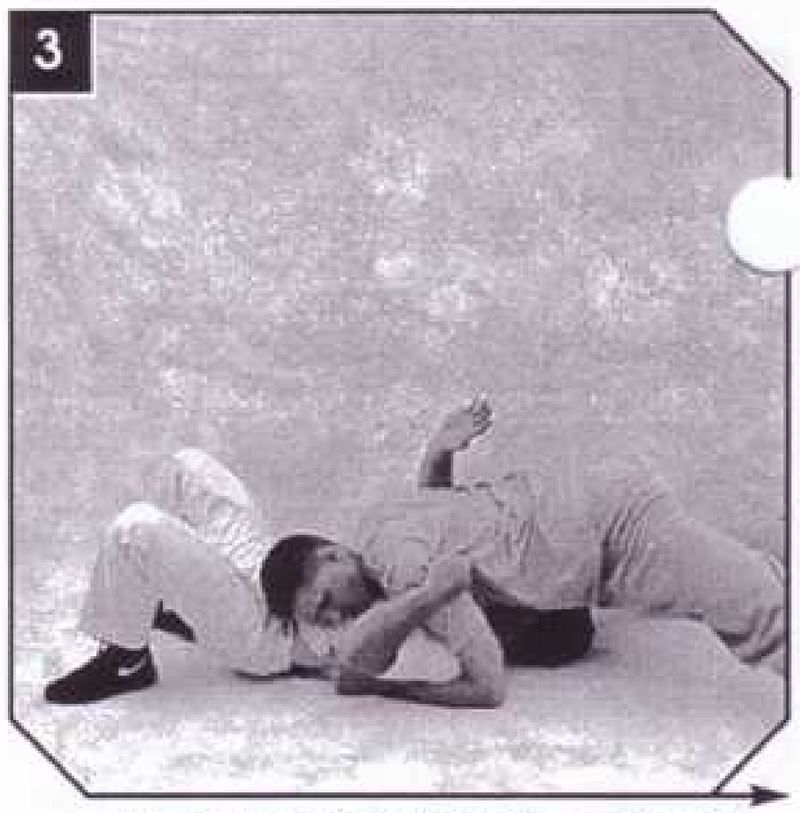
Work to Guard.

ROLL

He has you in some form of Side Control.



You defend, and he moves around you to Four Corner...



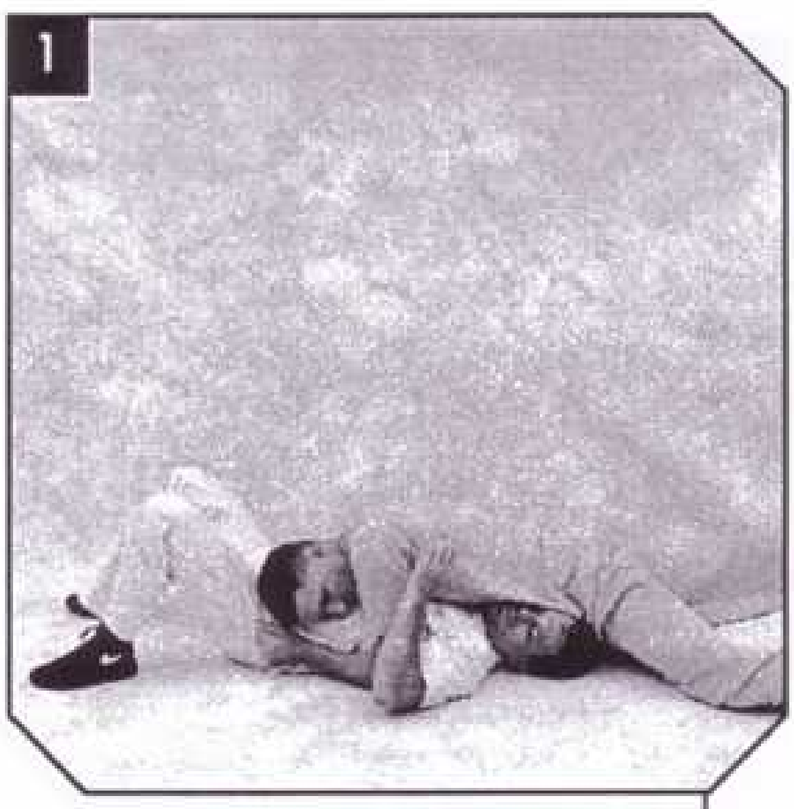
...until your bodies are parallel.

FOUR CORNER DEFENSE

The Four Corner Hold Down is not easy to escape, but neither does it offer your opponent very many opportunities to finish you. The first thing to try is rolling him as he comes into Four Corner, as shown above.

If your initial roll fails, the key to escaping is patience, persistence, and timing. As shown below, you have to chase one way and the other, until you have him in Guard.

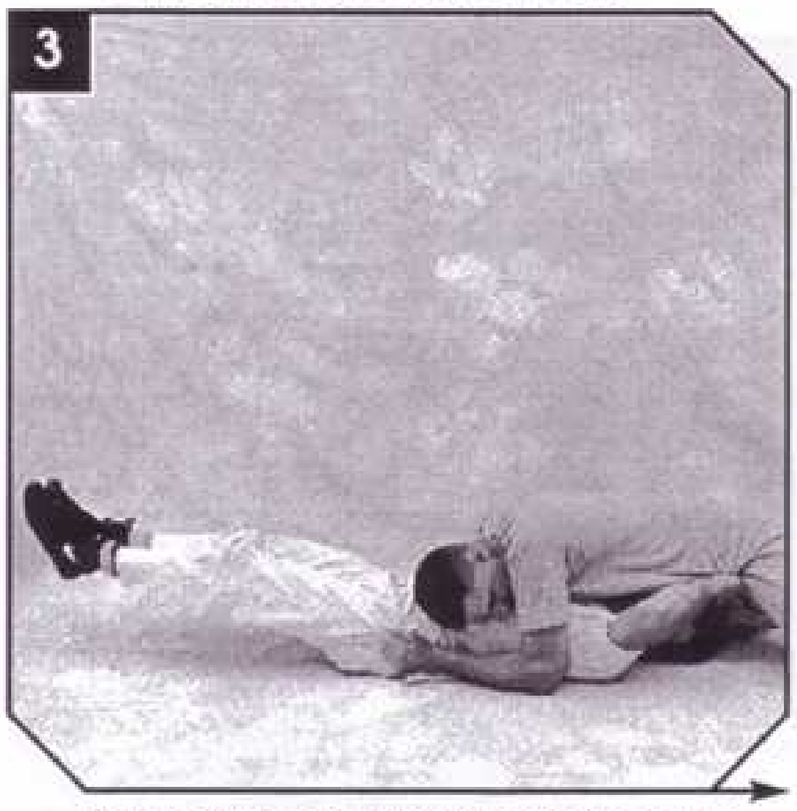
If your opponent is not highly skilled, you can try either of the escapes shown on the next page spread, which are more difficult to get, but end up with you in Side Control, or Back Mount.



If, as he comes around, he sinks his hips down, and keeps a wide base, preventing your from rolling him...

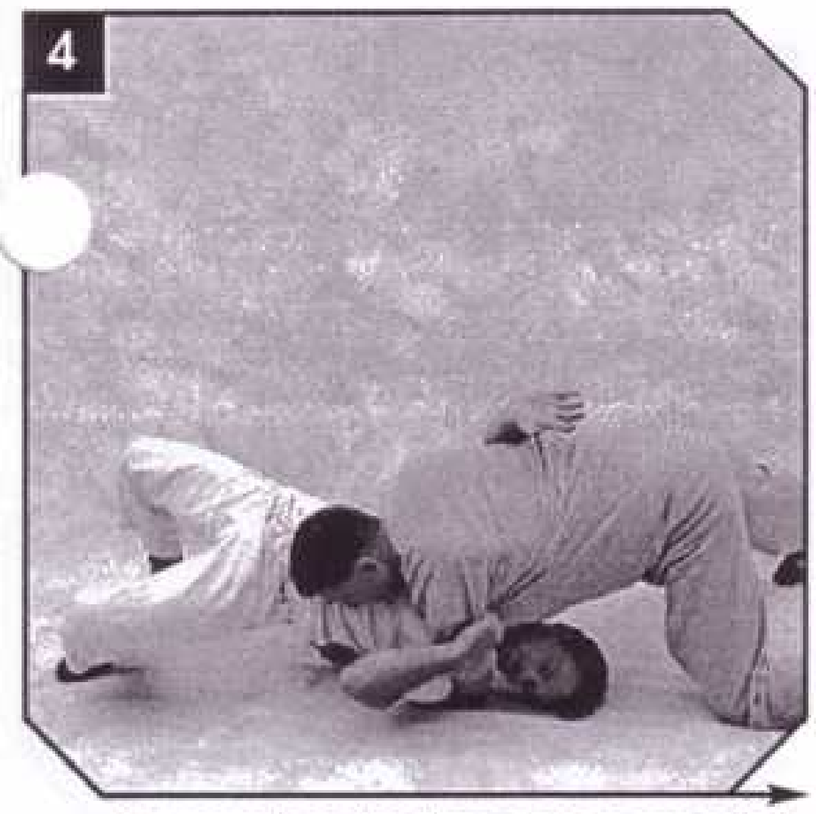
SWING TO GUARD

...grab his hips with both hands, and push him as far back as you can.



Lift both your feet together, up to around six to 12 inches.

Keeping your feet together, swing them around in a large arc, one way...



As your bodies become parallel, trap his far arm and push his near arm up.

Bridge, rolling him over. Use his movement against him. Don't try to roll him straight across. Instead arch, and shift his weight above your head.

Establish control.

From there get Guard.

MORE ESCAPES APPEAR ON THE FOLLOWING PAGES...

...and the other. As they reach maximum speed at your side, scoot your hips away, and push into him as hard as you can with both hands.

Keep swinging from side to side.

When you get enough space, tuck your knee in.

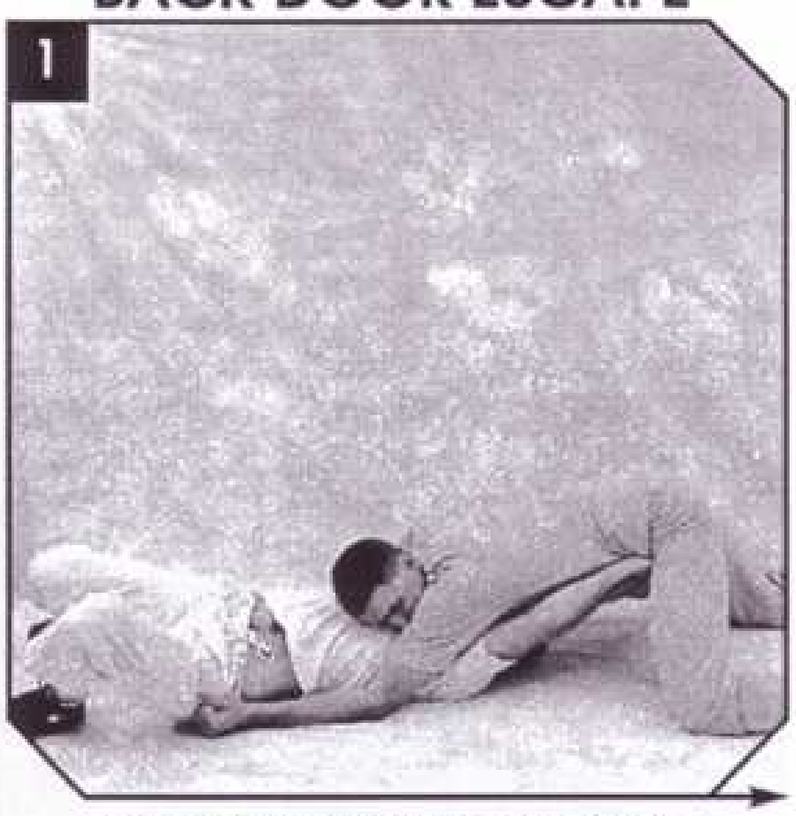
SWITCH BASE TO SIDE CONTROL

He has Four Corner.

Switch the position of your hands on one leg, catching the inside of it.

Switch your base.

BACK DOOR ESCAPE



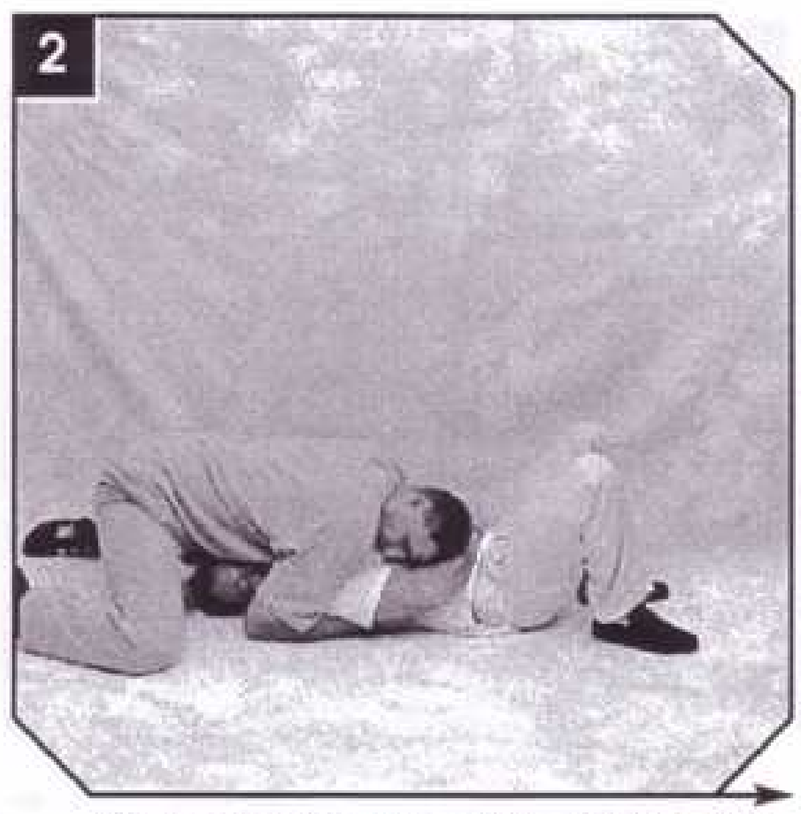
If he gives you lots of room when you push him back, you do not need to fight to get enough room for Guard, as shown on the last page.

Instead, take advantage of the space, by swinging your legs up and...

...hook your heels into the gap created when you pushed him back.

PUSH HEAD

If he has you in Four Corner, and at least one of his arms is above your arm, he is open to this counter.



Clasp your own wrist, and bring it tight in against his head.

Arch your hips up high.

Drive up to your knees, securing a grip on one leg.

Roll him to his side, by pushing with your head, and pulling the leg sideways.

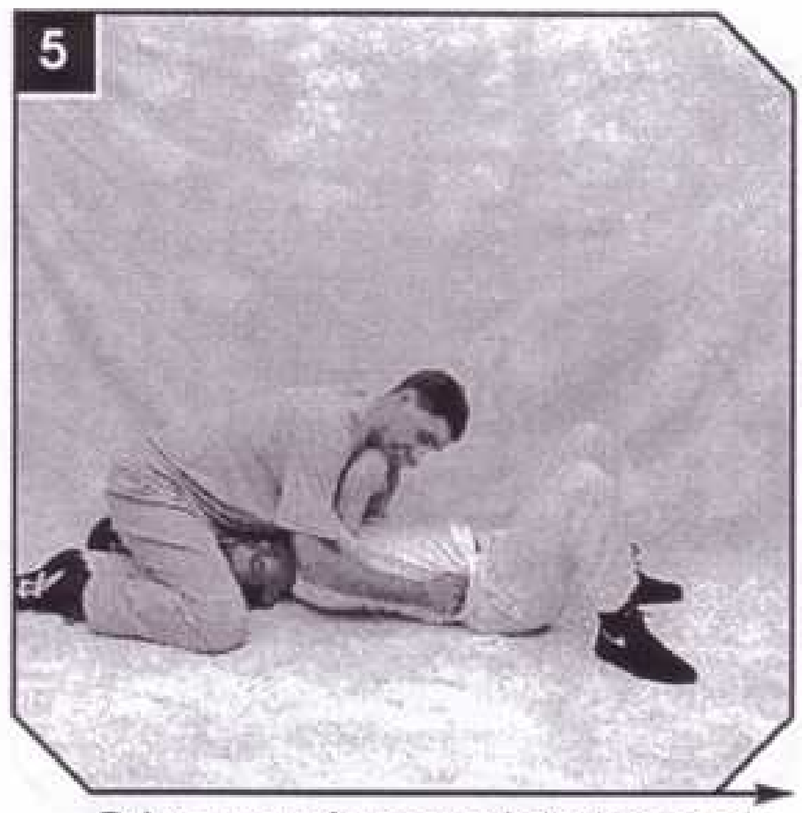
Get Side Control.

Secure a Two On One, holding one of his forearms with two of your hands.

Drive your hips forward and get full Back Mount.

Spin. Keep spinning until you have Open Guard.

Drop your hips, and drive your gripped hands under his neck. The next move must be done explosively, or he will take your arm.

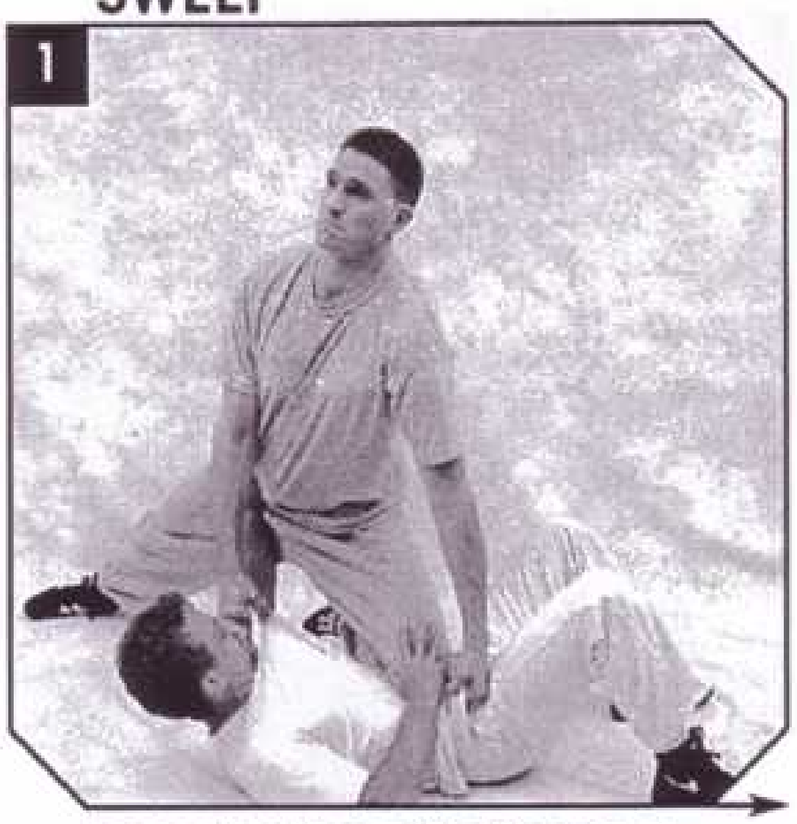


Drive your forearm into his neck and...

...swing your knee up into the space created.

KNEE ON STOMACH

SWEEP



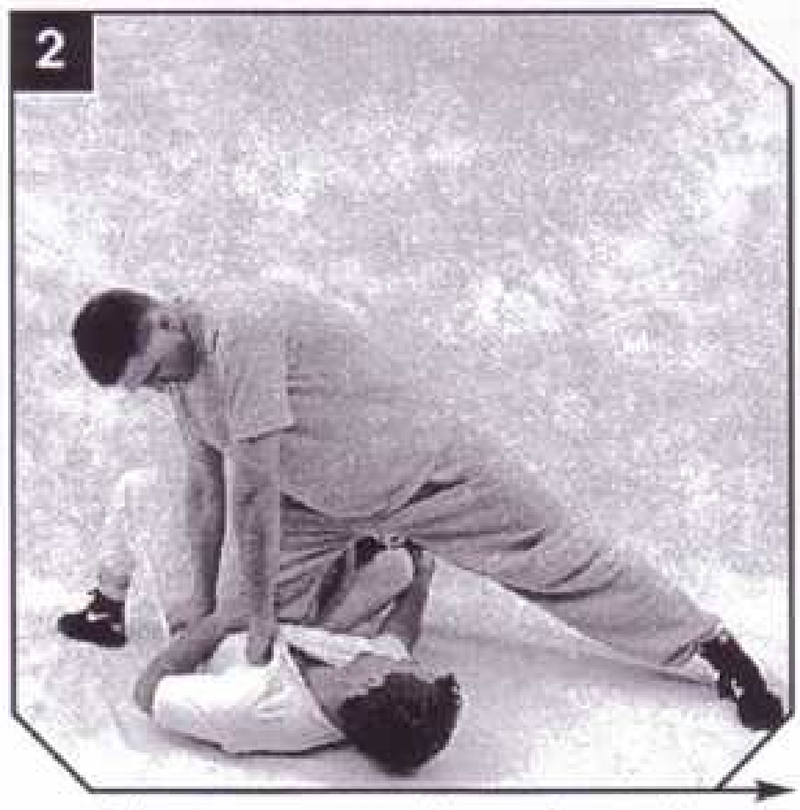
From the Knee On Stomach position.

Cover your head with your outside forearm.

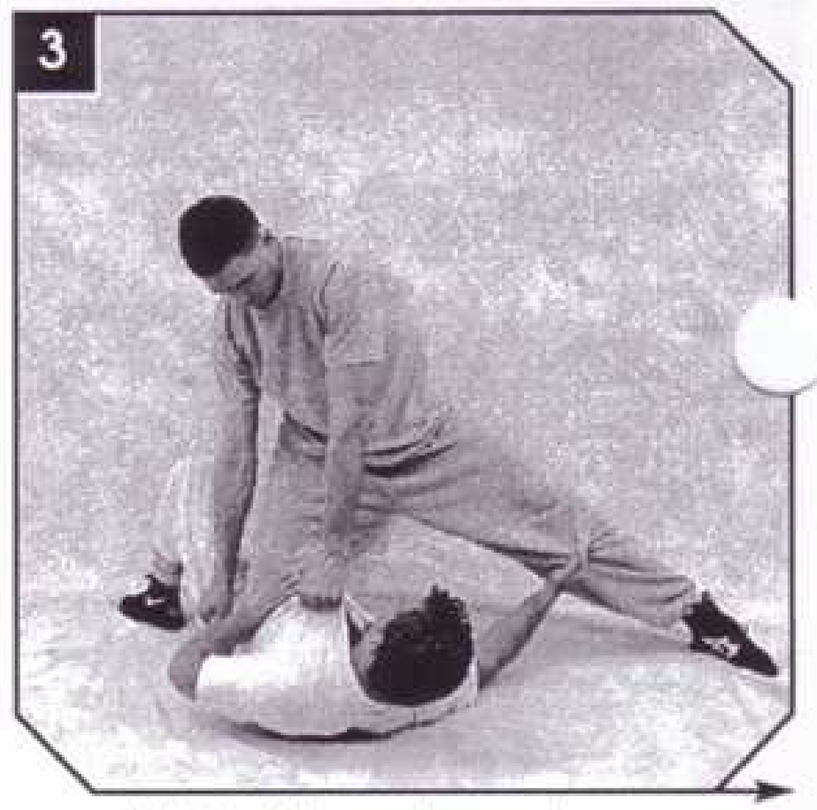
Spin so your head is underneath him, further protecting you.

HALF GUARD

Grab his foot with your near hand.



Bring your near knee in and push his foot to it until...



...his foot is past your leg.

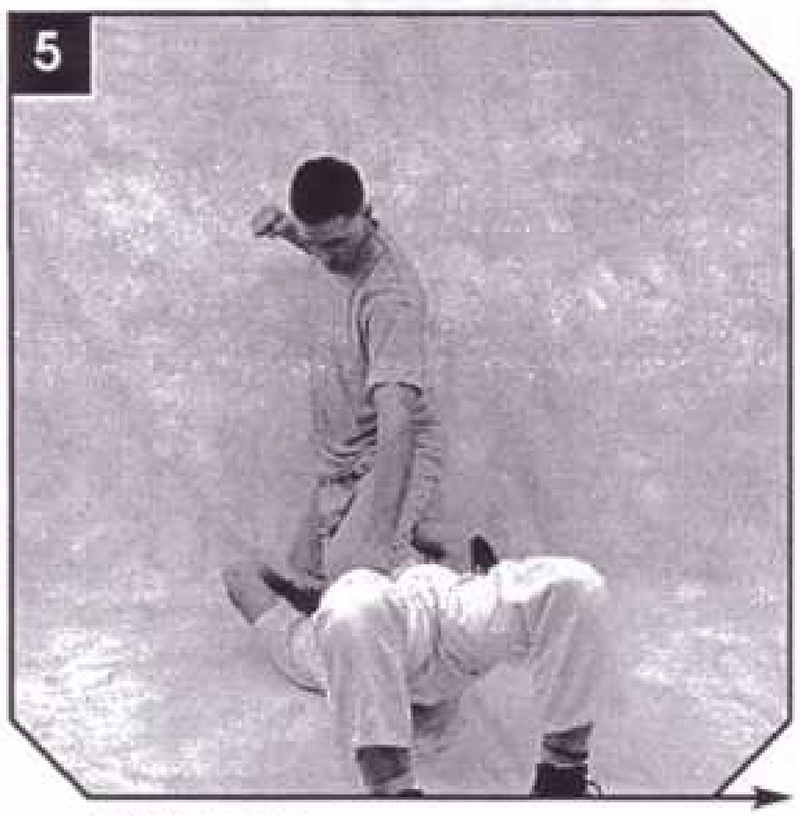
GUARD

Grab his far knee, and his hip on that side.

Lock your elbow, on the side of the arm that is grabbing his hip.

Post on your elbow (on the side that is grabbing his knee) and on your far foot.

Wrap your near arm under and around his shin. Put your palm on the inside of his thigh.

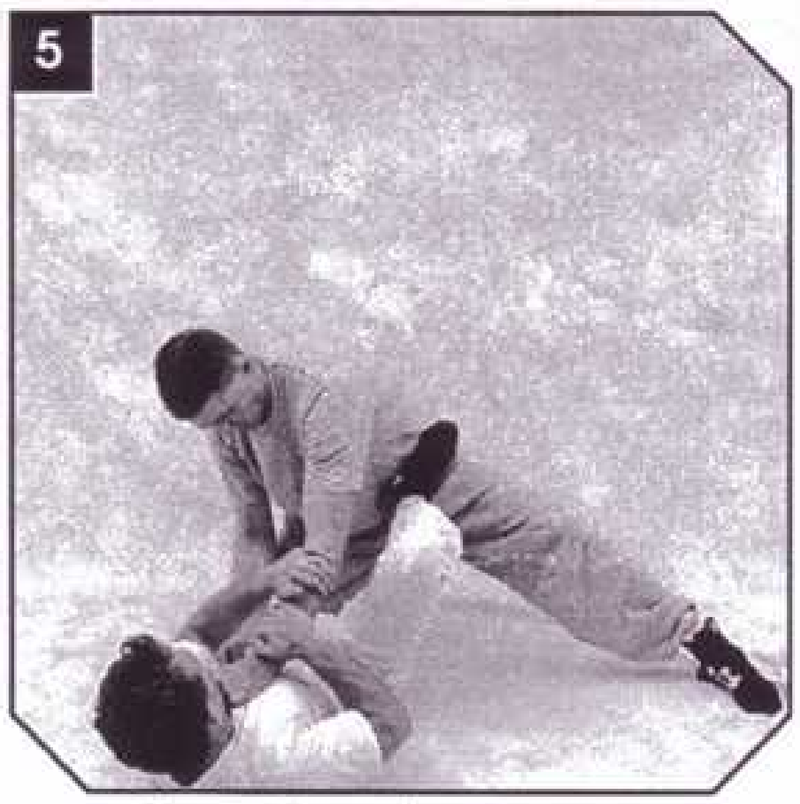


Bridge up.

Drop down and scoot sideways. His knee is now unsupported and will fall, as it does pull in on his leg, and push his chest.

DEFENSE

Push his knee down into Half Guard, and go to...



...Open Guard.

Get control of him.

Scoot out.

Bring your knee in.

Spin until you have Guard.

NOTES

ATTACK FROM THE MOUNTED POSITION

SECTION E

The Mounted Position
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E-4 Pushing Chest
E-4 Pushing Stomach
E-4 Pushing Knees
E-6 He Sits Up
E-6 He Bear Hugs You
E-6 He Grabs Powerfully
E-8 He Rolls
E-8 He is Huge
E-10 He Bridges
E-10 He Tries the Elbow Escape
E-10 Pushes your pelvis
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E-12 Complete Hold Down

Striking
E-14

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Gi Chokes
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E-18 Cross Chokes (Entry #1)
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WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all readers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

THE MOUNT: ATTACK STRATEGY & SECTION ORGANIZATION

The Mounted Position is devastating. In a punching battle, you have all the advantages. In a submission battle, you have all the advantages. Your opponent's only hope is to escape the position, which provides further opportunities for you to finish him. Many fights are over when one fighter gets the Mount.

It is best to think of the Mount, not as a position, but rather as a skill. Virtually anyone can bounce a ball off the ground; dribbling down a basketball court against other players is a skill that must be learned and practiced. Do not think of the Mount as a static position. Instead, understand that it is a moving, dynamic situation that you have to learn to ride, with grace and ferocity.

Rather than learn a large number of complex finishes from the Mount, you must initially concentrate your training on learning how to maintain the position. That, combined with an avalanche of strikes is enough to end many fights.

Another key to having a good Mount is knowing how to escape from it. Only by knowing what a skilled opponent will do, can you excel at stopping him. The techniques for escaping from the Mount are covered in the following Section.

Another important thing to keep in mind is addressed in a following Section—the Guard. If someone does power out of your Mount, they should go right into your Guard, where you can try to get a quick finish.

This Section opens with techniques to deal with the common responses to Mount. From there it proceeds to a short discussion of punching from Mount, followed by a number of chokes, both naked and collar. Arm Bars are covered next. The last techniques shown are counters to counters.

THE MOUNTED POSITION

In the Mount you can sit up ready to punch as shown above...

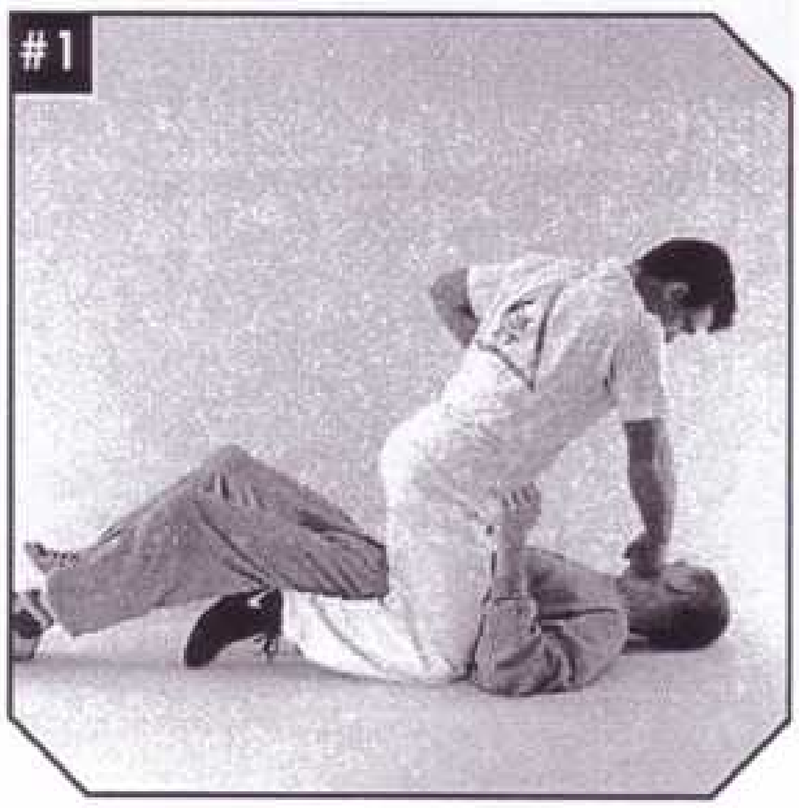
Your knees want to be high under his arms, so he cannot buck you off.

The only area of your body that appears to be vulnerable is your groin. If you simply sit in the Mount and do nothing, you can indeed be punched in the groin, although he lacks the leverage to hit hard. In reality, your groin is adequately protected by "the best defense"—you will be punching him.

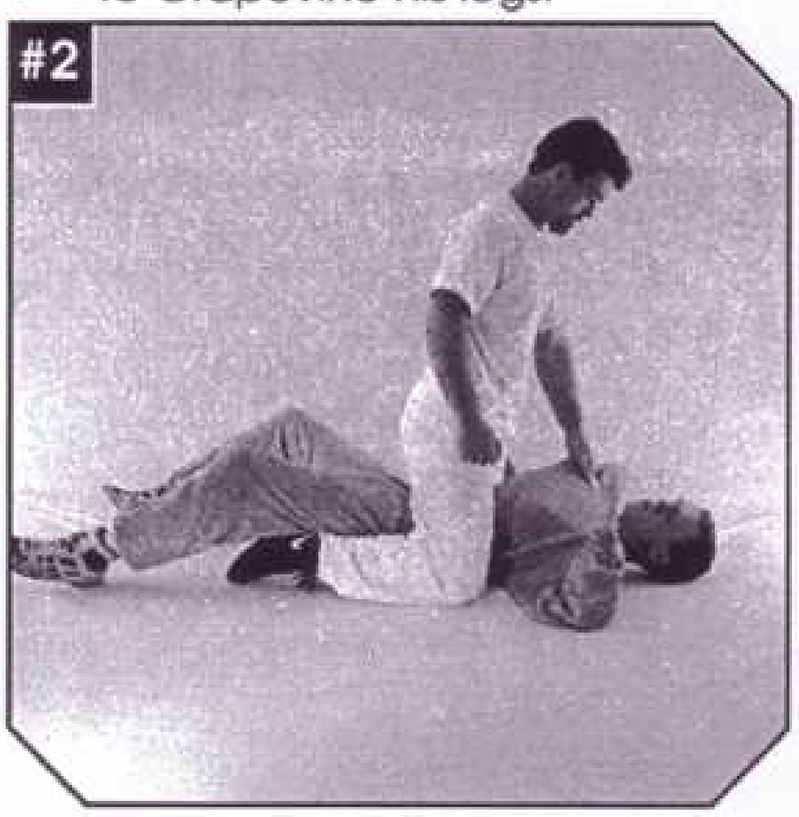
...or you can lean forward and support your weight on one or both hands. You may also want to Grapevine his legs.

THE MOUNT IS DEVASTATING!

WHY THE MOUNT IS DEVASTATING!

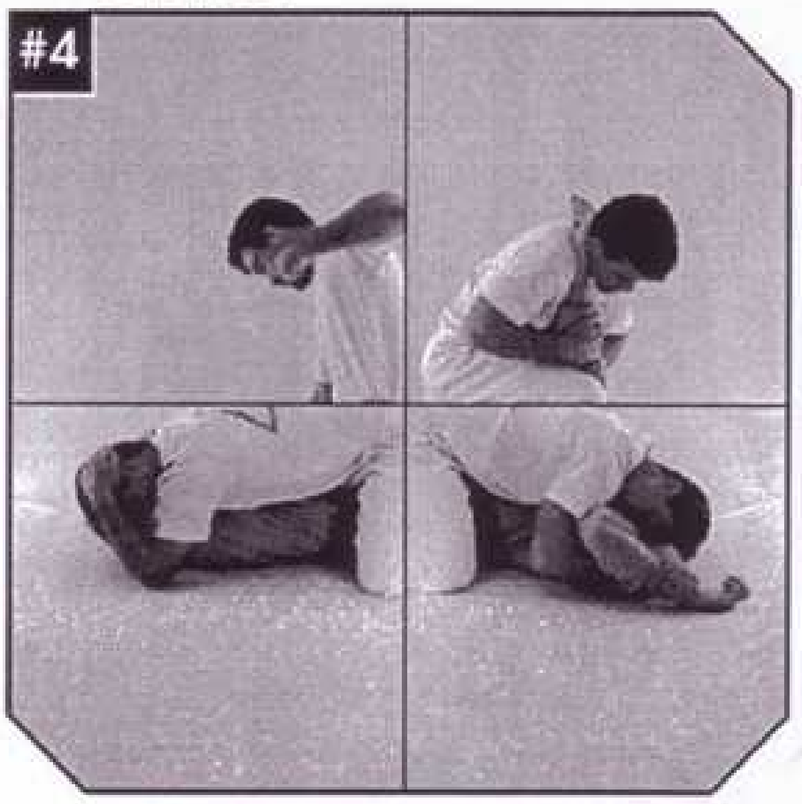


You can get your body weight into your punch.



The bottom fighter cannot cock a punch.

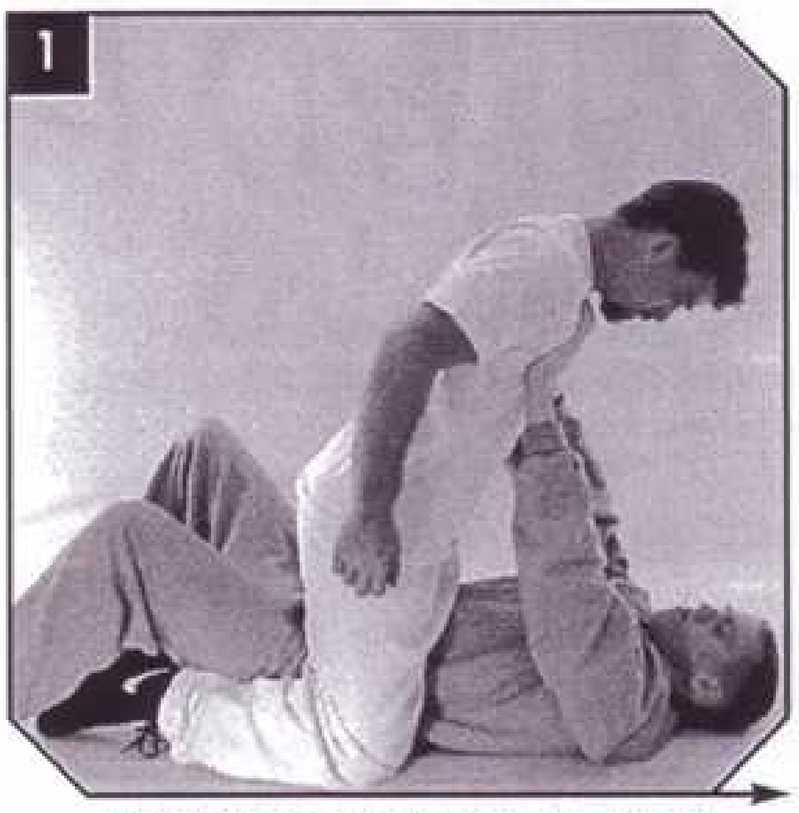
You can hit your opponent and he cannot hit you, because the length of your arm and your body is longer than the lenght of arm alone, even if he is taller.



In addition to punching, the bottom fighter is open to various locks and chokes.

Once you have the Mount, your opponent will struggle to escape. The following pages show how to deal with the common responses.

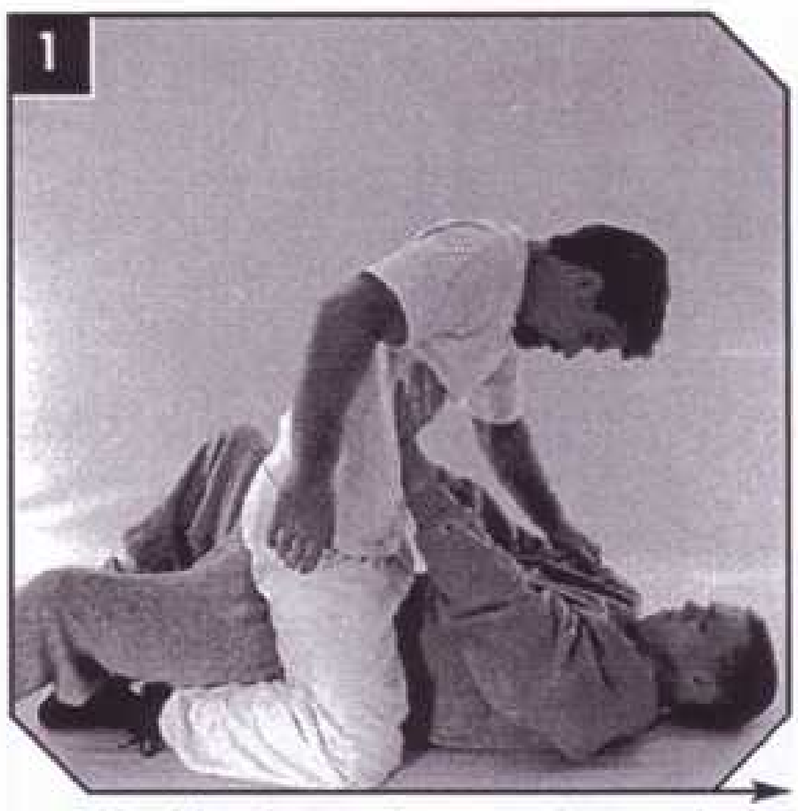
HE PUSHES YOUR CHEST



He pushes against your chest.

Use a swimming motion from inside to out. Turn your body sideways as you swim.

HE PUSHES YOUR STOMACH



He tries to push your stomach.

Lean back to lighten the pressure.

HE PUSHES YOUR KNEE

He tries to push your knees down.

Grab his hand from the outside. Do not use your thumb.

After making the swimming motion, plant your hand on the ground. When he again pushes against your chest, continue the swimming motion.

Repeat the motion on your other side.

While making the swimming motion and planting, you can punch and elbow.

Push his hand(s) off with the palm of your hands, or your...

...elbow

As you parry, you can punch him.

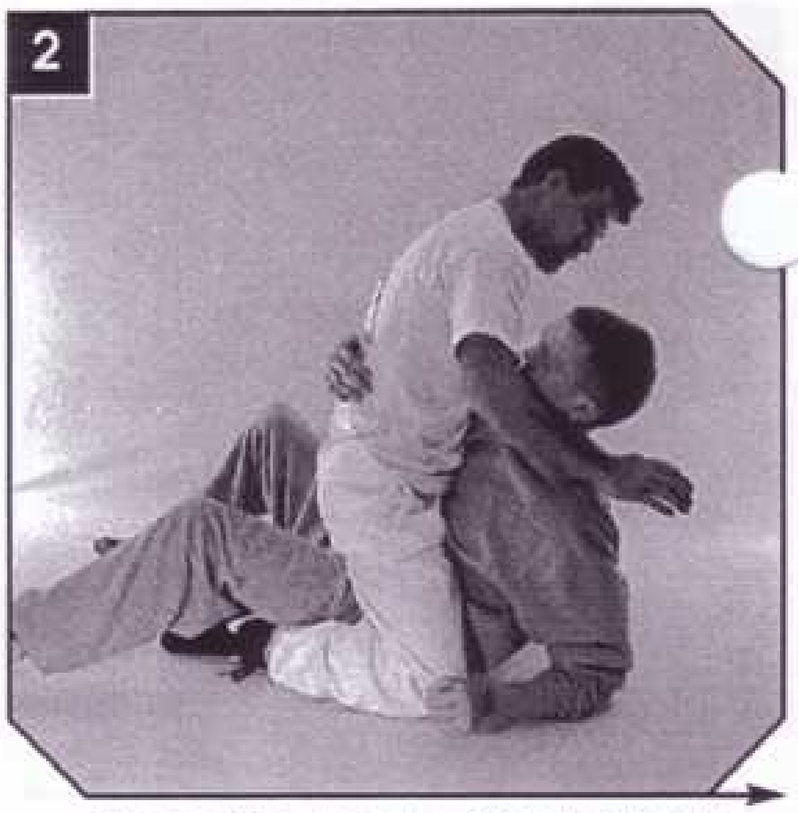
Pull his hand up. Repeat this left and right as necessary.

While pulling up his hands you can punch and...

...elbow.

HE SITS UP

He tries to sit up.



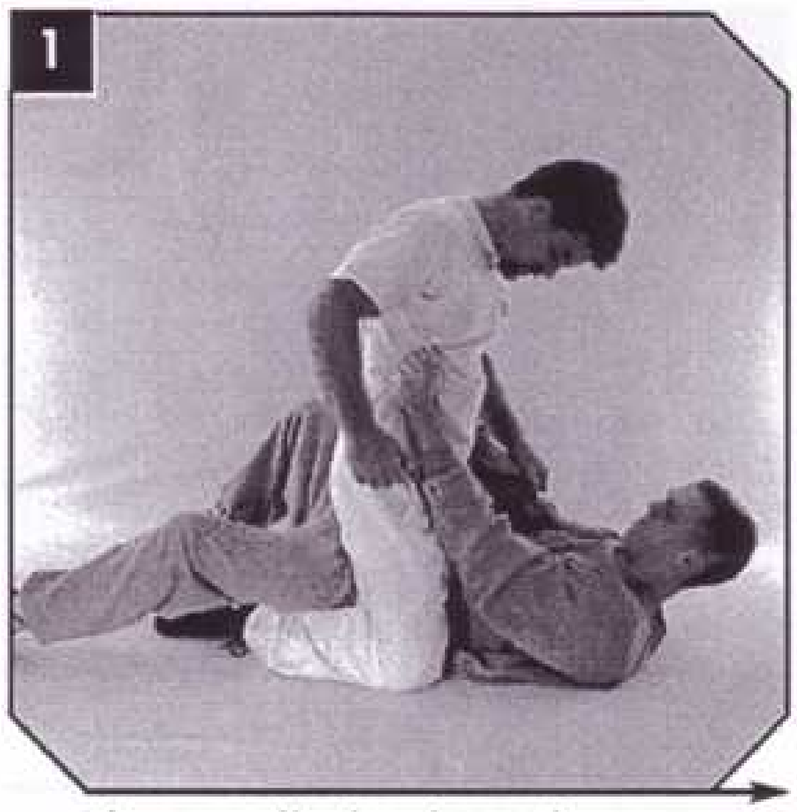
Place the bend of your elbow against his face.

HE BEAR HUGS

He sits up somewhat, and grabs you around your torso.

Brace yourself by keeping one hand on the mat. Be ready to stay with him, if he tries to scoot his body backwards.

HE GRABS POWERFULLY



A move that only works on people of lesser or equal strength is not useful. It may well be that the person you have mounted has terrific strength.

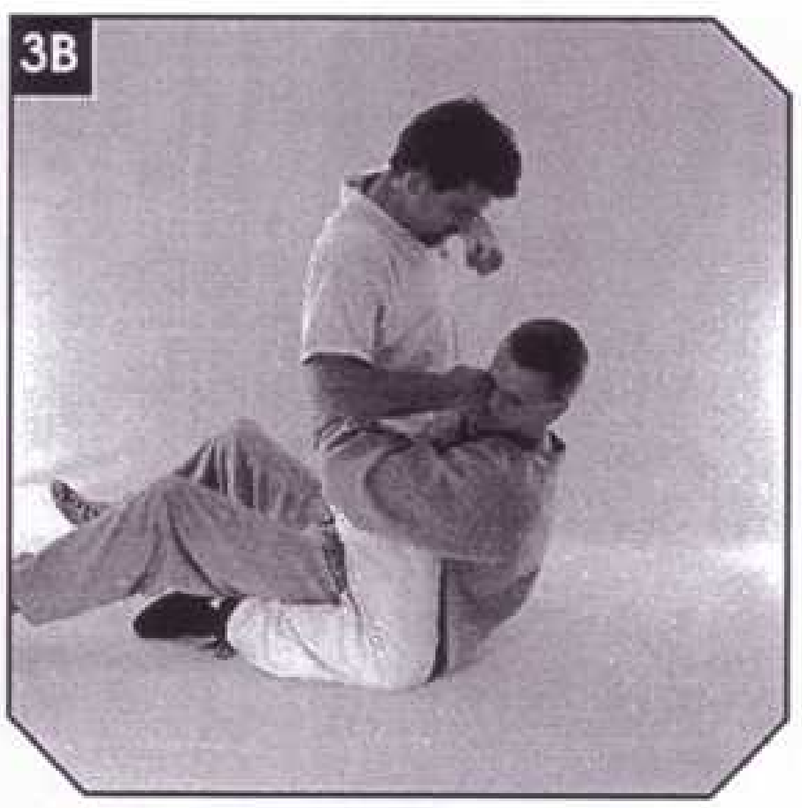
If he has grabbed you, and is attempting to throw you off, try to ride it out.

KEEP YOUR HIPS LOW!

Lean your weight into him until...

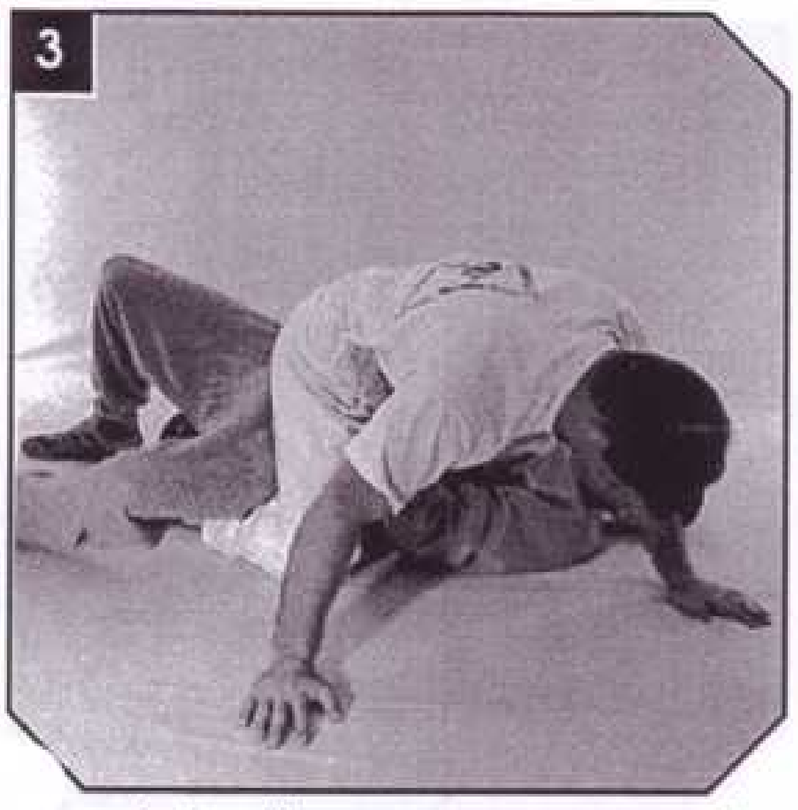
...your hand is on the ground.

Punch him in the head with your free hand.

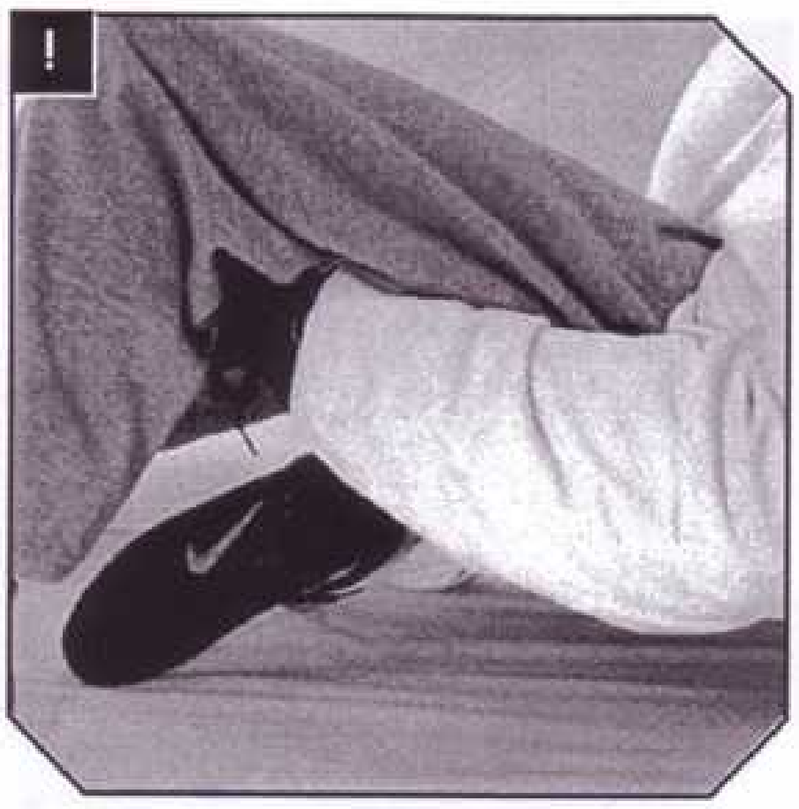


You can also lean back, and hammer him with both hands.

Although this is the most common, instinctive, untrained response to Mount, it is among the worst.



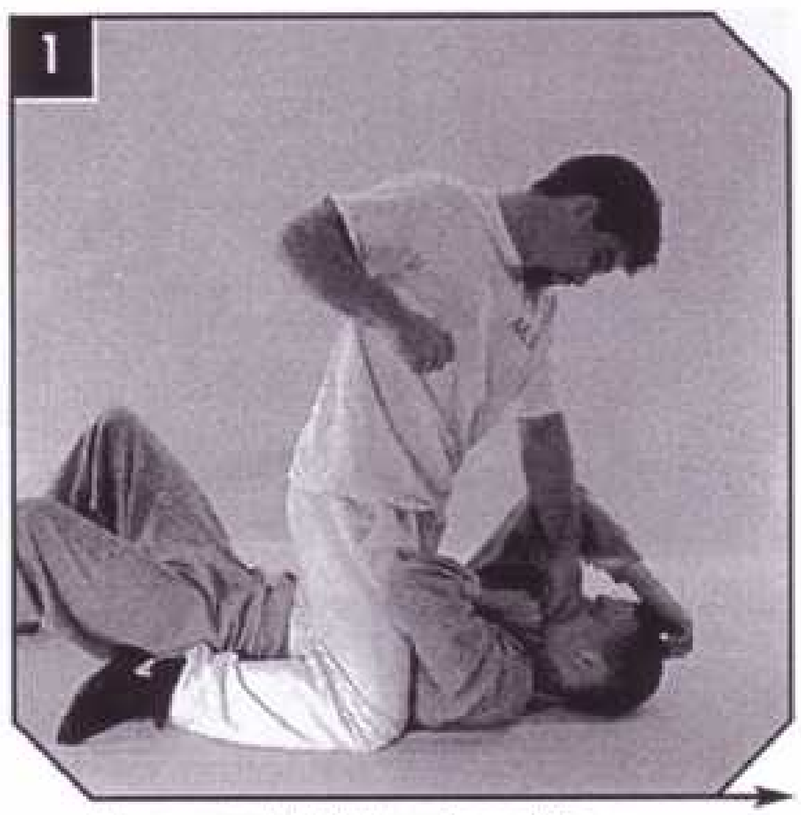
As he flings you one way and the other, go with it, trying to keep a base with both hands



As shown in this close up, you can brace yourself by catching the underside of his bridging leg with your foot.

Another way to brace, is by posting with one hand and hooking your other behind his head. Keep your hips down.

HE ROLLS OVER

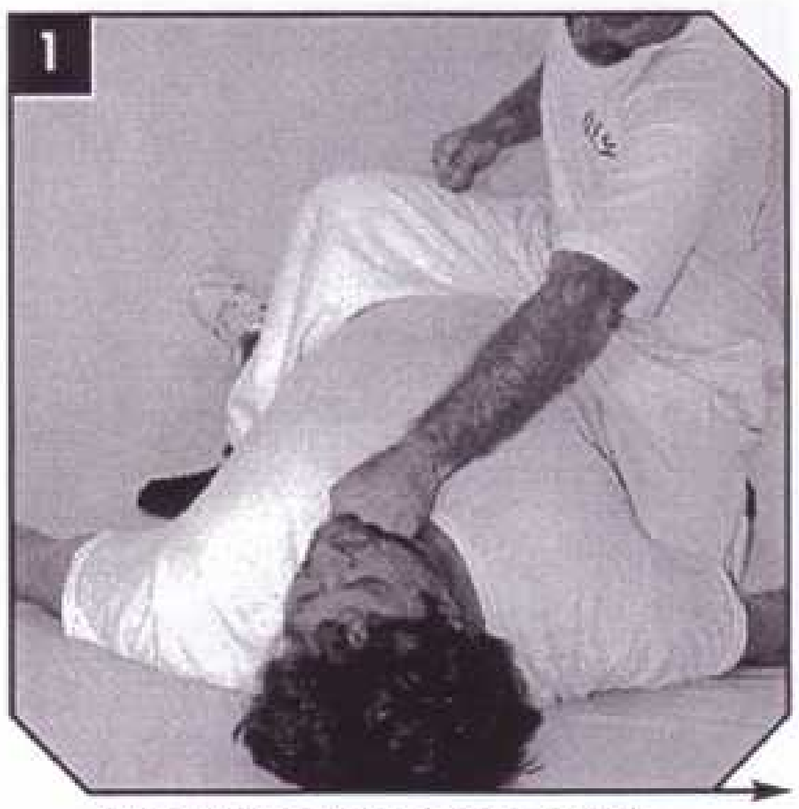


In a real fight, when the punches begin to rain down, an untrained opponent will try to roll over.

Don't try to stop his movement in any way.

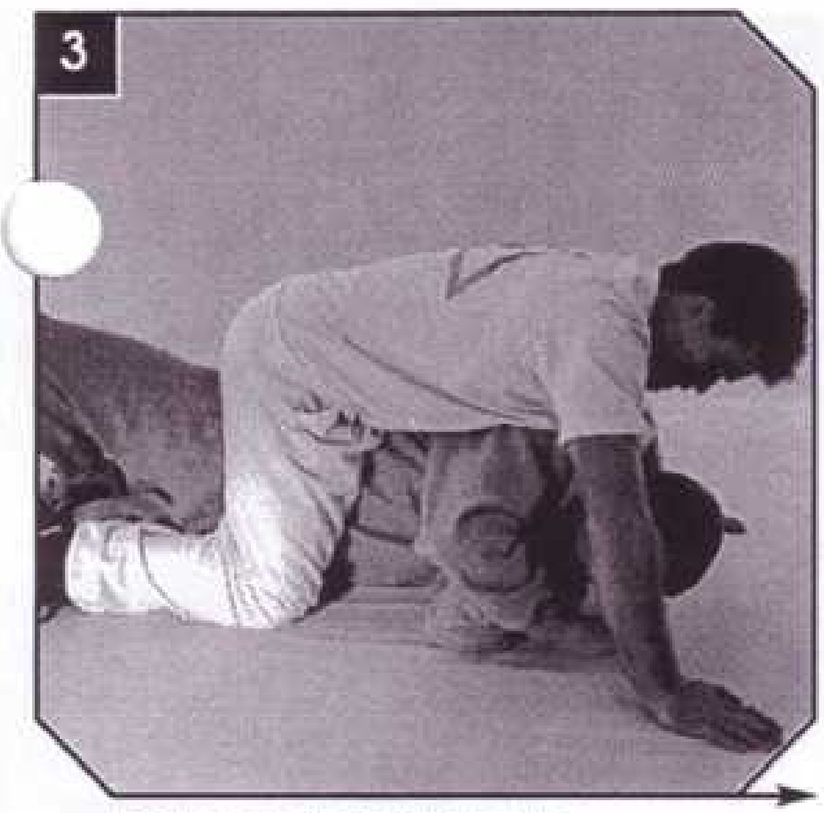
HE IS HUGE

Some individuals are so large that the Mount, classically executed, is ineffective.



If he is too large to mount normally, slide over to one side. Sit on your leg. Your other leg is across him with your heel hooked in tight to his side. Keep pressure on him.

If he attempts to roll away from you, keep your far foot planted.



Put your hands down.

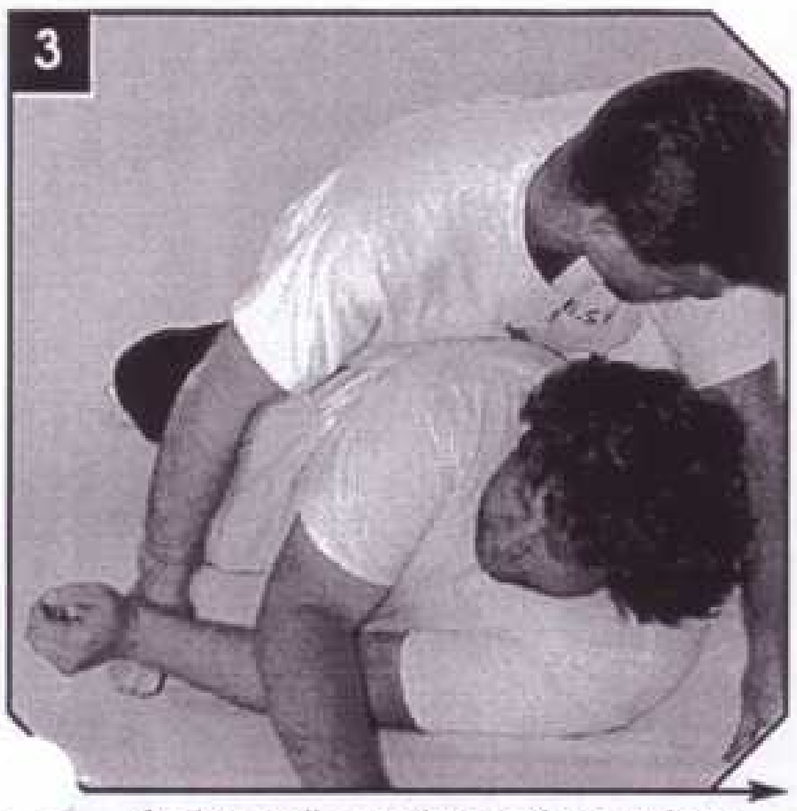
Allow him to roll. As he rolls, crawl sideways on your hands and knees.

Once he is face down, he is quite helpless. He cannot hurt you and is open to strikes and chokes, as covered fully in Section G.

When your opponent is about 50% or more larger than yourself...

...If you are mounted, your knee or knees will be unable to touch the ground.

This will make it relatively easy for him to throw you off.

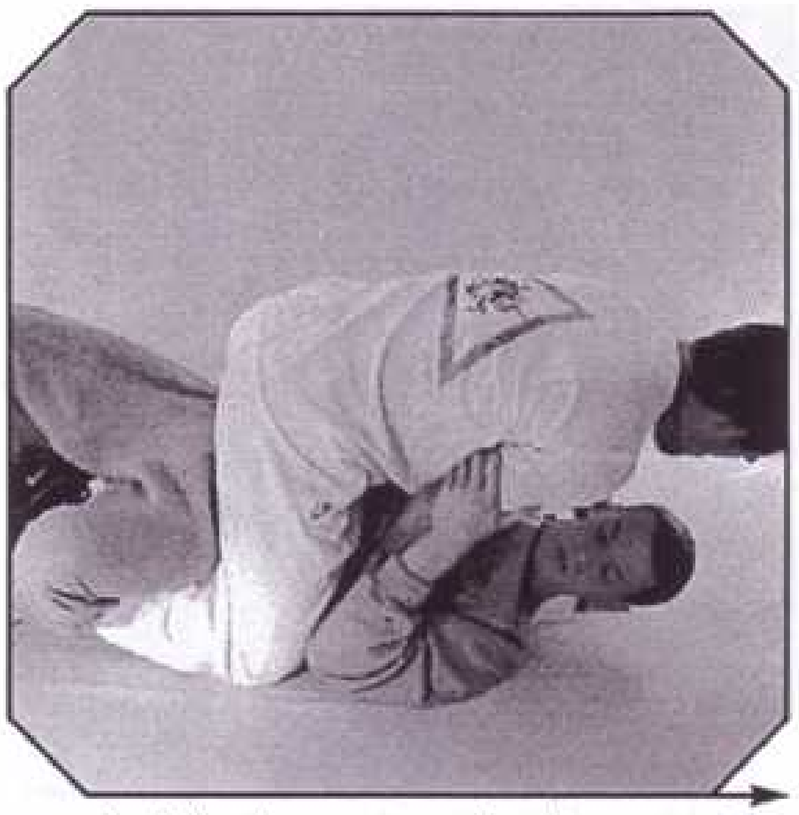


As he rolls on top of your leg, his body is going to come up.

As his body comes up, a space will be created. Then slide the leg on the other side into this gap.

Hook your feet in. You are now in a perfect position to finish him. As mentioned above, attacks from Back Mount are detailed in Section G.

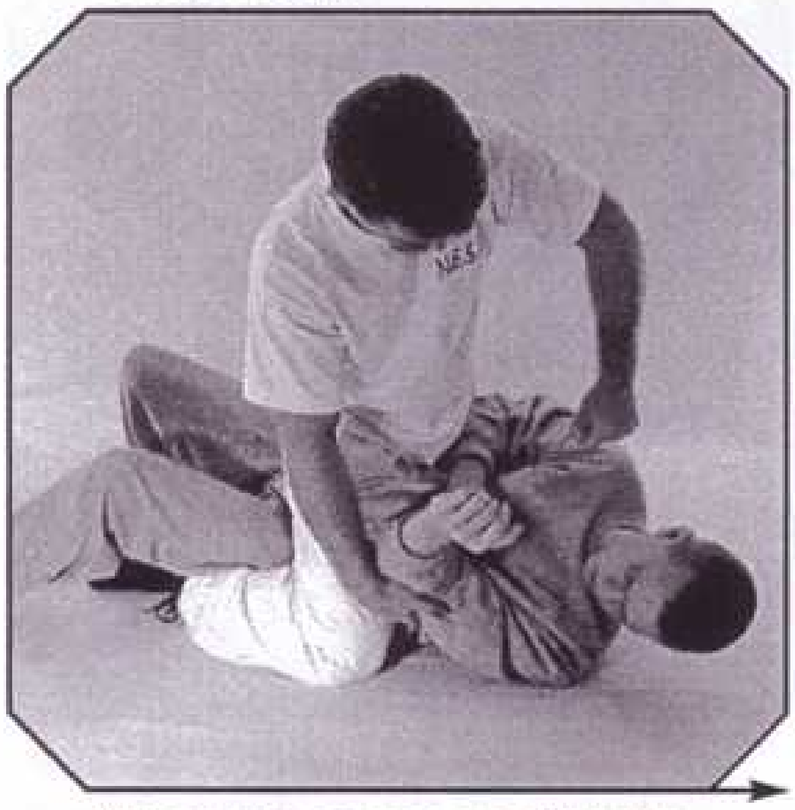
HE TRIES TO BRIDGE



A skilled opponent will generally try either the Elbow Escape or the Umpa. He may also try to grab your hips and throw you off, if you aren't punching adequately.

If he bridges, you can reach under his head with one arm, denying him leverage, or...

HE TRIES THE ELBOW ESCAPE



When your opponent tries to push your knee down with his hand or elbow, you can, as described earlier, pop up his elbow and strike him.

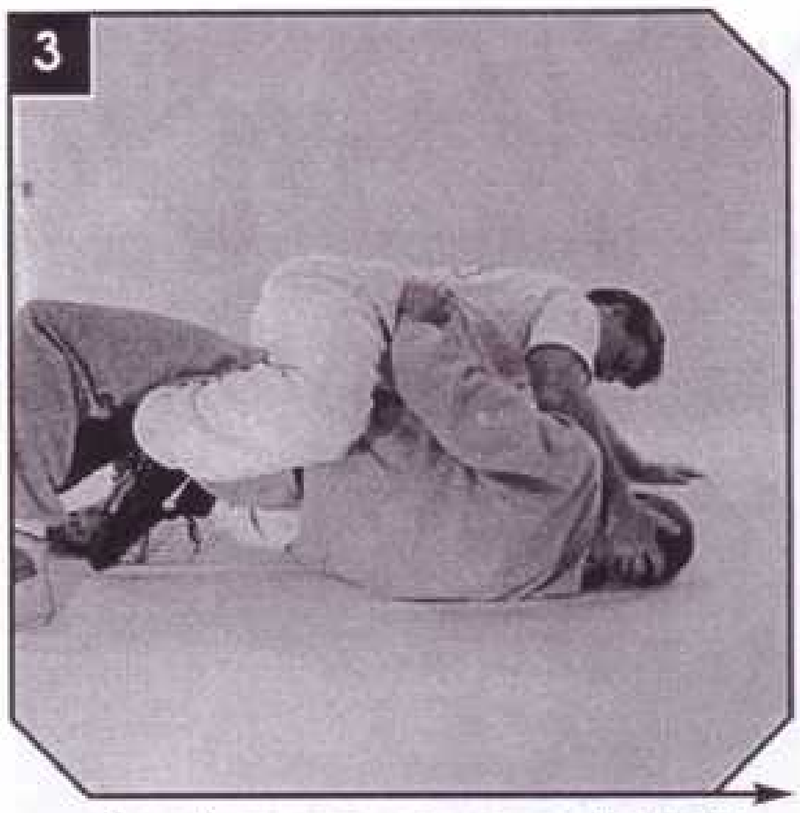
If he tries to push your knee down with both hands, as he scoots his hip away...

HE PUSHES YOUR PELVIS

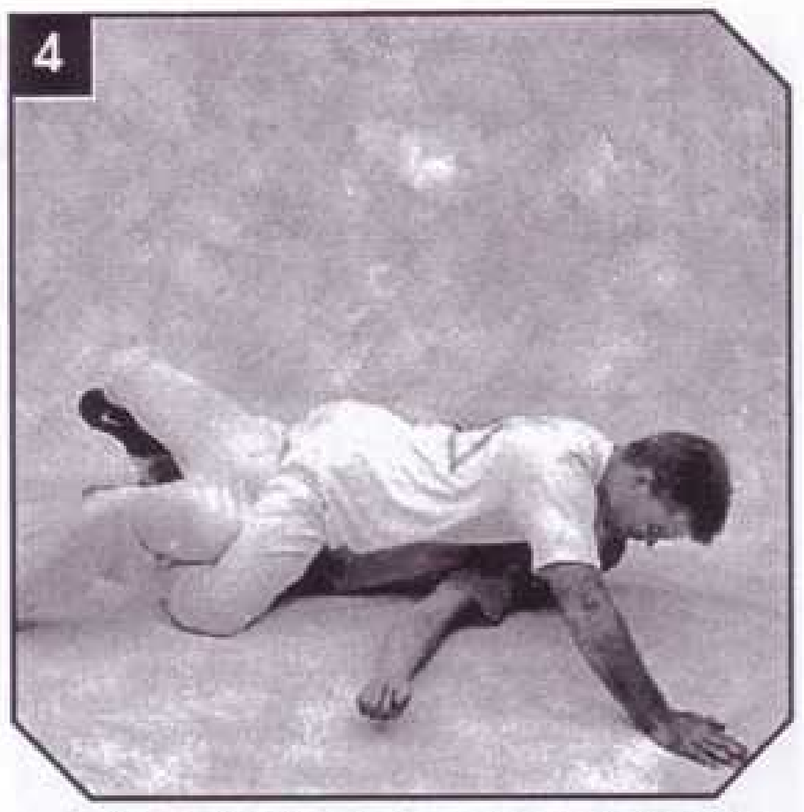
He tries to push against your pelvis.

As soon as he pushes your hips, grab around his head with one arm.

...you can hook your foot under his hamstrings, on the opposite side from the direction in which he is throwing you.

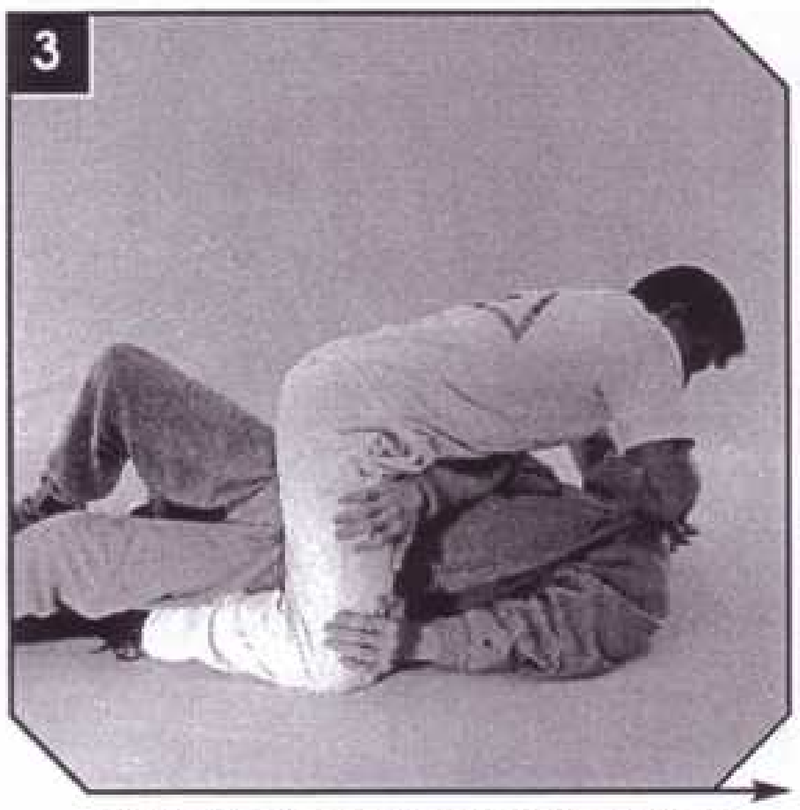


Or, of course, you can do both.



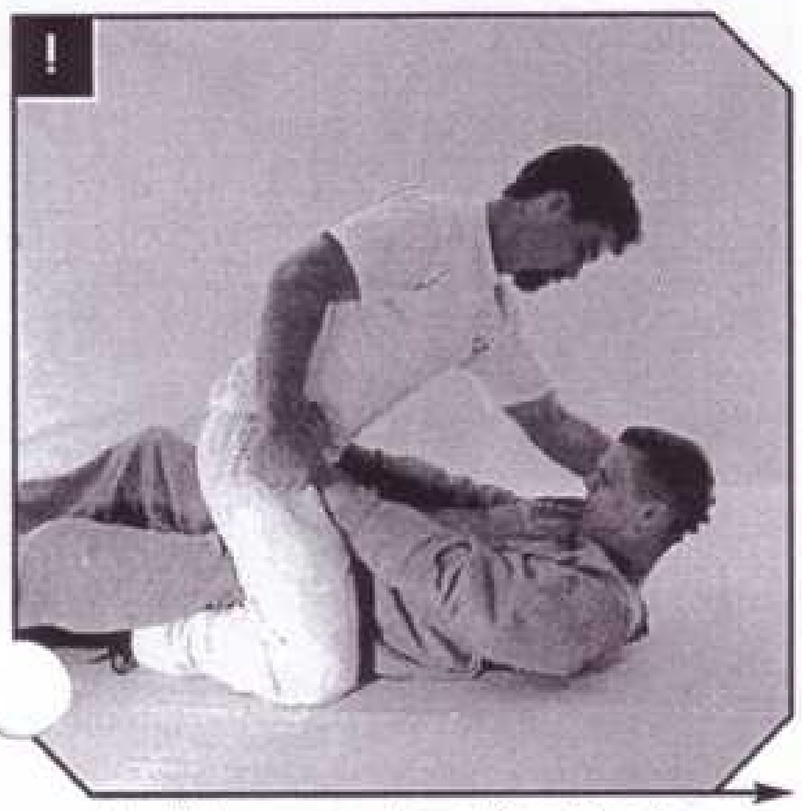
As you are defending with either of the two previous techniques, keep your hand(s) ready to stabilize yourself. And keep up your attack.

...reach around his head with your arm on the same side.

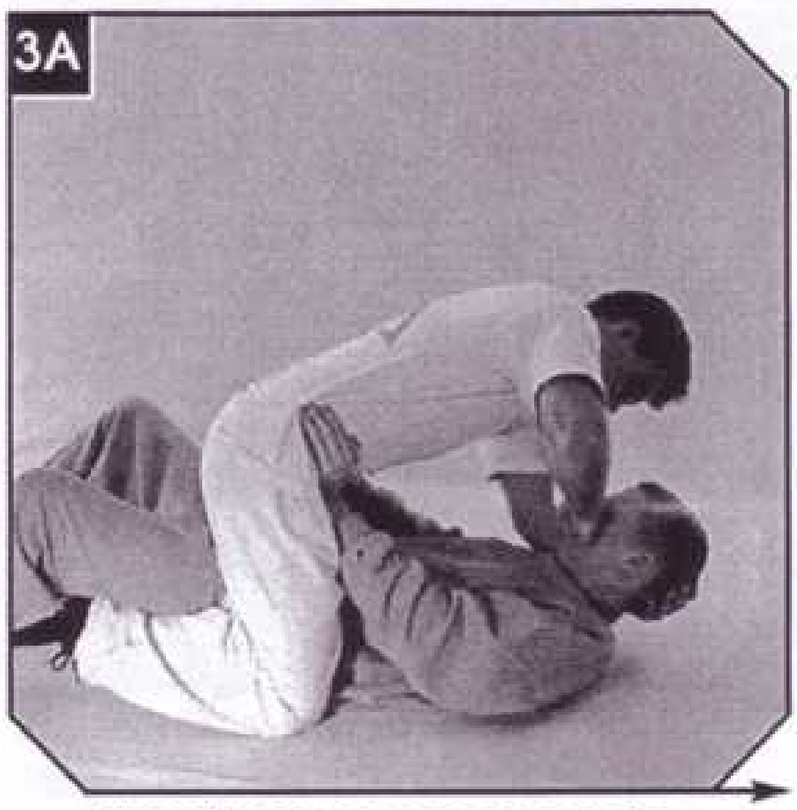


Push his head sideways, away from his hands. This denies him leverage, and straightens him out, weakening him.

From there, your can very effectively punch him with your free hand.



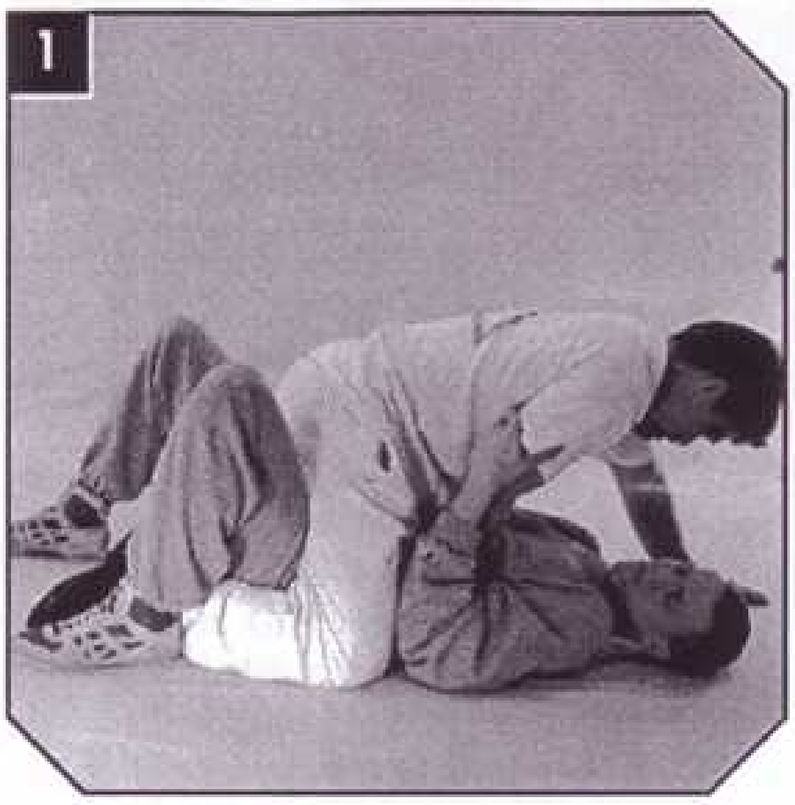
It will be very hard for him to push you off, because your bodies are locked together.



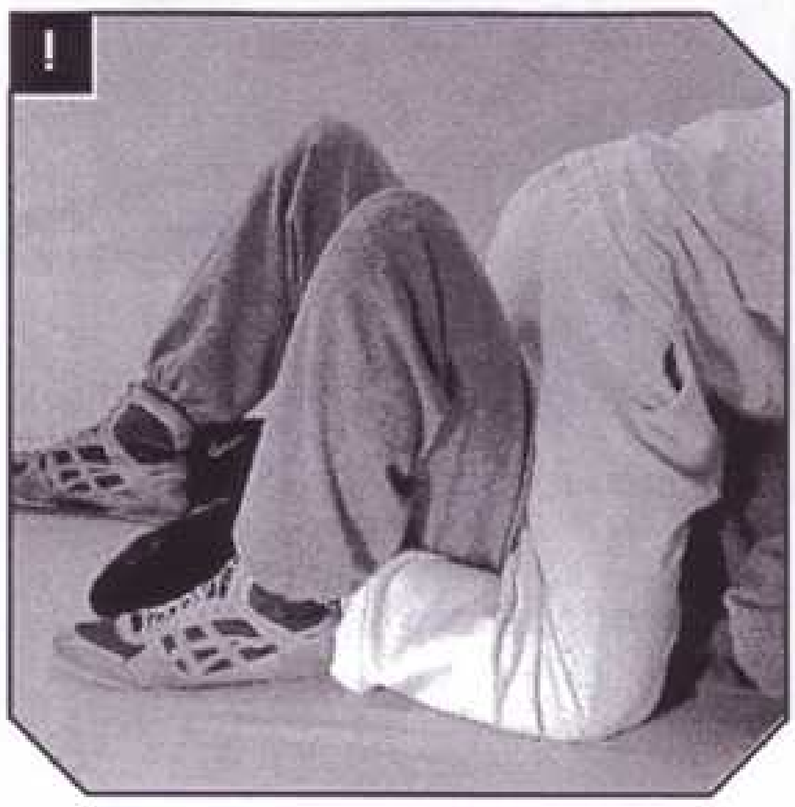
From there you can punch...

...or choke; he cannot use his hands to protect his face.

HE TRAPS YOUR LEG



A skilled fighter will trap your leg, in preparation for rolling you.



Close up.

Lock out your leg as if you are doing a Side kick. Keep his leg trapped with your foot. This alone can cause damage.

If he pushes you, lean some of your weight into him.

There is a variation on the mount that allows you to hold him down even more firmly.

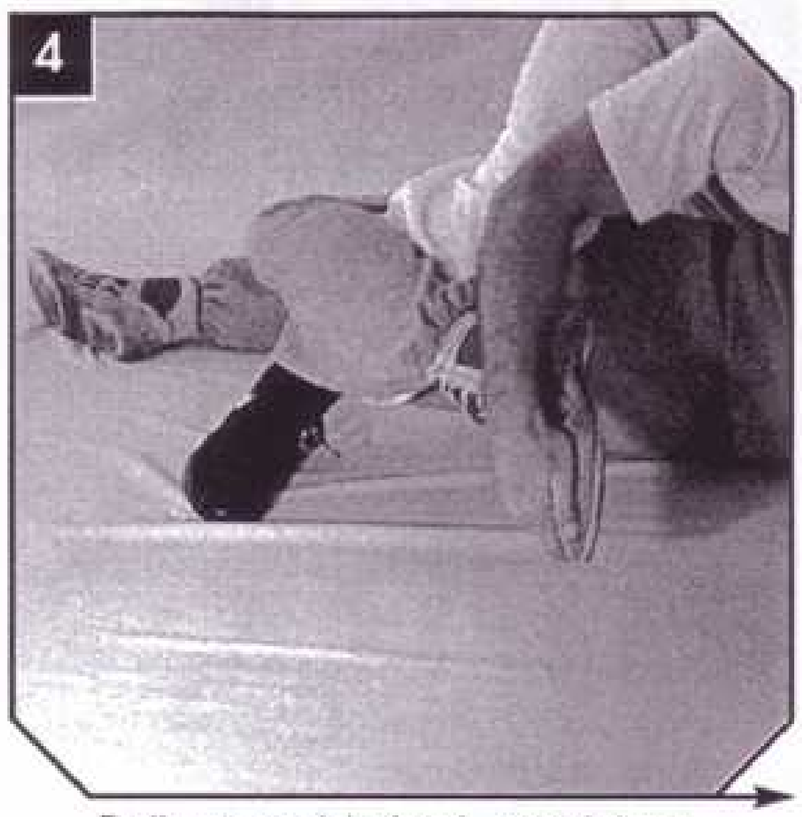
TOTAL HOLD DOWN

Parry his arm, and drive your chest to the ground as...

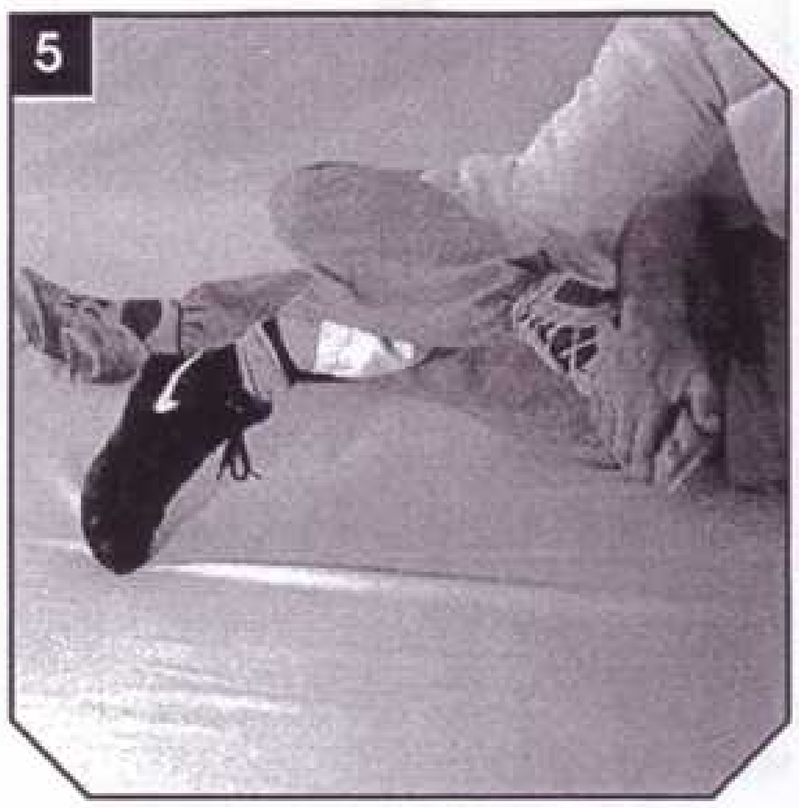
...both hands come to base. Use the weight of your body to push his arm down.

Reach under his head and grab his wrist. If necessary, starti palm down, with your forearm tight to the top of his head, and roll your foream in under his head.

Reach down, and grab his foot at the toes.



Pull up on his foot, applying pressure to his knee...



...until he is finished.

Slide your grabbing-hand-side knee up to his head level. Leave some space between his head and your knee. Keep the other knee tight to his stomach.

Pull him towards you.

From there you can punch or elbow him. This is a very difficult position to escape from.

STRIKING

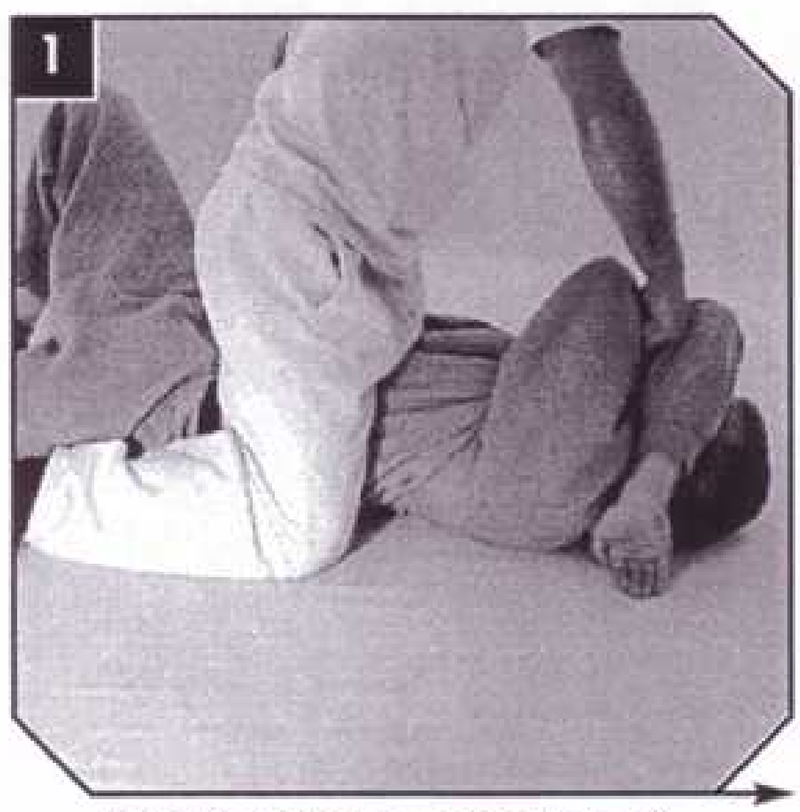
The fundamental point to punching from Mount is not how to punch, but why. Maintaining Mount and striking someone into unconsciousness is not always the best approach. It is quite possible to break your hands.

What is important is **why** you punch. Once you get Mount, use your punches to set up a submission, often by forcing him to first give you his back.

In additon to striking with the closed fist, you can also his with the heel of your palm. and your elbows.

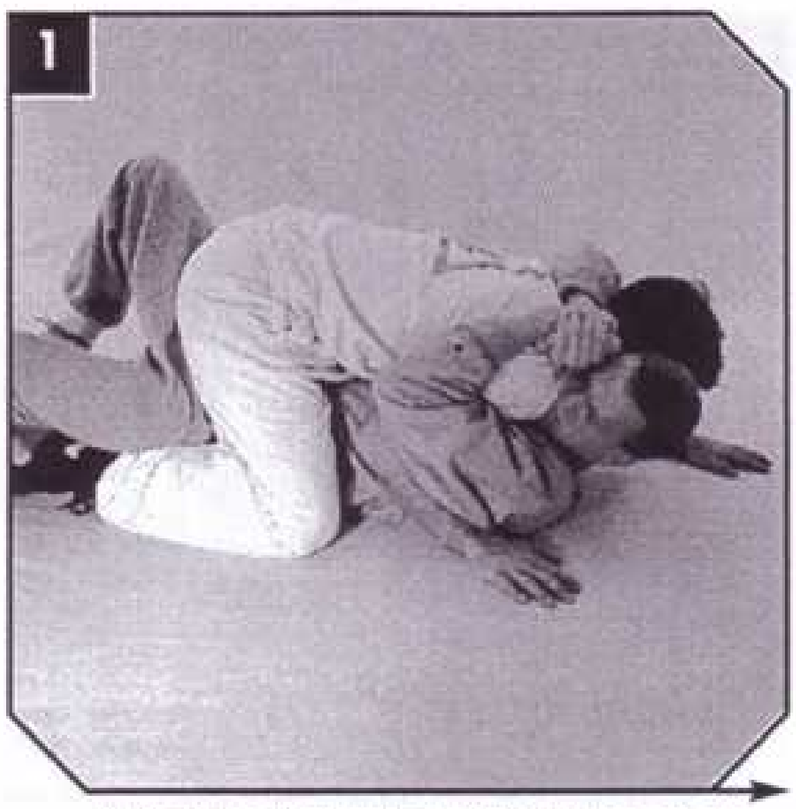
In the simplest scenario, you begin to punch at his face. Do not punch his skull; it is too hard. Aim at his nose.

When he covers his face, his elbows will lift.



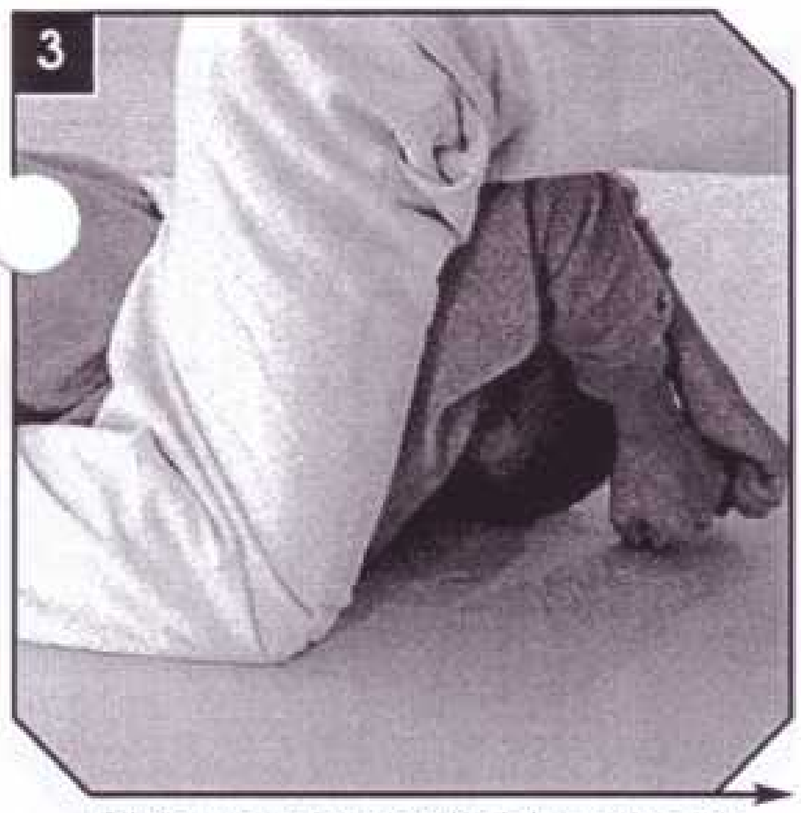
If he is doing a good job of covering his face...

...push the elbow that is on top across his face, with your same side hand.

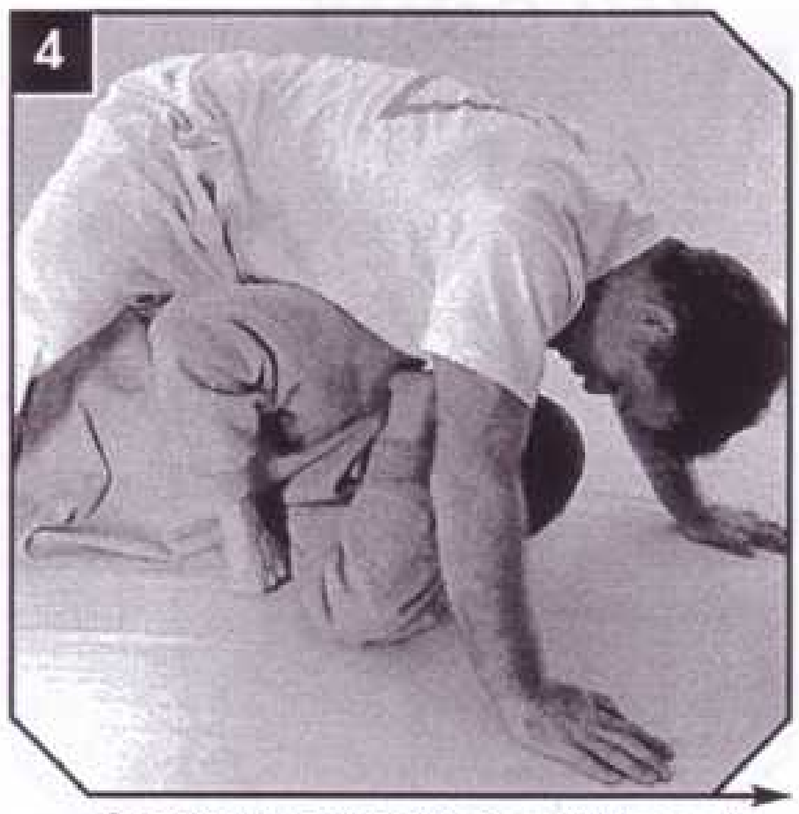


A trained fighter will try to grab you, and get so tight that it is difficult to for you to strike. Then he will try to roll you.

Grabbing you will expose his ribs. Do not try to cave his ribs in with a body shot. Instead, punch repeatedly until he releases you.



Slide your knees tight under his arm pits. This solidifies the Mount, by making it very difficult for him to bump you off.

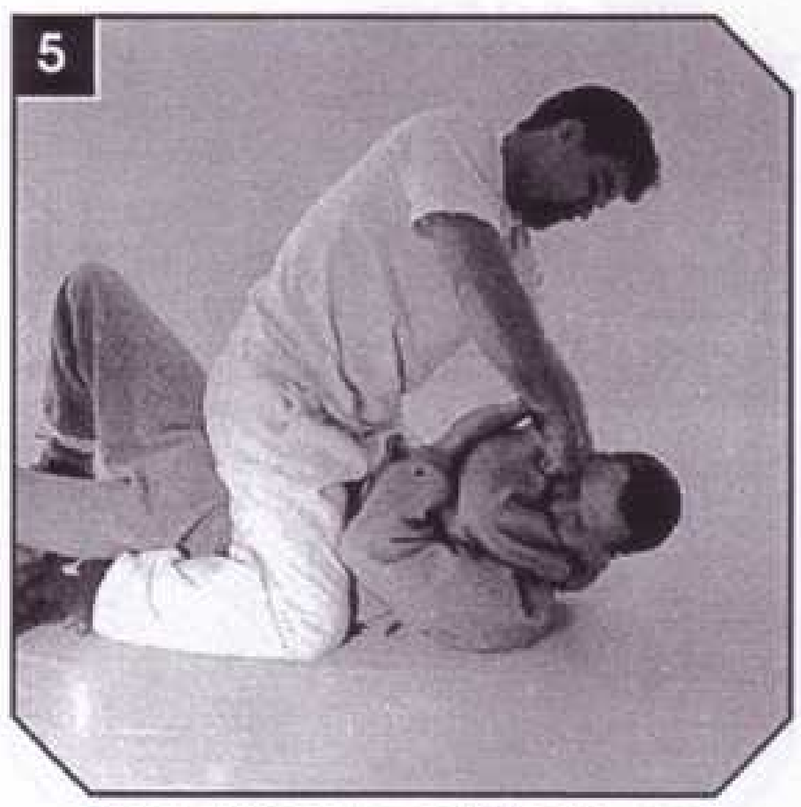


Continue punching until he rolls over.

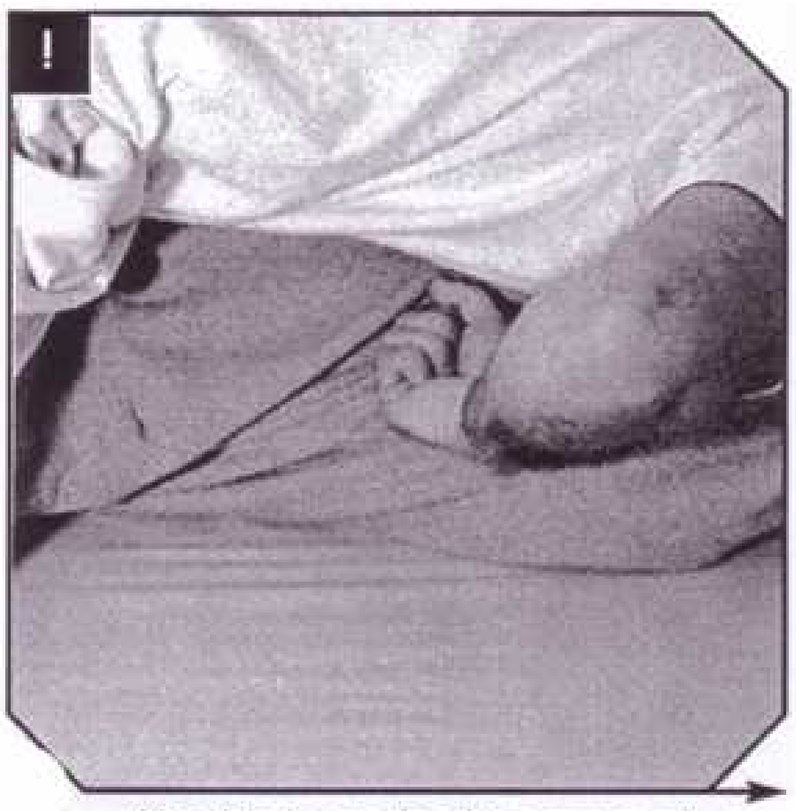
Then elbow the back of his head, and finish with a Rear Naked Choke, detailed in Section G.

Lean in, trapping his arm with your body, and reach underneath his head, and...

...grab his wrist.

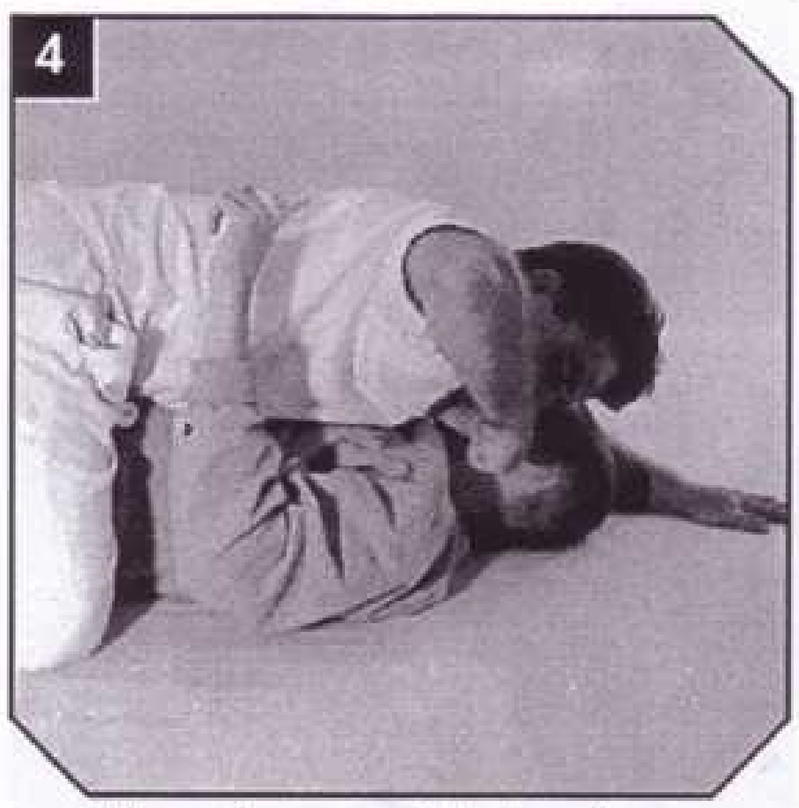


Then sit back, pull him in, and punch with your free hand.



Aim high under the arm pit, or on the floating ribs. Punching him in the center of his ribs will not be as effective.

When he partially releases you, swim in with one hand, and continue to punch with the other.



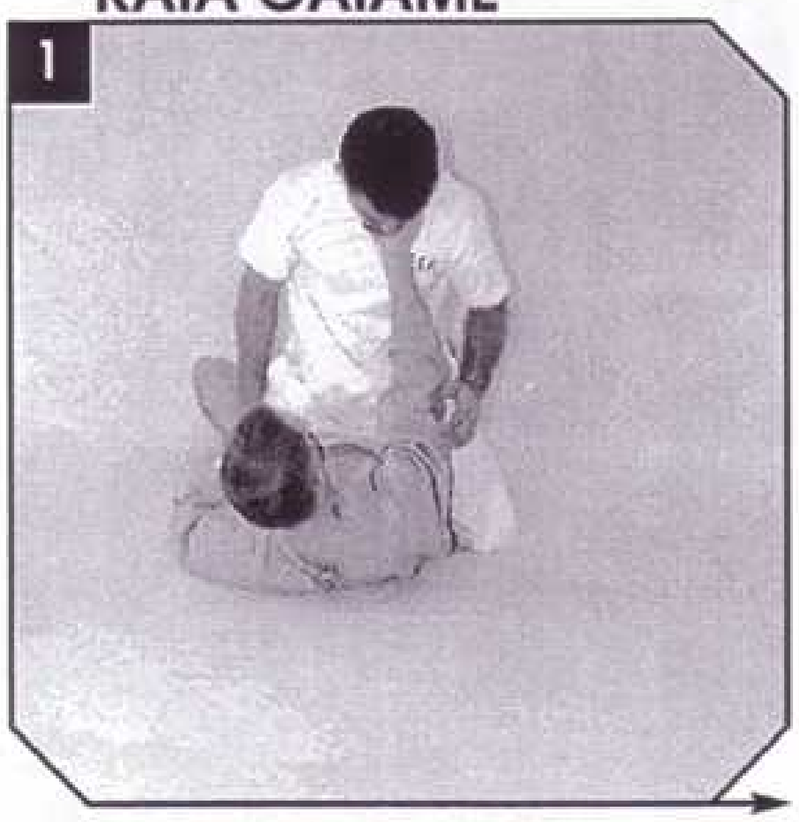
When he completely releases you, continue punching as described above. Punching will also disorient your opponent, and make any finish easier.

Once you have established the Mount, you can start to strike, kayoing him, or at least getting him to roll into an even worse position.

The other options available are to finish him with joint locks or with chokes. Chokes are categorized by whether they use his clothing, or if they are "naked", i.e. done without clothing.

This first choke is naked. It is often referred to by the Japanese name "Kata Gatame."

KATA GATAME



You have him in the Mount, he reaches up to choke or gouge you. Push his arm across at the elbow.

Keep your weight pressing his arm into him. As you drop down, catch his arm with your neck.

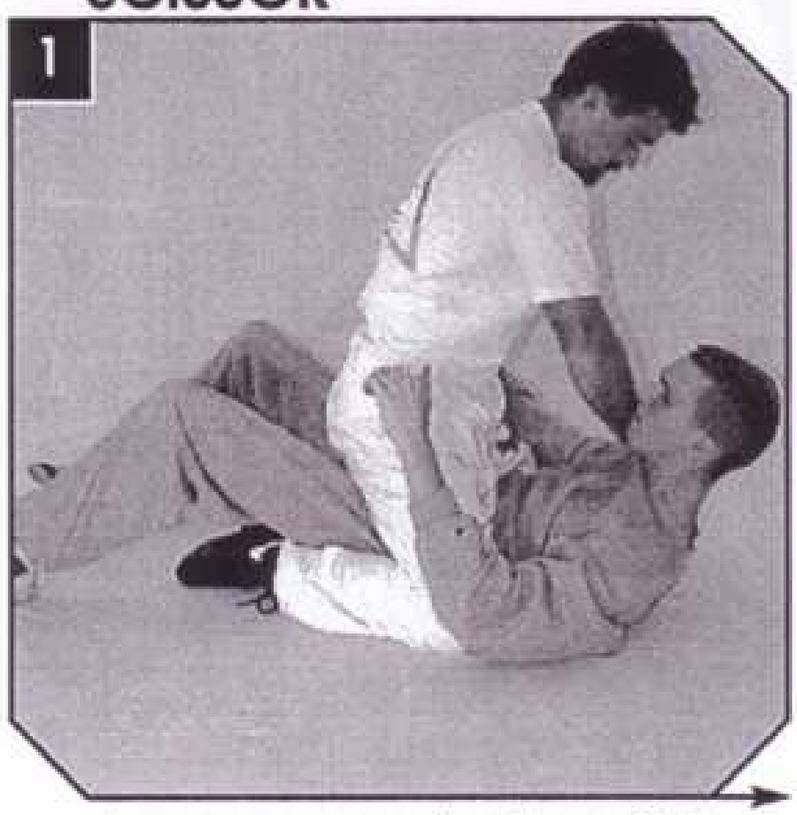
FIST CHOKE

You have Mount, and are tight to him.

Use your shoulder to push his chin until it faces toward you.

Force your fist against his throat.

SCISSOR



A common application of this choke is when he sits up. Grab his opposite shoulder.

Drive him down.

As you drive him down, pass your arm under his head.

Your other arm comes underneath his head. Keep your palm down. If necessary, roll your arm under his head from the top.

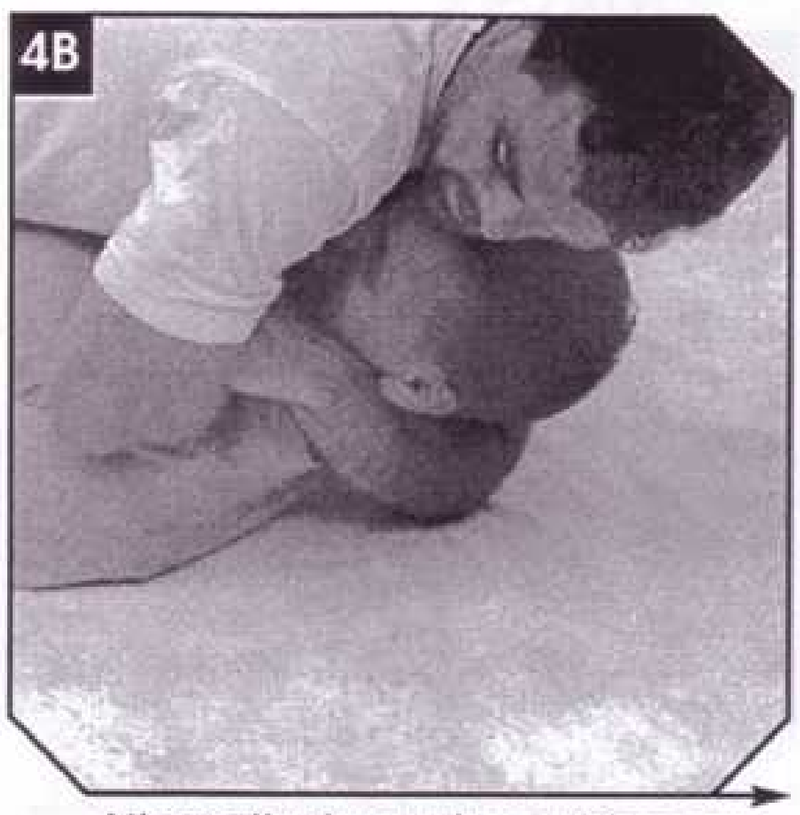
Grab your own biceps.

Your hand goes to your ear, and...squeeze. Make sure that your head stays tight to his, so that he cannot pull his arm out.

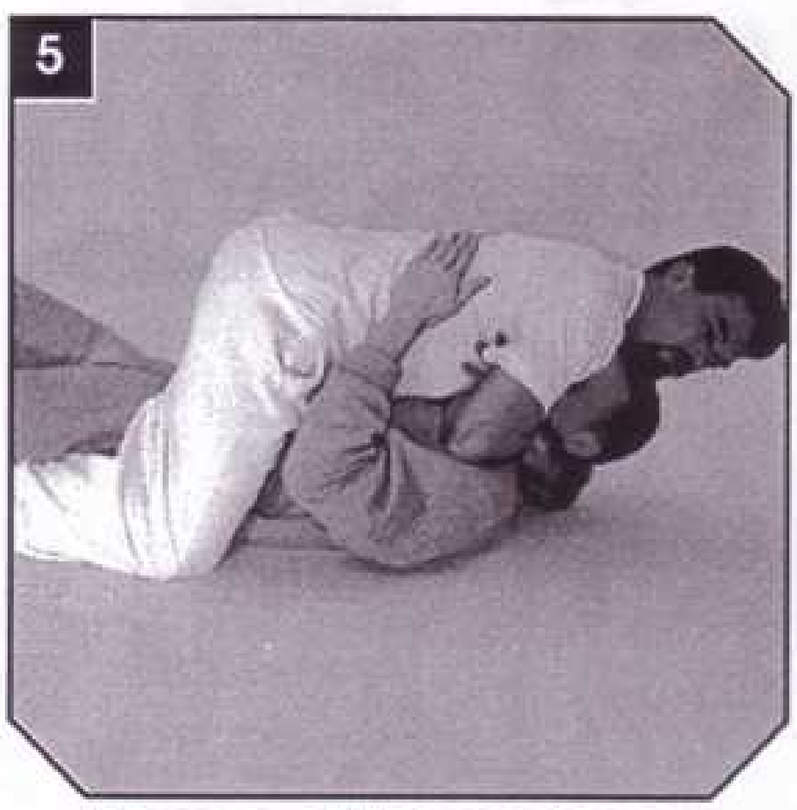
Grab onto your own wrist.

Drive your shoulder into his chin, keeping his throat exposed, as you pull and push your fist into his throat. The choke is effective even if he defends by pulling down on your elbow.

Use your shoulder to turn his chin away. Feed the hand that went behind his head, into the crook of your arm.



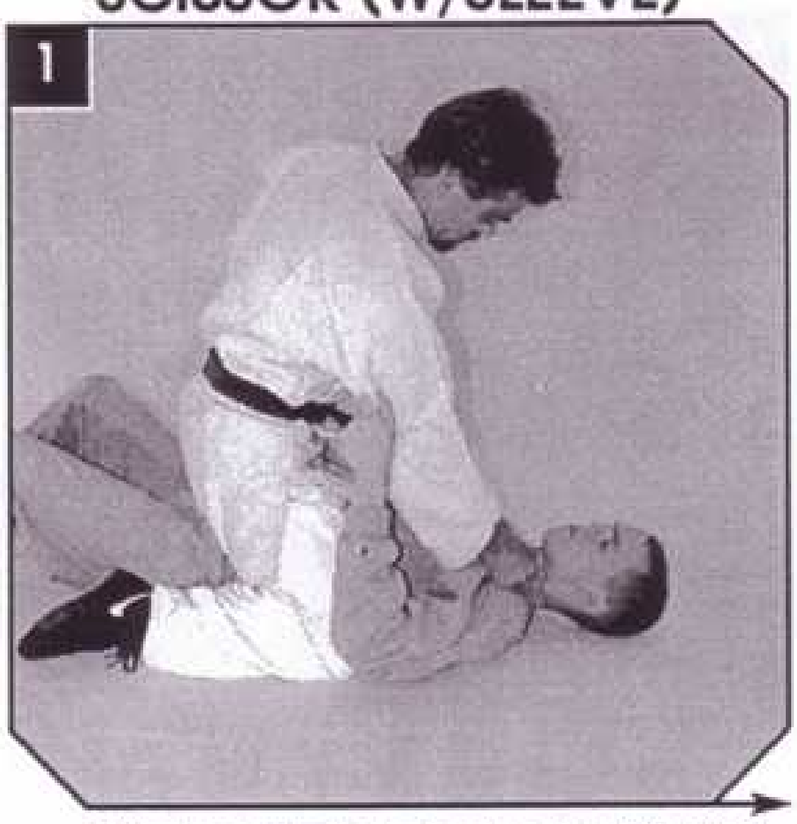
Alternatively, grab your forearm.



Squeeze, driving your forearm into his neck.

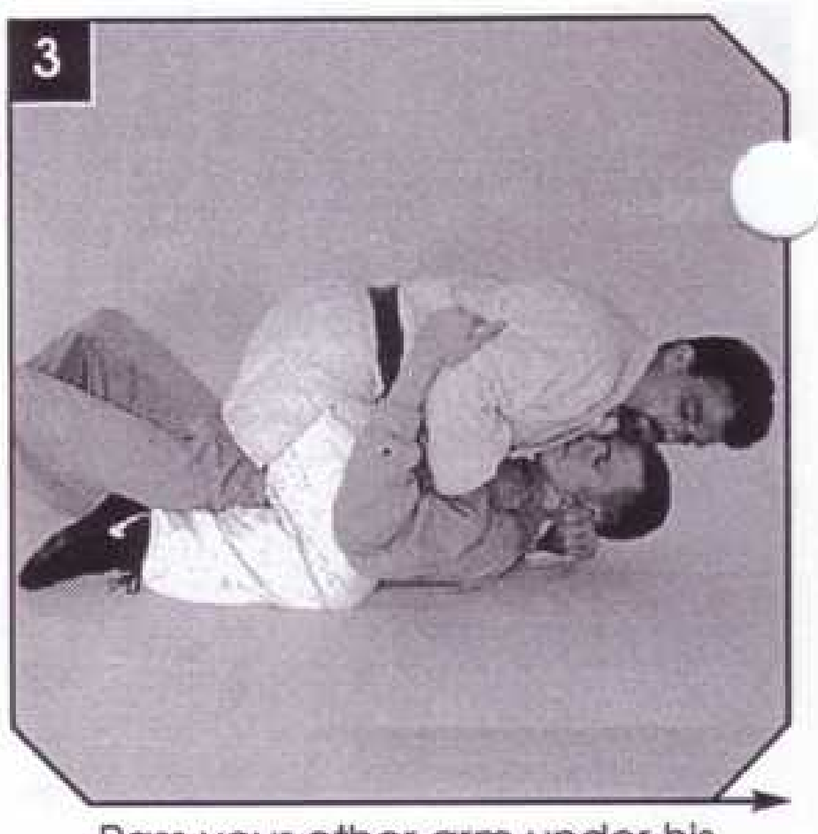
CROSS CHOKE

SCISSOR (W/SLEEVE)



This is a similar choke, but it uses your and your opponent's jacket. Grab his collar on the same side.

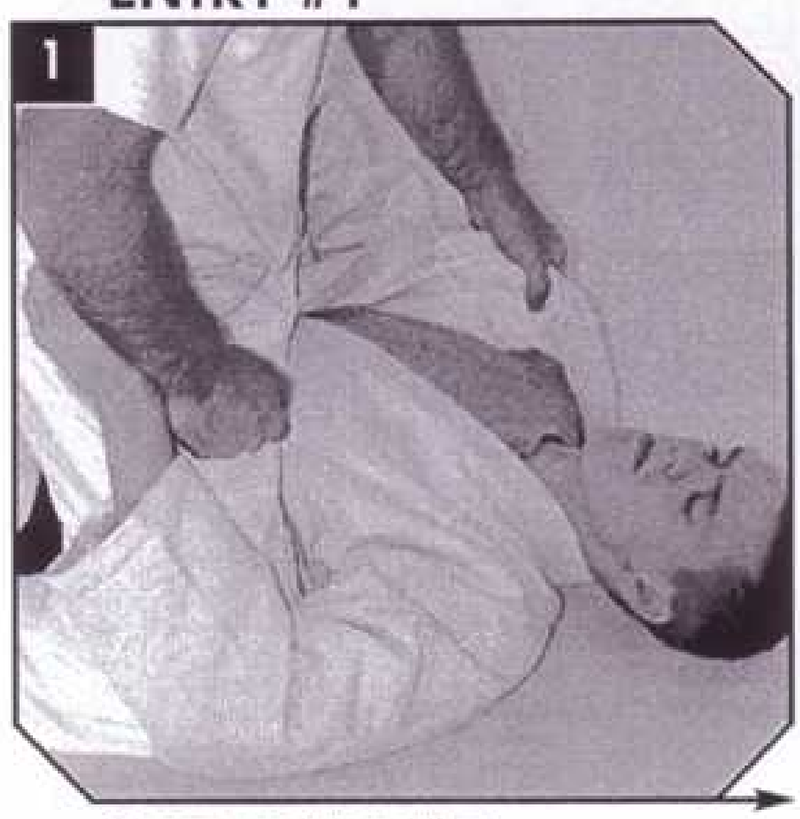
Lift him up slightly.



Pass your other arm under his head.

The chokes on this page are collar chokes. The one at right is probably the most common one from the Mount. It is called the "Cross Choke."

ENTRY #1



Open up his collar.

Reach almost behind his neck, on the open side. Keep your thumb high.

ENTRY #2

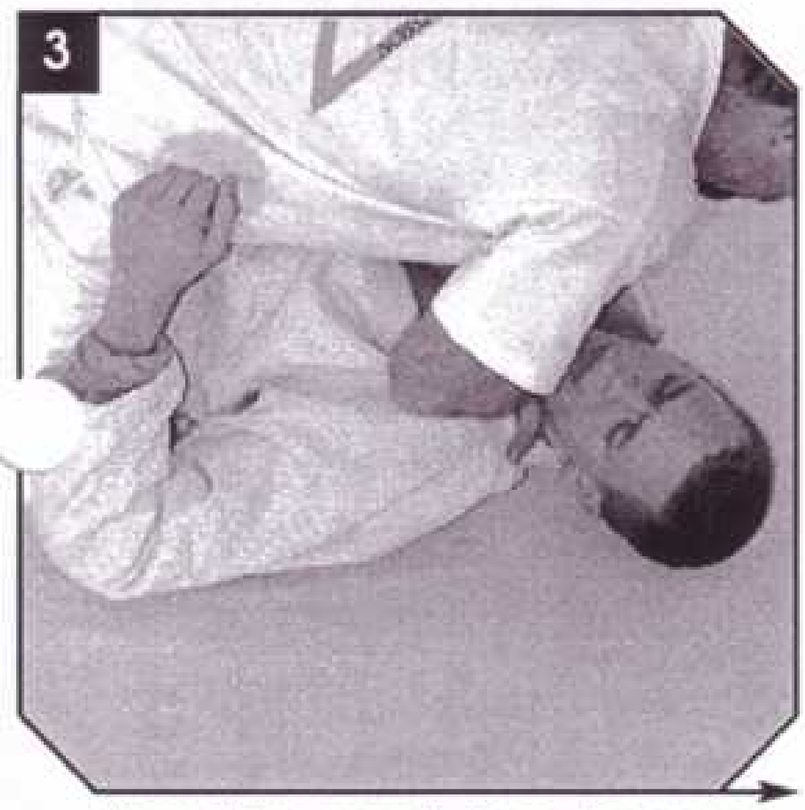
This time, open his collar wide, with your hand on the opposite side.

Your other hand grabs deep, palm down.

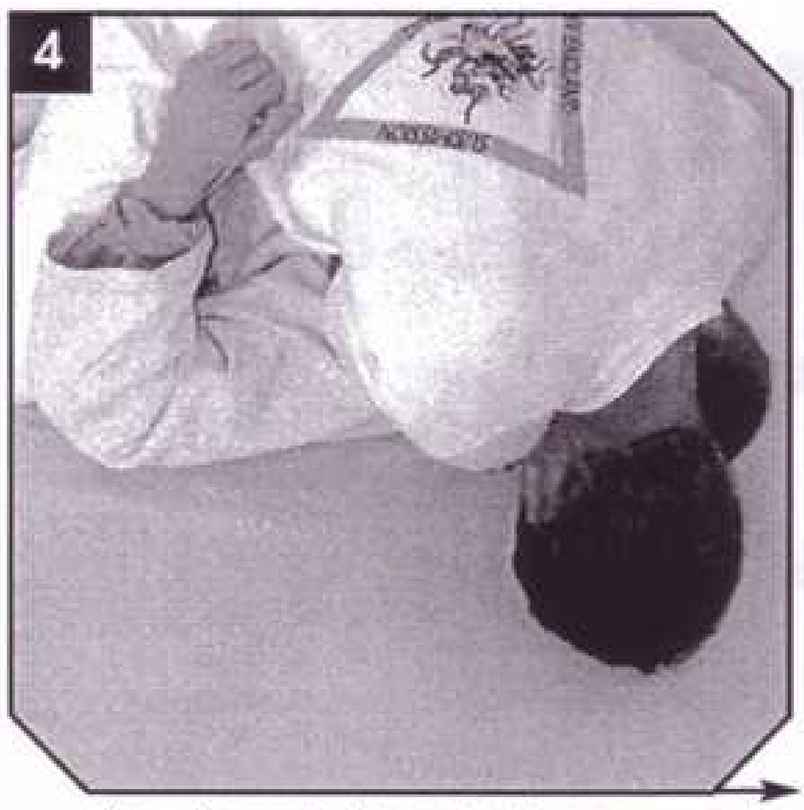
Let go of his collar, and put your fingers inside your sleeve.

Pass your forearm across his neck.

Squeeze the neck. Press down with the forearm across his neck, while simultaneously lifting your opposite elbow.



Your other hand does the same thing on the opposite side, reaching over the first arm.



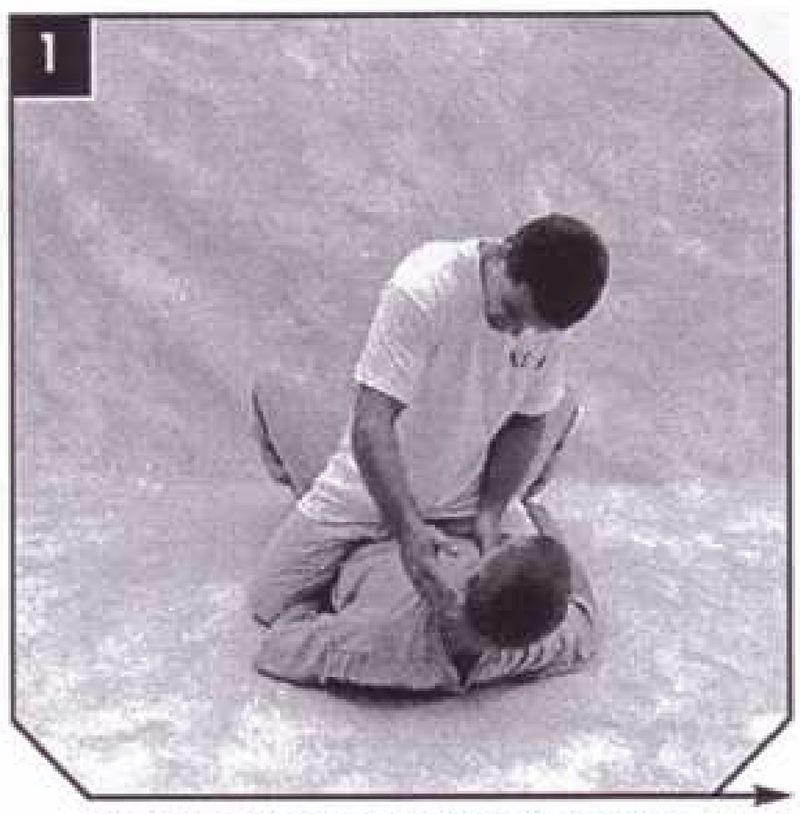
Your head drops to the ground on the side of the arm that is on the top.

Squeeze by curling your hands towards you and towards each other. The fighter is sitting back to show the correct motion.

Slide your forearm around his head...

...until your forearm is in position to choke.

Choke by dropping your head to the side of the arm that went around (the top arm).



If your opponent tries to escape by reaching under your leg, as shown above, he is open to a Triangle choke.

Grab the back of his head, and his arm at the elbow.

Pull up on his head and arm.

TRIANGLE CHOKE

There is often not enough room to make a Figure Four from the upright position. Instead you roll into a Triangle from Guard.

As you are rolling, post your foot on his hip and...

...spin your body.

Make a Figure Four with your legs.

CONT'D

FIGURE FOUR

Slip your leg under his head.

If possible, make a Figure Four, and...

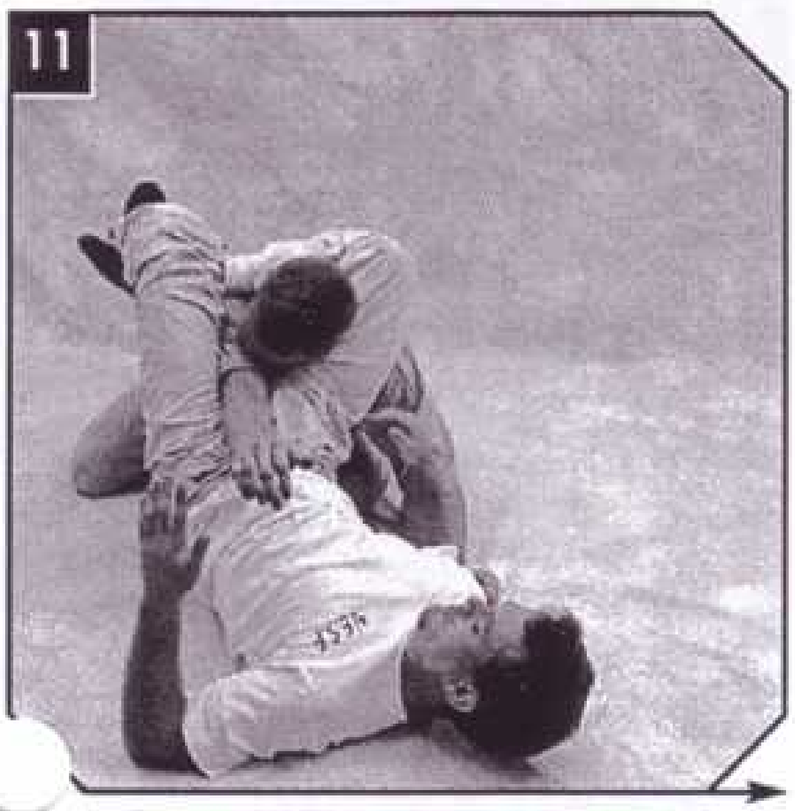
Rain punches on his trapped face, or take the Arm Bar.

ROLL

If there is not enough room to make a Figure Four, reach down and...

...grab your ankle, pulling it in tight.

Start to roll, pulling him in tight with your arm and leg.



To get his arm across your body (so that you can choke him with his own shoulder), lift your hips up and...

...push his arm across your body. If your hips are down, it is much more difficult to work his arm across his body.

To finish him, lift your hips and pull down on his head. Keep the hand shown free to block his punches.

KEY LOCKS

In addition to striking and chokes, there are a large number of joint locks that can be executed from the Mount.

The most basic of these is the Coil (as opposed to Straight) Arm Lock. This is also commonly referred to as a Key Lock.

HIGH KEY LOCK

Grab his opposite wrist. You can disguise the grab by making it look like a punch. Do not grab with your thumb. The thumb side of your hand is in.

Push it across to the ground, using your body weight, not the strength in your arm. Place your elbow next to his ear.

Your other hand comes in palm down, and slides under his upper arm.

LOW KEY LOCK

As he pushes your knee down...

...grab his wrist.

With your other hand, reach under his triceps and grab your own wrist, making a Figure Four.

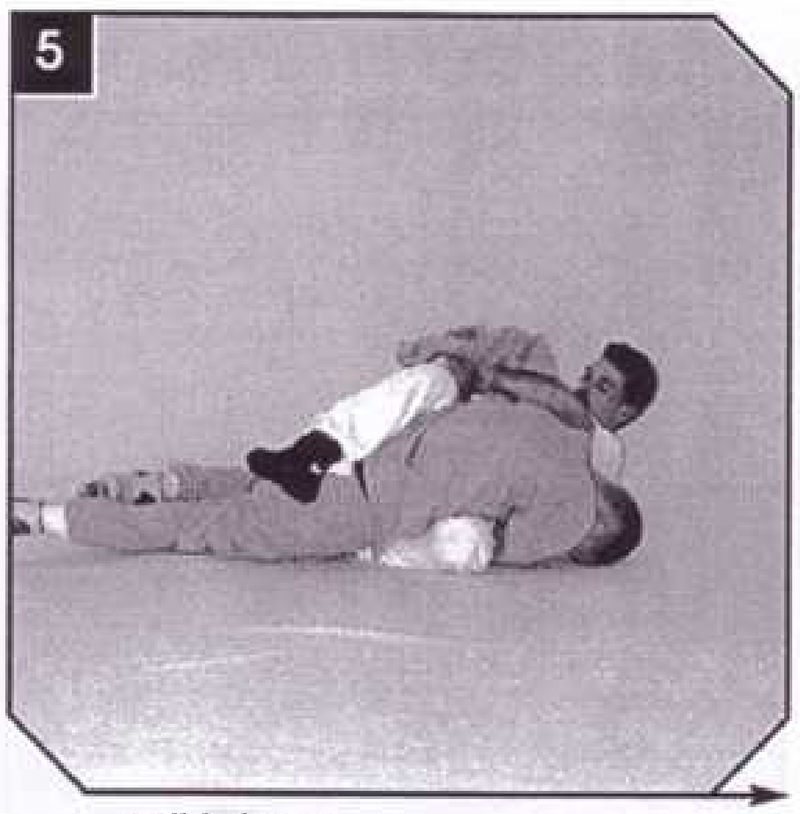
Coil Arm locks work against the shoulder by twisting.

Grab your own wrist.

To finish, simultaneously:
1. Keep his wrist down;
2. Slide the wrist back towards his wrist; and,
3. Lift his elbow.
You must get all three for the finish to be effective.

TIP! Keep your head down so that you don't take a punch to the face. With your head tucked in tight all he can hit is the solid part of your skull. In the previous pictures, his head is up to show the placement of the hands.

To finish, step your foot up and push off the floor to lift him, or...



...roll into a...

...Key Lock from Guard. Do not give up the Mount unless your hold on his arm is completely secure.

STRAIGHT ARM BAR

This next arm lock is the Straight Arm Bar. You begin from Mount. He reaches up to choke or grab you. This Arm Bar is very difficult to execute on an experienced fighter, whose arms are unclothed and sweaty.

SWING AROUND

Put both hands on his chest. Your arm on the same side as his grabbing arm is over. Your other arm is under his. Your palms are flat on his chest.

Put all your weight on his chest, making your lower body light.

PRACTICING THE SPIN IN THREE STEPS

This is a less explosive, more stable way to get a Straight Arm Bar from Mount.

He shoves you with his right hand.

Pass his arm across your body.

Lean all your weight forward, onto his arm.

Spin sideways, passing your leg over his face. Your other foot goes flat down. As you fall down, your arms slide up around his arms.

Fall back, until you lie flat on your back, and both feet are flat on the ground, pushing him down. Keep his arm tight to your chest.

Push your pelvis to the ceiling, and keep the pinky side of his wrist on your chest. To increase the effectiveness of the finish, drive your knees together.

Practice jumping repeatedly from the Mount to your feet. Keep your body low as you come up. Press all your weight into his chest first.

Then practice jumping with a 90-degree turn.

Finally try the entire spin. You must practice this until it is innate, or it will not work in a real situation.

Slide half way off of him. Bring up one leg.

Bring up your other leg, and hook inside his arm.

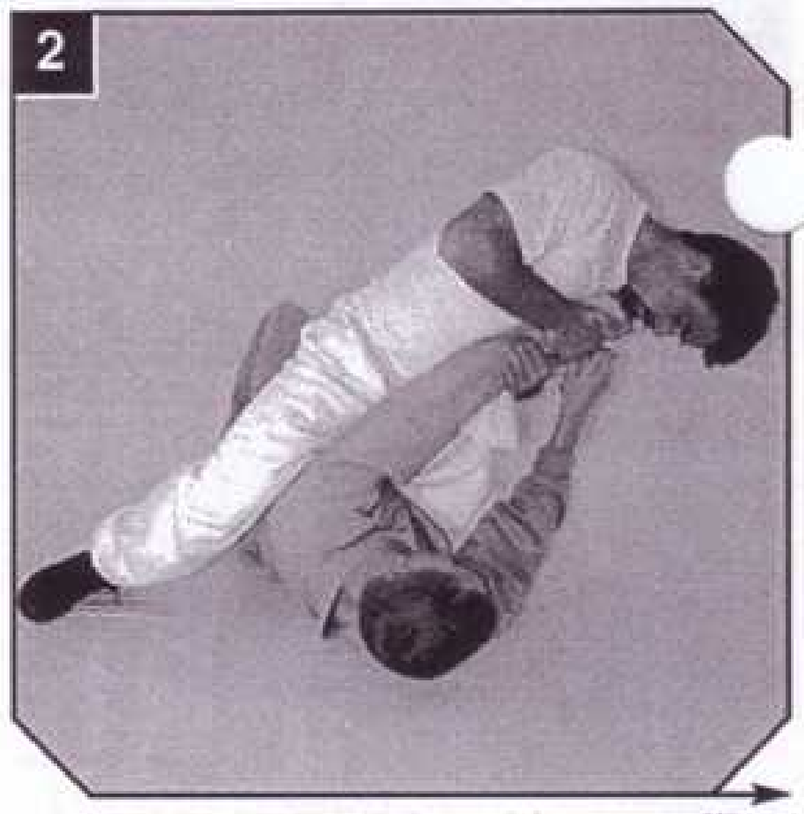
Post on his head, and swing your leg around into the finish, as shown above.

FALLING ARM BARS

Straight Arm Bars can also be employed against someone who partially throws you off. They can be done on his near arm (top techniques), or his far arm (bottom technique).

FAR ARM-HAND TO CHEST

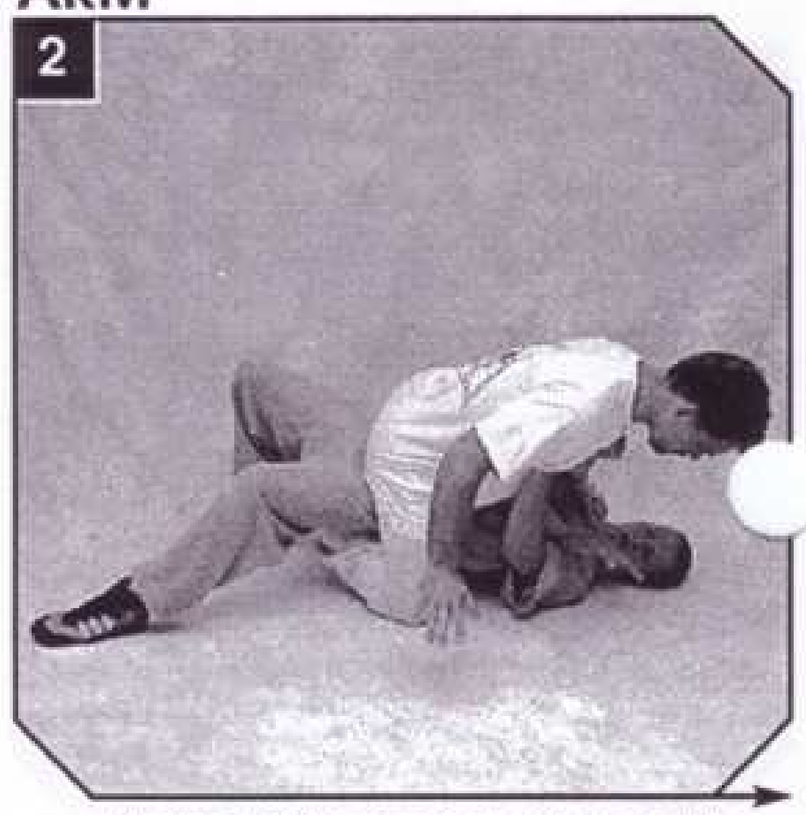
Grab his hand and pull it up.



As you fall off, trap his arm with both hands.

NEAR ARM-HAND UNDER ARM

He grabs you, and is throwing you off.



Move your arm in between his arms. Post on the ground with your head or hand.

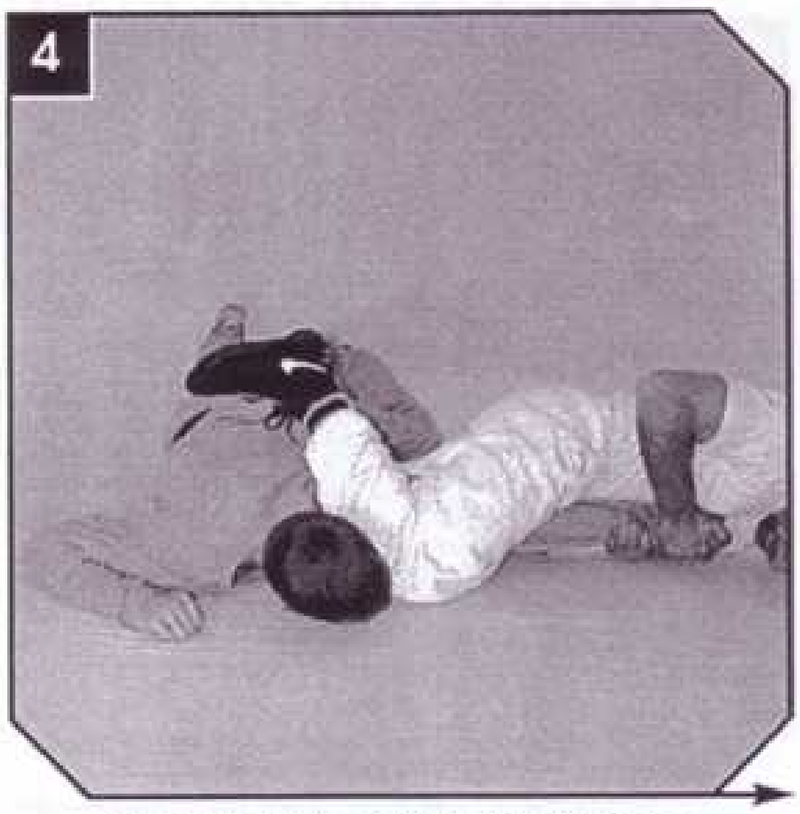
NEAR ARM

This Arm Bar is often used if you are partially thrown off of your Mounted opponent.

From the inside, reach around his elbow. Your grip should be just over the elbow. If you are on his forearm, he will be able to pull out.

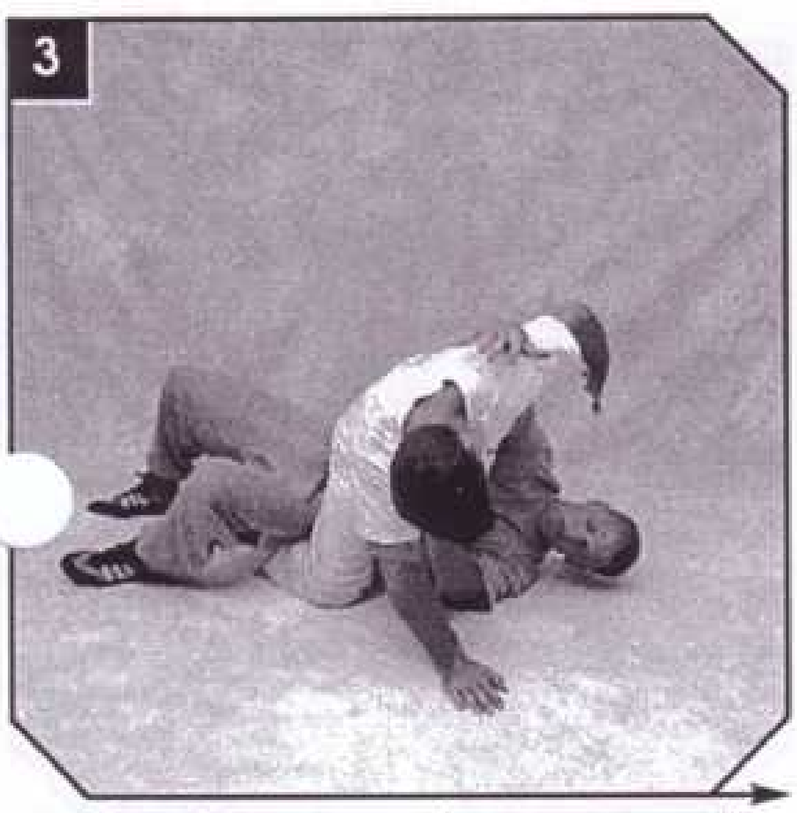
Fall forward into a three point stance—knees and head support the body, sometimes aided by your elbow.

Post on your shoulder and head, and slide your shin across or under his head.

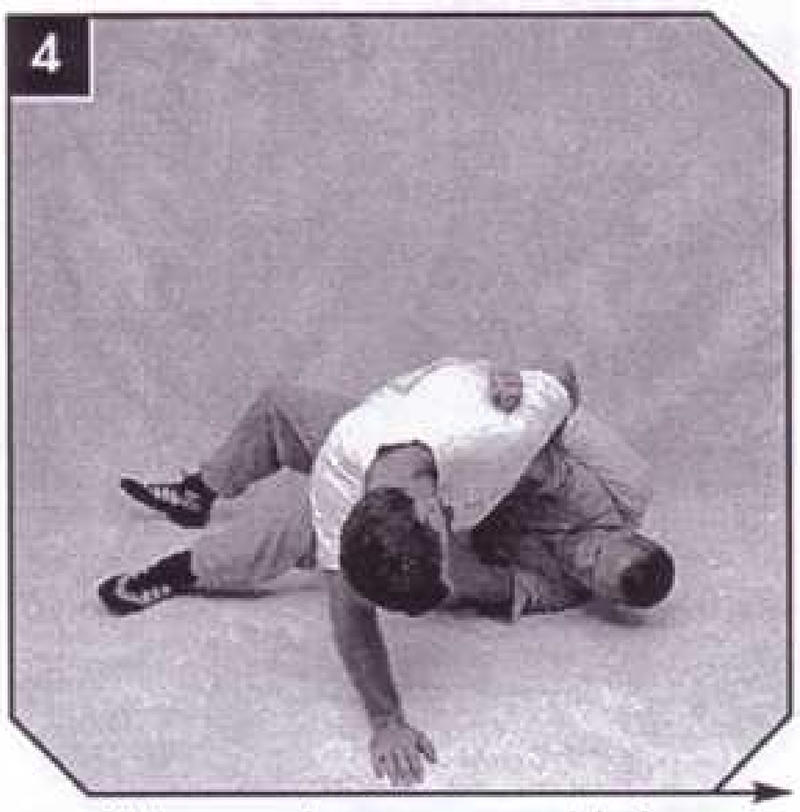


Arch your body to finish him.

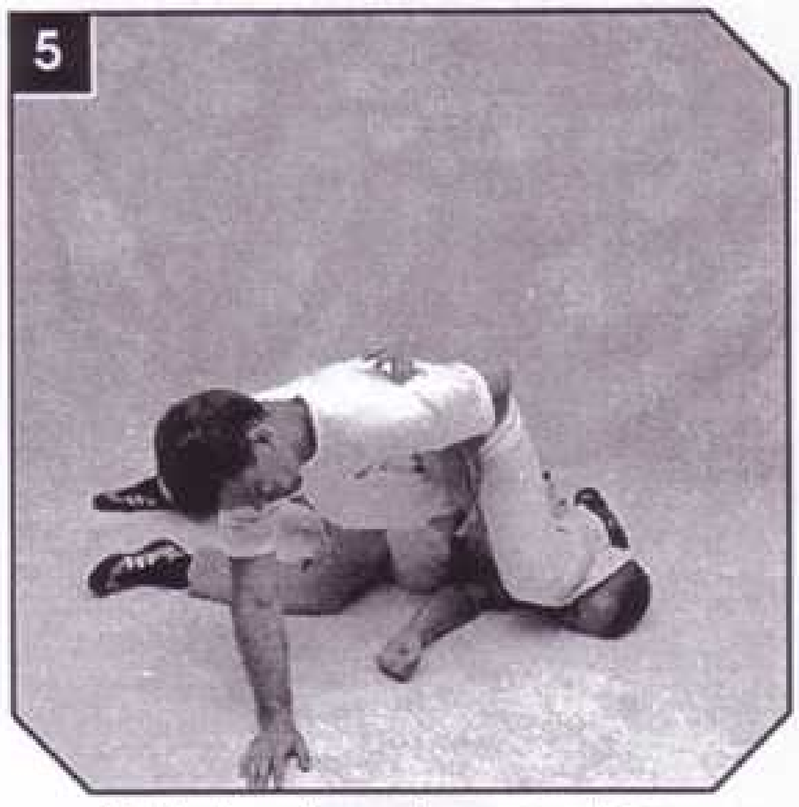
Stay with him no matter what he does.



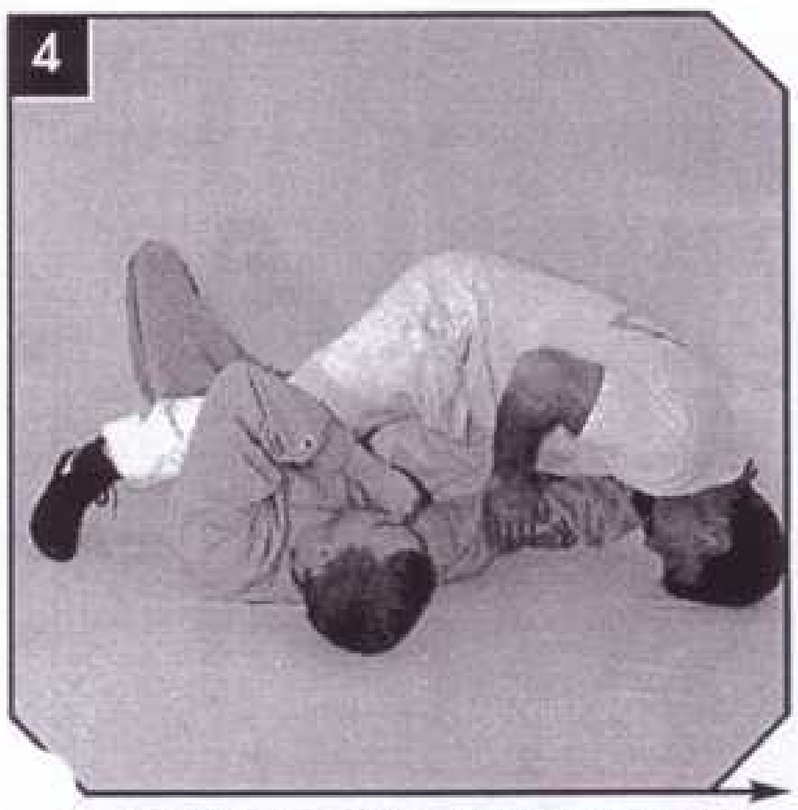
Trap his arm under your armpit, and his triceps with your hand.



Slide one knee across his face, as your other foot stays under him. Keep his arm trapped.



Finish by dropping your hips forward.

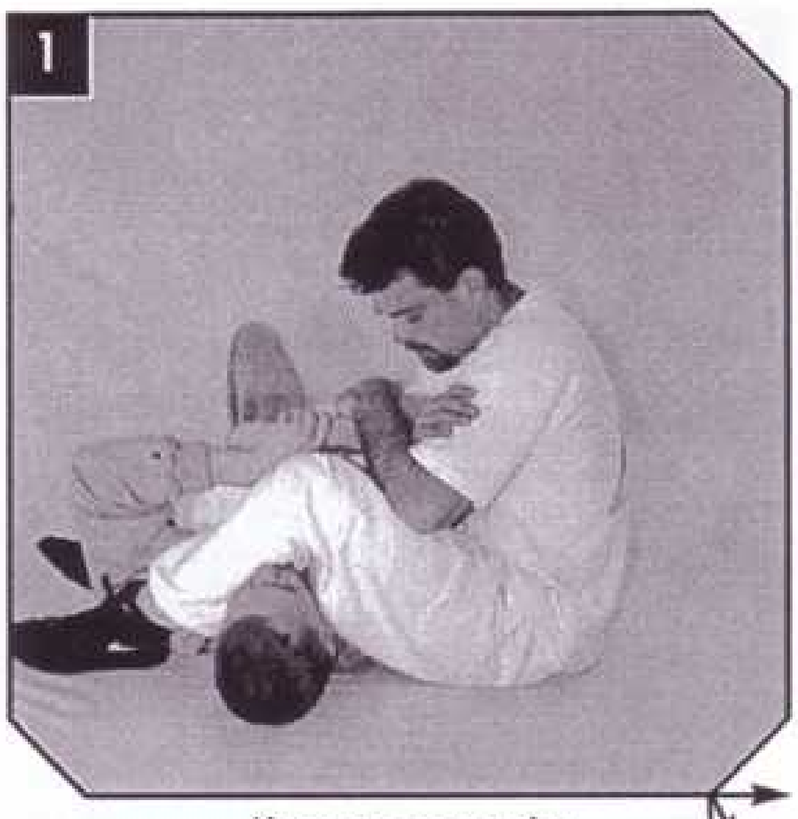


Grab onto his elbow with your other hand.

Slide your far leg across his chest. Your shin can be across his chest or, as shown, across his head.

Arch your back and pull in your stomach, as you apply pressure to his elbow. by pulling up with both hands.

HE RESISTS THE ARM BAR

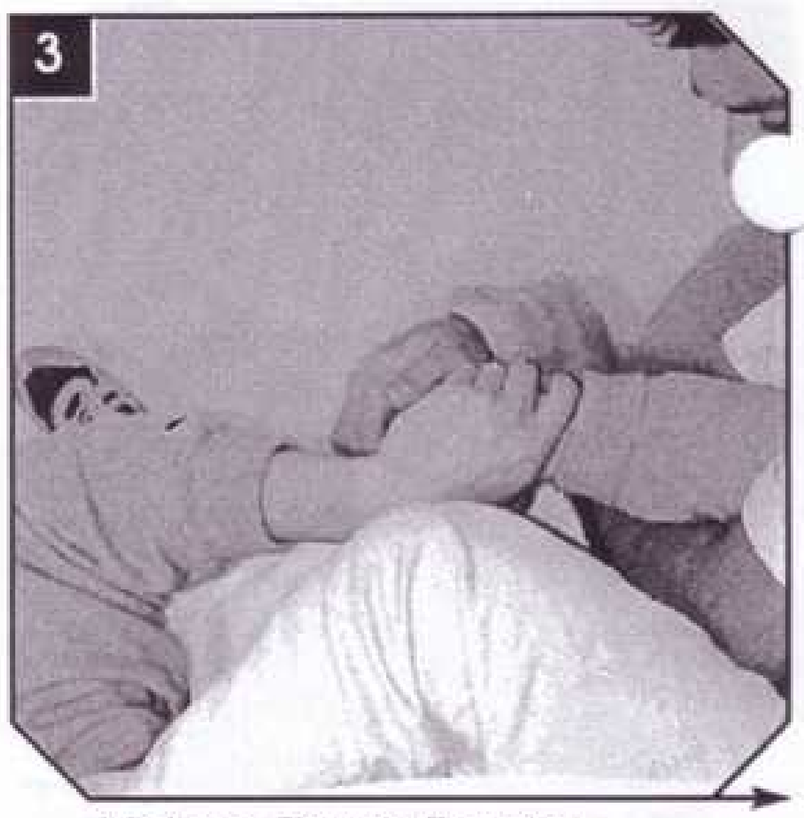


It commonly happens that you have the Straight Arm Bar partially applied, and he resists by gripping his hands together. This page shows how to overcome his resistance.

All techniques begin in the position shown above.

FIGURE FOUR ON WRIST

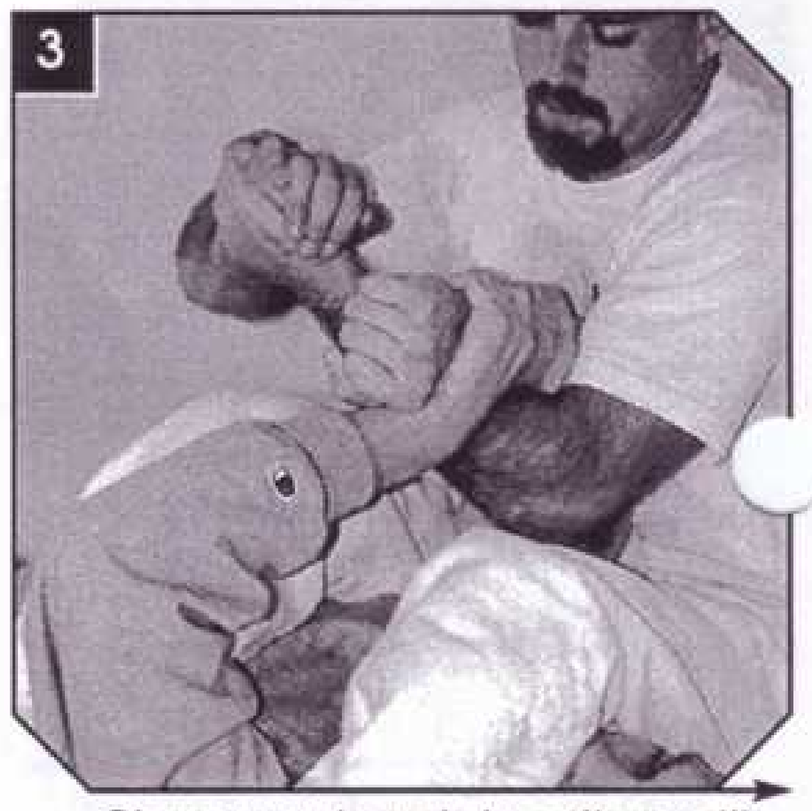
Keep his arm trapped with one of your arms, as your other hand grabs his wrist.



Make a Figure, Four by grabbing your own wrist.

FOREARM LOCK

Insert your far forearm (if it isn't already) into his elbow.



Clasp your hands together, with no thumb.

KICK

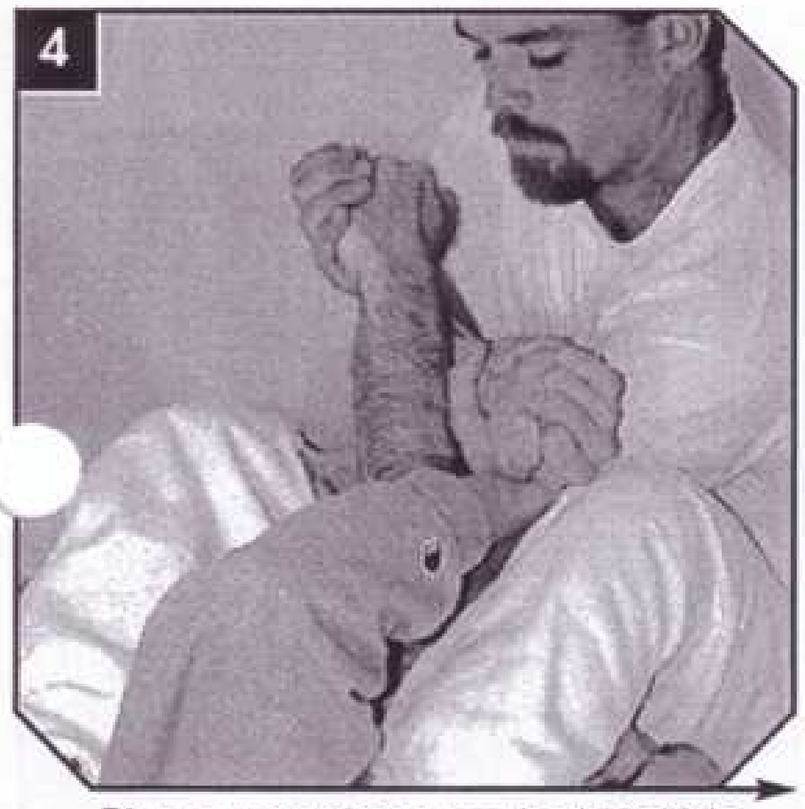
Prevent him from sitting up, by posting on your hand that is farther away from his head.

Put your foot on his far biceps, close to the elbow. Hold him down with your other leg.

Apply pressure to his wrist, by pulling his hand in towards your stomach.

Get control of his wrist.

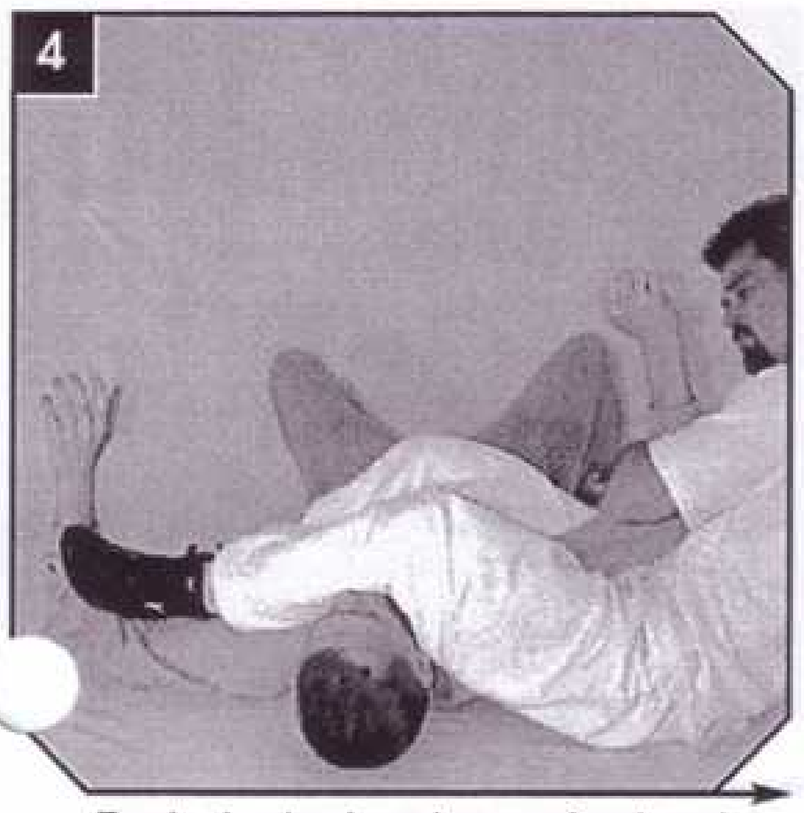
Fall back, and complete a Straight Arm Bar.



Place your forearm behind his forearm. This step feels awkward, the first several times that you apply it.

From there you can apply tremendous pressure to his forearm, breaking his grip. This hold has been known to break the forearm. **BE CAREFUL.**

Now you can apply the Straight Arm Bar successfully.

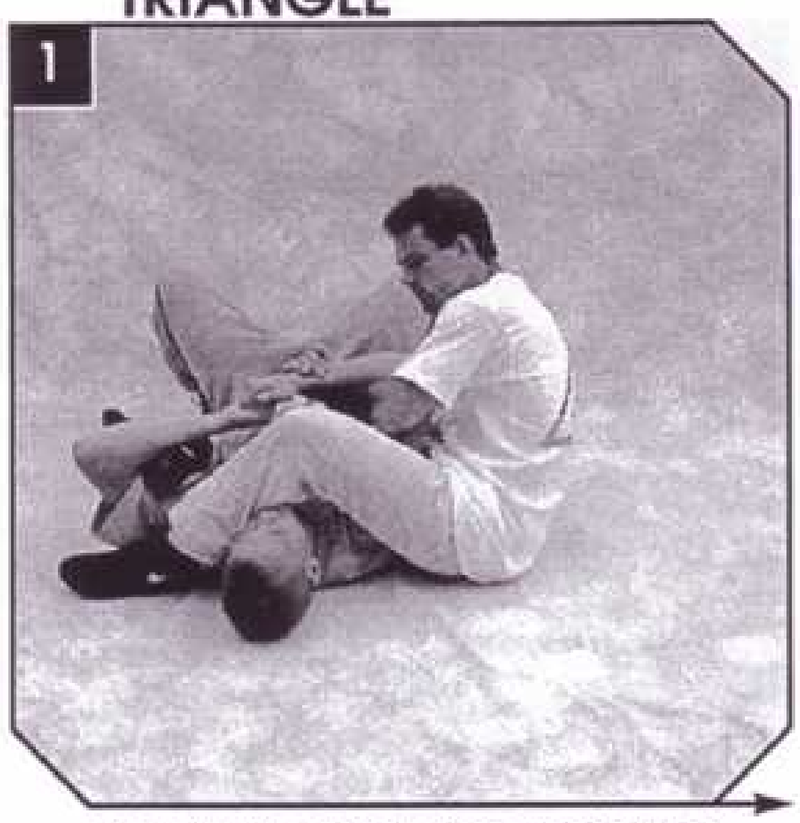


Explosively shoot your foot out.

Put his wrist against your chest, and sit back into...

...a Straight Arm Bar.

TRIANGLE

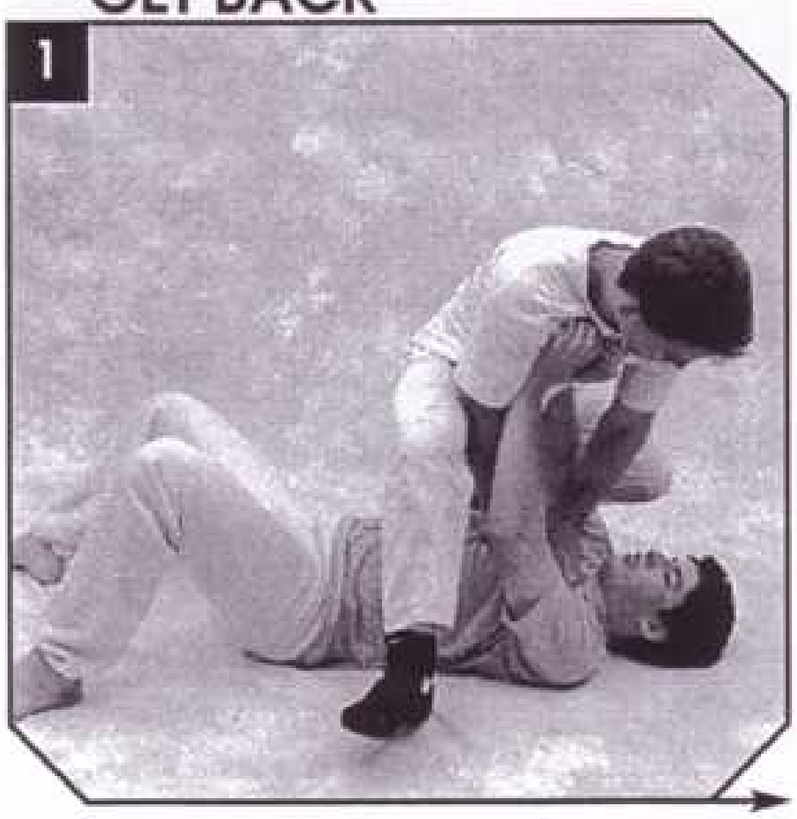


You try the kick shown on the previous page spread, and he resists.

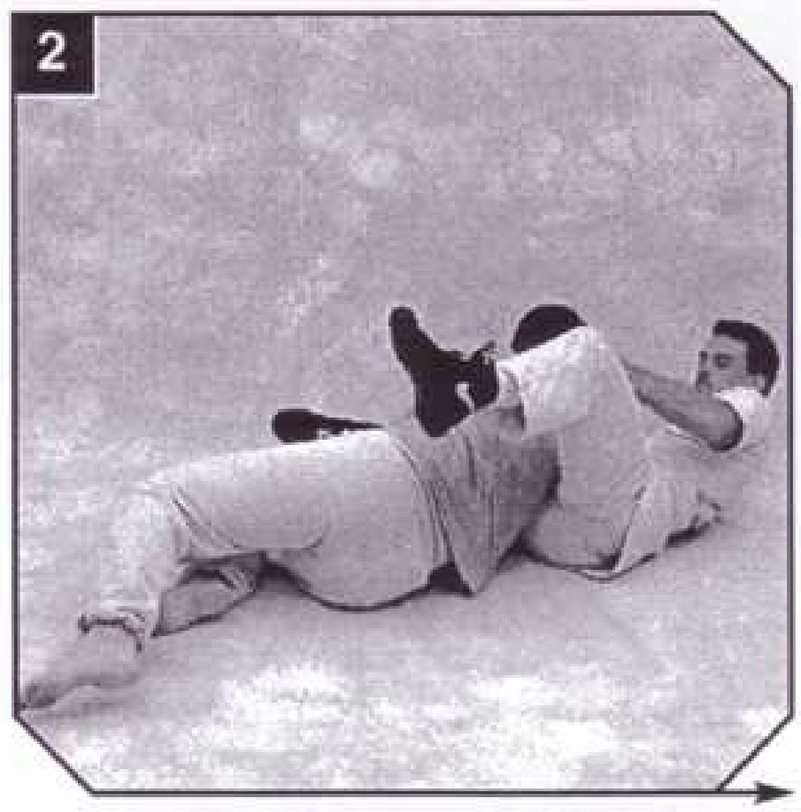
Leave your near foot in between his arms.

Play possum, and give him an opportunity to pass your leg, allowing him to get off his back.

GET BACK



It commonly happens that you try a Swing Around Arm Bar from Mount and...



...he follows you up, leaving you with a sort of Open Guard. This is an opportunity to get his back.

Maintain your tight grip on his arm, and pass it across your body.

Finish at will from full Back Mount. Details appear in Section G: Attack from Back Mount.

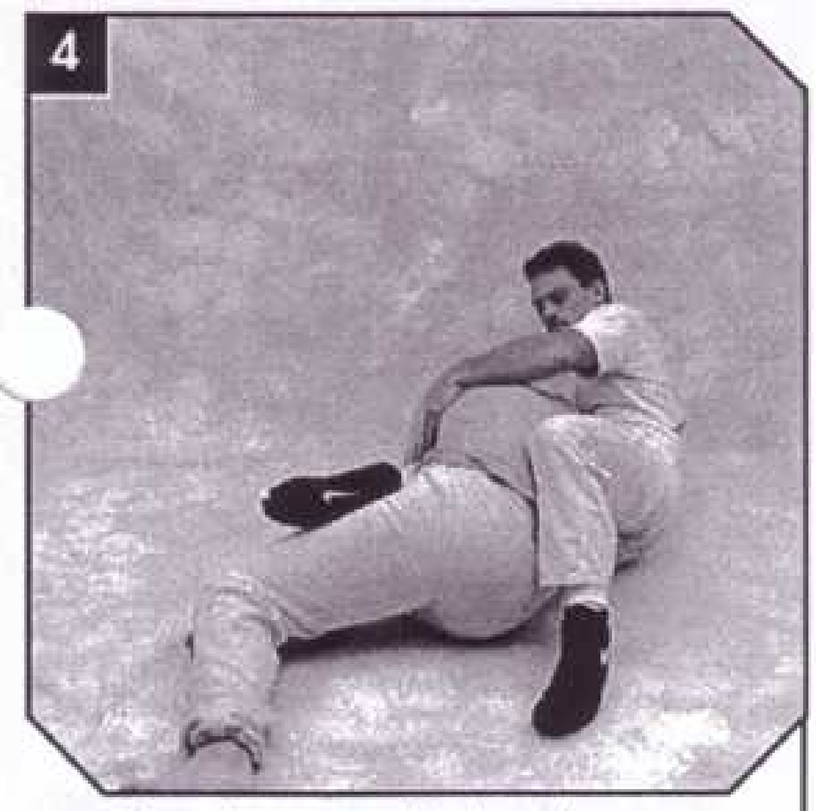
Insert your far hook.

As he comes up, your foot will naturally slide between his arm and neck.

As he rises, use your leg to pull him down into a...

...Triangle. Pass his arm across your body.

Keep one hand free to block his strikes, lift your hips, squeeze your legs together, and pull down on his head to finish. A detailed description of the Triangle appears in Section I; Attack from Guard.



Reach across his body, grabbing his side with your free hand.

Release his arm, posting on your hand behind you, as you move up to his back.

IF HE RESISTS THE ARM BAR: CONT'D

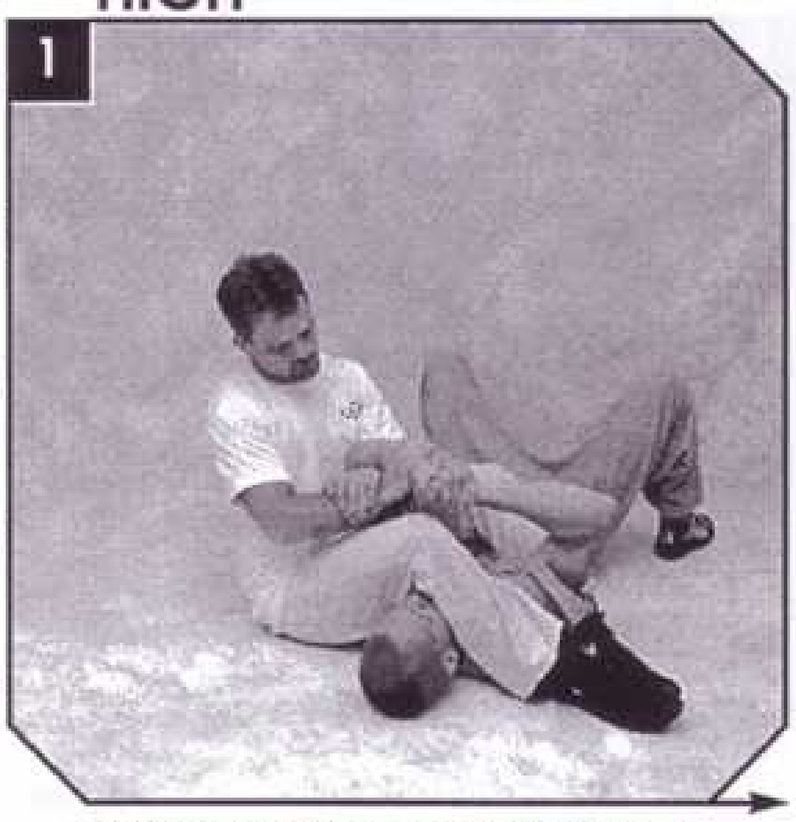
HE RESISTS THE ARM BAR: CONT'D

Squeeze Locks are a unique category of joint lock that, rather than twisting or hyper extending the joint, hyper flex it, around a fulcrum, in this case, your forearm. They can be readily applied to the knee, or as shown here, the elbow.

Most people have an innate understanding that straightening out a joint too far can cause injury. This effectiveness of Squeeze Locks is less easy to understand, so be **very careful** with their application, particularly when you first train with them.

SQUEEZE LOCKS

HIGH

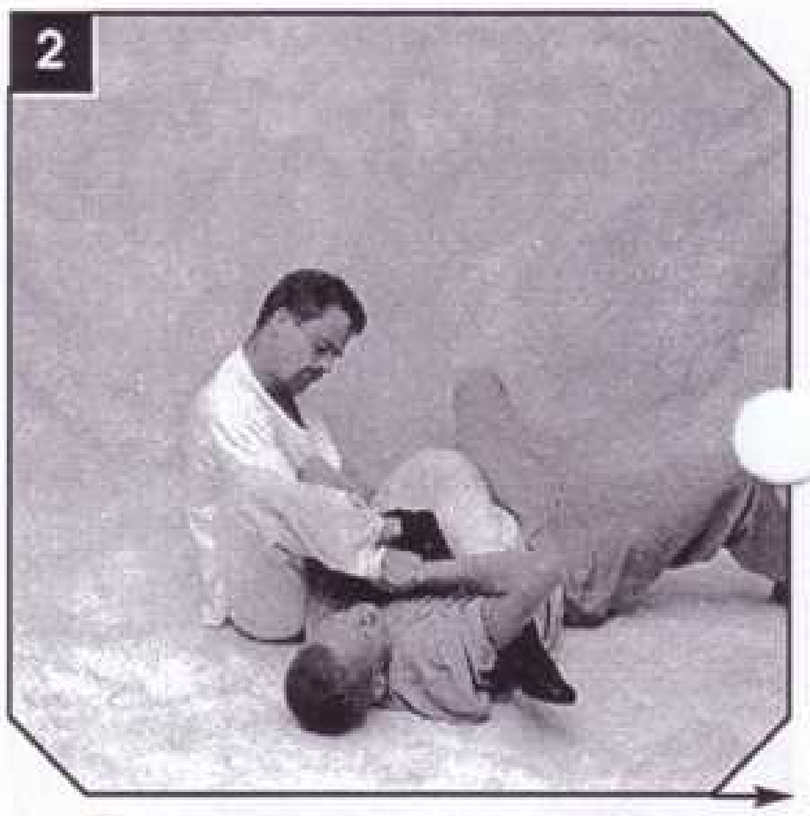


if the arm through his elbow points up towards his head...

...post your other arm behind you. Pull his elbow tight into your side.

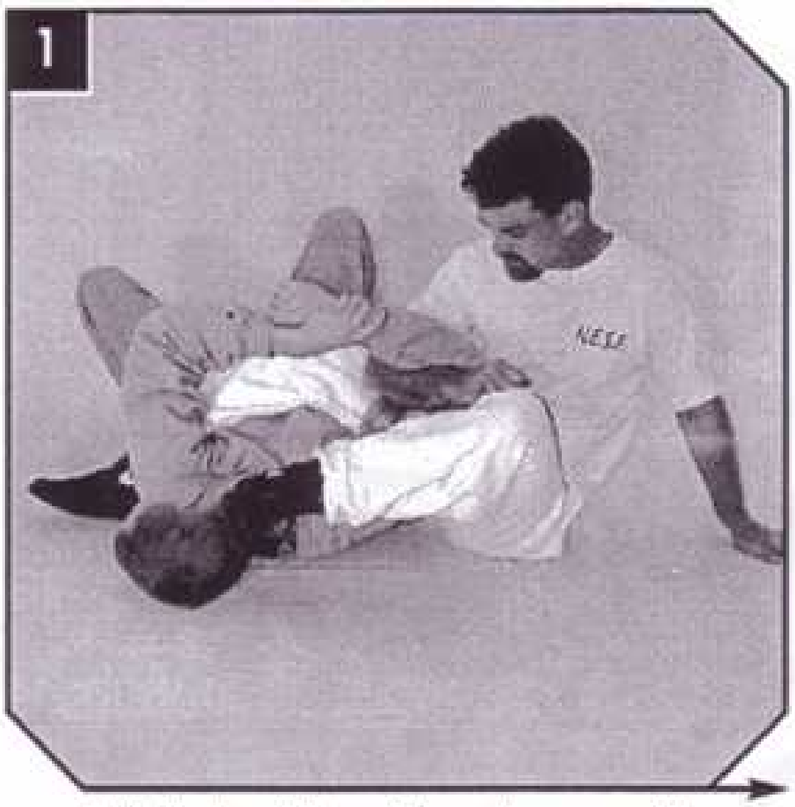
LOW

In this situation, your arm trapping his arm points down. Again, post your free arm, and pull the locked arm as tightly as possible into his elbow joint.



Throw your top leg over his arm, and make a Figure Four. In these pictures the opponent has released his grip for demonstration purposes.

KICKING



While holding him down with one leg, kick the side of his head.

Or drive your heel down into his face.

Or attack his ribs.

Throw your leg, on the side of your trapping arm, over his arm.

Make a Figure Four with your legs, trapping his elbow between your legs.

Pull and squeeze. The Squeeze Lock attacks his elbow joint by pulling it apart, and causes painful pressure on the nerves by his elbow.

COUNTER AND COUNTER COUNTER

Squeeze your knees tightly together, and apply the finish.

If you do not squeeze your knee tightly together, he will grab your knee, pull it, and...

...clear his hand from the hold. If he does, simply...

...take the Straight Arm Bar.

Or his groin. The kicks give him an opportunity to escape, so quickly go for the Arm Bar, when the opportunity presents itself.

NOTES

DEFENSE AGAINST THE MOUNT POSITION

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F-4 His Knees Come Up
F-4 He Grapevines
F-4 He Crosses Ankles

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F-8 (Opponent Punching)
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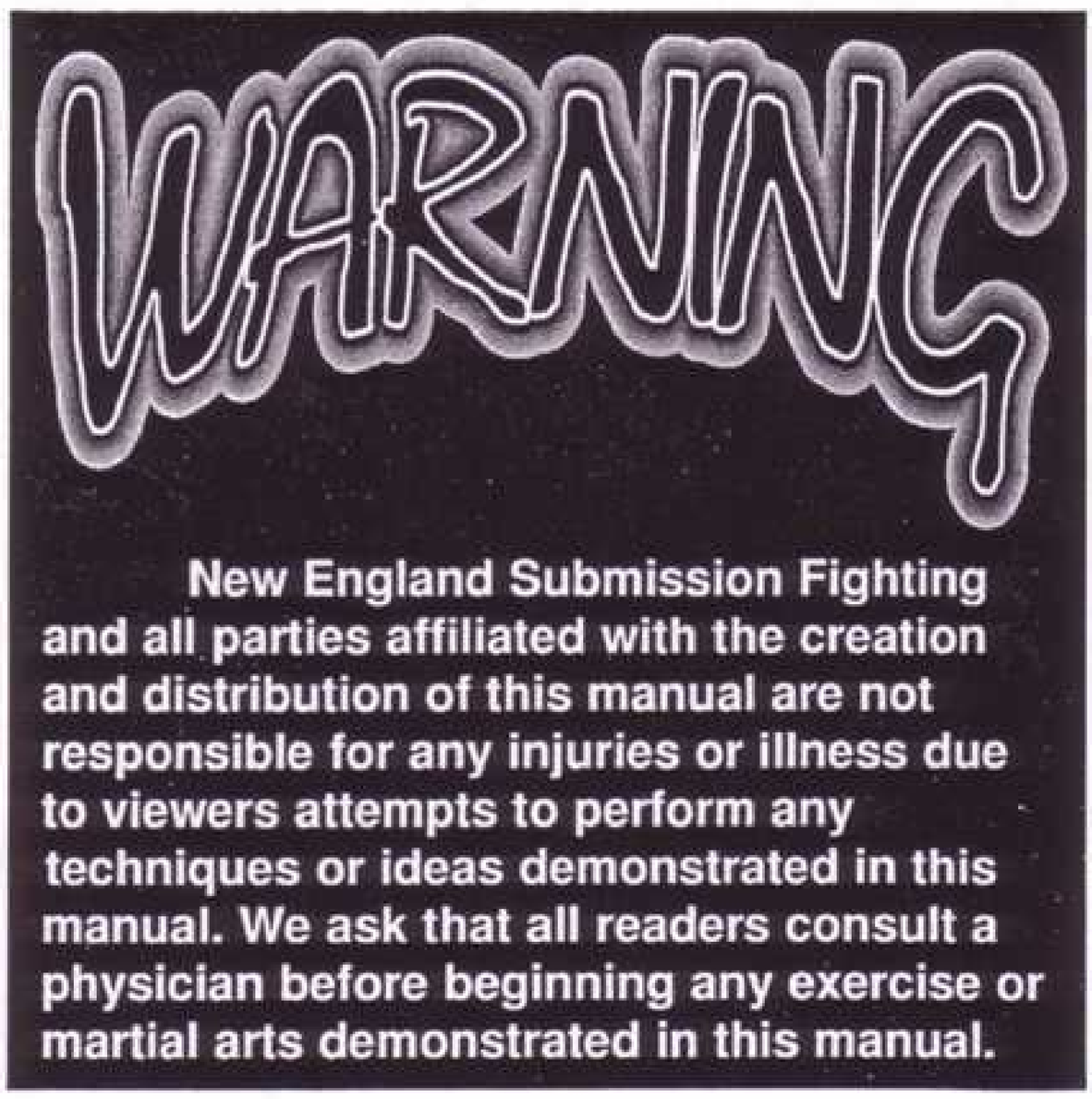

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THE MOUNT: DEFENSIVE STRATEGY & SECTION ORGANIZATION

Although the Mounted Position puts you at a major disadvantage in a fight, it ain't over until you hear the sound of one hand tapping (or your lights go out, and you hear nothing at all). Before that happens there is much you can do.

The first thing you must do is maintain the proper defensive position shown on the opposite page. A skilled opponent will continually try to make his position even more advantageous, preventing you from escaping. The techniques on the following two pages will allow you to recover the defensive position if you have lost it.

There are two basic techniques for escaping the Mount. These are the bridge, or "Umpa", and the Knee-Elbow Escape. The basic idea behind Umpa is to block one side of your opponent's body, and then buck or bridge up, rolling him. You end up in his Guard, which you then have to pass.

The basic idea behind the Elbow Escape is to scoot your hips sideways, and bring your bottom knee and elbow together, then you flip your leg around his body or knee, gaining Half Guard. When you repeat on the other side, he is completely in your Guard.

There are a variety of ways to trap one side of his body, depending upon what he is doing. If the Umpa doesn't work, he will at least have to respond. This response may well give you the space to try the Elbow Escape. His defense to the Elbow Escape offers opportunities to trap his side. And so on, until you are free.

The final section covers some less orthodox escapes for escaping the Mount. Some of them expose your face to strikes, but can be surprisingly effective.

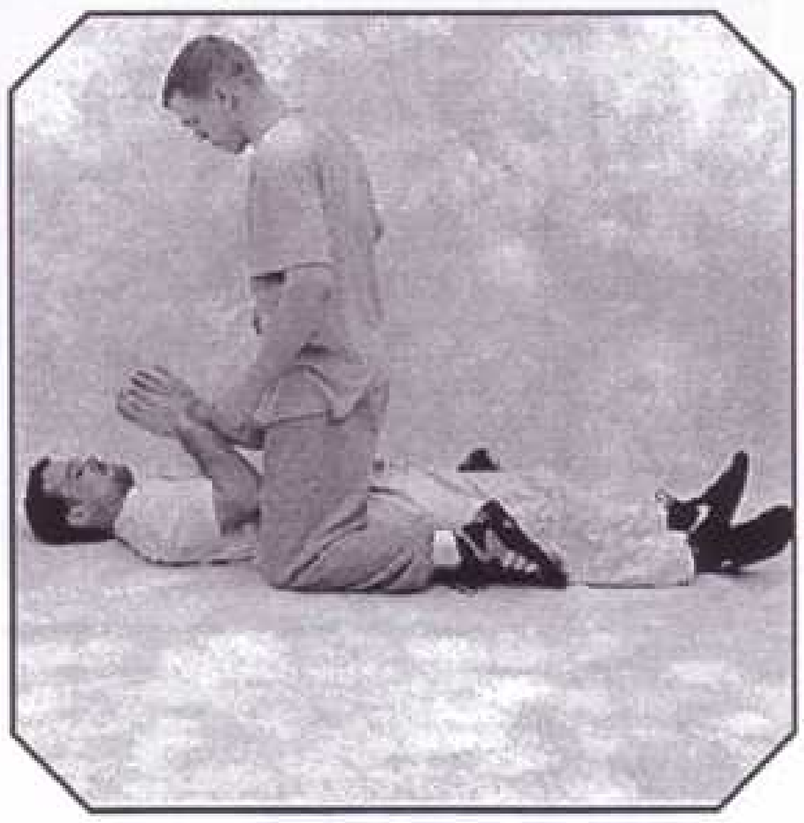
If you are mounted, there is no "good offense" that comprises "the best defense." There are no effective finishes that can be done while mounted. And although it is possible to reach up and poke someone with a punch, if it is effective on them, you truly shouldn't have let them mount you to start with. Thus this section shows no finishes from the bottom.

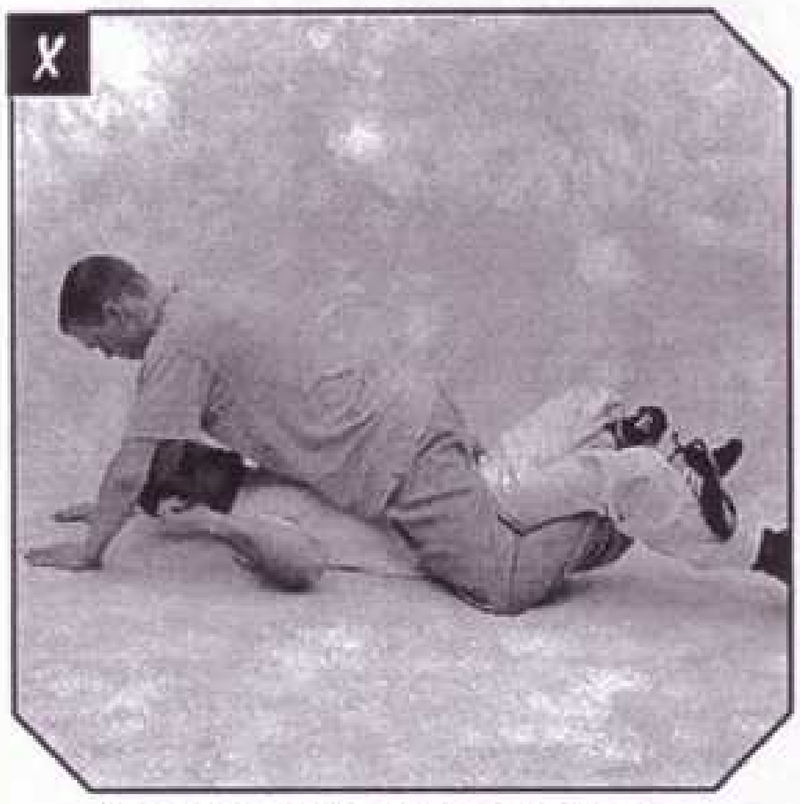
The last part of this Section shows defenses against the common finishing holds that are done from the top. However, if you simply defend, you will eventually be finished, so most of your effort should go into learning to escape the position.

DEFENSIVE POSITION AGAINST THE MOUNT

Keep your head flat on the ground, so he cannot reach under it, and hold you even more securely.

The proper defensive position is shown below. From this position you must immediately initiate an escape.

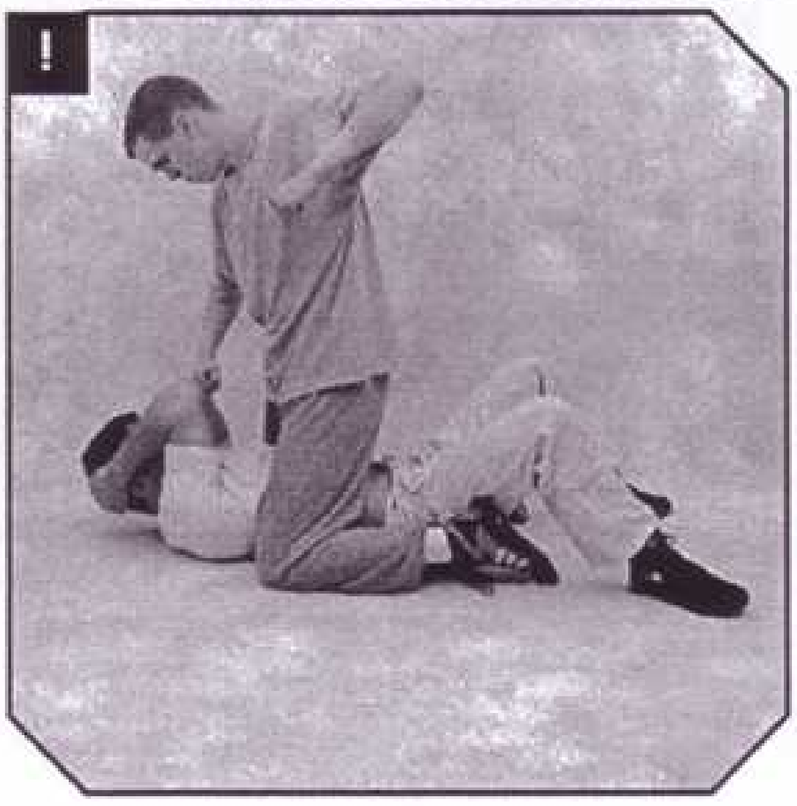


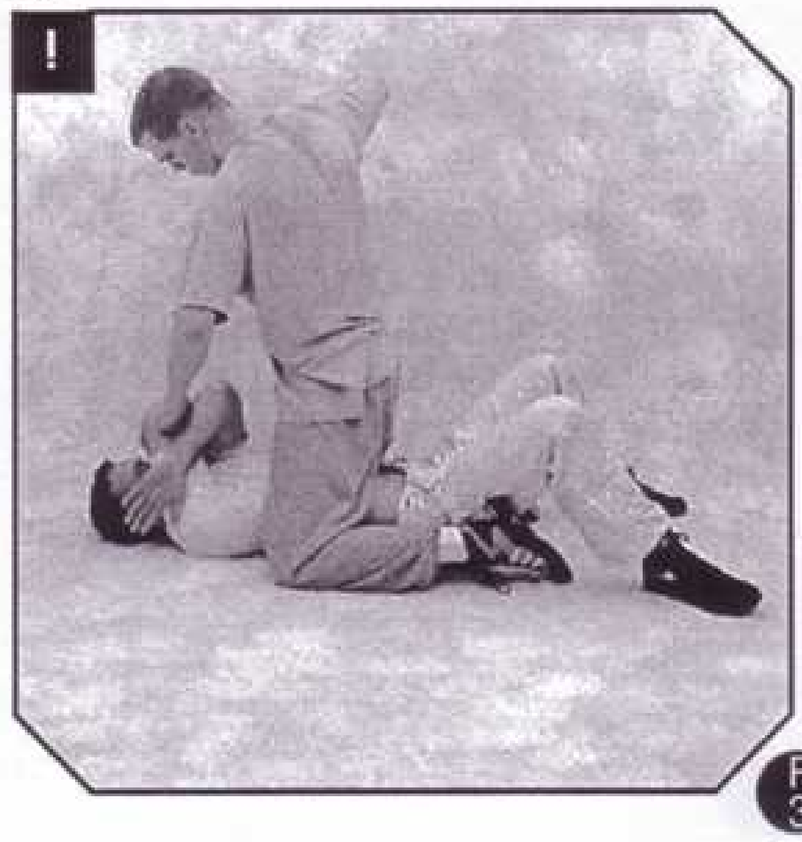


Keep your legs flat on the ground, so he cannot hook his feet under yours. With his feet hooked under, or worse, grapevined around you legs as shown above, it is much harder to escape.

Keep your arms in, with your elbows tight to your side, and your hands up, or else his knees can move up, preventing you from bumping him, or he can Arm Bar you.

If you are forced to cover your head, use one of the two variations below. The second one is more protective, but leaves you vulnerable to being held down even more firmly.

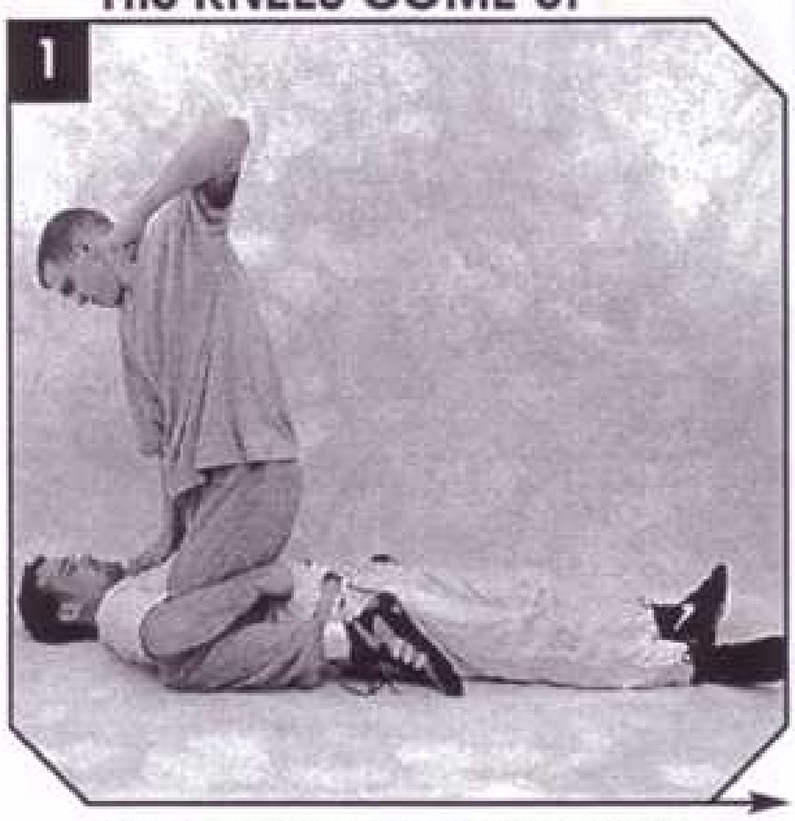




REGAINING THE POSITION

When your attacker's knees are high, you are at an extraordinary disadvantage, because you can no longer effectively bump him off.

HIS KNEES COME UP



This technique begins with his knees high.

Get control of his hands as quickly as possible, or protect your face.

HIS GRAPEVINES

Remember, always keep one leg flat! Here your opponent has managed to hook both of his legs inside your legs, grapevining them. This allows him to stick to you, as you try to bump him off. It also prevents the Elbow Escape, and limits your mobility.

He hooks both legs in...

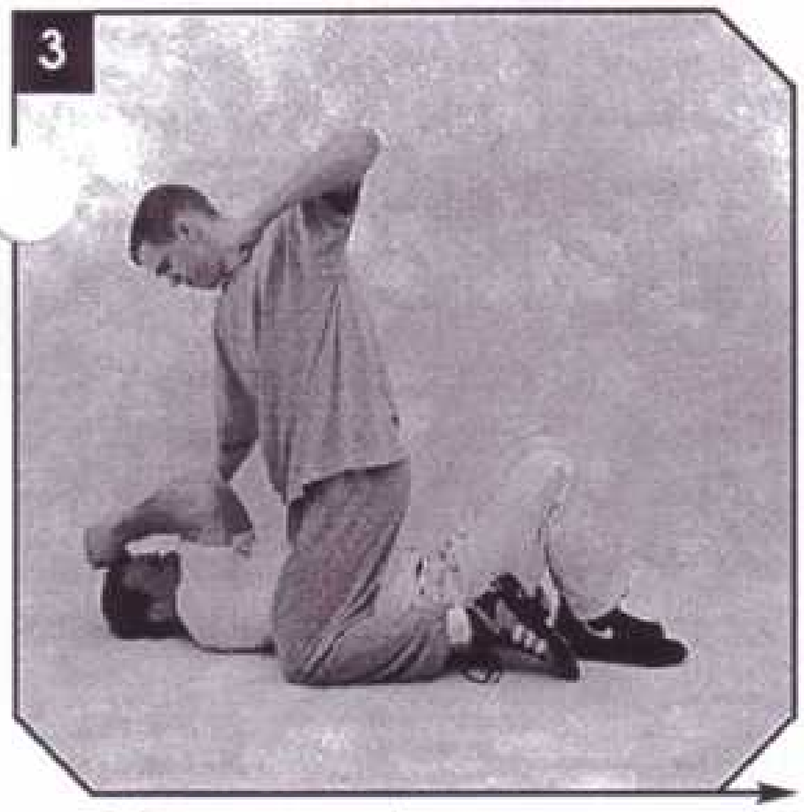
...straighten out, kick apart, and flatten both of your legs.

HE CROSSES FEET

In this situation, your opponent hooks under your legs and crosses his ankles (as opposed to pushing your legs apart, as he did in the last technique).

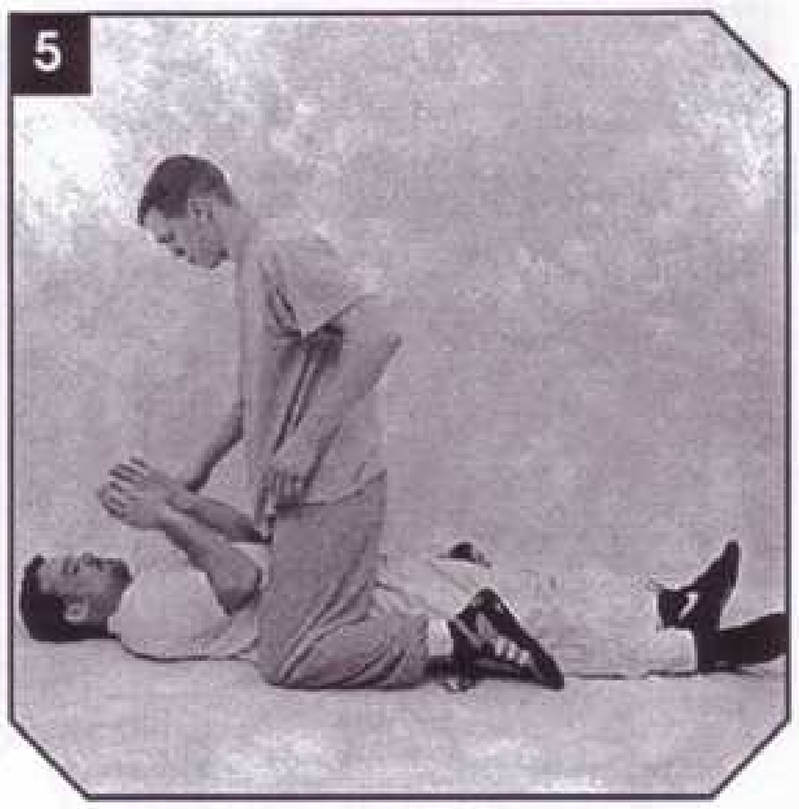
With his ankles crossed as shown above, the previous technique will not be effective.

Unhook his legs by pushing across on his calf/Achilles tendon, with your opposite heel.



Bring up your knees.

Slide forward, pushing with your feet, until...



...your elbows are tight again. Although this is by no means a complete escape, as you will be shown, it puts you in a position to escape.

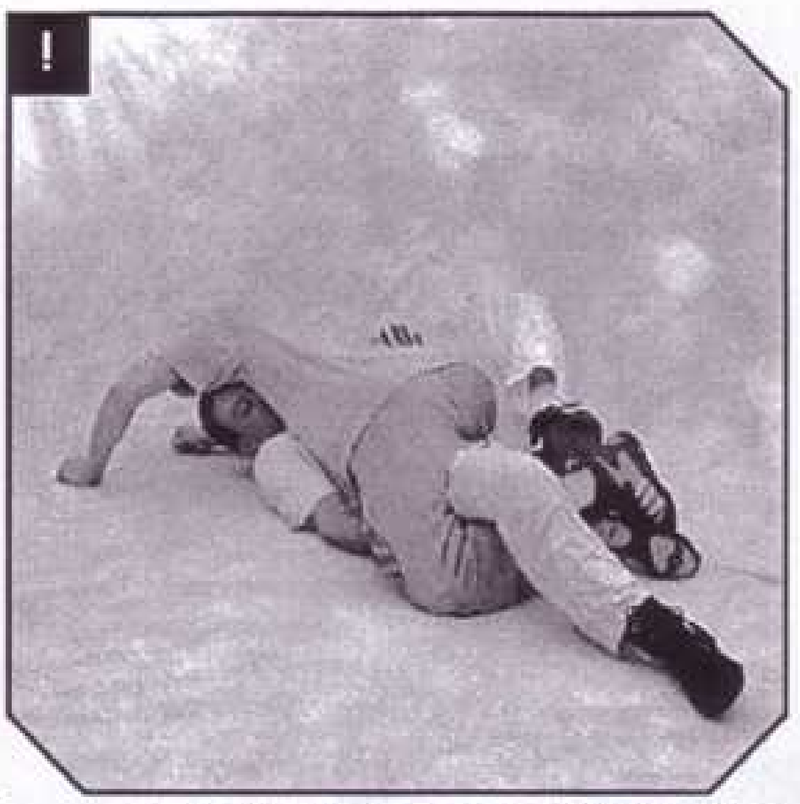
Bring your legs together flat on the ground.

Bring one foot in tight to your butt. You can keep it in tight as shown above or...

...trap his leg, preparatory to the bridge.

As one foot pushes his hooked feet apart, flatten out your other leg on the inside of his foot. Your foot that pushed, then pushes his other leg out of the way.

TIP! If you don't have the flexibility to reach your ankle inside his leg...



...push his knees down first, with your hand or elbow.

UMPA THEORY

The Mount is not that difficult to escape from, but you must have a firm understanding of the reasons for the steps that you take.

If you are Mounted and you simply bridge, trying to roll him...

...he will easily prevent the roll, by subtly widening his base with his arms, or...

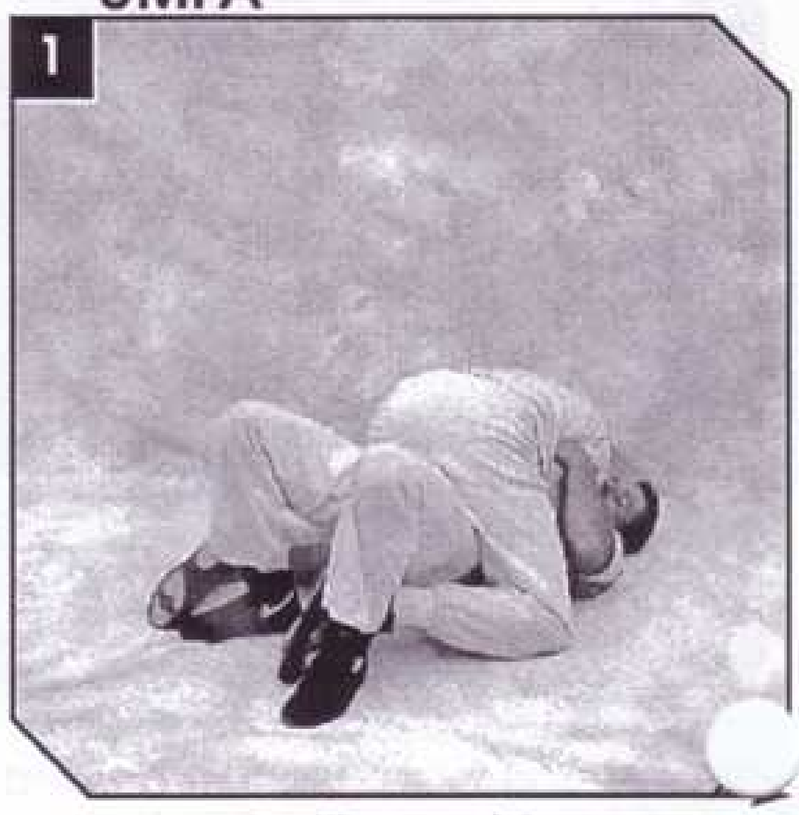
...his legs, or...

...both.

Even with one side completely blocked (both arm and leg are trapped), if you push him straight sideways...

...he can still resist, by lowering his center of gravity, widening his base, and hooking a leg.

UMPA



Instead, with one side completely blocked, you have to push him towards his head...

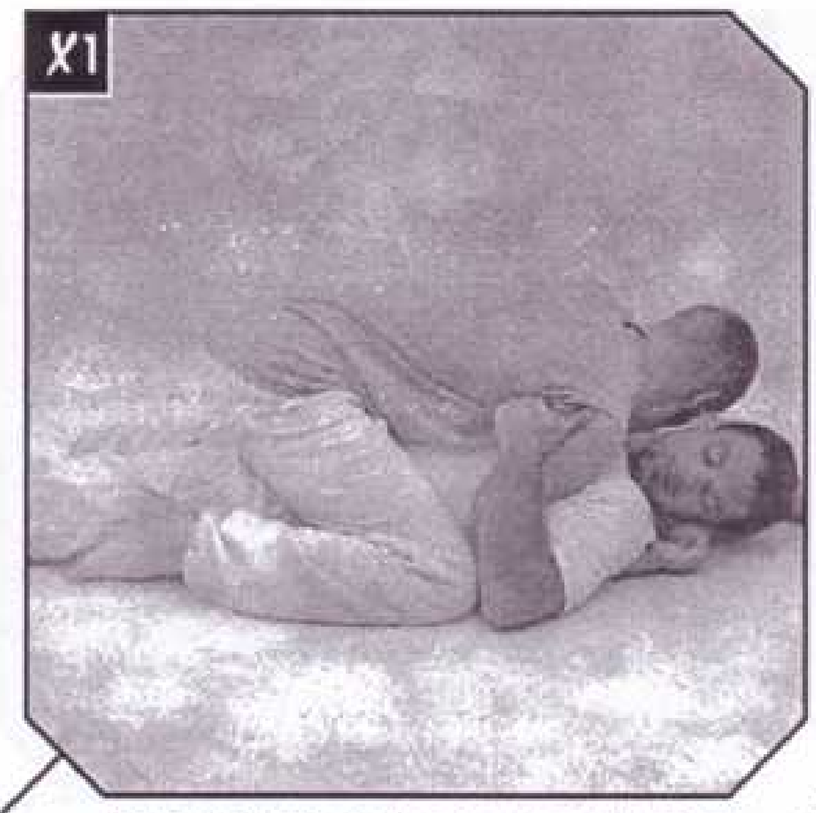
The Umpa has two basic parts. First, you have to block off one side of your opponent's body. This is illustrated in the top panels at left and right.

Then you have to roll him sideways. However, in order to get him sideways, you must first roll him forward, a direction he is less capable of resisting. Only then can you roll him sideways. This is

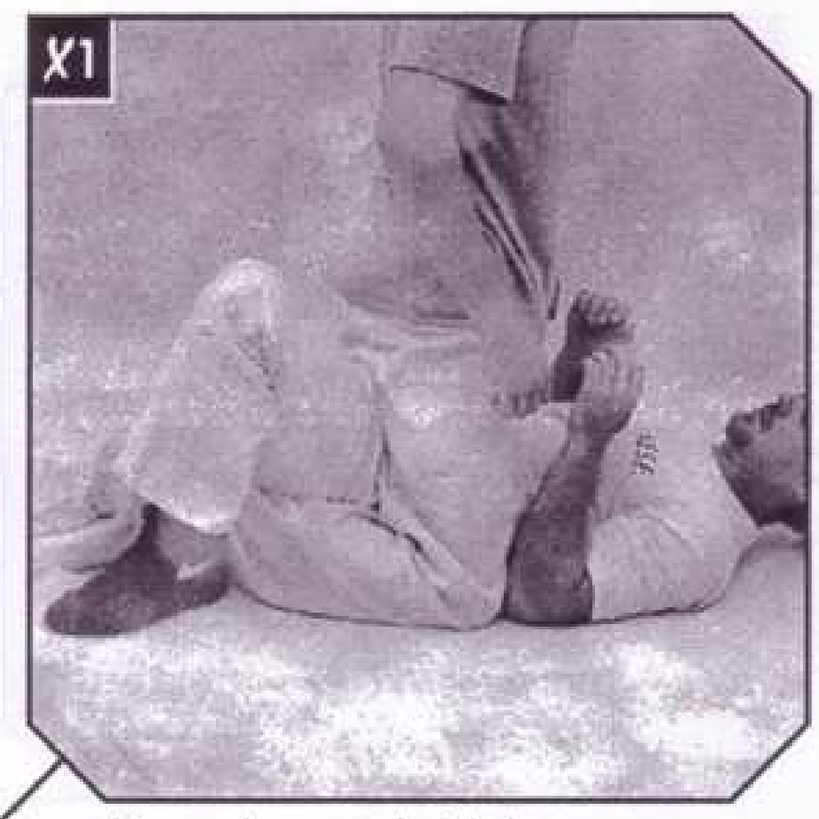
illustrated in the bottom panels.

The Umpa in several common situations appears on the following page spread.

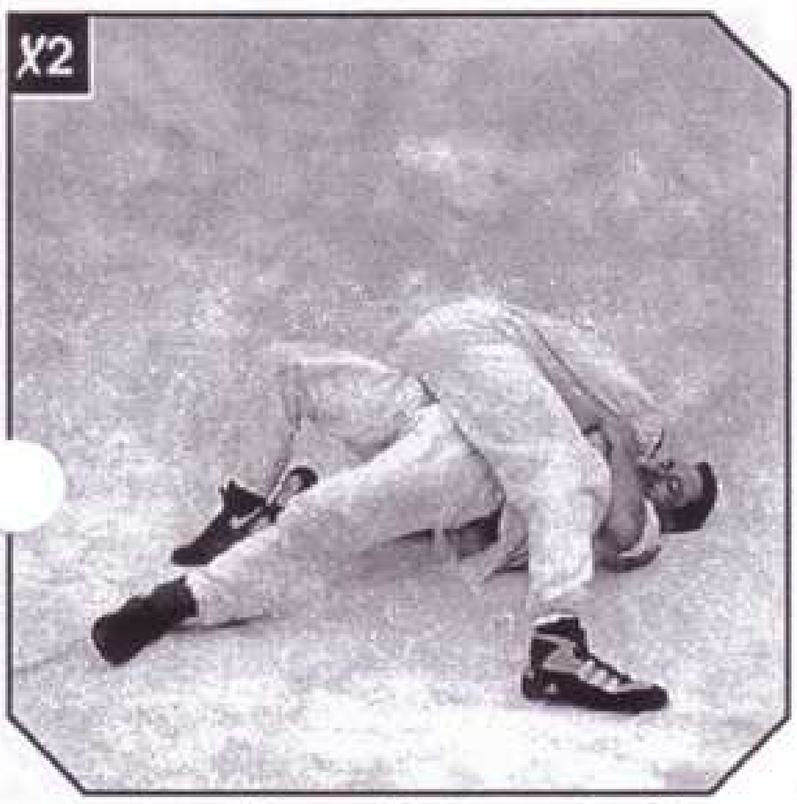
The Umpa may fail, but in so doing should give you some room to try another escape, which, in failing, will give you a little more room, and so on, until you are free.



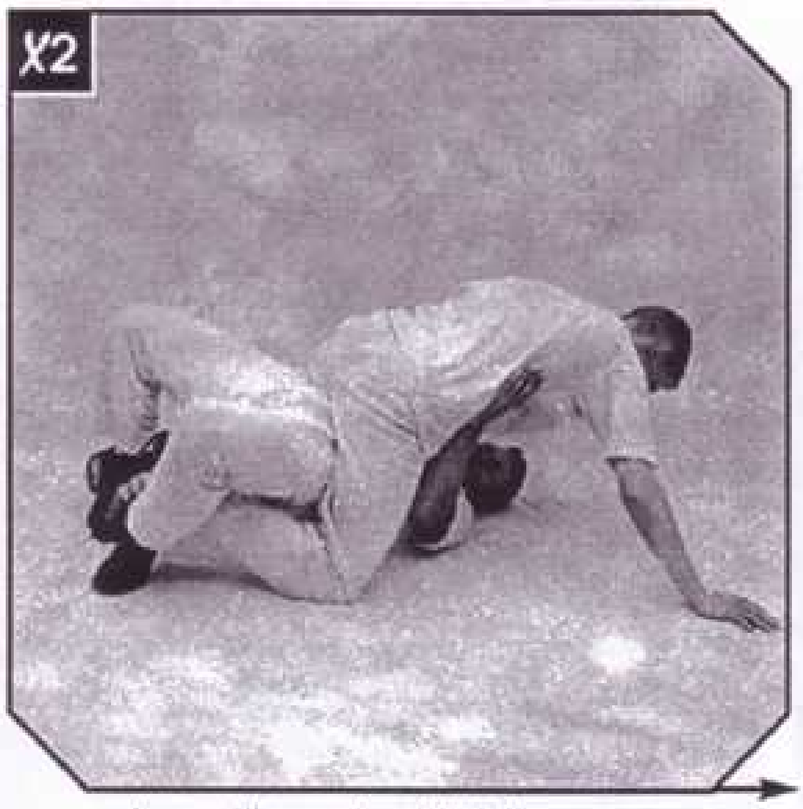
If you trap only one part of his side (here it is his arm)...



If you trap only his leg...



...he will be able to post with lower body.

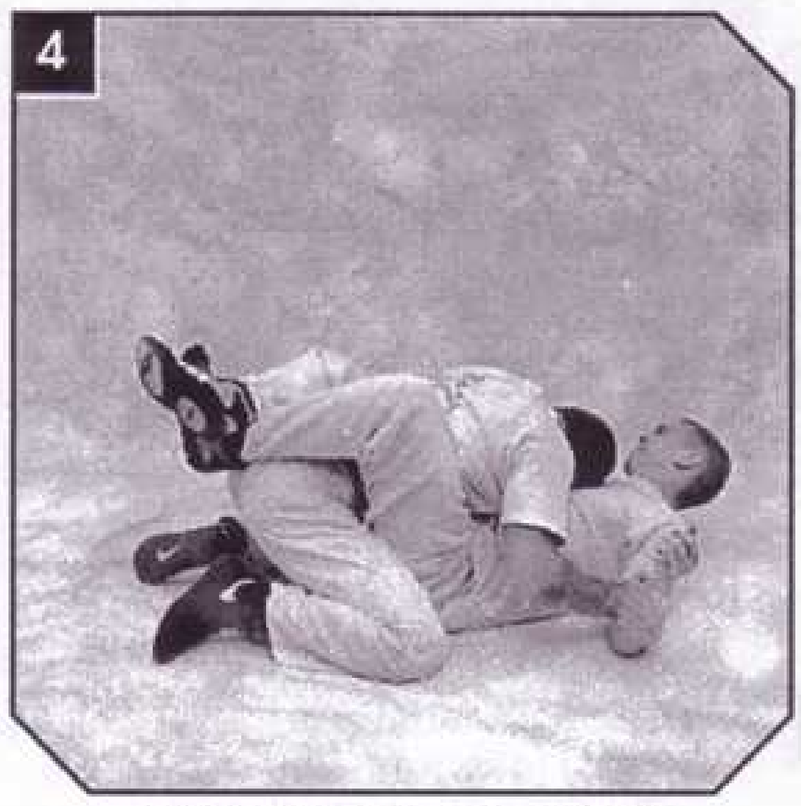


...he will post with his arm, or worse...

...post with his arm, and lock out his leg with your foot trapped, applying pressure to your knee. For this reason, always trap the arm first, before you trap his leg.

...by raising your hips underneath him.

Once he is all the way forward, at the last minute, roll him sideways...



...until you are in his Guard. Grab his biceps to prevent him from punching you.

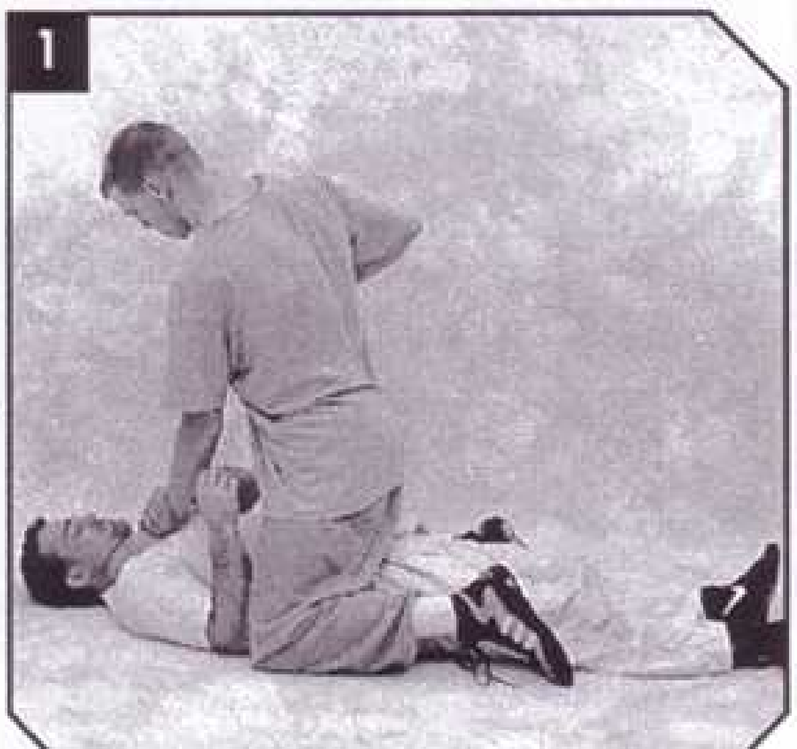
UMPA (vs.PUNCHES)

If he is trying to punch you, it is difficult to grab his hand. Instead you must bump him twice. First, lift your hips up to throw him forward.

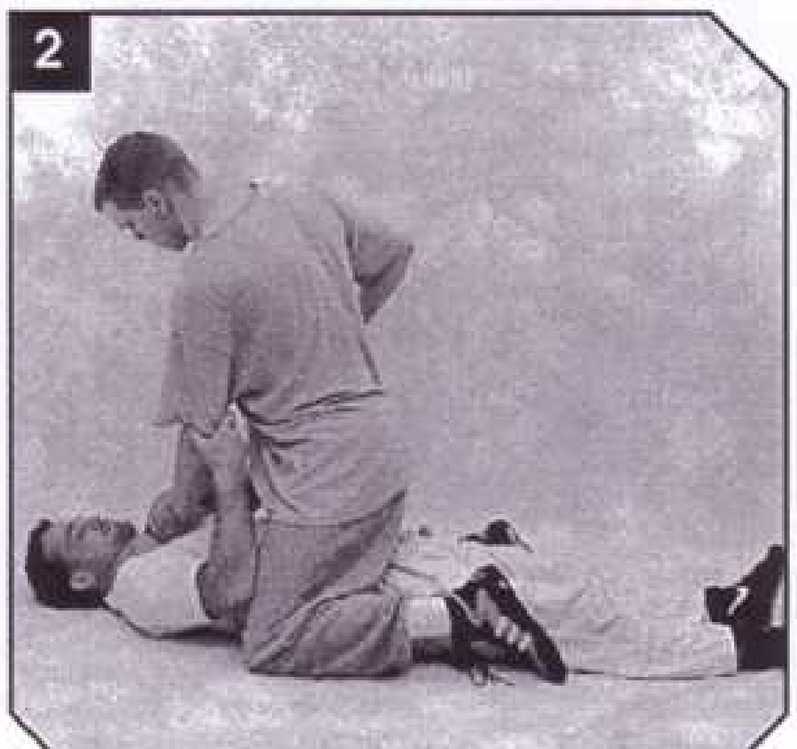
As his hand plants, wrap your arm inside his arm and trap it against your side with your flexed arm. Grab his head with your other arm.

Trap his leg, on the same side as the arm you have trapped.

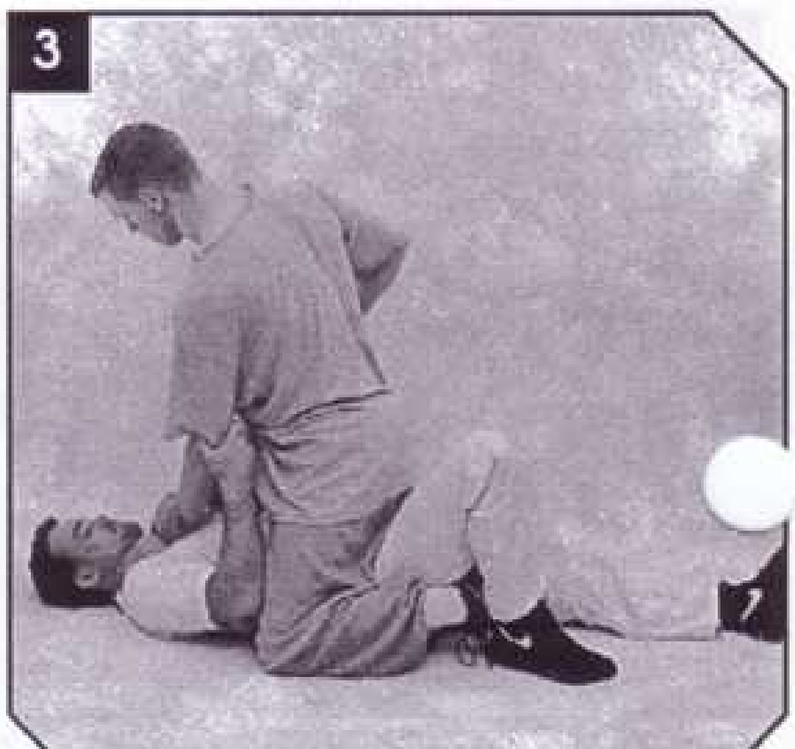
UMPA (vs.CHOKE)



With no thumb, grab his opposite wrist, with your thumb side down. This will keep him from putting his hand down when you roll him.



With your other hand, grab his arm at the triceps, keeping your thumb up.



Pull in your foot, to block the leg on the side of the arm you are holding, and put it flat on the ground by his ankle.

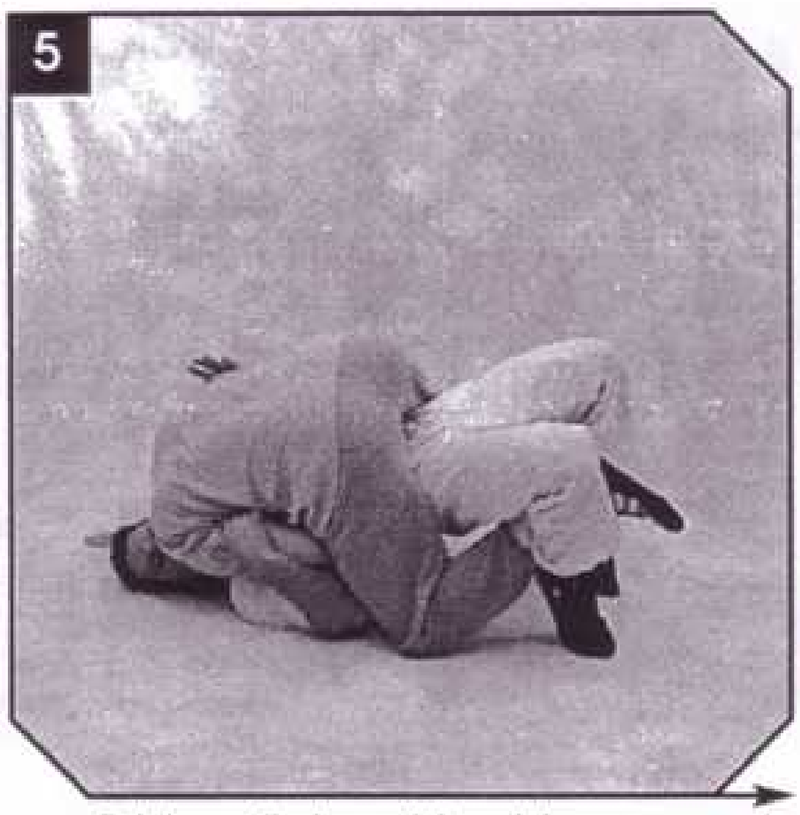
UMPA (vs.GRAB)

If you let your head up, he will hook underneath it. First, trap his grabbing arm by pushing it into your neck at the triceps, and push down with your head.

Trap his leg on that side. Bring your foot in as tight as possible.

Your opposite hand goes to his hip.

Put your hand that was grabbing his head, into his side. This view is largely obscured.



Bridge, first pushing him up, and then over towards his trapped side.

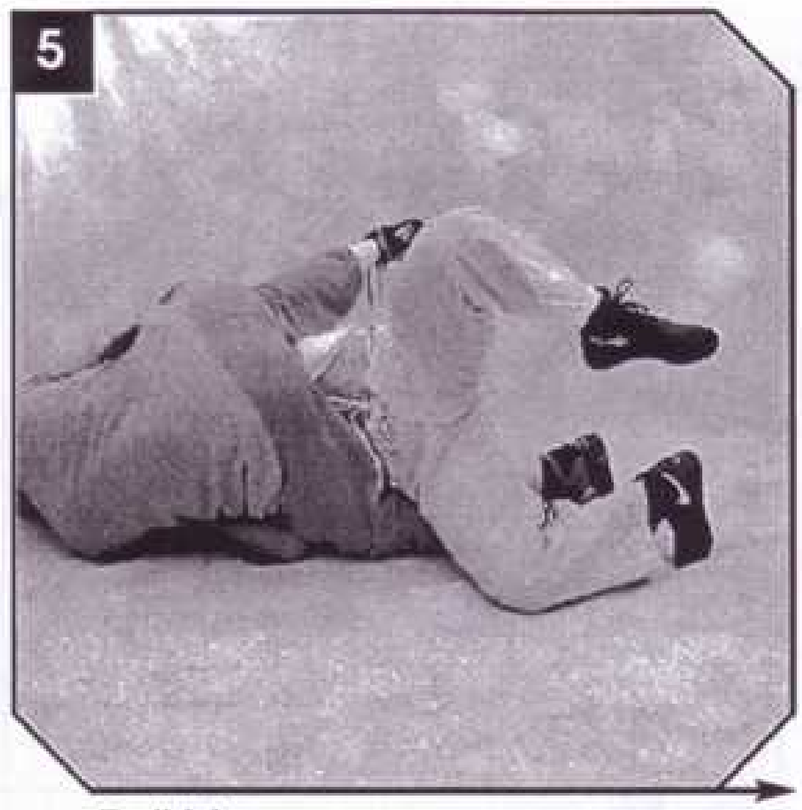
As soon as you are on top, immediately grab his other arm at the biceps, so he cannot strike you.

Raise your hips, as if you are trying to throw his head onto the floor directly above your head.

At the last minute, roll him sideways towards his trapped side. If you push sideways too soon, it will not work.

Grab both biceps, so he cannot punch you. Keep your head tucked into his chest.

Bridge your hips, lifting him towards 1 O'clock. Never bridge straight sideways, as it is too easy for him to resist.



Roll him.

Immediately move your hands to his biceps so he cannot punch you. then you must Pass the Guard, as detailed in Section J: Defense Against the Guard.

THE ELBOW ESCAPE: THEORY & PRACTICE

The other basic escape from Mount is the Elbow Escape. First, extend one leg (in this case the right). Keep both your elbows on the ground.

Put your right elbow inside his leg, pushing it down. Simultaneously, scoot your hips away, bringing up your right leg...

...until your right elbow is touching your knee.

HEEL SCOOP TO HALF GUARD

Step your opposite foot across one of his.

Get on your side, and use your heel to push his foot up and over your leg.

Drive your knee to your elbow.

After the Umpa, the most effective means of escaping the Mount is the Elbow Escape. Simply described, this is a way of getting from Mount to Half Guard, and eventually from Half Guard to Full Guard.

This is accomplished by pushing his knee down with your hand or elbow, as you simultaneously bring your knee up. The key to the escape is a simultaneous scooting away of your hips.

If he is very tight to you, this will not be possible against a skilled opponent. In order to make it work, you have to create some space in between the two of you. The easiest way to create space is, of course, the Umpa.

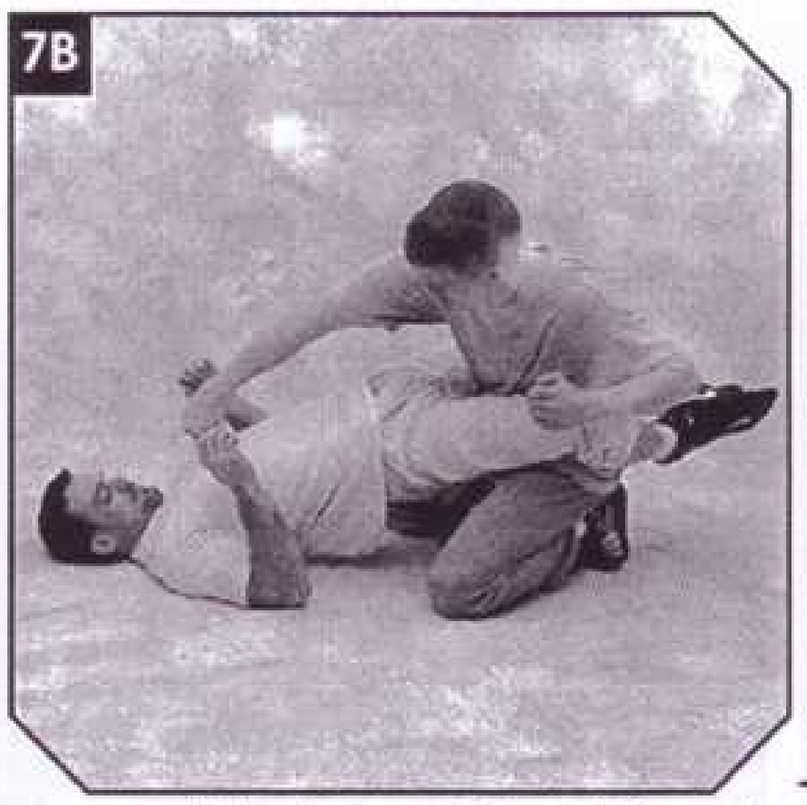
If he blocks your Elbow Escape, this may get him off balance enough, so that you can effectively try the Umpa. Three variations of this appear on the following page spread.

Scoot your hips towards your right side.

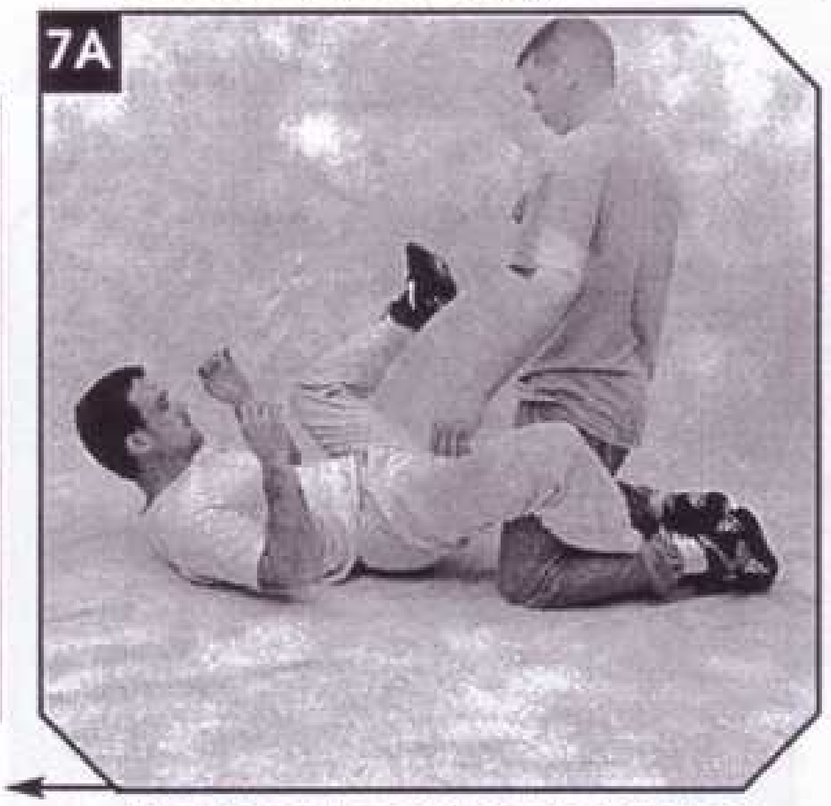
Trap his leg with a Half Guard.

Slide your other leg under him, doing another Knee-Elbow escape if necessary.

Get Half Guard. Now proceed to step 6 above, to get to Closed or Open Guard.

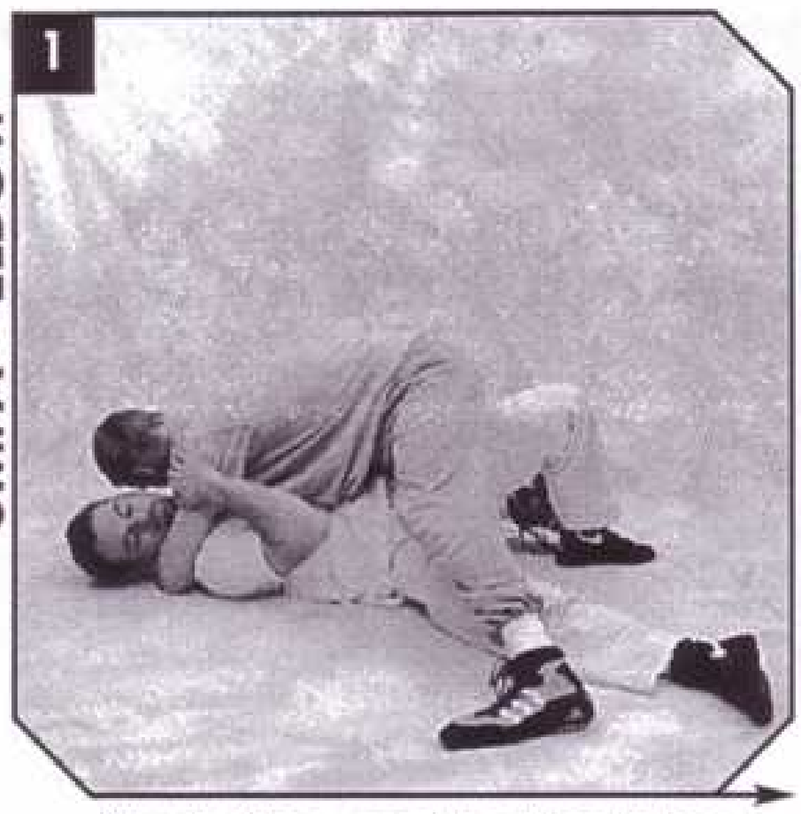


...put him in your Closed Guard.

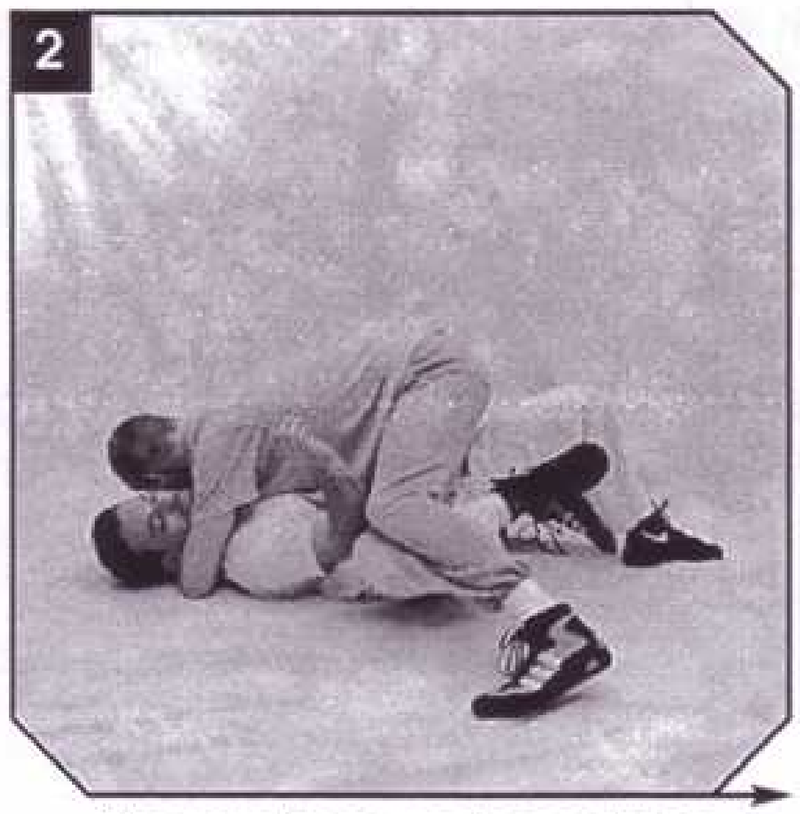


Kick him from Open Guard or...

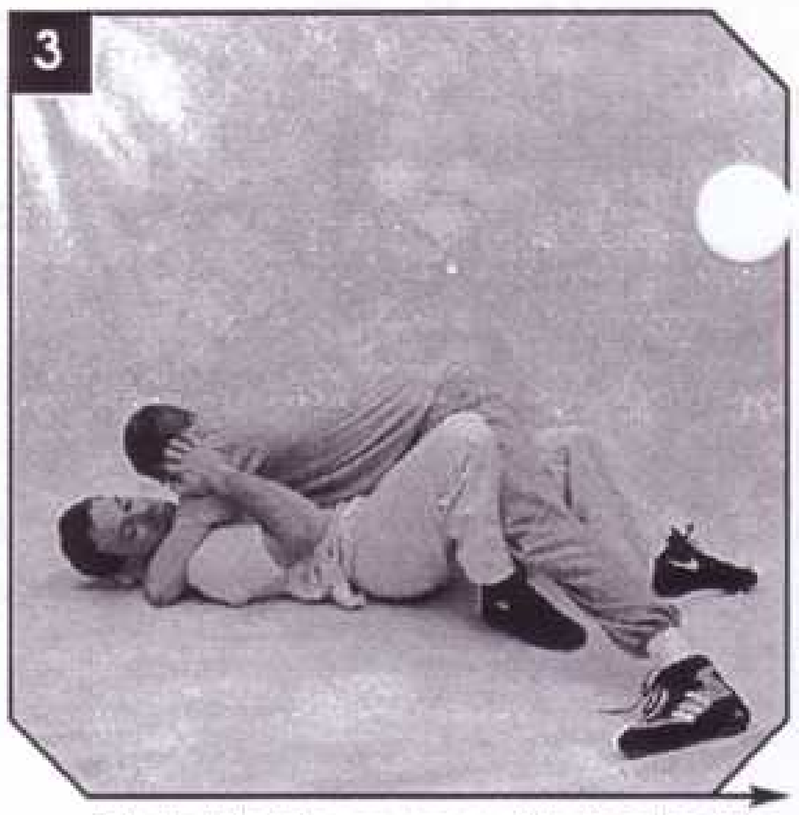
UMPA - ELBOW



You bridge, and he blocks by posting his foot, creating space. Push on the knee of his bracing leg, with your hand or elbow.

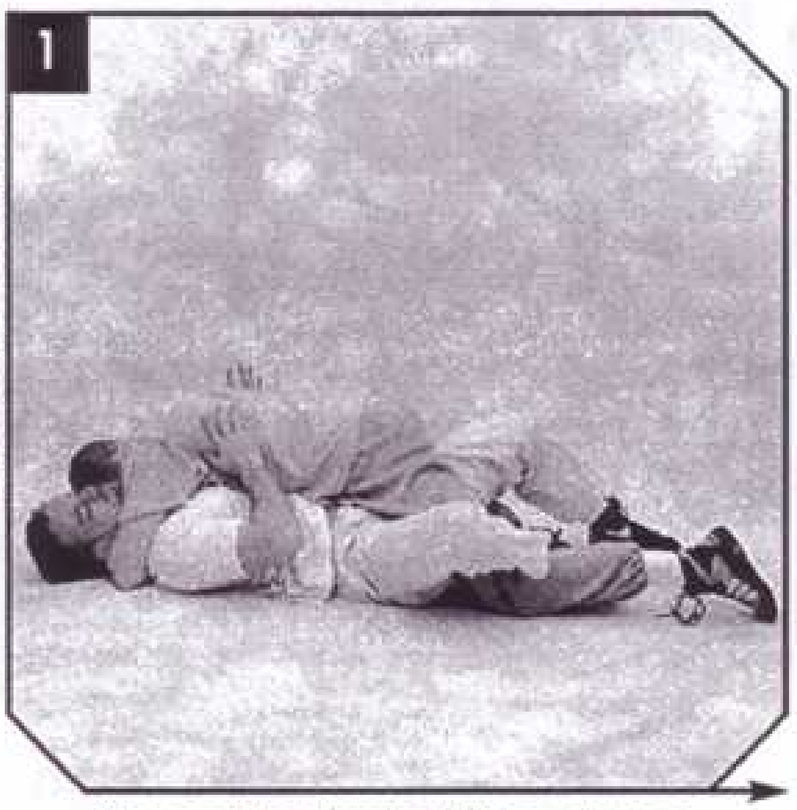


Slip your knee underneath his leg.

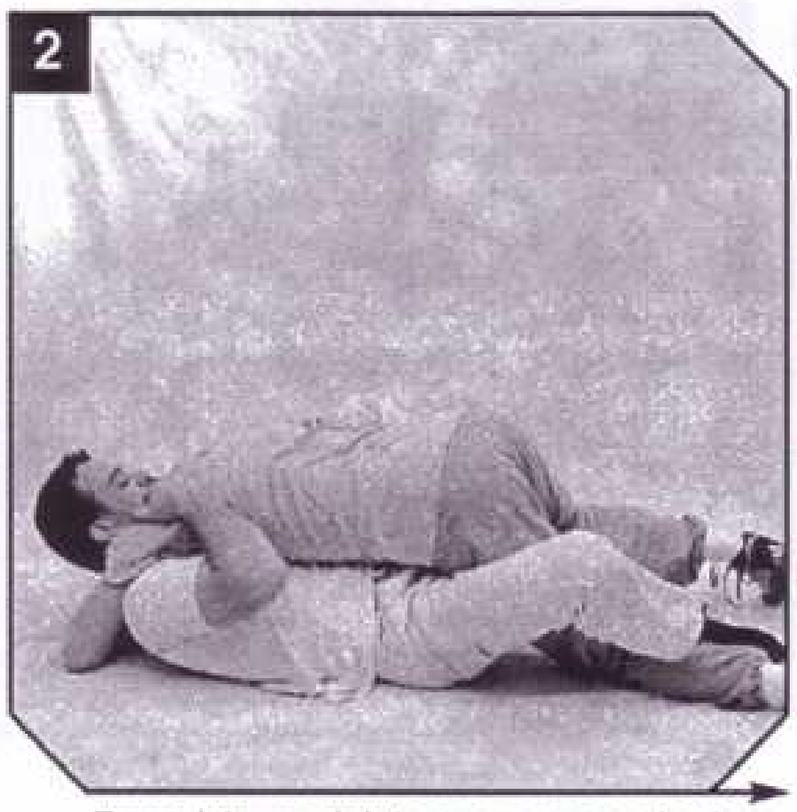


Push his hip away with the inside of your knee, and slide your body sideways, towards his bracing leg.

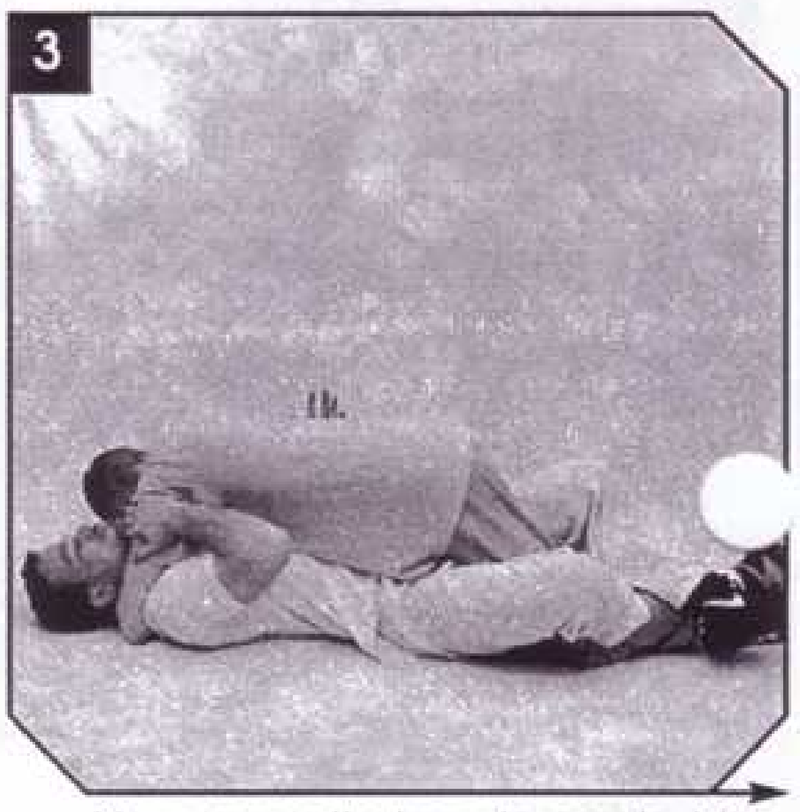
ELBOW-UMPA



You get a single Elbow-Knee escape, as in the last technique, but he hooks your neck so you cannot escape to the other side.



Trap his grabbing arm against the side of your neck. Make sure his side is completely blocked.



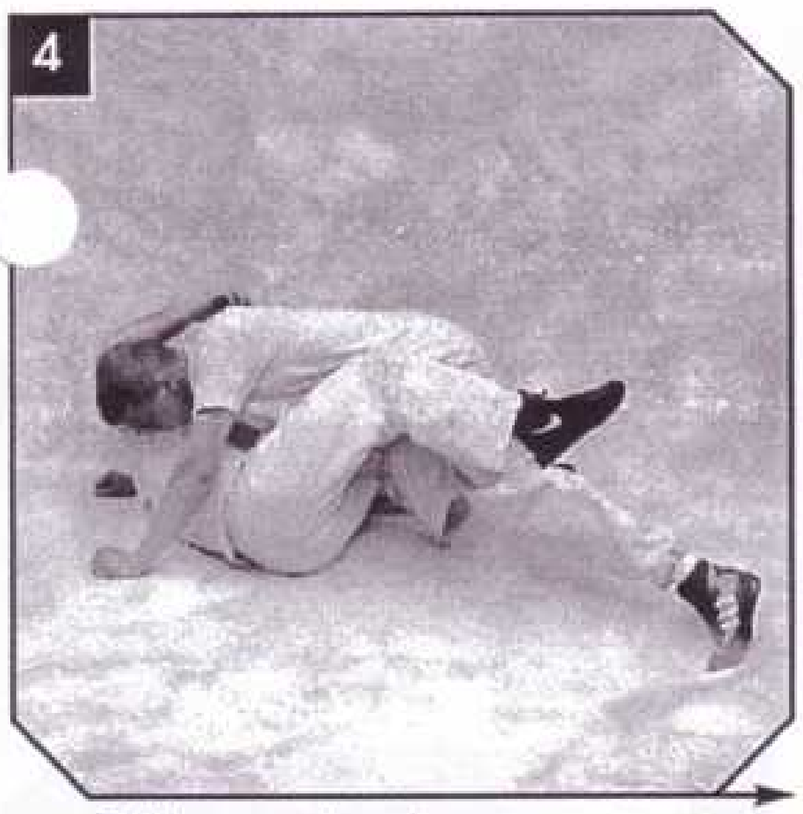
Your opposite hand goes to his ribs.

ELBOW - UMPA

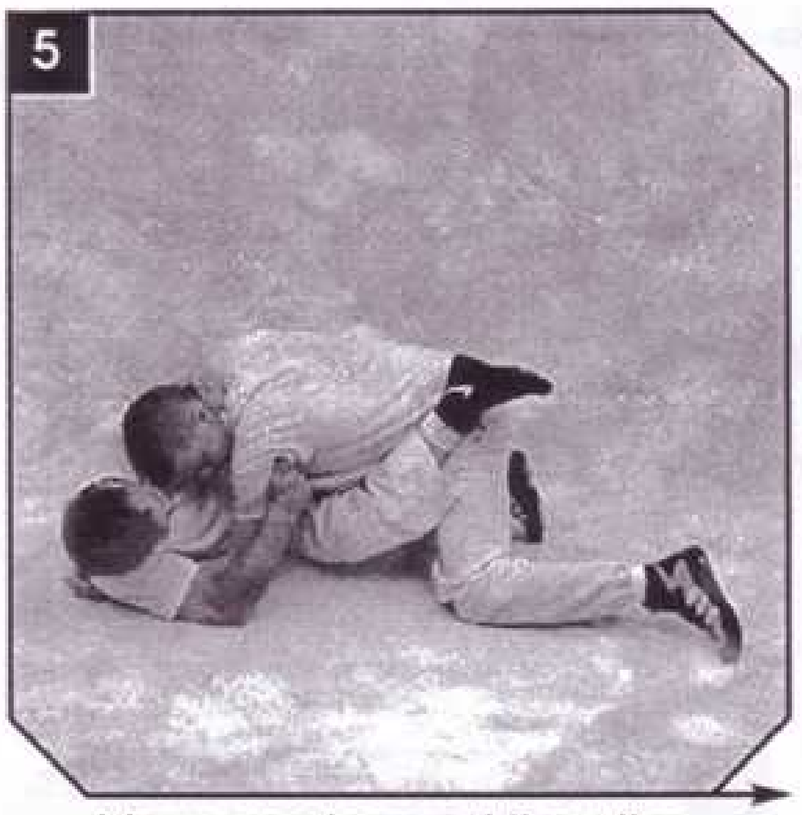
You try the Elbow Escape; when you push his knee, he pulls your hand up. Keep your opposite hand close, and ready to grab his pulling forearm.

When he pulls up your hand, trap his hand, thumb down and...

...circle your grabbed hand out to break away.



Pull your other knee up, as you slide sideways.



Move one leg and then the other across his back.

Put him in your Closed Guard.

Bring a foot in, and arch your body towards his head.

Roll him towards his trapped side.

End up on top. Control his arms at the biceps.

Grab his elbow with the hand that just broke free. This must be done instantly, in a single motion.

Simultaneously trap his leg on the same side.

Arch, pull him up, and roll. Make sure you up, then sideways. Don't forget to grab his biceps, when he is rolled over.

ESCAPE BY GRABBING THE WAIST

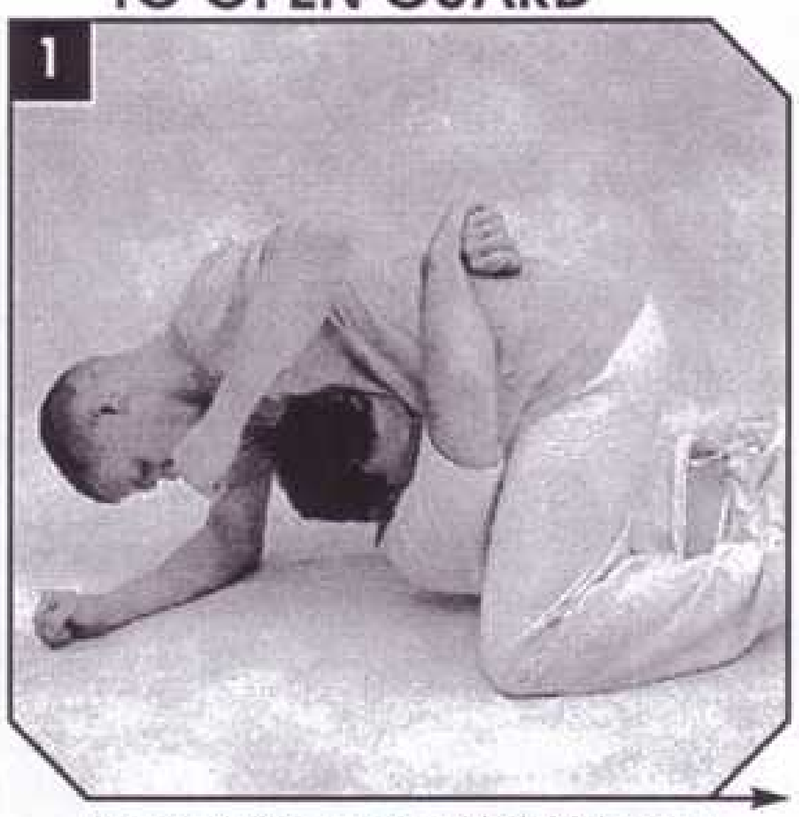
TO HEEL HOOK

This is a desperation move, in that it briefly leaves your face open. Grab his belt or pants with both hands. Bury your face into his stomach if you can.

Throw him straight over your head, and before he hits the ground...

...roll him to the side.

TO OPEN GUARD



He is striking you. Hold him as tightly as possible.

When he tries to push back, to get better leverage to hit you, stay with him for a moment.

Explosively release your grip around him, and grab his waist...

Mount escapes where you grab your opponent by the waist seemingly leave your face open to punches. Additionally, in a grappling-only situation with a uniform, they can have limited effectiveness. Further, they lack the elegance of the Umpa or Elbow Escape.

However, in a sweaty, exhausting competition, with strikes, they can present your best means of escape. Your face is momentarily open to strikes, but that is true of the Mount in general. If you do these escapes quickly, and with surprise, you should be able to get out without taking too many punches, too cleanly.

Understand, however, that you will get hit to some extent. If you are unwilling to take any punches, you must stick to competitions that ban strikes, like Tennis.

While maintaining your grip on him, bring your bottom knee up and in between his legs.

Throw your other leg over his, and put your foot in his hip. Squeeze your legs together, trapping his leg. Make sure you are on your side.

Finish with a Heel Hook. Details on the Heel Hook appear in Section J: Defense Against the Guard.

...instantly push away on his trunks, and arch your hips upward.

Continue pushing with your hands, as you scoot your hips away, and draw your top knee in protectively.

Get Open Guard. While this escape may appear impractical, it can work superbly in the tumult of a real situation.

ESCAPE BY GRABBING THE ARMPITS

PUSH FORWARD

If his knees move way up, put both hands into his arm pits, and push him as far away as you can. Watch out for the Arm Bar!

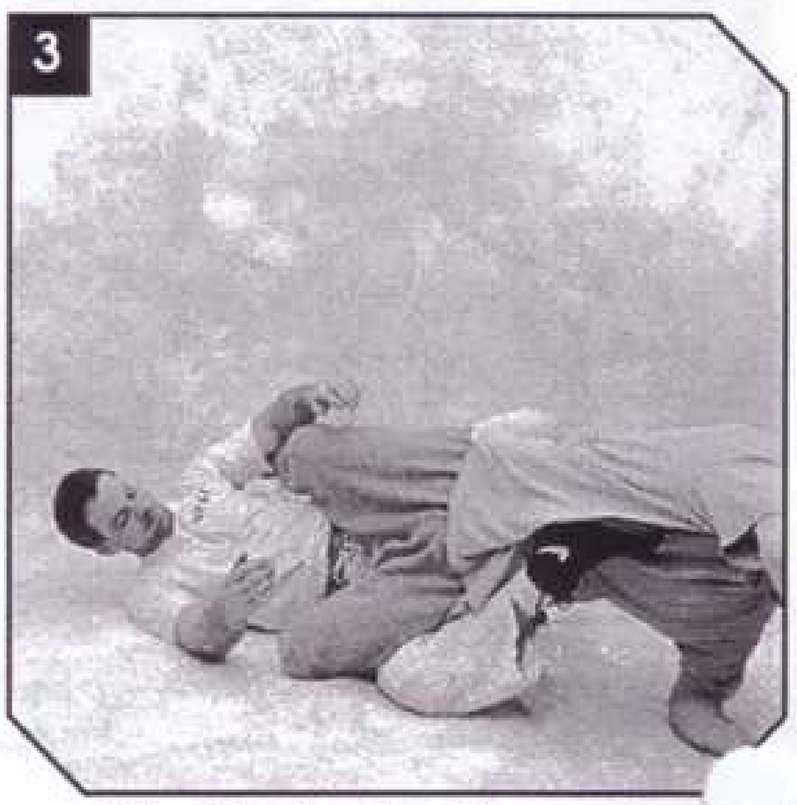
Swing your feet up, until they are under his arm pits. If he has sleeves or gloves, grab his wrists.

Push as far forward as you can.

PUSH BACK

Push him back with your hands, if he is not sitting back already, and swing up one or both legs.

Catch him across the body. At this point, he can lean forward, putting pressure on your hip and knee, so keep your hands ready to block him.



Drive him back with your leg(s) and, if necessary, your hands.

Mount escapes where you grab his armpits and push back, leave your face marginally less vulnerable to strikes than do escapes where you grab the waist. But you can and likely will still get hit.

If your opponent is low on your waist, he is open to the Umpa. If he moves his hips forward to avoid it, his armpits come into range. Grab them and explosively do one of the escapes below.

Reaching up would seemingly leave your arms open to a Swing Around Arm Bar. In a realistic, sweaty situation, an opponent who attempts a Swing Around is generally giving you an enormous opportunity to escape. Escapes from a Swing Around Arm Bar appear later in this section.

Roll through, grabbing one of his feet. Don't simply push him away. Use your pushing feet to push your shoulders away from him and out.

Get a solid base.

To apply an Ankle Lock, pull up with your forearm, as you lean back on his toes. To apply a Hip Lock, lean back and raise his knee. It is most effective to apply both finishes simultaneously.

Instantly bring one knee between his.

Very firmly trap his heel with his toes under your armpit.

Look away, to finish with a Heel Hook.

DEFENSE AGAINST THE TOTAL HOLD DOWN

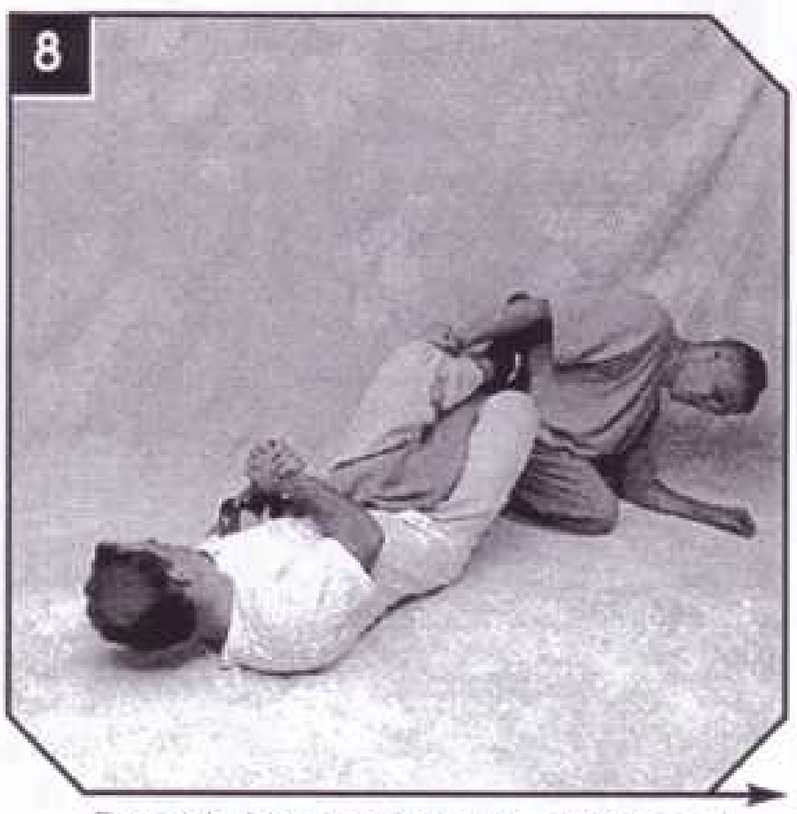
Your opponent has shifted to your side, is holding you in with his heel, has grabbed your wrist, and is attempting to reach under your head to grab your wrist.

Slow him down momentarily, by bringing your bottom shoulder up, and pushing the side of your head against it. Now there is no space for him to reach under. He will be able to eventually roll his forearm under your head, but not instantaneously.

Grab the side of your neck with your grabbed hand, and his knee with your free hand. Now, even if he manages to reach under your neck, he will have a difficult time grabbing your wrist. Now it is time to counter attack.

CONT'D

Squeeze your legs together, trapping his leg.



Reach back catching his heel with the inside of your forearm.

Turn your body in, applying a Heel Hook.

The Total Hold Down, shown immediately at left, is an extremely advantageous, dominant variation of the Mount. From it you can strike without fear of retaliation, and it sets up various effective chokes and arm locks.

The strategy to escape from it is simple. Don't get there! Once it is sunk, it is difficult to escape from. If you do manage to get out, you are sure to take some punishment while escaping.

With only a little bit of training, you will start to recognize when someone is trying to set it up—your opponent shifts to your side, and starts attempting to reach under your neck to grab your wrist.

When you feel it coming on, respond as detailed below.

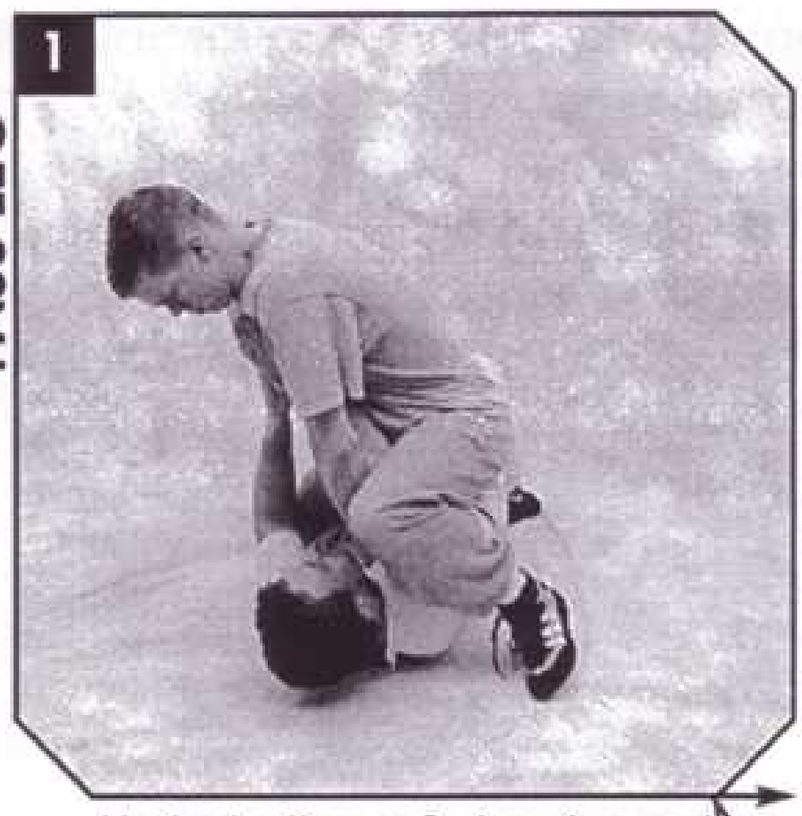
Although his heel is pushing in tight to your stomach, you have good leverage to move his knee sideways. Do an Elbow Escape using the elbow of the hand on your head, and your top knee. This is different to the usual Elbow Escape in which it is your bottom knee and elbow that come together.

When your knee clears his leg, keep pulling in and spin...

...your body until he is in your Open Guard.

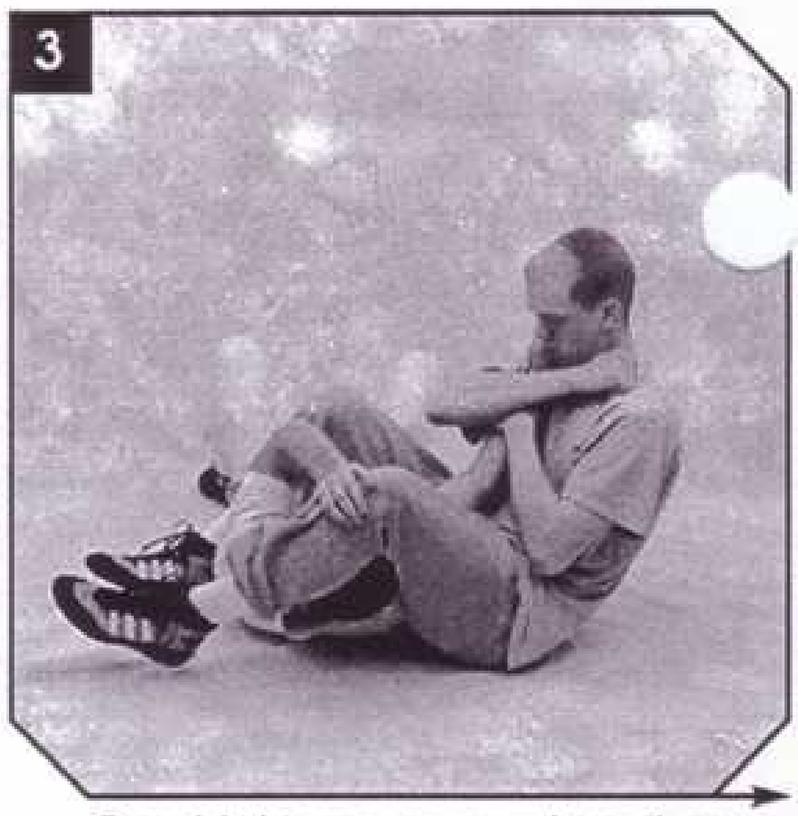
DEFENSE: STRAIGHT ARM BAR

PASS LEG



He is starting a Swing Around Arm Bar.

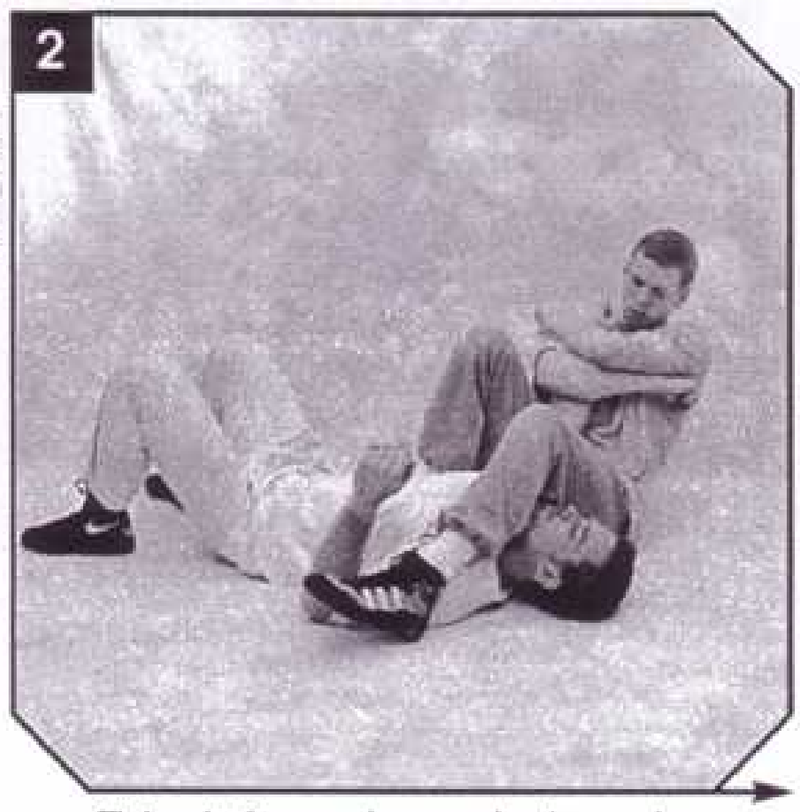
Get your near elbow tight to your side, and your far hand up.



Pop his leg over your head, as you pull your near elbow even tighter to your ribs.
NOTE: If the finish is sunk, TAP!

Your opponent may apply a submission before, or as you are escaping Mount. This section shows how to escape from the most common finishes, starting with the Straight Arm Bar.

ROLL



This defense is against an Arm Bar variation common in Judo, where only one leg is across your body. It must be done as he is applying the hold.

Use the momentum of his falling back to swing you up...

SPIN

In this variation, he has fallen forward. Post with your free hand, to provide a solid base from which to...

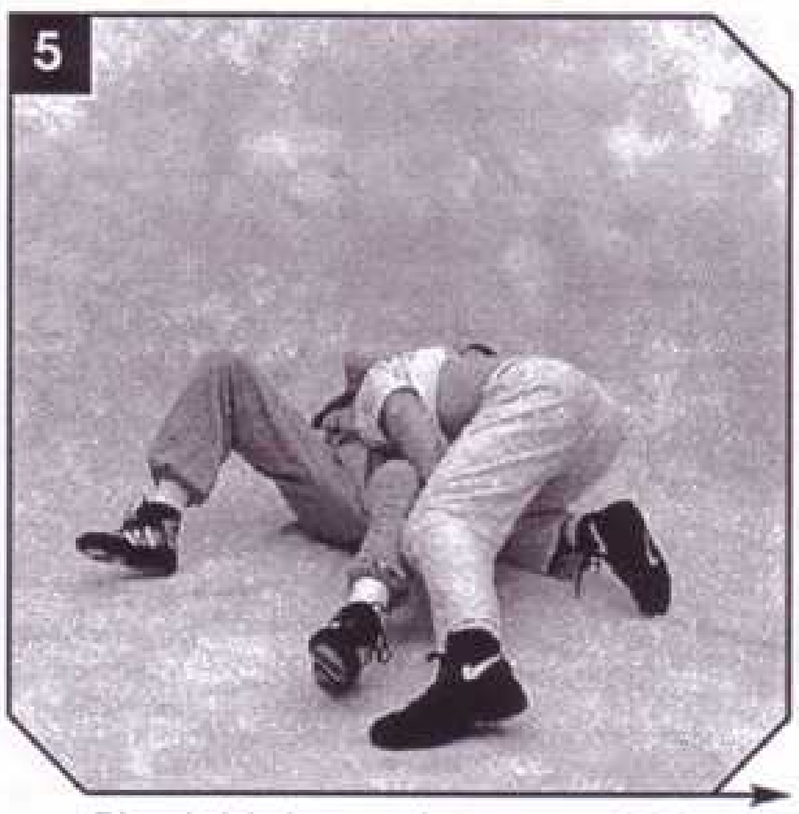
...spin around towards his head...

Scoot your hips out, getting your right knee onto the ground.

Switch your base, so you are facing into him.

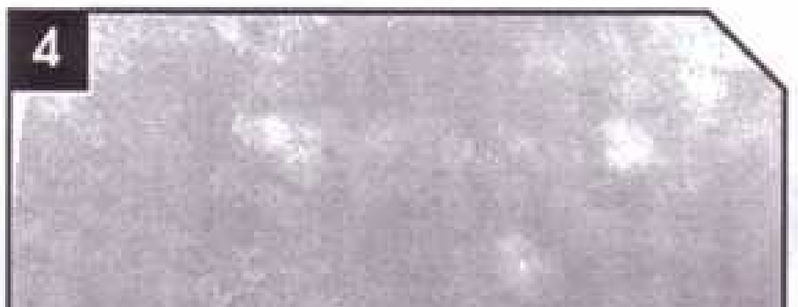
Get up onto your knees. Control his arms at the biceps, and initiate a pass.

...and across.

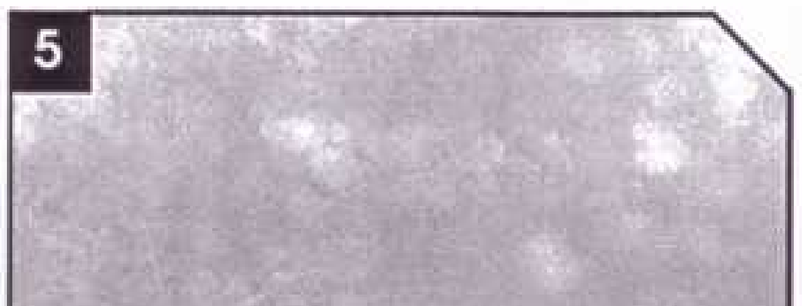


Block his knee, to prevent him from getting you in Guard.

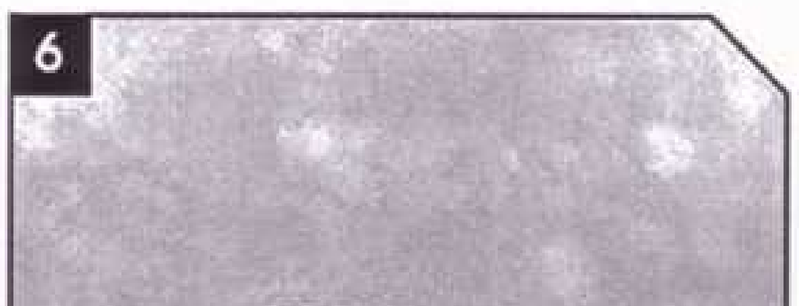
Establish Side Control.



...until...



...you are by his other side. From there you can remove your arm and establish Side Control, or...

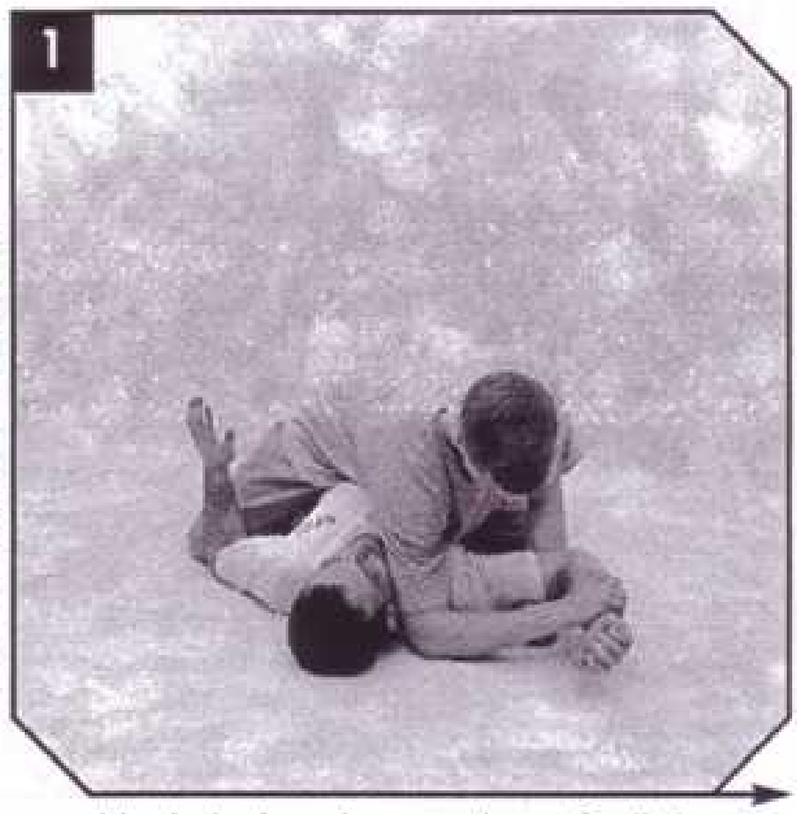


...continue circling into Back Mount.

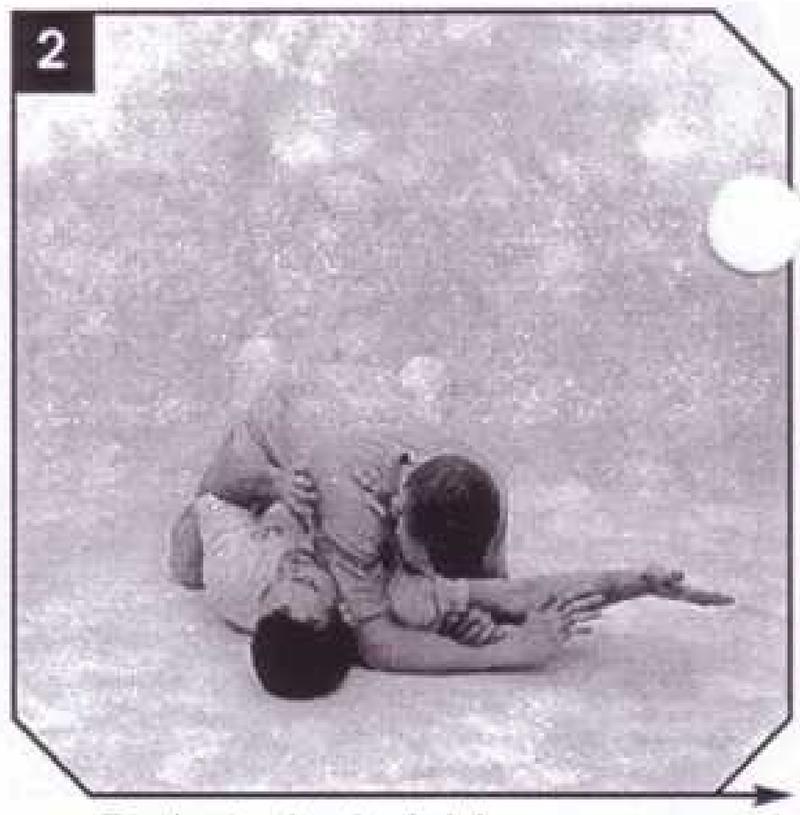
DEFENSE: KEY LOCK

The defenses on this page spread are escapes from the Key Lock.

COIL ARM LOCK—OUT



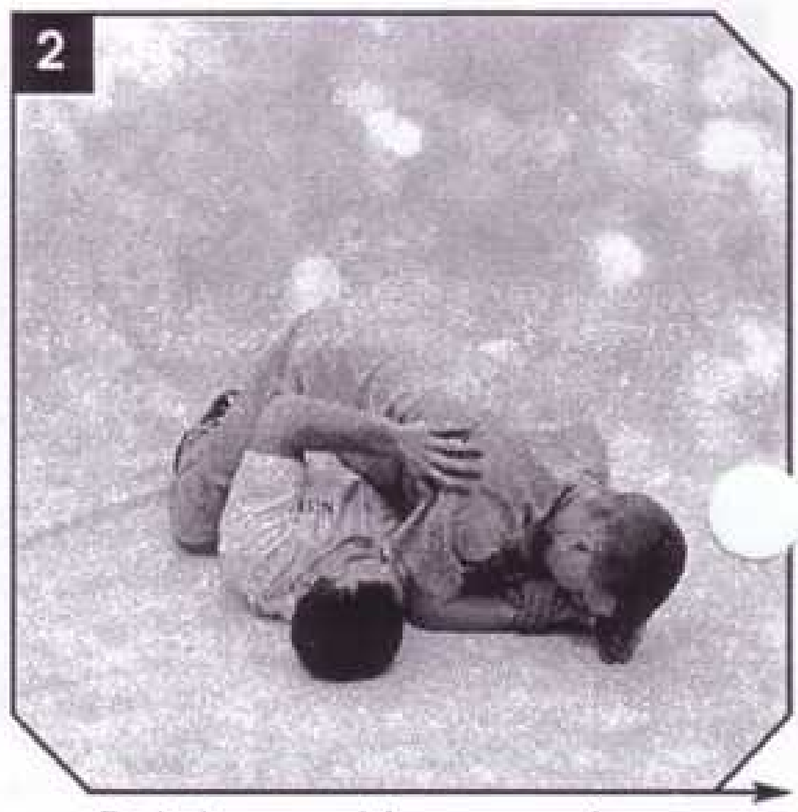
He is trying to apply a Coil Arm Lock.



Explosively straighten your arm out.

COIL ARM LOCK—IN

Bridge. This will slightly relieve pressure on your shoulder and allow your hips to swivel.



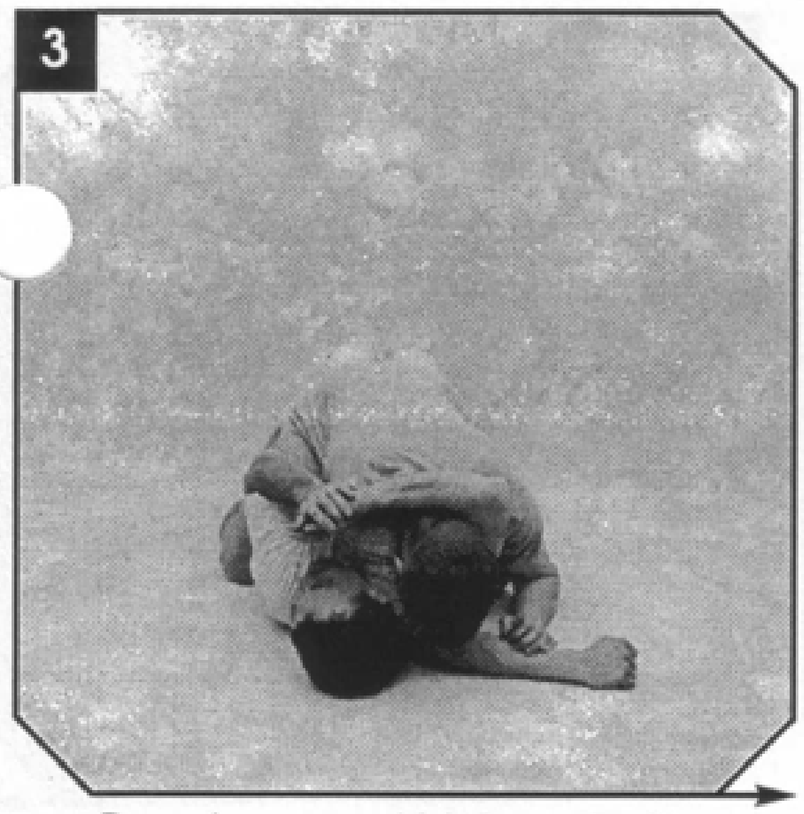
Rotate your hips away from your locked arm, and try to straighten your arm out.

WARNING

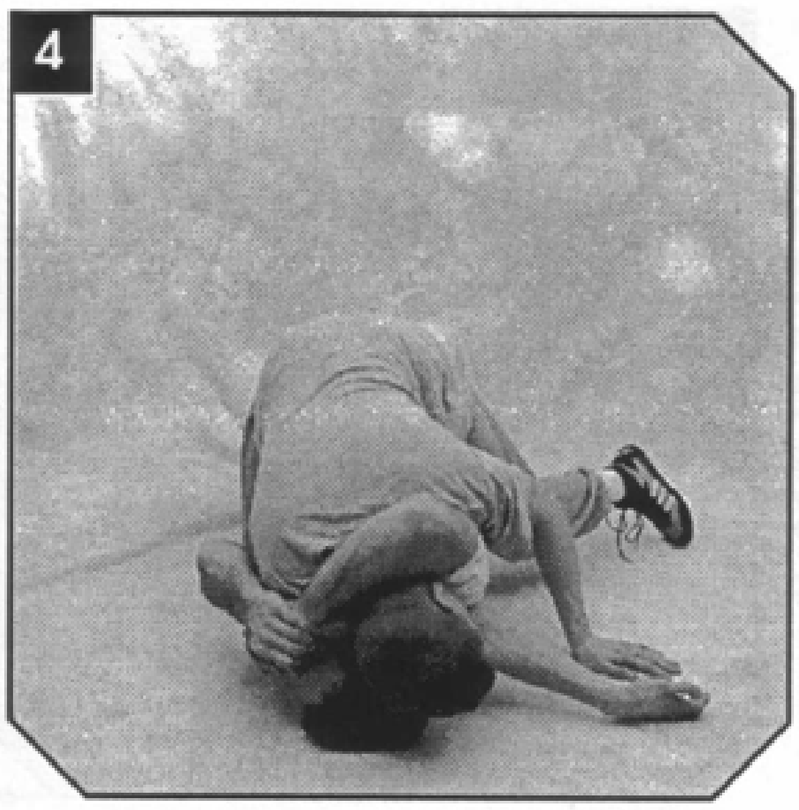
Like any finish, the best defense is preventing its application in the first place. However, if someone begins to apply a Key Lock on you, the defenses momentarily leave you open to a further follow up attack.

When you straighten out your arm, your opponent can apply a Straight Arm Bar as shown at right.

Be explosive!

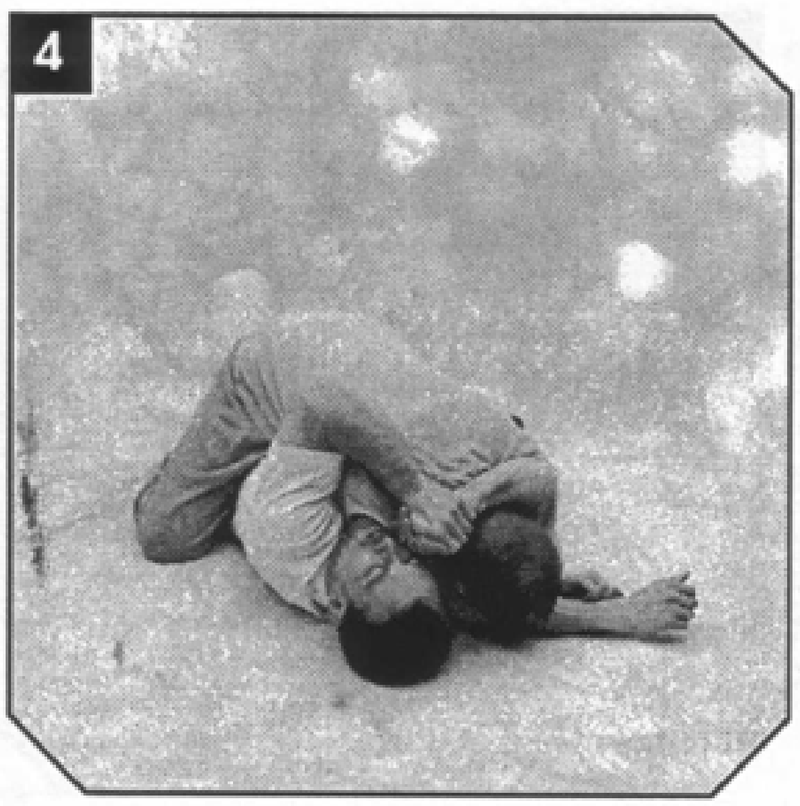


Reach around his head with your freed arm, and grab his head. Use both hands to secure the grip.



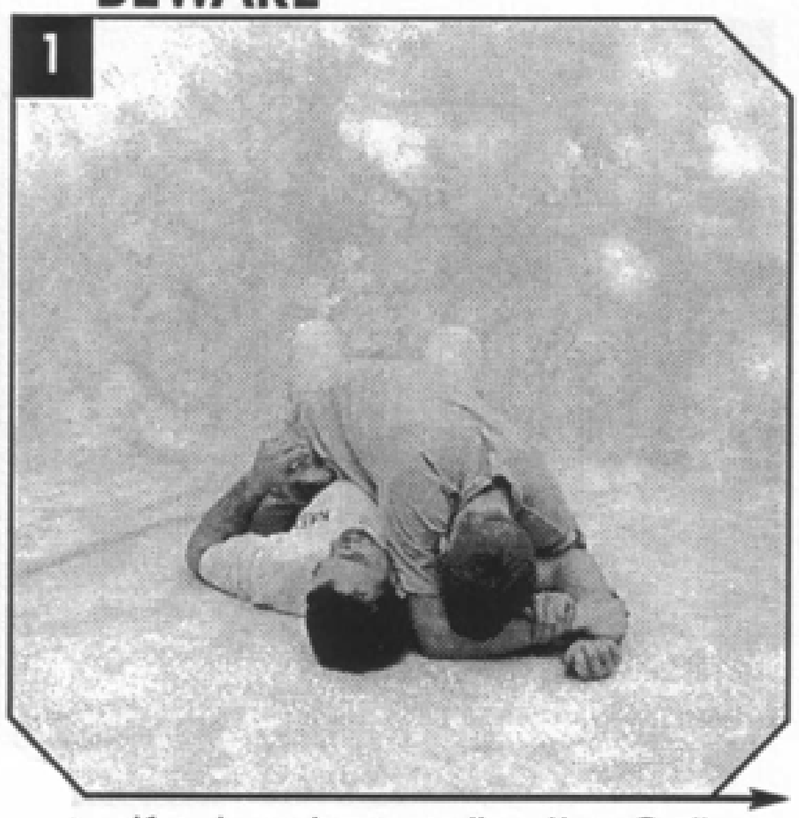
Instantly initiate an escape, or you will eventually succumb to another finish, or even the reapplication of the first one.

Pull your arm inside, getting it as tight to your side as possible.



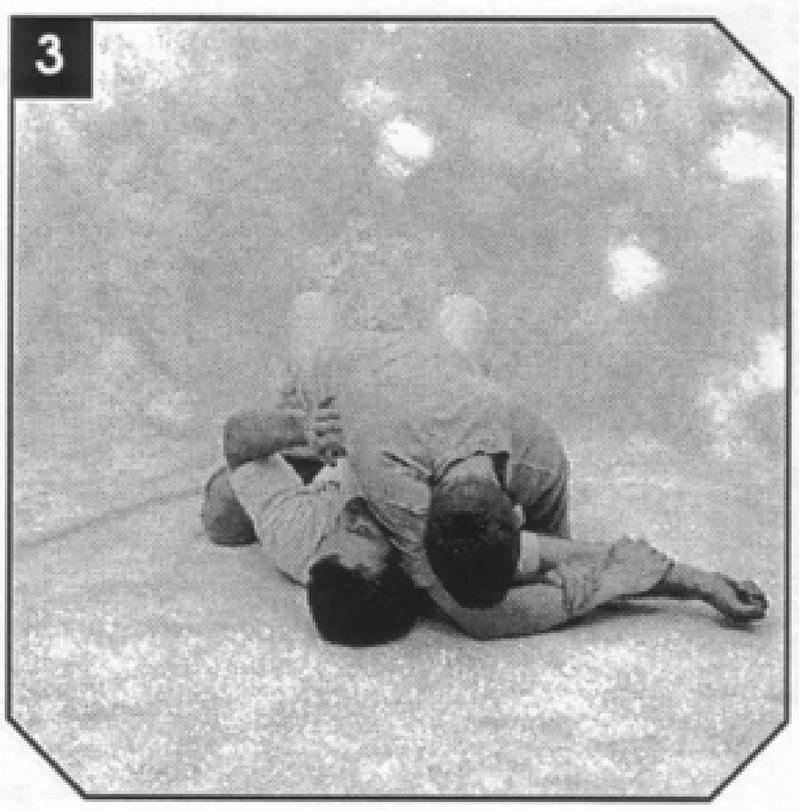
Again, try to get control of him, and try to escape. You do not want to wait when Mounted.

BEWARE



If, when he applies the Coil...

...you straighten your arm out with less than the maximum explosiveness, he will be able to catch you with a...

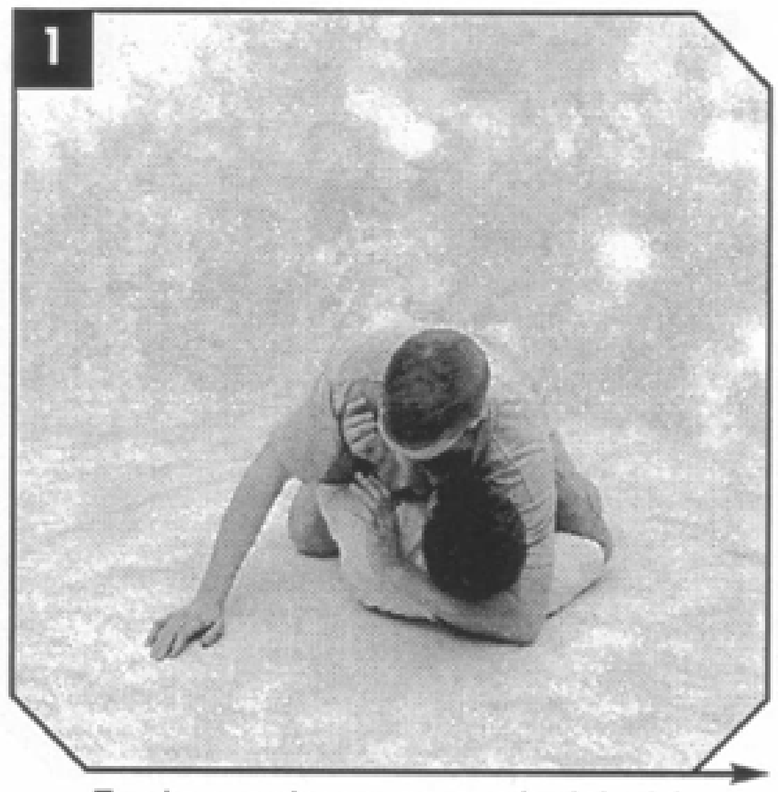


...Straight Arm Bar from Mount.

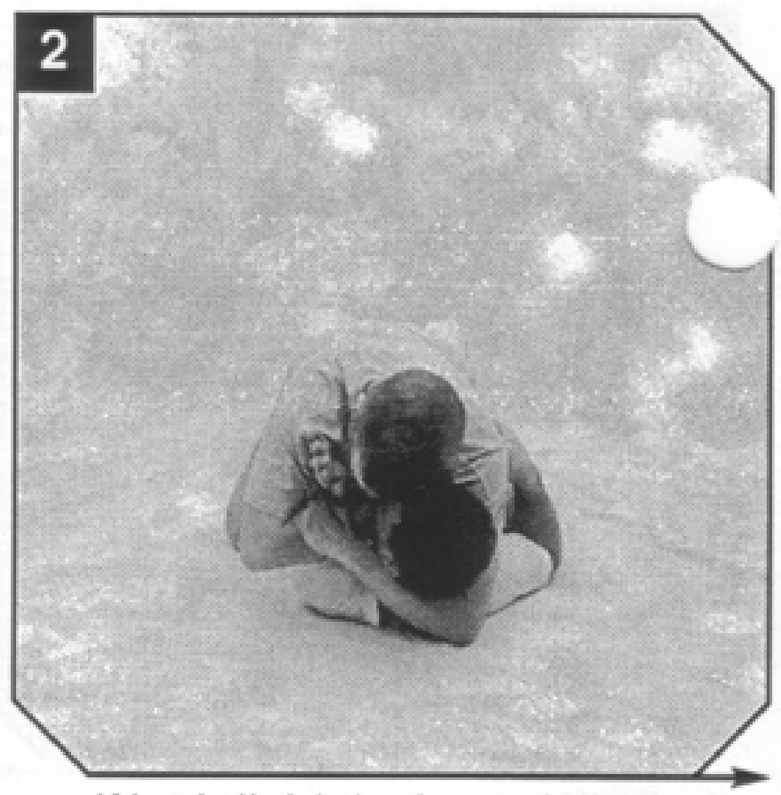
DEFENSE: SCISSOR CHOKE

The escapes on this page are against a Scissor Choke. This choke is extremely painful; respond quickly.

SCISSOR - FRAME



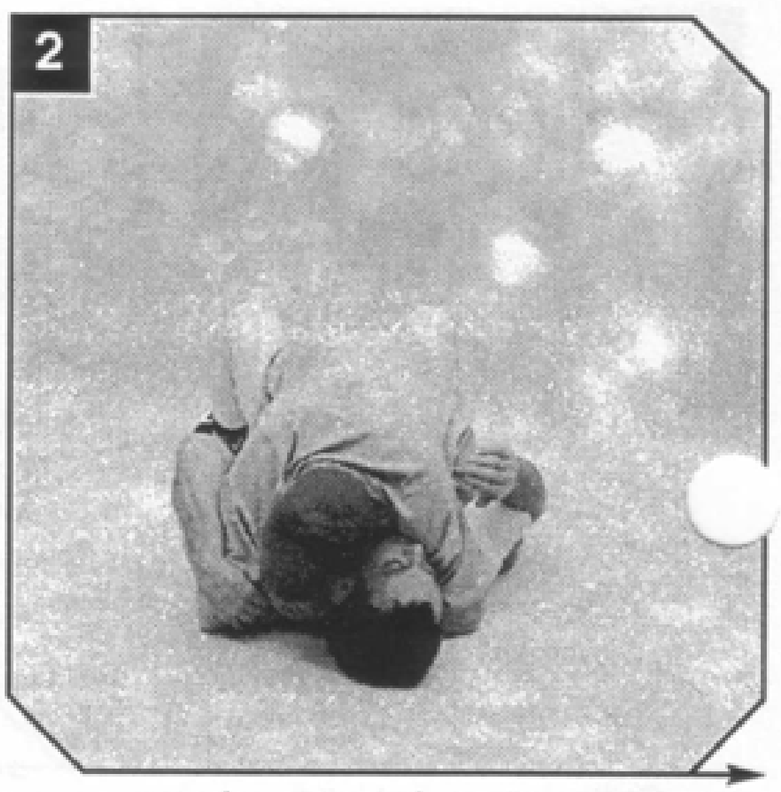
Try to work your arm inside his shoulder. The opponent is leaning back to show the arm. In a real situation, he might be tight.



If he is tight, try to work the hand in slowly.

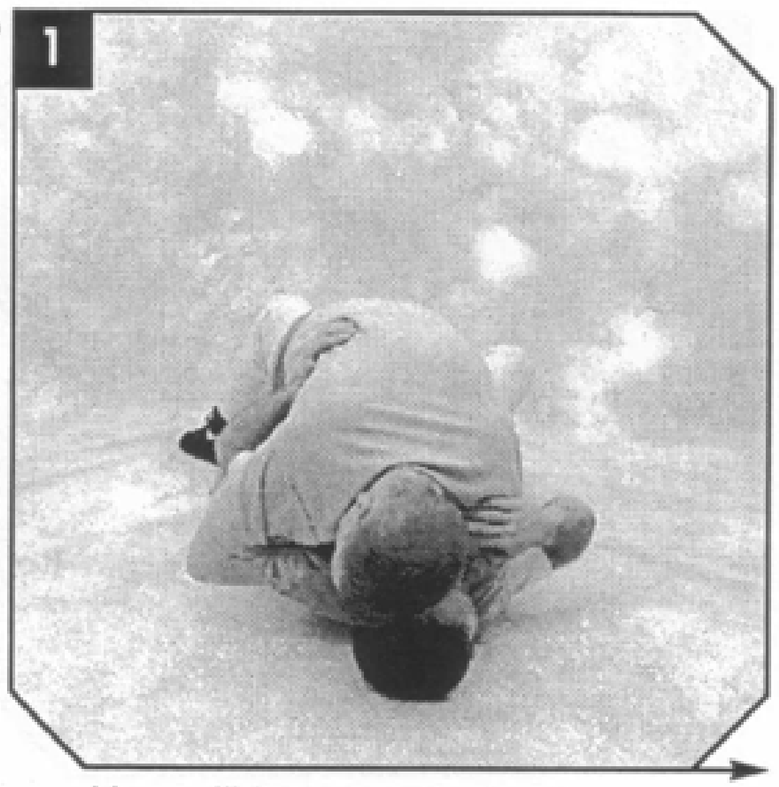
SCISSOR - HAND TRAPS

Another way to deny him the necessary leverage to choke you is to...

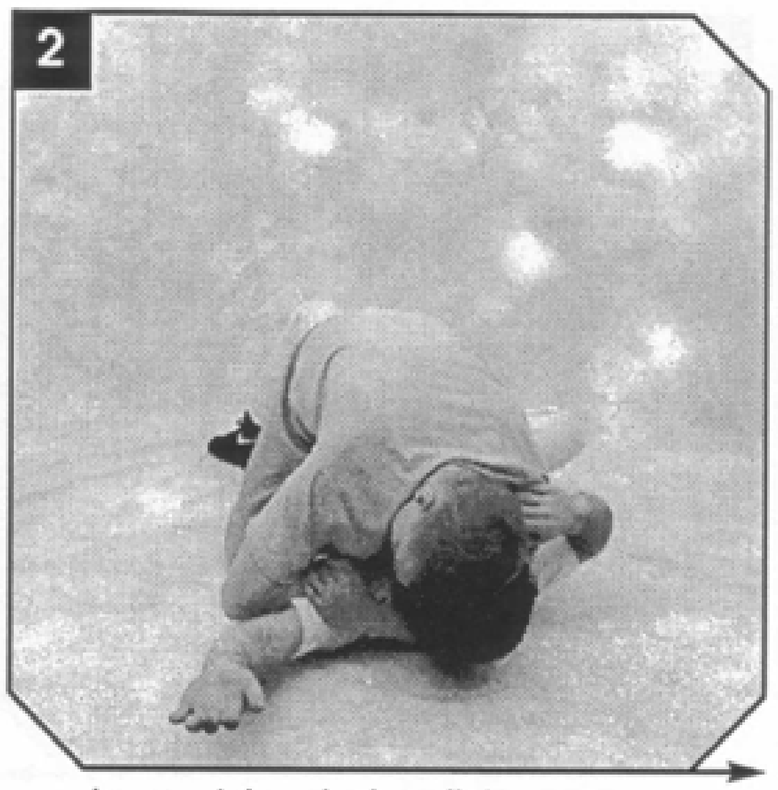


...reach up, and grab as close to his elbow as you can.

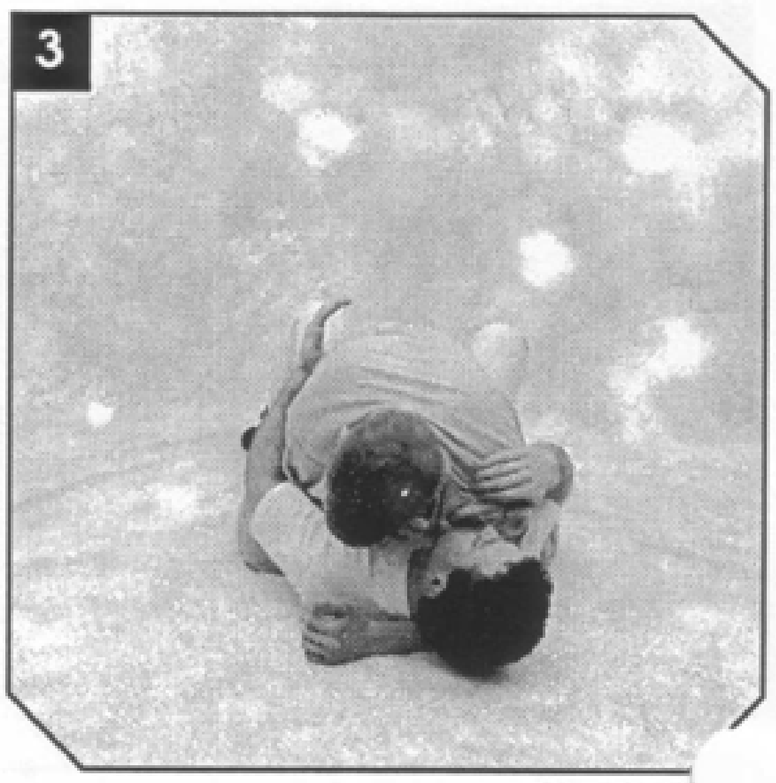
SCISSOR - ELBOW TRAPS



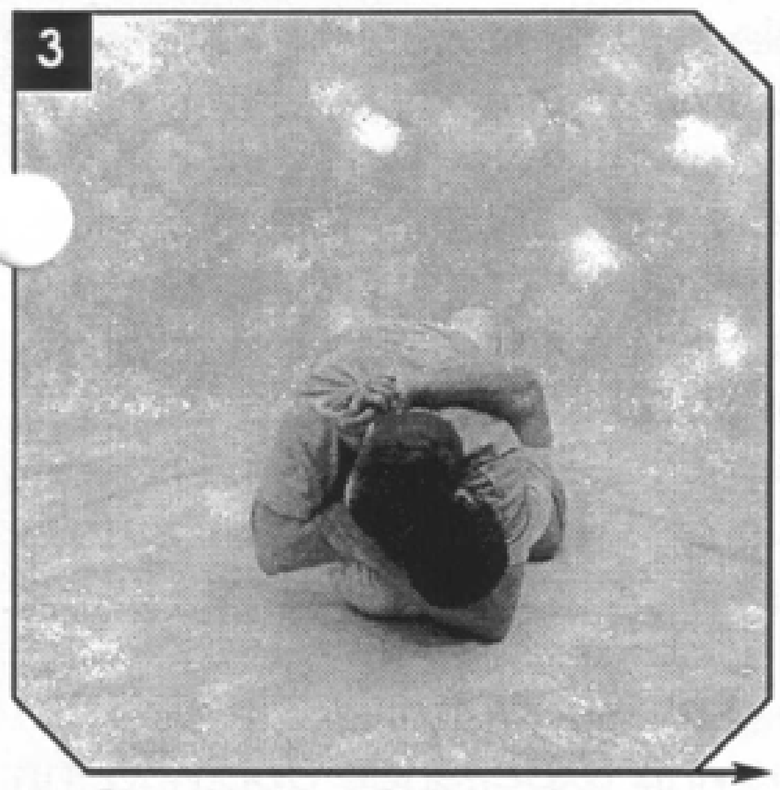
You will have even better leverage, if you can get your elbow over his elbow. To do this, bridge, until his elbow clears the mat.



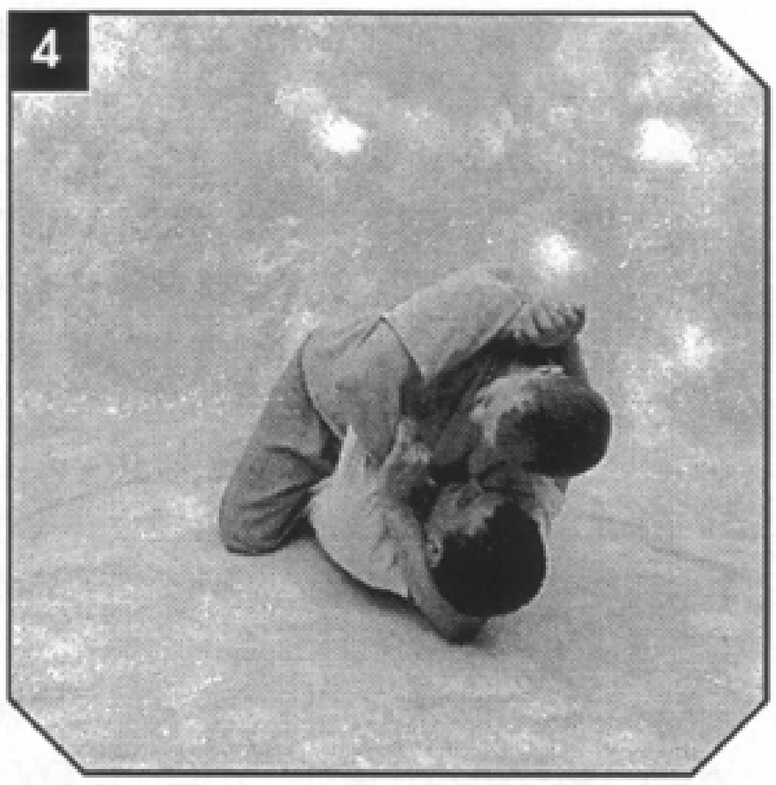
In a wide circle, slide your arm under it and...



...drive your elbow down, and grab his arm at the triceps.



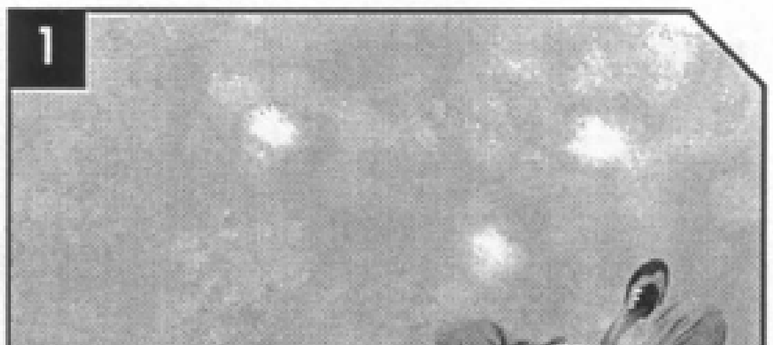
Reach around his neck and interlock your hands together, palm to palm, with no thumbs.



He has absolutely no leverage to apply to the finish. The leverage created by your frame is tremendous, and can stably keep him back by pushing on his shoulder.

Then pull down as hard as you can.

HE ROLLS YOU



A common follow up to the Scissor from Mount, is for your opponent to roll you into Guard. Surprise aside, this is an easier choke to defend against.

Very quickly bring your arm over his elbow, and...

...pull it down tight.

DEFENSE: KATA GATAME

One of the most miserable finishes to escape from is Kata Gatame. You can often prevent your opponent from fully applying the hold, but you cannot stop him from applying enough pressure to cause notable discomfort.

Thus, to escape Kata Gatame, you need patience and fortitude. These qualities are best developed not through an academic understanding of their importance, but rather through training. If you are caught while doing mat work, use the opportunity to toughen yourself. While miserable, it is no worse than heavy squats, and probably does more to develop your game.

In competition, try not to get caught there. The best way to accomplish that, is by having experience applying the hold. Use it often, and you will start to notice patterns that set up its application. Avoid these patterns.

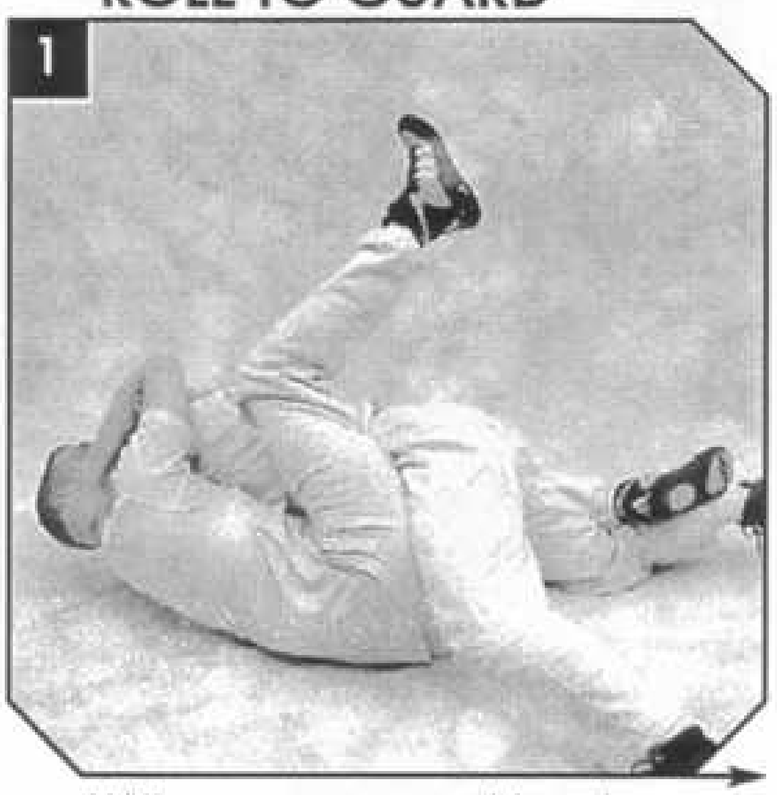
PALM GRIP

If the hold is applied too quickly to pass your arm across his head...

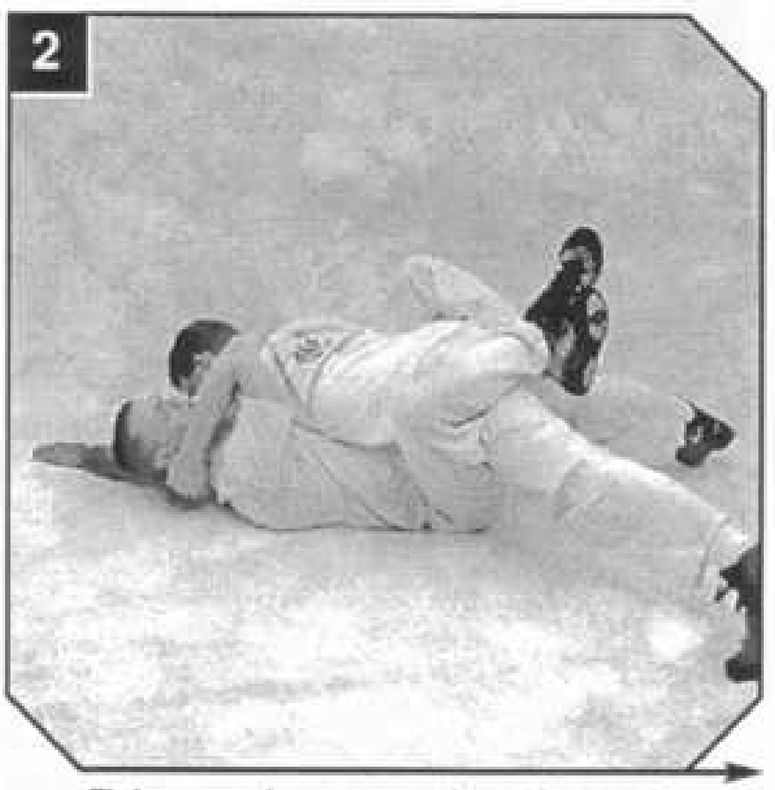
...make a palm to palm, no-thumb grip. Make sure that the palm of your trapped arm faces in towards your head.

Bring the wedge-shaped grip down to your head.

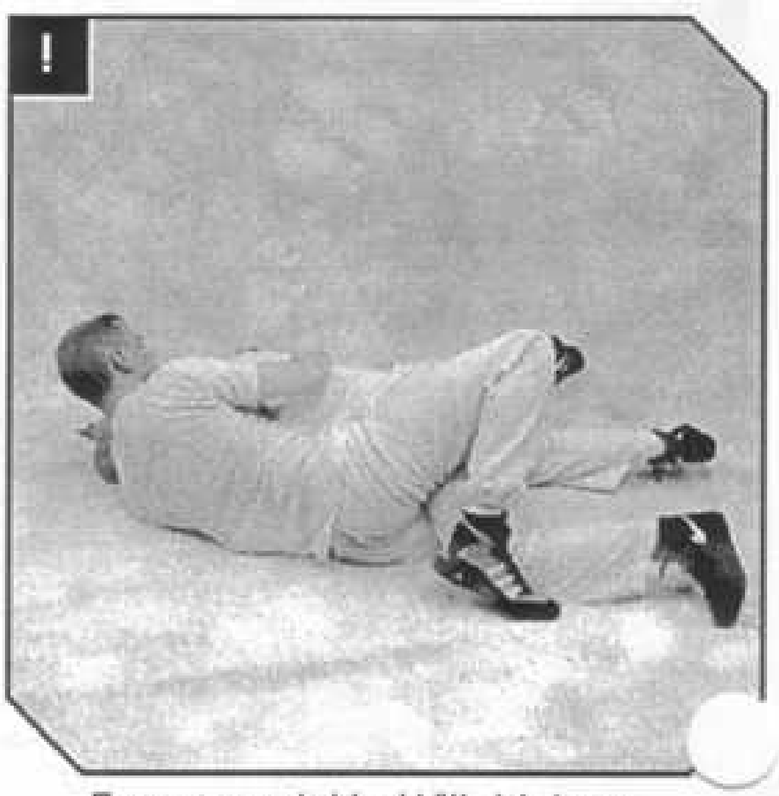
ROLL TO GUARD



With your opponent leaning forward into you, it can be fairly easy to roll him so that you are in his Guard.



This can be an advantage to you, as he cannot lean into you, and you may have a better angle to pass your arm over his head.

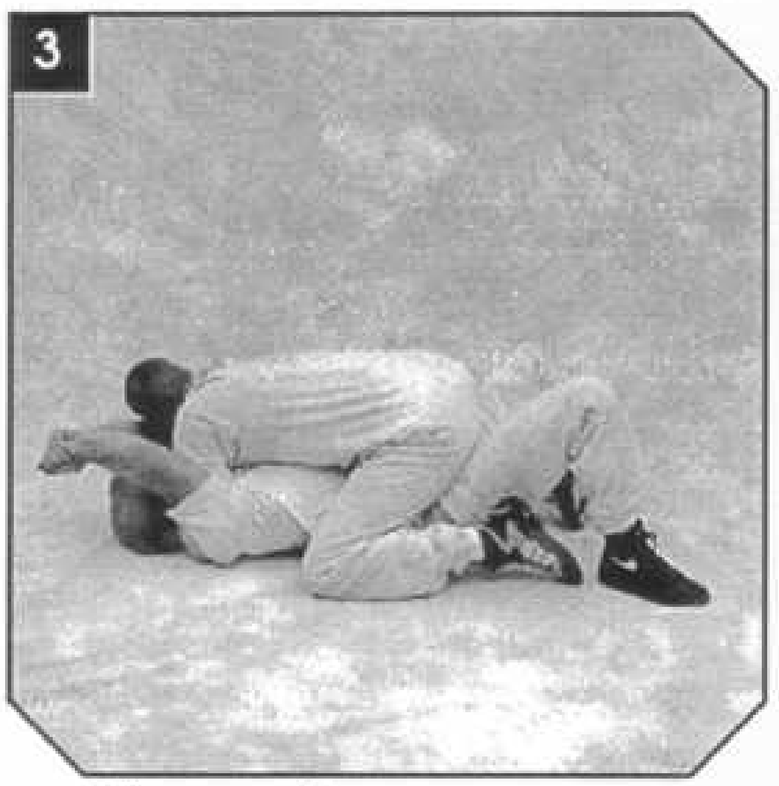


Escape quickly. With his legs wrapped around you, he can push your hips away, switching the choke to a quick Neck Crank, or he can get your back.

PASS ARM

The first thing to attempt is clearing your arm, as the hold is being applied. Clasp your hands.

Push into his head with your elbow, and move your head away. Both arms aid the push.



When you have space, pass your arm across his head.

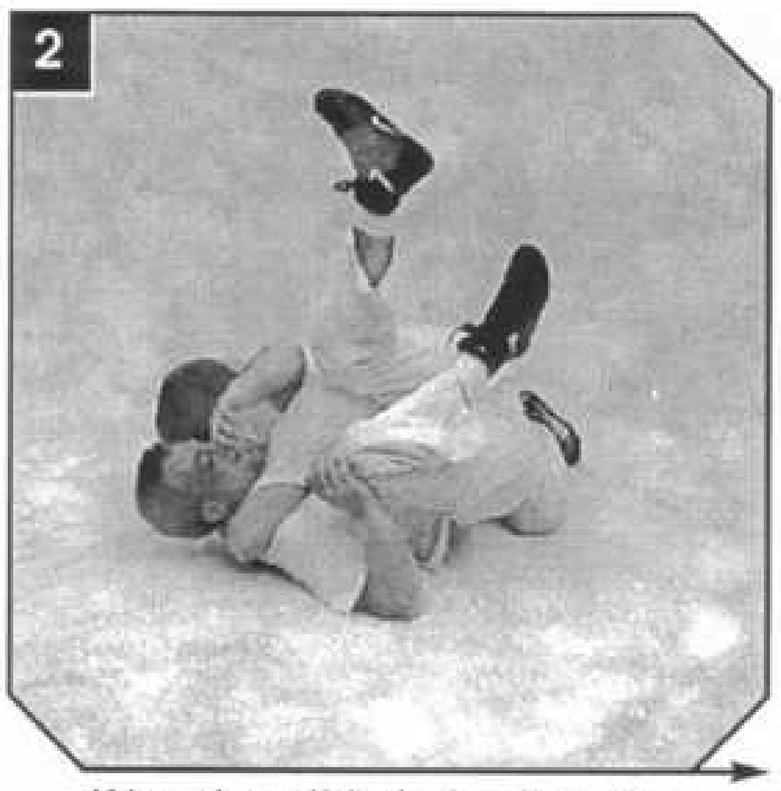
Work it in as deep as you can between both of your heads, denying him the leverage to finish you.

Once you have created some space, use your grip to push your arm across the top of his head, and...

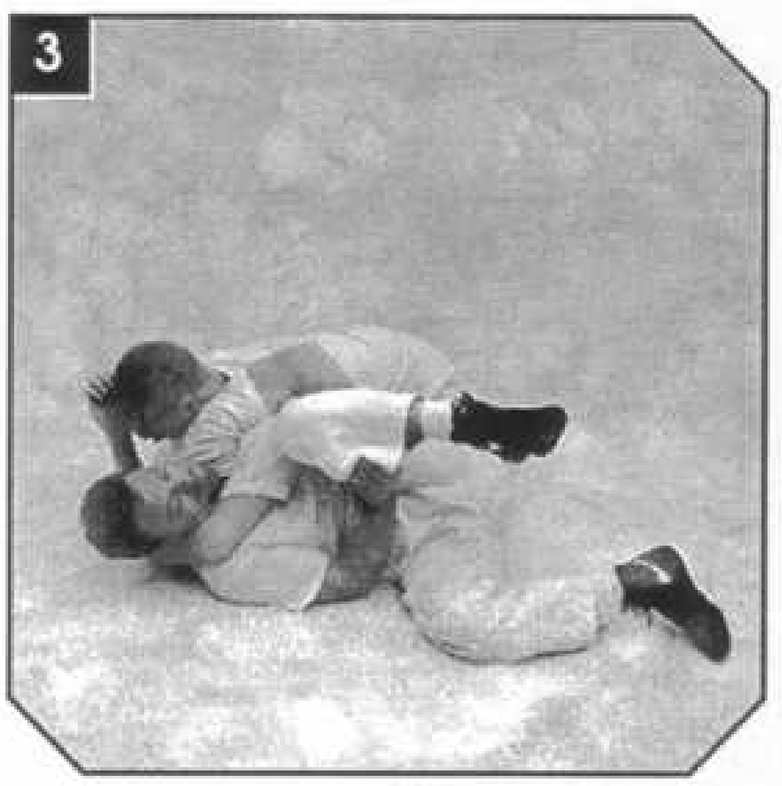
...grab him tight. It may be possible to quickly do this step—working your arm across his head—without first wedging your hand in.

GRAB LEG

A common application of Kata Gatame, is to jump from Mount to the more stable Side Control.



If he does this, instantly swing your near leg up, and...



...hold it as tightly as possible. This will deny him the leverage to finish you. Get Guard as he relaxes his grip.

NOTES

ATTACK FROM BACK MOUNT

SECTION G

The Back Mount Positions
G-3

Back Mount Basics
G-4 Mount to Back Mount
G-4 Inserting Hooks
G-4 Back Mount (Facing Floor to Facing Ceiling)

Back Mount from Referees Position
G-6 Avoid Leg Bar
G-6 Insert Hooks
G-6 Side Roll
G-8 Front Roll
G-8 Front Snap
G-8 Roll Back

Rear Naked
G-10 Basic
G-10 Facing Floor
G-10 Facing Ceiling
G-12 One Arm Rear Naked

Warning
G-12

Overcoming Choke Resistance
G-14 His Chin is Tight
G-14 He Grabs Wrist
G-14 He Grabs Wrist
G-16 He Grabs Arm
G-16 He Drives Back
G-16 He Drives Back

Striking
G-18 Strategy
G-18 Facing Floor
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Other Finishes
G-20 Triangle
G-20 Arm Bar

Collar Finishes
G-22 Collar Choke
G-22 Leg Assisted Collar Choke...
G-22 ...into Arm Bar

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all readers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

THE BACK MOUNT: ATTACK STRATEGY & SECTION ORGANIZATION

If the Mounted position is a real bad dream, Back Mount is a nightmare. In Back Mount your opponent is being "dragged through the garden of pain," and he cannot throw even a weak, flailing strike. He cannot even see strikes coming. If he tries to stand up, he is held even more securely. And given a few seconds, his throat is open to a Rear Naked Choke.

Although the back of the head doesn't present as inviting a target for fists as does the face, it is wide open for elbow strikes. Repeated elbows to the back of a head trapped against the floor, is one of the surest kayos this side of a falling piano.

The Back Mount has two basic variations. You can be either facing the ground, or facing the ceiling. Each position favors some finishes and strategies. Each will be covered in turn.

The following four pages cover common ways to get to the Rear Mount. Then follows a description of the perfect finish—the Rear Naked. The Rear Naked is shown facing both the floor and the ceiling

No one will simply let you choke them out. Methods to counter various choke counters are displayed next.

Very often, the best way to apply a choke is to strike for a while from Back Mount, taking away your opponent's desire to resist. A page spread of the possibilities is presented.

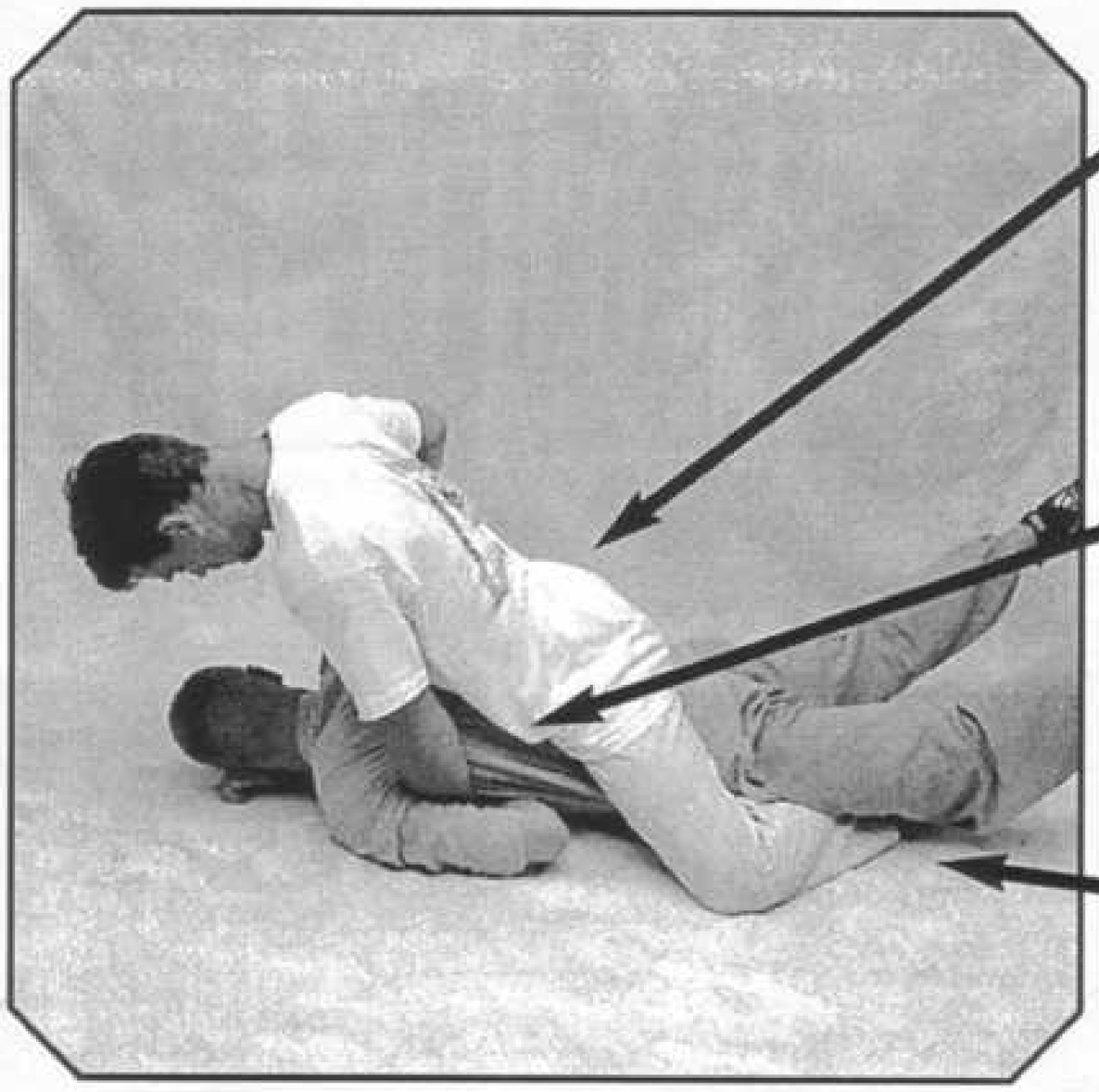
Although strikes and the Rear Naked are far and away the best attack from Back Mount, there are other finishes available. A survey of these closes this section.

Do not be beguiled by unobvious submissions. It is the basics that win fights. Unusual finishes may pique your interest, and keep staleness at bay, but they rarely end significant contests. Train accordingly.

This Section of the Fighter's Notebook is relatively short and simple, simply because the position is so dominant. It is absolutely the best place to be in in a fight. Get hooks in, drive your hips forward, and start to rain strikes down. The opportunity to apply a choke will quickly present itself, and decisively end it, with all but the most highly-trained opponents.

THE BACK MOUNT POSITION

(BACK TO CEILING)

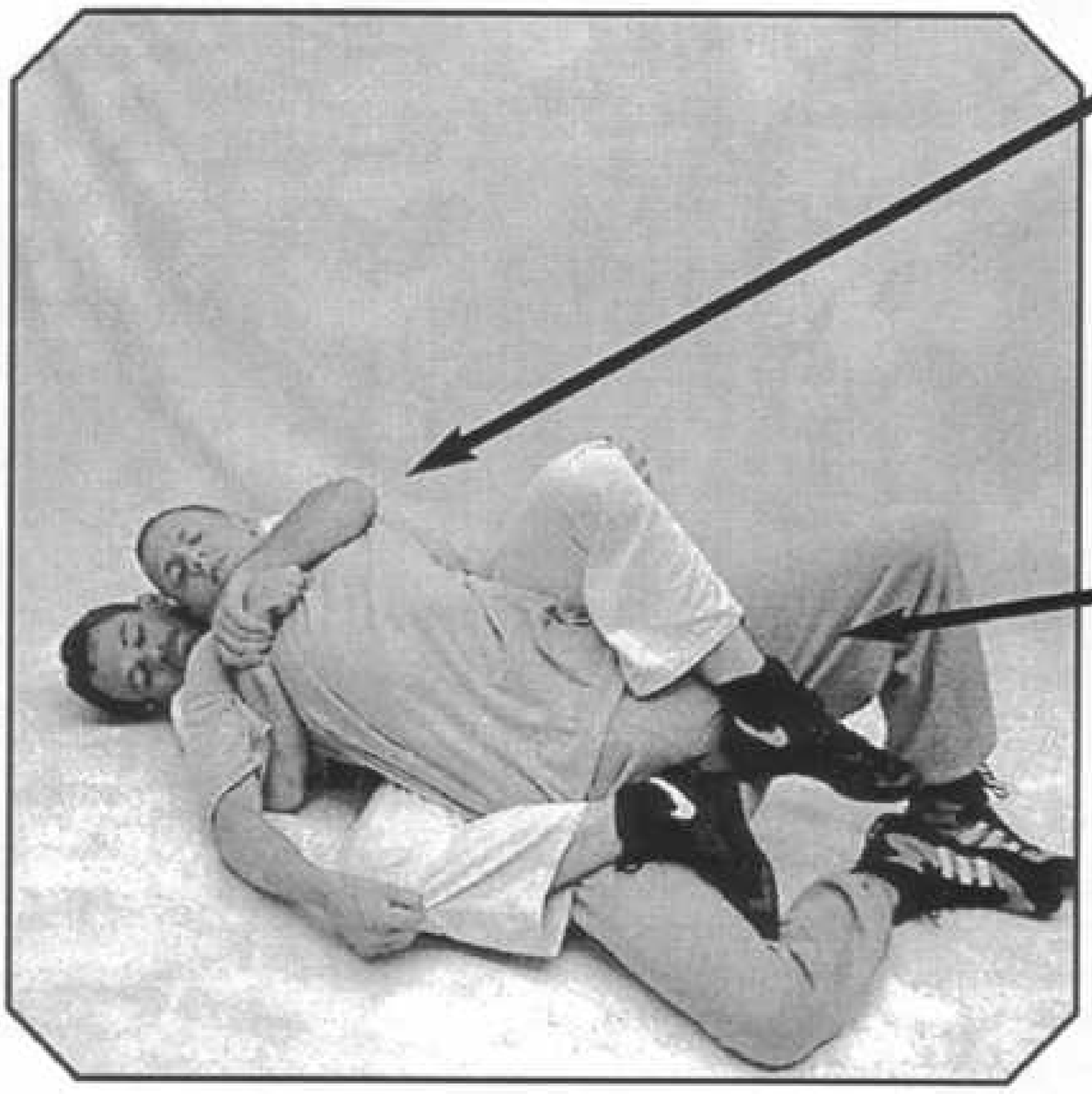


Drive your hips forward. To picture this, imagine the "spread Eagle" position a sky diver takes while free falling, before the parachute opens.

He has been driven down with one arm; now it is trapped beneath him.

Hook your heels inside his inner thighs, and drive them up.

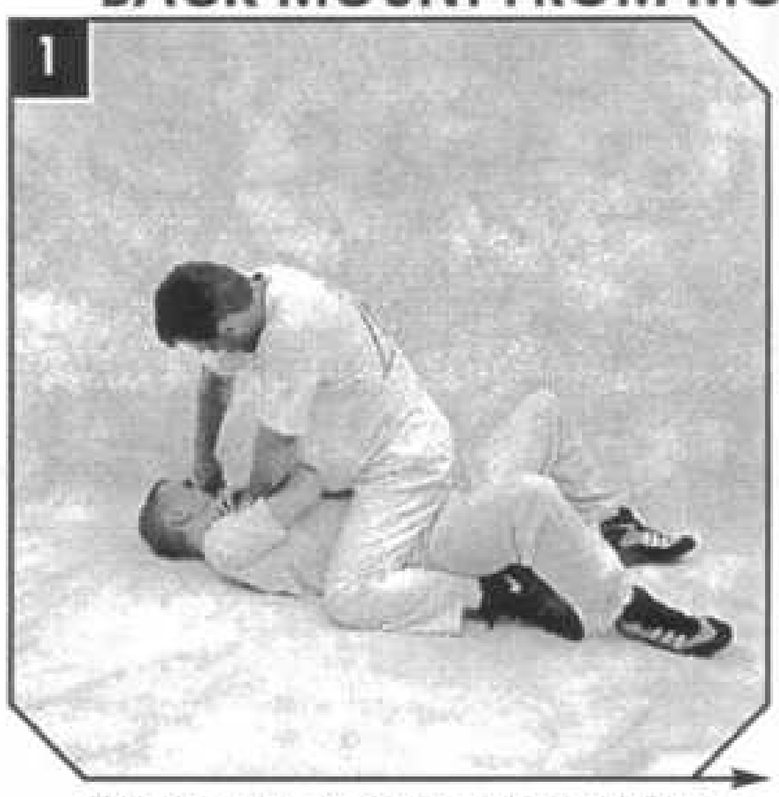
(BACK TO FLOOR)



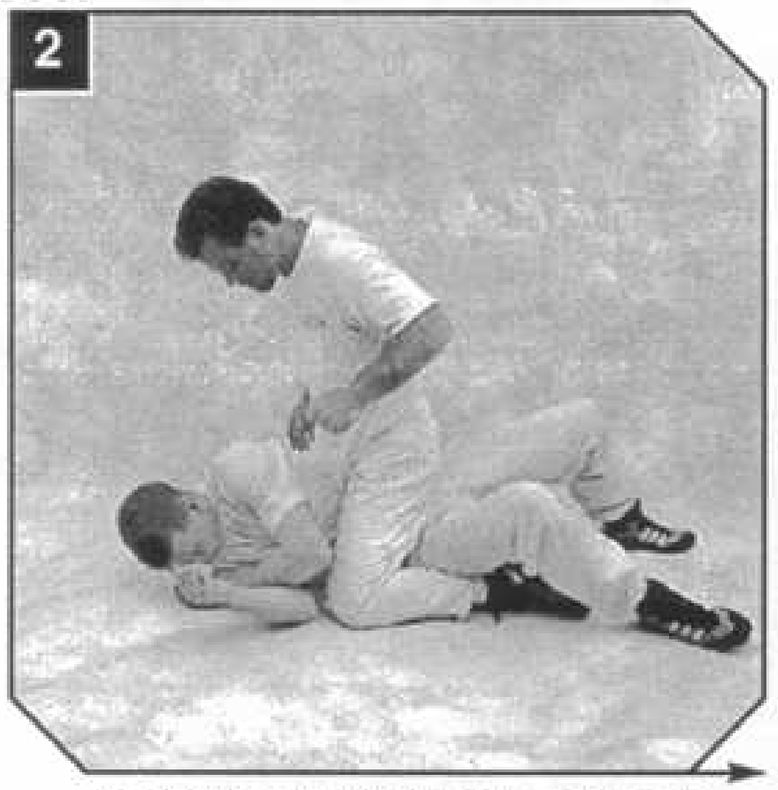
With one arm under his arm, and your other over his shoulder, hug him tight. Stay close to prevent a head butt.

Push his legs apart with your hooks. Do not cross your ankles; if you do he can over scissor them, and break your ankles.

BACK MOUNT FROM MOUNT



This is a typical way to get Rear Mount. You have the Mount and begin to punch.

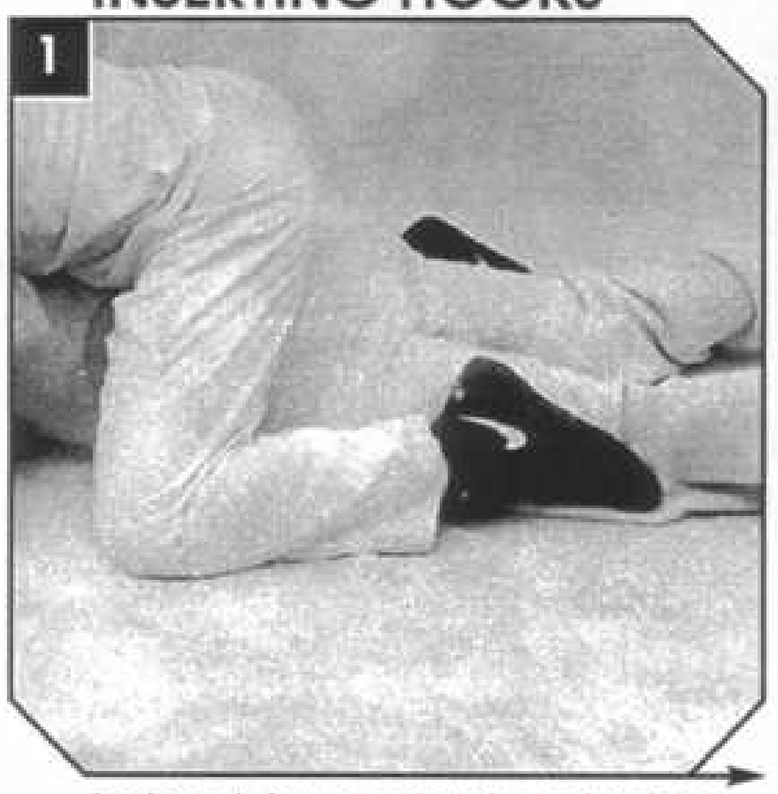


He instinctively tries to roll onto his stomach. Do not stop his movement.

Put your hands down and...

INSERTING HOOKS

...when he tries to stand up, you will be thrown off.



Instead, keep your toes by his thighs.

When he tries to stand up, hook your heels (called "Hooks") into his inner thighs. If he is on his hands and knees, and you are behind, do the same thing.

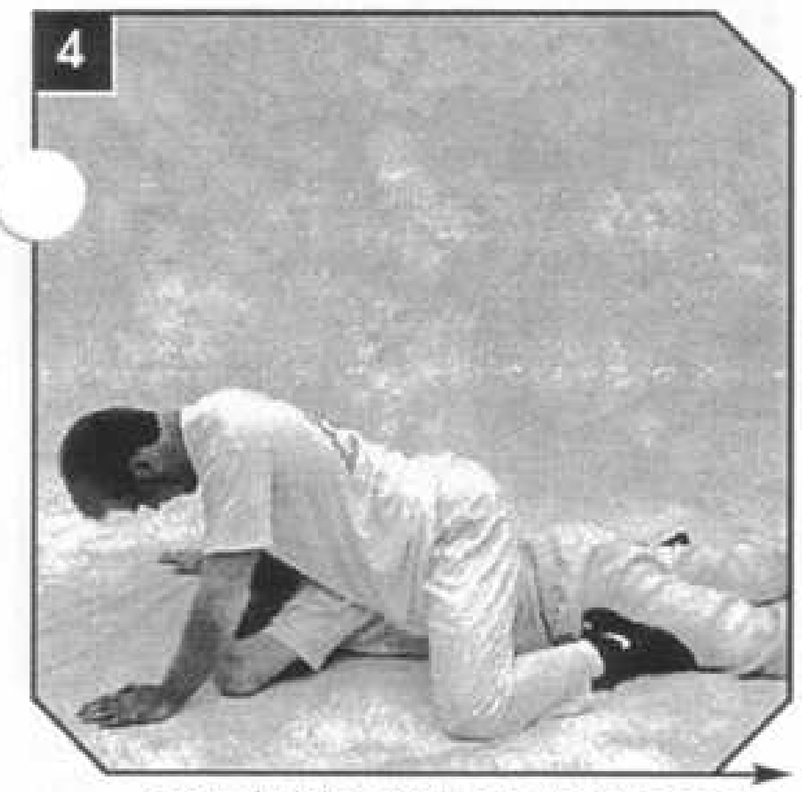
CONT'D

BACK MOUNT (FACING FLOOR TO FACING CEILING)

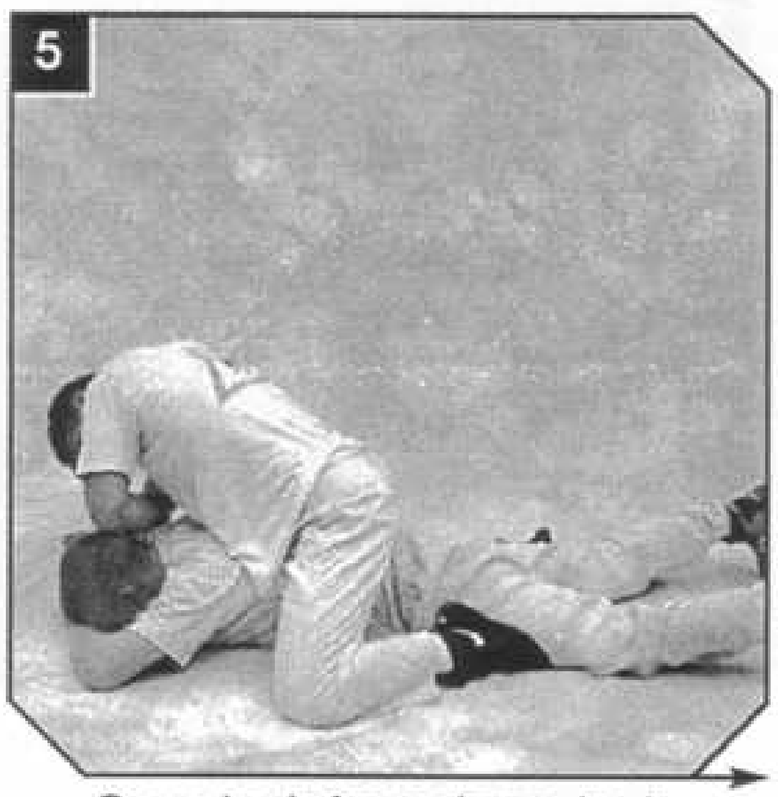
If you have Back Mount (facing the floor), and he tries to roll...

...stay with him. As he rolls, put your hooks in (if they aren't already). Underhook his arm on the side you roll to.

Your hooks should be pushing his legs apart. If you arch him back, he will lose leverage.



...crawl sideways on your hands and knees, allowing him to roll.



Once he is face down, he is completely helpless. He cannot hurt you, and is open to strikes and chokes.

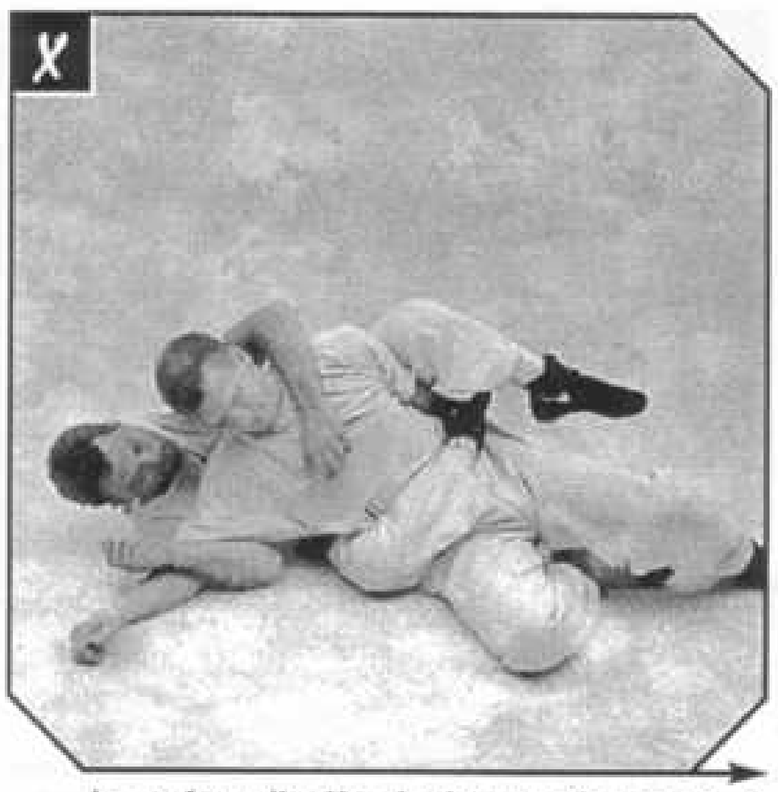
Do not let your feet go out, if you do...

If necessary, grab his wrist in a Two on One as shown above, with your opposite arm going across his face, and your other grabbing from underneath.

Press forward with your pelvis as if you are sky diving (and drive his shoulder forward with your forearms, if you have grabbed his wrist).

Now you are in perfect position to finish him.

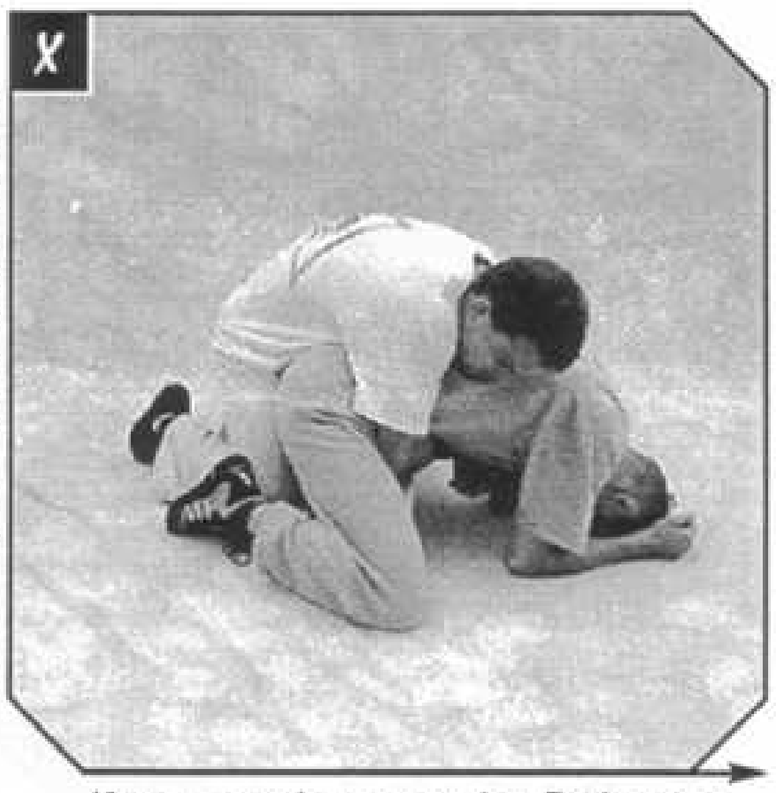
If your ankles are crossed, he can over scissors or Figure Four them, as shown above, breaking your ankle.



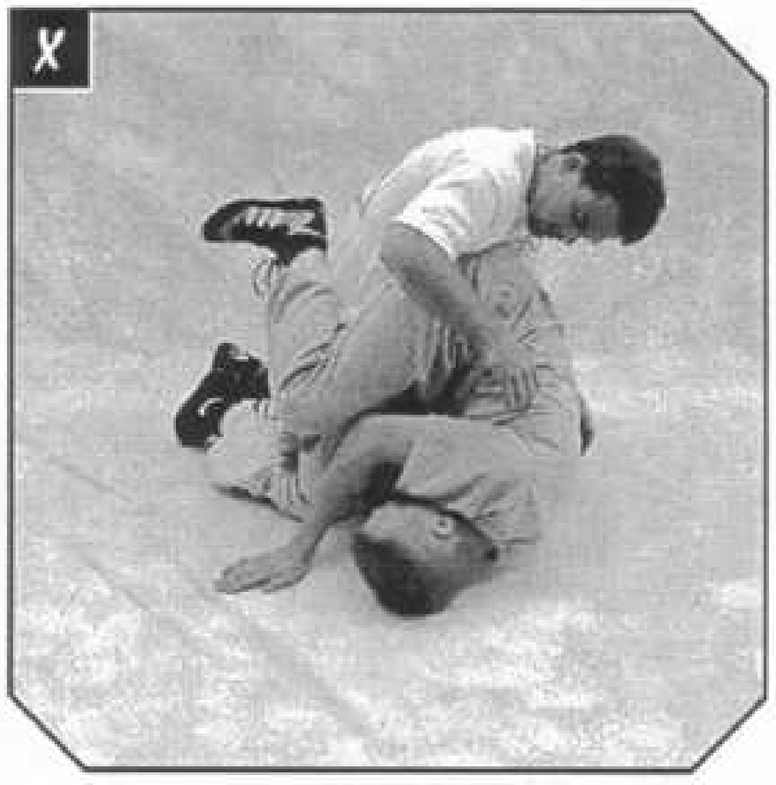
In a few limited circumstances, it makes sense to apply a Figure Four to his ribs. Generally avoid this, as it will allow him to stand up.

Grab him around the body, with one arm across his neck and one arm under his arm. Stay tight to prevent a butt. From there you can finish him.

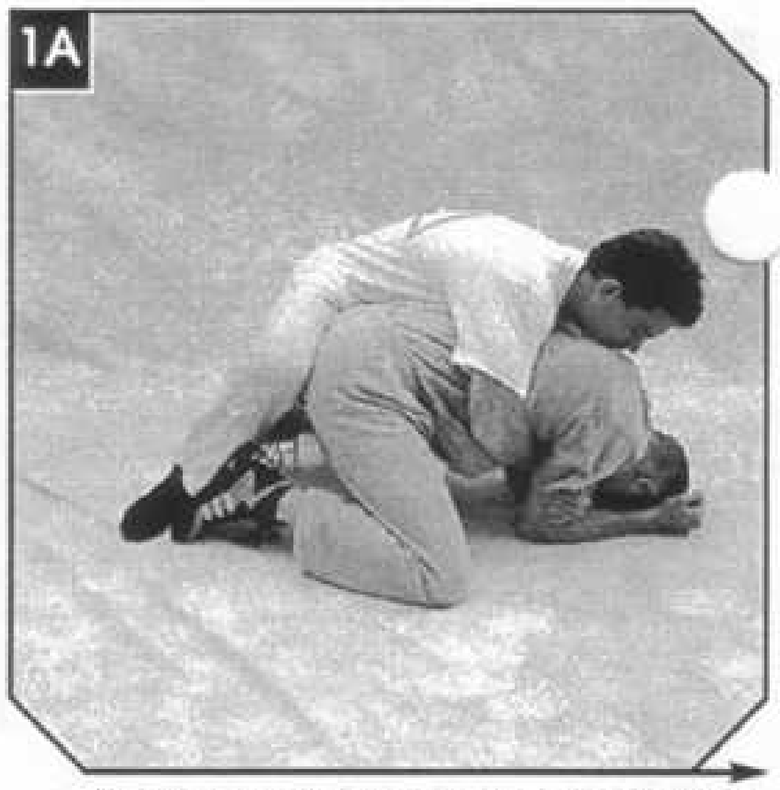
AVOID THE KNEE BAR



If you are in a regular Referees Position, you are very vulnerable to...



...a Rolling Knee Bar, as explained in Section H: Defense Against Back Mount.



Posting on your foot, rather than your knee is better.

INSERT HOOKS

It commonly happens in a fight that you get behind an opponent who is on his hands and knees. Freestyle Wrestling is familiar with the situation as Referees Position. In Judo it is known as Turtling.

While he is open to strikes from there, if you do so, he can often roll out into Open Guard. Thus, as usual, you want to get him into a position, specifically Back Mount, before finishing him.

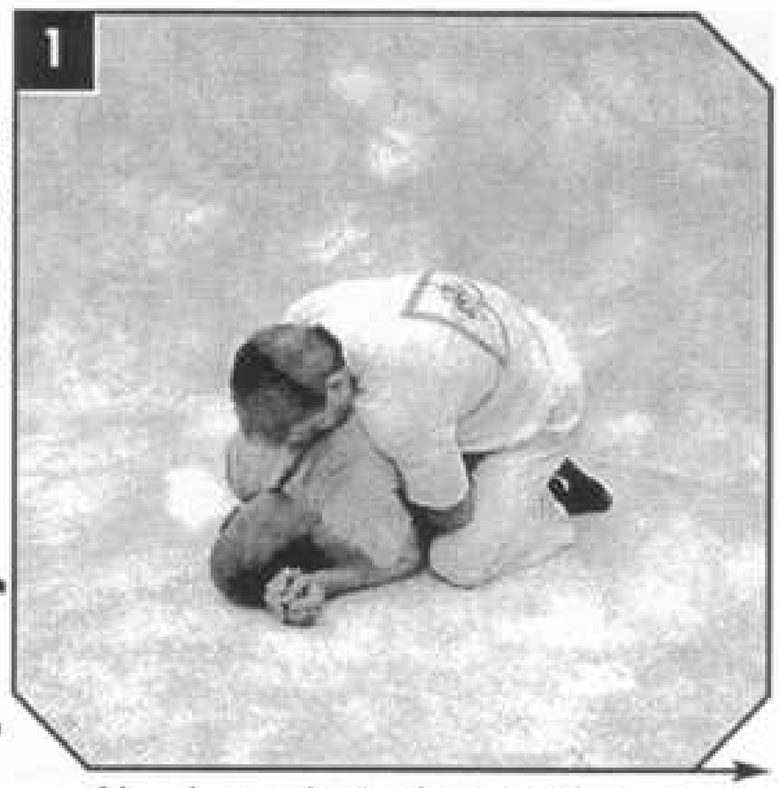
The first thing is to avoid a Rolling Knee Bar. Techniques for avoidance are shown at top. Simple insertion of the hooks appears at right. The bottom of the page spread shows how to roll sideways into Back Mount (facing ceiling).

The following page spread shows how to roll forward into Back Mount.

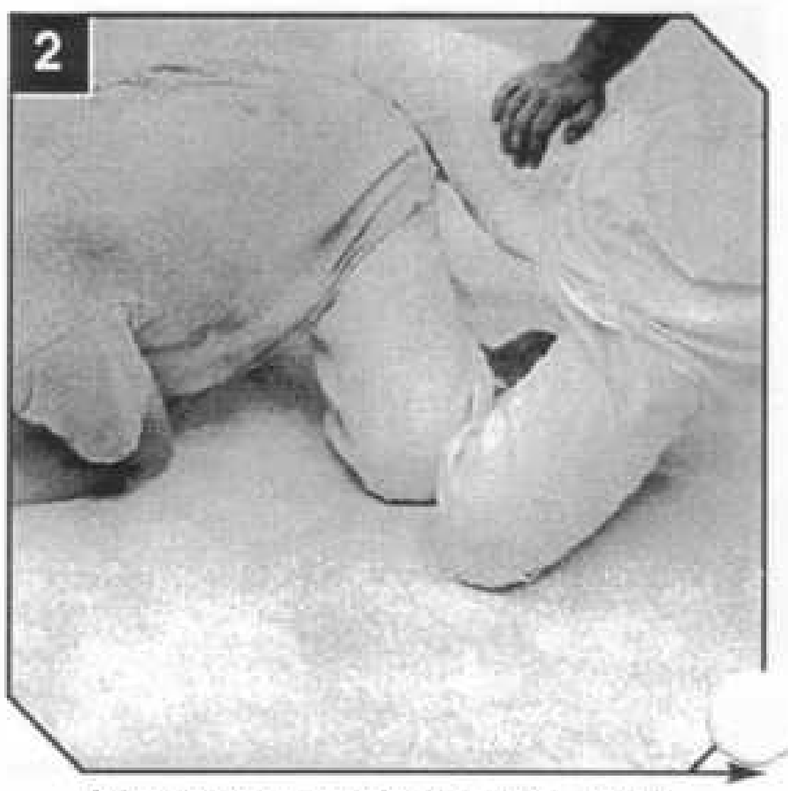
...you can have a hand on each of his forearms (a Two on Two). In all cases, avoid the Knee Bar.

Keep a tight grip on him, and insert your heel into the inside of his far thigh.

SIDE ROLL



You have bear hugged around his body.



Move your outside shin, so it lies tight across his leg. The player above is leaning back to show correct placement.

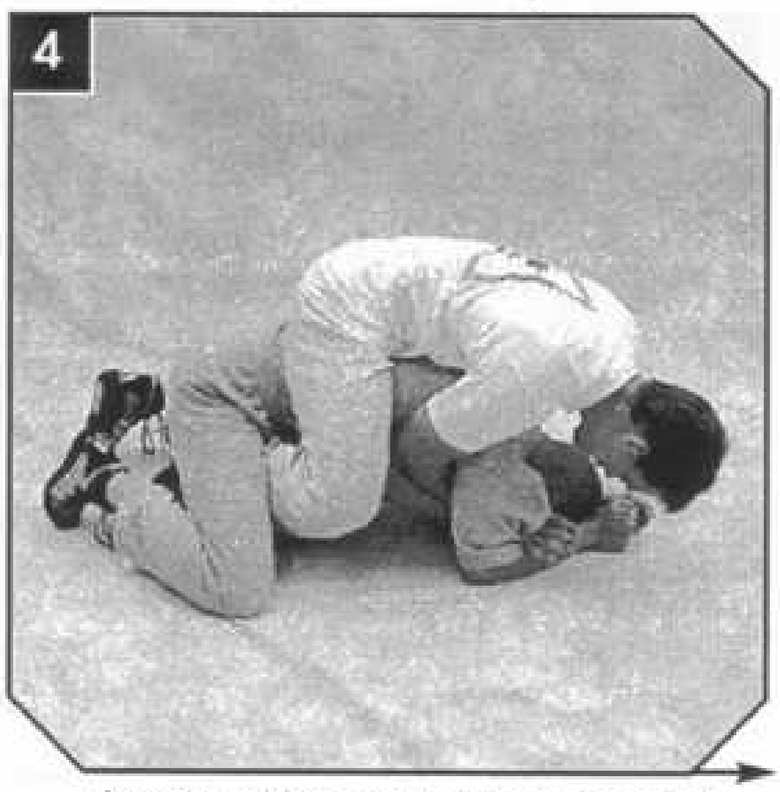
BACK MOUNT FROM KNEES

You can also use your far foot to hook across his ankle, as shown in the highlighted area above. The players are separated to provide a clear view.

If your knee is past his leg, he is likewise prevented from executing a clean Rolling Knee Bar. Also crucial is your hand placement. You can have one hand on his forearm (One on One).

Or you can have two hands on his forearm (Two on One), or...

Drive your foot in and, if possible, hook your toes under his hamstring. You want at least a One on One.



As you drive your hips forward, insert the far hook. Drive him forward, using both your hips and by pulling back on the forearm.

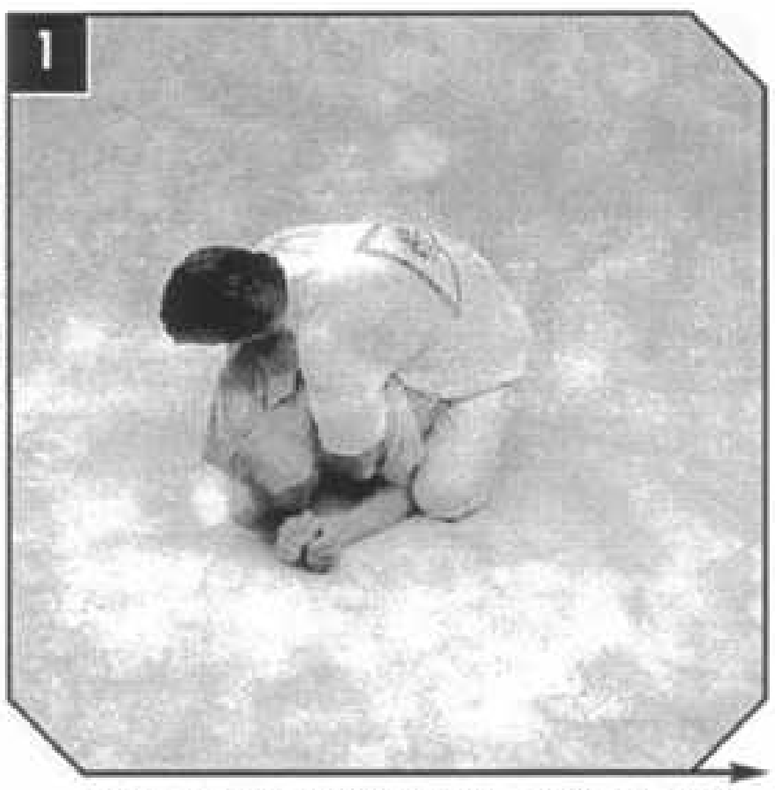
Put all your weight on your hips, as if you are skydiving, and flatten him out. Now you have a full Back Mount (facing floor).

Drive your shin against his leg, as you pull him sideways.

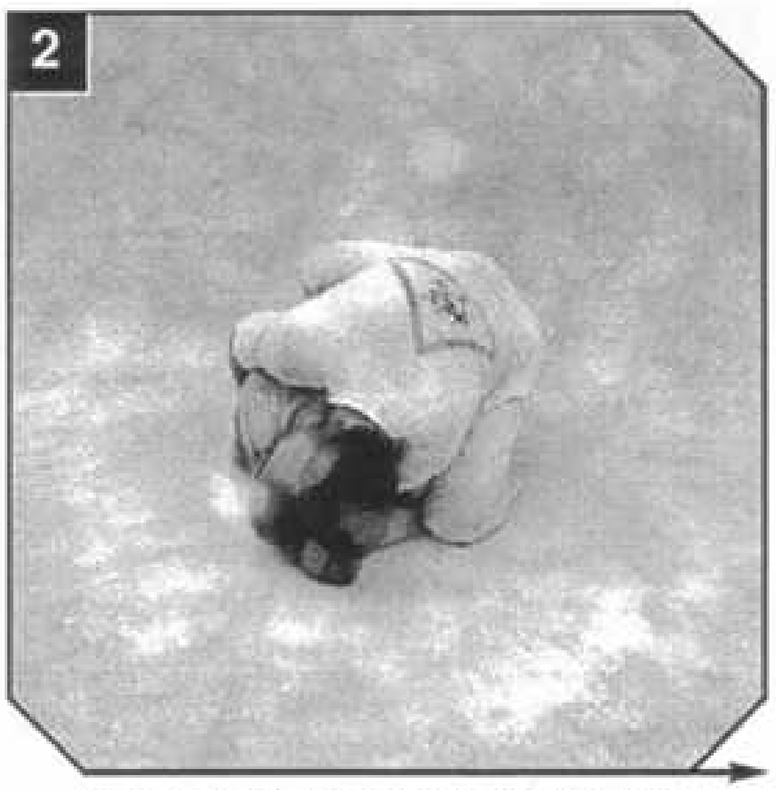
As he rolls up, hook his leg with your far leg.

Insert your other hook. Now you have Back Mount (facing ceiling), and you can finish him.

FRONT ROLL



You are behind him, with a grip over his shoulder and under his arm. You can grab your own wrist, or his arm.

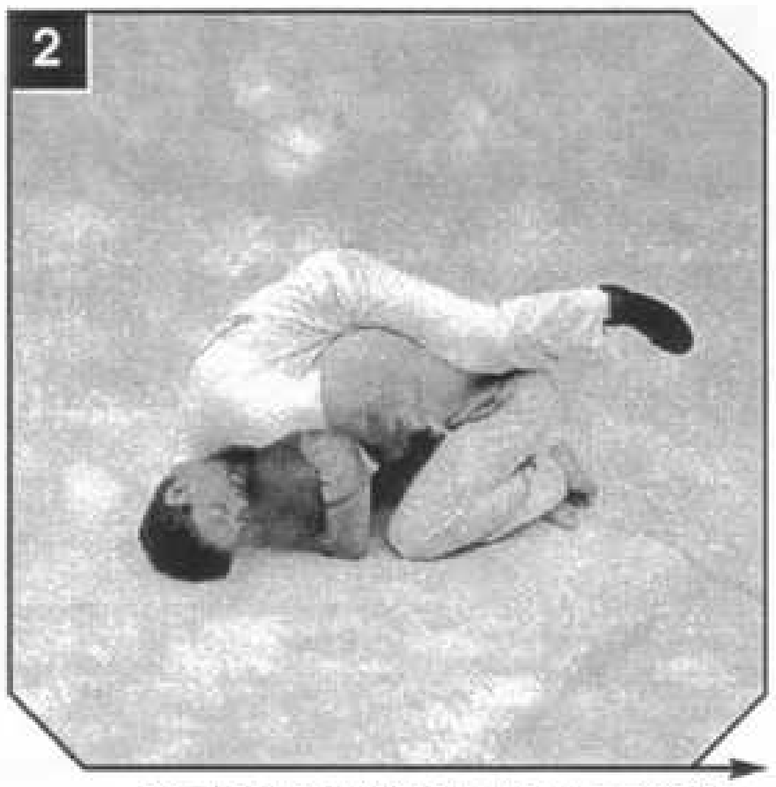


Drop your head, as if you are pushing under him.

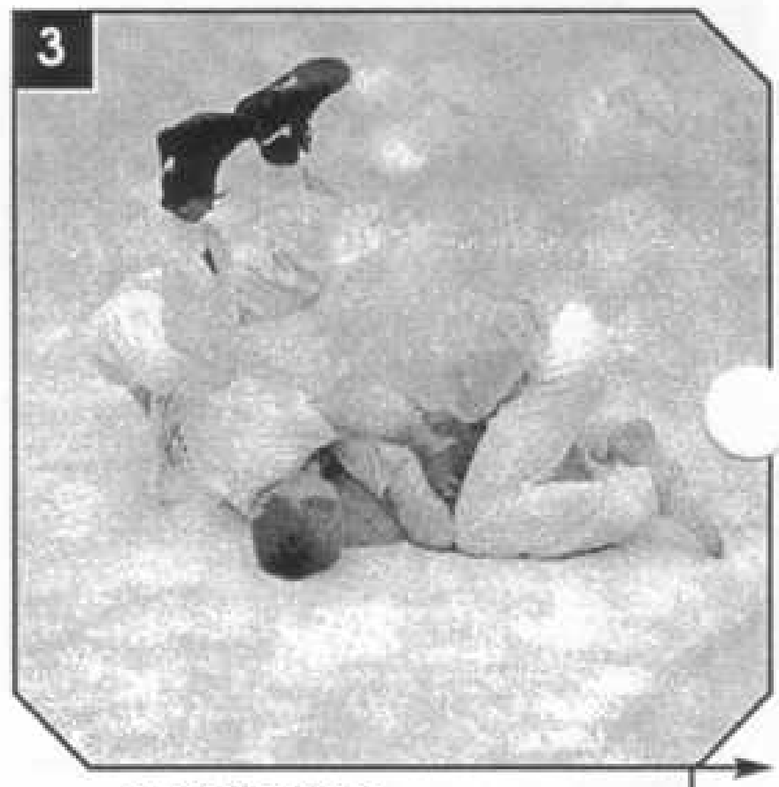
Roll forward.

SNAP OVER

After securing a good grip, high up across his chest...



...explosively throw your weight forward, and...

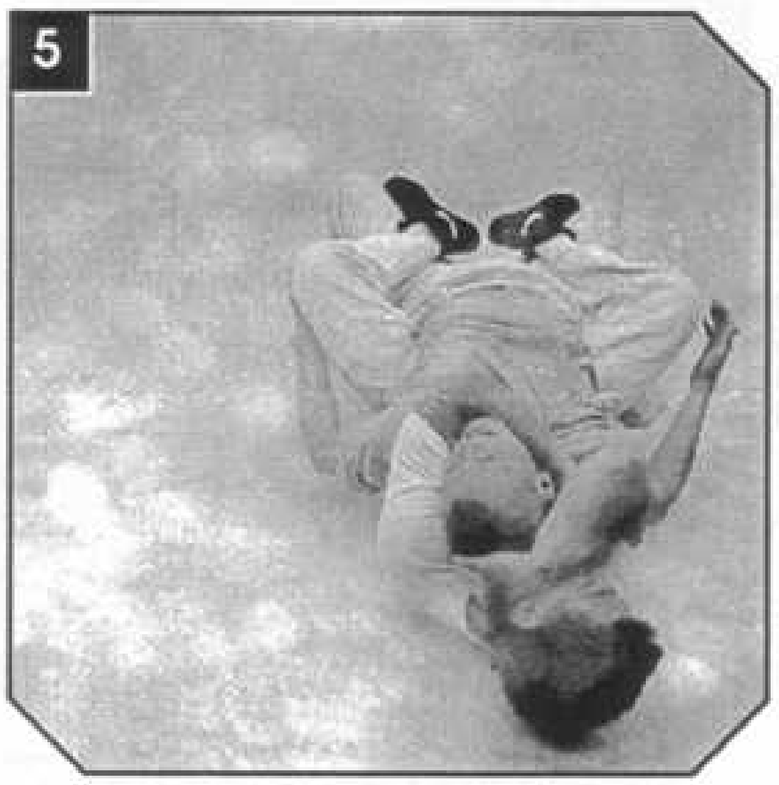


..over the top.

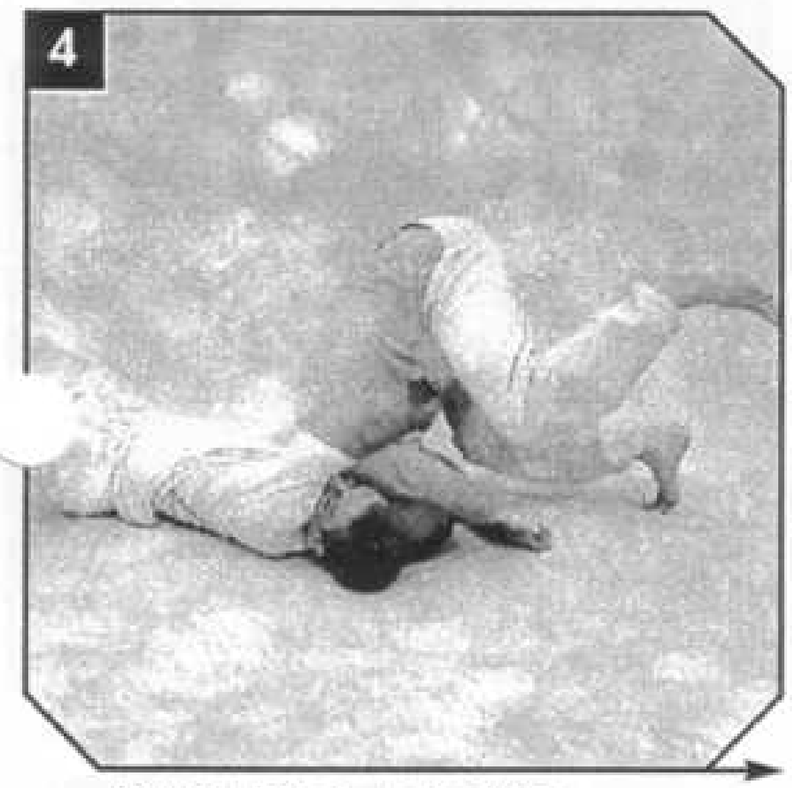
ROLL BACK

If, as you roll forward, he braces, preventing you from completing the snap, he will have widened his base.

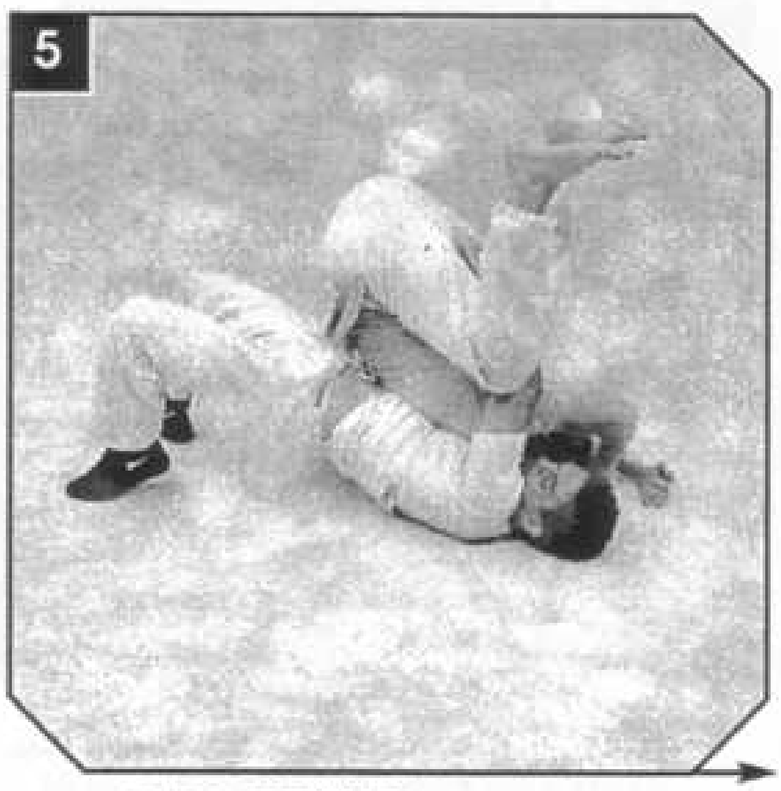
As you come up out of the roll...



...your hands are in perfect position to choke.



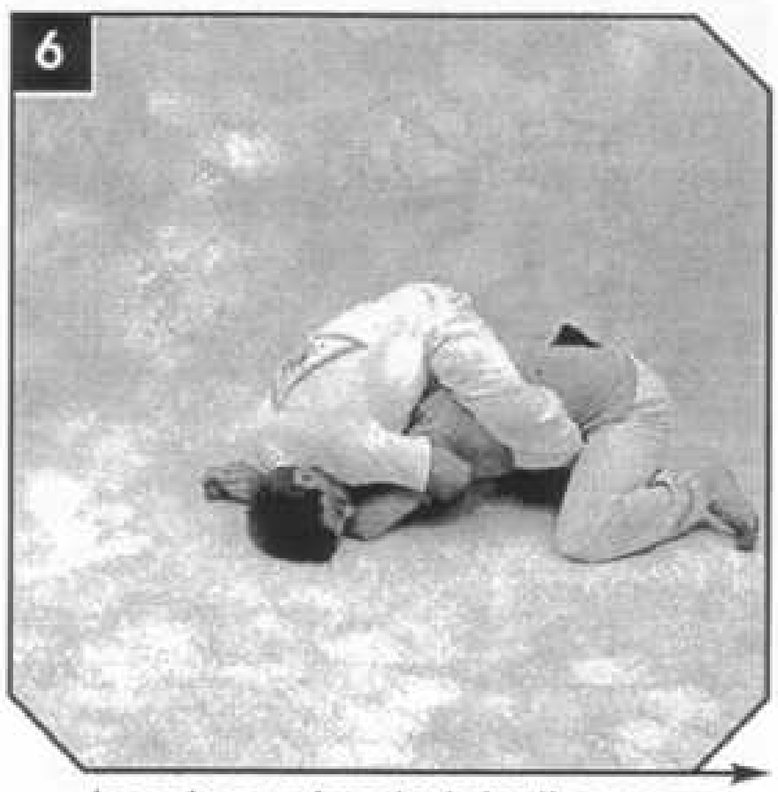
As you land, snap him...



...over, and into...

...Back Mount facing the ceiling.

Instantly roll back.



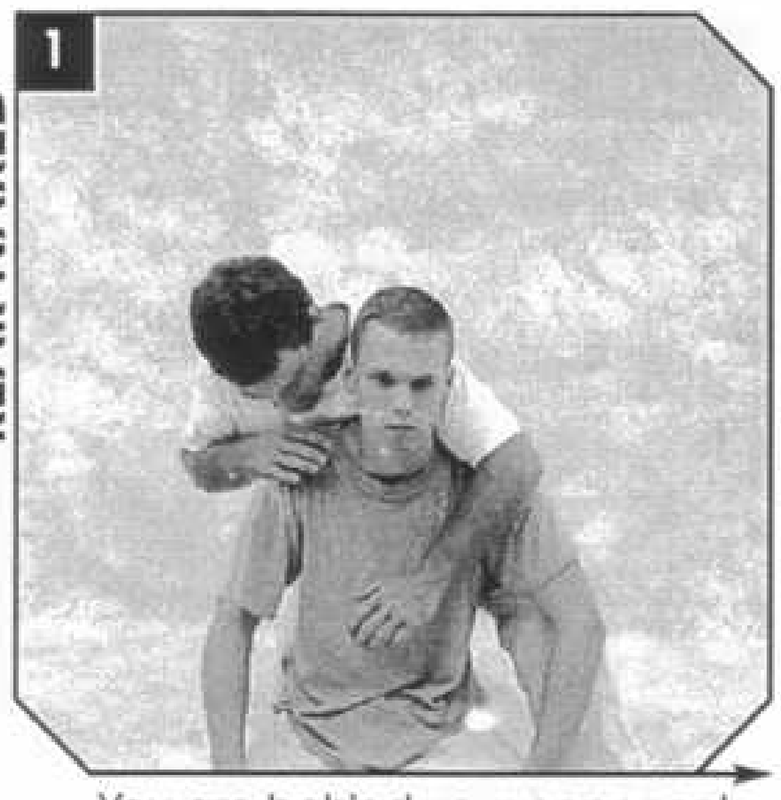
Insert your hooks into the space created by his bracing action.

Put all your weight on your hips, and secure a tight Back Mount.

The perfect finish from the Rear Mount, either facing the floor, or the ceiling, is the Rear Naked Choke. Properly applied, the opponent is unconscious in seconds. The choke will first be explained from a kneeling position. The application will be demonstrated, as will a number of techniques for overcoming his resistance.

Please note the safety warning on the next page spread.

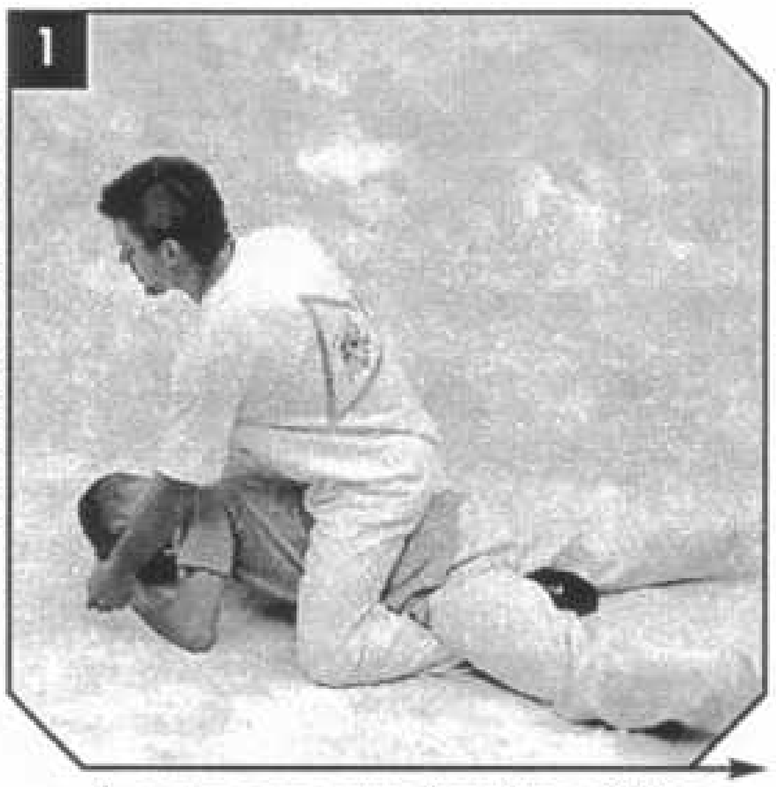
REAR NAKED



You are behind your opponent. This example of the Rear naked (without a position) is for demonstration purposes.

Pass your arm around his neck. Press against the carotid artery with the inside of your forearm on one side and your biceps on the other. Put your elbow in line with his chin.

FACING FLOOR

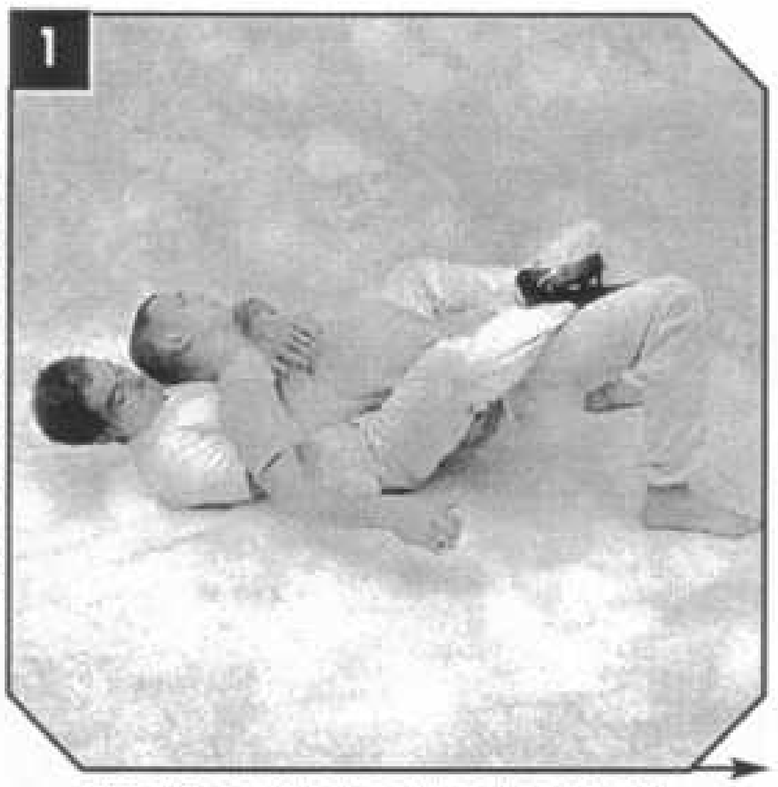


A common application of the Rear Naked is from Back Mount (facing floor).

Arch into him, to lengthen and weaken his body.

Slide your forearm down his jaw line and across his throat. If he is looking right, use your left, if...

FACING CEILING



The Rear Naked is also highly effective from the Facing Ceiling position.

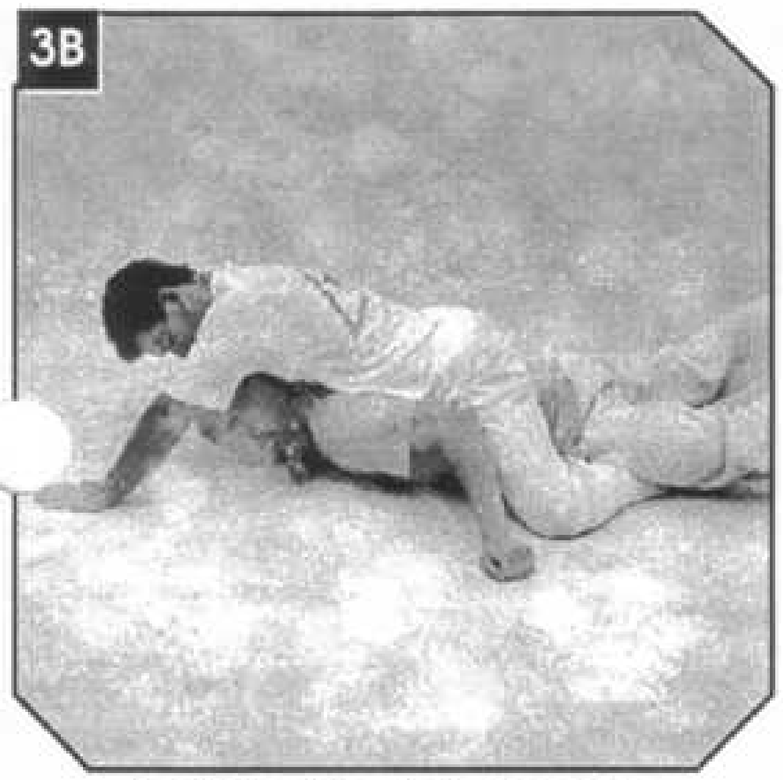
As above, slide your forearm across his throat, and arch your hips into him to weaken his resistance. If you try to choke him facing straight up, he can drive back, denying you leverage,

Remove one hook from his inner thigh, and place it under his hamstring.

Grab your own biceps, with the hand of the arm that went around his neck

Pass the other hand behind his neck.

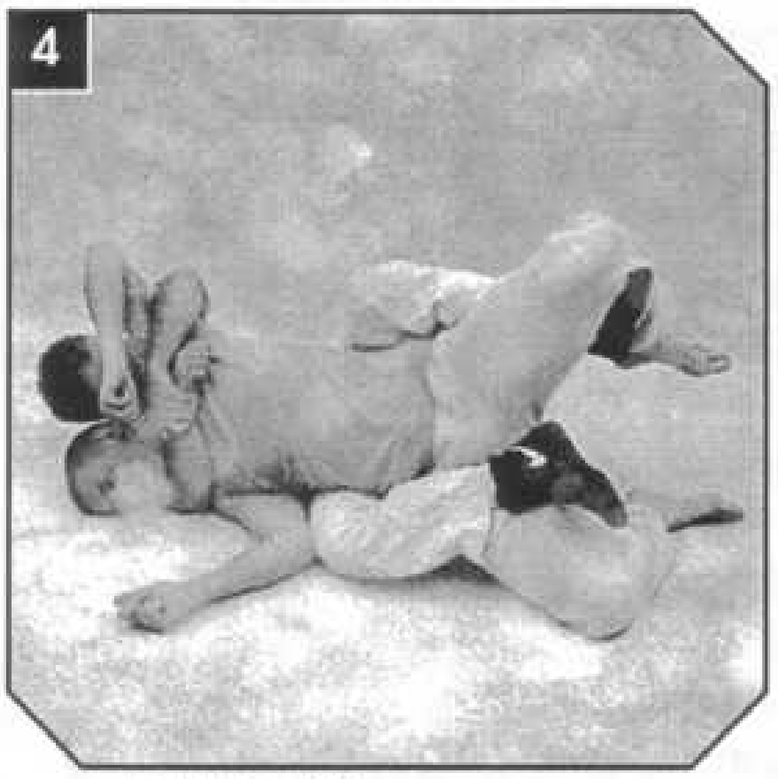
Squeeze his neck by pressing your elbows together as they pull into you. Your hand can press his head forward, or move up past your shoulder. the former choke works best if you are strong.



...he is looking left, use your right.

Grab your own biceps.

Finish as described above. Maintain downward pressure through out with your hips.



Roll him sideways.

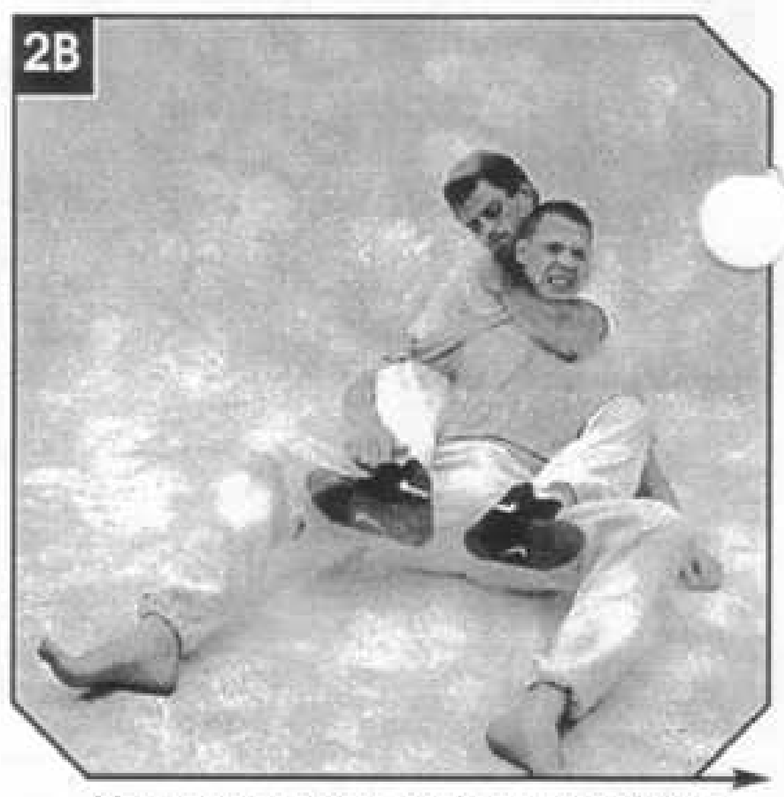
Reestablish both hooks, and arch back into him, stretching him out. This denies him the leverage to counter.

Grab your biceps, and finish him as described above.

ONE ARM

The Rear Naked can also be applied with one arm only. Get your arm around his neck, and...

...grab the near side of your neck.



You can even get a submission by grabbing the far side of your neck, although the near side is better.

SAFETY

There are two basic ways to apply a choke on the neck. You can put pressure against the front of his throat, or you can squeeze the sides of his neck. The first option closes off the throat, preventing breathing; the latter option closes off the supply of blood to the brain.

Humans who fall into water have been known to survive for as long as 10 minutes. Any human can live for a several minutes without oxygen. Thus trying to render someone unconscious by stopping them from breathing is an incredibly long, ineffective way to finish a fight. Further, applying pressure directly to the throat can crush it, causing death.

Do not, under any circumstances except a life-threatening one, attempt to choke someone out by applying pressure to the front of their throat.

Instead of choking by putting pressure on the throat, it is vastly superior to choke by squeezing the sides of the neck. The brain is chiefly supplied with blood by the Carotid Arteries, which run up the sides of the neck. These are protected by the muscles on the side of

With your free hand, you can control his arms, or...

...strike him.

WARNING

the neck. But muscle, unlike bone or cartilage, can be fairly easily compressed.

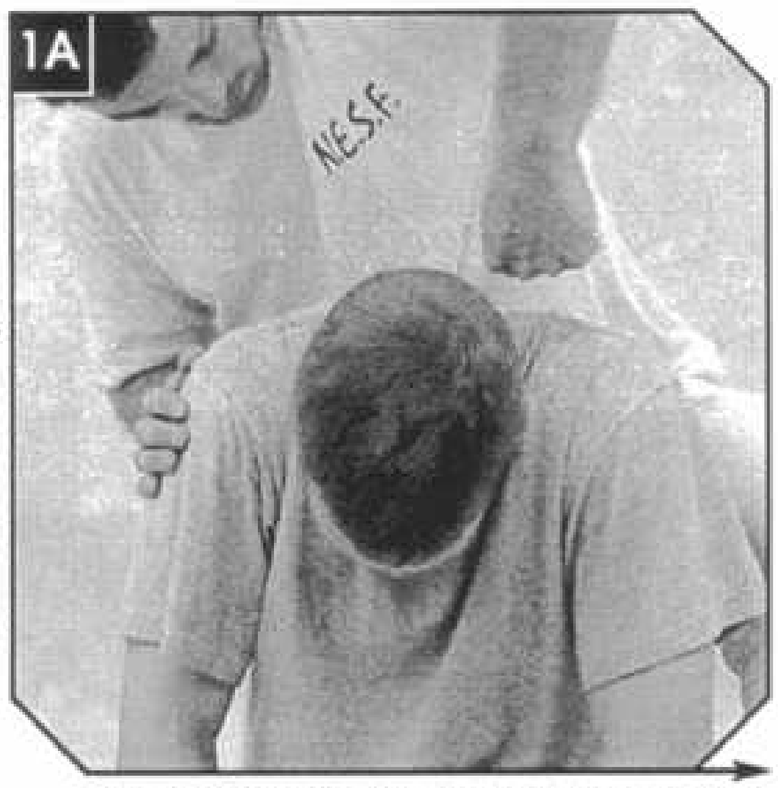
By temporarily shutting off the supply of blood to the brain via choking, unconsciousness results within four to ten seconds. A experienced referee will know the signs of unconsciousness, and will end the fight if your opponent has not submitted.

When applying the choke, start solidly, but not with all available strength. If you go as hard as you can, and your opponent resists, you may become dispirited. If, however, you apply the hold firmly, and increase the force with each breath he exhales, it is your opponent who will lose his heart.

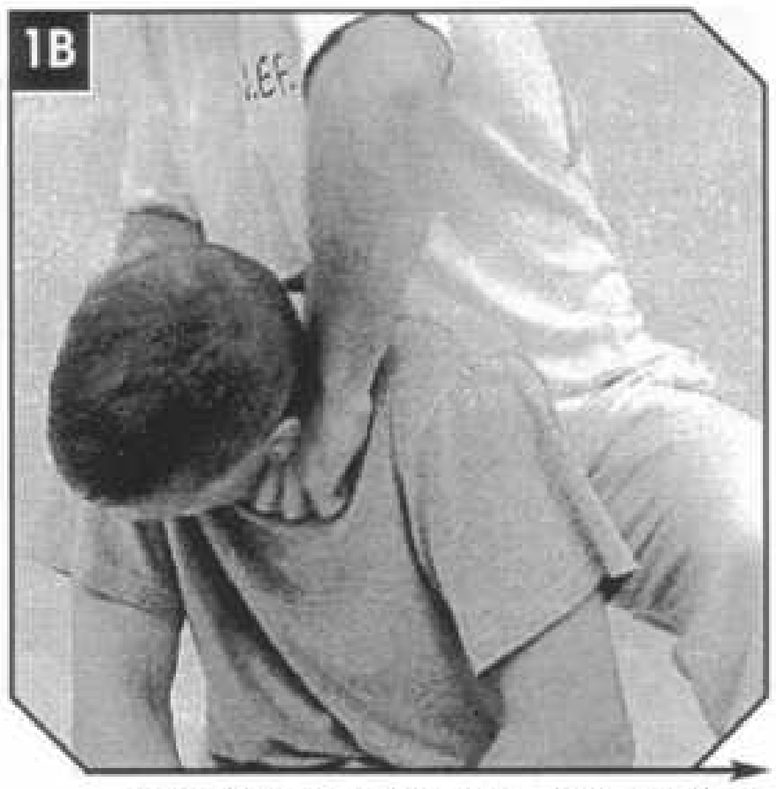
On the street there is no referee. A good rule of thumb is to powerfully apply the choke for a count of ten.

Then, while strongly maintaining your position, loosen up the choke. If he continues to struggle or otherwise holler, don't let him go, instead reapply the choke for another ten count. Again, keep your hooks in and your hips forward, and loosen up the choke a little. That should do it.

HE RESISTS (CHIN IN)



To overcome his resistance, take your index knuckle as shown above, or...



...a half fist, and drive it from the depression behind his ear lobe down his jaw line, and...

...across his throat.

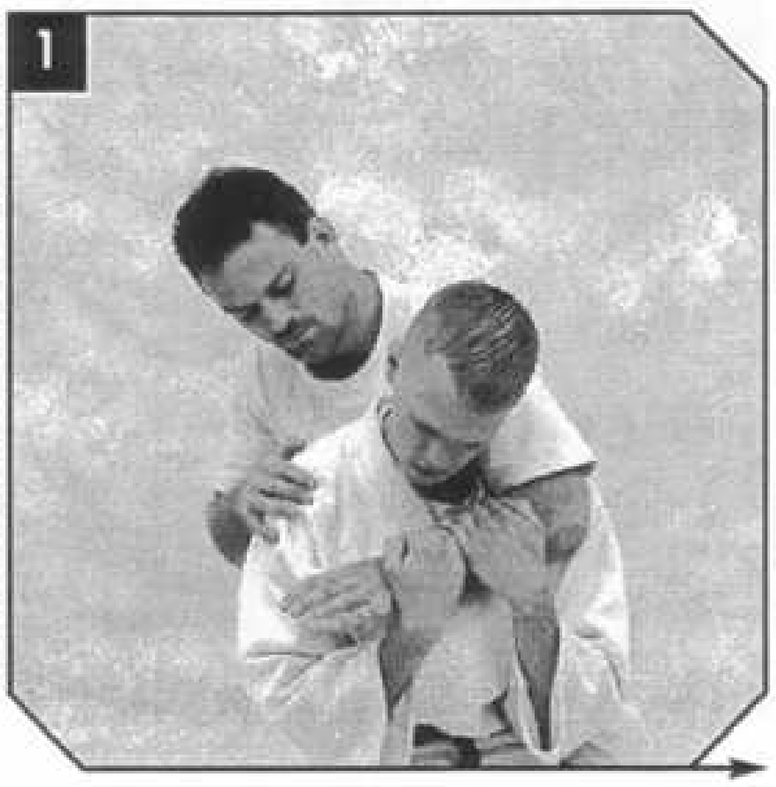
HE RESISTS (WRIST GRAB)

He is pulling on your forearm, as you try to slide it through.

Resist as hard as you can for a little while.

Suddenly release your resistance. His arms will pull down, creating a space.

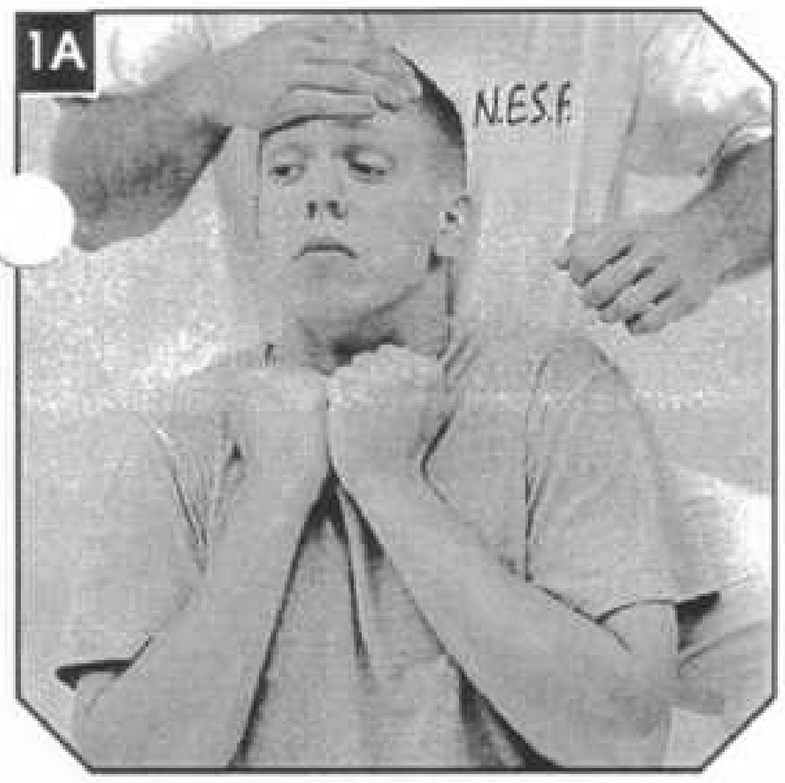
HE RESISTS (WRIST GRAB)



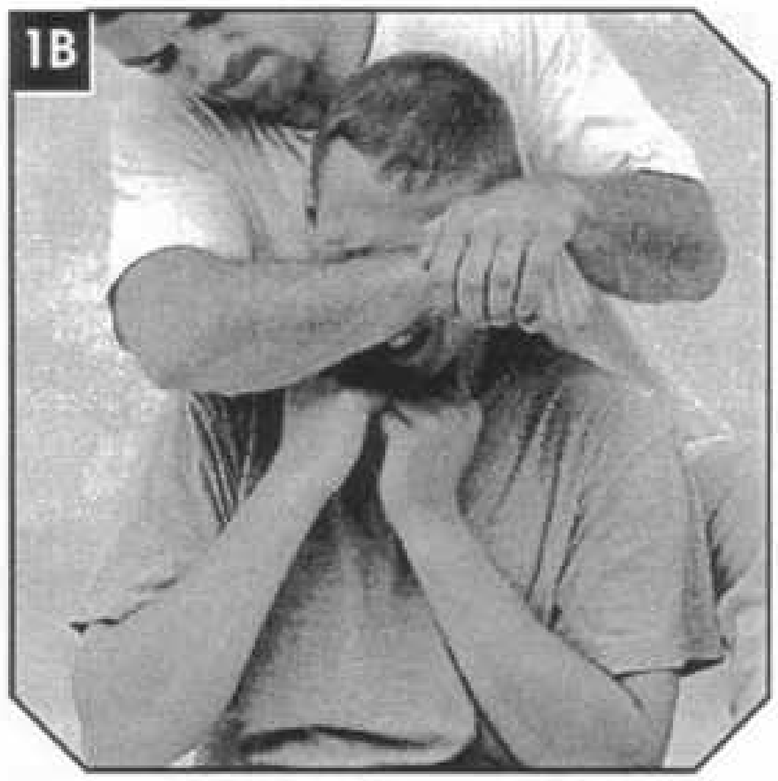
This is a more sophisticated response to the same resistance as above.

As he pulls down on your wrist, release your grip, and circle around his wrist from the inside.

Pull his arm down and across his body, trapping both of his arms.



To expose his throat, you can pull back on his forehead (with your palm) or the...



...bridge of his nose (with the inside blade of your arm), or...

...his upper lip under the nose (use the blade here also).

Slide your other hand into the space.

Grab your own biceps, and free your grabbed hand.

Complete the choke.

Slide your arm across his neck.

Grab your own biceps.

Finish the choke.

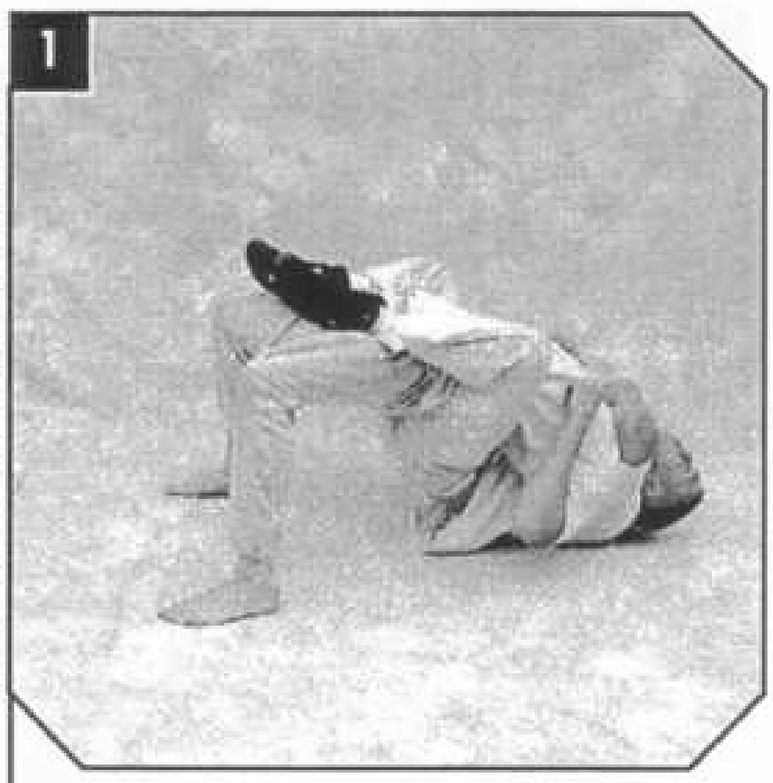
HE RESISTS (ARM GRAB)

He grabs your arm, in an attempt to neutralize your choke...

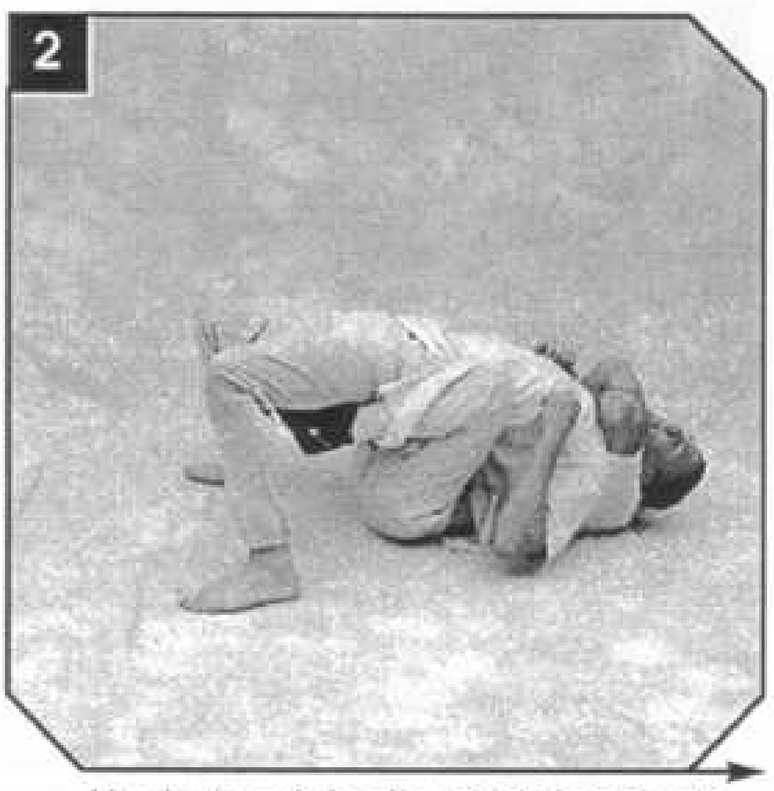
...and he manages to pull your arm down.

Grab your shirt or around your neck, with your choking hand.

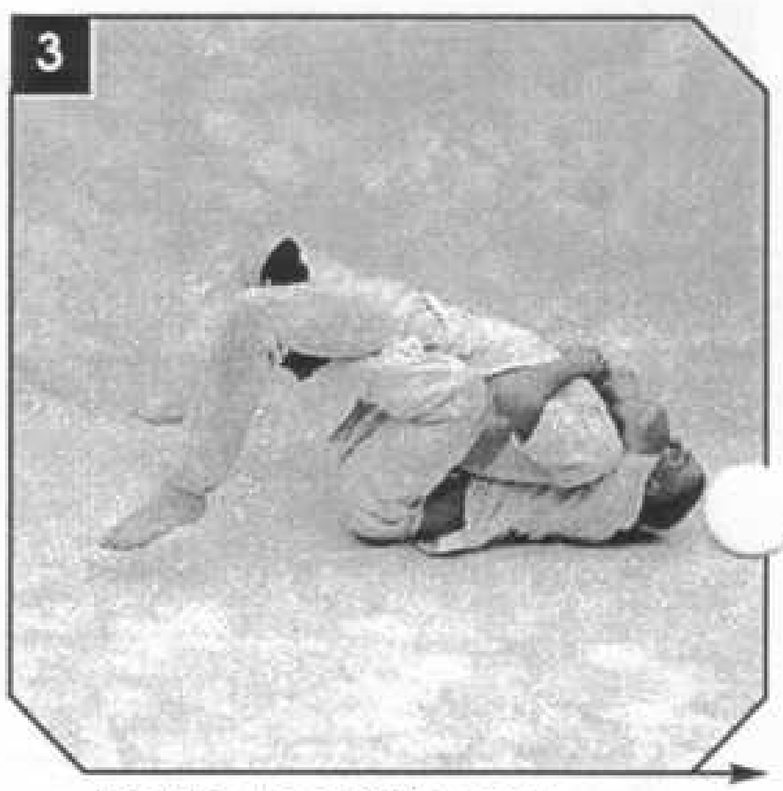
HE RESISTS (DRIVES BACK)



A skilled fighter, as detailed in the next chapter, will resist the Rear Naked Choke by driving his weight back on top of you, denying you the leverage to effectively choke him.



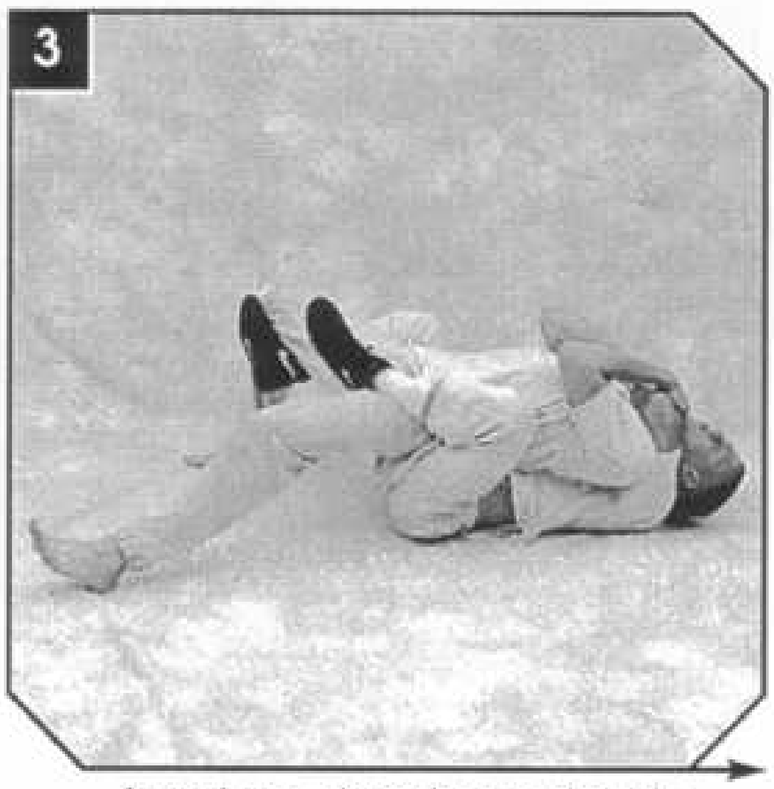
Underhook both of his legs with your feet. Make contact near his mid hamstring, so you can quickly re hook.



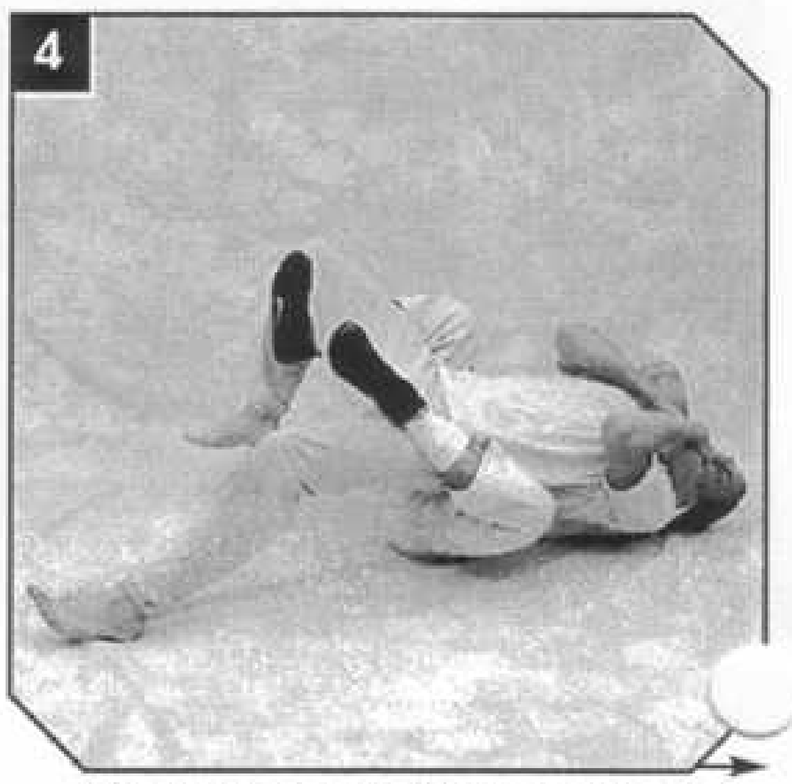
Lift him up a little, and...

HE RESISTS (DRIVES BACK)

On the side that your choking arm is pointing to, circle your foot around and...



...insert an elevator under his lower hamstring.

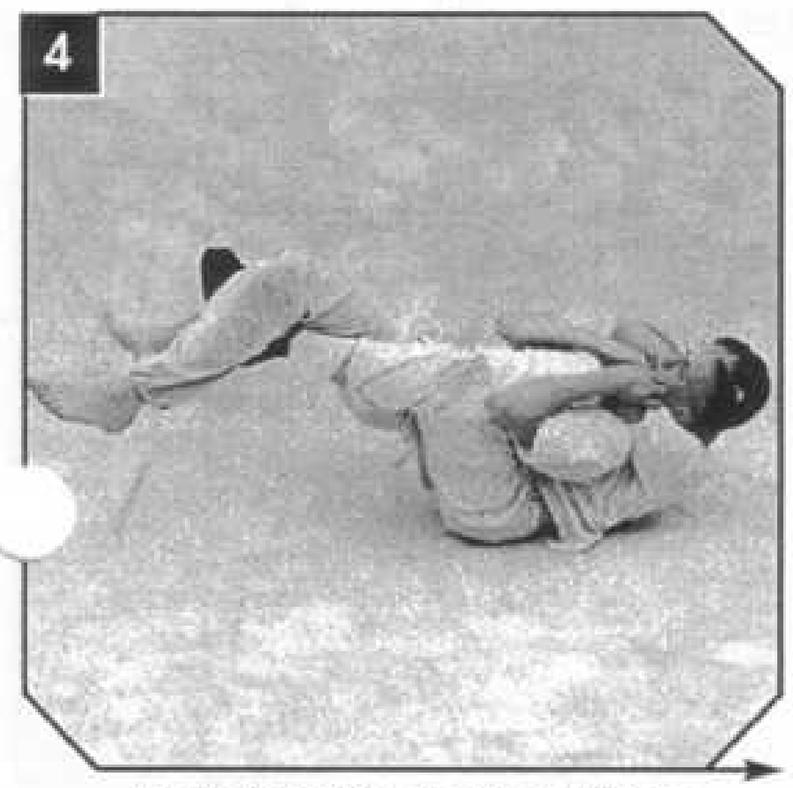


Lift your foot, rolling him up and onto...

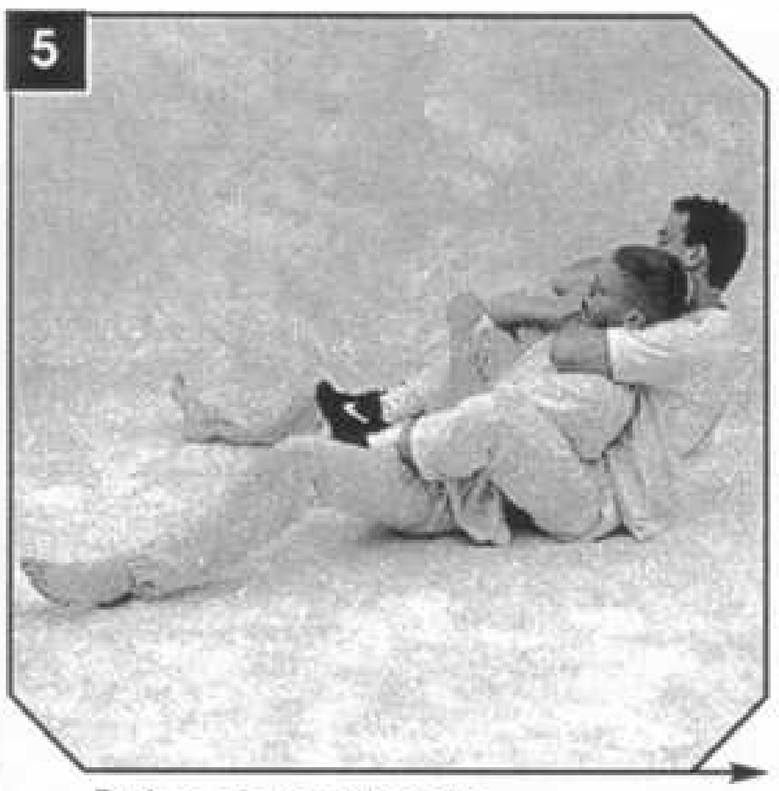
Yank your arm free. You may have to jerk your arm several times in order to get extricate it.

Slide the just freed arm in behind his neck, with your palm facing in.

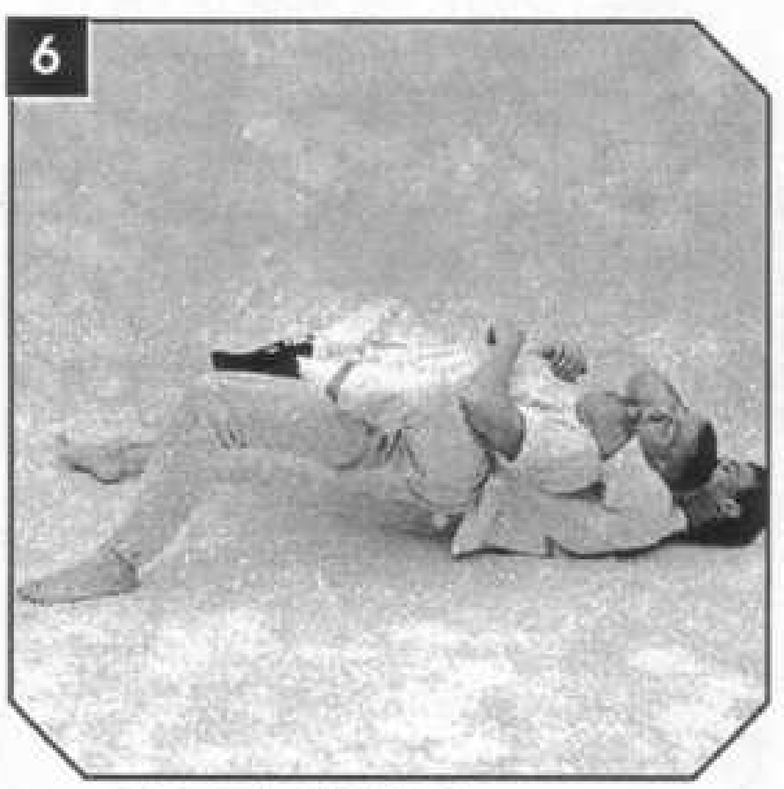
Complete the choke.



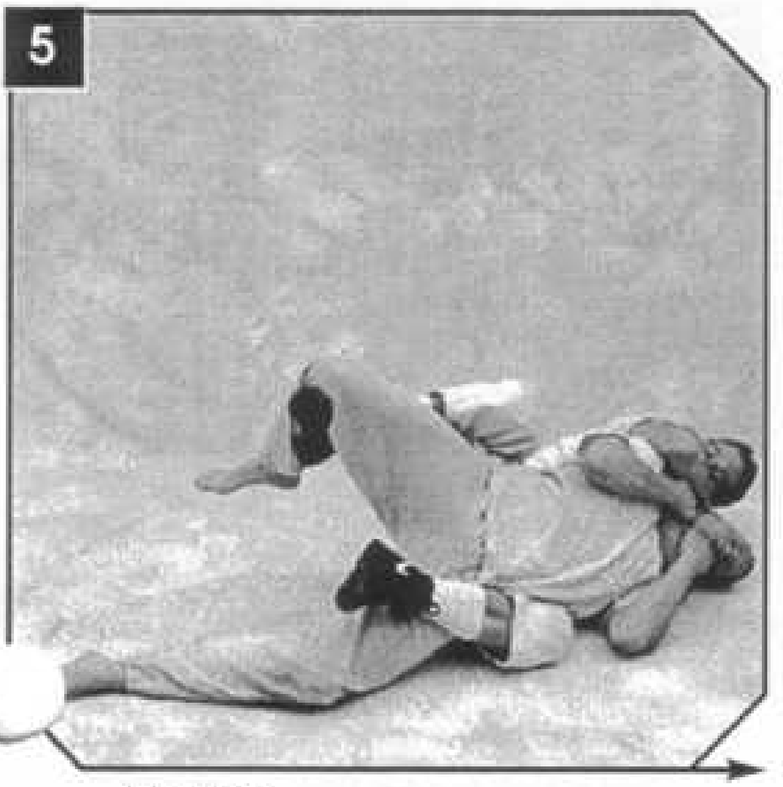
...push him back, away from you.



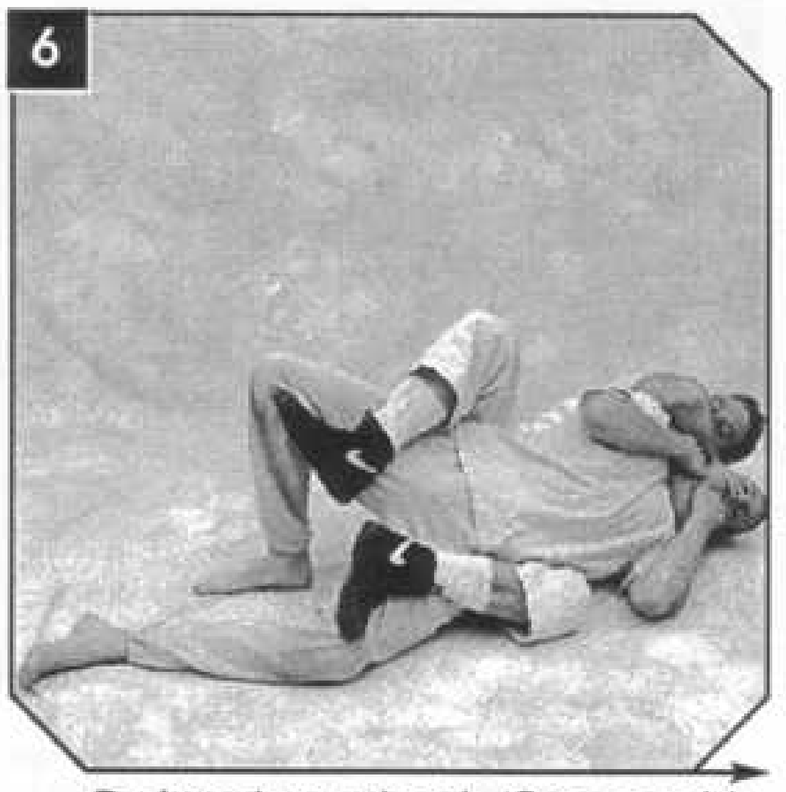
Reinsert your hooks...



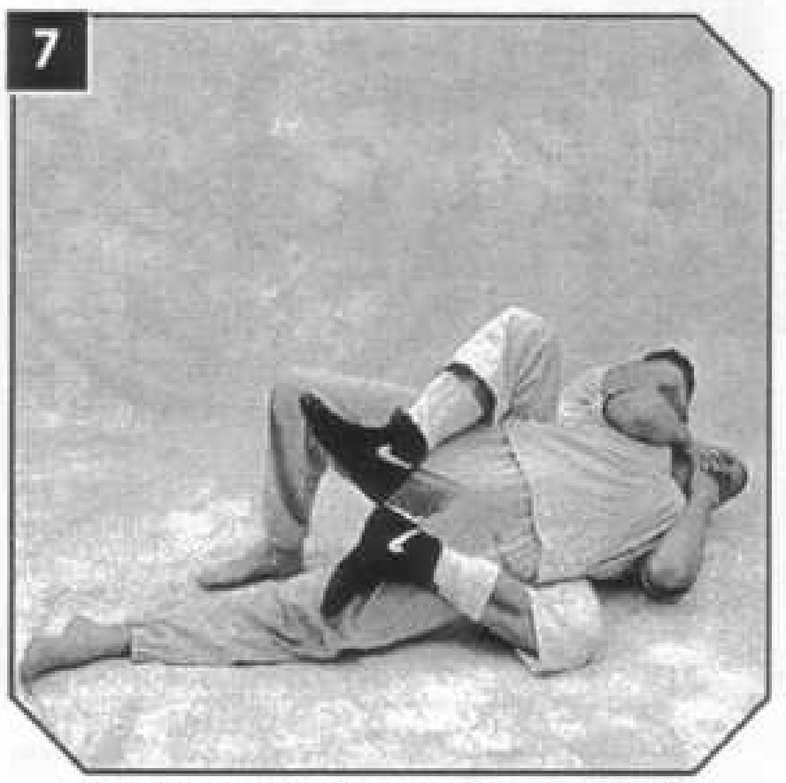
...reapply the finish.



...his side.

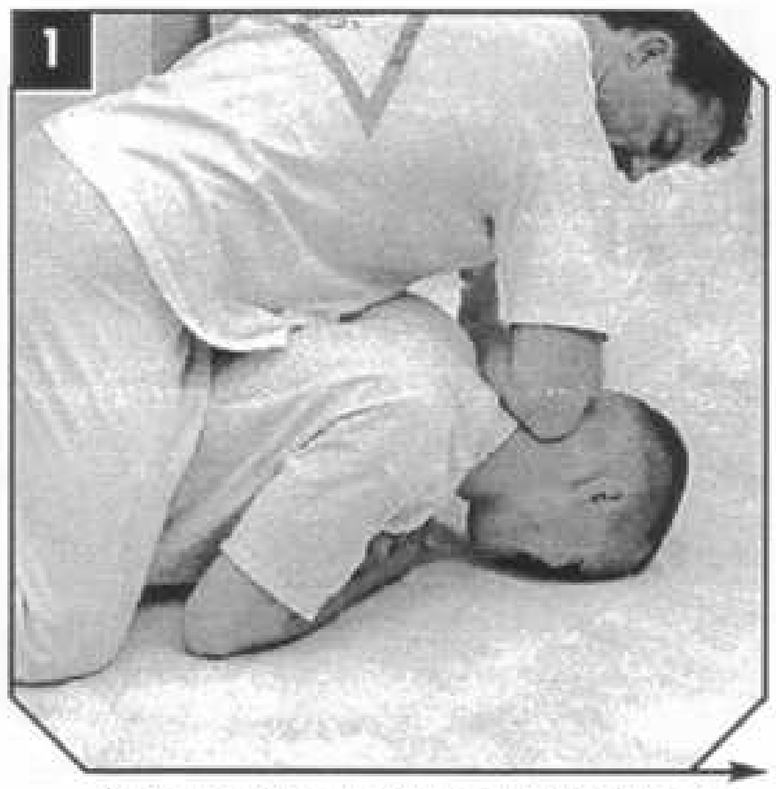


Re insert your hook. Once on his side, he cannot effectively drive into you.



Drive your hips forward, and reapply the choke.

The back of the head can be a sure kayo, or it can be your broken fist. Aim for the hollow at the base of the skull, or, secondarily, the sides of the his neck. Do not aim for his skull.



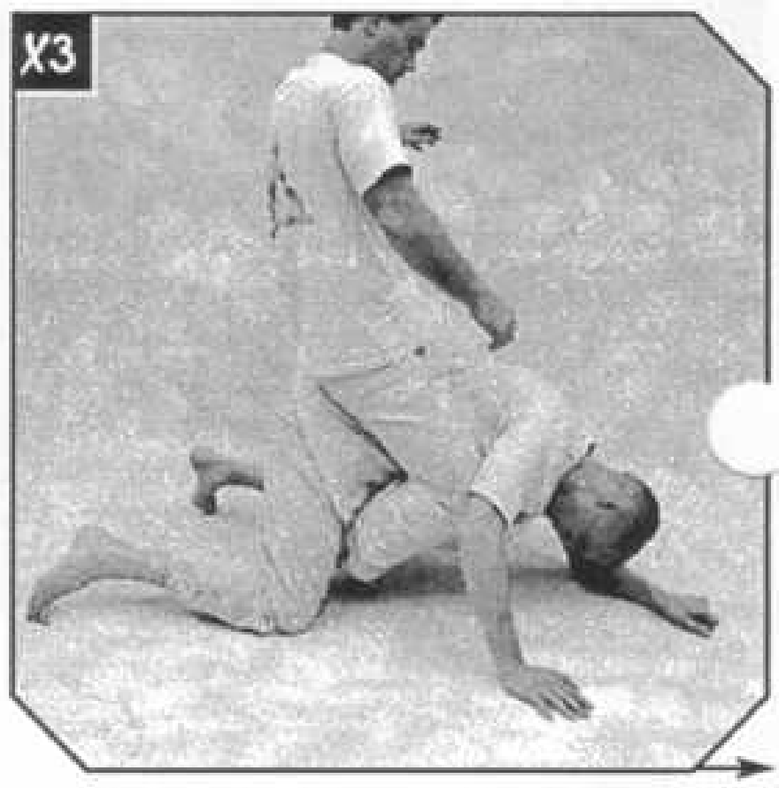
Among the best ways to hit are the forward elbow and...

...a palm heel to the side of his head. This will bring his hands up.

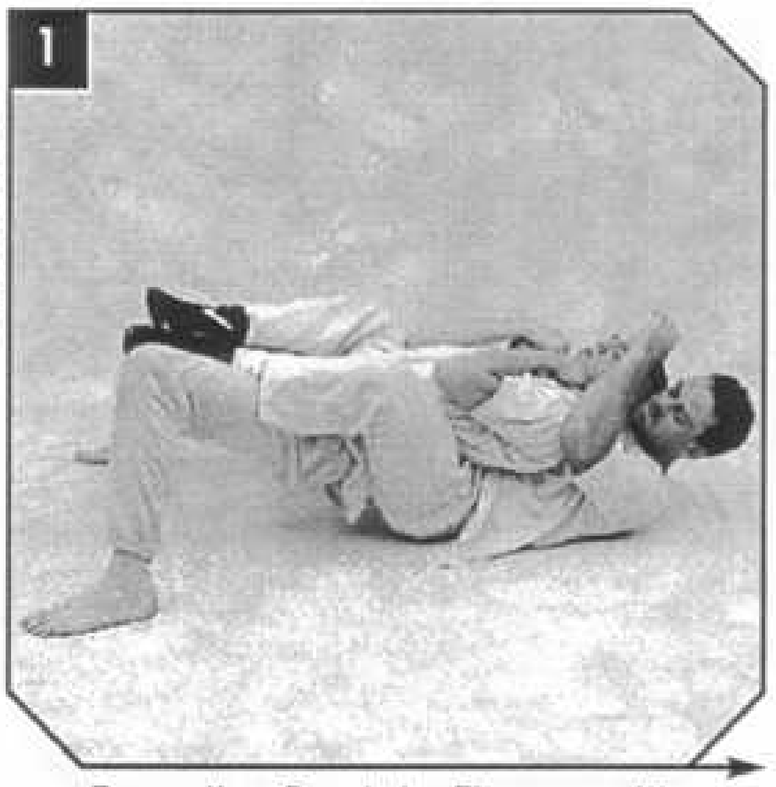
If your opponent's head it touching the mat, use short sharp shots. If his head is raised, get your weight into the strike, and drive his head into the mat, multiplying the force of your blow.

Do not sit back in order to be able to...

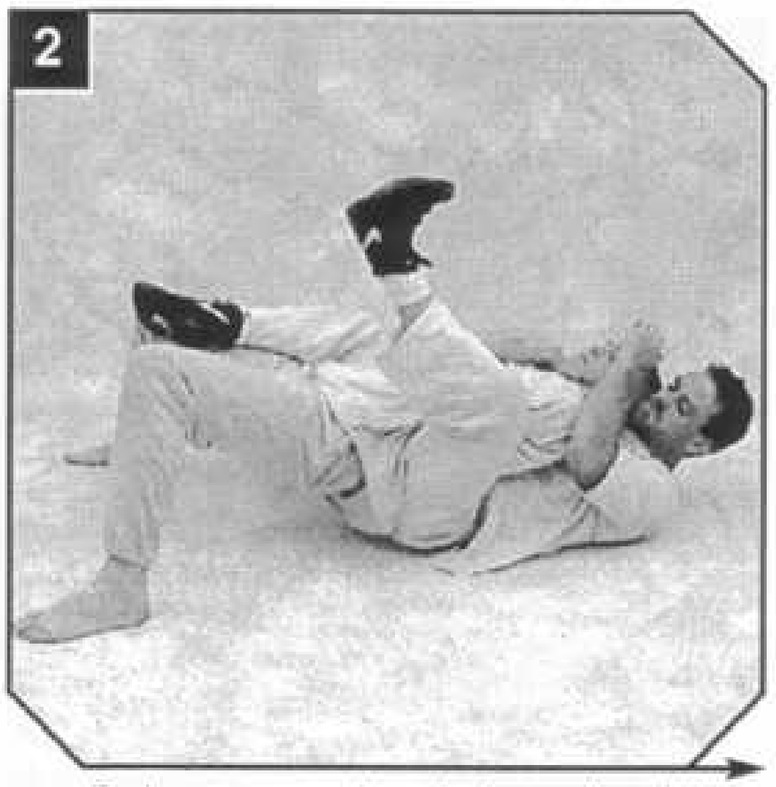
...land harder shots.



If you do, he can begin to stand up, and...



From the Back to Floor position, make sure you have a tight grip on his body.



Release one hook, keeping him held tight with the other one.

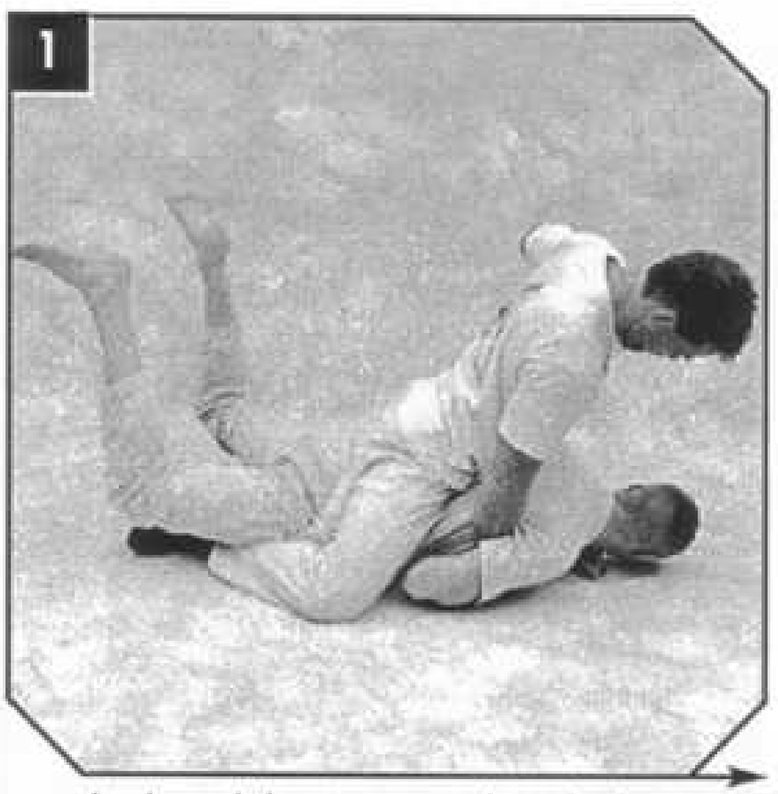
Drive the back of your heel into his groin, or ribs

Then strike his ribs, with the back of your knuckles. Only use knuckle strikes to his head if you have strong, break-resistant bones in your hand.

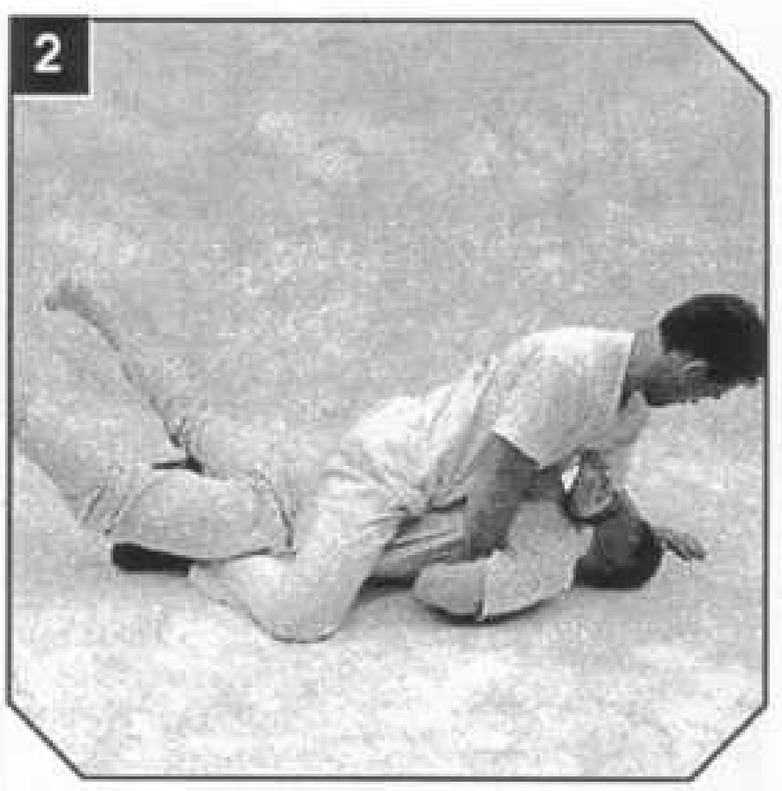
He will have to bring his elbow down to protect his body.

Eventually he will be open to a Rear Naked Choke.

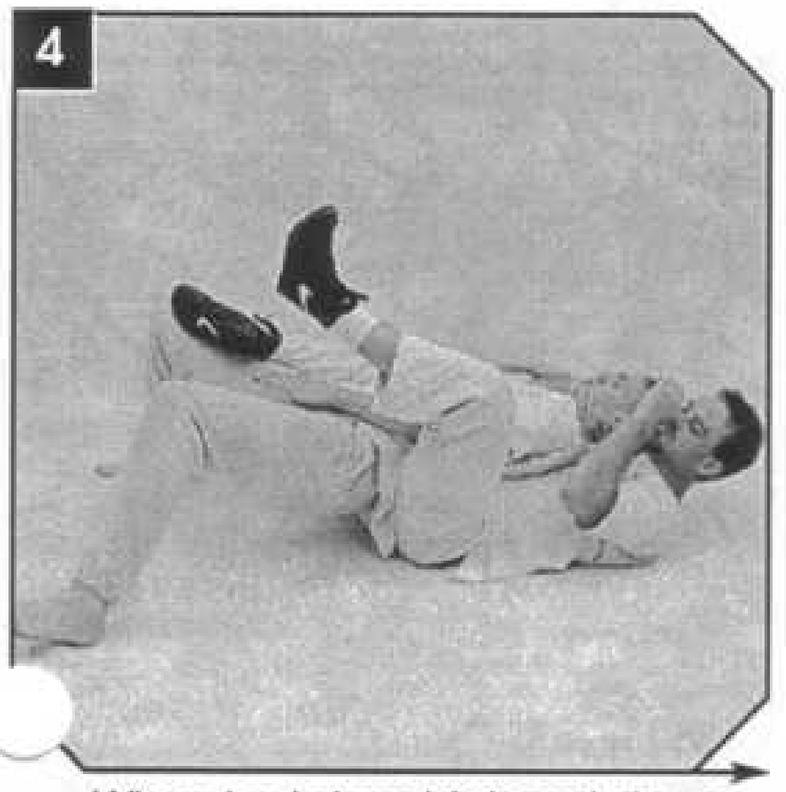
...you will have to drive him back down to the ground again.



Instead, keep your hooks in, and your hips pressed forward.

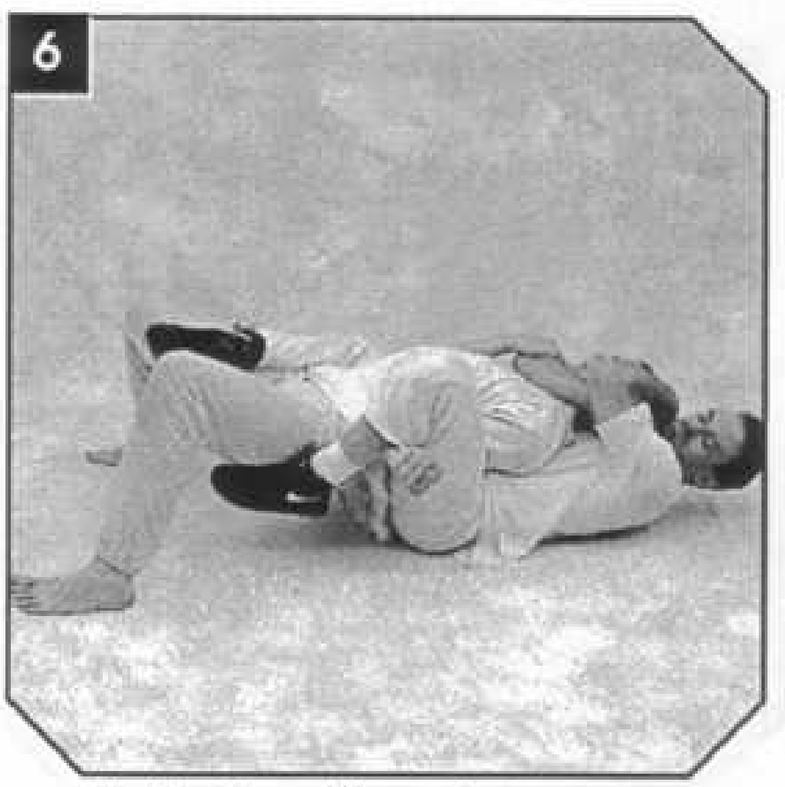


Then you can strike him from a solid position.



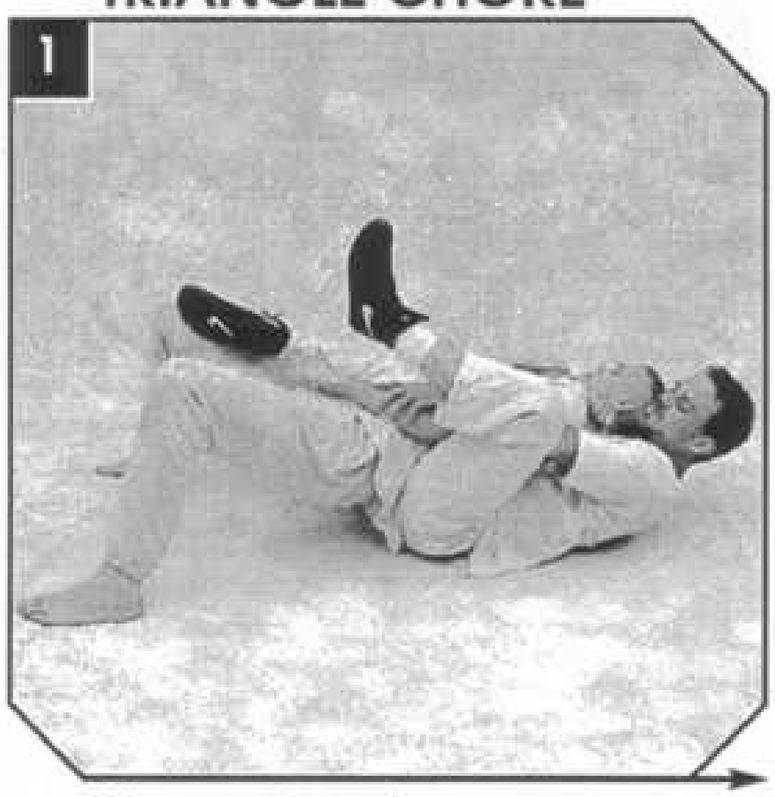
When he brings his hand down to protect himself...

...trap his arm with your leg, hooking your foot under his thigh.



Finish him with a choke.

TRIANGLE CHOKE

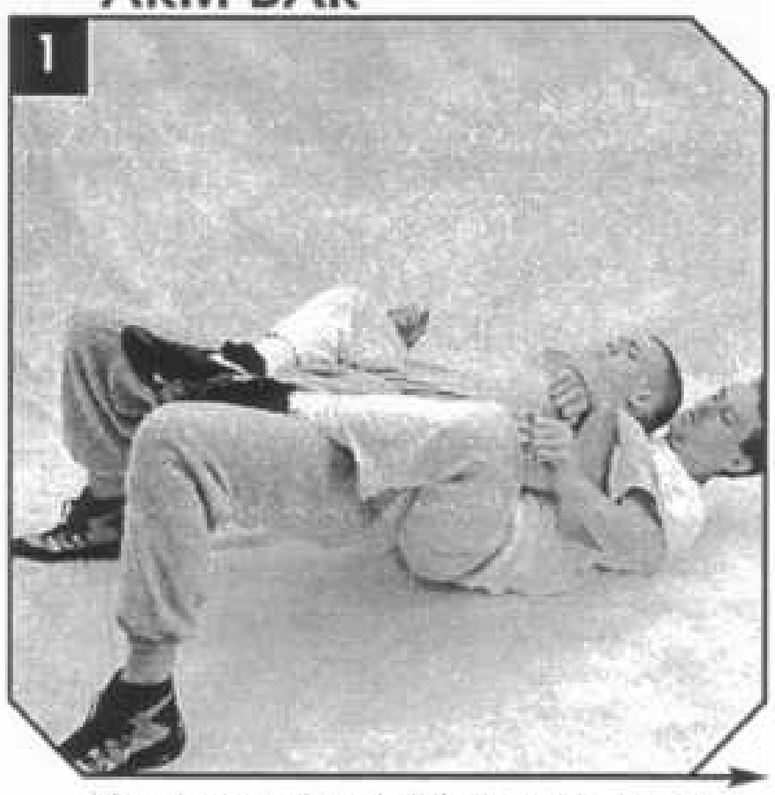


If he reaches down, grab onto his arm and...

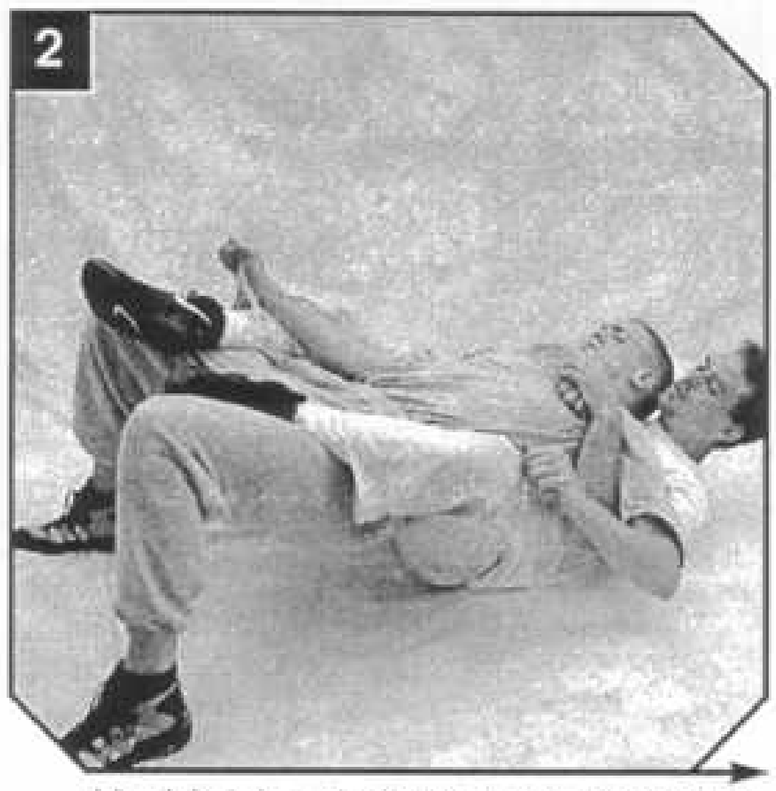
...hook it with your same-side leg.

Roll to your side.

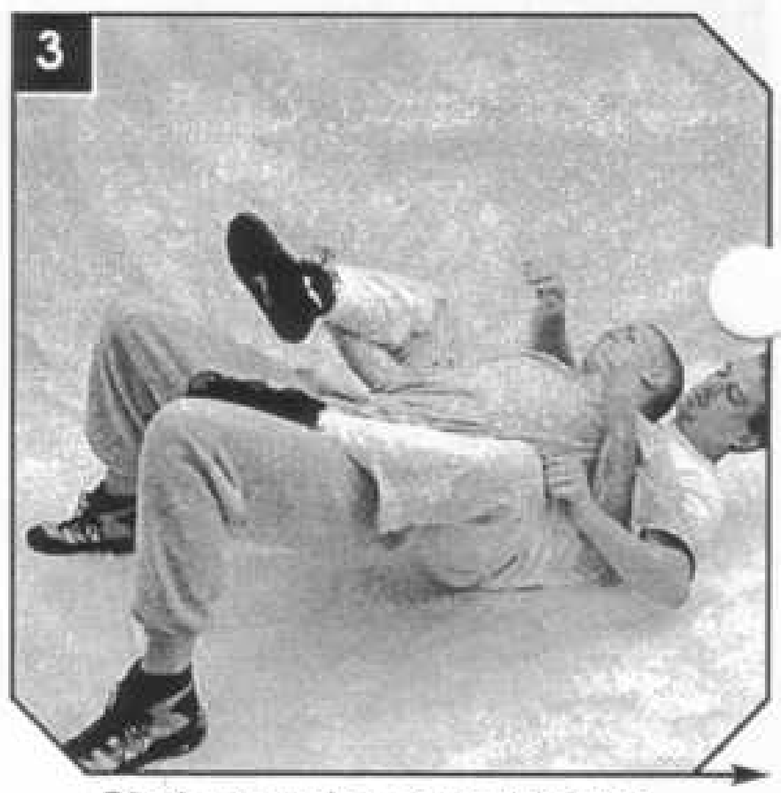
ARM BAR



You have Back Mount (facing ceiling).

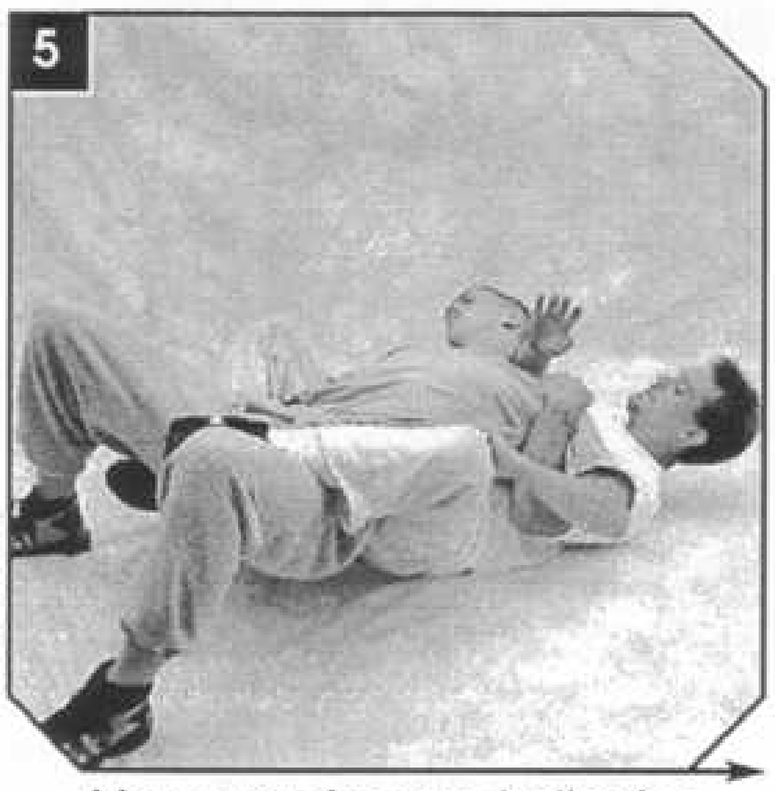


He tries to push your hook away.



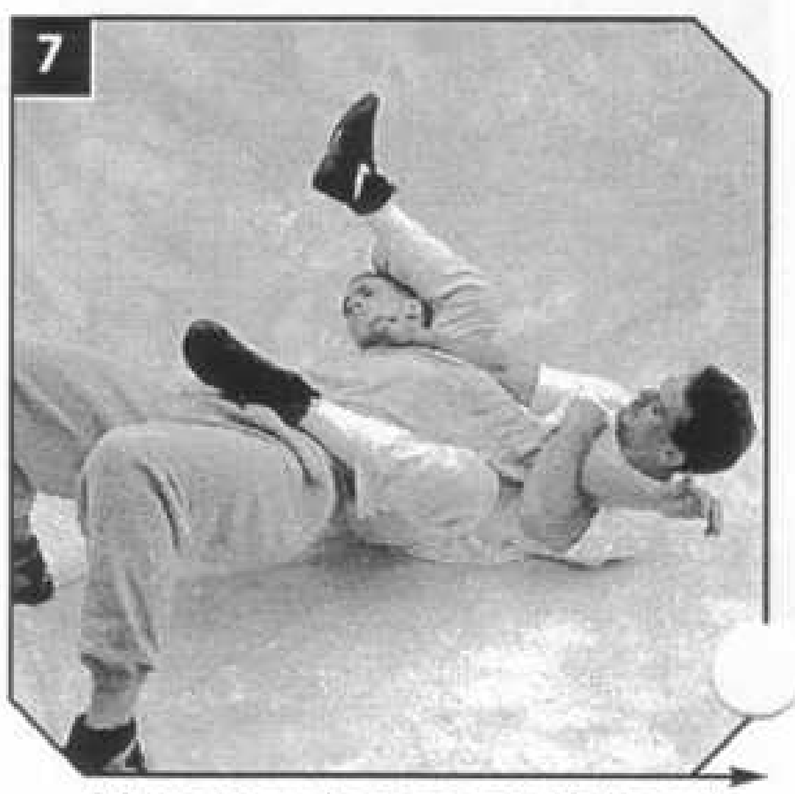
Circle your leg over his arm and...

CONT'D



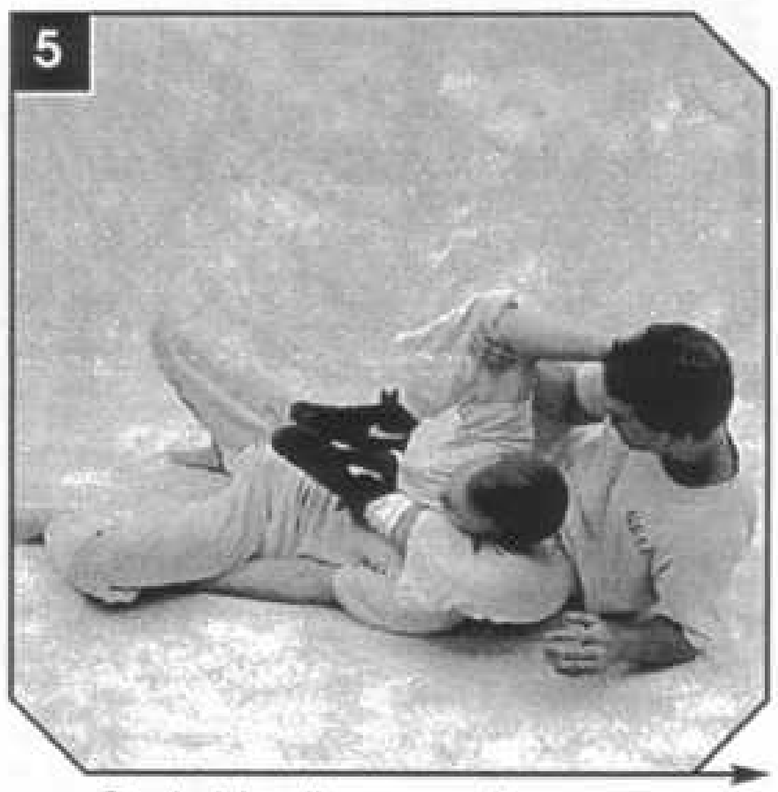
Move your forearm to the far side of his neck.

Post on his hip (with your foot) and his neck (with your forearm) and spin your body.



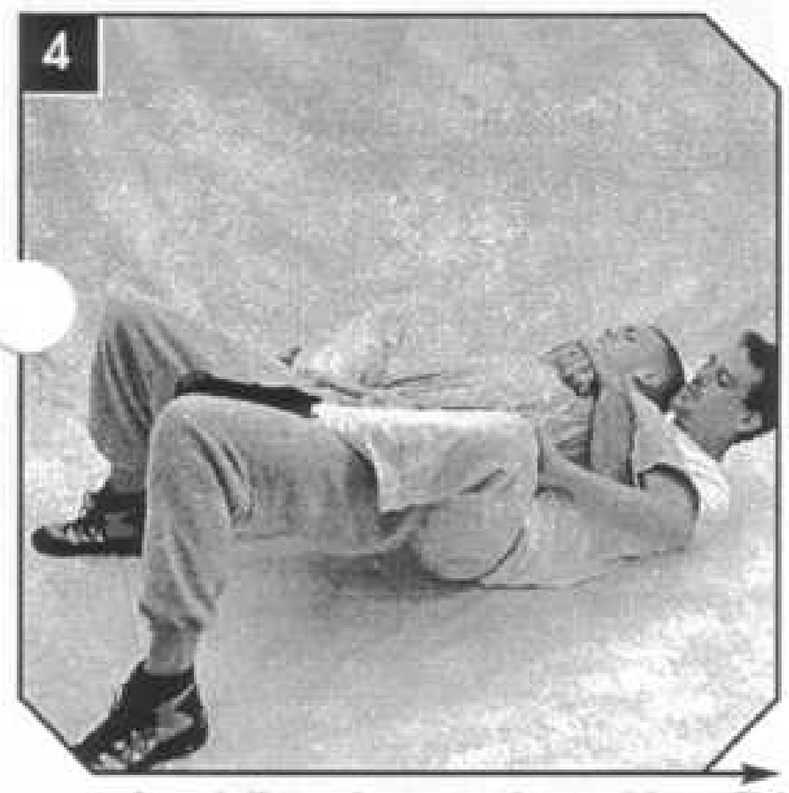
Move your leg across his head.

Post on your elbow, and scoot back, until your trapping leg is up by his chest. Continue holding him with your free hand.

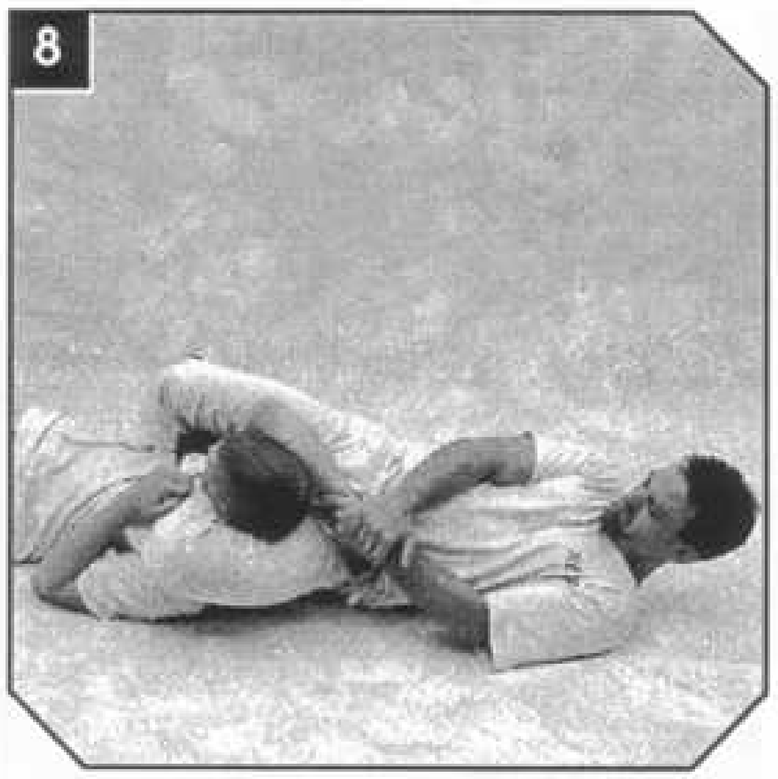


Grab his elbow and...

...pull it back as you slide your foot across his body, and under your opposite knee.

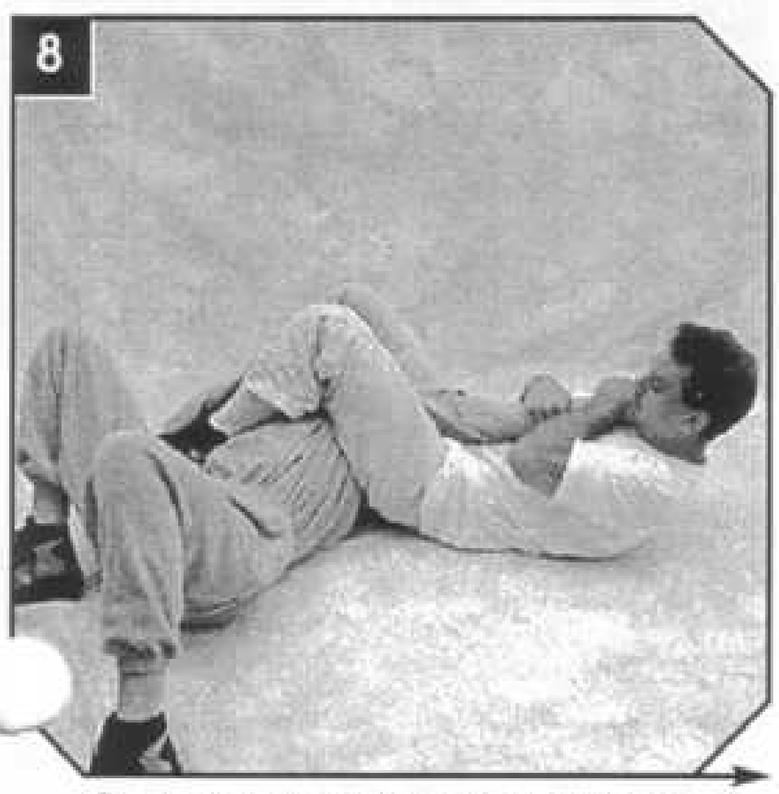


...hook it under your hamstring. This is partly obscured from this view.

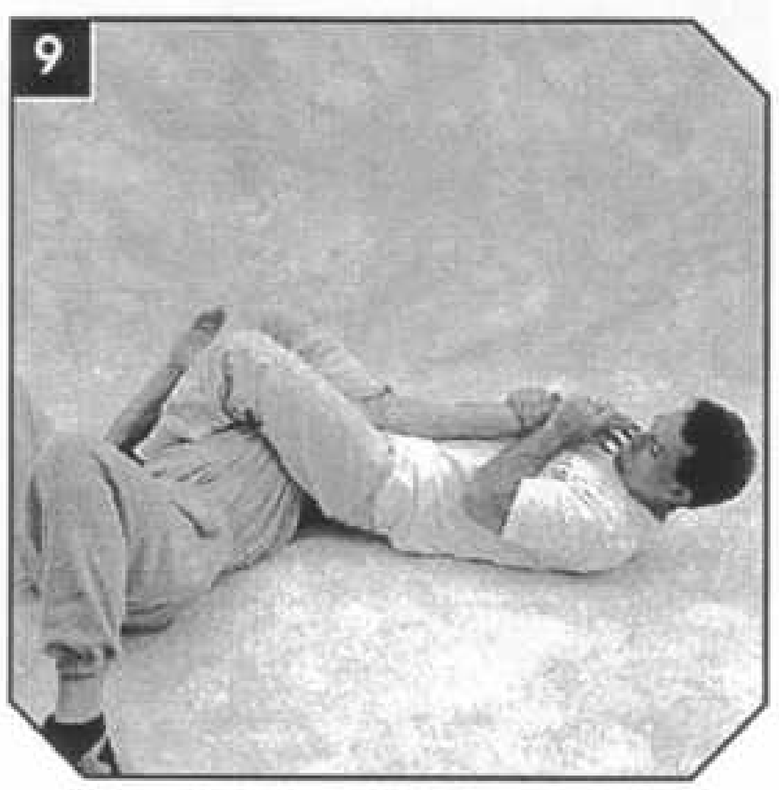


Pull back on his arm, and squeeze your legs to finish. If necessary, push down on his head with one of your hands.

Make a Figure Four, with your legs.

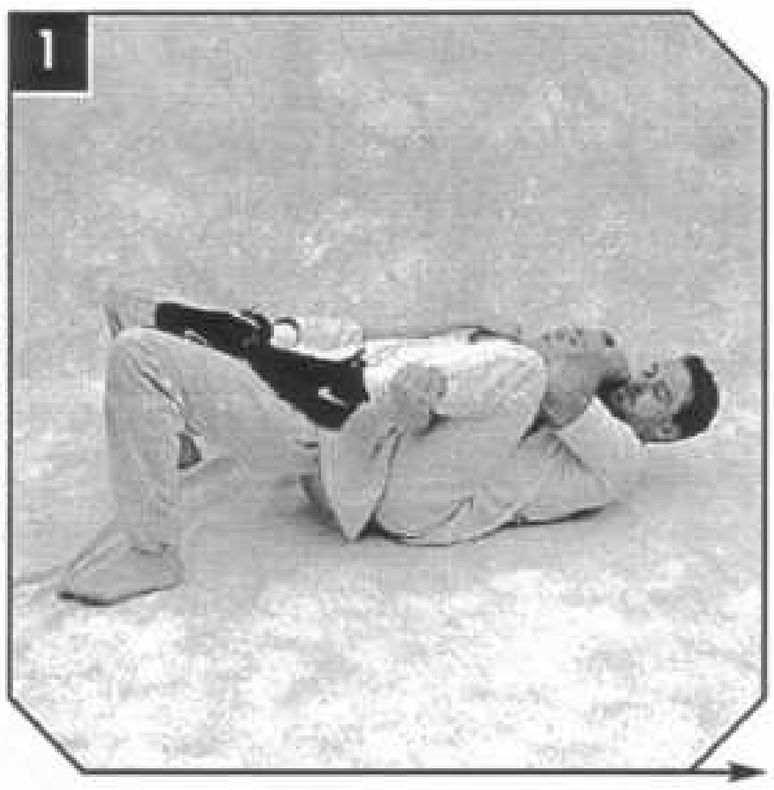


Squeeze your legs together, and pull the pinky side of his arm into your chest, as you fall back. Don't fall back and then pull down.



Squeeze your knees together and raise your hips to finish. Keep holding him down flat with your legs.

COLLAR CHOKE

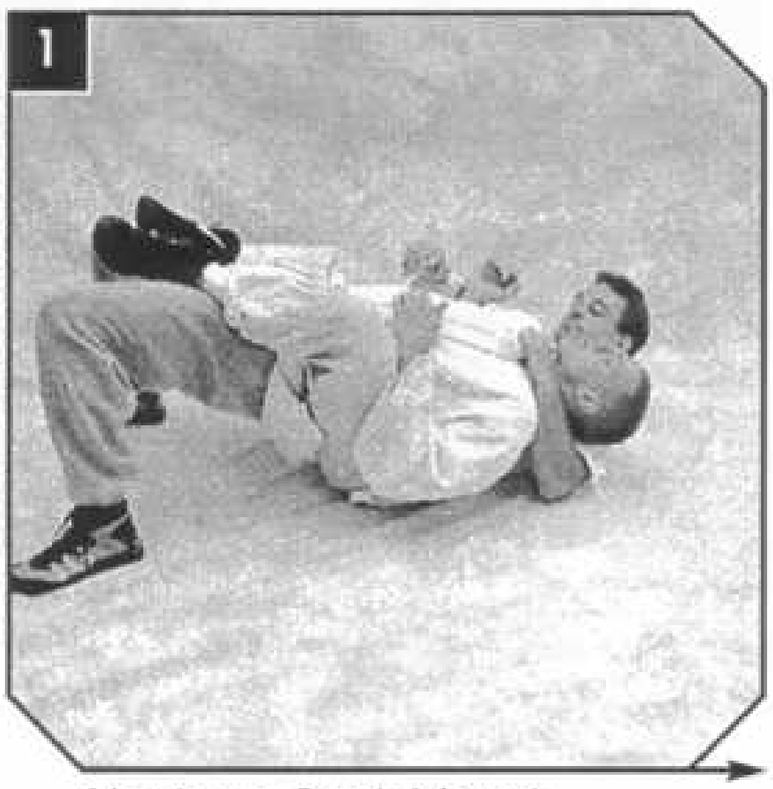


From the Back to Floor position, you can also do a collar choke. First, pull his collar tightly down with your hand on the same side. It greatly helps if you trap his arm with your heel.

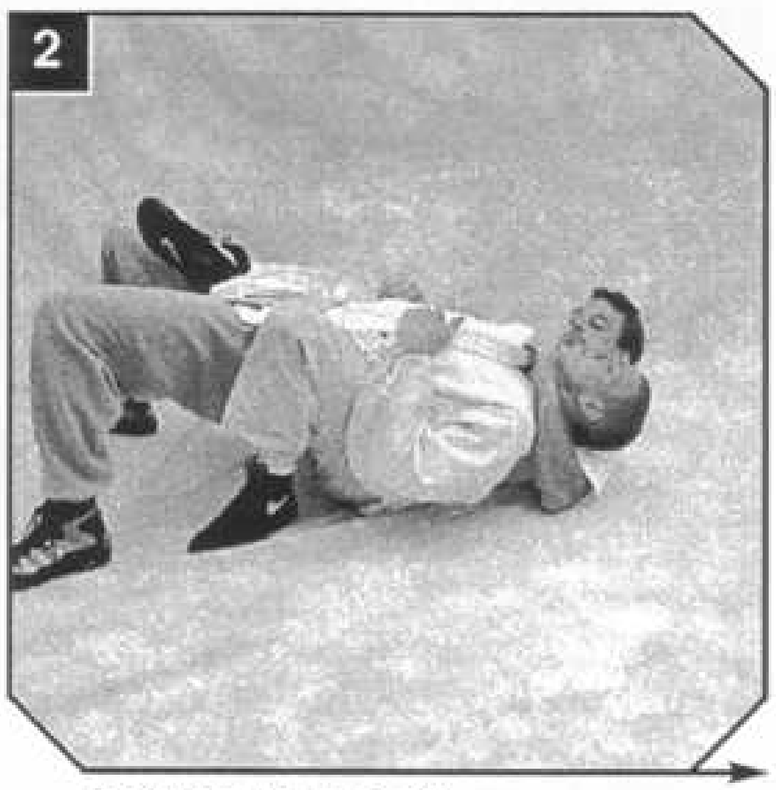
Pass his collar to the hand that is around his neck.

Pull his arms apart with your arm and opposite leg, and pull his collar across his throat.

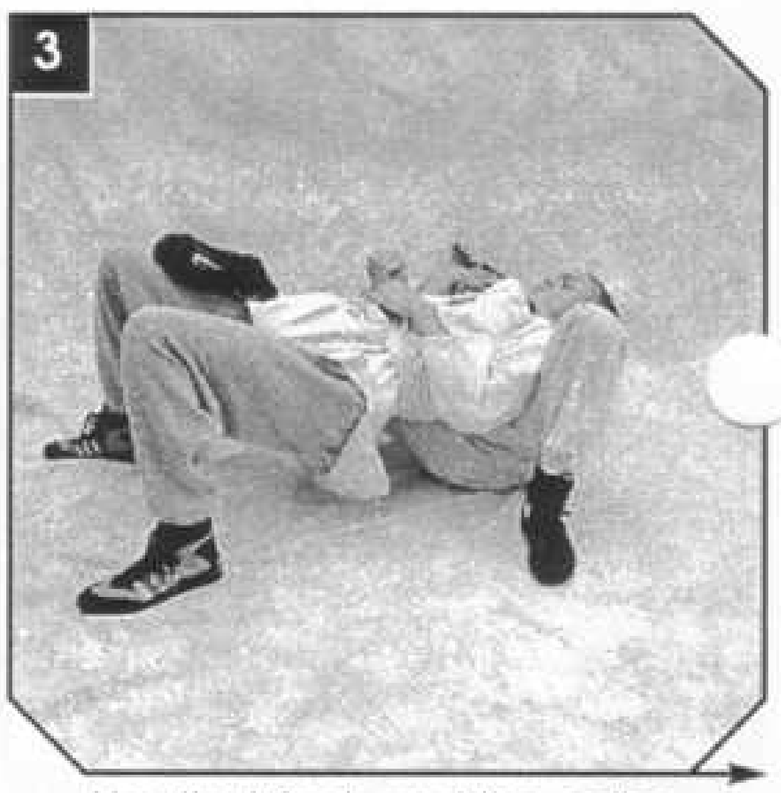
CHOKE-LEG ASSISTS



You have Back Mount.



Post on your foot.



Use that foot, and the collar-grabbing hand, to spin.

INTO ARM BAR

From that final choke position above right, release the collar, and fall back, pushing your knees together.

Trap his arm with both of your hands.

Fall back, and apply a Straight Arm Bar.

Sit up, if necessary.

Move your leg over his head, push away with it, and pull on his collar, causing an extremely tight choke. Keep his other arm hooked.

NOTES

DEFENSE AGAINST BACK MOUNT

SECTION H

Defensive Positions Against Back Mounts
H-3

vs. Rear Bear Hug (No Hooks Inserted)
H-4 Rolling Knee Bar
H-4 Roll to Guard
H-4 Roll (He Hugs)

vs. Back Mount (Hooks Inserted, On Knees)
H-6 Bump Over Top
H-6 Bump to the Side
H-6 Roll to Half Guard
H-8 Scissor to Neutral Position

vs. Choke Attempt From Hands and Knees
H-10 Trap Arm
H-10 & Free Leg

vs. Sunk Choke From Hands and Knees
H-10 Free Leg to Side

vs. Back Mount (You Are Flattened Out)
H-12 Getting to Base
H-12 To Half Guard
H-12 He Has Arched

vs. Back Mount (Facing Ceiling)
H-14 Trap Arm to Side Control
H-14 Arm Bar
H-16 Ankle Lock
H-16 Force the Lock

vs. Back Mount (Facing Ceiling) With Choke
H-18 to Half Guard
H-18 to Side Control

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all readers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

THE BACK MOUNT: DEFENSIVE STRATEGY & SECTION ORGANIZATION

The Back Mount, while an extremely dominant position, is by no means inescapable. The great Rickson Gracie wows seminar attendees by having a large, skilled player get him in a sunk Rear Naked Choke from Back Mount.

First Rickson uses unique breath control techniques to protect his neck, and oxygenate his blood. Then he escapes the hooks, gets Half Guard, Guard, and finally finishes the fellow with a Triangle Choke. All with his hands locked into his belt.

There are three basic variations on the Rear Mount—knees, flattened, and facing the ceiling. Each variation on the position has a different escape. Each is covered in this Section.

In addition, your opponent may be attempting to insert hooks, he may have hooks, he may be striking you, he may be attempting to insert a choke, or he may have the choke inserted. Each of these situations is covered in turn.

While there are some positions, notably Guard, that in some circumstances it can make sense to fight from within, at least for a time, that is not the case with Back Mount. You do not want to spend a lot of time trying to finish someone who has your back.

There are some attacks available against someone who has your back and three—a Knee Bar, an Ankle Lock and an Arm Bar—are presented. These are quick attacks you can use to instantly reverse the situation, but you cannot rely on them.

Your effort should be directed against escaping. Then you can resume your attack with strength.

DEFENSIVE POSITIONS AGAINST THE BACK MOUNT

Every great escape yet discovered is useless if you are unconscious. The very first thing you must do in this situation is protect your throat and neck. There are some steps to doing this correctly.

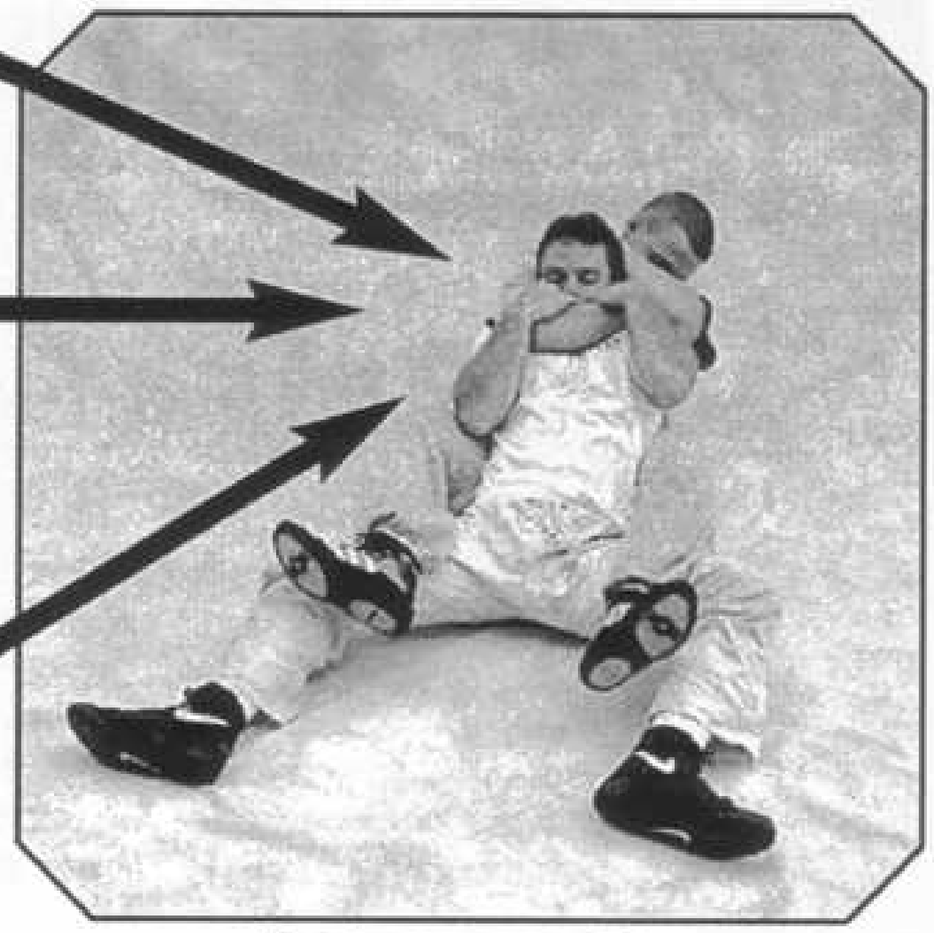
If your opponent has not yet inserted the choke, you can protect your neck as shown above by grabbing onto his arm.

If he is hitting you, slide the protecting hand further back, and cover the space at the base of your skull, and your neck.

Dig your chin into the crook of his arm.

Work as many fingers as you can into the crook of his arm.

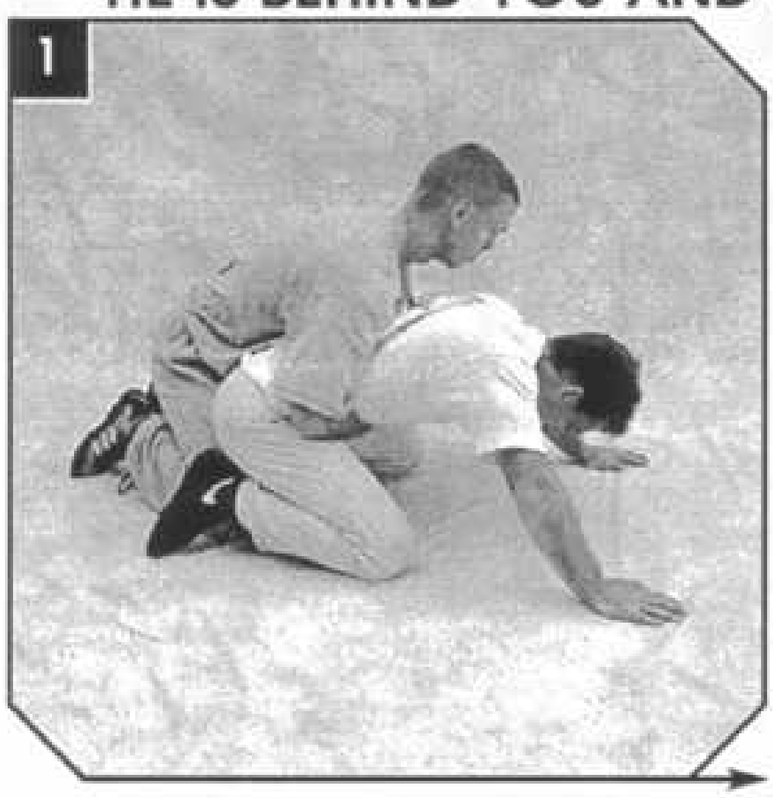
Drive your shoulders up, as close to your ears as you can manage.



If your opponent has applied a choke, there are several key points, noted above left, to avoid going immediately unconscious.

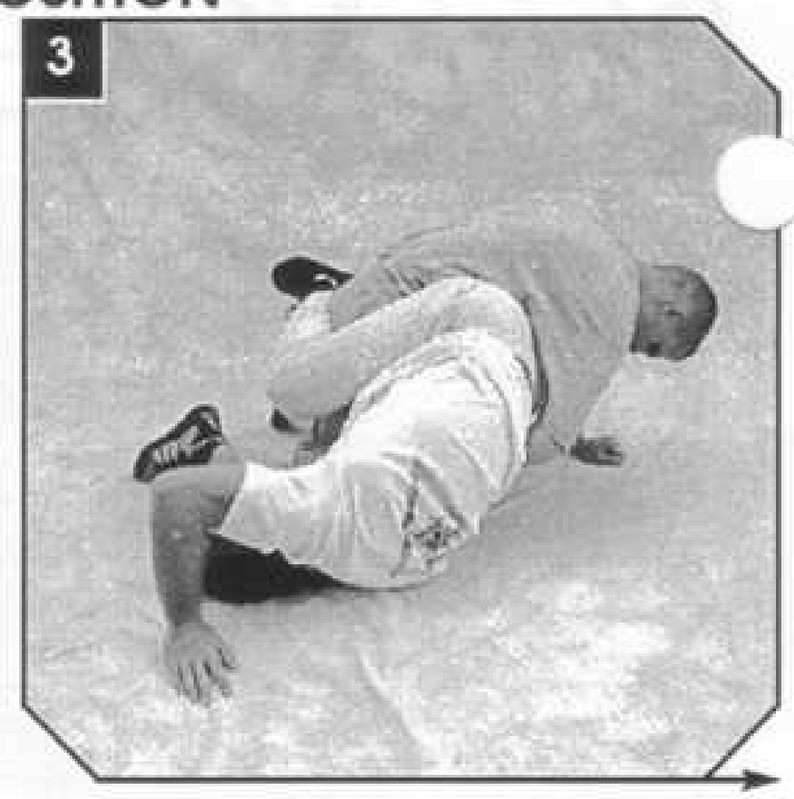
In all cases, his ability to finish your with chokes or strikes, is greatly diminished by driving back into him with your legs. This is explained in great detail in following pages.

HE IS BEHIND YOU AND DOES NOT HAVE A SECURE POSITION



An opponent behind you, who does not have extensive training, is often very vulnerable to a Rolling Knee Bar.

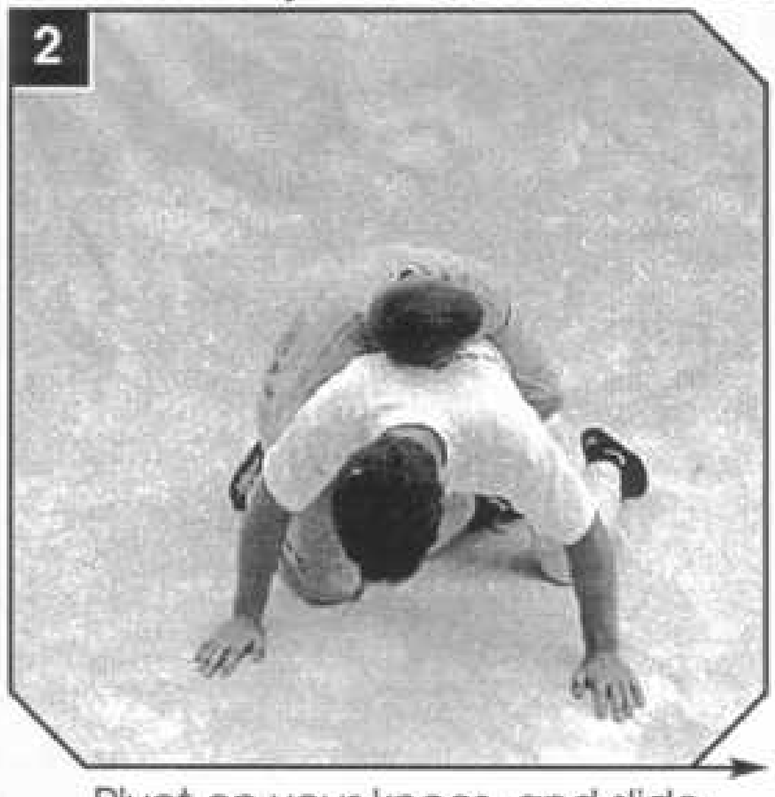
Drive your inside leg between his legs, as you dive your head towards your knees, reaching around his leg from the inside.



Keep moving your head towards his knees, and start to push him back with both of your legs.

HE HAS A BEAR HUG FROM BEHIND, BUT HAS NOT YET INSERTED HIS HOOKS

If his knee is far up, you will have to push it back with both hands. Otherwise, keep a stable position.



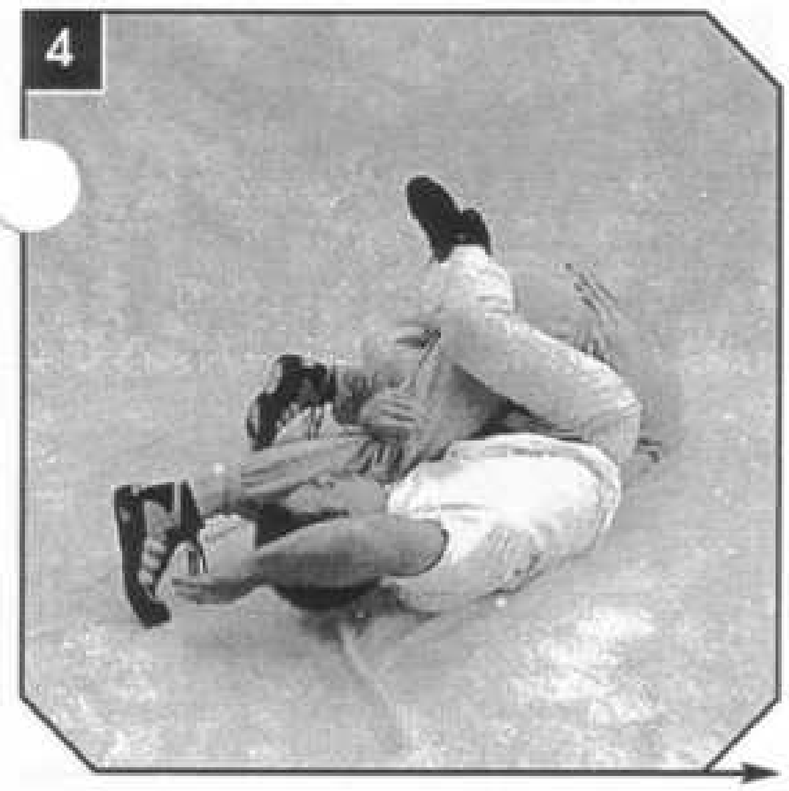
Pivot on your knees, and slide both of your feet away from him.

Roll to your shoulder, in the opposite direction of the way you pointed your toes.

In this situation, you do the previous move, and he hugs you tight, not releasing his grip on you.

Roll as described above.

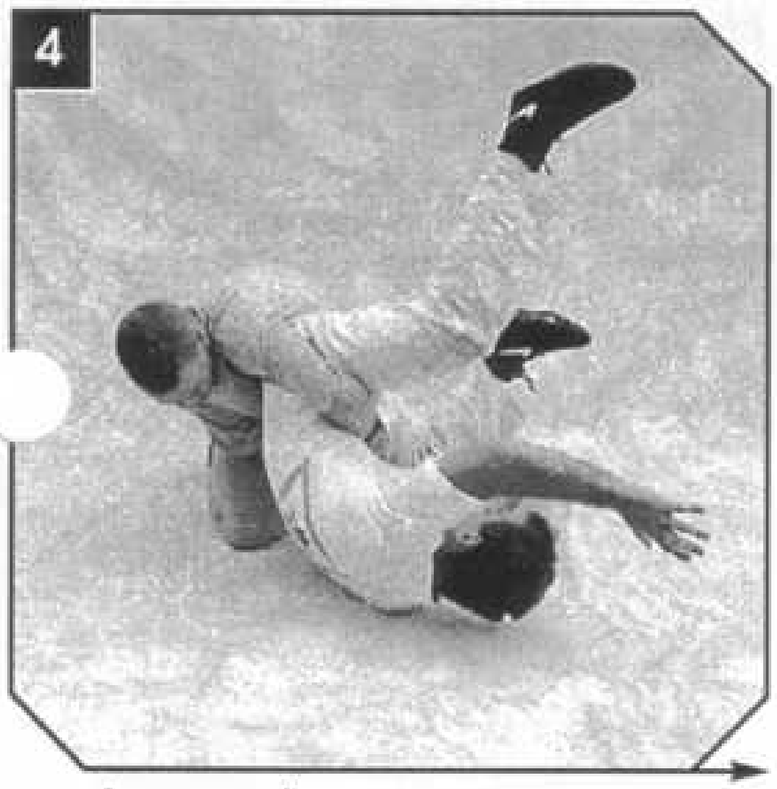
You end up on...



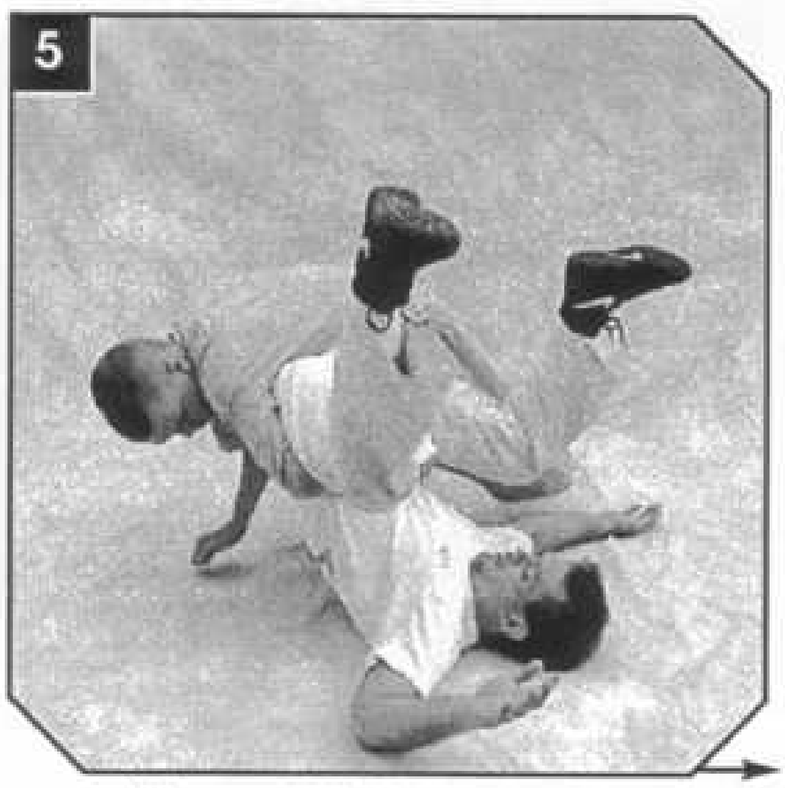
Continue rolling, until your are on your back. Squeeze your legs together, trapping him.

Cross both of your arms across your chest, securing a tight grip on his leg. You can completely trap his leg with a Figure Four.

Hold the two ends of his limb, and attack the middle by raising your hips. Possible Follow Ups appear in Section J: Defense Against the Guard.



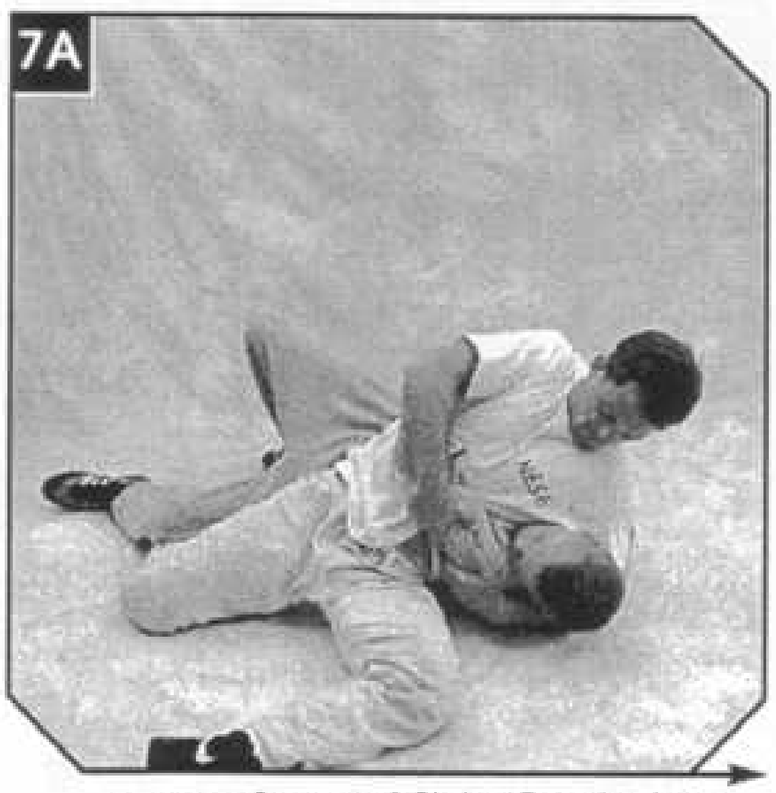
As you roll...



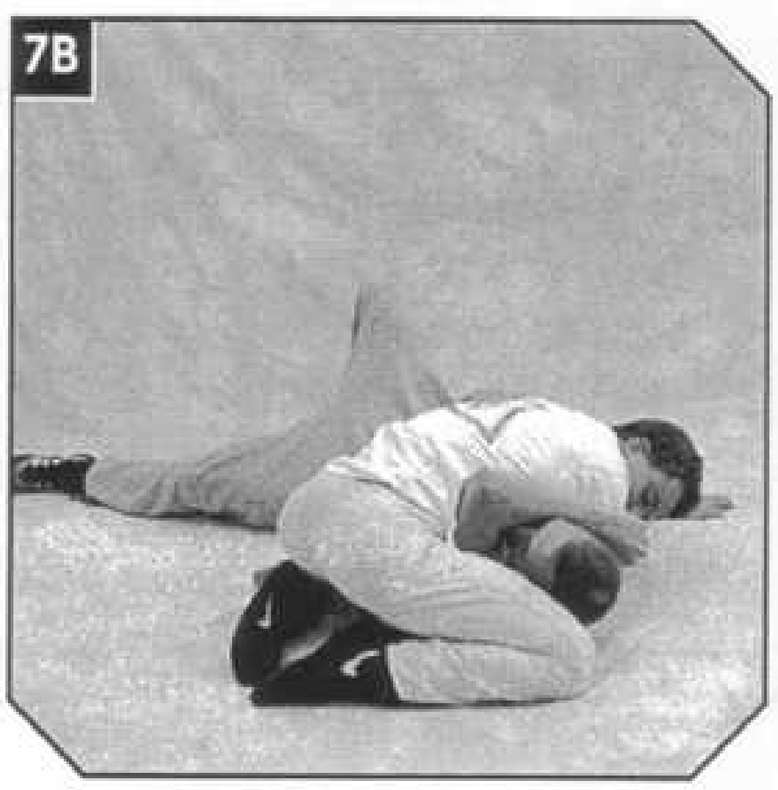
...it is crucially important to also spin. This roll and spin takes a while to become comfortable, but is a very imporant skill.

You end up in Open Guard.

...the top. Once there, scoot or roll into...

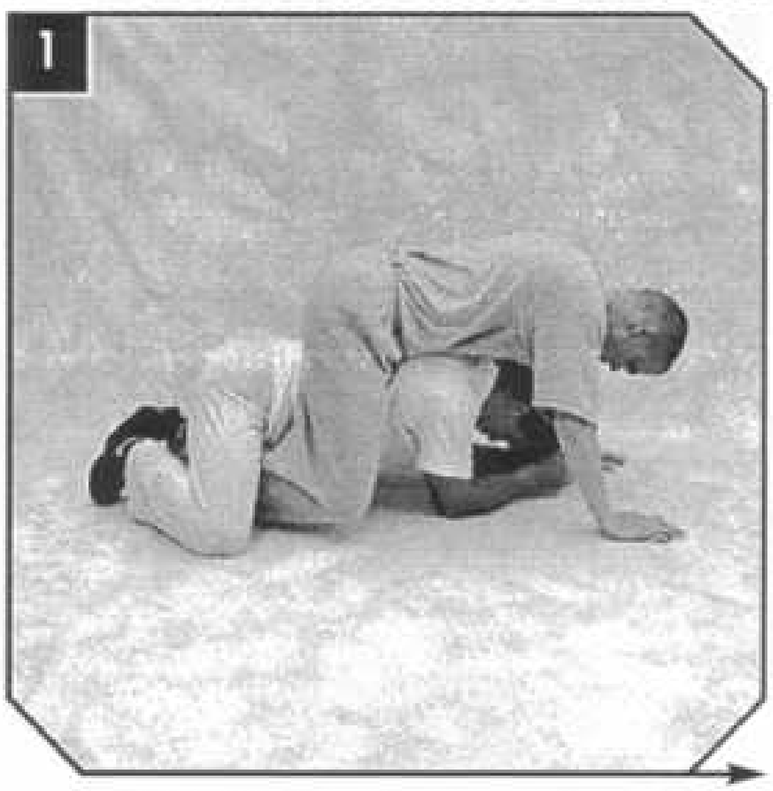


...some form of Side Control or...



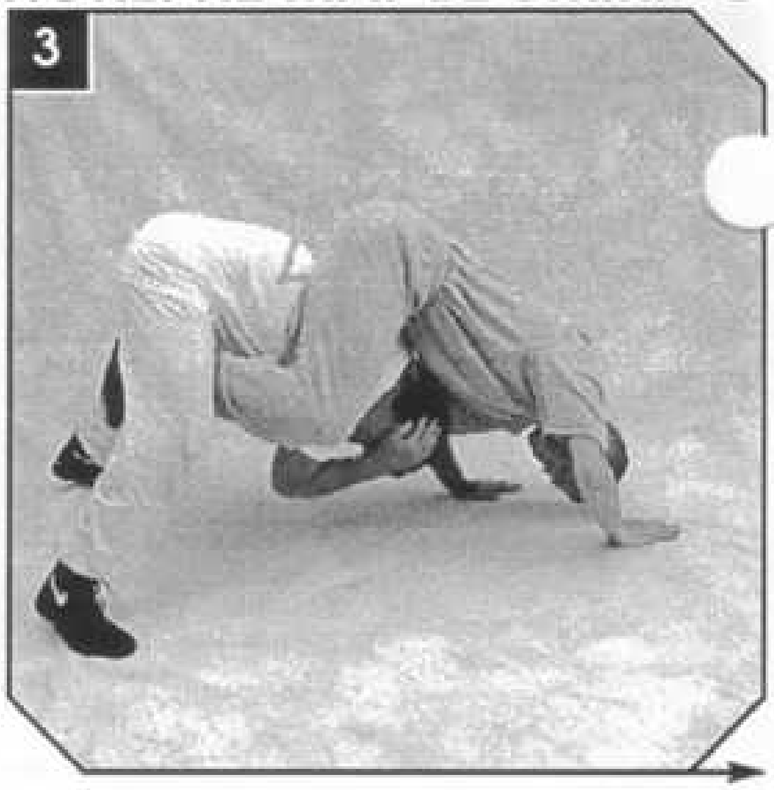
...another.

HE HAS INSERTED HIS HOOKS. HE DOES NOT HAVE A CHOKE. HE MAY BE STRIKING



Ready yourself to rise up with all available force.

Rise up explosively, into a three point stance. Keep your head low. Cover the back of your head with one hand. Try to throw his weight forward.



Free one leg by...

CONT'D

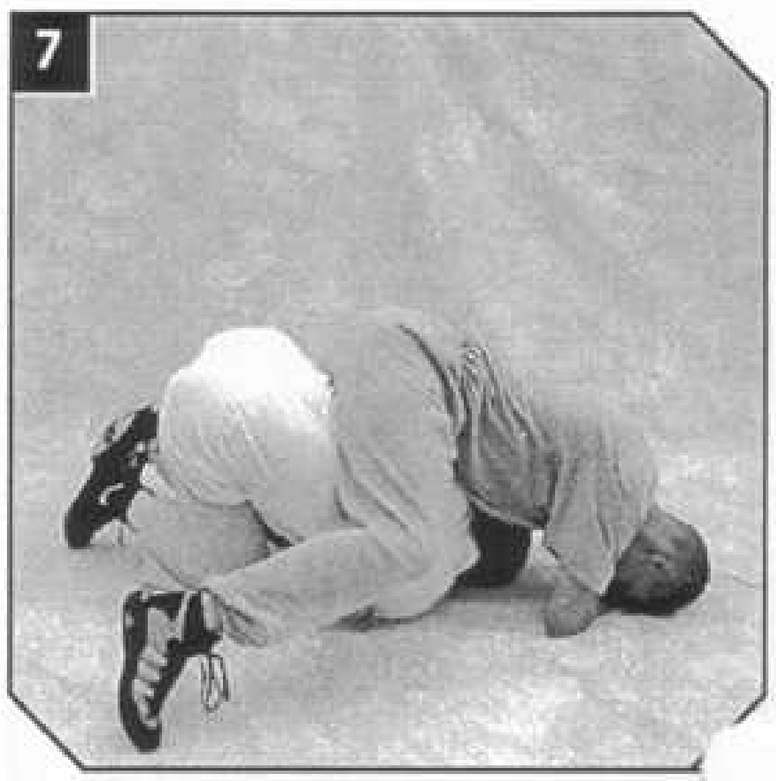
Grab his arm, with your opposite hand.

Use a series of short, jerking, bumps to slowly...

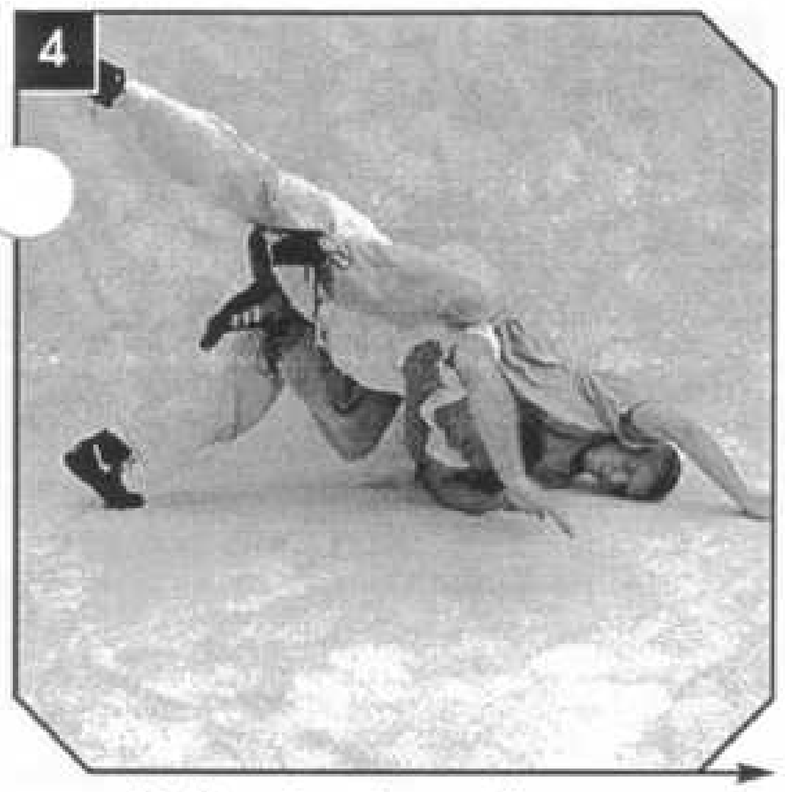
...bring him over the top, or...

An alternative to bringing him over the top is to get him in Half Guard. This is an easier, simpler procedure, but it leaves you in a much less dominant position.

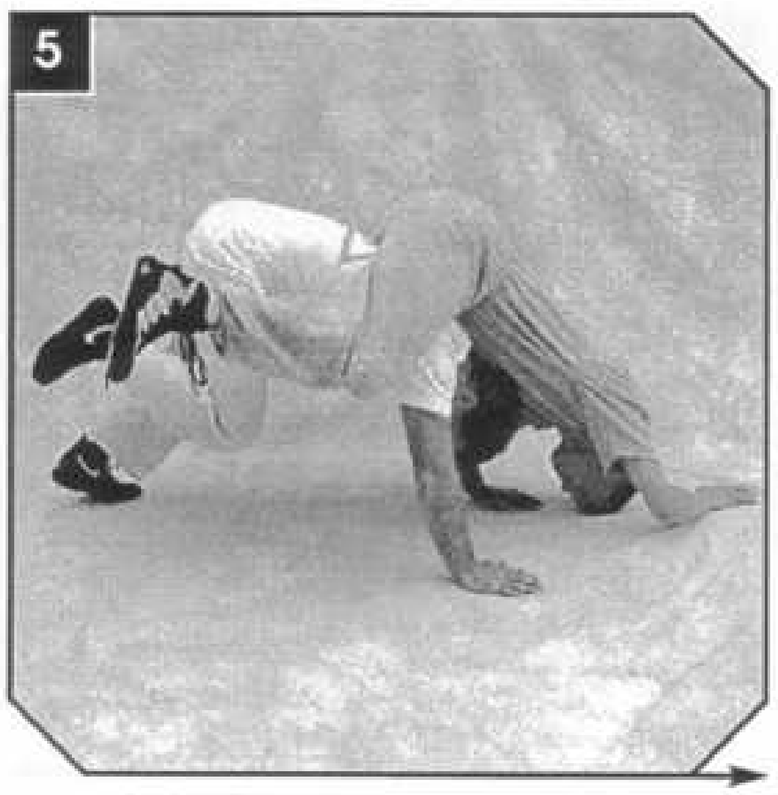
From step 6 above, you have freed the hook, and are facing the ground.



Start to roll into him, until...



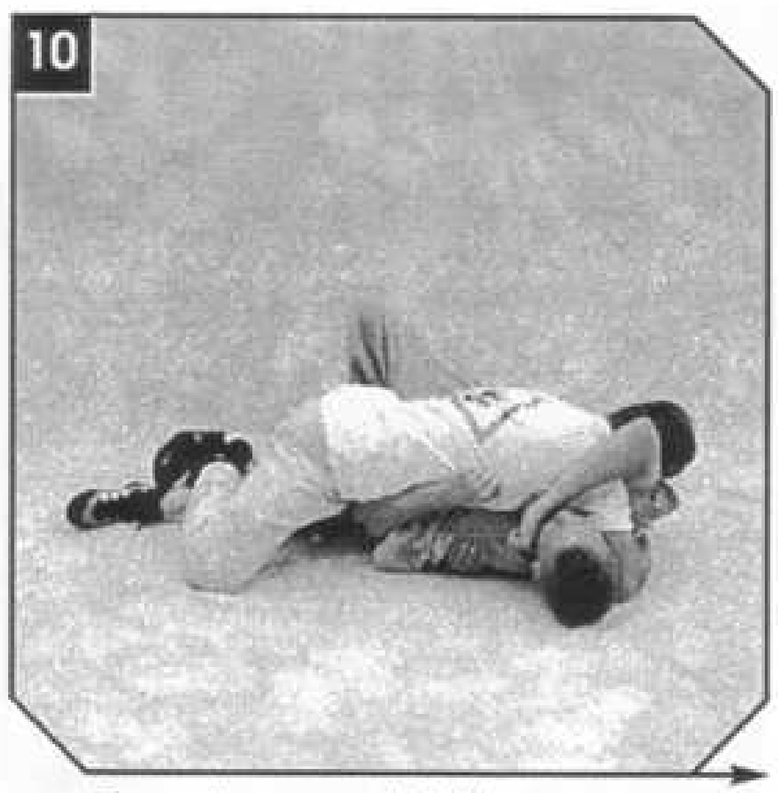
...kicking back and then...



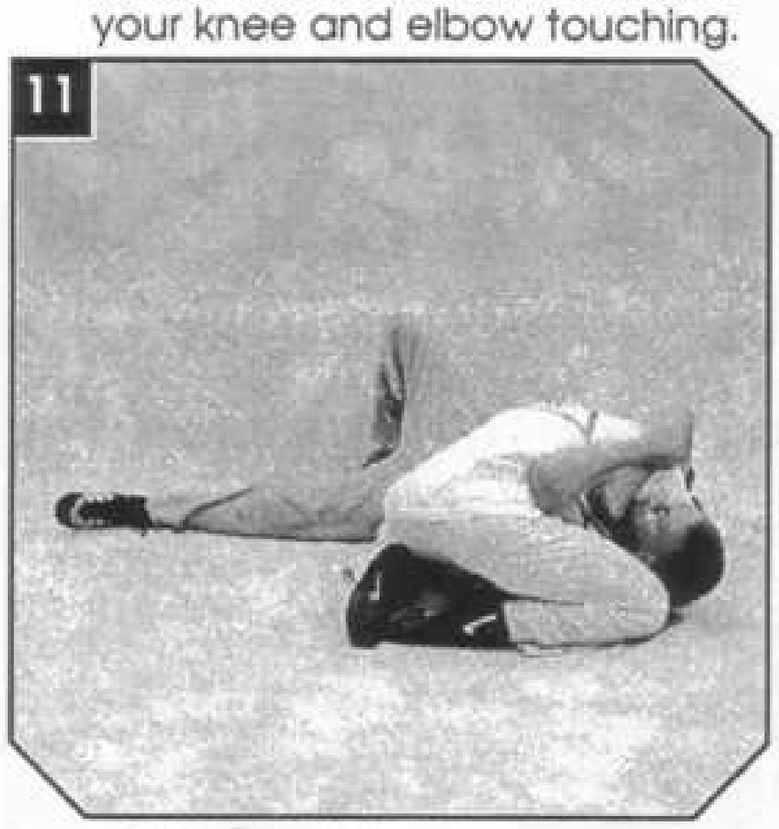
...bringing your knee inside. As your knee is coming in, use your elbow to close off the area in which he can reinsert the hook.

In order to keep him from reinserting the hook, you may have to momentarily "turtle" up on your hands and knees, with your knee and elbow touching.

...to your side.

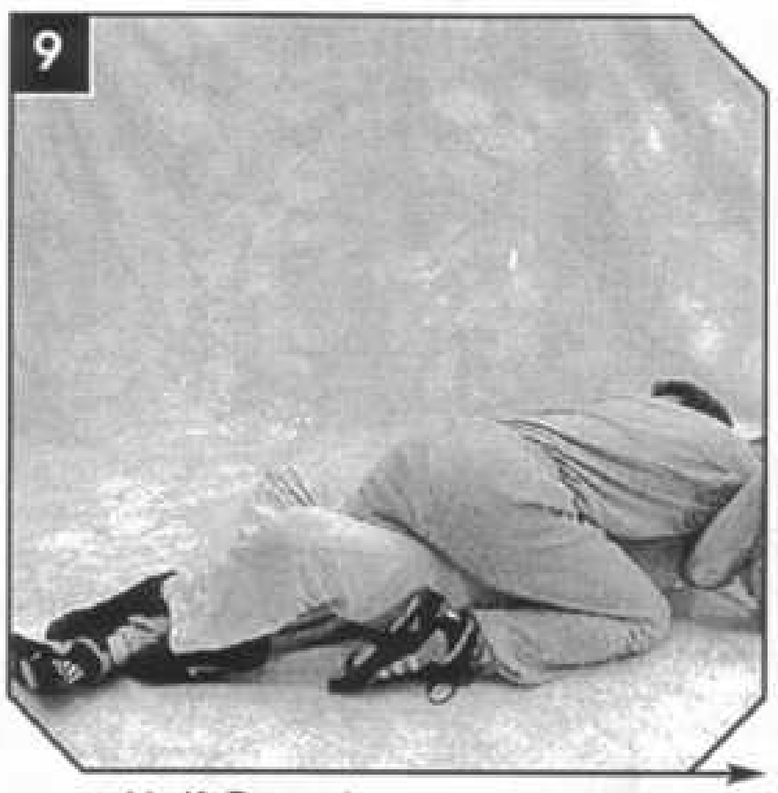


From there, establish...



...Side Control.

...you have...



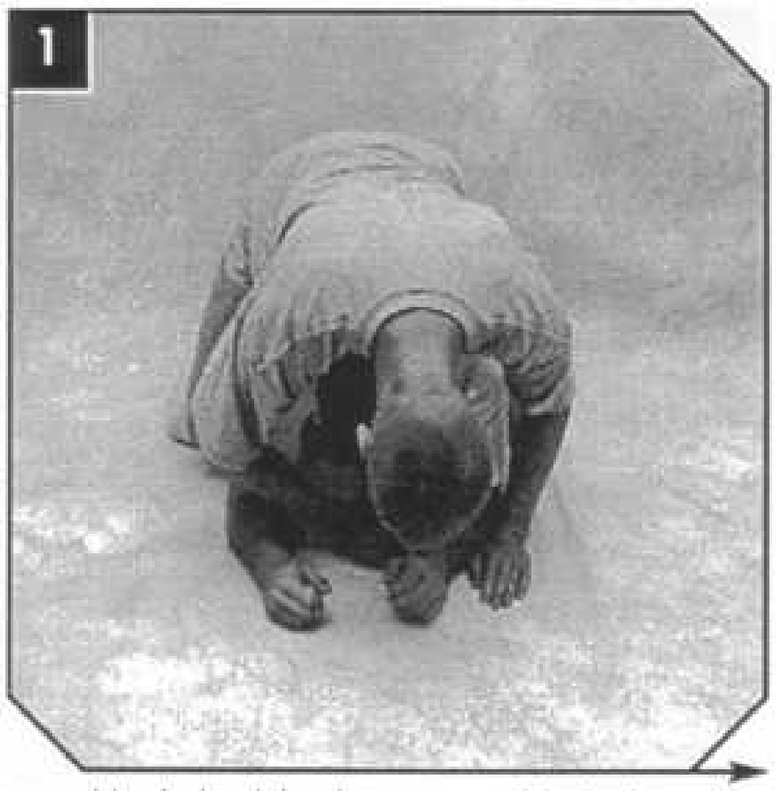
...Half Guard.

From there you can try a finish. Many other possibilities are available as shown in Section I: Attack from the Guard.

The techniques on the last page spread showed how to get to Side Control, and to Half Guard. A third response is to get completely away from him.

The first two pictures at right show a front view, all images after that are shown from the back.

LEG SCISSOR



He is behind you and is trying to sink a choke.

Grab onto his arm, and trap it securely against the side of your head. You must hold his arm tightly the entire time, or he can switch to another form of Mount, and maintain his control of you.

...bring it in, past his hooking foot.

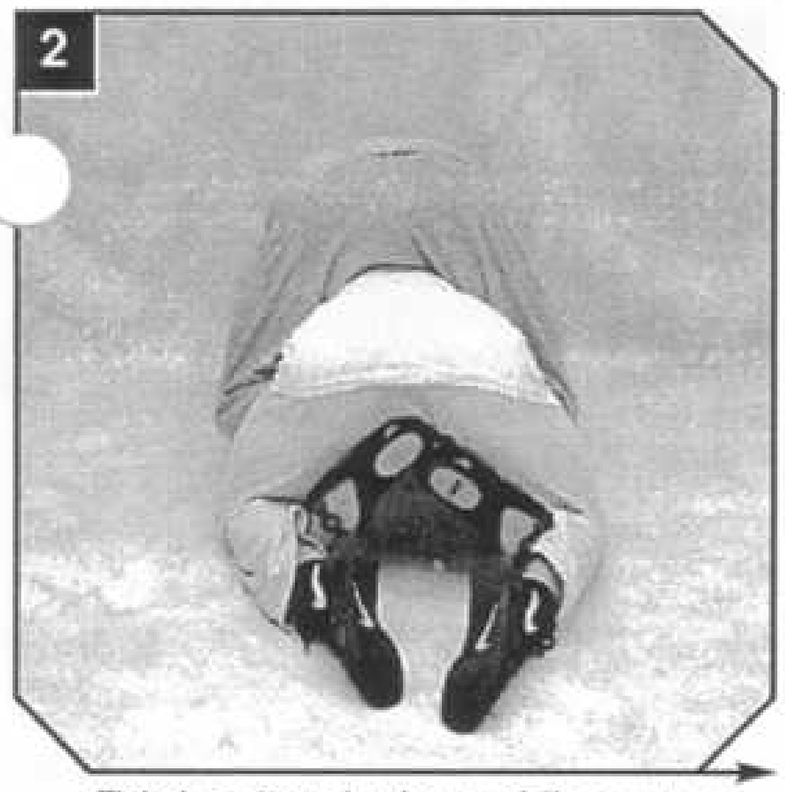
Continue clearing your formerly hooked leg forward, and switch your base, bringing your other hooked leg back. Now you are momentarily free of both hooks.

Do an Elbow Escape, using your top leg, and top elbow, rather than the conventional bottom knee and elbow.

This page spread, and the one previous to it, showed three different ways of escaping from Back Mount. In all cases the hooks had to be cleared. From there, the three techniques end you up in Side Control, Half Guard, and a neutral position, respectively.

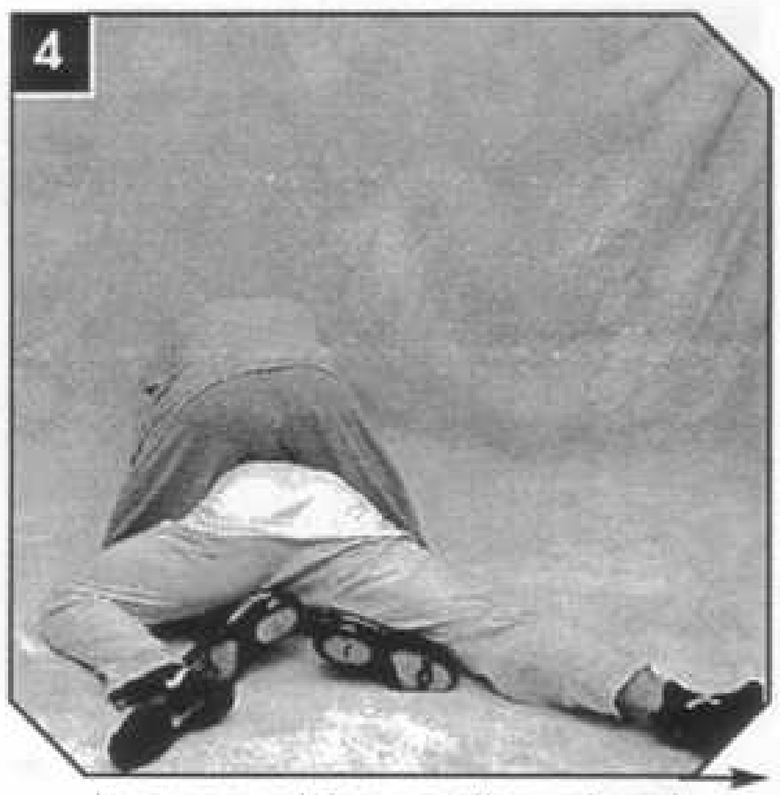
The reversals and escape are made without much reference to the predominant finish from the back—a Rear Naked Choke. For his choke to work, your opponent must be behind you. If he is at your side, the devastating Rear Naked turns into a less worrisome Choke with a Grapevine, or a much-less worrisome sort-of Headlock.

Thus a good fighter will always try to get hooks in from behind, securing the



This is a back view of the same situation; you have trapped his arm against your neck.

Drop down into a split (with your knees bent).



In one sudden motion, shoot your leg out to the side, and...

Continue the Elbow Escape until your top leg is cleared past his hooking leg.

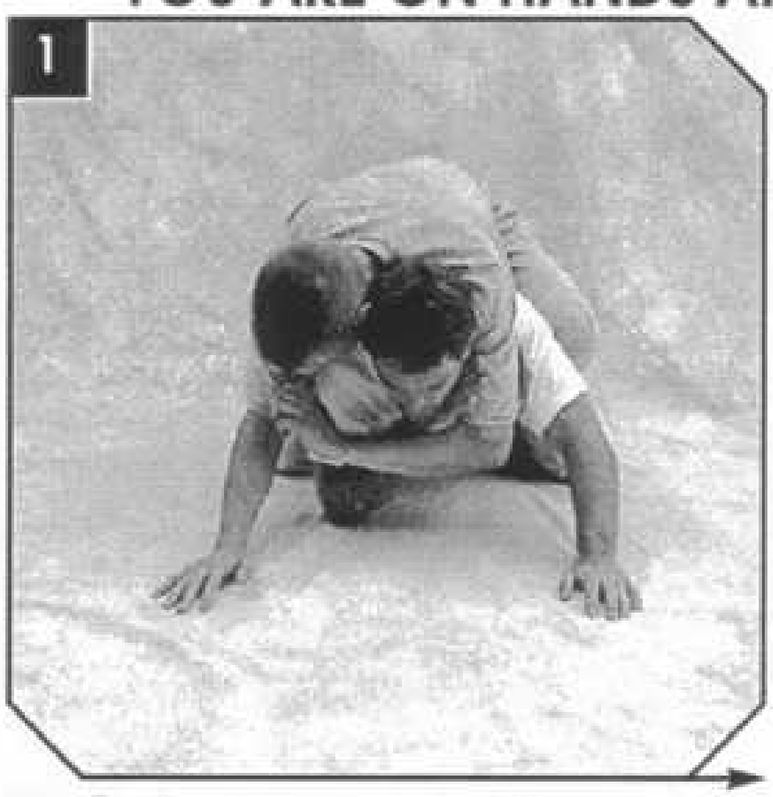
Pivot out, posting on your bottom knee. You have escaped his Back Mount, and are in a neutral position from the knees.

position from which a choke is most effective. Then he will try to choke.

The next page spread covers choking from behind. The first thing to attempt is trapping his arm, and moving it to a position where it is no longer dangerous. If the choke is applied, it is much more difficult to trap his arm.

With a choke applied, you have to protect your neck as best as you can, by driving your shoulders up and your chin down, and very quickly get him off your back. When he no longer has full Back Mount, his choke is much less effective; you will have some time to escape or reverse.

YOU ARE ON HANDS AND KNEES. HE HAS HOOKS AND IS TRYING TO CHOKE



Protect your neck, with your hand on the opposite side of the arm that is trying to snake in.

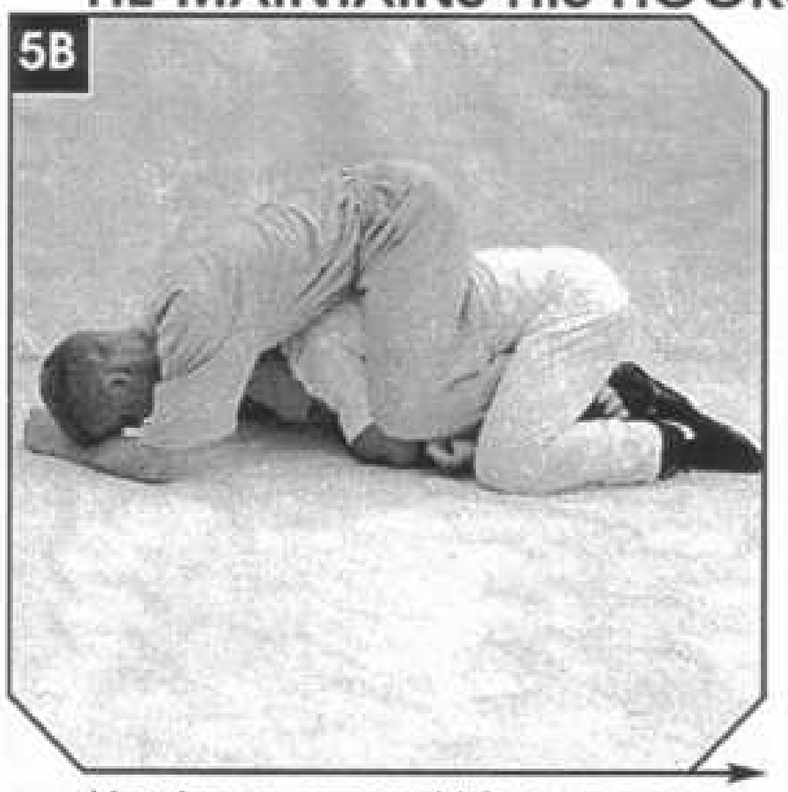
Use the hand that is protecting your neck to grab his hand.

Instantly pass it to your other hand, in a motion similar to a wrestler's Near Arm Drag.

THE CHOKE IS IN

With a choke applied, you have only moments. Drive your shoulders up, your chin down, and hook your finger(s) into his elbow.

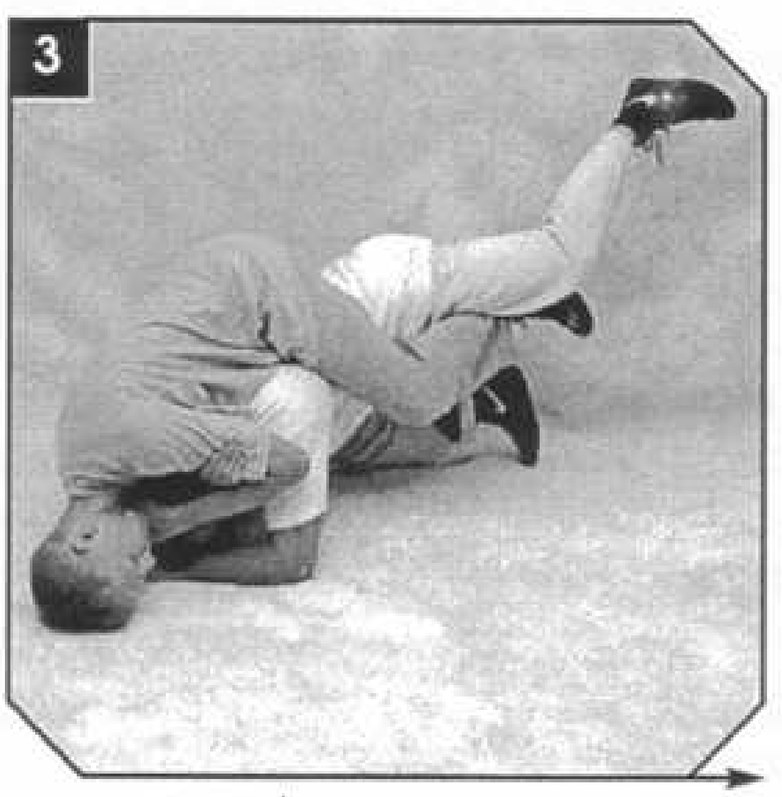
HE MAINTAINS HIS HOOKS



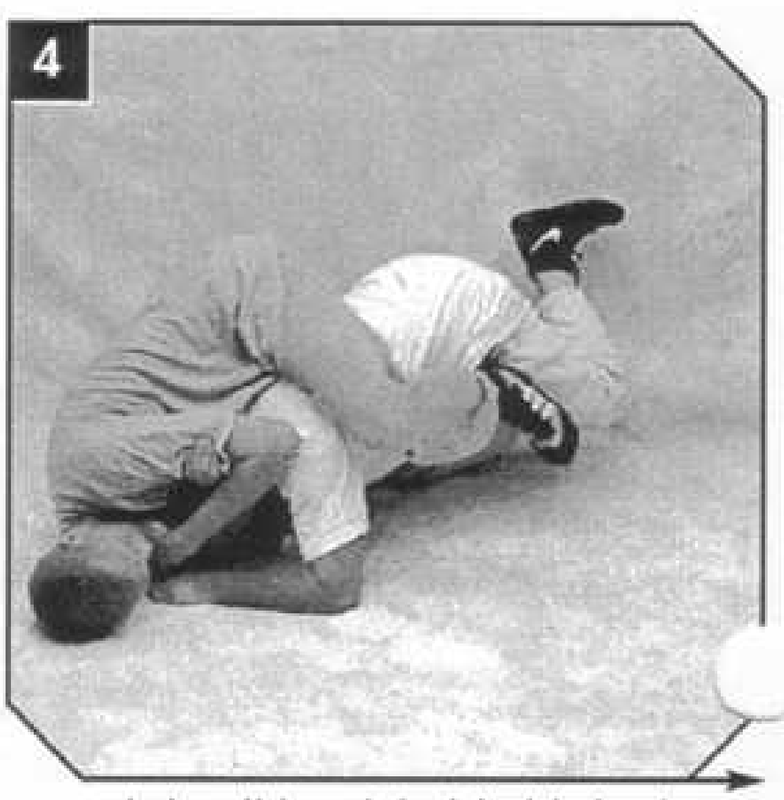
You have passed his arm across, and are trying to shake him off, but he maintains Back Mount.

Kick back and around, to free your leg (as shown at the top of the previous page spread) on the opposite side from your shoulder on which his arm trapped.

First, free his hook on one side, by kicking your leg out diagonally, and...



...up, and...

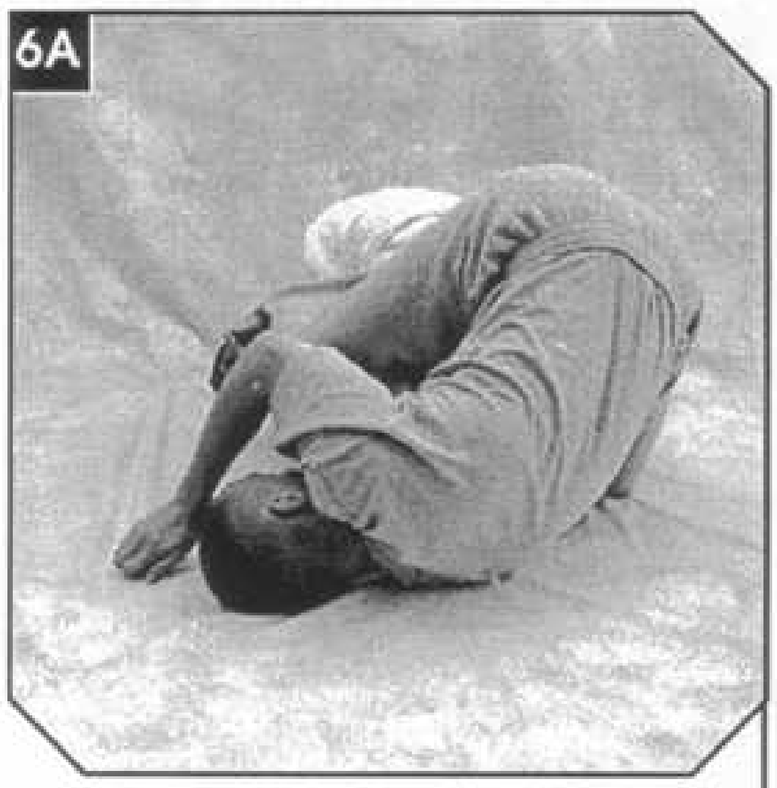


...bring it back inside his foot.

BUT HAS NOT SUNK THE CHOKE

Duck your head under his arm, and pin it between your head and shoulder.

Start to roll to your shoulder that has his trapped arm on it.



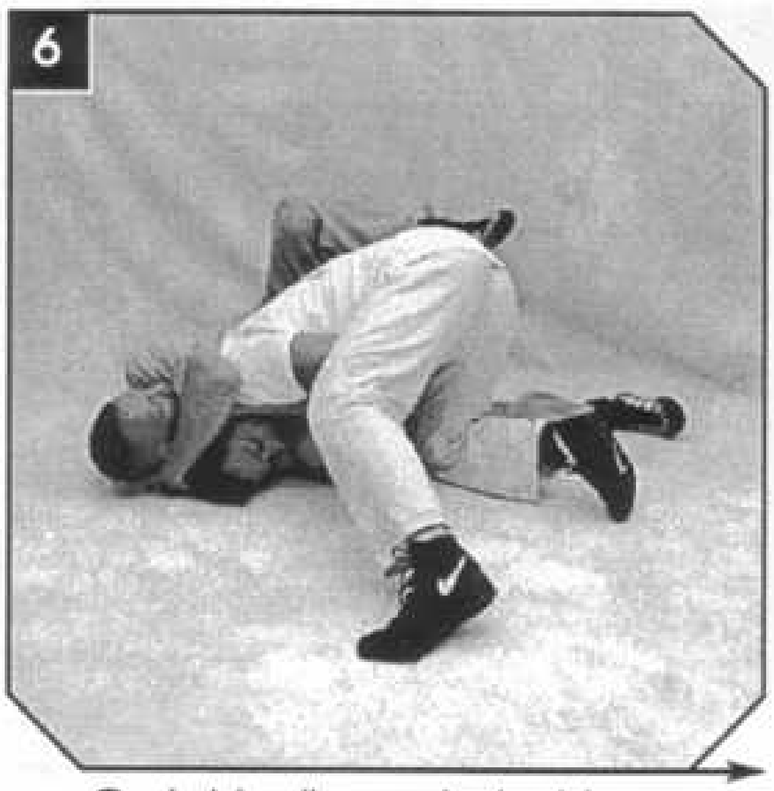
Bring him over the top and...

Shake him to your side.

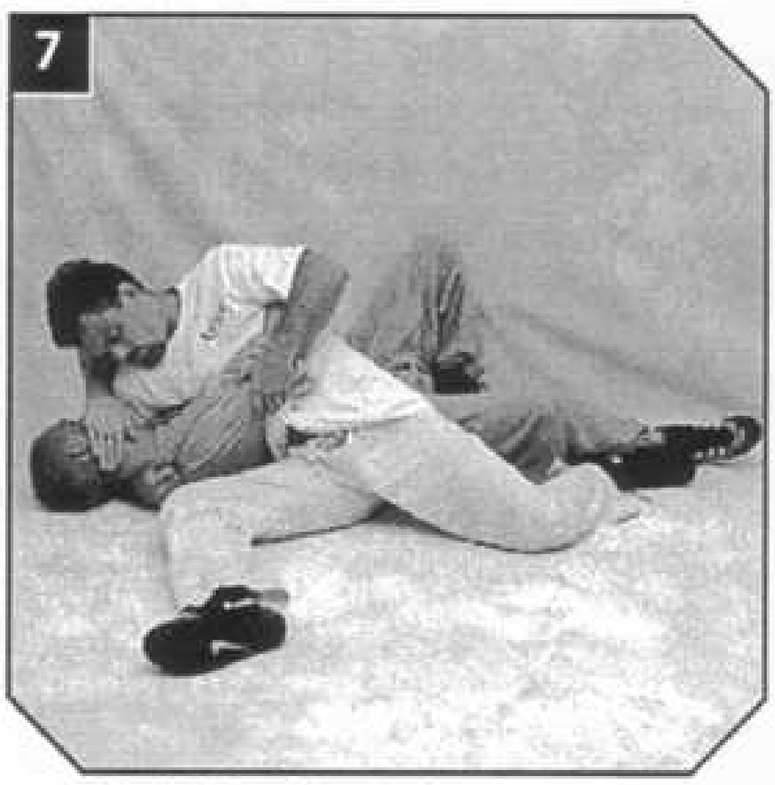
Establish Side Control.

...get Side Control.

Keep bringing it in tight, until your knee touches your elbow. Maintain that contact, so he cannot re-hook your leg.



Grab his elbow, shake him, repeatedly if necessary, off your side.



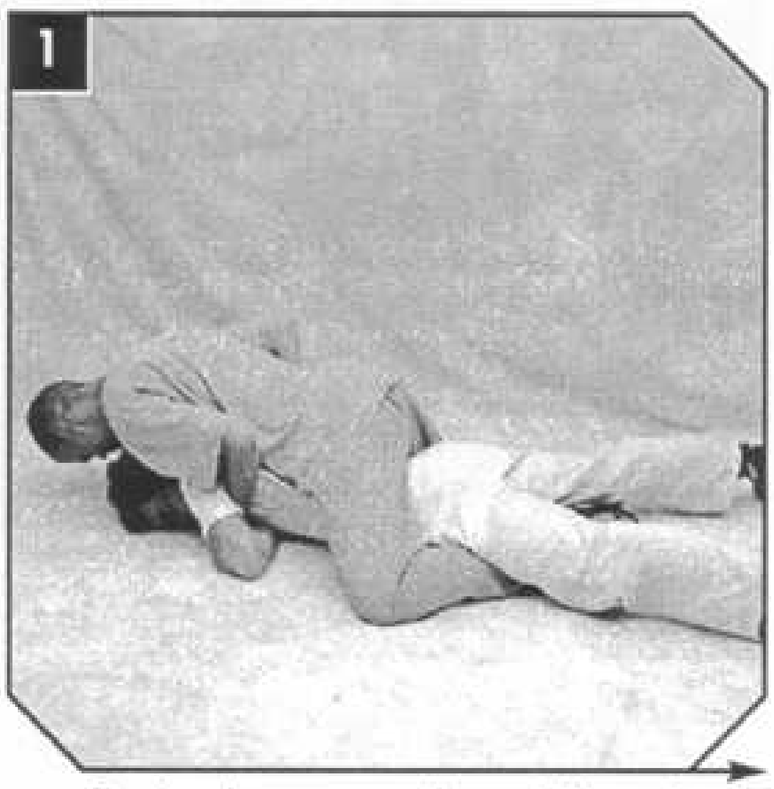
Get Side Control.

If you are flattened out and he is behind you, but has not inserted hooks, you may want to get to a base so that you can escape.

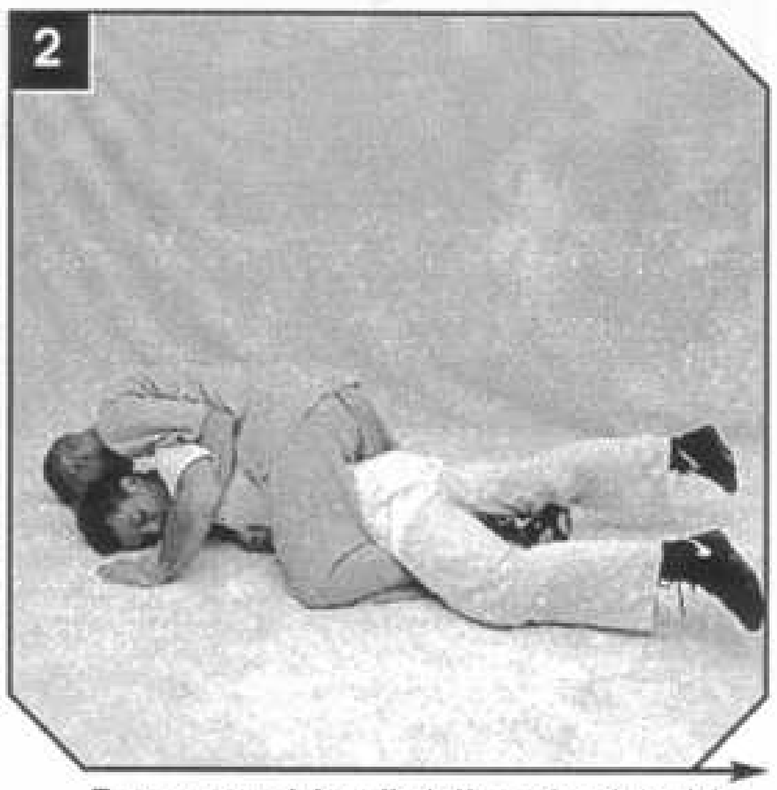
The instinctive response is to push up with both hands...

...and pull your knees in, sometimes at the same time. Like most instinctive moves, this is easy to counter.

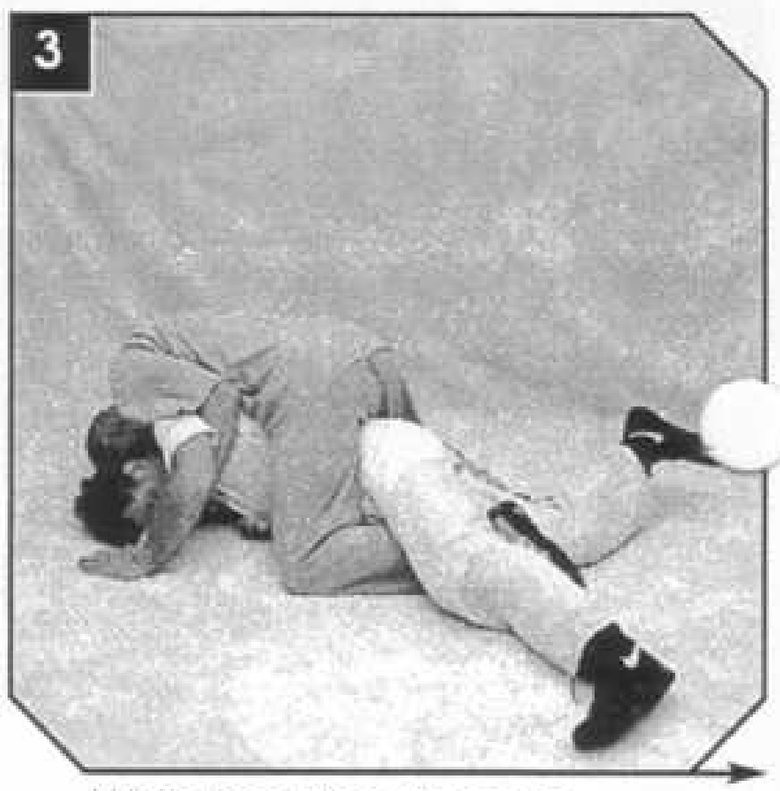
If you are flattened out, you cannot bring him over your back. Your only option is to try to get him in Guard.



Protect your neck and throat.

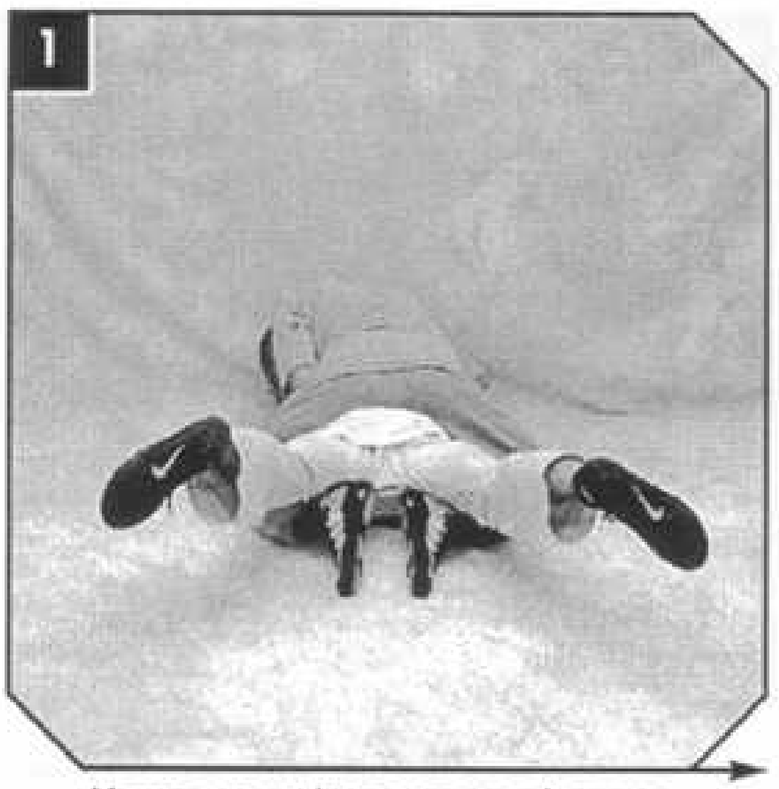


Turn your hip slightly, pinning his foot with both of your combined weights.



While keeping his ankle completely pinned down, slide your hips or thigh across that ankle. This movement takes practice.

If you are flattened out, and he has pushed his hips forward, arching you, it will be even more difficult to escape.



Keep your legs spread open.

Push down on his feet with your legs, and...

Instead, keep your hips down and bring up one knee, until it touches your elbow. Keep your elbow tight to your knee, so that he cannot insert a hook.

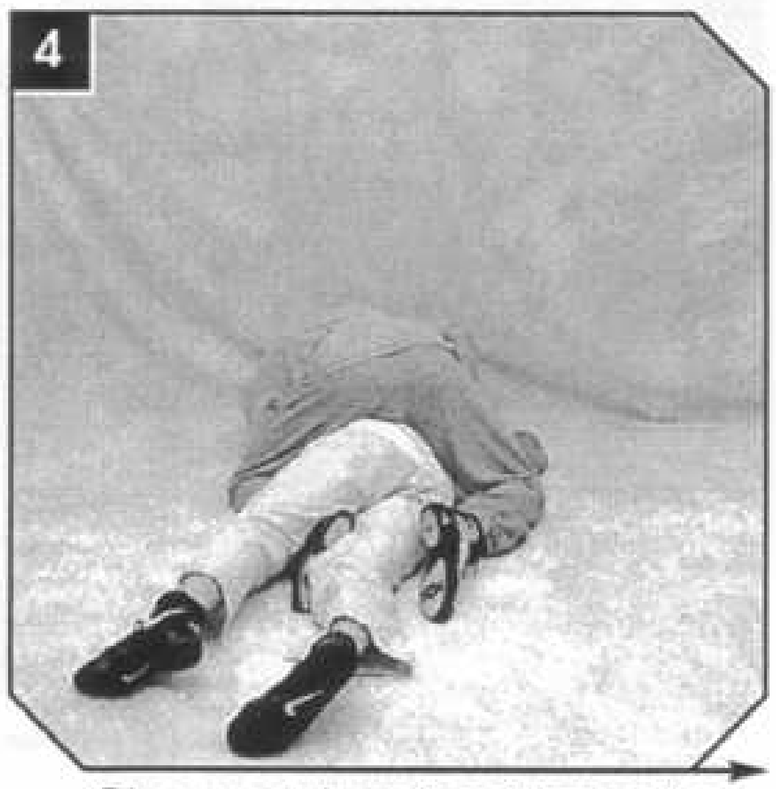
Sink your weight back, driving with your arms, as you bring your other knee in. Then proceed as shown in the opening technique in this Section.

Keep turning, until you have locked your leg around at least part of his leg.

If necessary, grab his leg and push it down, as you continue to turn into him until you have...

...Half Guard. From there you can, of course, go to Full Guard. Other options from Half Guard are detailed in Section I: Attack from Guard.

...spring up with your legs like a trampoline.



Close your legs together so he loses at least one hook. Turn to your side, keeping your legs tight.

Proceed as described previously.

Back Mount (Facing Ceiling), while dominant, is by no means inescapable

He has Back Mount (Facing Ceiling) and you are protecting your neck.

Hook onto his wrist from the inside.

CONT'D

To decrease the leverage of his hook, straighten out your leg on the opposite side from his trapped arm.

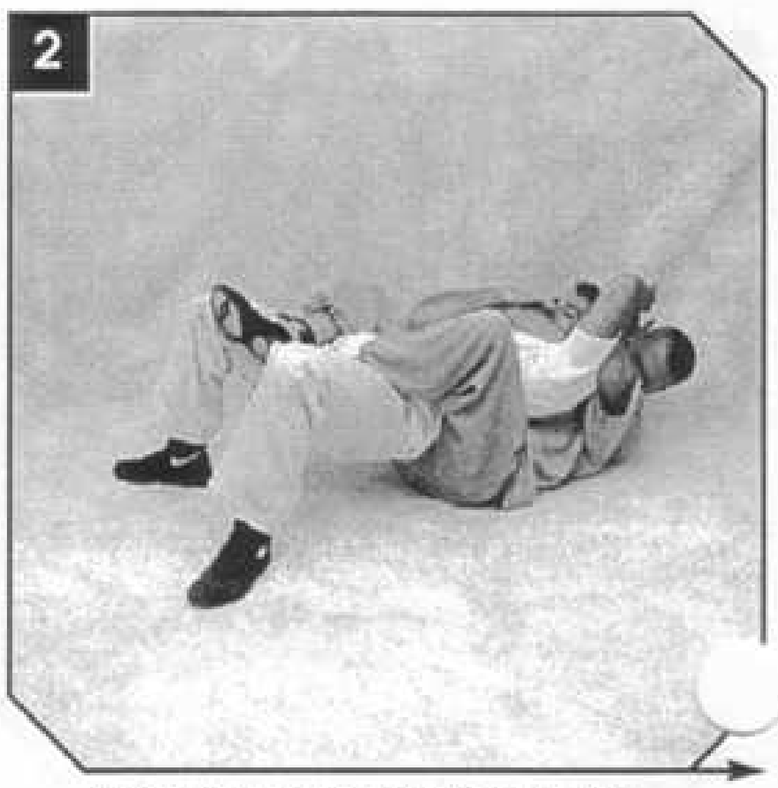
Grab onto his ankle.

Clear his hook, as you start to turn into him.

ARM BAR

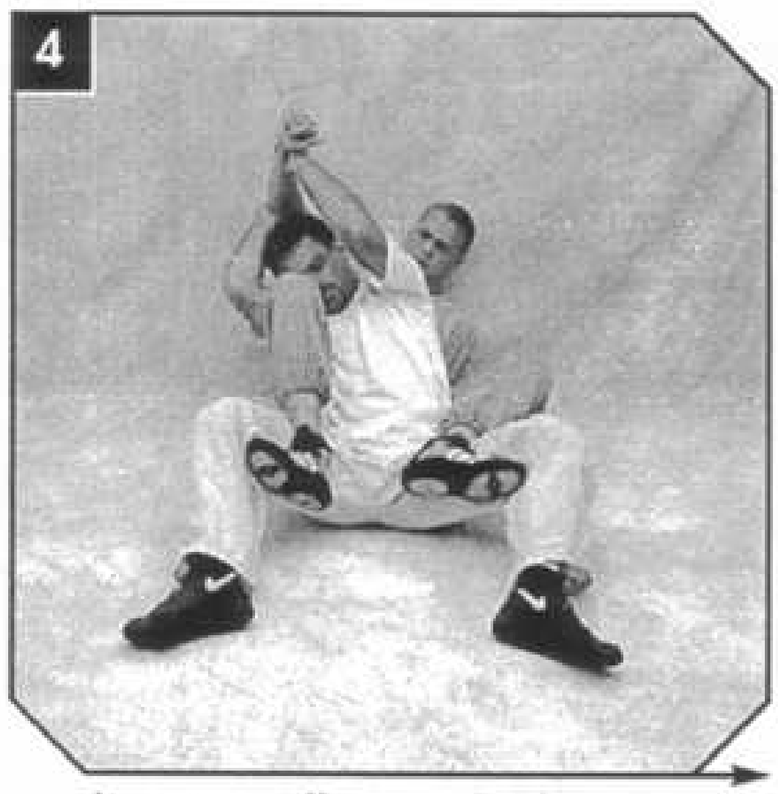
In this situation his choke is too tight to clear over your head, but is not fully locked in. You are going to attack his arm.

Protect your neck, and take several deep breaths to oxygenate your blood.



Reach back, and grab the fingers of his arm that is across the back of your neck.

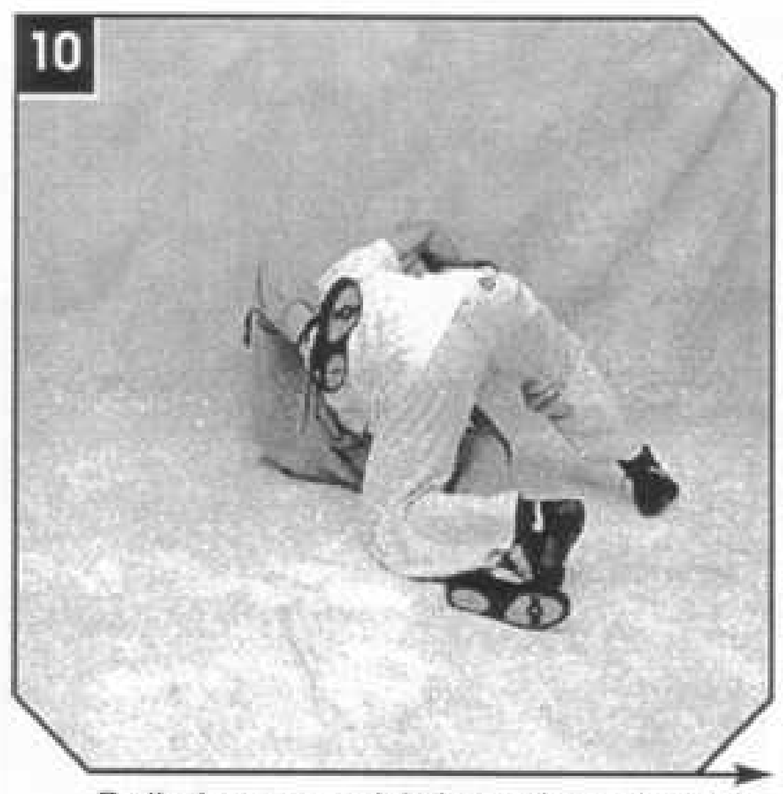
Move your other hand under his elbow.



In one motion, push his arm up, and move your head beneath it, until...

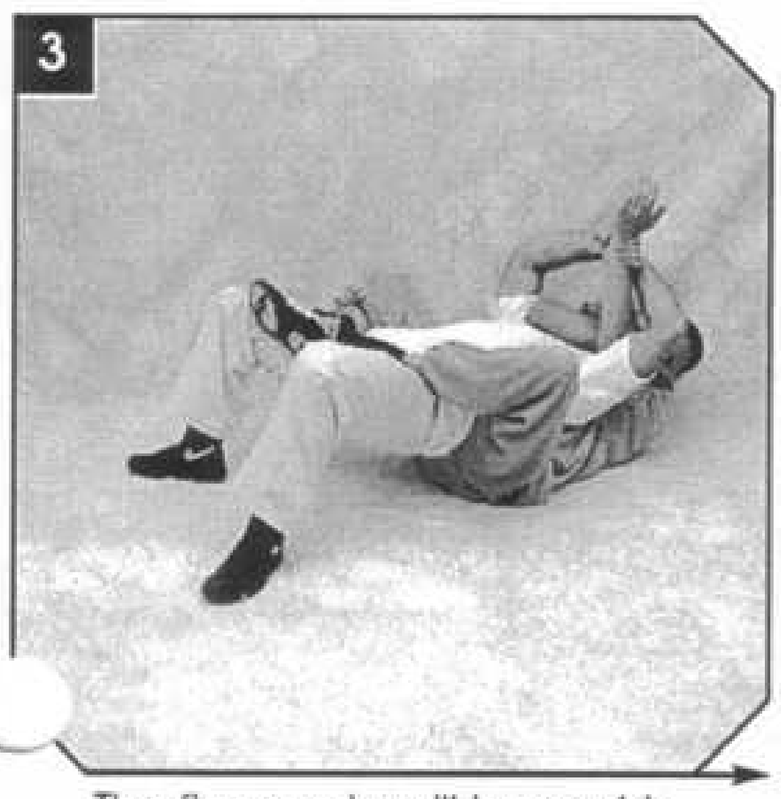
...his arm is trapped against the side of your neck. Now his choking ability is neutralized.

Continue the turn, and reach up and grab onto the back of his head.

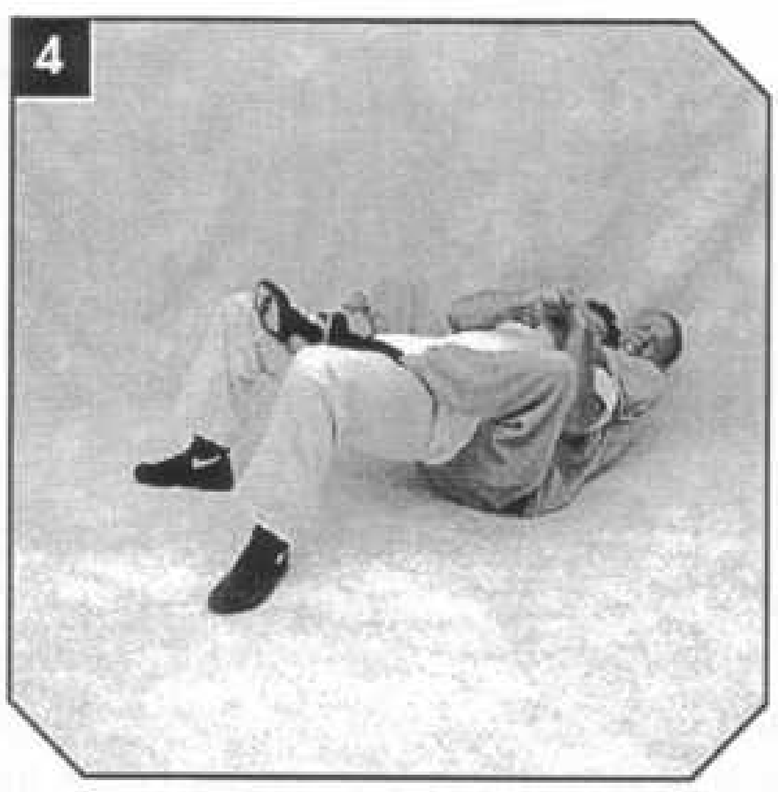


Pull down on his head and post on your foot, stepping over with one leg, as the knee of your posting leg slides across his shin.

Now you are out. Continue your attack.



The finger grip will loosen his hold. Now use both hands to grab his wrist.



Pull the wrist down to your waist, applying a Straight Arm Bar.

Although he can still choke you with one hand, it will take a minimum of several seconds to choke you out. In that time you can break his arm off, and ready it for placement over your mantlepiece.

Like the last technique, the choke isn't fully sunk. This time, instead on attacking his arm, you go for his leg.

If you are in Rear Mount (facing Ceiling), your opponent, particularly one trained in Judo or wrestling, may cross his ankles across your body.

Protect your neck.

Even if your opponent does not cross his ankles, you can force the situation.

He has Back Mount (Facing Ceiling). You are defending with some degree of success, and believe that unconsciousness is not imminent.

Keep defending your neck. With your same side hand, grab his foot, and...

...lift it up.

The next, and last page turns to a situation where his choke is so tight that you have no time whatsoever to think about an immediate attack. If you go for his arm or leg, you will be unconscious.

Obviously, the first thing you must do is take pressure off your neck. Then you must turn to an escape. Then you can resume your attack.

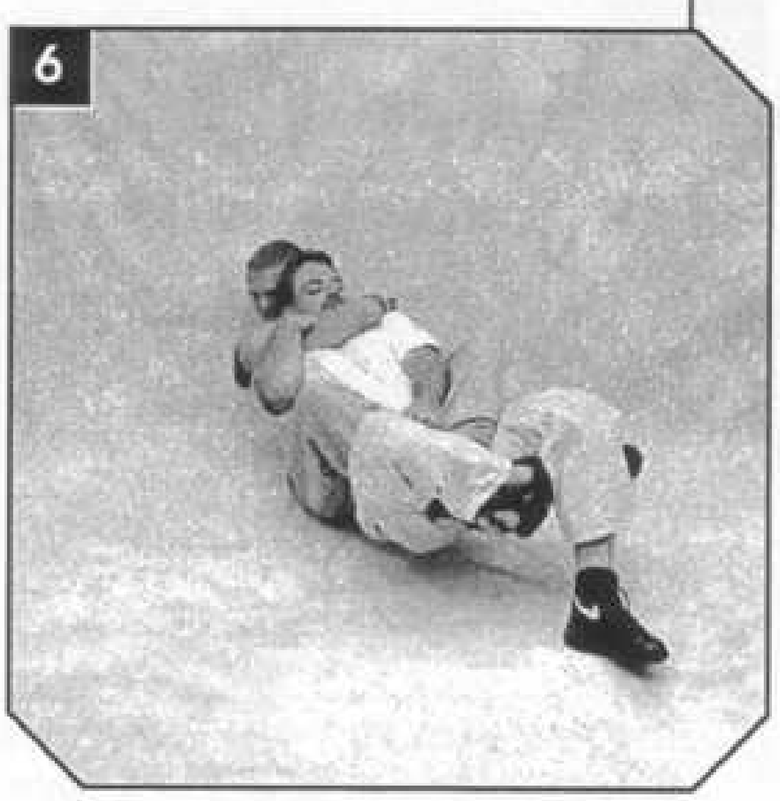
Pass you opposite leg over the top of his foot.

Hook your trapping foot behind the knee of your free foot, making a Figure Four.

Raise your hips to finish him with an Ankle Lock.

Use your leg to push his other leg across, beneath the first one.

Drop his grabbed foot down, on top of the one your pushed across.



Make a Figure Four with your legs.

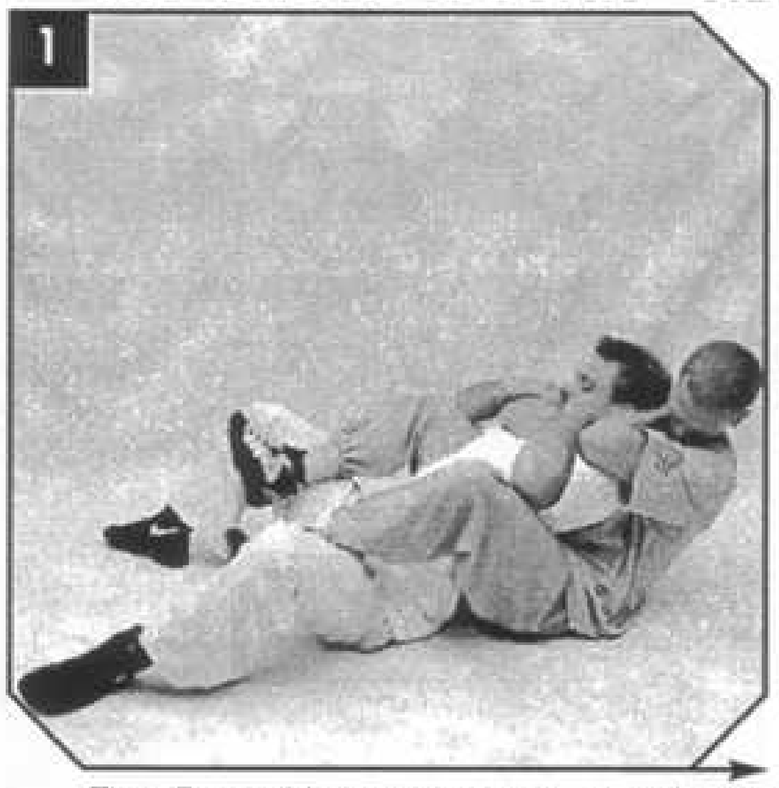
HIS CHOKE IS SUNK—HALF GUARD

With a sunk choke, you have only a matter of seconds before you go out.

Protect yourself by driving your shoulders up and your chin down, as you pull down on the crook of his arm as forcefully as possible.

Bring your legs in and drive back, ideally ramming the top of your head into his face. Keep a stable base, as a trained fighter will try to roll you sideways.

HIS CHOKE IS SUNK—SIDE CONTROL

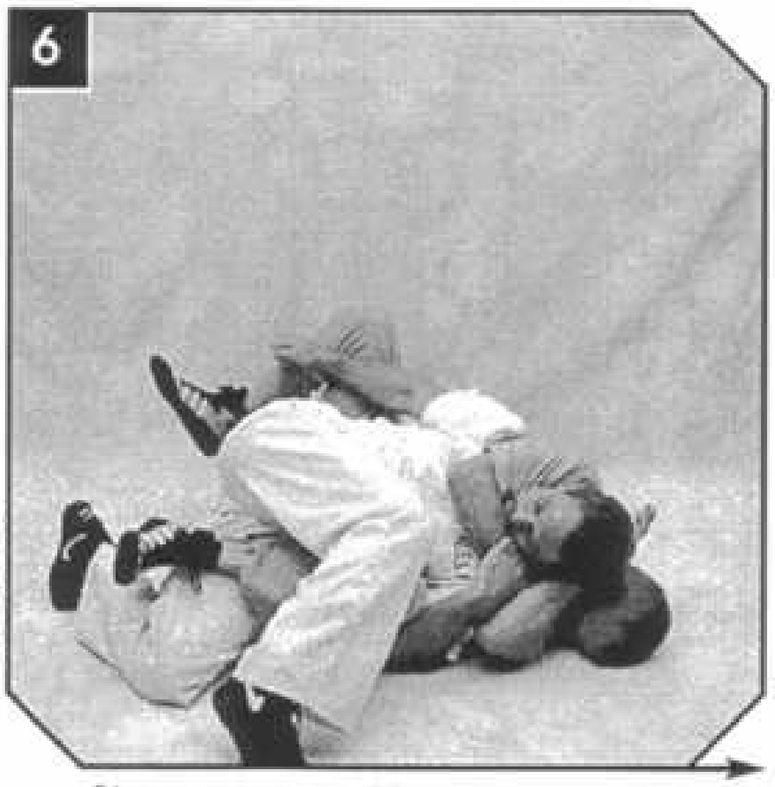


The Rear Naked is sunk, you have only moments in which to relieve the pressure on your neck. This choke is on the opposite side from the technique above.

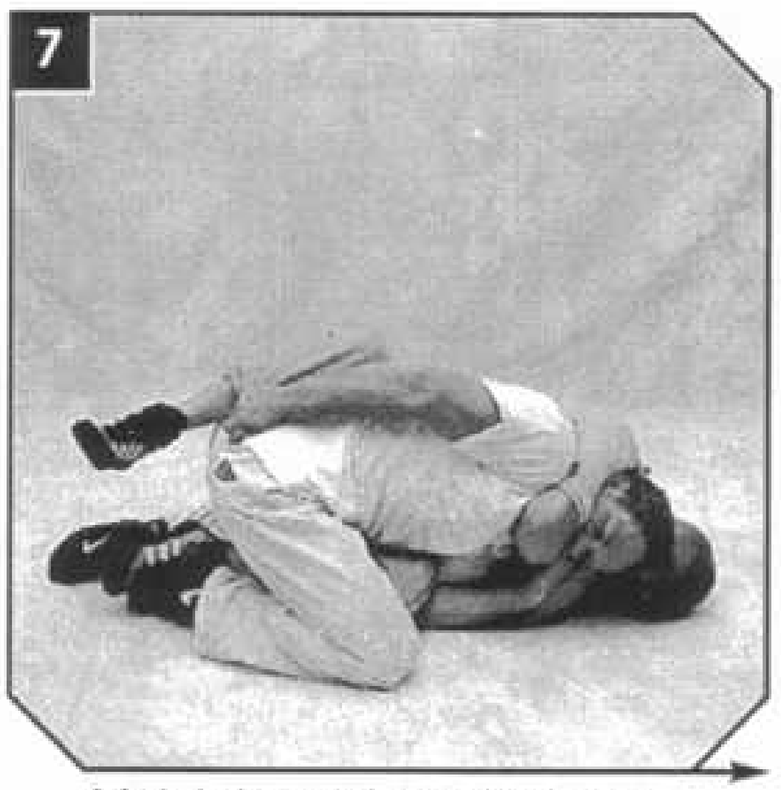
Bring your feet in, and drive back so far that...

...your head touches the floor. His choke will no longer quickly put you to sleep. Don't wait here though, or he will roll you to your side, where you cannot push back.

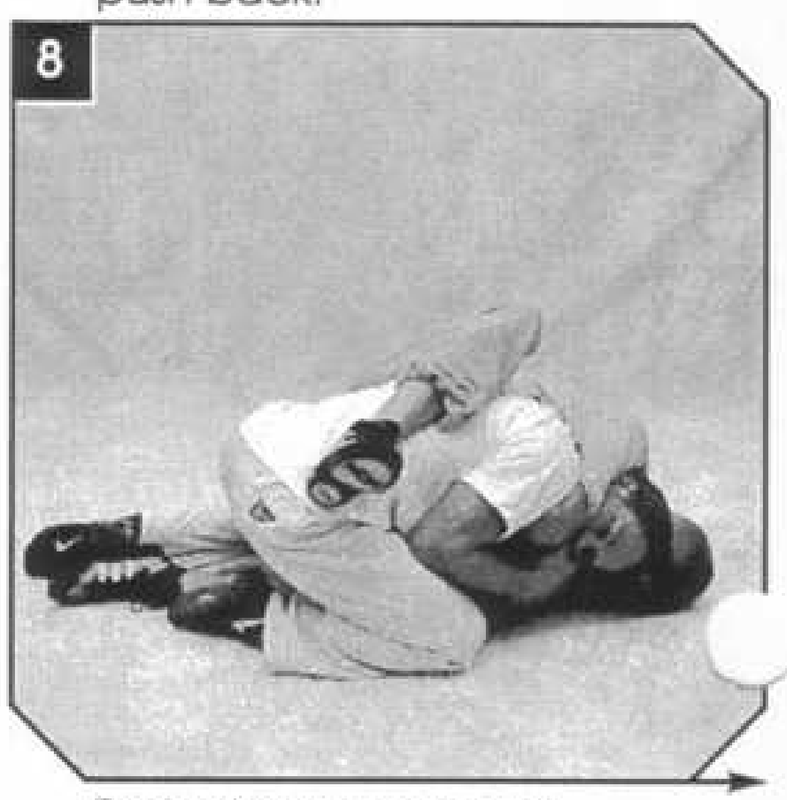
CONT'D



Step across with your now freed leg, turning in towards the forearm that is across your neck.



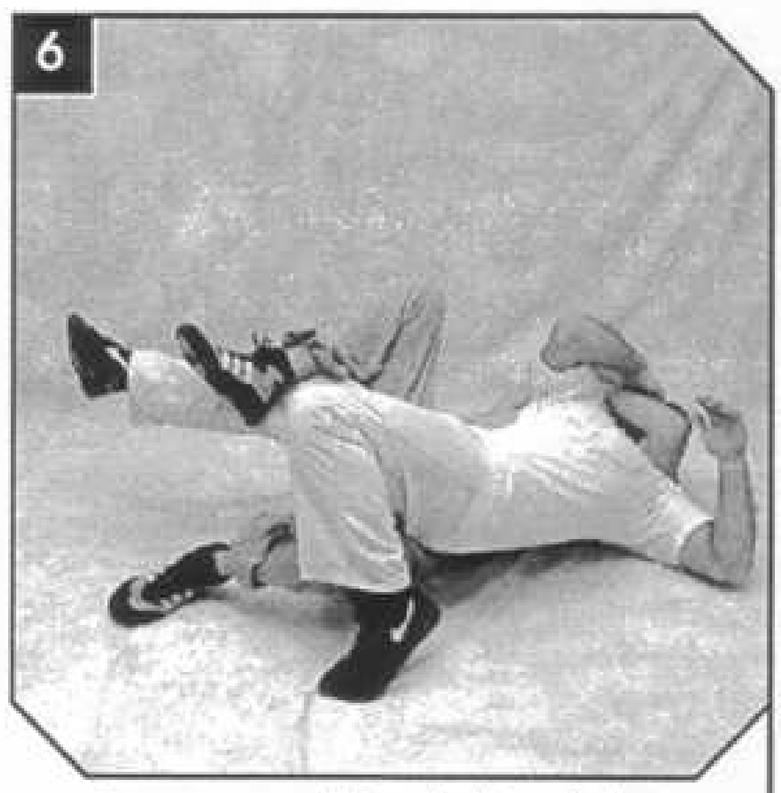
Maintain a grip on his leg, so that he does not reinsert the hook.



Protect your neck and...

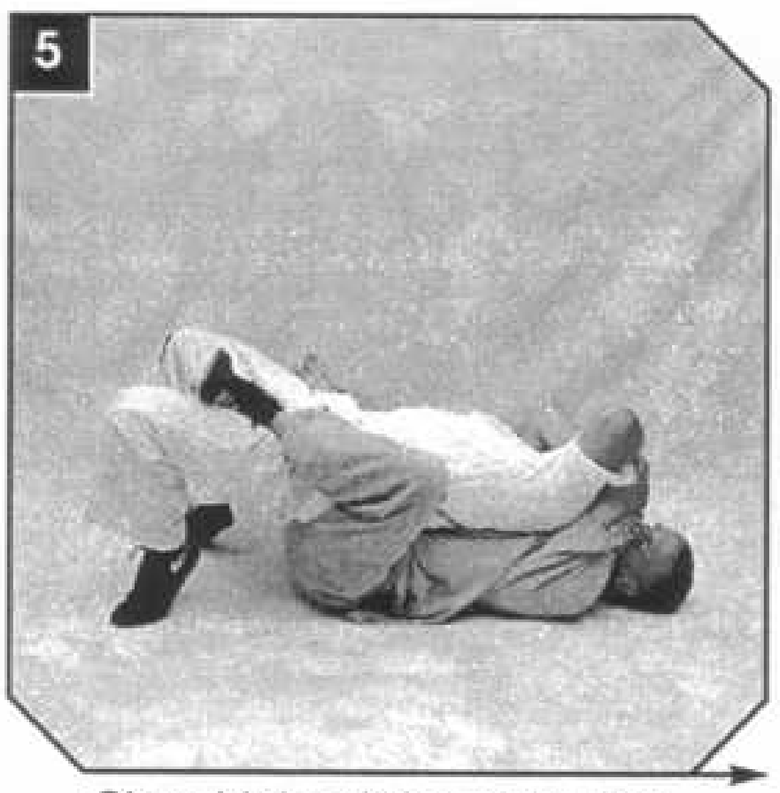
Keep driving back, until your head is on the ground. He no longer has the leverage to effectively choke you. Grab his shin on the same side as his choking arm.

Push his hook off of your leg.



Bump your hips to the side as you turn to face him, ending up in...

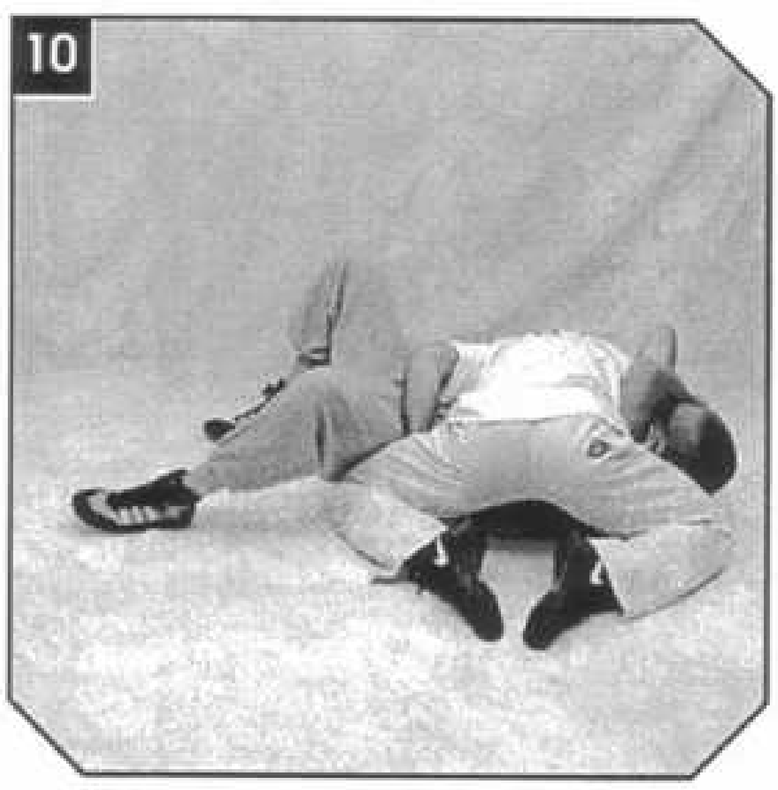
Grab onto his knee, on the side of the arm that is choking you.



Clear his hook from your leg.

...Half Guard. His choke is no longer effective, and you are in position to attack.

...clear his other leg.



Establish Side Control.

NOTES

ATTACK FROM THE GUARD

SECTION I

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all viewers consult a physician before beginning any exercise or martial arts demonstrated in this manual.

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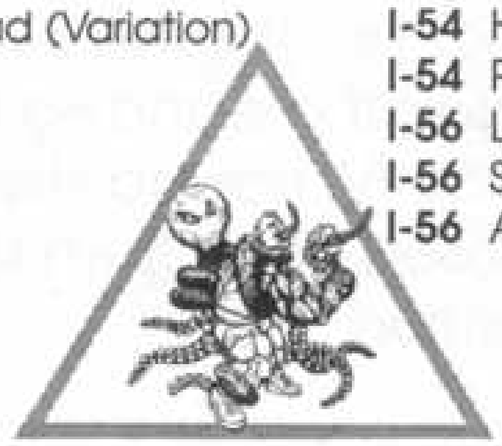
I-64 Inserting a Hook
I-64 Elevator
Opponent on One Knee
I-64 Elevator
I-66 Scissor Sweep
I-66 Warning
I-68 Flower
I-68 Flower (No leg)
I-68 Flower (Standing)
I-70 Flower (Kata Gatame)
I-72 Follow Up (Arm Bar)
I-72 Follow Up (Triangle)
I-72 Follow Up (Roll)
Opponent Standing
I-74 Grab Ankles
I-74 Grab Ankle
I-76 Feet in Hips
I-76 Broom Sweep

Striking From Closed Guard
I-78 Heel Kicking
I-78 Punching
I-78 Elbowing
I-78 Blocking
From Open Guard
I-80 Ground Head Kick
I-80 Standing Head Kick
I-80 Leg Kick
I-80 Rising Head Kick



THE GUARD: ATTACK STRATEGY & SECTION ORGANIZATION

Of all the ground positions, the most important is the Guard. If you can beat someone from, for example, the Mount, you could probably beat them from Back Mount, or Side Control as well. However, against a stronger, faster, experienced opponent, the only place from which to consistently win is Guard. Against a superior opponent, Guard is not a choice, it is inevitable. What you do from there determines the outcome of the fight.

Simply put, the Guard is a groundfighting position where you are on the bottom, facing up, yet are still able to control your opponent with your feet and legs.

There are two basic Guards—the Closed and the Open. Each is shown immediately at right. Both are far more complex than these simple snapshots.

Section I is divided into four Parts. It opens with a detailed description of the Closed Guard, and a variation against strikes. The Open Guard is detailed next. Techniques to maintain the Open Guard and the Closed Guard are spread across several page spreads.

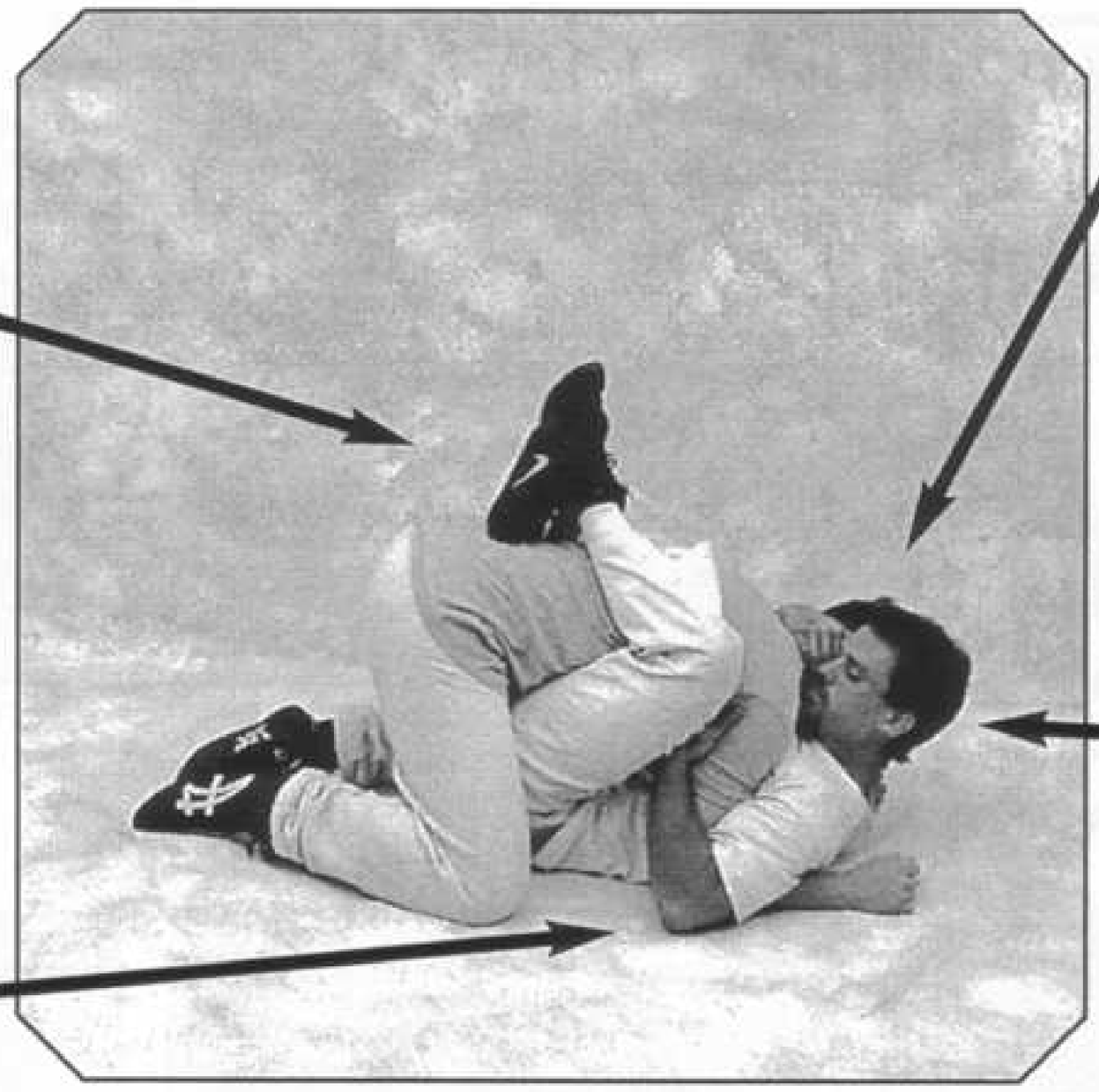
The next move displayed is the proper form for rising up from the Open Guard. This is crucial for defending yourself on the street, and should be practiced each and every time you rise up from the floor, in any situation, until it is so ingrained that you do it without thinking. This is important, because if you are knocked down, you will probably be fighting on instinct for a while.

Part II shows submissions from the Guard. A series of cranks and chokes are shown. These begin with naked (or no-clothing) chokes and neck cranks, and proceed to variations employing the collar and sleeve.

The material then moves to the Triangle choke, and variations, including going into an Arm Bar. A series of other armlocks follows, first straight and then Key. The finishes then move geographically down the body to Leg Locks, including locks from Half Guard.

Reversals and Sweeps, first from Half Guard, and then from Full Guard, comprise Part III. These begin with an opponent who is on his knees, and proceed to a situation where he has one foot up. The last sweeps shown are against a standing opponent.

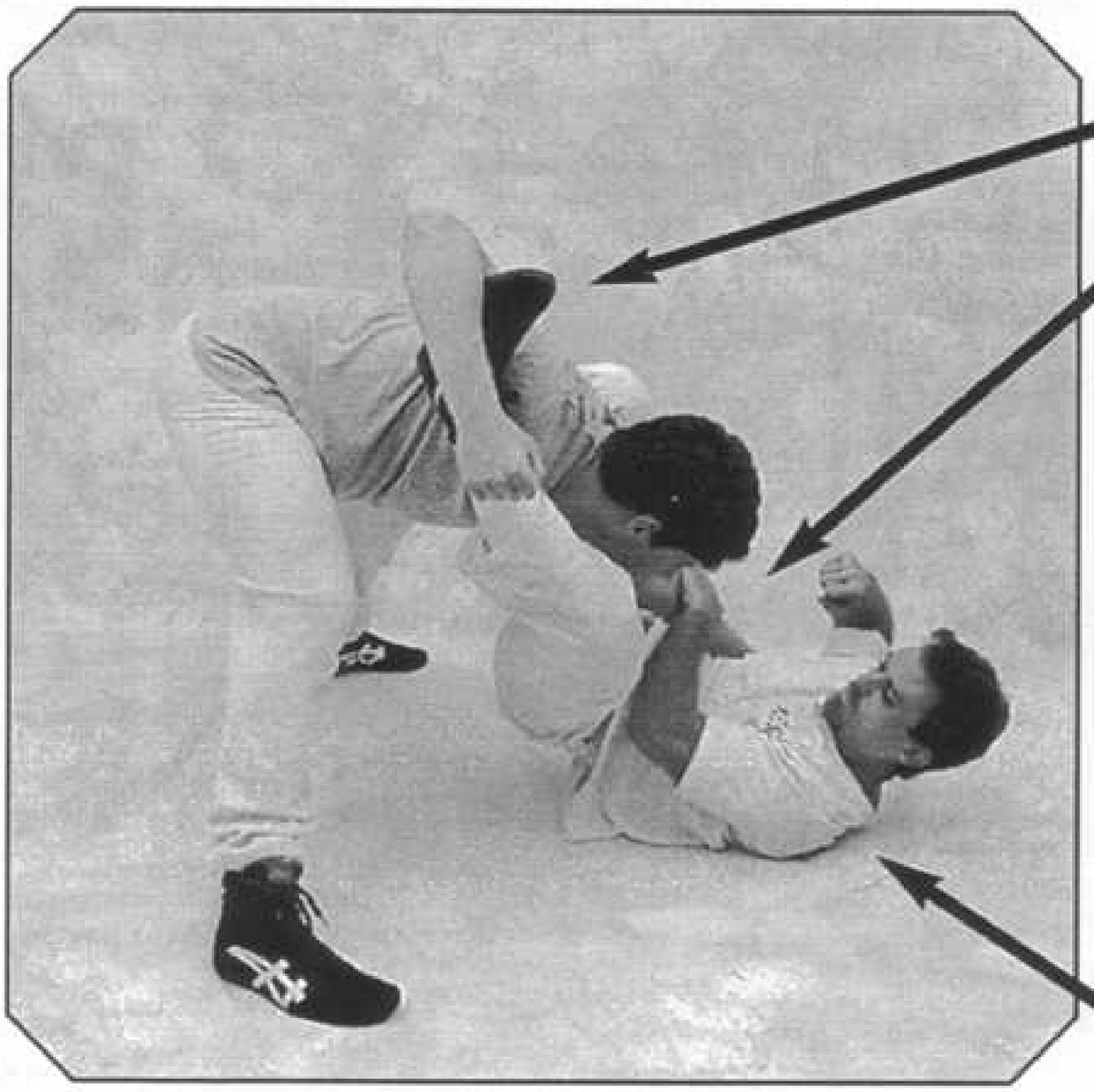
Part IV, how to strike from both the Closed and Open Guard, closes this Section.



THE CLOSED GUARD

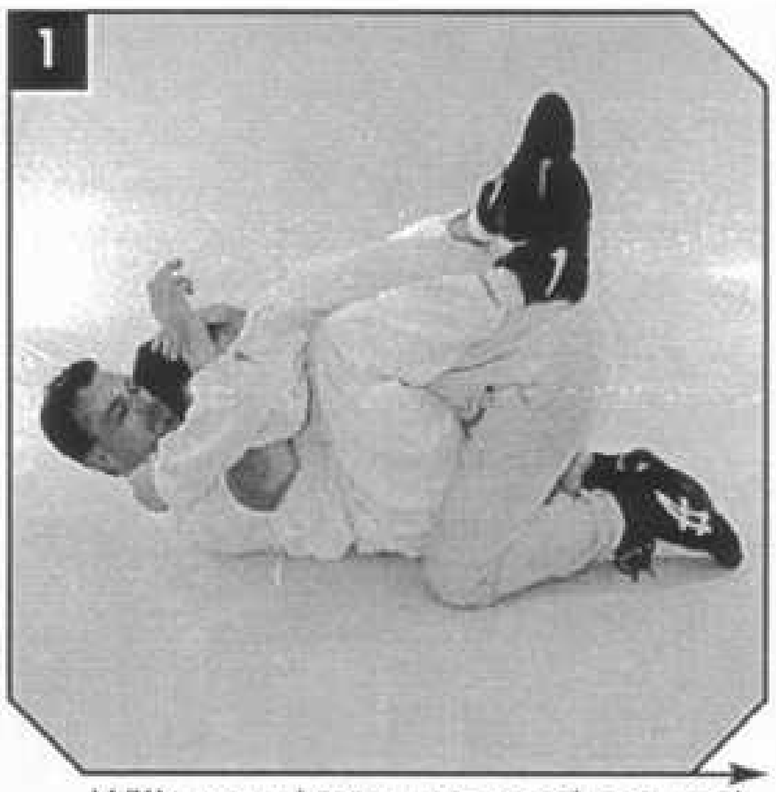
THE OPEN GUARD

As explained in further pages, the Open Guard has innumerable possibilities. This is only one. The key, as always with Guard, is that you are on your back, and are controlling him with your feet.



PART I
THE GUARD

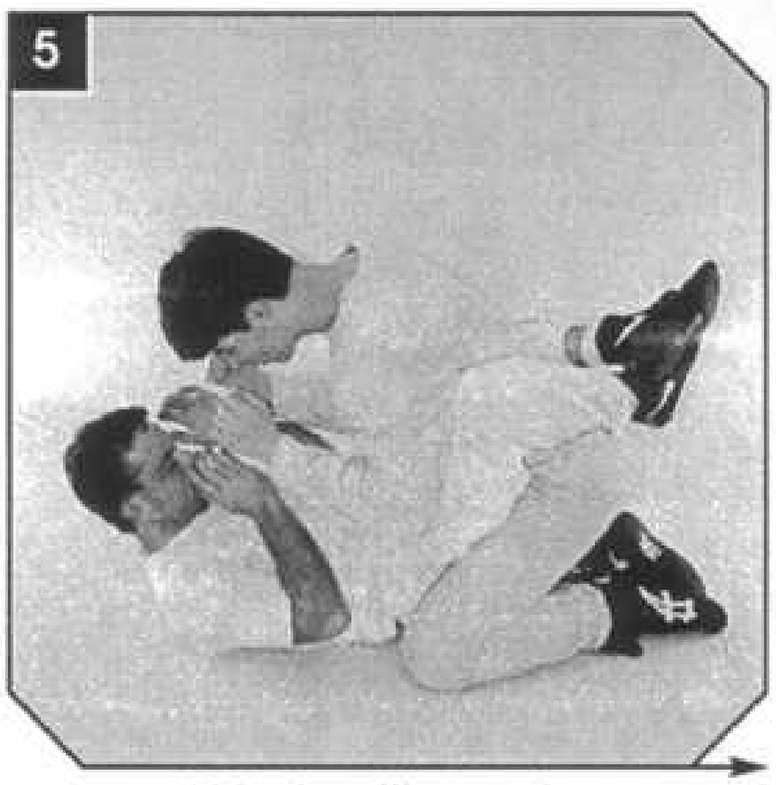
CLOSED GUARD



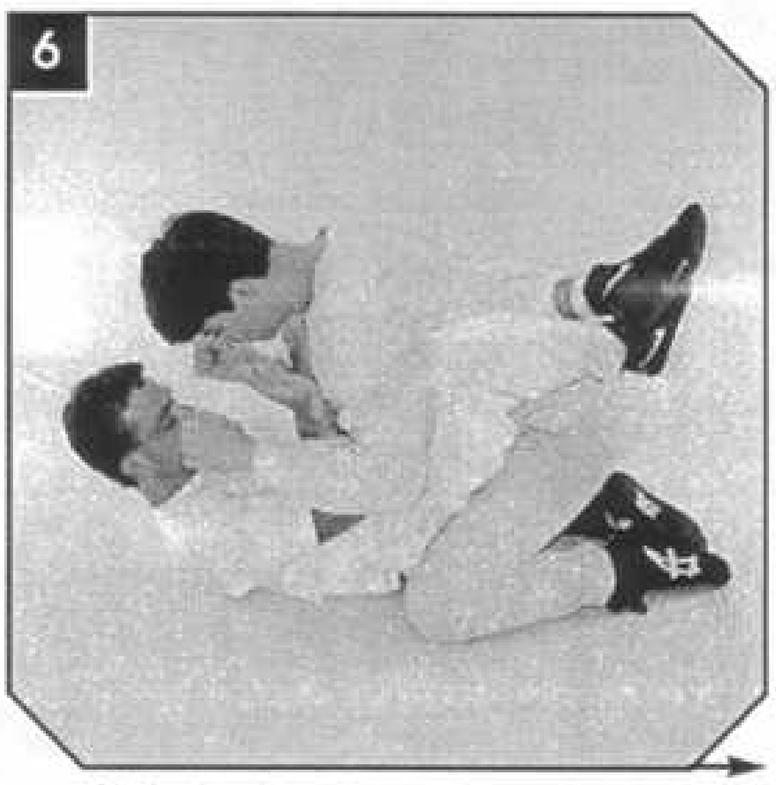
With your legs wrapped around him, try to block punches by catching the inside of his arms with your open hand.

If he can still hit you...

CONT'D



...pull him in with your legs.

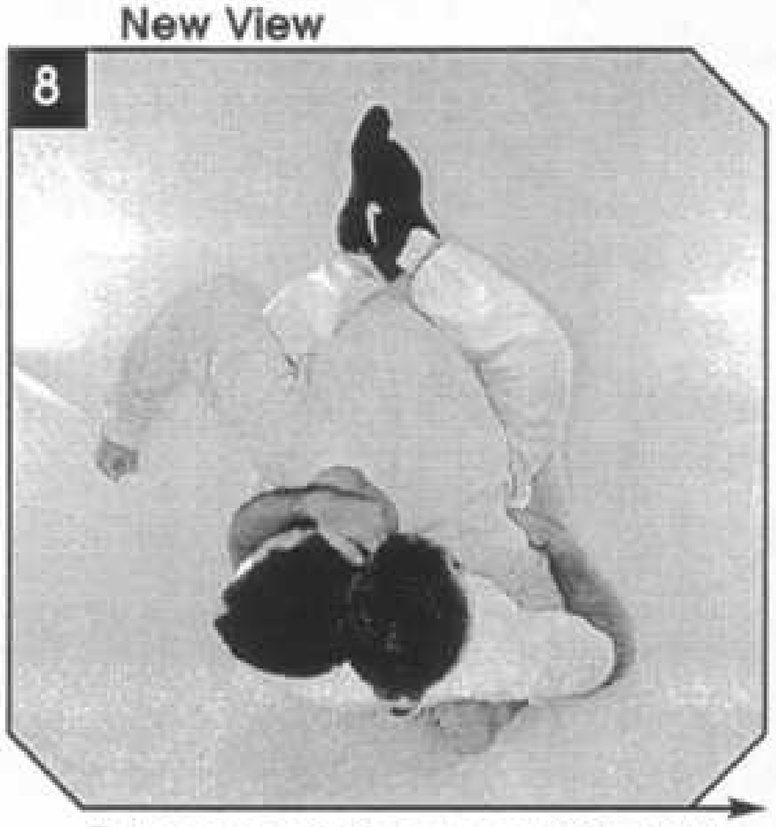


Slide both of your hands inside of his arms.

Move your head out of the way, as one of your arms begins to wrap over his arm, and your other arm reaches for his head.

New View

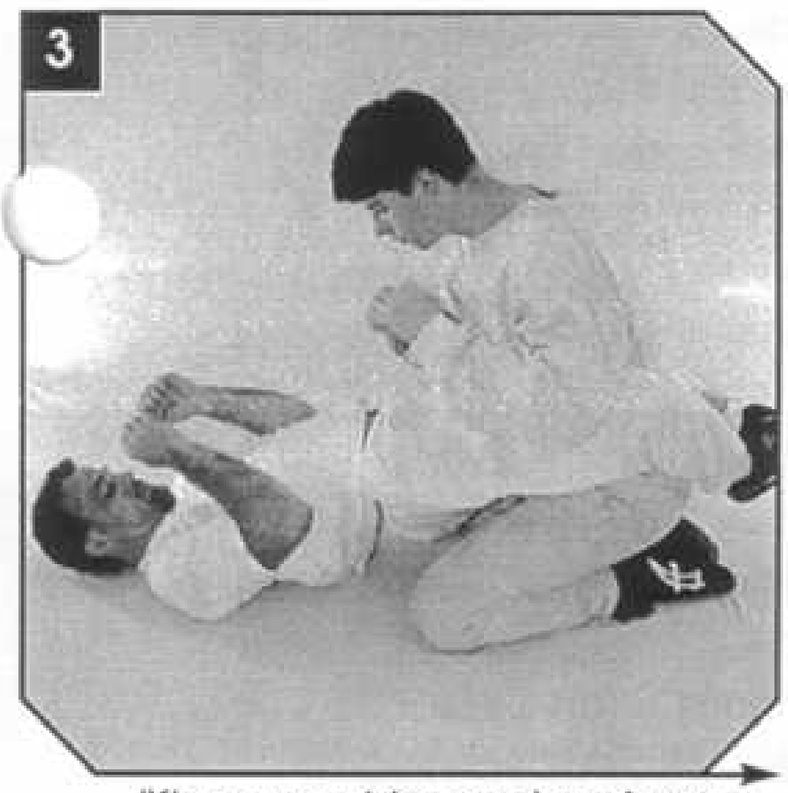
CONT'D



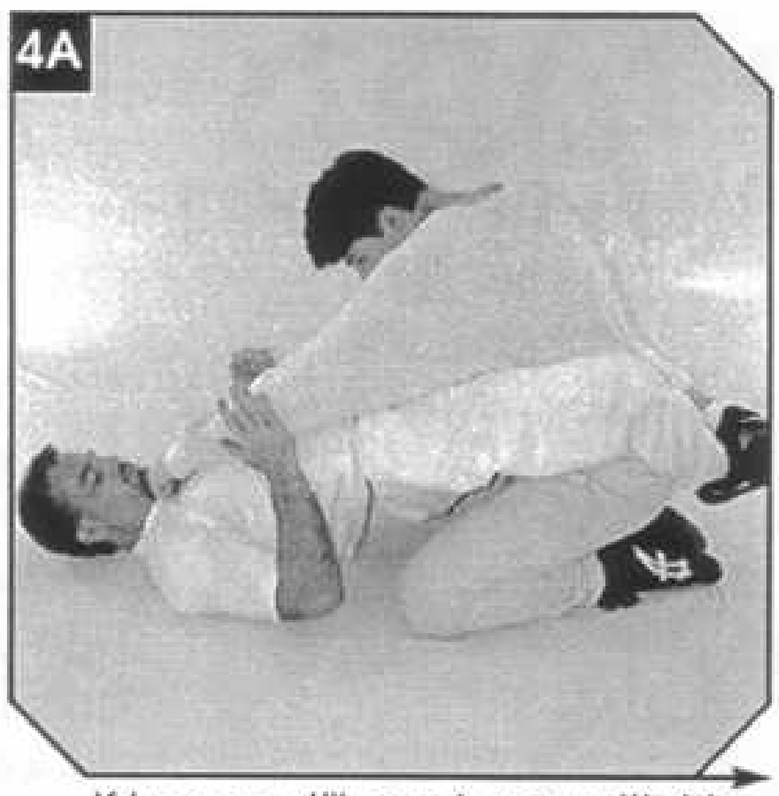
Trap one of his arms under your upper arm, as your other hand grabs his head. He may still be able to hit your side, as you can see in this top view.

Plant your foot, on the opposite side from your exposed ribs.

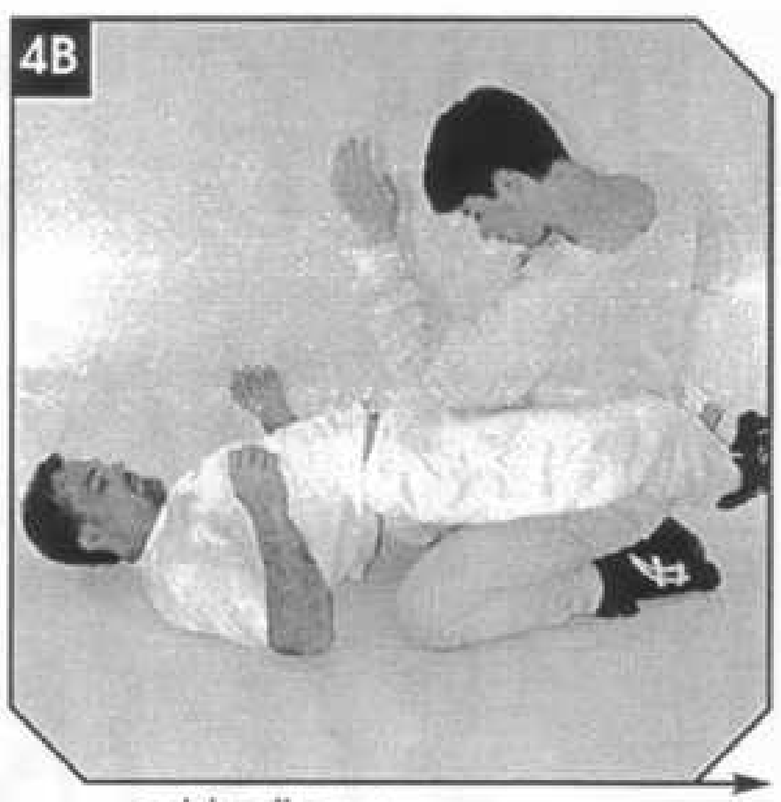
Scoot your hips away, rolling both of you slightly, as you bring your elbow to your knee. When you relock your feet you have...



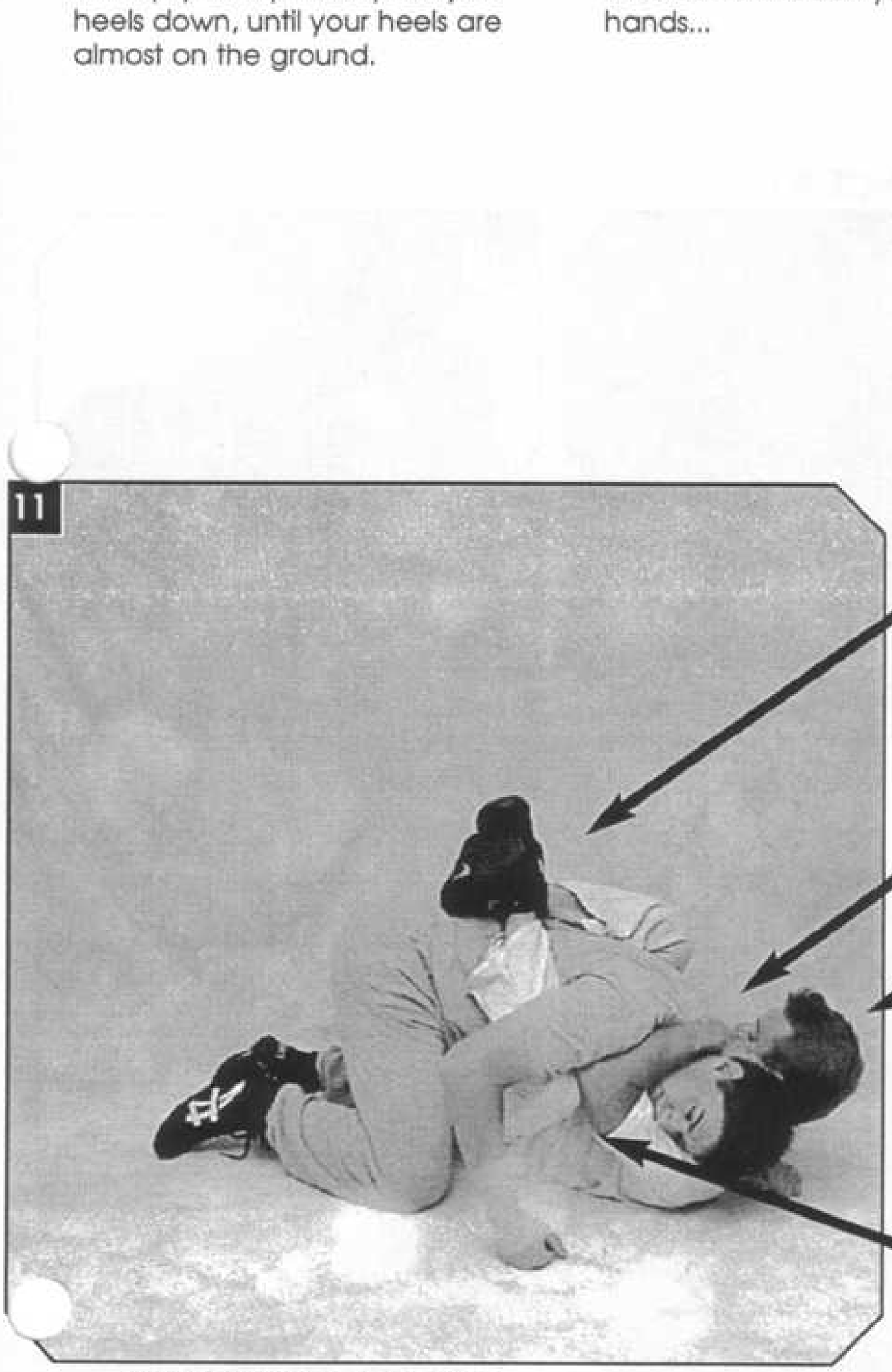
...lift up your hips and push your heels down, until your heels are almost on the ground.



If he can still reach you with his hands...



...or his elbows...



...THE CLASSICAL GUARD

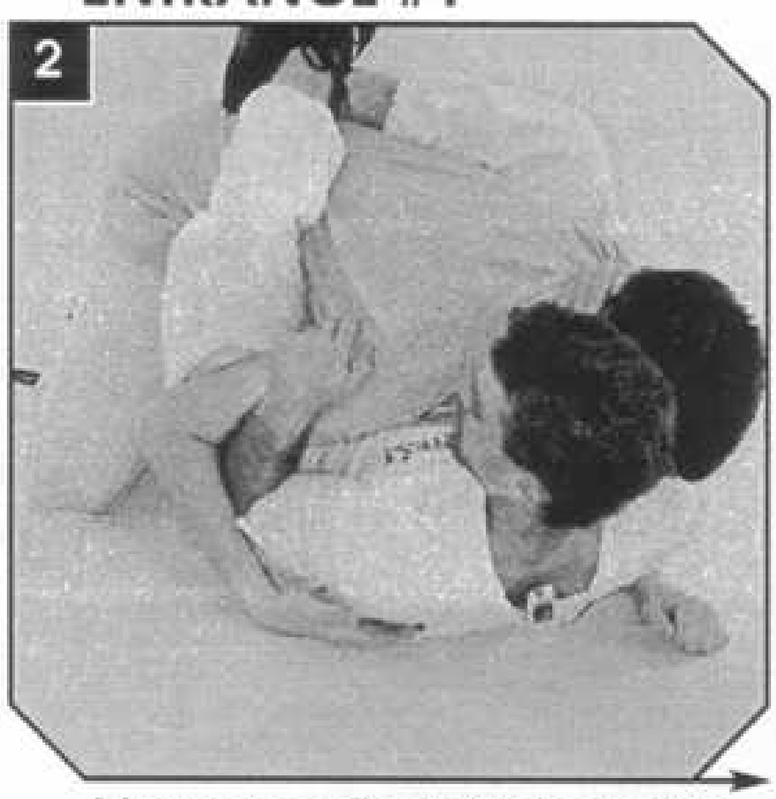
CLOSE GUARD VS. STRIKES

This page shows a special variation on the Closed Guard, that is designed specifically to control a larger, striking opponent. It is not as easy to get as is a regular Closed Guard.

Three different ways of attaining it from a Closed Guard are demonstrated. The one below is the regular entry. The following page spread shows applications against someone crowding you, and lastly against someone stalling.

ENTRANCE #1

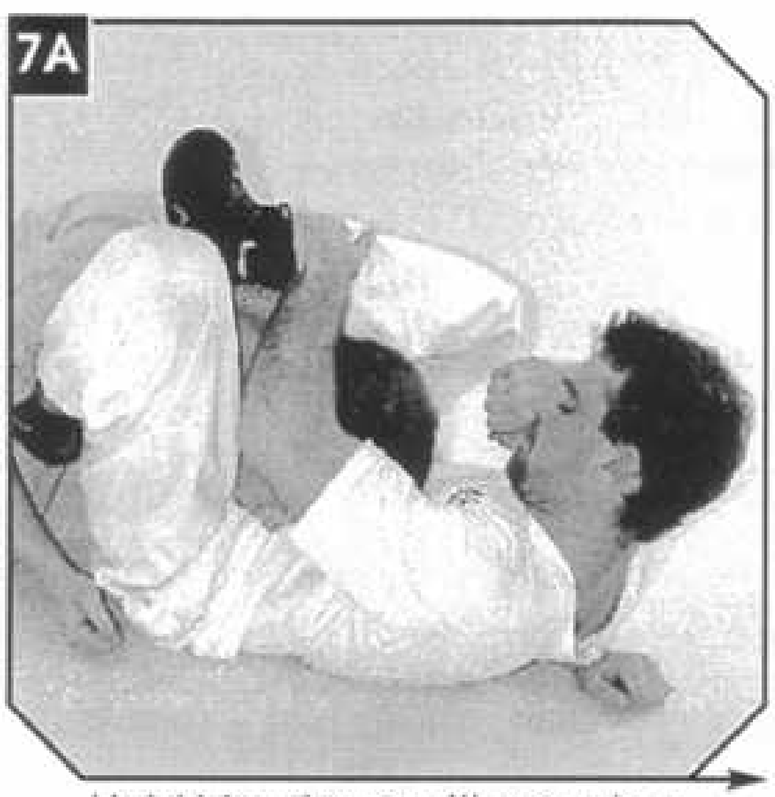
You begin in a Closed Guard, holding tight at his triceps and neck.



Move your elbow to the inside of his arm.

Do a forward facing Knee-Elbow until...

CONT'D



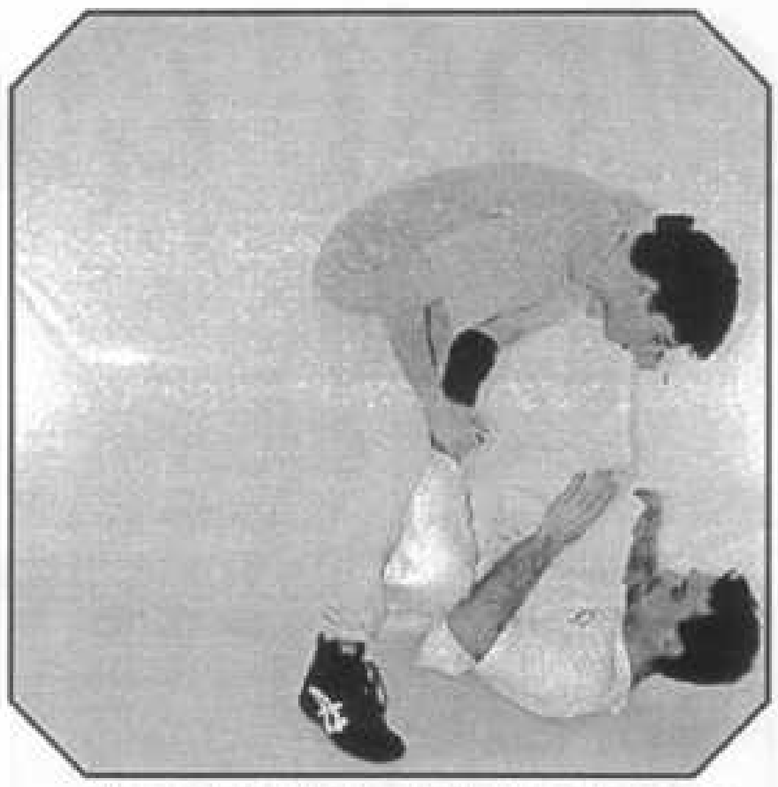
Hold him down with your leg across his shoulders.

As you hold him down, circle your arm over to...

...trap his arm (if it isn't already).

A plain Closed Guard, where you lock your legs around a big guy, and block as many of his punches as possible, is not a very good strategy.

The Classical Guard, while offering maximum protection, offers the average player few opportunities to finish or strike effectively.



The Open Guard is much more effective for striking and sweeping, but offers some opportunities for your opponent to escape.

...your knee is just past his head. You will have to raise your hips to accomplish this.

Keep your knee tight to his head, as you throw your other leg across his shoulders.

Grab onto your own ankle, with no thumb, using the arm that did the Knee-Elbow. Make sure your shin is parallel to his shoulder blades.

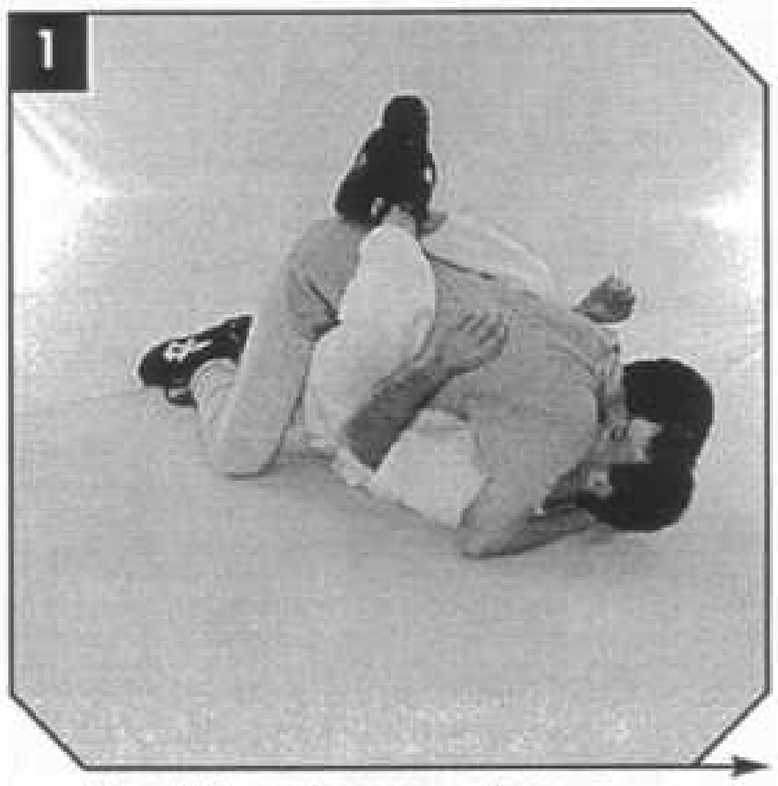
From there you are in a good position to strike.

If he gets under your leg, you can quickly finish him with a...

...Triangle choke.

CLOSE GUARD VS. STRIKES

ENTRANCE #2: HE IS TIGHT

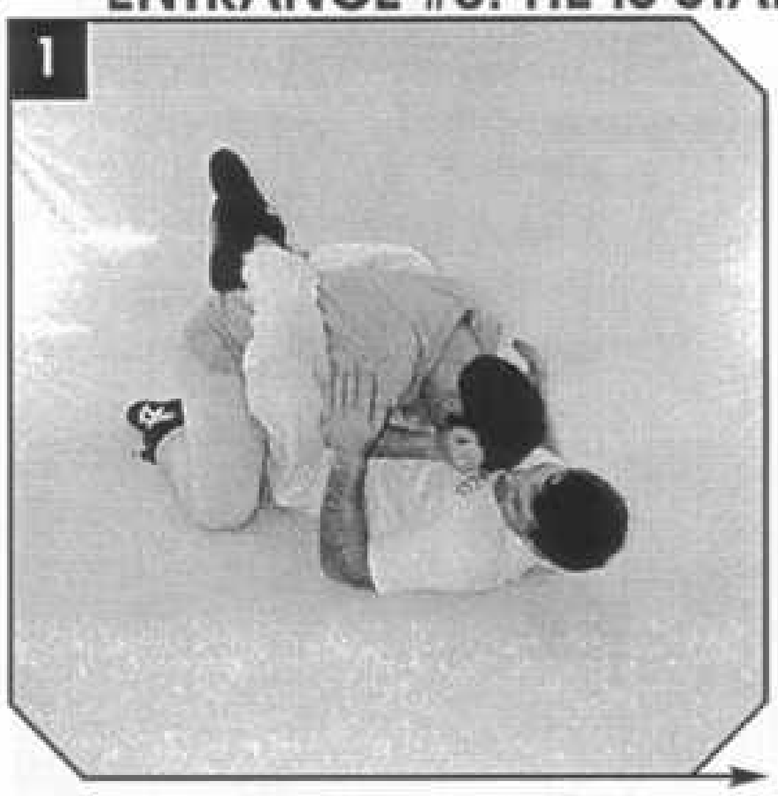


Use this entrance when a wrestler or other strong, stable opponent has closed with you, and is holding you tight.

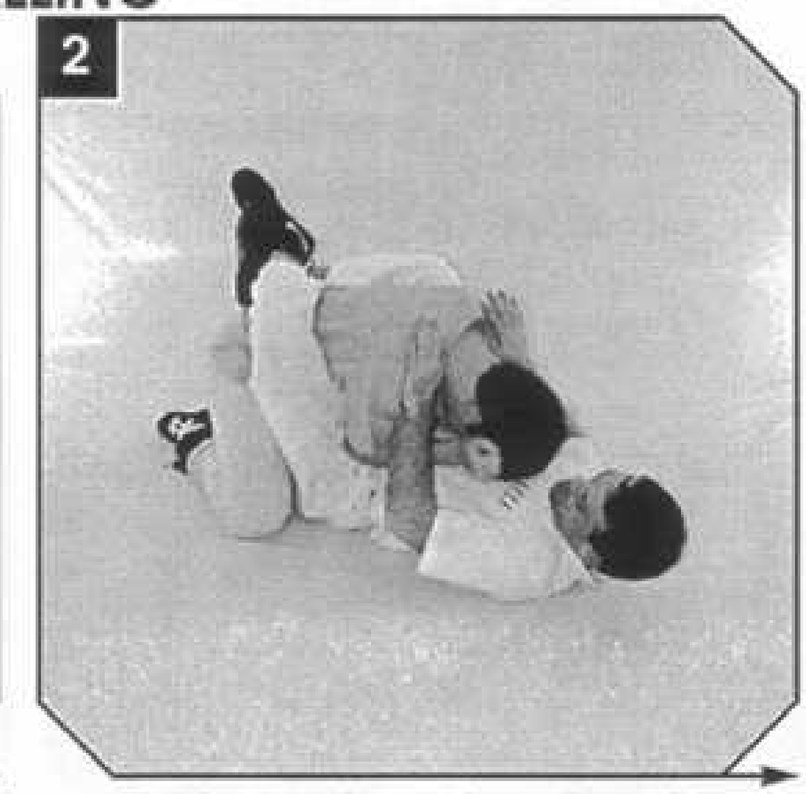
Push him away with your legs, by raising your hips, until you have some space. Make sure that your legs are scissored in such a way that they catch his hips.

Place you forearm across his throat.

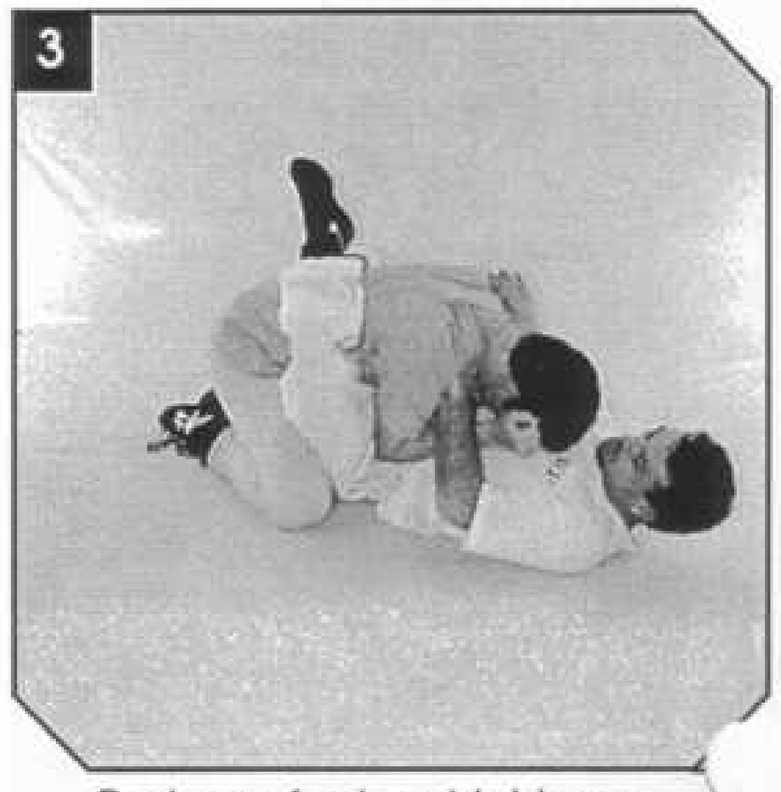
ENTRANCE #3: HE IS STALLING



It commonly happens that someone is inside your Guard, and is initiating no action what so ever. This is how to get the "Punch" Guard against someone stalling.



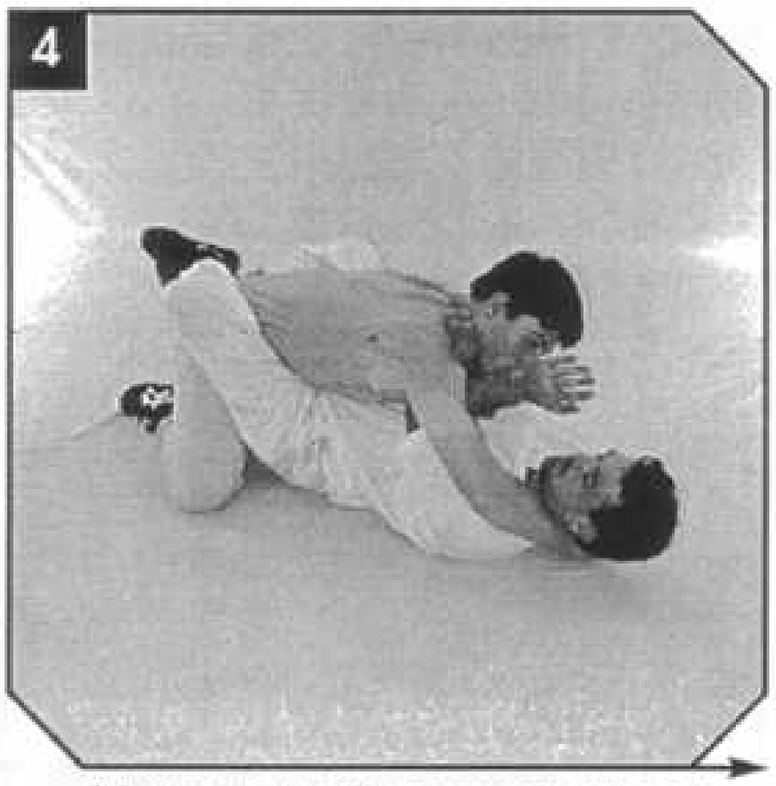
Put both of your hands on his shoulders.



Post one foot on his hip, as your other leg holds him down. In this case your far foot (not visible) is posting on the opponent's hip.

ENTRIES

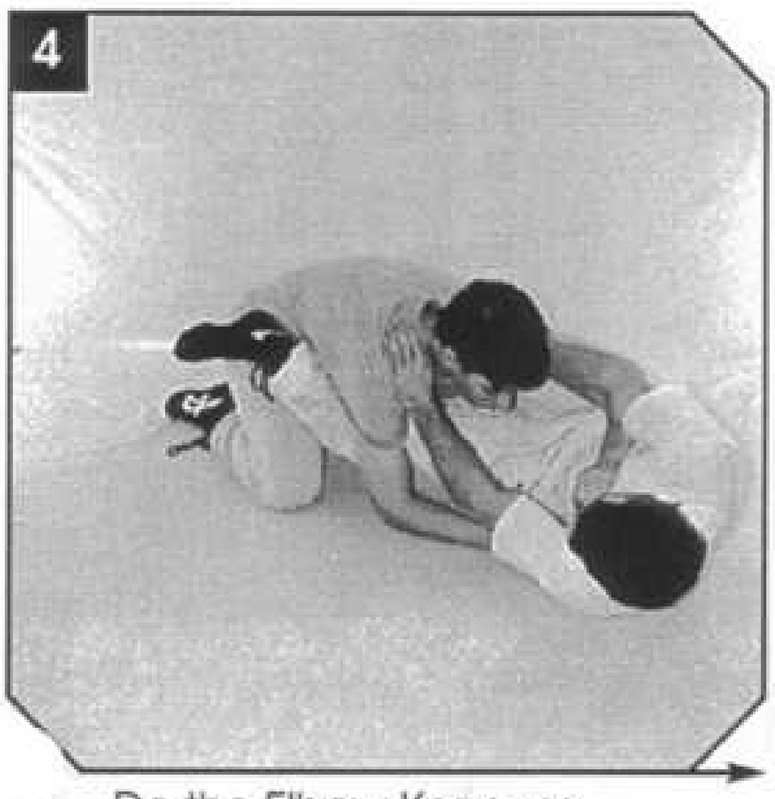
The two techniques below show alternate ways to get to the Close Guard detailed on the last page. In both circumstances demonstrated in the panels below, the regular entry will be very difficult.



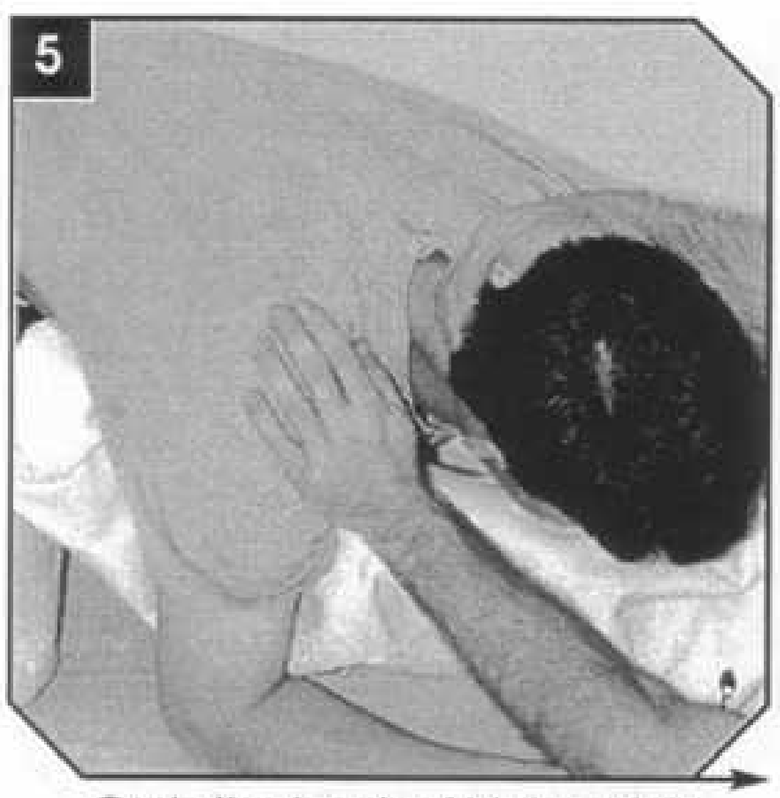
Move your other arm inside his arm.

Do the forward facing Elbow-Knee escape, and continue as shown on the last page.

As you are executing Step 5, keep your hand on his shoulder, and hug him tight with your far knee, so that he cannot pass your Guard.



Do the Elbow Knee, as described in previous techniques.



Grab the back of his head (in order to pivot).

Pivot your body, and bring in your knee. Continue as described previously, until you have the Punch Guard. Then punch him into making a mistake.

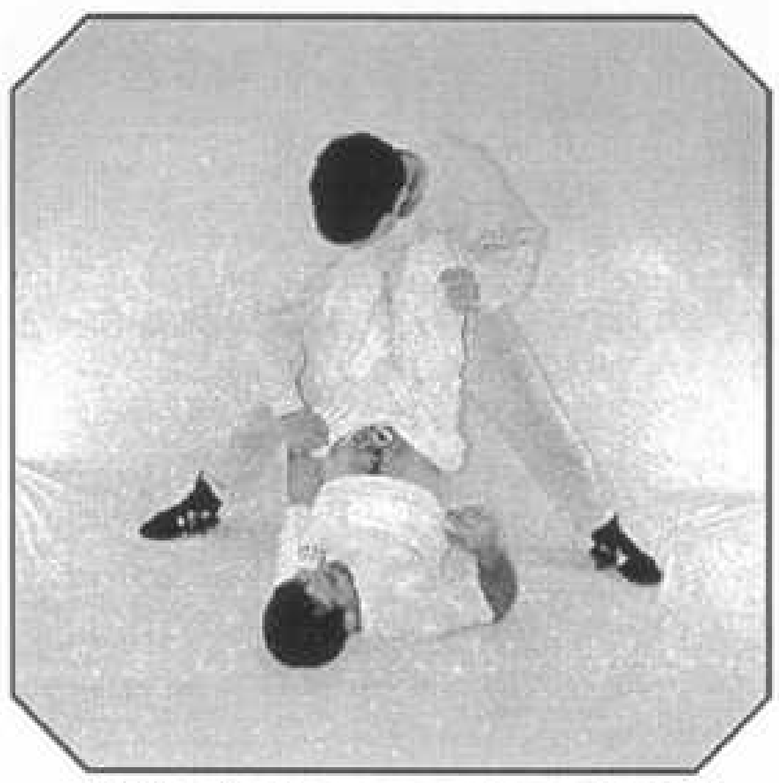
THE OPEN GUARD

The Open Guard, like the Closed Guard, involves controlling your opponent from your back. However, your feet are not locked together around his body; instead, your are controlling him with your legs, feet, and hands.

Like many aspect of fighting, the Open Guard cannot be learned in a perfectly organized, strict course. Instead, it is developed over time, through mat work with a large variety of players.

This page spread shows static shots of a few of the possibilities for the Open Guard. However, the Open Guard is much more than is conveyed by these simple snapshots. Several general points on the Open Guard appear on several following two pages spreads. Then responses to specific counters are demonstrated.

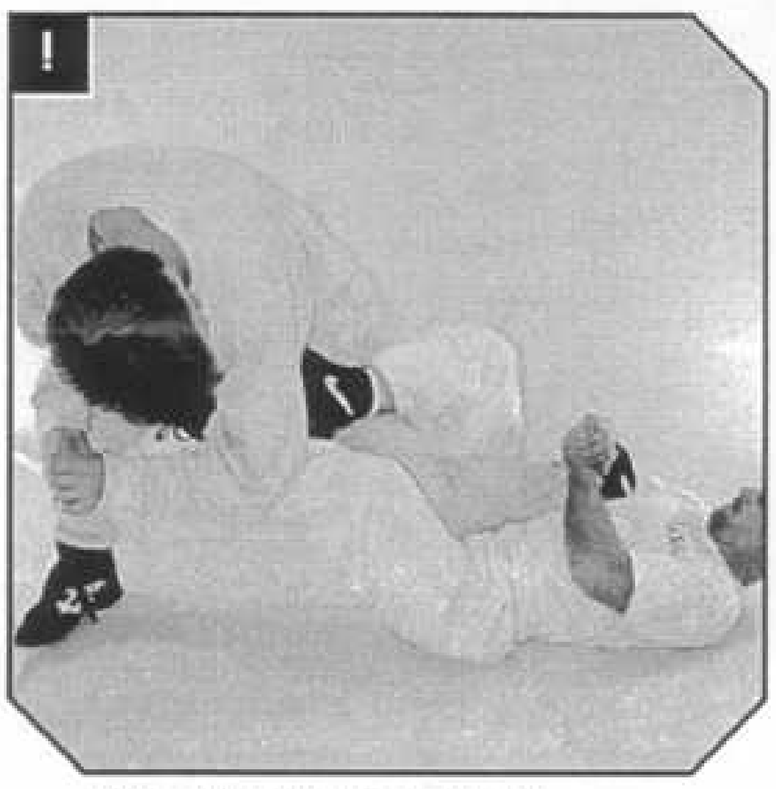
One shin can be across his body.



Or both knees can be pushed together.

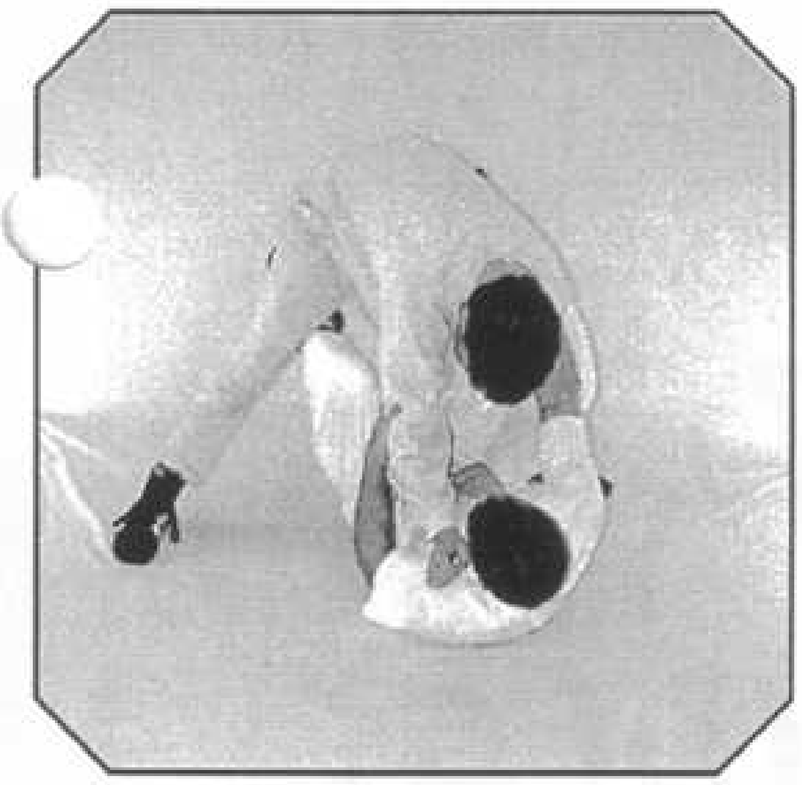
Both knees can be tucked in tight inside his arms, as you hold his arms from the outside.

You can wrap your leg around his from the outside, and control him with the foot on his belly, and the foot in his hip.

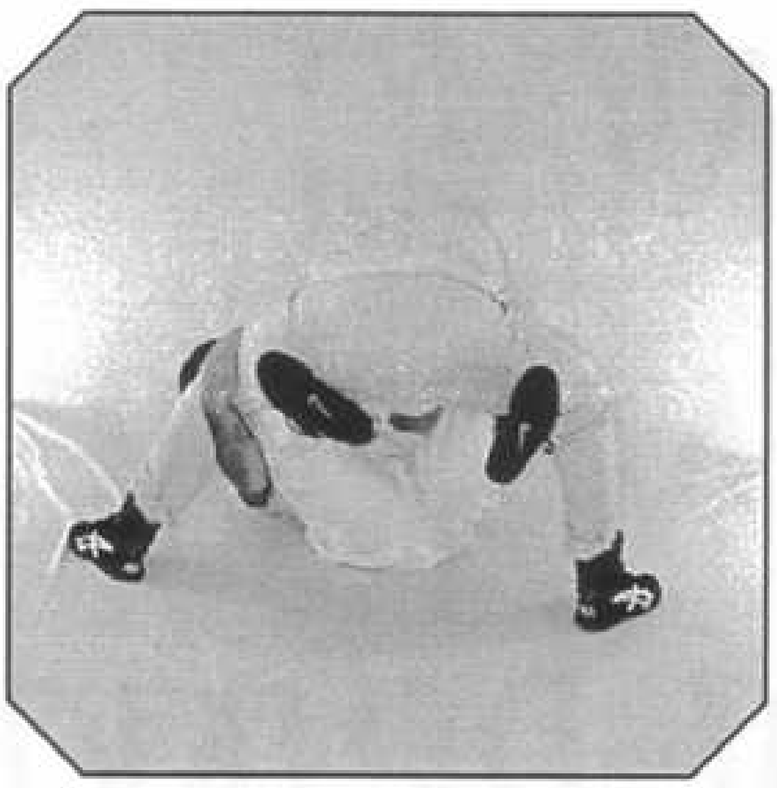


From the Open Guard, numerous opportunities to finish your opponent with **leg locks**...

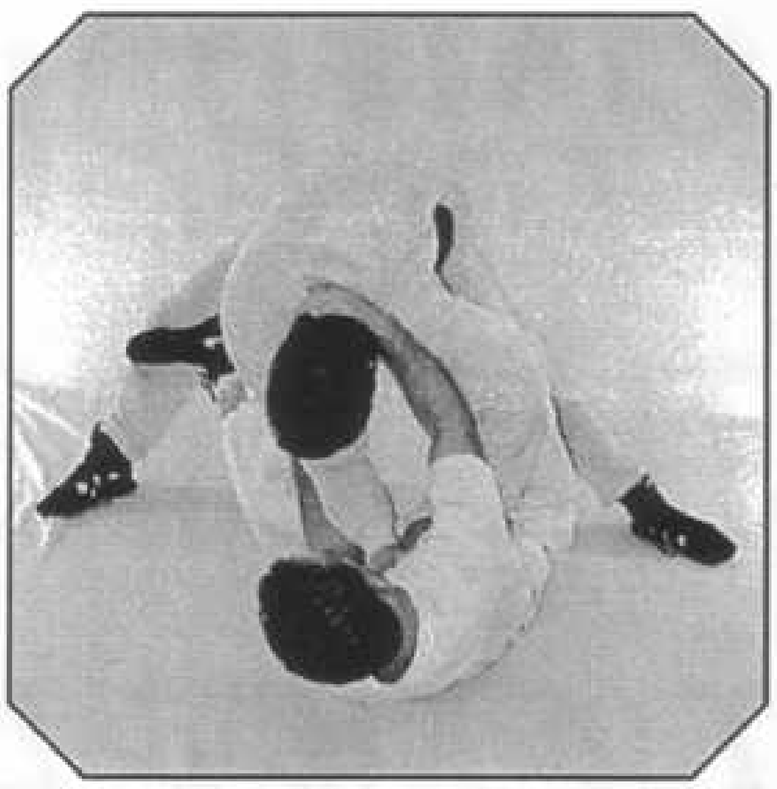
...**sweeps**...



Common grips include grabbing behind his head and elbow, with your feet placed one in his hip, and one hooked inside his upper leg.

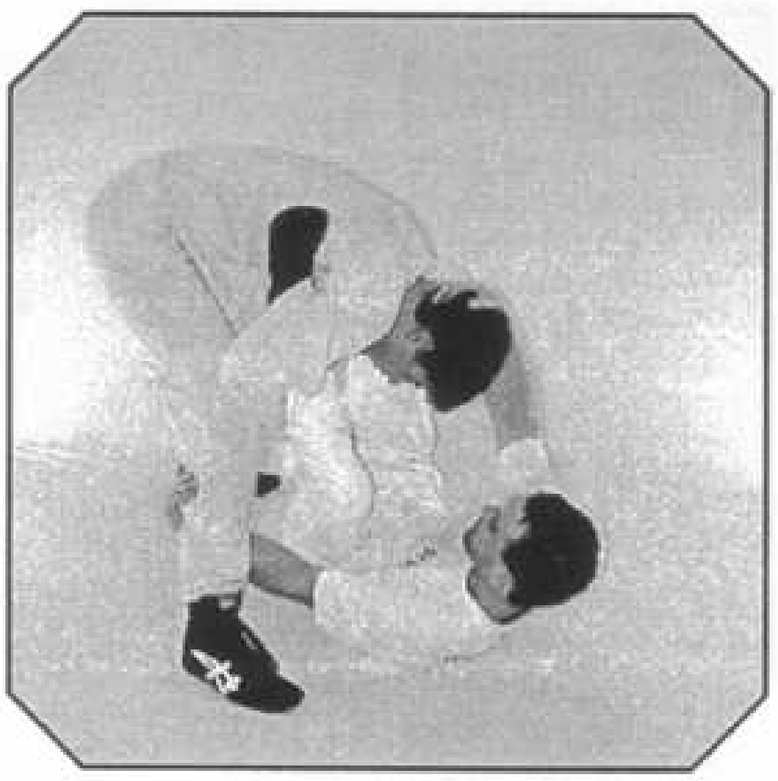


Or both feet hooked inside his thighs.



Or one foot in his hip and one pushing on his knee.

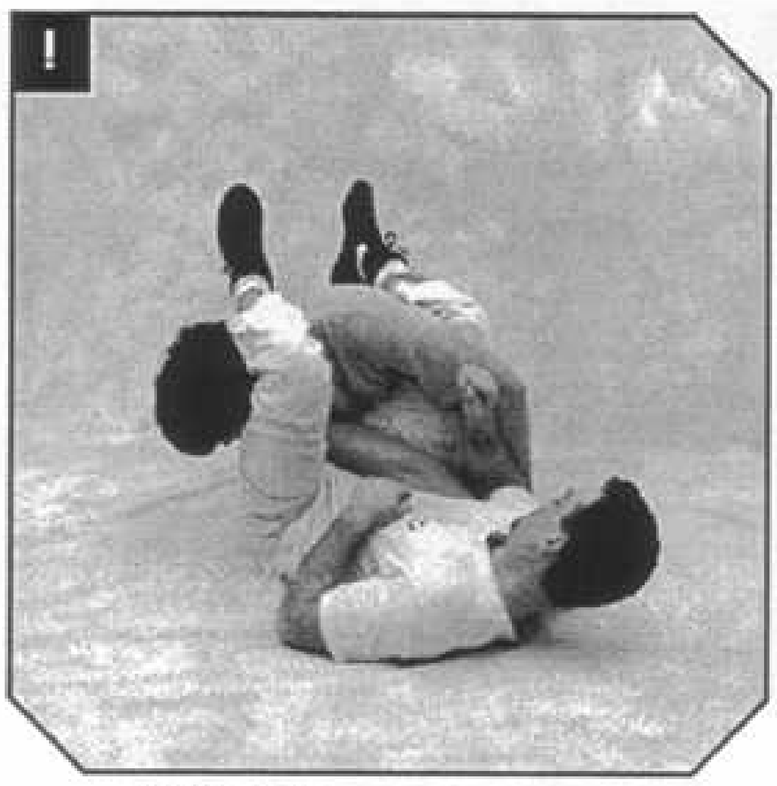
You can also grab at the elbow and knee (or cuff).



You can grab behind his neck and inside his leg.

Or at his wrist and ankle.

...**kicks**...



...**armlocks**...

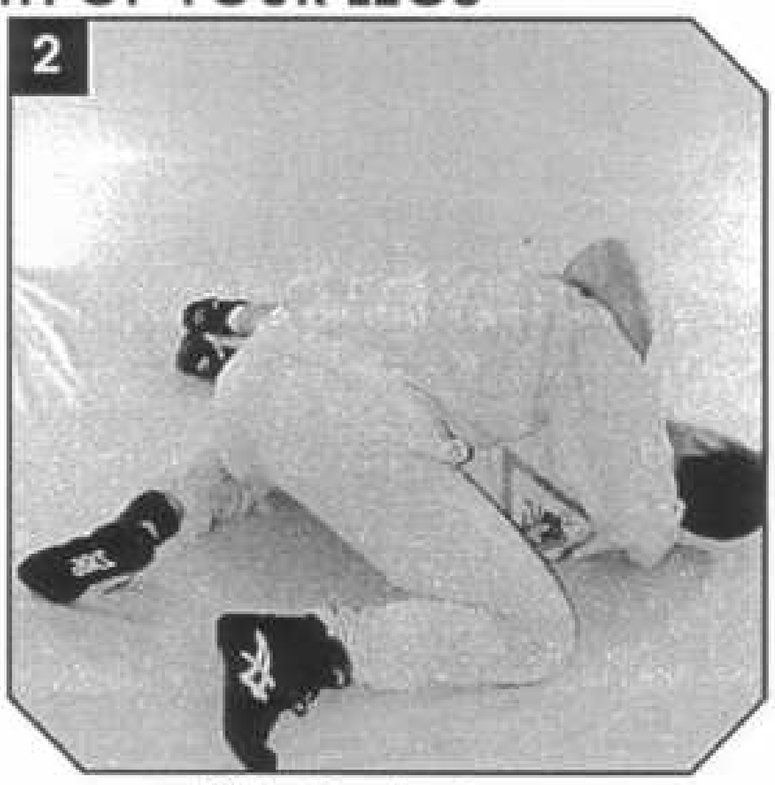
...and **chokes** are available. All these are detailed in the main Part of this Section.

MAINTAINING THE OPEN GUARD:

GENERAL PRINCIPLES

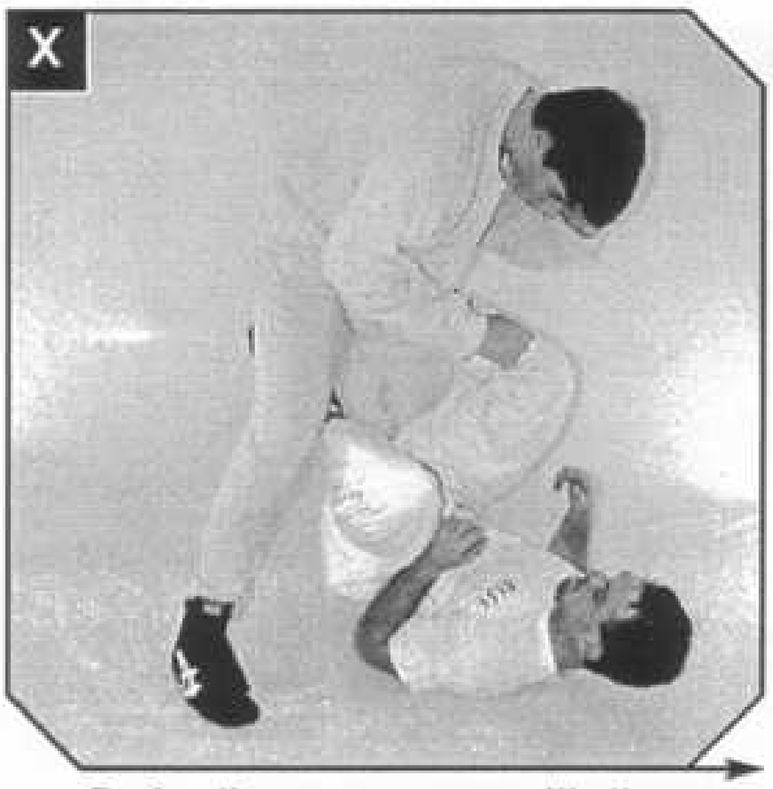
NEVER LET HIM GRAB BOTH OF YOUR LEGS

If someone grabs both your legs, he may well be able to pass your Guard, and...

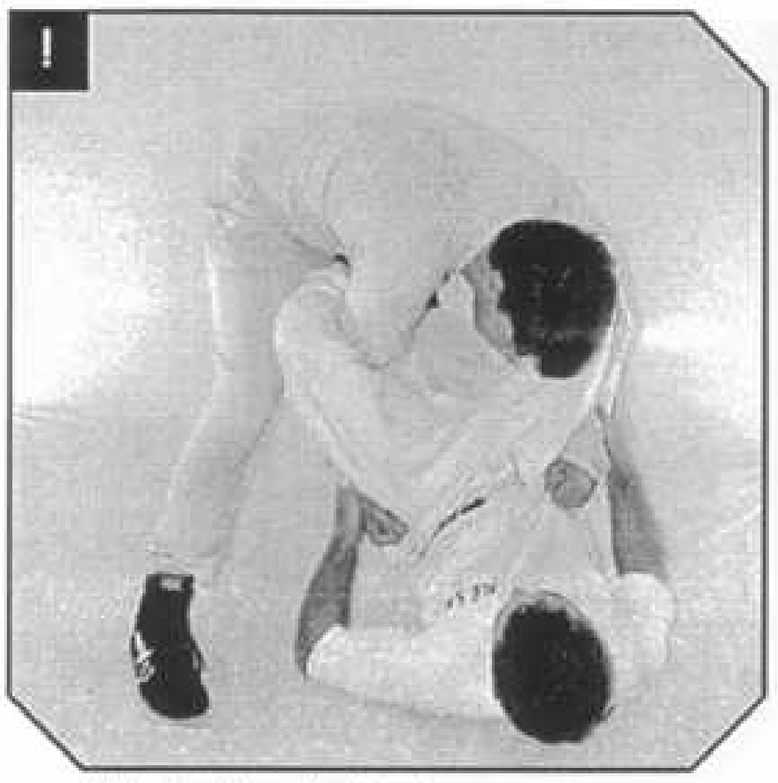


...get Side Control.

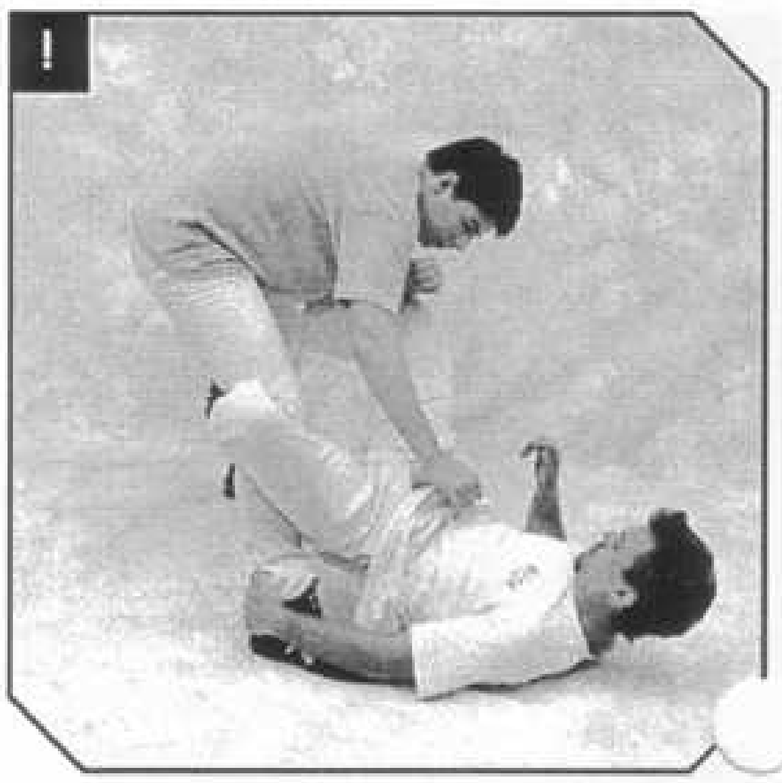
TRY TO SECURE AT LEAST ONE LIMB



Defeating someone with the use of your legs alone, as shown above, is difficult if you are evenly matched.



It is better to try to secure a limb.



Two of the many possibilities are shown above and at left. Many more appear on the previous pages.

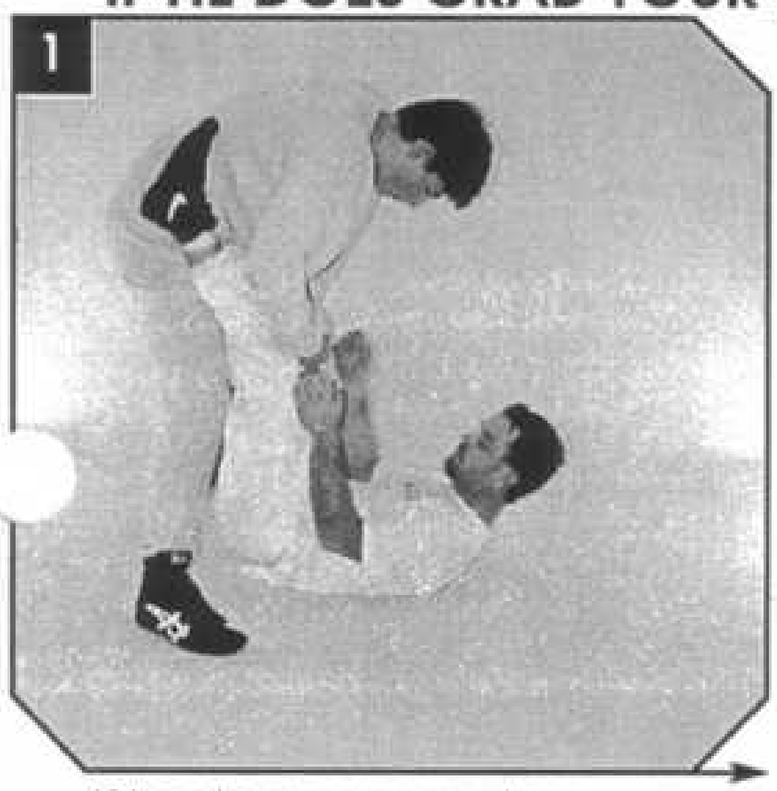
Like many aspects of Submission Fighting, there is no single exact form that Open Guard takes. Indeed, one of its strengths is that it is very difficult to tell exactly what will happen next. The previous page showed many frozen positions that the Open Guard can take. However, Open Guard is a dynamic position.

Remember, the definition of Guard is a position where you are on your back and control your opponent with your legs. In this case your legs are not locked around your opponent, but are directed at him in different ways.

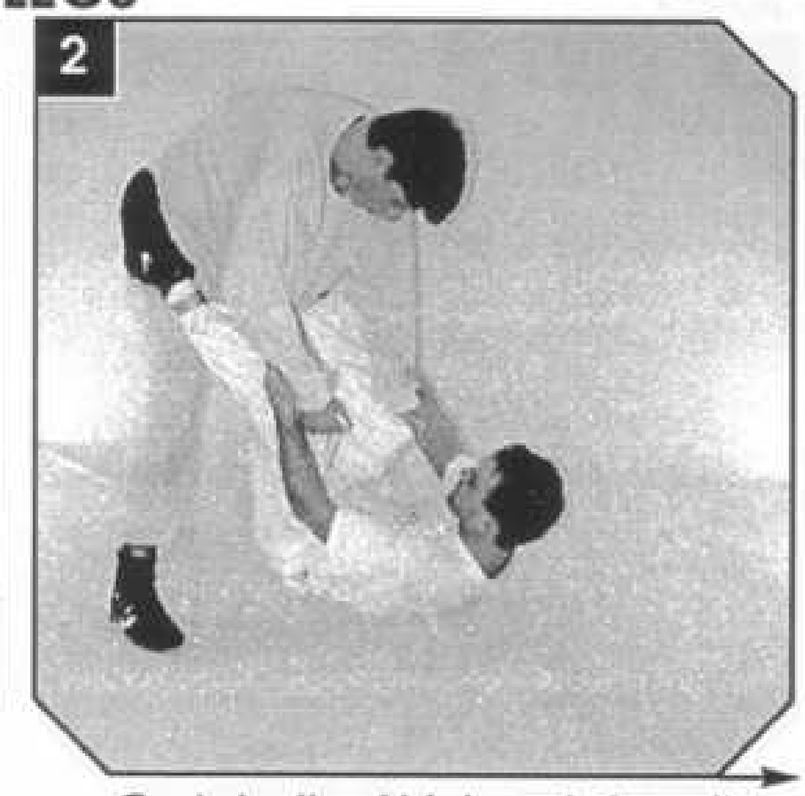
Despite the fact that the position is not definable with a single picture, there are several key points that will help you maintain it. As detailed below, you must prevent him from grabbing both of your legs, you should try to control at least one of his limbs, and if all else is failing, get a Half Guard (your legs locked around one of his legs).

The most important general principle, illustrated on the two page spreads following this one, is movement. As is explained, your feet, hips, body, and even his body, can be moved to your continuing advantage.

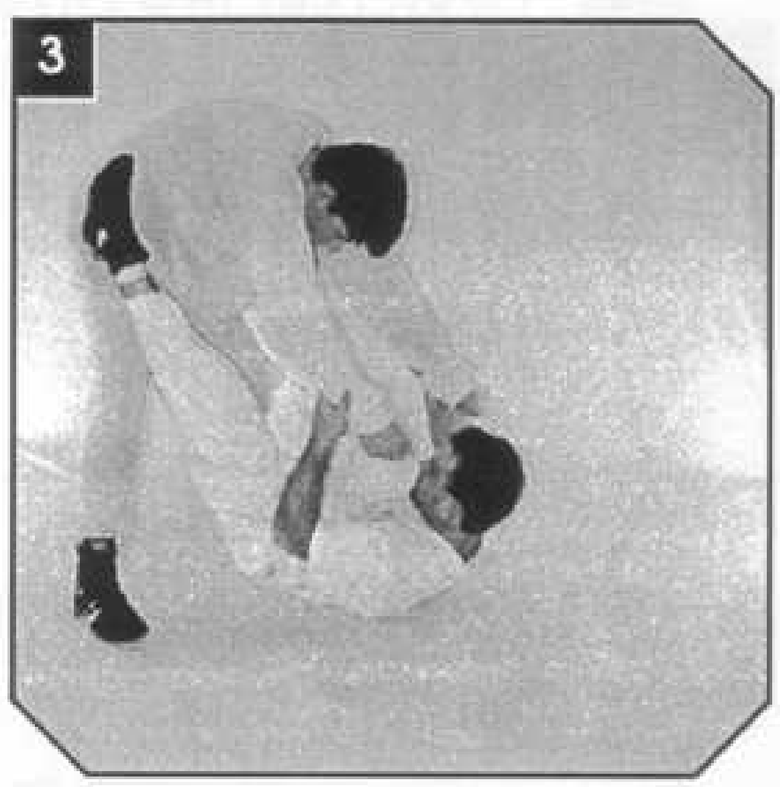
IF HE DOES GRAB YOUR LEGS



If he does manage to secure a grip on both of your legs, sit up.

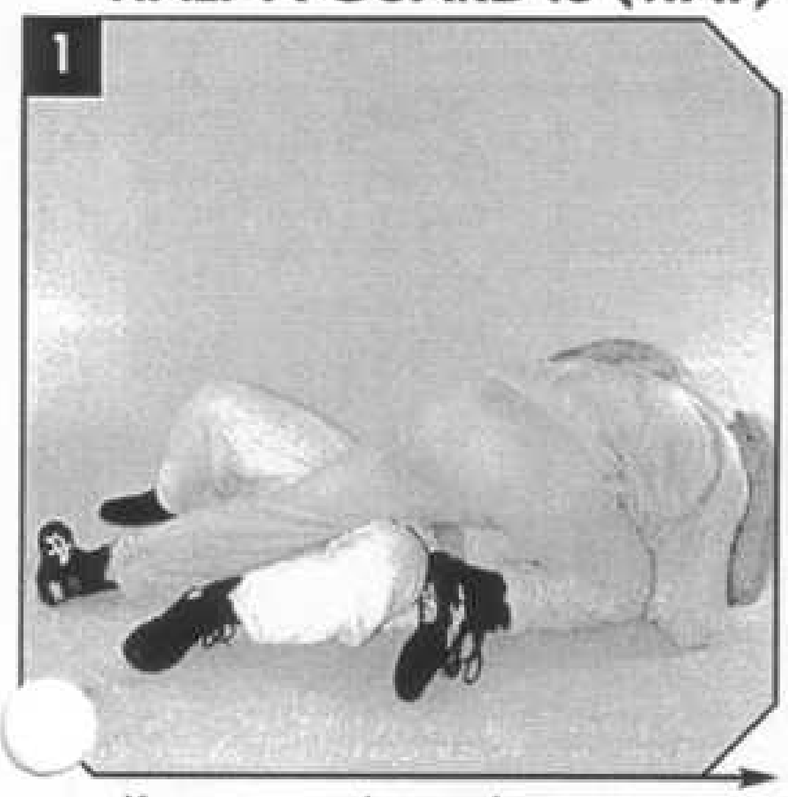


Grab both of his hands from the side.



Pop them off with both hands. Then resume your attack.

HALF A GUARD IS (WAY) BETTER THAN NONE



If someone is passing your Guard, or has taken you down, try to lock your legs around at least...

...one leg, getting a Half Guard.

With one leg secured, there are many opportunities to reverse and finish him, as explained further on in this Section.

THE ABSOLUTE AND HISTORICAL IMPORTANCE OF MOVEMENT

When men (history records a few women, too) first engaged in bare-knuckle bouts, they began at a line scratched in the floor, called, appropriately enough, "scratch." The word still survives in the English language, hundreds of years later, in the expression "up to scratch," and the slang term for money "scratch." Both refer to the fact that to keep fighting, in the event of a knockdown, after one minute you had to return to that line scratched in the ground.

These matches were terribly brutal. Not so much because of the lack of gloves (a bare fist cannot hit hard enough to scramble brain matter), but because there was no movement. A fighter who did anything but stand immediately in front of his opponent and mill away was, well, unheard of. Anyone who did back away, or even circle, was considered almost unspeakably cowardly.

All this changed when an extraordinary Sephardic Jew named Daniel Mendoza came to prominence . He is universally considered the father of movement in boxing, a skill that is so fundamental, the game can scarcely be imagined with out it. It must be

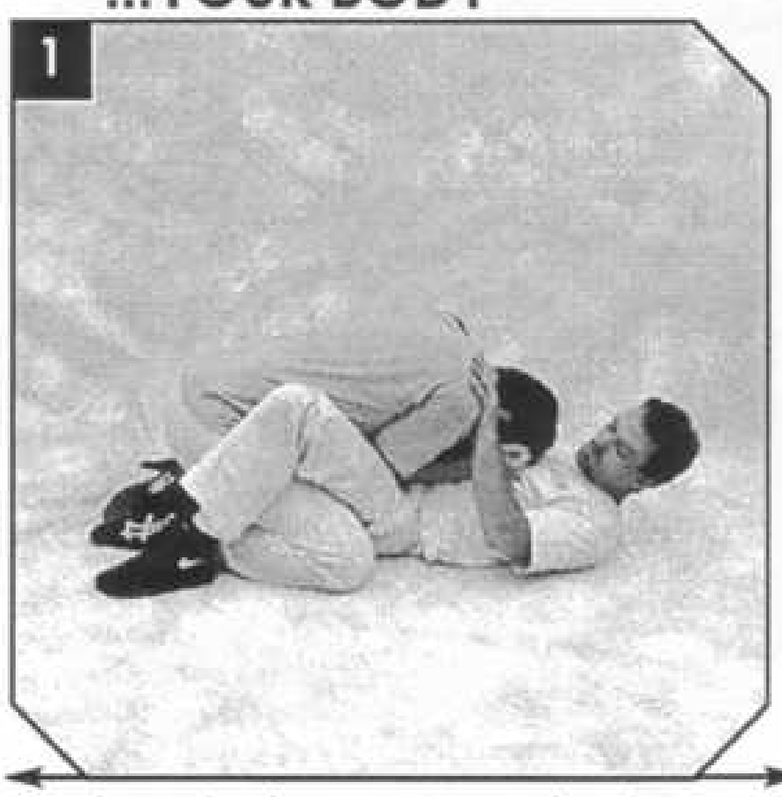
KEEP YOUR FEET MOVING AND...

If your feet are static, it is easier to pass them.

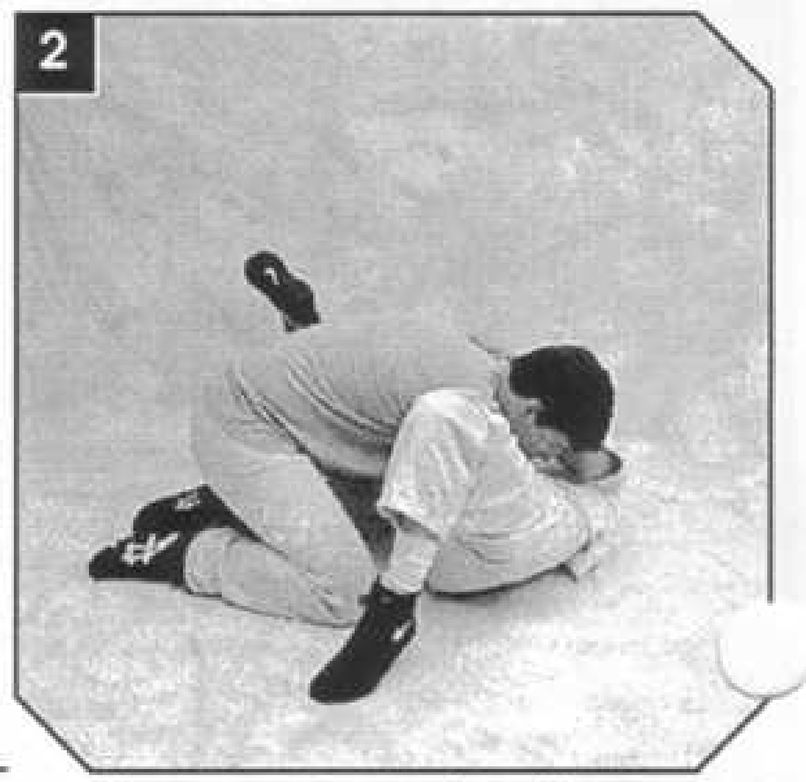
Instead, keep them moving, so he cannot get a secure grip, and if he does, you are already in the process of breaking free.

...YOUR BODY

You can push yourself away in a straight line, setting up finishes and escapes, and forcing him to reset.



In order to move your body, you have to post somewhere. The most obvious place on which to post is the floor and his shoulders.



You can also post on the ground and his shoulders, and move your body in a circle.

contemplated that very many men fought organized bouts for over a hundred years, before the utility of movement became apparent.

To this day, many European fighters, while schooled in footwork, still fight with a style termed "Stand Up," that lacks the head movement characteristic of North and South American Fighters.

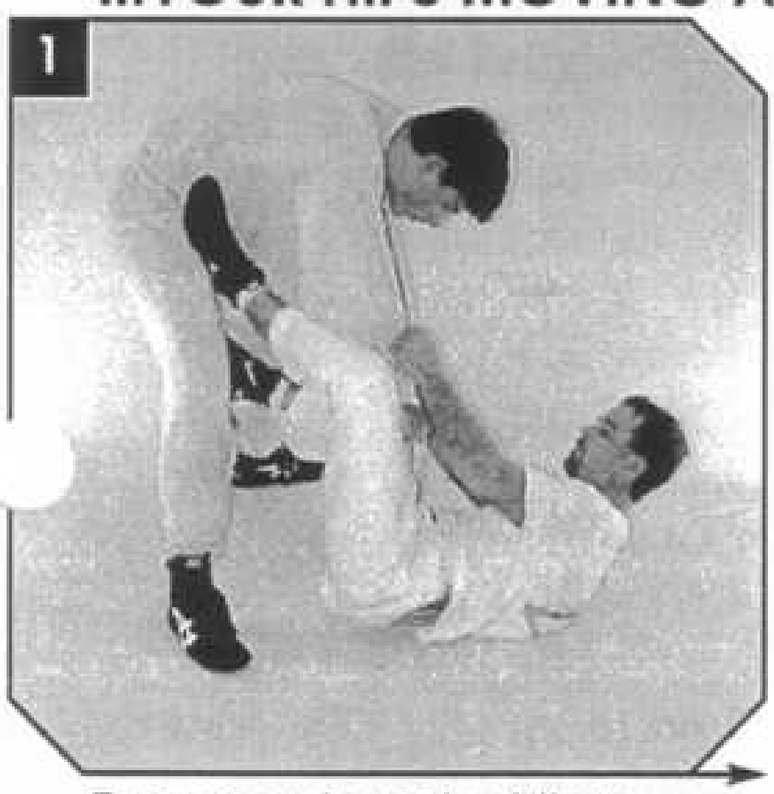
Movement in the Open Guard is equally important. As shown on these and the next pages, your feet must move, and perhaps more importantly, your hips must move. Perhaps even more important still, is the importance of moving your entire body.

because of the dictates of doing mat work in a crowded room, this is too little practiced.

By posting on the floor, and on your opponent's knees, hips, face, and on anything else at hand, you must continually shift your body around. As you do this, you can look for openings to hit, reverse, finish, or stand up.

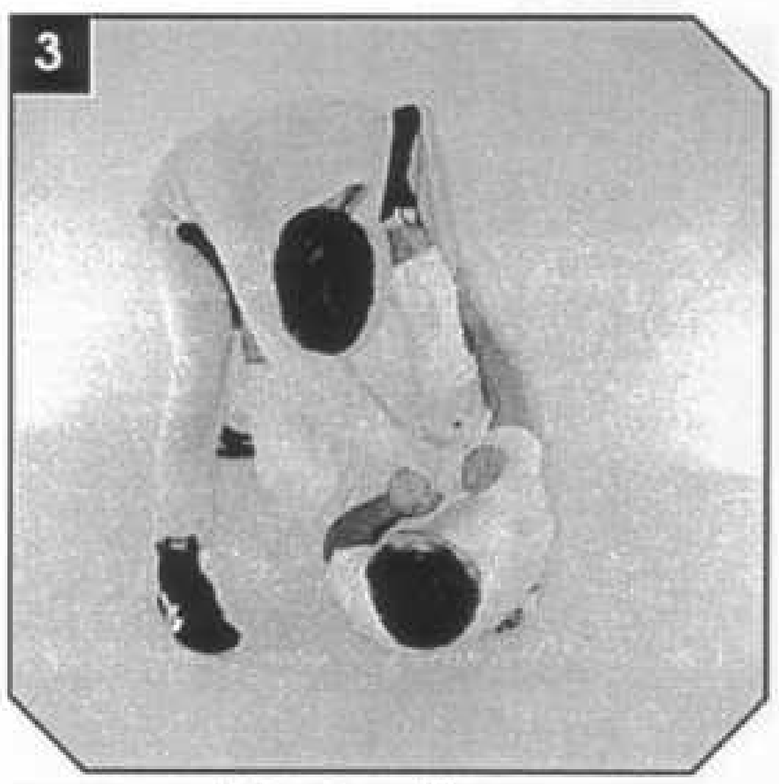
If you are wearing a gi, your ability to move is extremely hampered; the gi simply provides too many handles to lock your bodies together. However, in a Vale Tudo situation, particularly when both players are sweaty, there are very many opportunities to move. Take advantage of them.

...YOUR HIPS MOVING AND...



Even more important than moving your feet, is moving your hips.

Every time you shift your position...



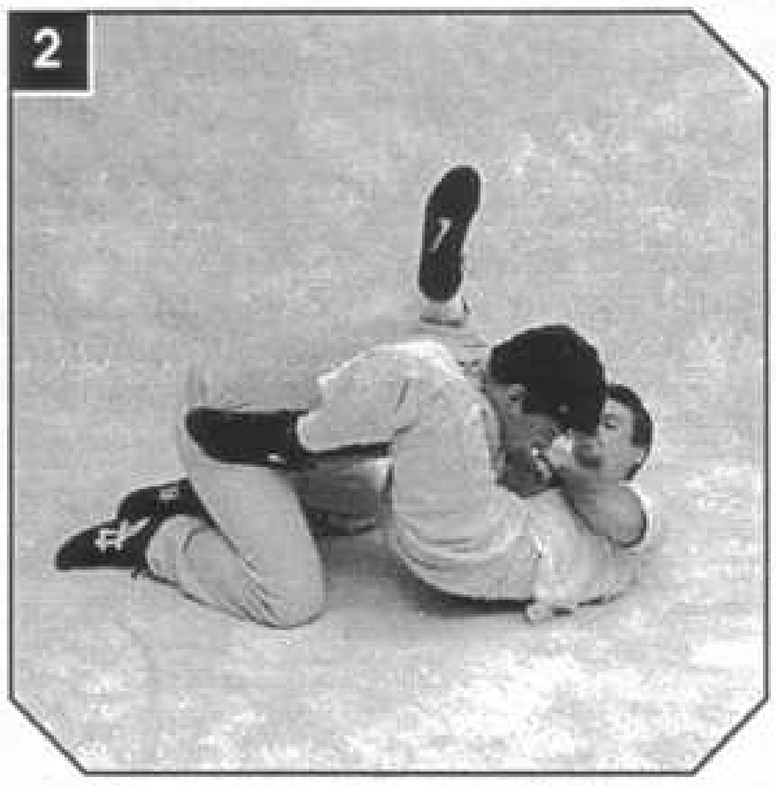
...your hips should correspondingly shift, for maximum leverage and defense.

Critical to your ability to move, is an understanding of the possibilities for "posting," or advantageously putting your weight against an area for the purposes of support and movement. There are very many ways to post. Two—posting on his shoulders and the ground—are shown at left. Several more appear on the following page spread.

One way to appreciate the importance of posting, is to imagine grappling in outer space. Most fighting styles would be almost completely useless in a weightless situation. A large percentage of the ground aspect of Submission Fighting would work perfectly, as the techniques require only that you be able to post effectively not on the ground, but on your opponent's body

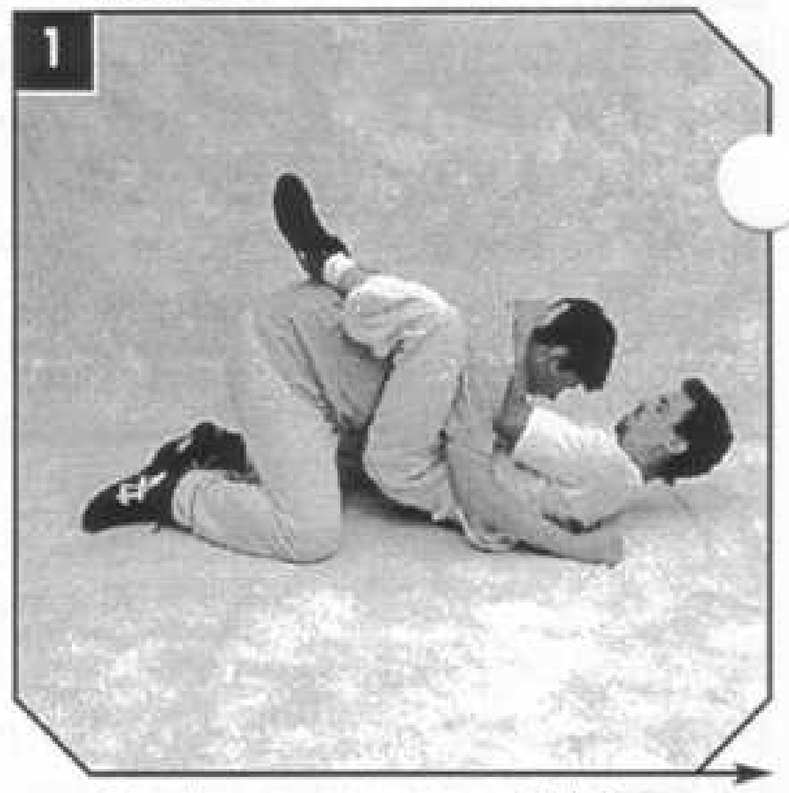
HIP

Perhaps the most common pivot point from which to move is the hip.



You can readily use his hip to spin in a circle.

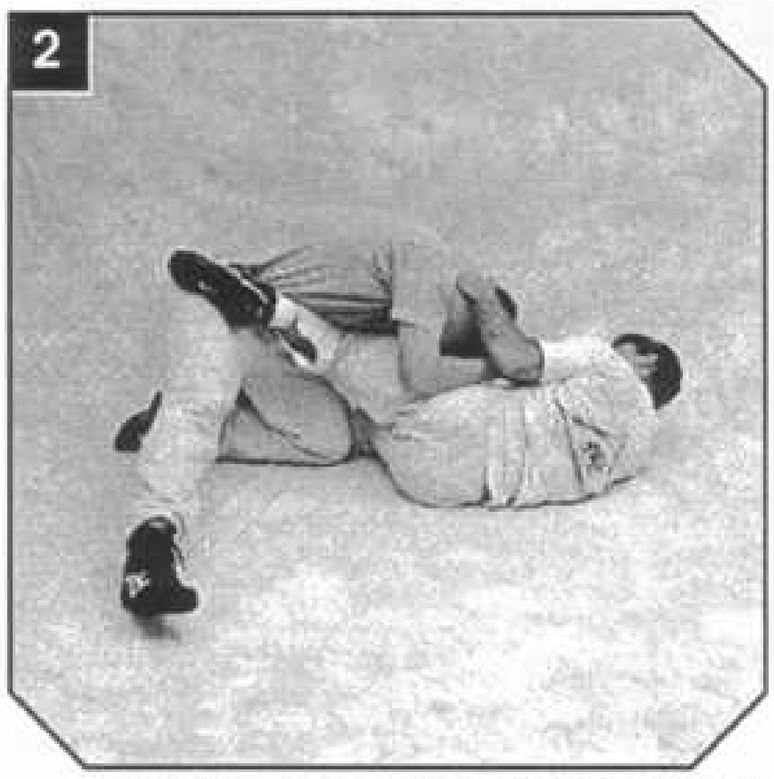
HEAD



Another common point from which to post and move is...

THIGH

Another place to post your leg is his thigh or hip, which...

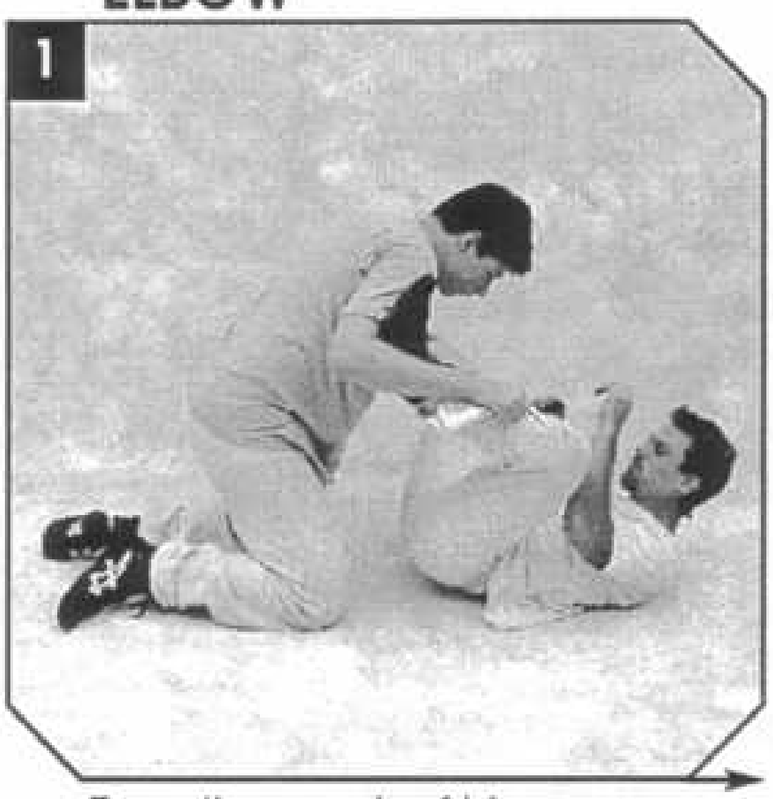


...your can use to spin your body sideways, among other things.

These are but a very few of the possibilities for giving your opponent movement. But do not miss the forest for the trees. The key is to keep moving, never allowing your opponent to get set, and always opening up new directions from which to apply your finishes and reverses.

The last word on movement is conditioning. Continual movement requires excellent muscular endurance. Train yourself accordingly.

ELBOW



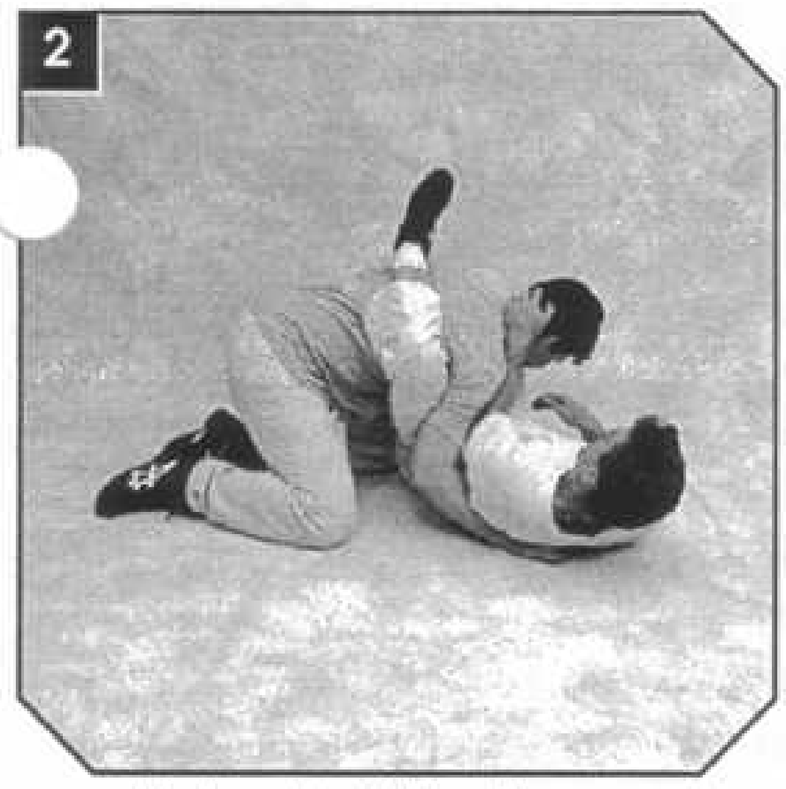
Even the crook of his arm can be a good place from which to...

...spin.

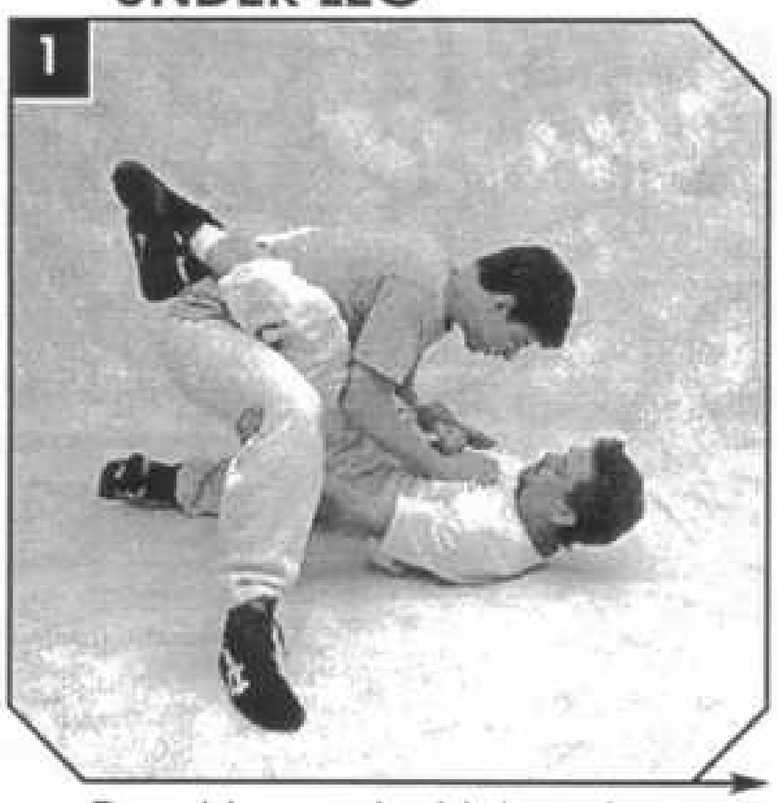
ARM

A skilled fighter may try to...

UNDER LEG



...his head, which allows you to spin, and can simultaneously unsettle him.

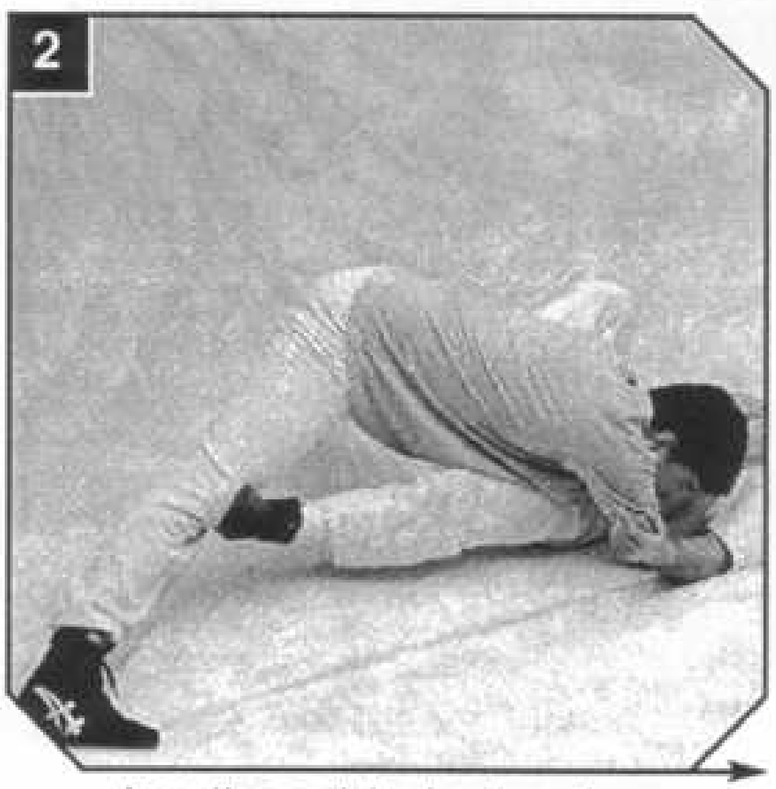


Reaching under his leg gives you a great point from which to...

...spin, avoiding his attack, or setting up a finish, or both.

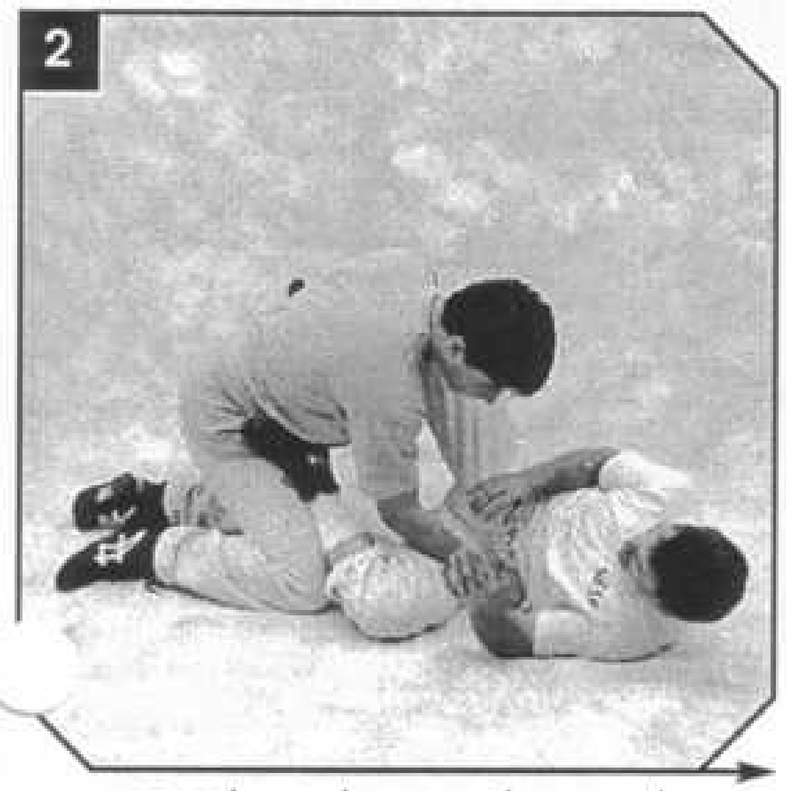
KNEE

If he rises and you post on his leg, it...



...has the added advantage of...

...taking his balance, and leaving you in a good position to follow up.



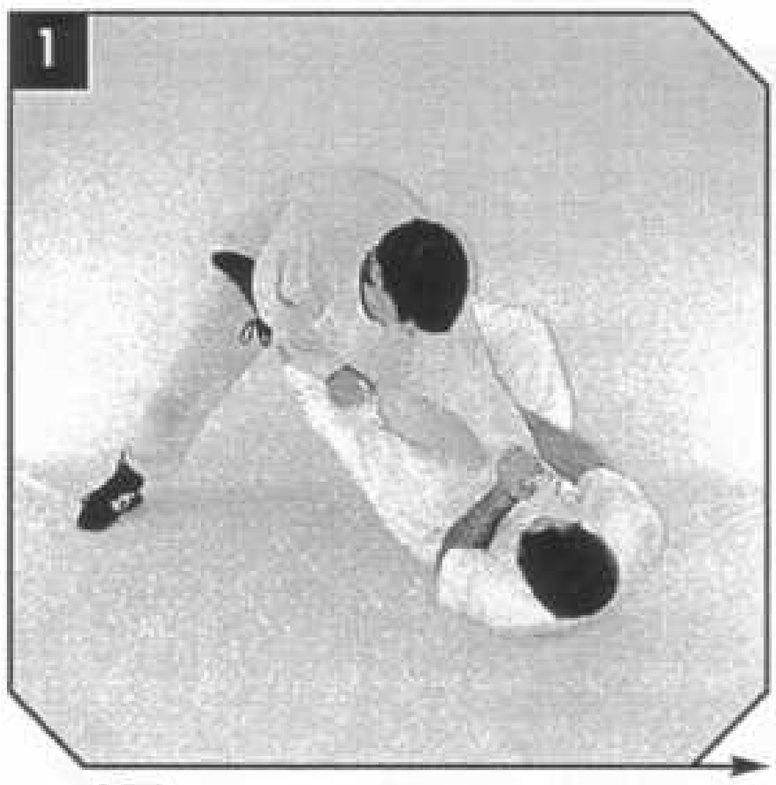
...reach under your leg and...

...come around. Stiffen your body, putting all of your weight on his arm, and...

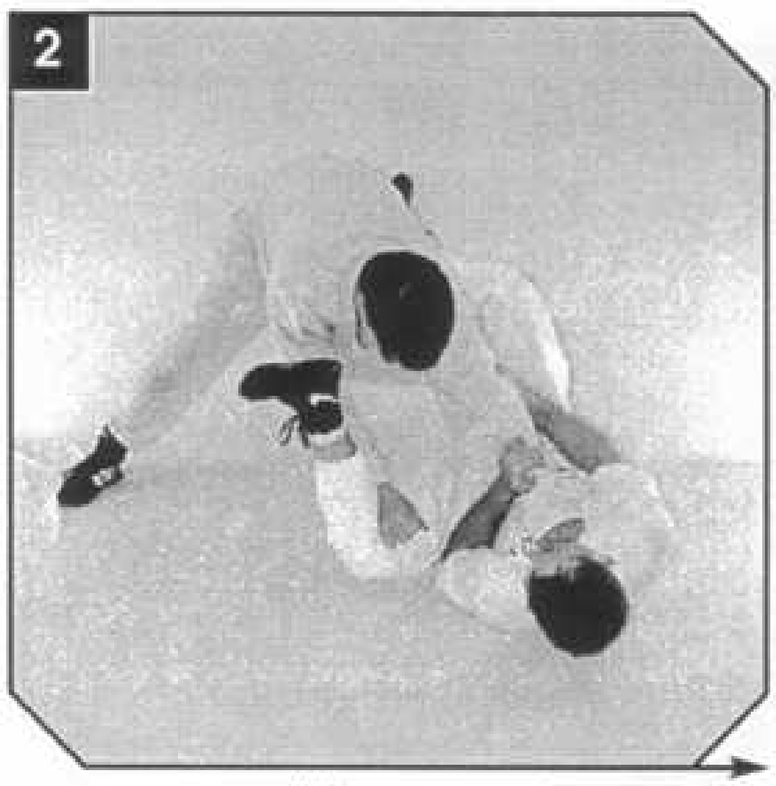
...pivot out. Many more sequences like this appear on the following page spreads.

MAINTAINING OPEN GUARD: IF...THEN

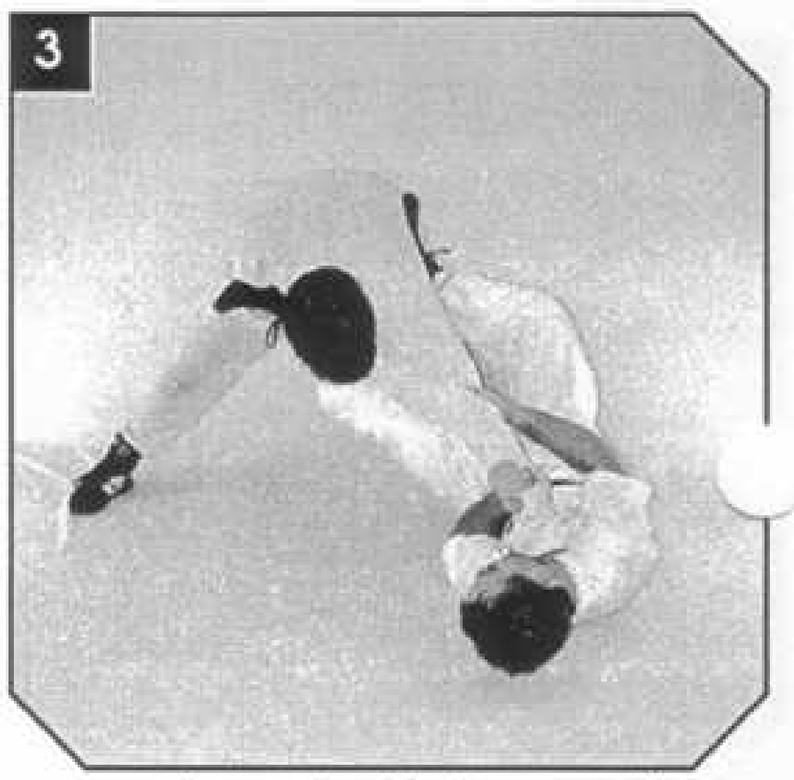
In accordance with the previously noted basic principles, this and the next page spread show some possible specific responses to common situations you are likely to encounter, when you have Open Guard. These end with a defense that you can do on both sides, in a continuous drill that, if practiced regularly, will develop some of the necessary fluidity in your lower body and torso.



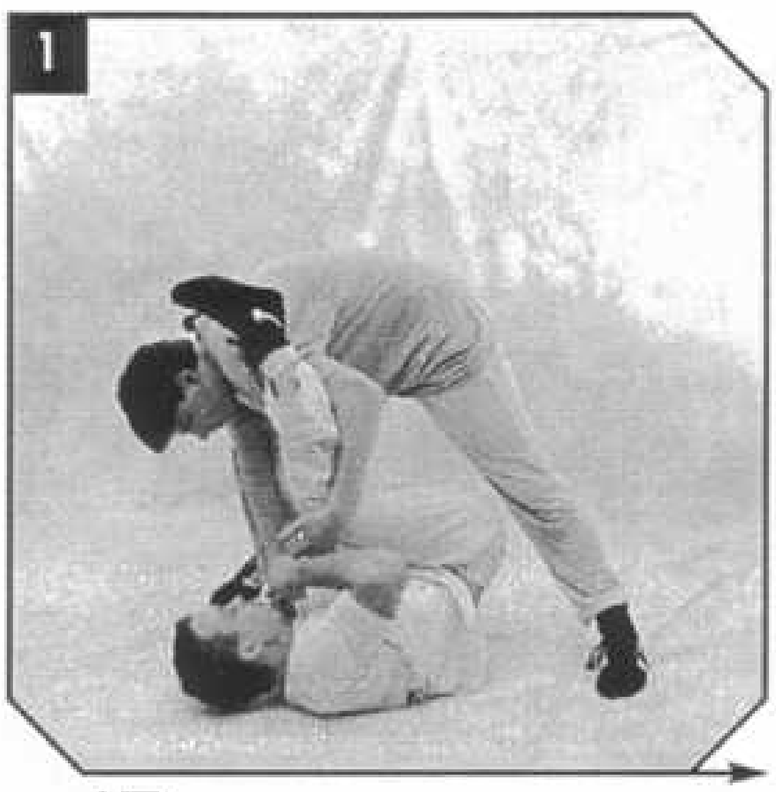
IF he grabs your leg and steps back...



...go over his arm, and...

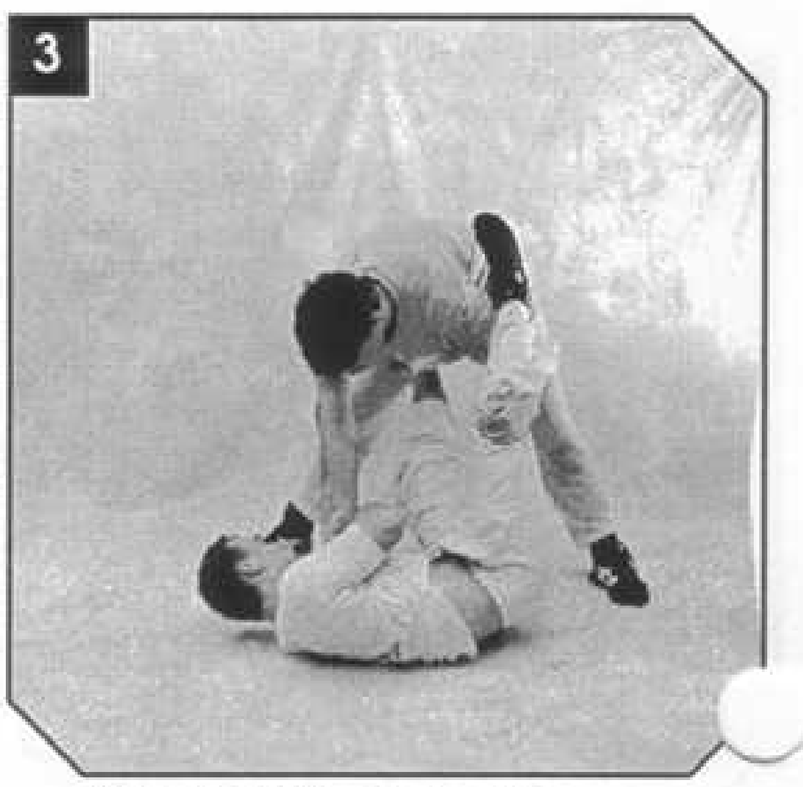


...put your foot in his arm pit.

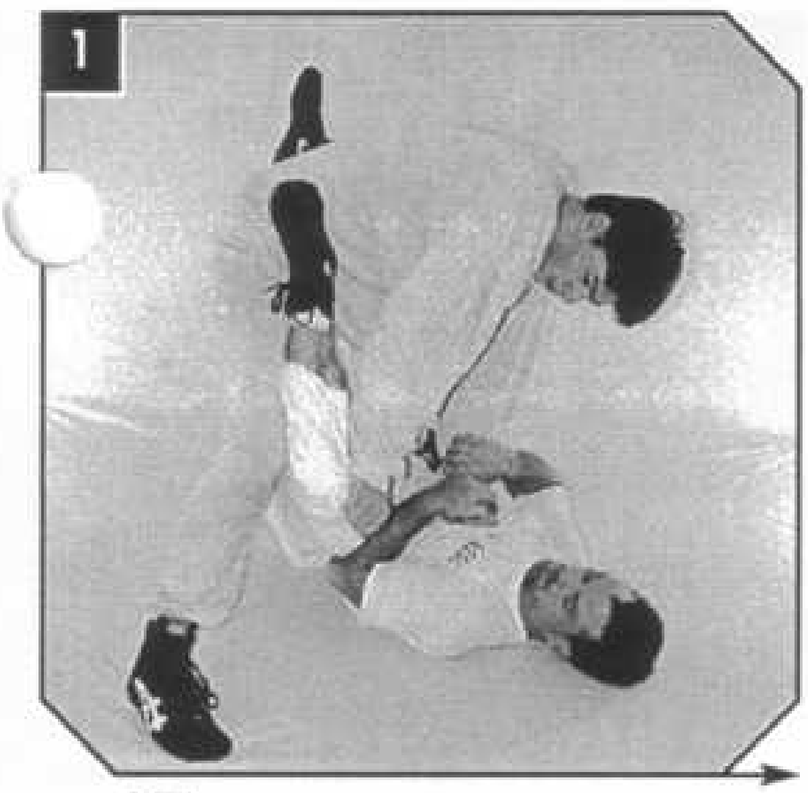


IF he reaches under your leg, and throws your leg out of his way.

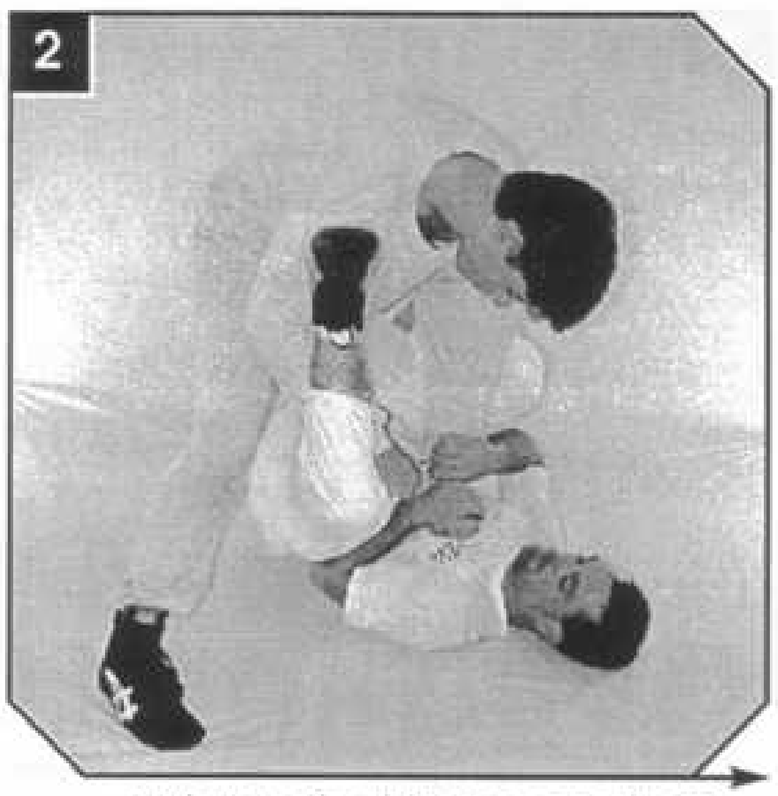
Maintain a grip on his arm if you can. Post on his hip with your free foot.



Slide your hips away by pushing on his hip, until your knee is locked.



IF he pushes your knee down...

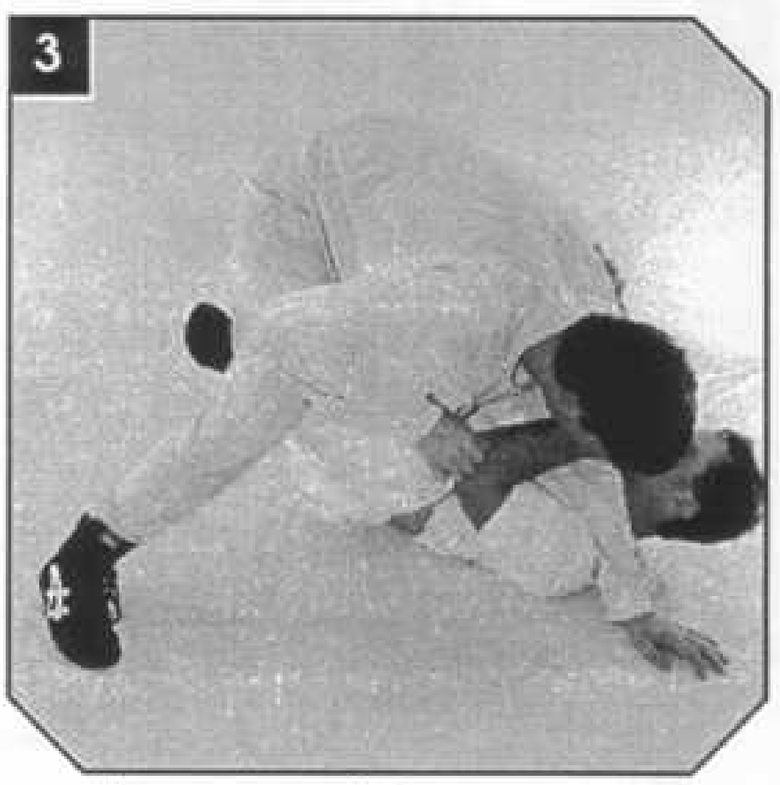


...put your foot in the crook of his arm.

Push away as you pull in with your hands.

IF he moves his hand inside your leg...

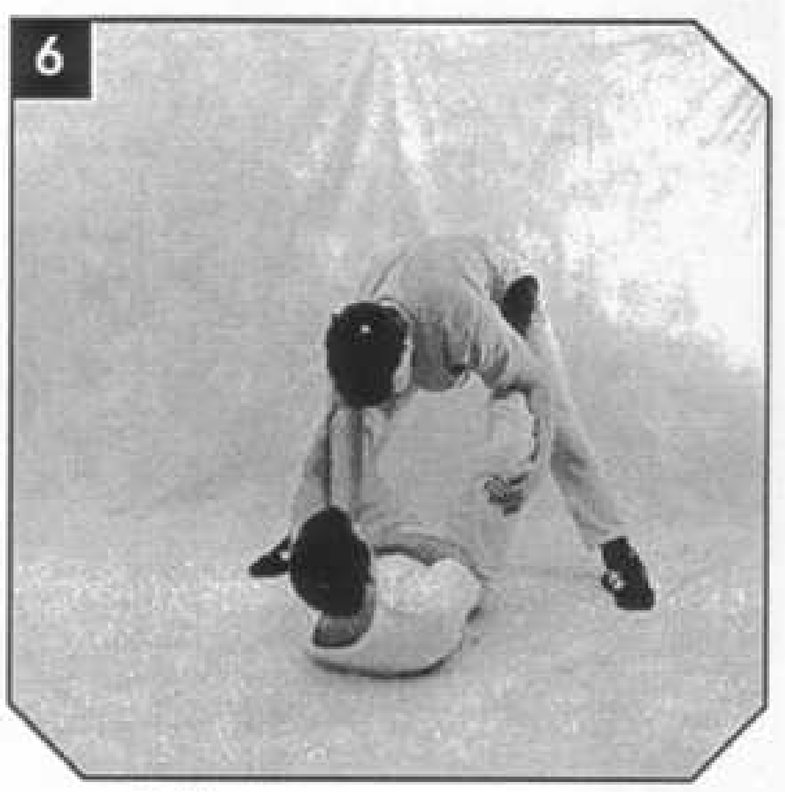
...scoot your hips, and hook your foot behind his knee.



He may use this as an opportunity to push your knee down. Pull him in close if necessary.

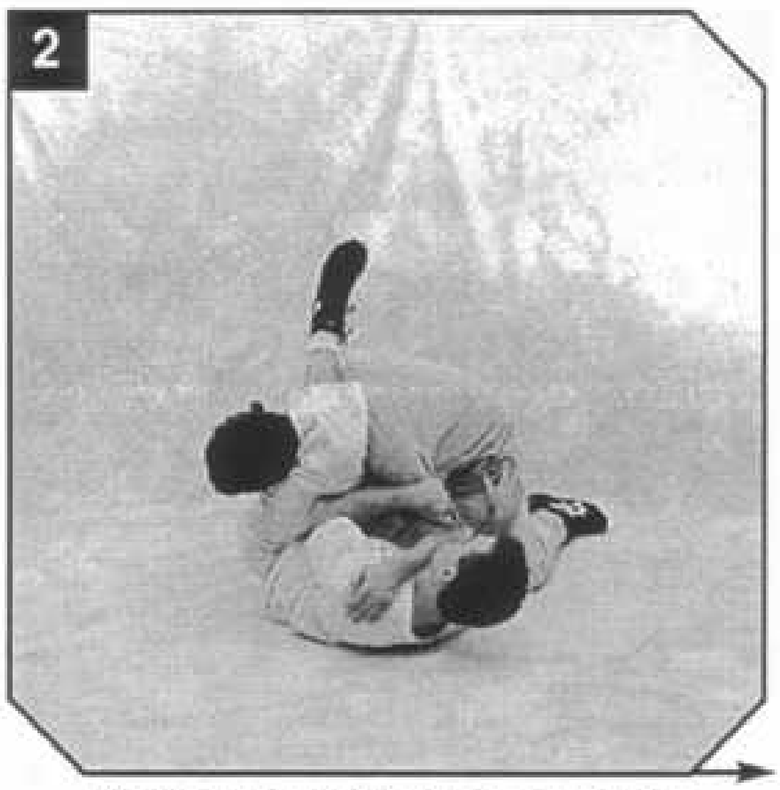
Pull your grabbed knee in and...

...circle around and...

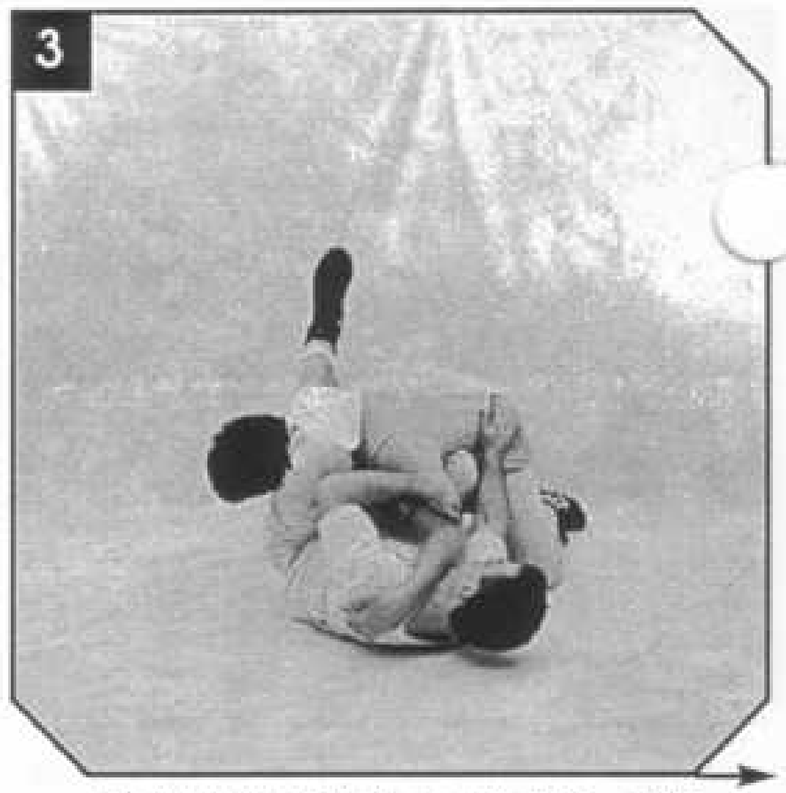


...out!

IF he is coming around, put your knee in his stomach.



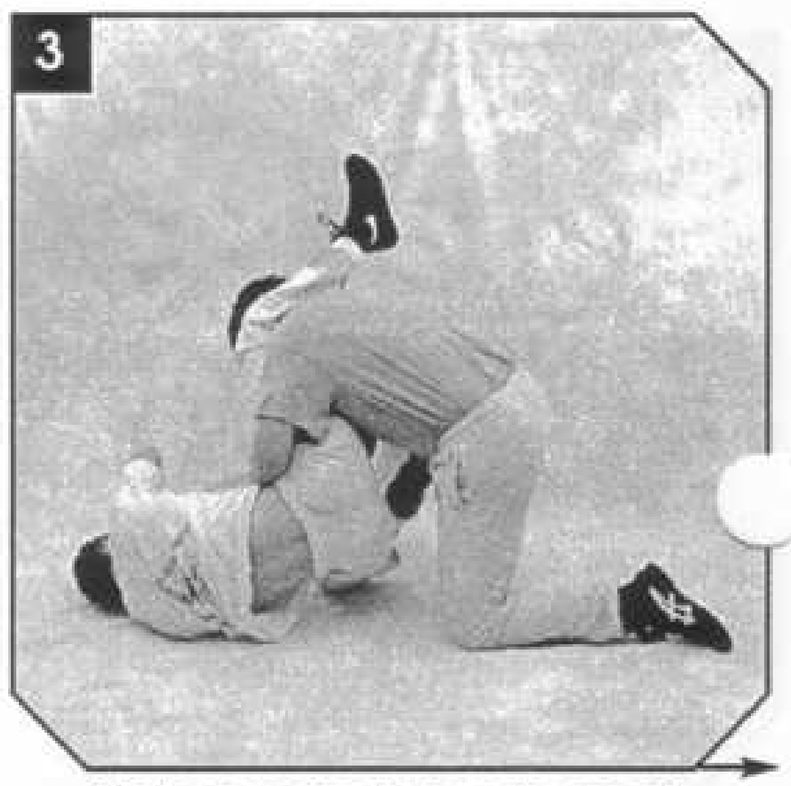
Swing your other leg over his head.



Put your hand on his hip, with your elbow locked.

IF he has grabbed one leg and is coming around.

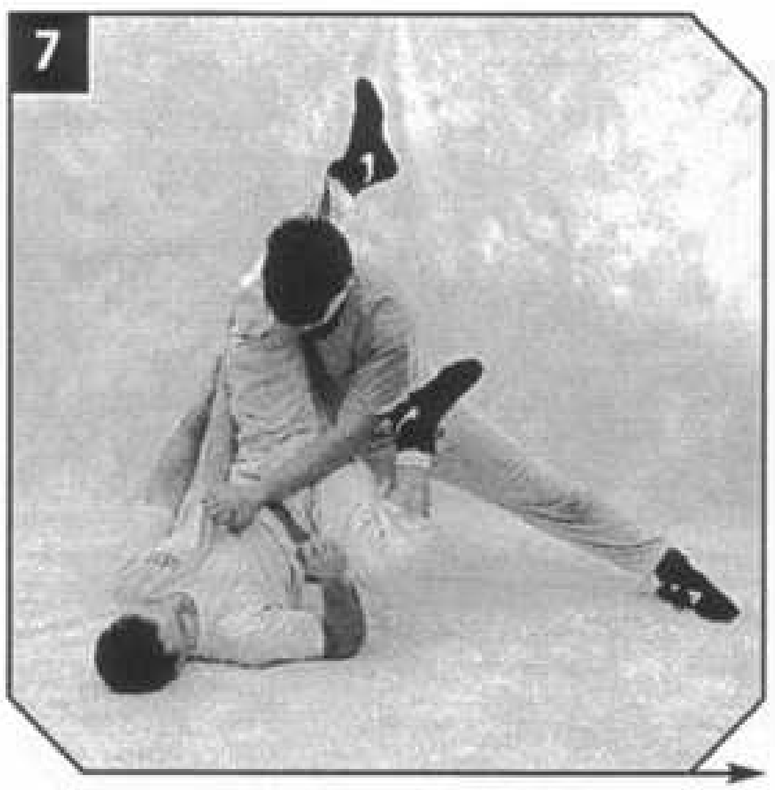
Lift your hips up.



Slide your far leg underneath the trapped one, until...

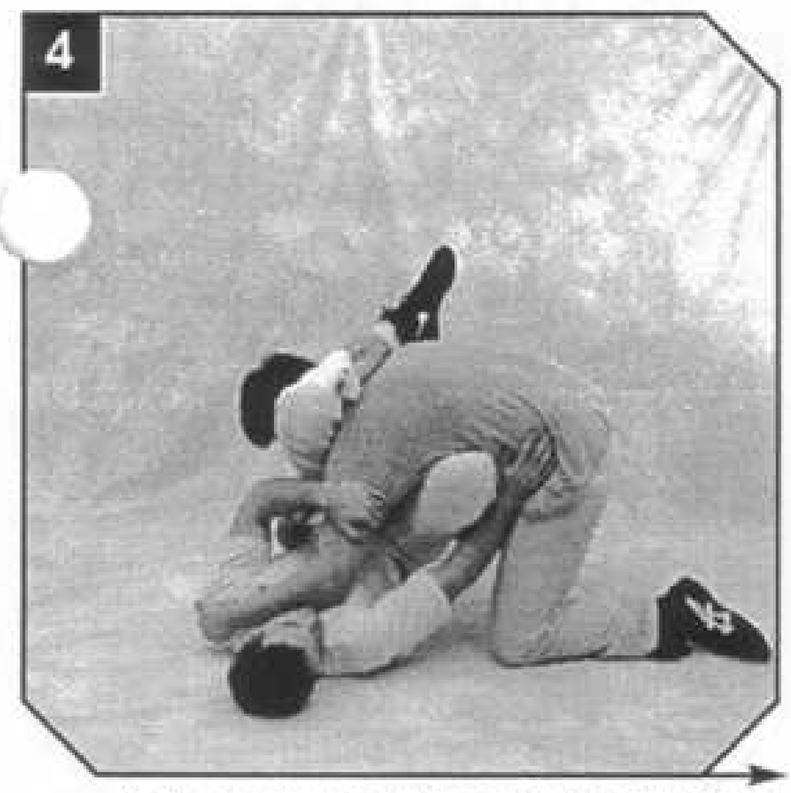
CONT'D

This time he comes around the other way.



Lift your hips up.

Slide your other leg underneath the trapped one, until...



As he spins, push away with your knee...

...back...

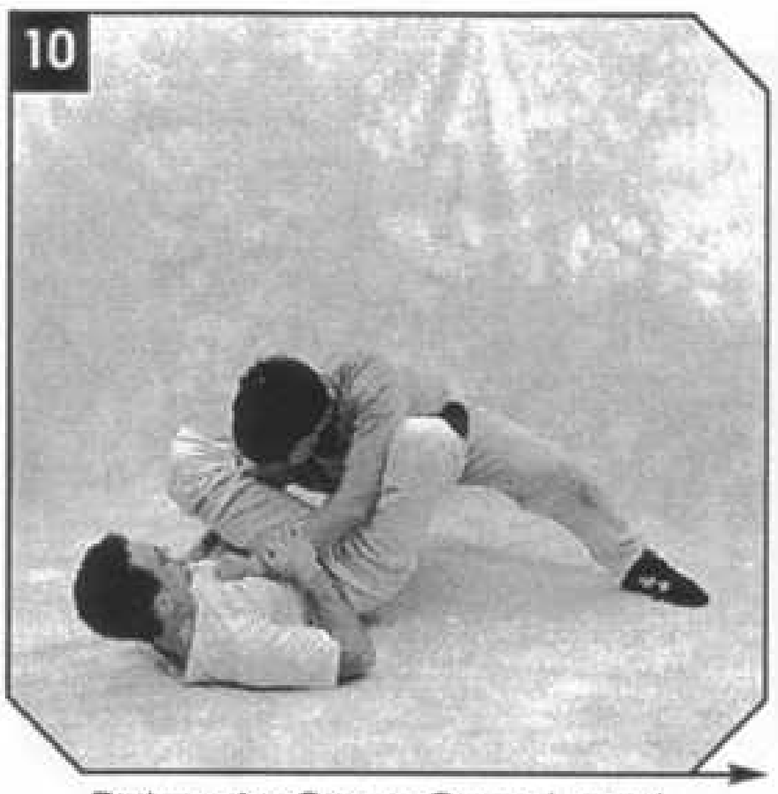
...into Guard.

...it is hooked under or around his far side.

Then regain Open Guard.

To make this move an excellent drill for maintaining an Open Guard, keep the pattern going.

...it is hooked under or around his side.



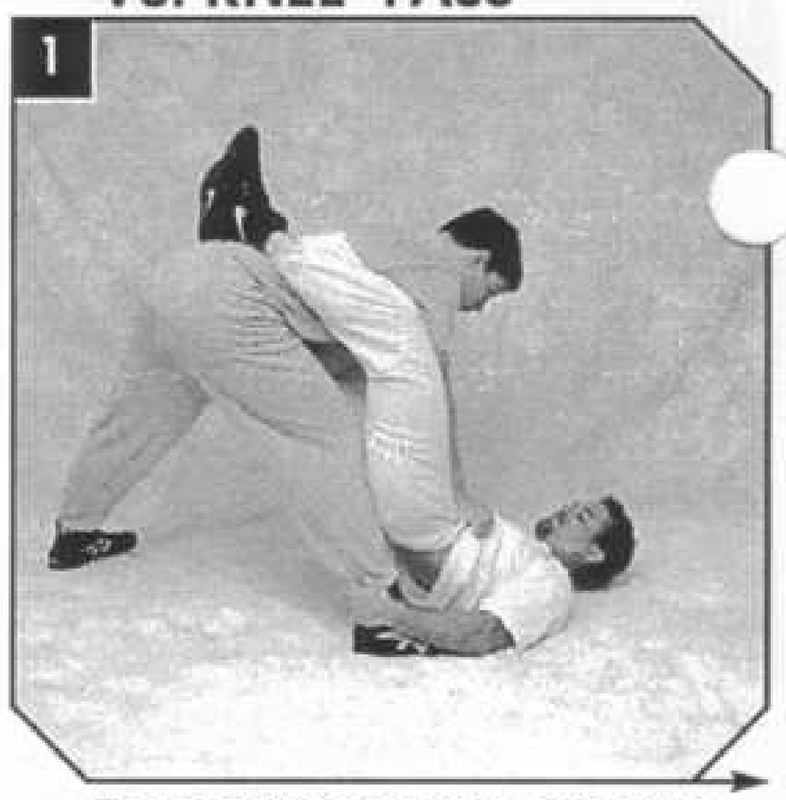
Return to Open Guard, and...

...keep the drill going the other way. Keep going for several minutes. Try to be as fluid as possible.

MAINTAINING CLOSED GUARD (DEFENSE AGAINST PASSES)

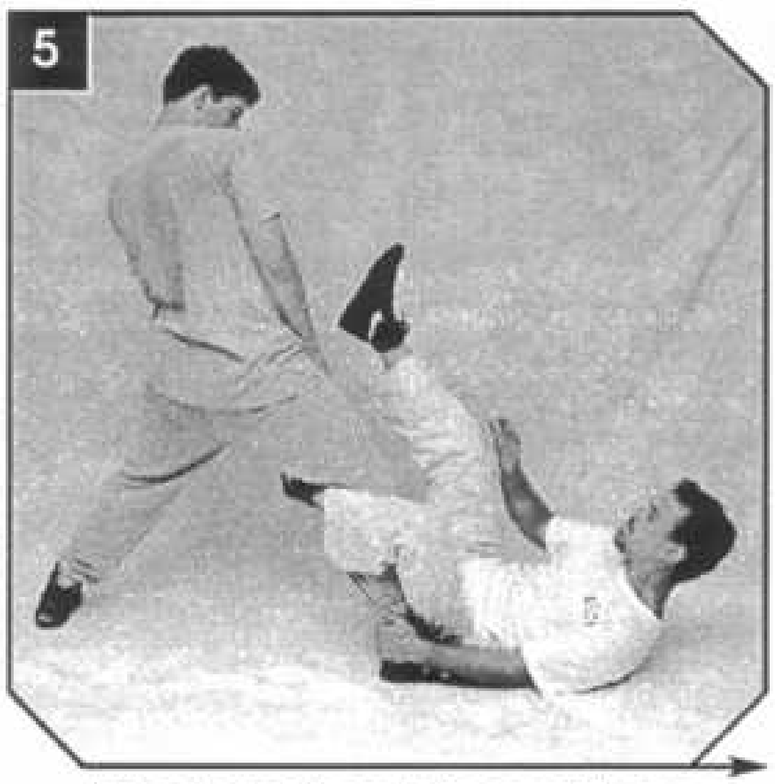
As shown on this and the next page spread, there are a number of ways to counter the various Guard Passes. If your defenses fail, you must flow right into an Open Guard, and not try to hang on to the remnants of your Closed Guard.

VS. KNEE PASS



The most technically effective Guard Pass is Knee Between Legs, explained in the following Section.

CONT'D



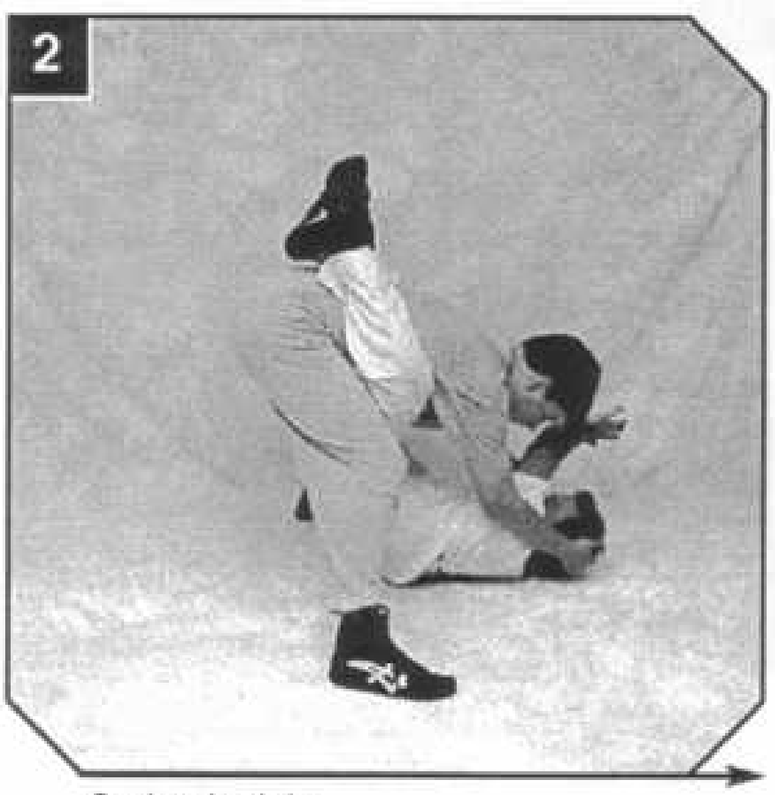
If he leans back to avoid your kick...

...roll forward, catching the back of his ankle with your leg that was around his leg.

Post behind you on your hand, if necessary.

VS. PULL HEAD PASS

He tries to pass, by pulling on your head and driving in with his hips.



Swim inside...

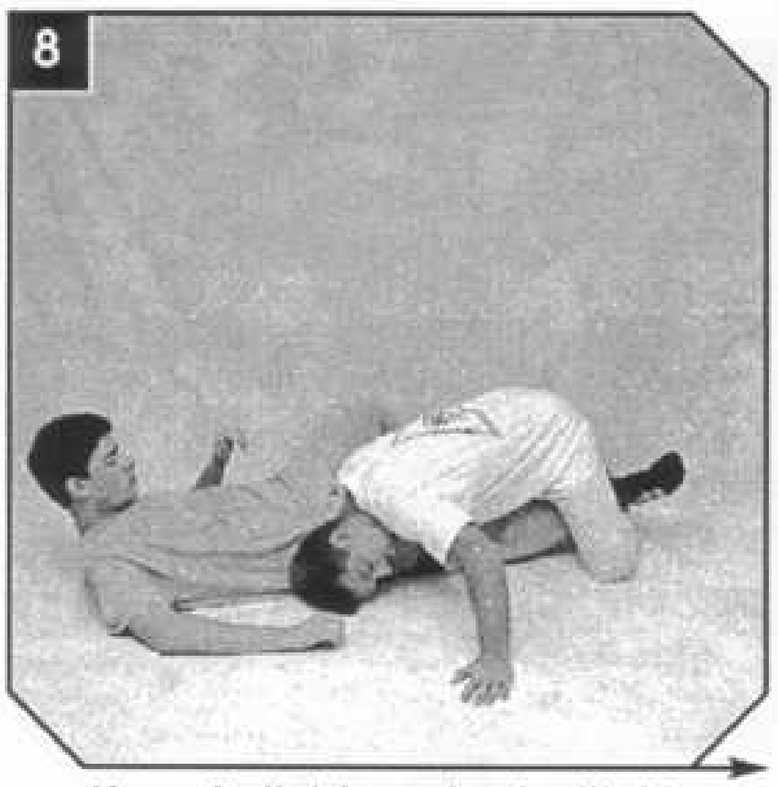
...one of his arms with your arm on the same side, until...

Try to ride up his thigh, denying him space for leverage. If he does break your leg grip, do not try to hang on to the Closed Guard.

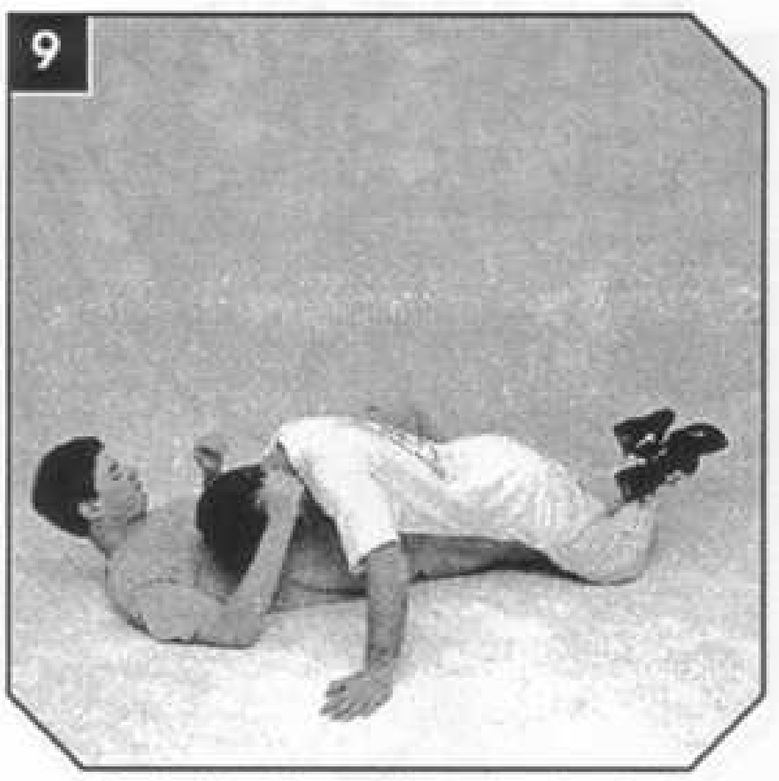
Instead, immediately assume Open Guard. Catch his ankle and wrap your leg around his from the outside.

From there you can kick him.

Maintaining one continuous motion, drive in with your shoulder and sweep his foot back with your calf.



Keep in tight contact with him as you drop him.



To finish him with a leg lock, lift up on his ankle, as you drop your hips.

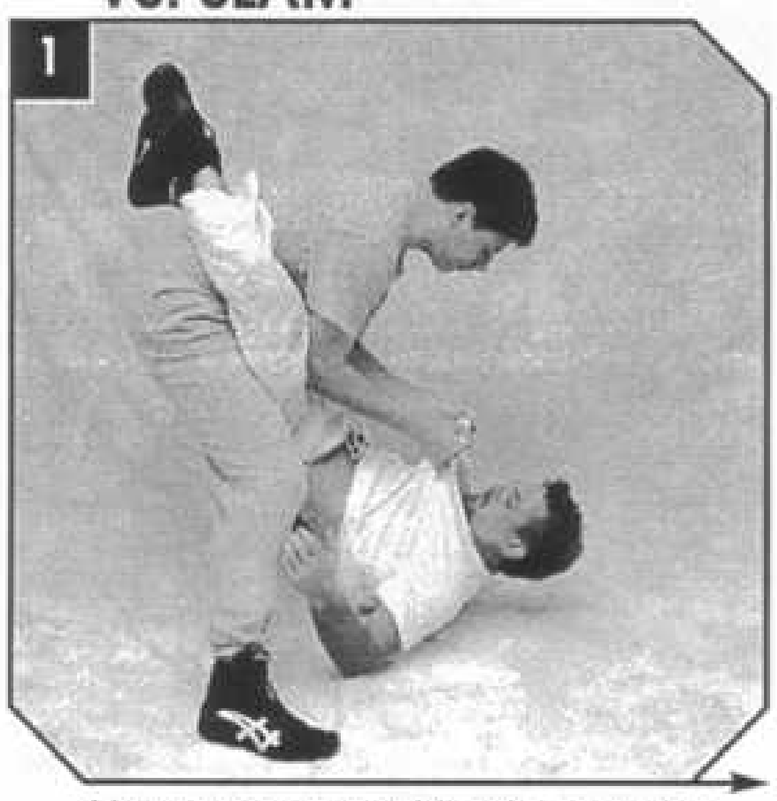
VS. PULL HEAD PASS (TIGHT ELBOWS)

...you have trapped it by your side.

If his elbows are in tight preventing you from reaching inside of them...

...raise your hips just a little; he will no longer have the leverage to force you to loosen your legs.

VS. SLAM

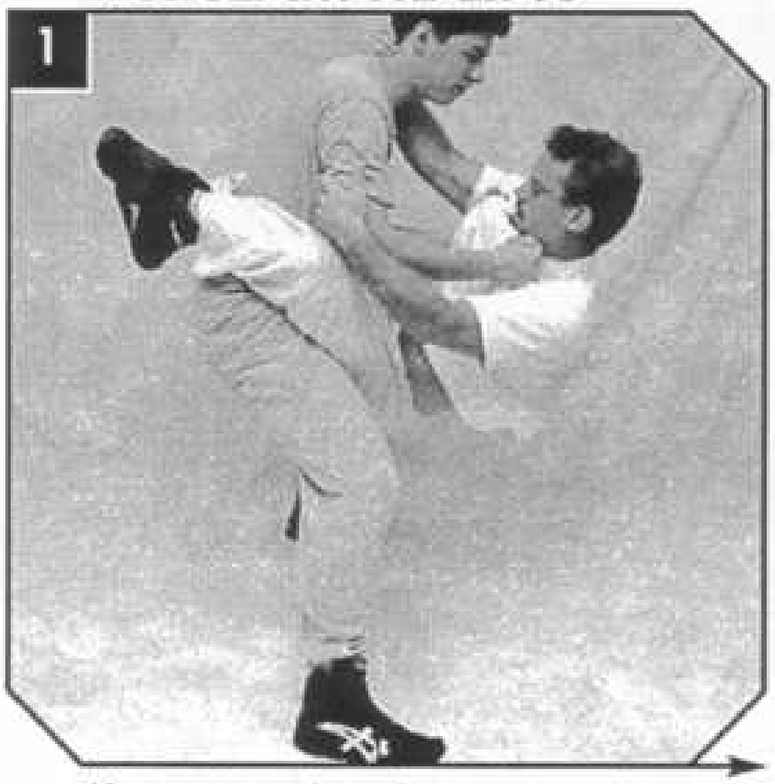


Your opponent tries to pass by lifting you, preparatory to slamming you down.

Reach under his ankle from the inside.

Grip your hands together, to get a hold on his leg that cannot be broken by his attempts to lift you.

VS. SLAM HE LIFTS



If you are slow to respond, and he lifts you up, do not hesitate even for a moment.

Pull yourself up even higher.

Release the grip around his body, planting down on one foot, and leaving the other behind his leg.

VS. ELBOW TO THIGH

If he tries to break your leg grip by driving his elbows into your inner thigh...

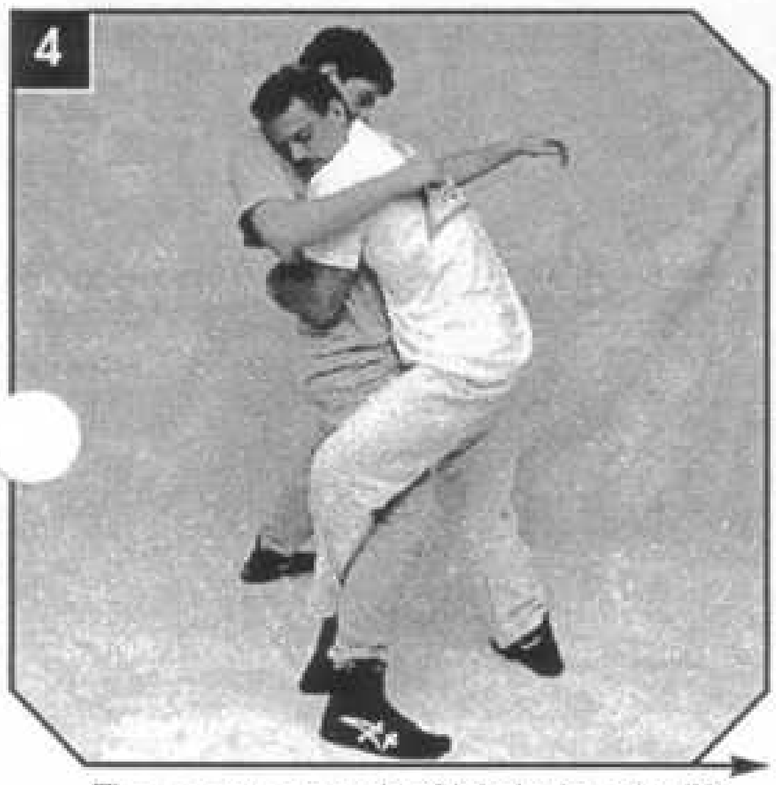
...punch him in the face.

In a grappling-only situation, grab both of his triceps from the outside, close to the elbow.

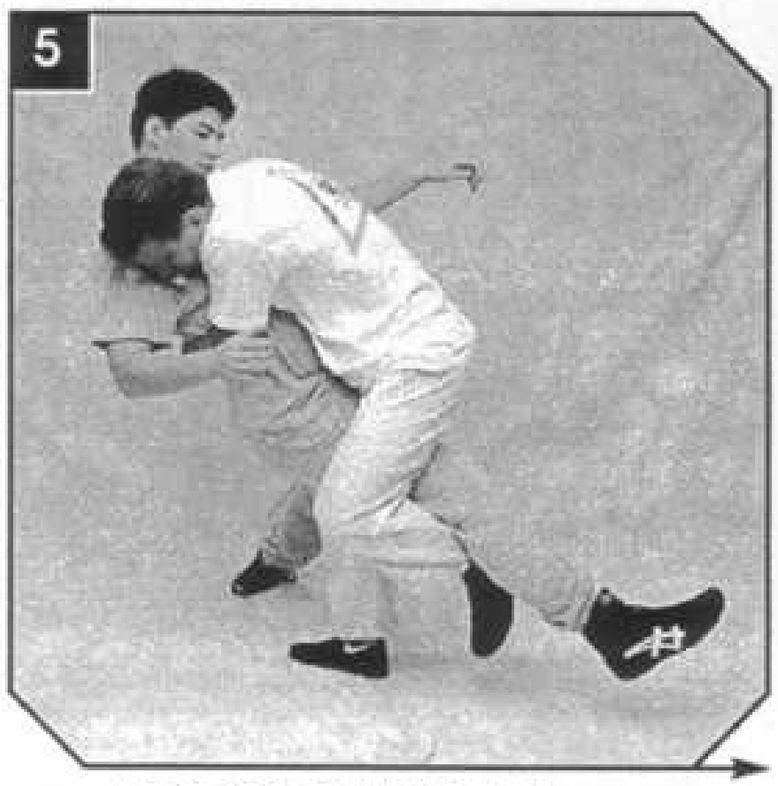
If he tries to strike you, protect your face with your elbow.

Catch his striking arm from the inside, and...

...pull him back down to a Closed Guard.



The movement of his trying to lift you, and you dropping to standing, will throw your combined weights back. Take advantage by...



...sweeping out his leg.

Land in Mount. this all should happen in one motion.

Squeeze your knees together and pop his arms apart.

You can also leave your hands cupped beneath his elbows.

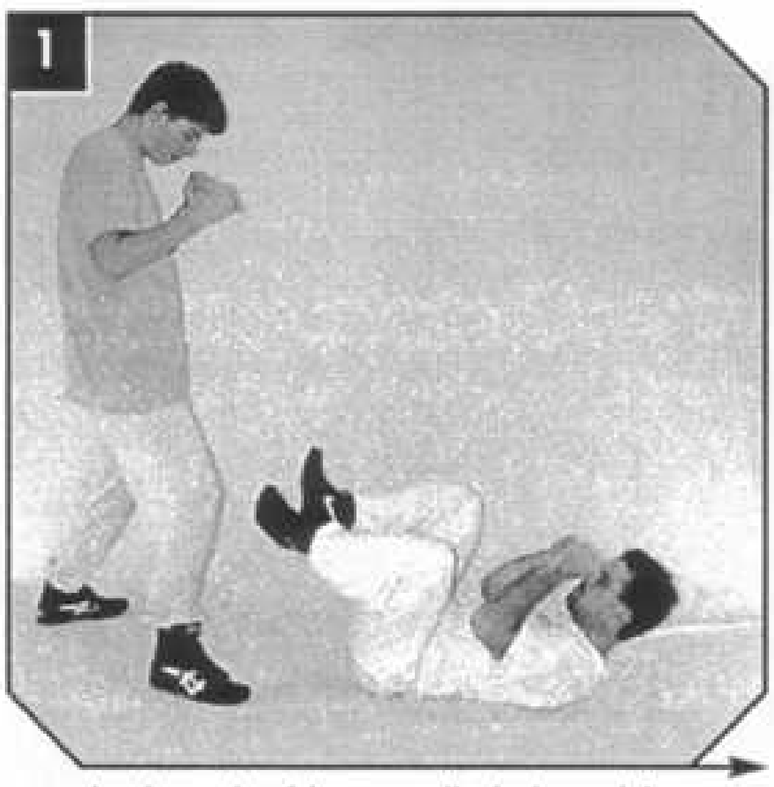
Because the elbow to thigh pass invariably leaves bruises, and doesn't work if you are allowed to bruise his face with a punch, it is reasonable to ask someone not to do it on you. In some gyms, regular use of this pass can get you tapped out pretty painfully by an instructor.

STANDING UP

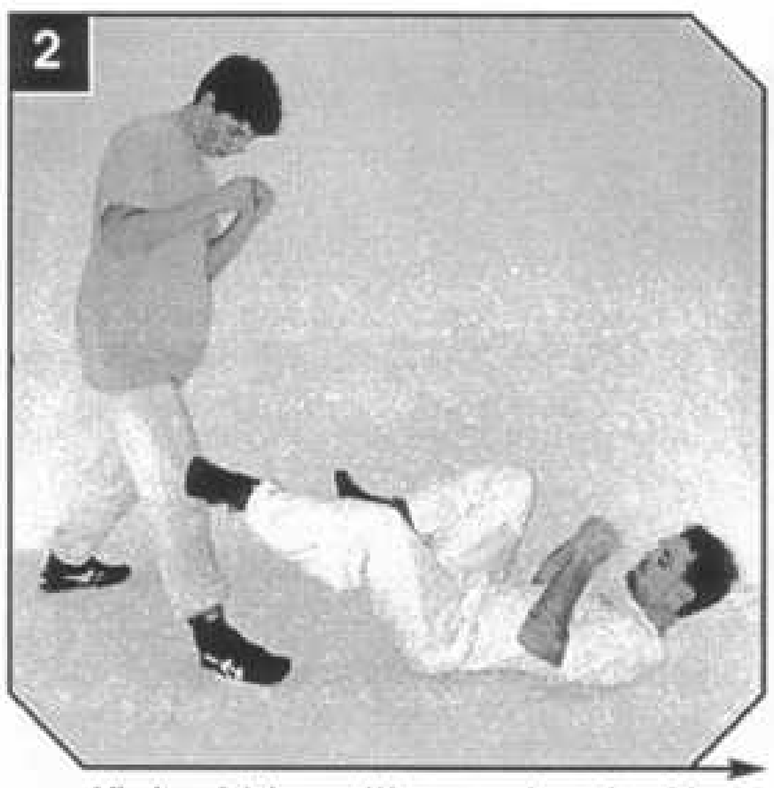
Most instinctive things do not work very well against a trained opponent. As obvious example is standing up in a fight. The untrained method appears at right. Instead, you must follow the more careful path outlined below.

Every time that you rise up from the ground, in the gym and elsewhere, use this method. If you are coming up from the ground in a real situation, you may well have been knocked down there, leaving you without all of your faculties. If the move isn't nearly as drilled into you as is blinking, you may still arise wrongly, only to get knocked down harder.

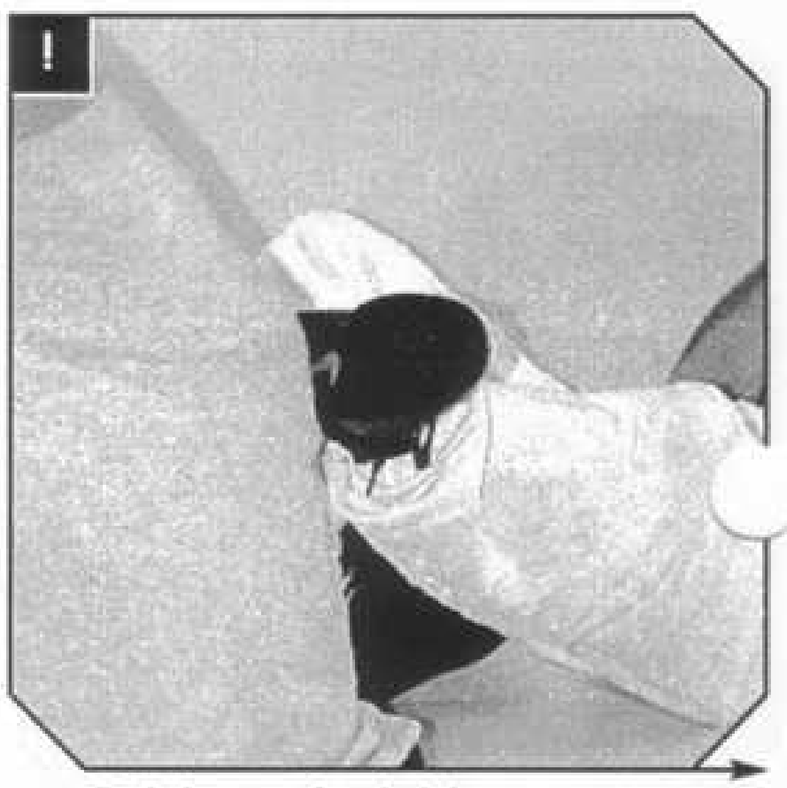
You have been knocked down, or have a far Open Guard and want to come up.



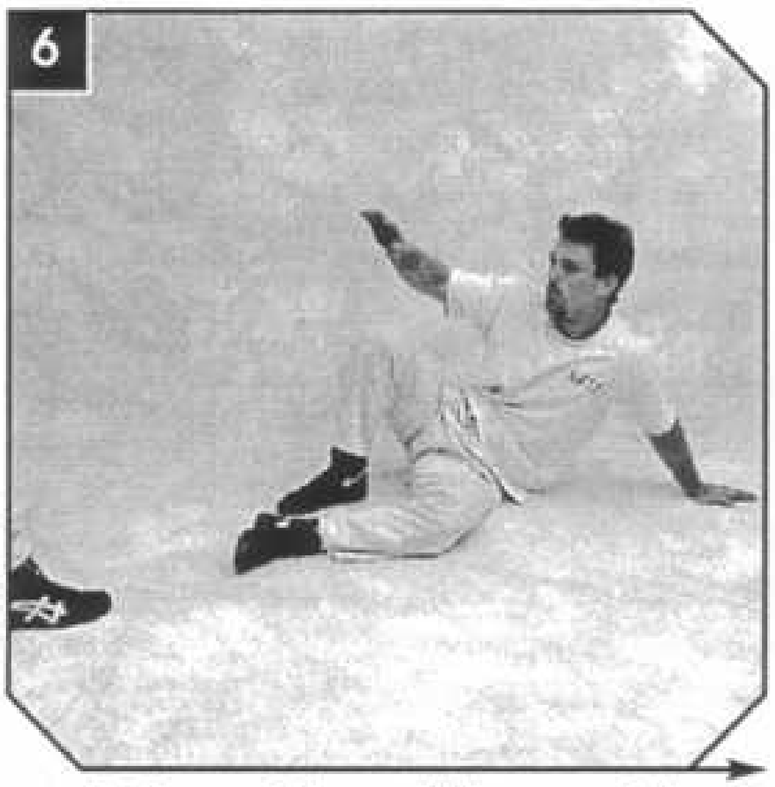
Instead of immediately arising, do the opposite. Lay back and protect yourself with your Open Guard.



Kick at him with your heels. Aim for his knees, or if he is closer, his groin or face.

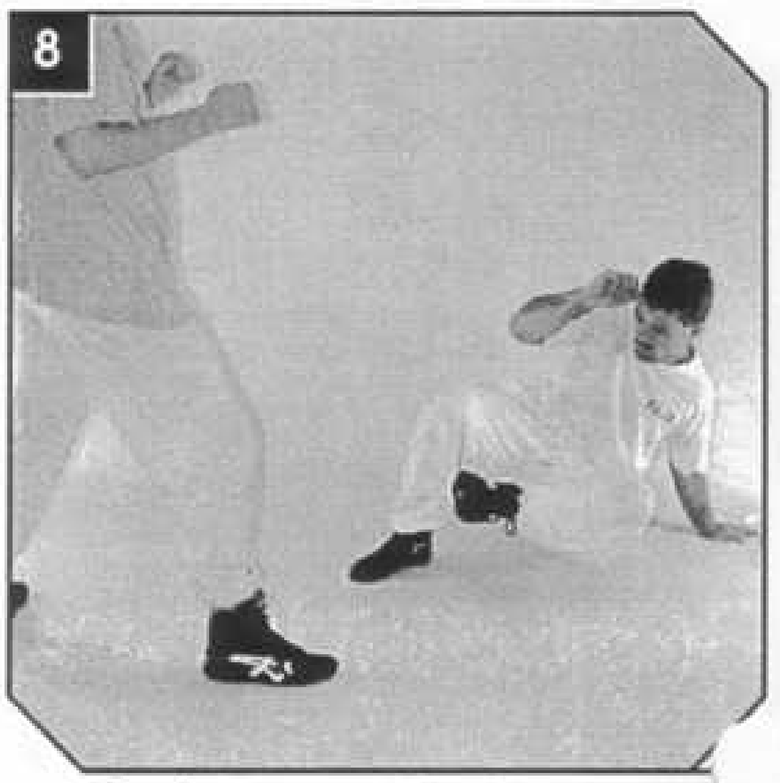


Point your feet sideways, because this increases the effective width of your foot.



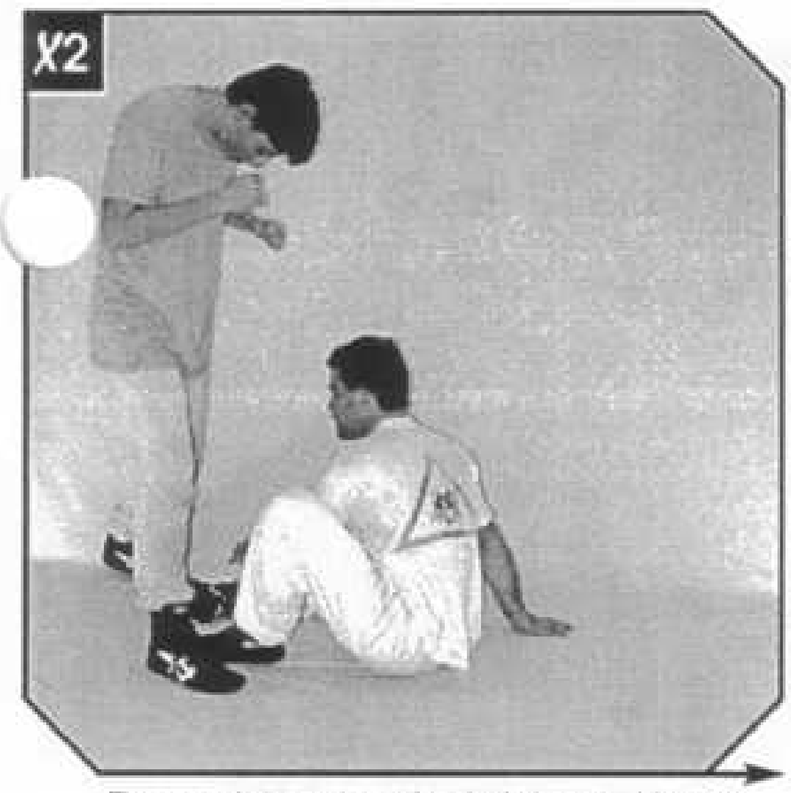
Before arising, roll to your side. Your lead hand and elbow protect your face. Your knee and shin protect your groin and body.

Lift your hips up, supporting all your weight on your lead foot and rear hand.



Cock your rear foot, as you draw your body back.

CONT'D

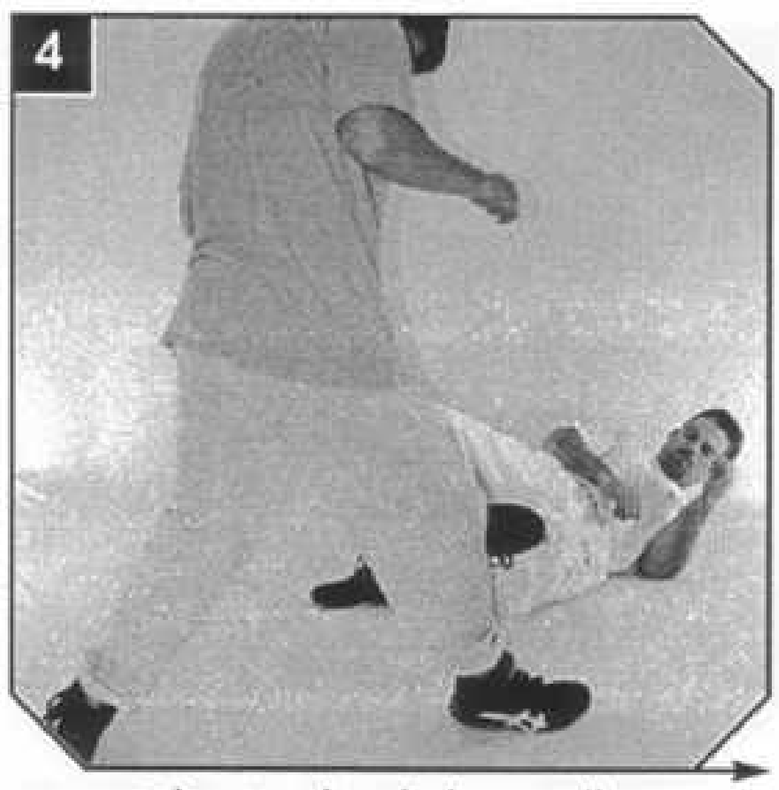


Do not come straight up. If you do, your face...

...will be open to a punch, or...

...a Kick.

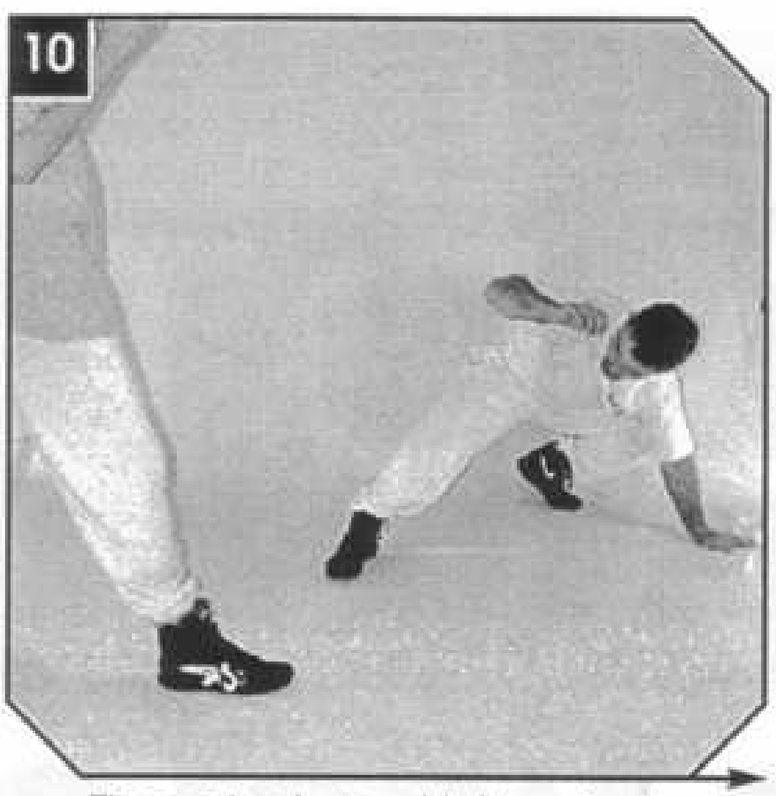
If he tries to circle around you, use your feet and or elbows and hands and...



...spin your body to continue facing him. Don't lay flat on your back, or you will be unable to spin freely.

Dictate the distance between the two of you, keeping him back with kicks.

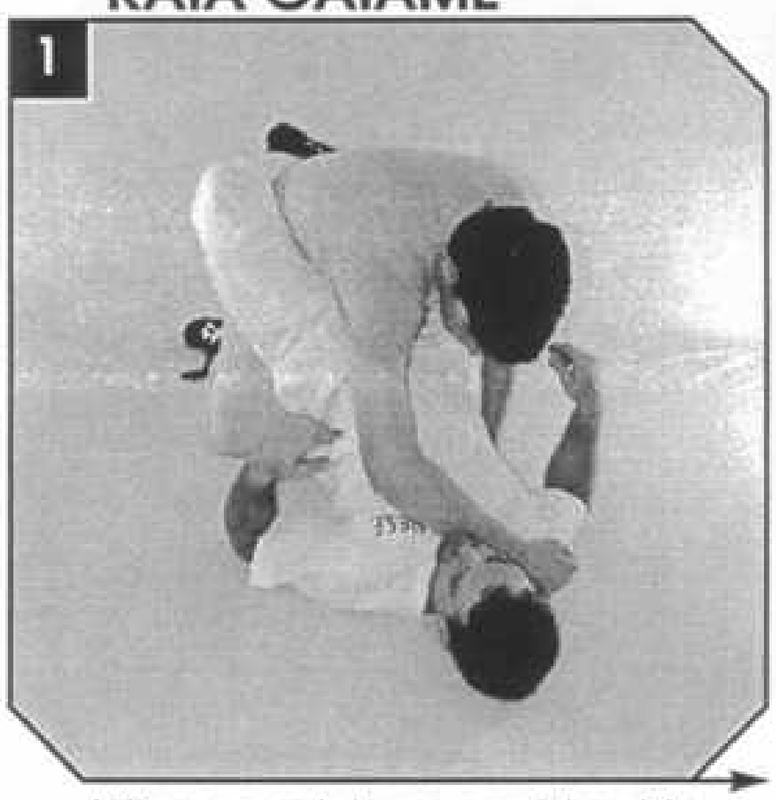
Lunge your body forward, as you drive your bottom foot into his knee. This will cause him to move way back.



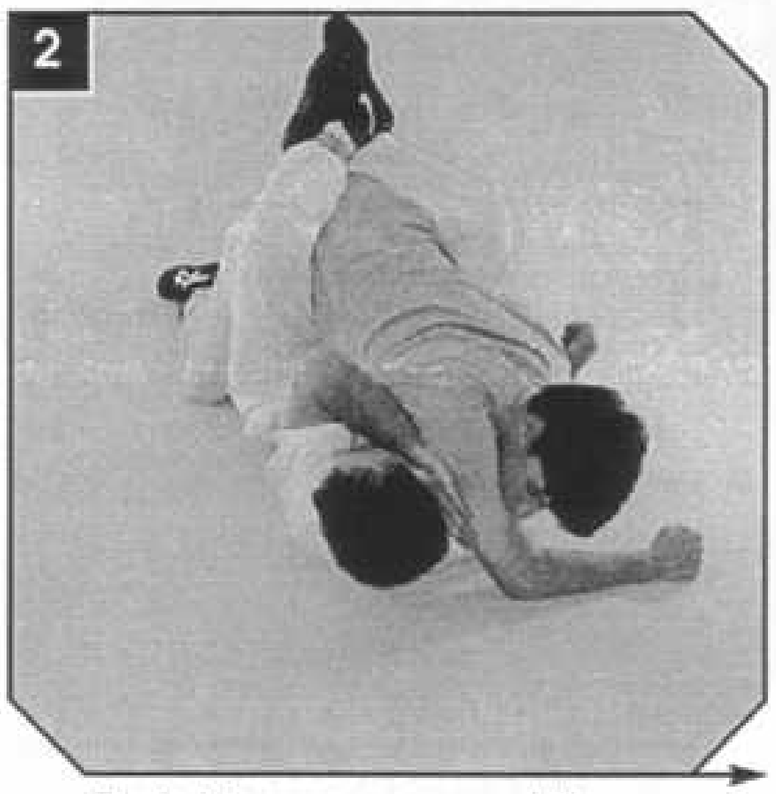
Then plant your kicking foot behind you, and...

...rise up. Every time you arise from a seated position, come up by planting one leg behind you first. With time, the technique will become instinctive.

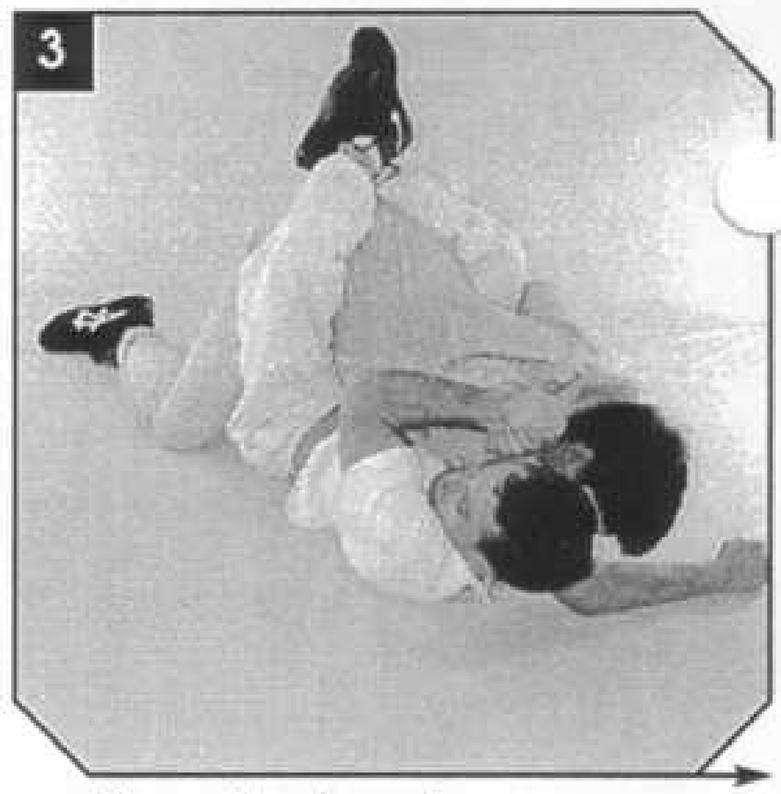
KATA GATAME



Lift your pelvis up, pushing him away.



Push his arm across at the elbow, with your same side arm, and simultaneously pull him in with your legs.



Your other hand wraps across the back of his neck. You may need both hands to secure the grip.

GUILLOTINE

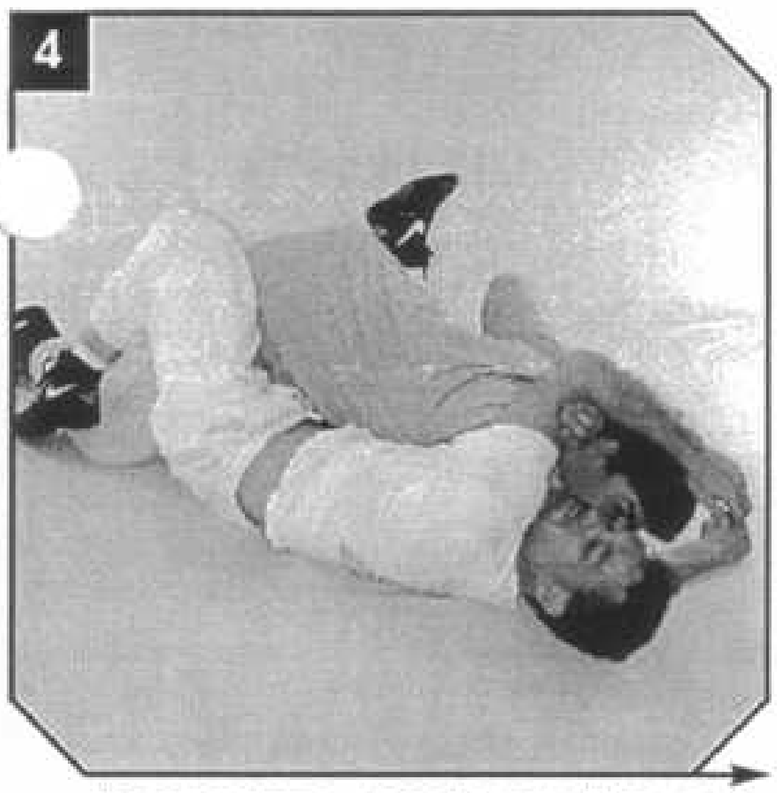
Sit up, and release your legs around his body. Scoot your hips back if necessary.

Support your weight on one hand behind you, as your other hand wraps over the back of his neck.

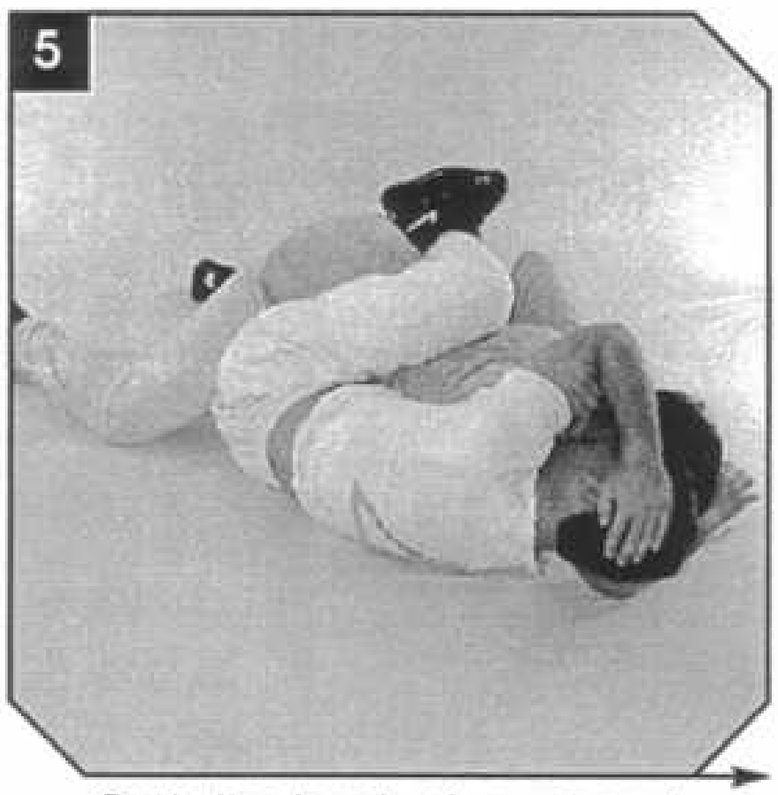
The hand that was supporting you, now grabs the wrist of the arm that looped around his neck. Don't use your thumb.

PART II

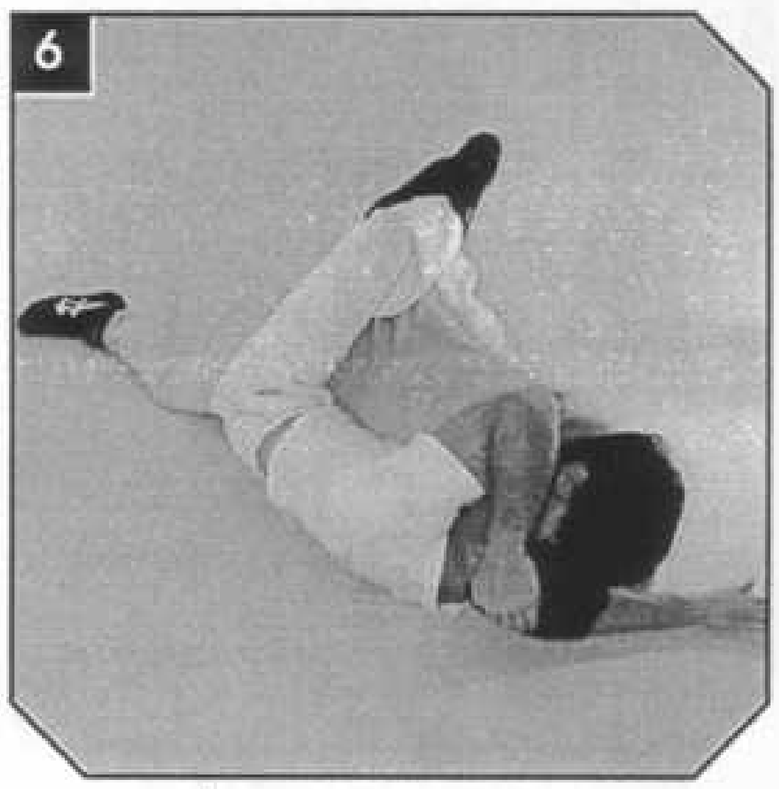
SUBMISSIONS



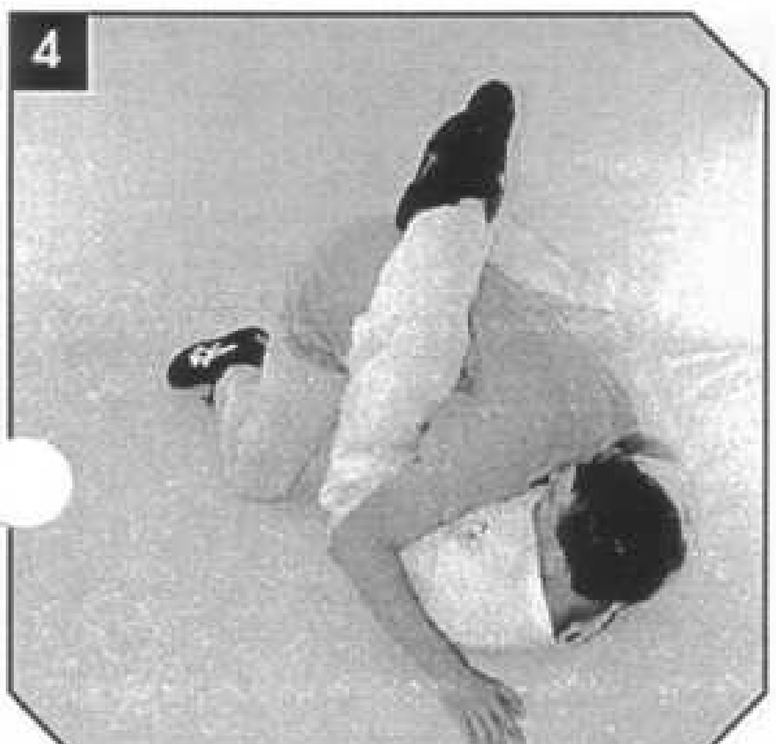
If necessary, scoot your hips out, and grab the biceps of the arm that initially pushed his arm across.



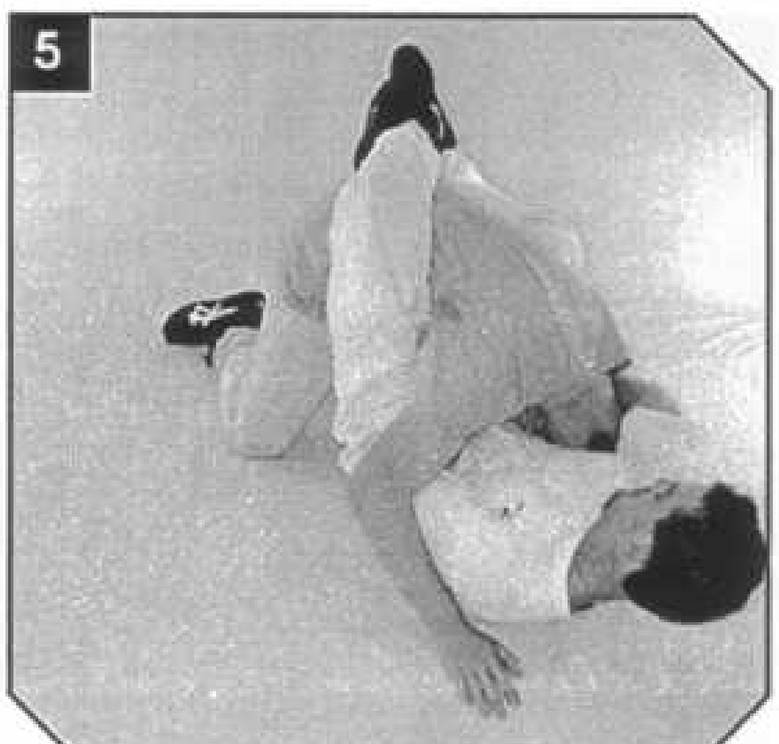
Grab the back of your head...



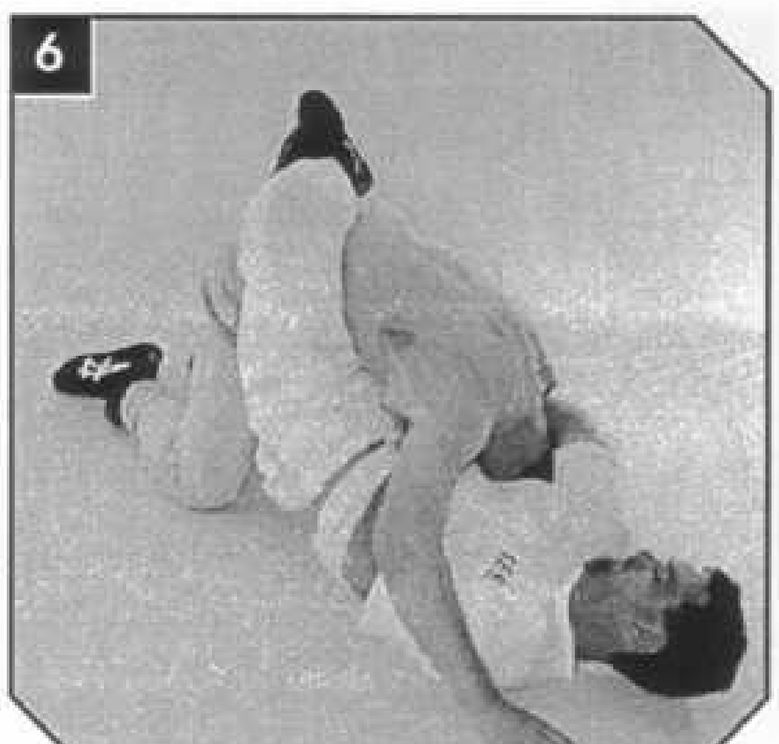
...and squeeze.



Lock your legs again. Work the inside blade of your forearm against his throat.



Fall back, maintaining tight pressure on his throat.



Arch your back, choking him.

WARNING

Neck Cranks, which begin on the next page spread, present a special problem. They are higher risk moves than are chokes, and other joint locks. Many experts believe that training with neck cranks will inevitably lead to injury, resulting in significant lost training time, not to mention the injury itself. Although neck cranks are effective, if this happens, an ironic circumstance results. By learning and practicing an efficient move, you lose training time, and your ability actually decreases.

Two neck cranks are shown on the following pages. If you do choose to include these in your repertoire, use them with the extreme caution that they merit.

Use of neck cranks on the street is also problematic. A choke renders an attacker very temporarily unconscious. He will be fully recovered in a matter of minutes. An armlock, or shoulder lock leaves an attacker with a broken arm, which will heal within a matter of months, if not weeks. Neck cranks can cause permanent and serious damage, in extreme cases, causing paralysis. No human can reasonably or legally do that to another person, unless they are fighting for their life, and have no other means of escape.

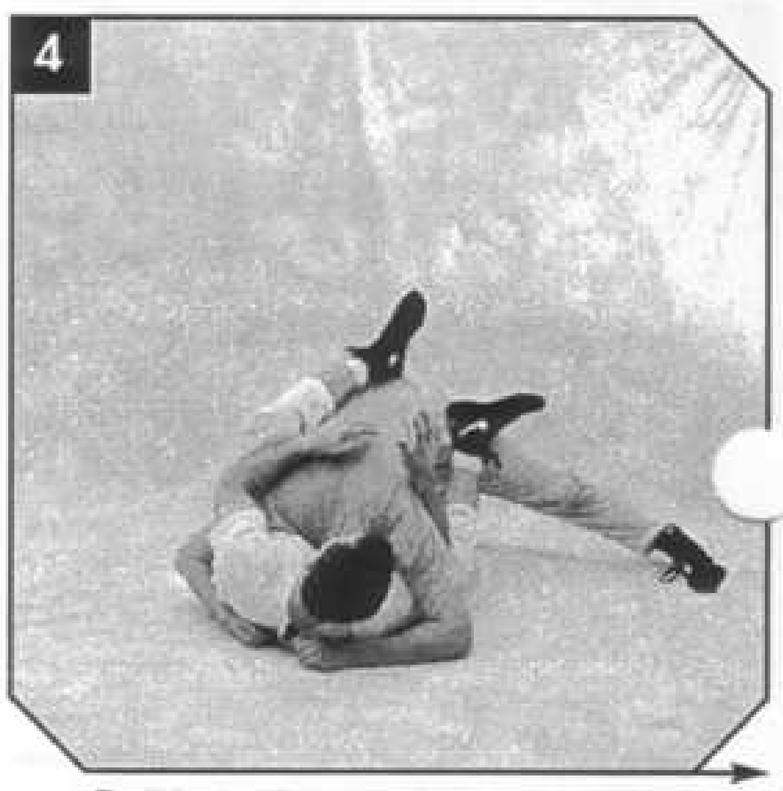
Submission Fighting is inherently a dangerous game. So once more, use neck cranks with extreme caution, if at all. A common training protocol, also used with Heel Hooks, is to acknowledge the application of the hold, and never fight it, or fully apply it.

When someone defends a Guillotine, shown on the last page, by pulling down on your wrist, they fall right into this finish.

CRANK/SHOULDER LOCK

He may defend by driving his forearm into your neck. Push his elbow off your throat with your arm pit.

Scoot your hips away, and feed your Guillotining arm as far under his as you can.



Pull in with your hand, and get your other armpit on the back of his neck.

NECK CRANK

Get your shoulder under his chin, and trap it with your head.

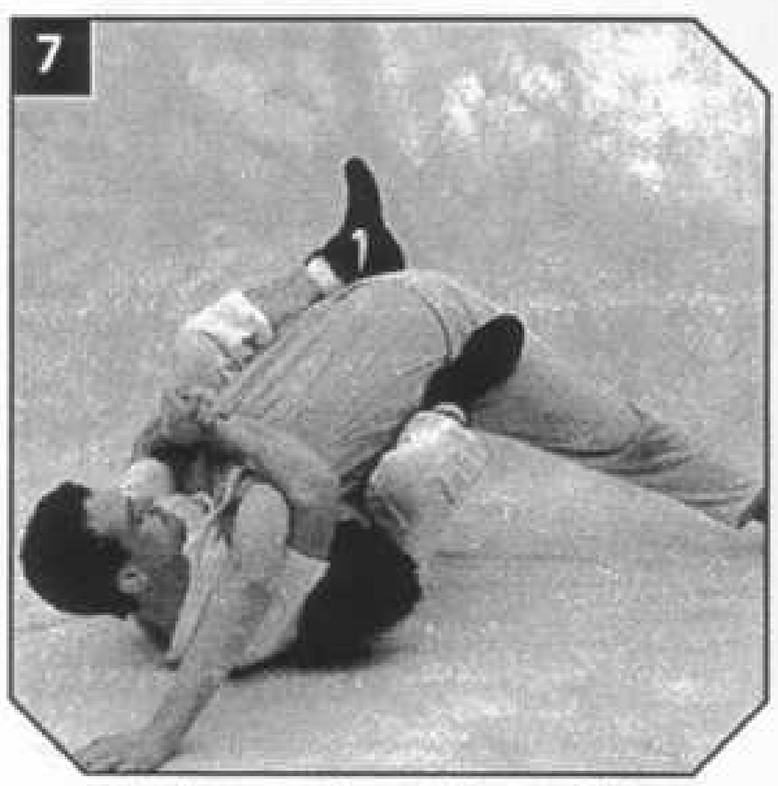
Grab your own biceps.

Grab the side of your head. This is the same grip you used for Kata Gatame, but his arm is not included.

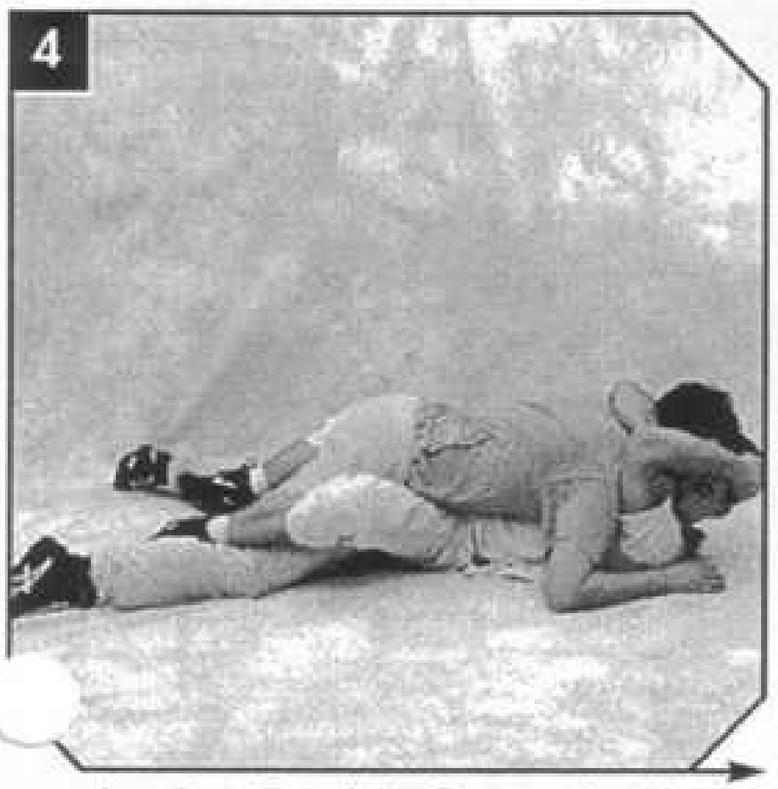
NECK CRANKS

Clasp your hands together, palm to palm, with no thumb.

Post your foot on his hip, if possible.

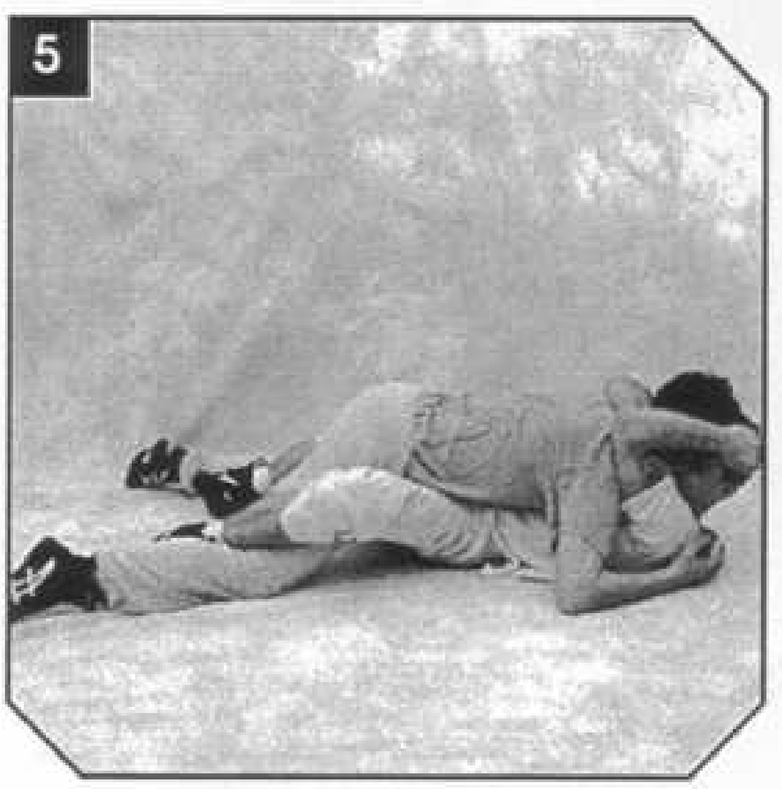


Twist away from him, putting pressure on his neck and shoulder.



Apply a Double Grapevine to his legs.

Close up of the Double Grapevine.

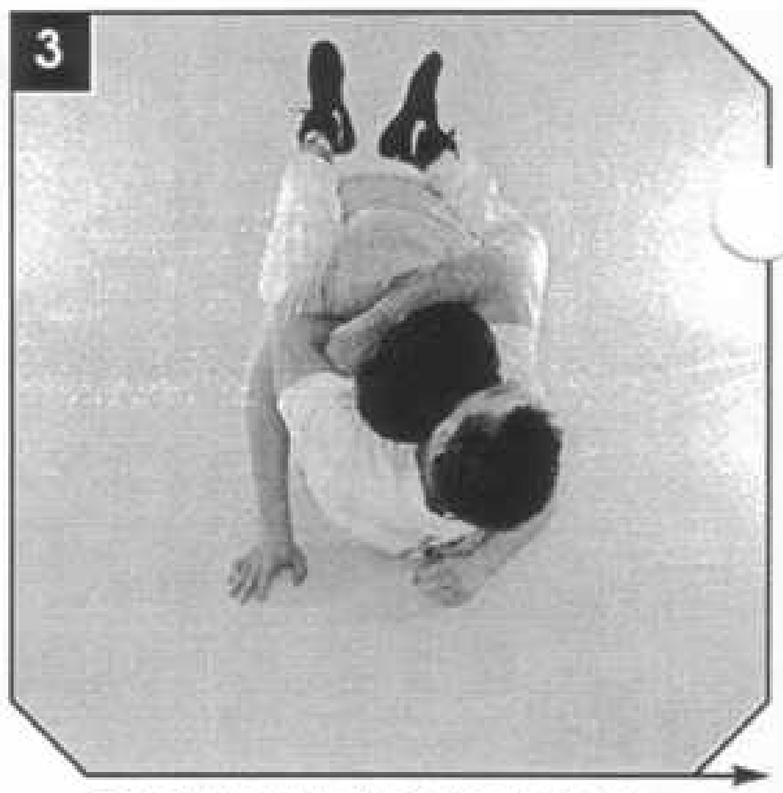


Lift your hips, elongating his neck as if you are pulling a cork from a bottle. There is almost no play in the neck. Be careful.

SCISSOR CHOKE

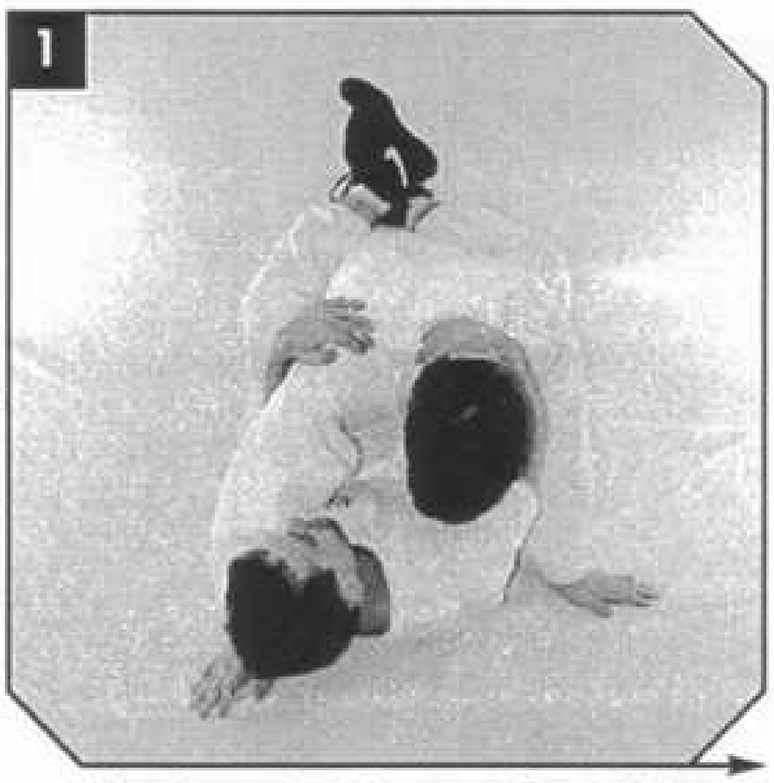
Grab his opposite shoulder.

Sit up, passing your other arm around the back of his neck.

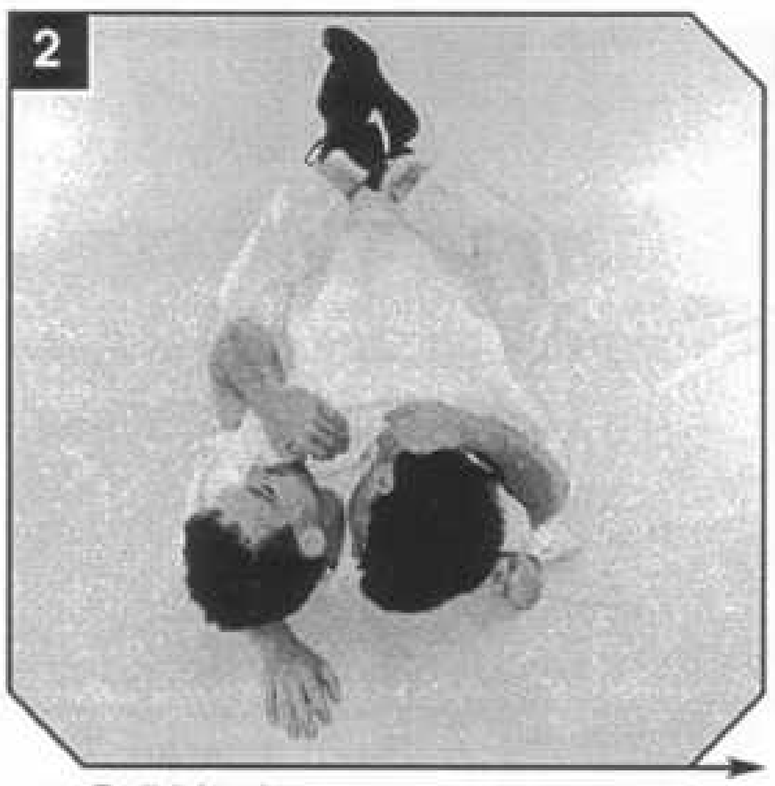


Feed your hand that went across the back of his neck, into the crook of your arm that is against his throat.

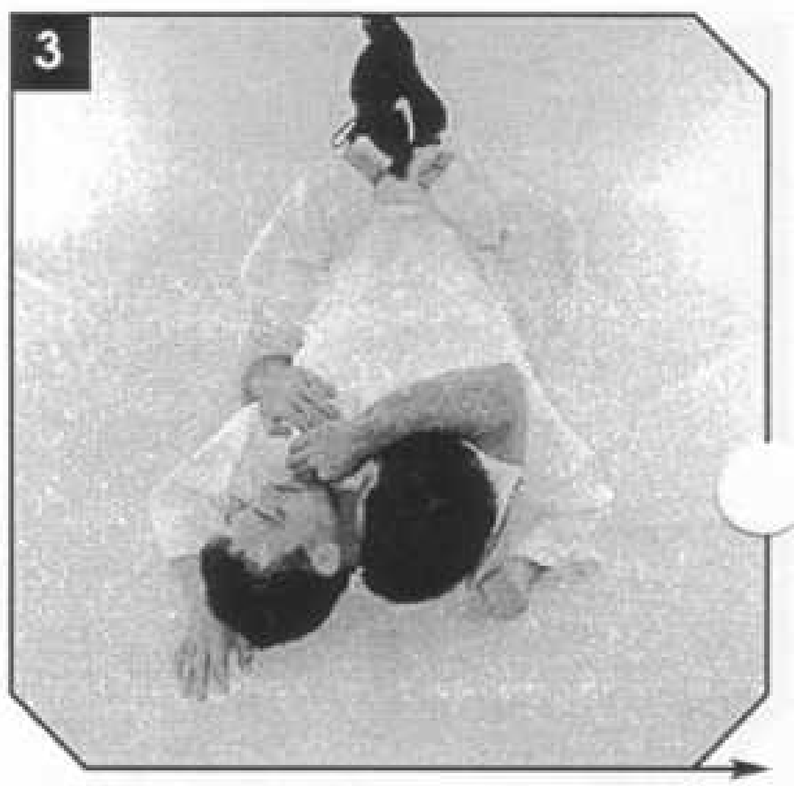
SCISSOR (ARM INCL.)



Hook under his arm. Grab his shoulder and the back of his head. With your arm under his, it will be much more difficult for him to defend against the Scissor.



Pull him in.



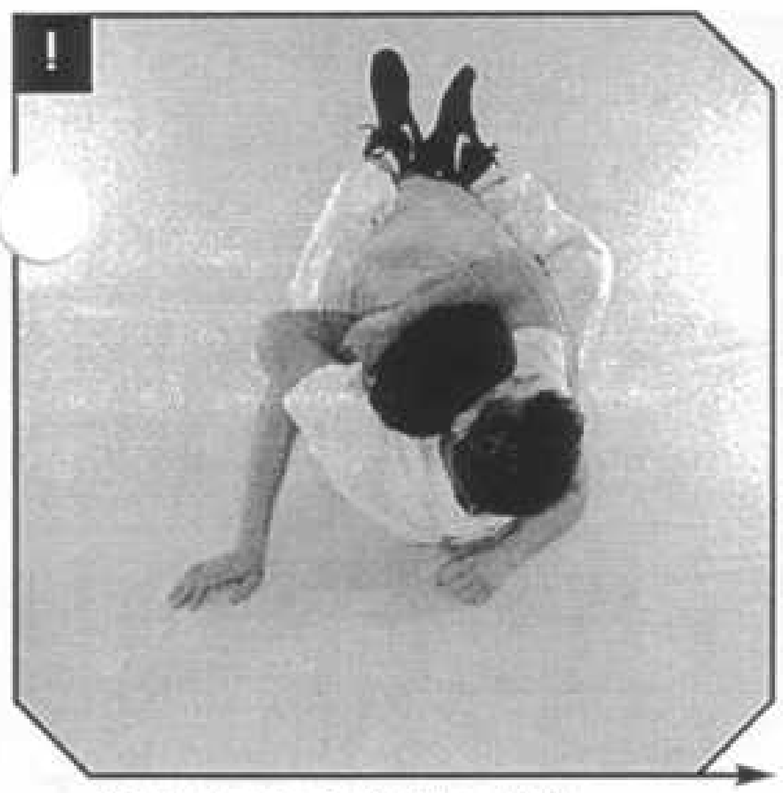
Reach all the way across the back of his head.

SCISSOR CHOKE (W/GI)

You have him in a Closed Guard; your attire has a strong sleeve.

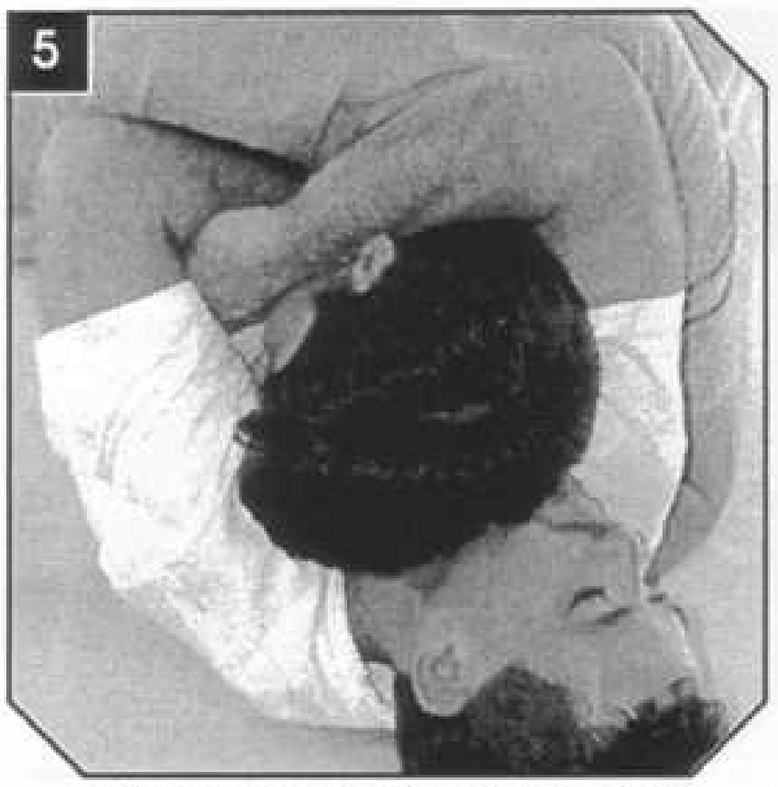
Reach over the top of his head, and insert all four fingers into your sleeve.

Make a fist, with the tightest possible grip.



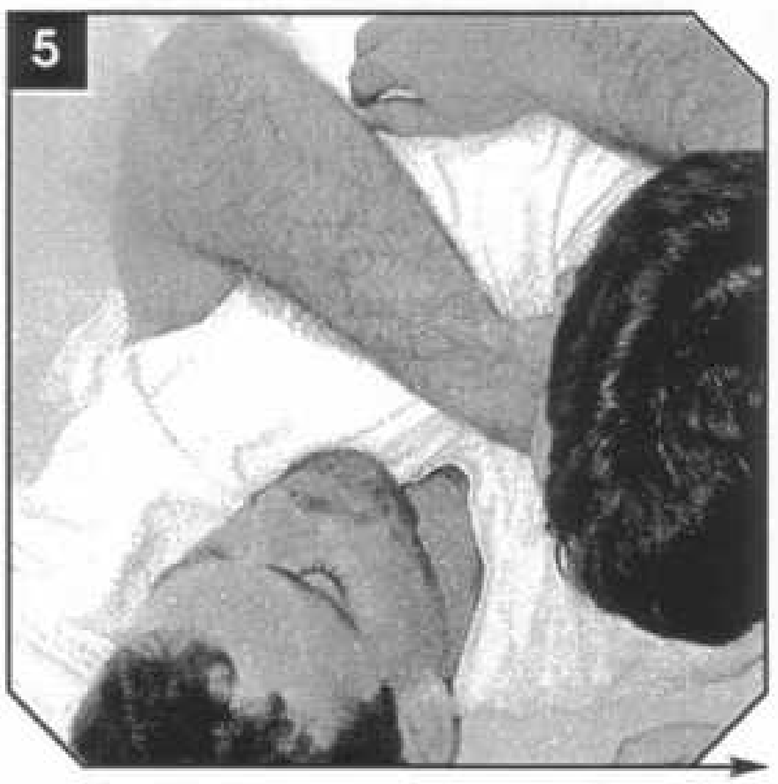
It is less preferable, but reasonably effective, to grab your forearm, instead of snake it into your elbow.

Sit back.

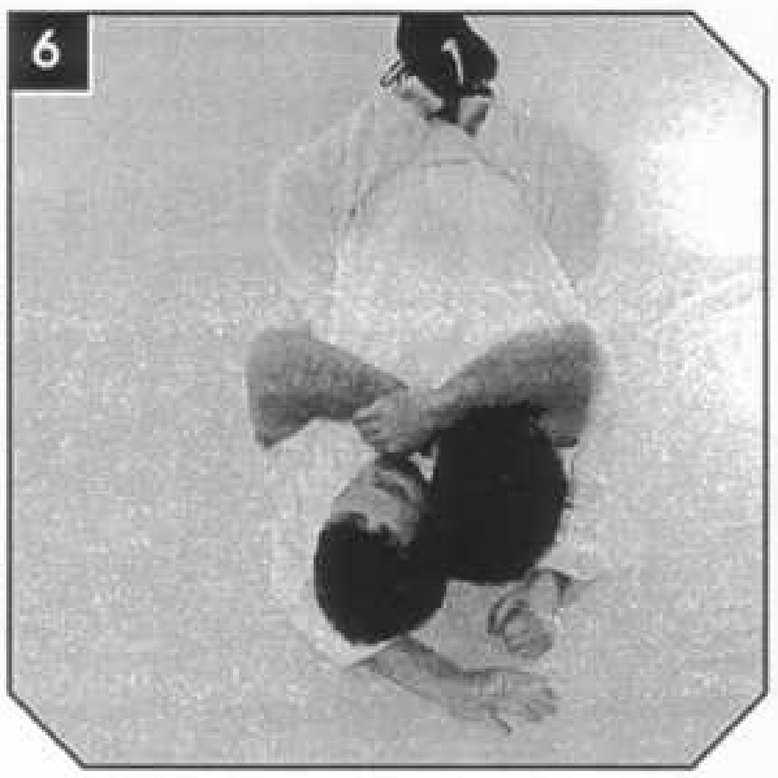


Choke. Lift up the elbow that the other hand is underneath. Use your other hand to bring his head down.

Get your shoulder under his arm pit, so that you have the leverage to get your arm in.

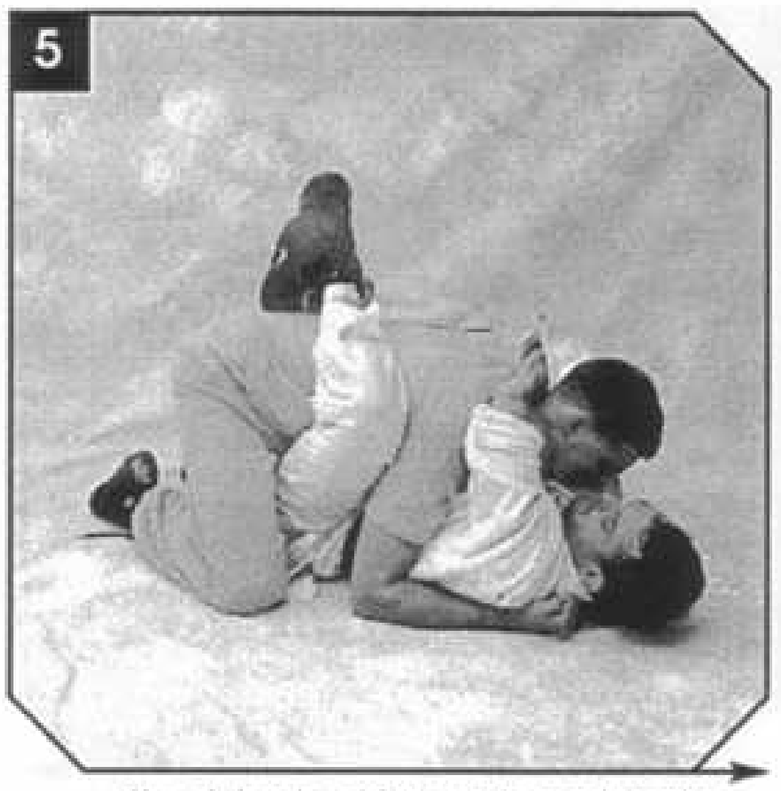


Feed your hand as far into his throat as you can.



Grab your forearm fairly close to your wrist, and squeeze. Your hand pulls the blade of your other hand into his neck, as you pull him in.

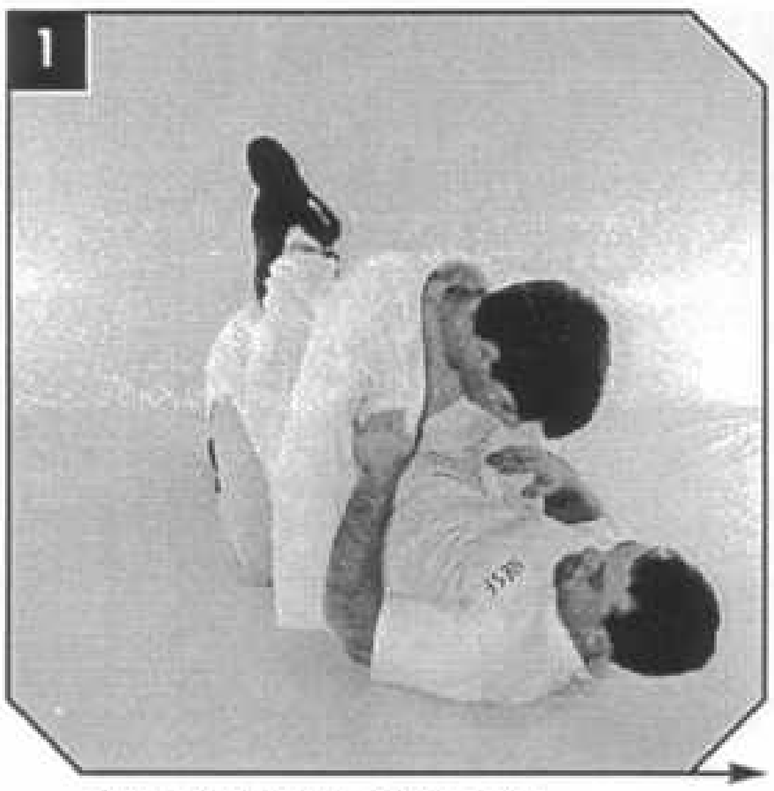
Slide the sleeve hand under his jaw until...



...the blade of your hand rests on his throat.

Drive your blade into his throat, aided by the arm across his back, which is pulling across, and pulling him down.

CROSS CHOKE



This choke works most effectively, if you have a high Closed Guard. Open up his collar on the same side.

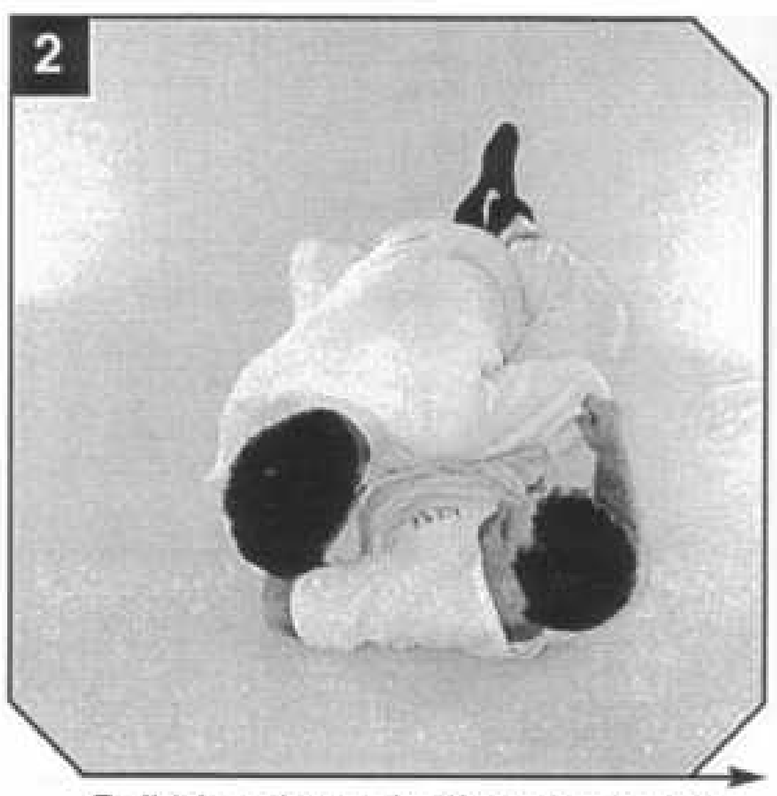
Reach across his neck, and grab as deep into his collar as possible, with your thumb up (palm out). To be effective, you must reach at least to his ear.

With your other hand, reach across and above your first arm, and grab as deep as the first one, or deeper, if possible.

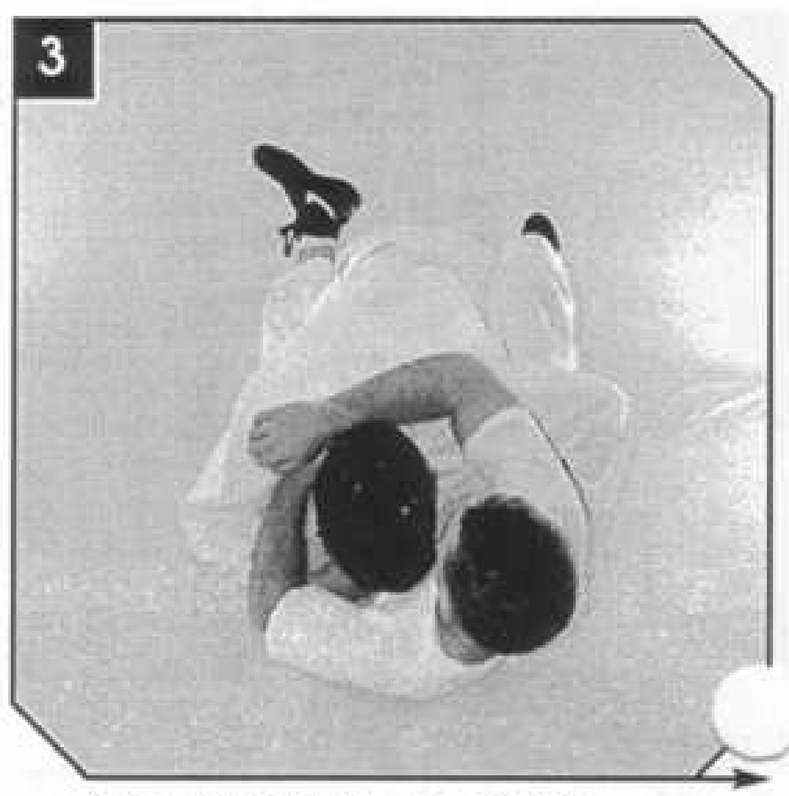
There are several different hand positions. You can have both hands facing down, or...

ARM BEHIND HEAD

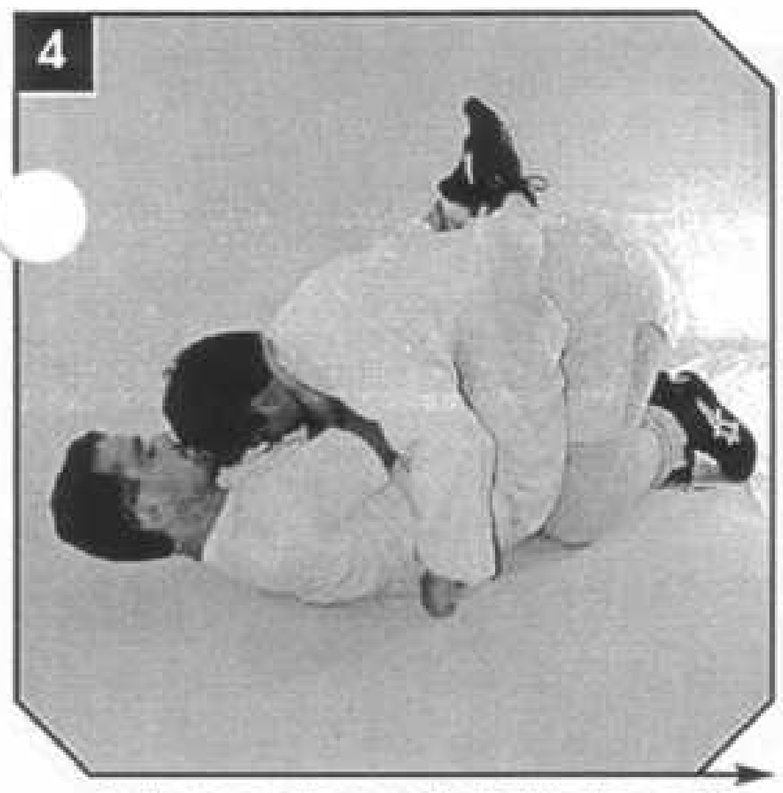
Grab his opposite collar loosely. Don't reach behind his head, instead grab around the chest.



Pull him down to the same side as the arm that is pulling.

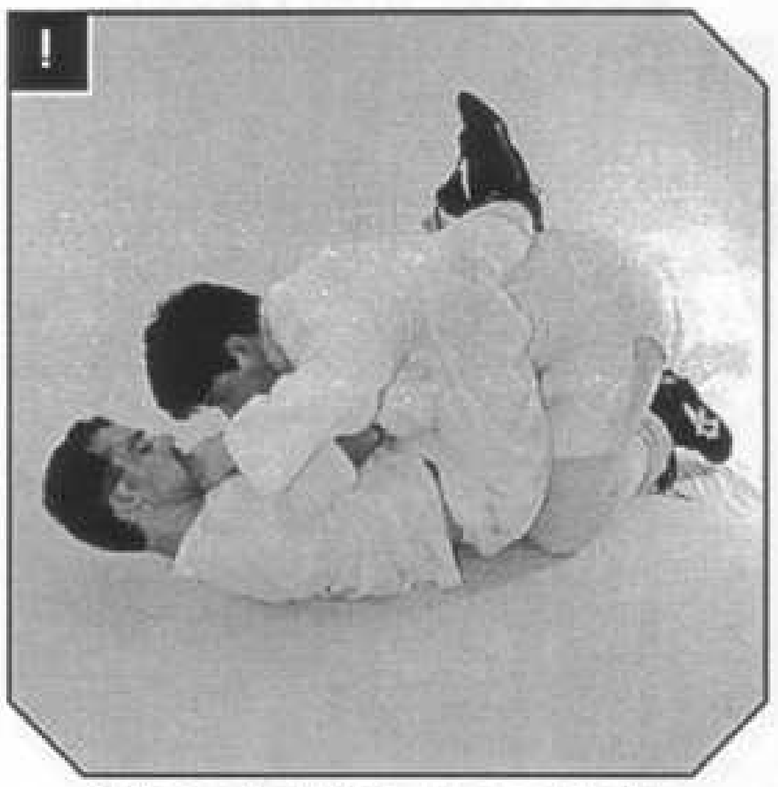


Your other arm reaches around the back of his head.



Pull your elbows straight down to the sides of your body (as opposed to immediately flaring your elbows out). You should be pulling him in with your arms and your legs.

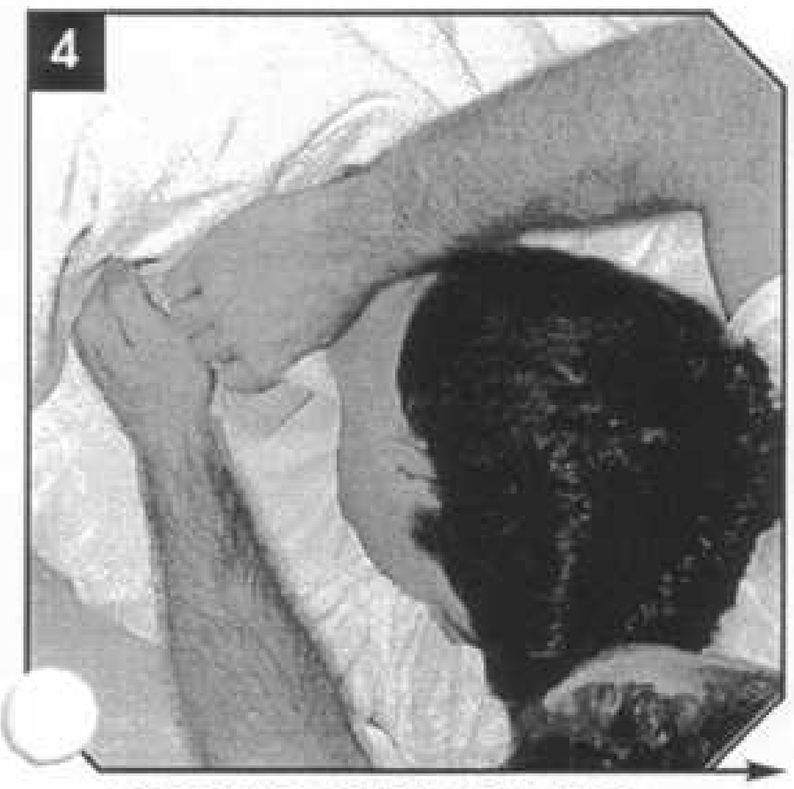
Once his chest is tight to yours, then flare your elbows out.



Although this is a great finish once he is tight to you, setting it up exposes you to his punches.

...both hands facing up, or...

...one up and down. In all cases, drop your head to the side of the arm that is on top.



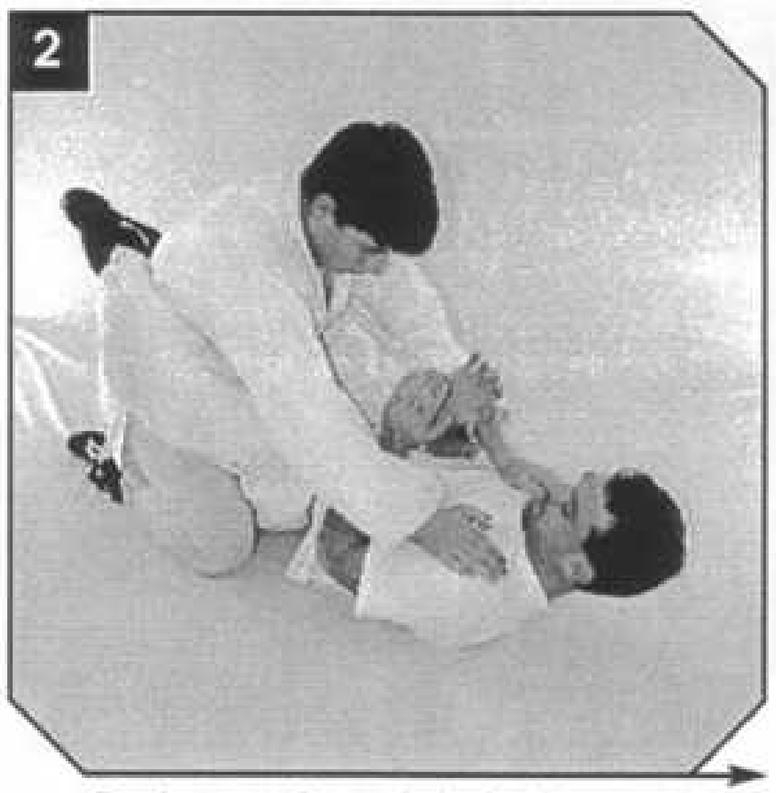
Grab the collar you were holding, passing it off from one hand to another.

The hand that initially grabbed his collar, goes to his shoulder.

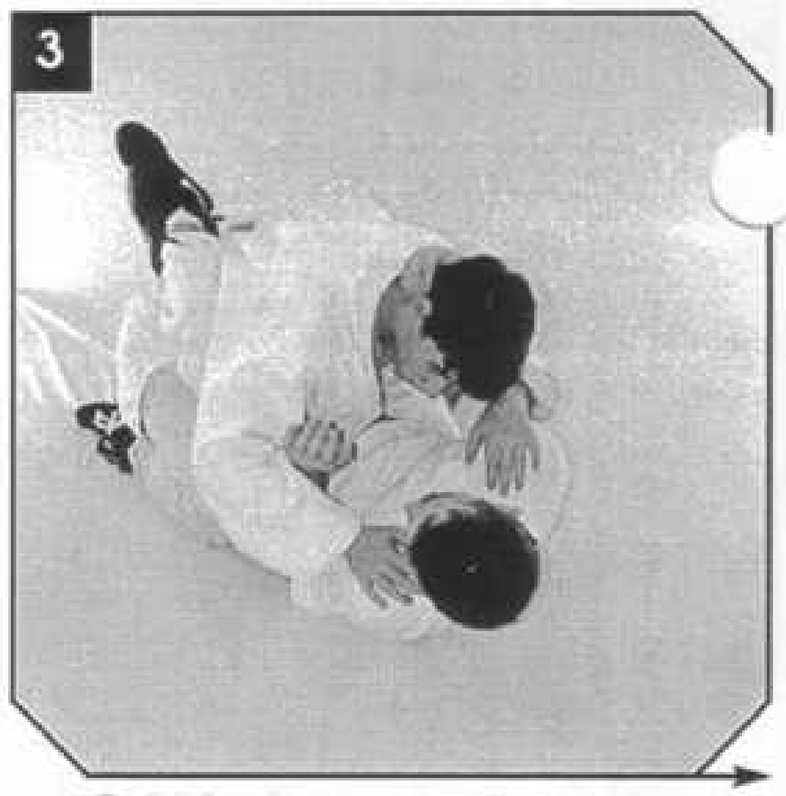
Choke him by lifting up your pelvis, and simultaneously pulling the arm grabbing his lapel in a circle.

ARM AROUND HEAD

He is in your Guard.

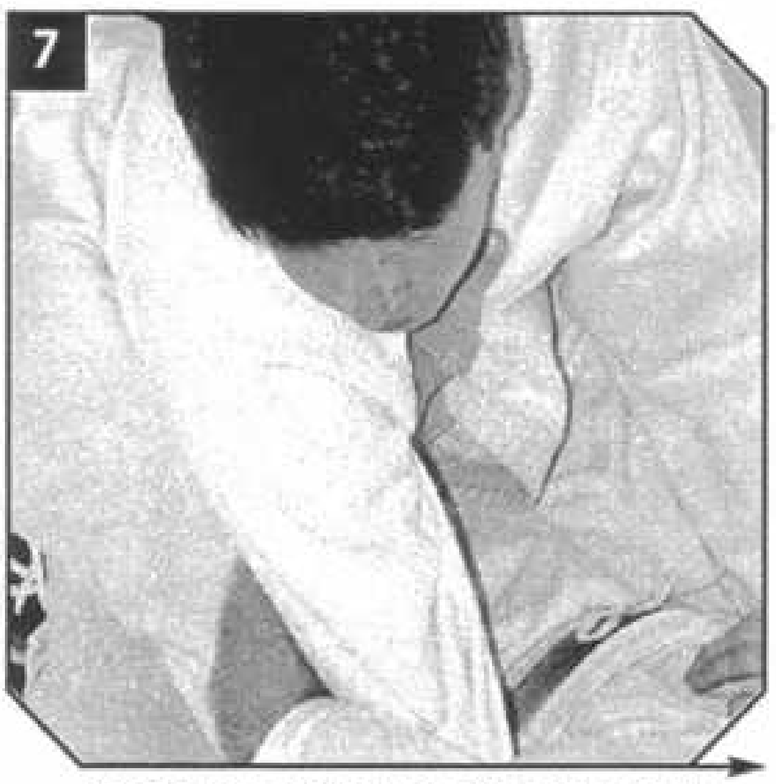


Push your hands in between his arms. Keep your pelvis up.

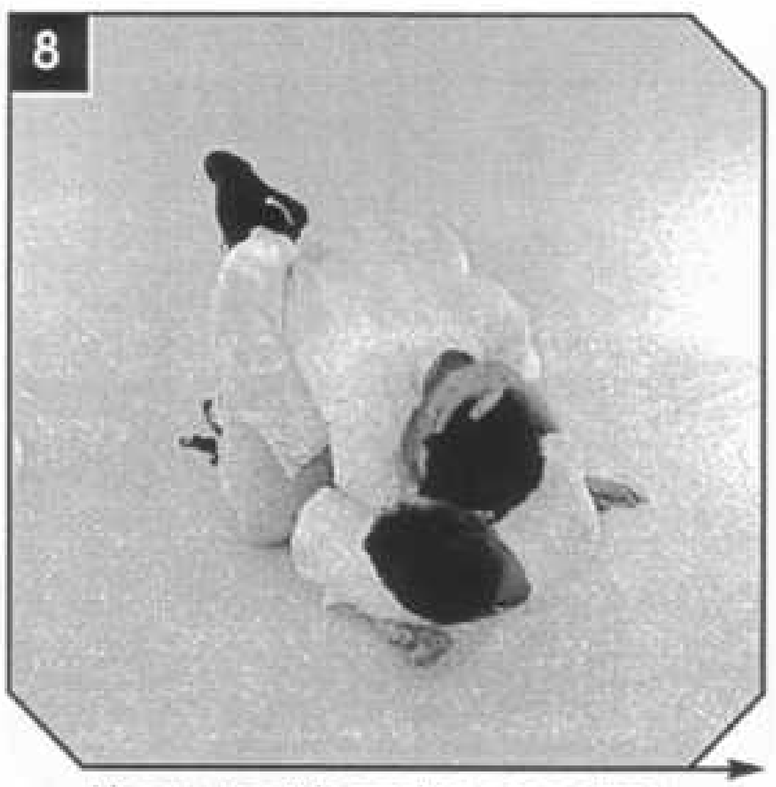


Pull him forward with your legs. Turn your face away, and move it to the side, to avoid a butt.

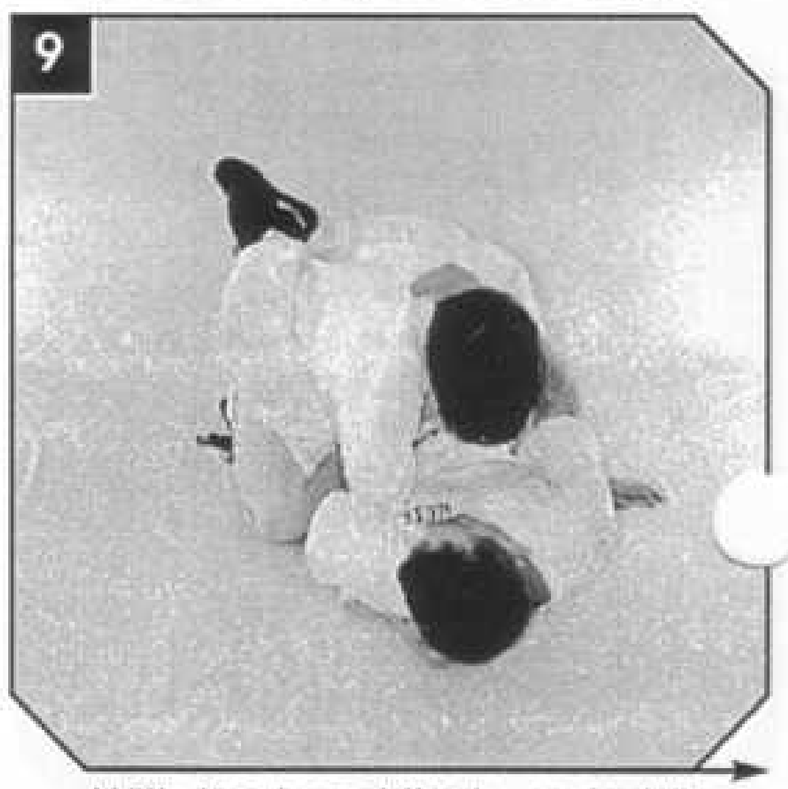
CONT'D



Grab his collar on the opposite side with your four fingers. In this picture, the attacker is leaning back so you can see the grab.

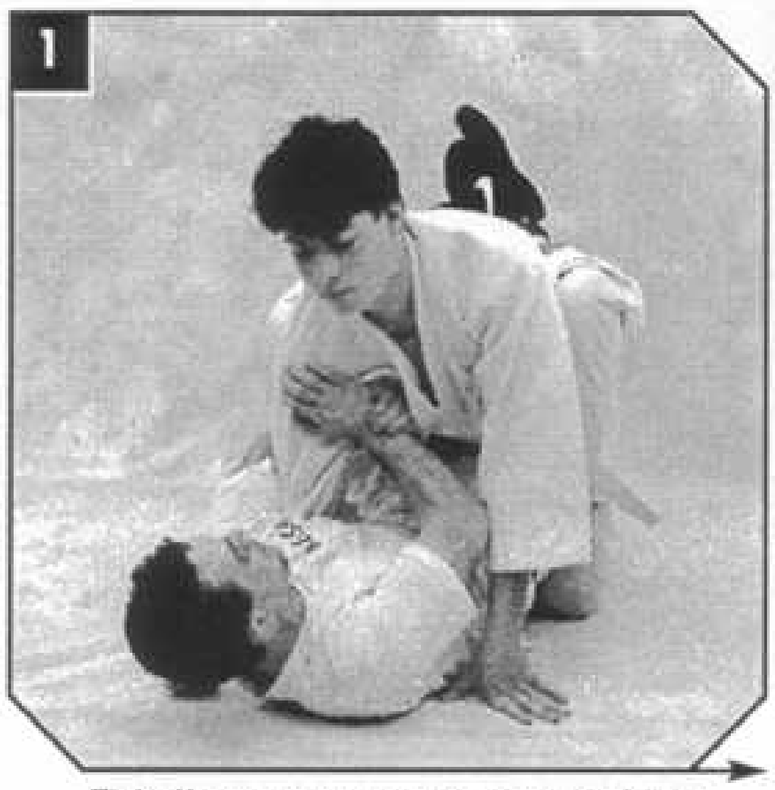


Keep your head away, and hold onto his head. This will prevent him from punching you.

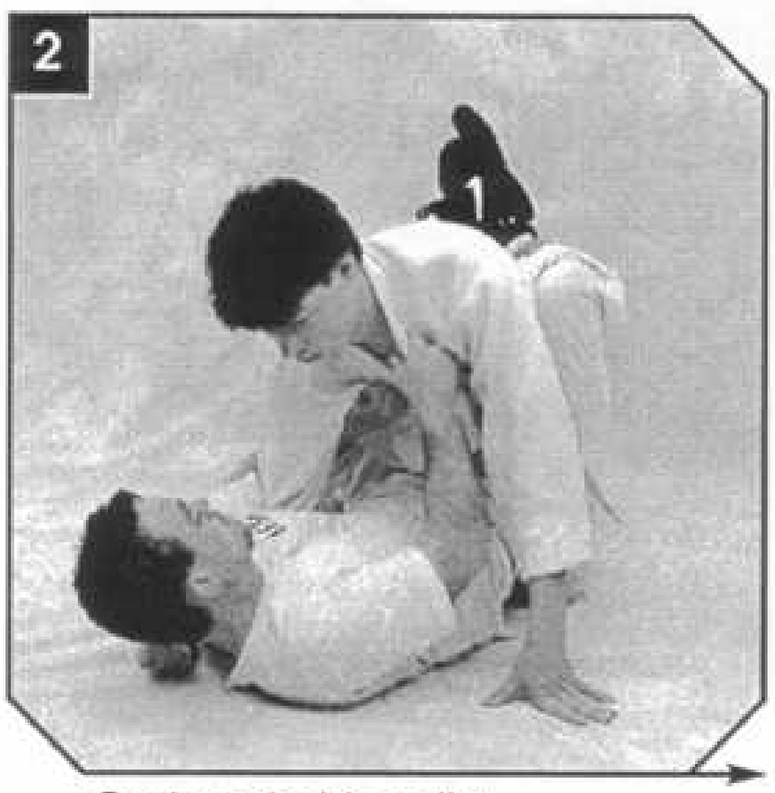


With the hand that was holding him in, grab his collar behind the head. Keep your thumb on the inside. He thinks he is getting away, and begins to pull back.

(VARIATION)

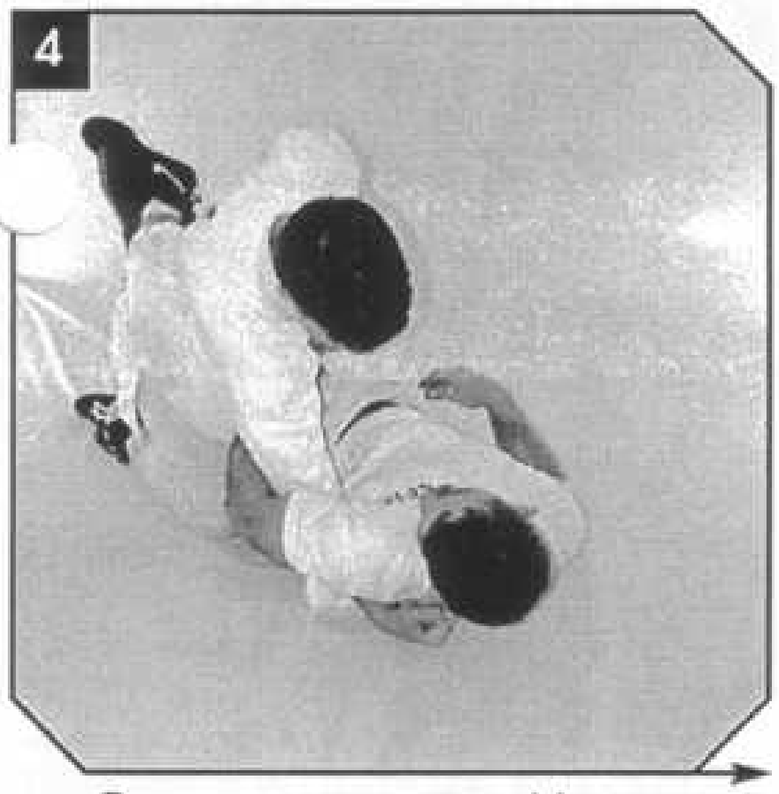


This time you wrap around his arm, but his head is back.

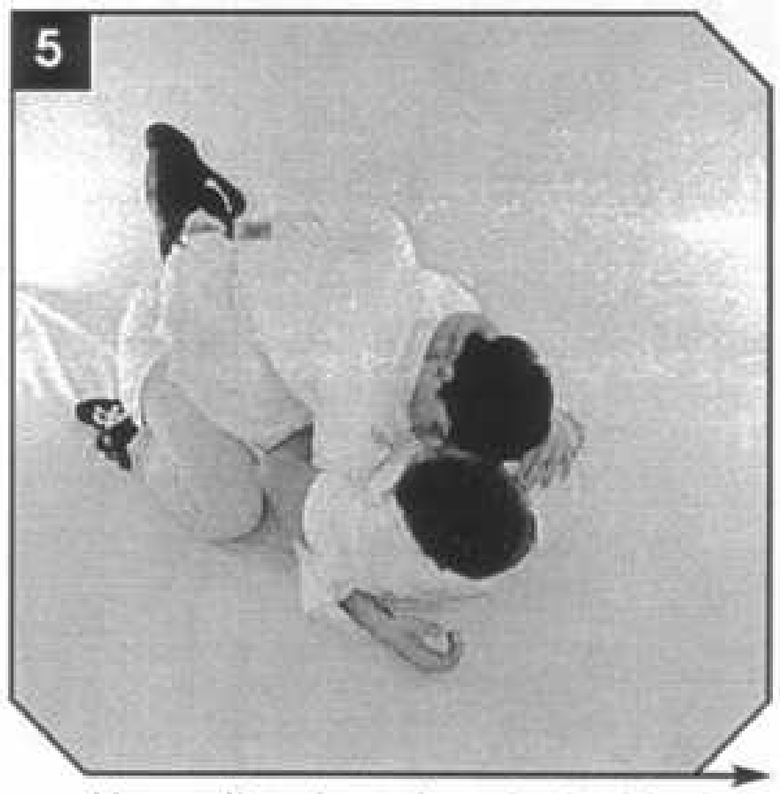


Grab onto his collar.

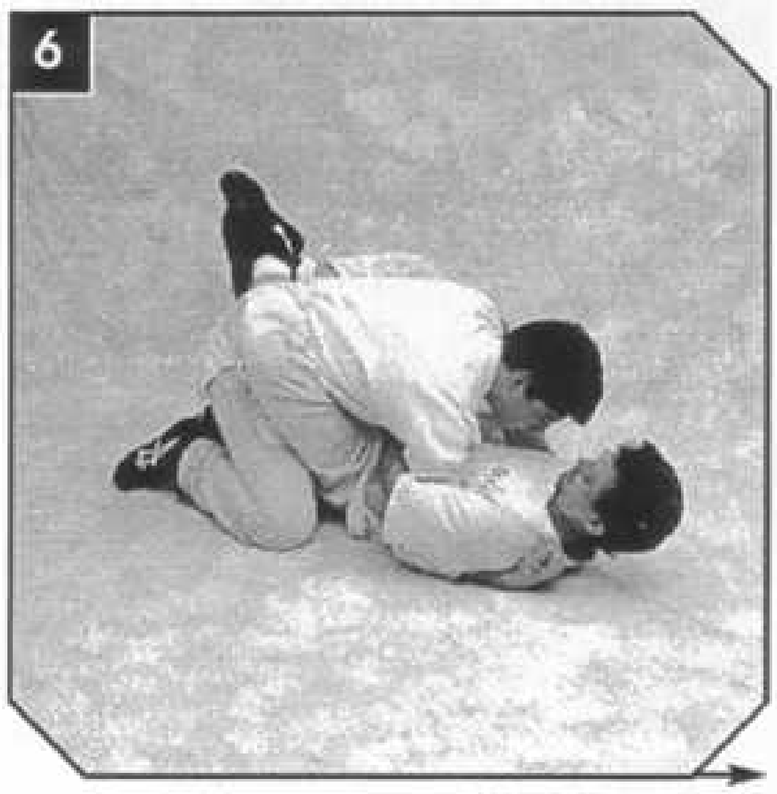
Pass his far collar to your wrapping hand, giving you an extremely strong grip.



One arm wraps over his arm.

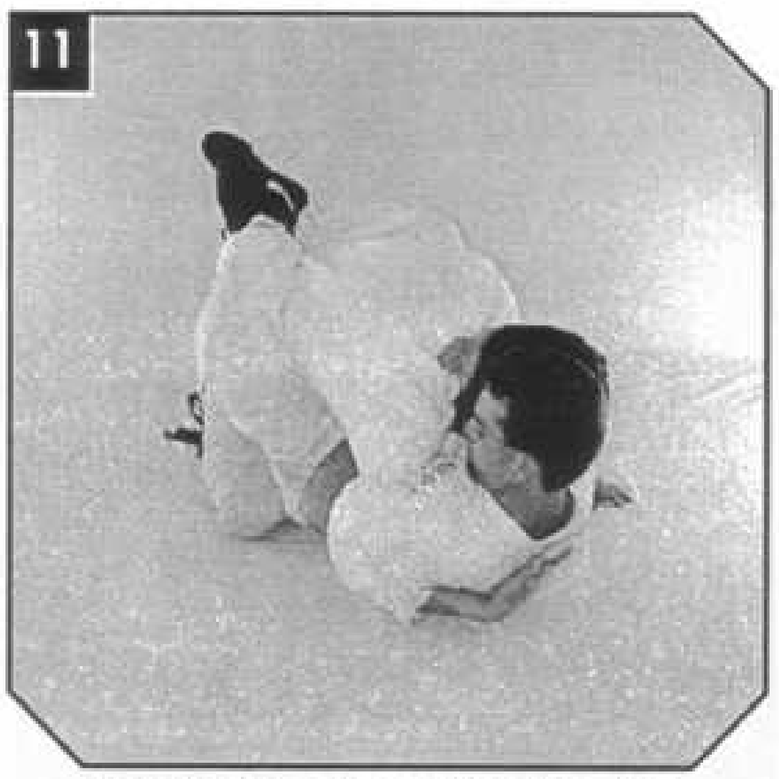


Your other hand grabs behind his neck.



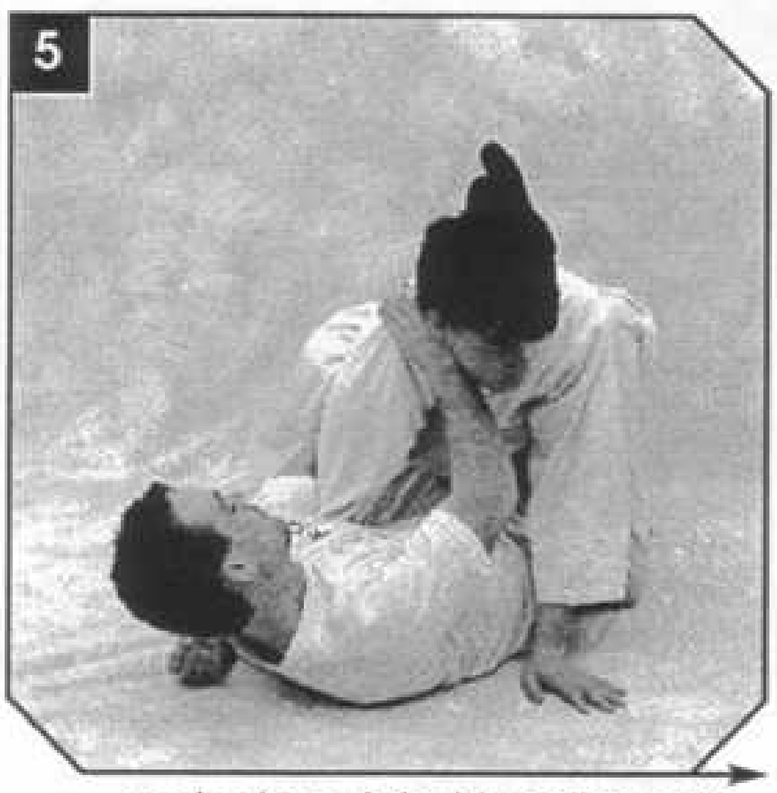
Push him away a little bit, so your hand (on the side that wrapped over his arm) can get to his collar.

Your arm moves around his head to the other side of his face.



Choke him by pulling in with your legs and hands, as you drive your forearm into his throat.

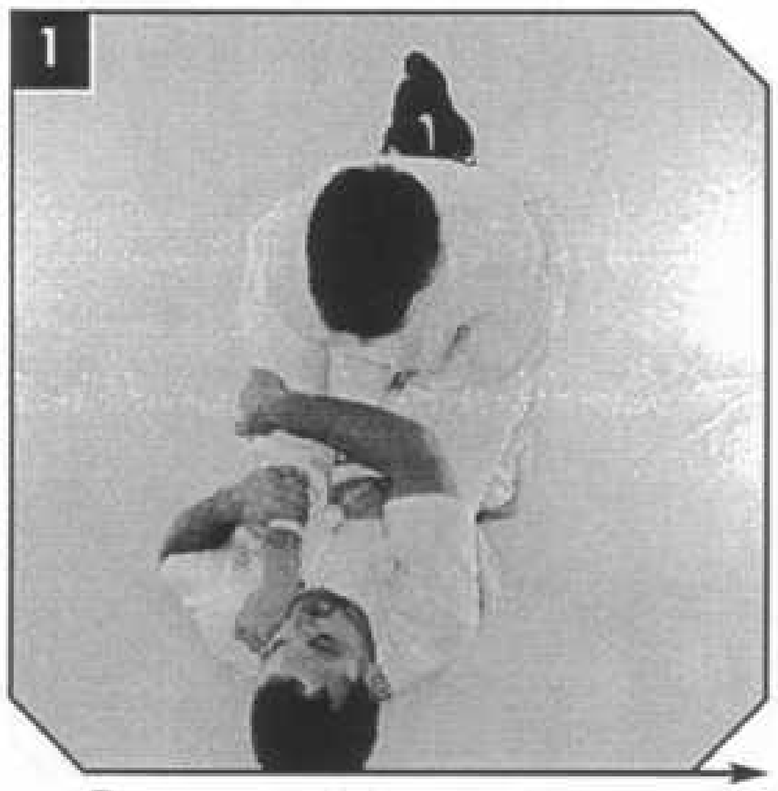
With your free hand...



...grab deep into his collar, with your thumb facing in.

Pull in with both hands, as the forearm across his neck pushes away.

TRIANGLE CHOKE



Trap one of his arms. Your opposite arm grabs thumb down, at his triceps. Your same side arm grabs at his forearm, thumb pointing up.

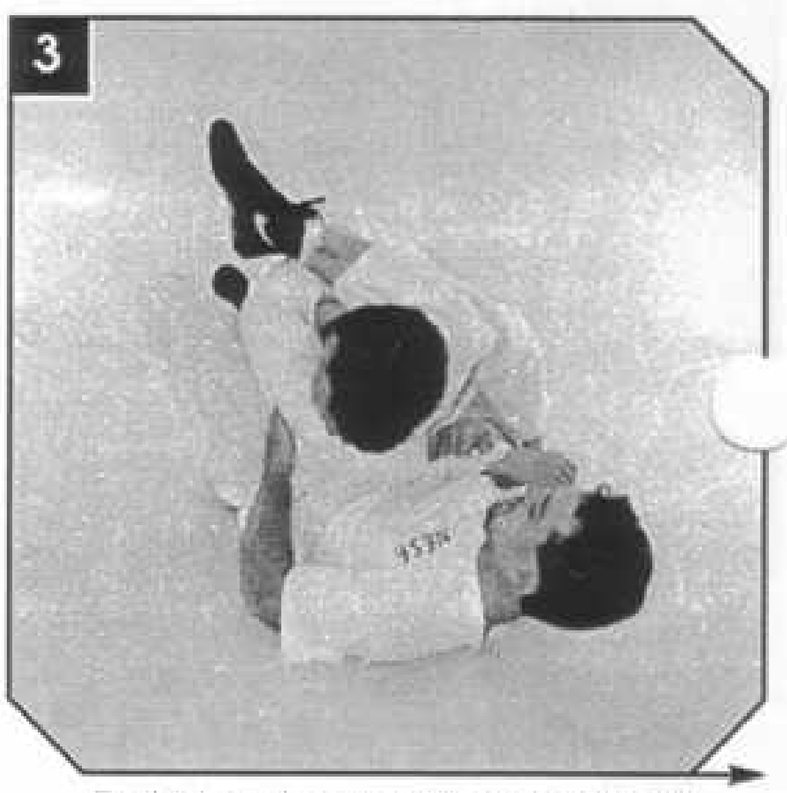
Post on his hip. The most common time to try this is, as he inexpertly reaches under your leg, trying to Pass your Guard.

Pass your leg (that he is reaching under) across the back of his neck. The crook of your knee should be on his neck. Pull him down with your leg.

VS. KNEE GRAB

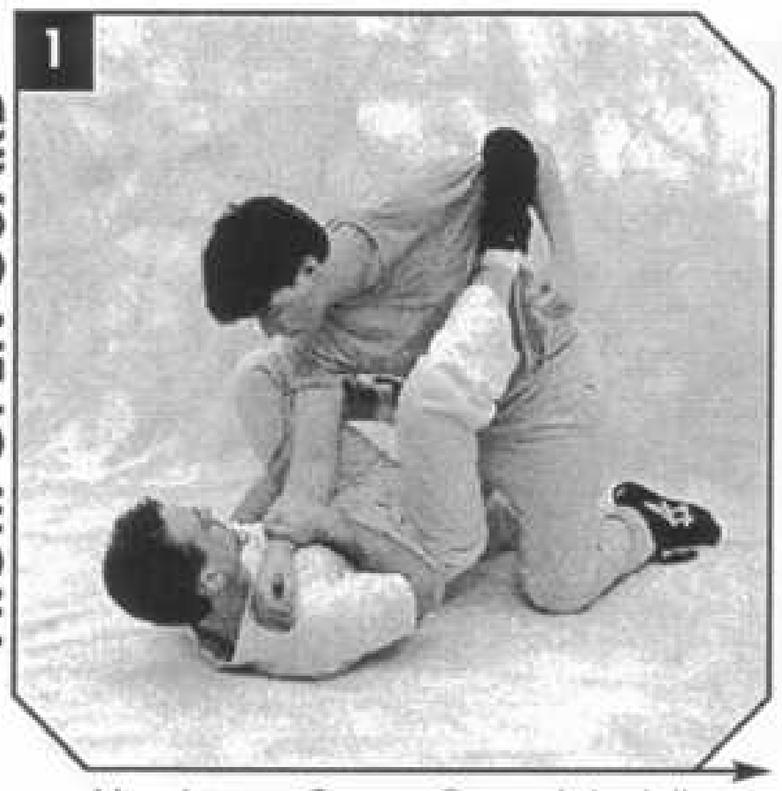
He has grabbed your knee. Put your grabbed foot inside his biceps, passing over his arm.

Push back to break his grip.

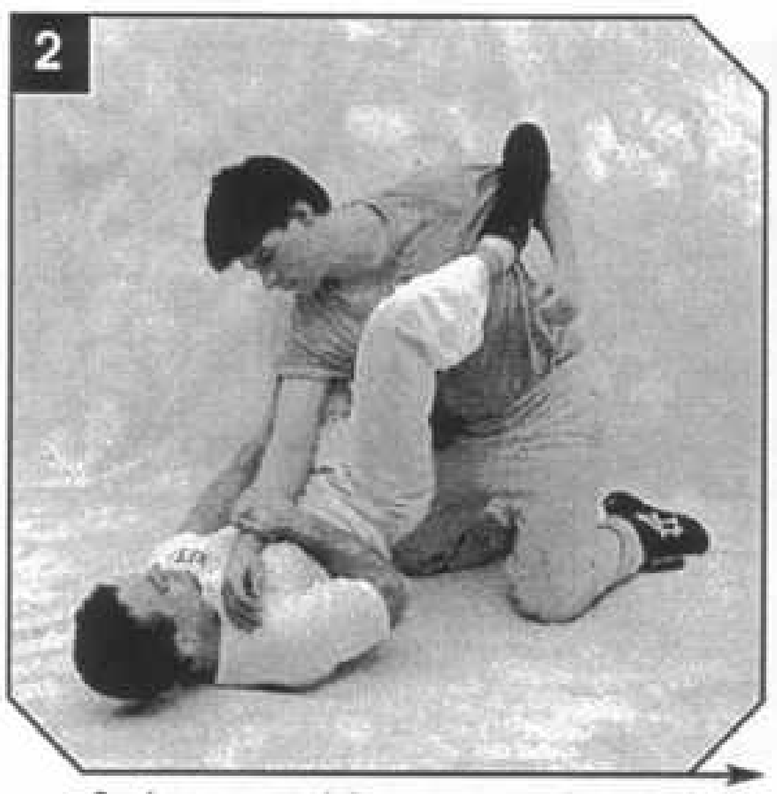


Pull him down with your lower leg, as you pull his arm across your body.

FROM OPEN GUARD

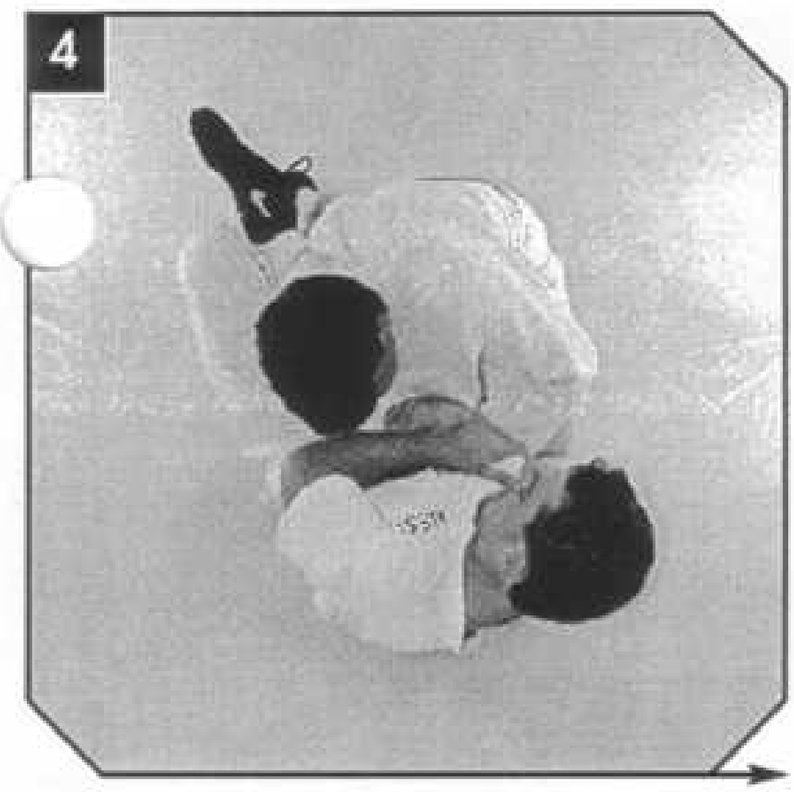


You have Open Guard, holding him tightly at the wrist, hip, elbow, and crook of arm.

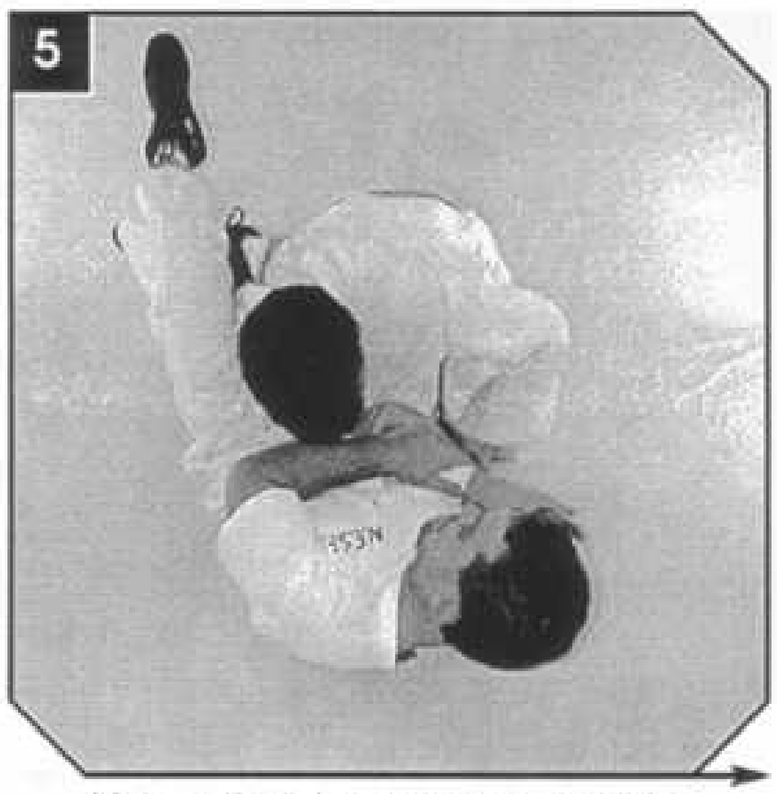


Swing your hips upward, posting where ever necessary,

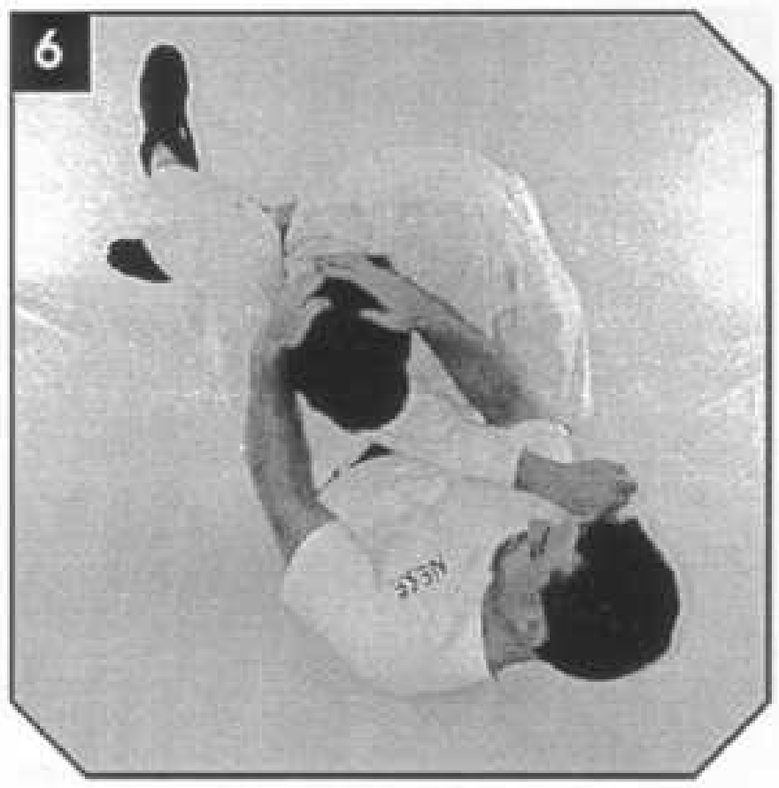
Move your foot from his elbow, to the back of his neck.



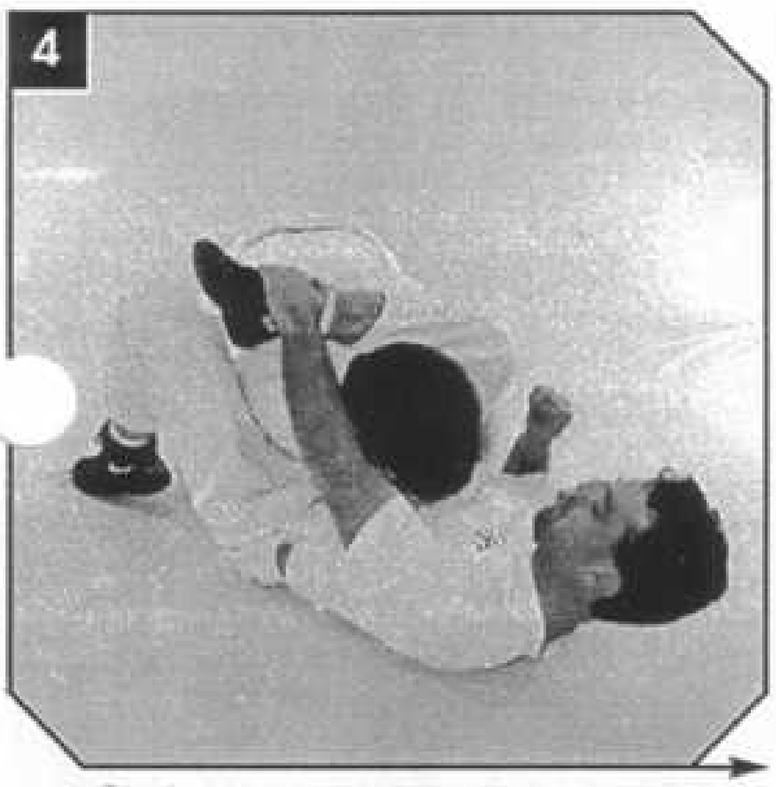
Pull his arm the other way, across your body.



Your other leg goes over the ankle, making a Figure Four.



Pull down on his head and lift your hips up. The Triangle choke works by squeezing his neck between your inner thigh and his opposite shoulder. You may have to keep a hand free to block.



Grab your own foot and pull it down tight. Keep your foot tensed so that you don't strain it. Simultaneously spin your body.

Hold him down at the head, too, if necessary.

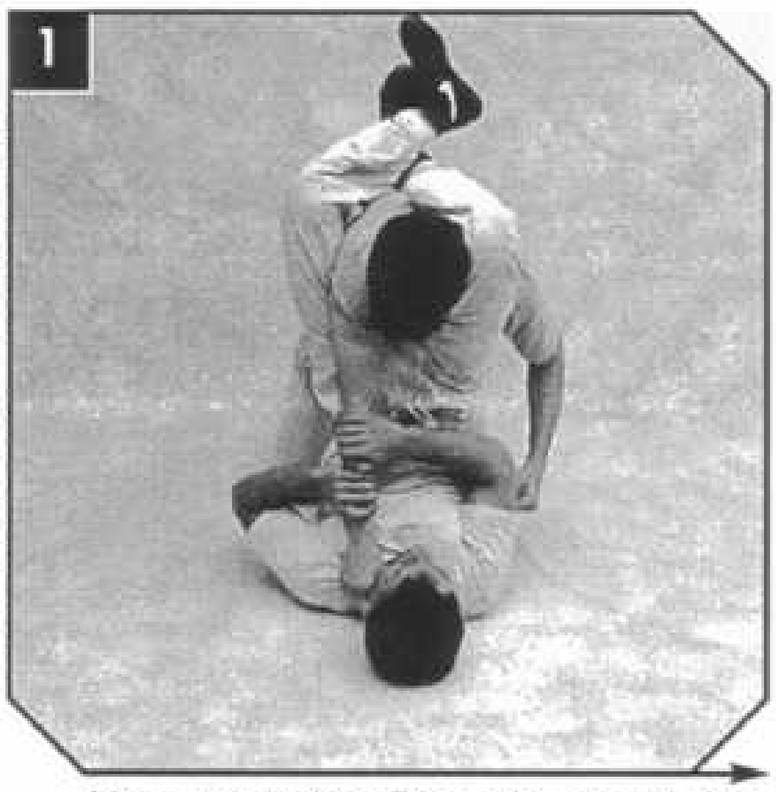
Hook your leg over the foot across his neck, making a Figure Four. Finish as described above.

Pull him down and lift yourself further, by posting on your leg across his neck.

Hook your leg over the top of your foot. Do not scissor, instead, make a Figure Four.

Finish. Keep your arm positioned as shown to block his punches.

HE RESISTS - REAPPLY



You apply the Triangle, and he is resisting. With your bodies in a line, the choke is not applied efficiently.

Release the Figure Four on his neck, and put your foot on his hip. I ti s crucially important to keep pulling him down with the leg across his back

Spin your body sideways. Now you are at a more effective angle to finish him.

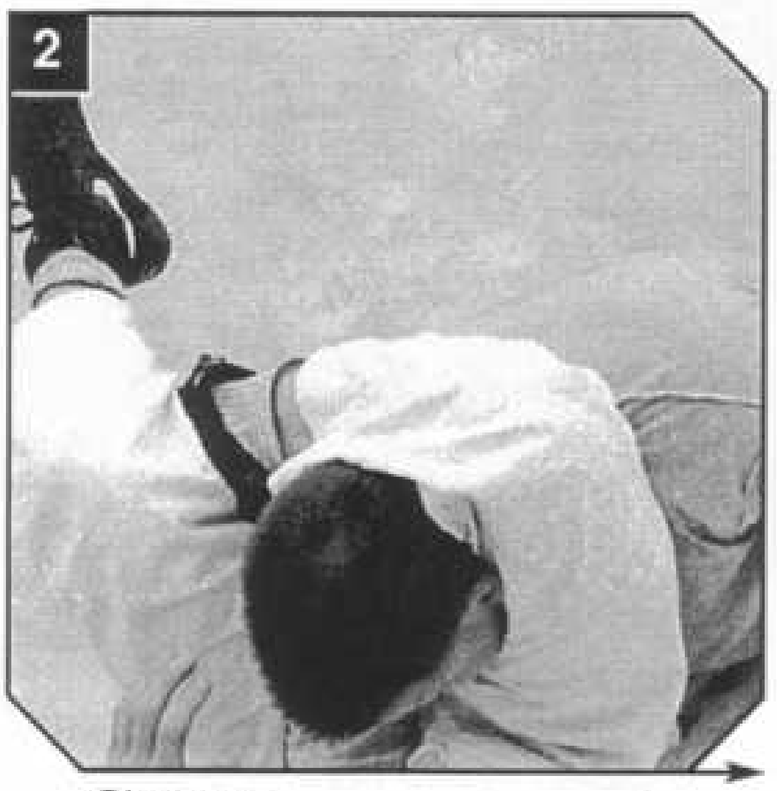
TRIANGLE COUNTER COUNTER

You have applied a Triangle from Guard but...

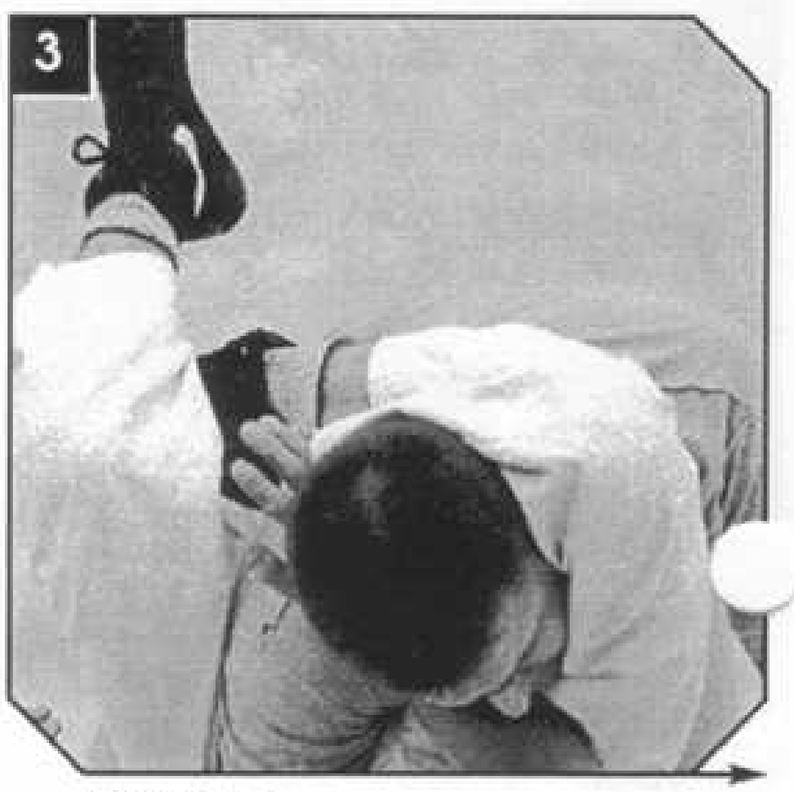
...he manages to counter, by getting his arm to the same side of your body.

Push into his head, with the outside of your forearm that is on the side of your leg across his neck.

Close up.



Close up.



Close up.

Reapply the Figure Four, raising up your hips to...

...clear his arm across your body. Grab his head with one hand. Keep your other hand free to block against strikes or...

...for the maximum amount of pressure, pull down with both hands.

Release your Figure Four, and simultaneously grab onto your foot, using it to hold him in. Post on his hip with your free foot.

Pass your shin to your other hand, with palm up. Grab as close to your knee as possible. Posting on his hip and spinning, will aid in securing a high grip.

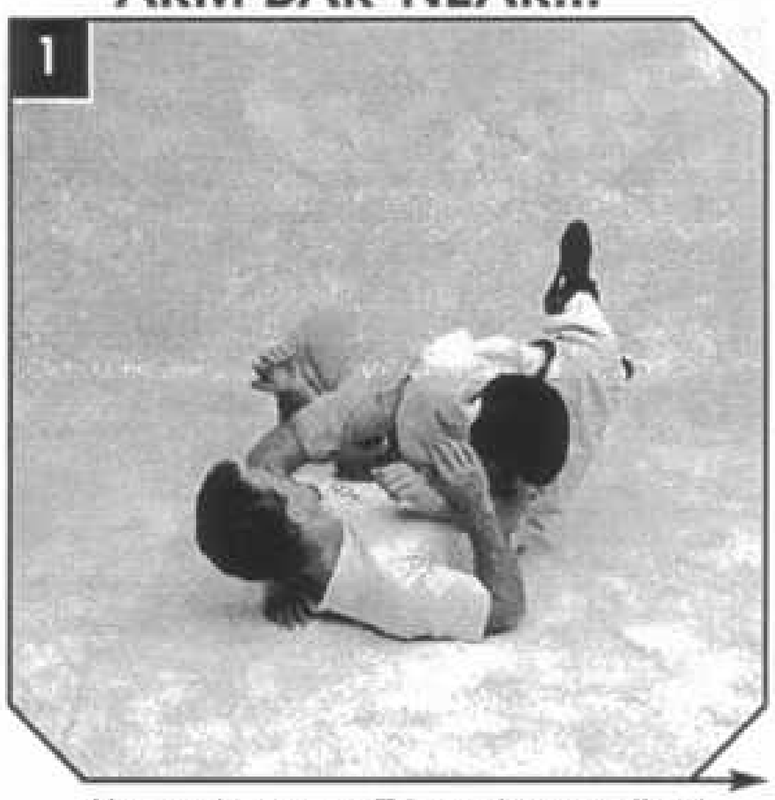
Reapply the Triangle. With your forearm included, the choke is awesome, and you still have a free arm to block or strike.

Close up.

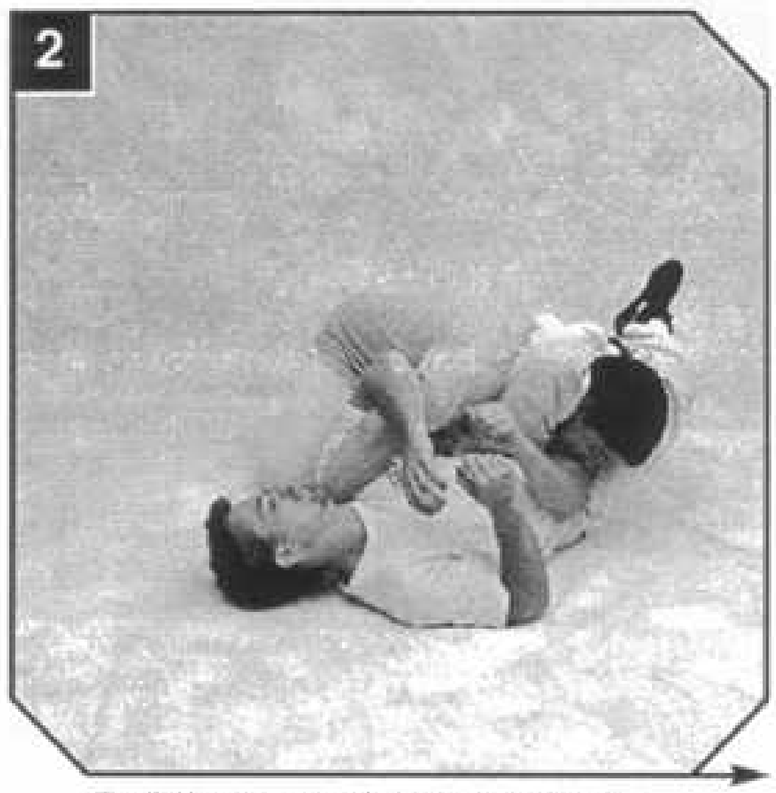
Close up.

Close up.

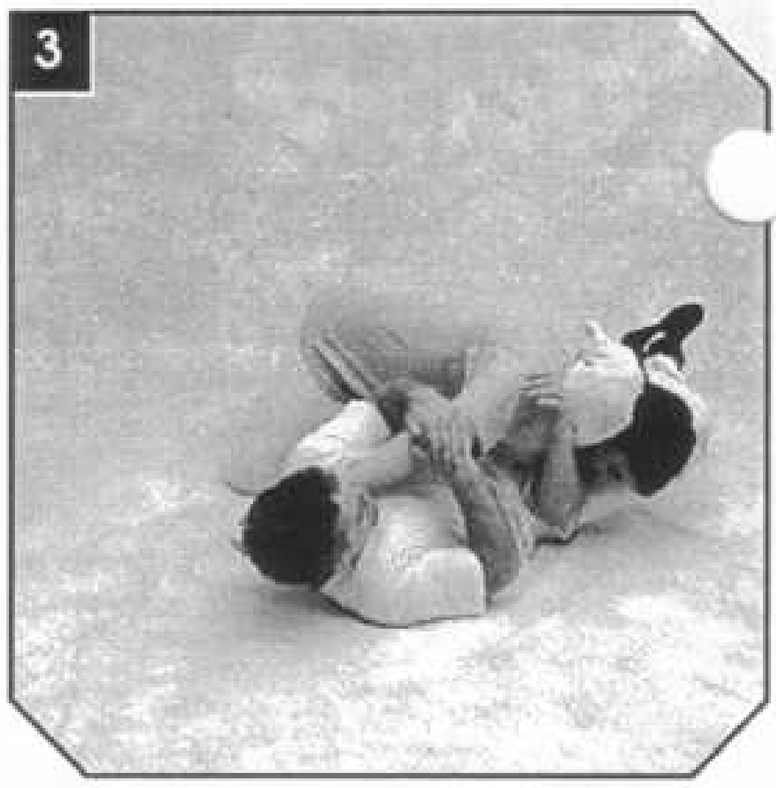
ARM BAR-NEAR...



If you have a Triangle applied, and his near arm comes forward, reach underneath it.



Pull it up, and trap his wrist between your head and shoulder.



Push him back, and curl up your body, creating space under his elbow joint. Pull his elbow down into that space.

INTO ROLL

You apply the Triangle, and he resists by coming around you, towards the side of the leg across his shoulders.

Hook your hand under his knee.

Start to roll, by pushing him with your legs, towards his own head.

TRIANGLE-ARM BAR

If he circles the other way, hold him down with your far hand and near leg, and release the Figure Four. Make sure his wrist is trapped with your opposite hand.

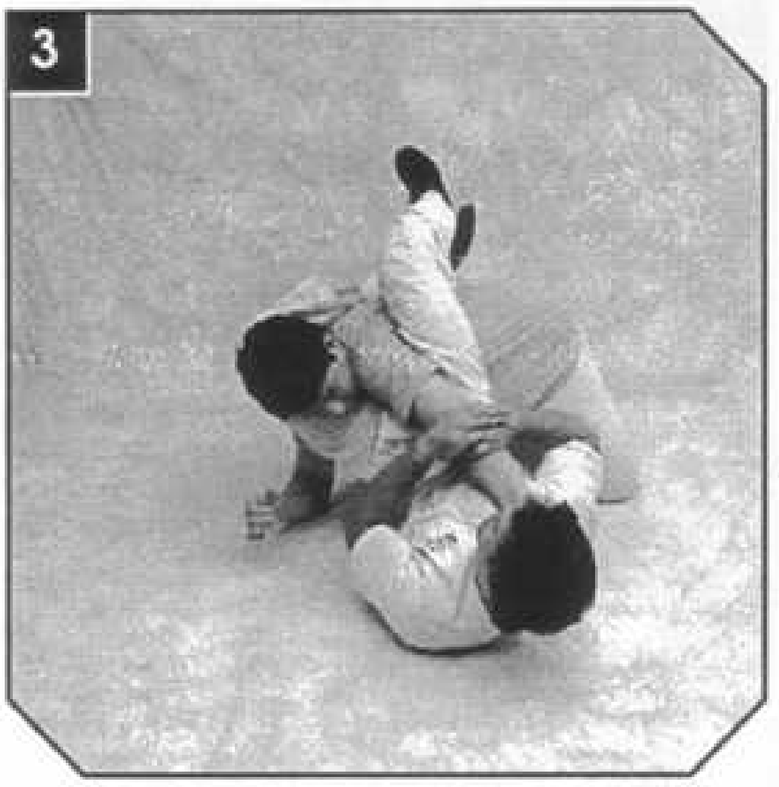
While holding him down with the leg across his shoulders, slide your knee across his head, maintaining tight contact with his head until...

...you have him in a Straight Arm Bar from Guard.

...AND FAR

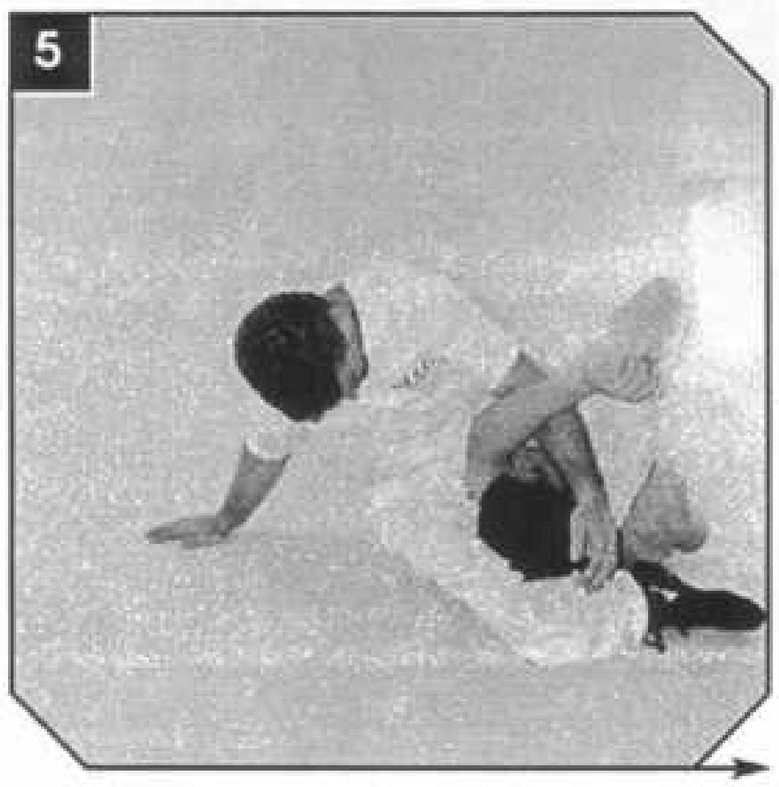
This time you underhook his far arm.

Spin your body towards that side, and catch his elbow with both hands. Your shoulder and head trap his wrist.

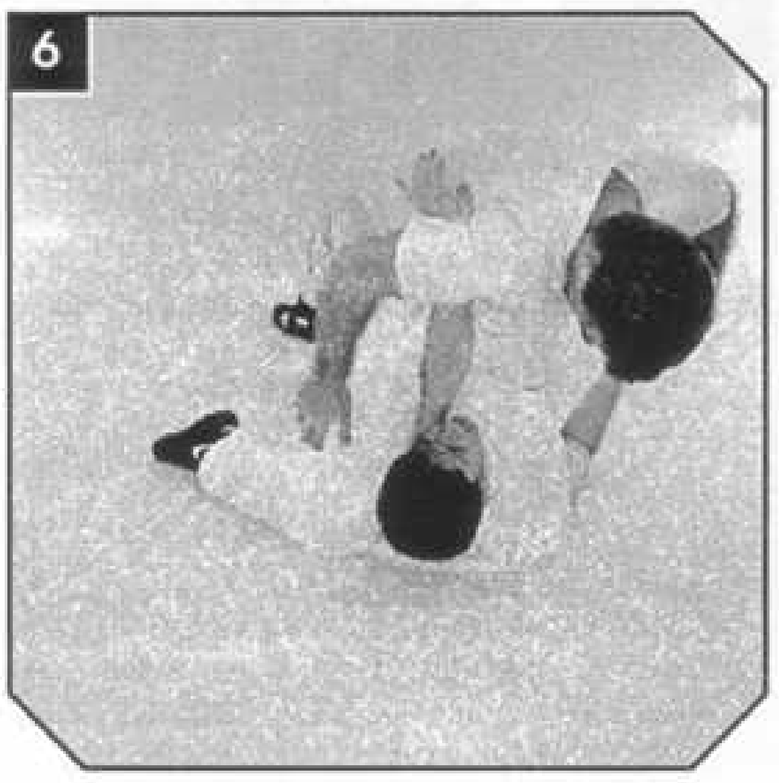


Curl your shoulders up, pull your stomach in, and pull down with both hands.

Continue the roll, until...



...you are on top.



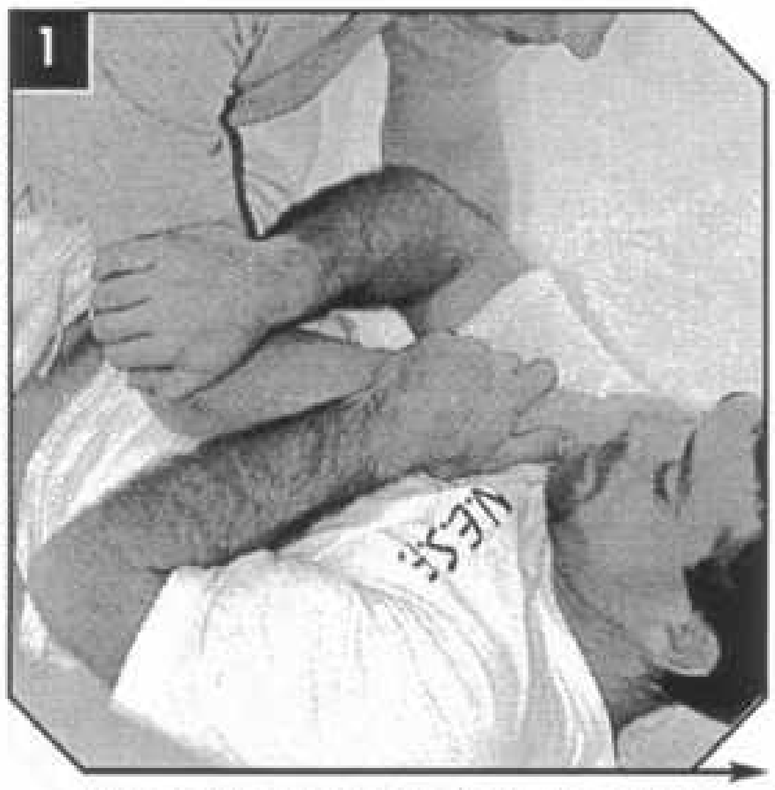
From there you can finish him with the choke, punches, or an Arm Bar.

If he continues to come around, in either direction, you can...

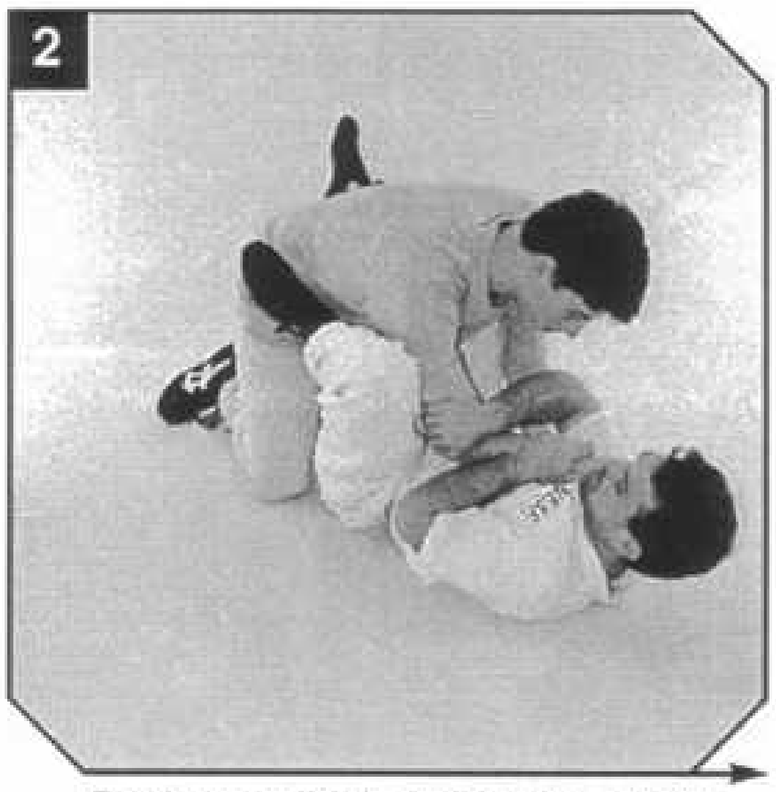
..release the Arm Bar (while still holding him down with the leg across his shoulders, and...

...reapply the Triangle. This switching back and forth can continue until you finish him, as long as you keep holding him in tight with your hands and legs.

ARM BAR (HIP LIFT)



Grab his arms as shown, with your opposite hand on his triceps, and your same side hand on his wrist, both thumbs in.



Post your foot on his hip, on the same side as his grabbed arm.

Lift your hips up by posting on his hip, and drive him off balance, by pushing him sideways with the knee/inner thigh of your other leg.

ARM BAR (HIP SPIN)

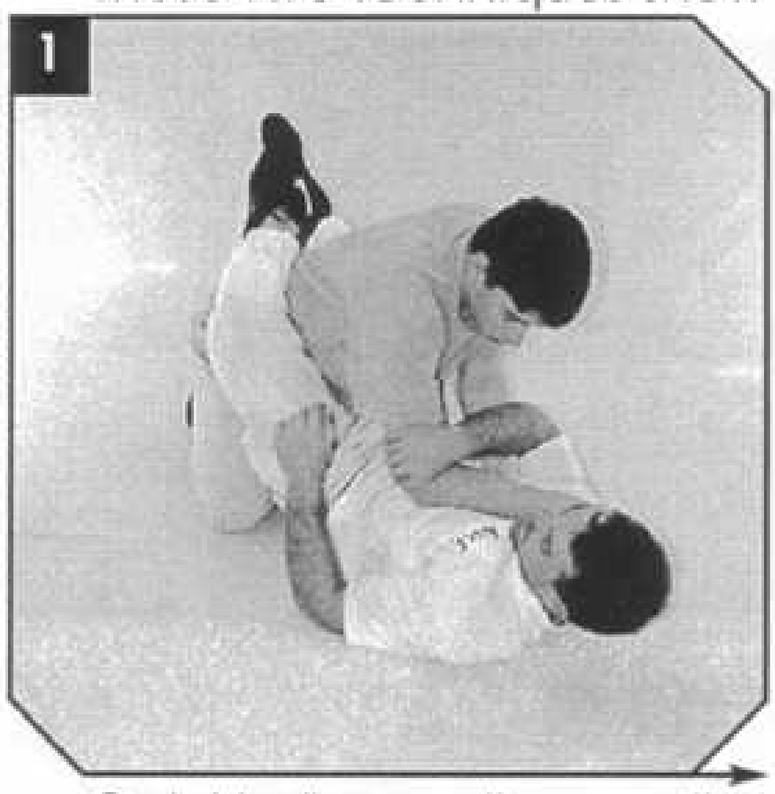
He posts on your chest with his hand.

Pass his arm, and feed it to your other hand, grabbing it at the triceps from the inside.

Grab his head, and pull him in tight.

These two techniques show two different ways to spin; there are many other possibilities.

ARM BAR (HIP SPIN)



Grab his elbow on the opposite side.

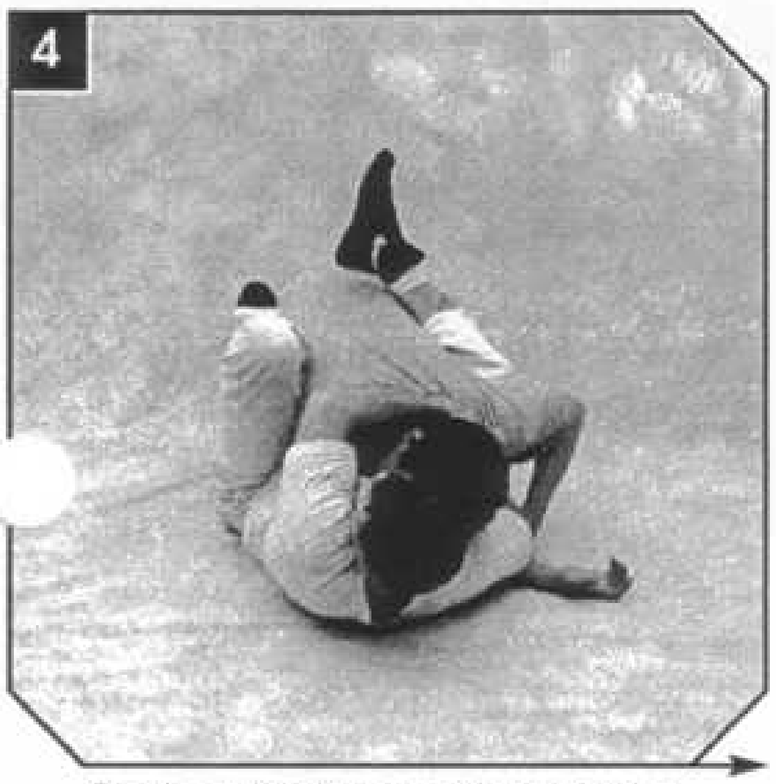
Unhook your legs; the foot on the non-grabbing side goes flat to the ground.

Spin on your back. Arching forward will make the spin easier. Open your feet wide, so that your other foot doesn't stop your spin.

Grab his head with your hand that was grabbing his wrist, and pull his head down, to hold him in place.

Move the leg that was in his hip over his head, and pull down with your feet. Keep your knees together.

Raise your hips to finish him.

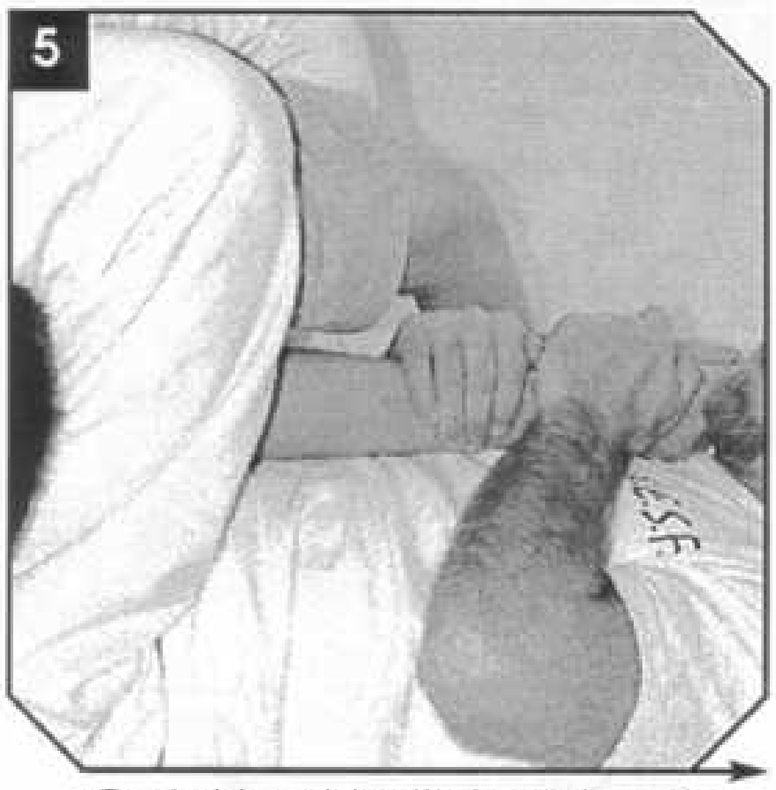


Post on his hip, while holding him down with your other leg.

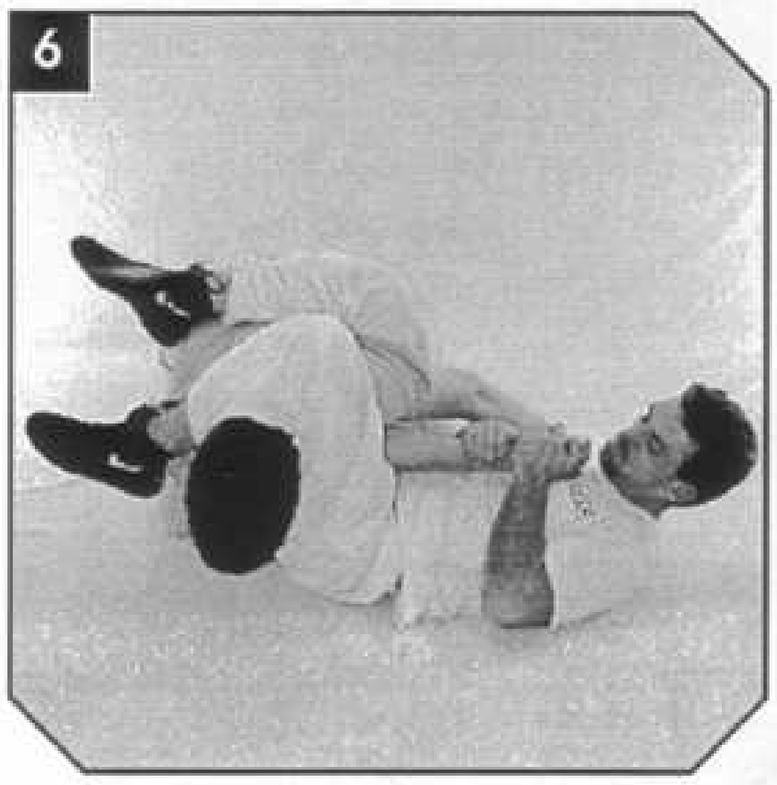
Wait until he tries to pull away and then spin, switching your grip on his head as shown, pushing his head down.

Slide your leg across his head, trapping him in an extremely tight Arm Bar. Raise your hips to finish.

The foot that was posting on the mat moves over his head.



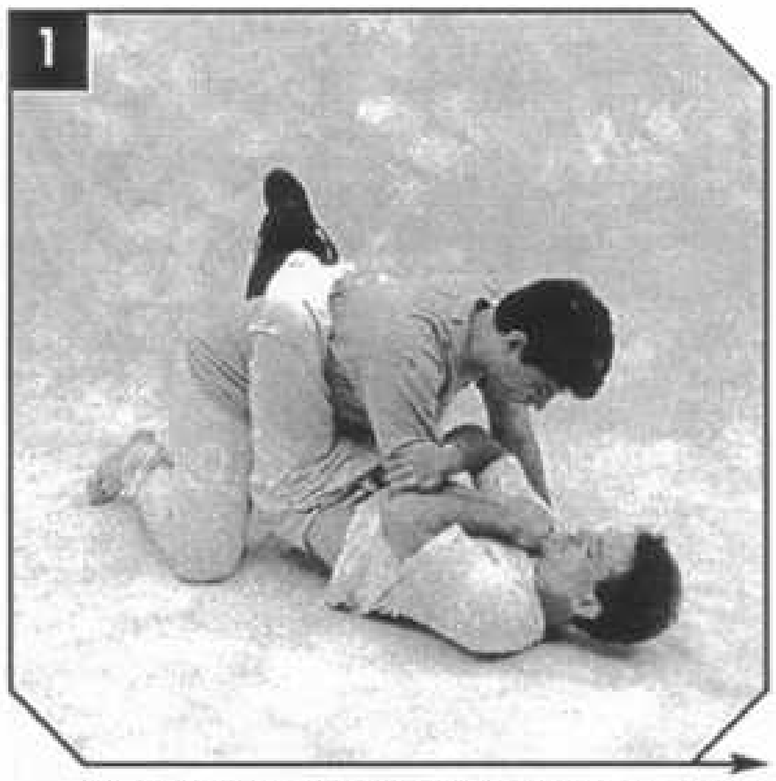
Grab his wrist with both hands.



Lift your pelvis up. Make sure you are not pushing him away. Instead keep his head trapped tight, by pulling your heel to your butt, and lift your pelvis up.

FIGURE FOUR ARM BAR

If your opponent is wearing a jacket, or is bone dry, his arm can be readily grabbed. This is not always the case in a real situation. The Figure Four grip at right provides a much more secure hold on his arm than does the traditional grip.



You have secured the usual grip from a Closed Guard.

While maintaining palm to hand contact, rotate your hand on his wrist, from palm on the inside of his wrist, to palm on the outside.

Push his hand away. This will be easy if he is trying to pull away.

CONT'D

Post on his hip with your foot.

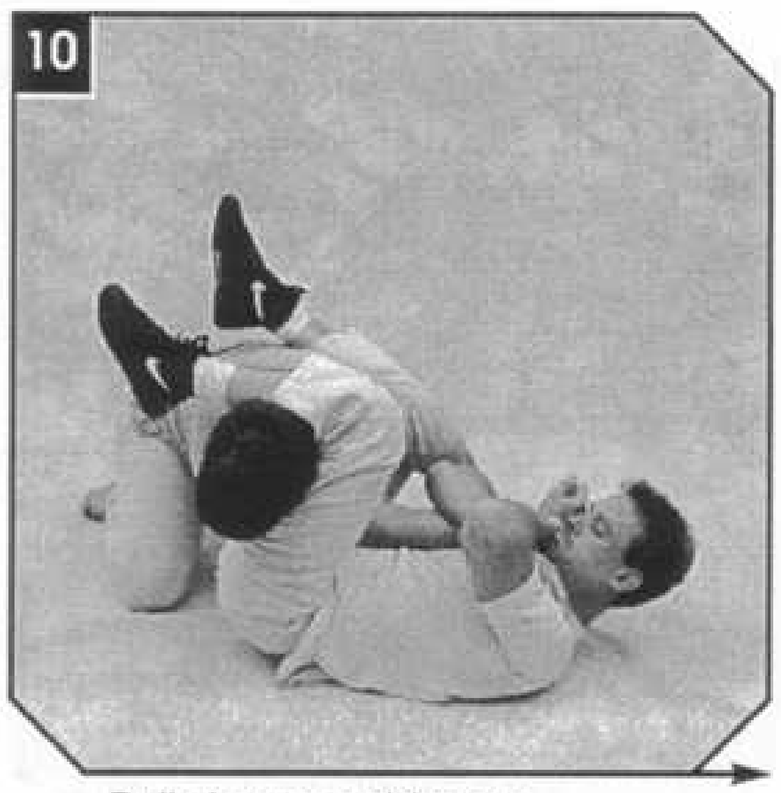
Use the foot, and the grip on his arm, to spin in a circle.

While keeping tight contact between his head and your leg, swing it over his head. Squeeze your knees together.

Grab onto your own wrist, with your hand that was on his biceps. If your forearm is in the crook of his arm, you now have a very secure grip on his arm.

If he tries to strike you...

...block with his own arm, and tuck your head into the outside of it.

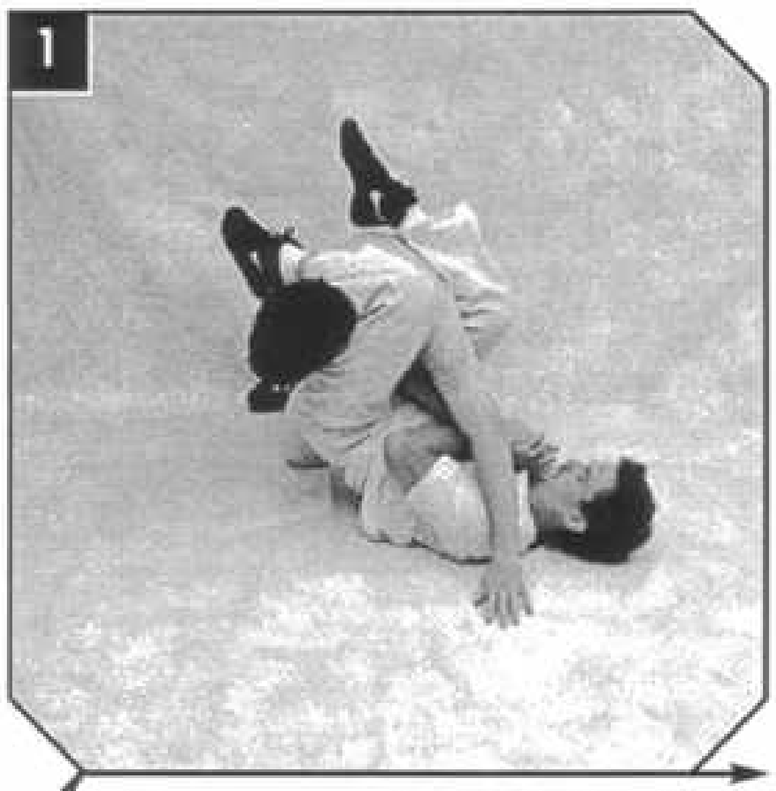


Pull down on his arm, straightening it out.

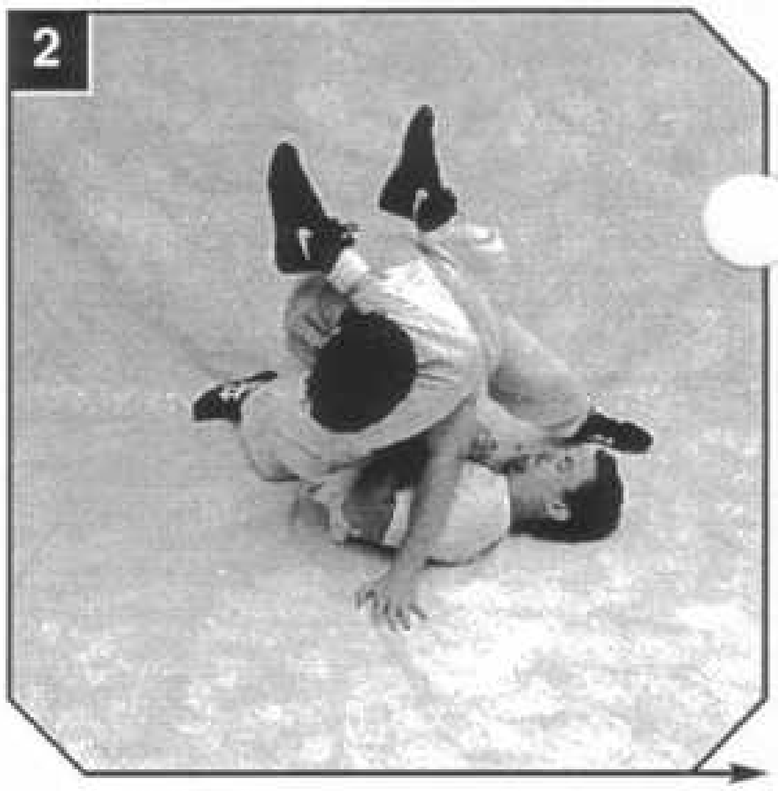
Raise your hips to finish him.

HE MOVES

It frequently happens that when you apply a Straight Arm Bar, your opponent will move around, trying to escape. This provides you with an opportunity to swing him to his back, or his front, increasing the effectiveness of your finish.



You have applied a Straight Arm Bar from Guard.



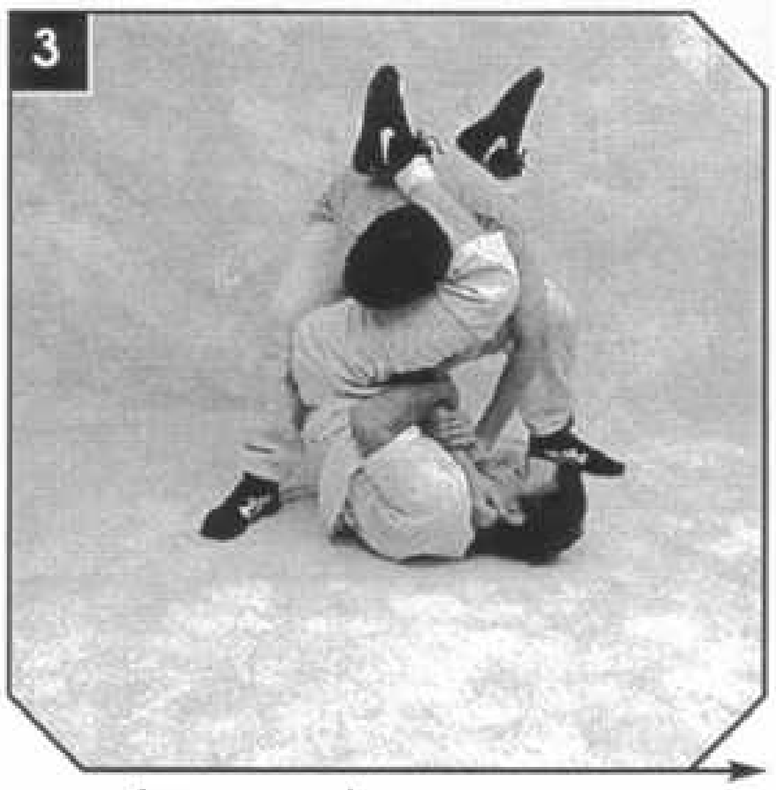
He starts to come around.

This time he moves up, with his weight forward.

Pull on his wrist, and scoot your shoulders back and sideways until...

...he is face down. Your leverage on his elbow is now even better.

If he starts to...



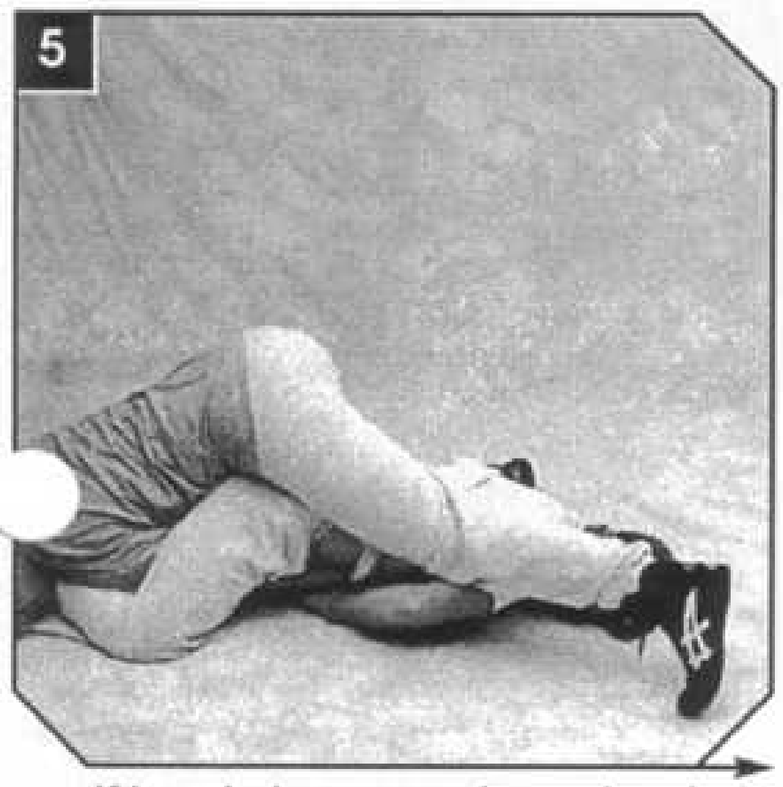
...rise up and...

...lifts you clean off the floor, hold the position, pulling down extra hard with your heels.

Underhook his leg.

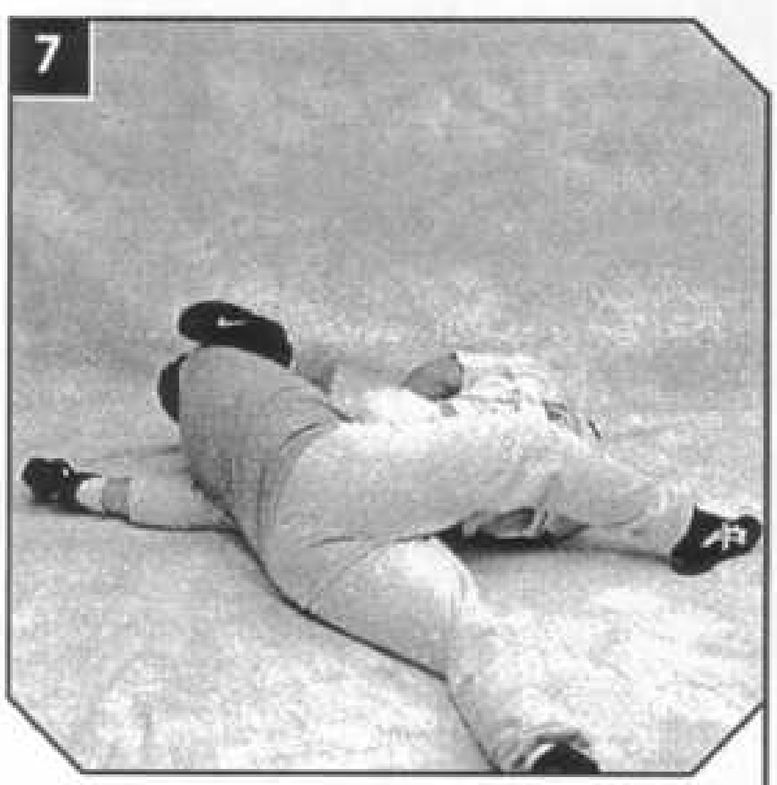
Use the momentum of his body, and the underhooked leg, and the strength in your hamstrings to sweep him over...

...and back into a Straight Arm Bar, this time with his back flat on the floor.



If he circles around your back...

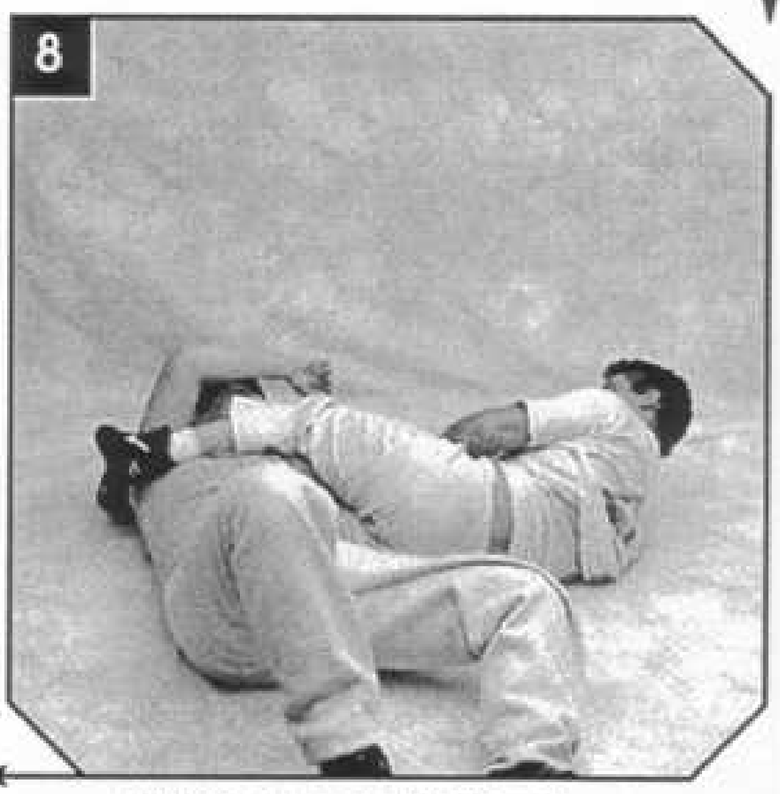
...maintain the tightest grip on his arm, and drop your knee, with your shin across his chest.



As he passes you, pull on his arm and drive your shin in...

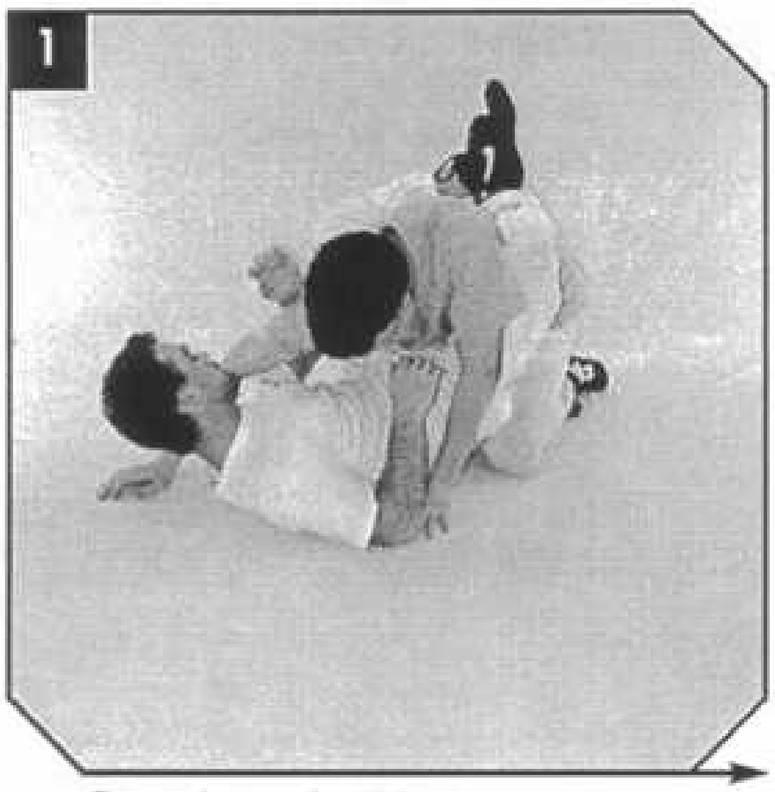
Squeeze your knees, hold the hand tight to your chest, and drive your hips in; the finish will work even upside down. Drop to your shoulder at the end.

Complete the finish.

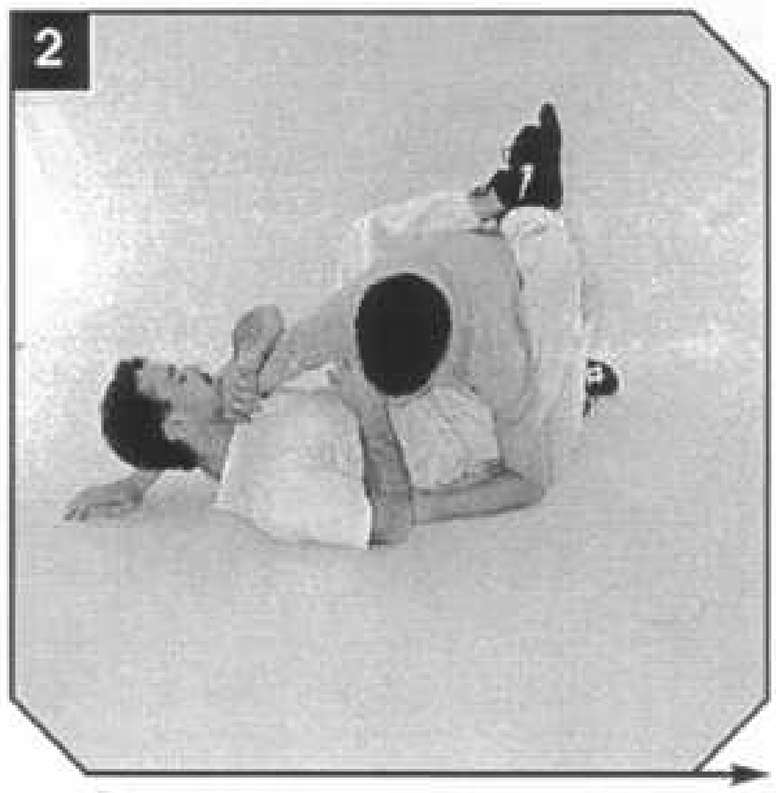


...rolling him to his back.

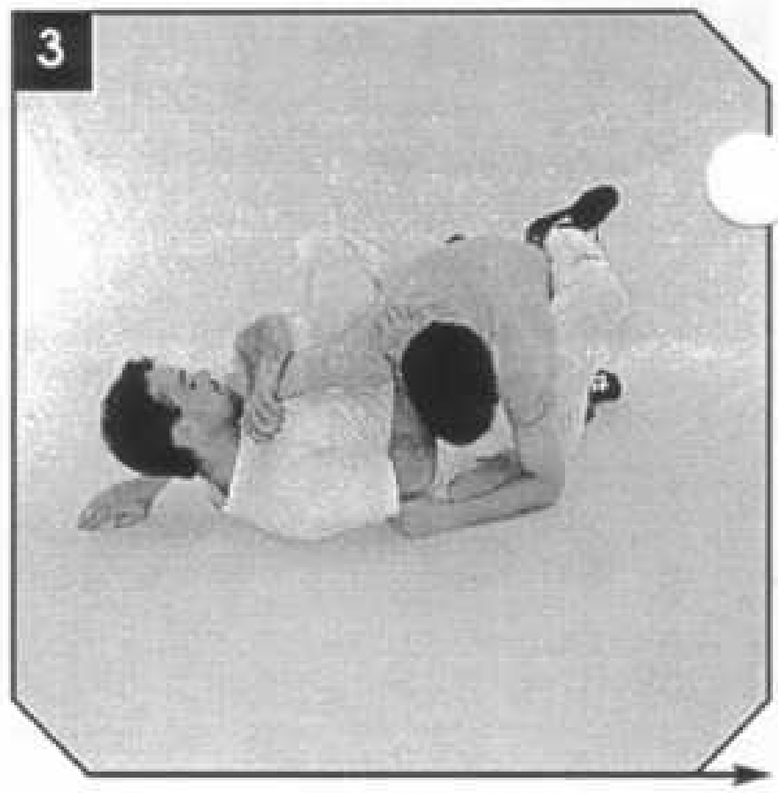
ARM BAR (2 HANDS)



Reach under his arm.

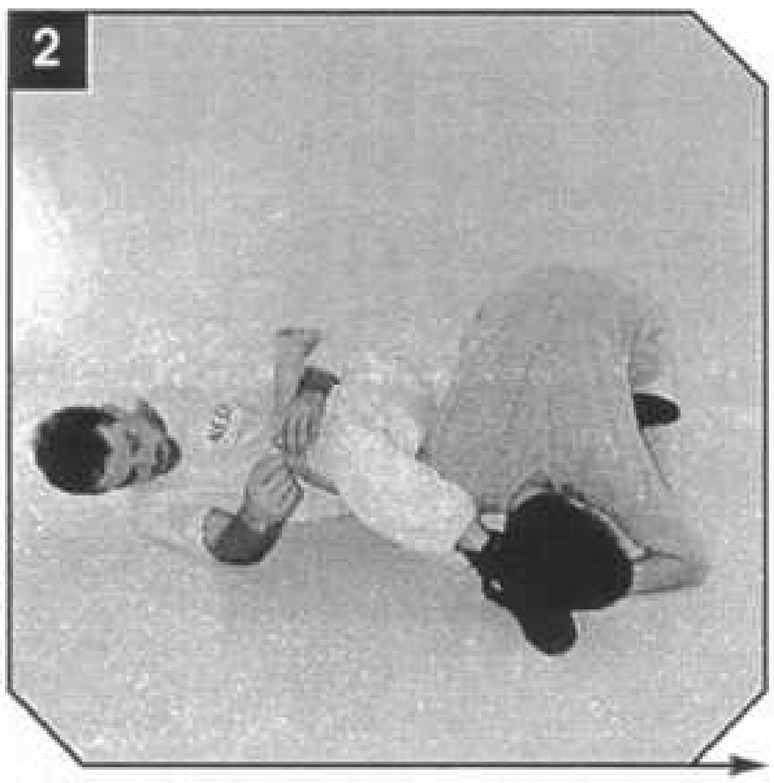


Bring his arm to your neck, and trap it between your shoulder and the side of your head.

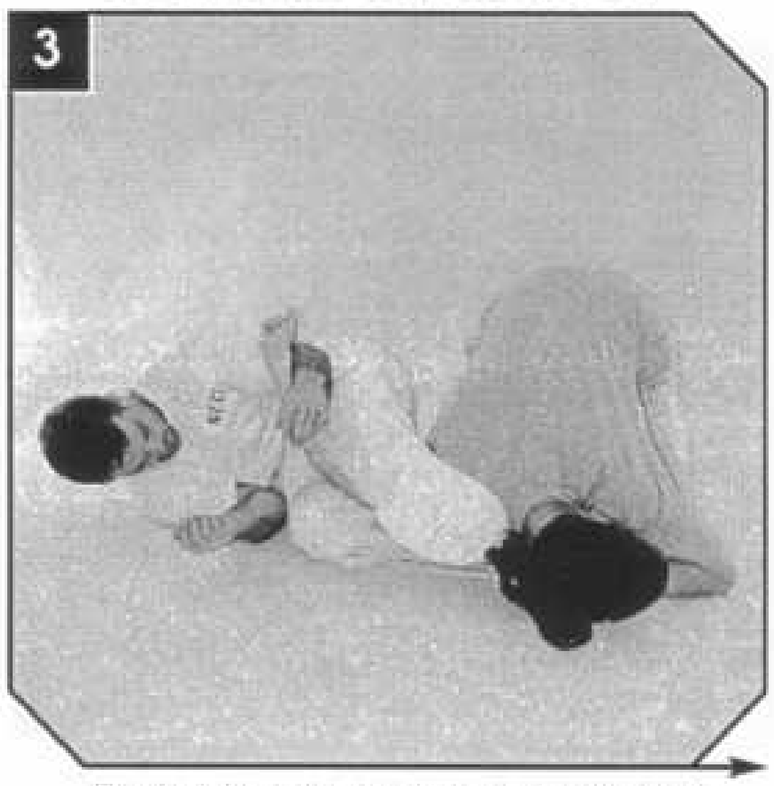


Post your foot on his hip, and place your forearm across his throat.

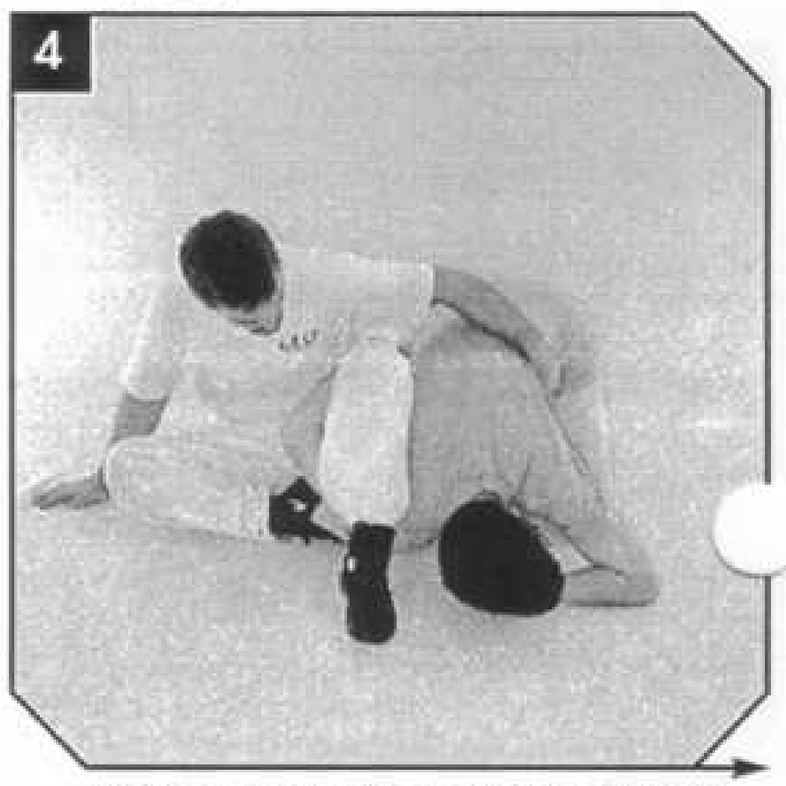
CONT'D



Maintain your grip, and hook your foot under his head.

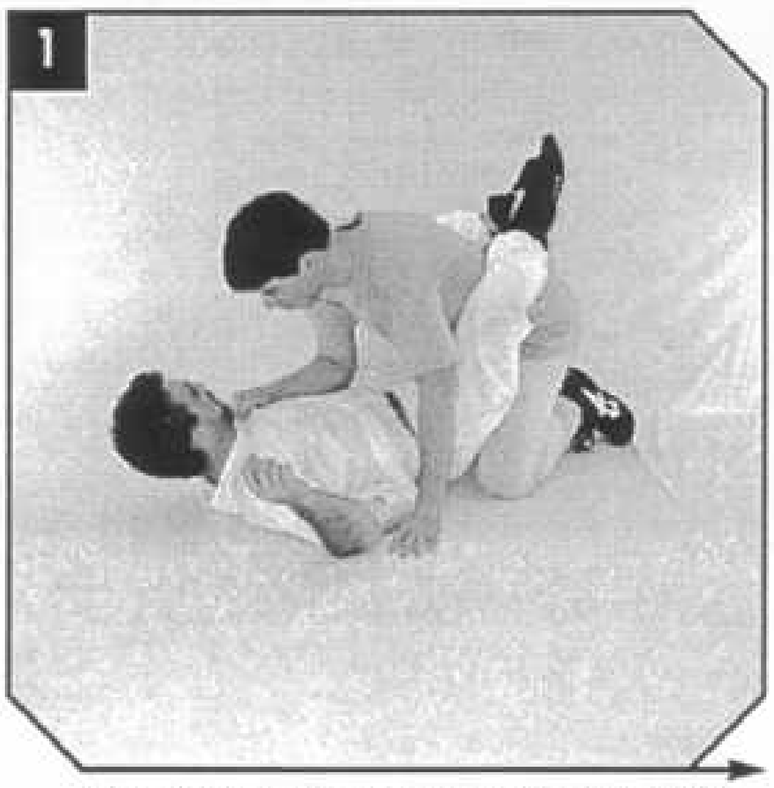


Push him away to make some room.

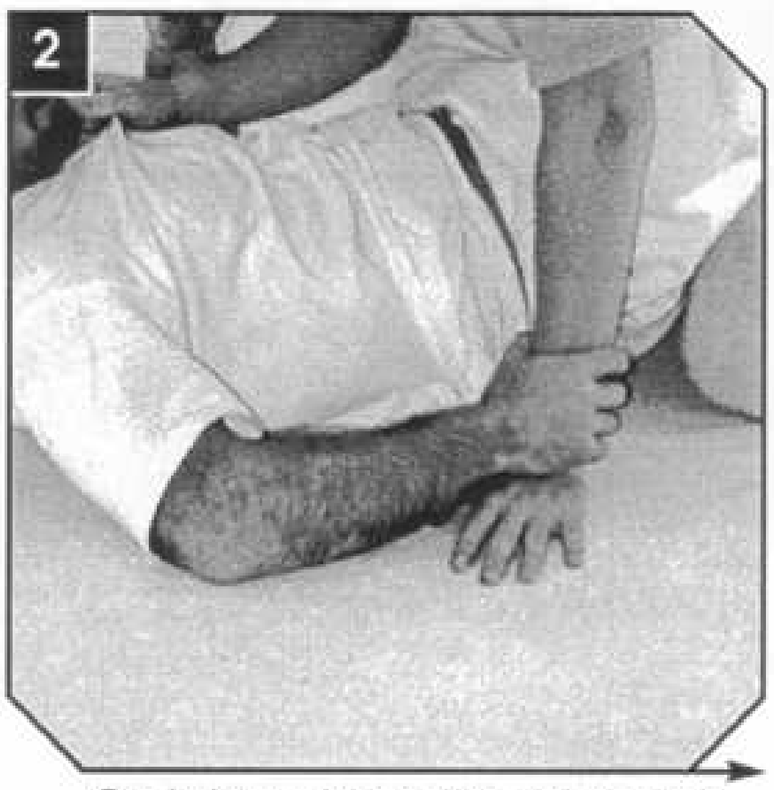


Post on your hand behind you, and sit forward, as your other hand secures a grip across his back.

BASIC KEY LOCK



You have your opponent in the Guard. He has made a basic error, and put his hand on the ground.

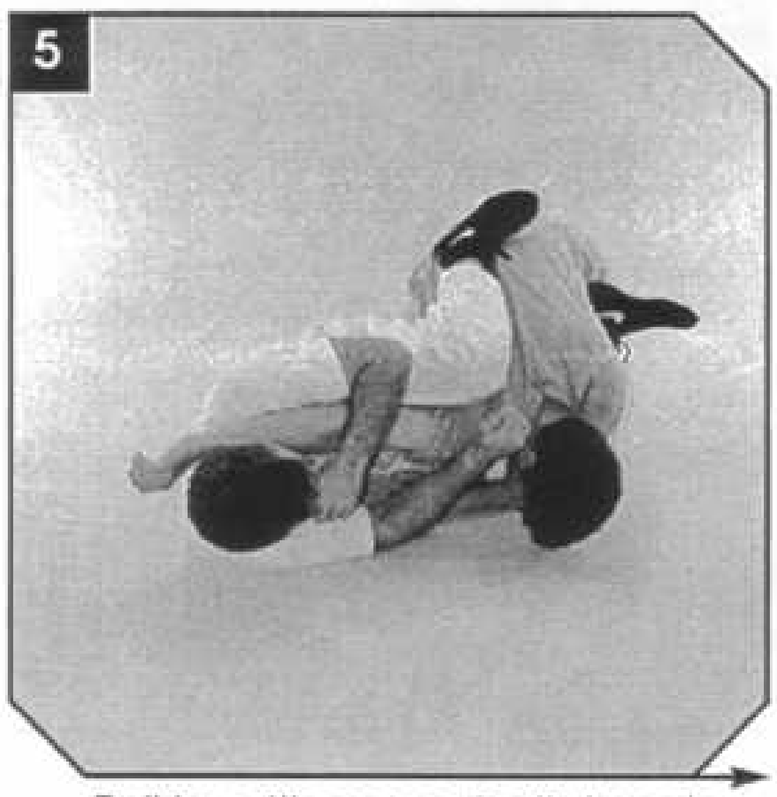


Grab his wrist on the same side. Your thumb is in.

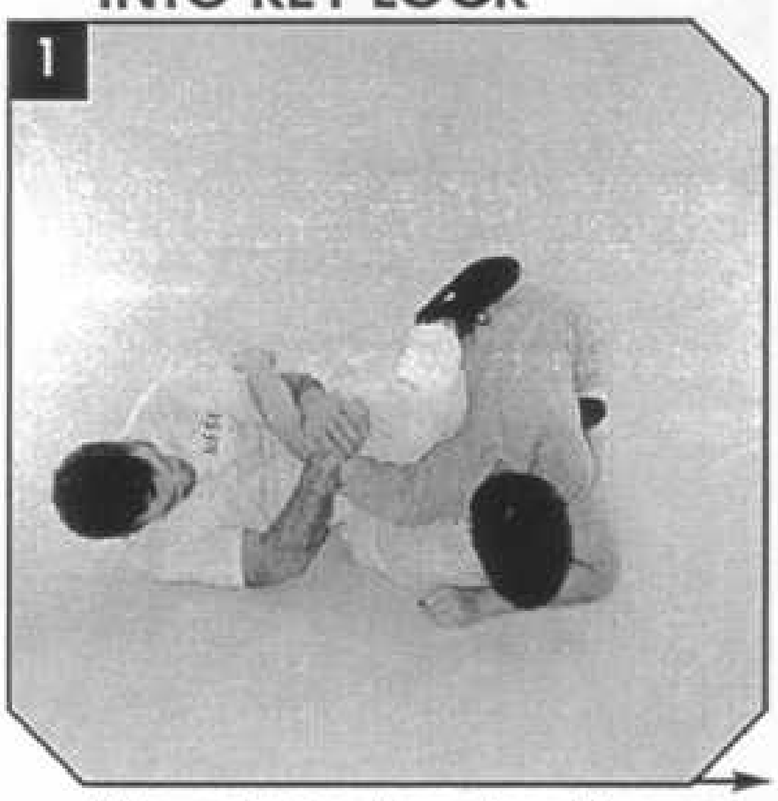
Uncross your legs, and place them flat on the ground.

INTO KEY LOCK

Roll in, bringing your knee to his shoulder.



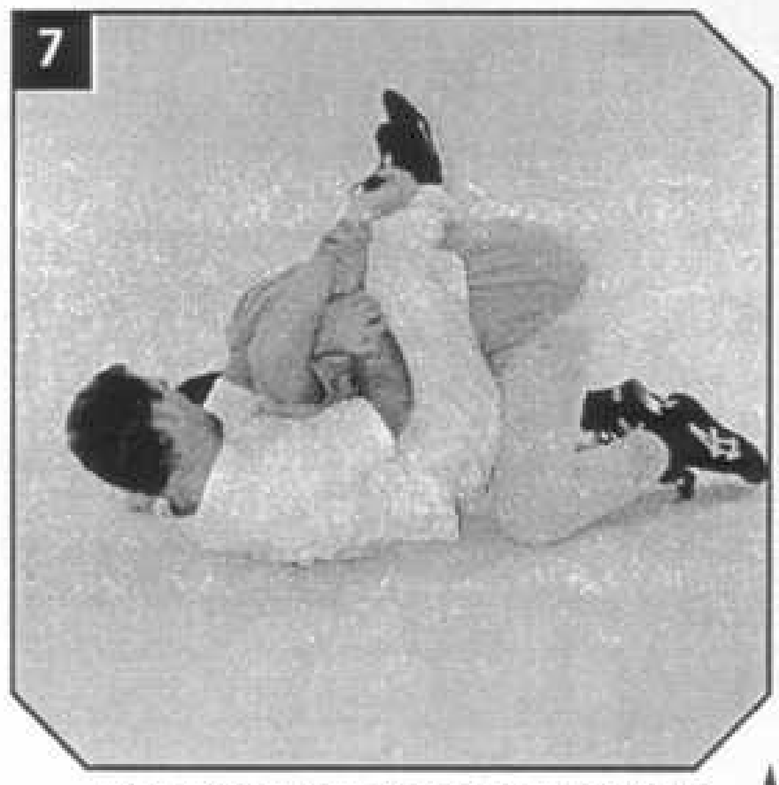
Pull in, with one or both hands, to finish.



If he resists by bending his arm, secure your grip by clasping your hands together. He is setting himself up for a Coil Arm Lock.

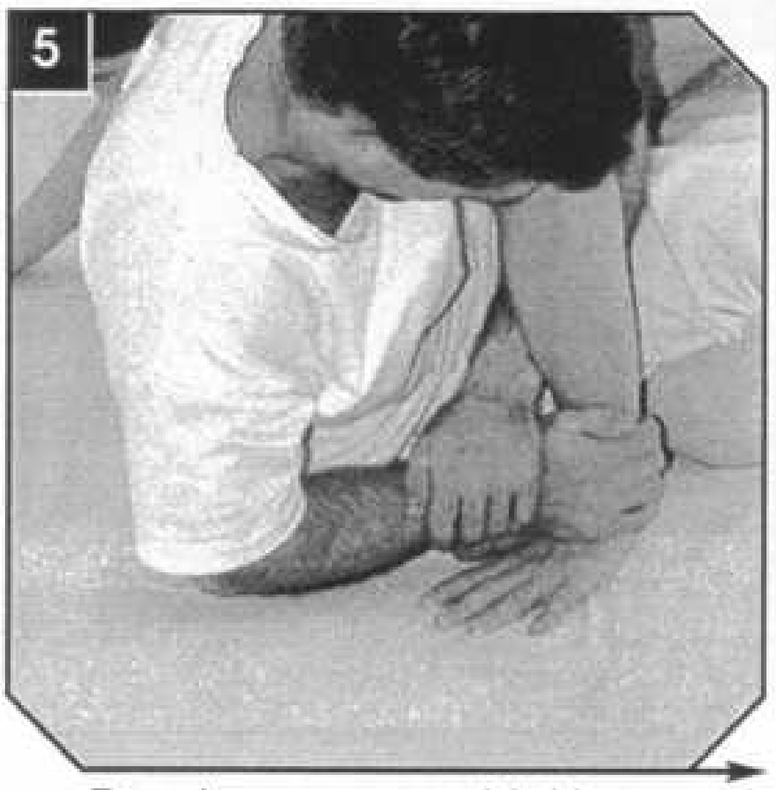
Hook the foot of the leg around his arm, under your other knee, making a Figure Four.

Hold him in place with the arm across his back, and push your hips forward to finish.



Re-wrap your legs around him, and move his wrist to his ear by leaning forward, as if you are trying to whisper in his ear.

Sit across (not up) onto your elbow, towards the arm you have grabbed.



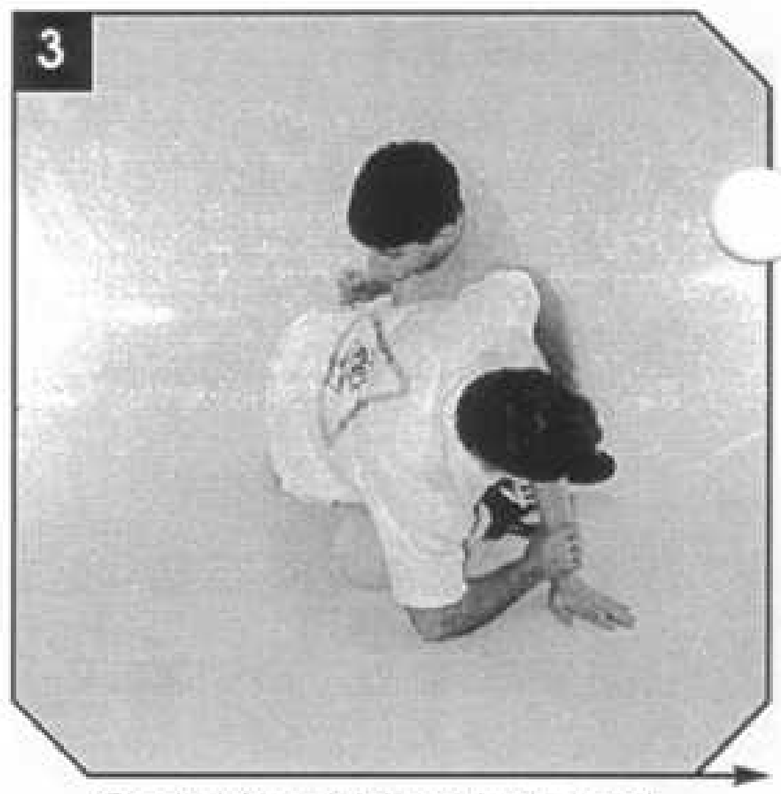
Reach across over his triceps, and grab your own wrist. Keep your reaching-over elbow tight, trapping his upper arm.

Fall backwards, and scoot your hips out, towards the side that you have grabbed. Your far foot pushes you sideways.

COIL (HE SITS BACK)

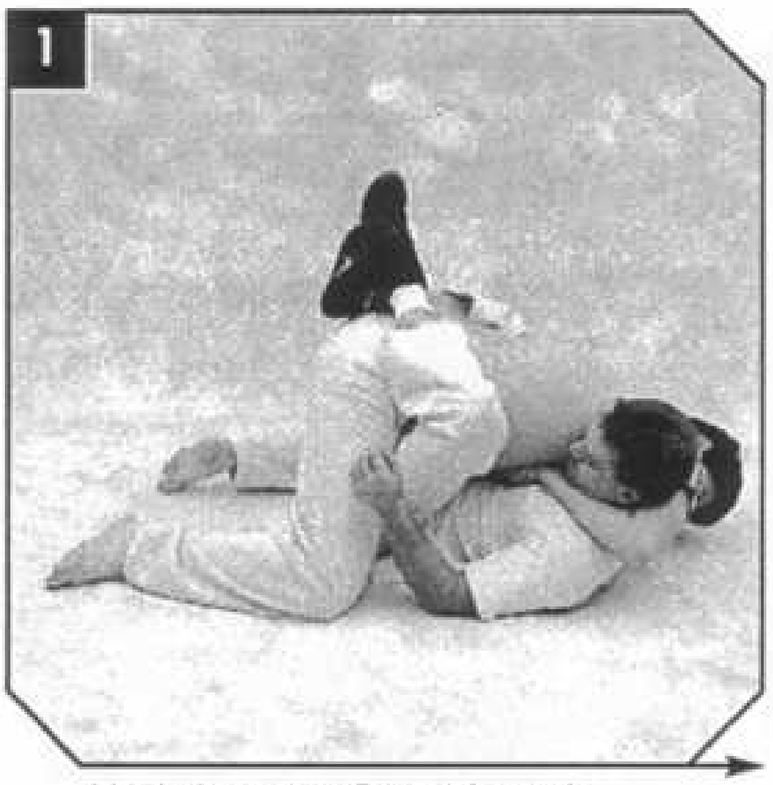
You try to get Mount with the Chest to Chest Sweep, details of which appear further on in this Section.

He puts his hand back to stop the sweep.

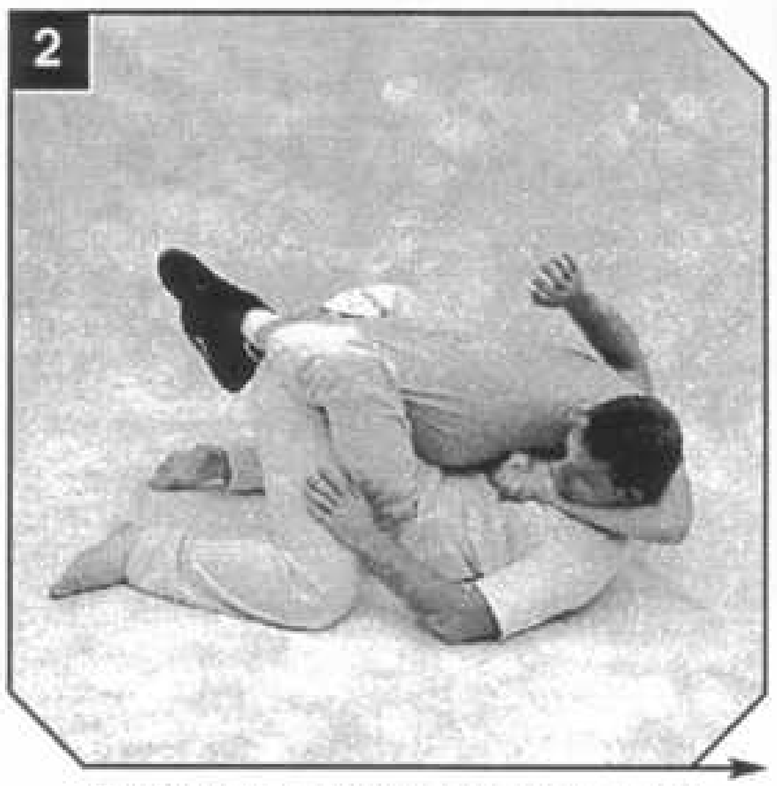


Grab his wrist that just went back.

COIL (VS. GUILLOTINE)



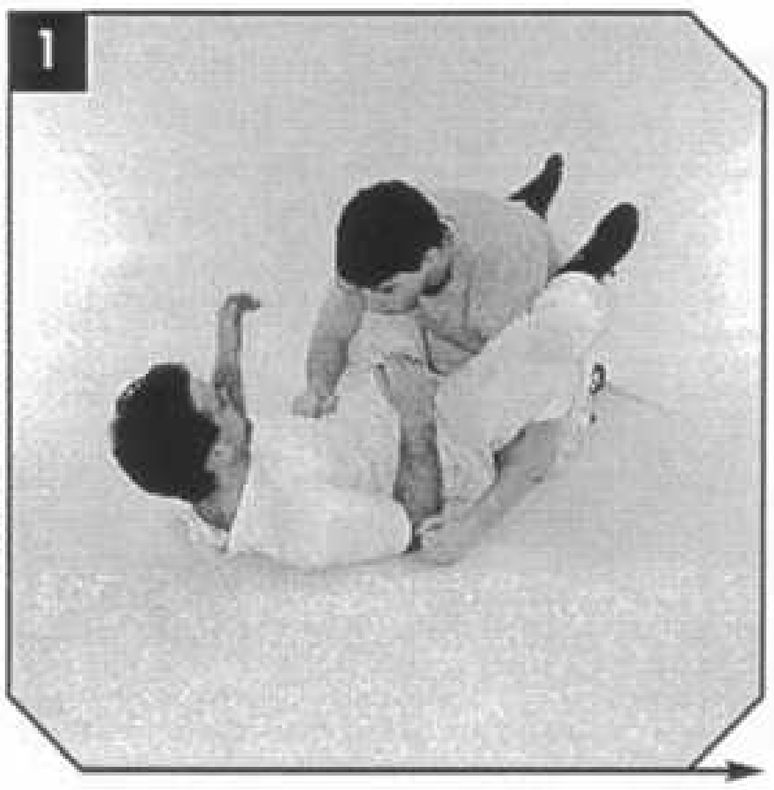
He is in your Guard and, foolishly, has applied a Guillotine on you.



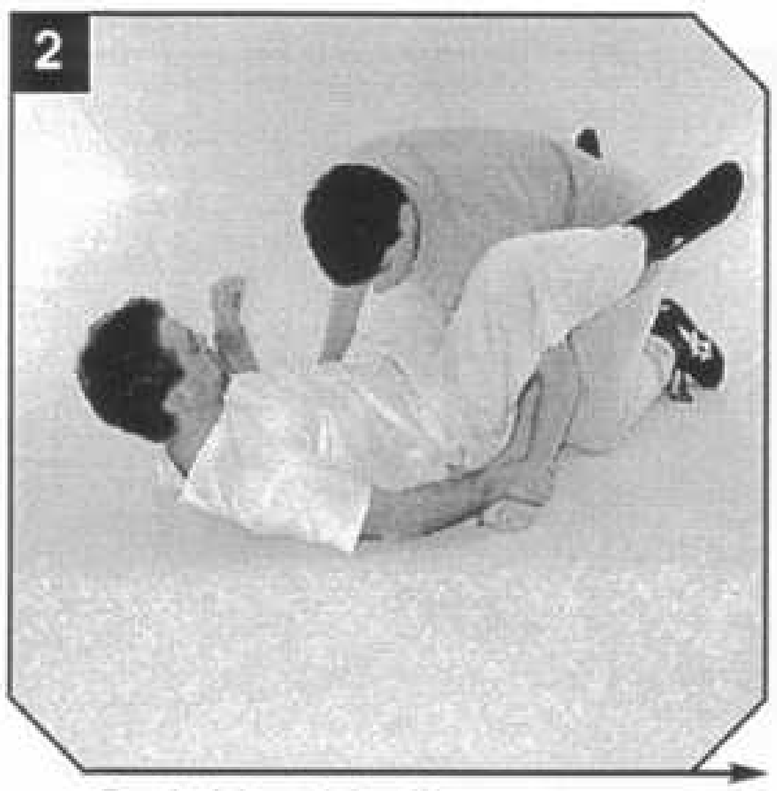
Defend by throwing your arm over his shoulder, and pushing him away with your legs.

This exposes his wrist, grab it.

SHOULDER LOCK



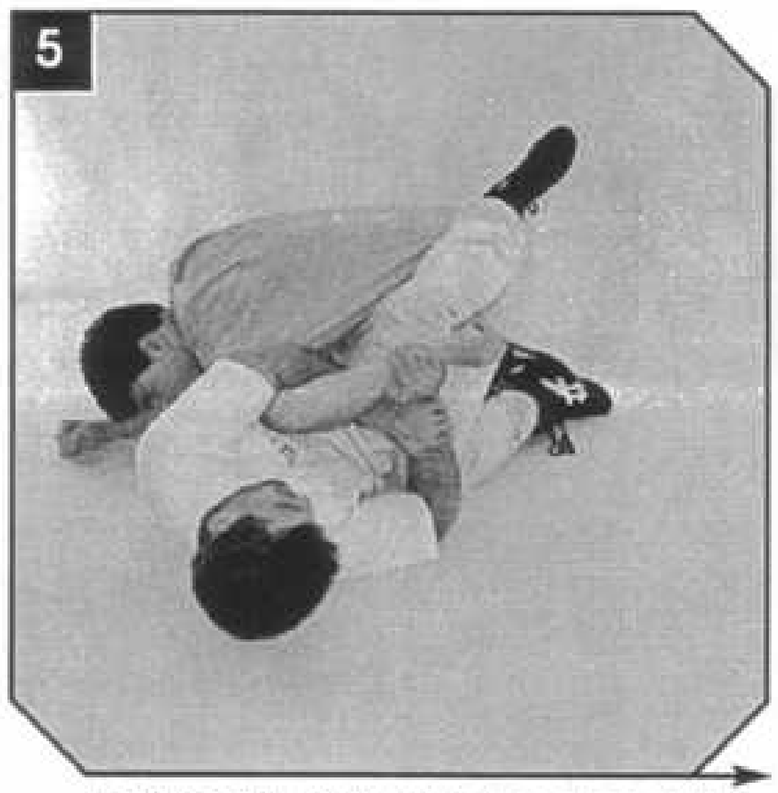
If your opponent tries to Pass by reaching under your leg, you can Triangle him, as noted previously. This finish is also available, particularly if he is farther back.



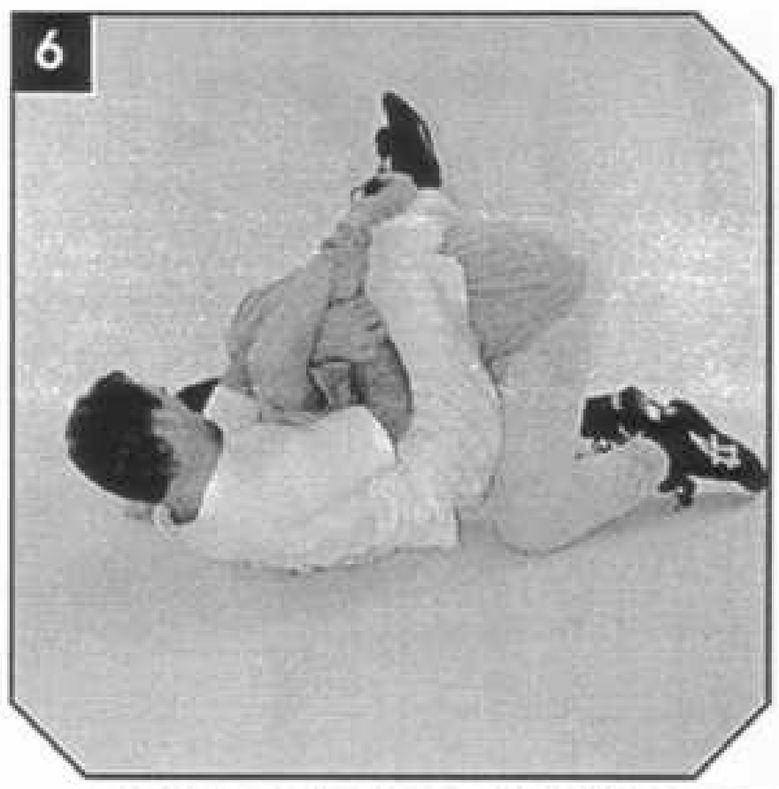
Grab his wrist with your same side hand.

Post your opposite foot on his hip.

Grab your own wrist.



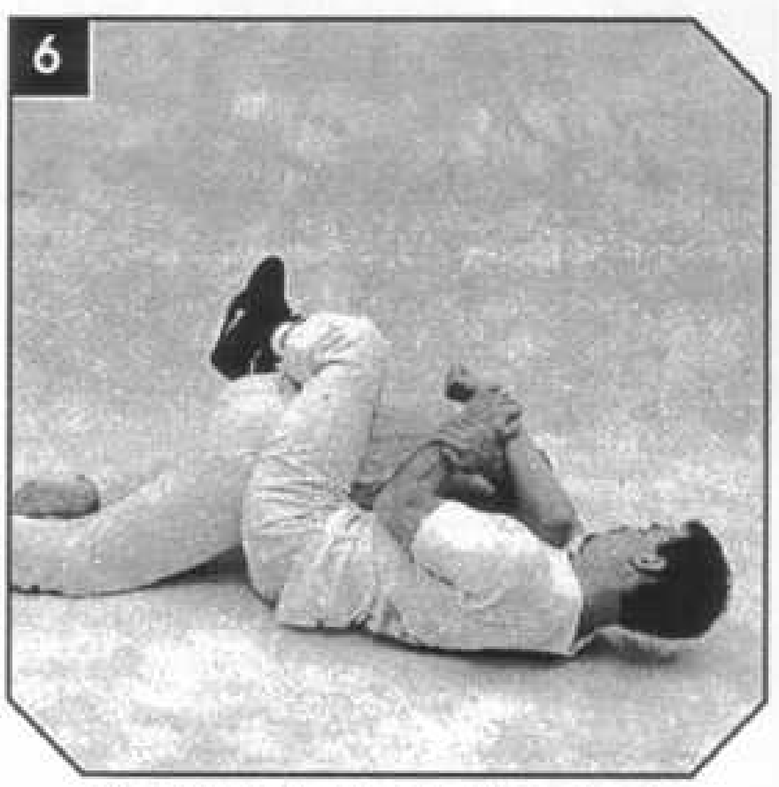
Fall back. Put your leg across his back, or his near leg (to stop him from rolling out).



Cross your legs, and finish by leaning forward, moving his wrist to his ear.

Break his grip by further pushing away with your legs, and jerking his hands apart, repeatedly if necessary.

Pull your head out, and grab your wrist with the hand that is over his shoulder.



Apply a Key Lock. You may need to scoot to the side, to get the leverage to submit him.

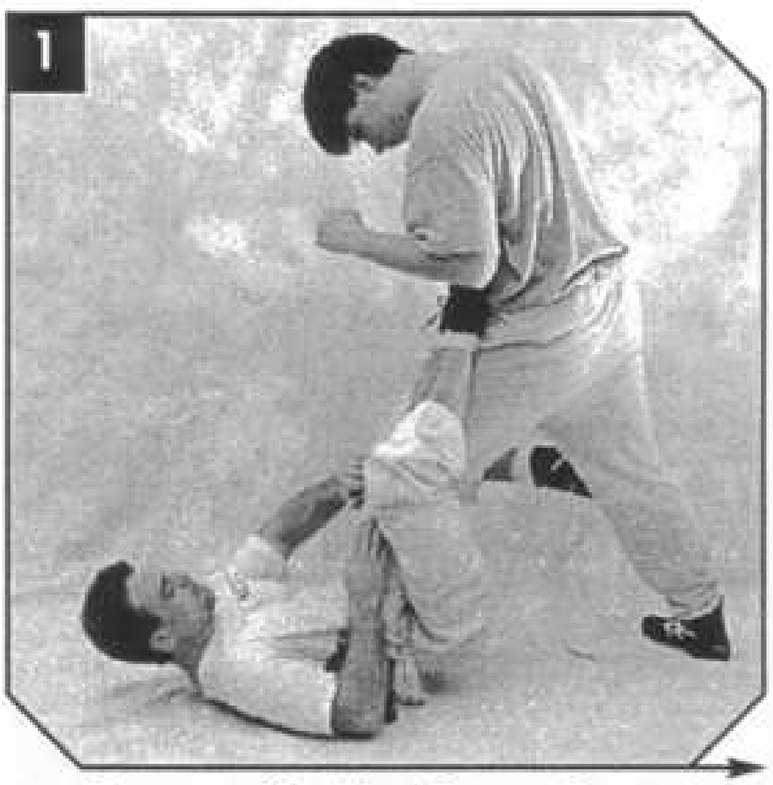
Raise your hips.

Snake your foot under his leg or better, across his stomach.

Pin his hand to your side, and straighten your leg, to finish him with a Shoulder Lock.

LEG LOCKS

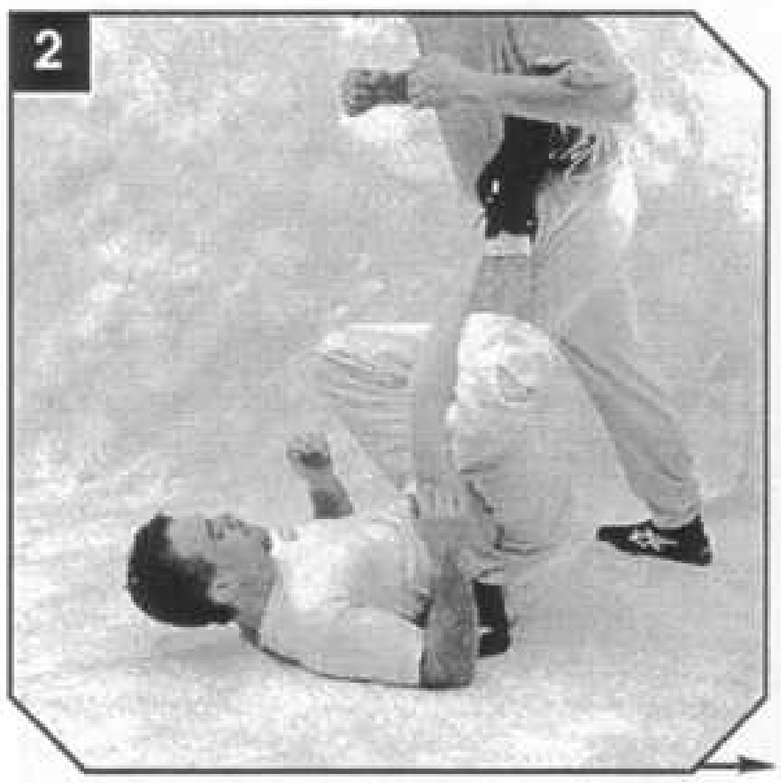
HEEL HOOK



For an effective Open Guard position, wrap one leg around his leg from the outside. Hook your foot around his thigh. Put your other foot in his far knee. Trap his leg from the outside, with the underside of your arm.

Protect yourself, and wait for his heel to lift, just a little bit.

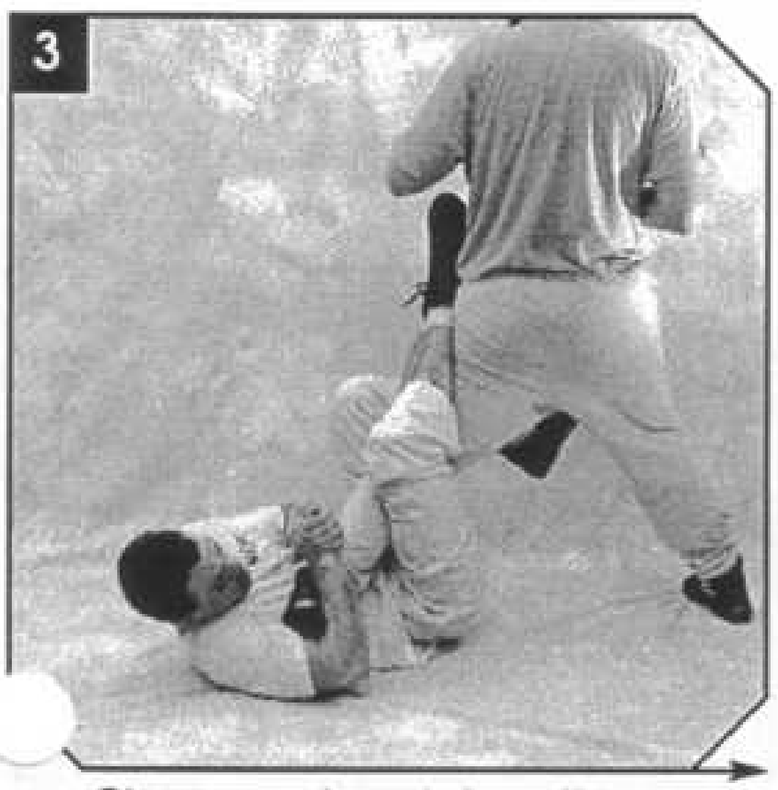
When it does, trap his heel underneath your forearm.



As an alternative to waiting for the heel to lift, you can cause his heel to raise by...

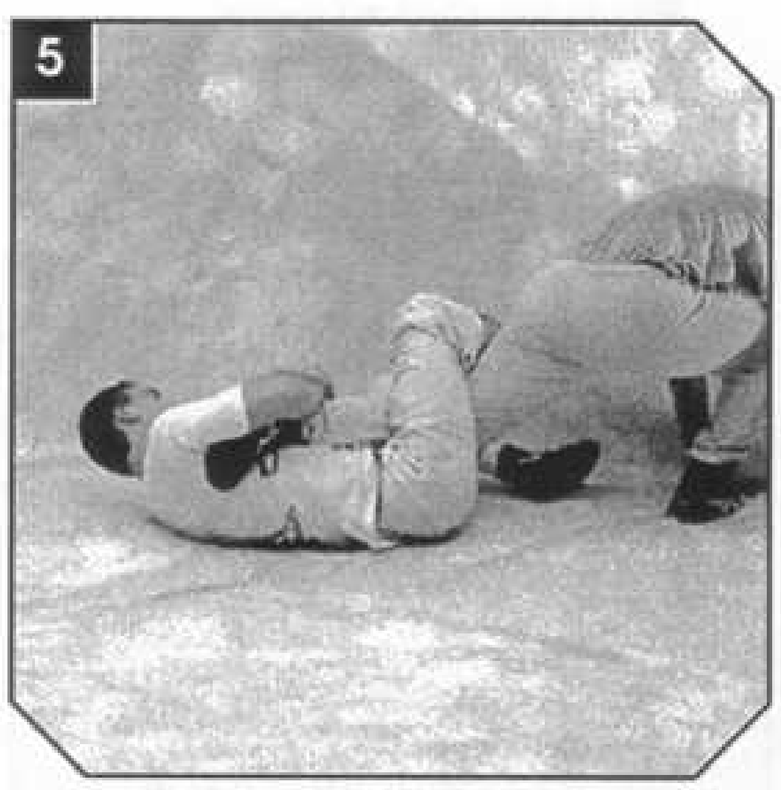
WARNING

The Heel Hook works by placing terrible pressure on the Medial Collateral ligaments of the knee. There is little muscle that your body can employ to resist. The distance between feeling pain and suffering injury is very slight. The effects are great, and can be permanent. Practice Heel Hooks with extreme care.



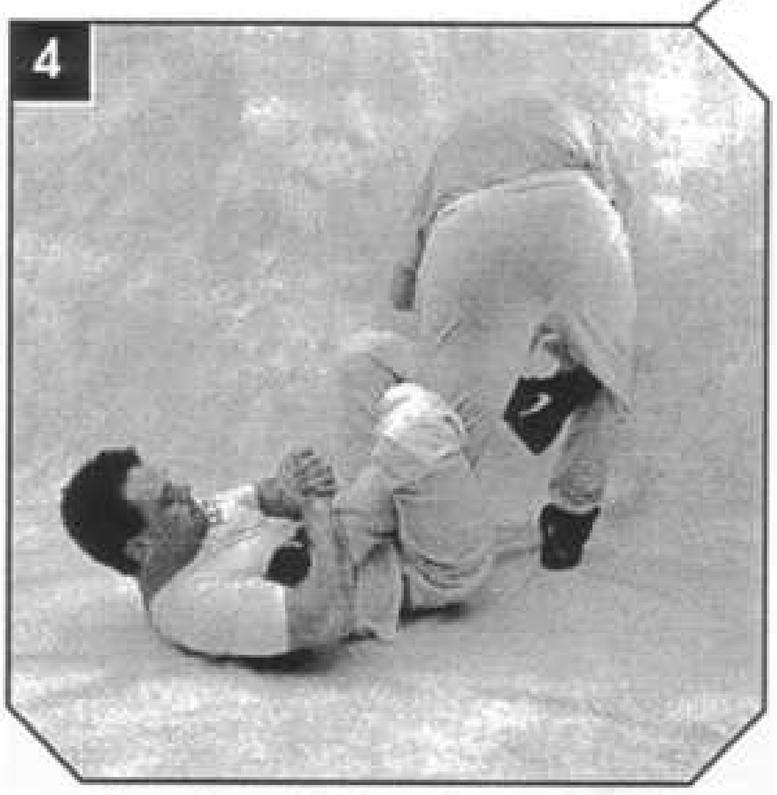
Clasp your hands together, using the palm to palm, no-thumb grip.

Bring him down by twisting his ankle, and pushing on his far knee.



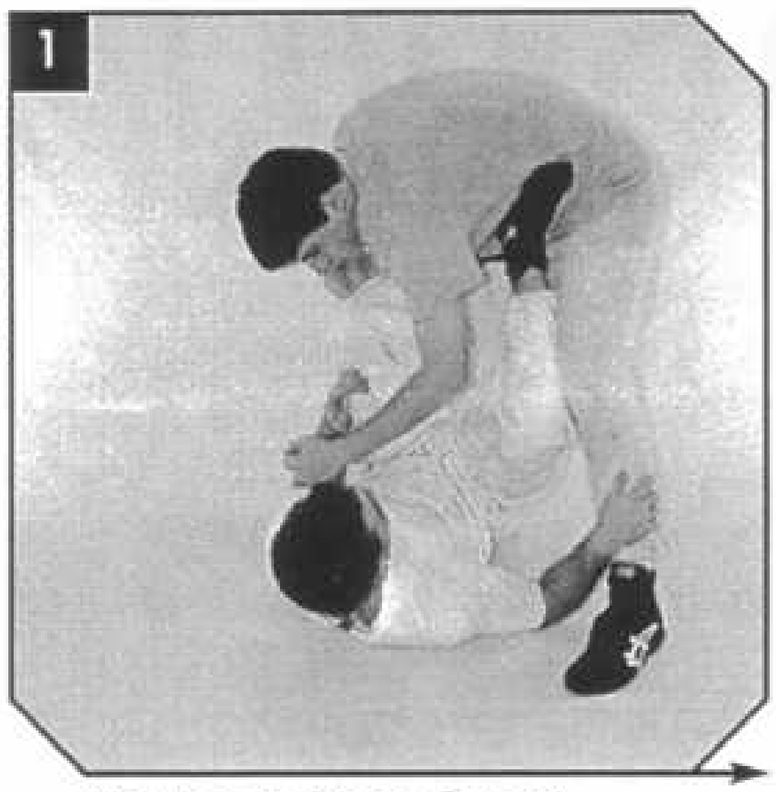
Wrap your legs, and finish him by turning your body in the direction indicated. Don't look at his ankle, instead look away as your body turns.

...pushing your leg across his leg.

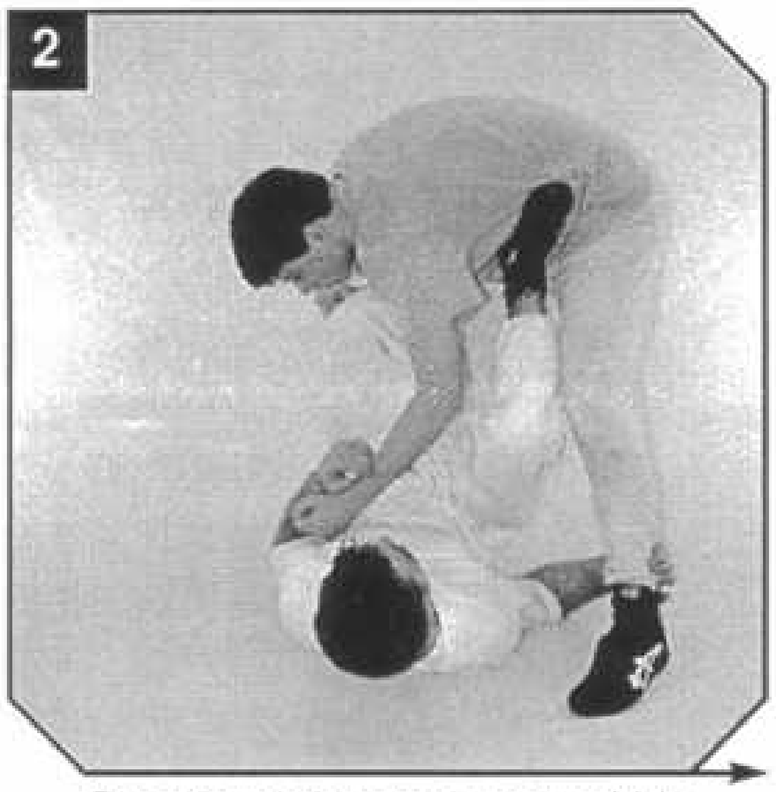


Then trap his heel, and continue to bring him to the floor.

KNEE BAR



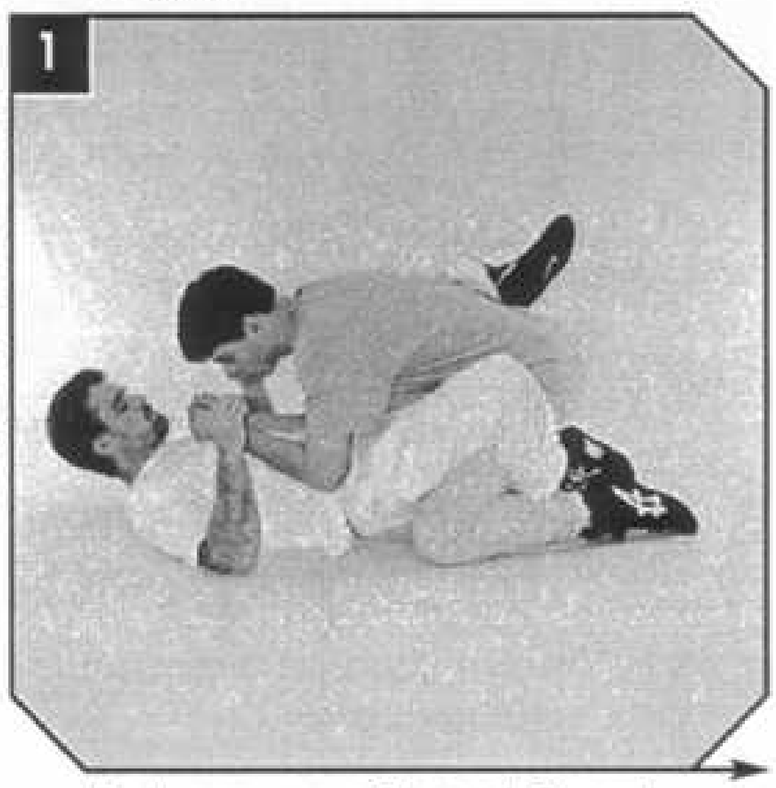
You have Open Guard (opponent standing). Post on his hip and leg, turn your hips, and spin sideways to him, as if you are running upside down in front of him.



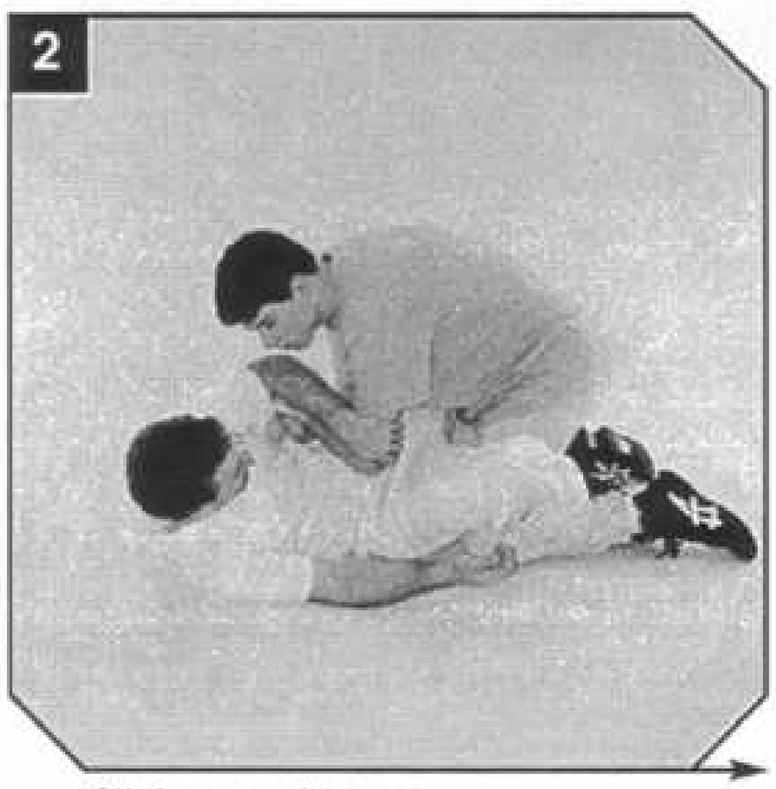
Reach under and around his ankle.

Slip your knee inside of his knee. Make sure that your ankle does not slip off of his hip.

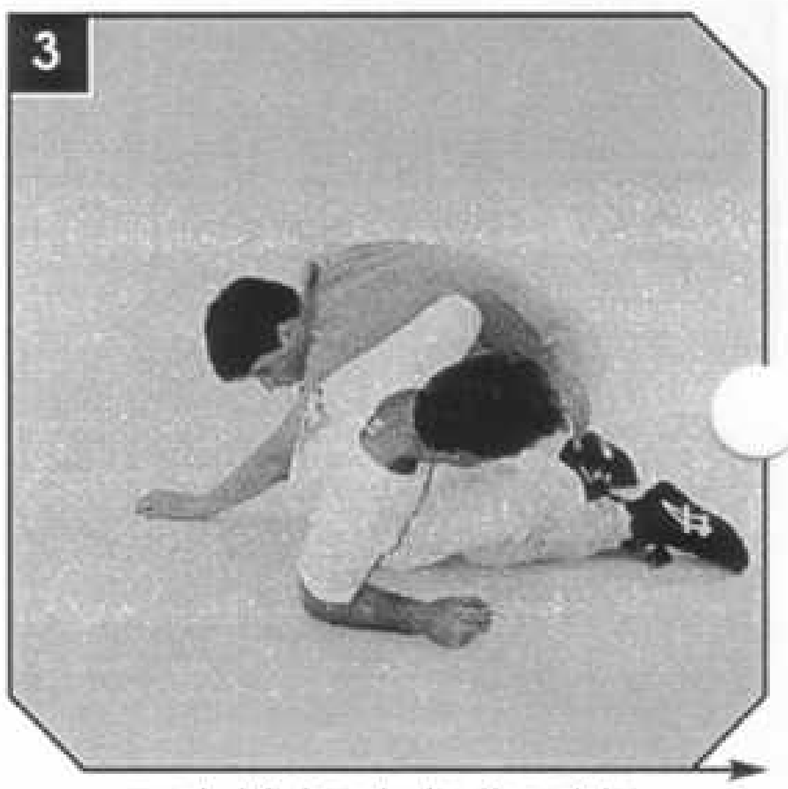
SQUEEZE LOCK



Release your Closed Guard, and post one foot on the mat, immediately beside and inside of his knee.



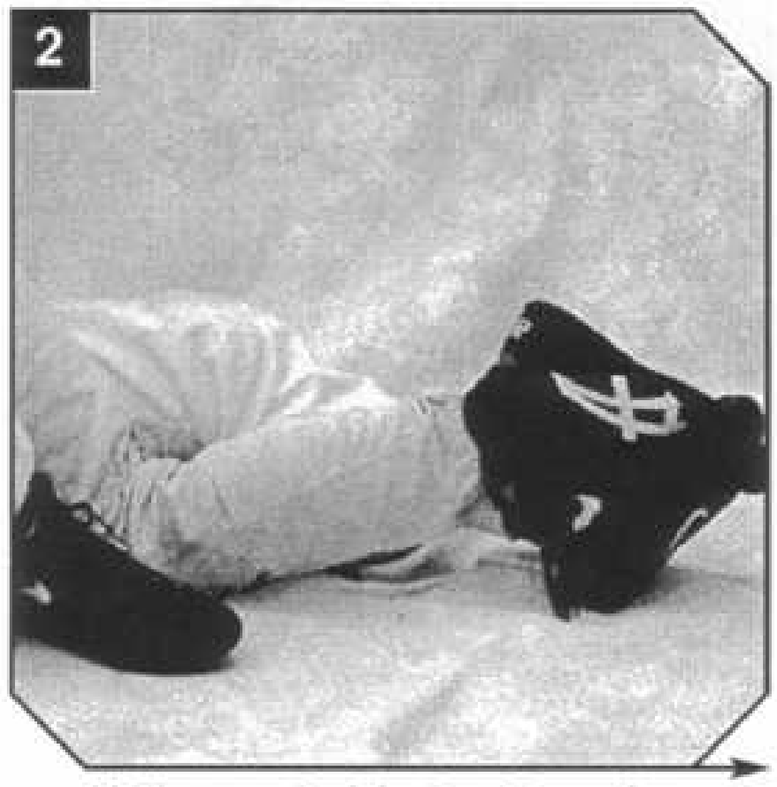
Sit forward as you...



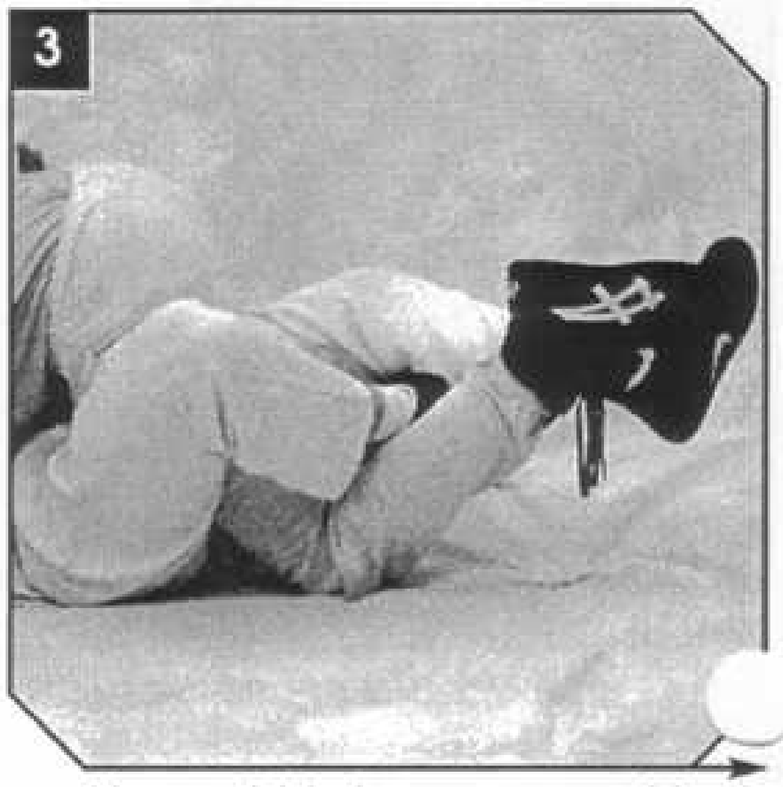
...push his body to the side.

ANKLE LOCK

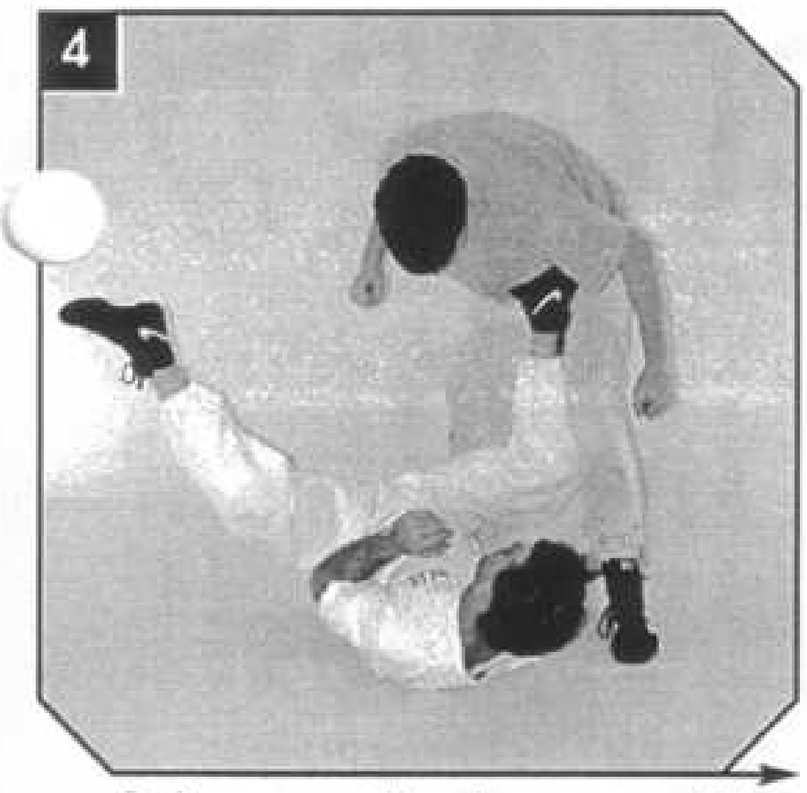
You have his left leg in Half Guard.



With your inside foot, touch your instep to his instep, as close to your toes as possible.



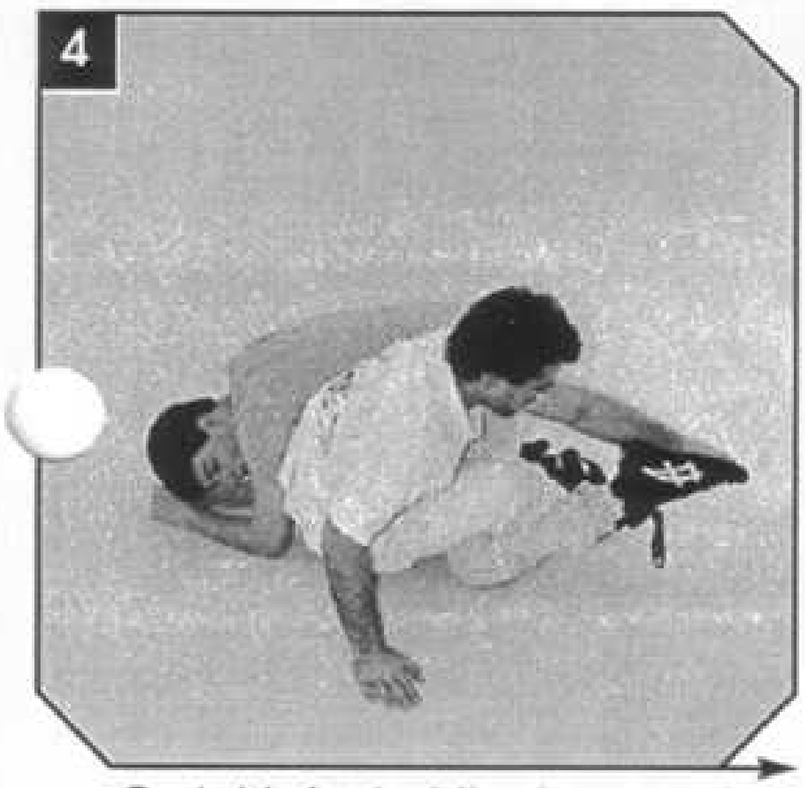
Your outside leg goes over his leg, and under your own calf.



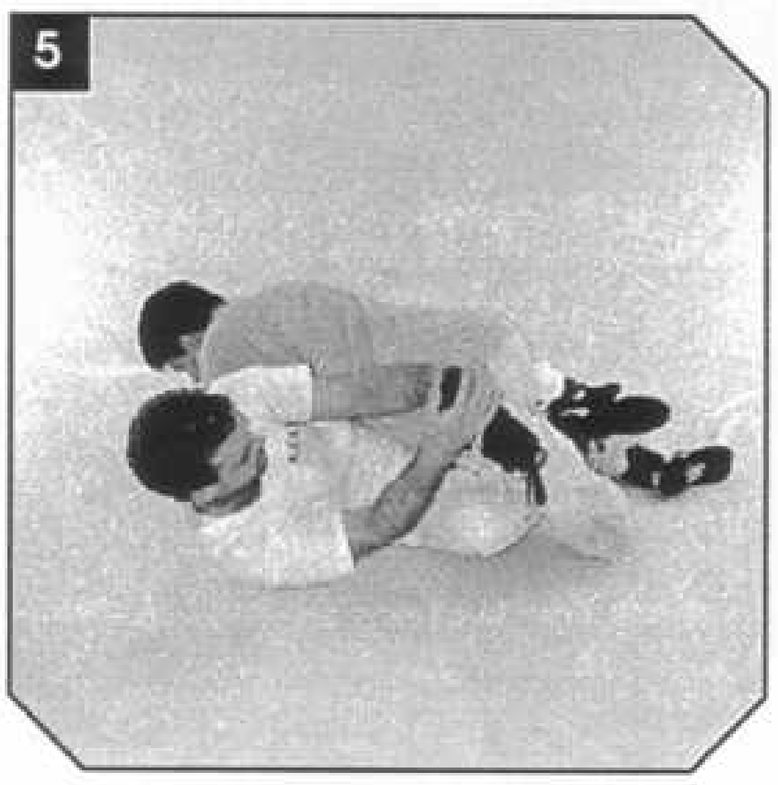
Swing your other leg around his body and...

...across his butt. Use your legs to bring him down.

Trap his ankle with both hands, his leg with your legs, and finish with a Knee Bar. Details on the Knee Bar appear at the end of the next Section.



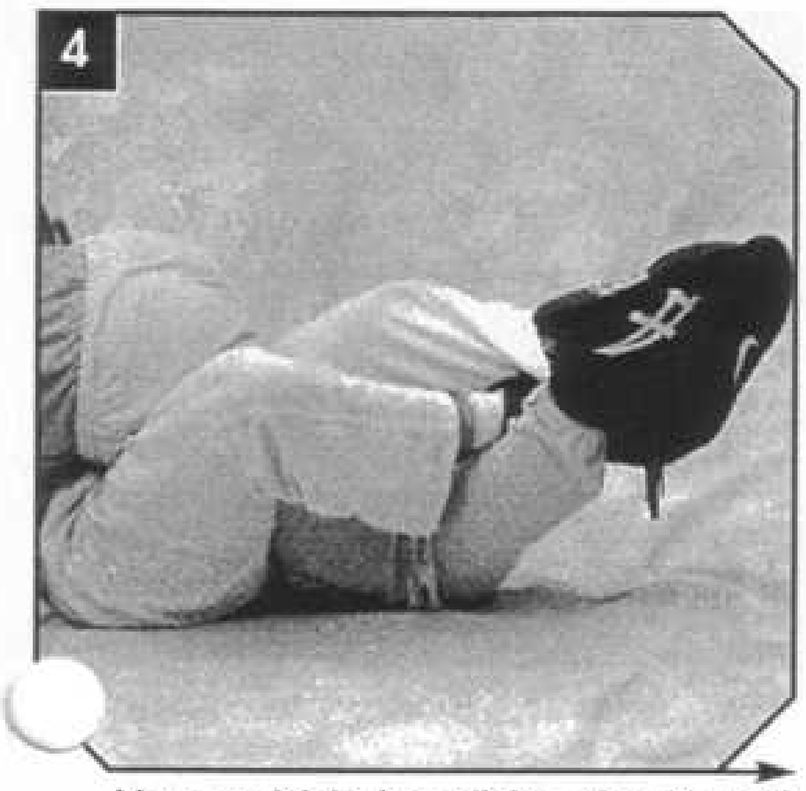
Grab his foot at the toes, and drop your knee sideways. Keep your foot by his knee.



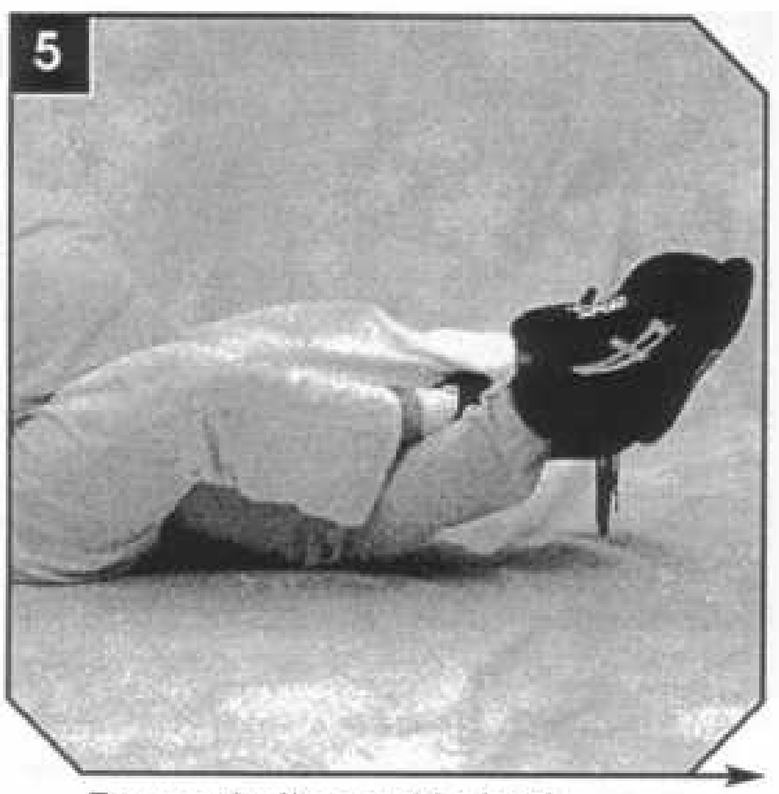
Pull up on his toes to finish.

The next technique, and the ones on the following pages, are executed from...

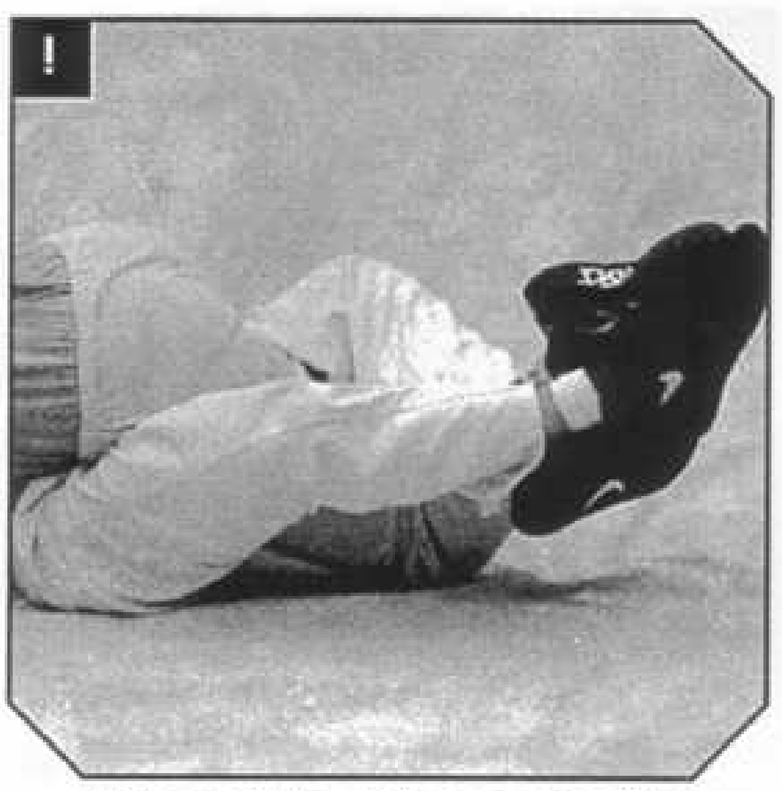
...HALF GUARD



Your outside leg slides down until it hits your ankle.



To apply the ankle lock, straighten out both legs and apply pressure, by lifting up his foot with the instep of your foot.



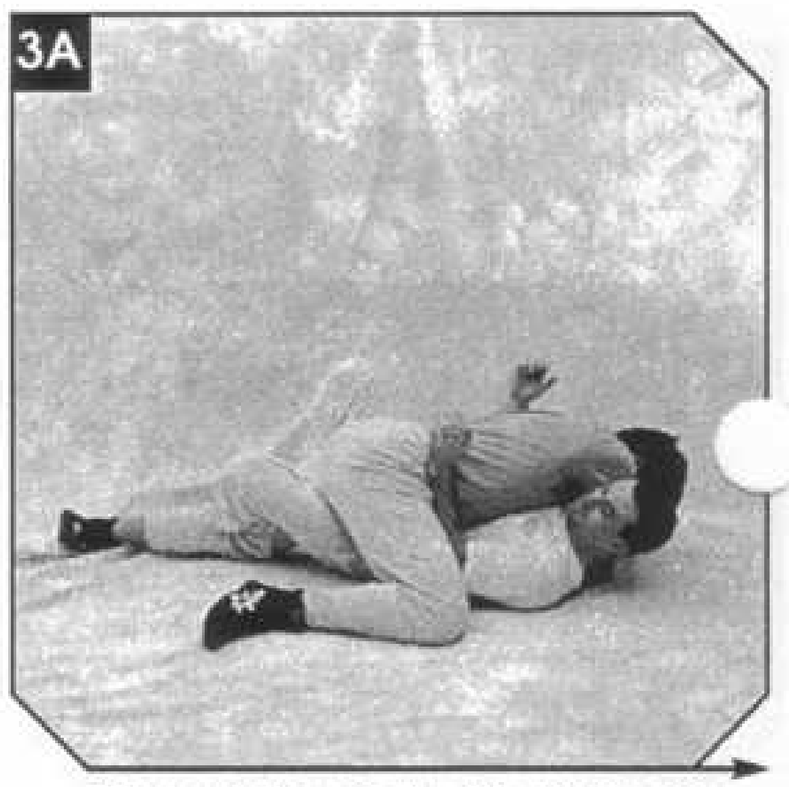
It is possible, but less effective, to apply the lock in reverse.

GETTING FULL GUARD FROM HALF GUARD

Although there are a number of finishes available from Half Guard, including the ankle lock on the previous page, a good basic strategy from there is to try to get Full Guard. This page spread details how to accomplish that. The following page spread shows how to get from Half Guard to other positions.

Put your forearm in his hip, and...

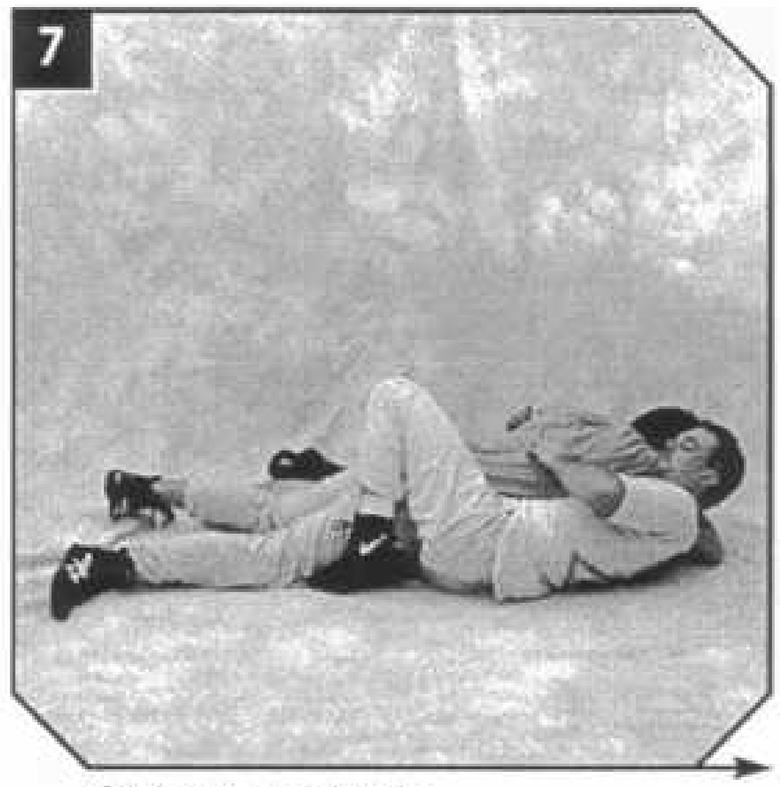
...his neck, if possible.



Post on the mat with your near leg, across his leg.

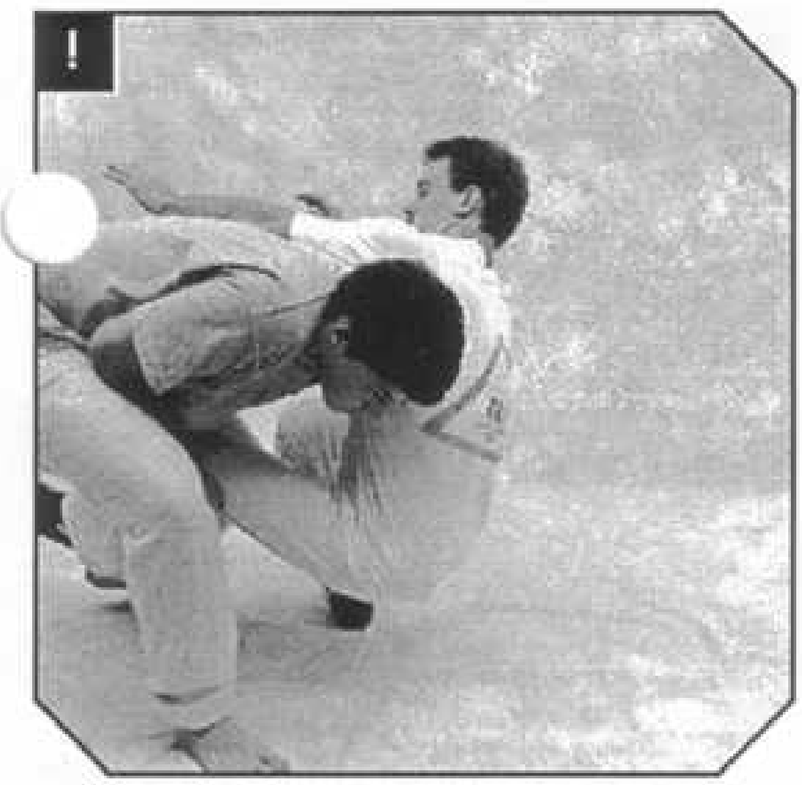
CONT'D

Push him away with your knee.



Slide your hips in.

Get a full Closed Guard.



There are numerous opportunities to get Half Guard in a fight. Perhaps he has just thrown you, or...

...he had you in Mount, and you did the Elbow Escape on one side, or...

...you had Closed Guard, and he partially passed it. These three scenarios are by no means comprehensive.

Your other foot posts by your butt.

Scoot your hips out.

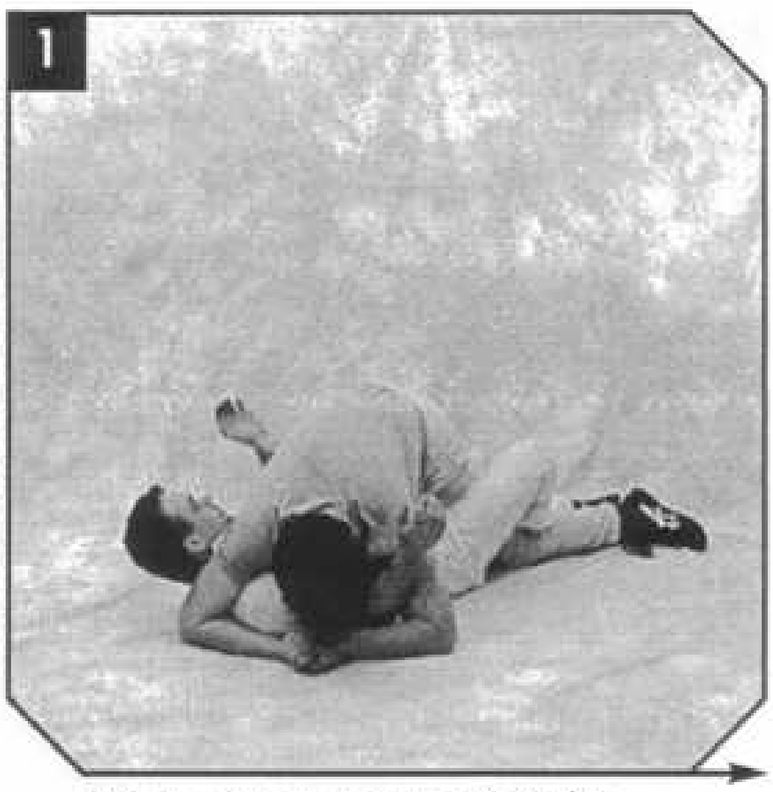
Bring your knee in.

This technique, and many, many, many others, requires adroit use of the hips. One great drill to develop this ability is the Shrimp Drill, detailed in the Warm-Up, Conditioning, and Training Section.

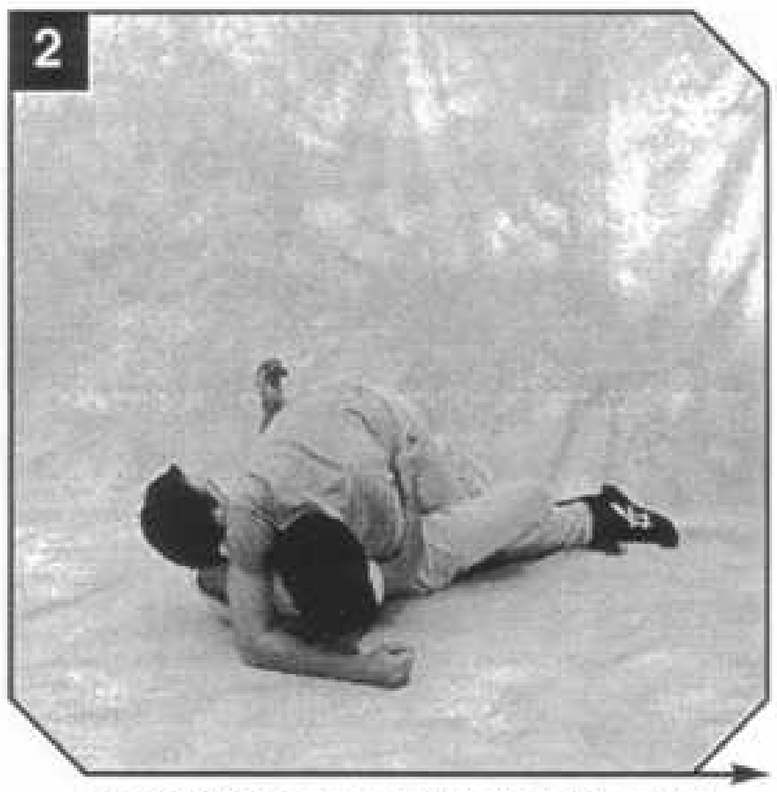
PART III

SWEEPS & REVERSALS

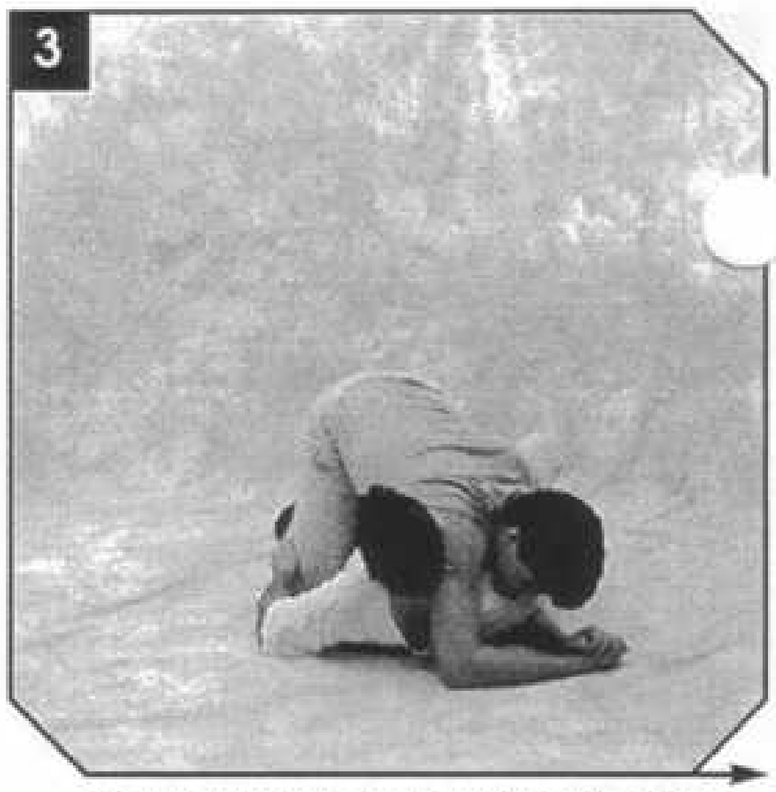
REVERSAL BY LIFTING



He is across you, trying to control your head, so that you cannot take advantage of the Half Guard.



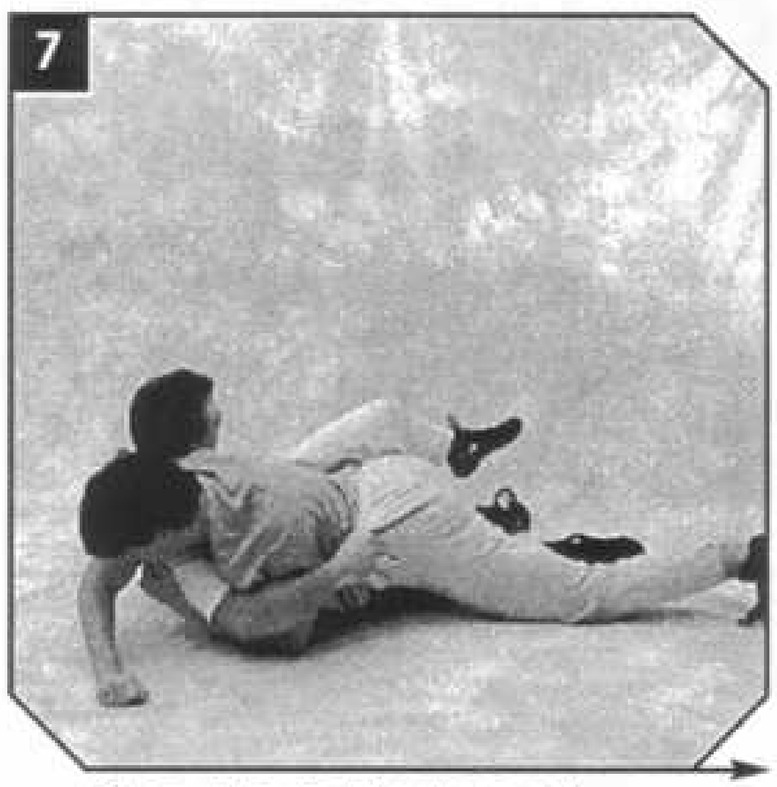
Reach across or under his arm, and grab his hip.



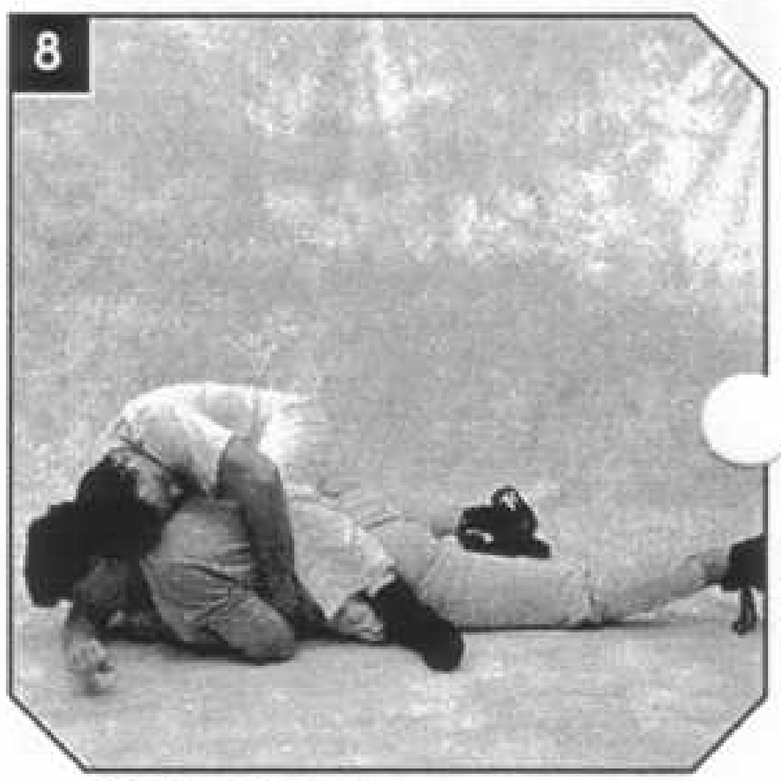
Your other hand grabs his knee.

GET BACK MOUNT

Lift him up just an inch or so.



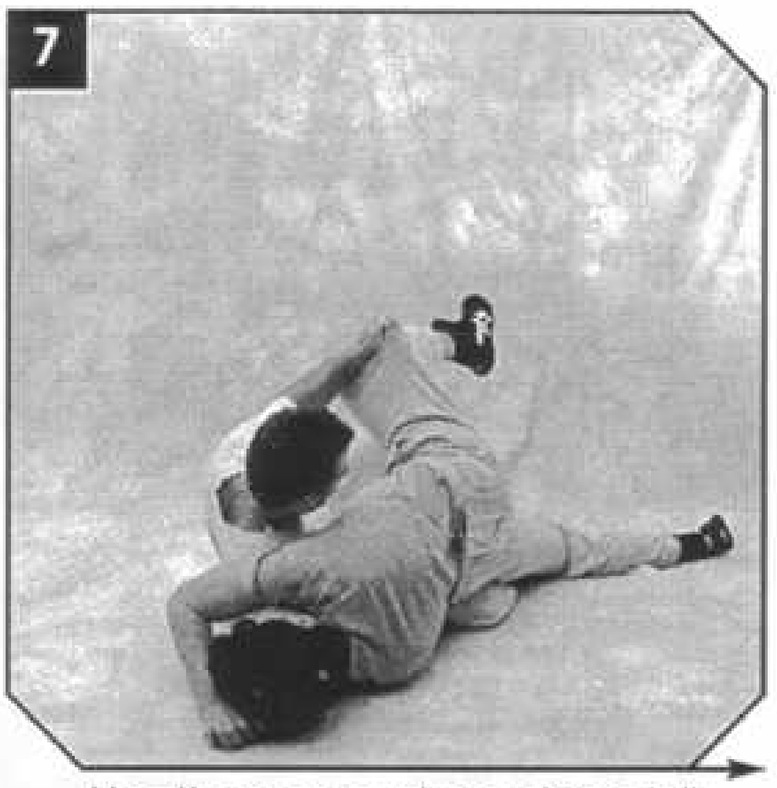
Drop him to his stomach, immediately next to you.



Go to his back.

GET SIDE CONTROL

If you lift him up about two inches or so, roll him over, by dropping the hook and pushing with your knee-gripping hand.



Use the momentum of the roll; staying with him.

Keep tight to him until you have...

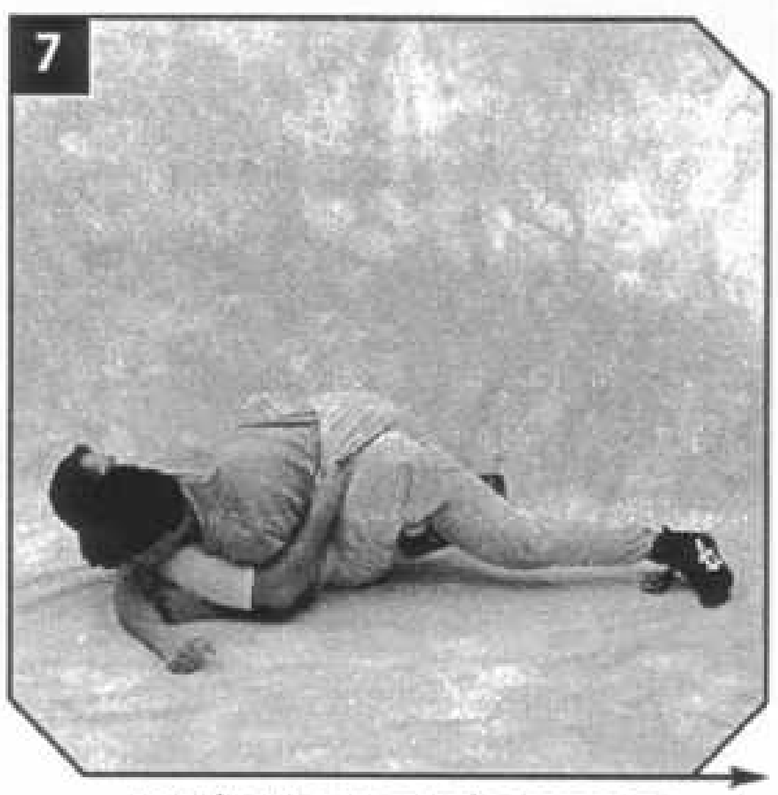
Use both of your feet to scissor his foot, and straighten out his leg.

Feed your outside foot under his thigh. Keep your other leg flat on the ground.

At this point you will lift him straight up. Three different options are shown on this page: Back Mount; Side Control; and Closed Guard.

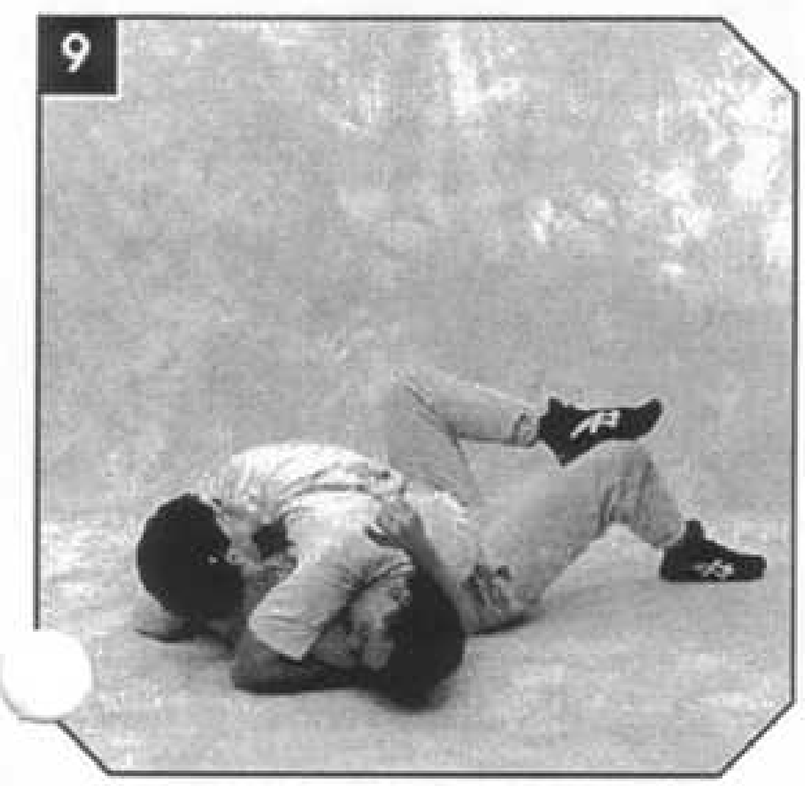
GET GUARD

If you lift him up as far as possible, at least three inches...



...you have enough room to bring your knee in.

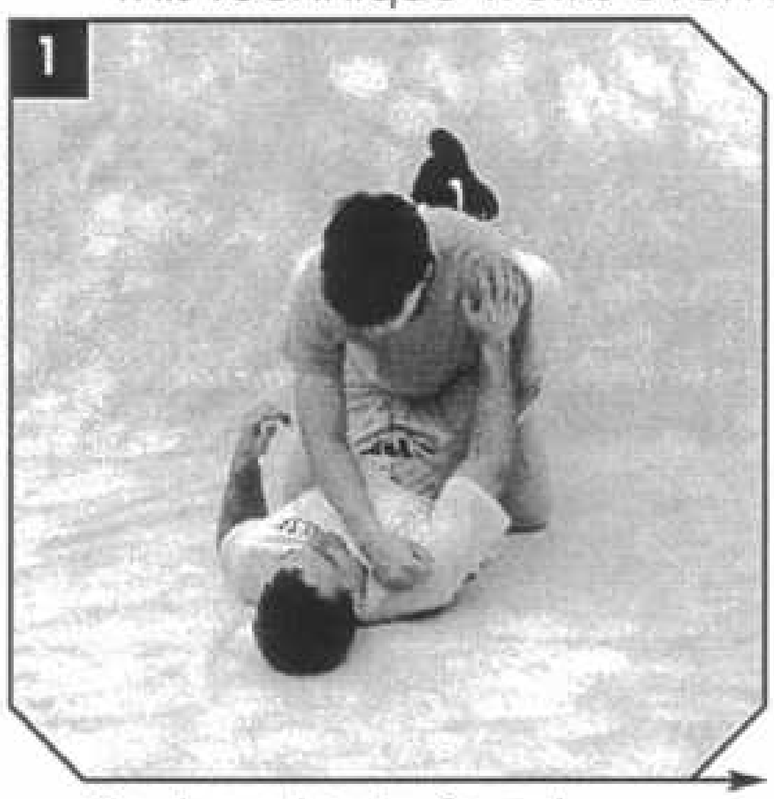
Then get Closed Guard.



...Side Control.

GO TO BACK

This technique works even better from Half Guard.



You have him in Guard.

Lift up your pelvis.

Push his arm across your chest.

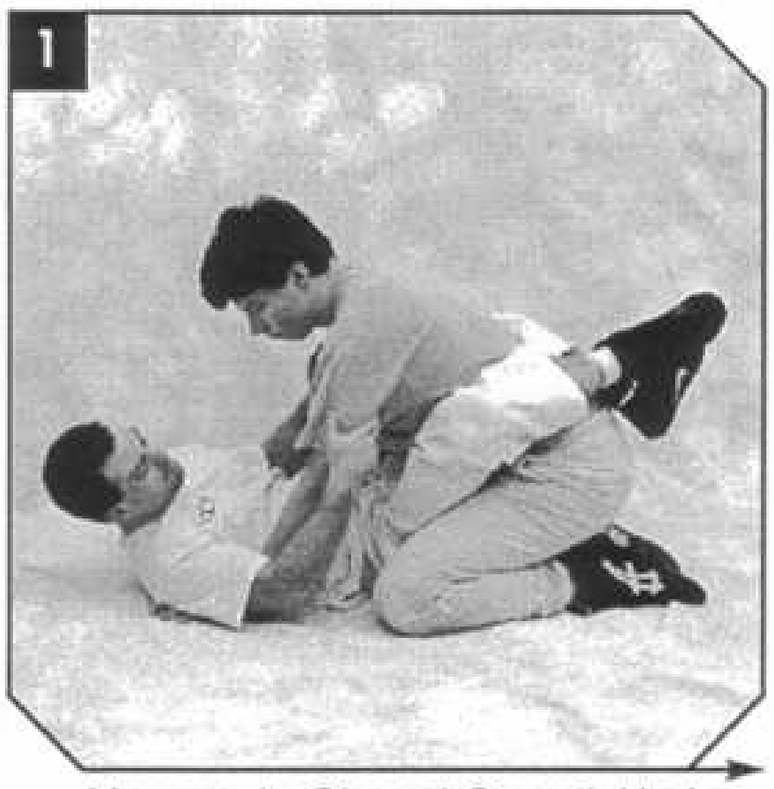
CONT'D

Pull out your arm that was around his neck, and put your elbow down.

Slide your leg that is on the ground into a hook, as you move up his side towards his back.

Slide fully atop his back, and hook in your other leg.

SWEEP (CHEST TO CHEST)



You are in Closed Guard. He is on his knees, and starts to sit back.

As he sits back, follow him up, opening your Guard and posting your hand behind you.

Ideally, reach across his chest and trap his arm as shown, with your hand on his triceps, and your underarm clamping on his upper arm.

Grab his head, pulling him in with your legs.

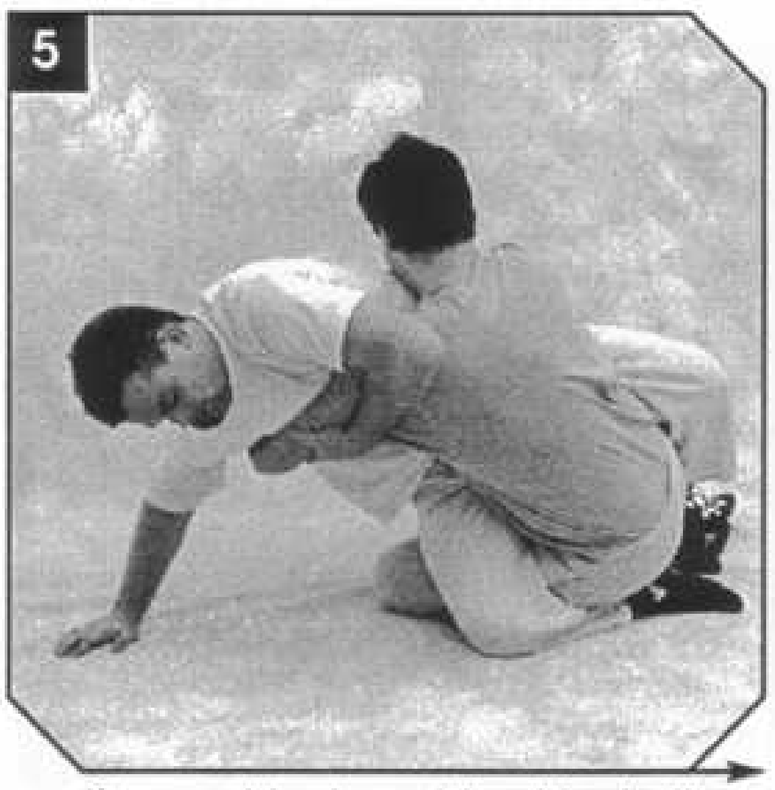
Scoot your hips out, on the side of his trapped arm.

Reach across his back to his side. Grab onto his lat.

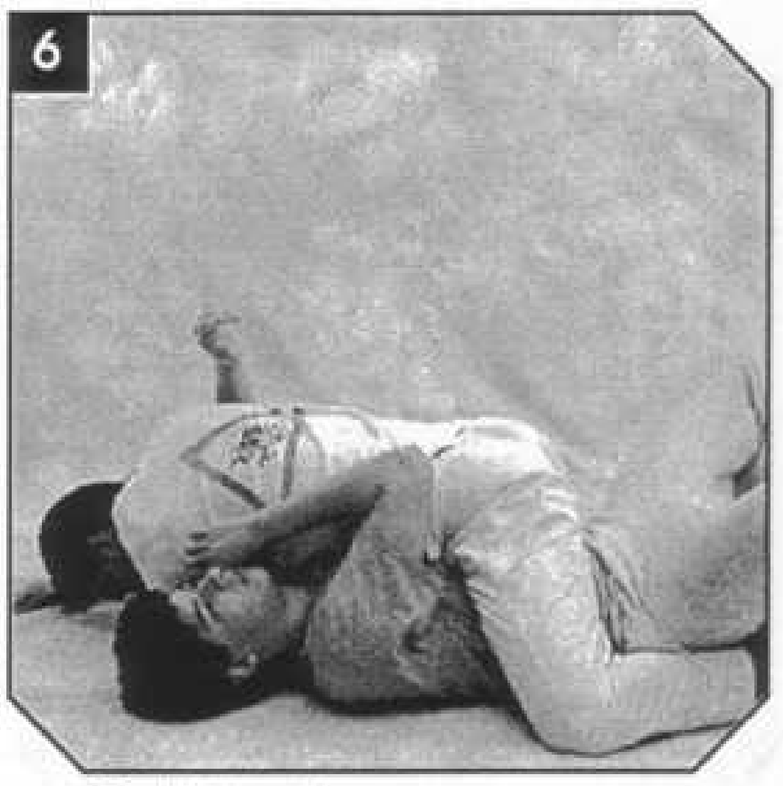
Drive your pelvis in. If he is powerful, you will have to secure a Two on One to aid your drive down.

Choke him, or otherwise finish from Back Mount. Attacks from Back Mount are covered in Section G.

Push off with your opposite foot, raising your hips.

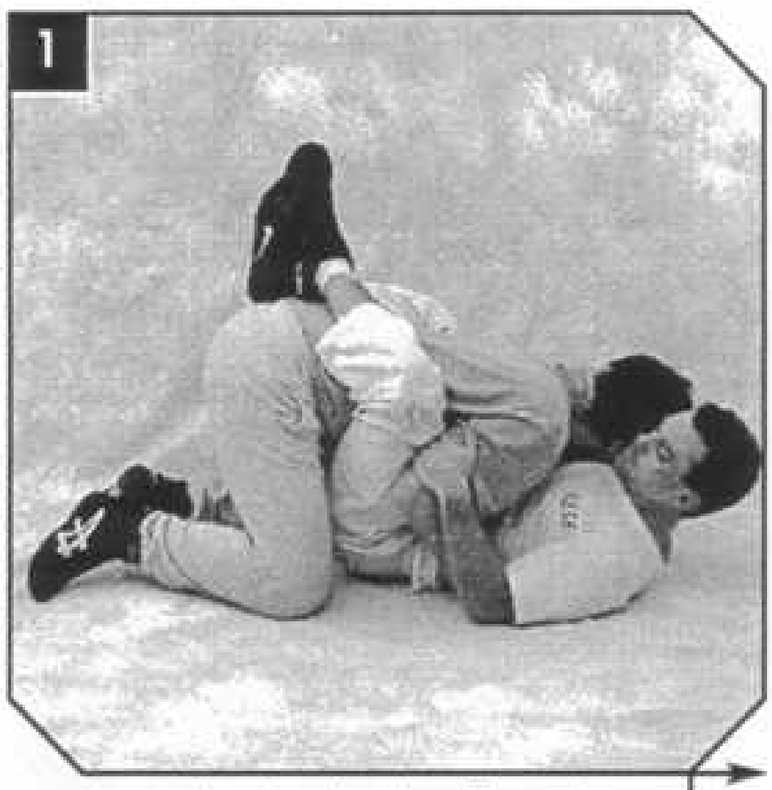


Sweep him by raising him in the air with your hips, and then continuing the motion into a spin. Keep chest to chest the entire time.



Get Mount.
NOTE!: Rather than flip him sideways, you are trying to spin him in place, using your leg to sweep him under you.

INSERTING AN ELEVATOR



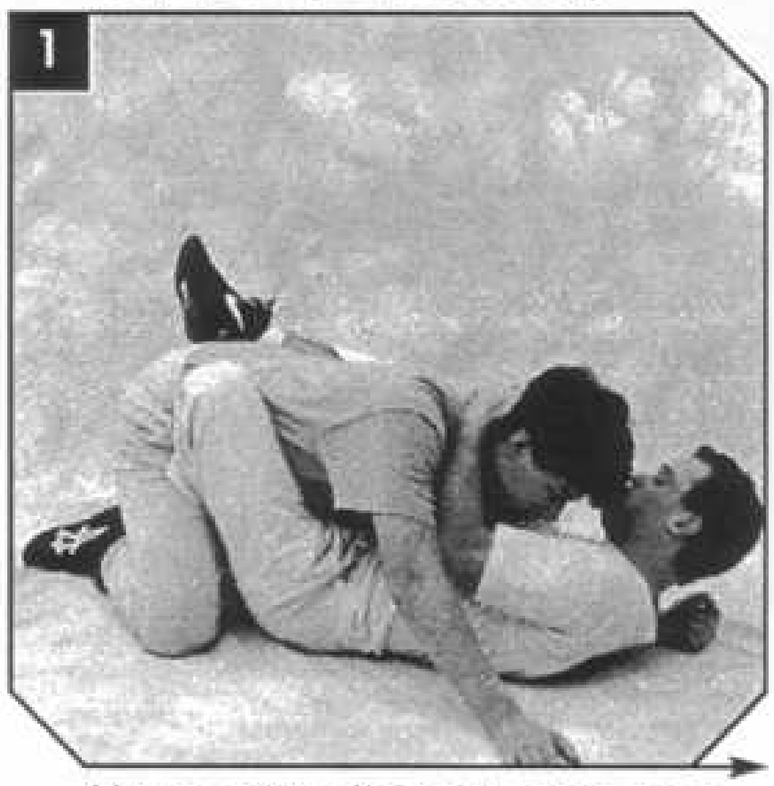
In order to do the Elevator Sweep, you must insert a foot or "Elevator" inside his upper thigh. There are three basic ways to do this. Grab his arm and his head.

Post your head-side foot in his hip.

While maintaining a grip on his arm, slide your knee into his chest.

SWEEP (ELEVATOR)

A third way to get an Elevator in is if his leg is back. If you have enough space, quickly circle your foot around and under his leg. Do not try to elevate (or sweep in any way) if your opponent is set.



You must wait for him to come to you, or pull him in with your arms and legs. Tie him up with your hook-side hand on the back of his neck, and your other hand on his triceps.

As you pull him in to you, the hook-side forearm pushes into his chest. Simultaneously begin to lift him with your foot.

ELEVATOR (KNEE UP)

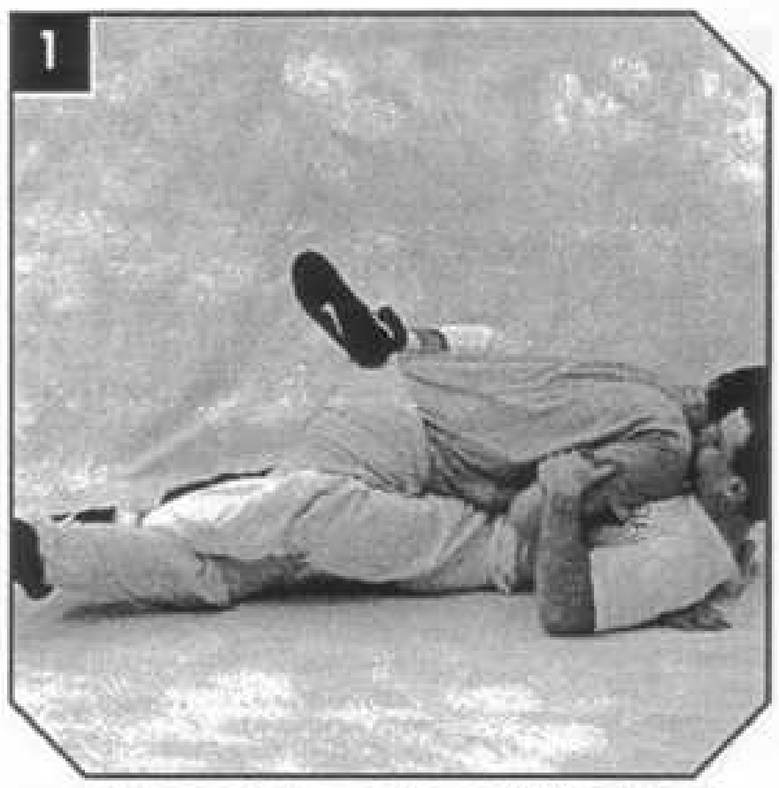
The elevator is done differently against an opponent who has raised one leg. Grab his head and triceps as before.

Turn to your side away from his knee, to clear your foot past his knee.

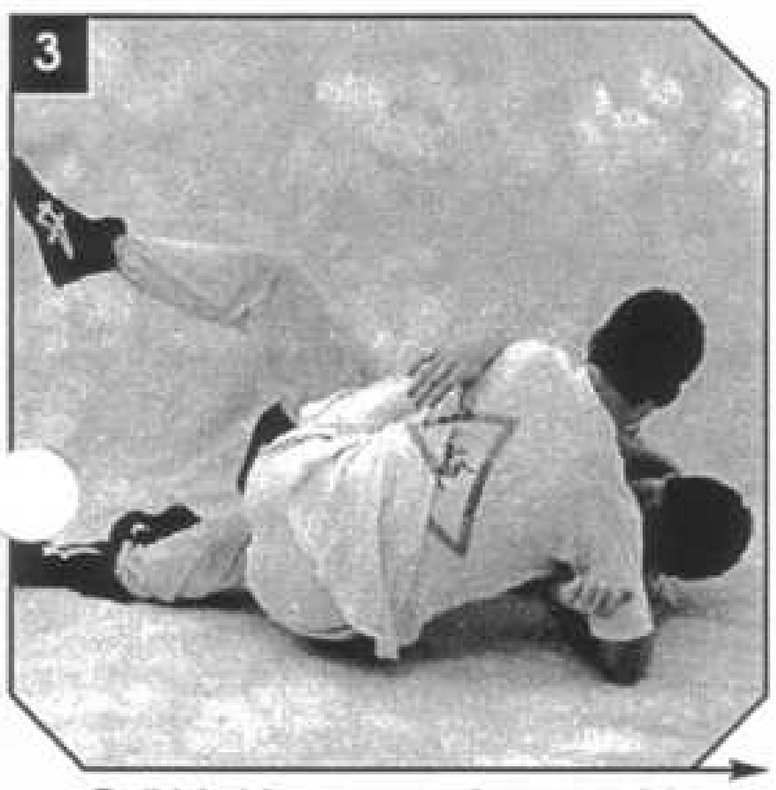
While keeping your knee tight to his body, swing your foot around and under his knee.

Drive him away with your knee, until you have enough space to insert your foot in his inner thigh.

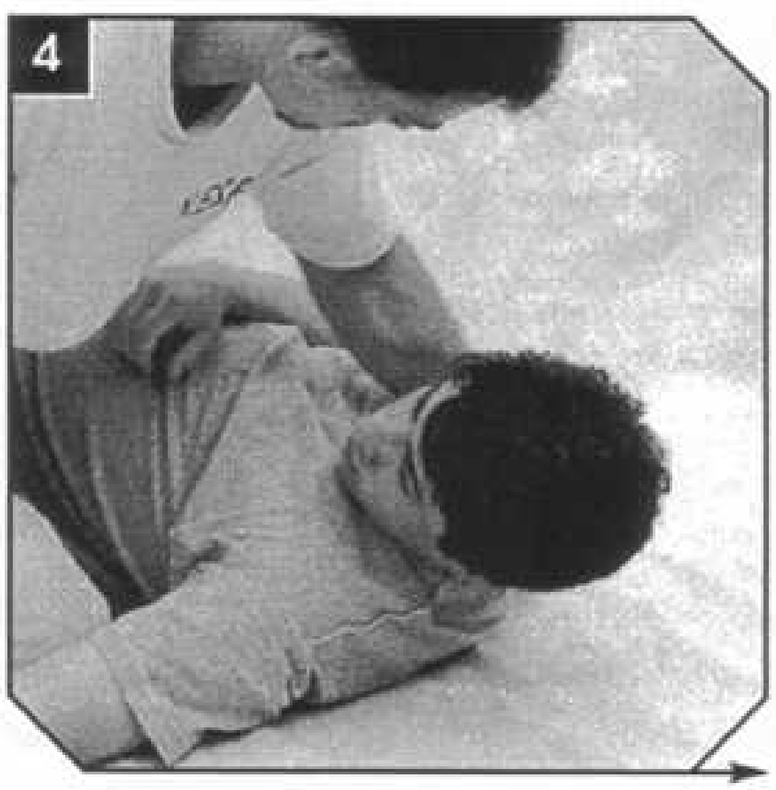
Then pull him in tight. Now you have an Elevator firmly hooked into his inner thigh.



A second way to get the hook, is to apply a single grapevine to one leg, drive his leg back as shown above, and then quickly put in the Elevator.



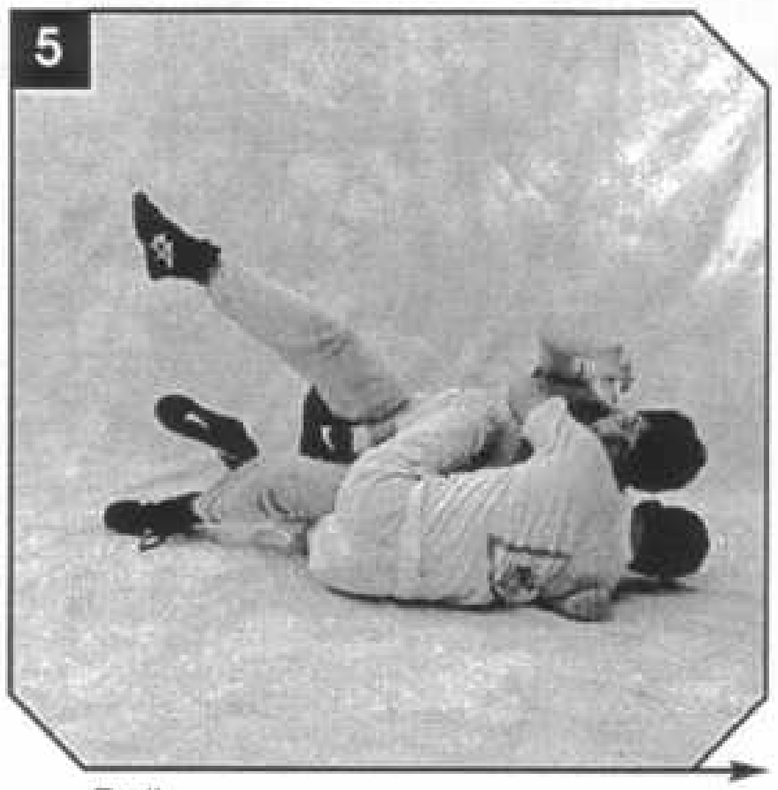
Pull his triceps, and sweep his supporting knee. Your sweeping leg should be hooked behind his knee, so that when you get Mount, your hips drive in.



As you roll, maintain your grip on his neck, so that when you roll you are pulled into...

...Mount.

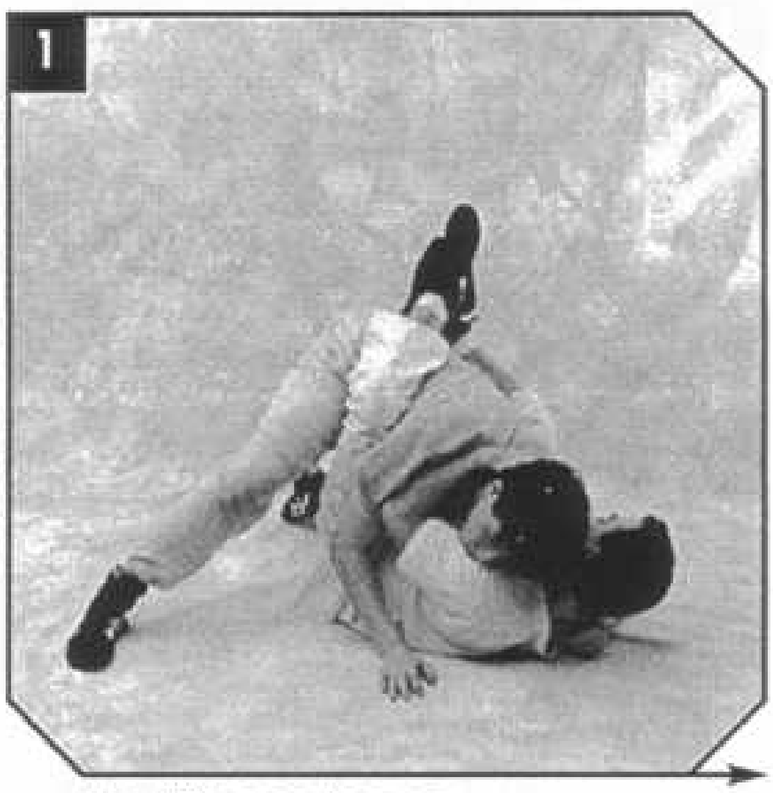
To execute the sweep, pull his arm into you, sweep his bottom knee, raise his other knee, and push on his chest with your forearm.



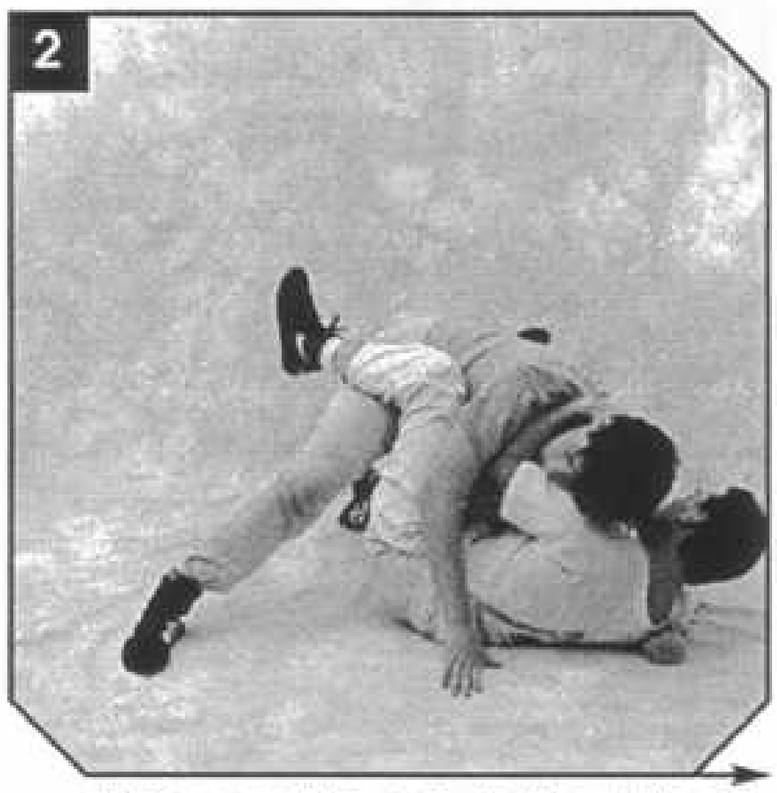
Roll...

...into Mount.

SWEEP (SCISSOR)



He lifts one leg up.



Slide your hip out, to the side of the foot that he posted on, and roll sideways. Post your leg on his thigh, to help you slide your hip out.

Put the instep of your top leg into his hip, and your knee into his stomach. Your other foot stays on the ground.

HEEL HOOK

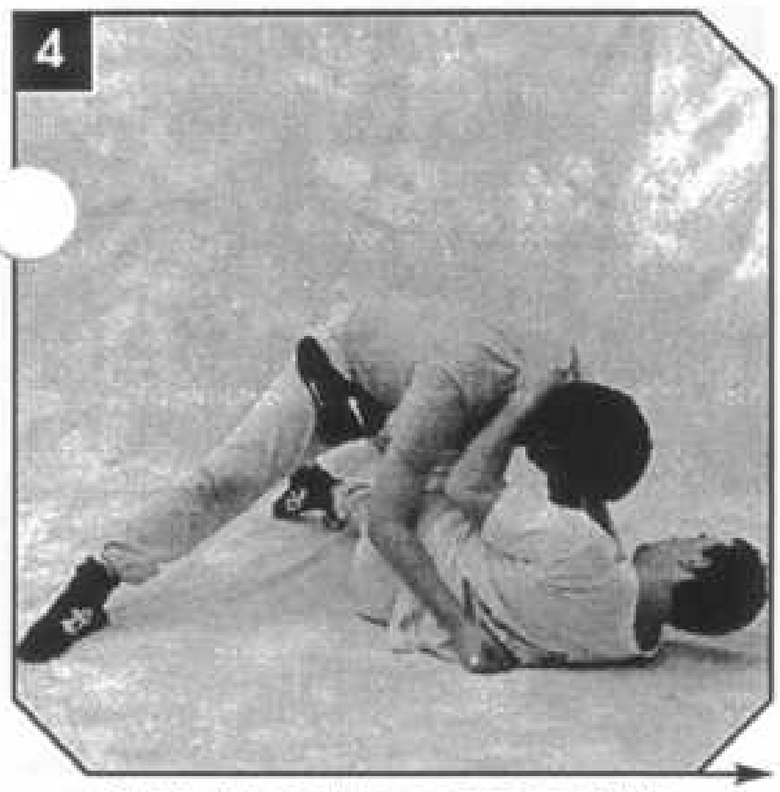
When you get to step 3 above, you are very susceptible to a Heel Hook. This is quite possibly the most injurious finish in Submission Fight training. You must go to great lengths to avoid having one applied to you.

To familiarize you with the potential danger, the application of a Heel Hook against the Scissor Sweep is briefly shown in the panels immediately at right.

WARNING

Another common sweep that leaves you vulnerable to the Heel Hook is the Grab Ankles sweep that is shown several pages forward. A more detailed version of both these counters appears in the Defense Against the Guard Section.

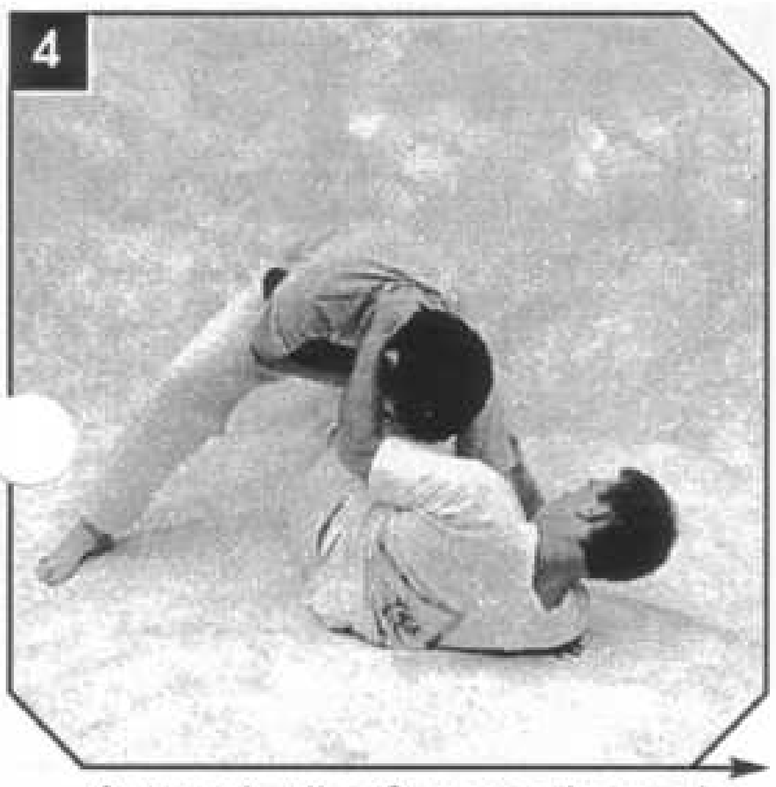
If you choose to use either of these sweeps, be aware of this potential danger, and do them as explosively as possible.



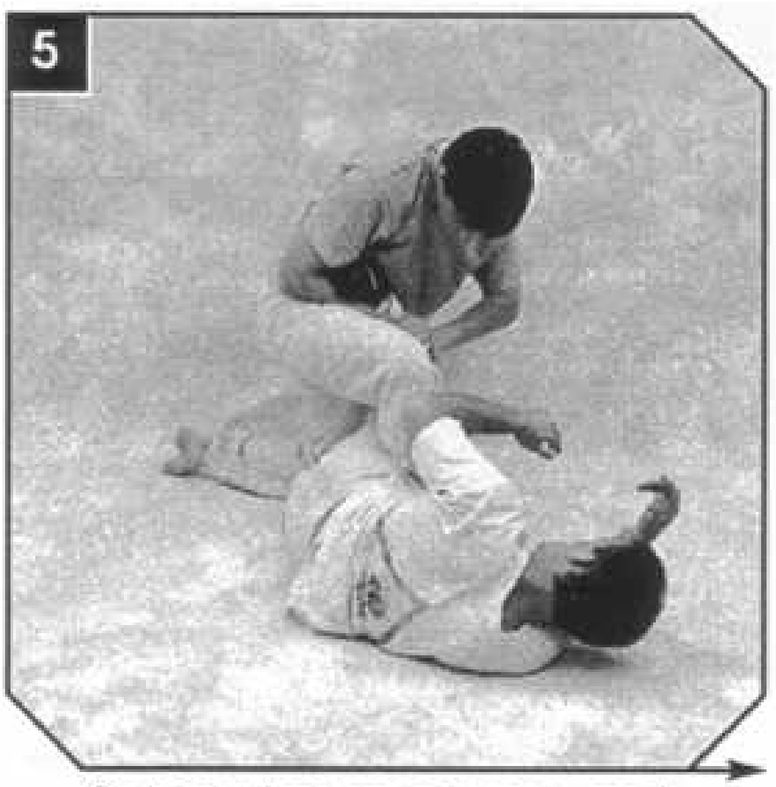
Grab his collar or around his neck on your high side, while simultaneously grabbing his elbow with your low hand (if you haven't already).

Pull him up and to the opposite side, as you scissor with your leg. Keep your bottom foot low.

Roll him into the Mount.



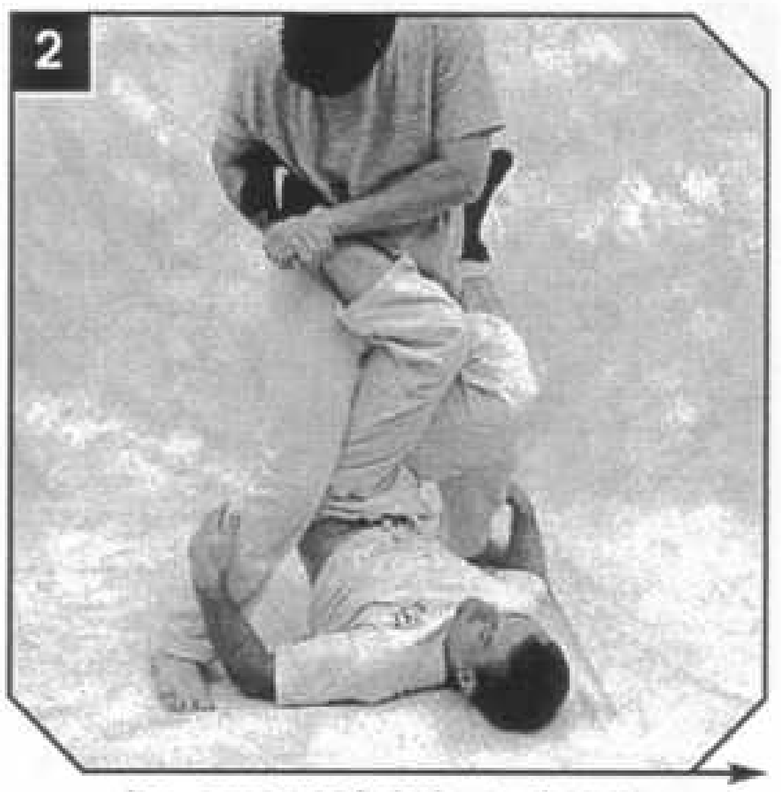
As you try the Sweep above, he can grab your ankle.



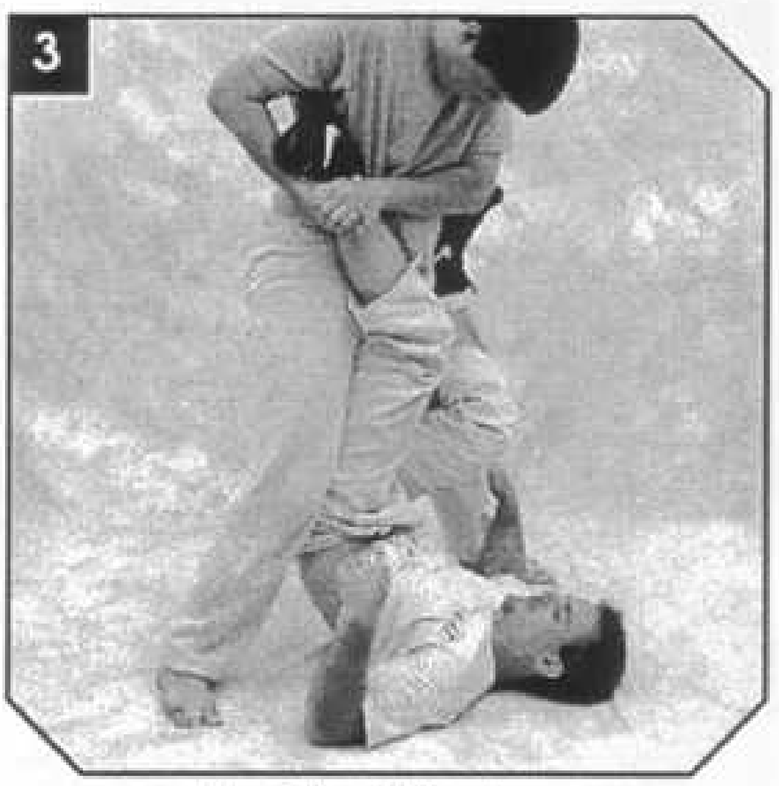
Swing a leg across you, and...

...apply the Heel Hook.

Likewise if you are attempting the Grab Ankles Sweep...



...he can maintain a strong base, trap your ankle, and...



...apply a Heel Hook.

SWEEP (FLOWER)

In this situation, like the last one, he steps up with one leg.

Pivot on your back, moving your hips away, and hook one arm under his leg.

Grab his triceps with your other hand, as you kick your feet apart. Keep your high leg beneath his arm.

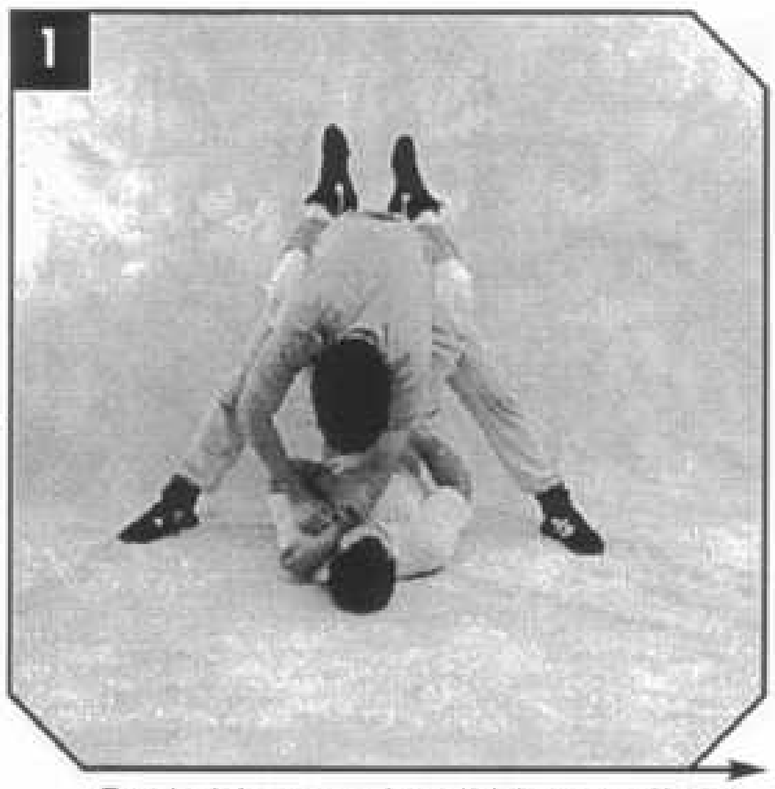
FLOWER (NO LEG)

Grab him as shown, with one hand on his triceps, and your other hand around his head.

Post on his head, and spin, kicking your legs wide apart.

Pull on his triceps, and push into him with the back of your top leg.

FLOWER (STANDING)



Grab him, and pull his arm tight to your body.

Put your foot in his hip.

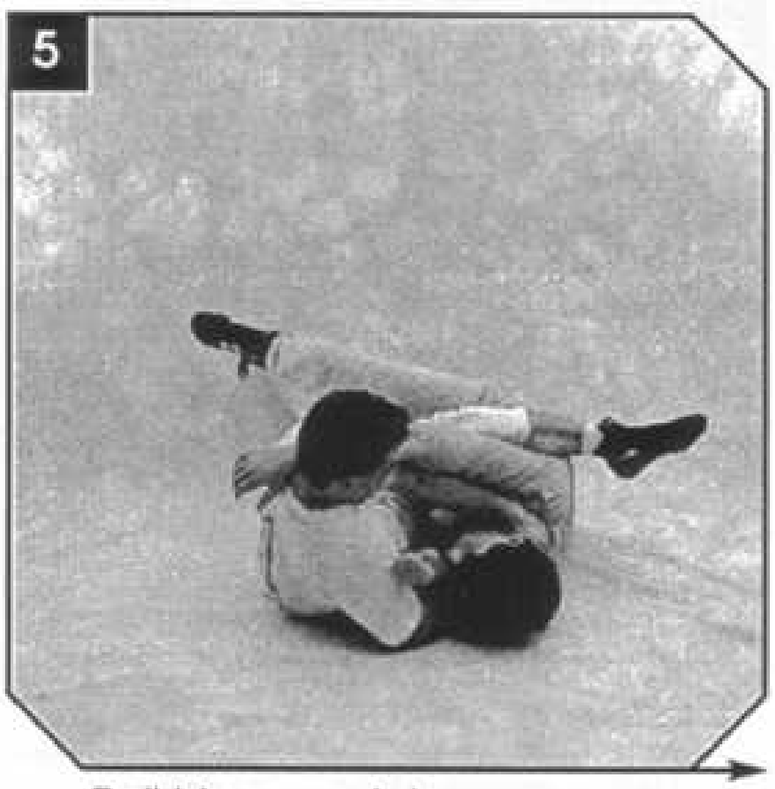
Raise your hips and pivot on your shoulders.

Your leg on the triceps-grabbing side scissors back, as you roll him.

End up in the Mount.

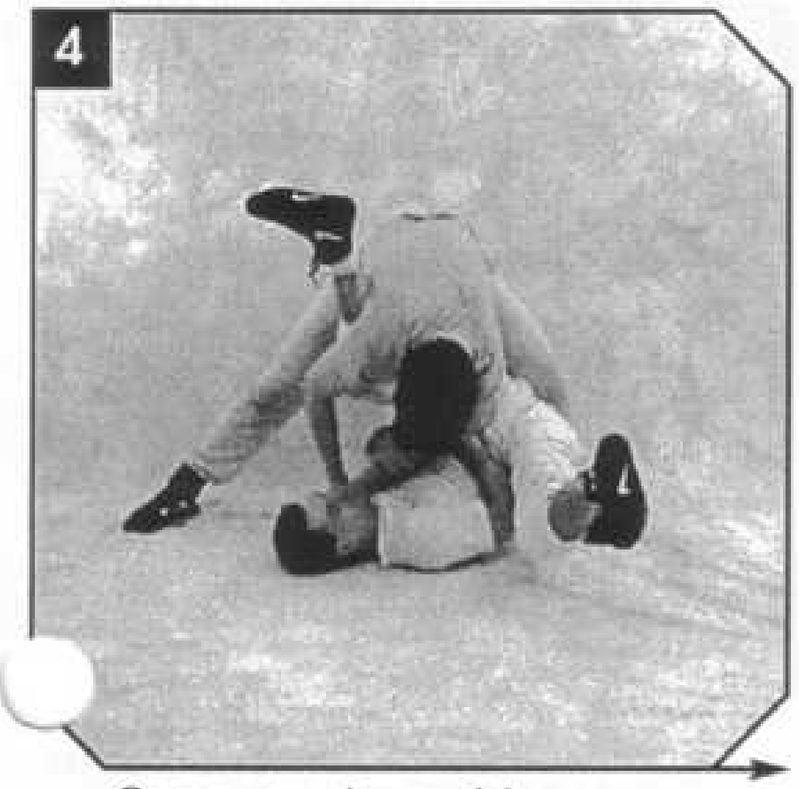
The Flower Sweep is much more subtle than is indicated by the pictures at left. It takes a couple of months, or longer, to gain proficiency in it.

Your other leg chops at his knee.



Roll him over, into...

...Mount.

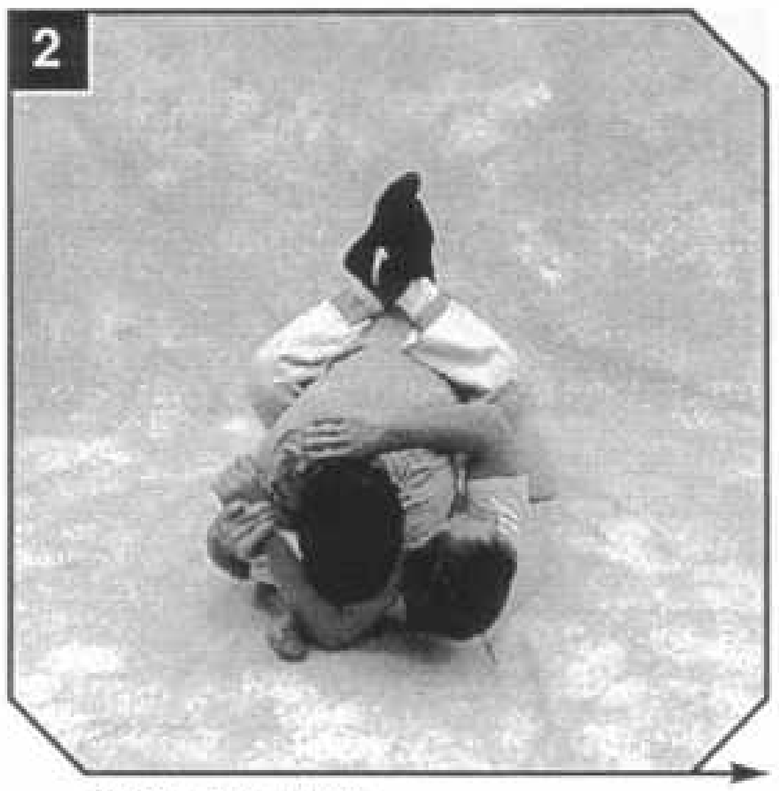


Open your legs wide, as you keep his arm tight to your chest.

Throw him over his own shoulder, ending up in...

...Mount.

You have him in Kata Gatame from Guard. He is resisting your attempt to finish him. Kata Gatame is described previously in this Section.



Grab his wrist.

Feed it to your other hand.

CONT'D

Kick your feet wide apart.

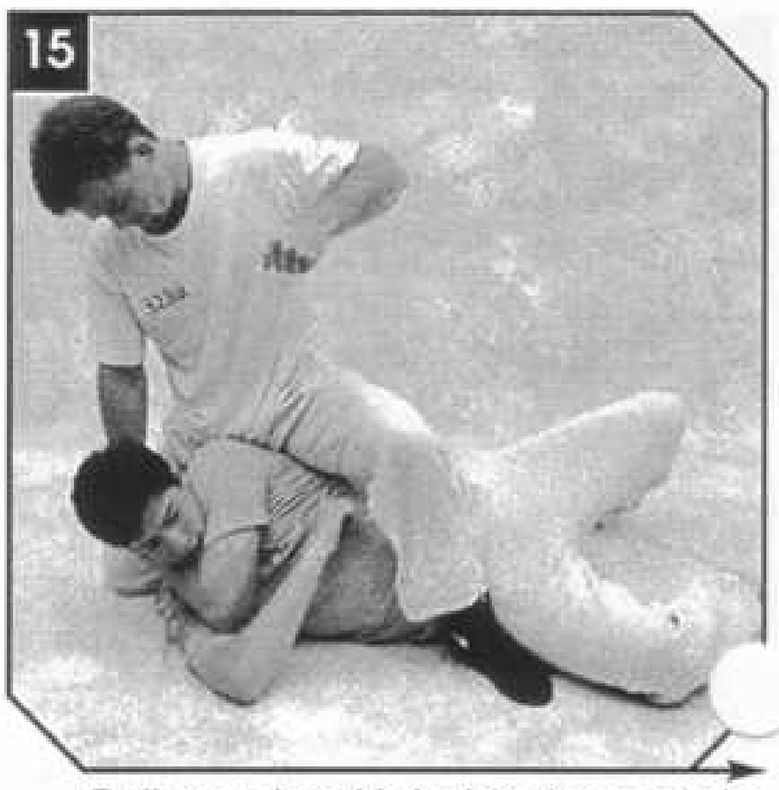
Use a series of slow, pulsing movements—pushing with your hamstring and hand—to slowly...

...slowly...

CONT'D

Sit on your leg.

Pull him into you, bending his body, and taking away his leverage.



Pull your heel into his stomach to hold him in place and...

Push him with your hips, in order to set up the pull.

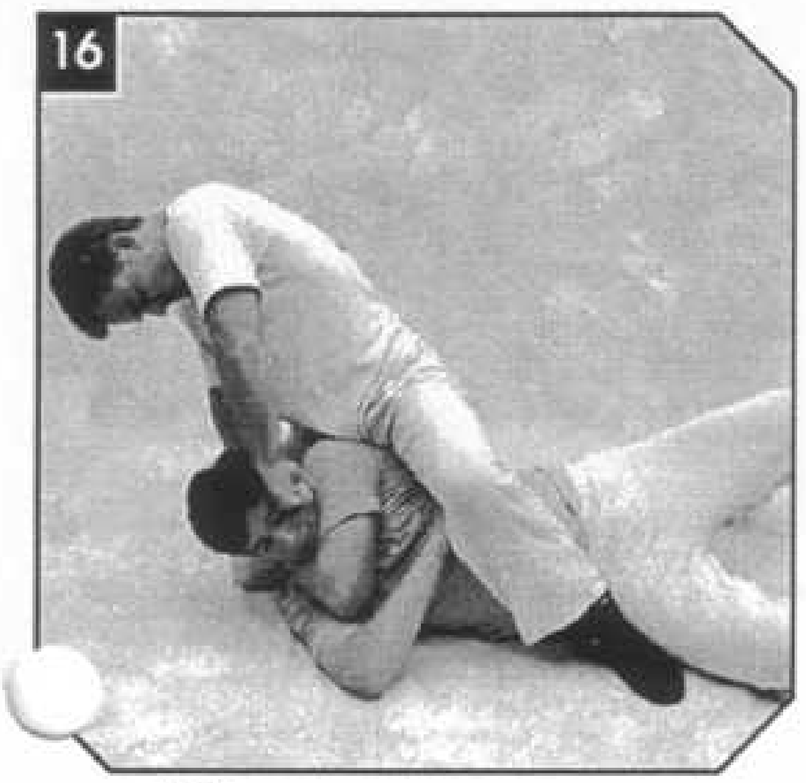
Reach under his leg and...

...spin your body.

...roll him over.

Release the grip on his leg, and grab his elbow.

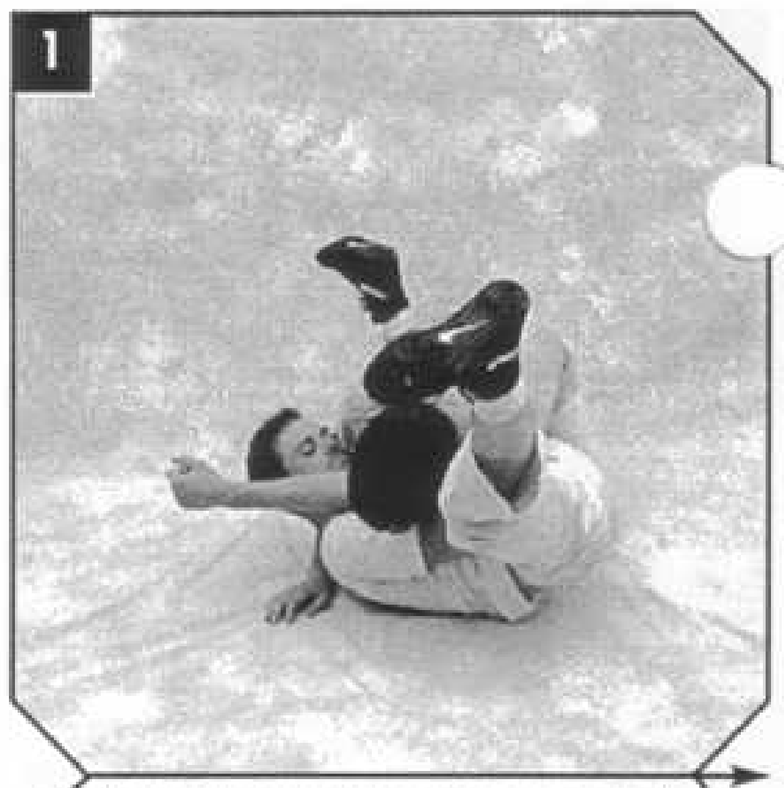
Keep up the roll, ending in Mount, with his arm trapped.



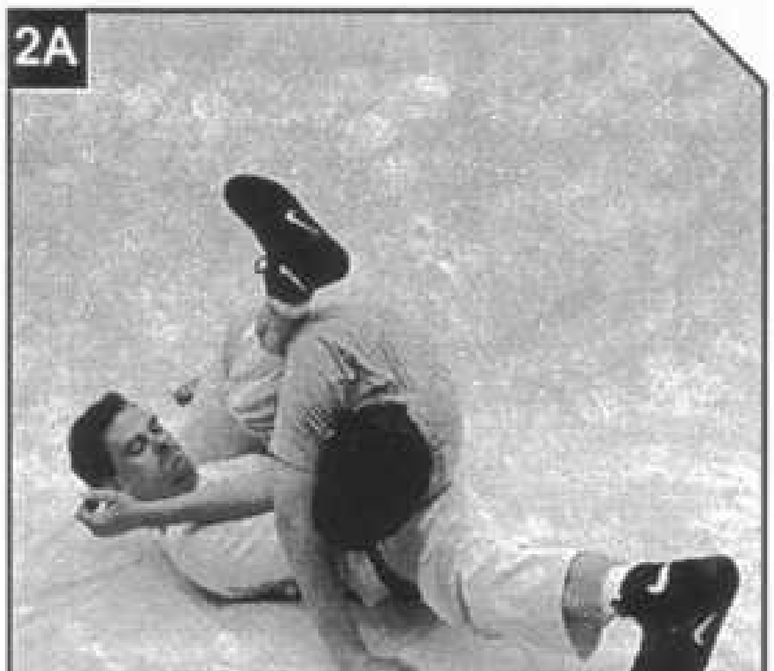
...strike.

THE BEAUTY OF THE FLOWER...

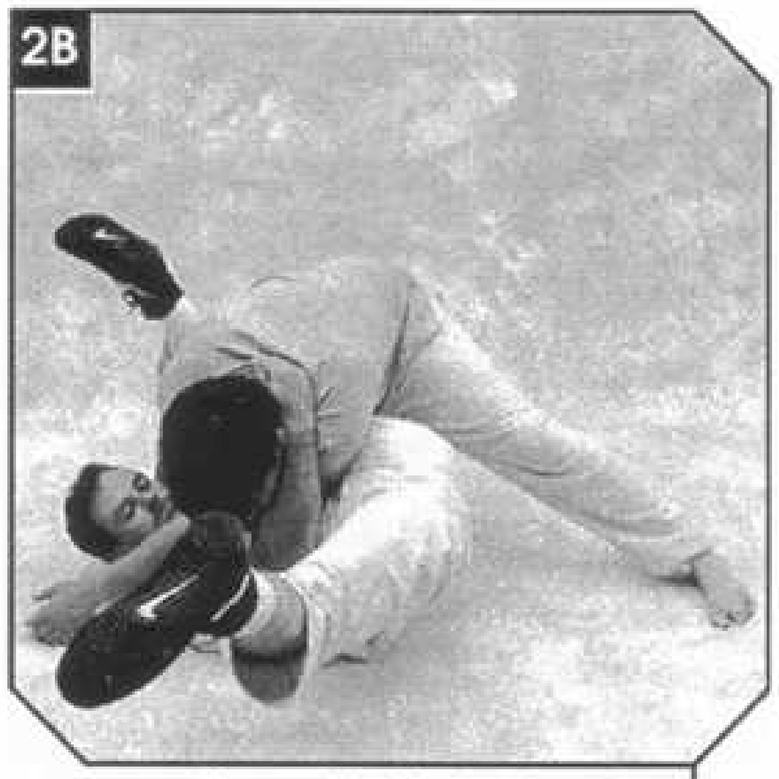
...is not simply that it effectively gets your opponent in Mount. In failing, the Flower sets up very many finishes and reversals. Several of the possibilities are shown on this page. All techniques begin with the situation at right, where you attempt the Flower.



You attempt the flower, and he blocks **by...**

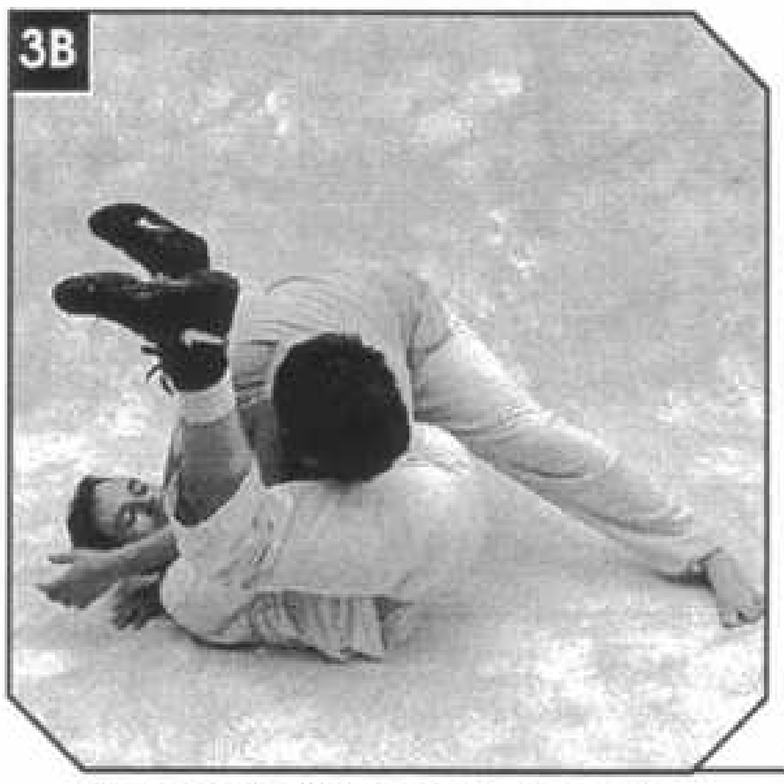


...posting on his near hand above your leg.

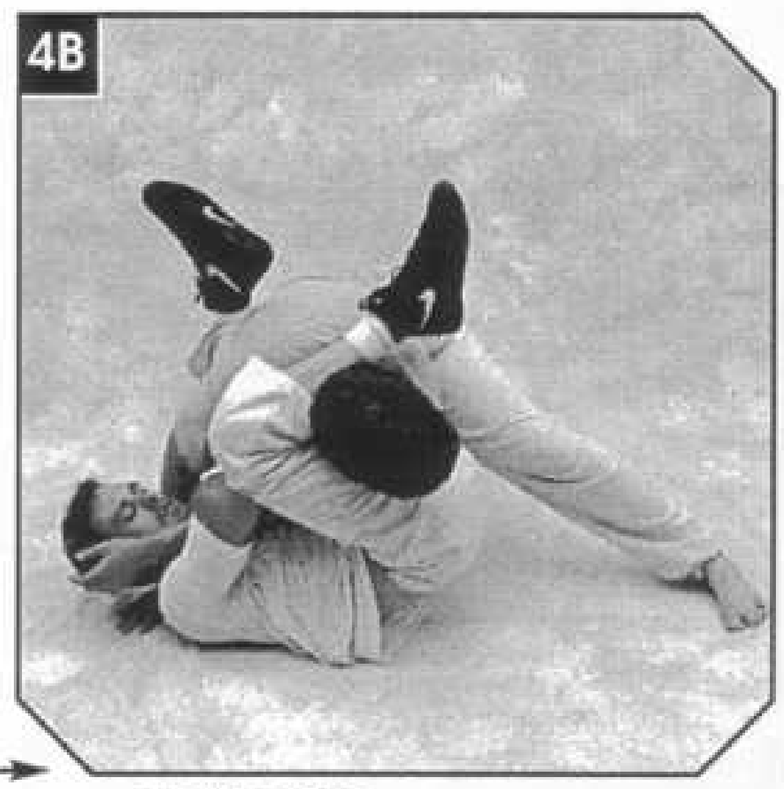


...posting with his far hand above your legs.

Swing your far leg across his head, barring his far arm.

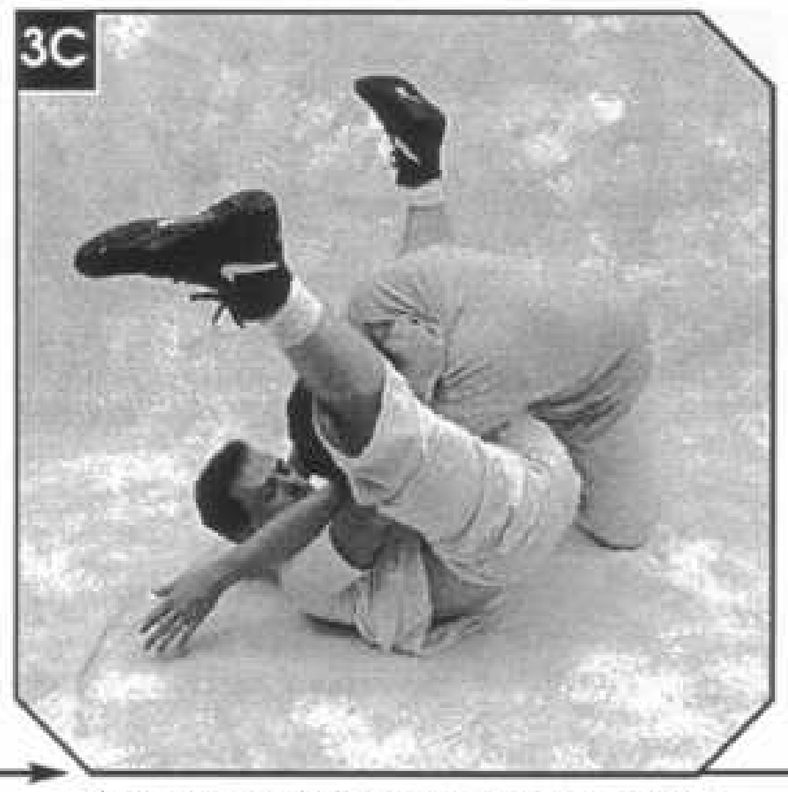


You may still be able to get...

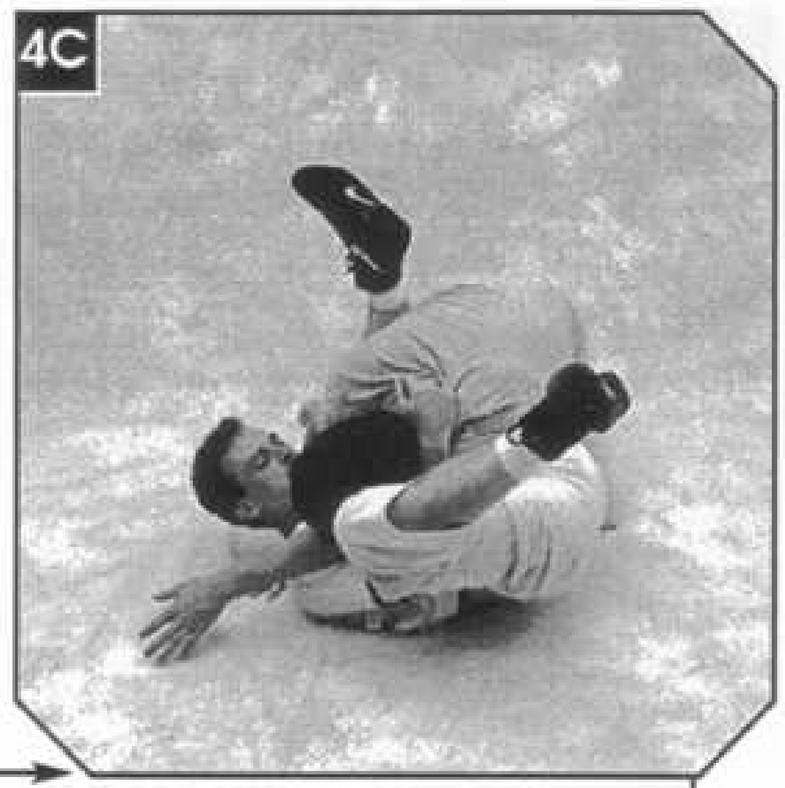


...an Arm Bar.

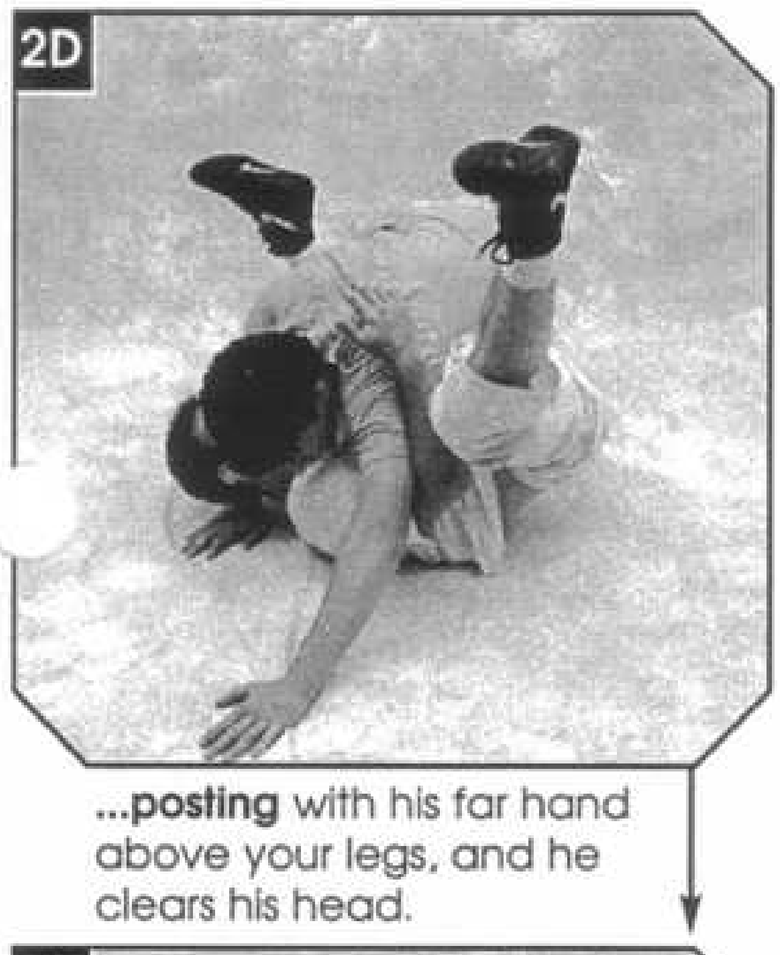
It frequently happens that you attempt the sweep, and he **blocks solidly**.



It feels as if he will not roll over. However, if you keep him tight, and...

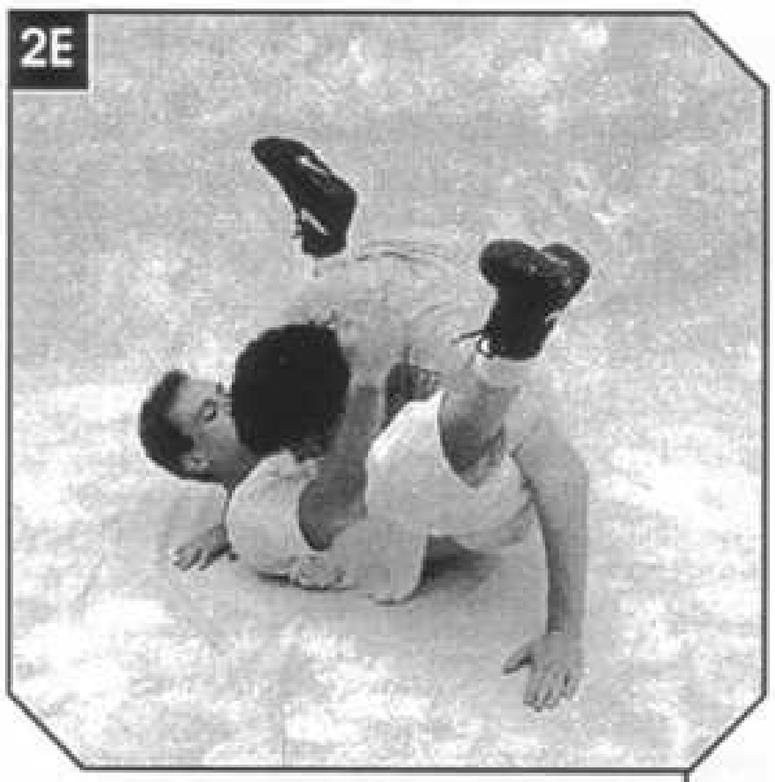


...bounce him over and over with your hips, he will eventually...

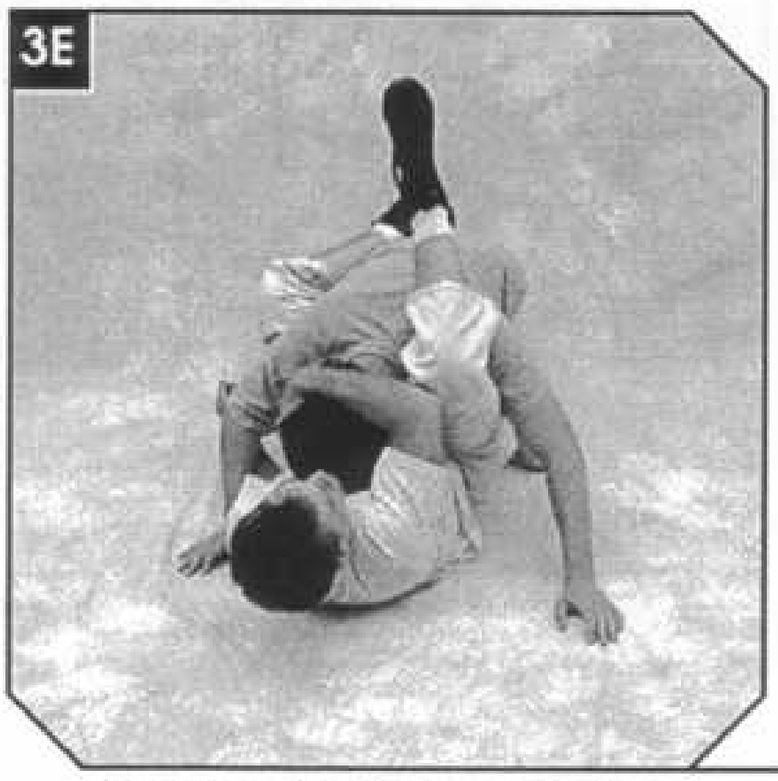


...**posting** with his far hand above your legs, and he clears his head.

With his head past you, you no longer have a Flower, and may have to return to Guard.

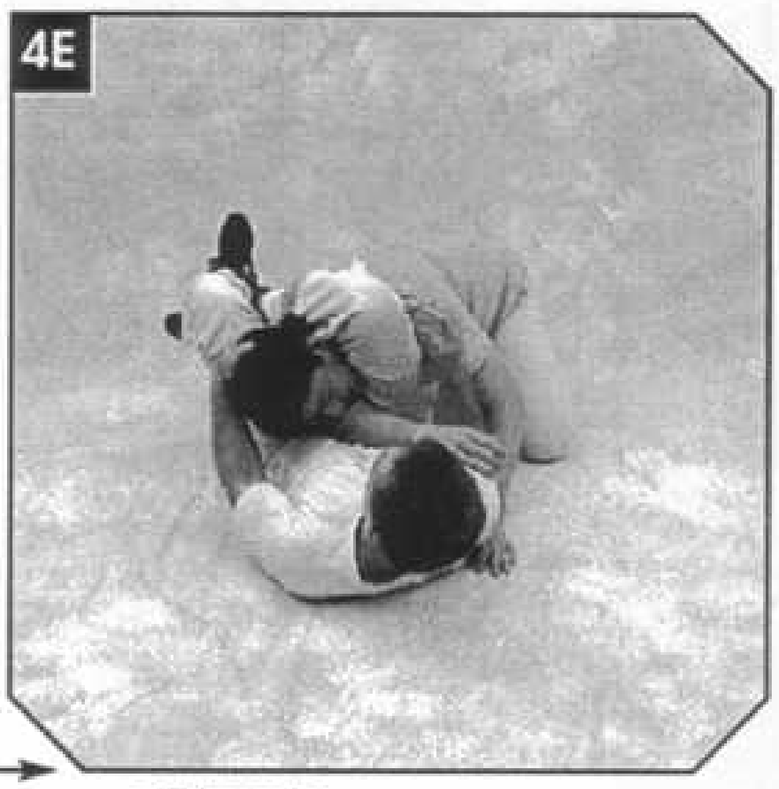


...**posting** with his far hand in between your legs.



Reverse directions, spinning back into...

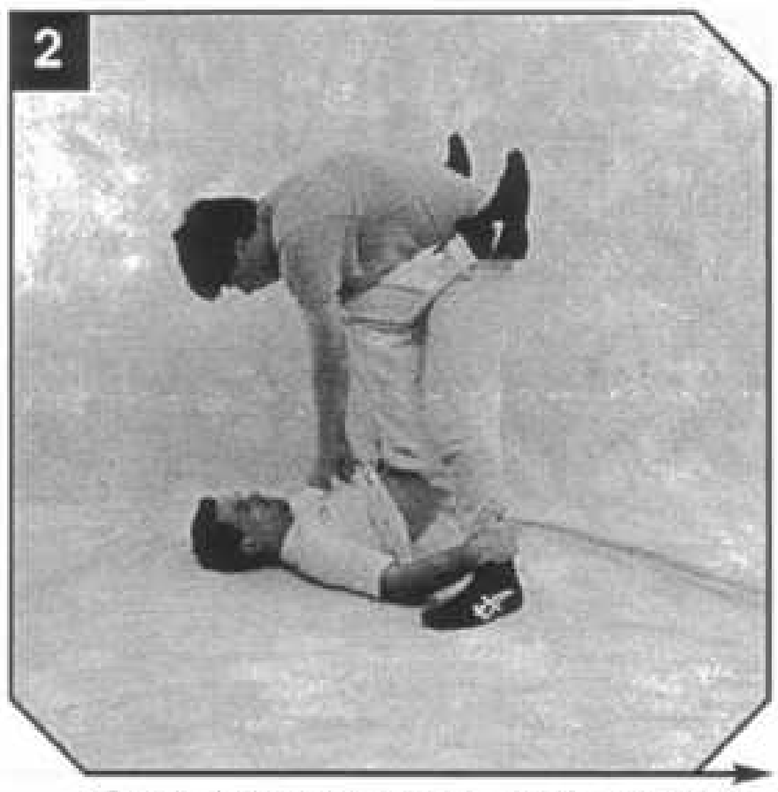
...be rolled over.



...a Triangle.

SWEEP (GRAB ANKLES)

From a Closed Guard against a standing opponent, release your crossed feet, drop you weight, and drive your knees toward each other.

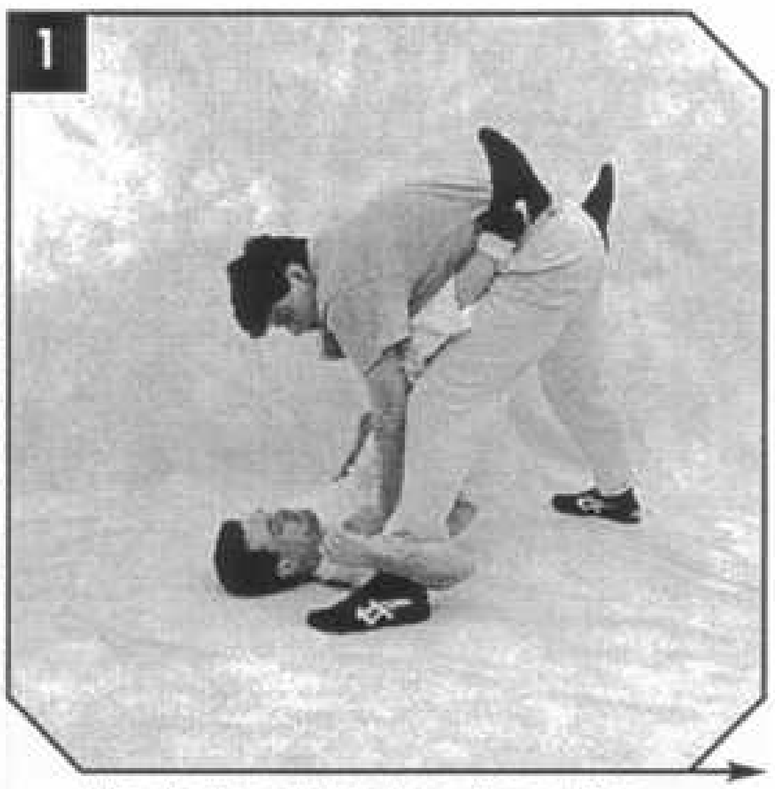


Grab his ankles from the outside with your hands, no thumbs.

Push him down, by raising your hips, and pushing up with your knees.

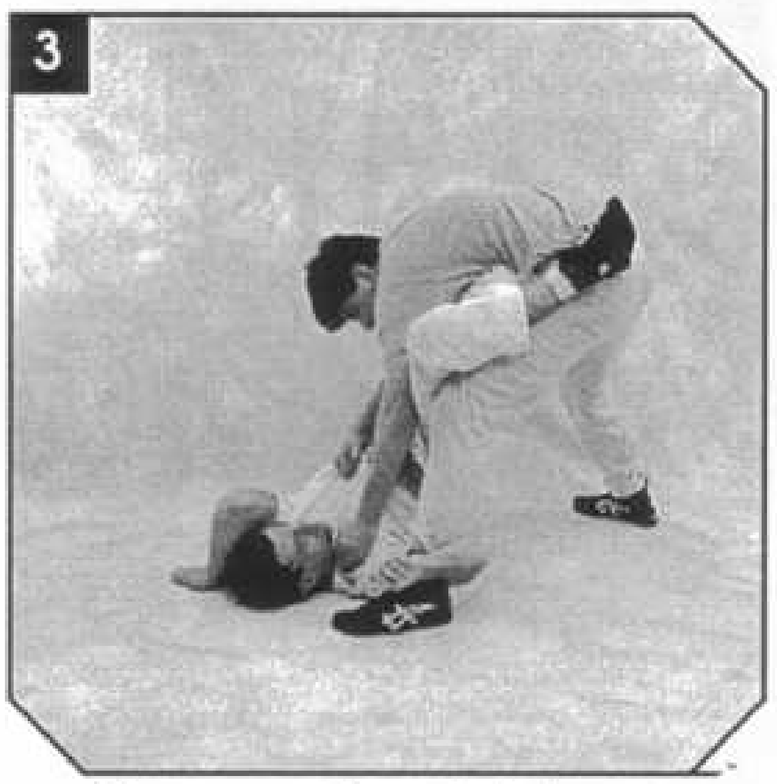
The sweep above can turn a fight around in an instant. However, a skilled opponent may well fight out of a very wide,stable base, making it difficult, if not impossible to reach both ankles. With practice the sweep can still be effective, with only one of his legs secured. Details appear below.

SWEEP (GRAB ANKLE)

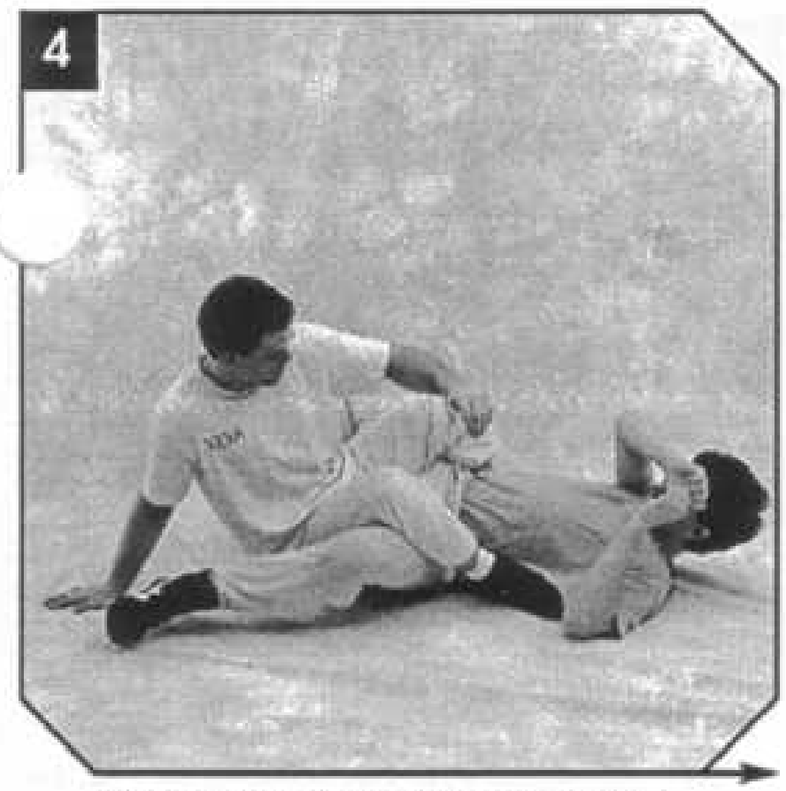


Underhook his leg from the inside, trapping it firmly in the crook of your arm.

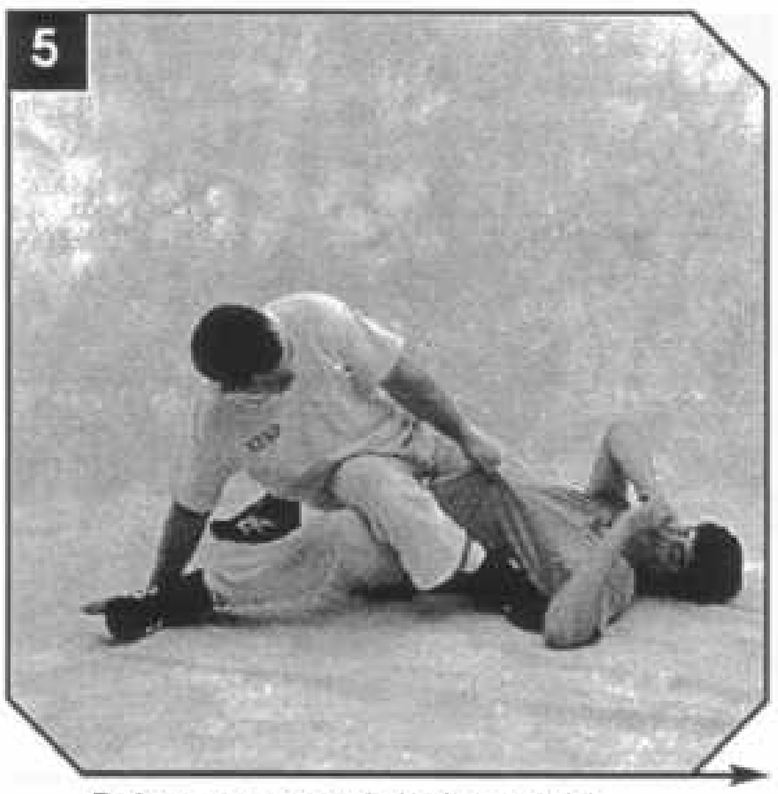
Post above your head with your other hand.



Open your Guard, sliding your knee on the opposite side from the leg you are holding across his waist.

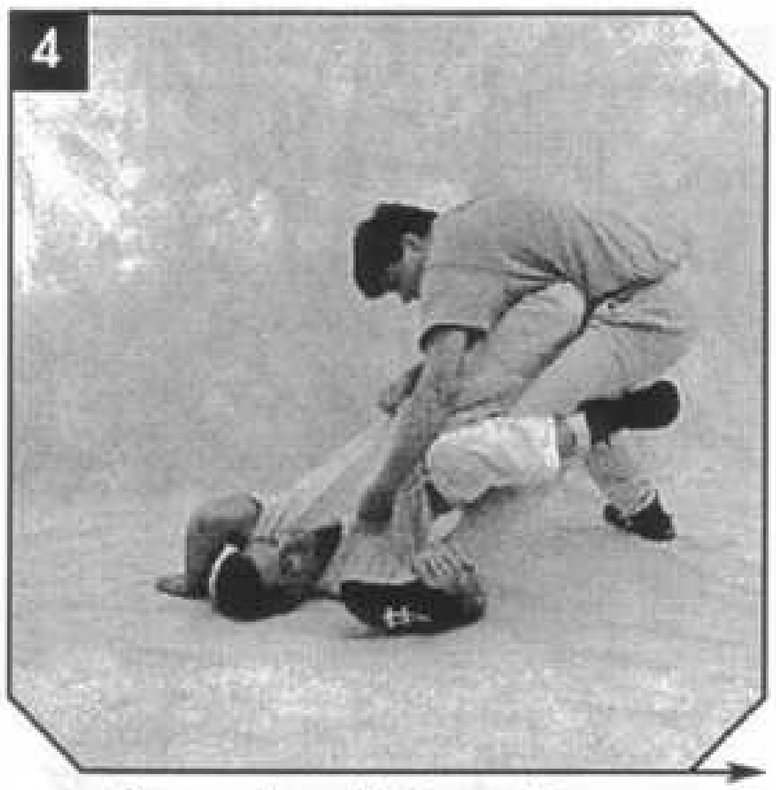


Drop your hand to one side, near his ankle.

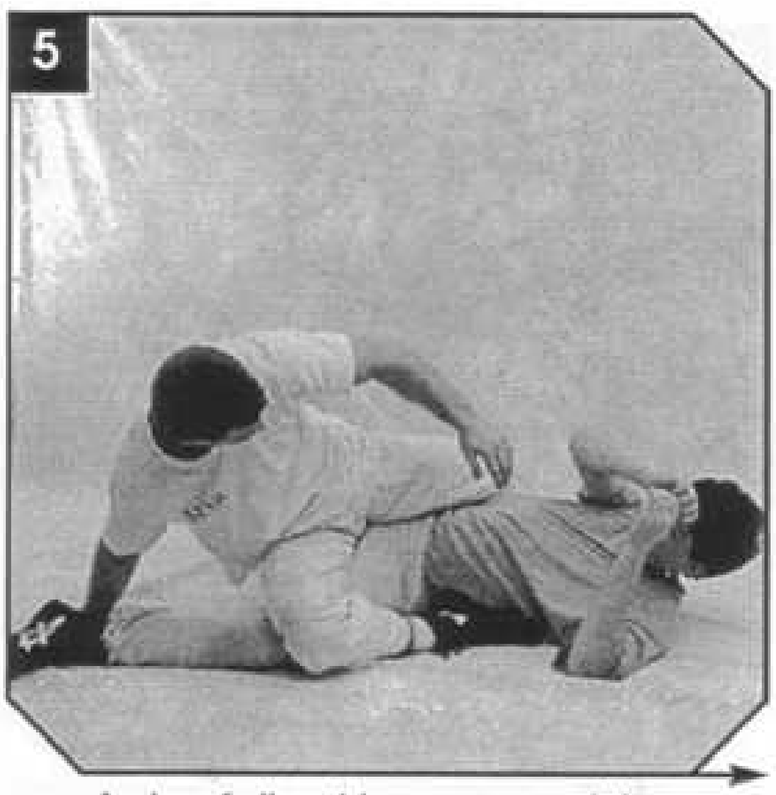


Drive your pelvis forward. Grabbing onto any available piece of clothing, aids this somewhat awkward stage.

Get the Mounted position.



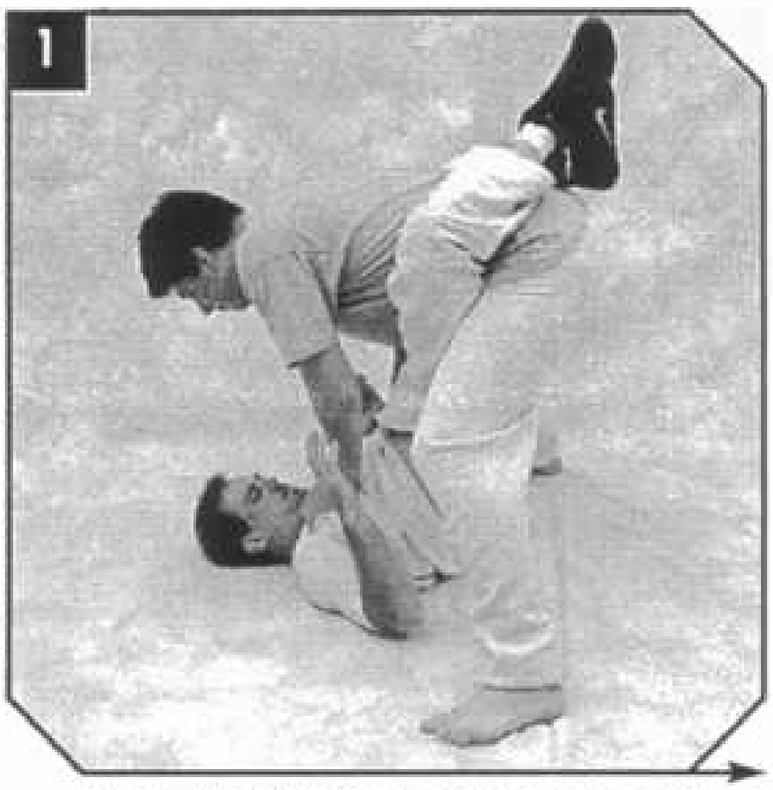
Sweep by driving with your knee, and pulling on his leg.



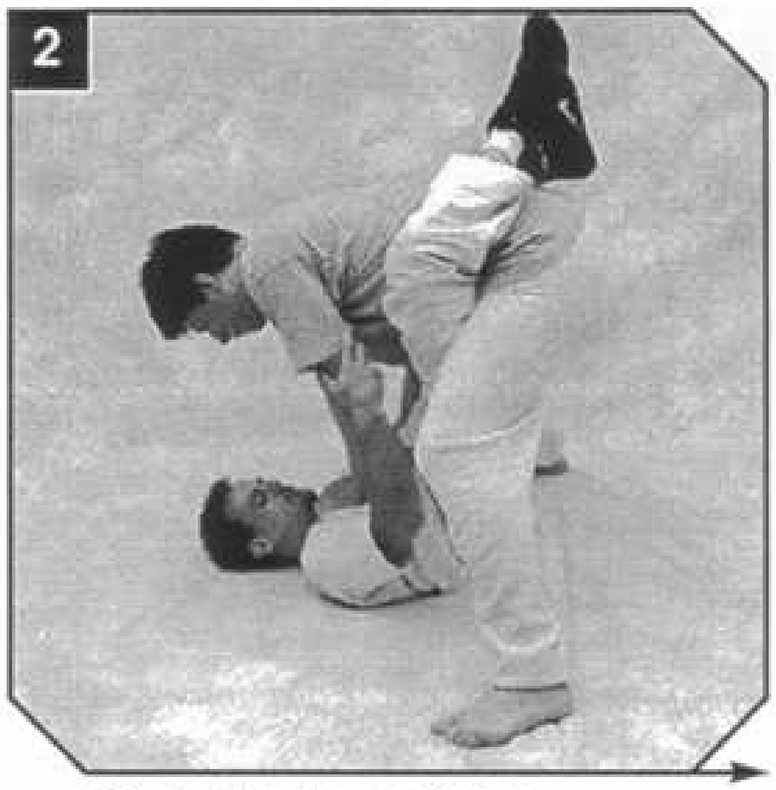
As he falls, drive your pelvis forward, and...

...get the Mounted Position.

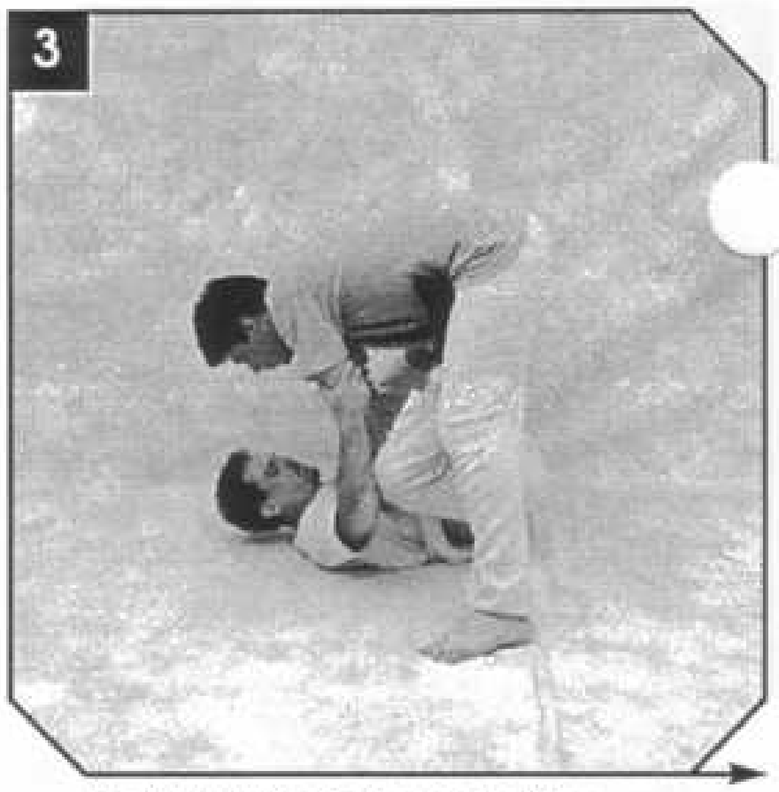
FEET IN HIPS (SIDEWAYS)



His weight is forward, preventing you from sweeping him back.

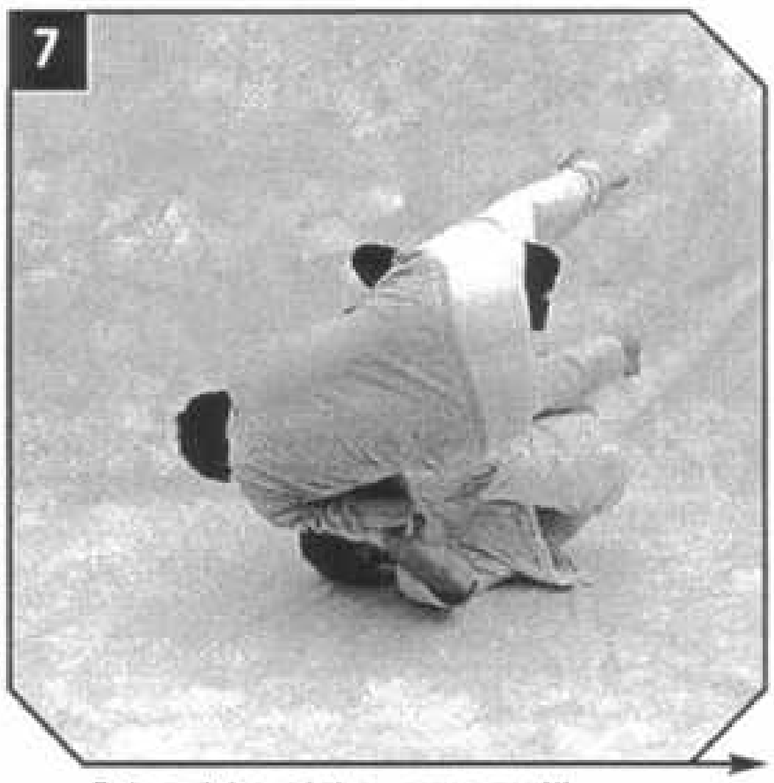


Grab his elbows from underneath.

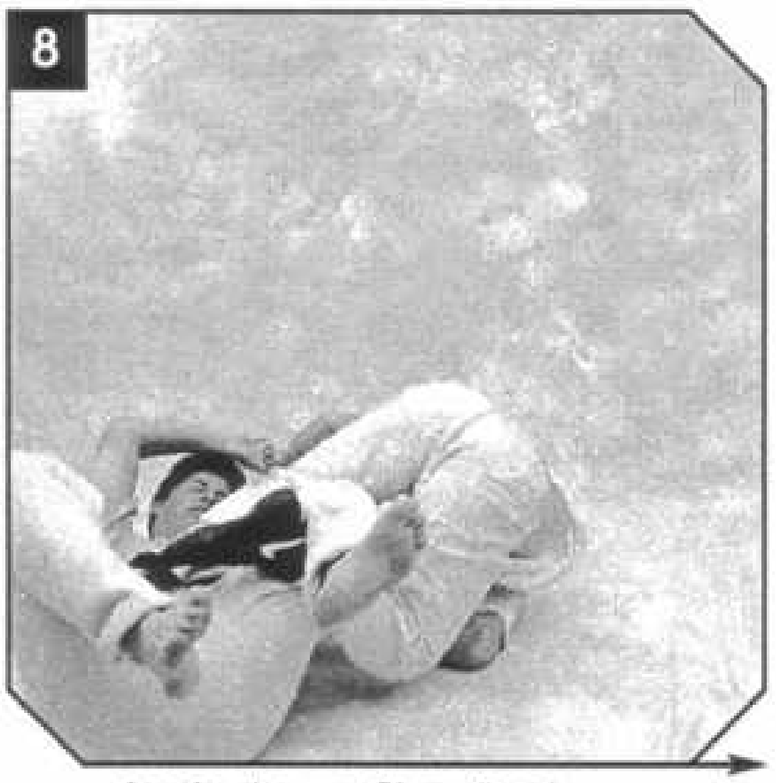


Put your feet into his hips. Keep your feet close together.

CONT'D



Bring him sideways until...



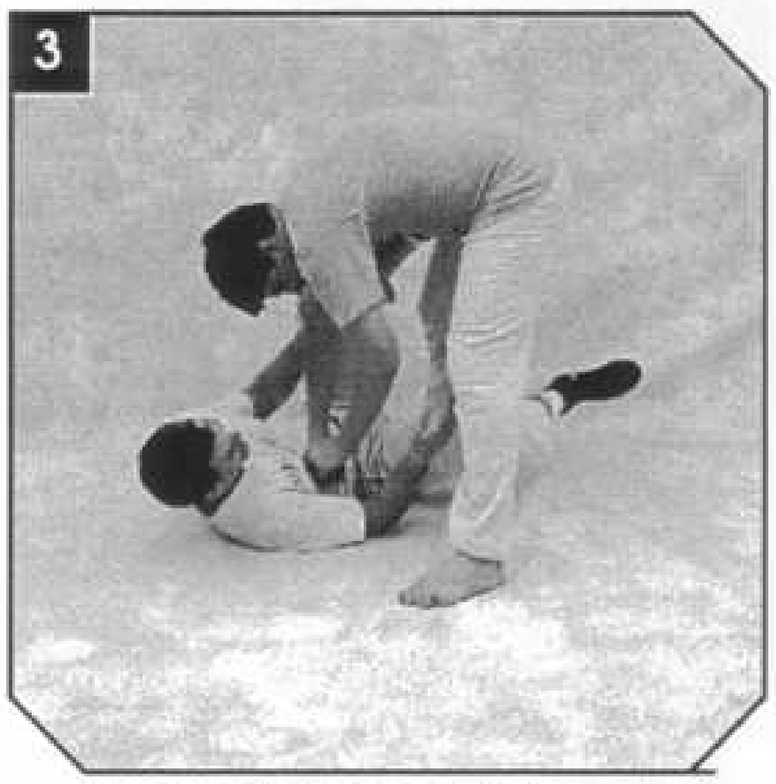
...he is down. Stay firmly...

...on top of him, as you roll into Mount.

BROOM SWEEP

He is standing in your Closed Guard.

Post on his hip with your foot. In this picture, it is the far foot that is posting. The view is partially obscured.



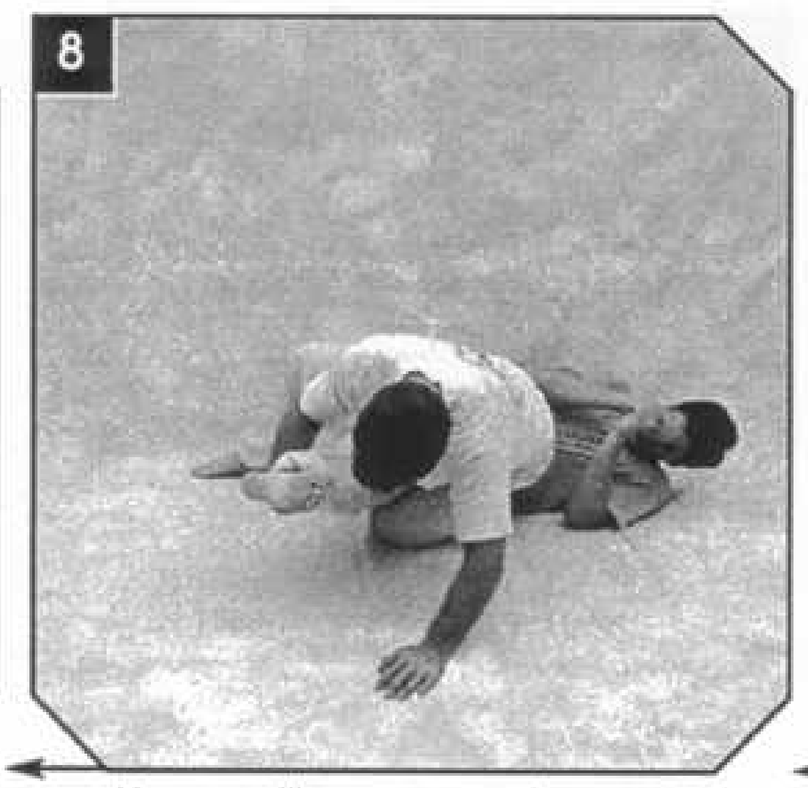
Keep holding onto his elbow with one hand, and start to spin, reaching for his ankle with your other hand. Your foot has dropped between his legs and is...

Lift him off his feet.

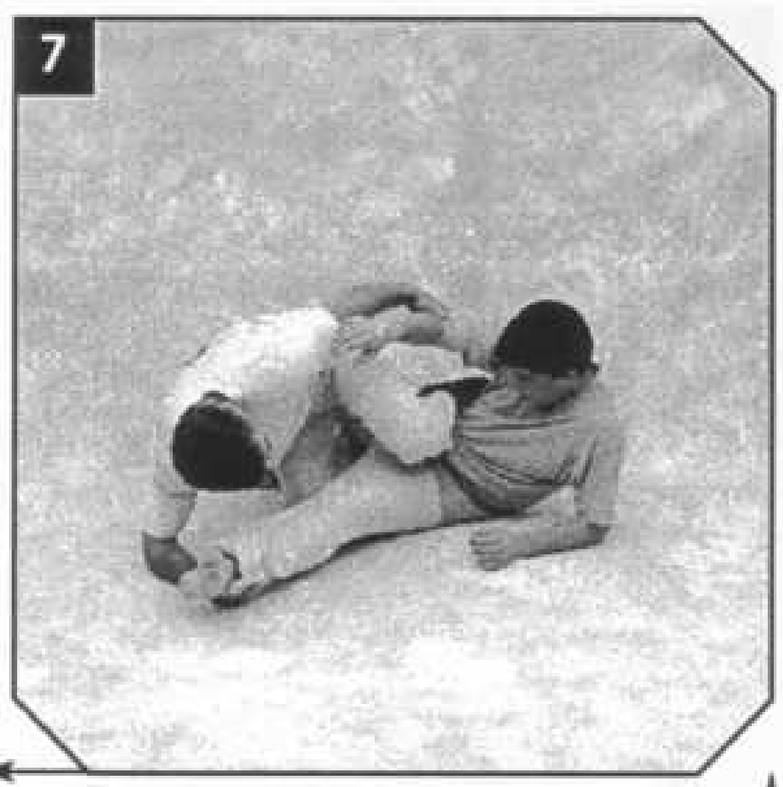
Throw him to one side by pushing one foot, and dropping your other.

The foot that dropped hooks his thigh. The hooked thigh will pull you over.

Squeeze your legs together and apply a Knee Bar.

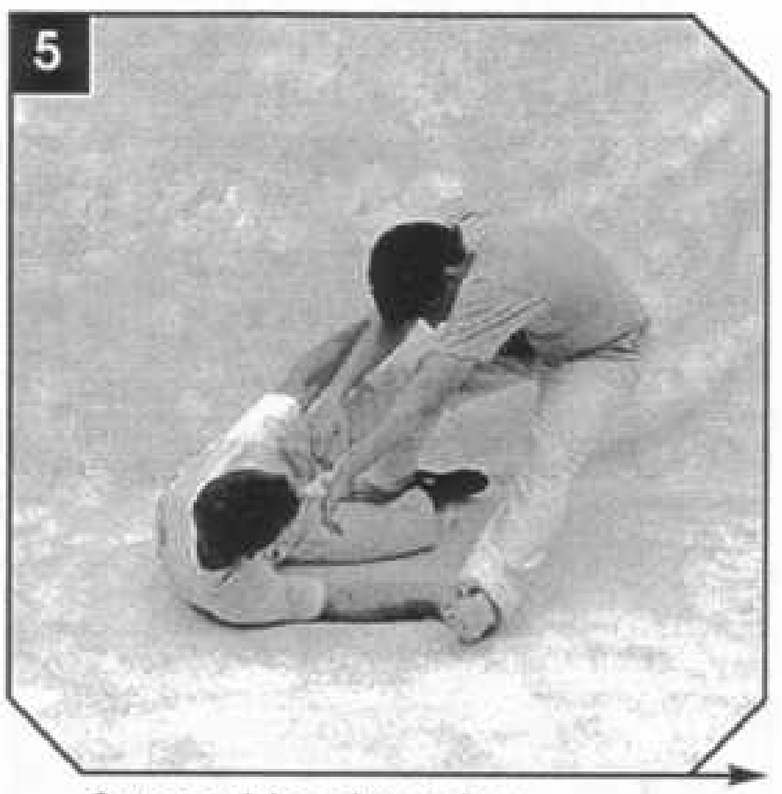


Keep rolling as your knee slides under his trapped leg.



...drive your shin into him as you roll across his body.

...sweeping toward his leg as you catch his ankle.



Sweep him down by:
1. pushing with your foot;
2. Sweeping his ankle with your calf; and,
3. Yanking on his ankle with your hand.

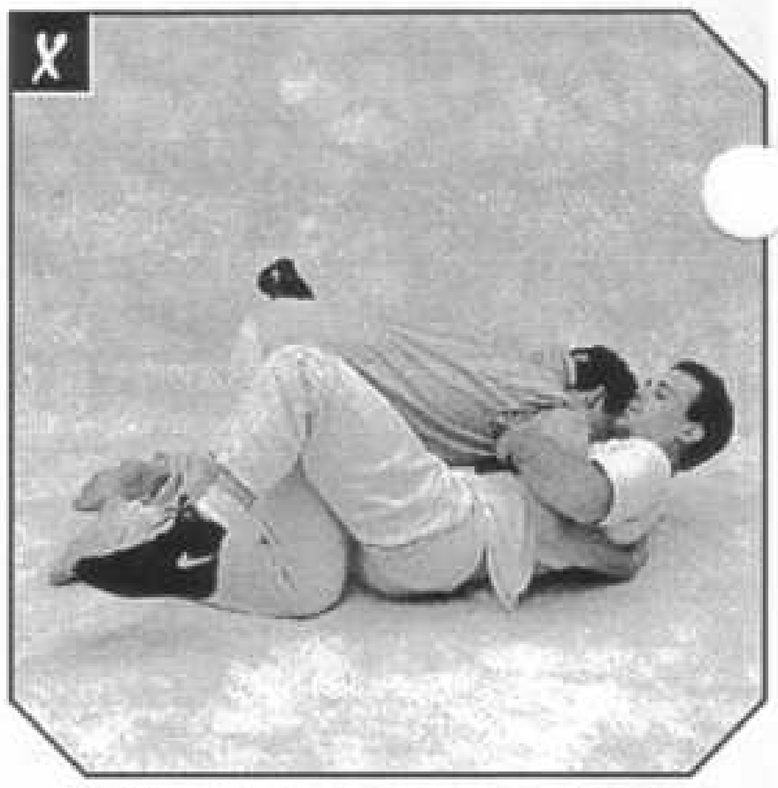
To follow through, keep a secure grip on his ankle and...

PART IV
STRIKING

STRIKING FROM CLOSED GUARD

HEEL KICKING

From a basic Closed Guard, simply lifting your leg and driving your heel down will usually be ineffective, as only your calf will make impact.

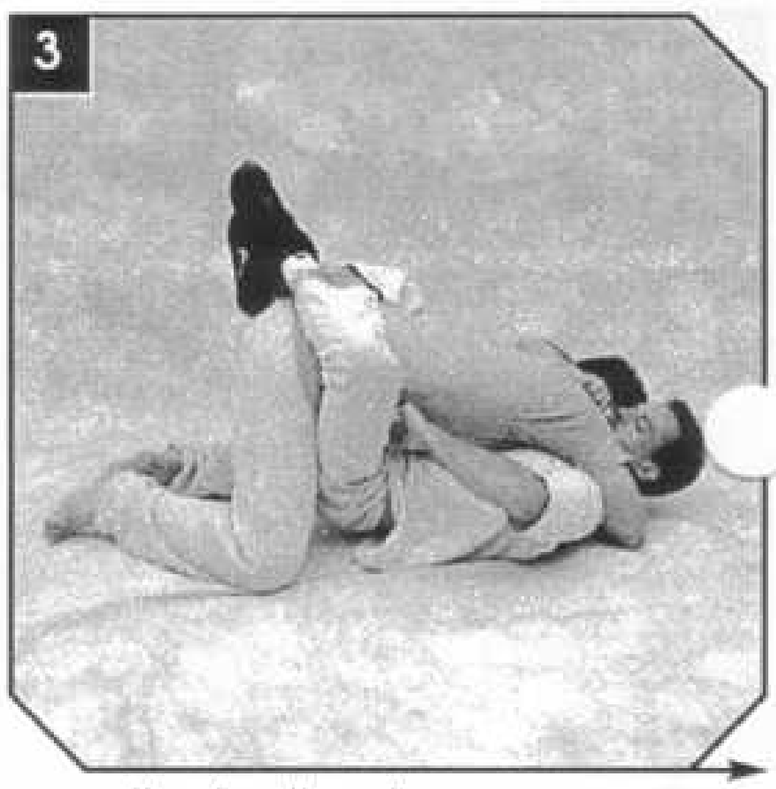


Instead, scoot your hip to one side. However, if you scoot as shown above, by posting on the floor, he may be able to pass your Guard.

PUNCHING

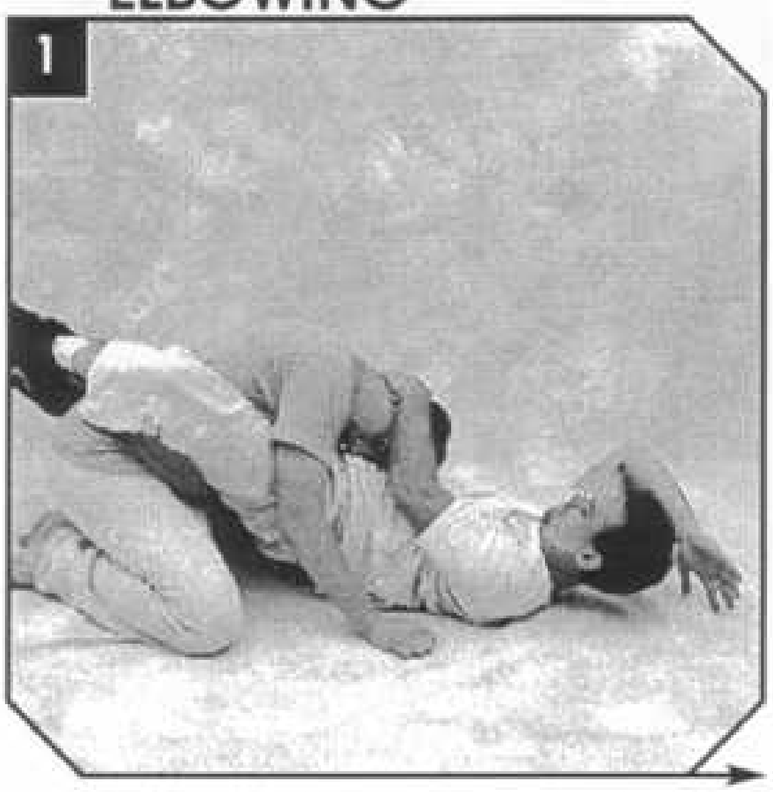
To release a grip around your head, cock your hand and...

...hook him in the ribs. Turn your hand in, and hit with your index knuckle, or your fore knuckle and index knuckle. Hit either high up under the arm or on...



...the floating ribs.

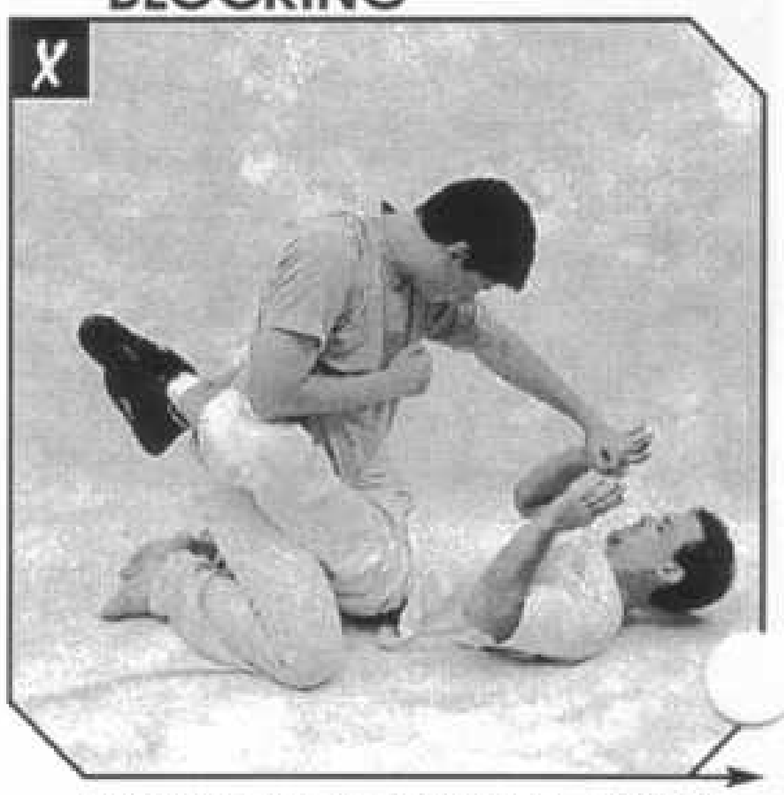
ELBOWING



You can also explosively draw your elbow back in an arc and...

...drive the point of your elbow against his head. Don't use the back of your elbow; make sure you use the cutting point.

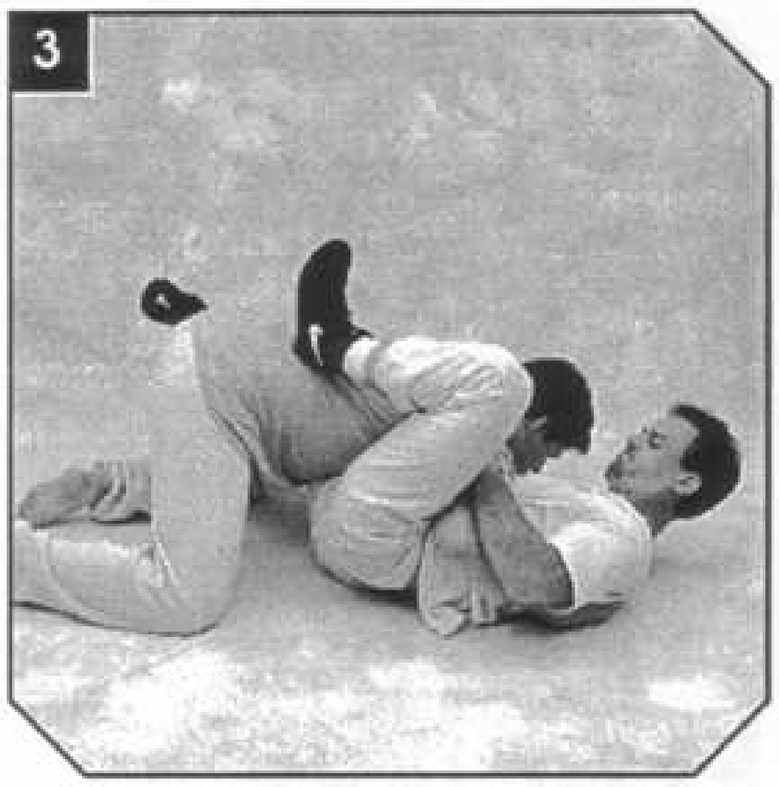
BLOCKING



If he tries to punch you, do not try to block his hands with your palms.

Instead, post on his back with your calf, and use that point to scoot your hips to the side.

Then, while maintaining downward pressure with your other foot, lift up your foot, fully flexed, and...

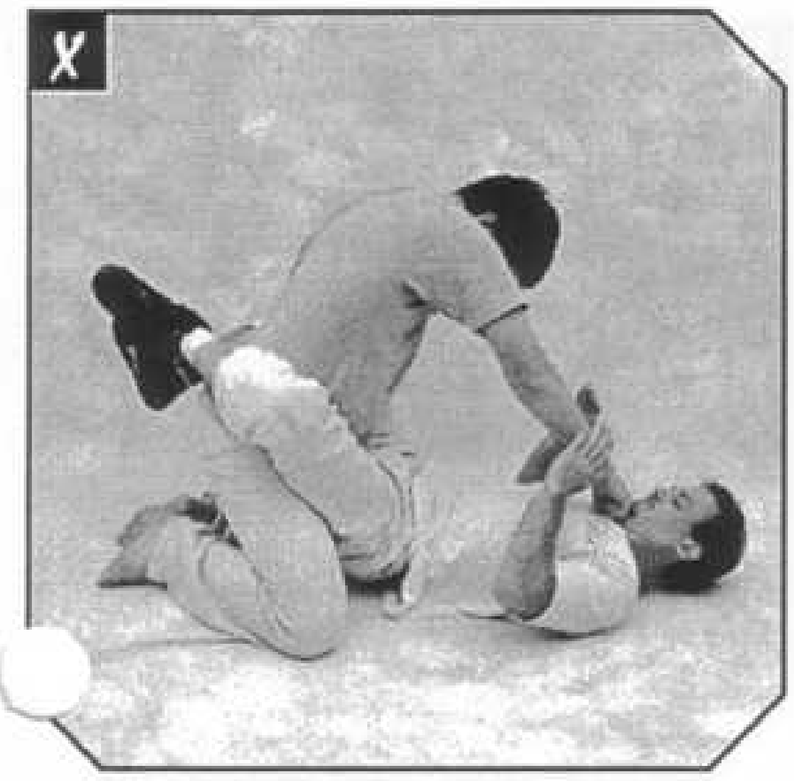


...drive your heel into his kidney. Repeat until he moves to block. Have a response to his block ready. Repeated kicks also serve to wear him down.

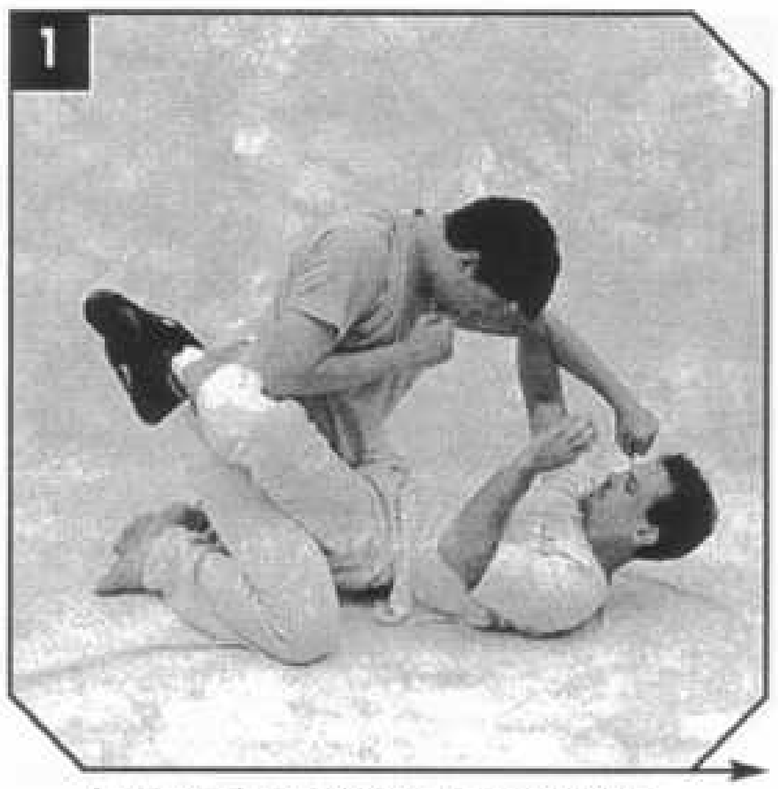
Avoid hitting the center of his rib cage. The muscle and bone here are relatively strong; and your leverage is not good enough to do much damage.

When he blocks his ribs, you can move to another attack. Immediately above is one of very many possibilities; trap his arm with your knee and...

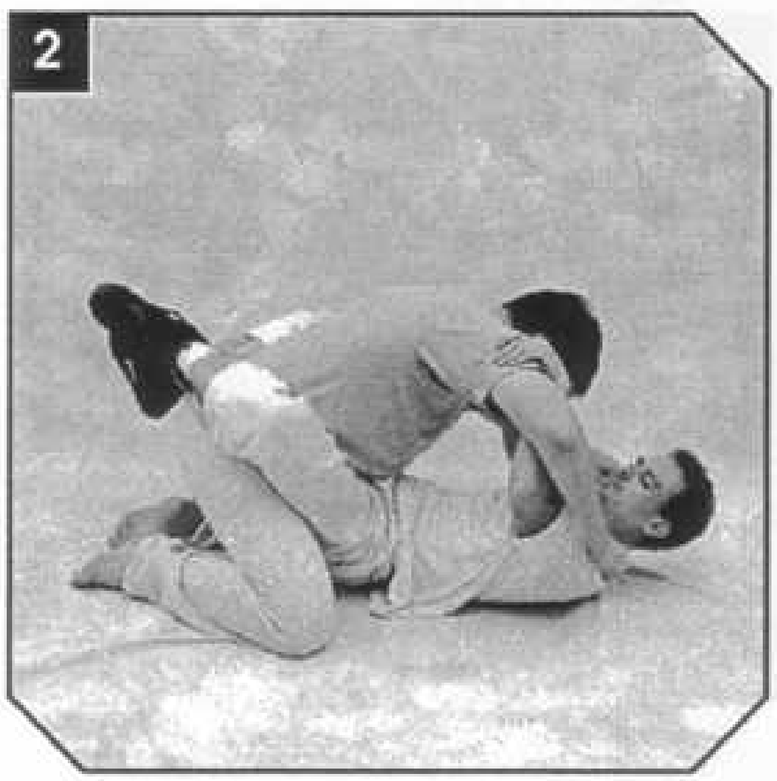
...strike into his jaw.



He will quickly be able to land shots between your hands.



Instead, protect yourself by controlling his body with your legs, and blocking with your hands at his biceps.

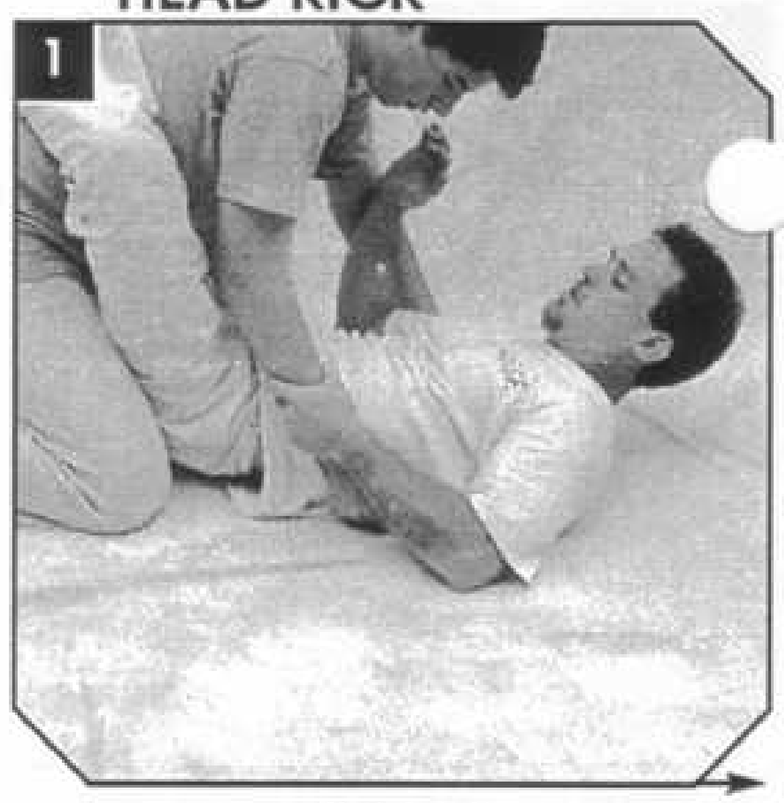


Try to catch him on both sides. From there resume your attack.

STRIKING FROM OPEN GUARD

The surest way to knock someone out from Guard, and perhaps the single surest way to knock out another person, is to...

HEAD KICK



...secure a tight grip on one of his wrists.

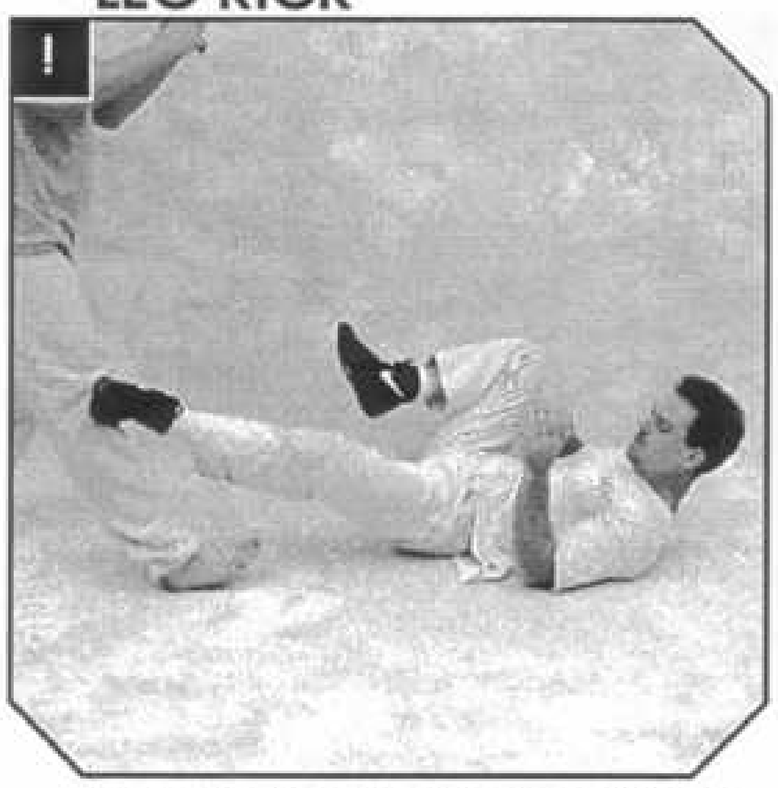
HEAD KICK

From standing, post and grab as above.

As you cock your leg, take his leverage by pulling in and driving into his hip. He will momentarily lose his balance, making it difficult to break free.

Drive your heel into his head. Repeat as necessary.

LEG KICK

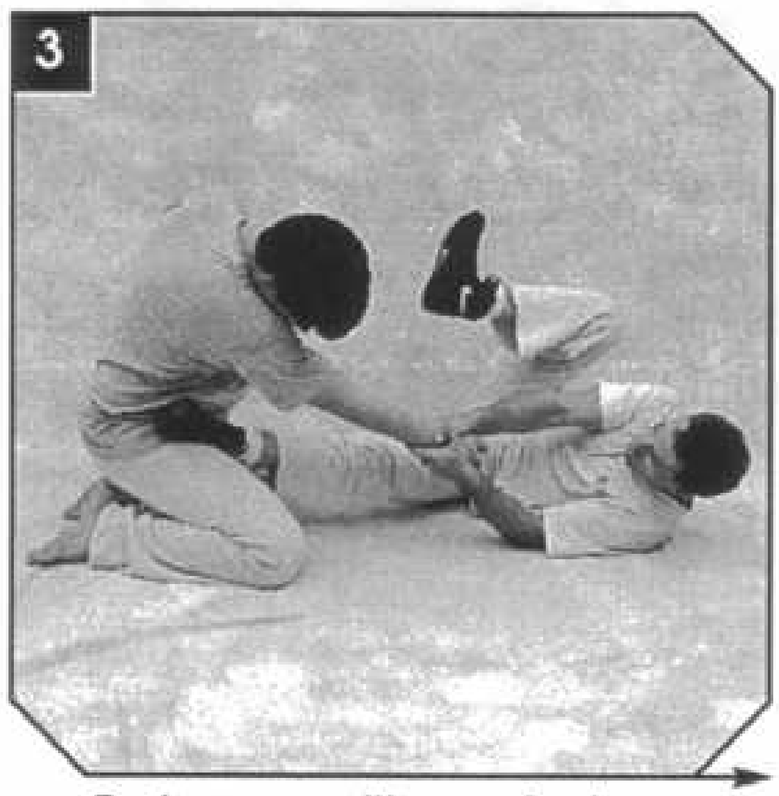


As noted previously, from Open Guard, kick at his knees with your foot pointed out.

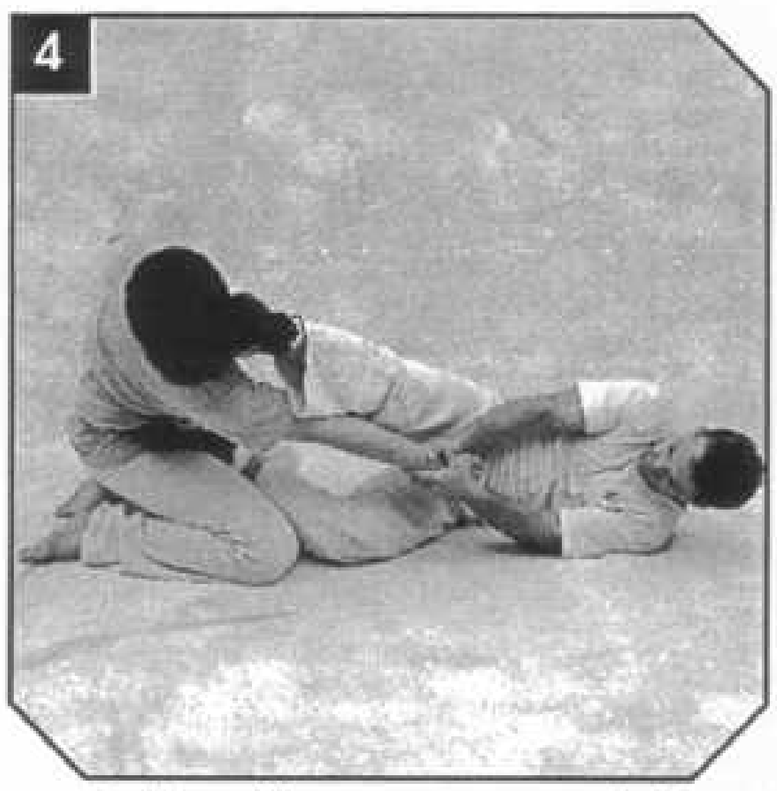
If you kick at him with your...

...hips on the ground, you will strike with the strength of your quadriceps only.

Post on his hip with your foot.



Push away with one foot, as you cock your leg.



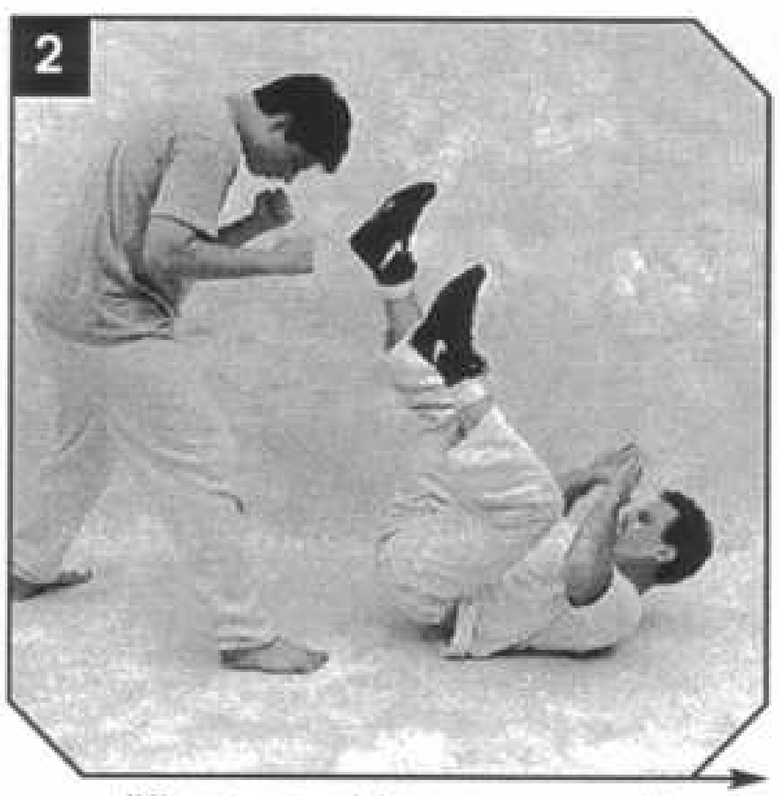
Pull in with your arms, and drive your heel into his head.

A sleeve provides an extremely secure point from which to grab.

The gloves commonly used in Mixed Martial Arts events also provide a good grip, but are somewhat difficult to hold with.

HEAD KICK

Instead, as you kick...



...lift up your hips, as your drive your heel...

...into the target. This will bring all the major muscle groups of your leg into play. Practice on a heavy bag.

NOTES

DEFENSE AGAINST THE GUARD

SECTION J

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all viewers consult a physician before beginning any exercise or martial arts technique demonstrated in this manual.

Position Against the Guard
J-3

Passing the (Far) Open Guard
J-4

Passing His Legs
J-6

Passing the Closed Guard (Standing)
J-8 With Strikes
J-10 Follow Ups: Pass to Side
J-10 Follow Ups: Standing Heel Hook
J-10 Follow Ups: Falling Ankle Lock
J-12 Pulling Head
J-12 Slam
J-14 Passing an Opened Guard: #1
J-14 Knee Pass #2
J-14 Jump
J-16 Knee Between Legs
J-18 Knee to Ribs
J-19 Into Strikes
J-18 Into Side Control
J-18 Into Toe Hold
J-19 Into Leg Bar

Passing the Guard (Knees)
J-20 Hand to Ground
J-22 Elbows
J-22 Passing Elevator

Passing Half Guard
J-24 Post
J-24 Push

Passing the Head Scissors
J-26 Flip
J-28 Body Folds
J-28 Body Tight

Counter to the Triangle
J-30 Circle
J-32 Straighten Up
J-34 Fall back

Counter to the Guillotine
J-36 Forearm Across Throat
J-36 Shoulder to Throat

Counters to Other Chokes
J-38 Kata Gatame Choke
J-38 Scissor
J-38 Sleeve Choke
J-40 Cross Choke (Swim)
J-40 Cross Choke (Trap)
J-40 Cross Choke (Counter Choke)

Counters to the Arm Bar
J-42 Grab Biceps and Stack
J-42 Grab Head and Stack
J-42 Double Arm Bar Counter

Counters to the Key Lock
J-45 Grab Him
J-44 Roll
J-44 Grab Yourself

Defense Against Sweeps
J-46 Scissor Sweep
J-46 Maintain Base
J-46 Circle Foot
J-48 Raise Hips
J-48 Follow Ups: Side Control
J-48 Follow Ups: Ankle Lock
J-48 Follow Ups: Knee Submission

Ankle Lock
J-50 Execution vs. Guard
J-50 Execution: Scramble
J-50 Achilles Lock

Counter To The Ankle Lock
J-52 Block
J-52 Cross Ankle Lock
J-52 Inside Heel Hook
J-52 Over Knee to Mount
J-52 Around Knee to Mount

Ankle Lock Counter Counter
J-54 Figure Four
J-54 Heel Hook
J-54 Knee Bar
J-54 Knee Elongation

Heel Hook
J-56 Execution
J-56 Counter
J-56 Counter Counter

Knee Bar Execution
J-58 Inside
J-58 Outside
J-58 Under Arm

Knee Bar Counter
J-60 Push
J-60 Come Up

Squeeze Lock Execution
J-62 From Guard Pass
J-62 From Scramble
J-62 vs. Pass Counter

Open Guard
J-64 Heel Hook
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Punching From Inside Guard
J-67 Mistakes
J-68 Freeing Your Head
J-68 Freeing Your Arm
J-70 Striking

THE GUARD: DEFENSIVE STRATEGY & SECTION ORGANIZATION

Assuming even the slightest equivalence in ability between you and your opponent, if you are in his Guard, your chokes, joint locks, and even strikes will not be effective. To win, you must first "Pass the Guard."

Techniques for Passing the Guard from a kneeling position are more of a training exercise than a realistic set of moves, because in a real fight, your face is open to strikes. Escaping from a standing position is more realistic, because your face is farther back from your opponent's punches.

If you have exceptional speed, power, balance, and endurance, it is possible to win from the within Guard. You must post solidly, be aware of potential sweeps, reversals, arm bars, and chokes, and beat your opponent into submission. This is the "Ground and Pound" strategy.

Gn'P will not work against a bigger, stronger, faster opponent. It is a strategy for defeating a smaller, weaker opponent, and so has a limited value. However, specifics on striking from within Guard appear at the end of this Section.

Section J is divided into three Parts. Part I is Passing Guard, Part II is escaping and avoiding submissions from Guard, and Part III is Leg Locks.

This Section begins with five techniques for passing the Guard from a standing position, and a number of potential follow ups.

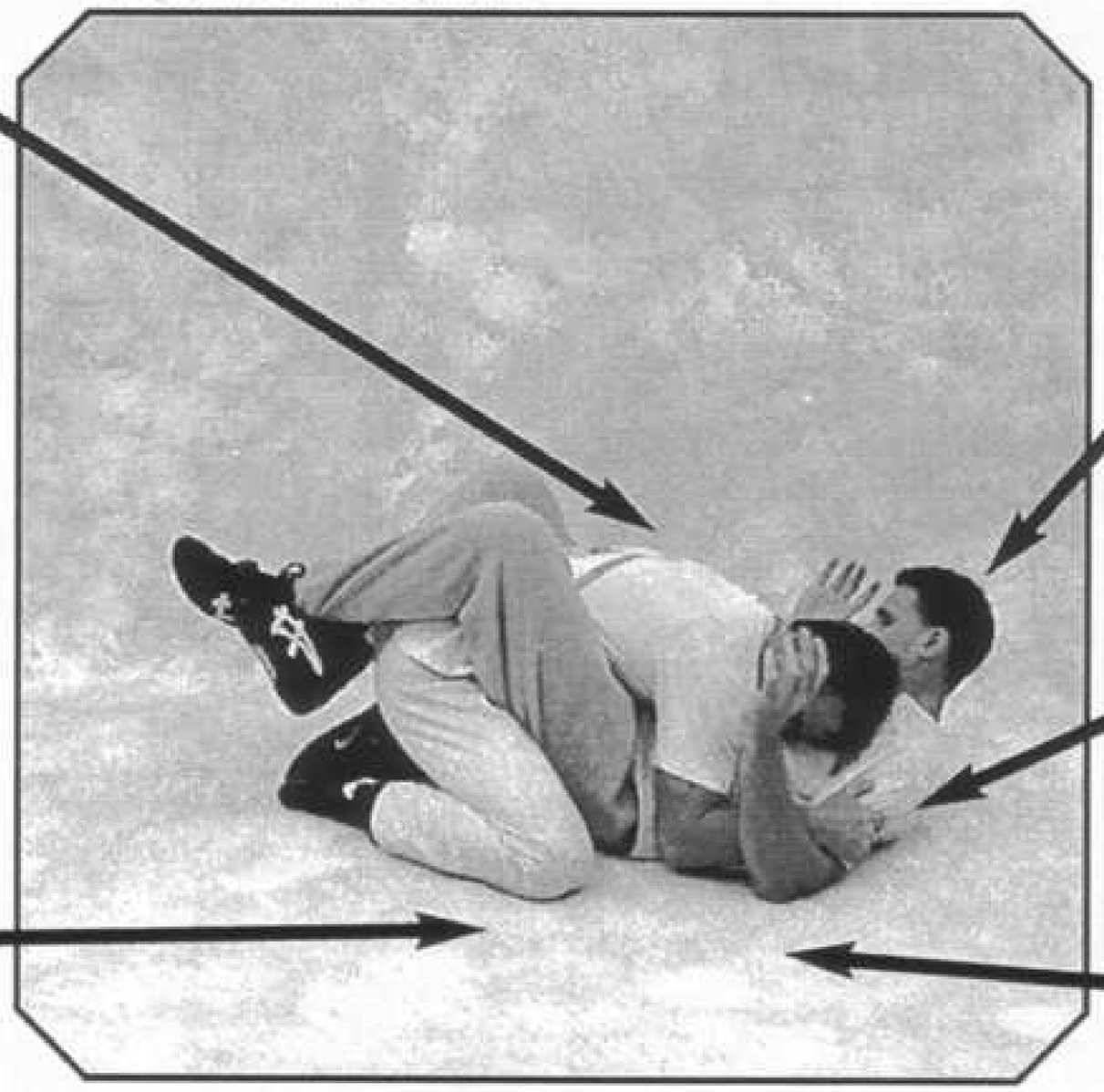
Three techniques for Passing Guard from the ground are next. Then follow two techniques for Passing the Half Guard. Then, Guard Passing techniques against a Head Scissor are demonstrated.

The Section then turns in earnest to Part II—escapes from finishes. Three ways of escaping from the Triangle are covered. Then defenses against other chokes are described. This is followed by defenses against arm locks and sweeps.

Because one way to defend against the Guard is to apply a submission to someone, Part III of this defense Section includes leg locks against someone in Open Guard. Immediately after showing the lock, the techniques for escaping it are shown. In some cases, counters to the counter are covered.

DEFENSIVE POSITION AGAINST THE GUARDS

FROM THE KNEES



Stay close to him.

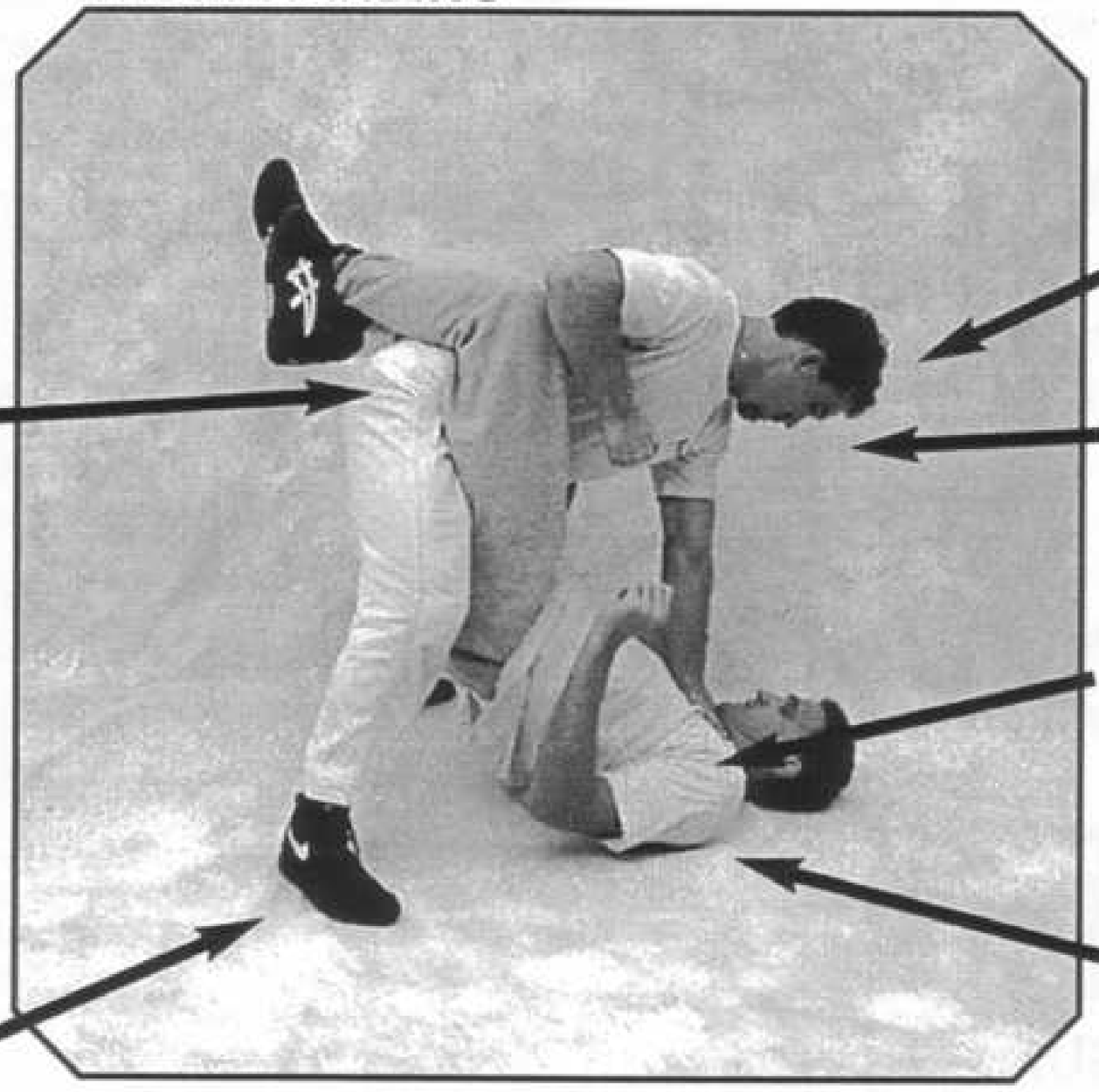
Keep your head in tight to his.

Hold onto both of his biceps, to protect against his punches. Keep your elbows on the mat, so he cannot swim under them.

Keep your knees wide apart, in a solid base.

Don't put your hand(s) on the mat.

FROM STANDING



Keep your head up. If you look down, do not let your head drop down.

Keep your hips ready to explode forward if his Closed Guard opens.

Keep your eyes directly above his eyes.

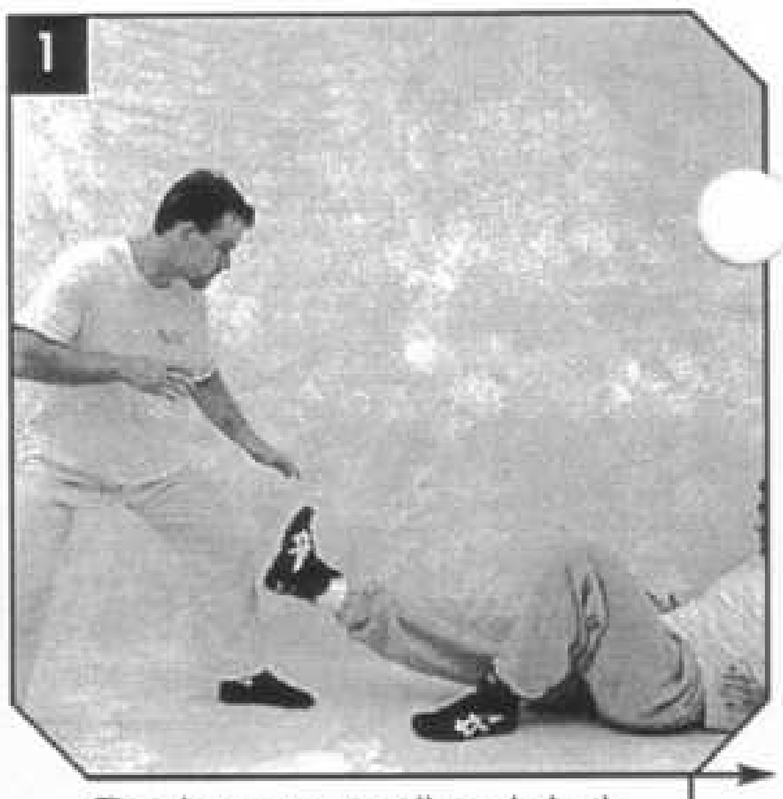
Secure a grip on him to aid your balance.

Keep your feet in a wide, stable base. Your feet must be far enough back to prevent him from readily grabbing them.

Keep him up on his shoulders.

One key to passing the Open Guard is distance. If you are too close...

If you are too far away...



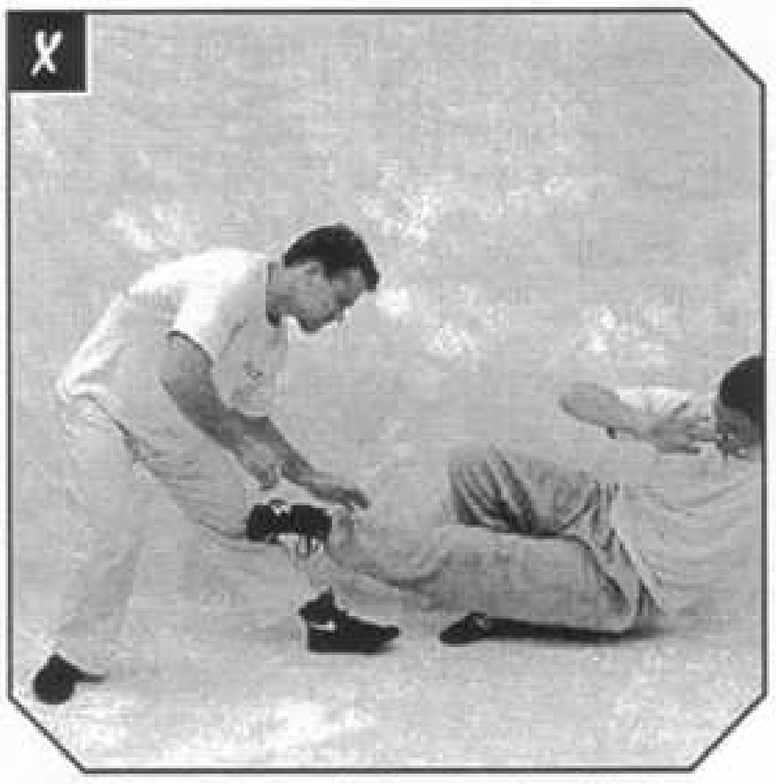
The happy medium is just beyond the reach of his kicks. Wait for him to kick...

...he can kick your knee solidly, hurting you, and hampering your ability to get inside.

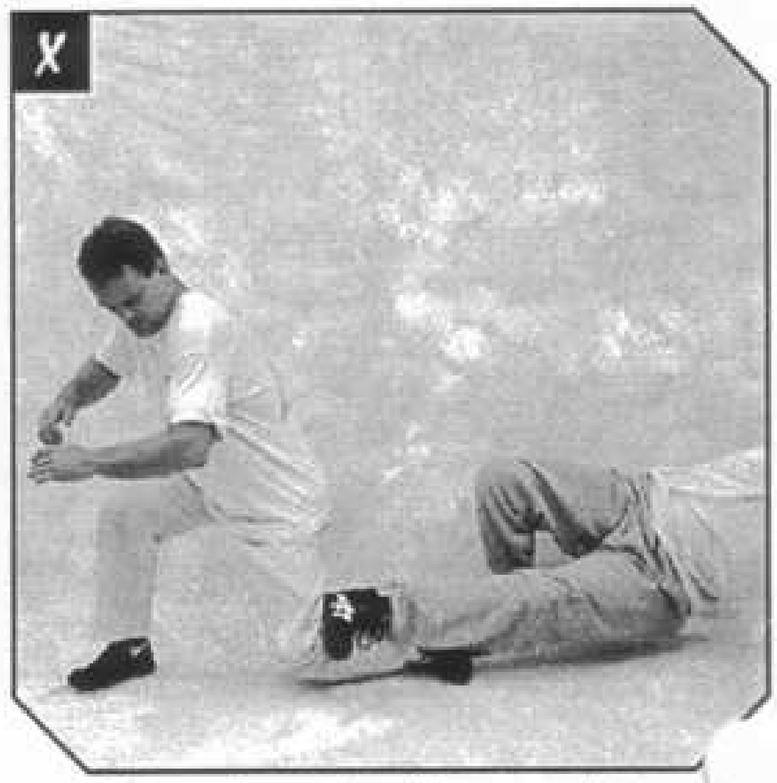
...he can come up, and you will have to take him down, etc.

Keep your knee bent, and aimed squarely at him. This way you can take a hard kick without injury.

PASSING THE (FAR) OPEN GUARD



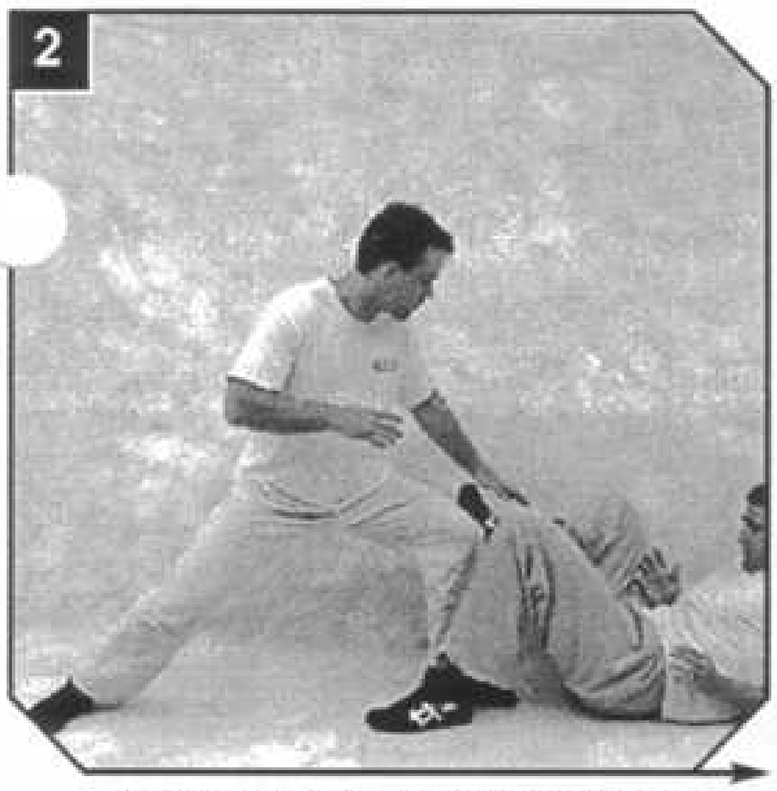
If your knee is locked, a kick can hyperextend it.



If your knee is sideways, his kick can tear the Medial Collateral ligaments of your knee.

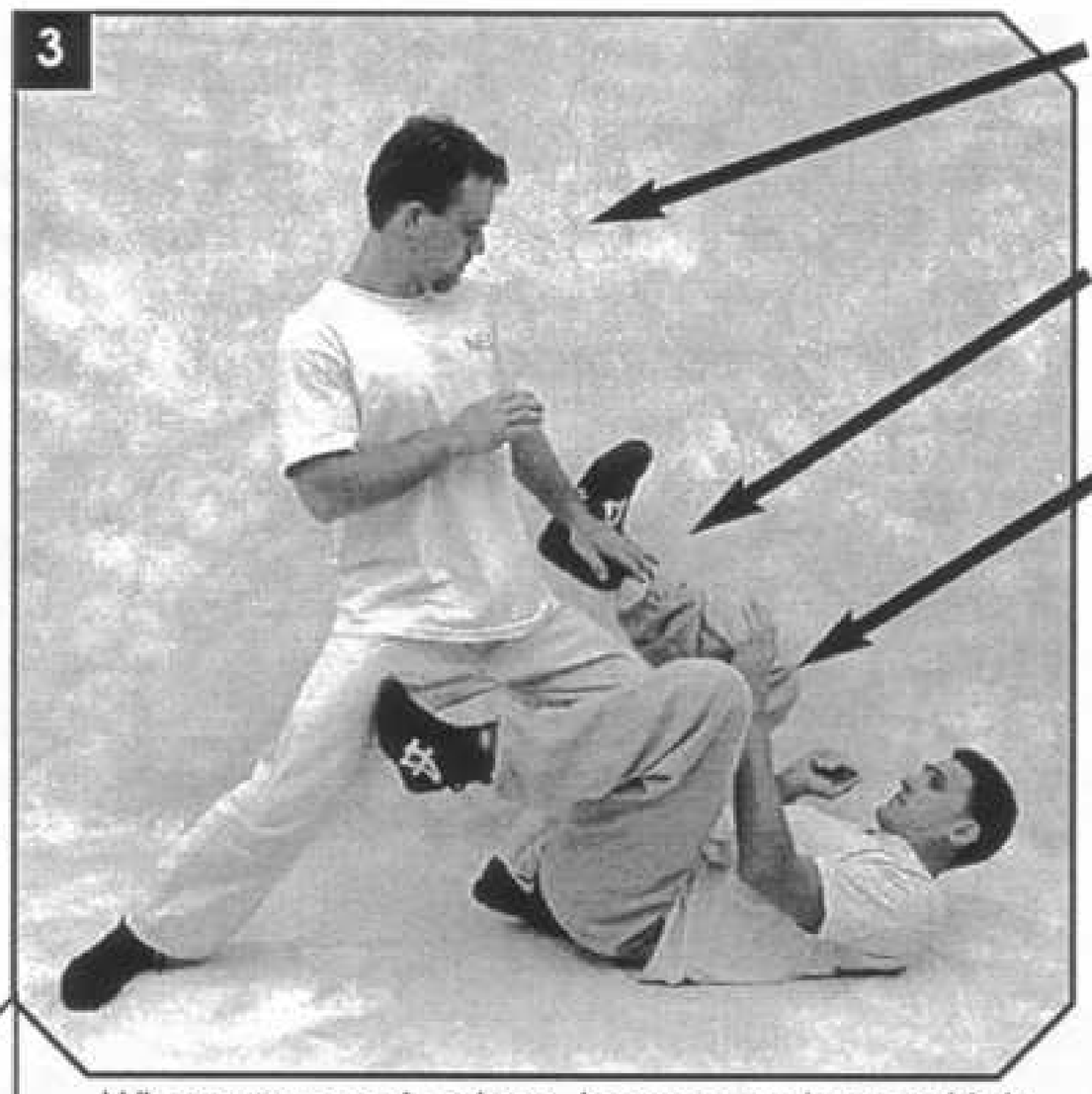
PART I

PASSING GUARD



...when he does, follow it back until...

...you are in close.



Your head is back out of his kicking range

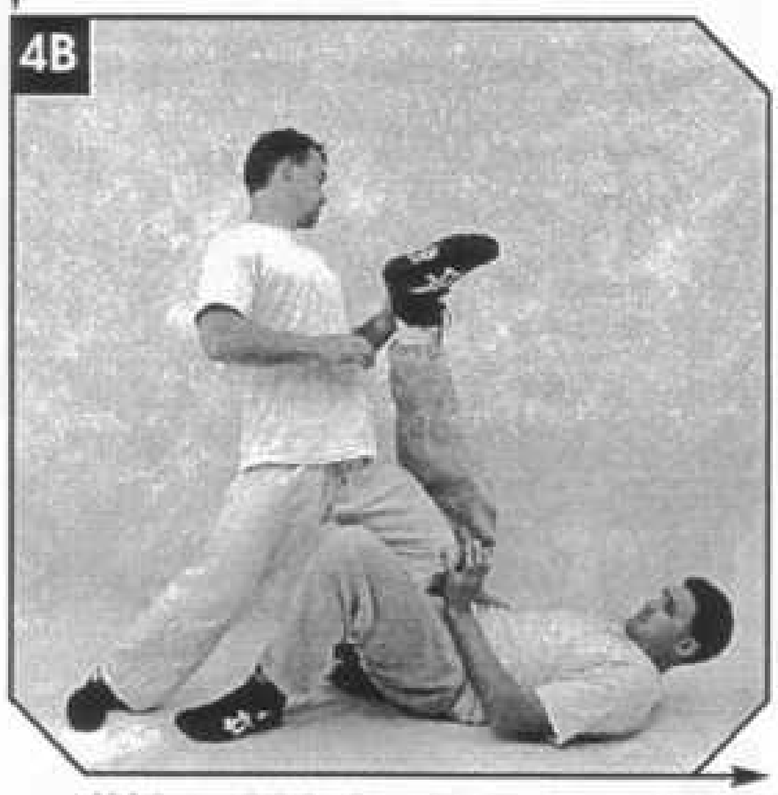
Your hands are in tight protecting your groin.

Your knee is in tight to him.

When you are in close, he can no longer kick your legs or groin. He will have to kick high. Keep crowding him, and wait for him to kick at your head.

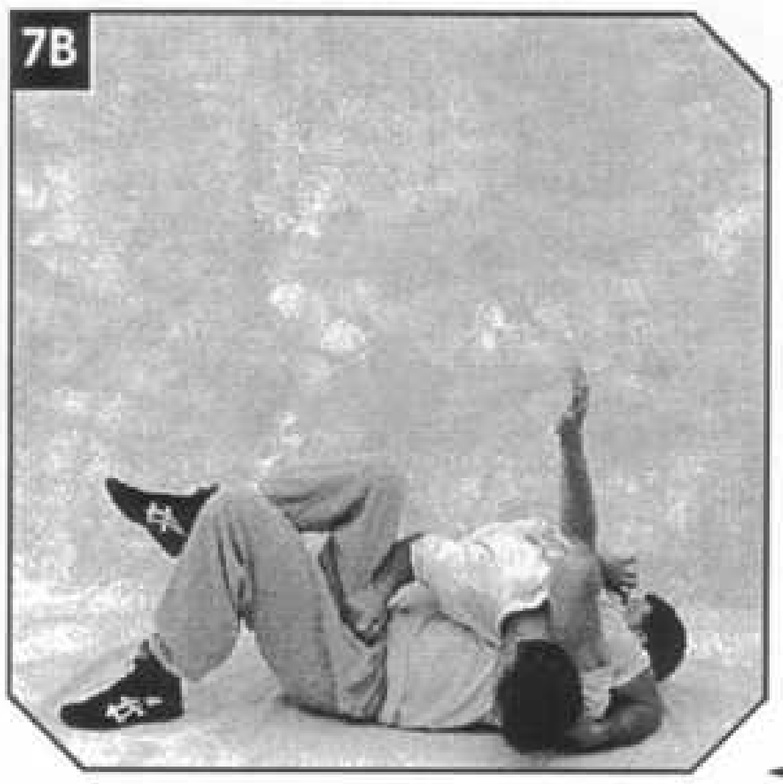
If he kicks with his inside leg, pass it and...

...establish Side Control.

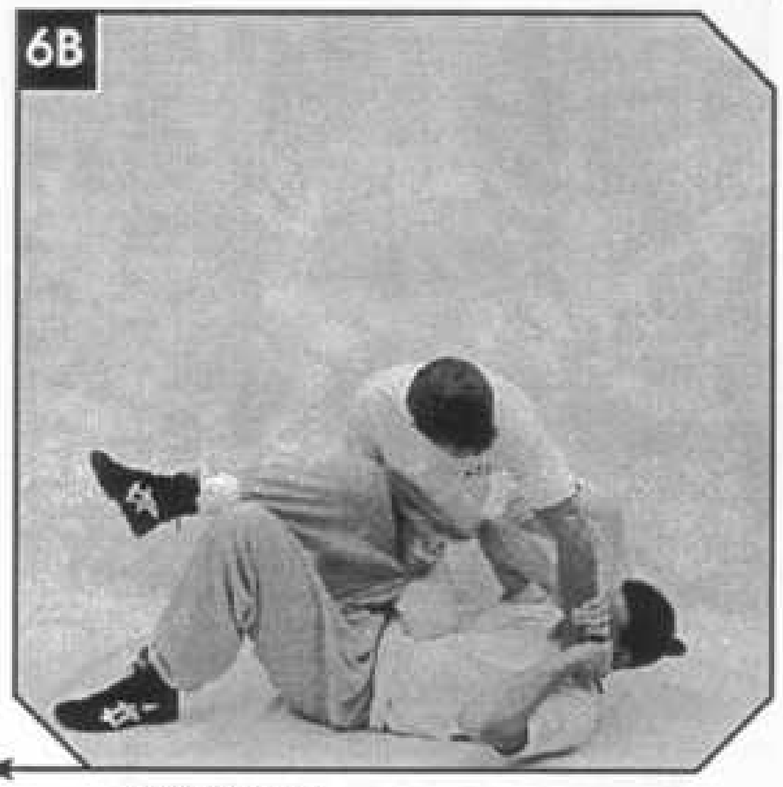


If his outside leg kicks, pass it, and...

...stun or finish him with...



...establish Side Control.

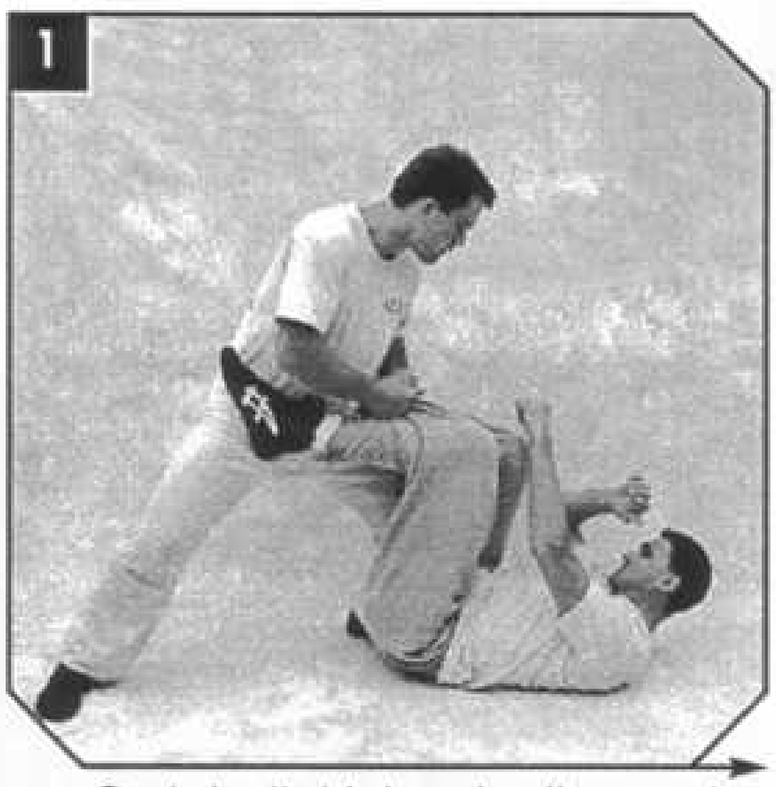


...strikes, or...

PASSING HIS LEGS

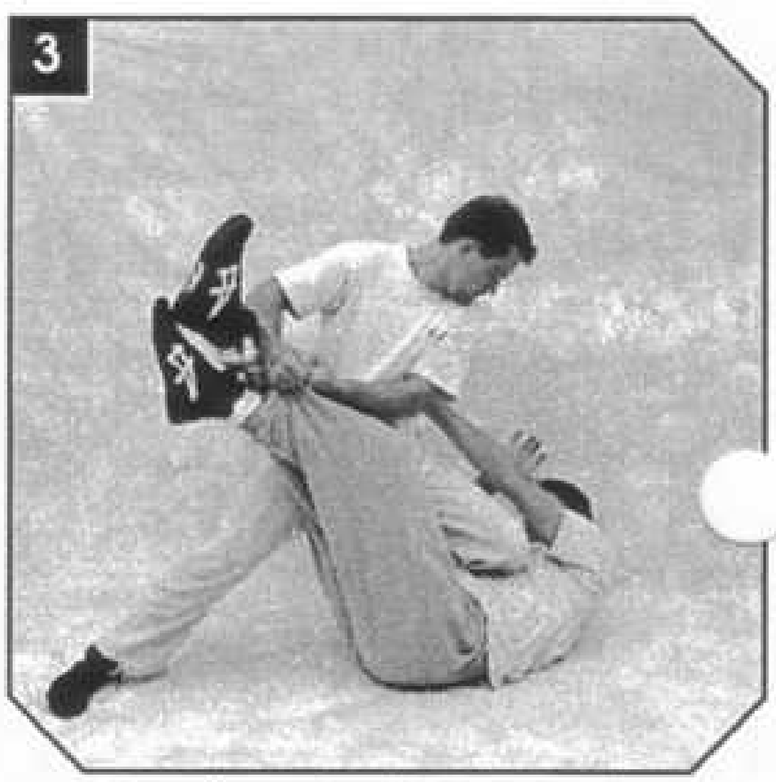
It may be that you cannot adroitly get in so close that he cannot kick you, as shown on the previous page spread. This can happen because he is skilled at kicking from the ground, or because, in the heat of the fight, you simply find yourself in the situation.

Trying to grab his legs, and get by them is difficult, and can get you very, very kicked. The technique on the last page spread is generally preferable. However, if you do find yourself with a handful of legs, there are several things to avoid, shown on the right page, and a couple to do, shown below.



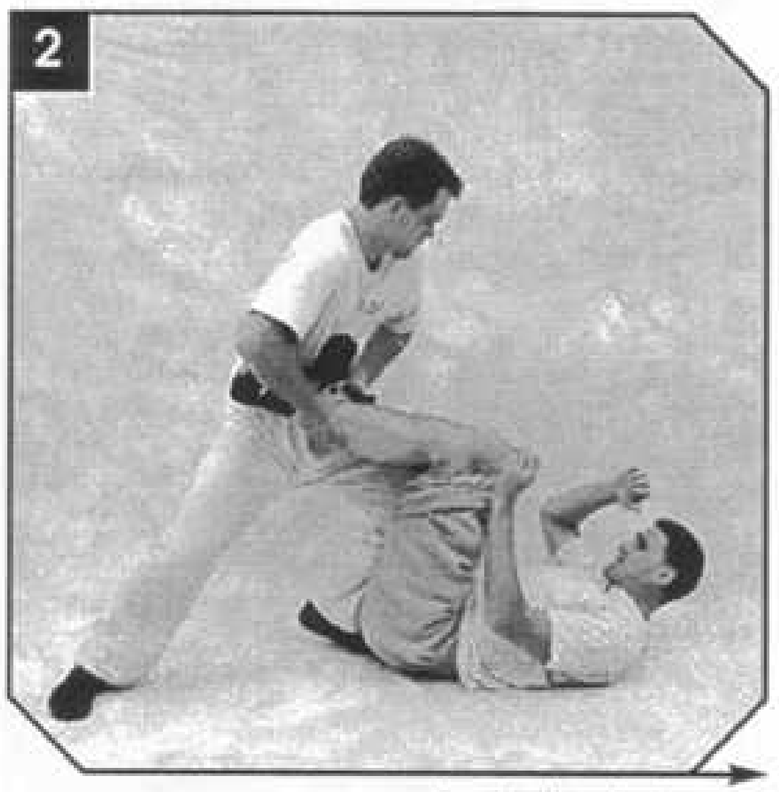
Grab both his legs by the pants, and drive his feet together.

Fake one way, by pushing his legs to one side. You may even fake a second time.

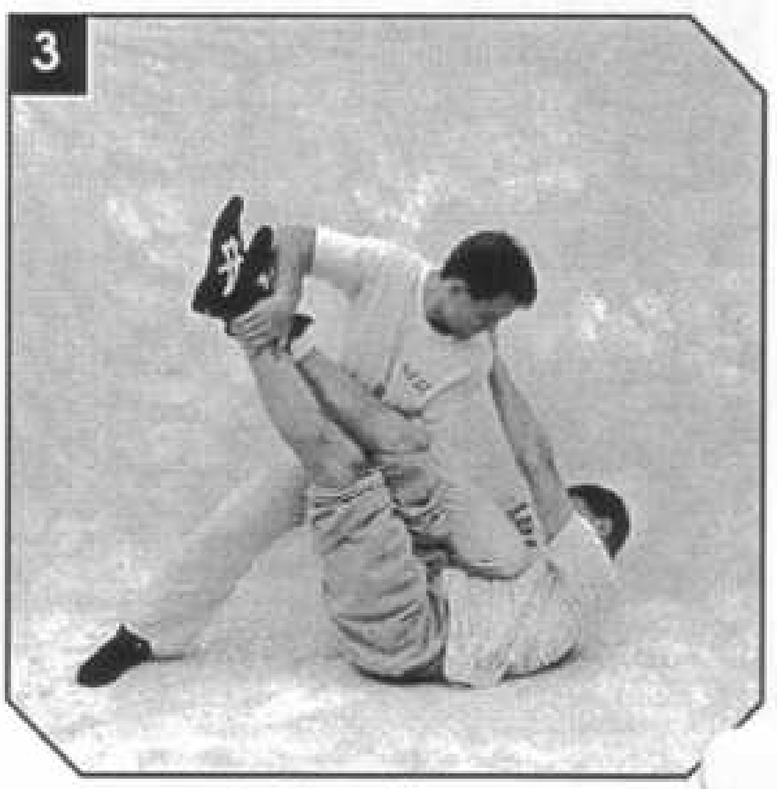


Then throw both legs past you, and go to Side Control.

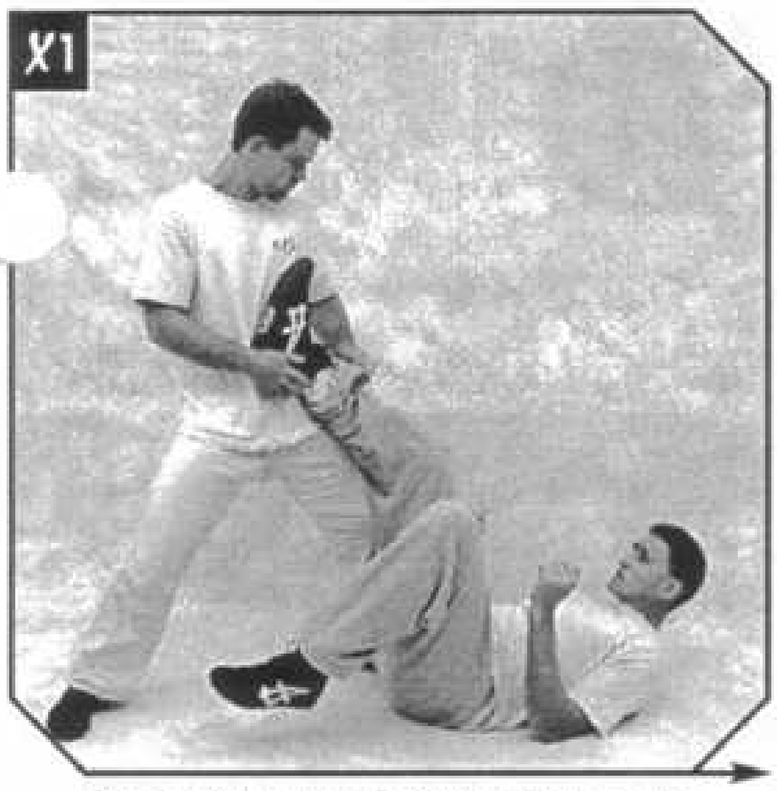
In a situation where there is no pants material to grab, you must grab his ankles, and drive them together even more soundly, and...



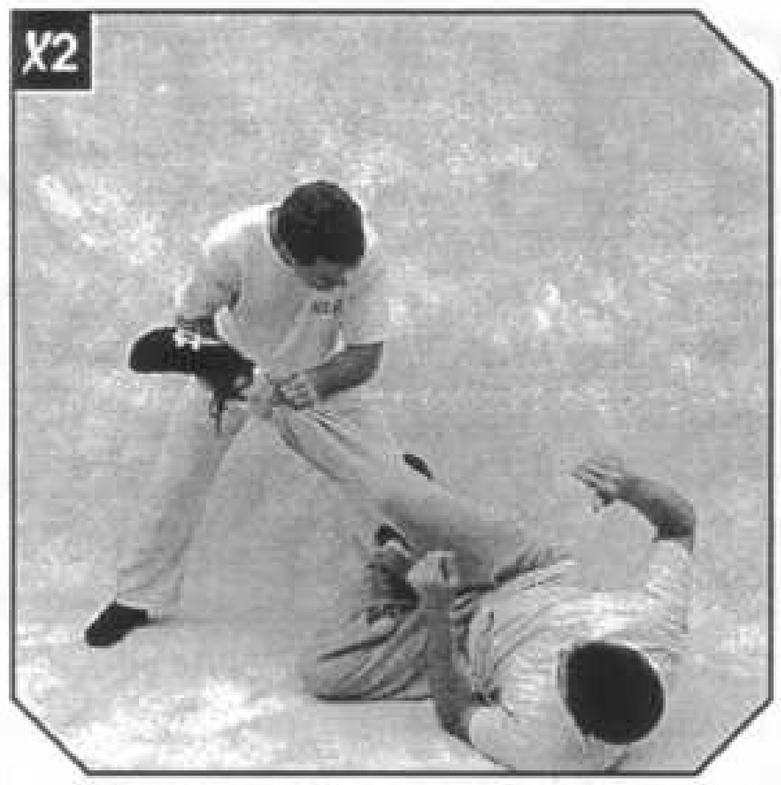
...even more explosively, fake one way and...



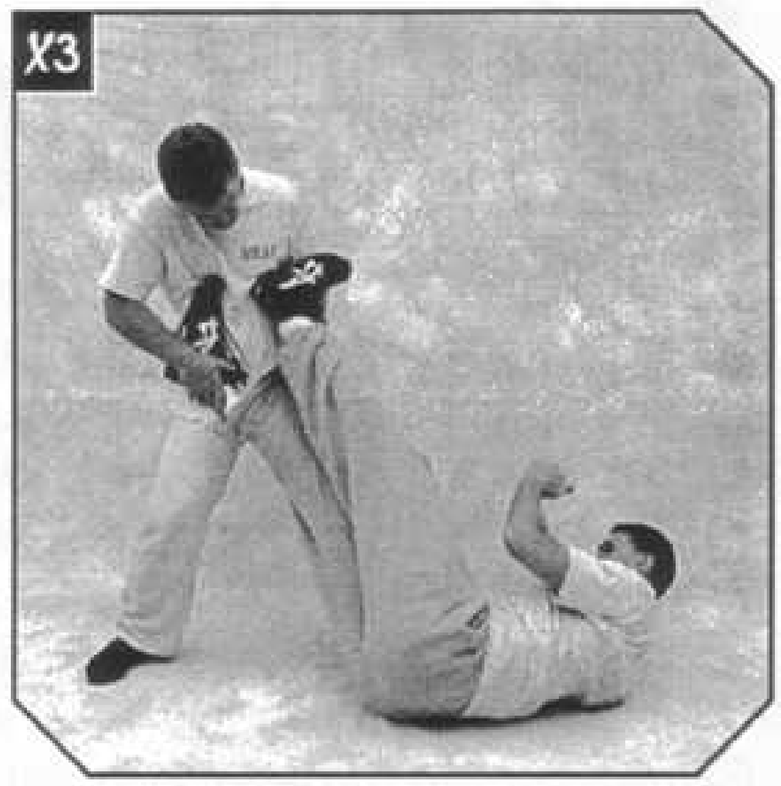
...pass to the other.



Do not try to pass by trying to grab only one leg.

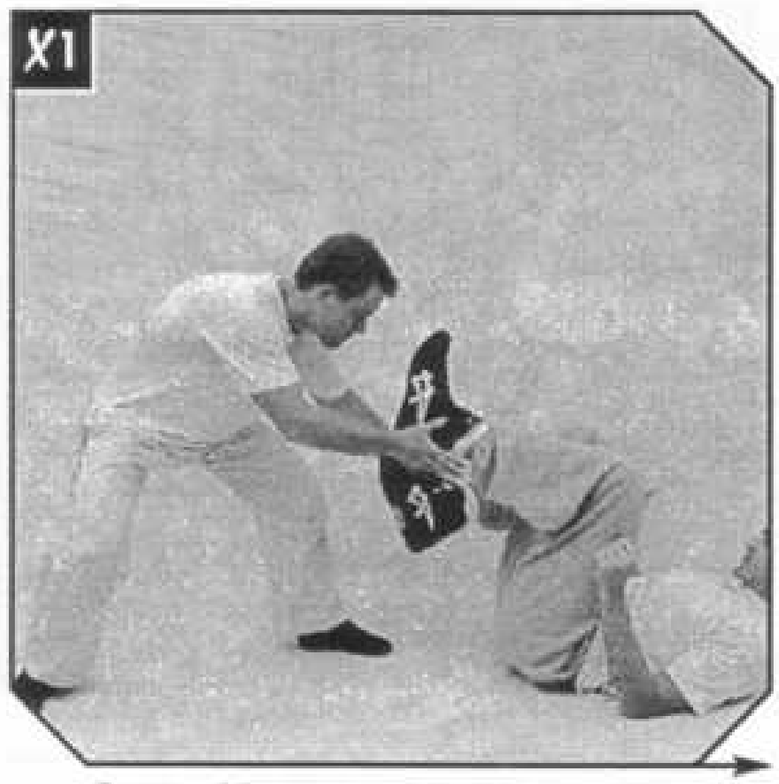


If you do, his other leg can hook you from underneath, and...



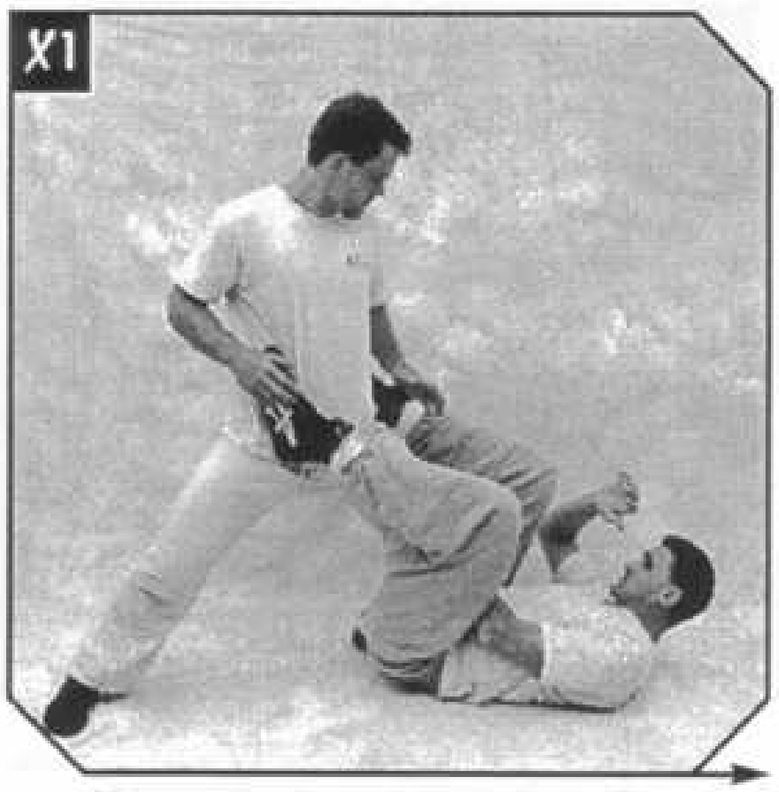
...he can kick you, hurting you, or at least pushing you back.

DON'T



Do not lean your head forward to try to grab the legs.

The kick can knock out even a highly toughened, physically strong fighter.



If you do manage to grab both legs, **do not** let them stay separated.

Two legs apart are nearly impossible to hold securely for longer than a moment.

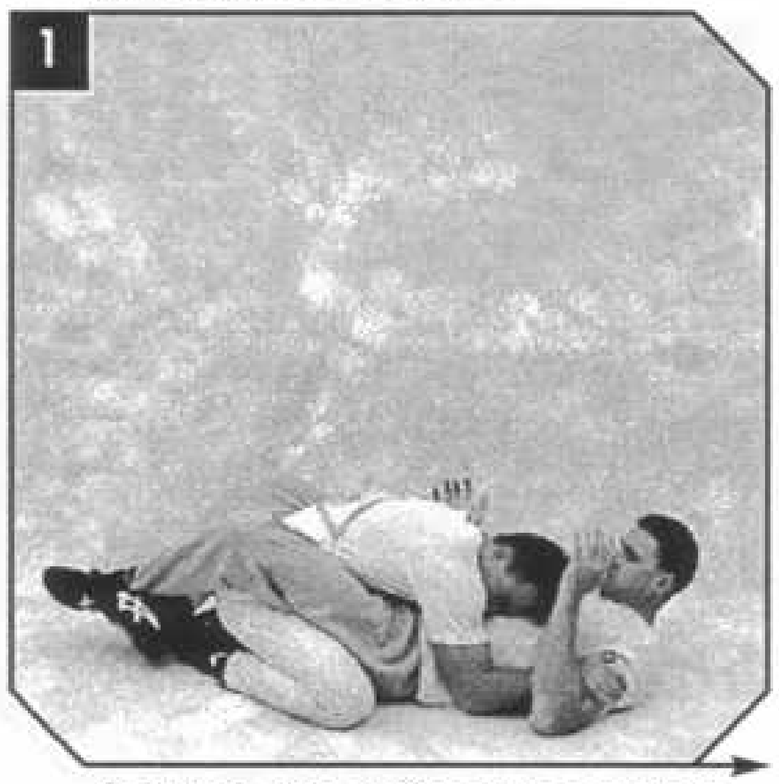
PASSING THE GUARD

This section contains five techniques for passing your opponent's Guard from the standing position. The techniques are not equal. The first one is, by far, the best, most practical method. The Knee Between Legs Pass is ideal for grappling-only practice. You must drill these two techniques ceaselessly.

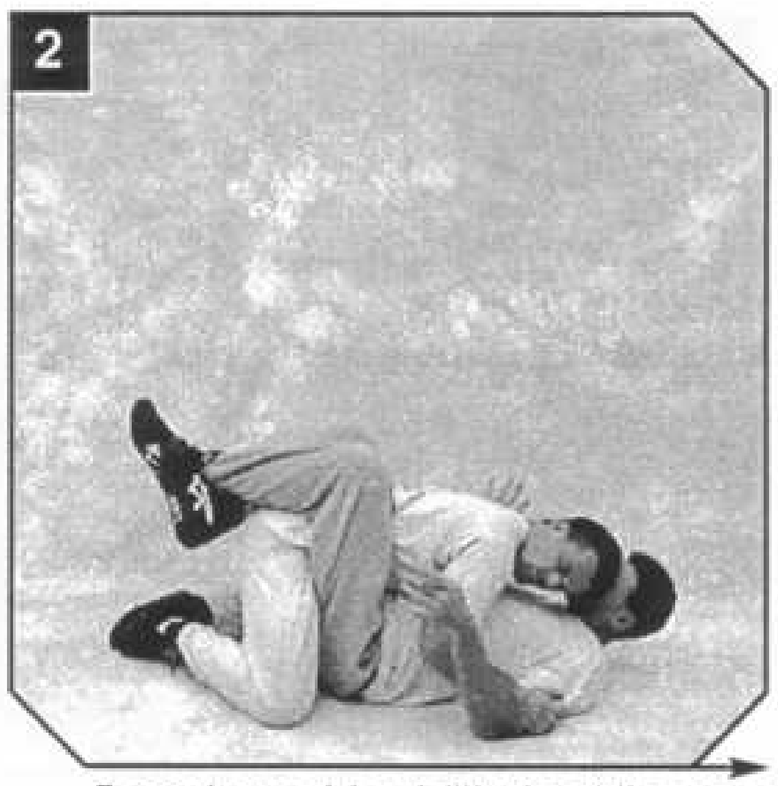
The next thing covered is passing Guard from the kneeling position. These are not practical techniques for a realistic match, because they leave your face open to punches, and to a lesser extent, because they leave you open to the Triangle choke and various Arm Bars. However, Passing Guard from the knees is useful, because it teaches useful principles. In addition, by staying on your knees, you lessen the chance of injury.

The material then moves to Passing Half Guard. Lastly, two ways of using your Guard Pass techniques to escape from a Head Scissor are detailed.

WITH PUNCHES



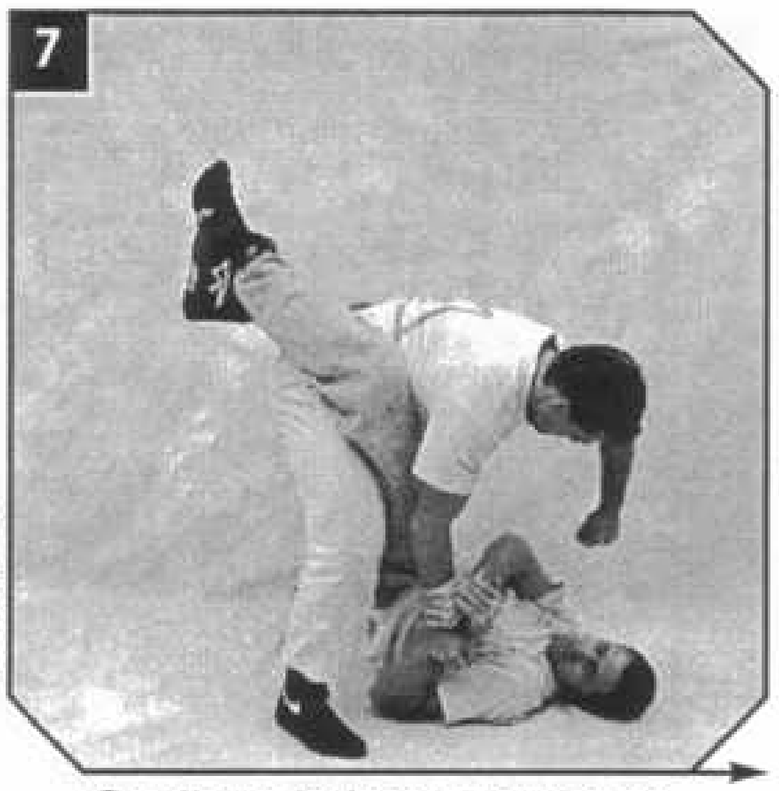
Get into the defensive position, detailed in the opening page spread.



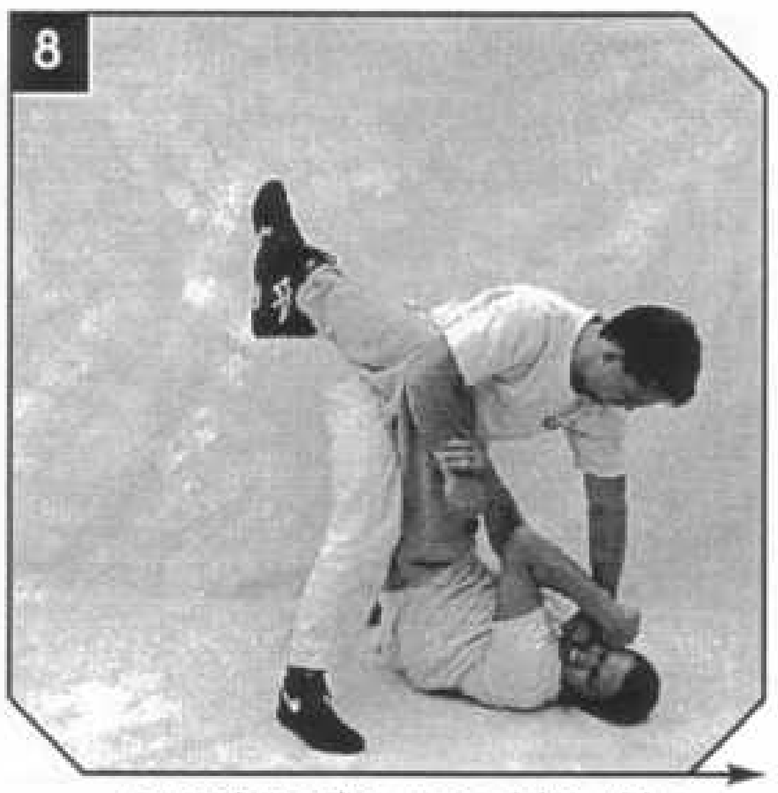
From here, his ability to strike you is hampered, and you can readily head butt him.

Wait for a while, and then suddenly grab...

CONT'D



Continue to keep your eyes directly over his, with your head back, and rain...

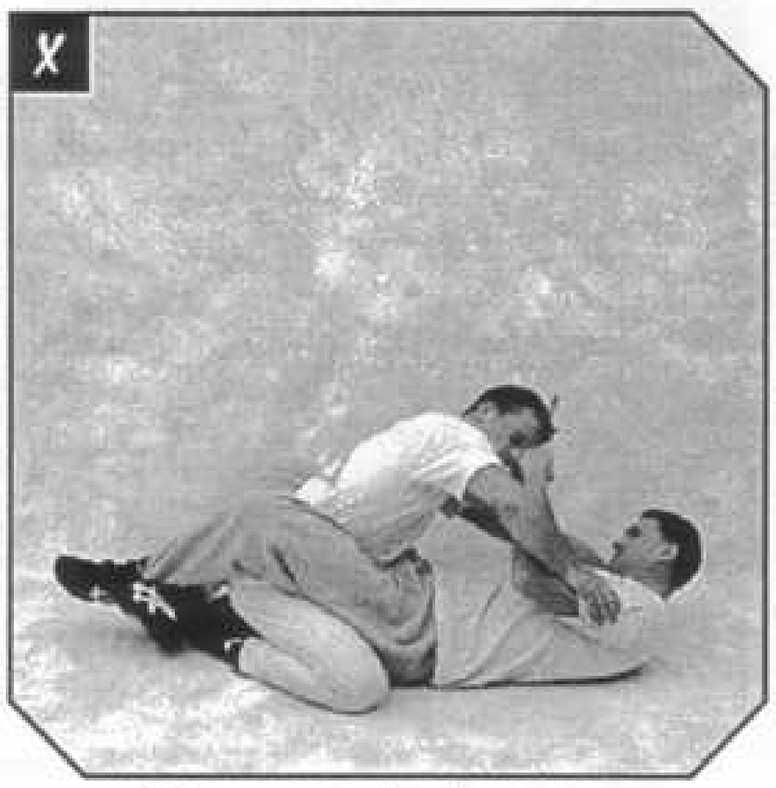


...punches down on him. Aim your strikes at his nose. Avoid hitting his skull, it is harder than your hand.

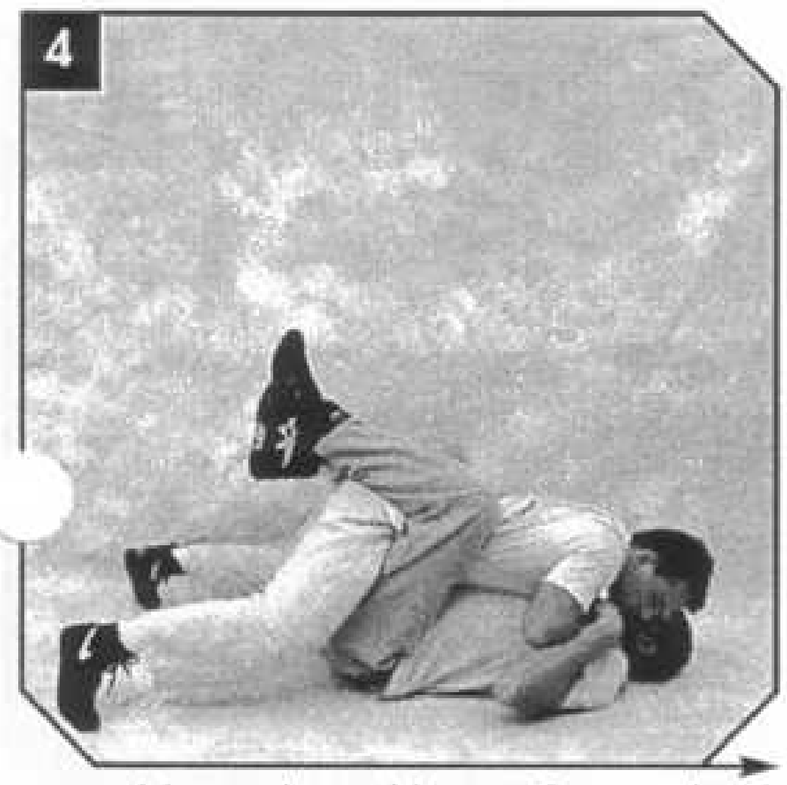
Eventually he will stop trying to block with his hands, and will instead open his Guard, and bring his knees together, to push you back.

If your grab onto his biceps with your elbows up...

...he will swim under your arms and...



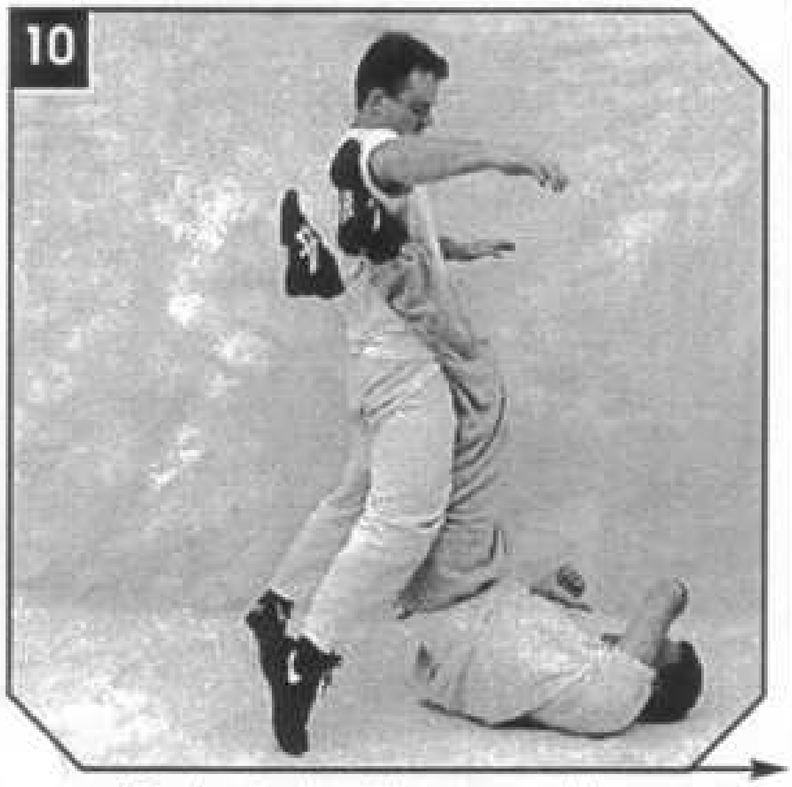
...strike you in the head.



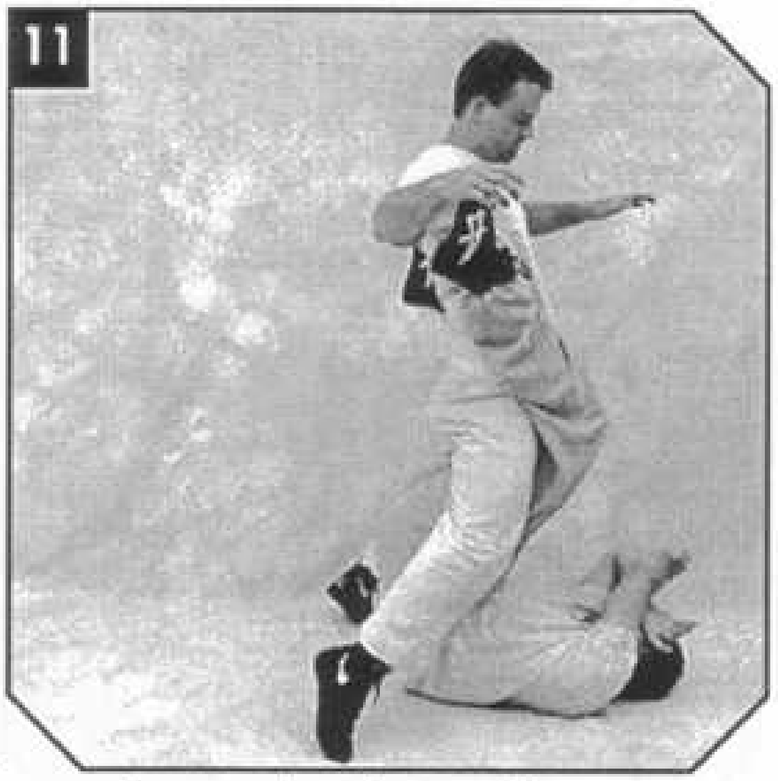
...his neck and lunge forward.

Hop both feet up simultaneously, into the standing position detailed in the opening page spread.

Punch him in the face.



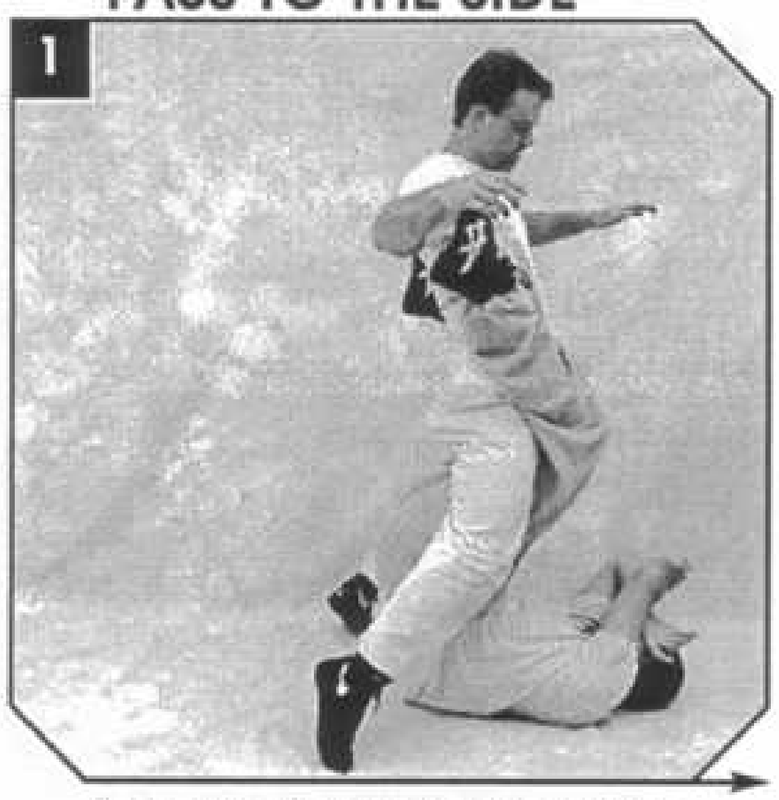
Explosively drive your hips...



...forward and over him.

Three follow ups from this position are demonstrated on the following page spread.

PASS TO THE SIDE

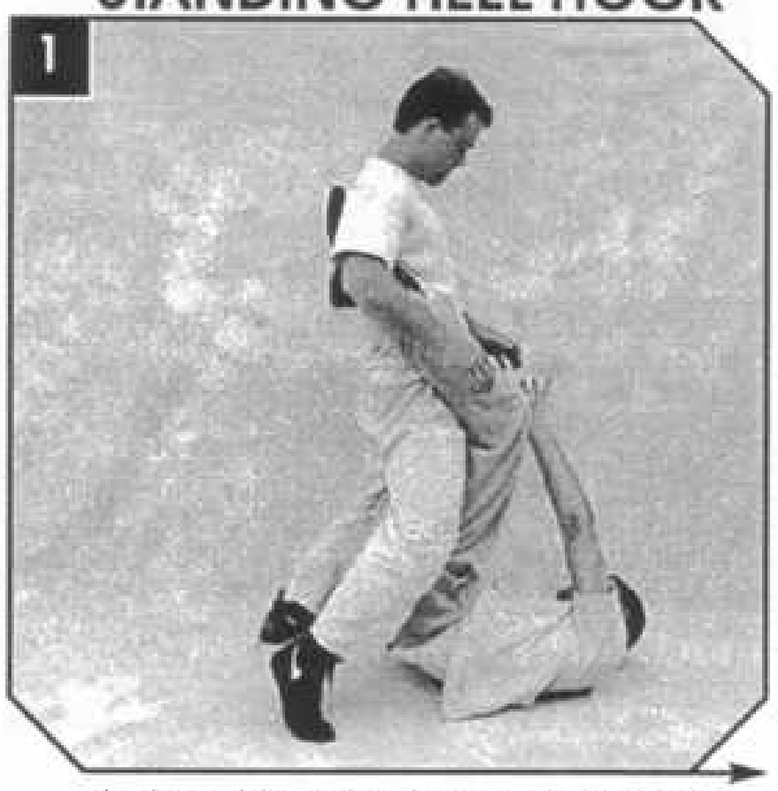


From the last position on the previous page...

...drive your hips even farther forward, until his knees are over his head.

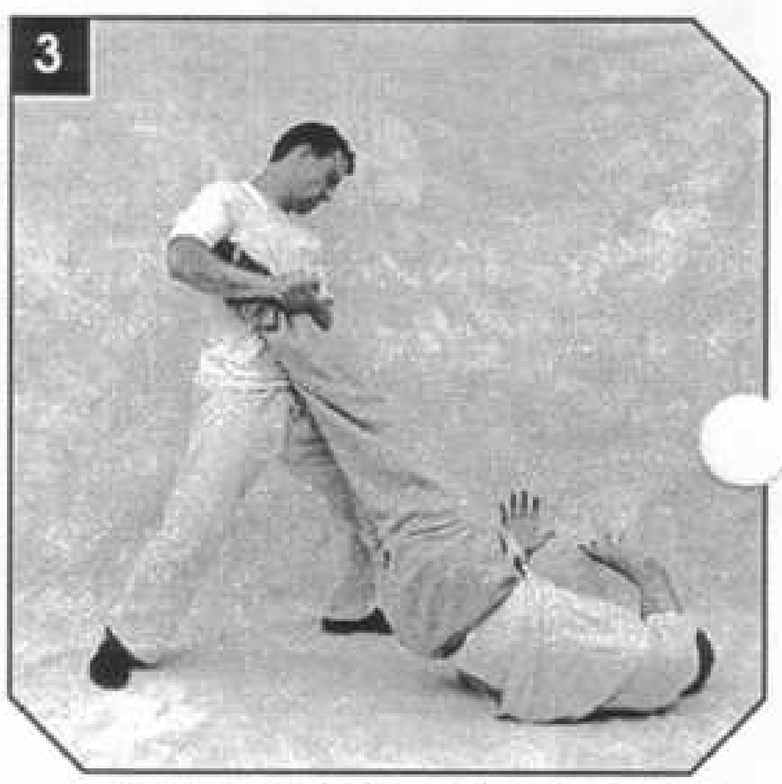
Move one foot forward as you lower your hips.

STANDING HEEL HOOK



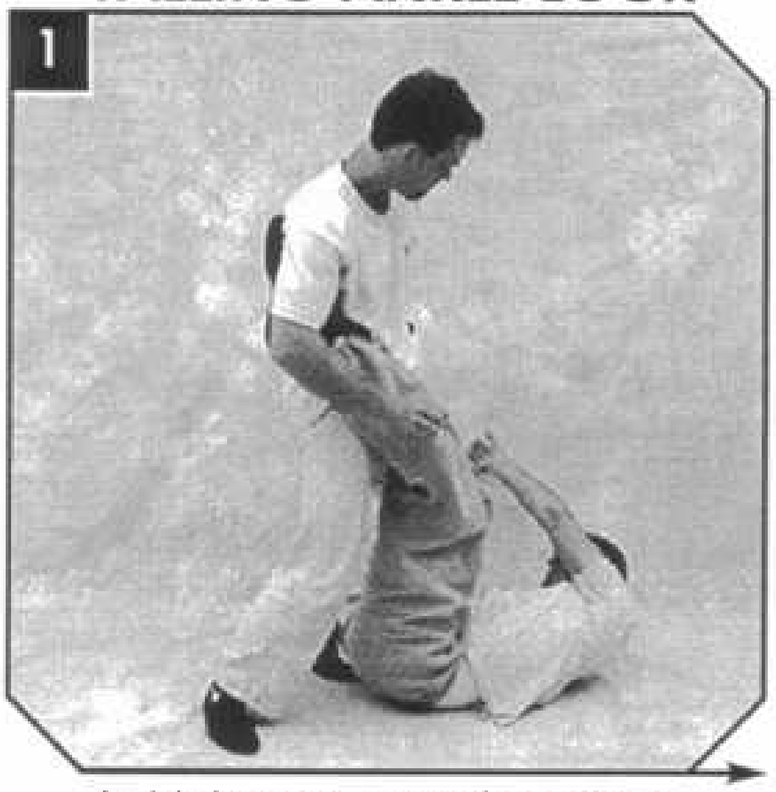
As he drives his knees together to push you back, he will be vulnerable to a Heel Hook.

Secure a tight grip on his foot and...



...twist into it. The standing Heel Hook is not particularly secure. To be effective, you have to explosively pop the knee.

FALLING ANKLE LOCK



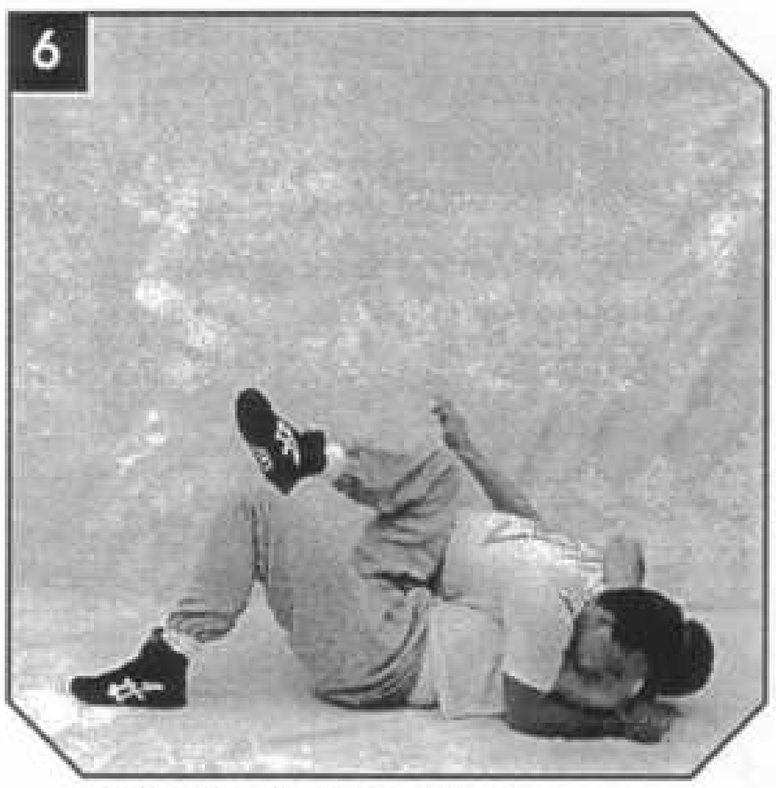
As his knees come together, trap his foot between your ribs, and the inside of your arm.

As you start to fall back, step forward with your outside leg, trapping his leg, and start to reach under his leg.

Secure a tight grip on his foot, as detailed in the upcoming Leg Lock section.

Keep your hips driving forward, as you secure a grip on his head.

Maintain the pressure with your hips, and drop down to his side.

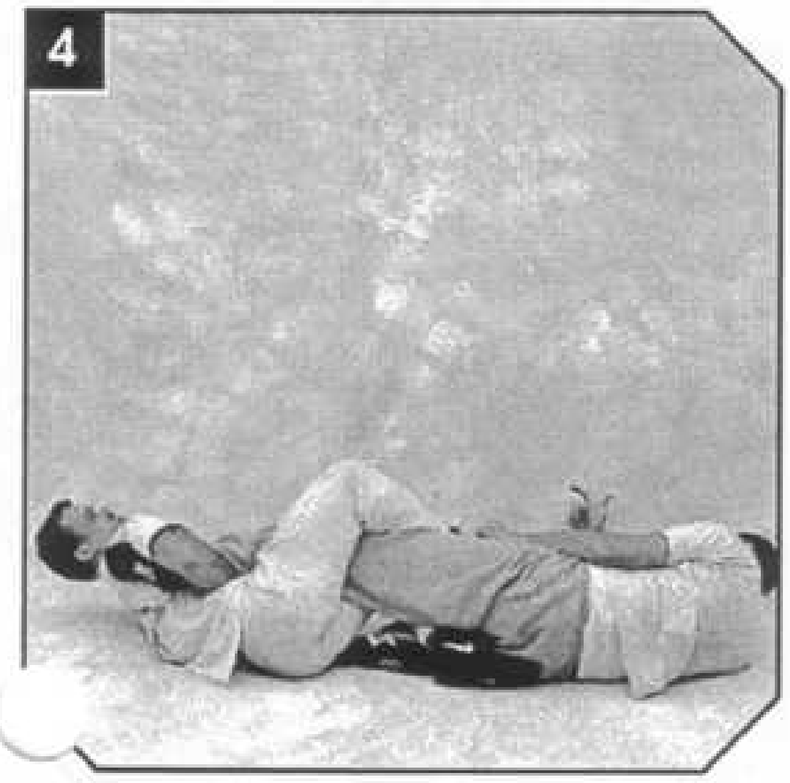


Establish Side Control.

Do not drop down, without driving your hips in.

If you do, there will be space for him to get in his knee, and...

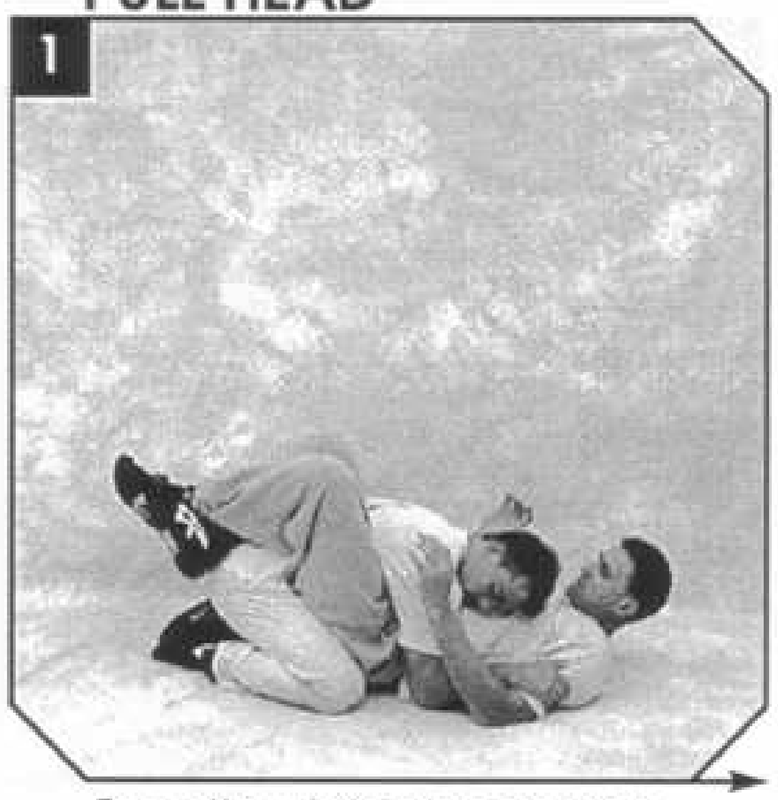
...you will end up back in his Guard again.



Twist as you sit back and finish.

The technique on the previous page is the best one for a real situation. However, in order to refine technique, no-striking mat work is often used. The Pull Head Pass on this page uses the same principle as the last one—stand up, open his Guard, and pass, but it does so without strikes. Instead, you open his Guard by applying pressure to his neck.

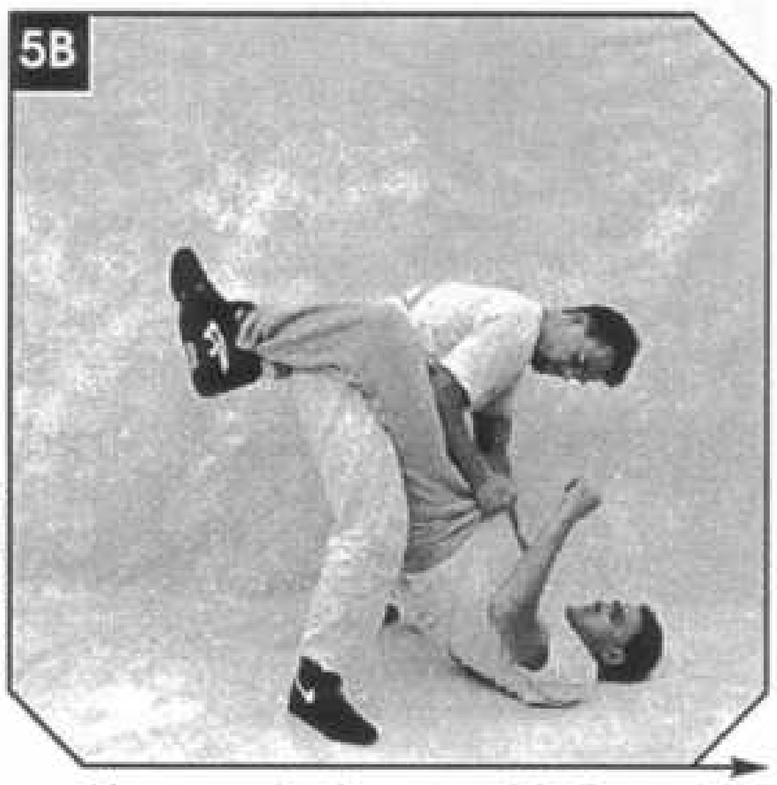
PULL HEAD



From the defensive position...

...grab onto him at the waist and neck.

CONT'D

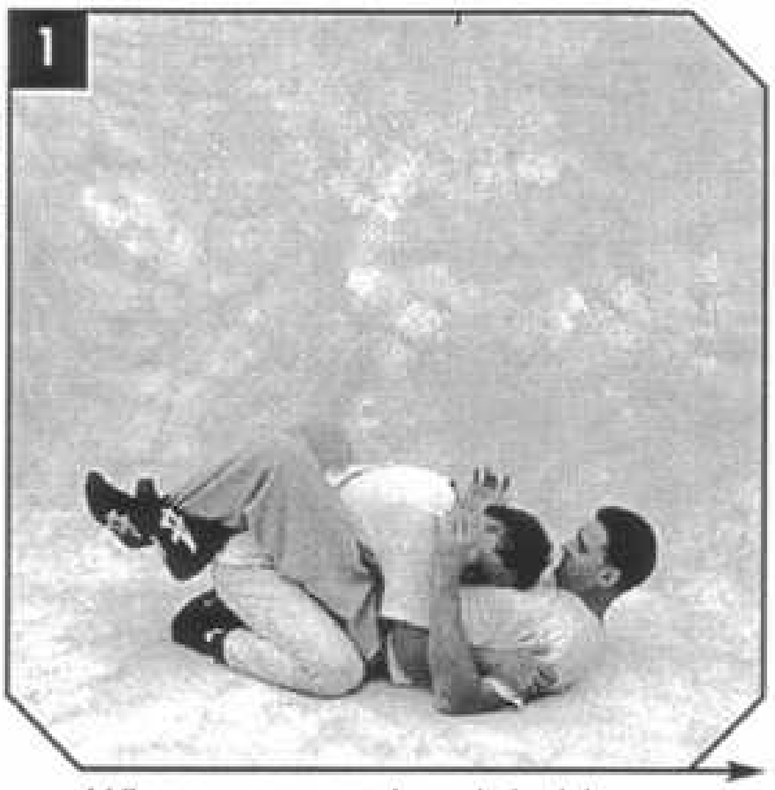


You can try to open his Guard by driving the point of your elbows into the nerve on the inside of his thighs. This only works on untrained fighters, but...

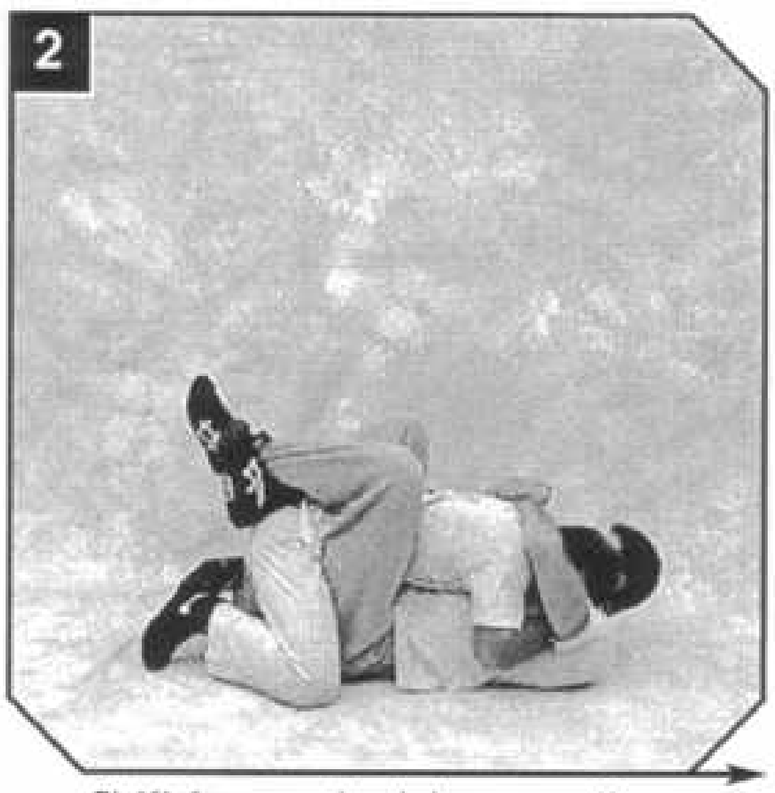
...a trained fighter will reach up for your arms. This will cause his head to lift. When it lifts...

...grab behind his head at a 45-degree angle back from his chin. Grabbing behind his neck is a common mistake. Instead you want to be at the top of the back of his head.

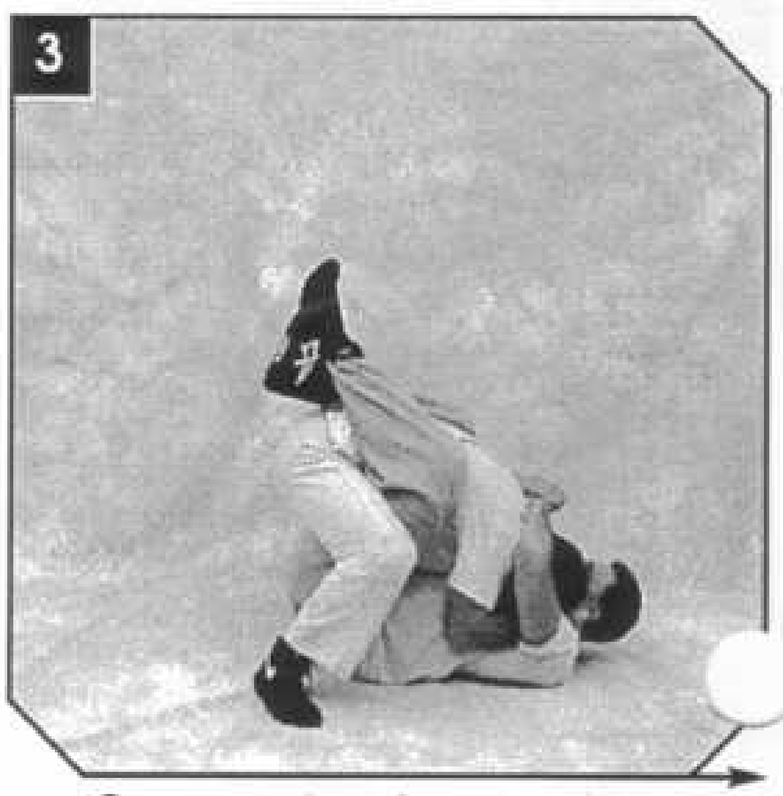
SLAM



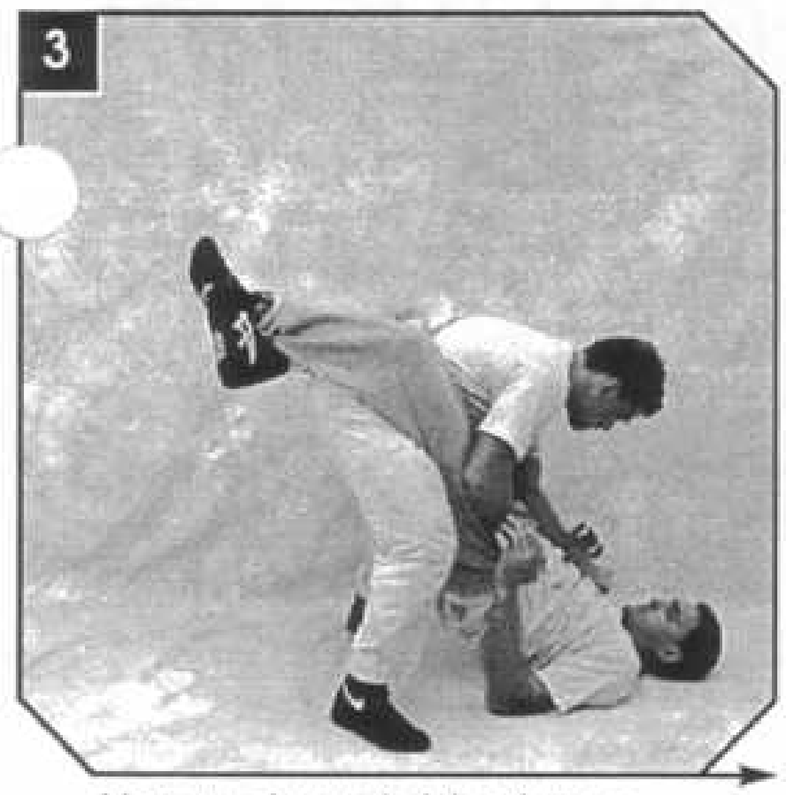
When you are back in his Guard, it will be nearly impossible to lift him.



Shift forward, giving you the potential leverage to raise him up.

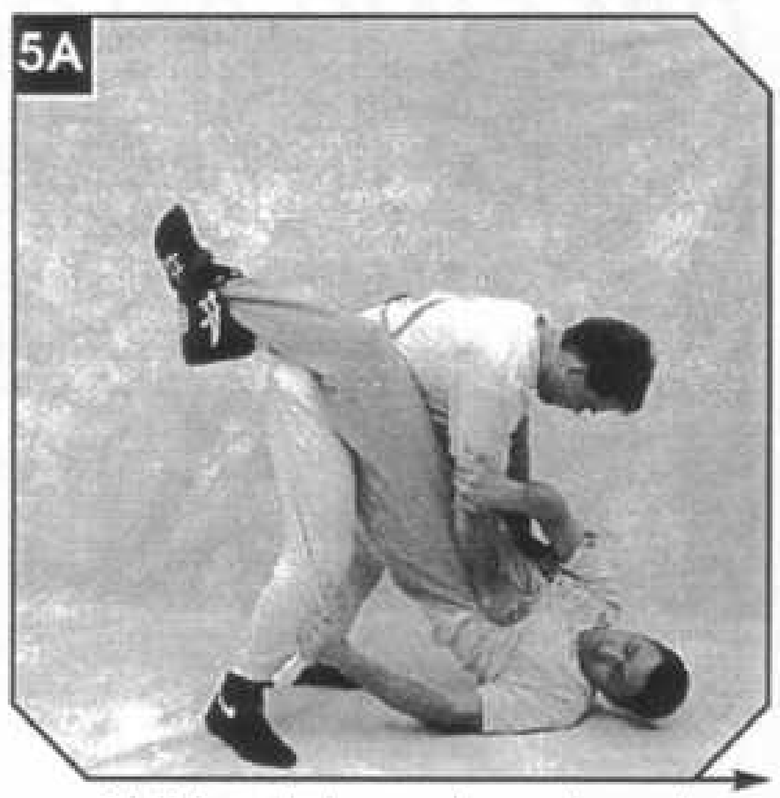


Come up to a low squat.



Hop up to a stable stance.

Pull him up further, onto his shoulders.

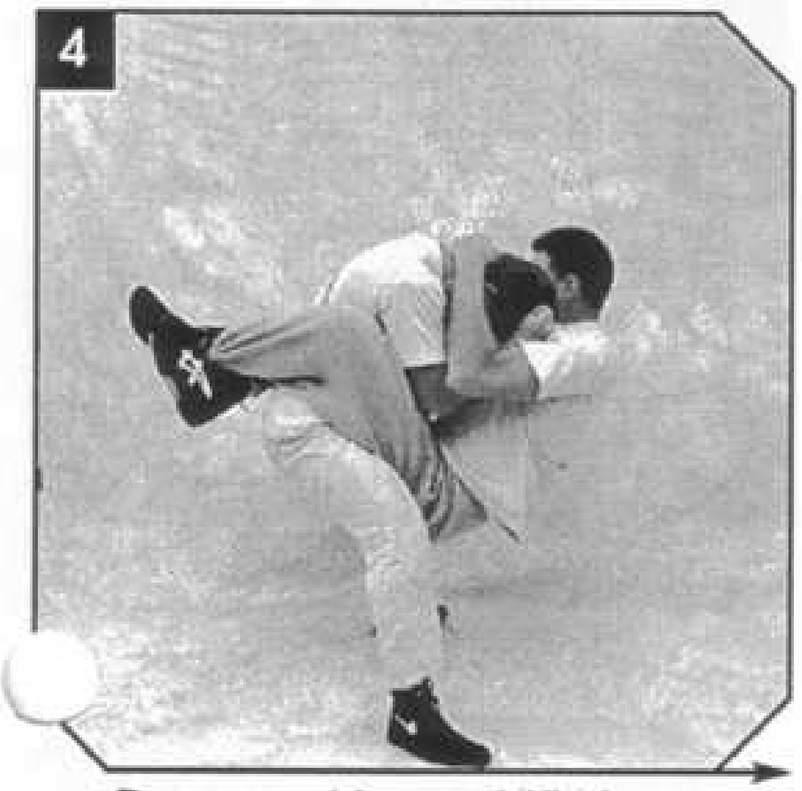


At this point, you have to get him to raise his head. He may accommodate you by reaching for your ankle as shown above.

Pull in with your hips, and pull his head forward, splitting his feet apart. Pulling on the head without driving the hips in is another common mistake.

Drive your hips forward, until his knees are at least past his head.

Follow up as shown on the previous page spread.



Drop your hips and lift him...

...up as high as you can. He may open his Guard at this point. Put your hand(s) on his chest use them to...

...drive him down into the ground as hard as you can. Repeat if necessary. This will open his Guard. CONT'D

PASSING AN OPENED GUARD FROM THE MAT

The Slam Pass on the previous page spread ends up with you on your knees, and his Guard momentarily opened. This situation is common to other Guard Passes in this notebook. It could also be that you are in close on the ground, and his legs are not locked around you.

You do not want to wait there; you want to get to Side Control. There are a few ways to get there.

In the first Pass, explained at the right, your near knee goes across, but closer to his hip. Then your far leg swings over the first. This is less commonly used than the Pass shown immediately below. In this second Pass, you slide your near knee across his thigh, and the far leg follows inside the first.

The Pass at the bottom of the page spread, is showy, but can be surprisingly effective.

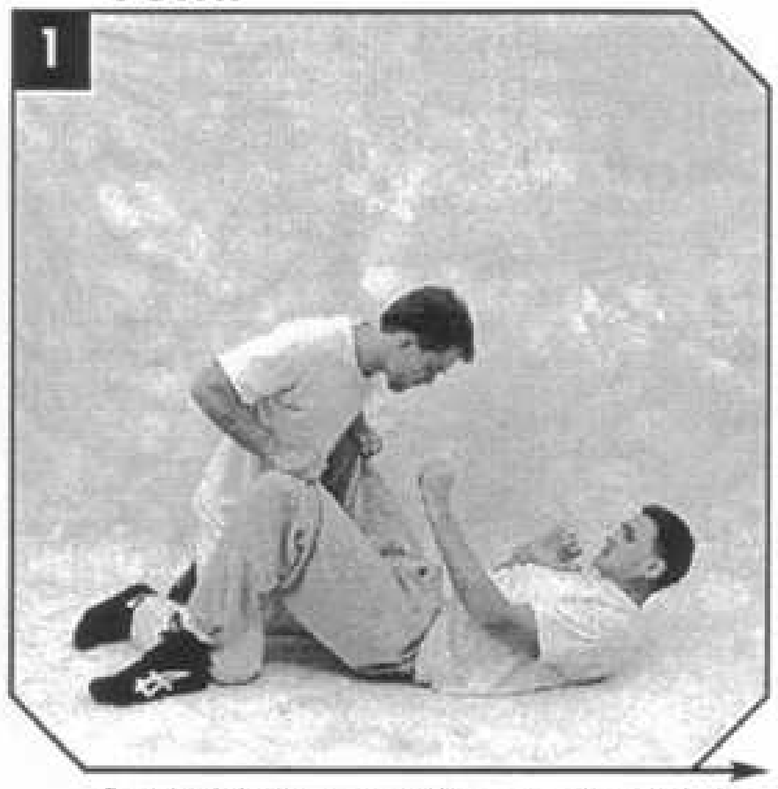
KNEE PASS #2

Push down on his leg.

Slide your knee across his thigh, while pinning the leg by pressing down hard, and hooking it with your foot.

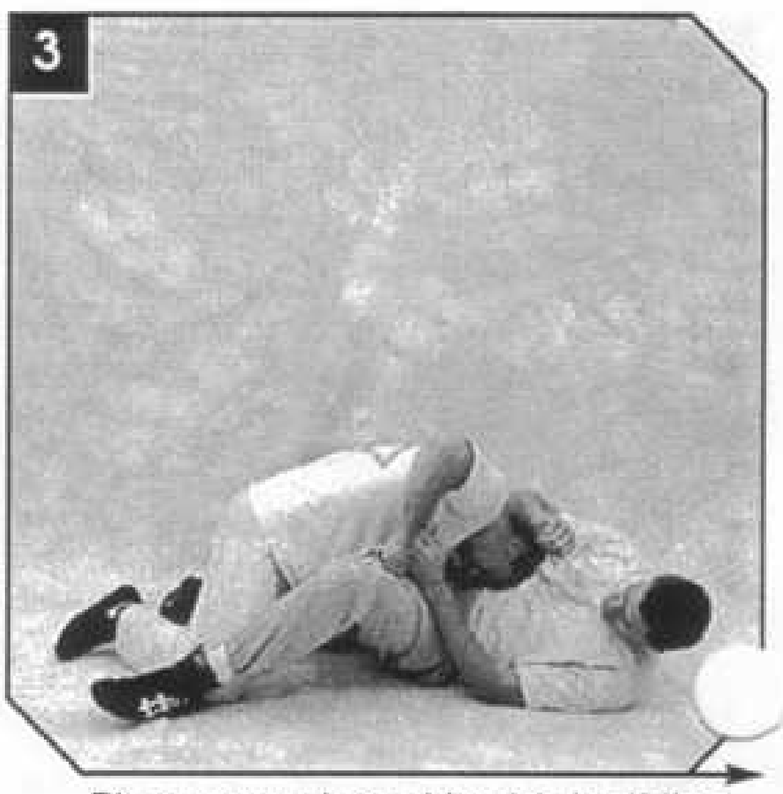
Maintain a tight grip on him (the player is leaning back to provide a good view) and slide your other leg across, inside the first.

JUMP



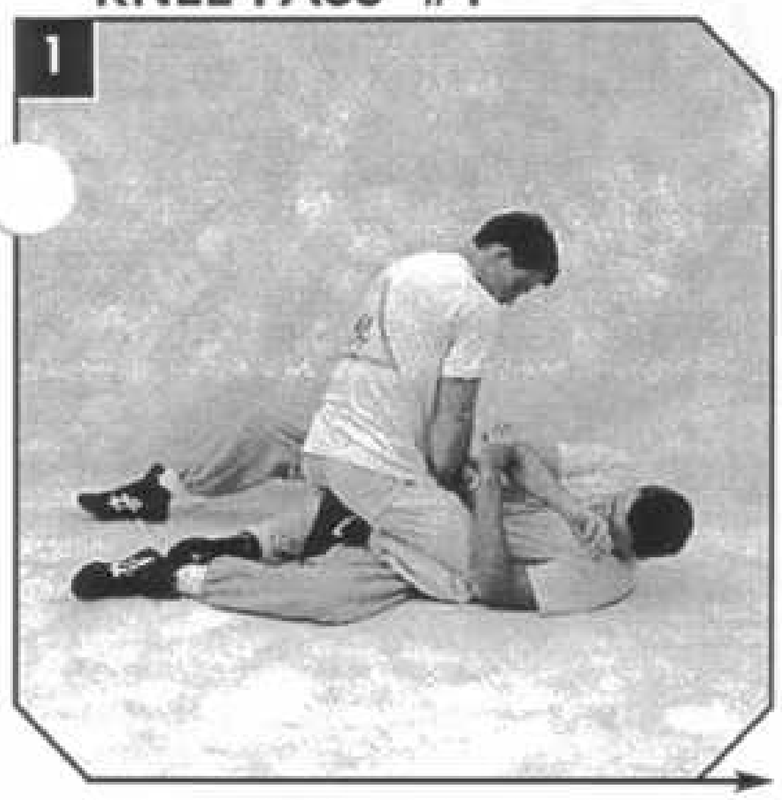
Grab his knee with one hand. If there is no pants leg, put your hand on his knee.

Drive his knee down.

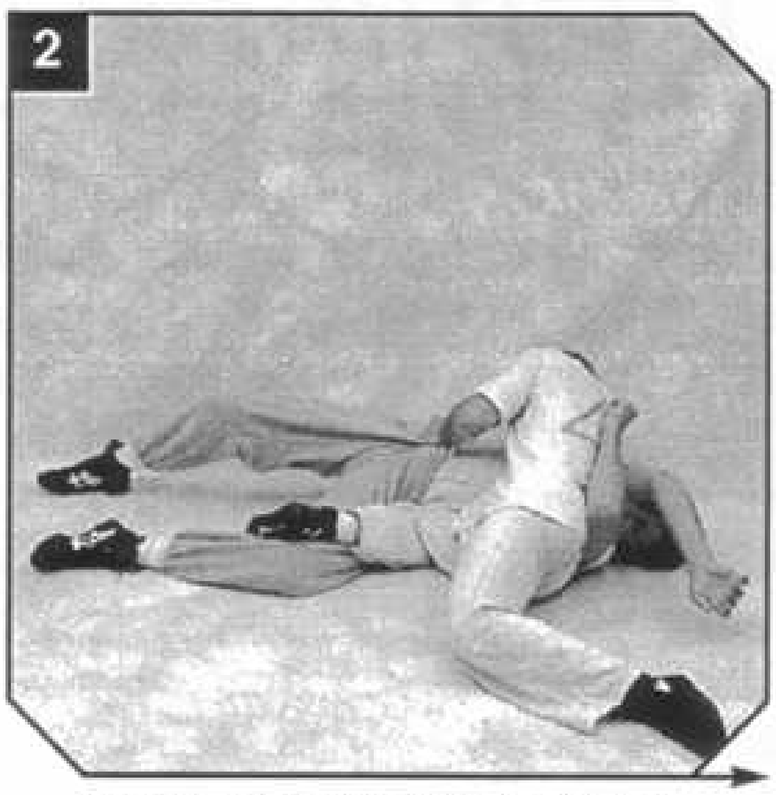


Place your head by his belt line, looking between your legs behind you.

KNEE PASS #1



Your knee goes across his leg, but is so tight to his hip, that there is no room for your other knee to follow it inside, as shown below.



Keeping his leg hooked with your foot, and maintaining a secure grip on him, swing your far leg across the first one.

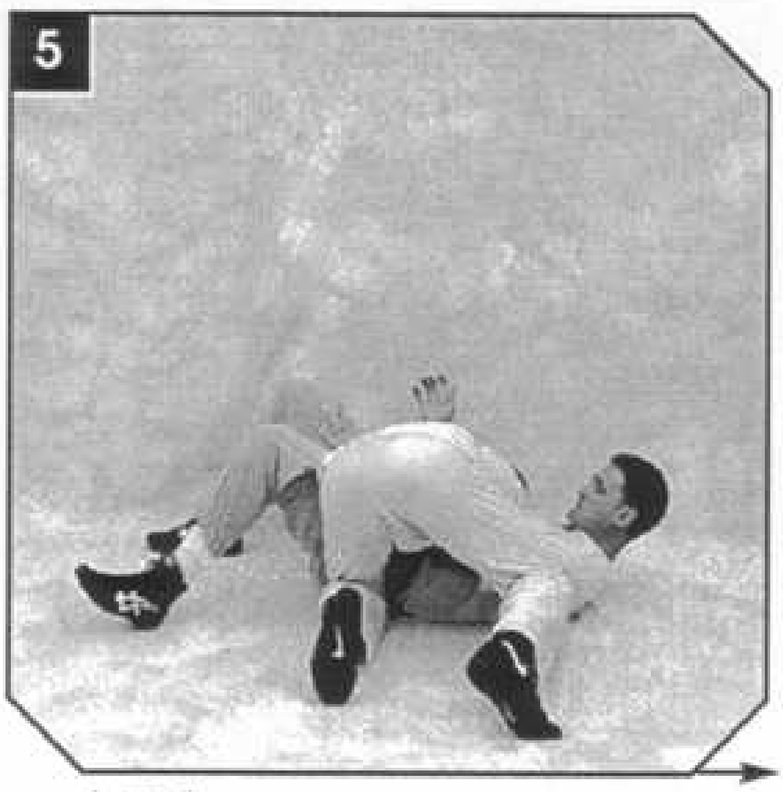
Release the leg that you had hooked. From there you can proceed in a number of directions, as detailed in Section C: Attack From The Side.

Keep his leg hooked with your first leg, and slide your second knee around to his side.

Get the knee that first passed in tight to his side.

Bring in the other leg tight, to establish secure Side Control.

Jump up, and over his legs.



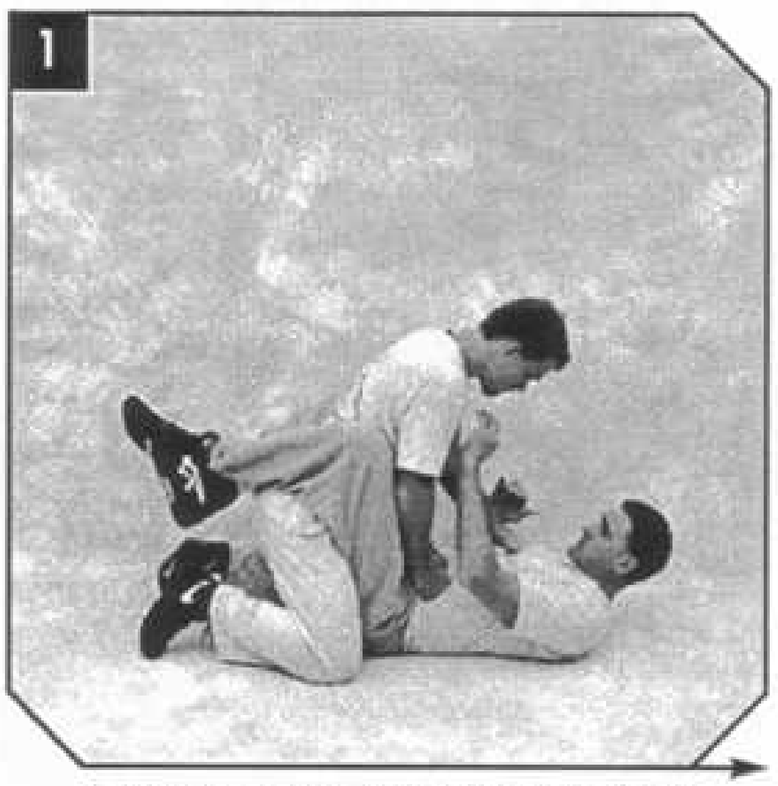
Land.

Get Side Control.

KNEE BETWEEN LEGS

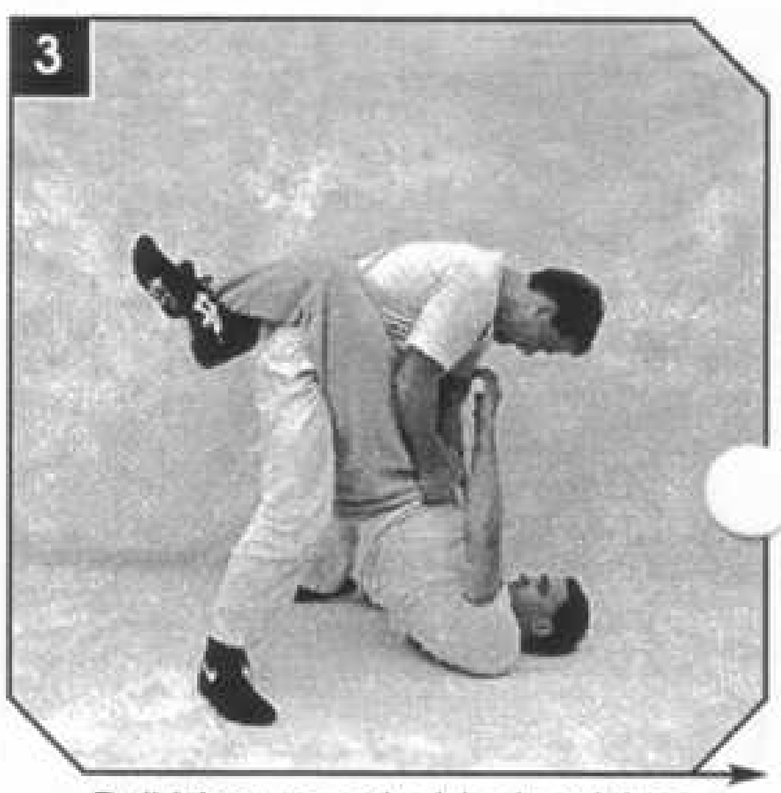
While the punching Pass is the most realistic, the most technically sophisticated pass, and the standard pass for no-strikes grappling, is shown on this page. It uses one of your knees to wedge in between his legs, and then pop them apart.

While the technique sounds simple, it will take hundreds of repetitions while training, and while grappling, to become useful in a real fight. When you are good at it, the tremendous pressure that you can employ with it is not communicated adequately by these pictures.



Lean your weight forward and...

...hop up to a solid standing position.

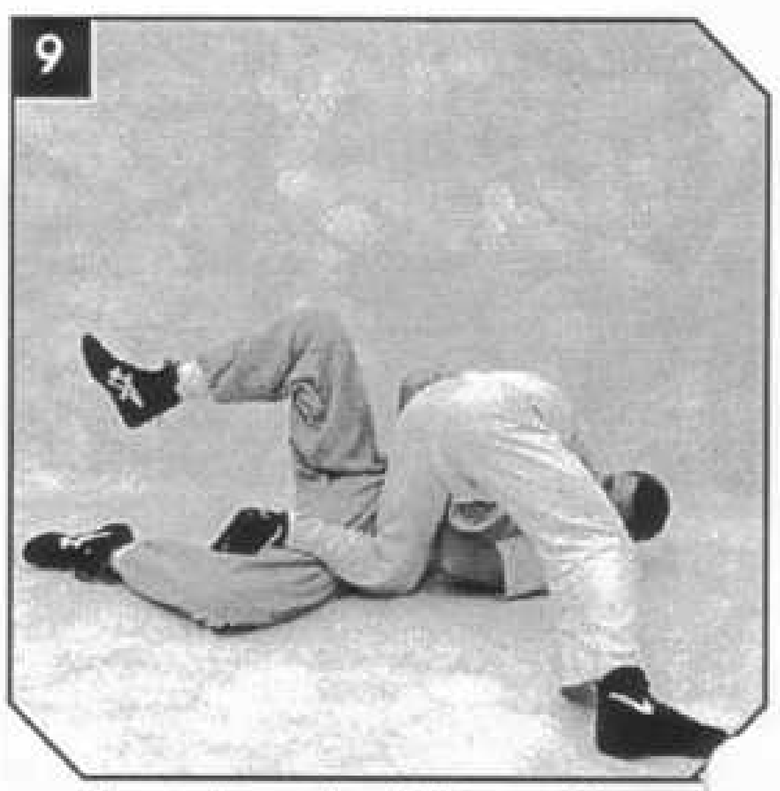


Pull him up onto his shoulders, until his eyes are directly below yours.

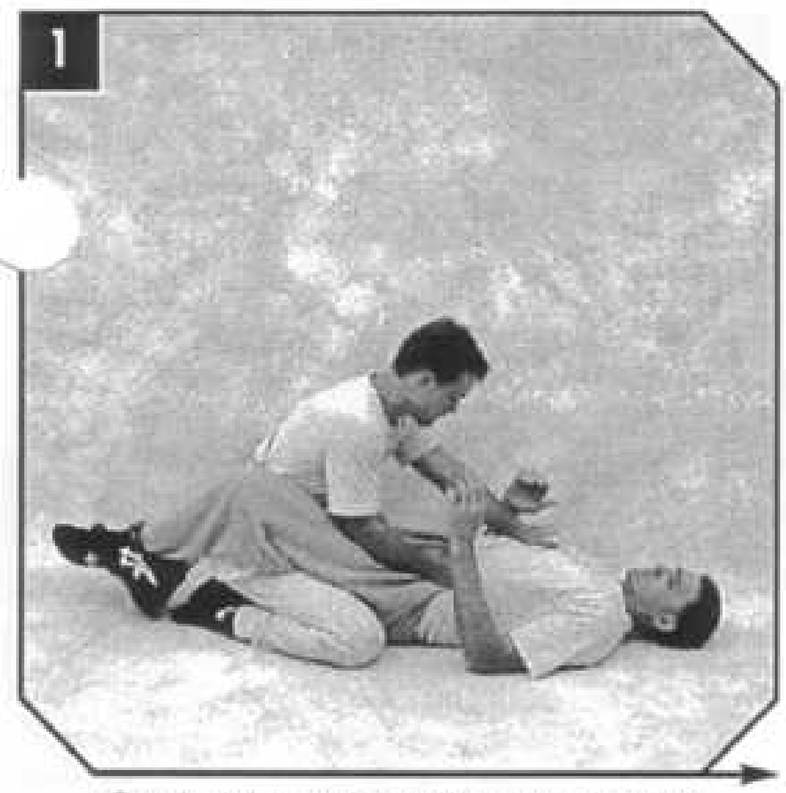
CONT'D

As you drop back, your knee pops up, in between his legs.

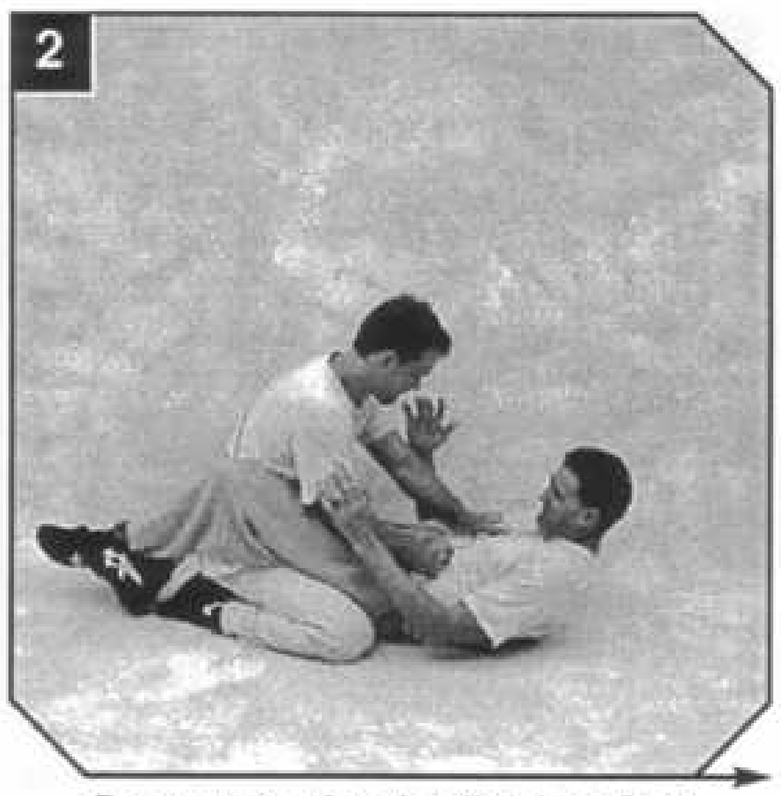
Drop your knee that just popped up across his leg, trapping it.



Keep trapping his leg with your foot, as your other leg steps across.

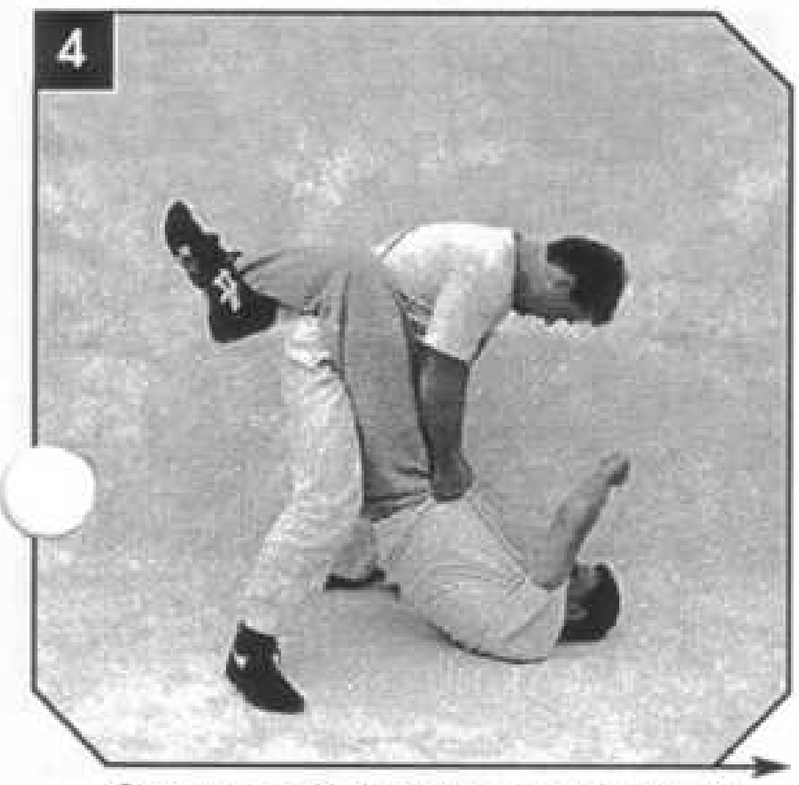


Grab his waist with one hand, and his chest with the other. Keep a light, steady pressure on his chest.

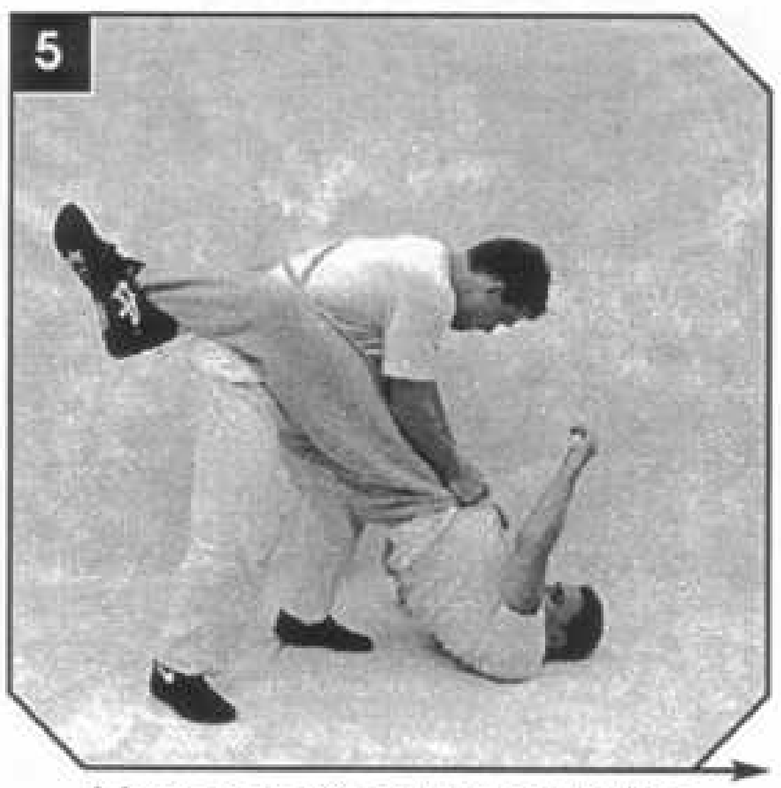


Be aware of potential Arm Bars. When he tries to sit up...

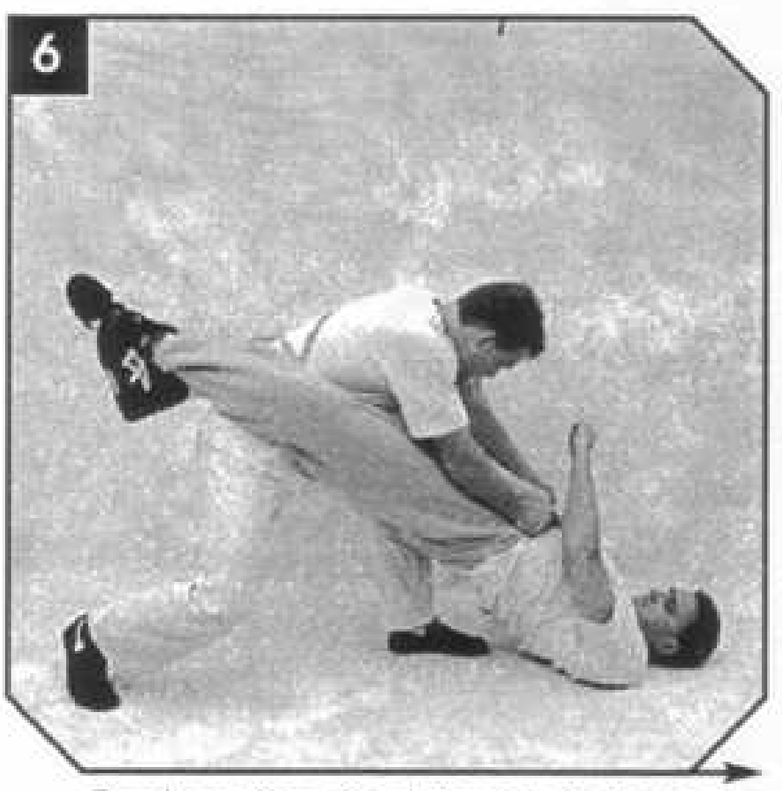
...push him back down. Then return to light pressure. If you maintain a tight pressure, you may become tired.



Secure a tight grip on his waist, with both hands.



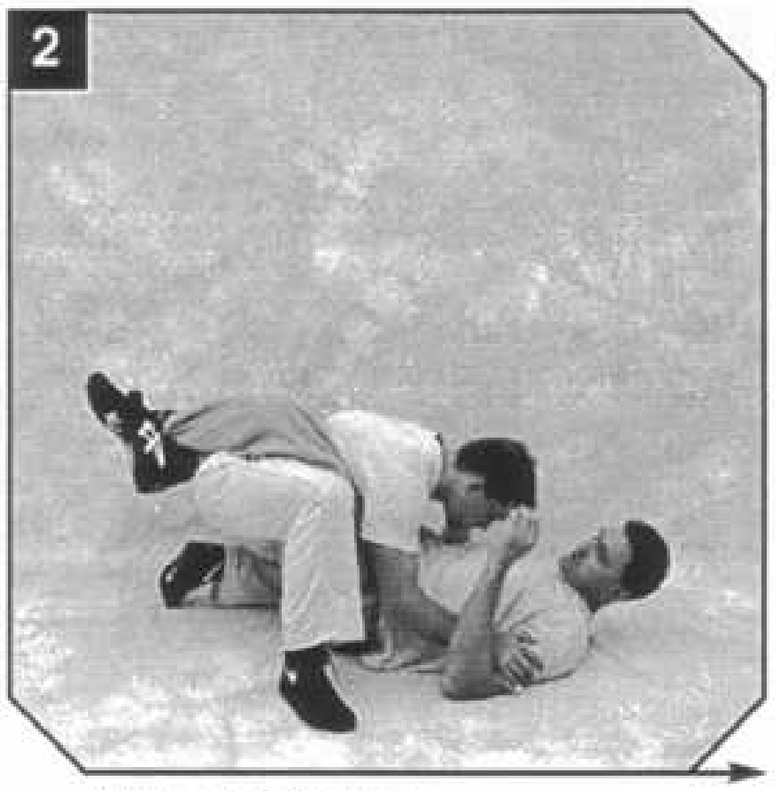
Move one of your knees to the middle of his body, as tight to his butt as possible.



Post on the foot that is between his legs. Step back with your other leg, and push his waist away from you.

Establish Side Control. This final procedure is demonstrated in detail on the previous page spread.

Grab his biceps.



Step one leg up.

Step your other leg up, as you hop forward, until your head is above his. If your head is back, it will be wearing on your legs.

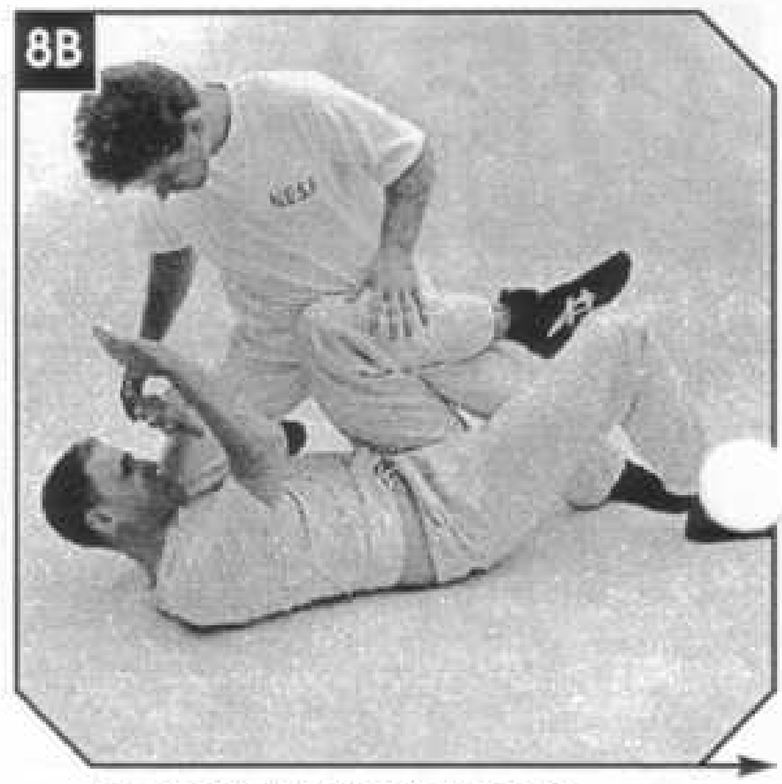
KNEE TO RIBS

This final Pass from standing is not highly efficient, but it is good to know, in that it can be used in a number of situations, as you will see in the next page spread.

This Pass also lends itself to a number of effective follow ups, demonstrated at the right.

...SIDE CONTROL

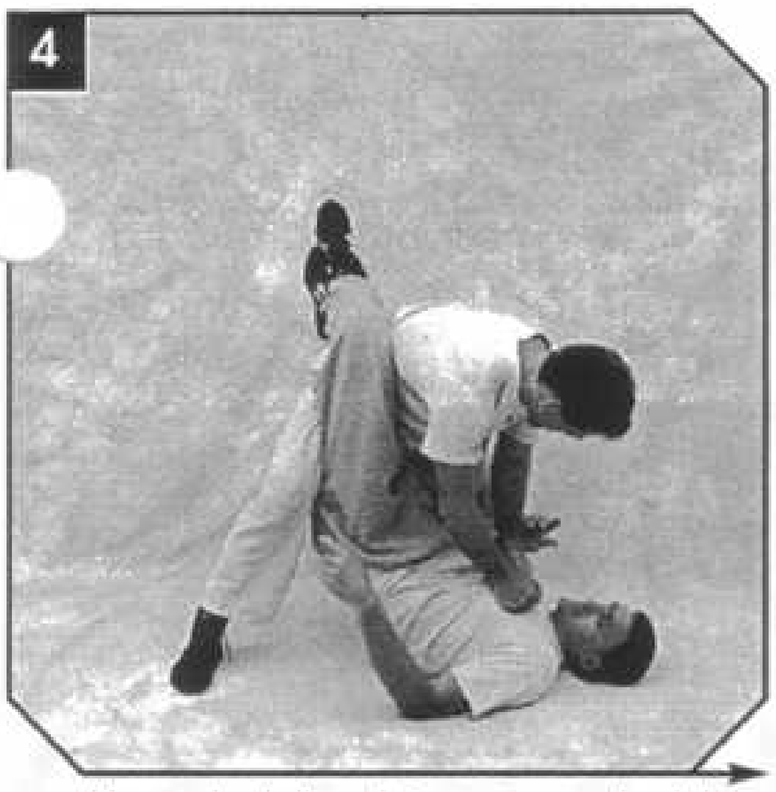
Drive your hips in.



Drop down to the mat.

...TOE HOLD

Grab his foot with your free hand, and grab your own wrist, making a Figure Four. Keep driving your weight into him.

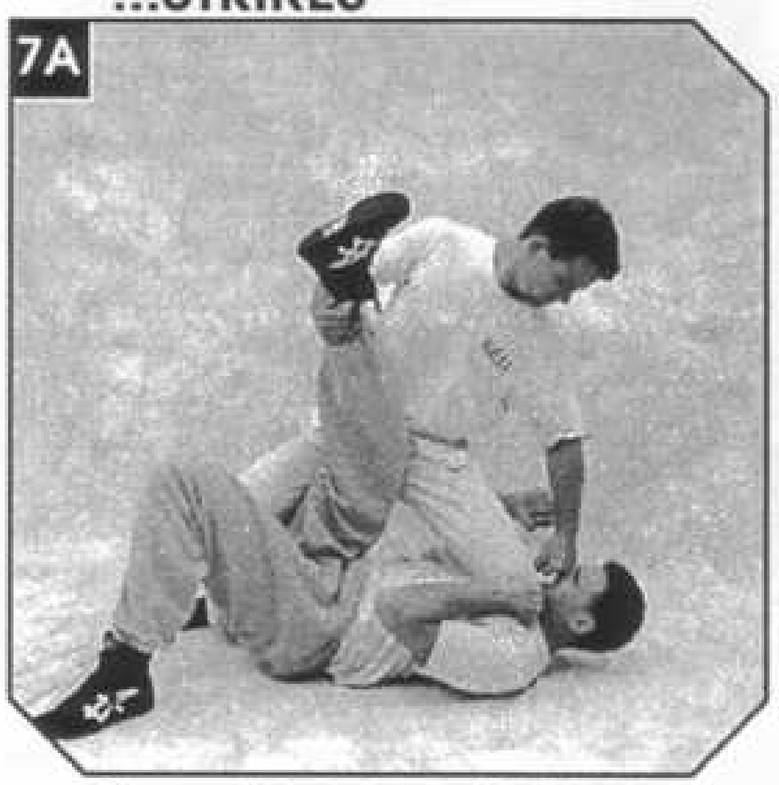


Keep holding his arms, or hold his chest, and walk part way around him.

Drive your knee across his chest, breaking his Guard.

Keep pressure on him with your knee, and push his legs out of the way. Follow up with...

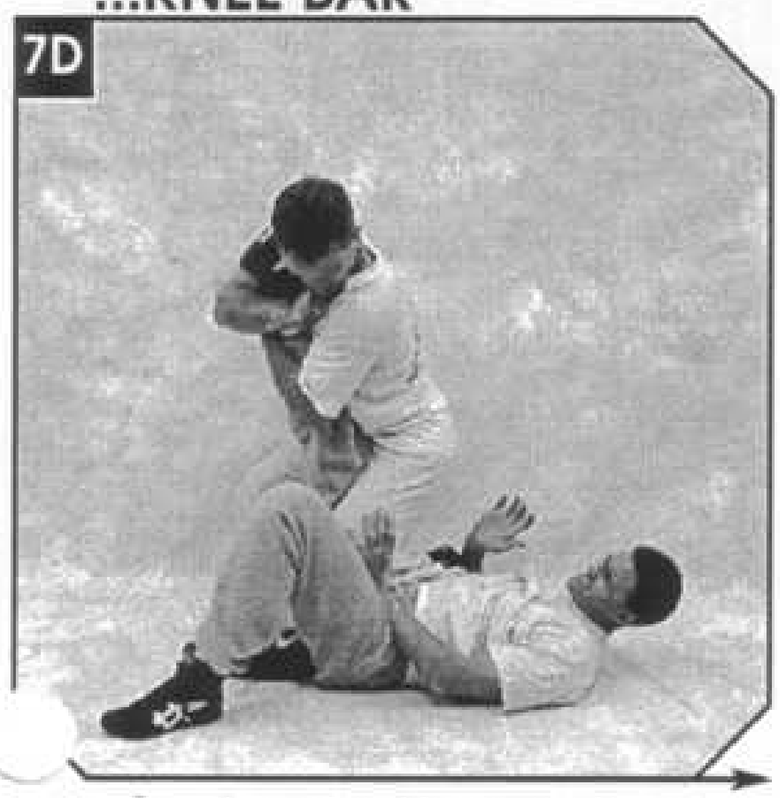
...STRIKES



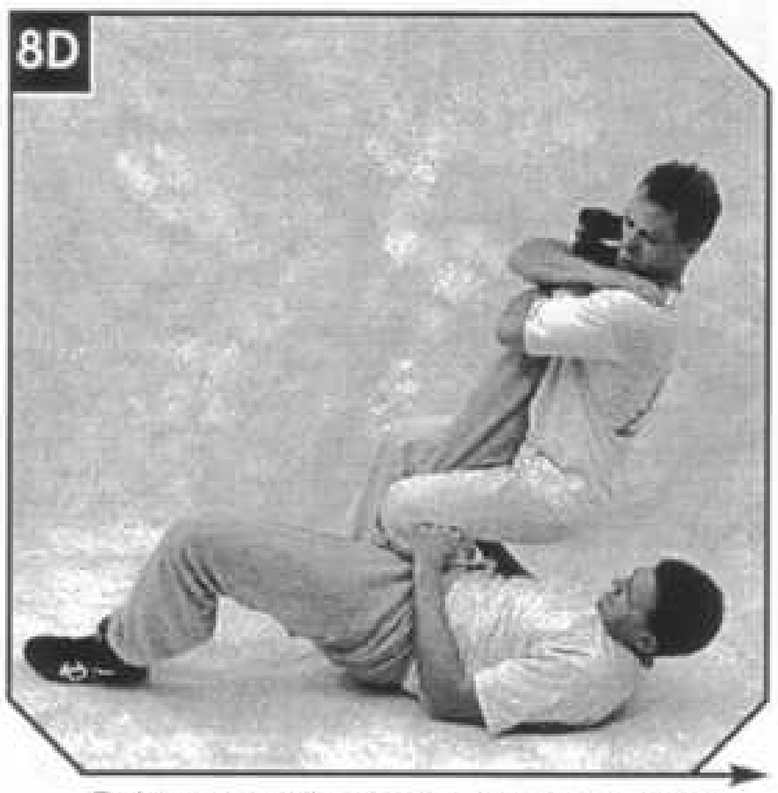
Stay at his side and finish him with punches.

Establish Side Control.

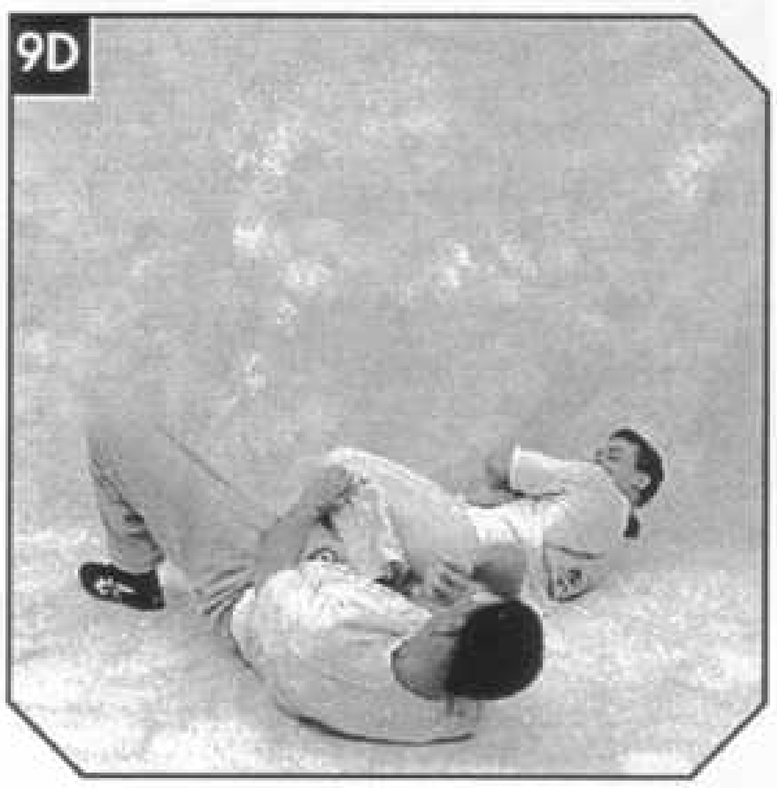
...KNEE BAR



Continue to drive your knee around, as you secure a double-arm grip on his leg.

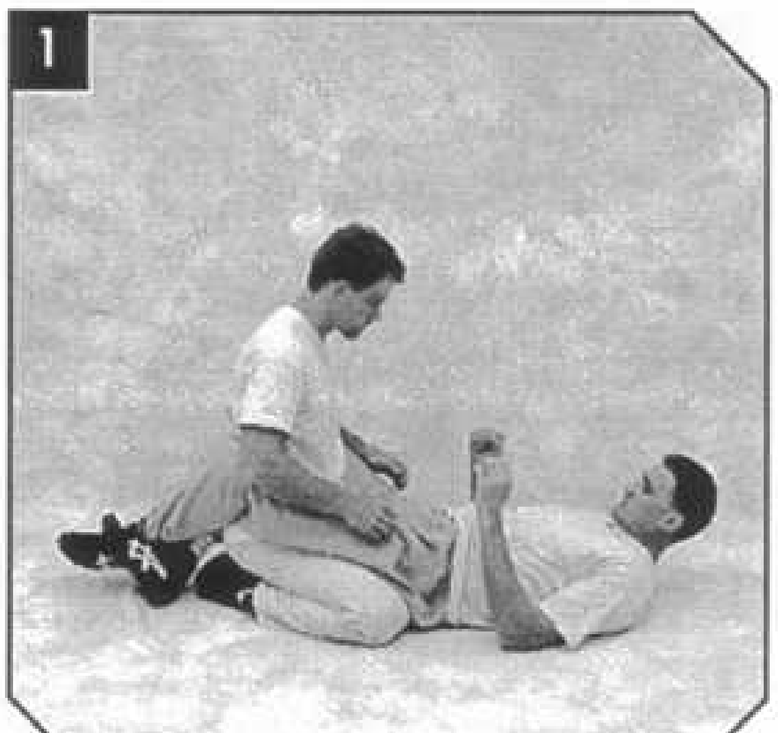


Drive your knee in even further, and squeeze your legs together, trapping his leg as you fall to...



...your side. From here finish him with a Knee Bar. Details of the Knee Bar appear at the end of this Section.

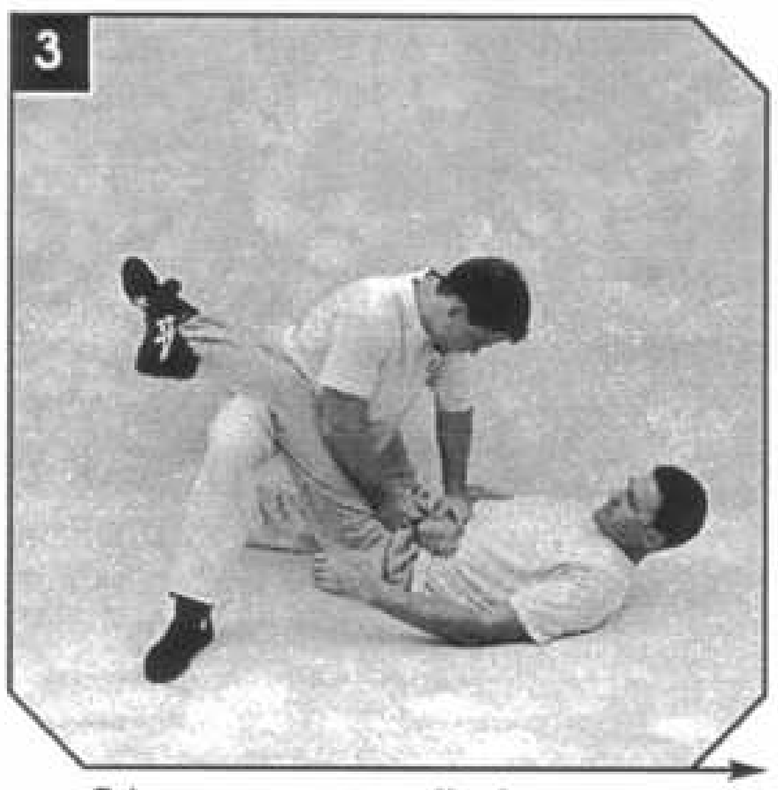
PASSING THE GUARD (FROM KNEES)



You are in his Closed Guard.

HAND TO GROUND

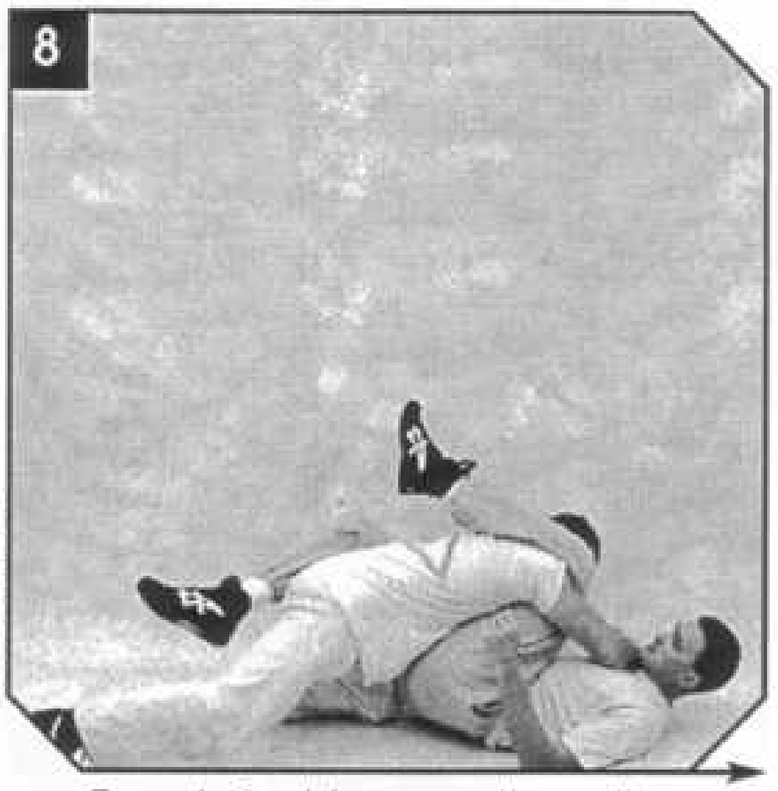
Trap one of his arms.



Bring your opposite leg up.

As you come up, turn sideways creating a gap in his Guard.

CONT'D



Reach for his opposite collar, with your thumb on the inside (or grab his shoulder, if there is no collar).

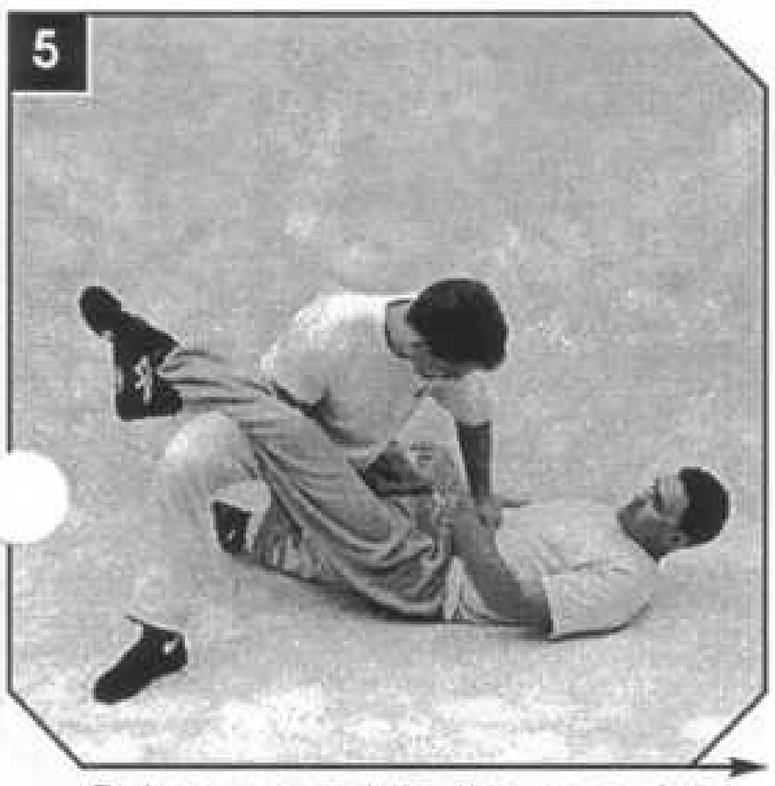
Walk around, toward the side of his body.

Reach back with your other hand, and grab between his legs, under his butt.

This section contains techniques for passing your opponent's Guard from the kneeling position. Because these moves leave your face open to punches, they are more of a training exercise than a practical move. Even without strikes, these Passes can leave you open to a Triangle.

However, because mat work is an integral part of realistic training, you should at least be familiar with these basics.

In each case you will begin in his Guard, pass it, and go to Side Control.

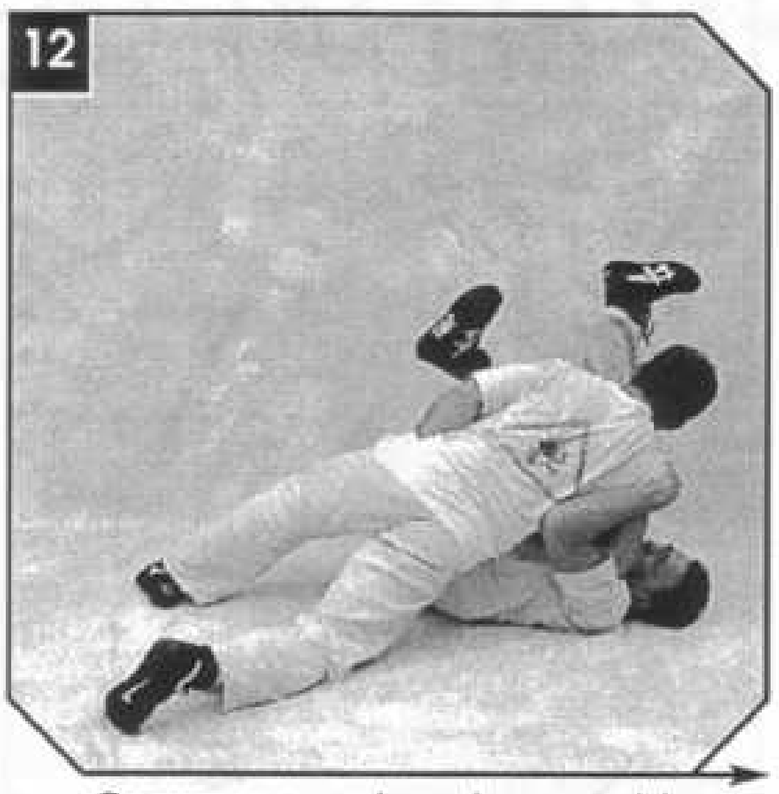


Put your arm into the gap, right at the bend of the knee.

Drive your hand all the way to the ground, and drop your knee down.

(If he is still holding tight) keep your arm firmly on the ground and move backwards, breaking the hold.

Lift up, driving his knee to his nose.



Come around and across his body, pressing forward the entire time.

End up in Cross Body, chest to chest. One of your arms is under his shoulder, with your elbow next to his ear. Your other hand is by his hip.

ELBOW TO THIGH

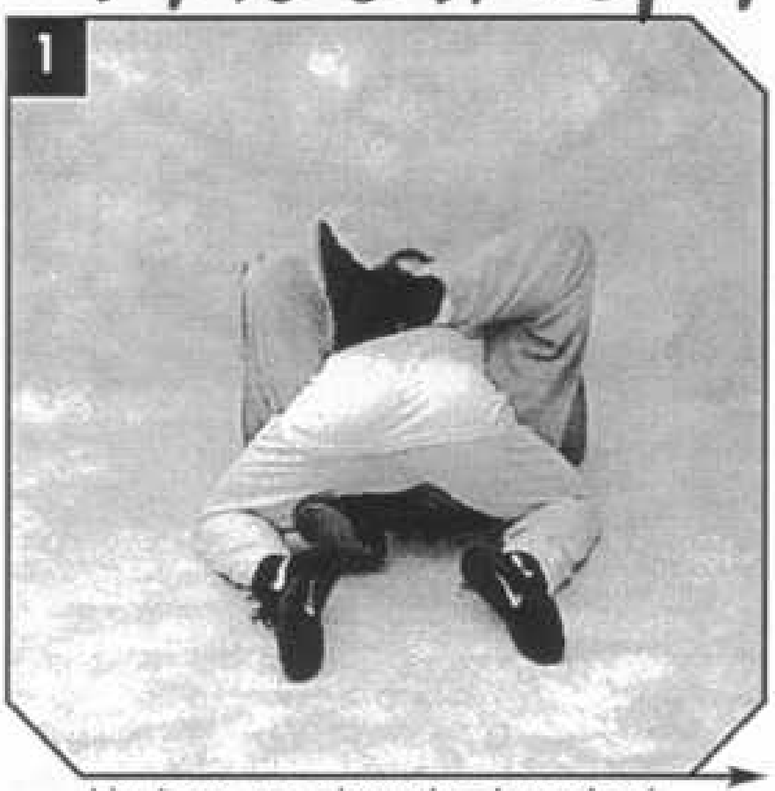
He has a Closed Guard.

Grab his waistband with both hands.

Place both points of your elbows into the space between his quadriceps and his hamstrings, on the inside of his thighs.

This close up shows the correct placement of the point of the elbows, sideways into the femoral artery.

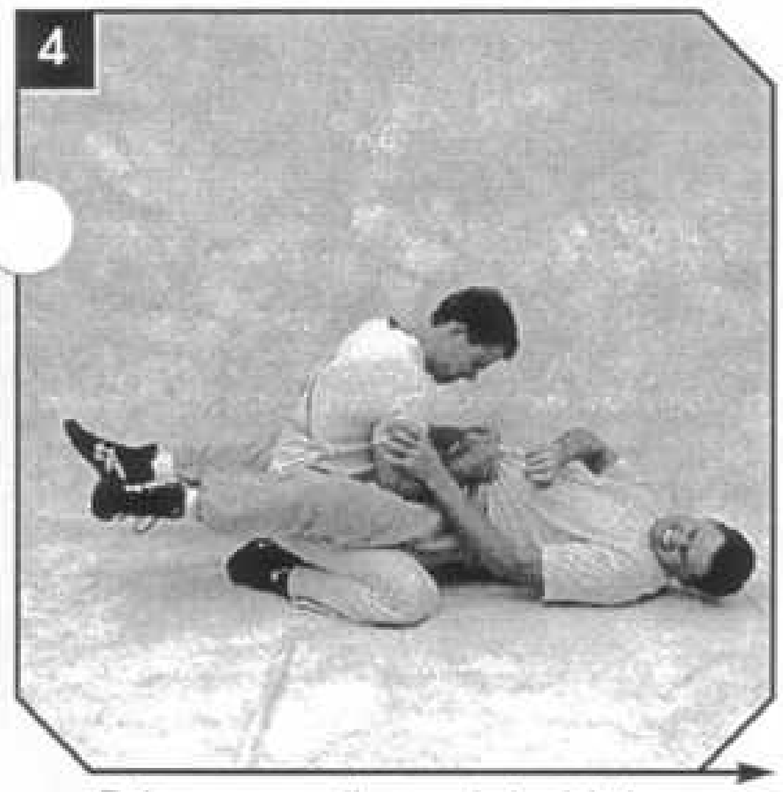
PASSING AN ELEVATOR



He has an elevator inserted.

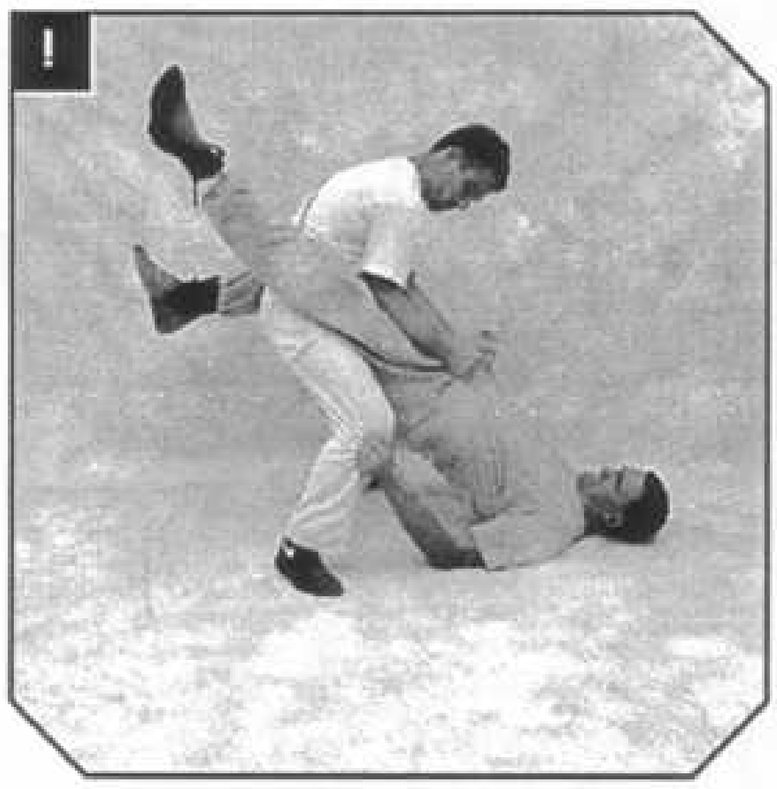
While maintaining a protective grip on his arms, your opposite leg circles inside and...

...traps his foot up against his own butt. Grab his foot. In a frantic situation, you may be able to simply grab the foot.



Drive your elbows into his legs, popping them apart.
NOTE: Because of the bruises this inevitably leaves, it is considered bad etiquette is some gyms.

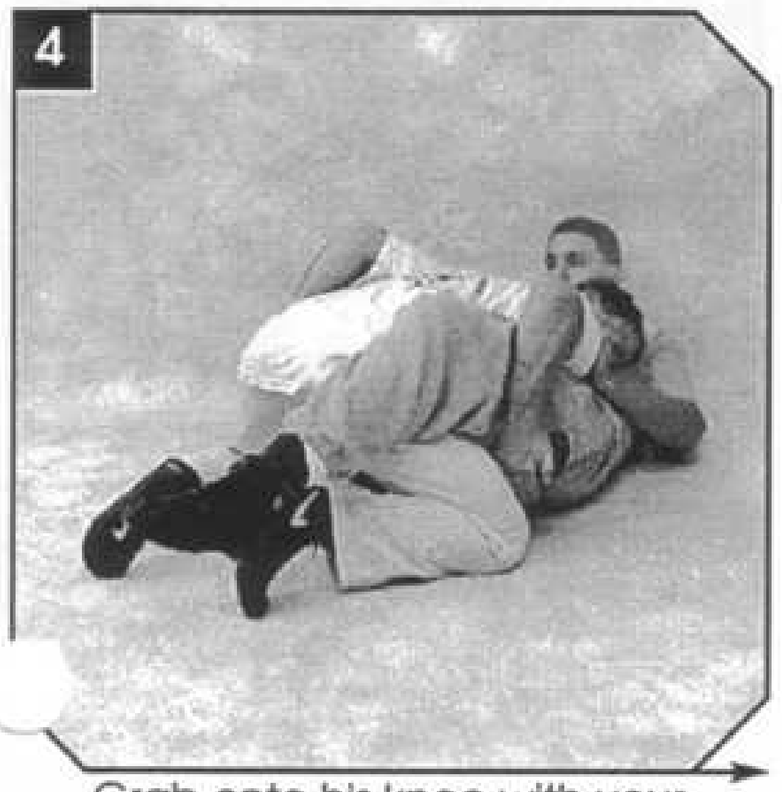
Passes from here are described previously.



This pass can also be used from standing.

This shows the common incorrect placement, with the end of the forearm pushing down into his thighs.

Establish Side Control.



Grab onto his knee with your free hand, and post your head on his sternum.

While keeping his foot and knee trapped, lift up slightly, and spin around him.

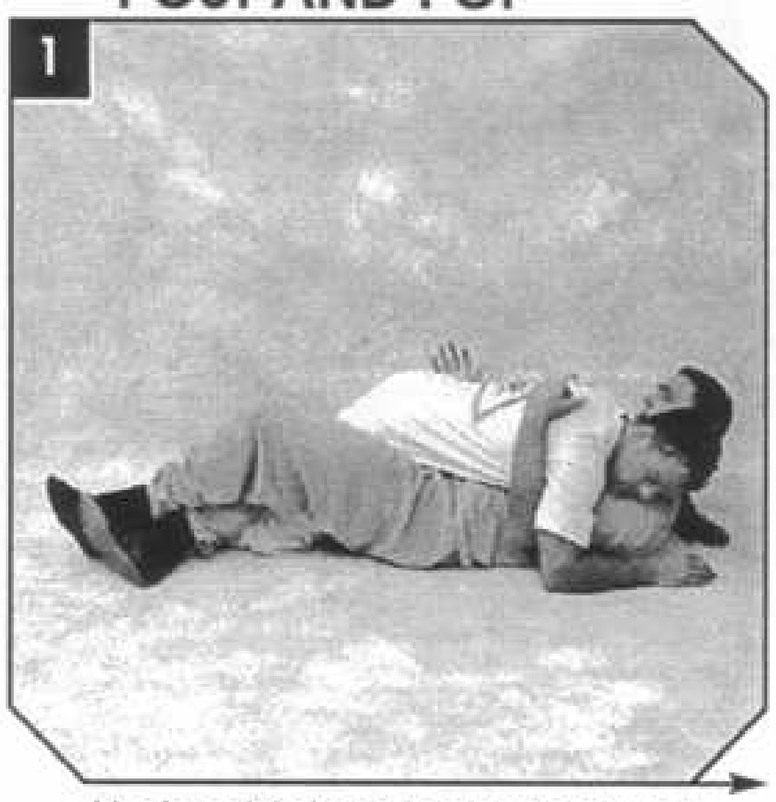
As soon as possible, get your knee in his hip.

PASSING HALF GUARD

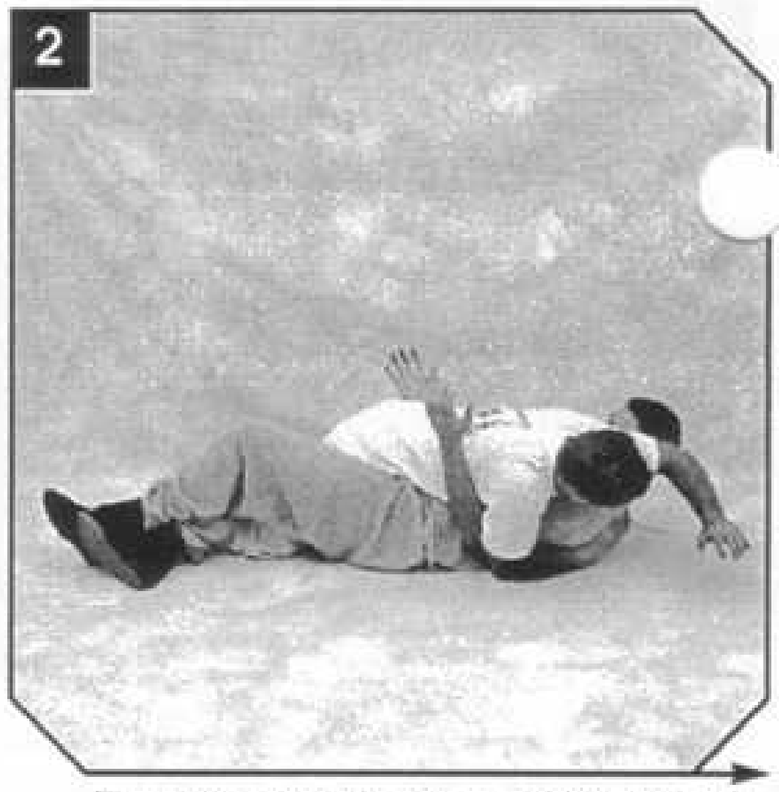
While not nearly as controlling a position as is Guard, Half Guard cannot be ignored. If you simply try to apply finishes, you may quickly find him, or yourself, on your back.

Before continuing your attack, you should first pass the Half Guard. Two ways are presented below.

POST AND POP



He has his legs locked around one of your legs.



Reach over the top of his head, and...

CONT'D

To push his legs down, grab onto a pivot point on his leg and...

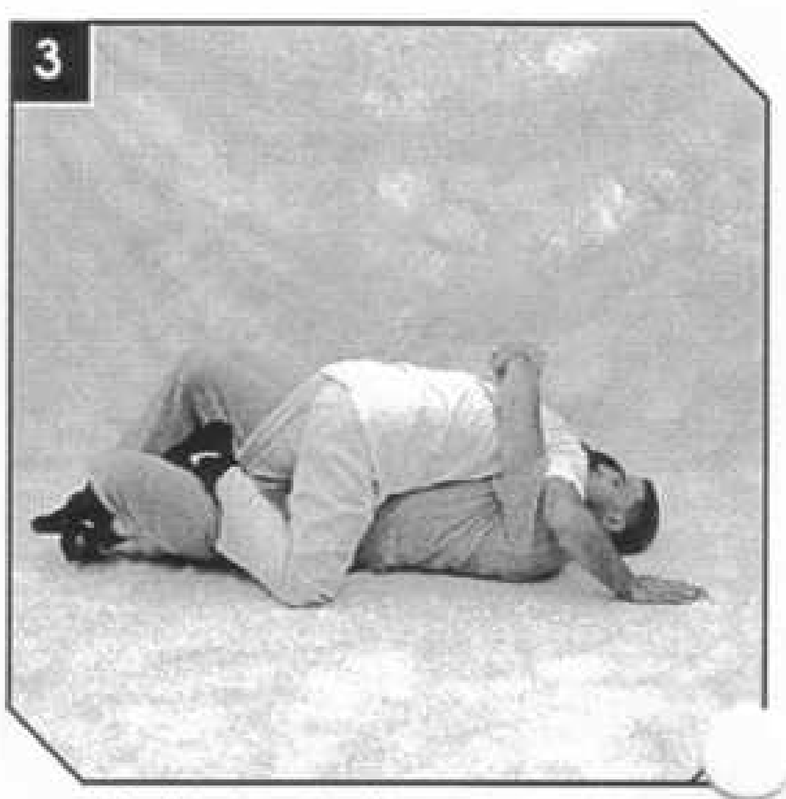
...push his leg down with your elbow.

As an alternative to using your elbow, grab his knee with your hand, and...

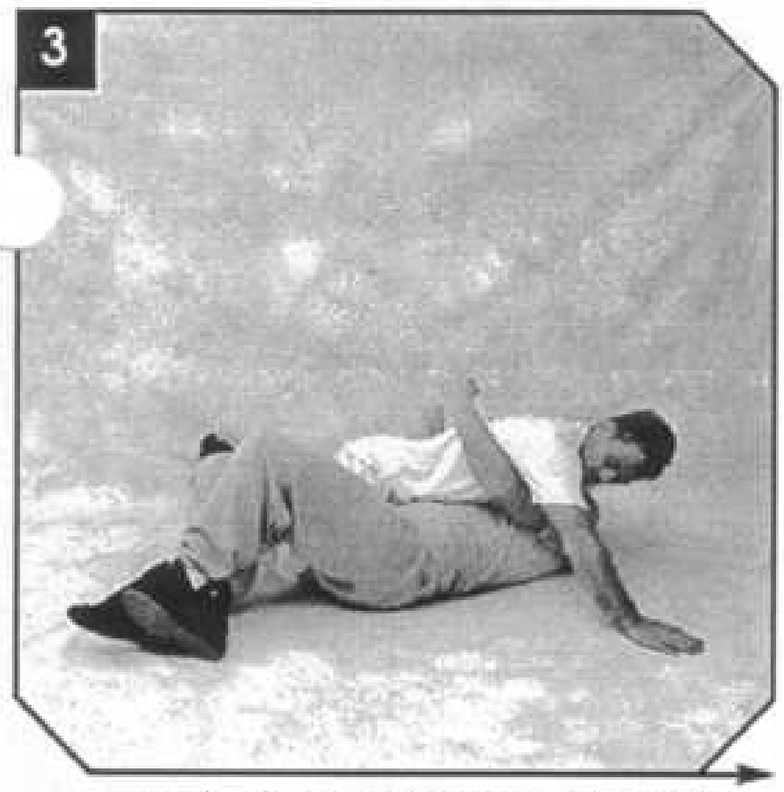
PUSH

If he is so tight that you cannot get your arm across his head...

...put the instep of your free foot inside his thigh, above the knee cap.



Pin his leg to the ground with your instep, while maintaining a secure base by holding him around his head.



...push his head sideways, until you have a solid grip on his shoulder. Switch your base, so you are on your side.

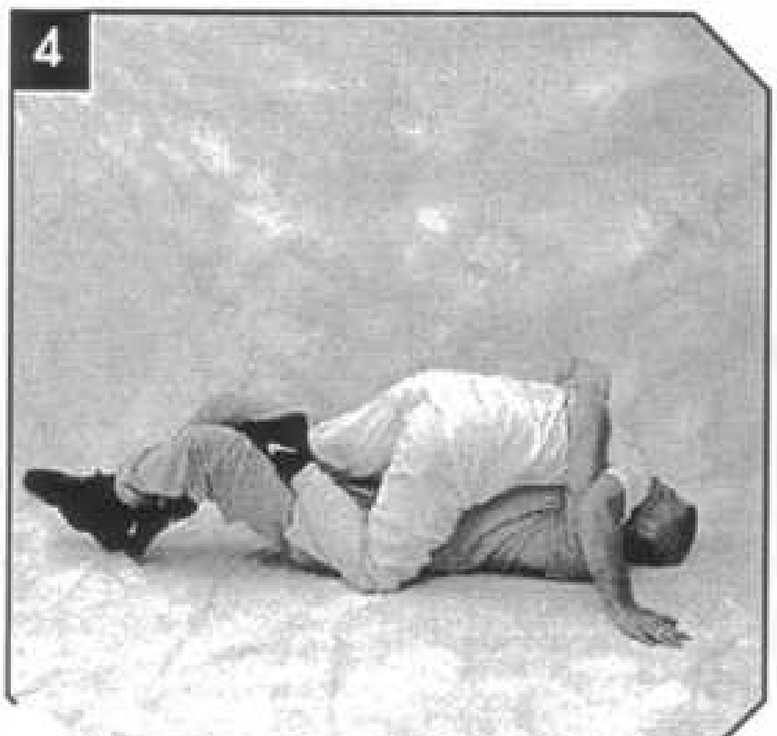
If you try to push his legs all the way down your straight leg, you will have a long way to go. So walk your foot up until...

...your shin is perpendicular to the ground. With your shin vertical, it is easy to pop his legs past your knee.

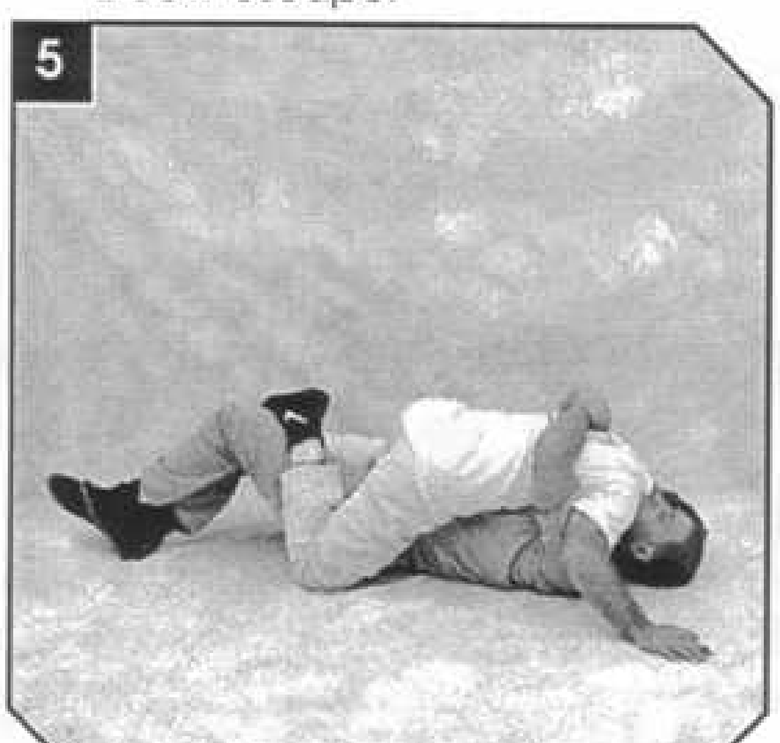
...push it down.

When his legs clear your knee, drop your knee to the mat. You now have him in a Mount from which he can quickly get the Elbow escape.

To stop the elbow escape, use the techniques for maintaining Mount in Section E. One possibility, shown above, is to strike his ribs until he releases your shin.



Keep your foot pinning his leg, and raise your butt, pulling your leg out.



Keep going until...

...you get Mount. With your butt high, he may be able to roll you, but he will have to release the Half Guard to do so, so be ready to react.

DEFENSE AGAINST A HEAD SCISSOR

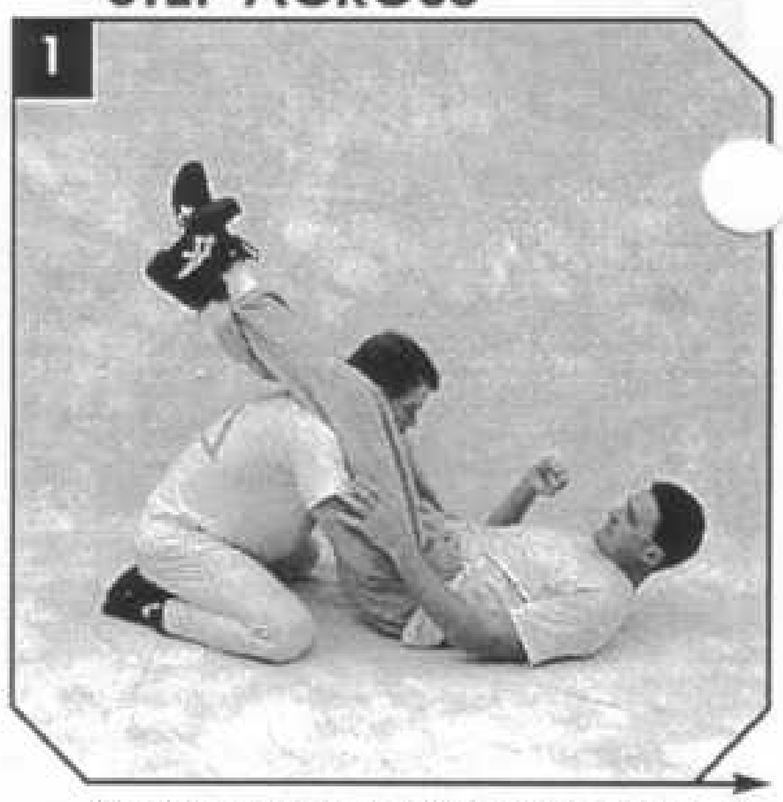
A Head Scissor, while not a technically elegant move, can, if placed right, generate enough power to break your jaw, or render you unconscious. It is an instinctive move, and is used by even the most green, untrained fighter.

The down side of the Head Scissor as a finish, is that he cannot control your body. This allows you to move your body, and take terrific advantage of the Scissors' shortcomings.

The hold is, however, extremely painful and dangerous, you must counter it with all available haste.

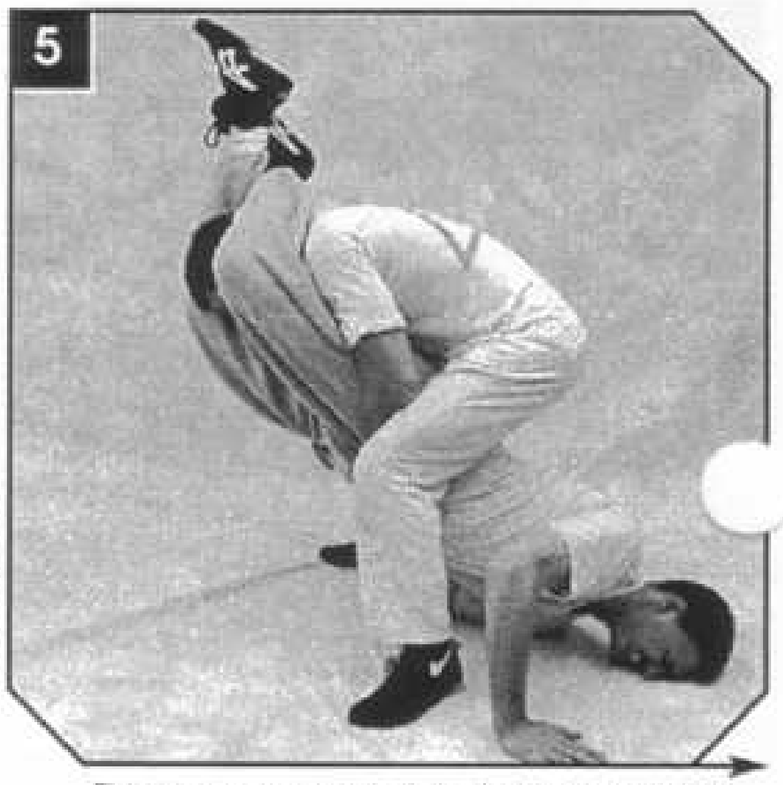
The defense presented on this page presents the best possible alternative—rolling him over. If that is not possible, you can drive your knee into his side as shown on the following page spread. Ideally, you will be able to bend him in half. If that is not possible, and he maintains a rigid body, you will have to come up with him.

STEP ACROSS



He has scissored his legs around your neck. You must respond quickly.

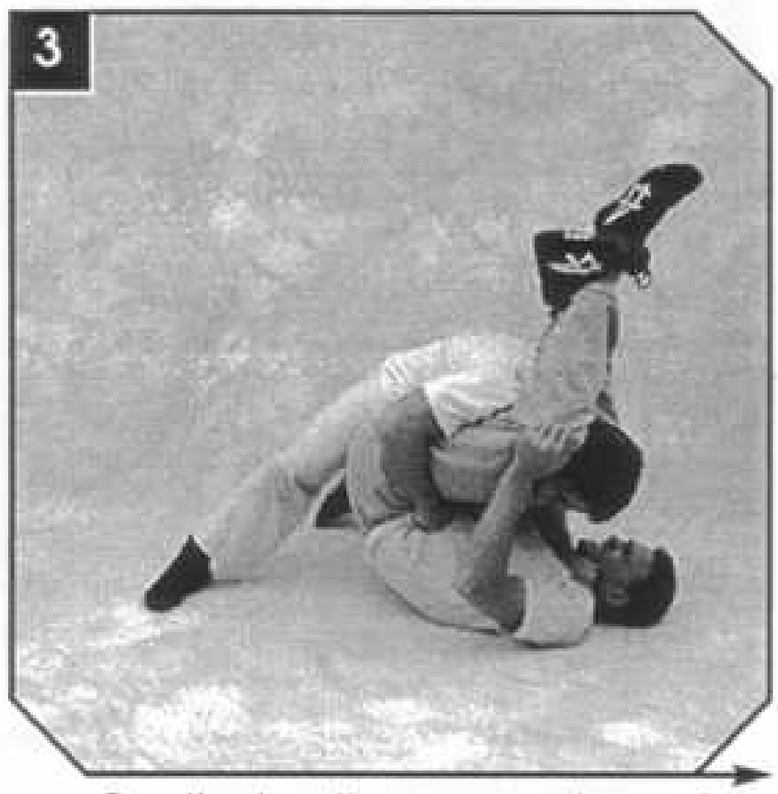
CONT'D



Drop your weight down on him. He must release the scissor around your head. If he doesn't, his back comes apart.

PART II
COUNTERING SUBMISSIONS

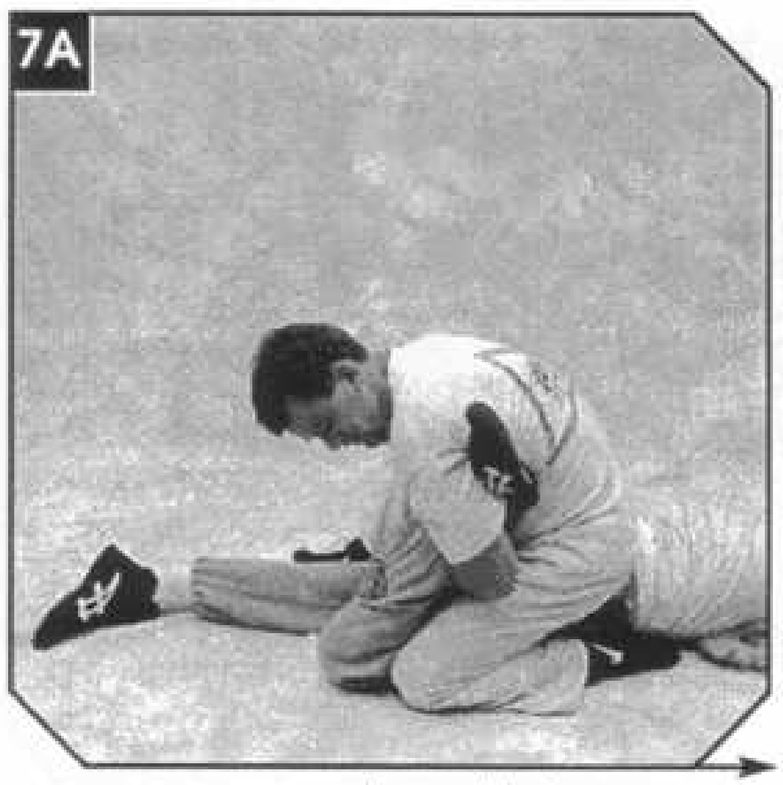
Step back with one foot, turning him slightly.



Continuing the momentum of your step back, start to come around him.

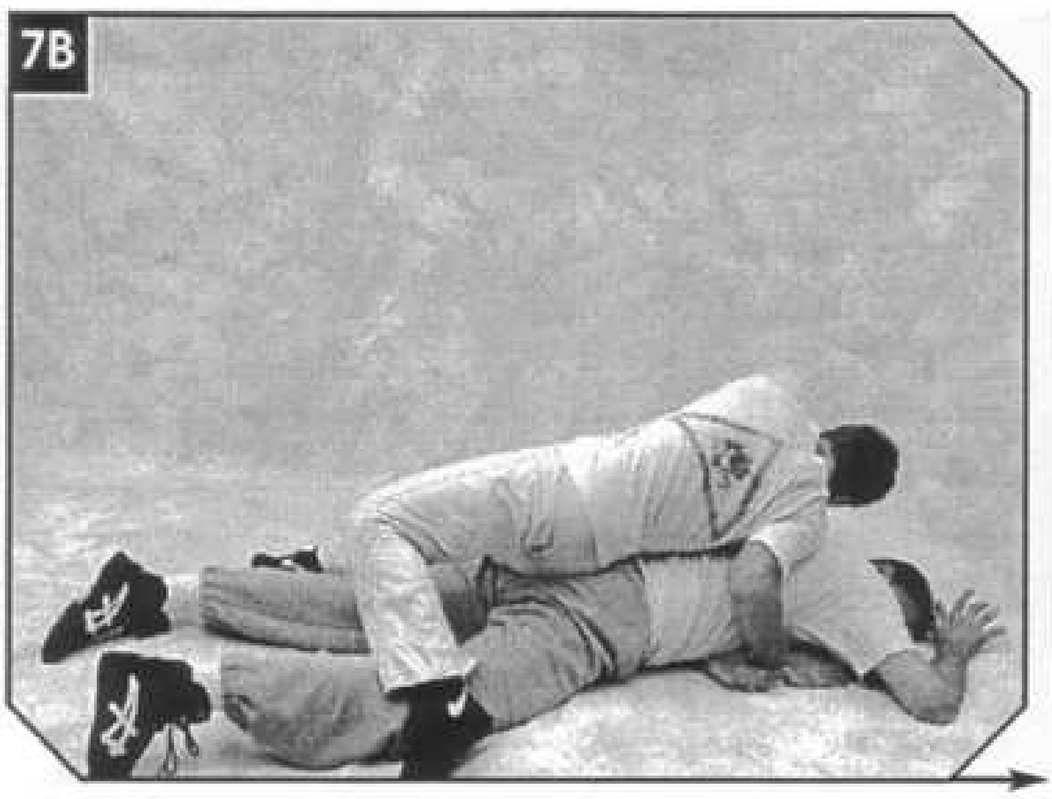
Step across his body, rolling him, so that he faces toward the ground.

Drop down tight to him. From there you can...

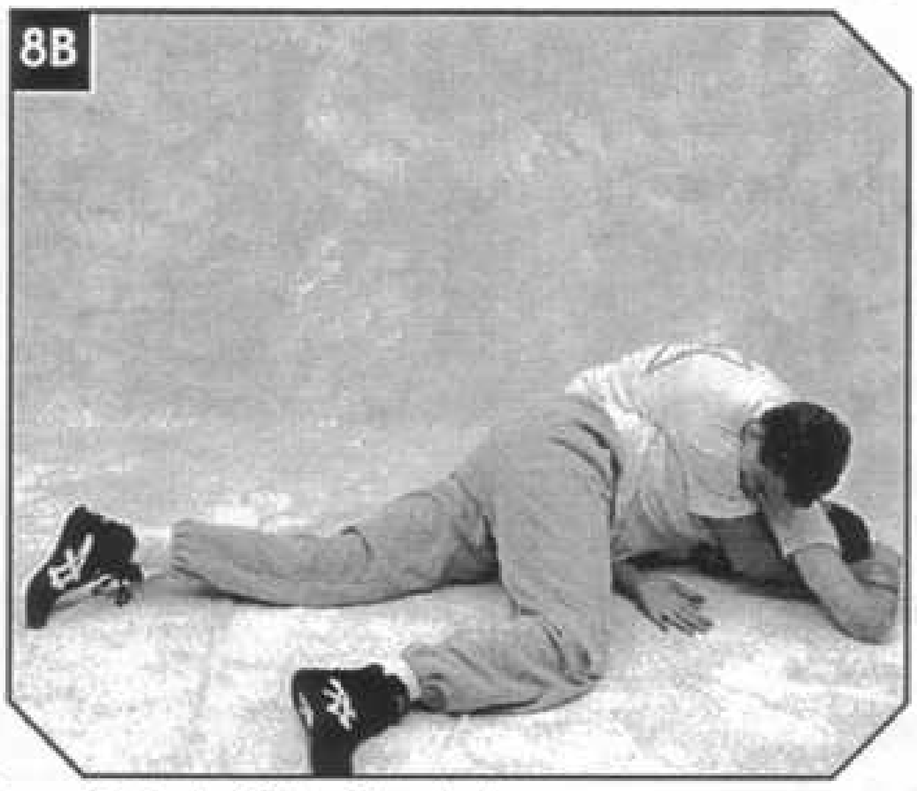


...secure a grip on his leg.

Drive the inside blade of your forearm into his Achilles tendon, and lean back lifting his knee, applying pressure on his hip.



...lean back getting a grip on his body.



Spin to Side Control.

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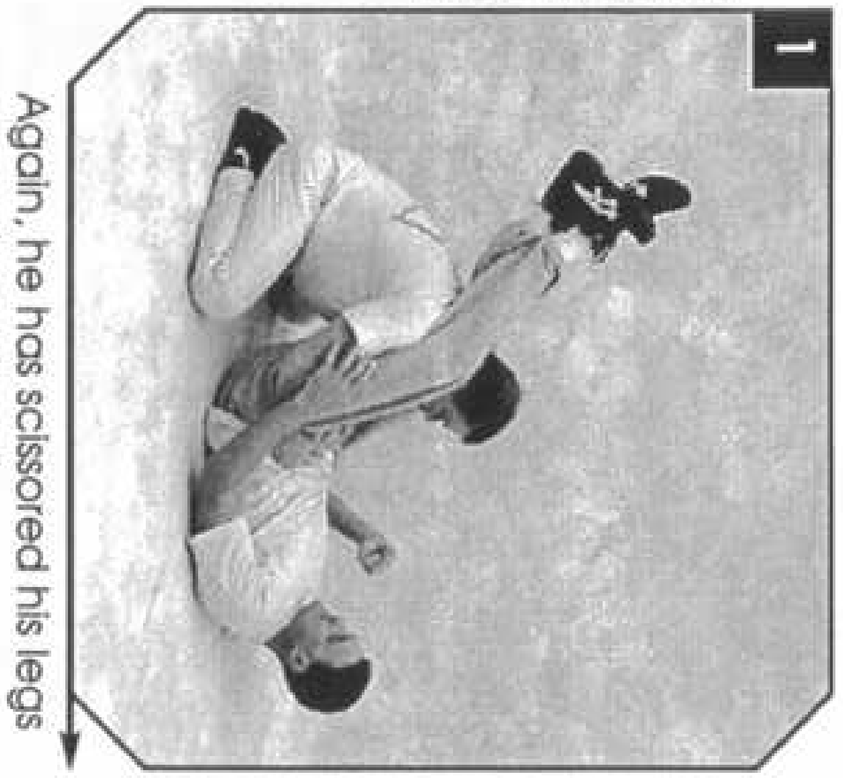
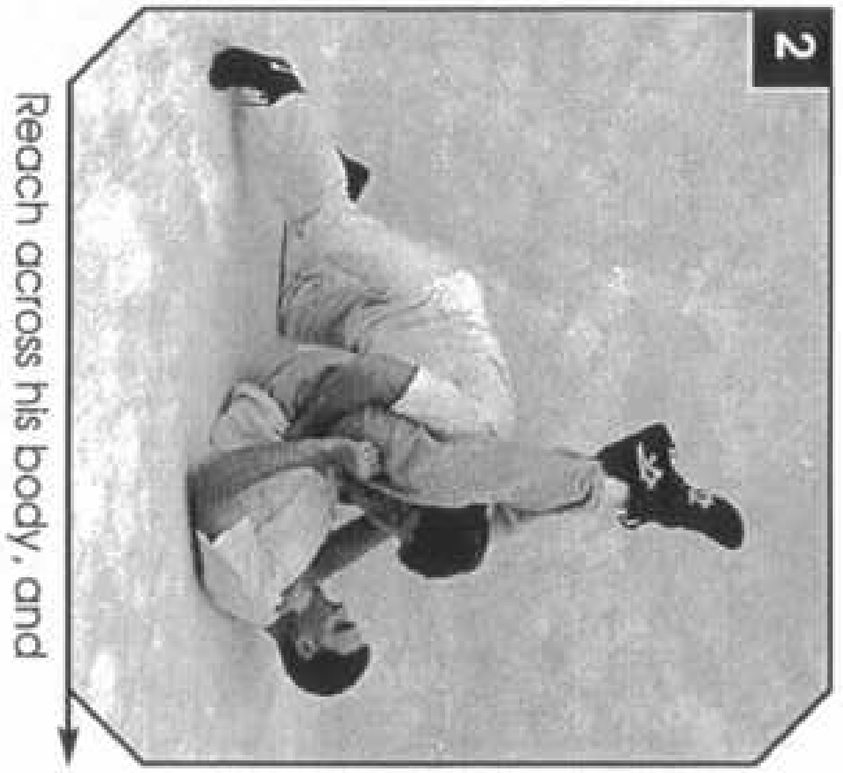
HEAD SCISSOR DEFENSE - CONT'D

BODY BENT



Again, he has scissored his legs around your head.



Reach across his body, and grab his collar.

Walk around, toward the side of his body, on the side of your arm that grabbed his collar.

BODY RIGID

This is the same situation as above, but his body is rigid, so you cannot squish his face.

As you drive into him, his hips rise up, preventing you from coming around.

CONT'D

Drop down...

...driving his weight into his nose.

As you walk around, drive his knee to his nose, by driving as much of your weight as possible into him.

As his nose meets his leg, and you twist around him, his feet will come apart. As they do, push your hips into him, to get them out of the way.

End up in Side Control.

Rise up to a standing position, until his body is vertical.

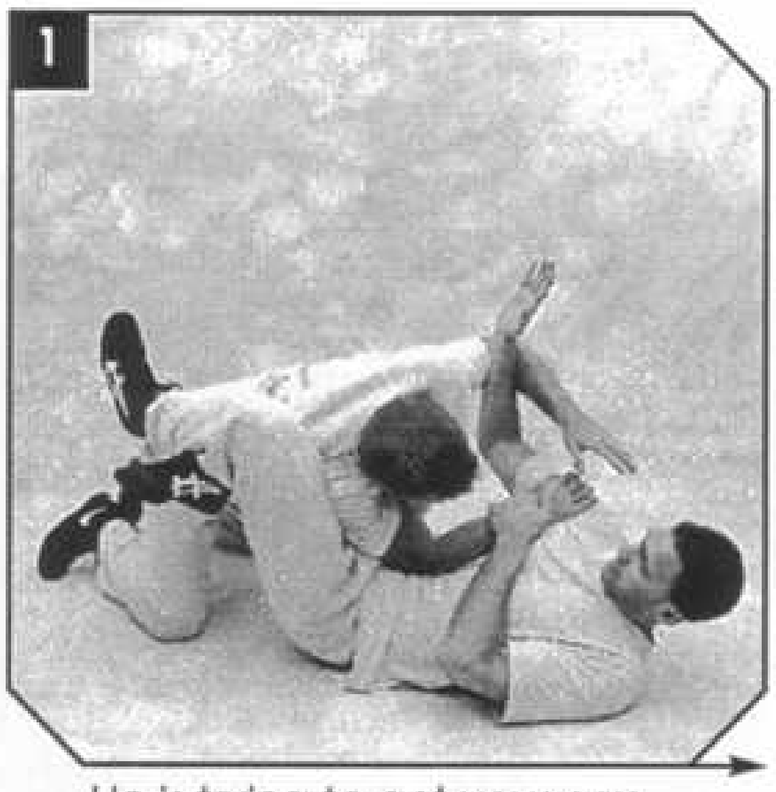
Step back with one leg, twisting him sideways, and...

...use the momentum of the step back, to drive into him with your knee on the other side.

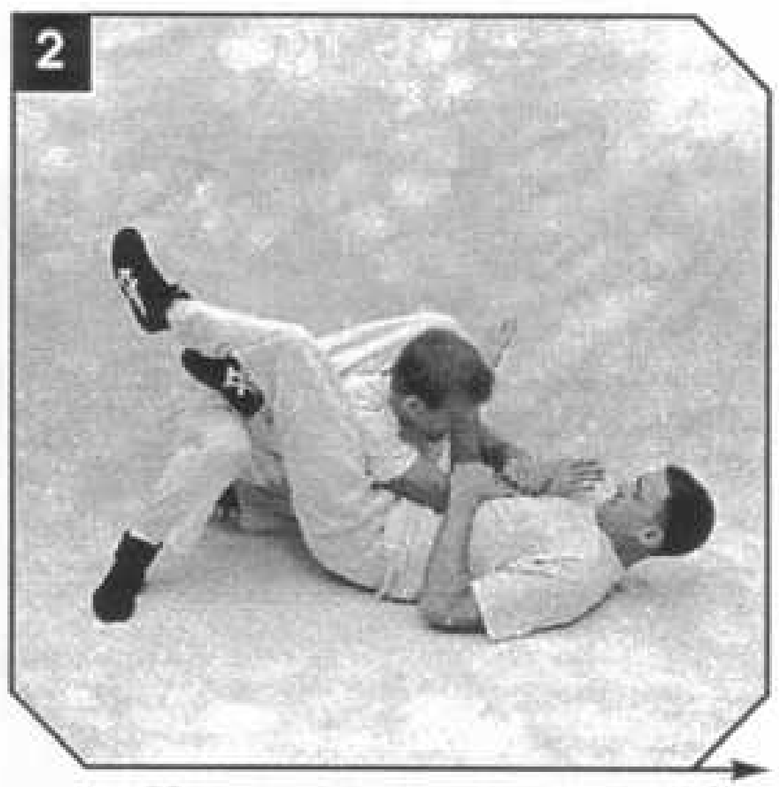
When his legs are unclasped, use your hips to push them out of the way and...

...establish Side Control.

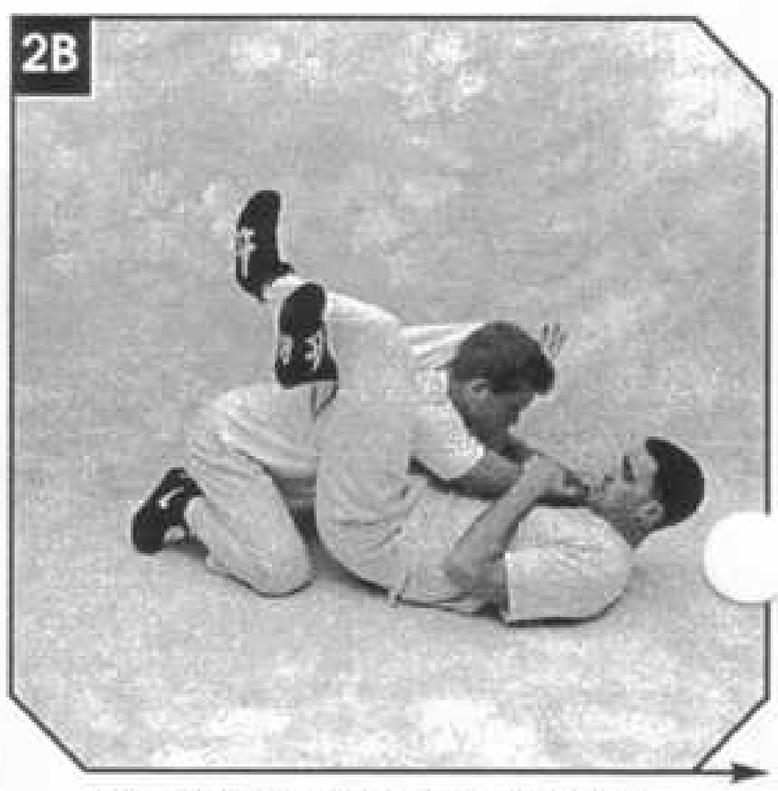
COUNTER TO THE TRIANGLE: CIRCLE



He is trying to get your arm across your body. Use your free hand to...

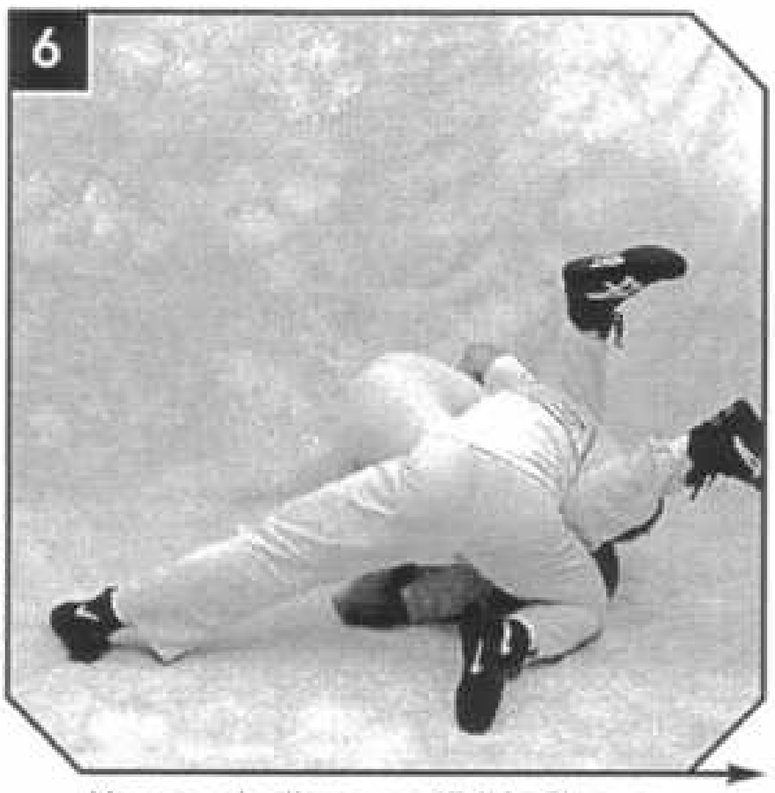


...drive your trapped hand to his opposite shoulder. Watch out for the Arm Bar.

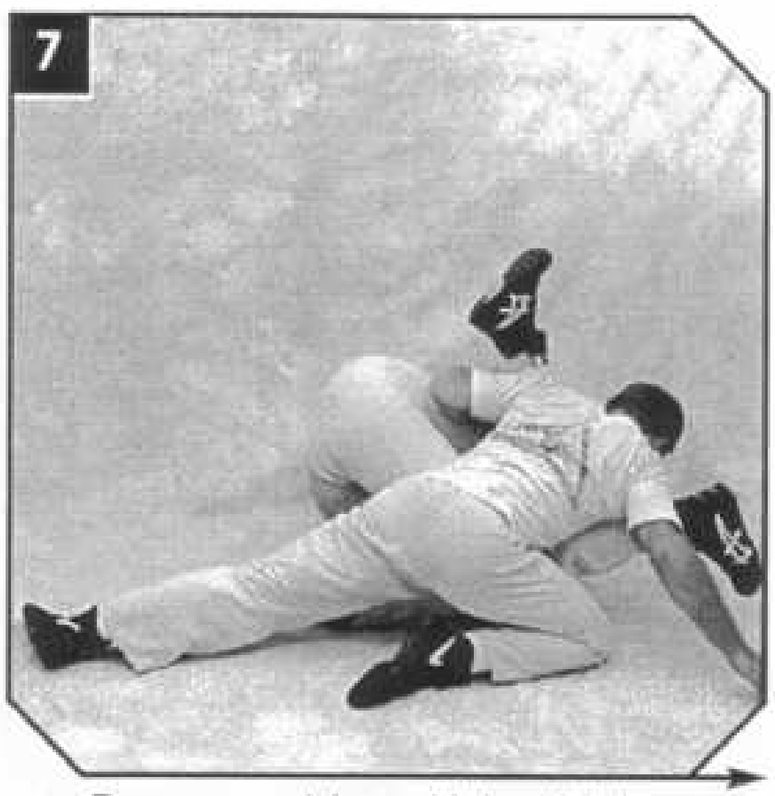


If he has trapped your arm, grab his shoulder with your free arm.

CONT'D



Keep circling, until his Figure Four pops apart.



Drop your hips, driving his legs into him.

Pass his legs, and get...

Three counters to the Triangle are demonstrated here. You can break the choke by moving in a circle around him, you can move straight up, or you can fall back. The first escape is shown on this page spread, the second on the following spread, and the third on the one after that.

If you circle, to break the Figure Four, you must circle in the direction pointed by his foot across your shoulders. If you circle the other way, you will have no leverage to break the hold, and will pass out.

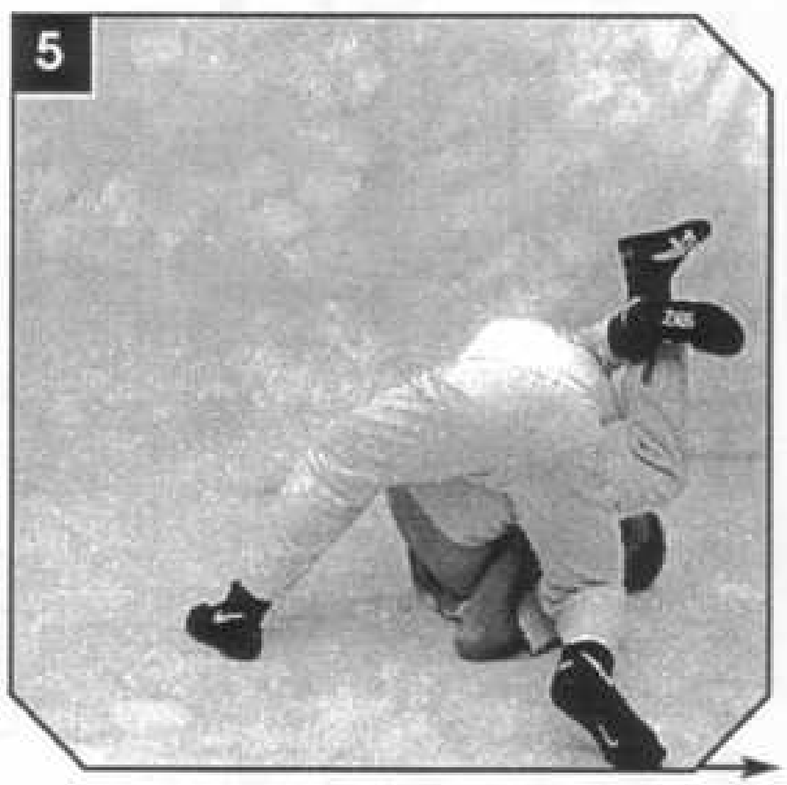
A further reason to avoid circling the wrong way is that it invites an Arm Bar. The Arm Bar is so easy to execute from a Triangle, that you must be aware of its potential at all times.

The last escape leaves you in a less secure position than the first two, but it can be surprisingly effective.

You should generally avoid the Triangle, by keeping your head up. If caught in it, avoid getting your arm pushed across your body.

Rise up to your toes, stacking him up.

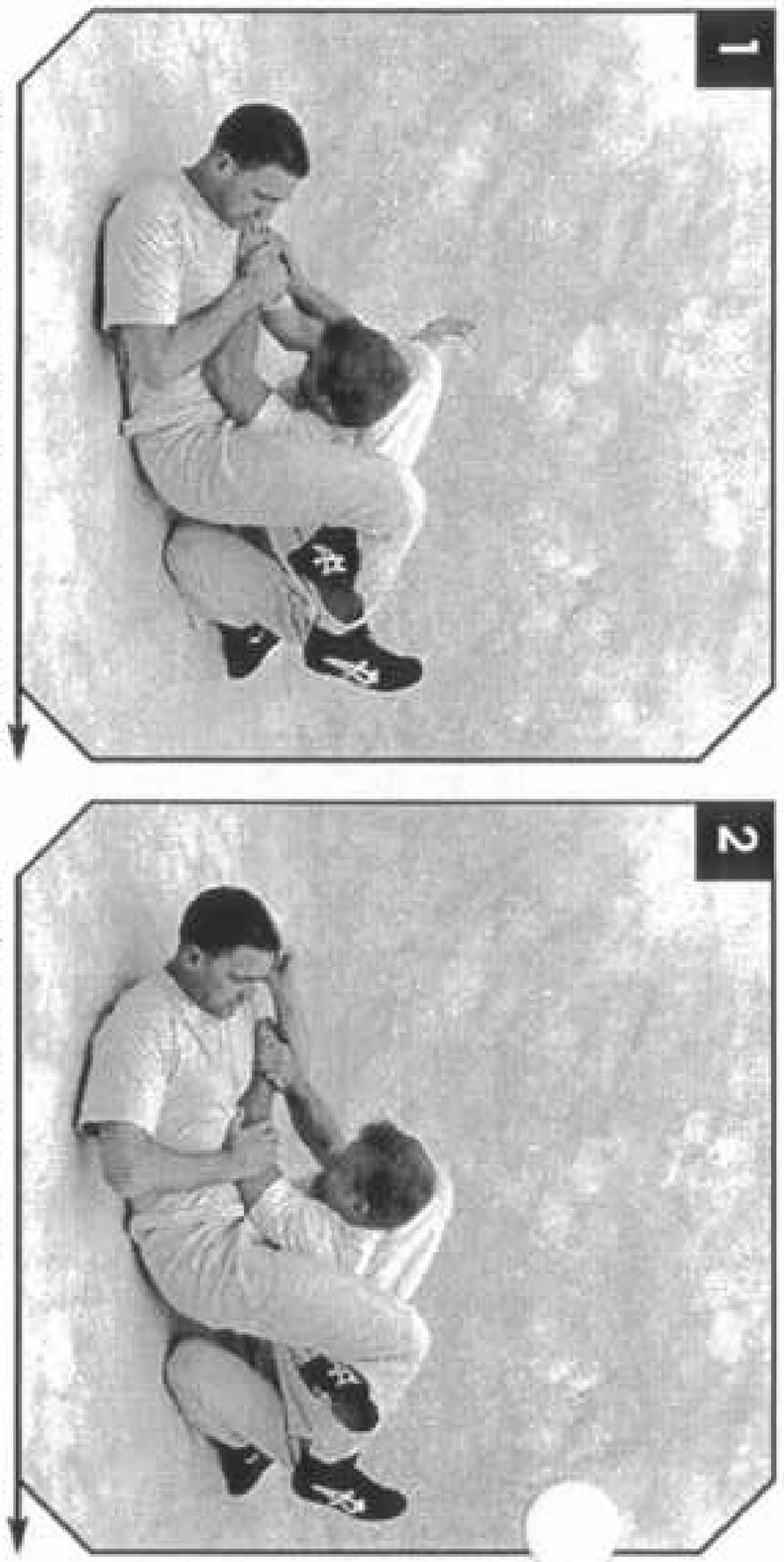
Drop your hips on the side of the arm that grabbed his shoulder, and lean into him, making him carry your weight. Simultaneously, keep your hand hooked on his shoulder and use that leverage point to drop your forearm across his throat.



Circle towards the foot that is under his bent knee, putting all your weight on that leg. This pushes it down, and out of the Figure Four.

...Side Control.

TRIANGLE COUNTERS CONT'D: STRAIGHTEN UP



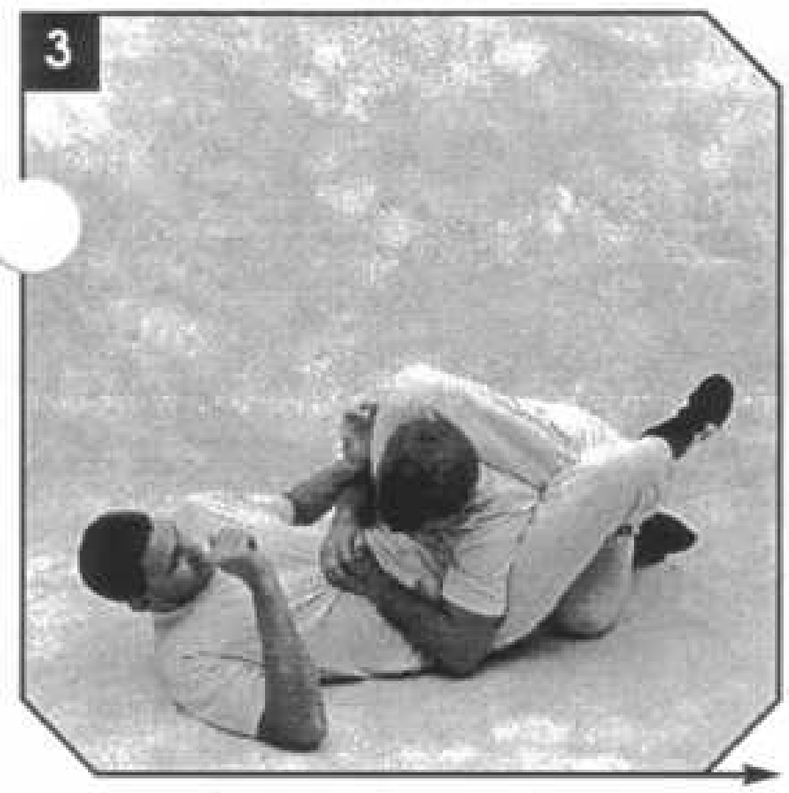
Sit back, and grab onto the arm that he is trying to get across your body.

It may take time to...

CONT'D

Push down with both hands, and try to straighten out your body, driving your hips forward, and shoulders up. You are trying to create as much pressure as possible inside his legs. You may have to hold this for some time.

Suddenly and explosively, look up at the ceiling, and push down, popping his legs apart.



...work your arm back to your side.

Grab onto his waist, with the hand that pushed your trapped arm.

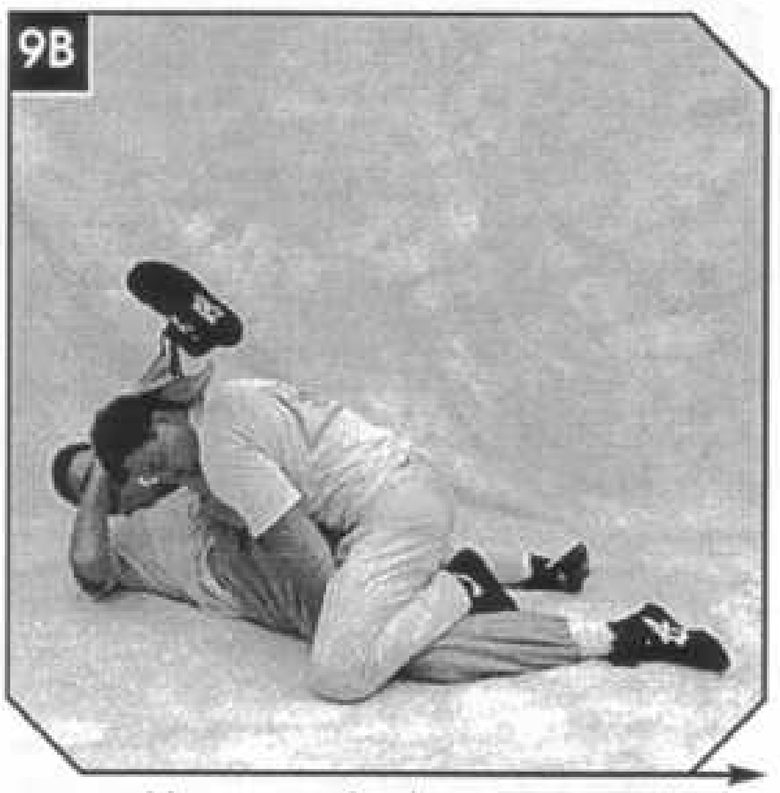
Pull your other arm in tight (to avoid an Arm Bar), and grab onto his waist. Now both your hands are grabbing his waist.

Start to circle around, driving his knee into his face.

Clear his legs, while driving your hips in.

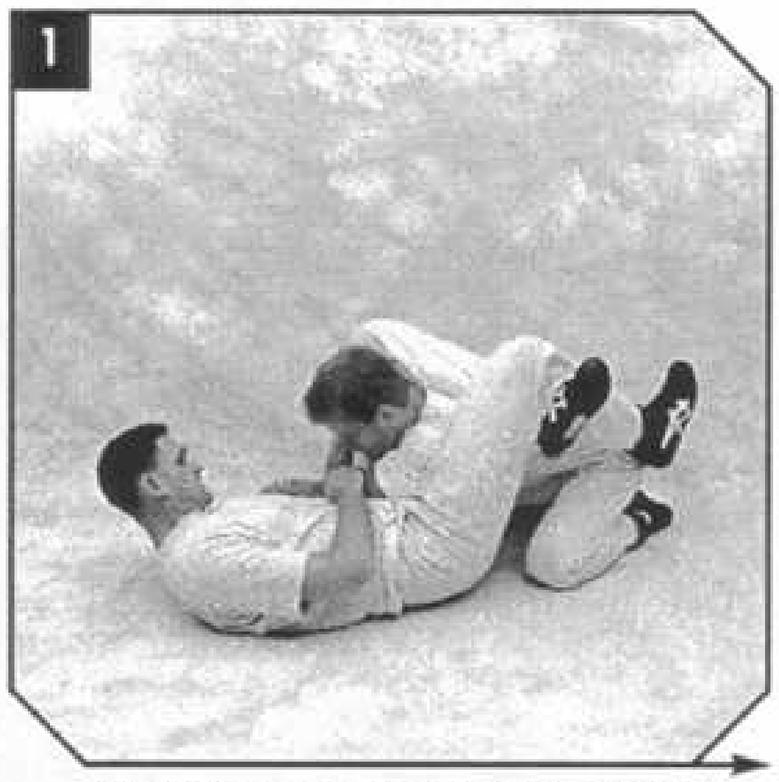
Establish Side Control.

Or you can drive his knee to the ground, and...

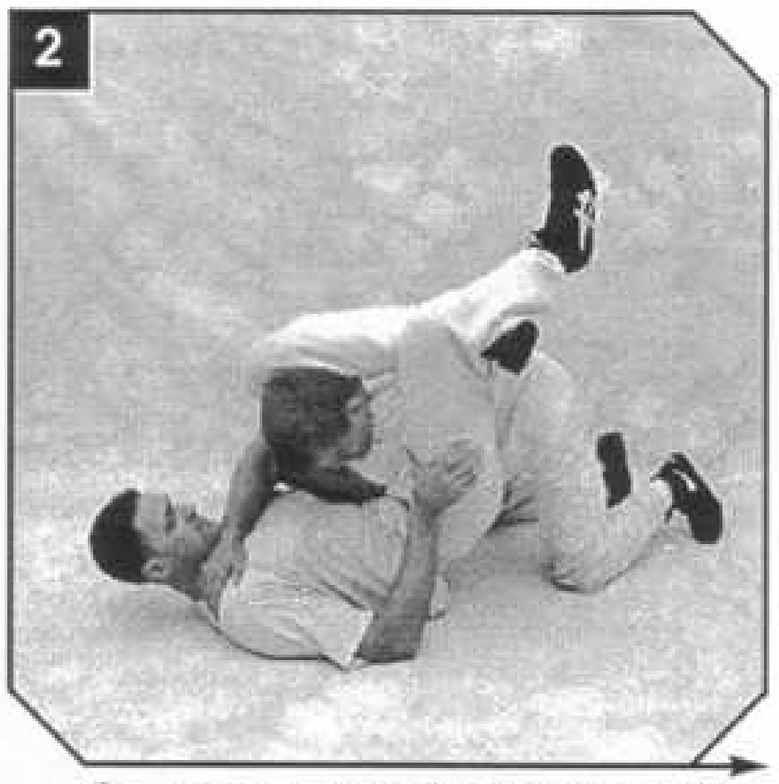


...drive your far knee across it. Continue to Side Control as described previously.

TRIANGLE COUNTERS CONT'D: FALL BACK



He has you in a secure Triangle. He is skilled at scooting his hips, so it is difficult to circle, and he has driven your arm across your body, making it difficult to get the leverage to escape upwards.



Reach across him and grab his shoulder with your free hand.

Drive to standing.

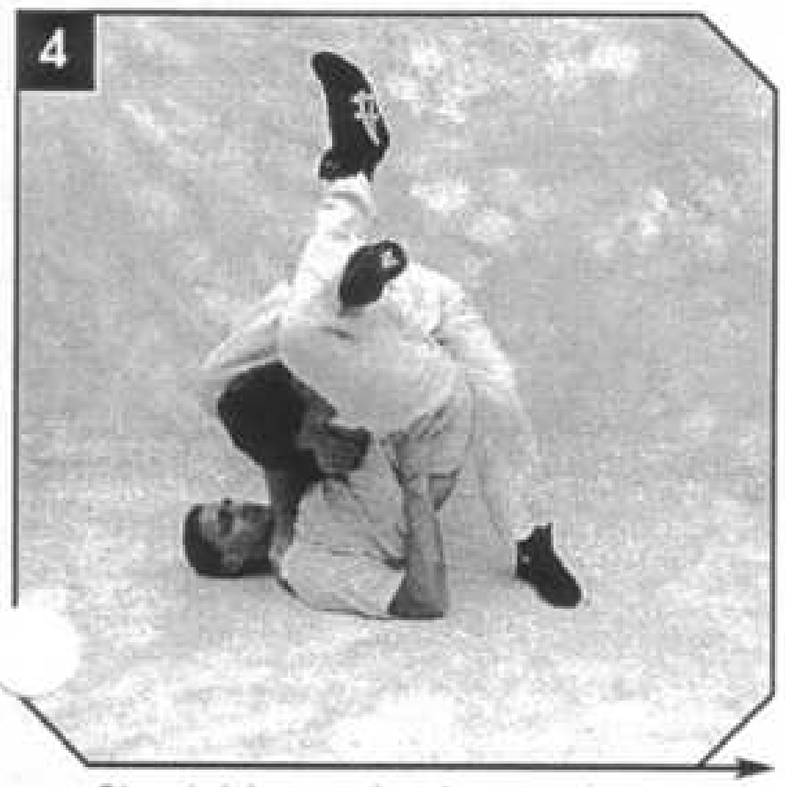
Lean back. Your foot across his body is holding him down, you are reaching for his foot, and your knee is starting to come up between his legs.

Now you have his foot grabbed. His torso is held by your foot, and your knee is up, preventing him from getting Mount.

Roll to your side. Your hand is going for a Figure Four, and your foot on his body moves to...

The two previous escapes from the Triangle, leave you in Side Control, from where you can win the fight. This escape is less desirable, as it leaves you in a much more ambiguous situation—a sort-of Facing Ceiling Reverse Back Mount.

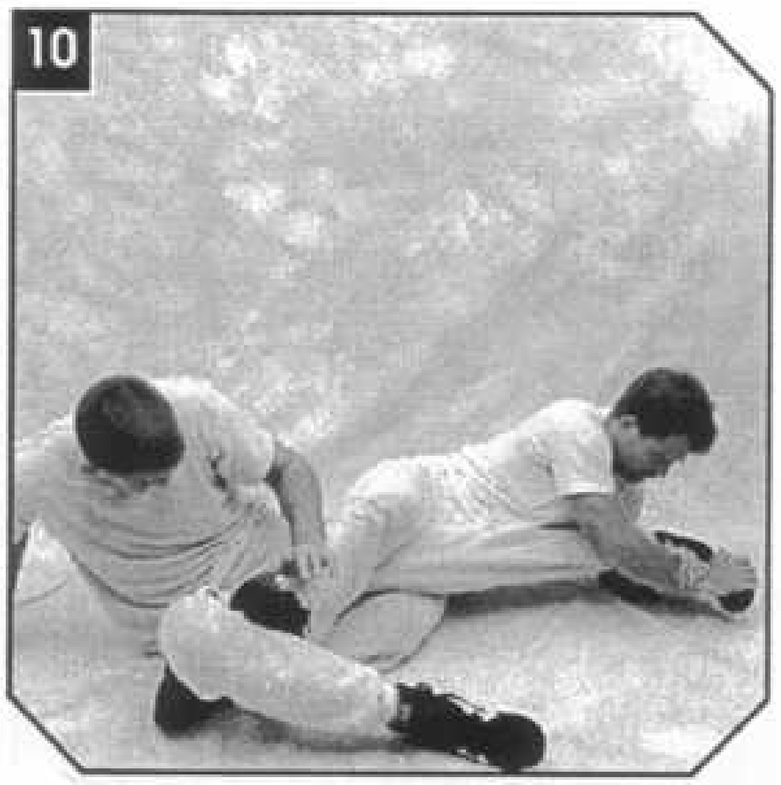
Once you are free you must instantly go for the Toe Hold as shown, or you will both be scrambling for position.



Stack him as far forward as possible.

At this point, you can stomp his head with some force. Failing that, step across his head.

Fall back, moving your arms around his near leg.

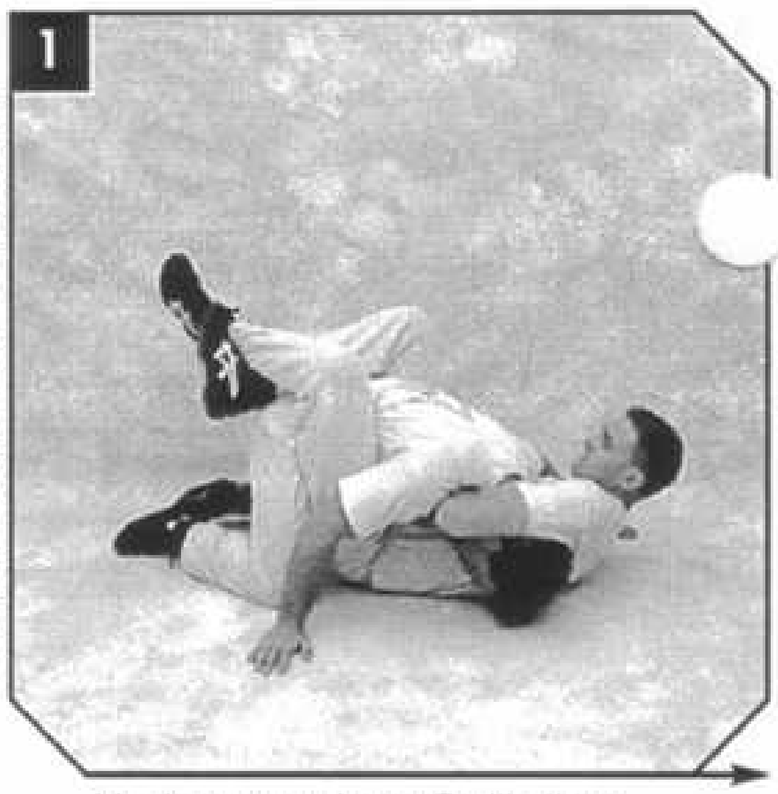


...the inside of his knee and pushes away. Complete the Toe Hold.

Probably the most common choke from Guard is the Guillotine. With patience and technique, you need not fear this feared finish.

Both defenses presented at right and below are similar. The difference is where your arm grabs.

FOREARM TO THROAT

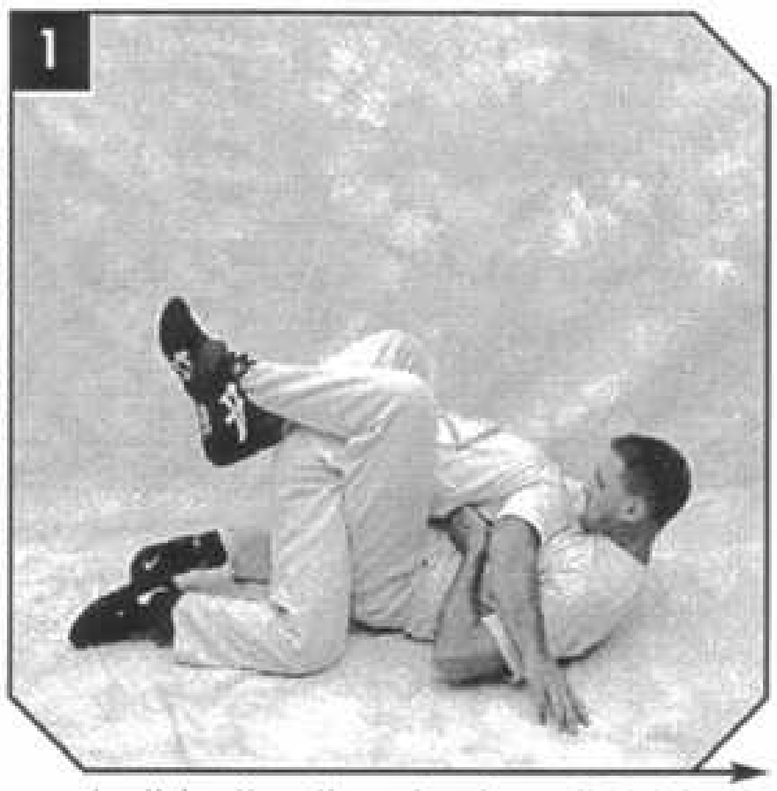


He has you in a Guillotine. Details on the Guillotine from Guard appear in the previous Section.

COUNTER TO THE GUILLOTINE

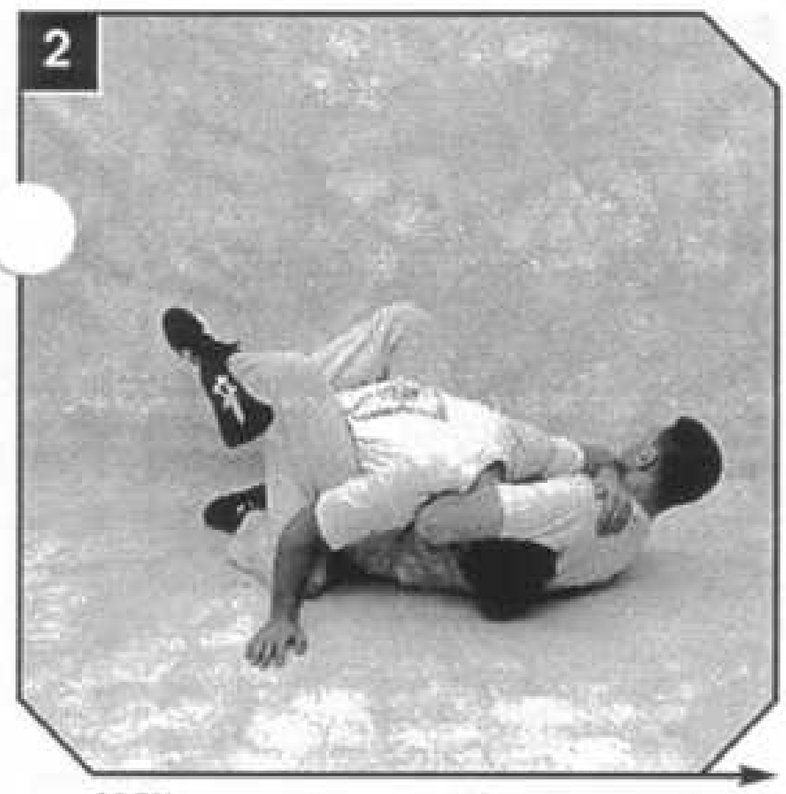
In this technique, instead of your arm going across his throat, choking him, you reach around his head. Now it is your shoulder that makes him uncomfortable.

SHOULDER TO THROAT

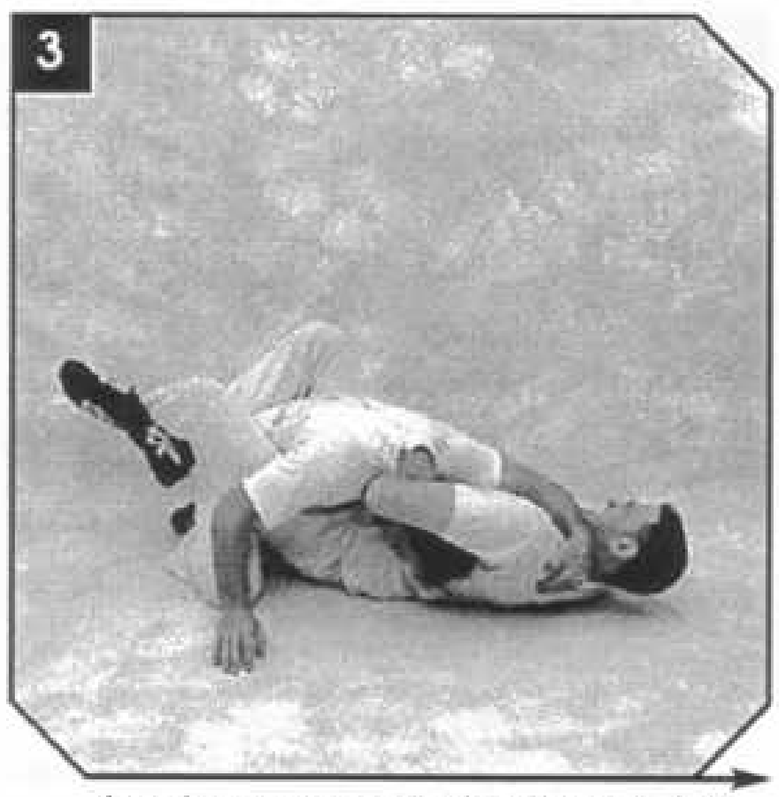


In this situation, he is so tight to you, that you cannot reach across his body. However, by sitting up, he is vulnerable.

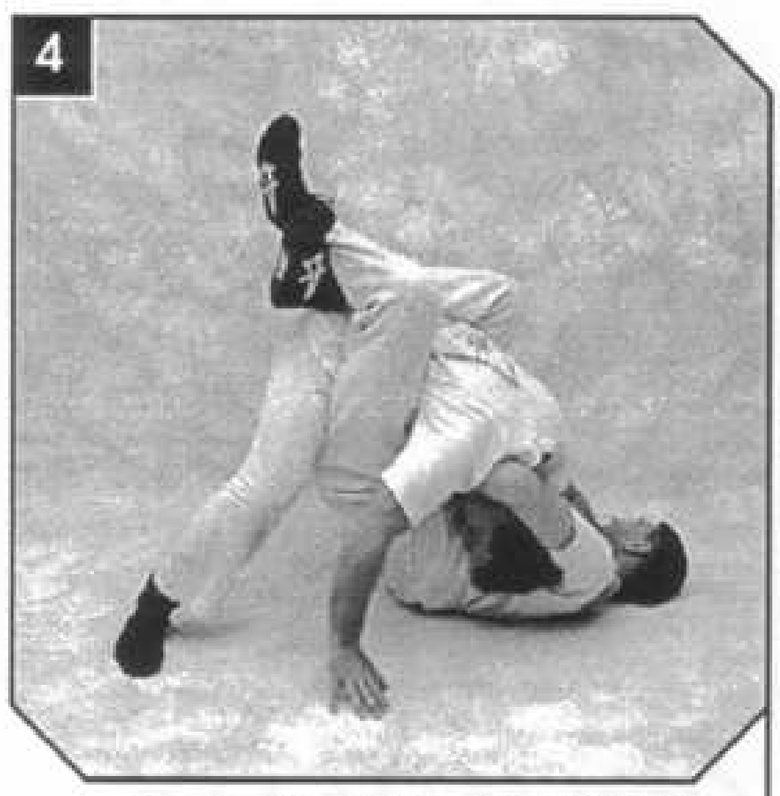
Reach around his neck, and get a tight grip. Pull in; he will have a difficult time driving you away with his legs.



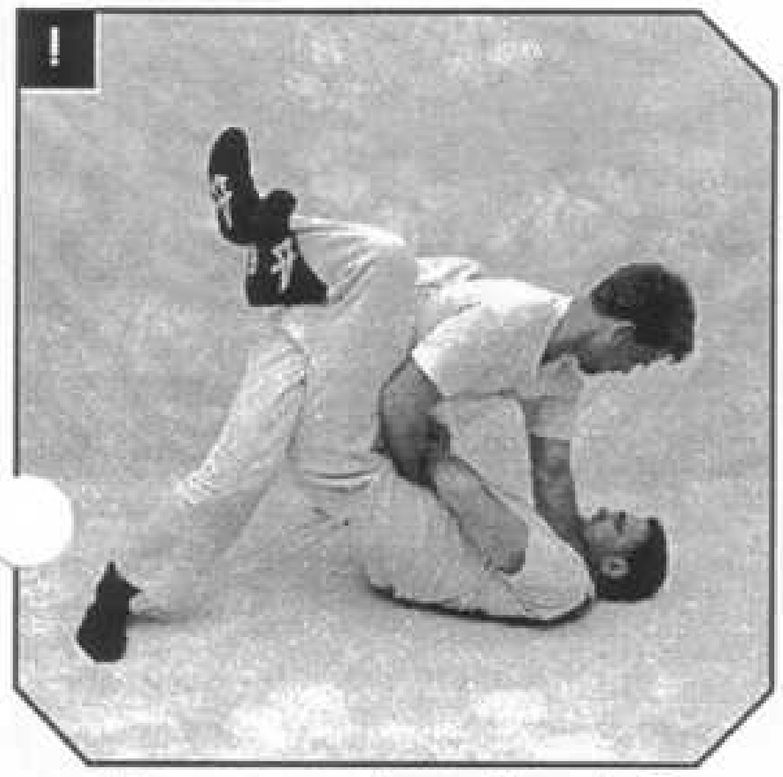
With your arm on the opposite side from his arm that is choking you, reach and hook over his near shoulder, and pull in.



Apply pressure to his throat. He may let you go at this point. If he does not...

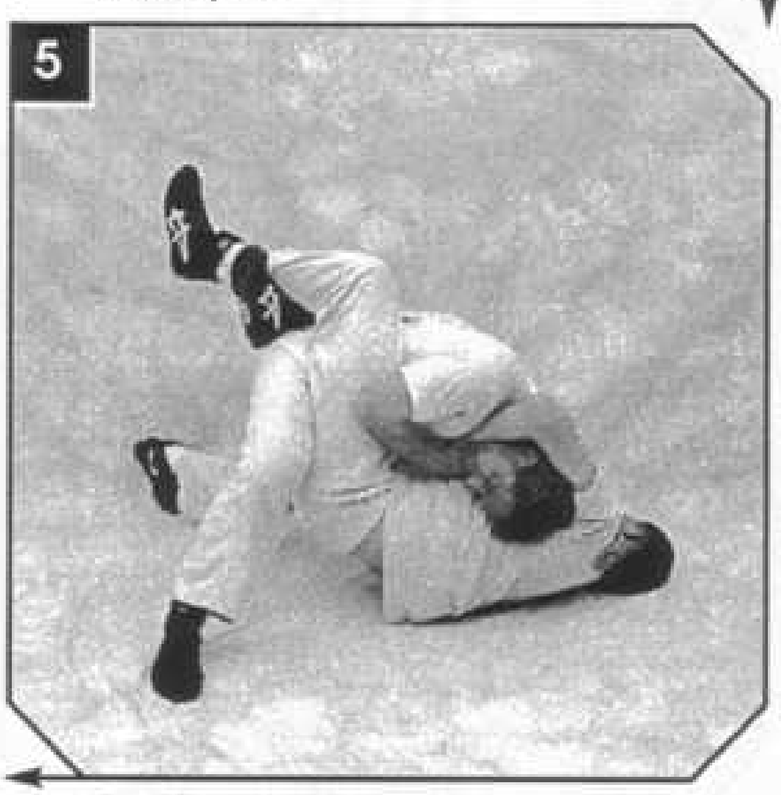


...go up to a high Three Point Stance. Now he lacks the leverage in his hips to easily finish you.

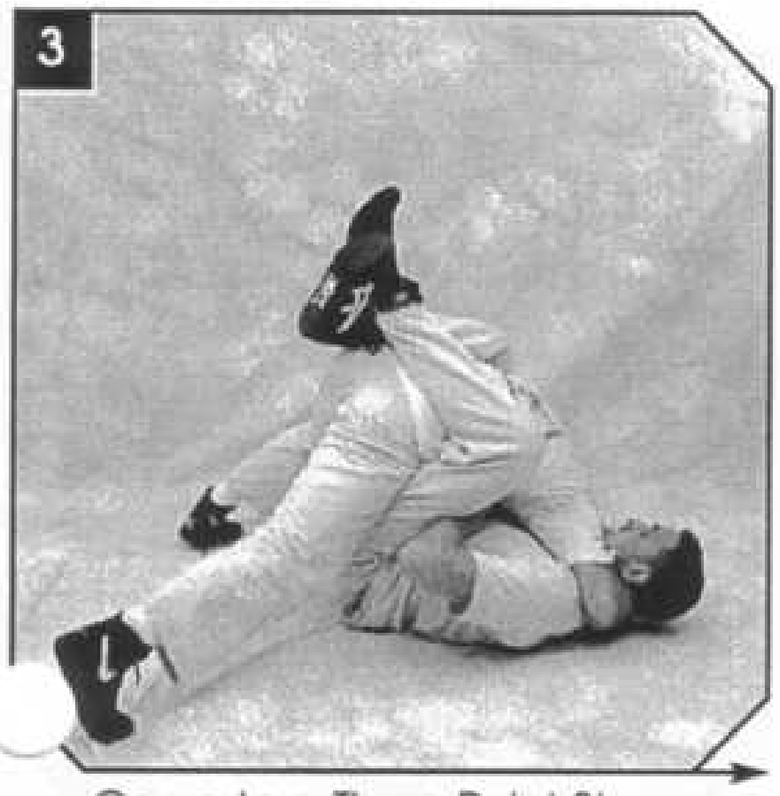


Now you are in position to Pass the Guard. If you don't, unless you are far superior physically, he will eventually catch you again, forcing you to again escape, if you can.

Pull your head out.

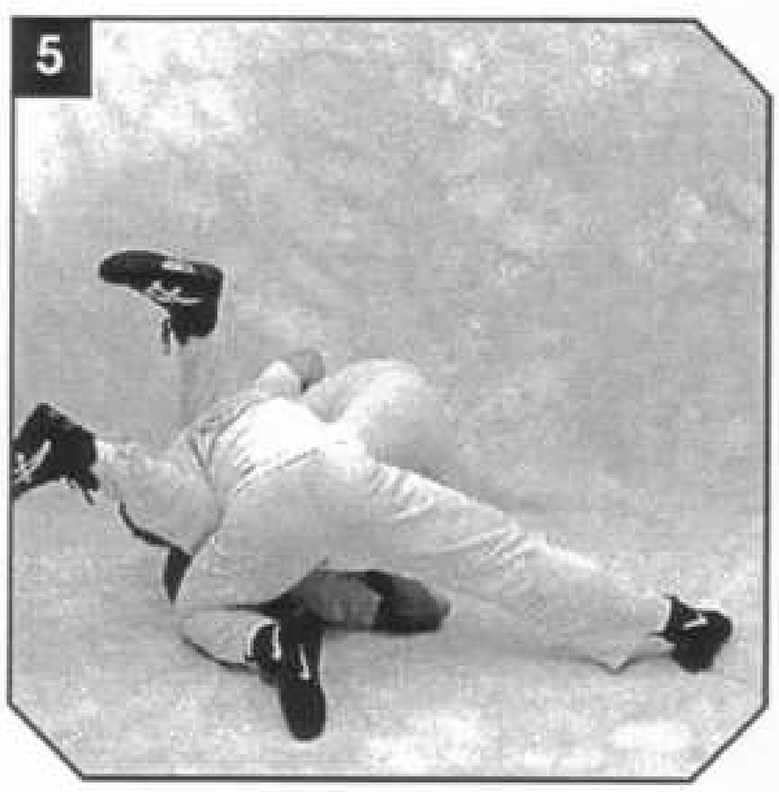


Roll to your side, putting all of your weight on your forearm, and making space for you to grab his wrist.



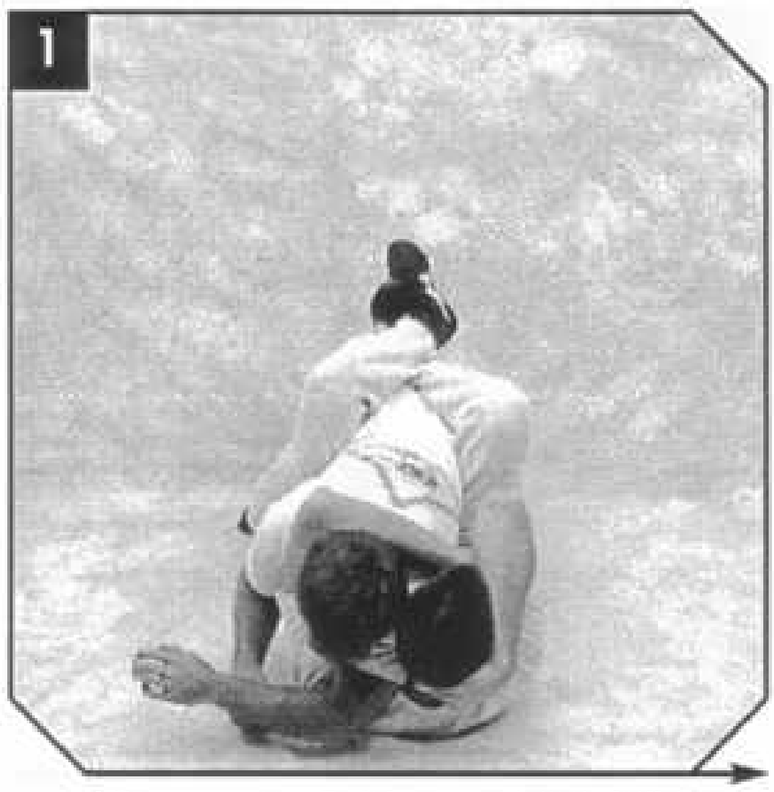
Go up to a Three Point Stance, and grab onto his wrist.

Drive all your weight into him, as you pull with your arm, choking him with your shoulder. When he releases his Closed Guard....



...come around to Side Control, as described previously.

COUNTER: KATA GATAME



Like many finishes, when fully applied, this choke is very difficult to escape from.

When you feel the choke coming, grab your hands together.

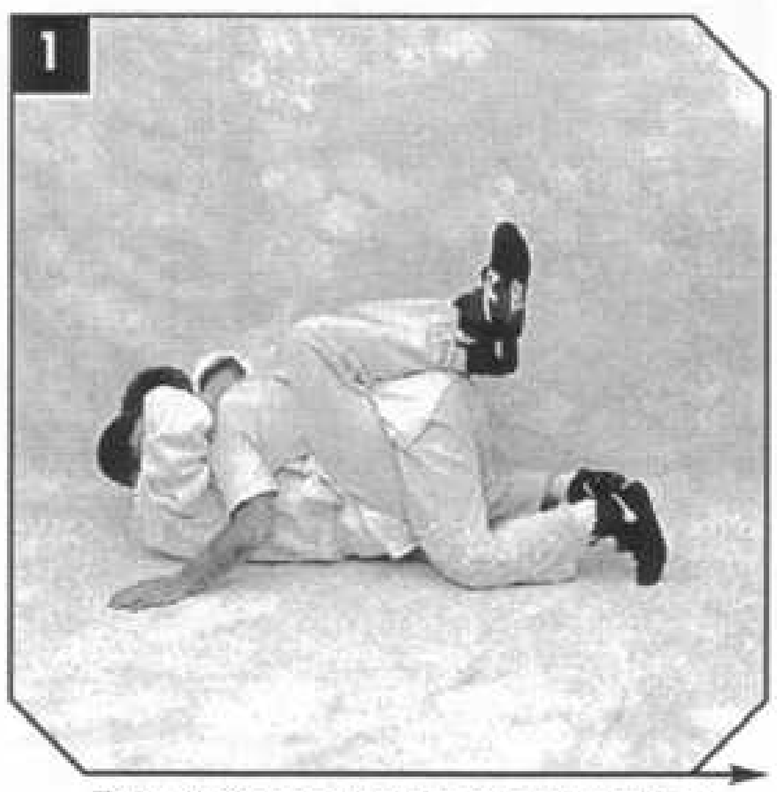
COUNTER: SCISSOR

He has you in a Scissor Choke.

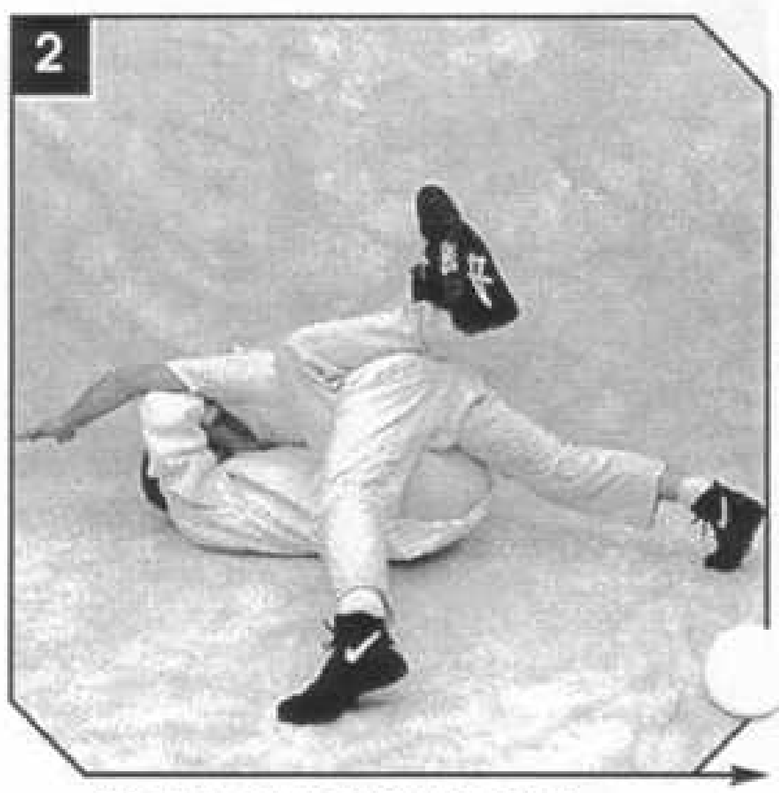
Go to your toes, on the side of his hand that is choking you.

Circle your arm, up and over his elbow.

COUNTER: SLEEVE CHOKE



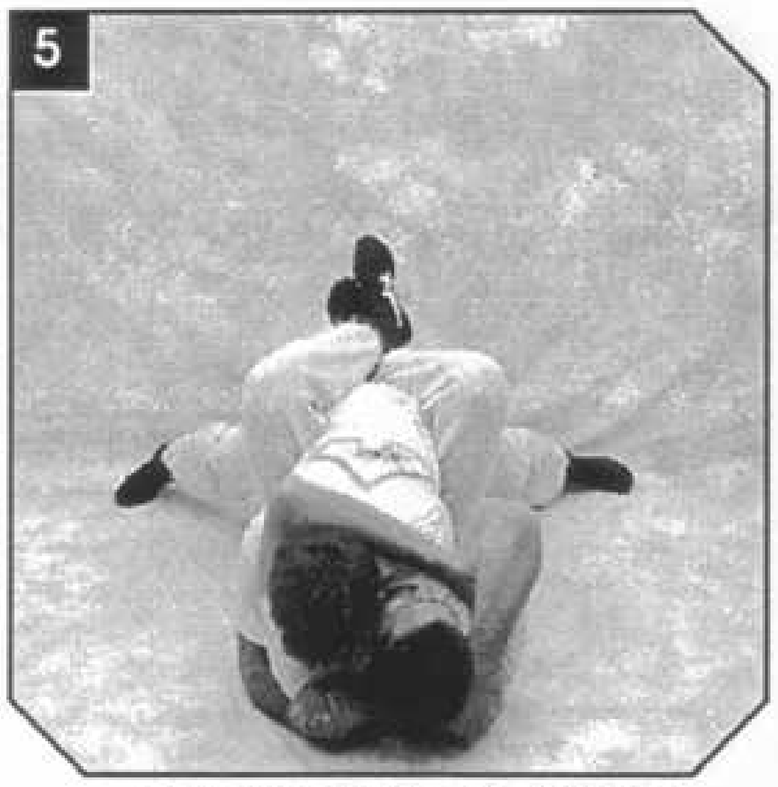
This defense is identical to the one above. He has applied a Sleeve Choke.



Circle your arm up and...

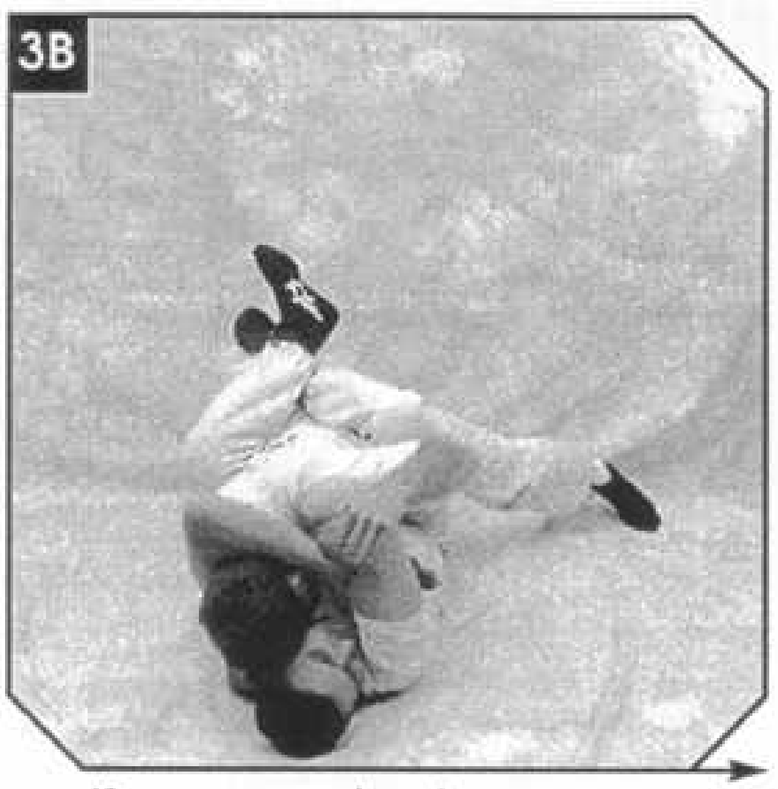
Using your triceps, push his head sideways, and move your head away, creating enough space....

a...to move your arm up...



...and over his head. Now he lacks the leverage to choke you.

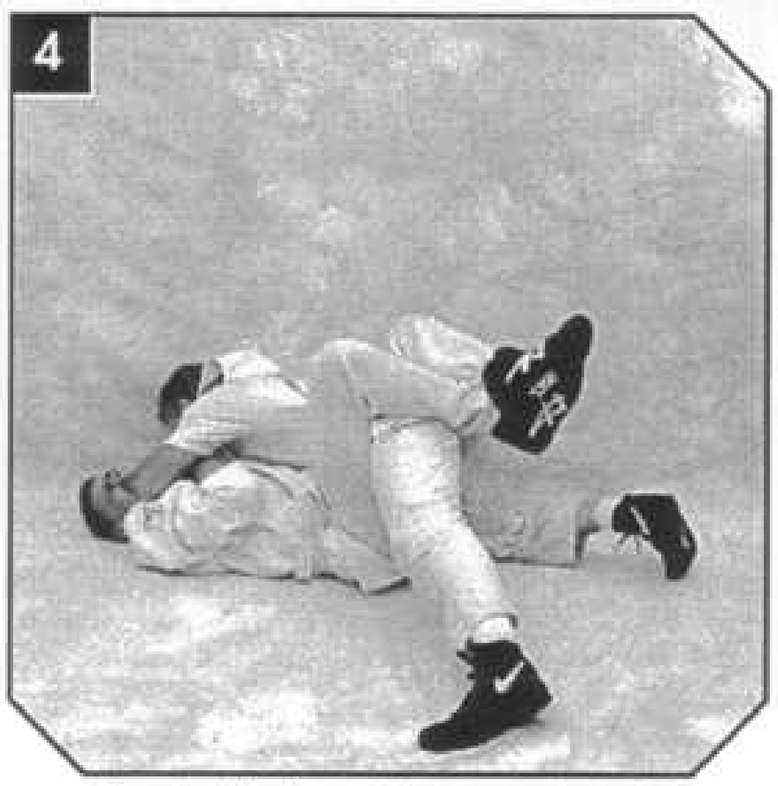
Pull your arm down, bringing his elbow tight to his side. He no longer has the necessary leverage to choke you.



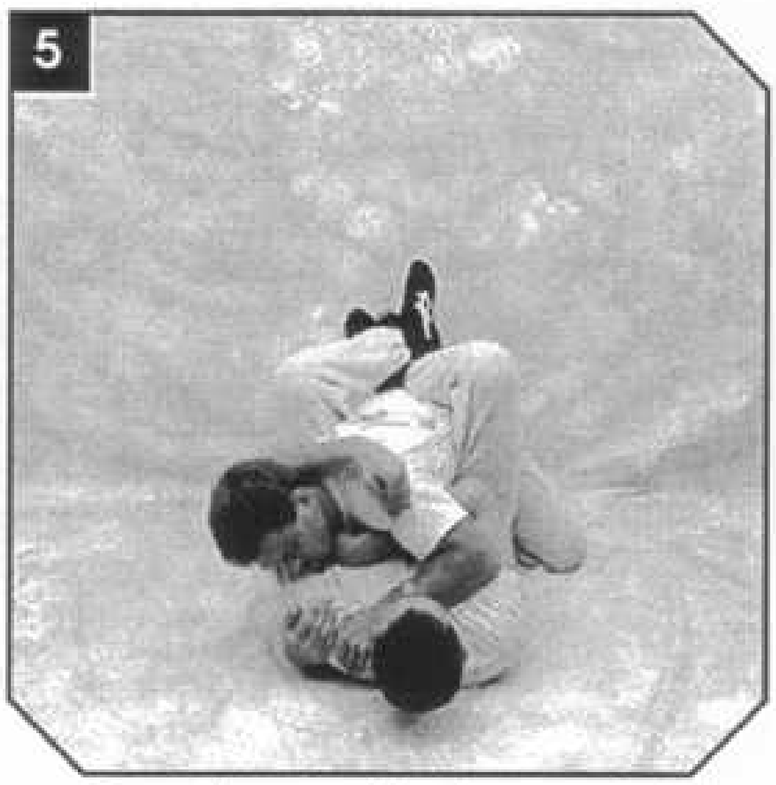
If you cannot get your arm over his elbow, grab onto his elbow with your hand and...

...pull his elbow tight to his side.

...down onto his elbow. Make contact elbow to elbow. Pull it tight to your side.



Grab his shoulder, and apply pressure to his throat.



From there put a forearm in his throat, so he cannot reattempt the choke.

COUNTERS TO THE CROSS CHOKE

The Cross Choke is stunning, if it is quickly applied from Guard. There are three techniques demonstrated here for countering with it.

The first move stops him before the choke is fully applied. The second stops him from completing the finish, when it is sunk. The third is somewhat risky, but forces him to release you.

SWIM

To apply a Cross Choke, he must first reach across, and grab your collar.

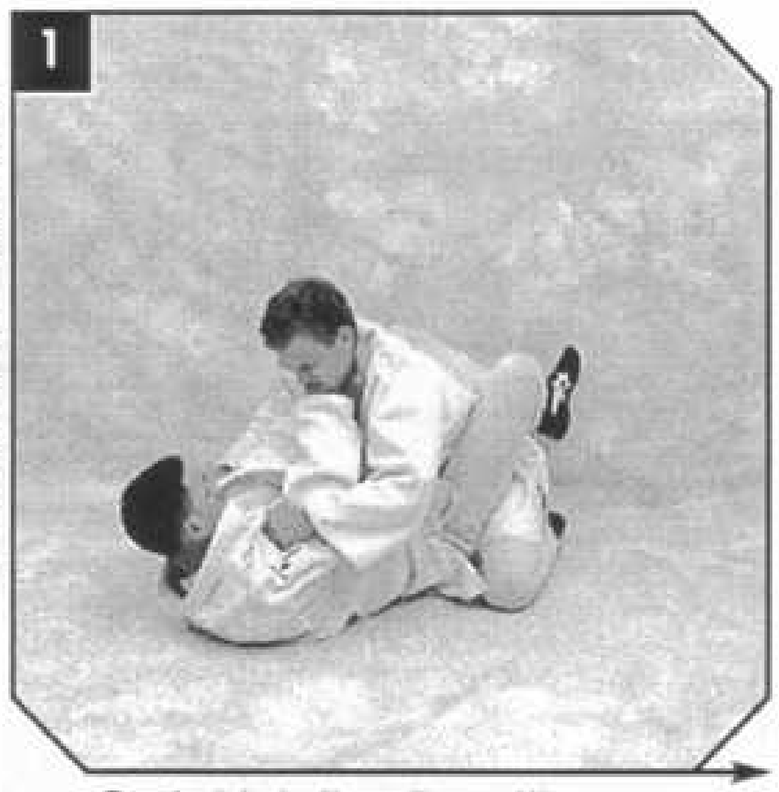
Push the elbow of his top arm back across your body.

GRAB

He has both hands on your collar, preventing you from swimming inside his grip.

Reach across his arms and grab onto your own collar.

COUNTER CHOKE

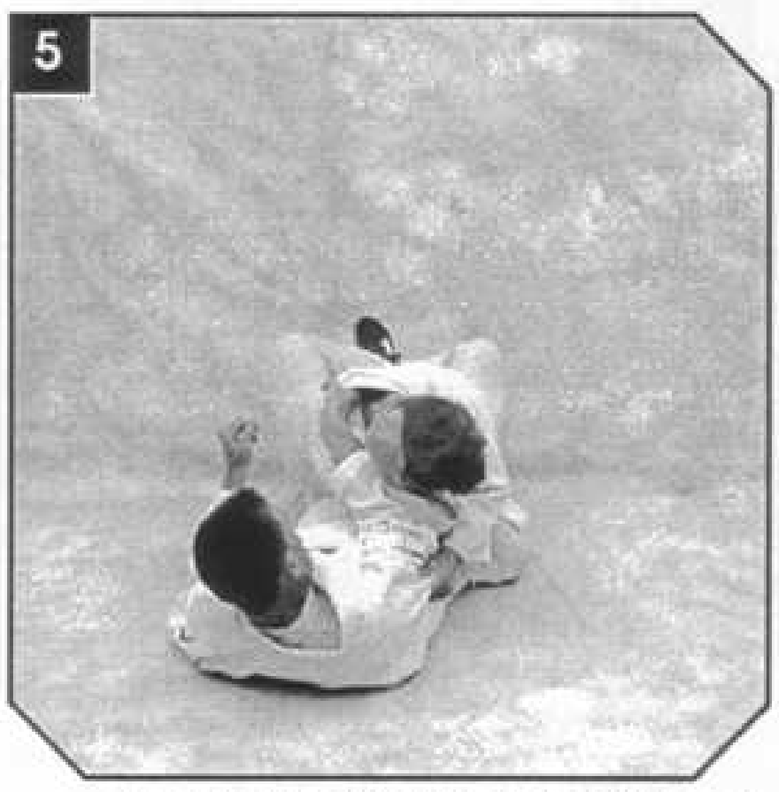


Grab his left collar with your right hand (thumb in). Leave enough space on the lapel above your hand, to go across his neck and choke him.

Grab his other lapel with with your other hand (thumb up).

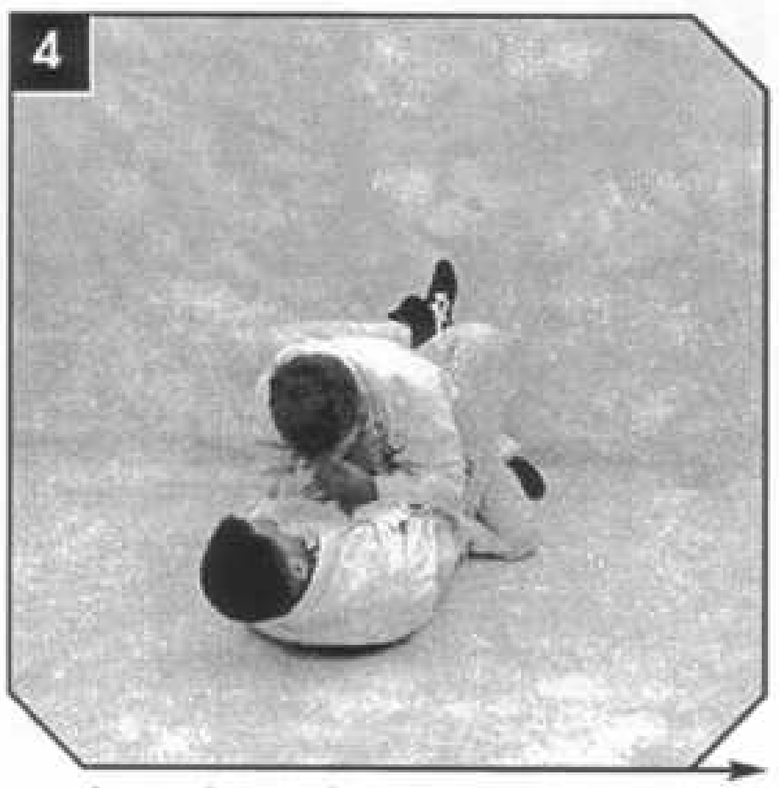
Using your other hand, swim in between his arms.

Then snake your hand up and back, until...

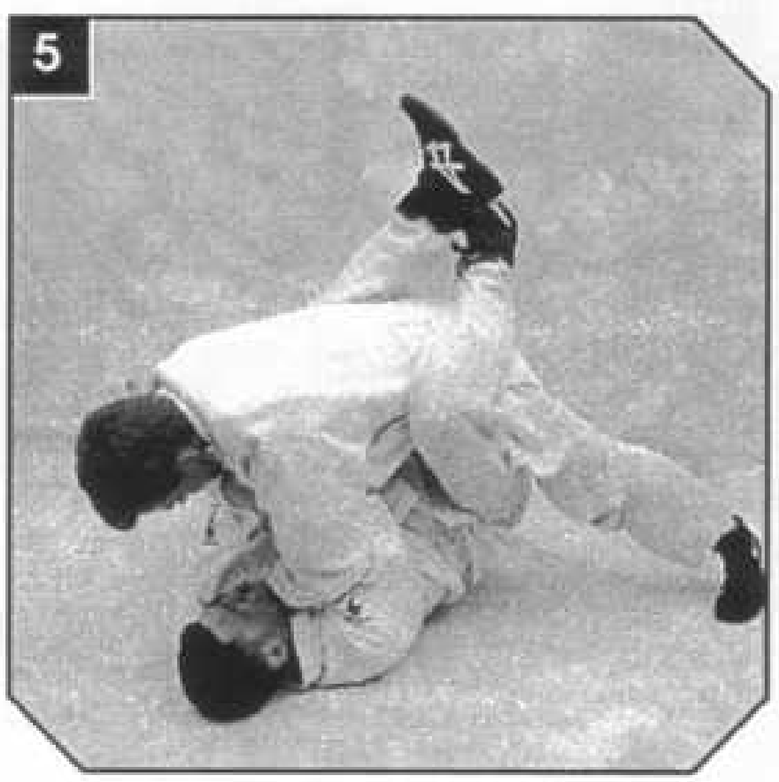


...you have grabbed the side of your head. He can no longer choke you out.

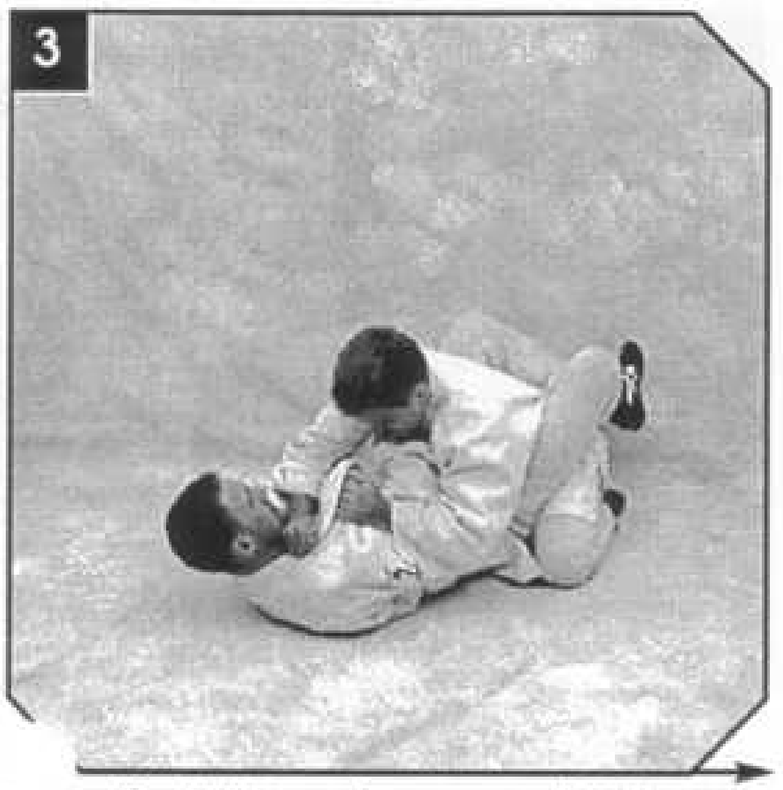
Grab your wrist of that hand, making a reverse wedge.



Lean in and press down. Now he cannot expand his arms to choke you.



When he releases pressure, put your forearm in his throat, so that you have enough space to Pass the Guard.

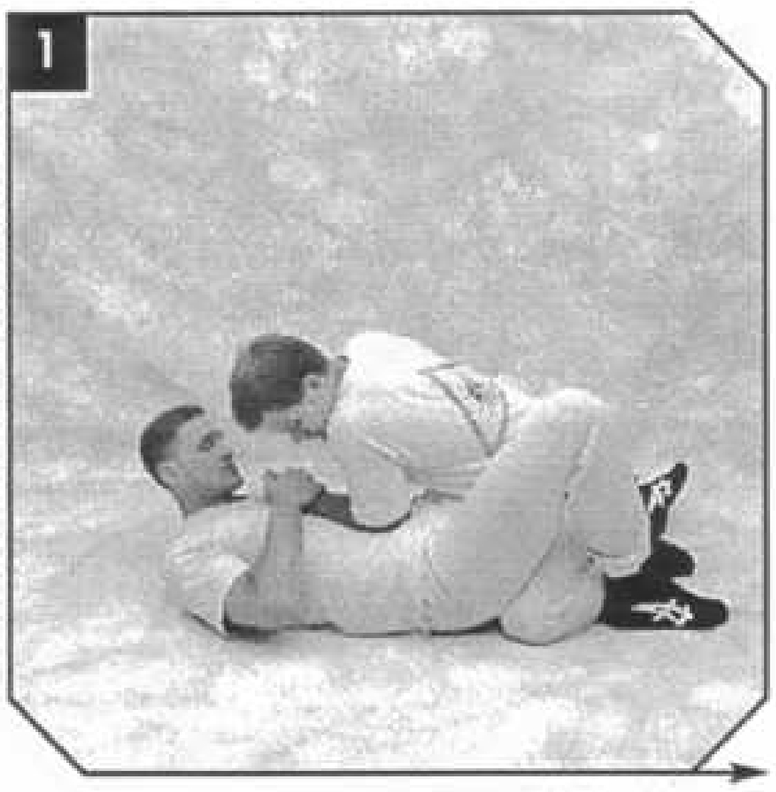


Push his collar across his throat, as your other hand pulls back.

For the Cross Choke to work, he has to pull you in, further choking him.

Be aware that you are in position to get caught in an Arm Bar.

GRAB BICEPS & STACK



When your opponent initiates an Arm Bar, the first thing to attempt is to...

...grab your biceps with your trapped hand.

Free your trapped arm.

GRAB HEAD & STACK

If you cannot grab your own biceps with your trapped hand, drive into his legs, bending your trapped arm as much as possible.

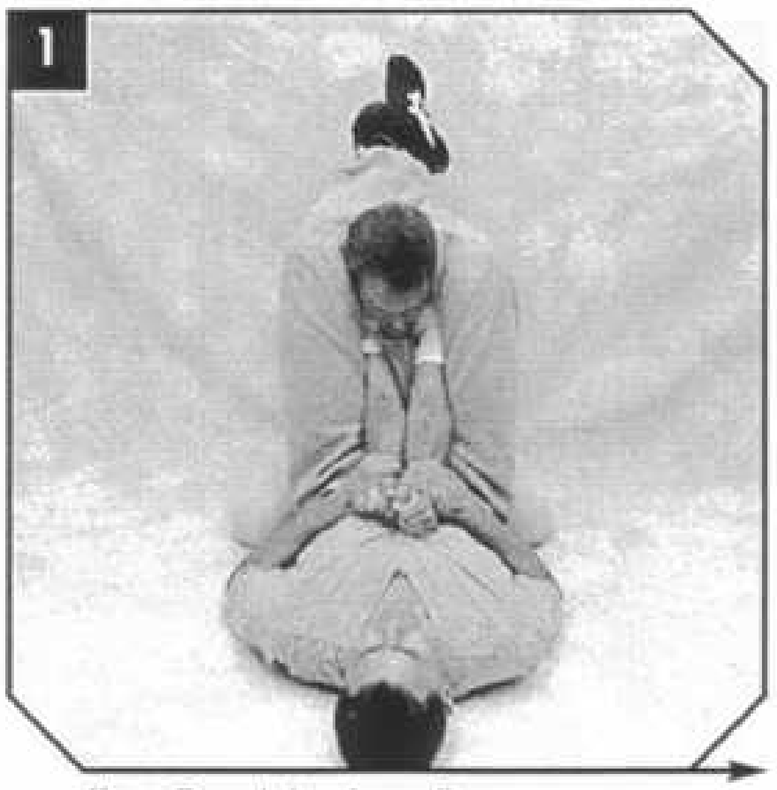
Reach around his head with your free arm.

Put all your weight on him.

ARM BAR COUNTERS

When caught in an Arm Bar (or any bad situation in life), a million generations of experience instinctively tells us to pull back. Don't. Pulling away completely straightens out your arm, adding power to his finish. The top two techniques show how to defend against a regular Arm Bar. Escaping from a Double Arm Bar appears at right.

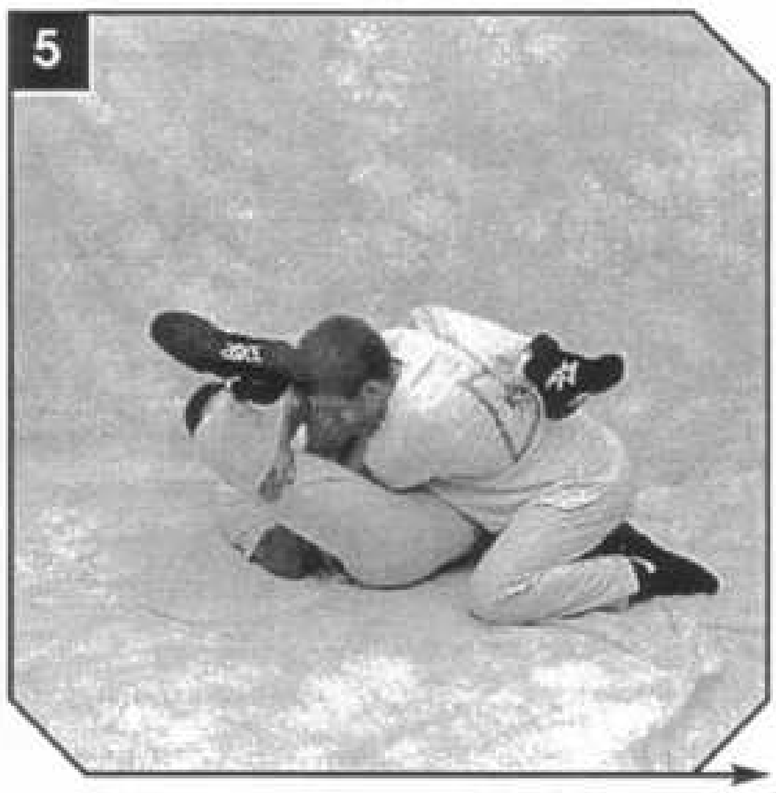
DOUBLE ARM BAR



The Double Arm Bar can generally be avoided, if you keep your arms in. If you do get caught in it, you must respond immediately; the hold is tight.

As always, do not try to pull back. Pull your arms in and drive your shoulders forward.

You can still protect your face with your free hand.



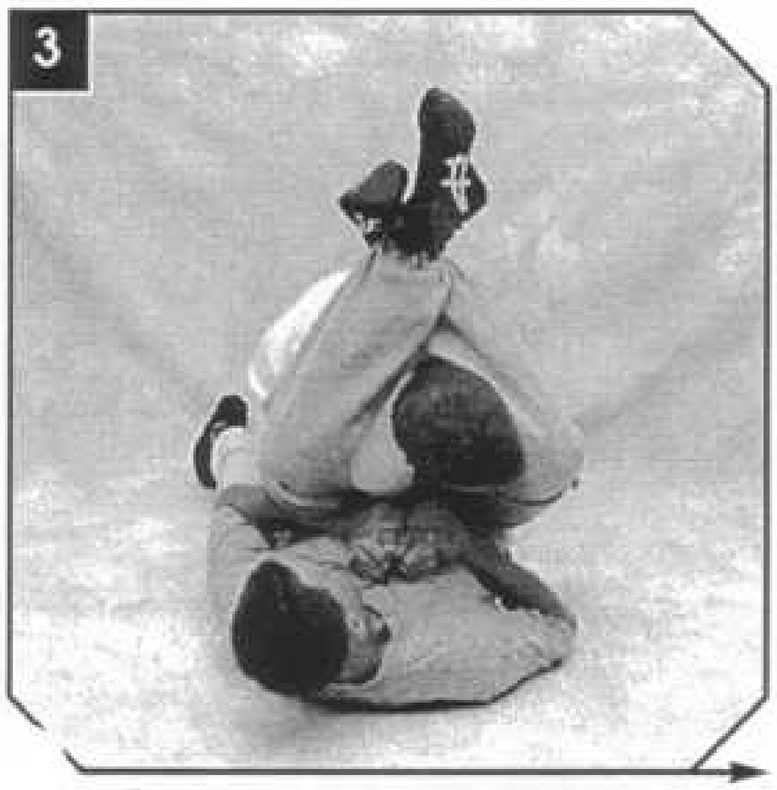
When he swings his leg across your face, catch him at the hamstring, with your palm.

Go to a Three Point Stance—head and feet—and stack him up. He will be completely without the leverage to finish you.

Extract your arm, with a succession of short steady yanks.

When your arm is free, keep your weight on him, and grab your own hand,

Pass his leg, and get Side Control.

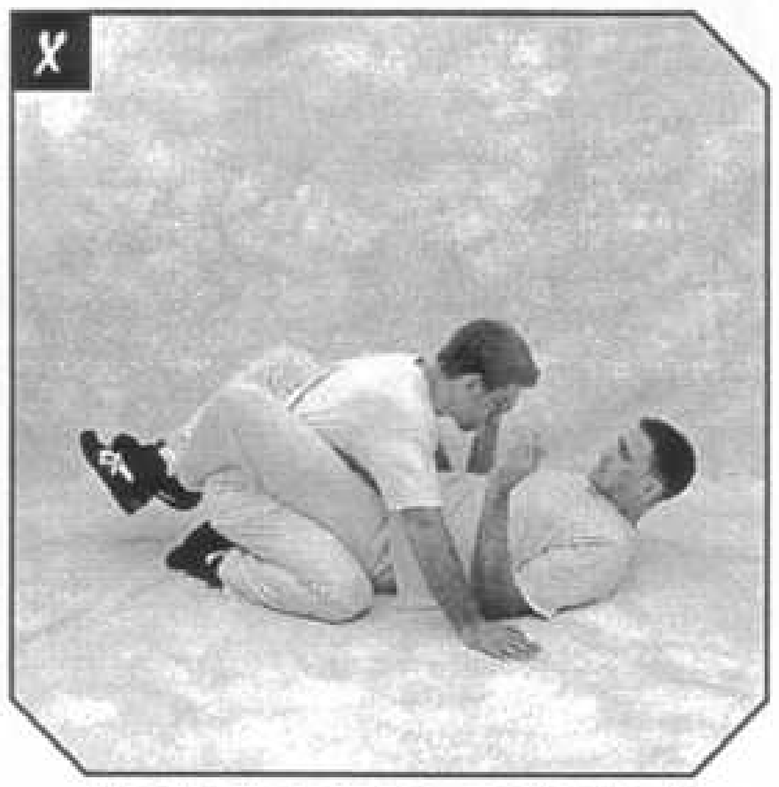


Don't try to bull through both of his legs. Instead, pop one shoulder through and...

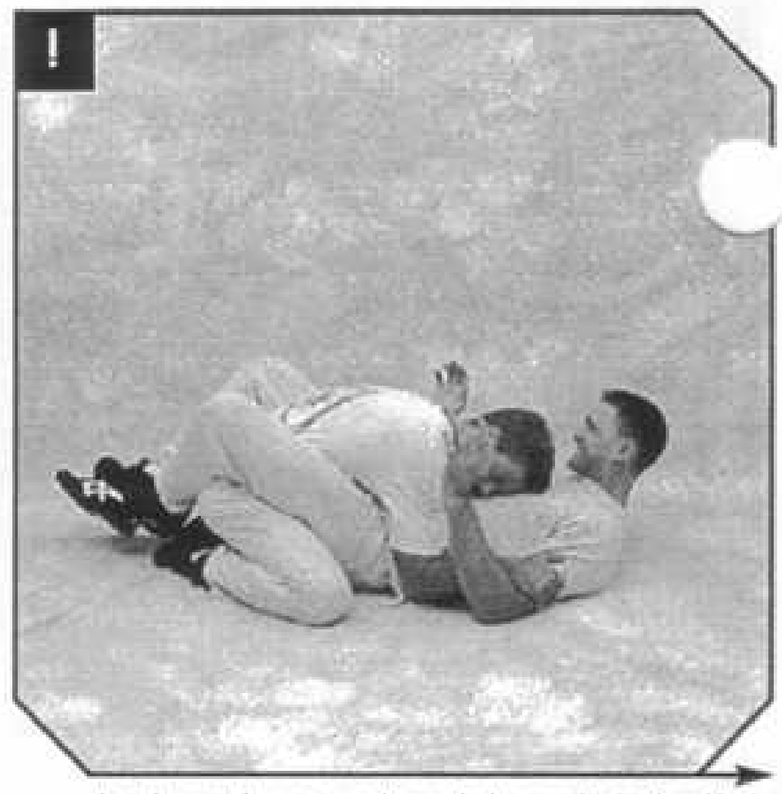
...then the other.

When your shoulders have cleared his legs, grab onto his biceps, and continue trying to Pass the Guard.

COUNTER TO THE KEY LOCK

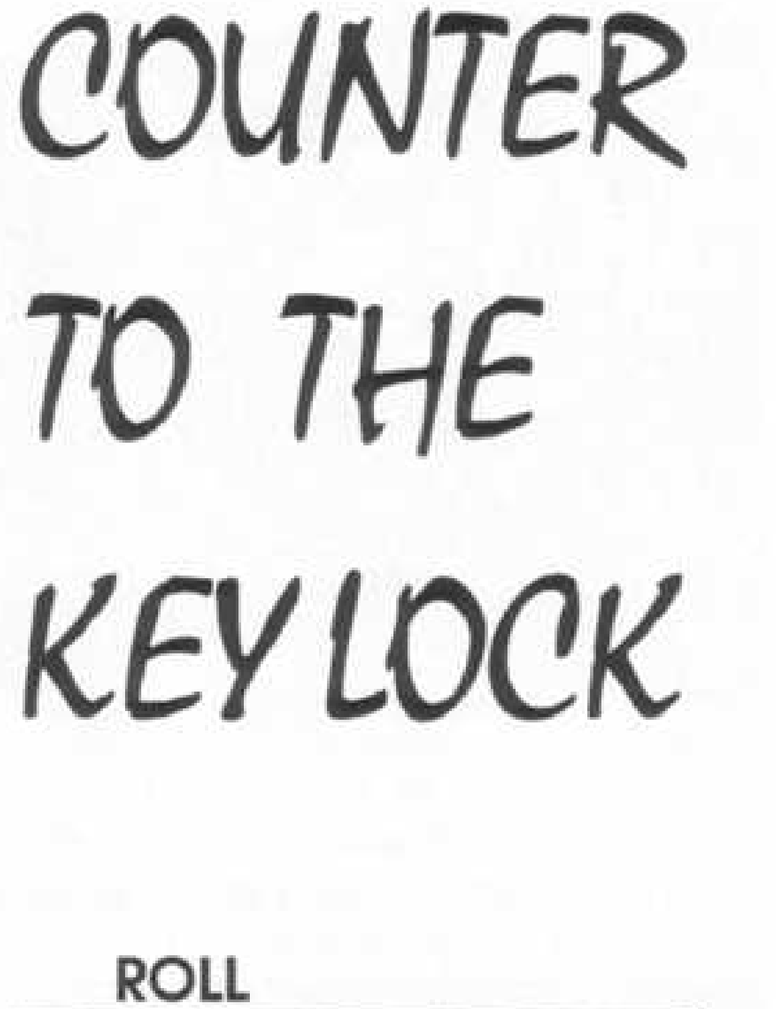


The best defense against a Key Lock, is to avoid putting your hand on the mat.



Instead, you should maintain the proper position, as described in the beginning of this Section.

ROLL

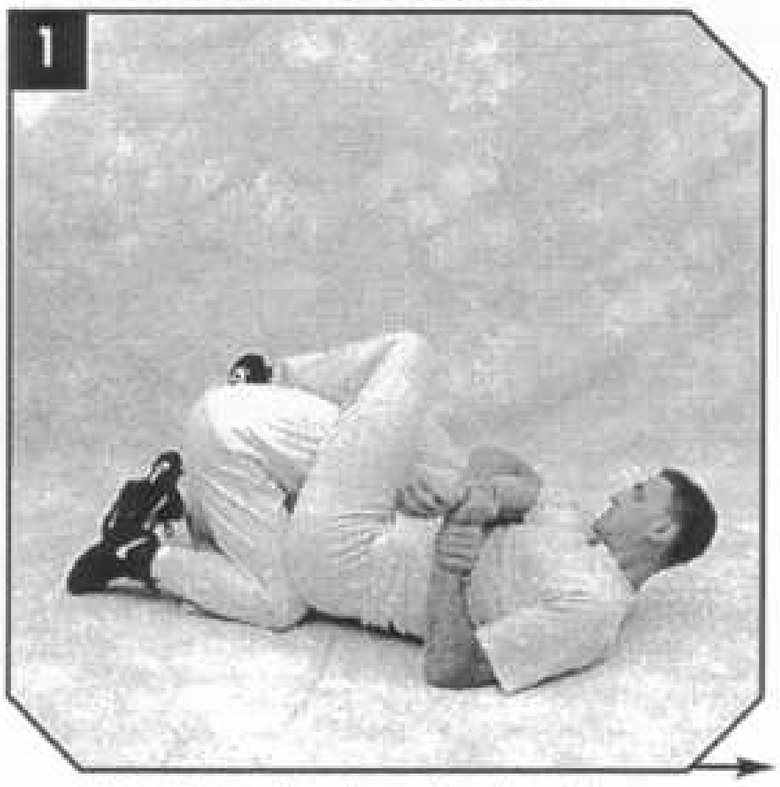


In this situation, he has the Key Lock applied, but has not thrown his leg over your back or leg.

Put your head and near shoulder on the ground on the opposite side, as you move your foot across his shin, momentarily preventing him from trapping you.

Push off with your legs, and roll...

GRAB YOURSELF



This time he has the Lock applied, and has thrown his leg over your back.

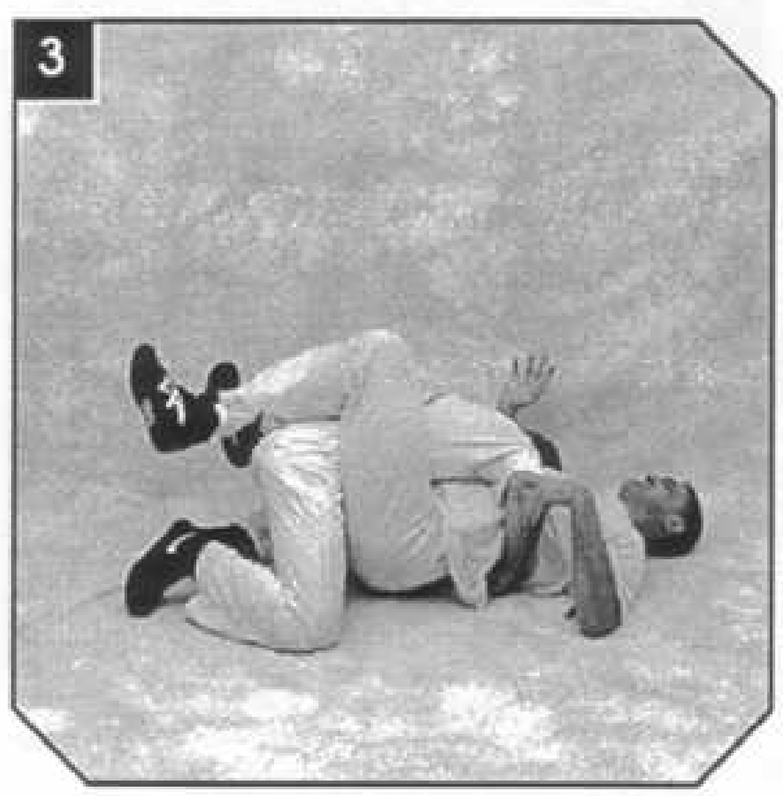
You cannot do either escape above. Rise up onto your toes, slightly relieving the shoulder pressure, and bring in your knee.

Your only defense is to grab your own pants leg.

GRAB HIM

For him to apply the Key Lock, he must first sit up. As he does so...

...reach around his body, grabbing the hand that he grabbed.



Drive him to the ground, and resume trying to pass his Guard.

...forward until...

...you are at his side.

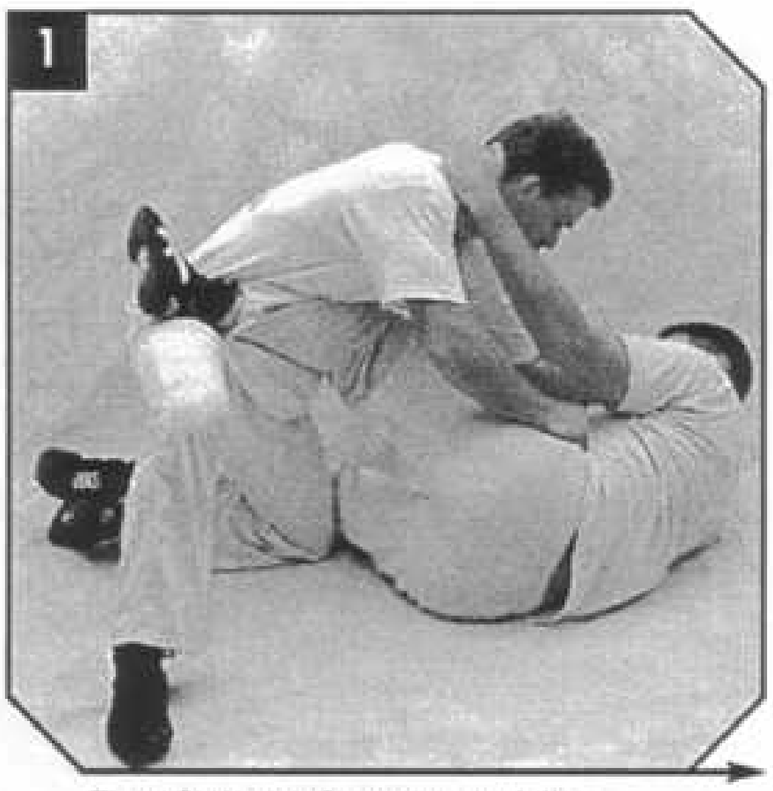
Continue the roll until your are on your knees. Apply a Key Lock.

If possible, reach all the way under your leg, grabbing your own hamstring.

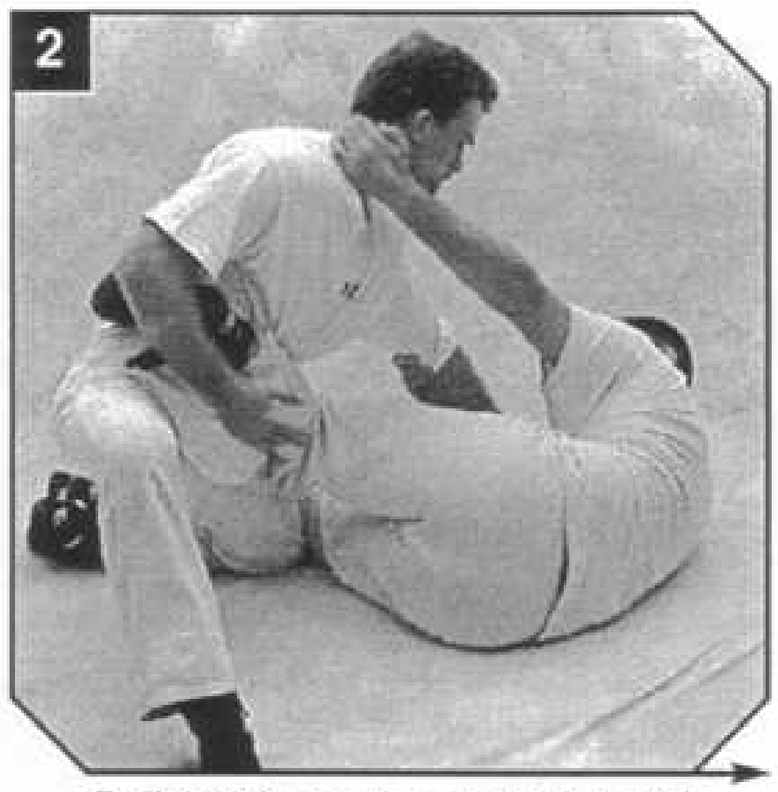
It will be extremely difficult for him to break the grip. Be patient. Wait for him to try something else. Then try to Pass his Guard.

Step your foot across his head and finish him.

SCISSOR



The Scissor Sweep, while dangerous, also gives you a tremendous opportunity to Heel Hook.

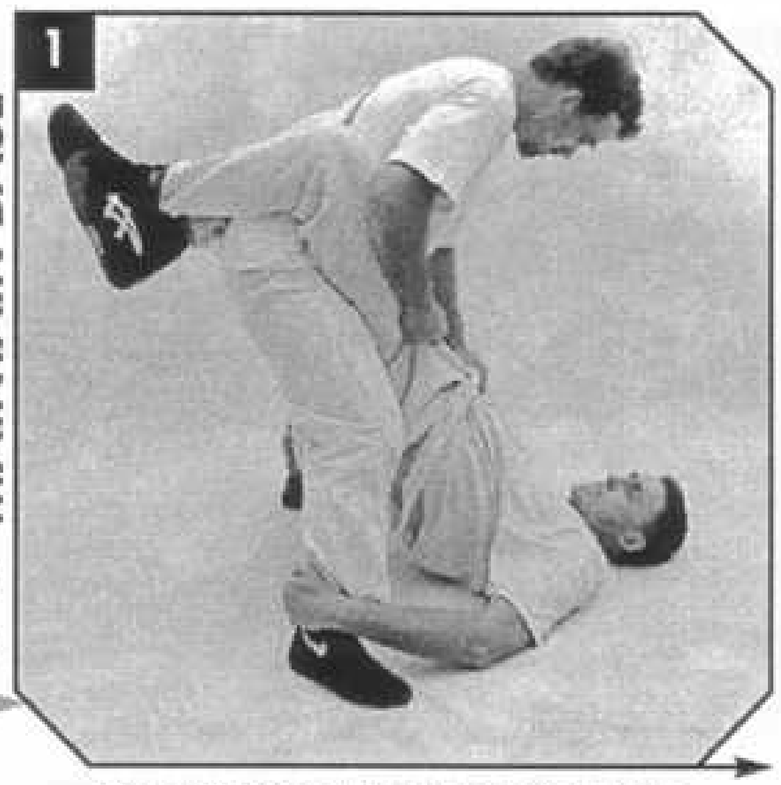


Pull back, and catch his heel.

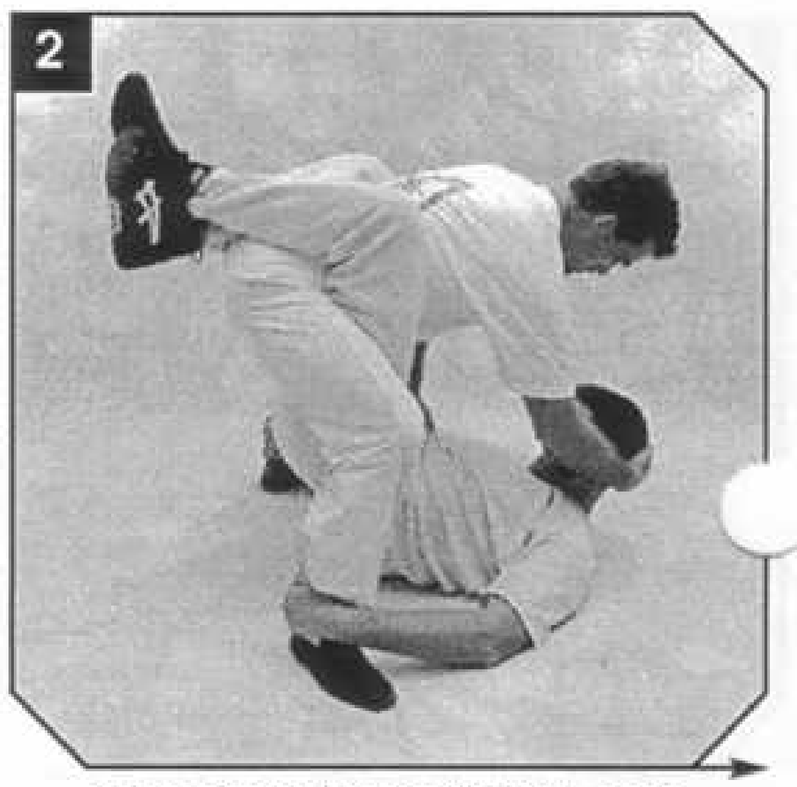
Clasp your palms together, no thumbs, and pull his foot in tight to your side.

GRAB ANKLES

MAINTAIN BASE



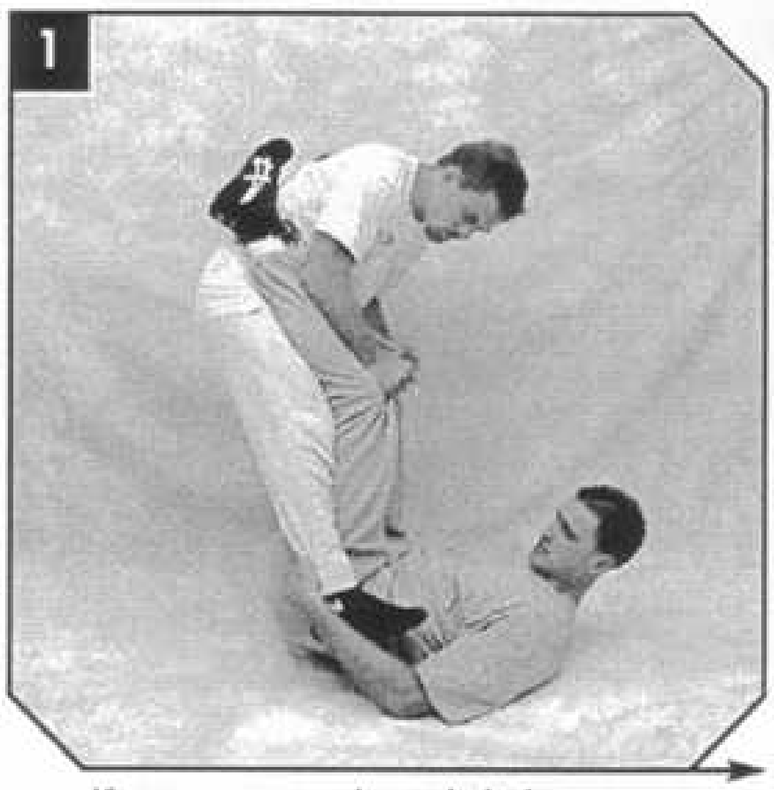
He will be able to grab your ankles if your feet are too far forward, if your head is too far back, or if your center of gravity is too high.



If he does, immediately grab around his head. From here, you can do the Pull Head Guard pass. To maintain this position, keep holding on, either at the head, or...

SWEEP COUNTERS

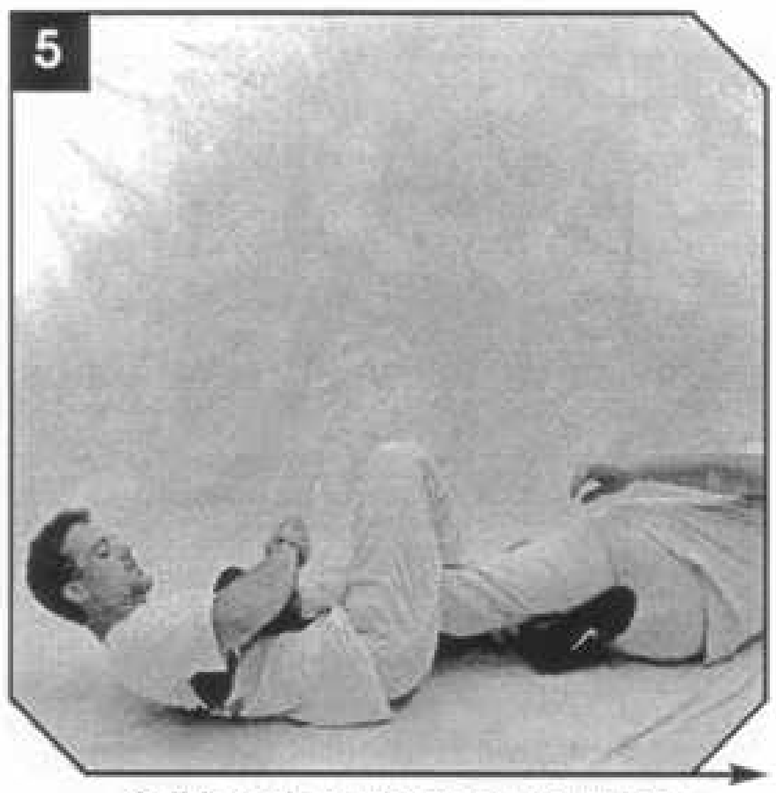
FREE FOOT



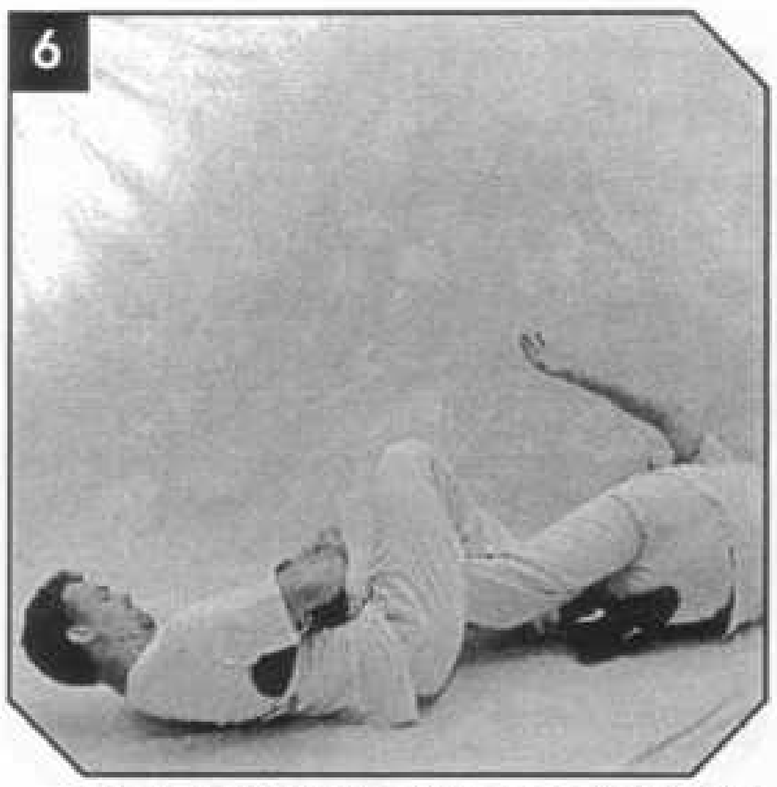
If you cannot maintain your base, you must free your foot. Flex your ankle, and in a loop, move it towards him, and...

...outside his grip.

Move forward and...



...fall back, swinging your leg across his, as your other knee slides between his legs.

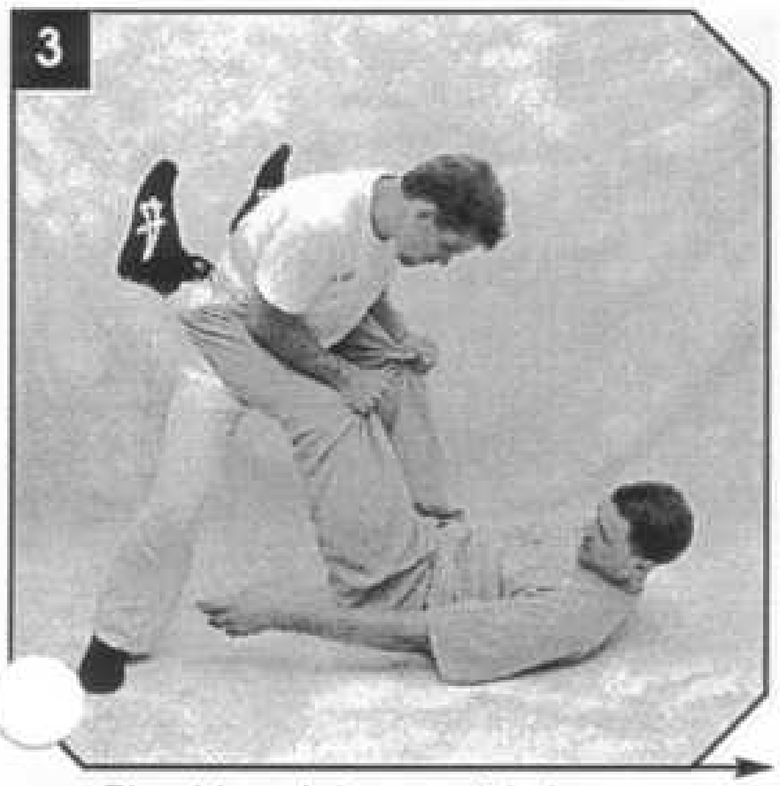


Rotate your shoulders forward to finish him.

...by holding onto his clothing.

Keep your head directly above his head, or your eyes directly over his eyes, if you prefer.

When he opens up his Guard, to drive his knees in, and drop you back...



Plant back in a solid stance.

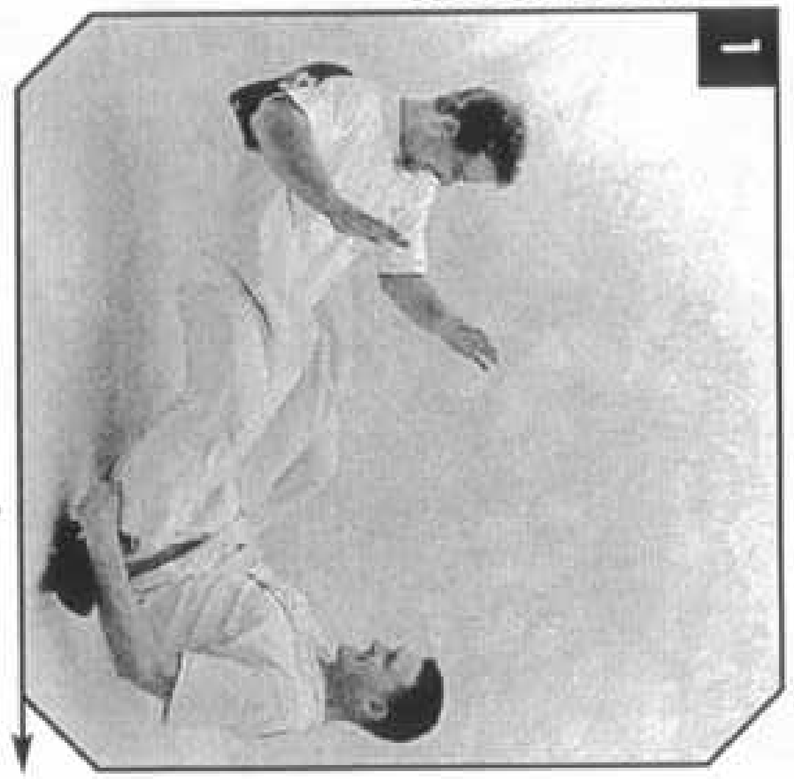
Follow through.

...explosively drive your hips forward. Follow ups from this situation appear previously in this Section.

J48

COUNTER TO THE GRAB ANKLES SWEEP & FOLLOW UPS

RAISE HIPS

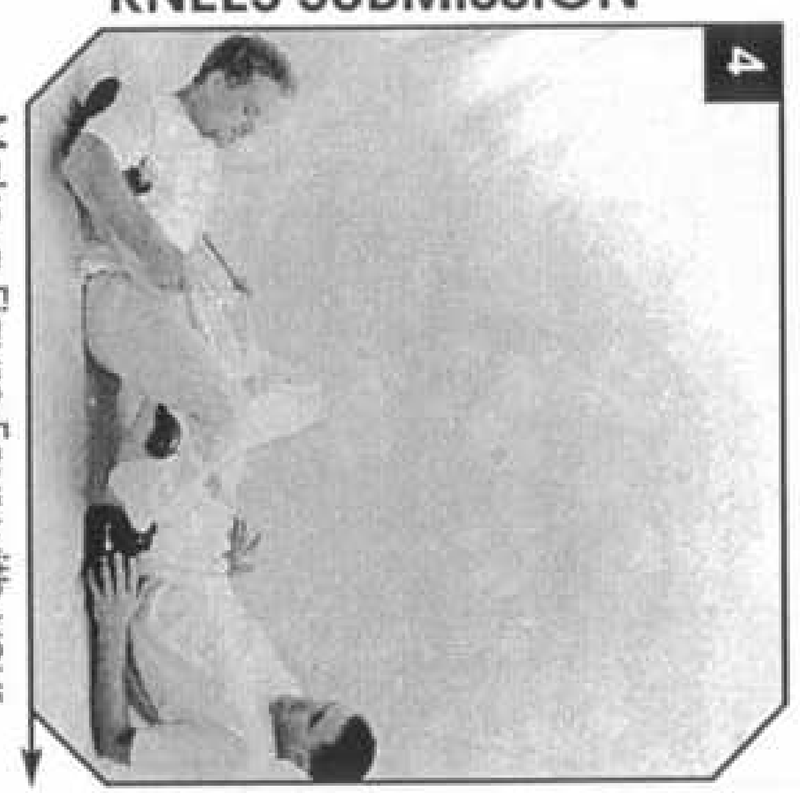


If he does manage to sweep you backwards, it is not over.

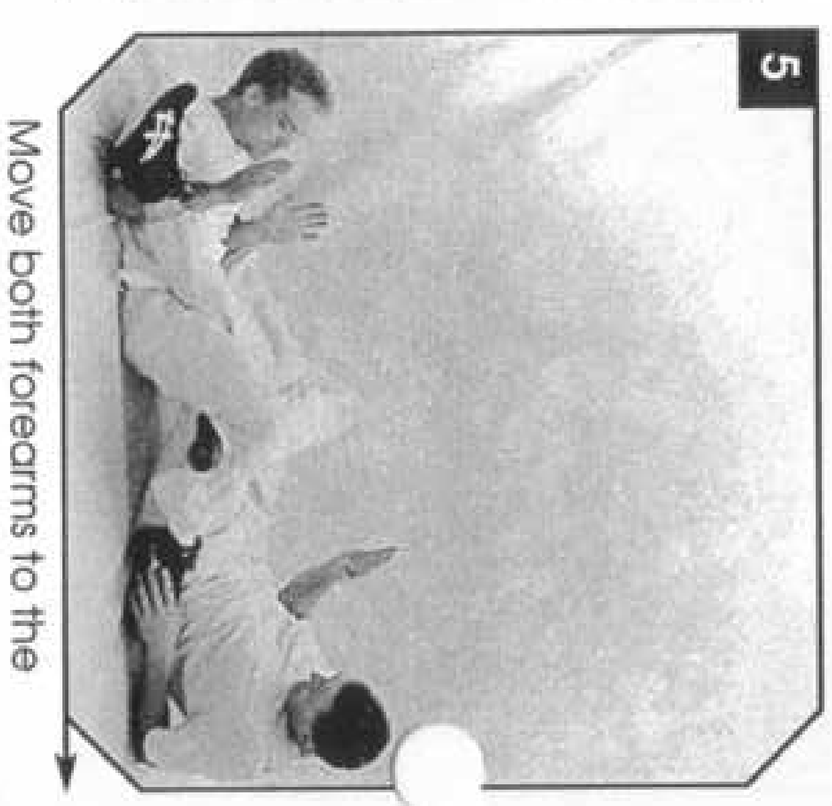
As you land, you must instantly raise your hips as high as possible, and...

...drive your knees together, trapping his legs. From there, you can follow up, with any of the three ways shown on this page.

KNEES SUBMISSION

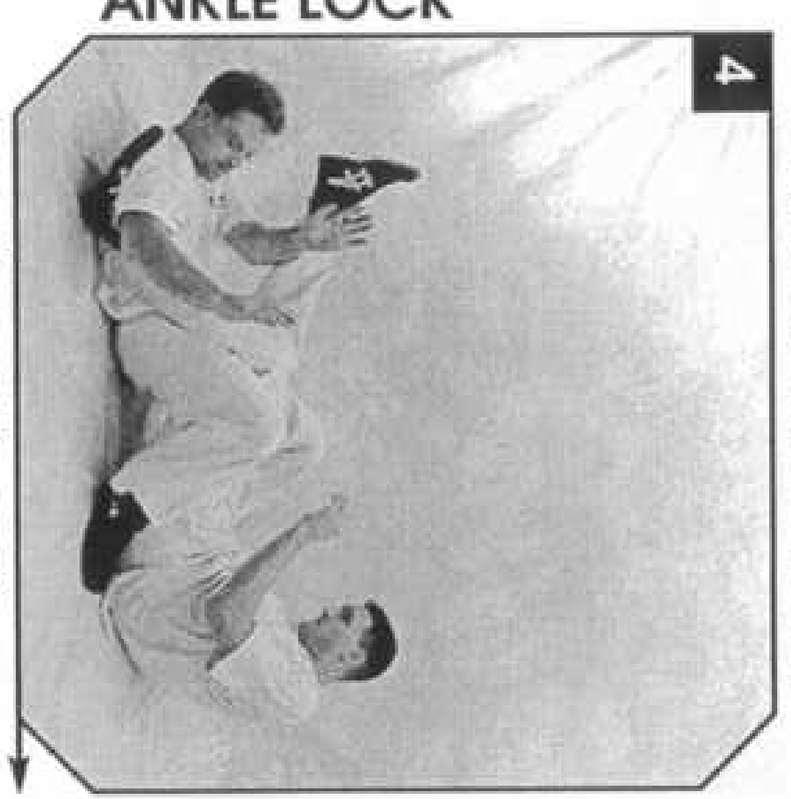


Make a Figure Four with your legs, and grab onto his shins with both hands. His feet are trapped under your arm pits.



Move both forearms to the inside of his lower shin.

ANKLE LOCK

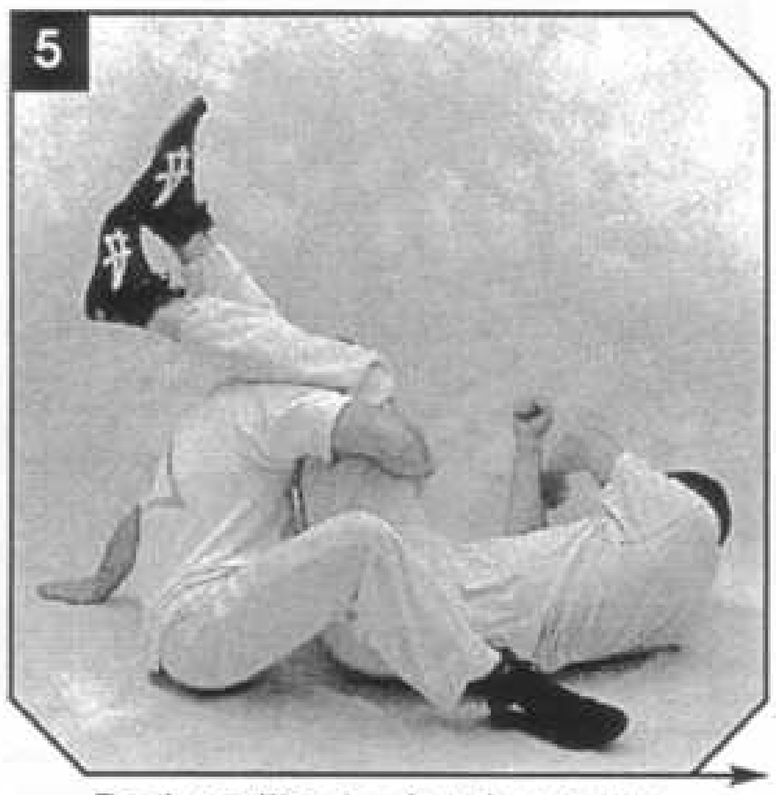


From the outside, reach around...

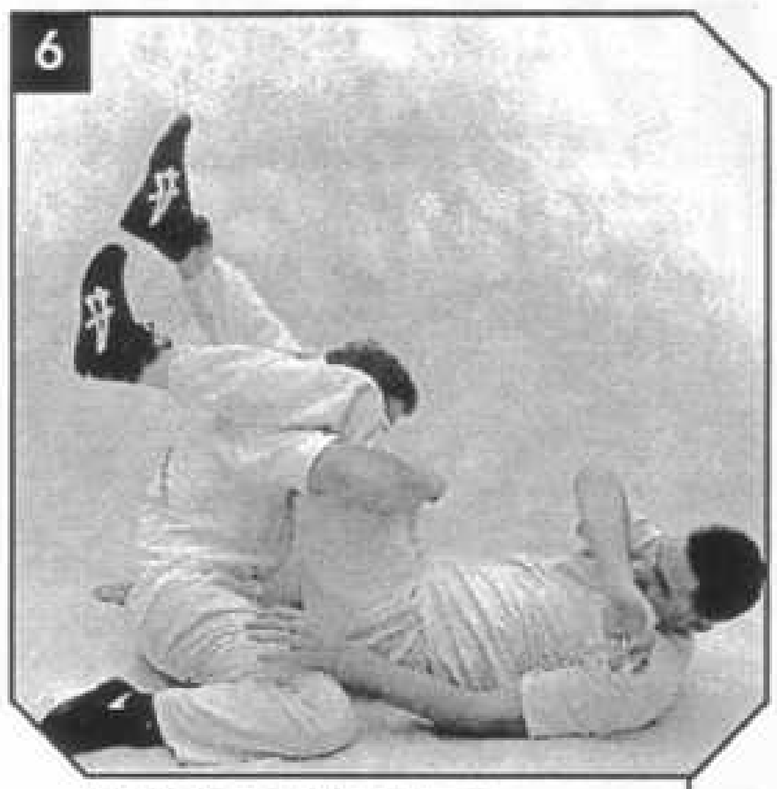
...one of his legs.

SIDE CONTROL

Sit up, and reach around both of his legs, trapping him.

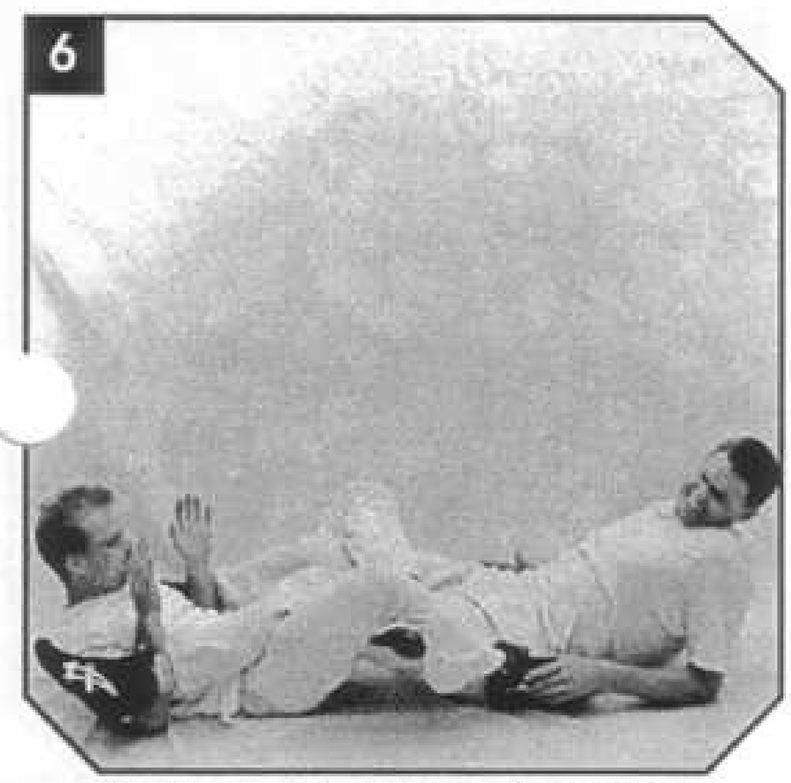


Post on the mat, using your hand that is opposite from his legs.

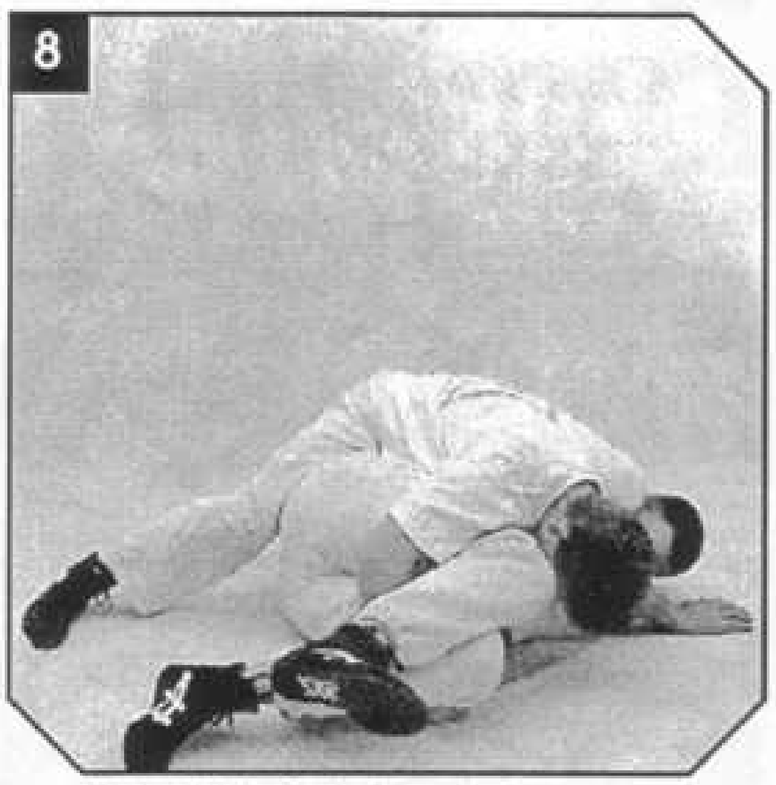


Slide back your leg.

Drive forward, reaching across his body with your free hand.

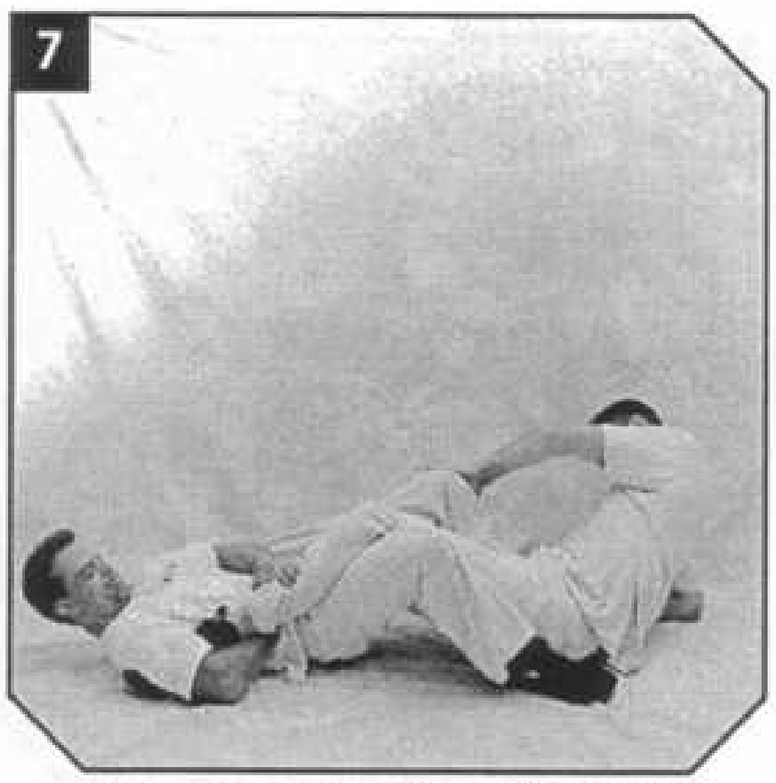


Squeeze your knee together, and push his ankles apart, applying pressure to the inside of his knees.



Establish Side Control.

With the hand that reached around, grab your other hand, and grab his shin with that wrist, making a Figure Four.



Lean back to apply the Ankle submission. Details on the Lock appear on the following page spread.

PART III
LEG LOCKS

One way to defend against the Guard is to apply a finish to his leg. These two pages show how to apply the Ankle Lock. The following two pages show the counter.

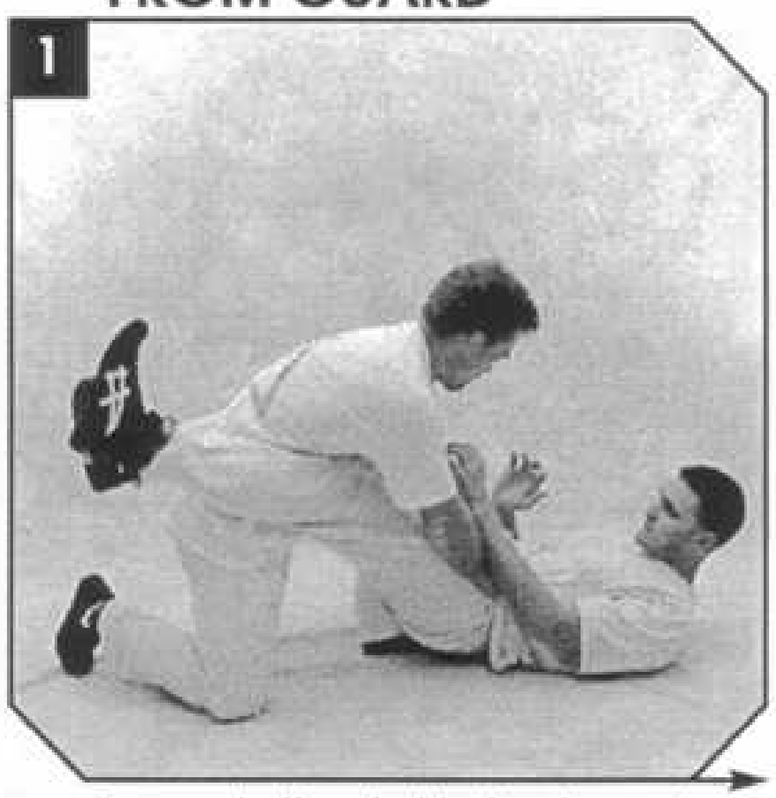
This pattern of showing the attack, and then the counter will be followed for the Heel Hook, and finally the Knee Bar.

The top two finishes work primarily against his ankle joint. The lock at bottom is a pain compliance move, putting pressure on a nerve bundle on his calf. With a little practice you will get an instinctive feel for where it is.

ANKLE LOCK: EXECUTION

ACHILLES LOCK

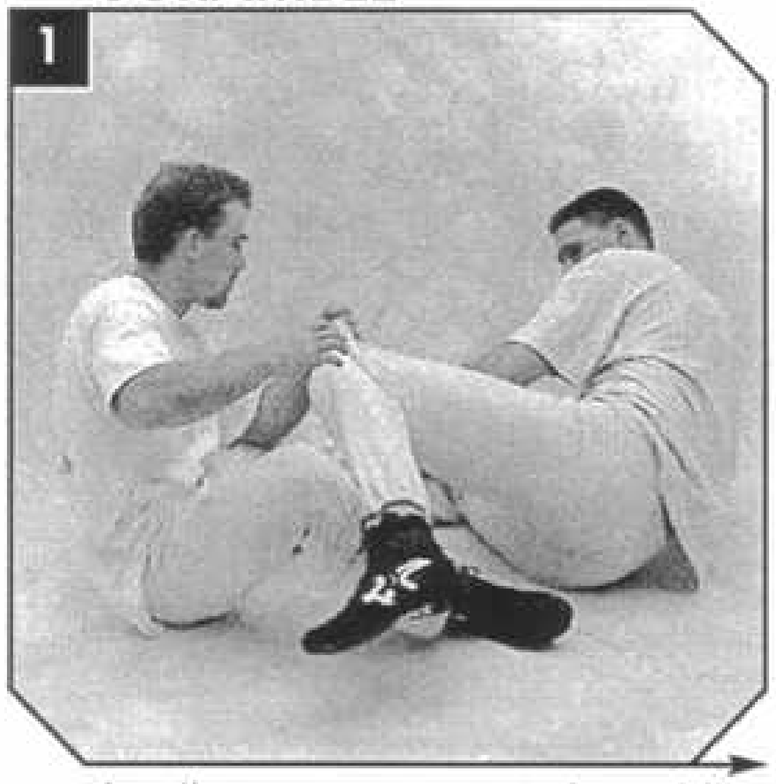
FROM GUARD



To apply the Ankle Lock against a Closed Guard, do the Knee Between Legs Pass.

As your knee comes up between his legs, wrap around his leg from the outside, and grab your own wrist, the hand of which rests on his shin. You now have a secure Figure Four grip.

SCRAMBLE



Another common way to get the Ankle Lock is "Foot Fighting." You both have a sort of Open Guard, and are vieing for an advantage.

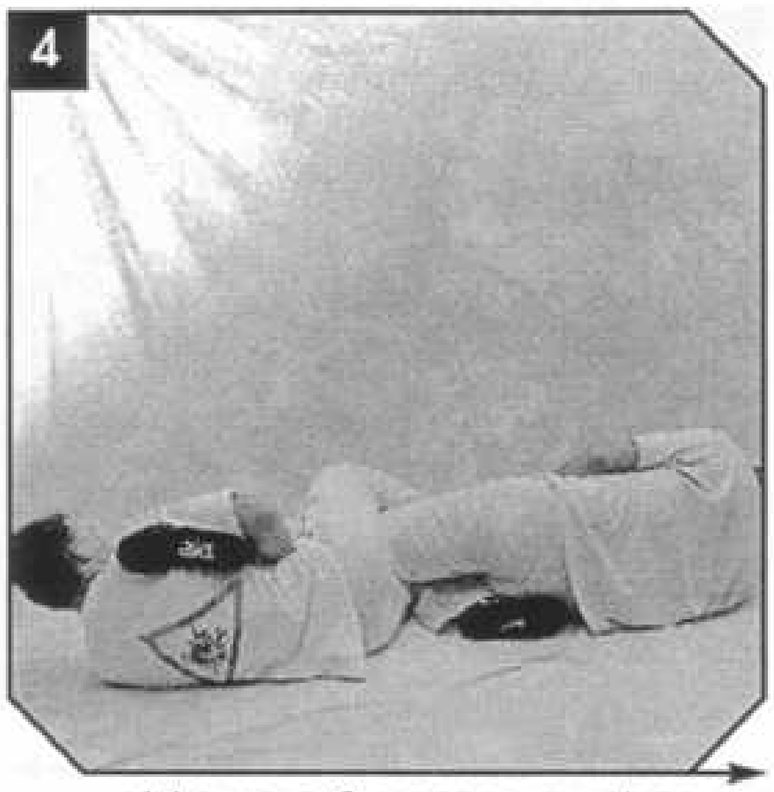
Hook under one of his feet, and...

Pull his shin up tight, with the back of your forearm.

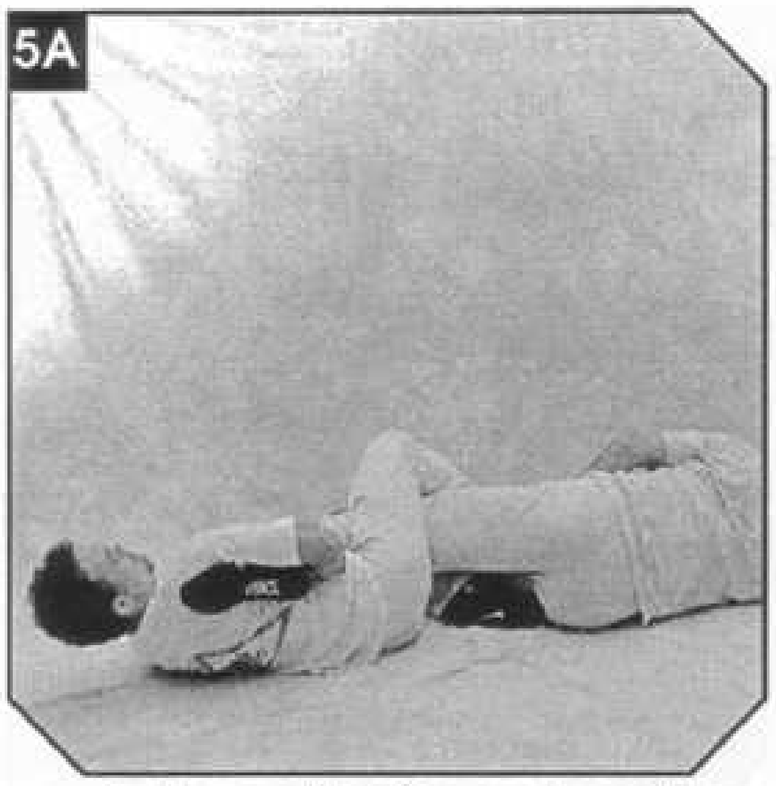
Roll your forearm, until the hard bone on the inside presses in.

Grip your own hand, and pull it up as high and tight as you can. Your forearm must be perpendicular to his shin.

Your inside knee stays between his legs, to stop him from coming up. His toes are trapped under your arm pit. Fall back as you throw your leg over his, rolling you both...

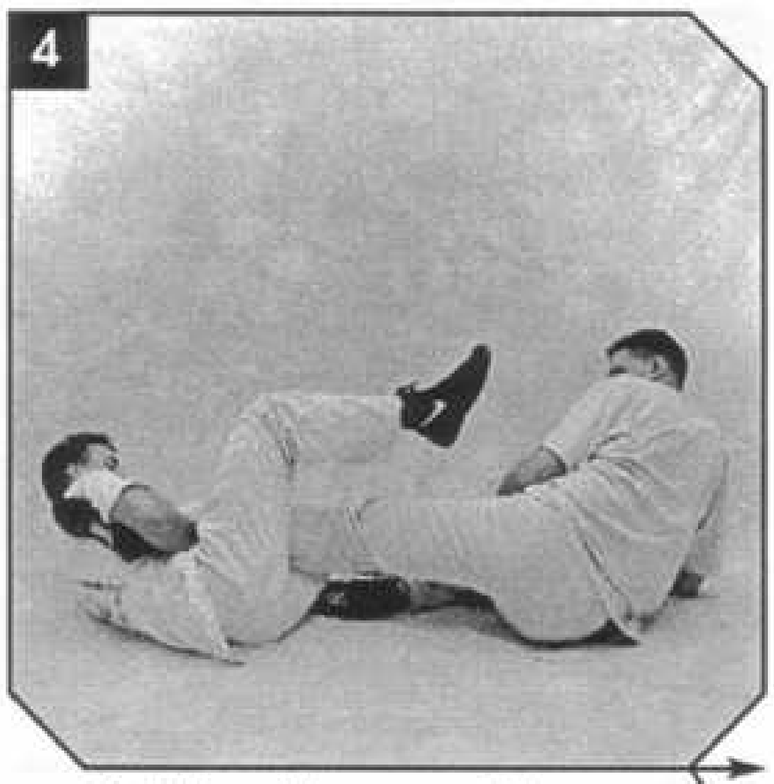


...sideways. Squeeze your legs together, trapping his leg.

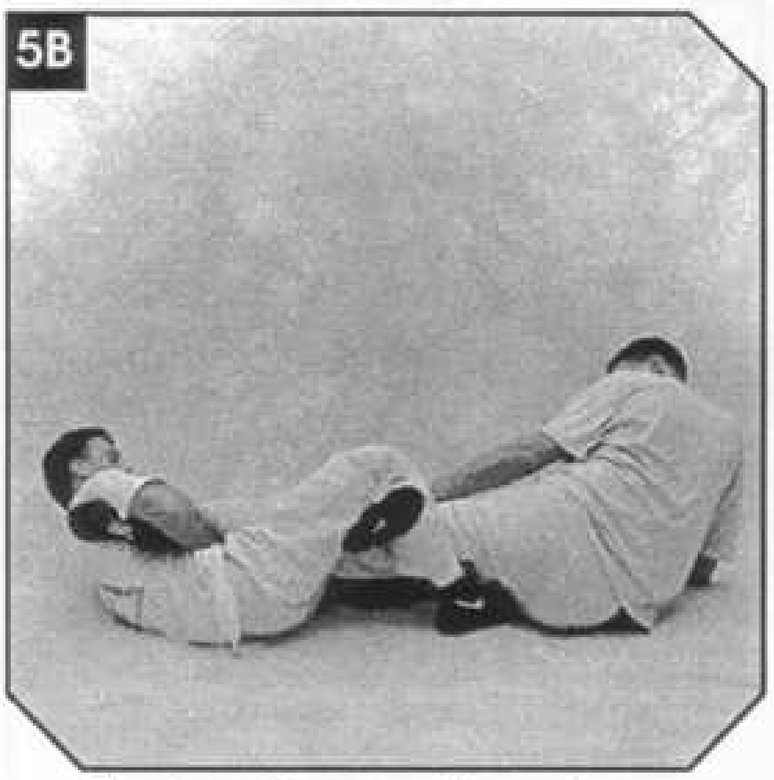


Arch your hips forward, and turn your shoulders away, looking over your shoulder. You are applying pressure on both his ankle and knee.

...transfer it under your arm. The same side underarm is easier to get, the opposite underarm is more effective.

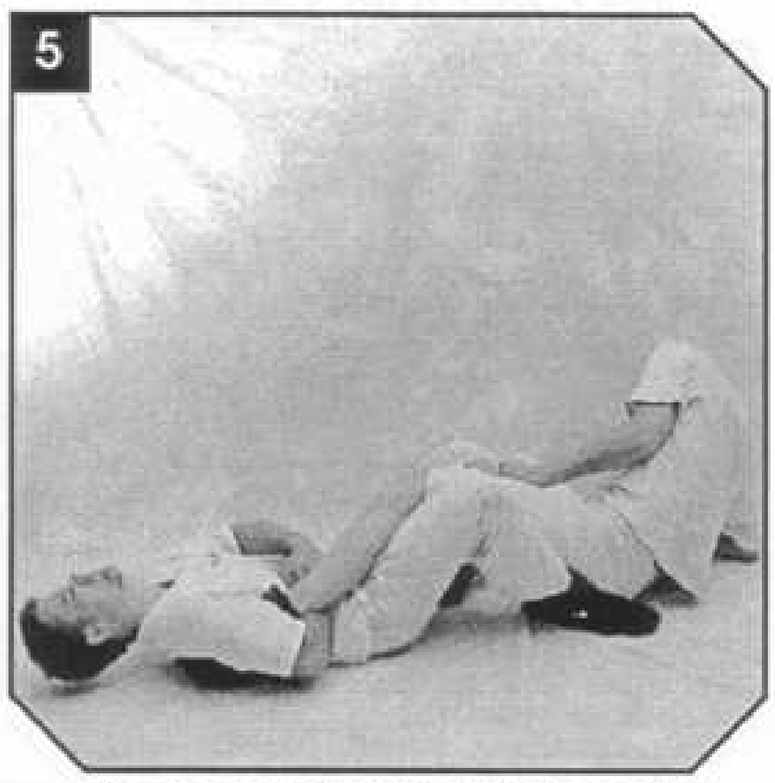


Roll him sideways with your leg.



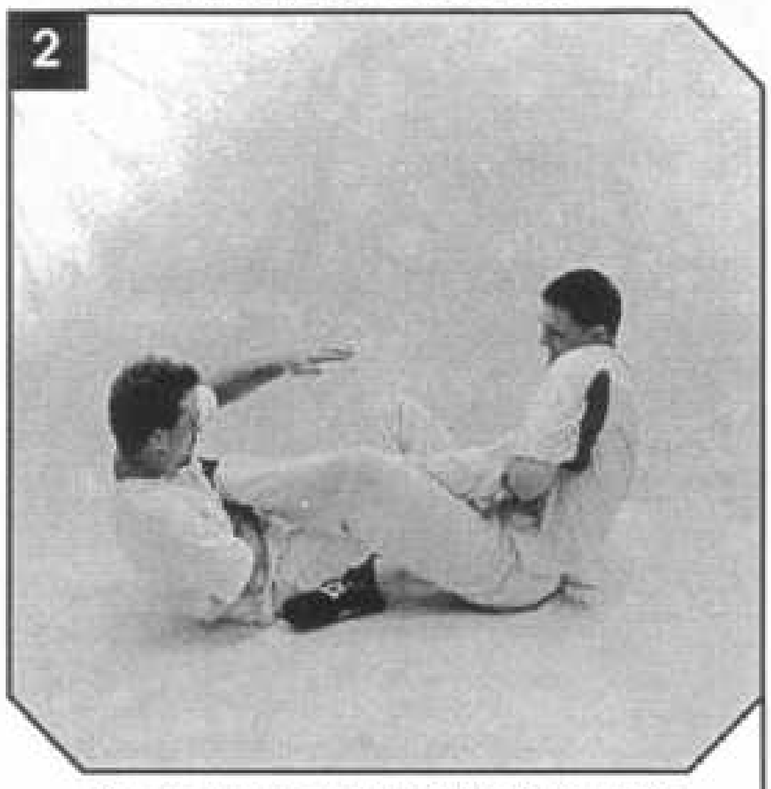
The trapping position of your legs can be a Figure Four as shown immediately above, or your free foot can be pushing him down as at top, or your free foot can be pushing away at his hip as shown below.

Fall back, causing an enormous amount of pressure on his Achilles Tendon.



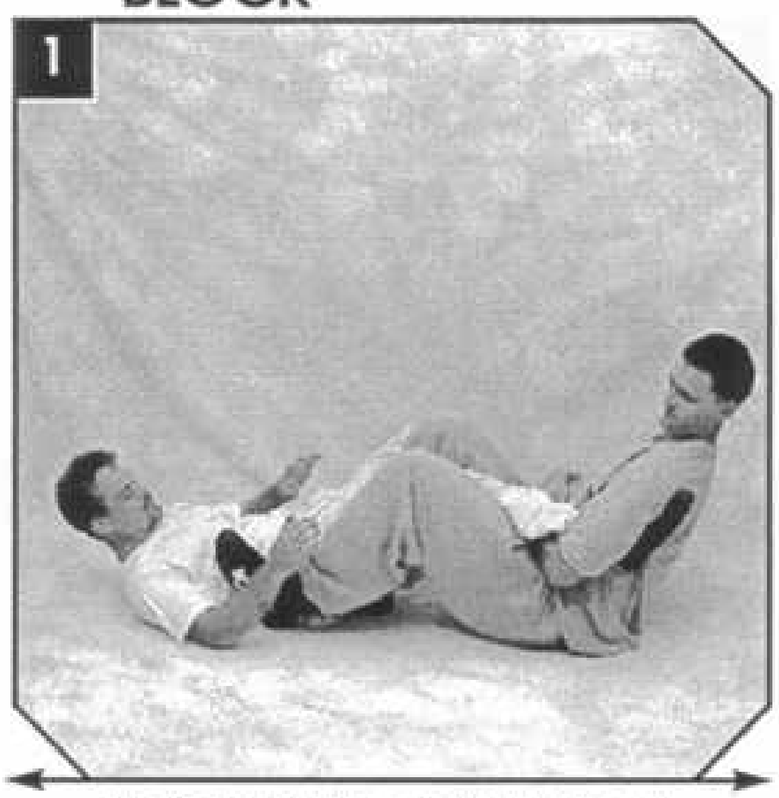
Keep your tight hold statically, and let the weight of your body falling back cause the finish.

COUNTER LOCKS



Keep your ankle fully flexed to protect the joint, and grab his free leg. Pass it across your body.

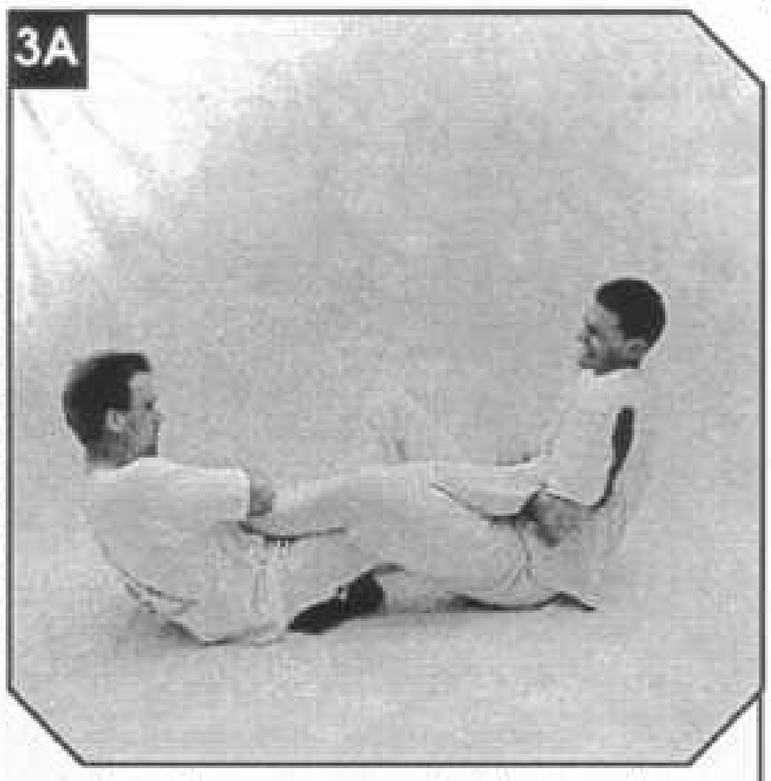
BLOCK



He has you in an Ankle Lock. Depending upon the placement of his foot, your can push it out or across your body, as shown in techniques at right and left.

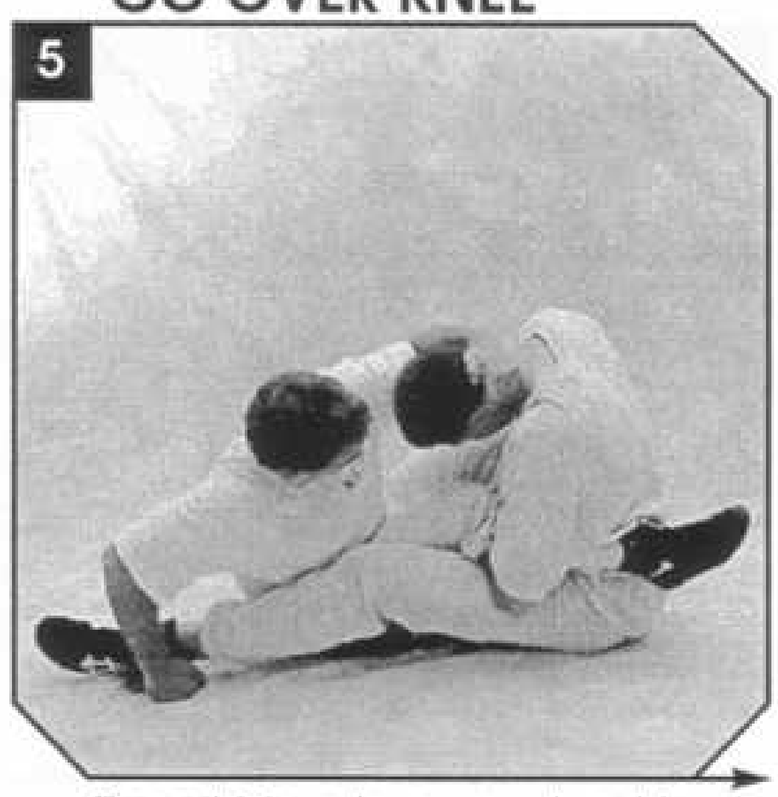
Pass his foot to your side.

CROSS ANKLE LOCK



Apply your own Ankle Lock. With his leg across, you have the better lock. To apply an even more devastating lock...

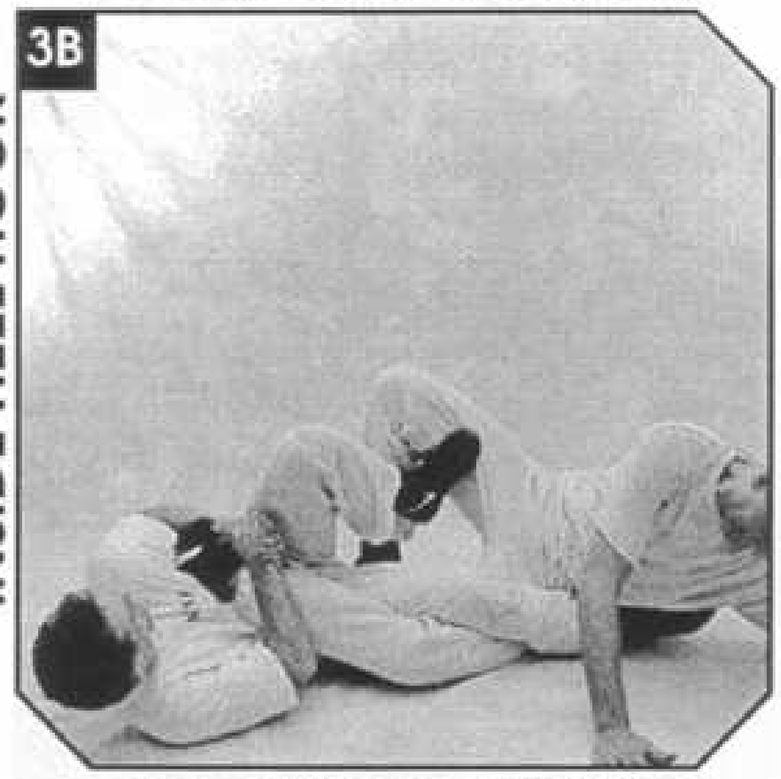
GO OVER KNEE



To get Mount you must get by his upraised knee, which is between your legs. To go over it, grab onto his head or...

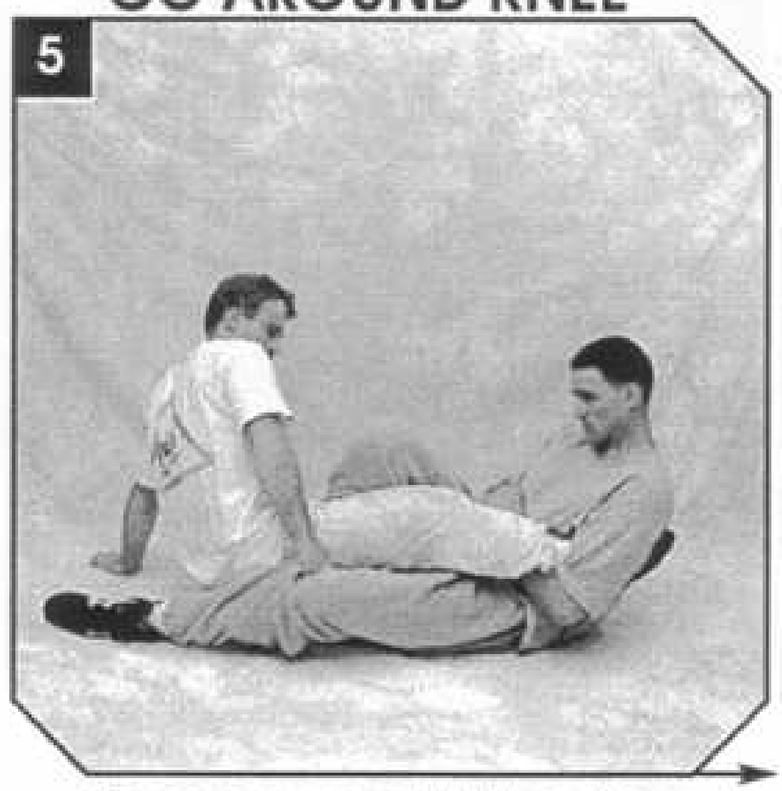
...his knee, or both. You can also post behind you. The idea is to get enough leverage to come up and over his leg.

INSIDE HEEL HOOK

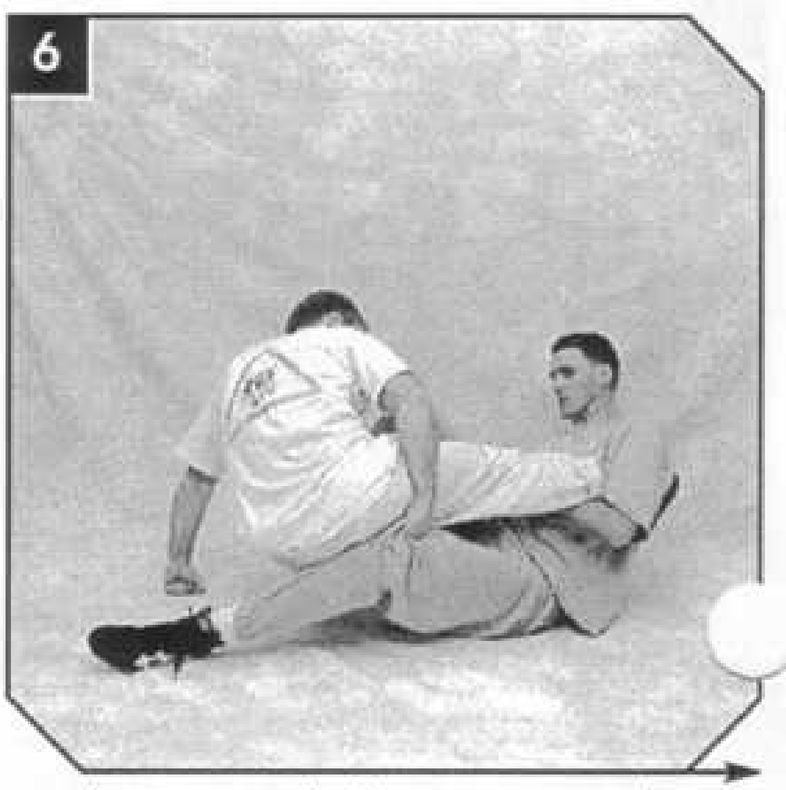


...pass only his toes under your arm, hooking his heel with the inside of your forearm. Then twist your body. Details on the Heel Hook appear on a following spread.

GO AROUND KNEE



To come around his blocking knee, grab onto his outside knee, and push it down.

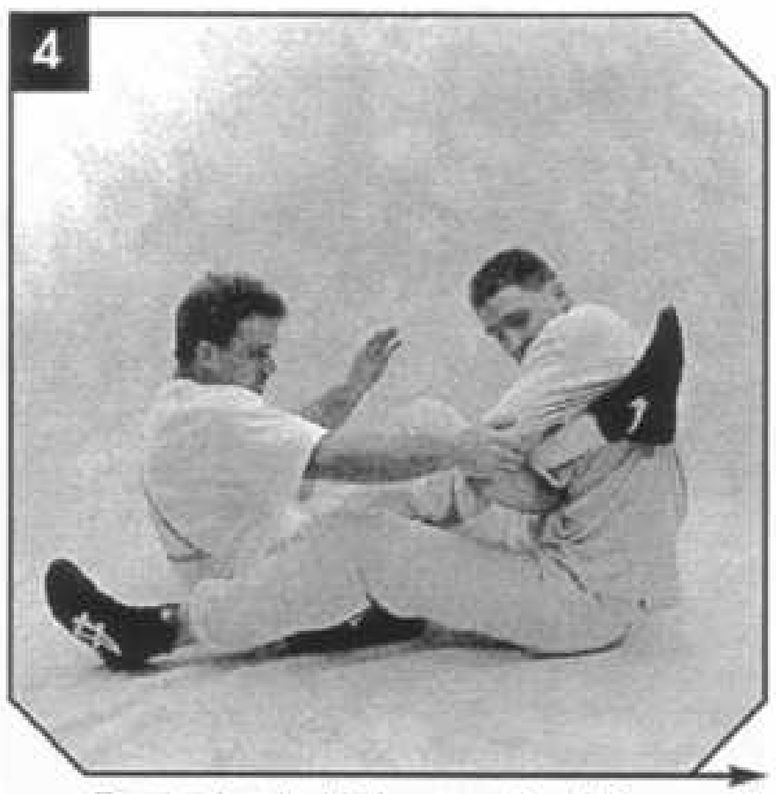


In one explosive movement, push down with both hands and...

ANKLE LOCK: COUNTER

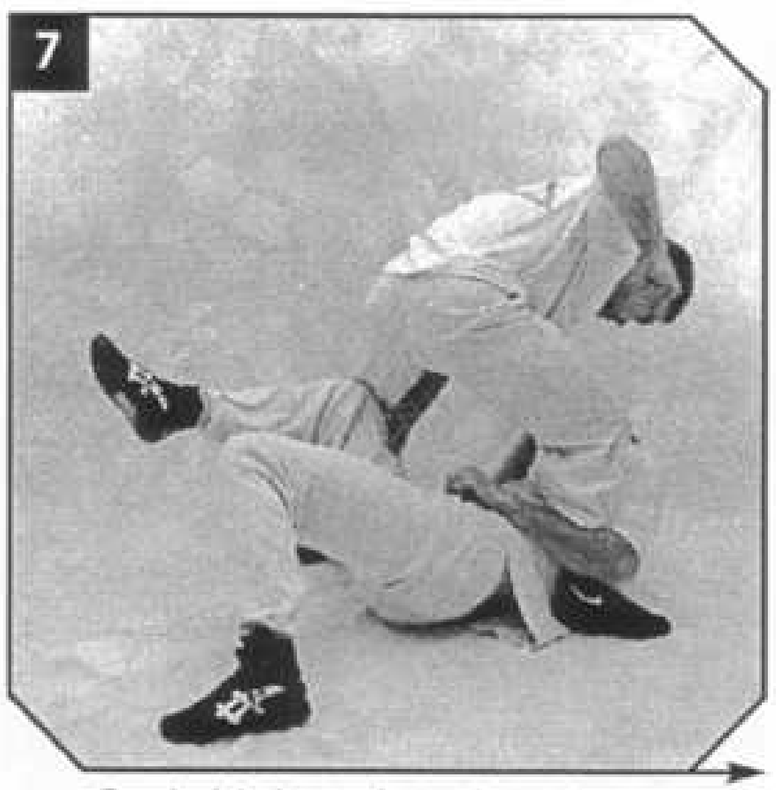
If someone has an Ankle Lock on you, the first thing you must do is protect the joint as shown at left. From there you can pass his legs one of two ways and get Mount, or try to finish him with one of two locks of your own.

Sit forward reaching for his elbow, as you pull him in with your leg.



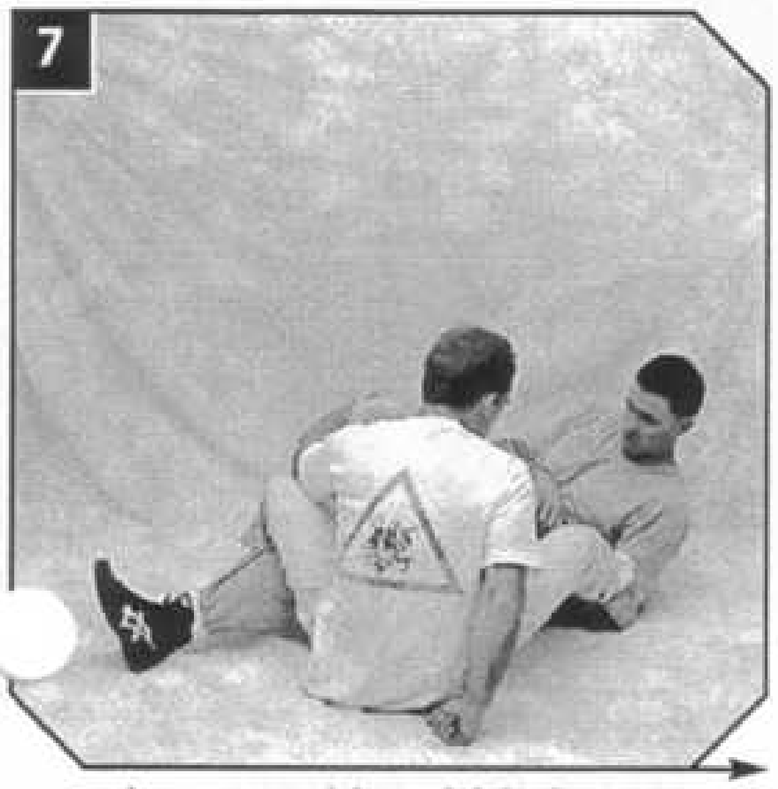
Explosively kick your foot forward, and flex your ankle, as you pull back on his triceps. Once your foot is protected, you can pass his legs and get Mount two ways.

Pull him to you with your leg, as you pull yourself forward.

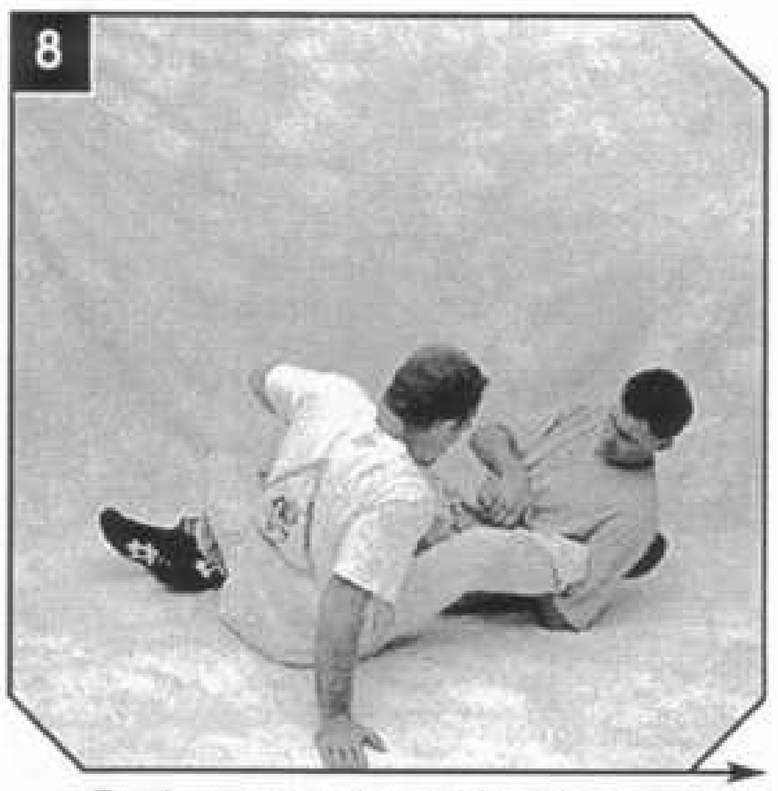


Grab his head and neck.

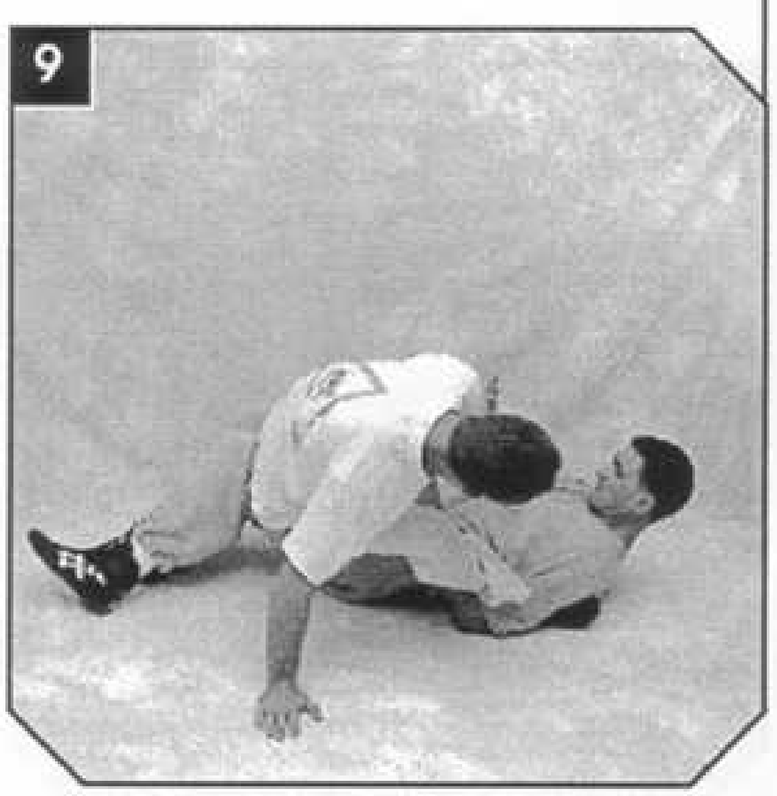
Get Mount. Of course, if his knee isn't up, you can readily come forward and take Mount.



...hop over his outside leg.



Post on your hand behind you.



Push yourself up onto him, posting on the leg that he is holding.

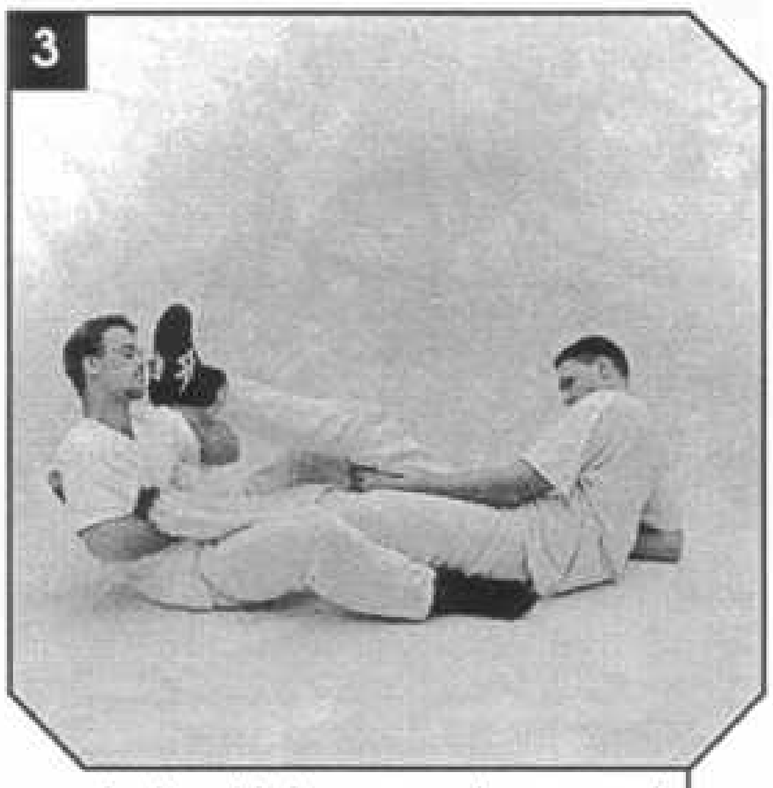
ANKLE LOCK: COUNTERS TO THE COUNTERS

The most common response by a trained fighter to a straight Ankle Lock, is to extend the leg and flex the foot. The most common response by an unschooled fighter is to try to kick you.

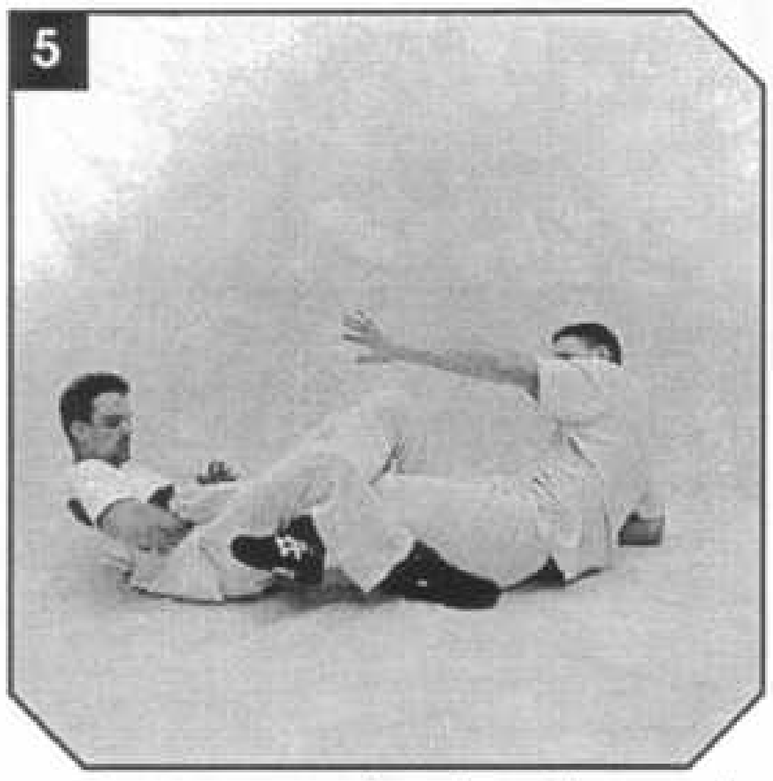
In the first case, you can change your hold, by moving to the inside, straight, or the outside, as shown at farther right. As shown immediately at right (vertically), if he kicks you, he becomes utterly trapped.

FIGURE FOUR

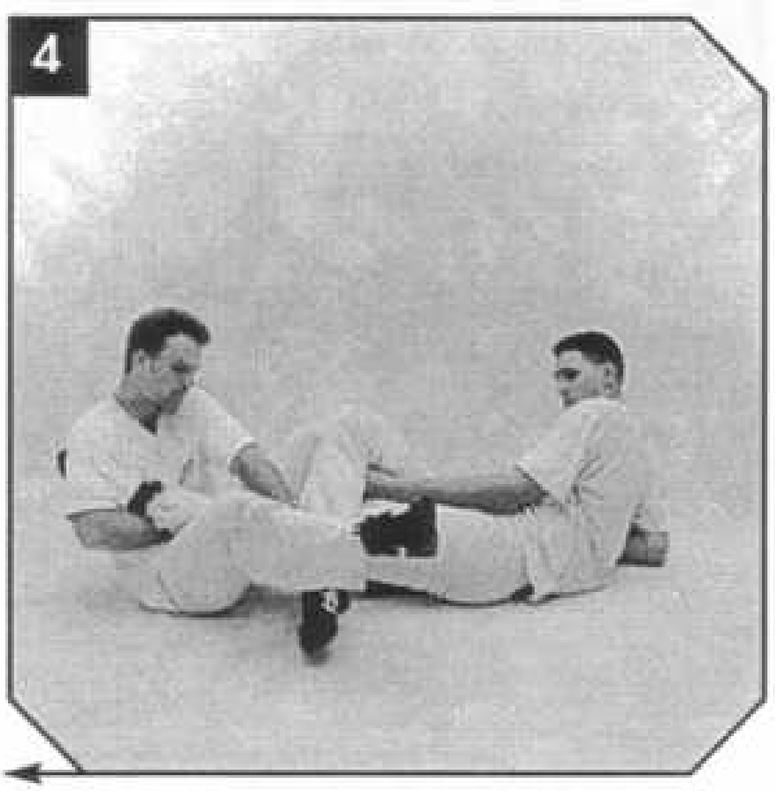
Hope that he tries to stomp you; it only gives you one of the most secure leg locks available.



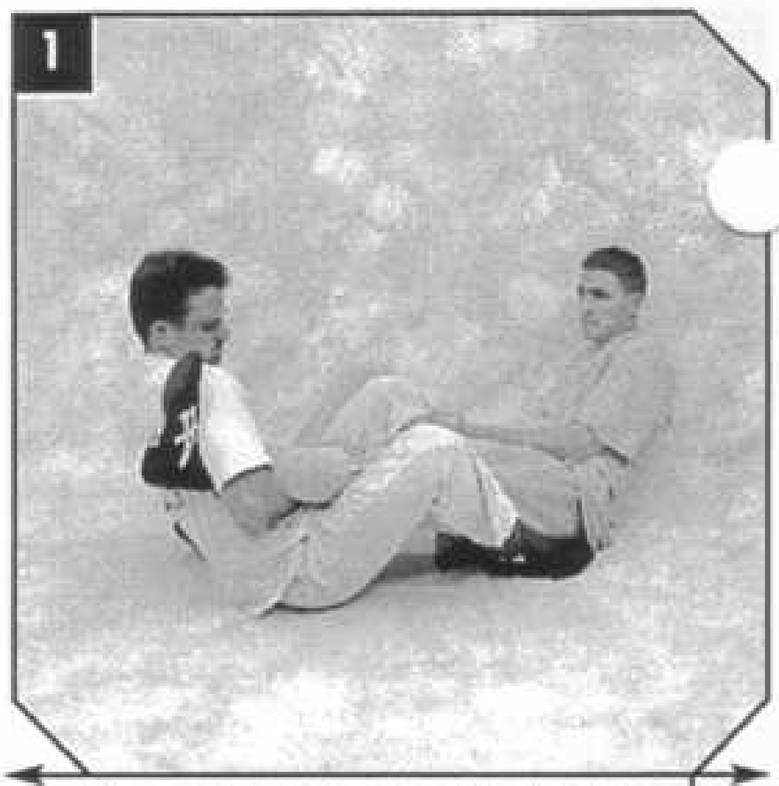
As the kick comes in, parry it across, and...



Squeeze your legs together, and draw his foot as far up as you can.



...feed it under your outside knee.



You attempt an ankle lock, and he responds by flexing his ankle and extending his leg.

KNEE BAR

This time his heel is tight to you, so you take advantage of the leg straightening aspect of the counter.

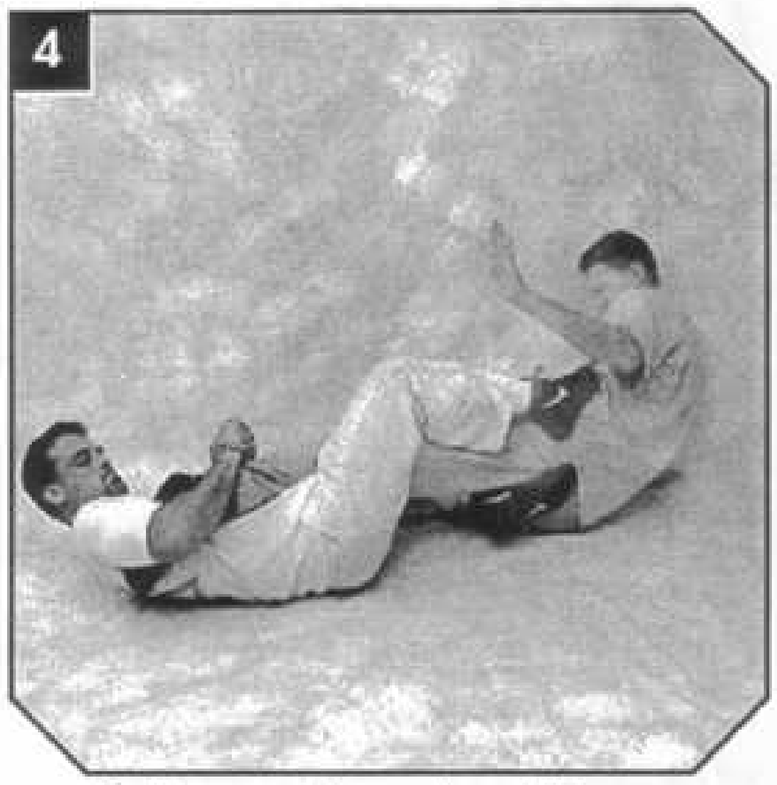
KNEE SEPARATION

This time his heel is tight and his body is turned, preventing you from readily rolling to a Knee Bar. Instead you will lengthen his knee.

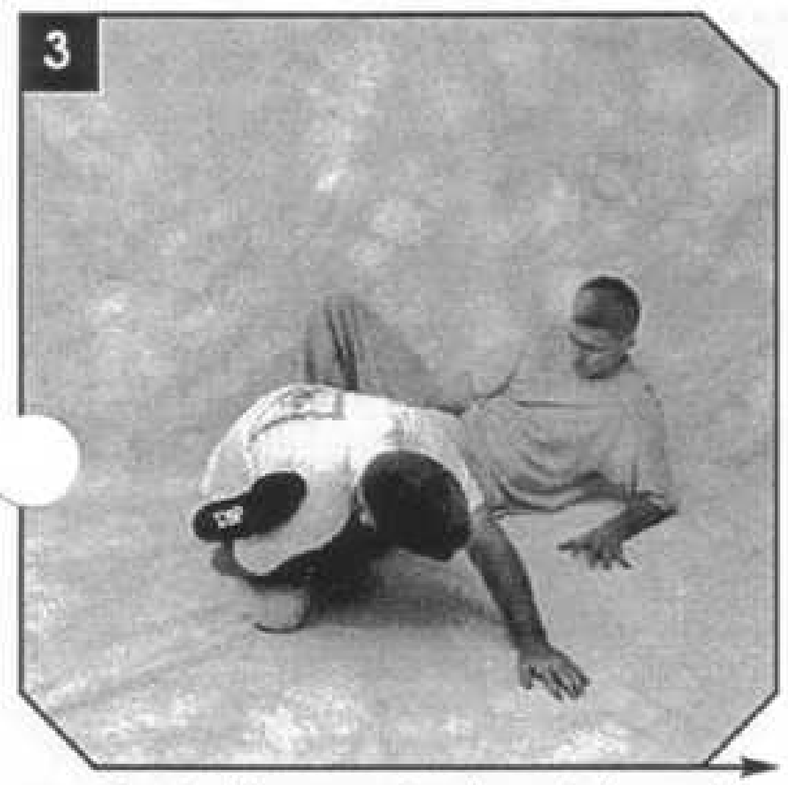
HEEL HOOK

By flexing his ankle, he makes it vulnerable. Reach back and...

...catch it with the inside of your forearm. Your hands are clasped together, with the catching arm palm up, no thumbs. Pull it in tight.

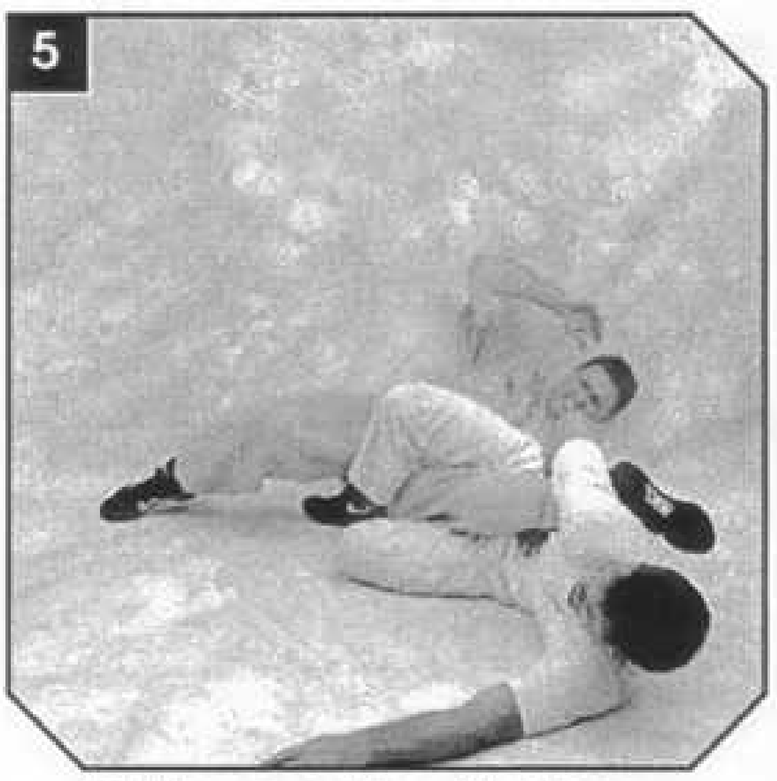


Roll towards and past the middle, moving against his knee joint in a circular fashion.

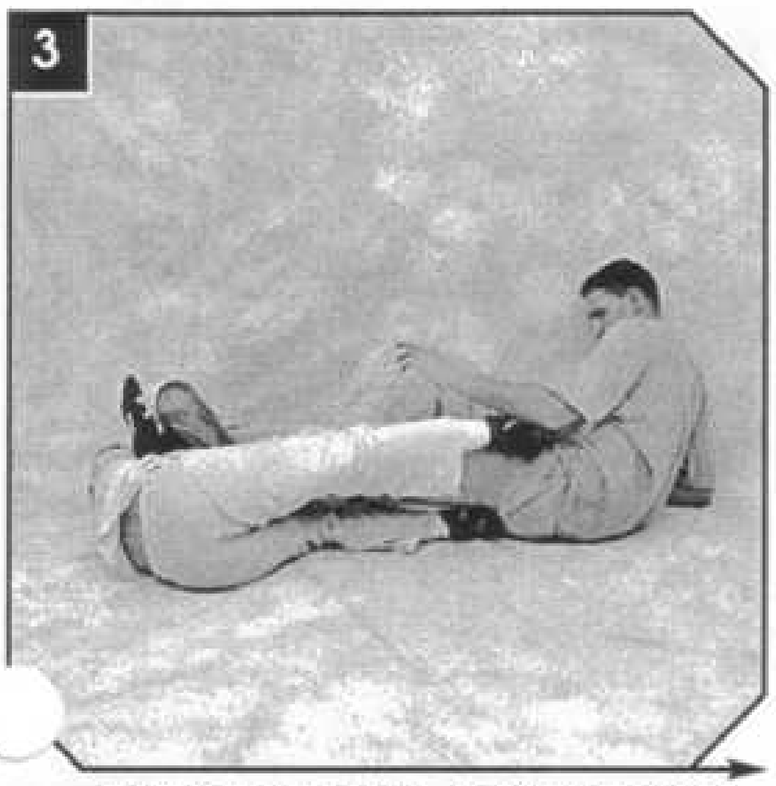


Post with your far hand, keep his leg trapped tight under your arm pit with your other hand, and move your shin heavily to his hip.

Keep your self elevated with your hand and the opposite foot, and spin your knee across his hip, and under his thigh.

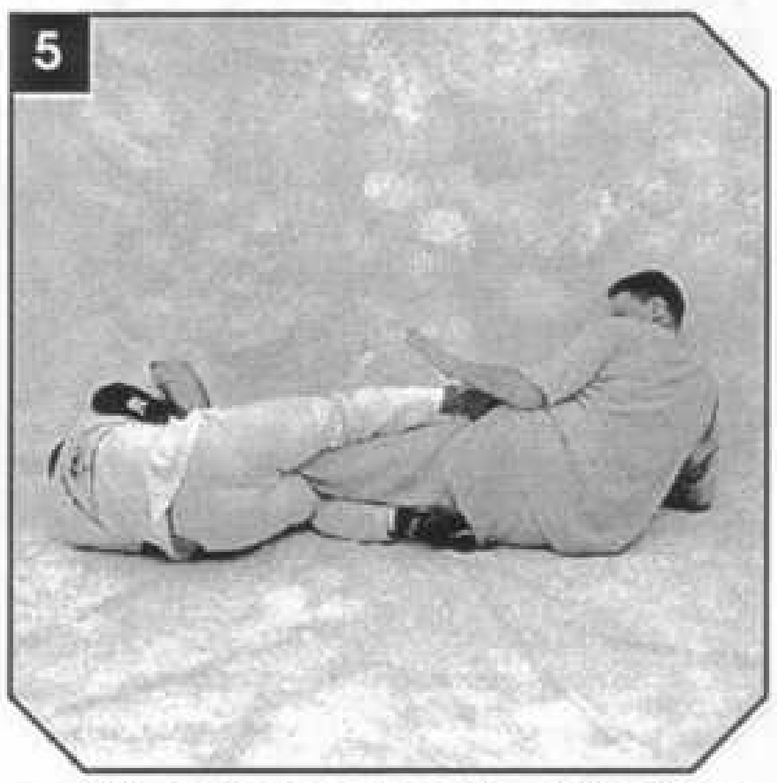


Fall to your side with his leg trapped between your armpit and your legs (squeeze your knees). Move your hips forward to finish.



Roll to your side, post your feet so that you will be able to push away with both of them.

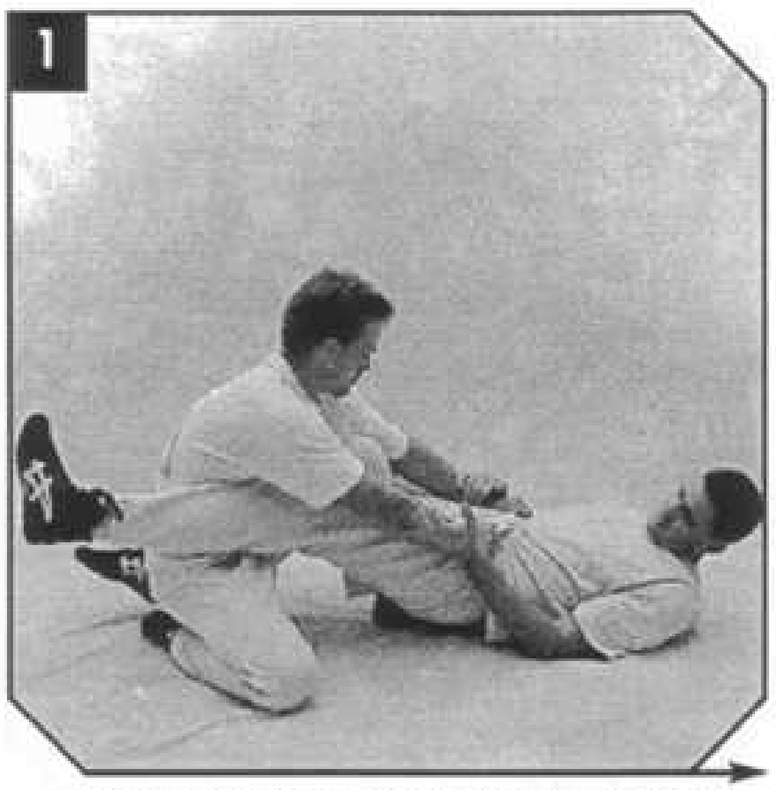
Use your body to pull the shin straight away from the knee joint. **Practice with extreme caution**.



When you have pulled the knee as far from the socket as possible, twist into him.

HEEL HOOK: EXECUTION...

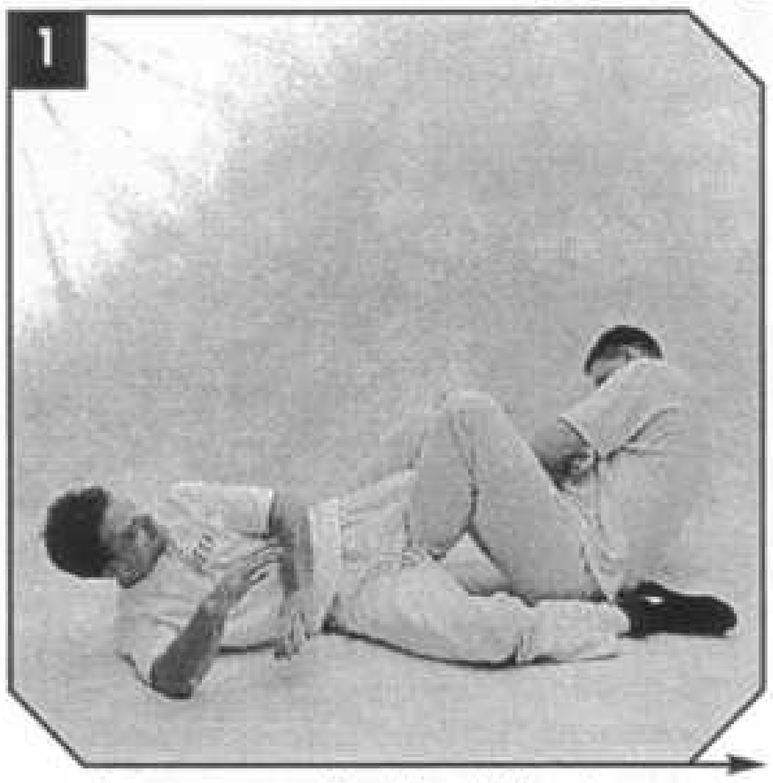
The Heel Hook is perhaps the most injurious move in Submission Fighting. This is particularly true because the escape is simple and effective; in order to get a finish, the Heel Hook must be applied explosively, almost guaranteeing an injury.



To apply the Heel Hook against a Closed Guard, do the Knee Between Legs pass.

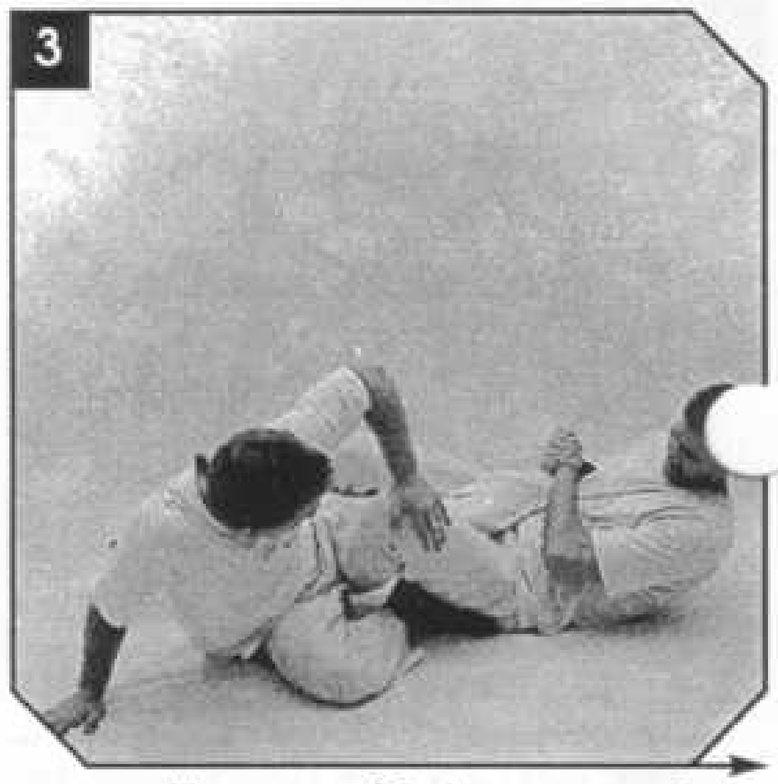
As your knee comes up between his legs, grab his waist with one hand, and trap his knee with your forearm.

...AND COUNTER AND...



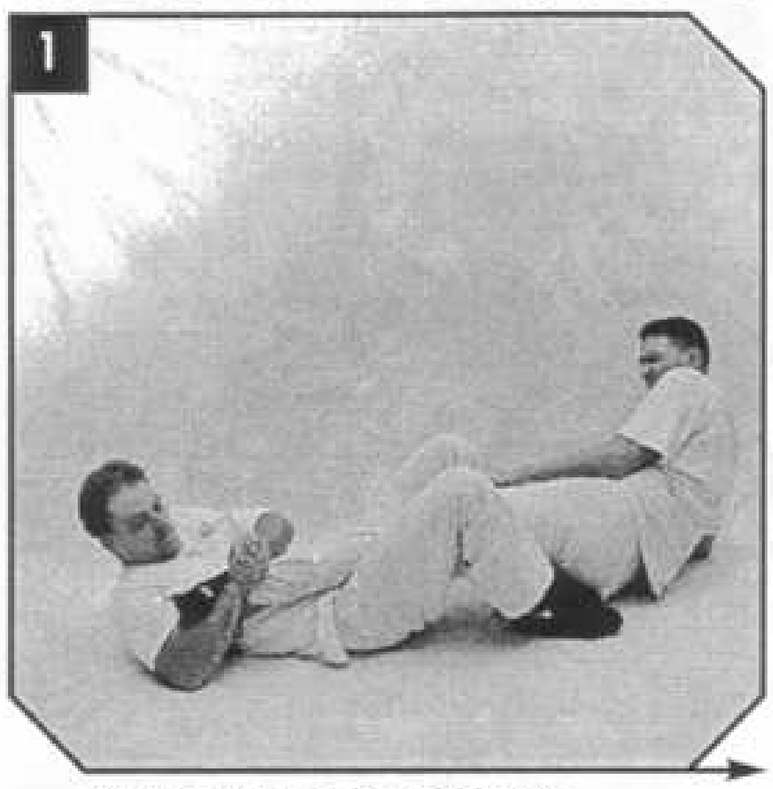
To escape the Heel Hook, you have to instantaneously go with it.

Start to plant your rear hand behind you...



...rolling over 90 degrees, or if necessary...

...COUNTER TO THE COUNTER



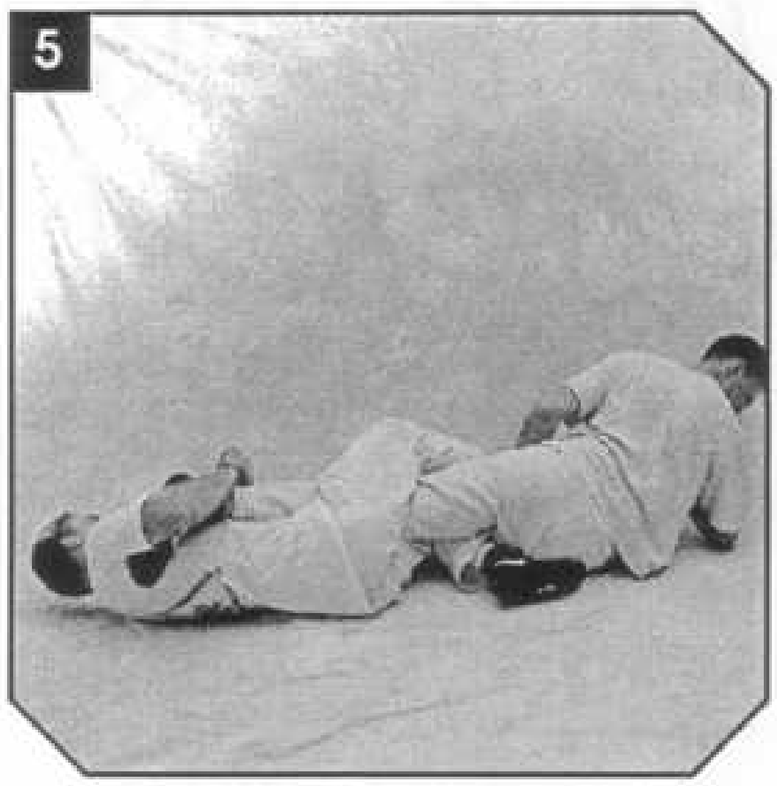
You apply a Heel Hook.

As he rolls, he is moving into perfect position for a Knee Bar.

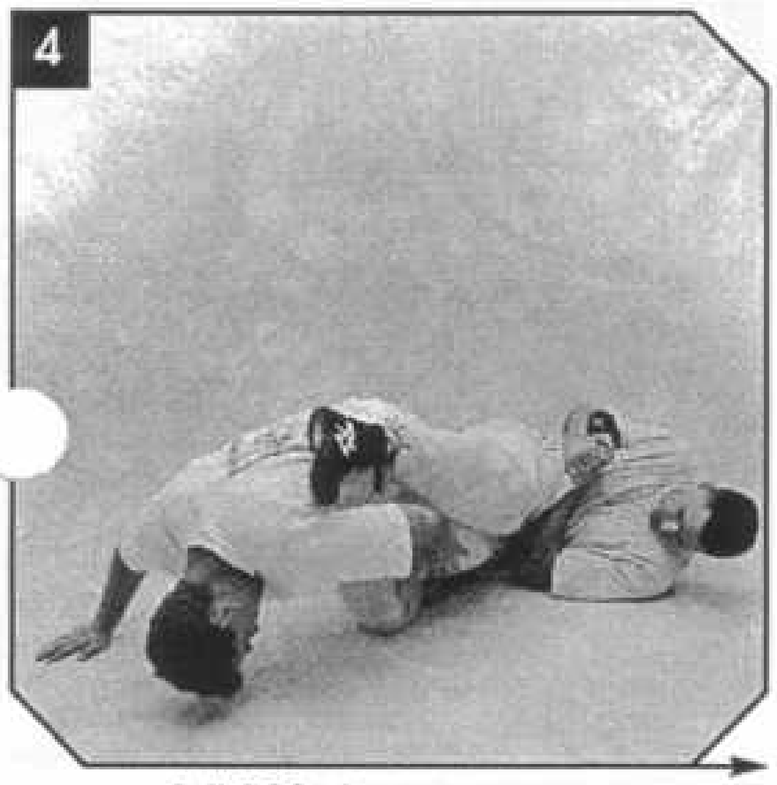
He will try to kick out, so secure the tightest possible grip on his limb with both of your hands, and both of your legs. If your legs are not conditioned, it will fail.

Roll him, by stepping across his stomach as your arms pull him.

Plant your foot on his stomach, fall back, and trap his heel under your forearm, with your hands clasped together palm to palm, no thumbs.

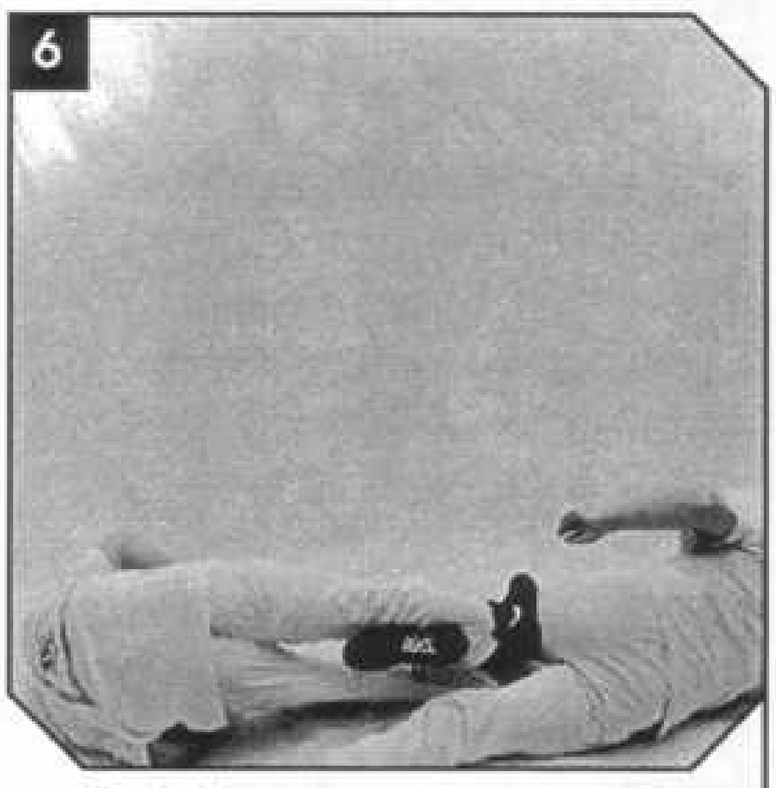


Turn away to finish him.
WARNING: Even practicing this hold in training can lead to serious injury. Exercise extreme caution.

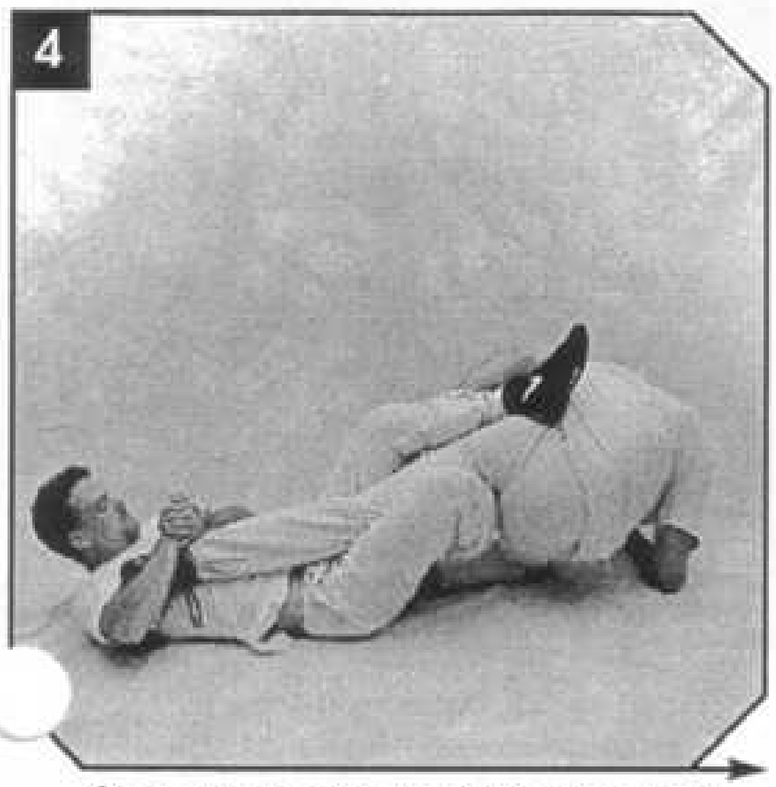


...a full 180 degrees.

Or even 360 degrees. Put your foot on his butt.

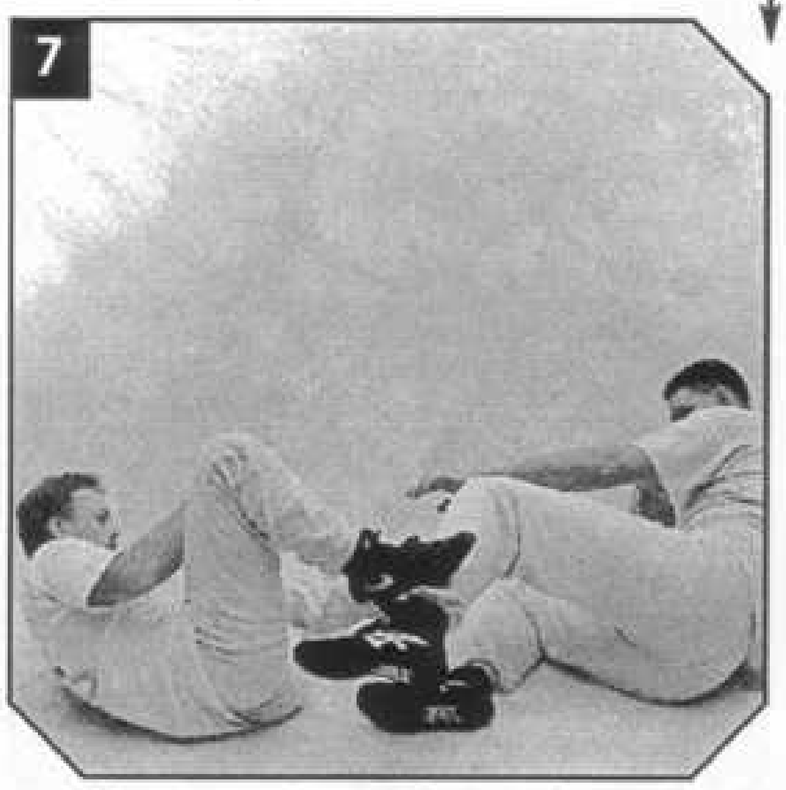


Push him away, as you pull in your leg.



Stop his motion, at his hip and inside bottom thigh.

Hold his foot to your chest, and drive your hips forward.



Now you have Open Guard.

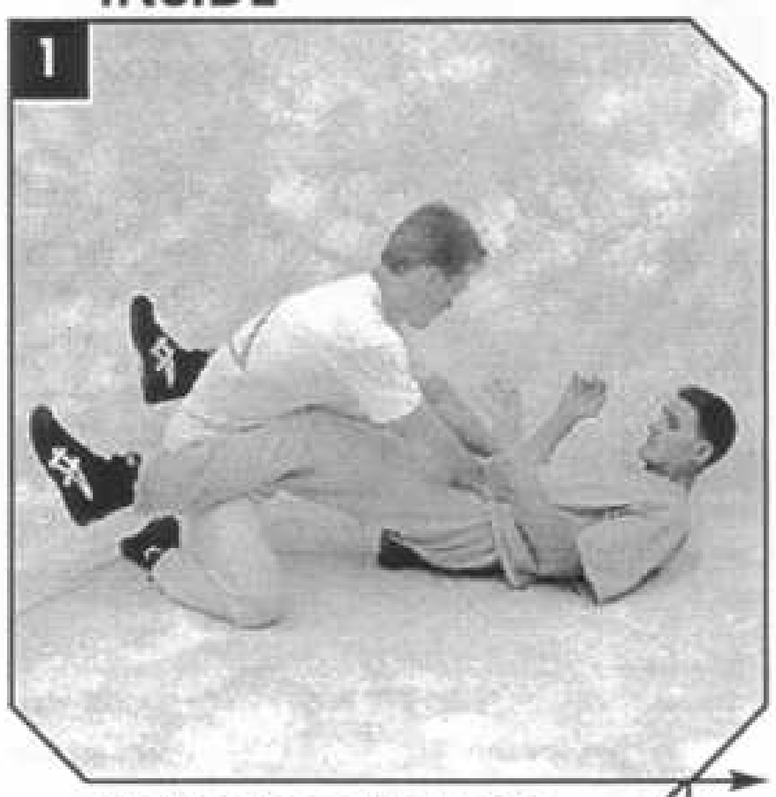
KNEE BAR: EXECUTION

Although the Knee Bar is less common than its cousin the Arm Bar, the principle is the same—control the limb, trapping the opposite ends of the joint, and use your hips to break the middle.

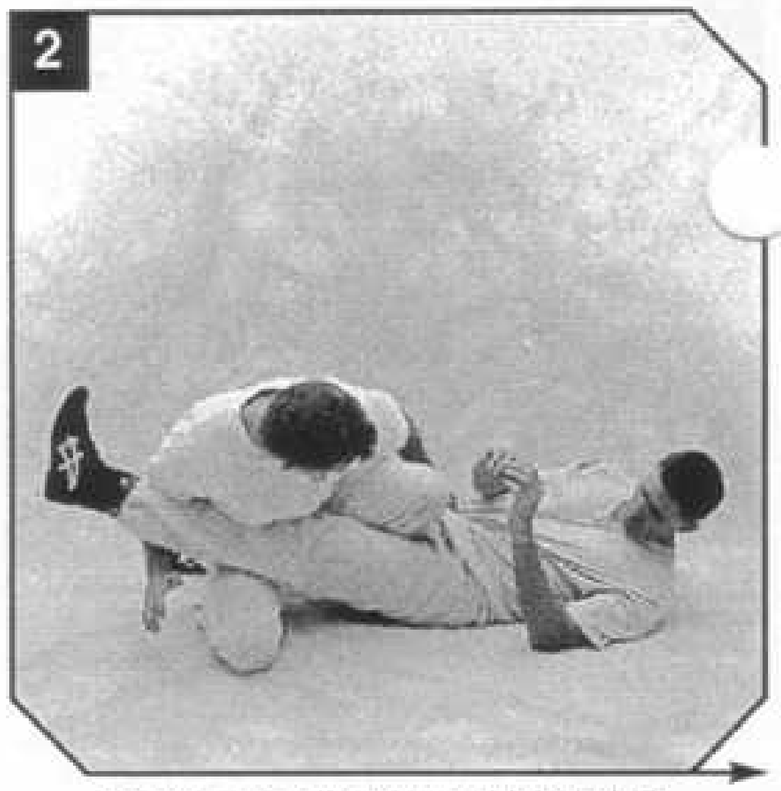
It is most commonly employed by Sambo players. An oft-told legend has it that Russians were taught to break an opponent's leg in hand-to-hand combat because it removed three soldiers from the battle—the injured party and two more to carry him away. Breaking an arm let the enemy walk away. Choking him simply left another body on the field.

The ability to trap his leg with your legs is crucial. If your legs are in less than top condition, you will be unable to get the finish on a trained fighter. Plan your training accordingly.

INSIDE



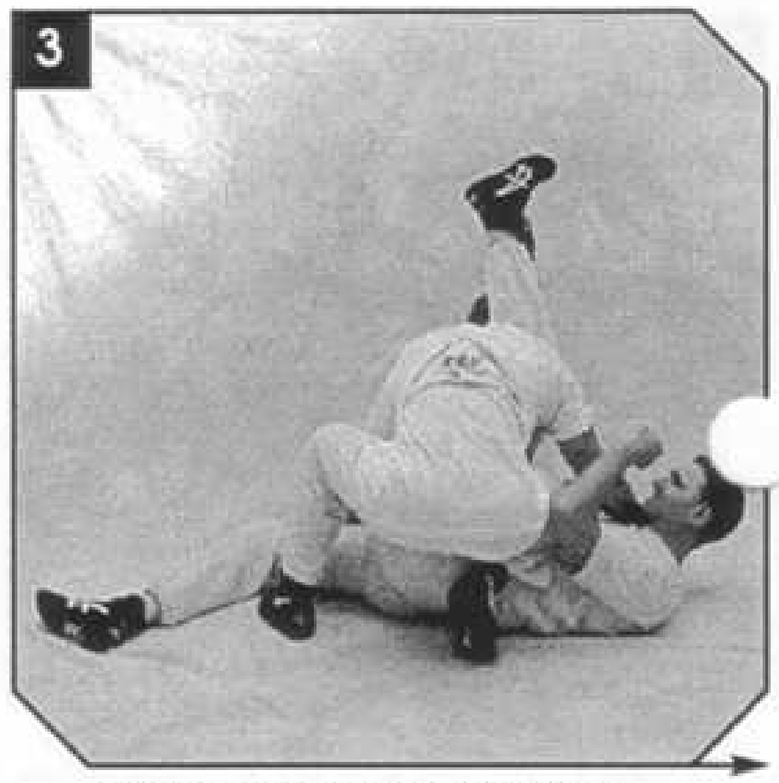
Do the Knee Between Legs Guard pass.



Begin to roll around his thigh from the Inside, as you grab it with your near arm.

OUTSIDE

Do the Knee Between Legs Guard pass, and start to come around the outside.

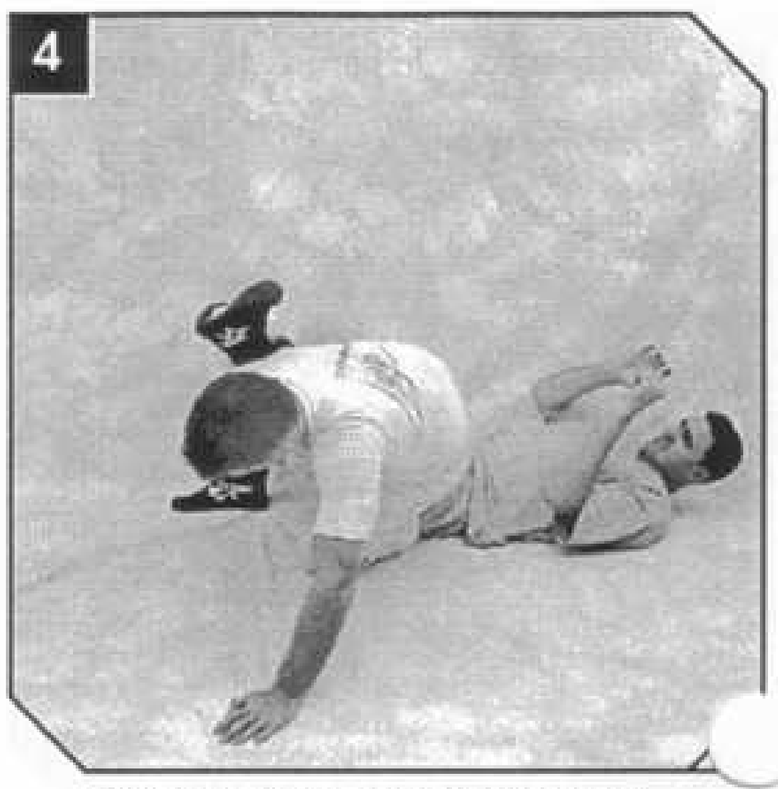


Get a grip around his leg.

ARMPIT LOCKS

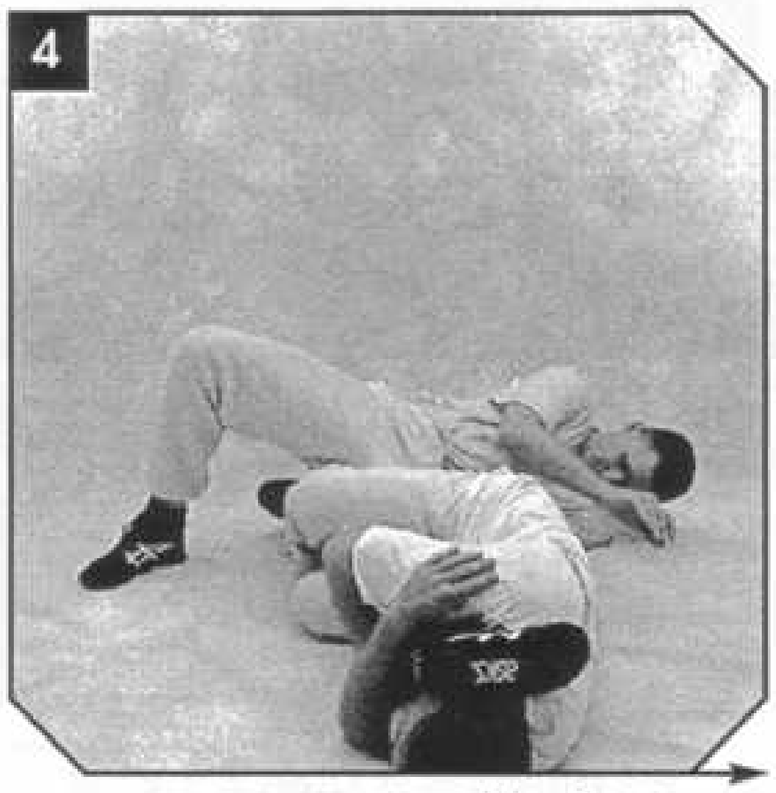
Sit back and reach around his calf from the outside. If necessary, get a good grip by grabbing on to your own shirt.

Roll forward, posting on your hand. Your inside knee starts to circle around his leg. Use your shin to push away, and keep his leg locked straight.



Continue the circle around his leg, sliding your knee under his thigh. Maintain the grip on his calf. Post on your hand and opposite foot.

Continue to roll until...



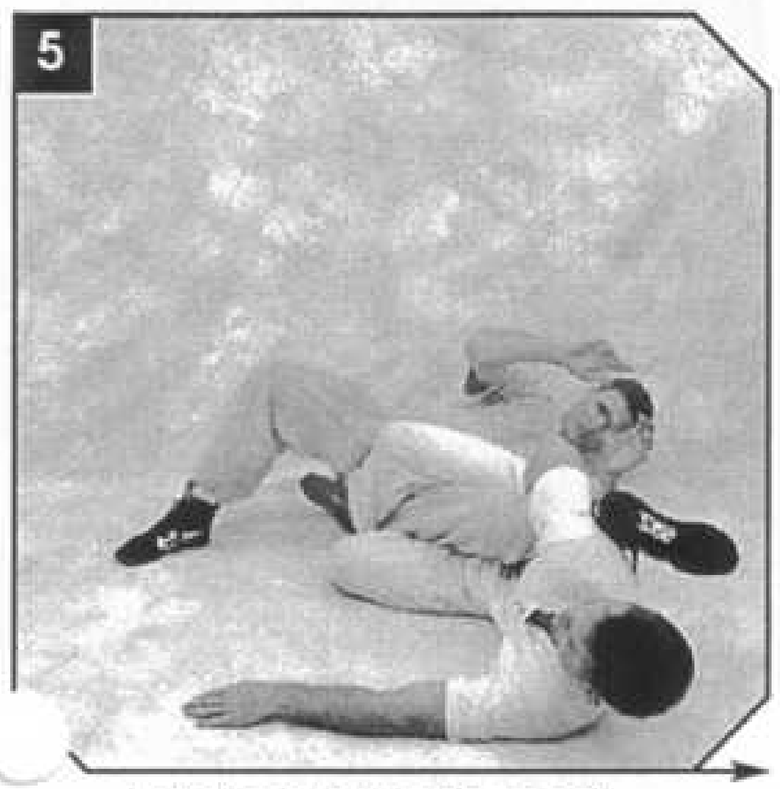
...you are on your side. As you come around, grab him with your other arm too. Use both hands to trap his leg against his chest.

Hold as firmly as possible, with both your legs and arms. Push your hips in to finish.

Circle around his leg, as you further tighten your hold. Your knee leads the motion.

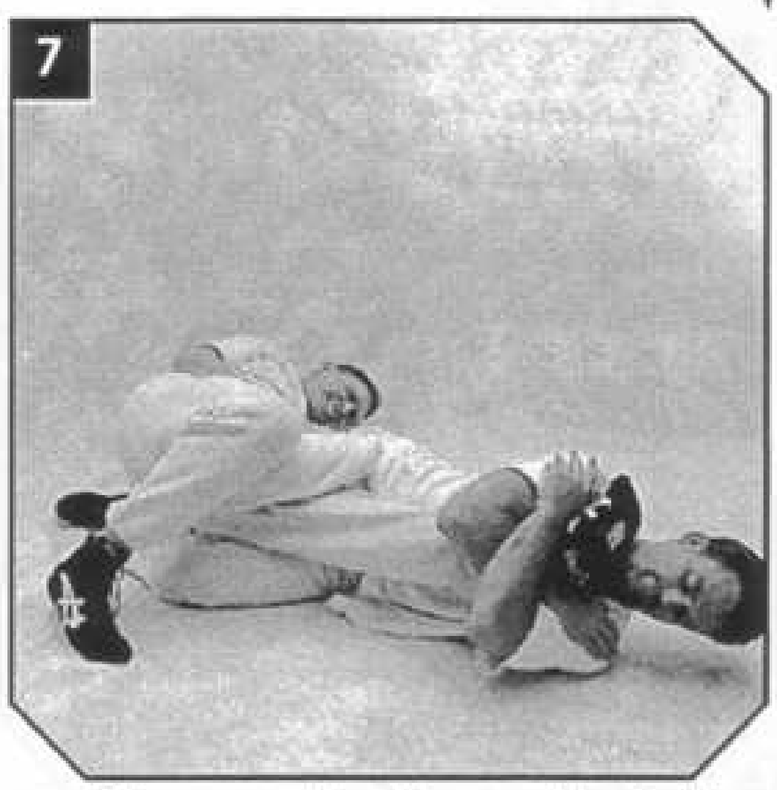
Continue the turn, falling to...

...your side. Complete the trap by squeezing your legs together.



Land on your side, and squeeze your legs together, as tightly as possible.

Grab the back of your own hand. Finish by moving your hips forward. This lock is extremely tight.

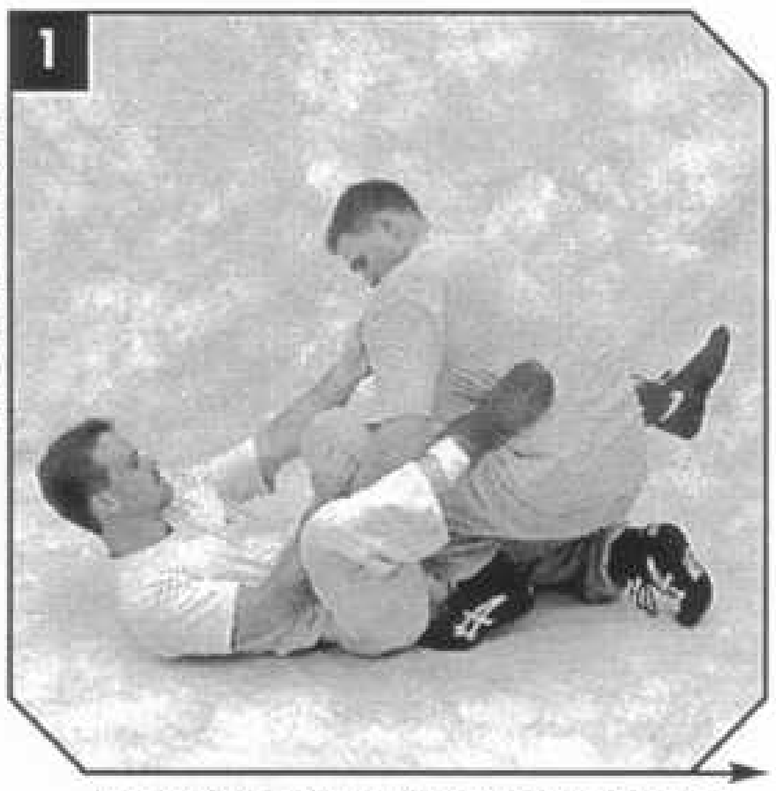


Drive your hips forward to finish.

KNEE BAR: COUNTERS

Two basic strategies to counter the Knee Bar are to push him away from you, or to close with him. In both cases you must change the distance between the two of you. He who waits, breaks.

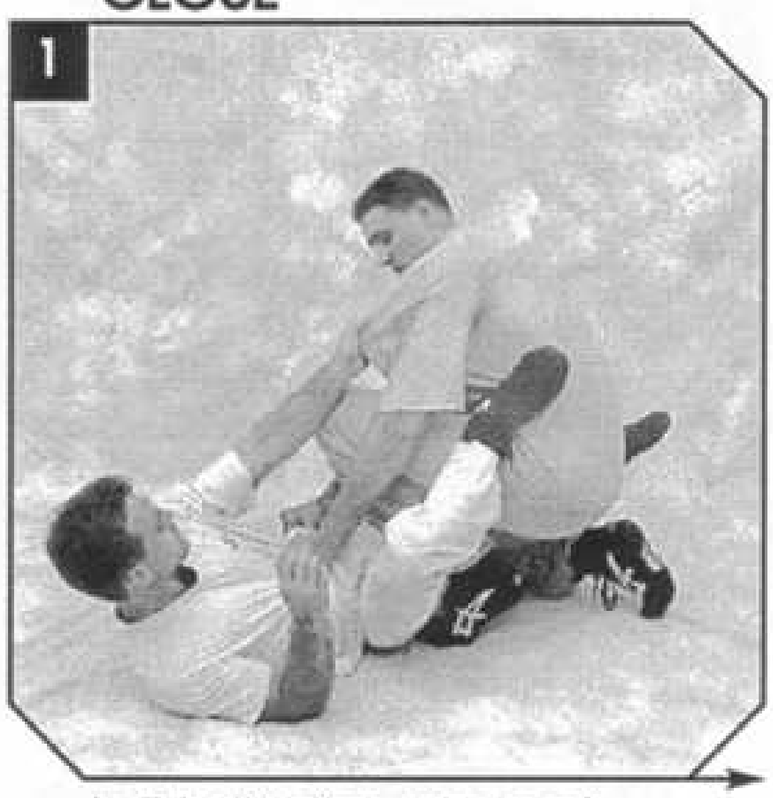
PUSH AWAY



He attempts a Knee Bar. If your opponent is not highly skilled in Leg Locks, he is giving you an opportunity to defend and then get a controlling position on him, as shown in the technique at bottom. However, the Knee Bar is by no means the only leg lock available to him. By defending against one submission, you can give him another.

If he is experienced with leg attacks, you will want to push him away from you. As he rolls, applying the lock, bring your free leg up until...

CLOSE

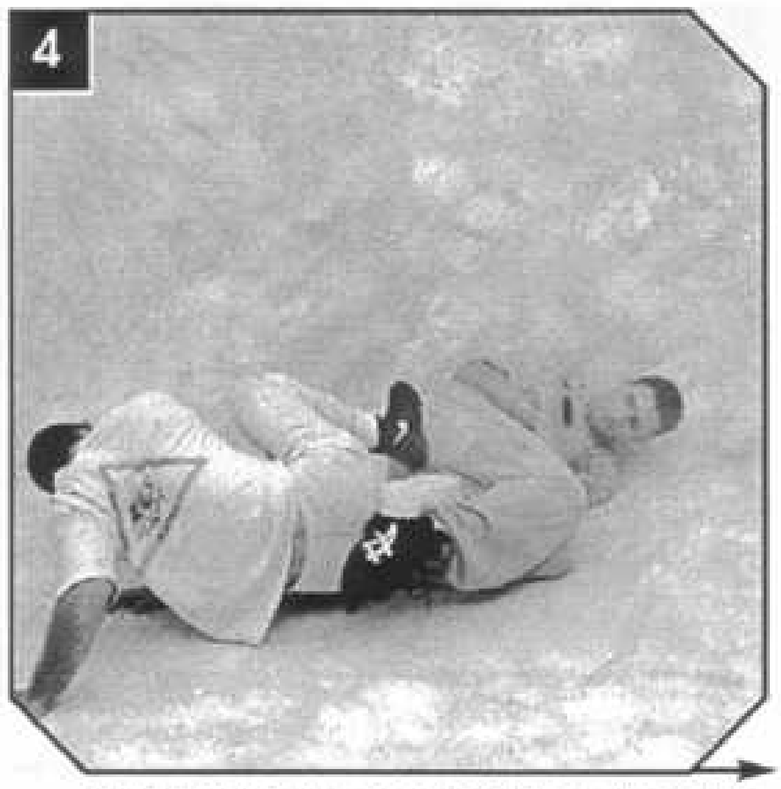


In this situation, you must intelligently have less respect for his ability to finish you.

As he goes for the lock, instead of moving your foot to his butt, move your leg up to a...

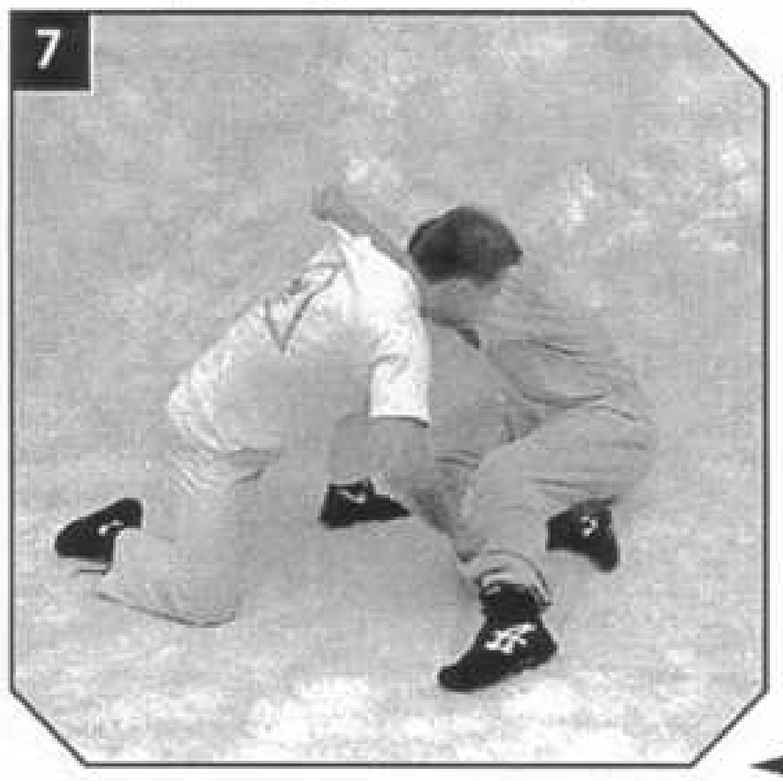
...Figure Four on your "trapped" leg. With a Figure Four applied, he has no ability to complete the Knee Bar.

...your foot is posted on his butt.

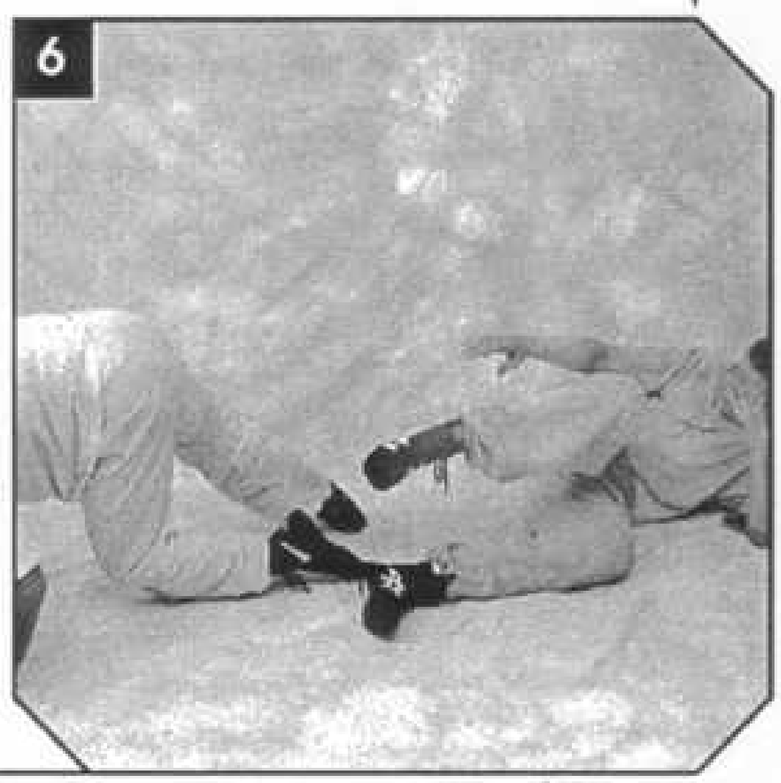


Explosively use all of the strength in your lower body. Push with one foot, and draw your trapped leg in towards you.

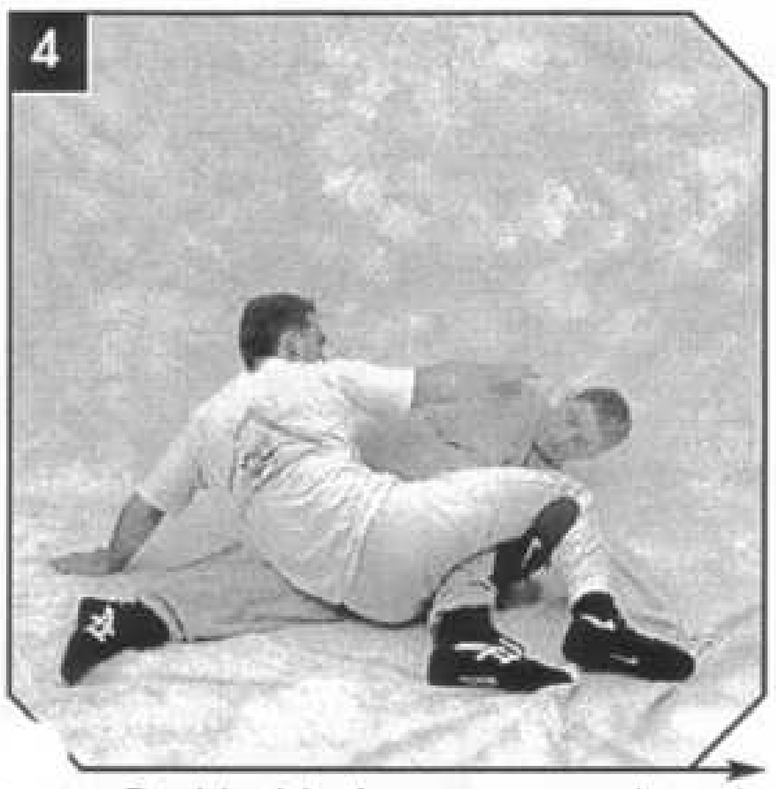
Continue to push and pull until...



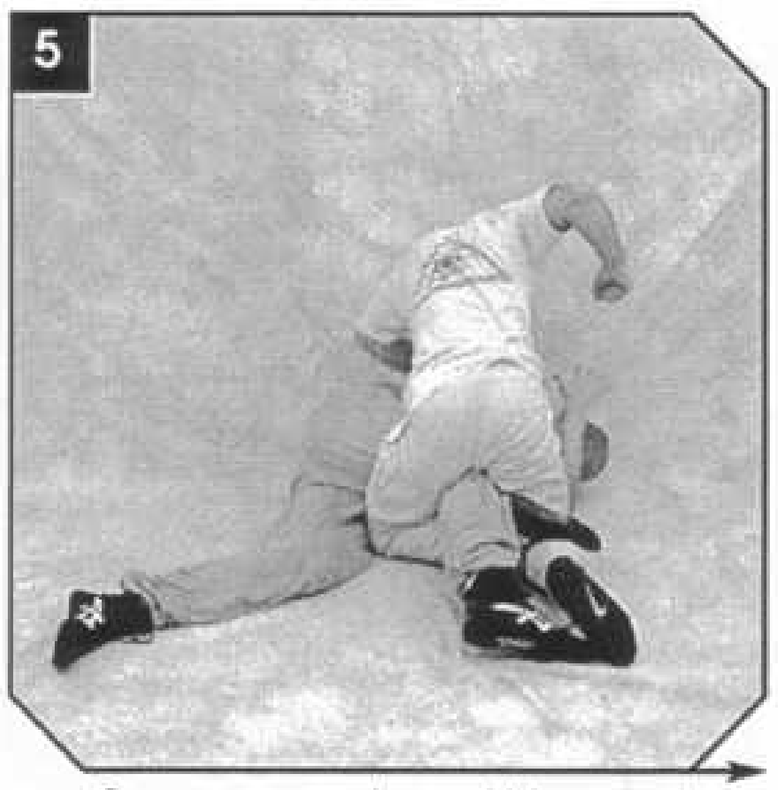
Instantly resume your attack.



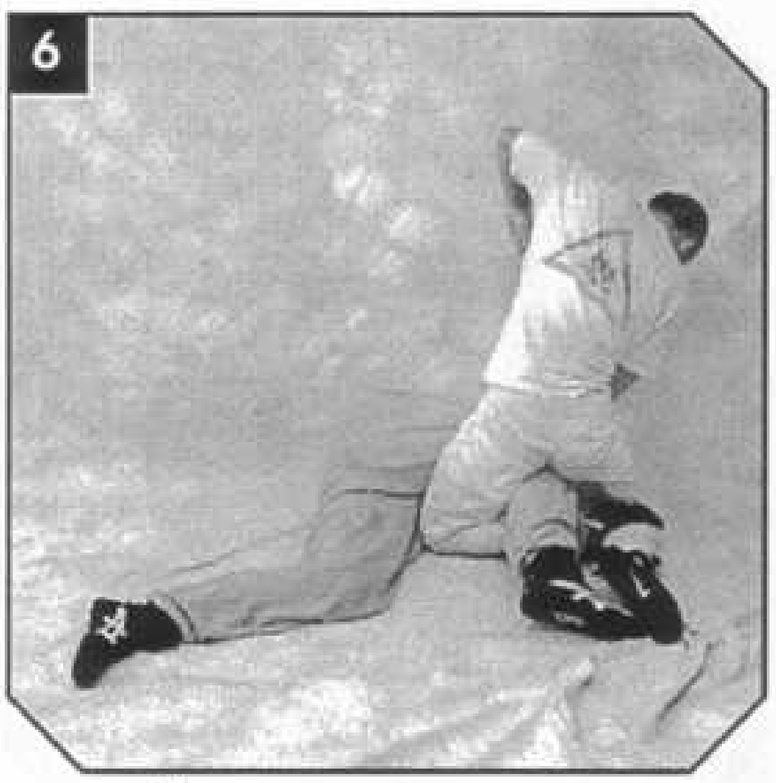
...your are free.



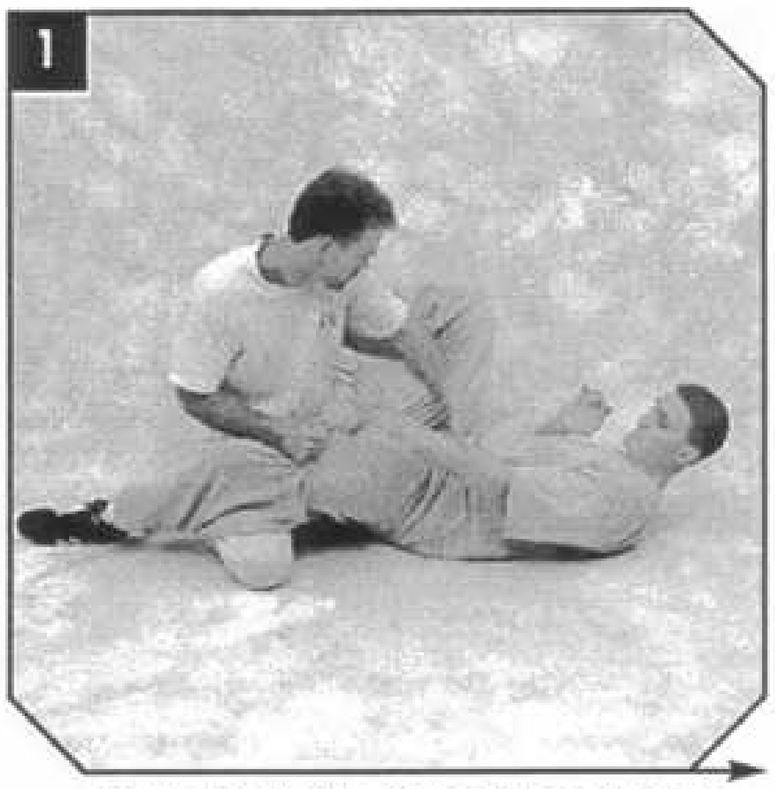
Post behind you on your hand, and reach up and grab him.



Come up on top of him, and rain down...

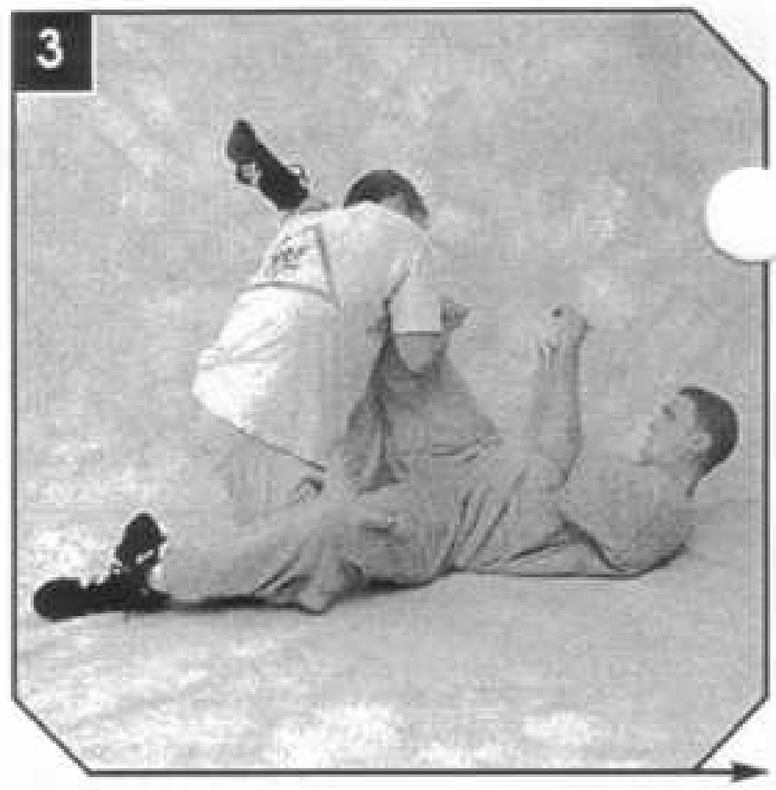


...strikes.



Your are in his Guard, and have managed to break the closed grip of his feet.

Reach under his leg.

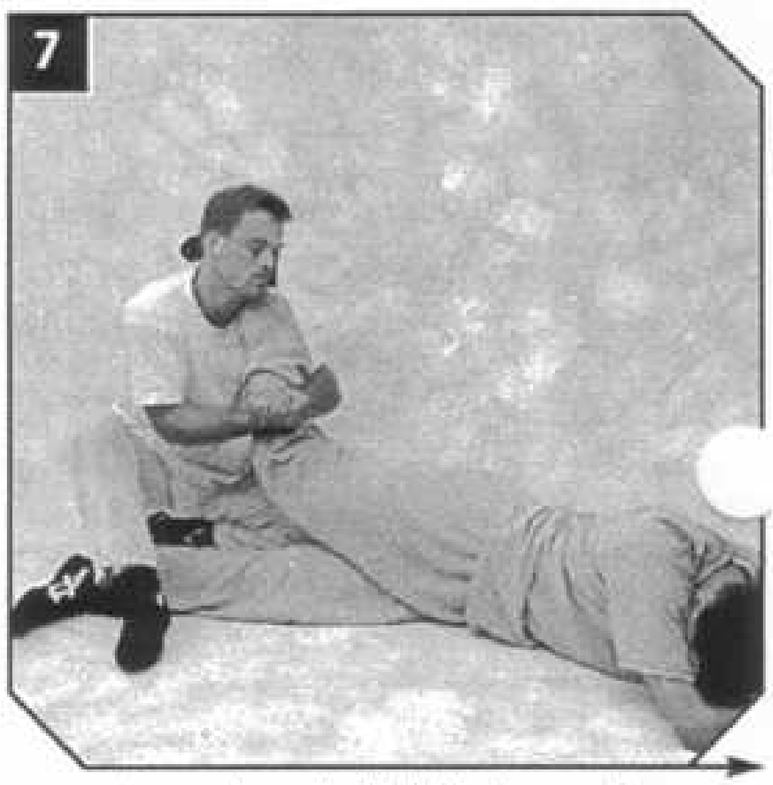


Interlock your hands, with the palm-to-palm, no-thumb grip.

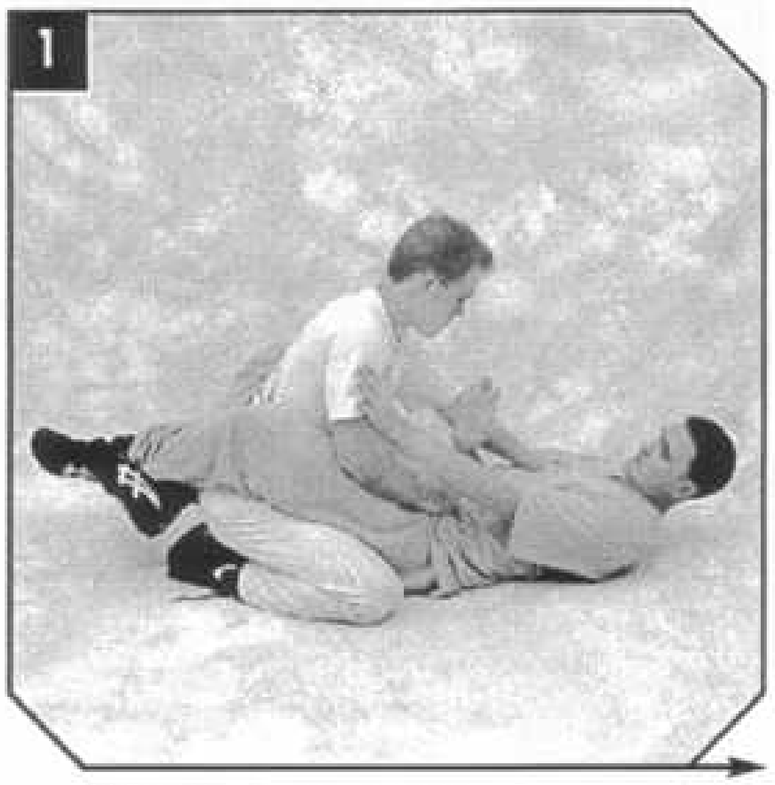
SQUEEZE LOCKS

Squeeze Locks are a hyperflexion of the joint around an object, generally one of your limbs.

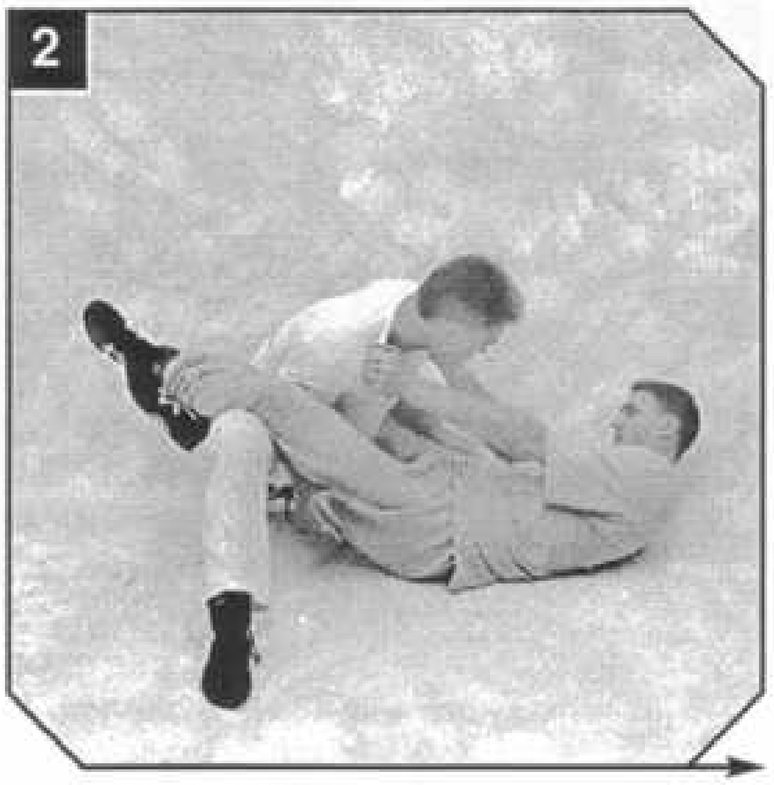
For an even more solid lock, after you roll him...



...lean back slightly to make some room.



When you are in his Closed Guard and you...



...break it, and reach under his knee...

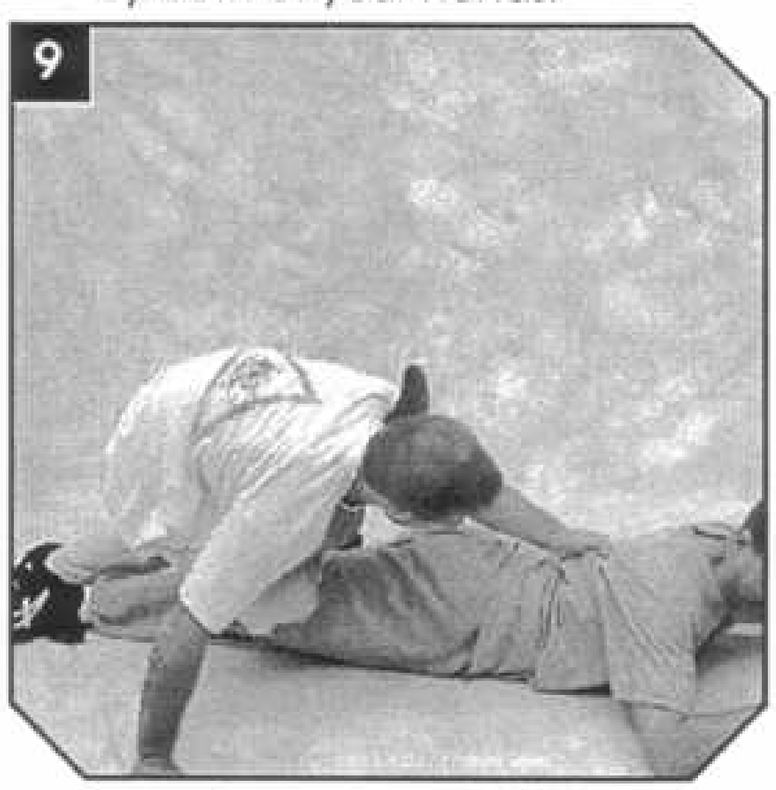
...one classical response on his part, is to post on your arm and hook his foot under your knee. That sets this up.

Pull him in to you.

Turn him by pushing on the inside of his shin with your shoulder, and the outside of his knee with your forearm, aided by both of your hands.

Finish by pulling back into his knee with your forearm, as your shoulder drives in and lifts the knee.

Insert your outside shin at 90 degrees, directly behind his knee.



Lean forward, and drive your shin back to finish. Holding onto him will increase the efficiency of the finish.

To finish, pull back on his knee, and squeeze both of your legs together.

Slide your knee up between his legs.

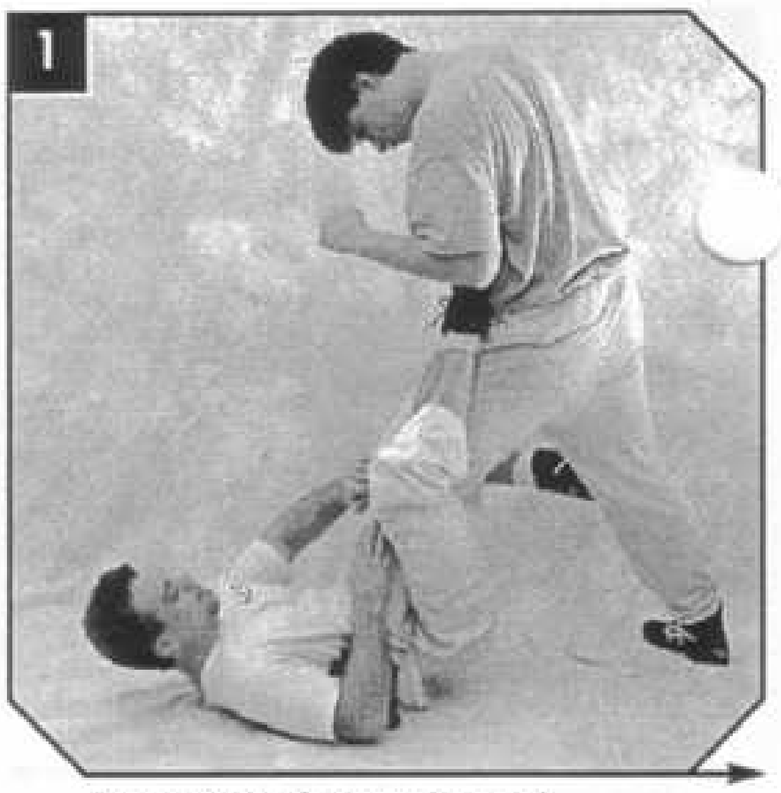
Fall back.

Trap his leg between your knees.

OPEN GUARD LEG LOCKS ATTACK AND...

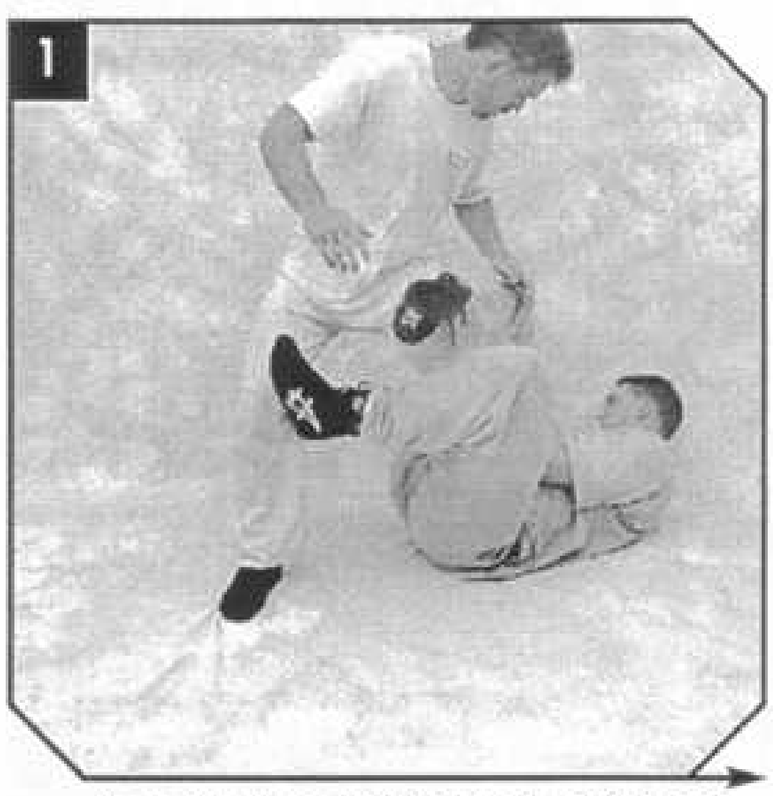
As detailed in Section I: Attack From the Guard, the Open Guard at right (one leg around his leg from the outside, foot hooked under his upper thigh, other foot in his far knee, arm around his leg) readily sets up takedowns and Leg Locks (a lock is shown immediately at right).

However, there is a devastating counter, shown below.



From this Open Guard.

...DEFENSE



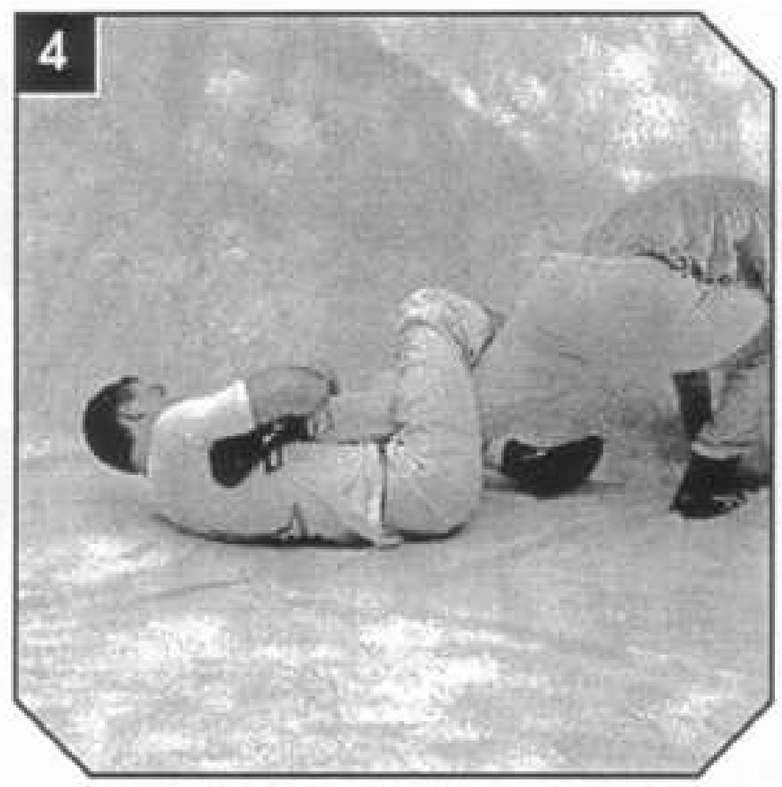
As with the Ankle Lock defense from the ground, you can try to pass his legs and attack. However, this position allows a unique defense.

Pass his rear foot, by pushing it away from your knee or hip.

Then, if it isn't already, pass his upper leg across your waist, trapping it in place.

Move your leg across his, lifting his heel.

Catch his heel.



Apply a Heel Hook. A more detailed description appears in the previous Section.

To further trap his foot, turn your hips and torso to face towards him.

Reach down and grab around his head, or onto his collar, if he has one.

Drop your weight forward, as your pull down, finishing him with a hip/knee submission.

STRIKING FROM WITHIN THE GUARD

You, truly, do not want to punch your opponent when he has you in Mount. Likewise most forms of Side Control do not lend themselves to a useful striking attack from the bottom. Unless your opponent's Guard is completely useless, your finishes are unlikely to be effective against his Guard. There are, however, some circumstances in which you may want to strike from within the Guard.

At a minimum, you must have a base that is more solid than is his ability to sweep you. In addition, you must be adept at not just defending finishes once they are applied, but at avoiding them altogether. If you are skilled at escaping from, for example, an Arm Bar, in escaping, you will set yourself up for something else, and eventually he will catch you inextricably. Thus you have to have the ability to not get caught.

The skill of not just countering, but avoiding finishes, cannot be taught in steps. While it involves some simple points, like not extending your arms out straight to your opponent, it is one of the many skills that is not learned by the numbers. You develop the ability to avoid finishes through mat time, with as many different people as possible, as often as possible. Over time you will become hard to finish.

Defensively speaking, in addition to sweeps (defend with a solid base), and finishes (defend by not getting caught), there are reversals (he gets your back). He will most readily be able to do this if you are off balance from a sweep attempt. Mat time and a good base are again the keys.

The last defensive area of concern is strikes. Punching from Guard is not very effective, especially if strikes are being rained back down, so a good offense is the best defense there. Be wary of kicks; they can take you out in a hurry, even if you are a cement head. Hook kicks to the kidney are more of an annoyance; you must be so busy that they don't last long. Straight kicks to your head are truly dangerous, so be too close, or far away, but not ever, never at the end of his heel.

Offensively, there are a several key points to striking, both to avoid and to do. Common mistakes are illustrated at right, The following page spread demonstrates how to free yourself, so you can punch. The last page spread shows how to strike.

Crucial to your ability to punch from within Guard is to understand what Guard is. If you are on your back with your legs wrapped around someone, you do not have Guard; you simply have your legs wrapped around someone. Guard is defined as a position in which you are on your back, and are controlling your opponents' body. Thus, if you are in his Guard, you must strike within his reaction time (in trained athletes about .25 second) or he will be able to control your body, countering you.

If you have a good base, are experienced, and understand the limitations of punching from within Guard, it may be an effective part of your game.

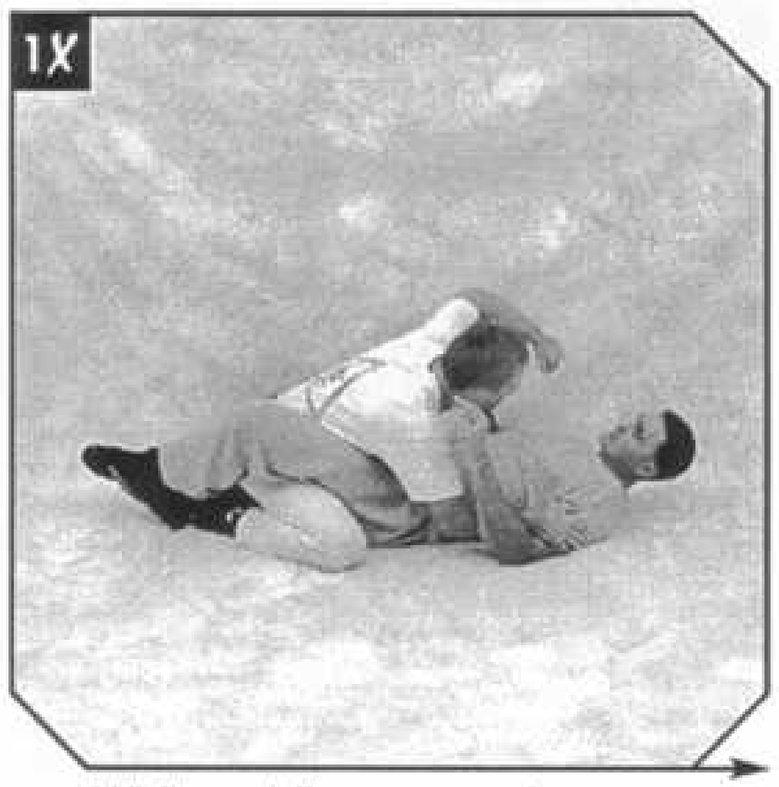
DON'T...

...COCK YOUR FIST.

While psychologically intimidating, and sometimes effective in a standing situation in which you have a grip on him, waiting with your fist cocked back is not a very good idea.

He will be able to block your arm, and strike you himself.

...THROW LOOPING "JOHN WAYNE" STYLE PUNCHES.



While adding power to your strike, an arcing punch will take so long that he will be able to move your torso away from him.

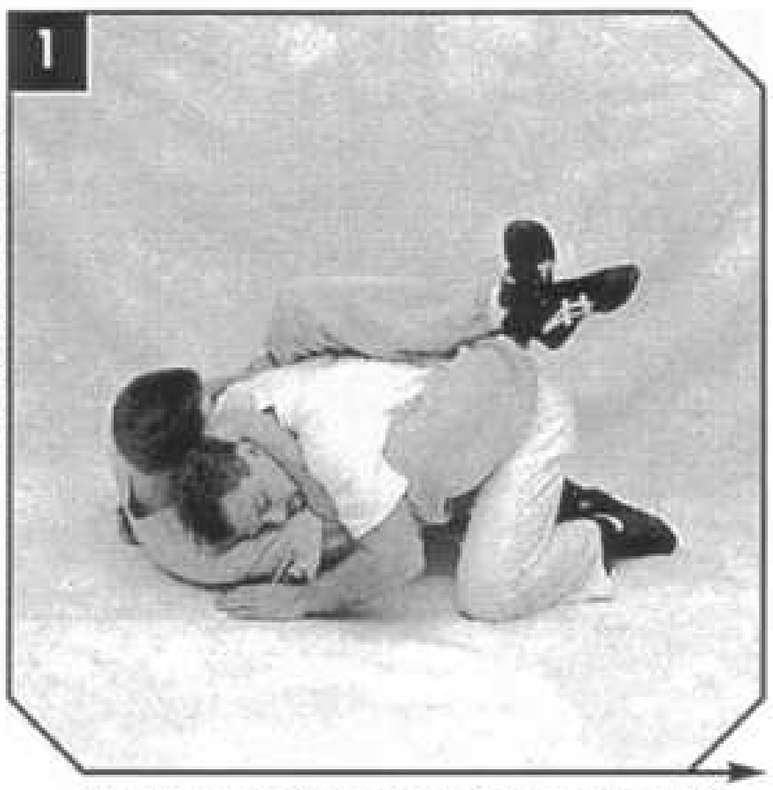
By throwing unnecessarily powerful punches, you may even give him an opportunity to win the fight.

DO...

...get into the defensive posture detailed in the opening part of this Section, and strike as shown on the following page spread.

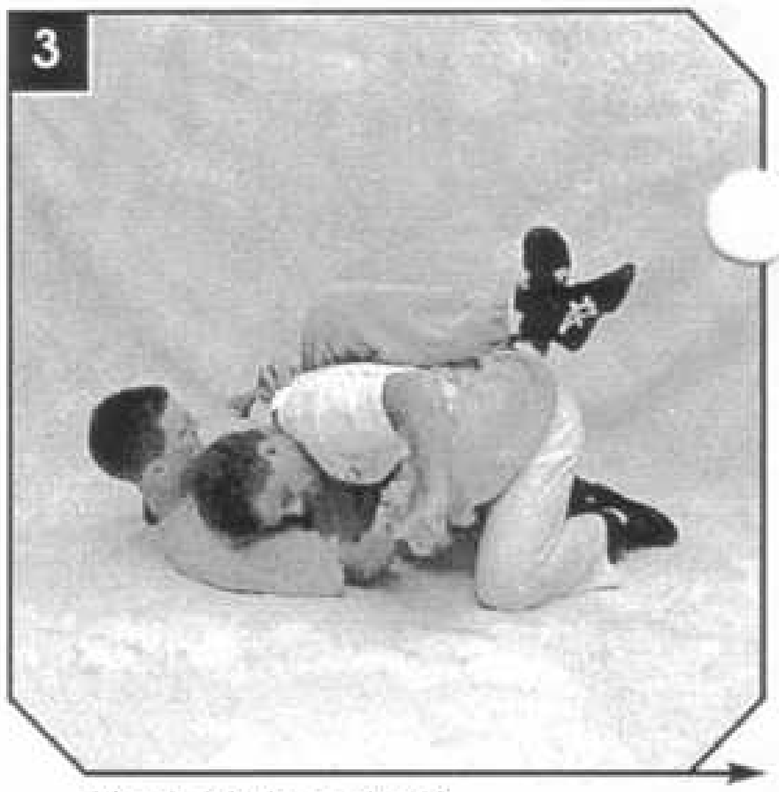
FREEING YOURSELF TO STRIKE FROM WITHIN GUARD

HEAD GRAB



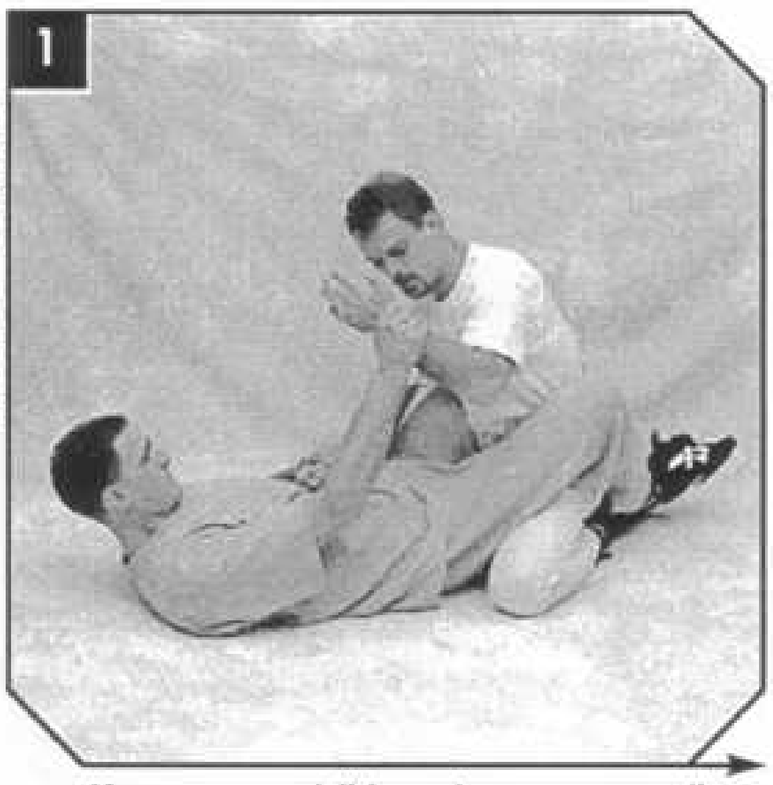
If you are trying to strike, he will probably hold you tight. Do not wildly try to struggle to free your self. The key is his hand on your head.

Reach back, and grab his fingers, or a single finger.



Yank his hand off.

WRIST GRAB

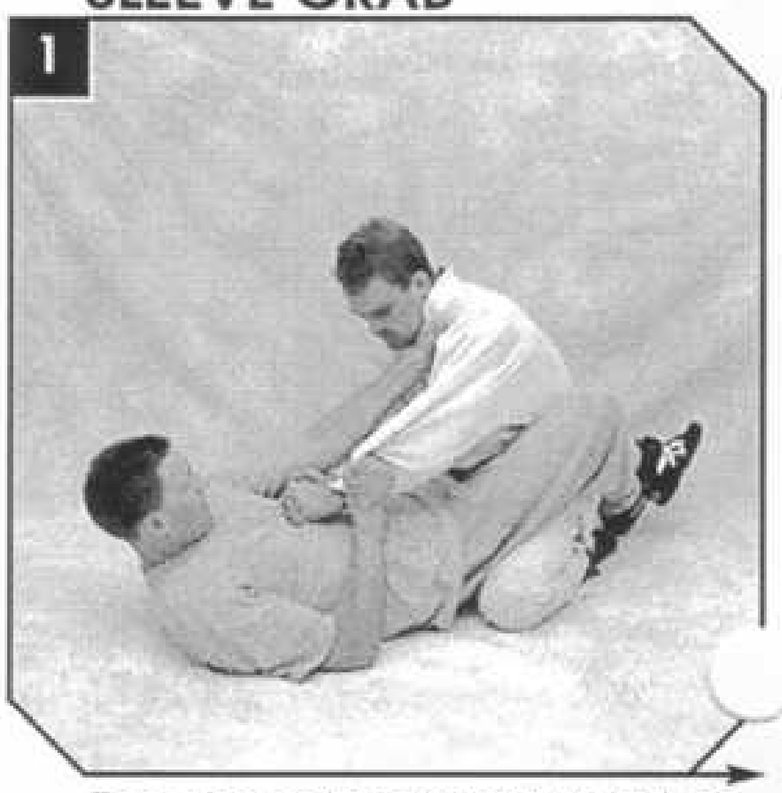


If you are striking, he may well try to grab your wrist.

Circle your hand down under his grip.

Then lift your hand back up, and catch his wrist between your thumb and forefinger.

SLEEVE GRAB



The above breakaway is just as effective if you are wearing a jacket, and he grabs it.

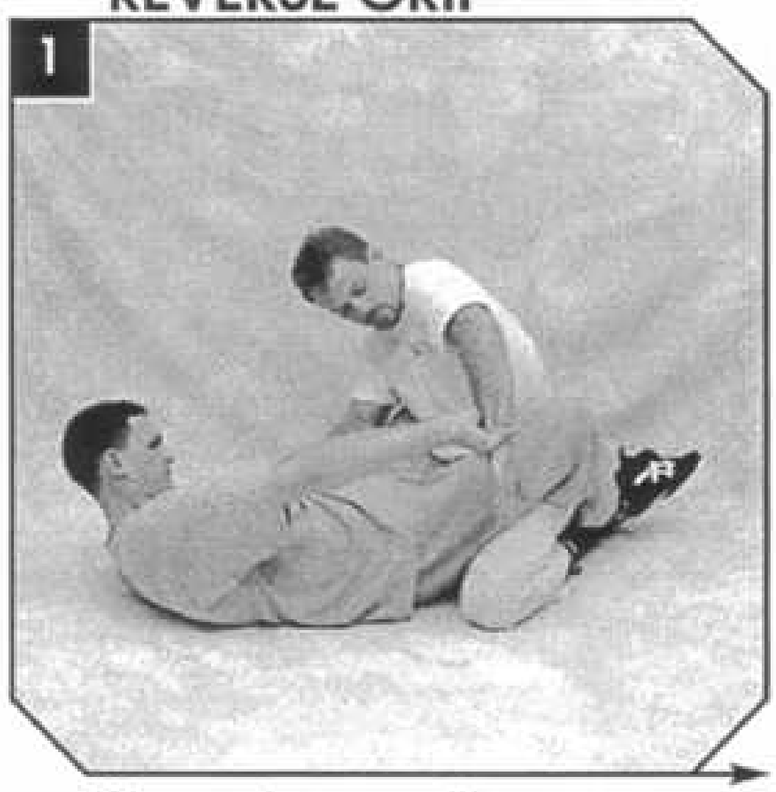
With his hand off, you can now turn to freeing your arm. Get control of his arm, so he cannot strike you and...

...sit back. It may take several yanks before you can...

...fully free your arm. Once free you can begin striking, as described on the next page spread.

REVERSE GRIP

Shoot your hand across his body, and you will be free.



If he grabs you with a reversed, thumb-high grip...

...circle around just the same, and then shoot your hand across his body.

Again, circle your hand under, and...

...come up, catching his wrist in the web of your hand.

Shoot your hand across your body.

STRIKING WITHIN GUARD: CONTINUED

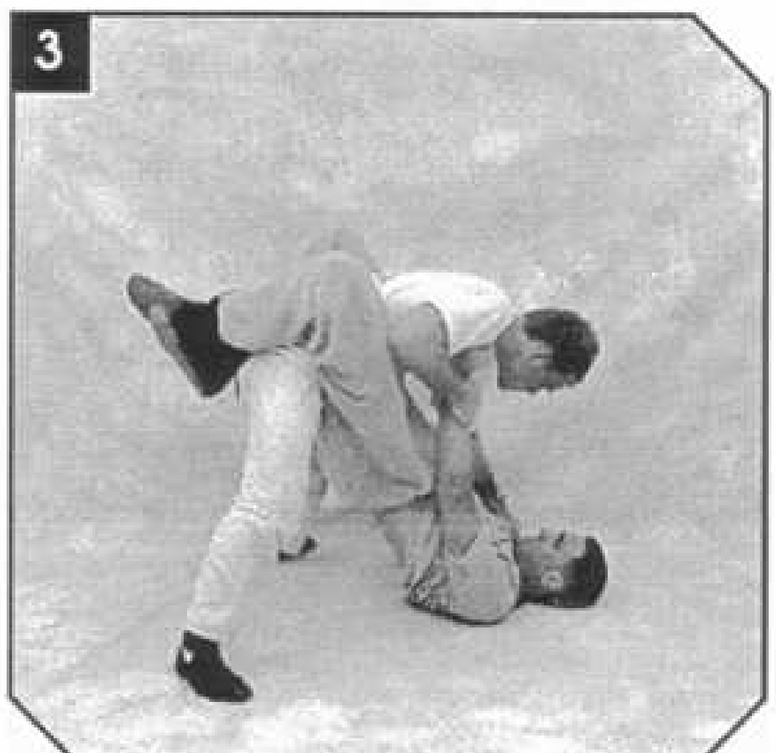
FROM STANDING

If you feel that your are less vulnerable to his finishes and more stable from standing, rise up, using the steps outlined previously in this Section.

If you stand, and he is still flat on his back, you will still be in for an extended struggle.

FROM THE MAT

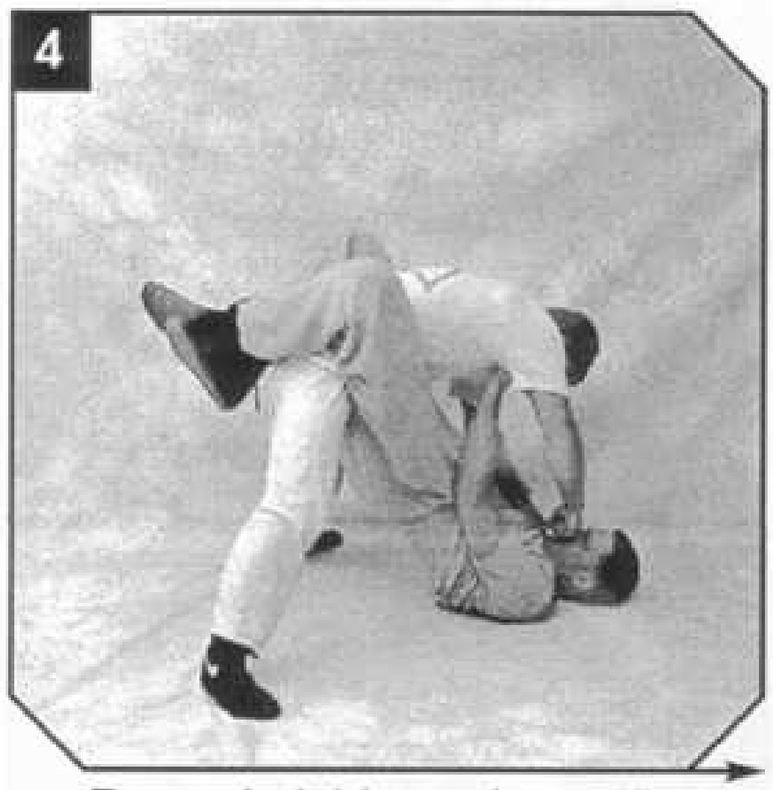
The previous page spread detailed what not to do—cock your hand, or throw long, looping punches. However, from the proper defensive position, you can effectively throw a number of strikes.



Pull him up even further, until he is on his shoulders. Now his defensive options are limited. However, you must have an extremely strong, stable base. If your base is average, you do not want to be there long.

You can throw **straight punches**, with either hand. Make sure your free hand is controlling his arm at the biceps. His free hand should be protecting his face

Don't throw an extended combination of strikes, he will simply lift his hips, and push you out of effective range. Instead, throw single, short strikes, aimed at a specific target. The side of the nose, high up under the armpit, and the floating ribs are best. Avoid throwing punches to his general face area, without attention to target, or you will eventually hit his hairline, and get a hairline fracture in your hand.



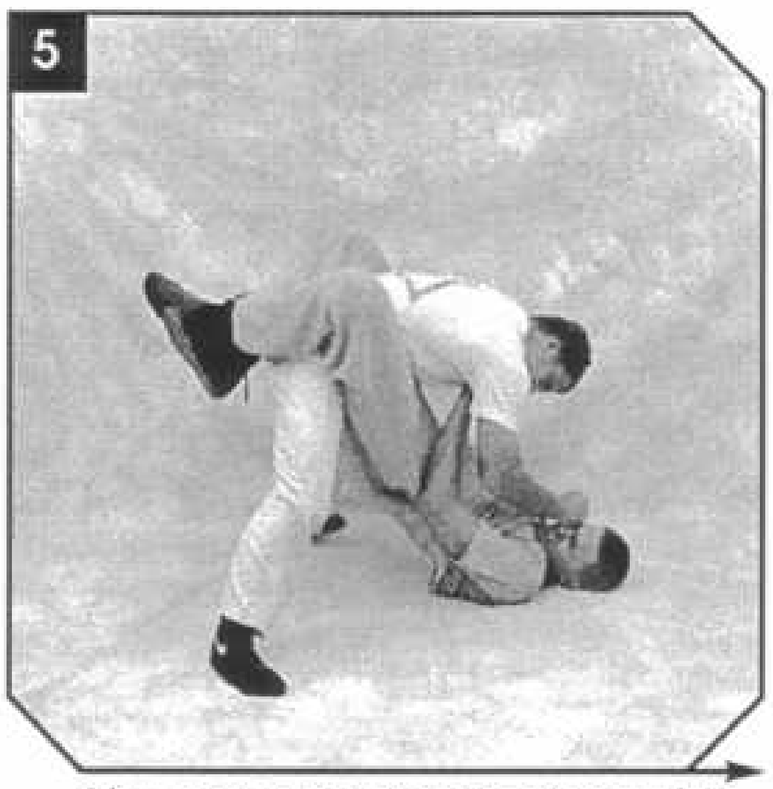
Throw straight punches, with either hand. They will now have considerably more force than they did when you were on your knees. Keep them short and sharp, taking less than a quarter second.

If you are worried about a metacarpal fracture, there is an alternative available. The striking surface will be not the knuckles, but rather the pinky side of a tightly coiled fist. This is called a "**Hammer Fist.**"

To strike, use a series of short, downward hammering motions, aimed at his nose. Then regrab his biceps, and wait for another opportunity.

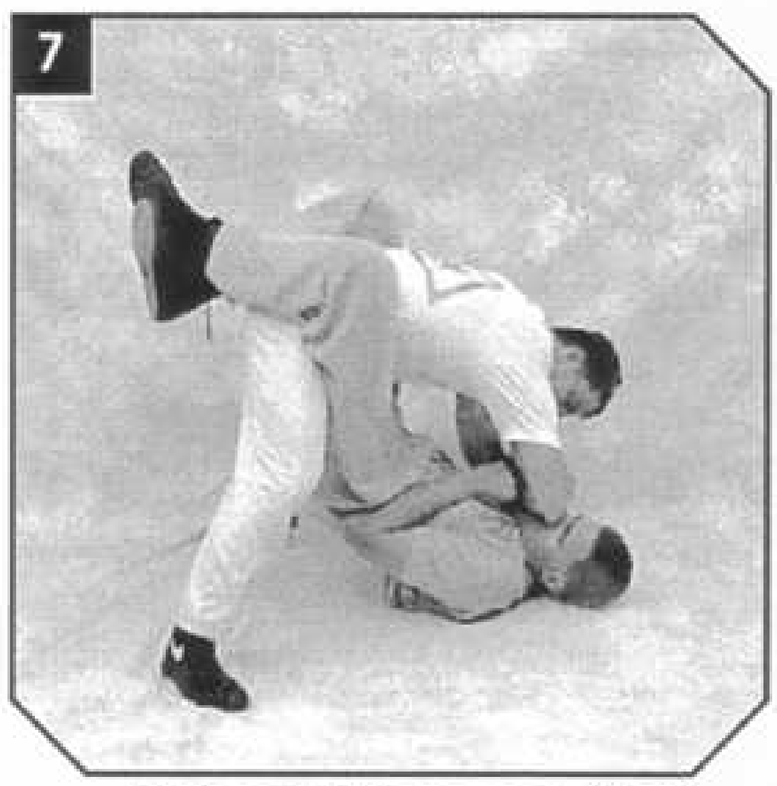
While holding both of his arms at the biceps, preventing his strikes, you can still very effectively hit him with a **head butt.** Momentarily hold him extra tight at the arms and launch your body forward, driving your hairline or the top of your head into his nose. His cheekbone under the eye is an effective secondary target.

The most devastating blow from within Guard is an **elbow**. Don't arc it up and over, as he will likely be able to react in time. Instead, shoot it straight forward from its biceps-holding position. Use the strength of your shoulder, and add to it the forward momentum of your entire body.



You can also drop hammer fists on his nose. Because they require very little wind up, you may be able to throw more than one of them.

If he covers his face, drive your knuckles into either his floating ribs, or high under the arm pit. Avoid the middle of the rib area. When he blocks...



...his face will be open. A last way to hit it is with your elbow, because the elbow from standing is so powerful and unbreakable, it can be aimed at the face generally (rather than at a specific target) with effectiveness.

NOTES

WARM UP, CONDITIONING & TRAINING

SECTION K

WARNING

New England Submission Fighting and all parties affiliated with the creation and distribution of this manual are not responsible for any injuries or illness due to viewers attempts to perform any techniques or ideas demonstrated in this manual. We ask that all readers consult a physician before beginning any exercise or martial arts technique demonstrated in this manual.

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WARM UP, CONDITIONING AND TRAINING: SECTION ORGANIZATION

Most athletes are aware of the fundamental facets of conditioning—endurance, strength, coordination, etc.—that are required for high level competition. There is however, one aspect of athletic fitness that is at once more important than any other, and is less remarked upon. This aspect is heightened in combat sports. The flip side of fitness is injury.

You can be as strong as an oak, as fast as a whip, and as sharp as a Katana, but if your hand is broken, you cannot fight.

Less serious injuries than a bone break, will slow down your training time, stopping you from improving. Truly serious injuries, or even a series of minor ones, can subtly poison your mind against your sport.

Your entire training program should be acutely influenced by injury prevention.

Some level of injury is inevitable in combat sports, and in all sports. An uncomplaining attitude towards pain, and more importantly, an addiction to resting injuries, is necessary. In addition, there are many steps you can take to minimize injury.

There are many ways to conduct a realistic fighting class. The format presented in this chapter is common, but is by no means the final word.

Provide time before every class for people to warm-up on their own. Nearly everyone has some minor idiosyncratic spot that needs extra attention.

Start the formal training session with a thorough warm up. A warm-up has three parts—warming up the joints, warming up the muscles, and increasing your range of movement. These must be practiced in that order.

The joints in your body are covered by a sac called the Bursa, that contains one of the slipperiest substances in existence—Synovial Fluid. This fluid is even more lubricous (and therefore protective of the joint) when it is warm. The best way to warm up the joints is to slowly move them through a circular range of motion.

When your joints are warm, you have to increase your core body temperature (literally warm-up), until you have broken a sweat. This could be accomplished by a violent exercise like wind sprints, but that is potentially injury inducing. Instead you want to do relatively mild calisthenics. A number of strengthening exercises are presented here. Ideally, this section does not leave the players exhausted.

The third part of a warm-up is increasing your range of motion, in all the planes relevant to grappling.

After your body is physically warmed up, complete the process by doing some light fighting techniques. Takedowns are ideal.

Then, while the players are warm but fresh, introduce some new material.

Next to injury, staleness is the great enemy of training. In the interest of freshness, very many more exercises are presented here than would reasonably be done in a regular workout. Choose the ones you like, add others, and keep on improving.

The last part of the section discusses overall class structure, and covers a number of drills.

IS CONDITIONING"

Karl Gotch

JOINT WARM UPS—
WRISTS & HANDS

To make your Synovial Fluid even more extraordinarily slippery, move all of your joints through their full range of motion.

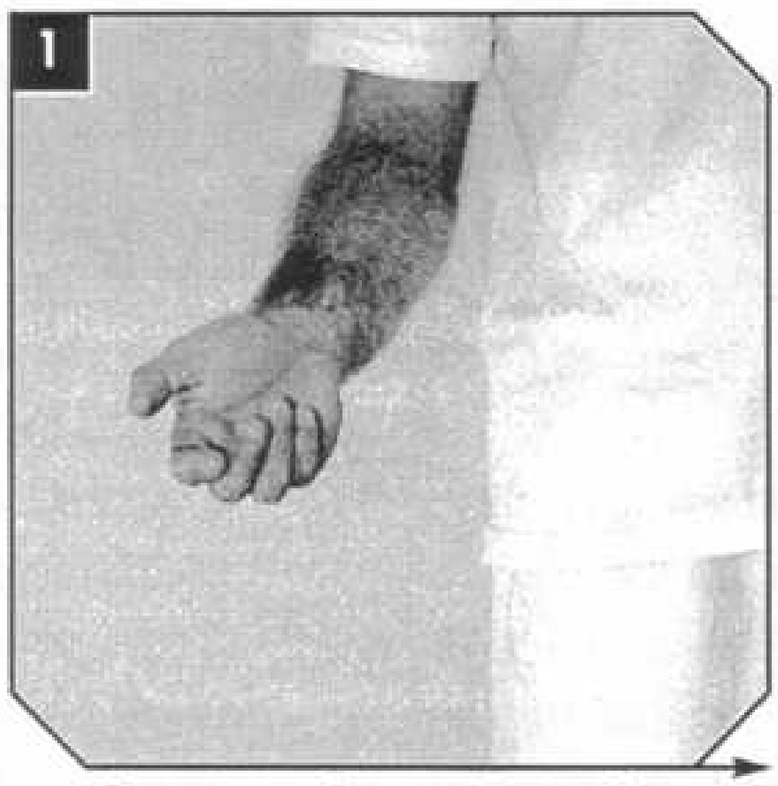
There are a number of ways to move each joint. Several examples are given for each joint, but the list is by no means comprehensive.

In all cases you want to start slowly, moving through a limited range of motion. If desired, increase the speed and range of motion. Six to 20 reps, in both directions, on each side is standard.

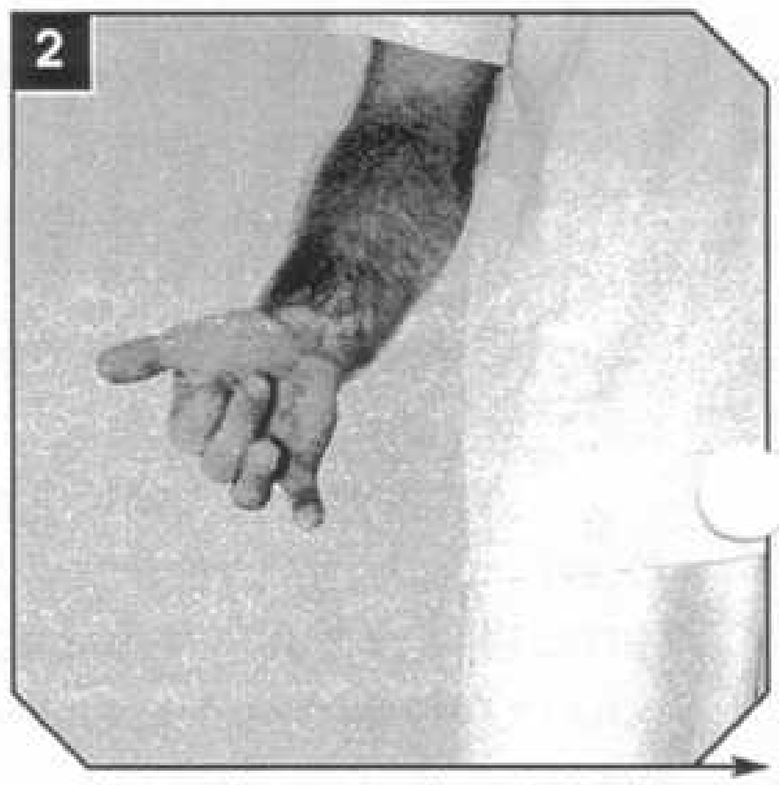
We will start with the hands.

Open and close your hands rapidly.

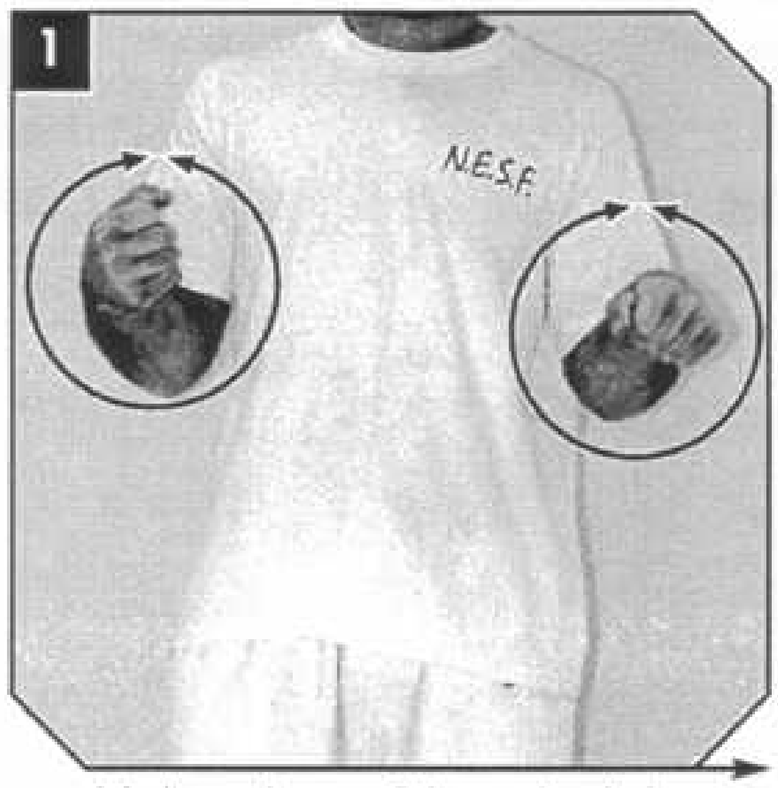
Your hands can be out front at shown at left, or hanging down, or...



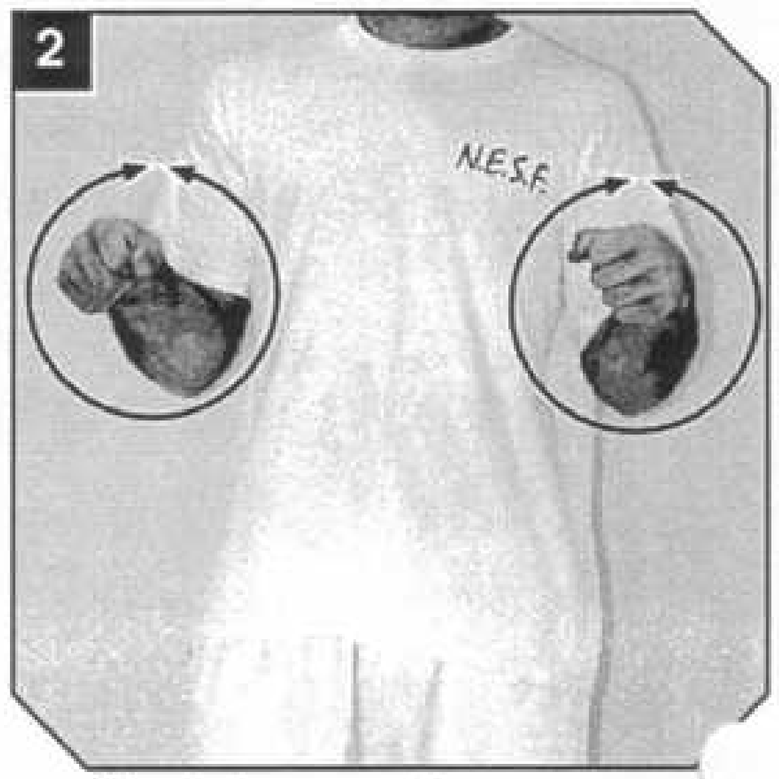
Close your fingers into a fist one at a time, starting with your pinky.



Then close your hand, starting with your forefinger.



Make a loose fist, and rotate your hand through a full range of motion. Switch directions at regular intervals.

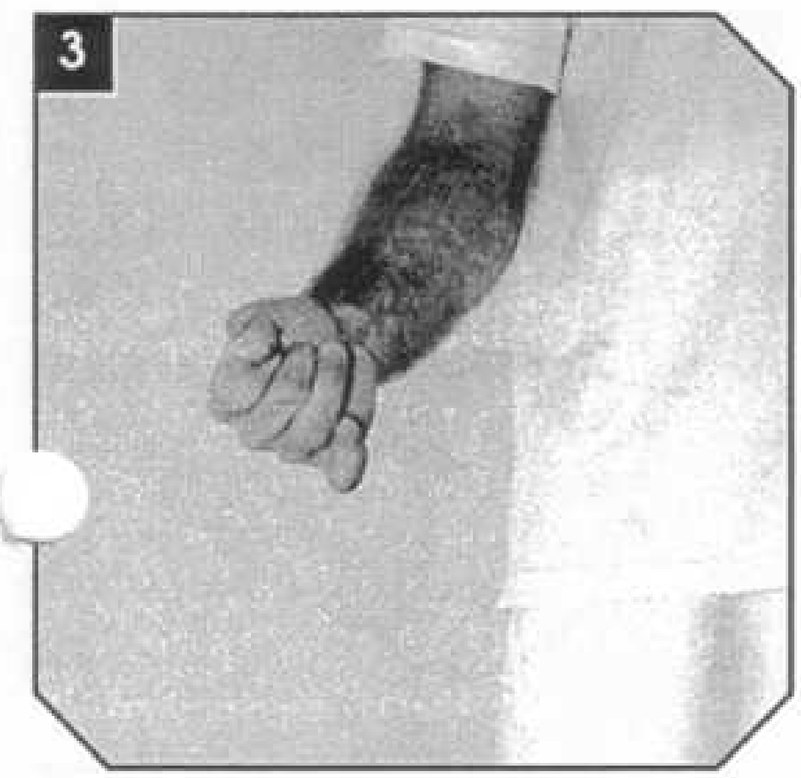


Slowly increase the tension in your hands until you are rotating your fists while making the tightest fist possible.

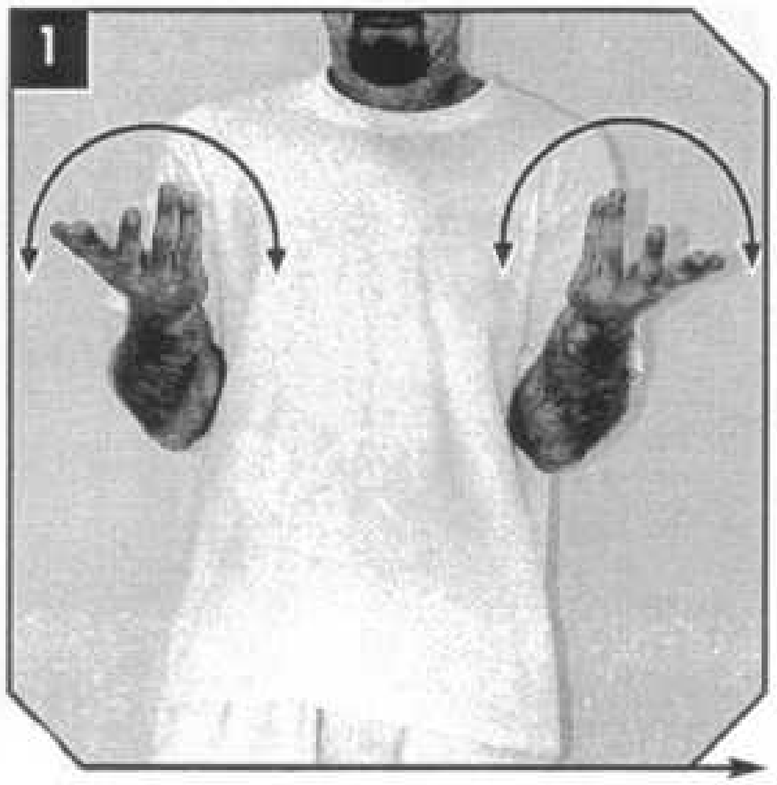
...bent at your side, or...

...out to your sides, or...

...Overhead. Or some combination of these.



When you are practiced the preceding, after closing your hand one finger at a time, try opening them one at a time.



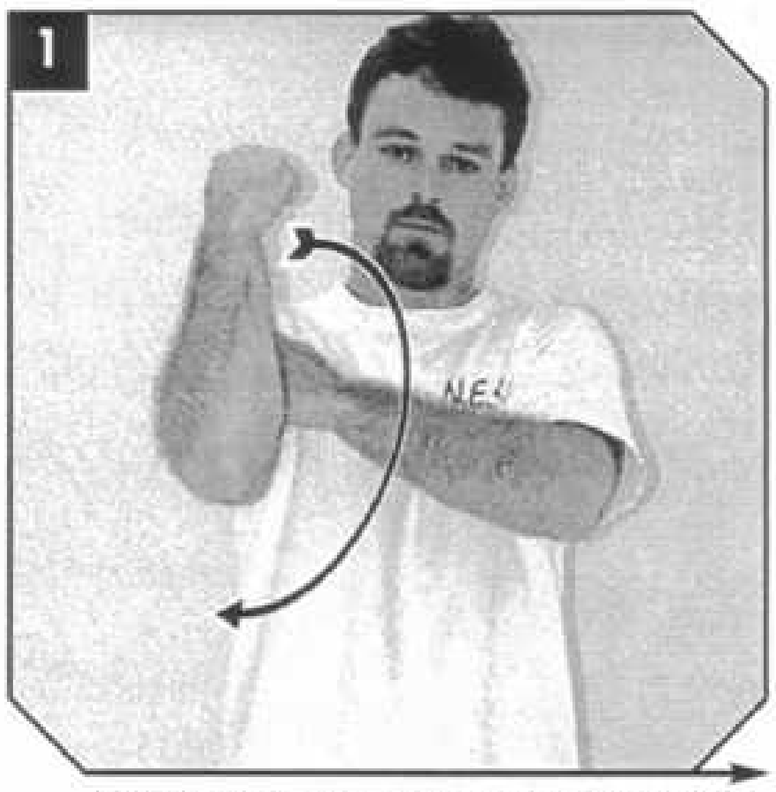
Lastly, open your hands and move your hands through the remaining ranges of motion—supination and pronation...

...flexion and extension, and...

...side to side.

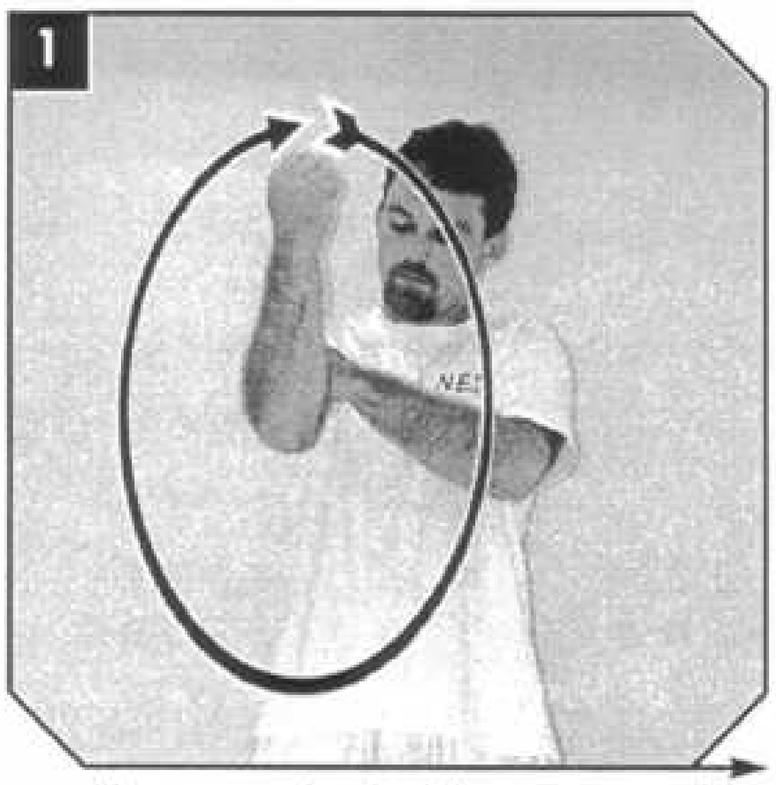
JOINT WARM UPS-

ELBOWS

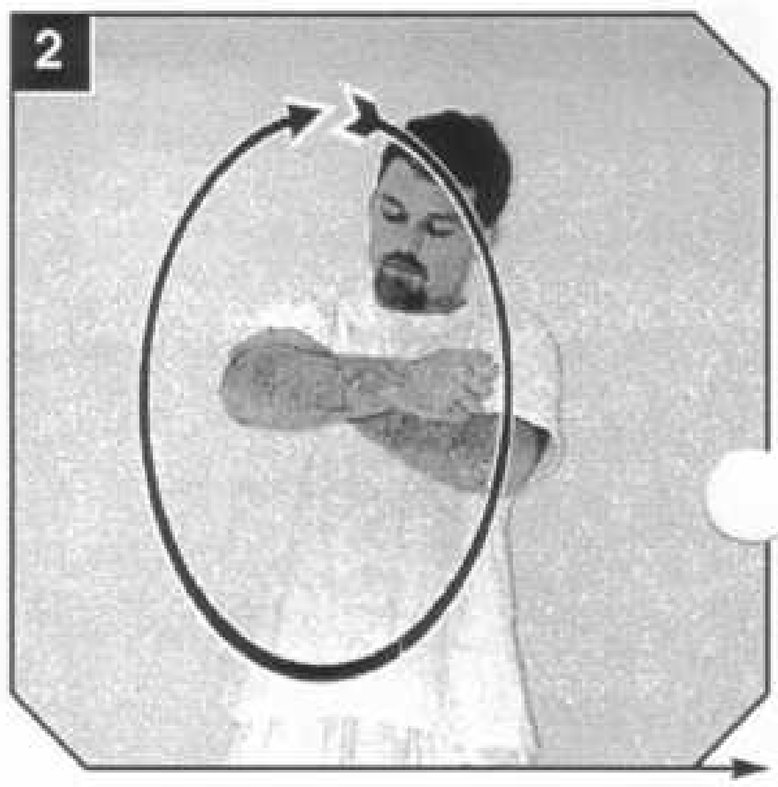


Hold on to your upper arm, with your thumb down, and alternately flex and...

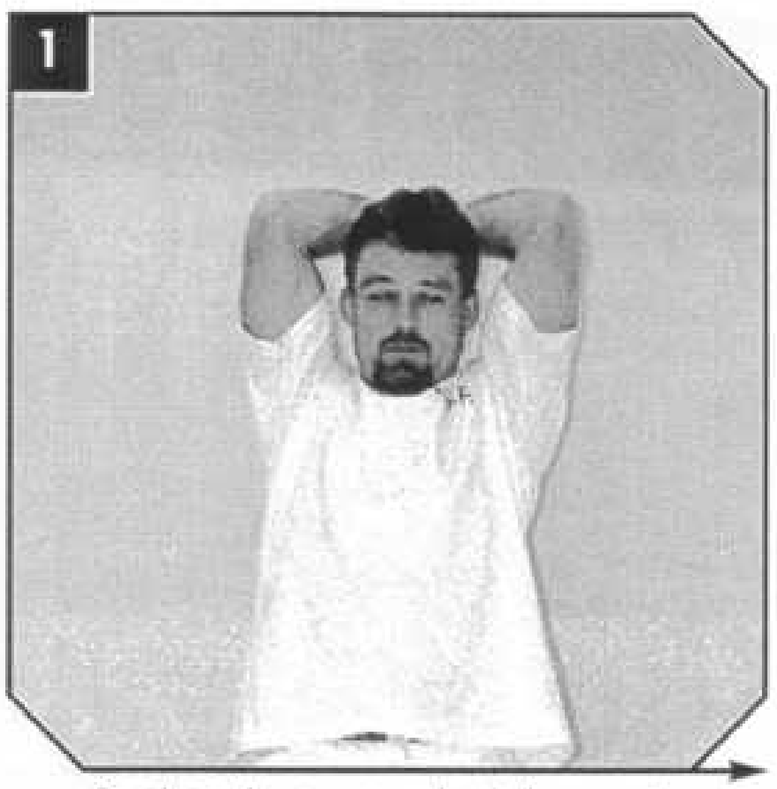
...extend your arm. As your arm straightens, roll your thumb side down.



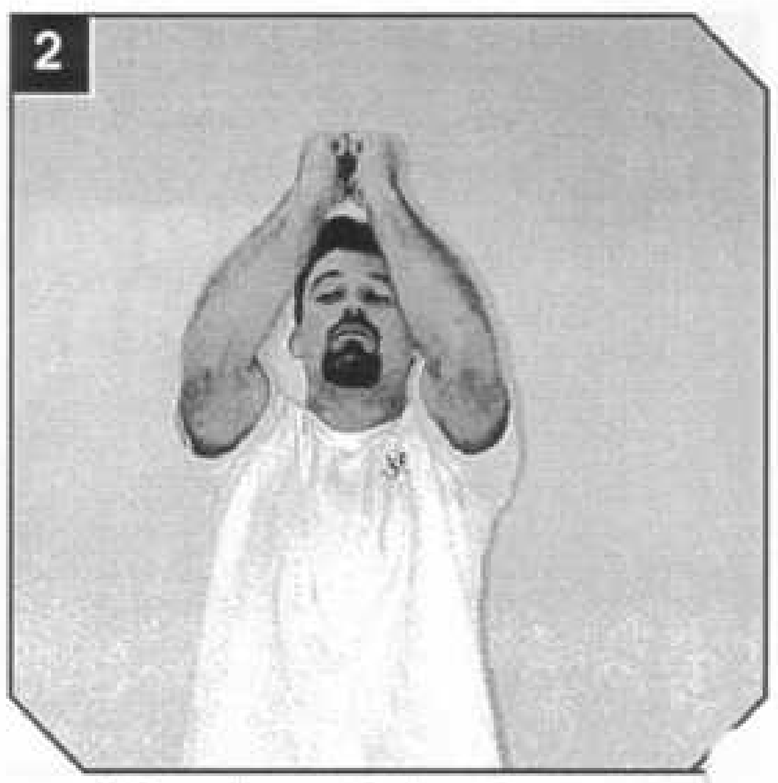
You can also hold your arm at the triceps as shown above, and move your forearm in...



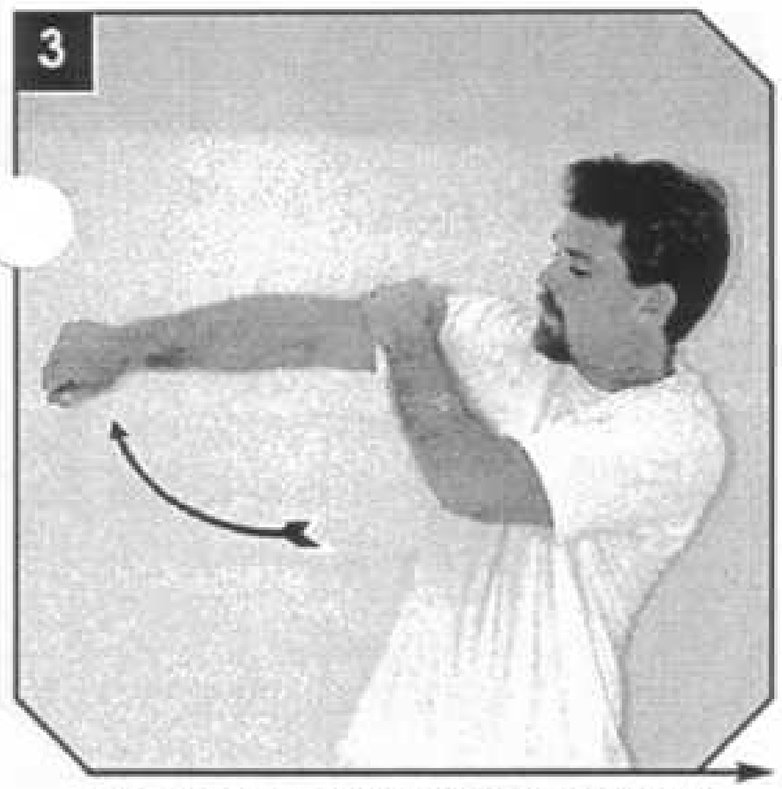
...a...



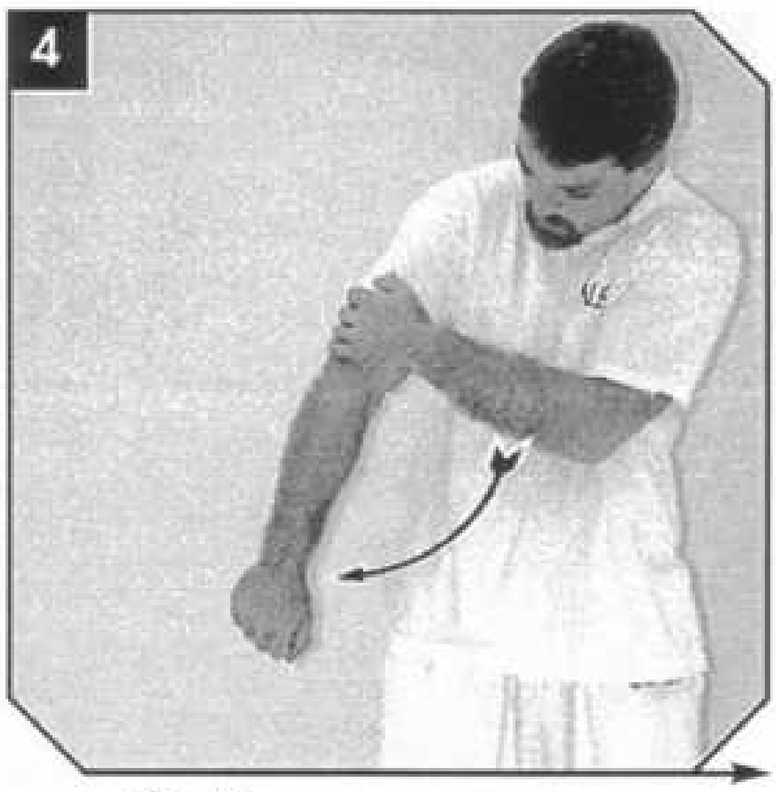
Pretend you are holding onto a pulley located behind your head.



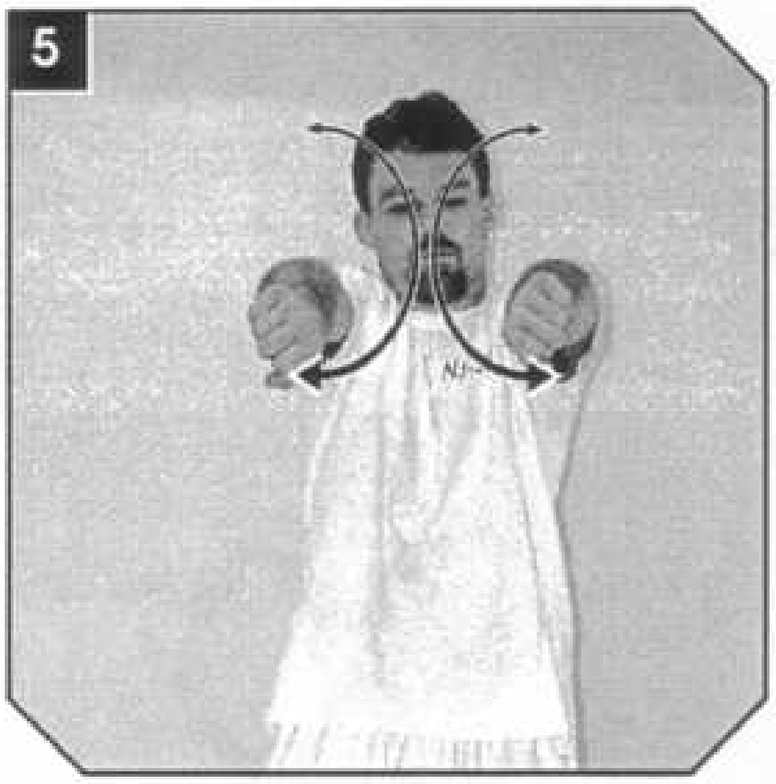
Using dynamic tension (imagine you are slowly pulling a huge weight) bring your elbows down.



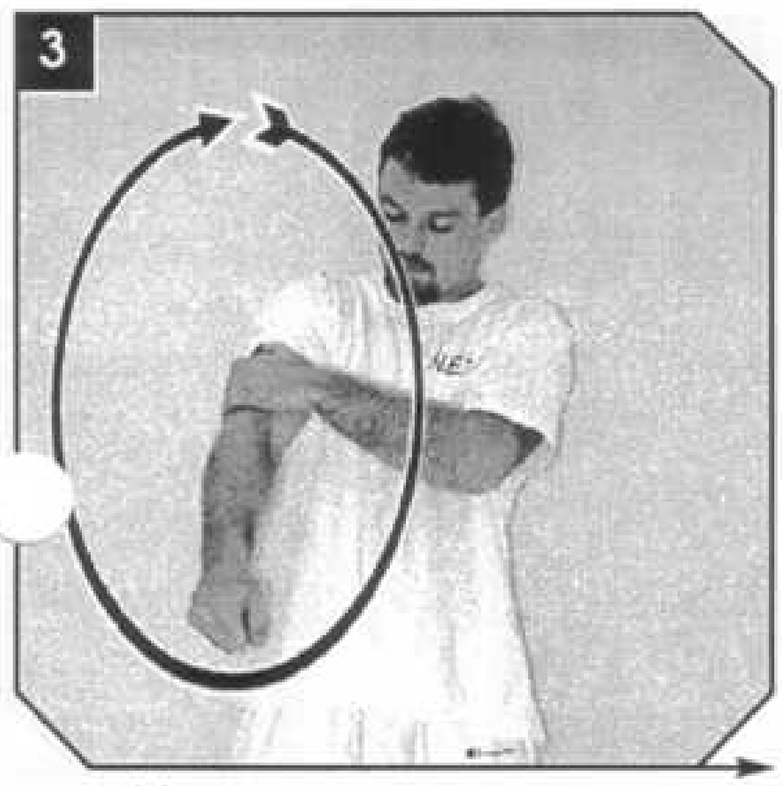
Your arms can extend forward, as shown at left, or out to the side, or...



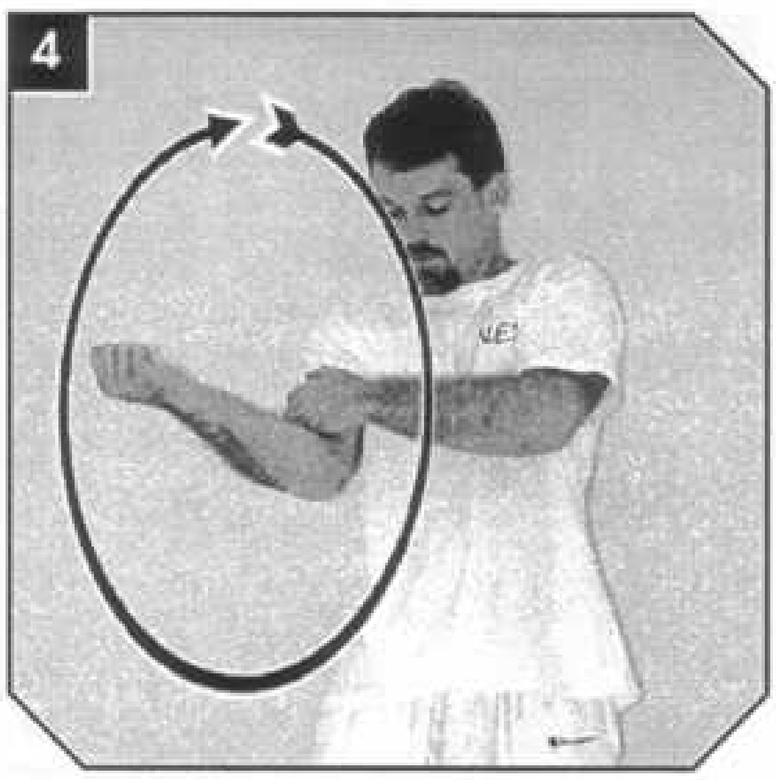
...down.



You can also flex and extend both arms simultaneously.



...big...



...circle.

Switch directions and then repeat on the other side.

When your elbows hit your side...

...extend your arms all the way down, keeping your muscles tight the entire time.

Repeat.

JOINT WARM UPS- CHEST & SHOULDERS

NECK

Face forward, in a relaxed stance.

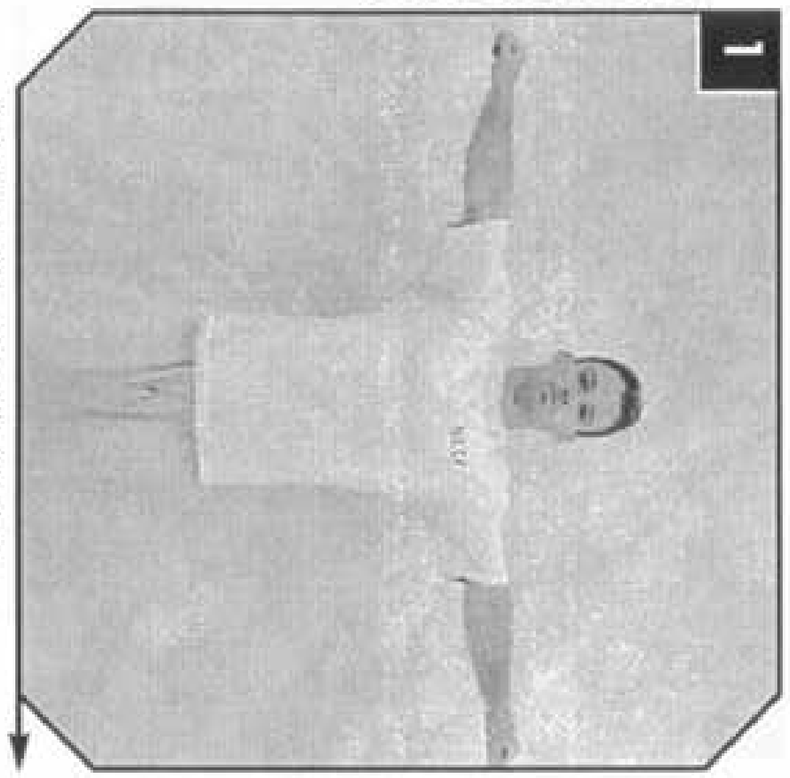
Bring both shoulders up as high as you can.

CHEST

Swing your arms in front of you and then...

...back.

SHOULDERS

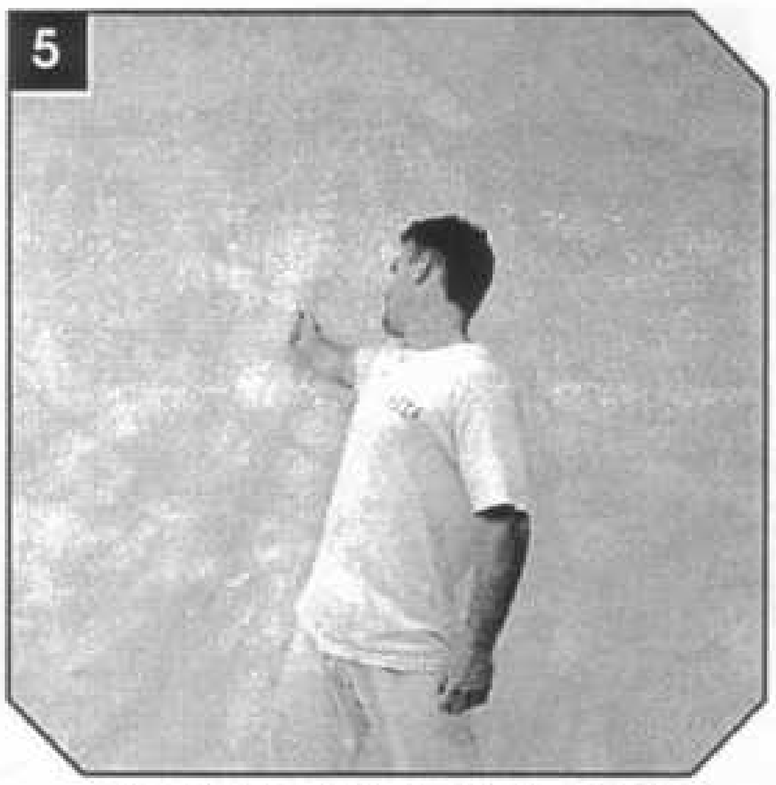


Begin with small circles.

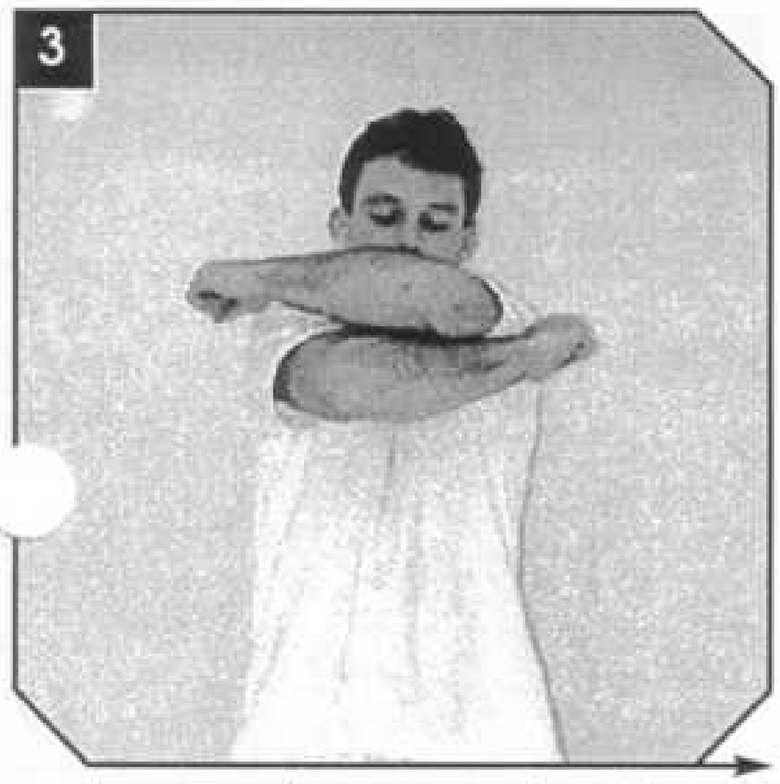
Make the circles progressively larger, until...

...you are making the circles as large as possible. Then switch directions.

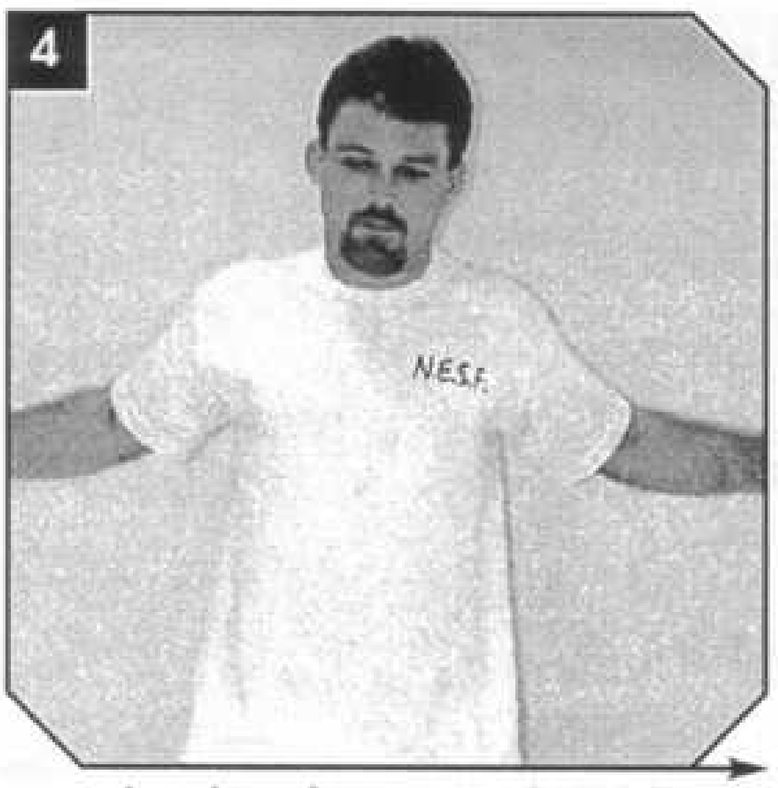
To warm up your neck as well, make a fist and follow it around...



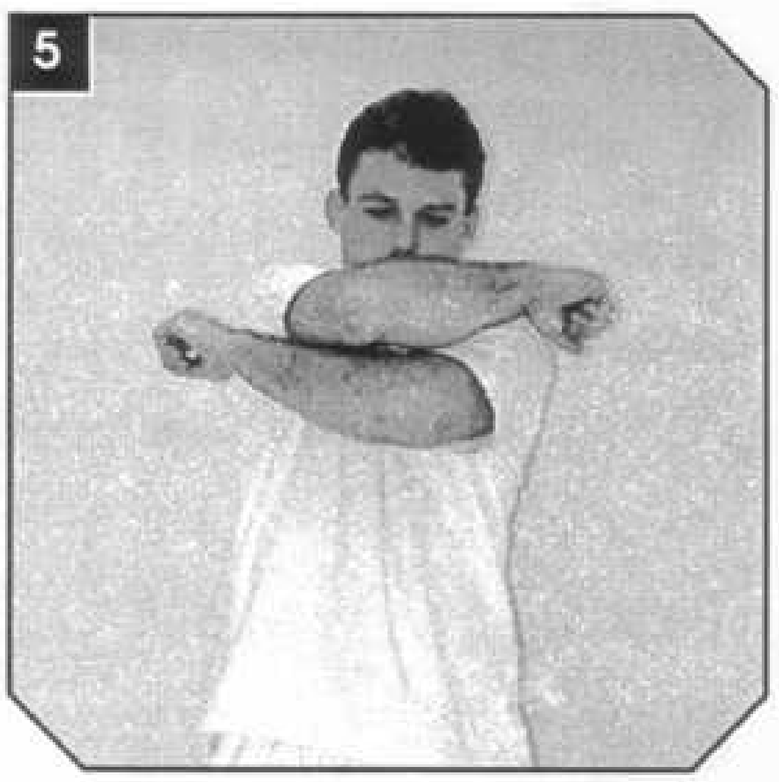
...in a big circle with your eyes. Repeat in the reverse direction and on the other side.



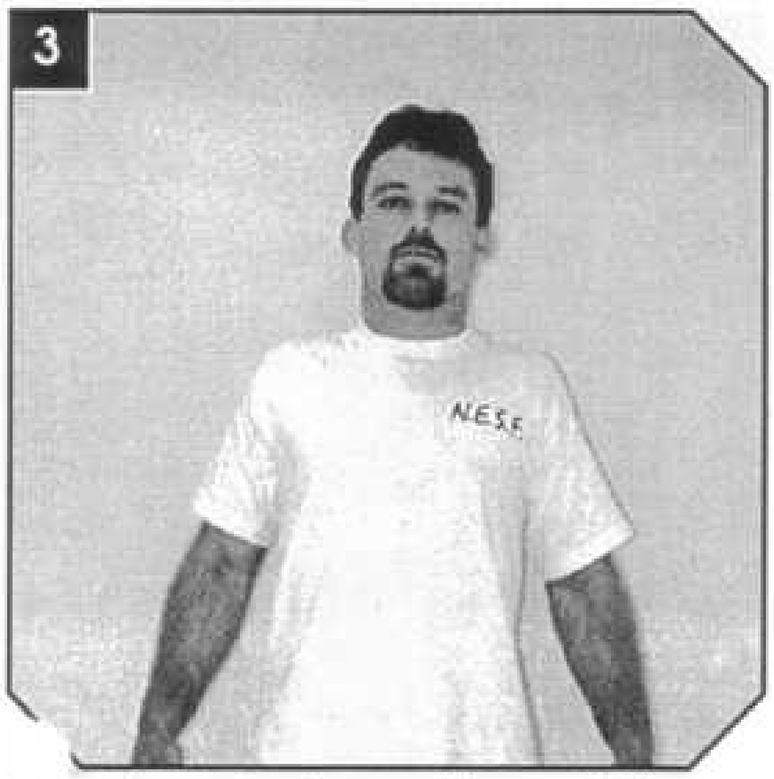
Increase the range of motion, crossing the arms in front, and...



...back as far as comfortably possible.



Each time your arms come forward, cross the other one on top.



In a circular motion, pull them back as far as you can. Repeat several times. Then switch directions.

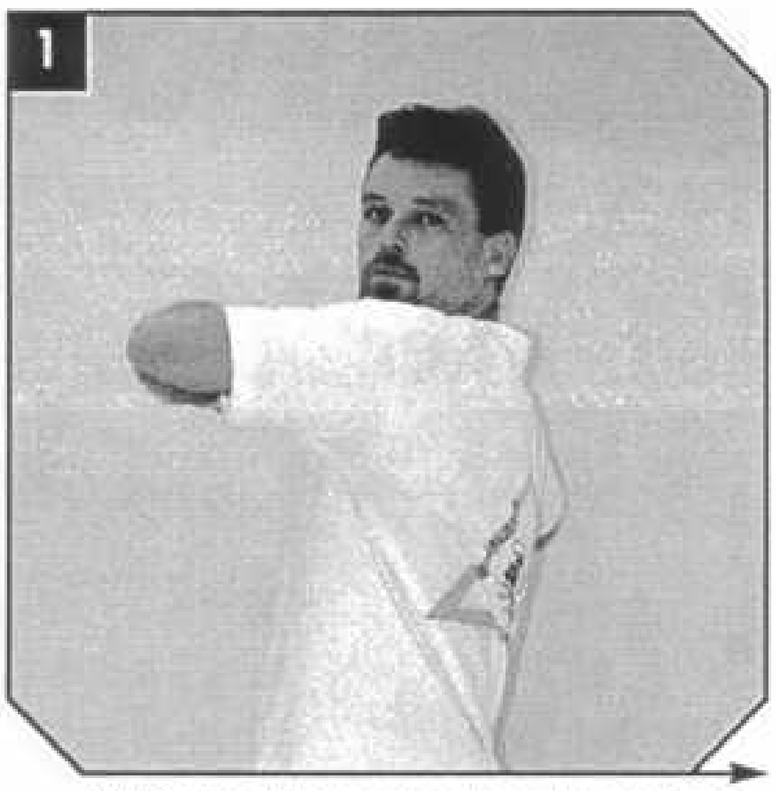
Tuck your chin to your chest and slowly rock to one side, and...

...the other. Do not circle all the way around. Do this exercise at a significantly slower pace than the others.

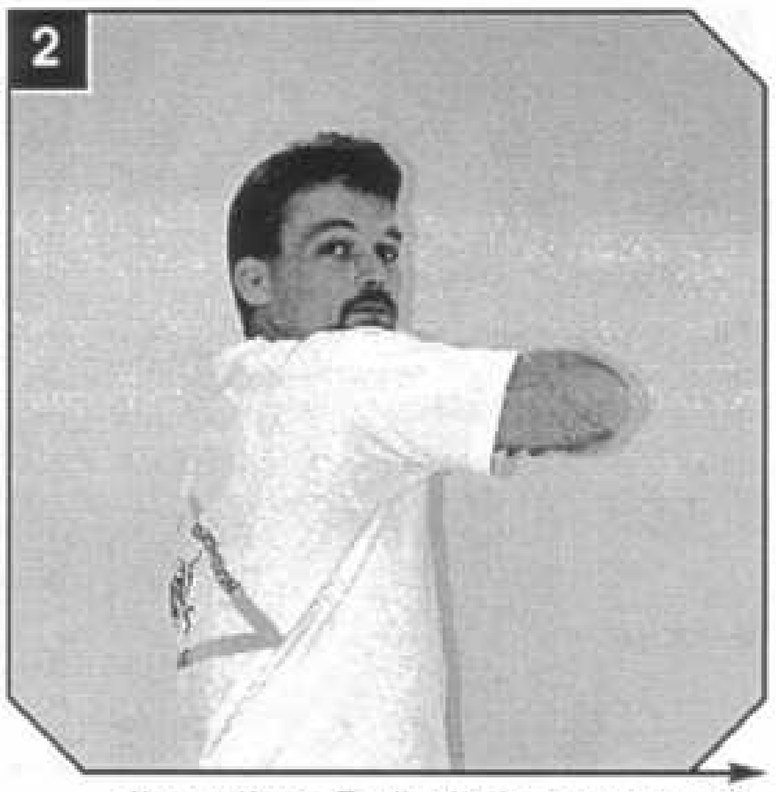
JOINT WARM-UPS-

TORSO

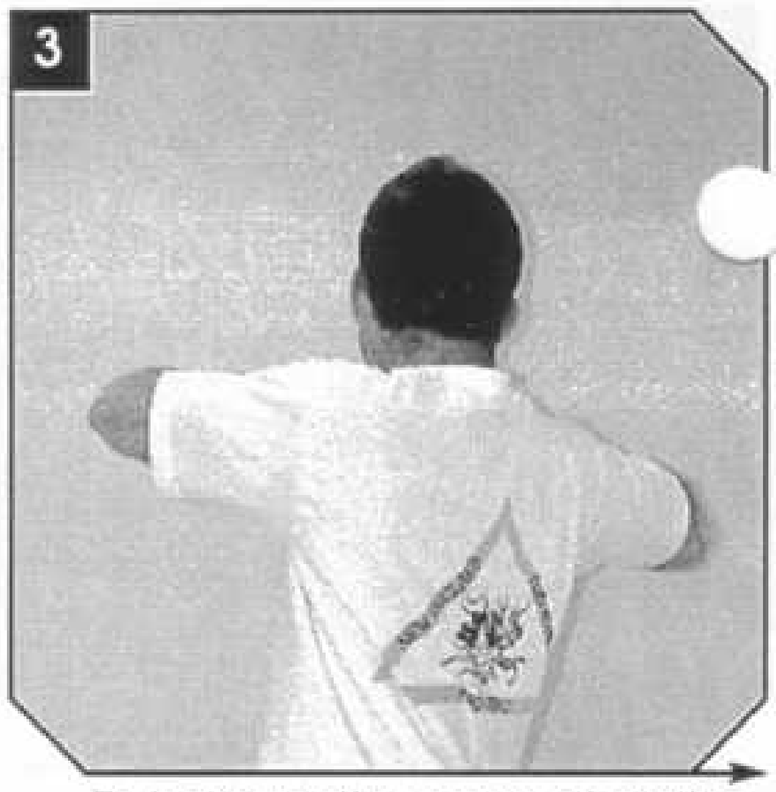
ELBOWS



With your hands close together, rotate one elbow back, and then...

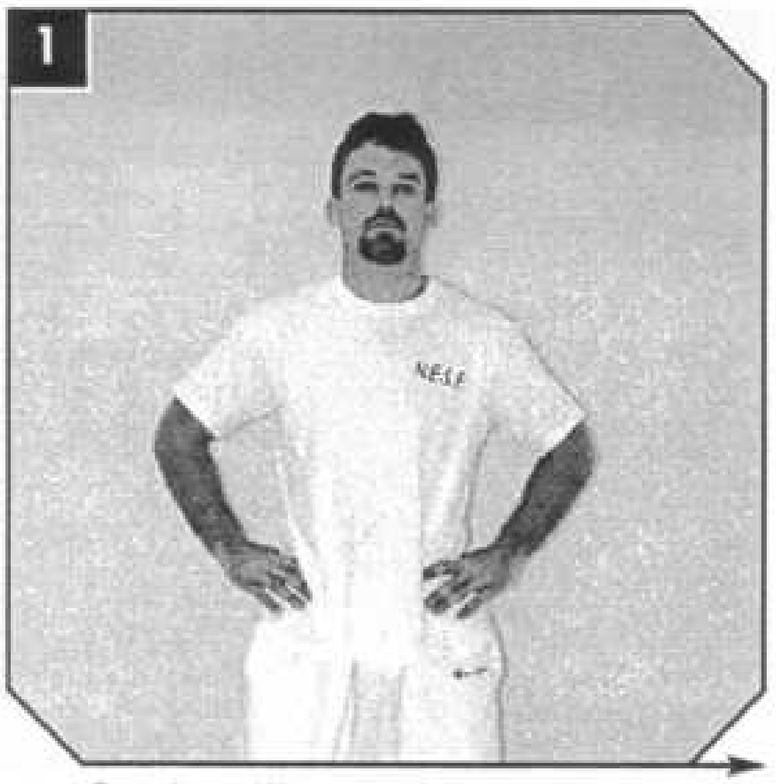


...the other. To limit the range of motion, keep your eyes trained forward.

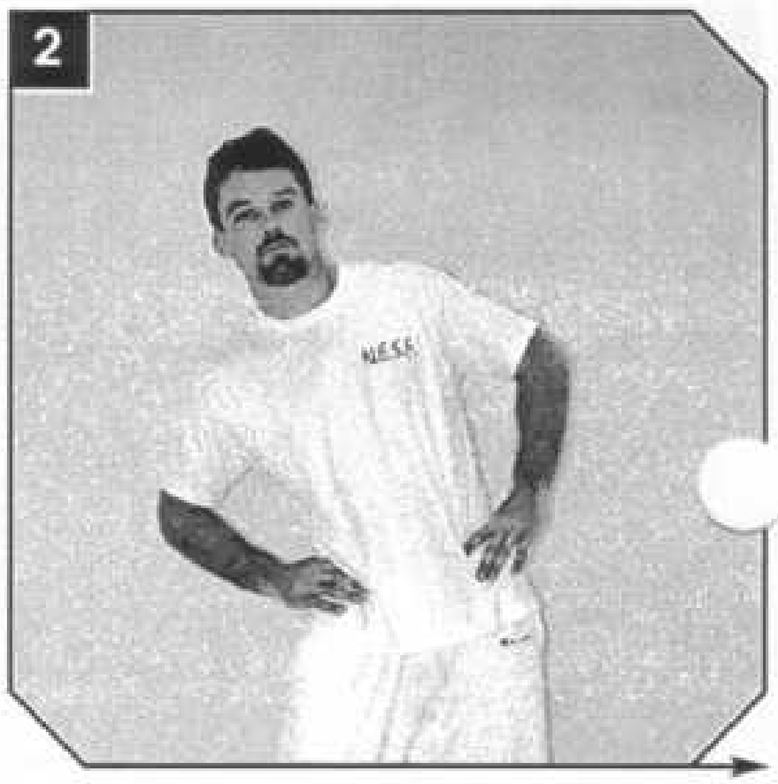


To increase the range of motion, look over your shoulder as you go back on one side and...

TORSO CIRCLE-BEGINNER

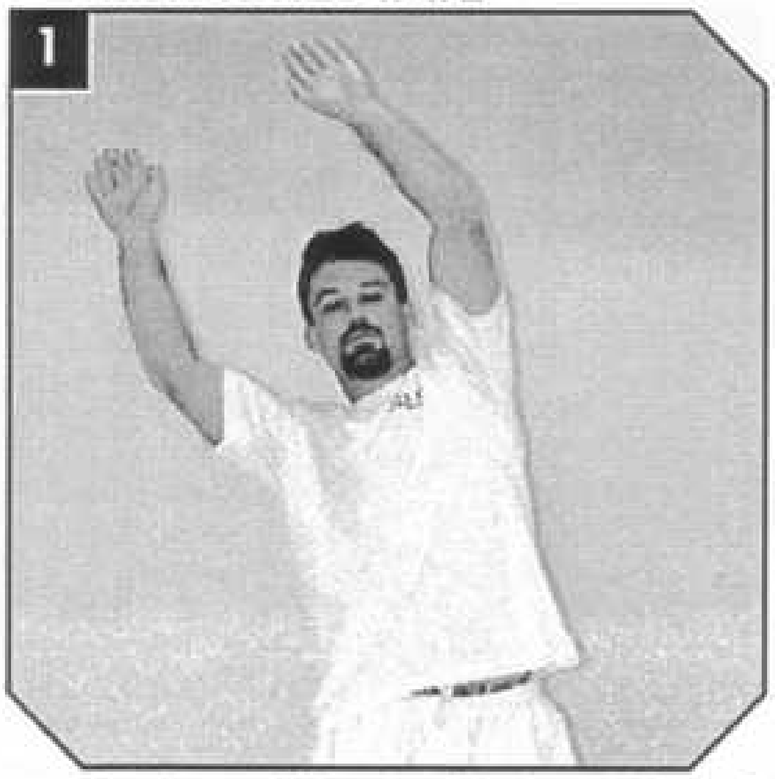


Begin with your hands firmly stabilizing your waist.



Without moving your waist, move your shoulders in a large circle, sideways...

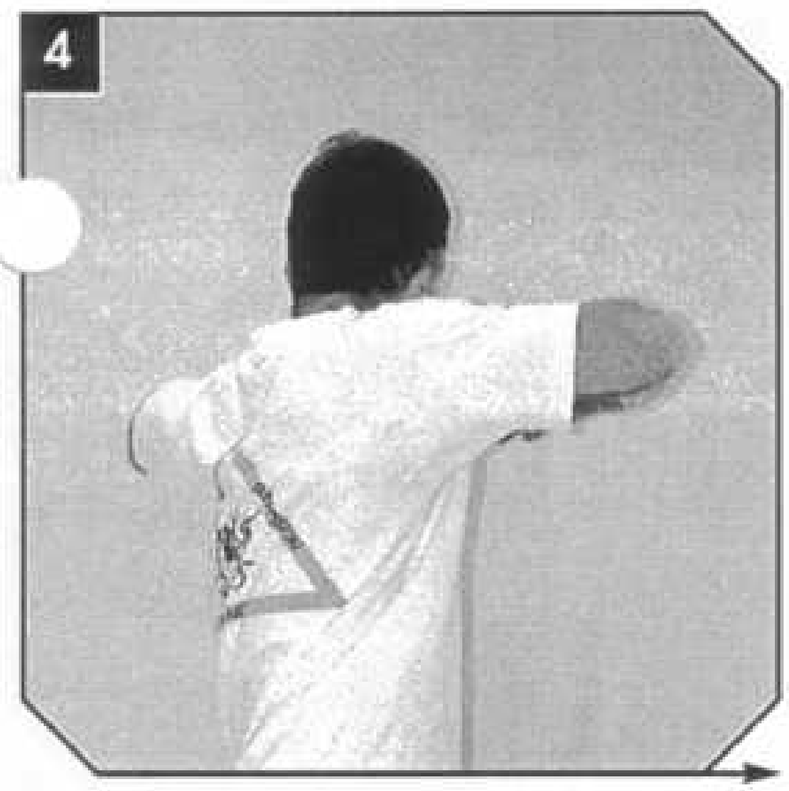
INTERMEDIATE



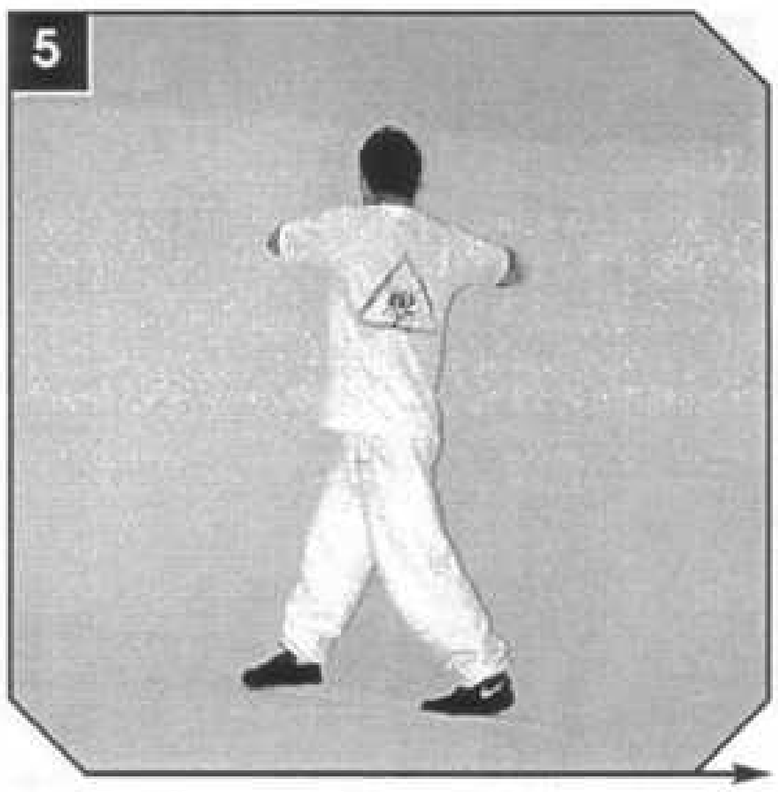
To do an intermediate version of the above warm up, reach up with your hands as you circle around.

ADVANCED

To do the advanced version, cross clasp your hands as shown in this close up. Reach all the way back in a circle. As you come forward...



...the other.



For the maximum range, relax, and pivot your outside foot as you go back one way, and...

...the other. All the warm ups on this line can be done with the arms bent as in the first panels, or with the arms out.

...back...

..to the other side...

...and forward. Rotate several times one way and then reverse directions. Stabilize your waist with your hands the entire time.

...reach past one foot, and then...

..the other, before you...

...circle all the way back again.

JOINT WARM UPS— HIPS & KNEES

HIP CIRCLES

Place your hands on your waist and...

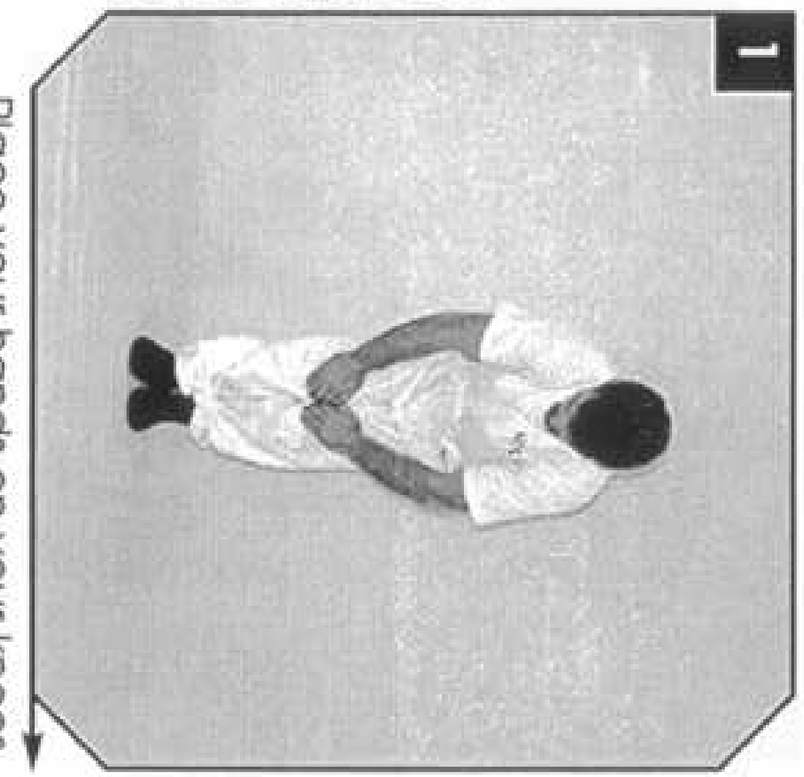
...circle your hips all the way back, and around, and...

KNEE BENDS

From the same beginning position, slowly drop down about half way and...

...straighten your legs out again.

KNEE CIRCLES



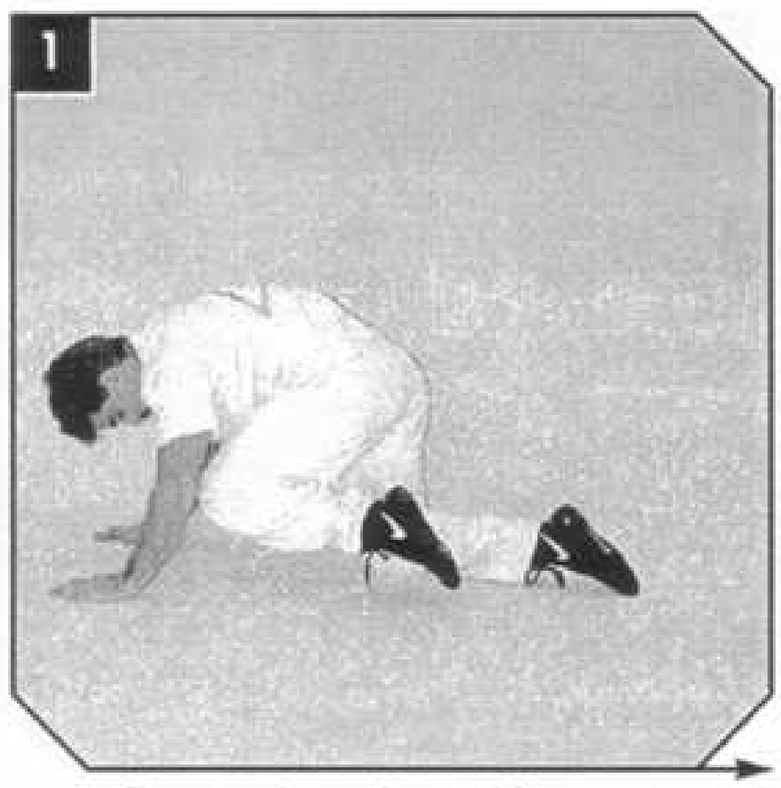
Place your hands on your knees and...

...circle your knees around...

...in a circle...

...and back. Straighten your legs all the way out as your legs come forward.

Repeat six to 20 times, in both directions.



eFrom a hands and knees position, you can do the same exercise, on leg at a time, pulling the leg all the way in, and...

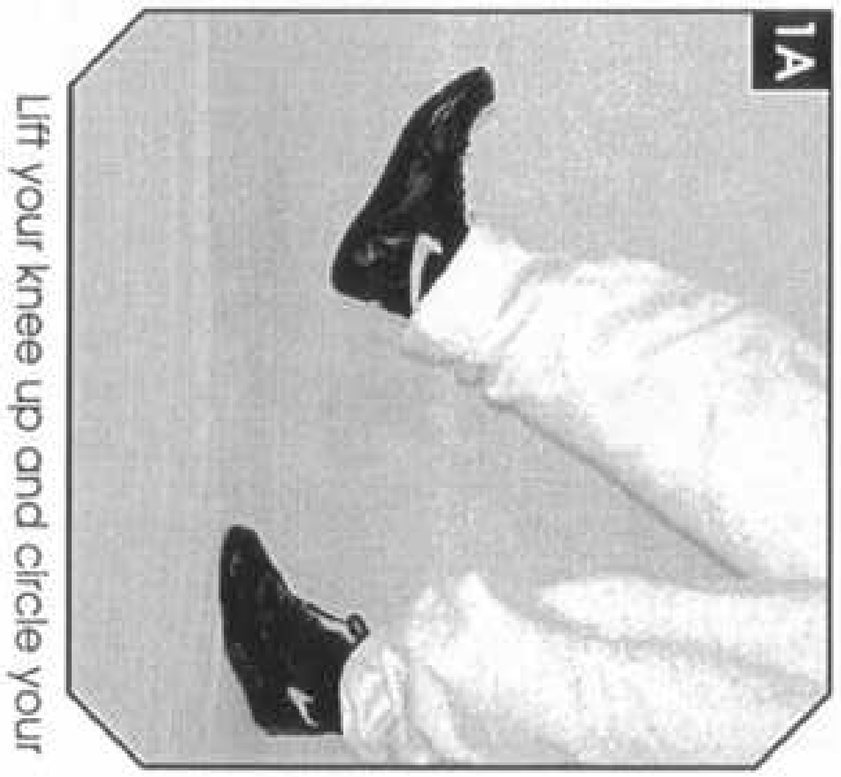
...straightening it all the way out. Keep your foot pointing directly at the ground.

...forward again.

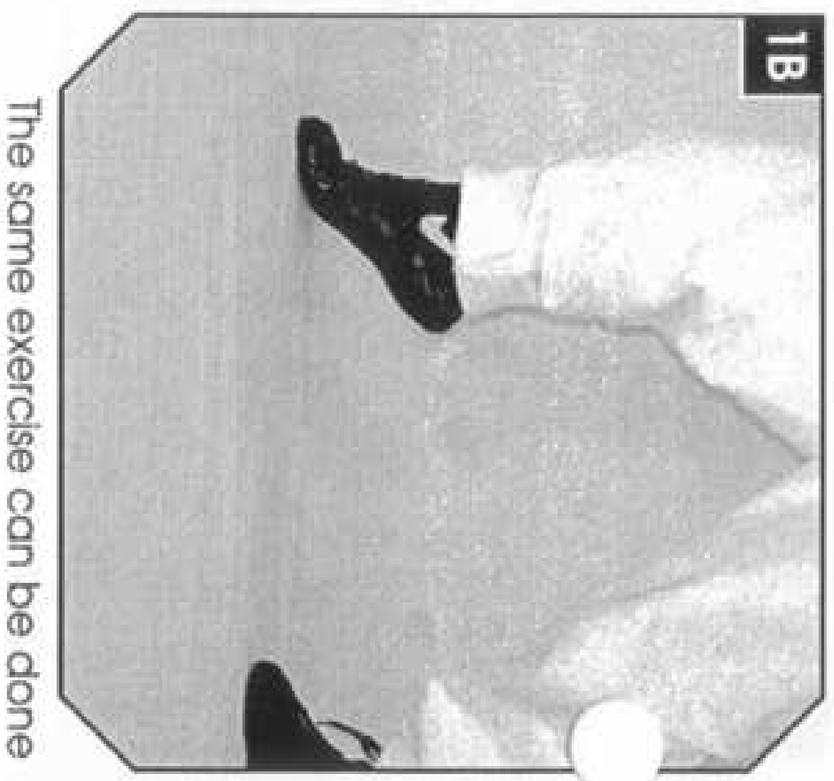
Use your hands to push your hips farther than they could go on their own. Your head and feet stay in place; your center moves in a circle.

JOINT WARM UPS - ANKLE, FOOT, & TOES

CIRCLING

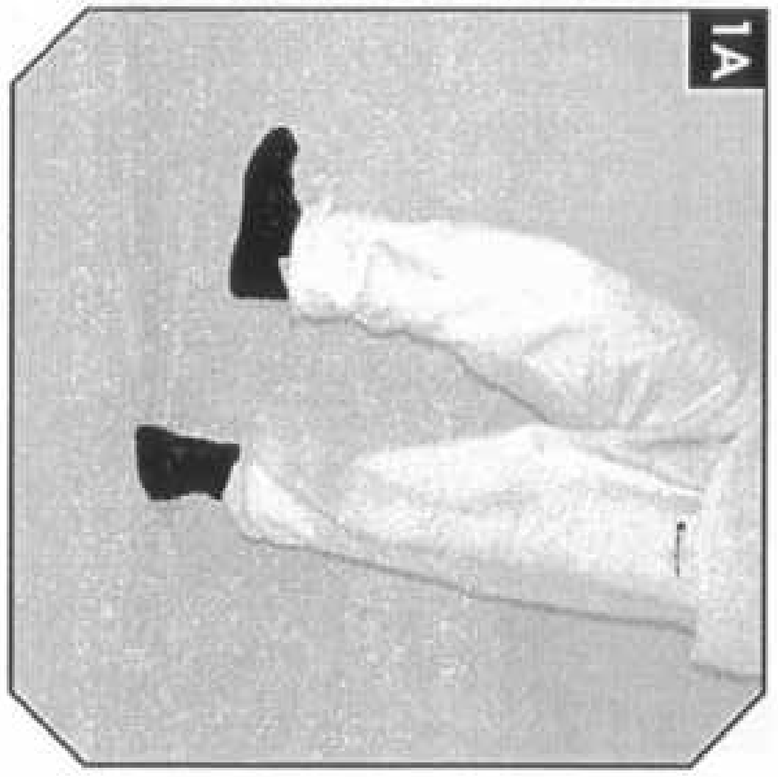


Lift your knee up and circle your ankle 6-20 times in each direction. Repeat on the other side.



The same exercise can be done with the ball of your foot touching the mat.

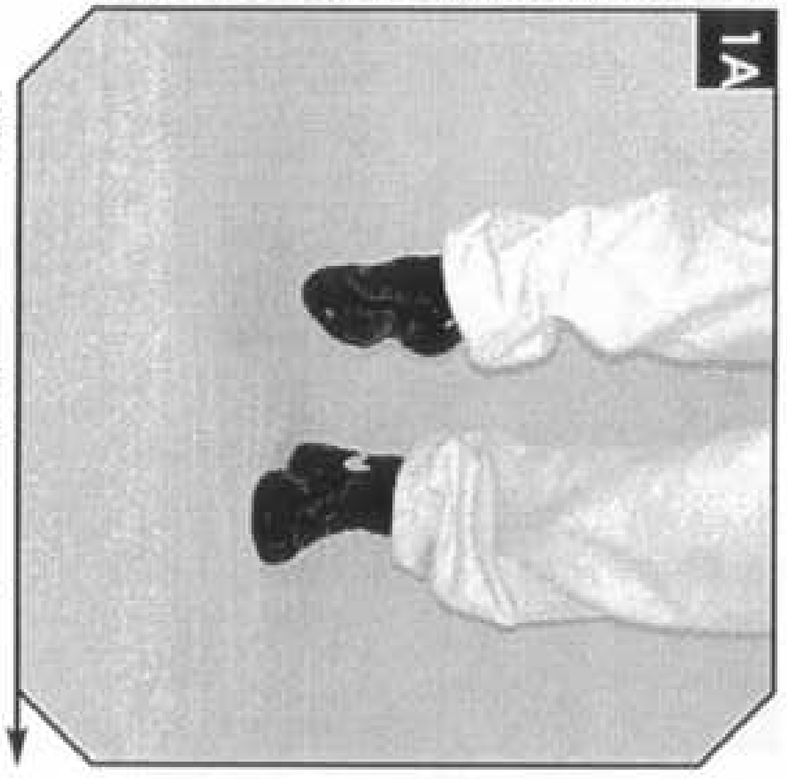
FLEXION-EXTENSION



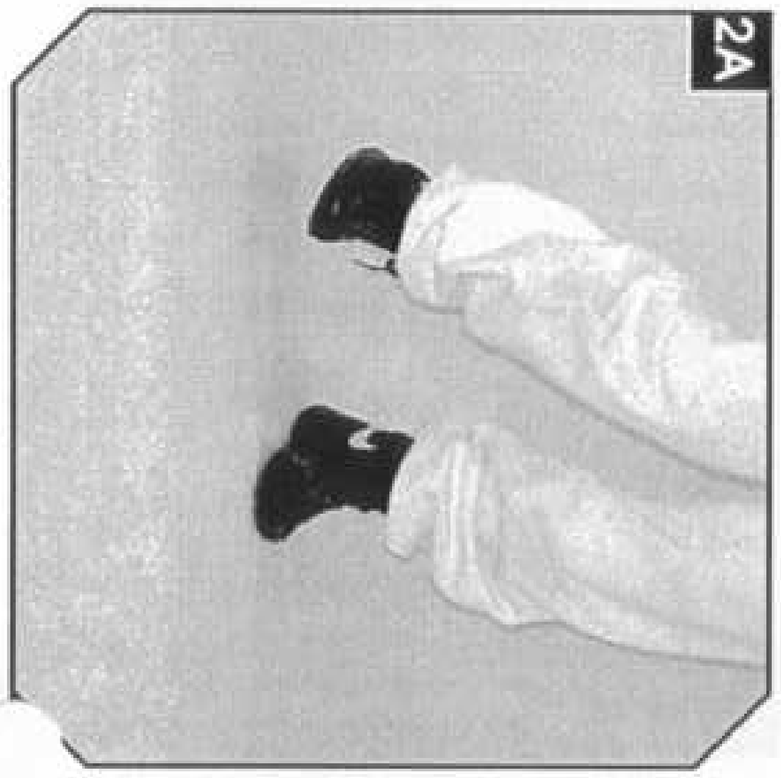
From the standing position you can also flex and extend your foot.

If you put your foot down, you can pull the toes all the way up, and then...

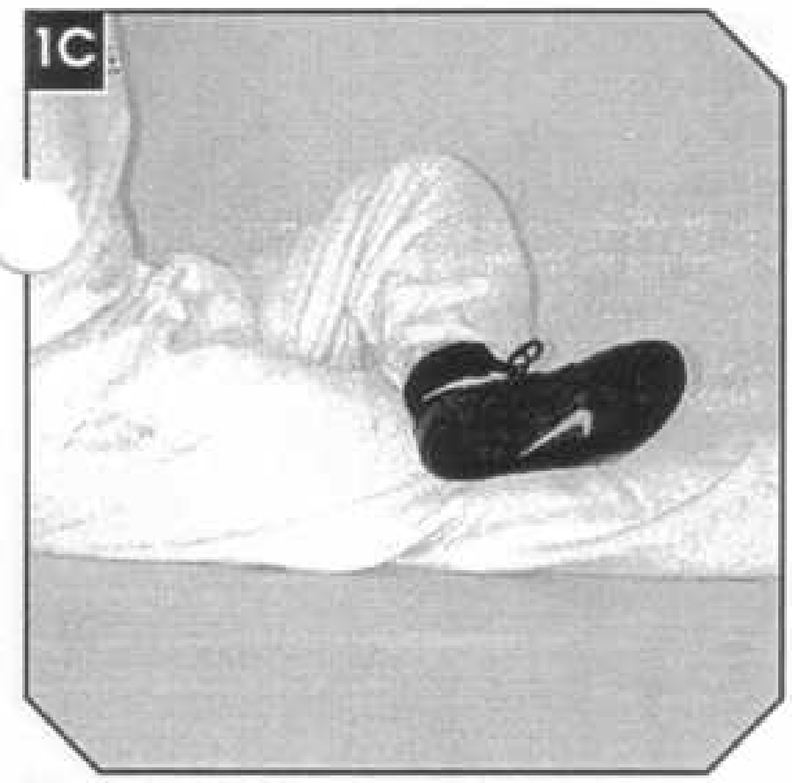
SUPINATION-PRONATION



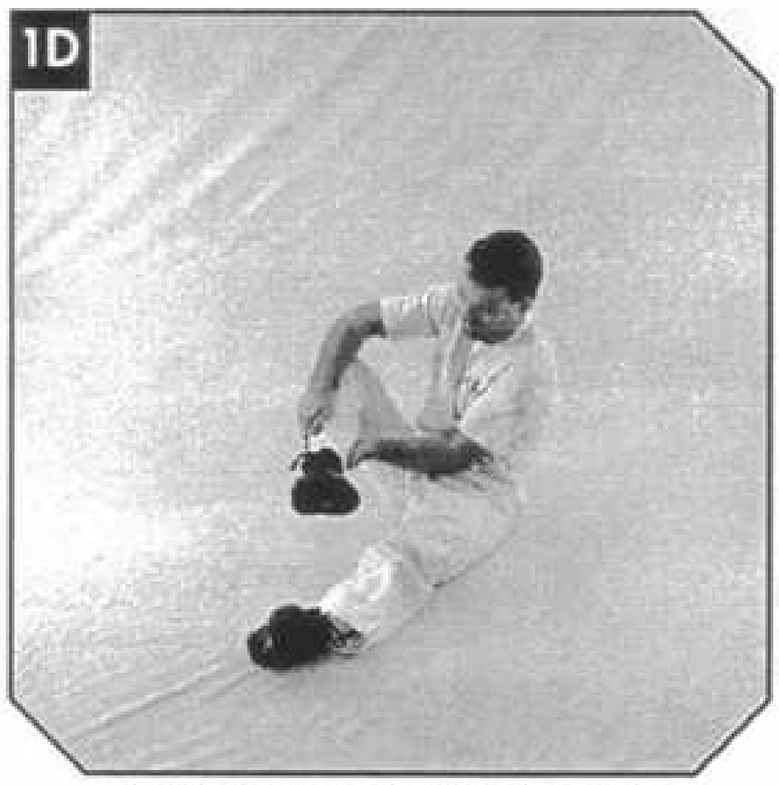
With your foot lifted up, turn your foot all the way in and...



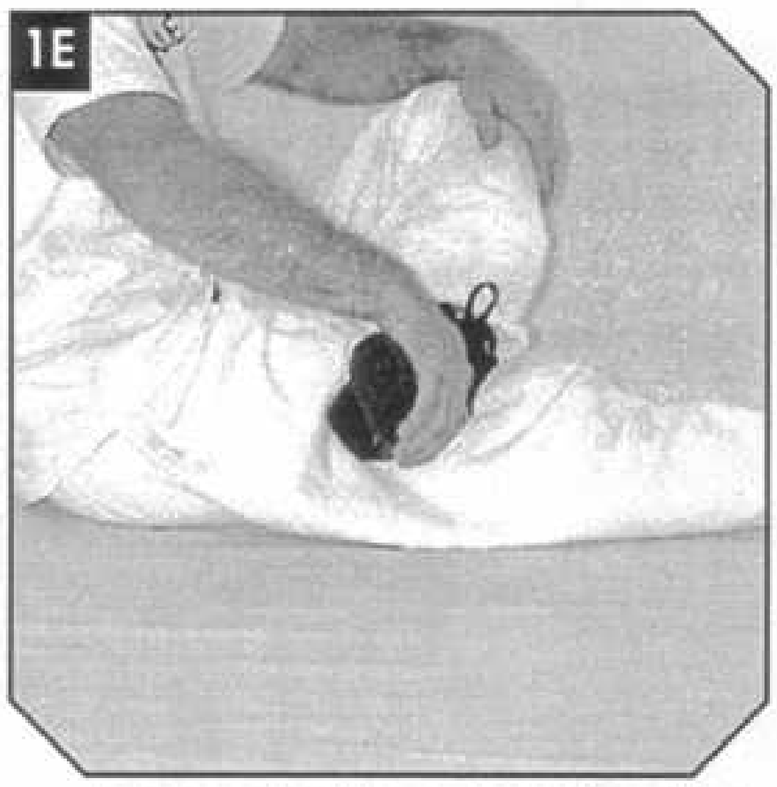
...all the way out.



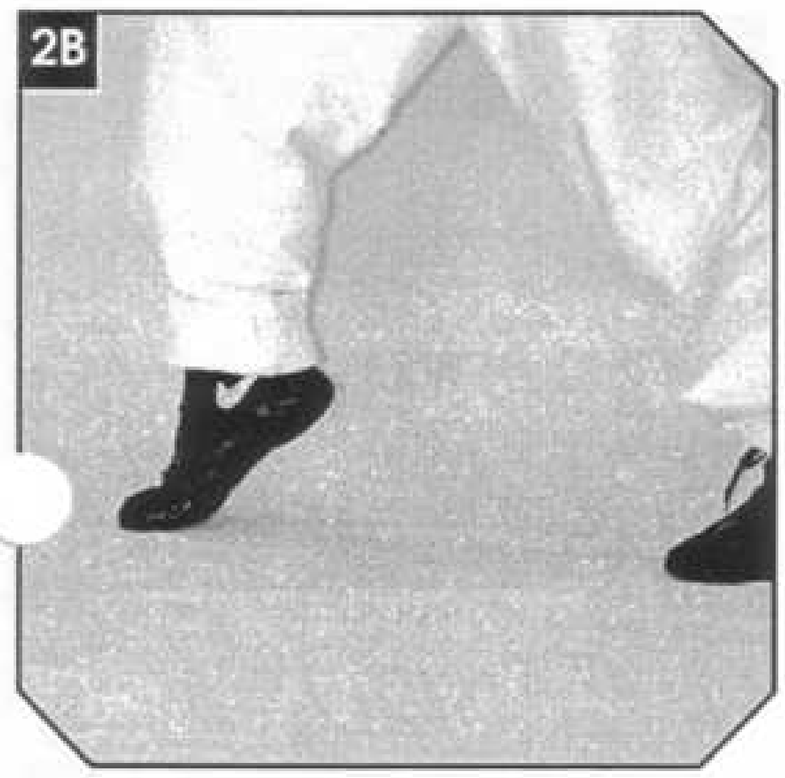
Or it can be done done from the seated position, with one leg across the other, or...



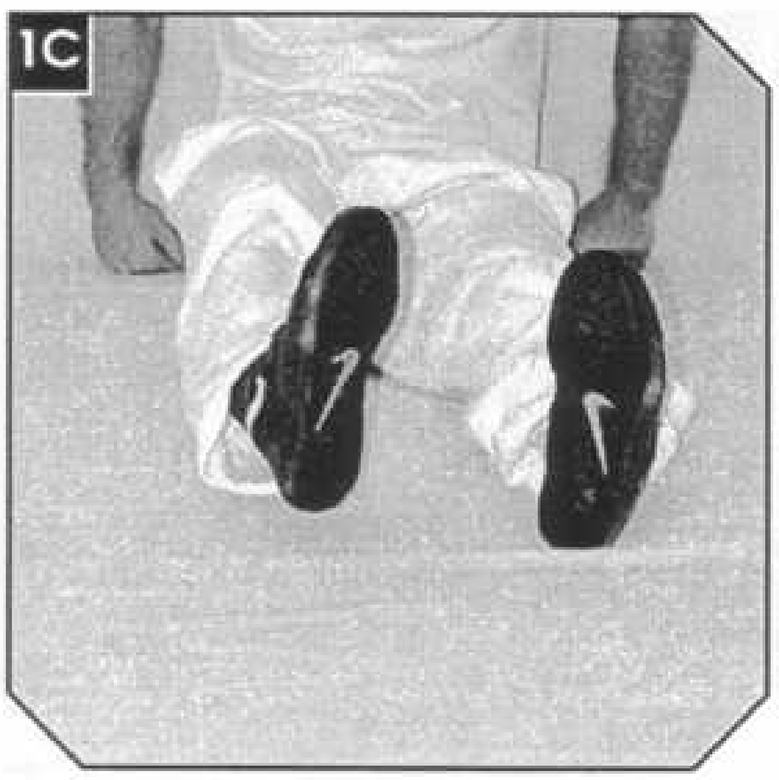
...with the leg inside the other.



To increase the range of motion, use your hand to circle your foot.



...roll all the way up on the ball of your foot.



You can also flex and extend the foot...

...from a seated position.

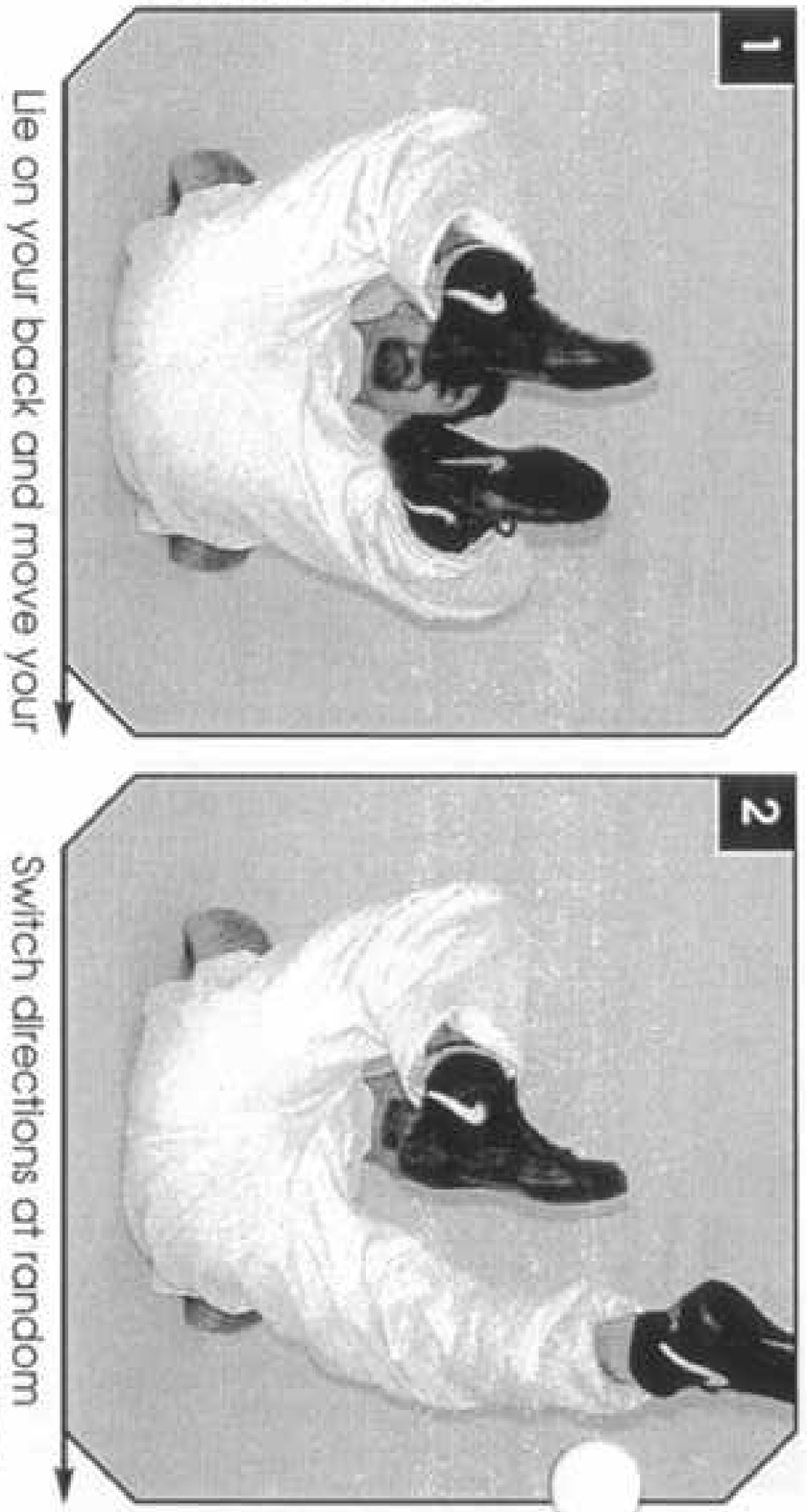
If the warm up at left feels awkward, try it on the floor.

A good overall foot warm up from the floor is to spell the entire alphabet with your toes.

JOINT WARM UPS— LOWER BODY

When you have warmed up the lower body joints individually, you are ready to do more demanding, compound exercises.

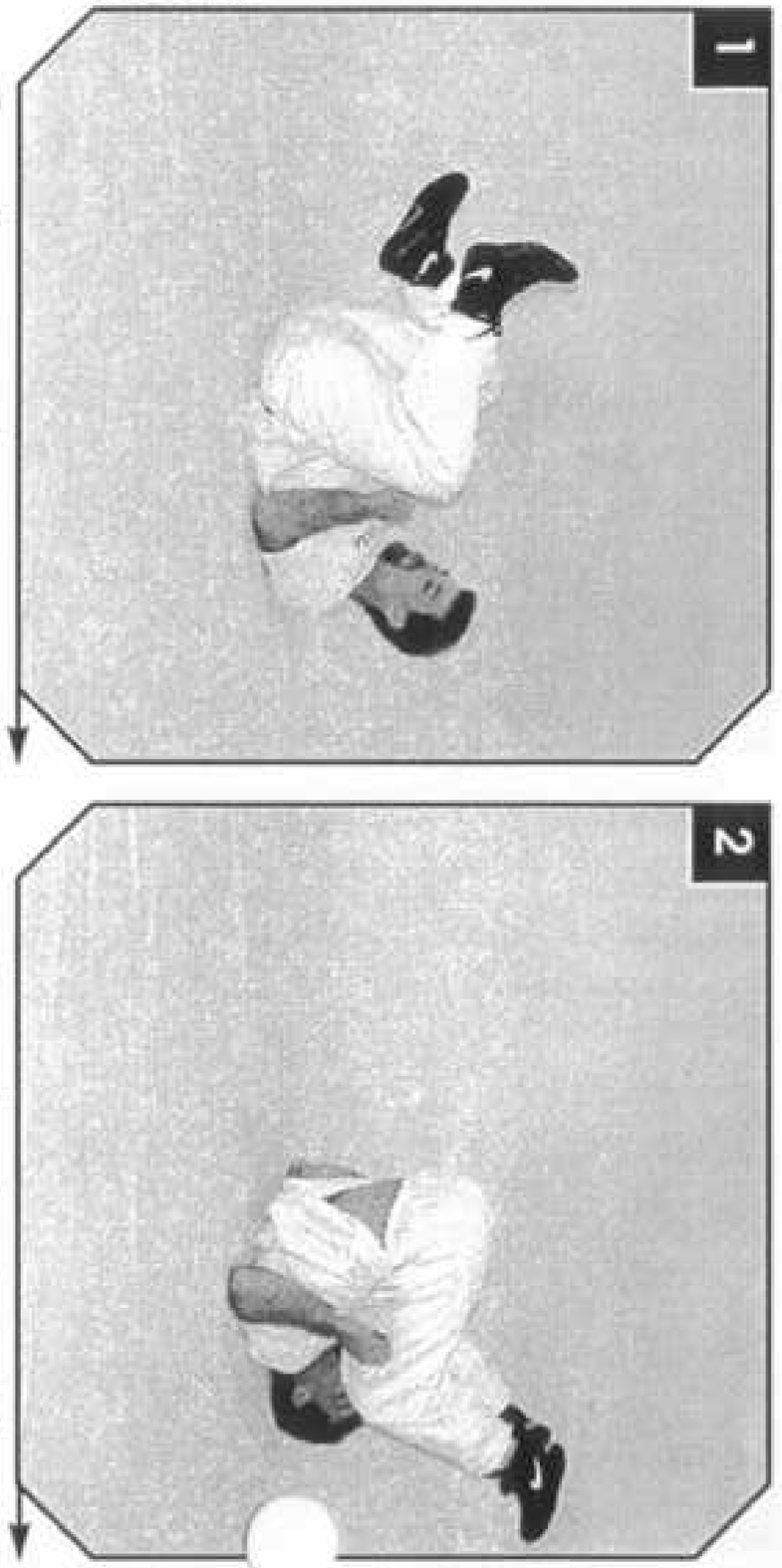
OPEN GUARD



Lie on your back and move your feet in opposite circular directions.

Switch directions at random intervals. As you circle the feet, correspondingly move your hips.

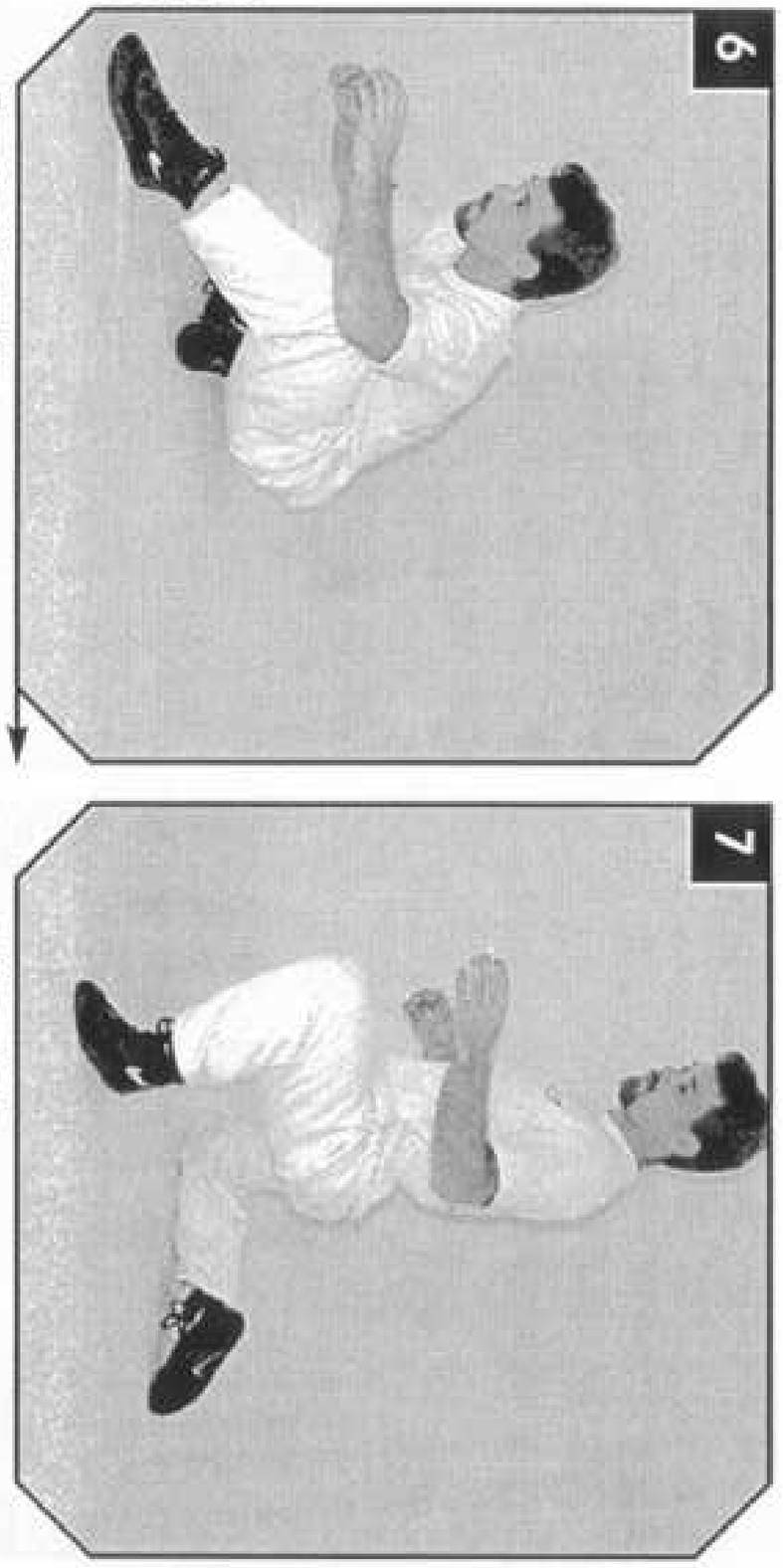
ROLLS



From the ground...

...roll your legs back, and then...

CONT'D



Repeat on the...

...other side.

Intersperse the circles with front kicks (keep the toes pointed out), using one foot, and...

...the other.

Circling initially feels more awkward in one direction, Do that direction more, until you feel equally smooth on both sides.

...forward, keeping one leg aiming forward and the other tucked beneath it.

Roll all the way up to a kneeling position.

Then roll back. Maintain continuous movement.

TO STANDING

When you are comfortable with the preceding drill, instead of rolling up to a kneeling position, come all the way up to standing.

Then roll back, and...

...repeat on the other side.

STRETCH

When your joints are thoroughly warmed up, you should proceed to more demanding muscle warm-ups, where the object of the exercise is to prepare not the joints, but the muscles themselves.

These are harder on your body than the last exercises. It is a good idea to do some slight stretching at this point.

The exact type of stretches is not crucially important. Simply try to stretch all your major muscle

NECK

Gently pull your head forward with both hands.

NECK

Grab and pull down on one arm at the elbow as you lean your head to the side. Keep looking straight forward.

TORSO

With one leg extended out front, step your other foot across it, and hook in your other elbow. Keep your back straight, and look behind you.

THIGH

Roll onto your stomach. Reach back with your same side hand, and pull your heel in tight. For an advanced version, keep your hip down and lift your knee.

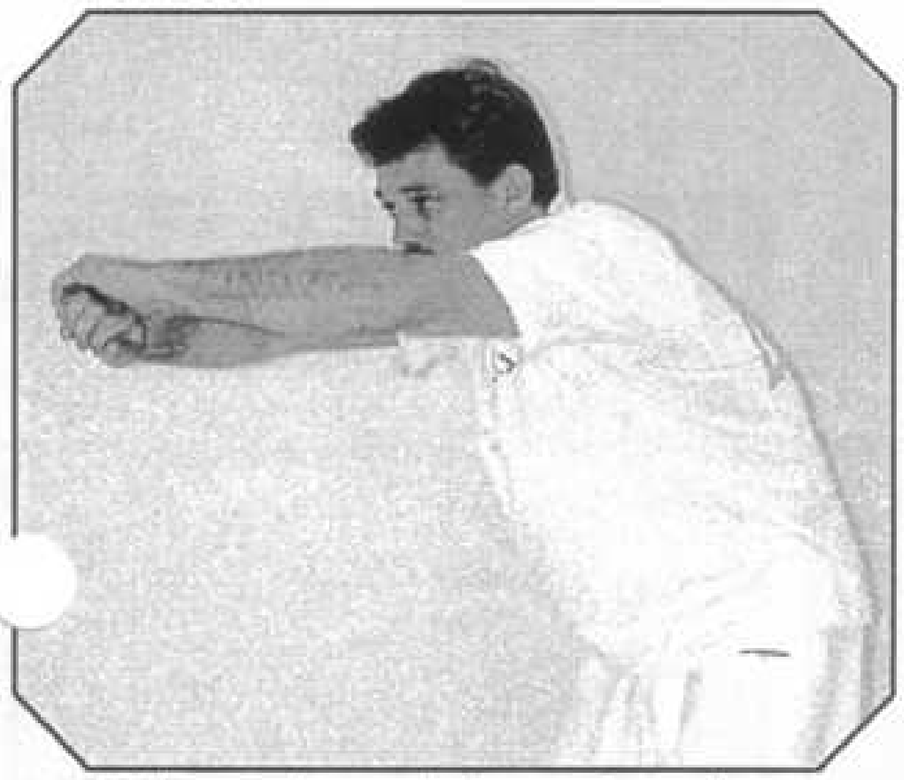
BREAK

groups. With each stretch, take the muscle to a point of minor tension, hold it until the muscle relaxes, and then go a tiny bit further.

When stretching your torso, do not do side leaning stretches first. First, lean forward, then stretch sideways.

Examples of different exercises are shown on this page.

BACK

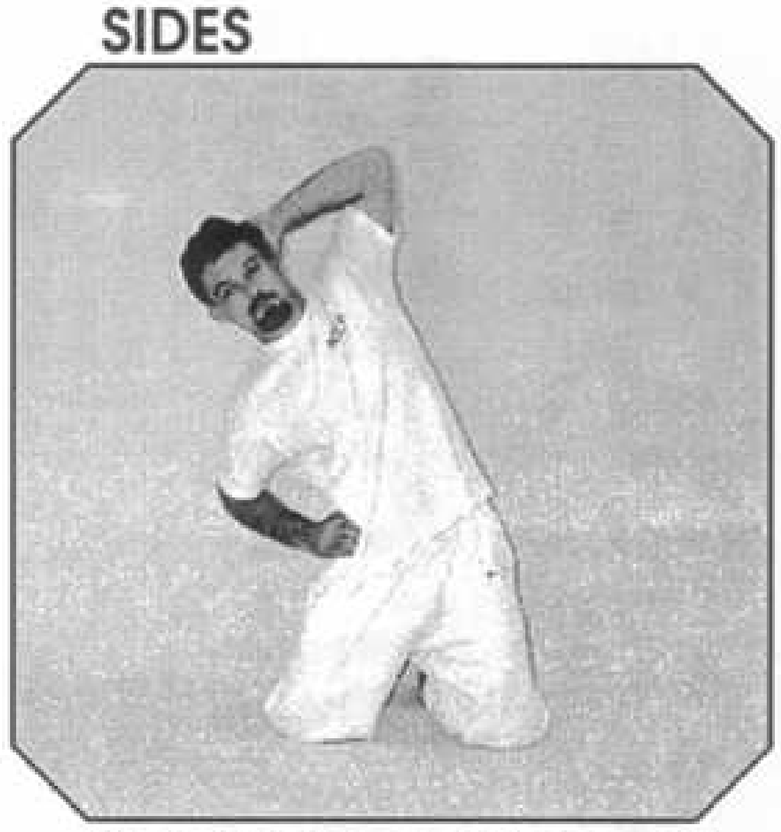


Pull your stomach in and reach both hands as far forward as you can (without pain).

HAMSTRING

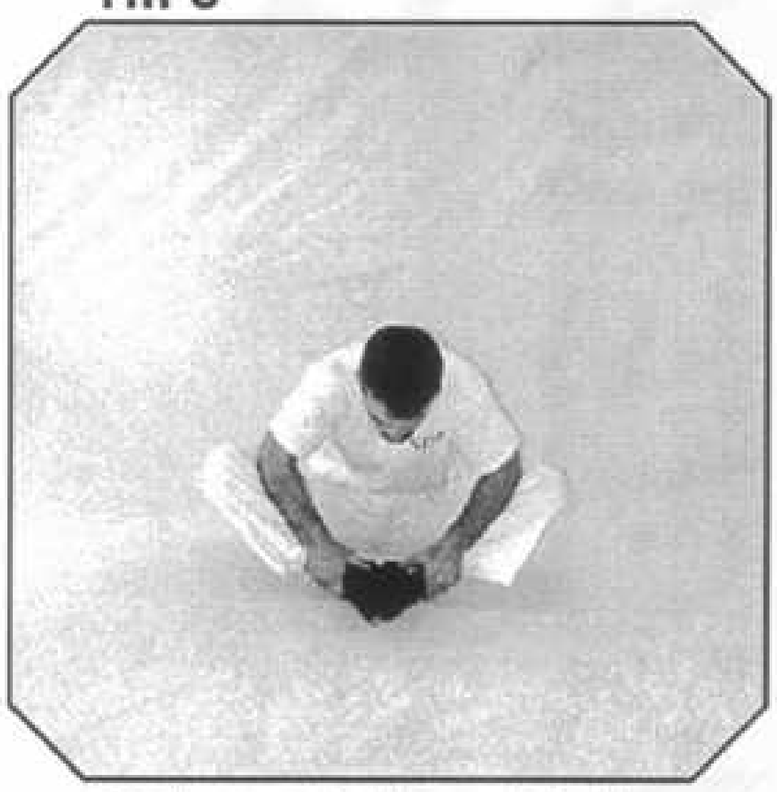
Roll over again and extend one leg out front, with the other tucked in front (not behind you). Reach for your toes. For an advanced version, lift your heel.

SIDES



Drop down to your knees and gently push with one hand into the head, as your other hand pushes into your side. Repeat on the other side.

HIPS

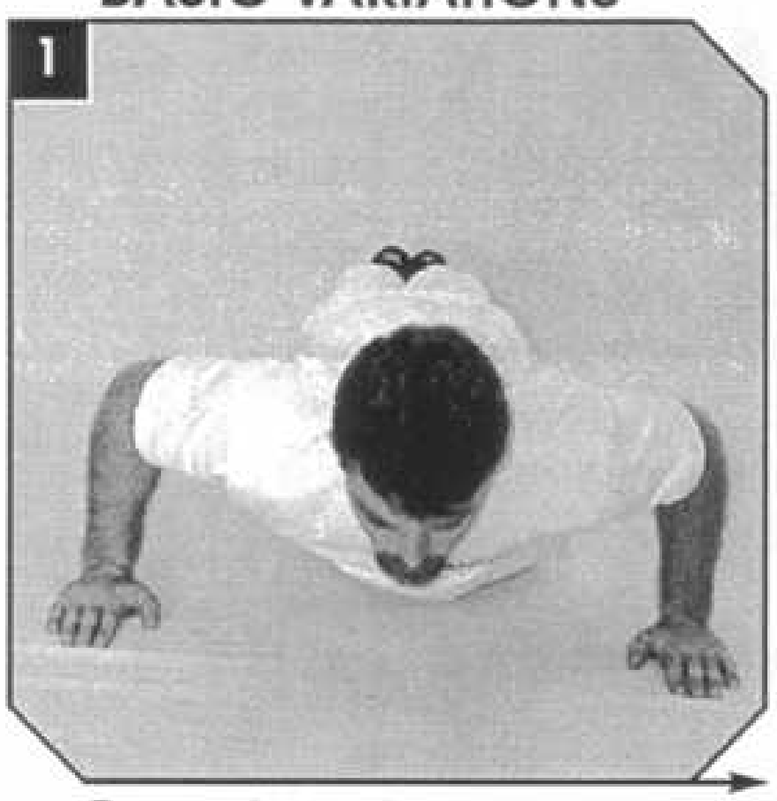


Grab your feet or put both hands on your knees, and drop down as low as you can. Keep your back straight.

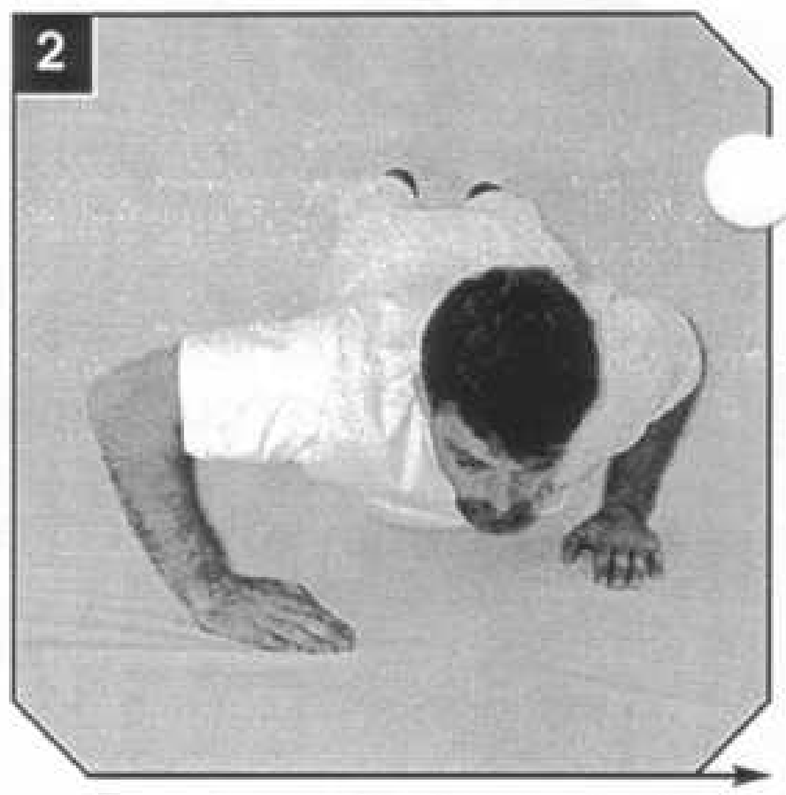
MUSCULAR WARM UPS - CHEST & SHOULDERS

When your joints are warmed up, and you have done a little light stretching, you are ready to thoroughly warm up your major muscle groups. This is best accomplished through various calisthenics. A selection are shown here. In addition to preparing you to train, the exercises will in themselves increase your ability to fight.

BASIC VARIATIONS



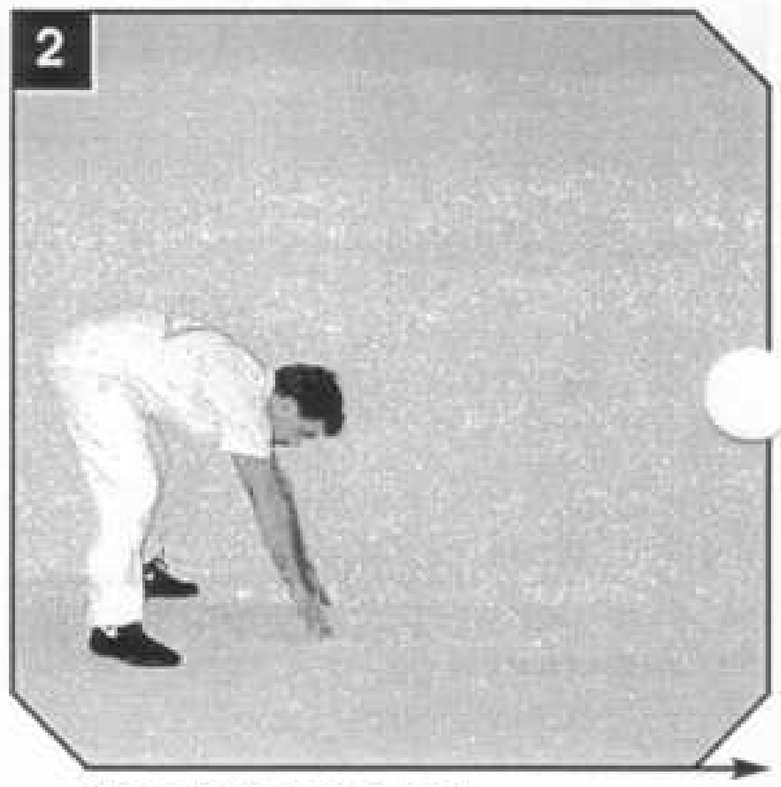
Try regular push ups.



Then try a set with one hand pointed in, and the other hand back. Repeat on both sides.

STANDING

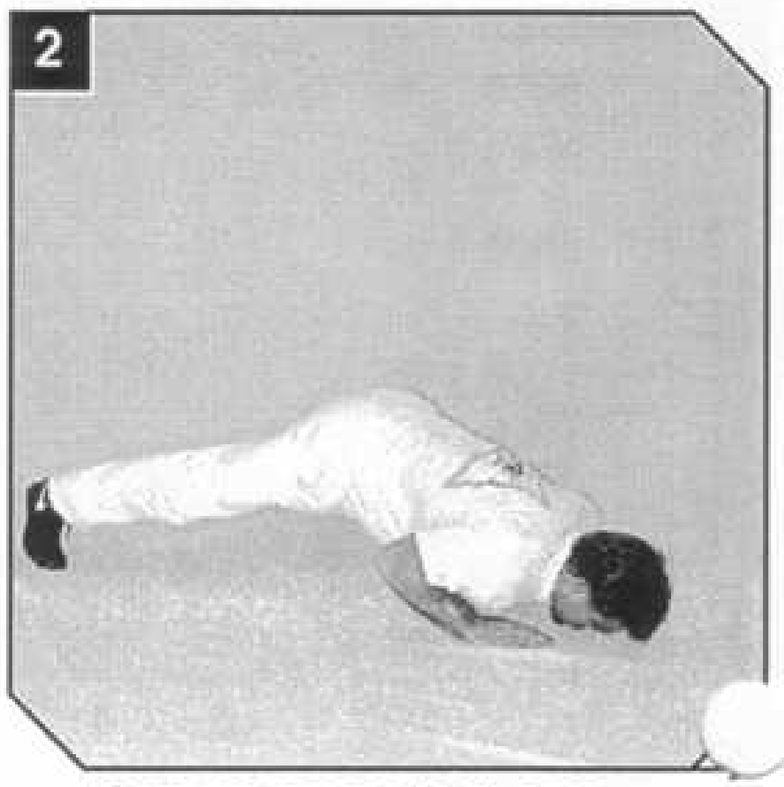
Start in a standing position.



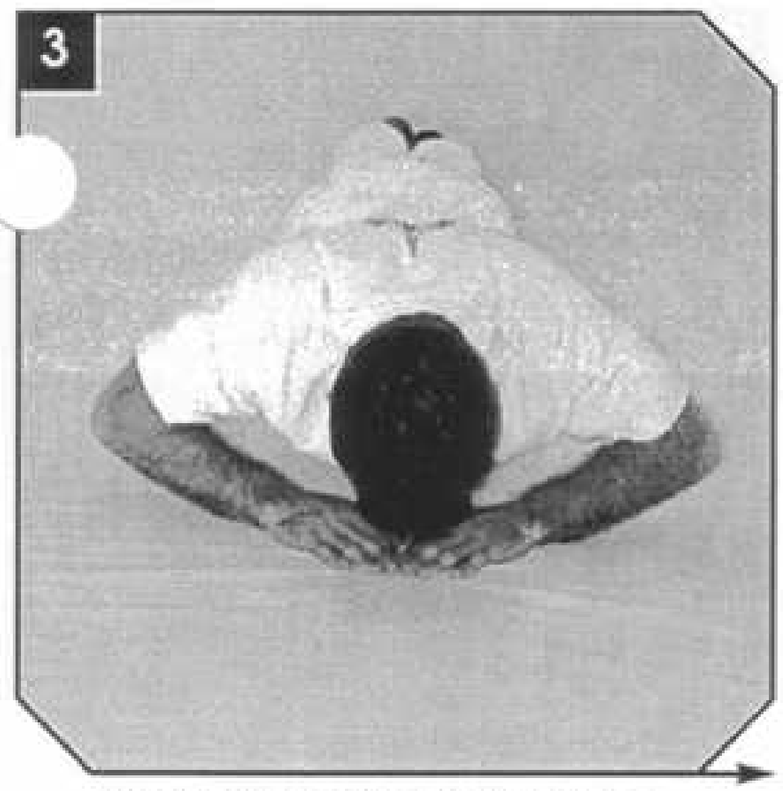
Touch the ground.

DANDH

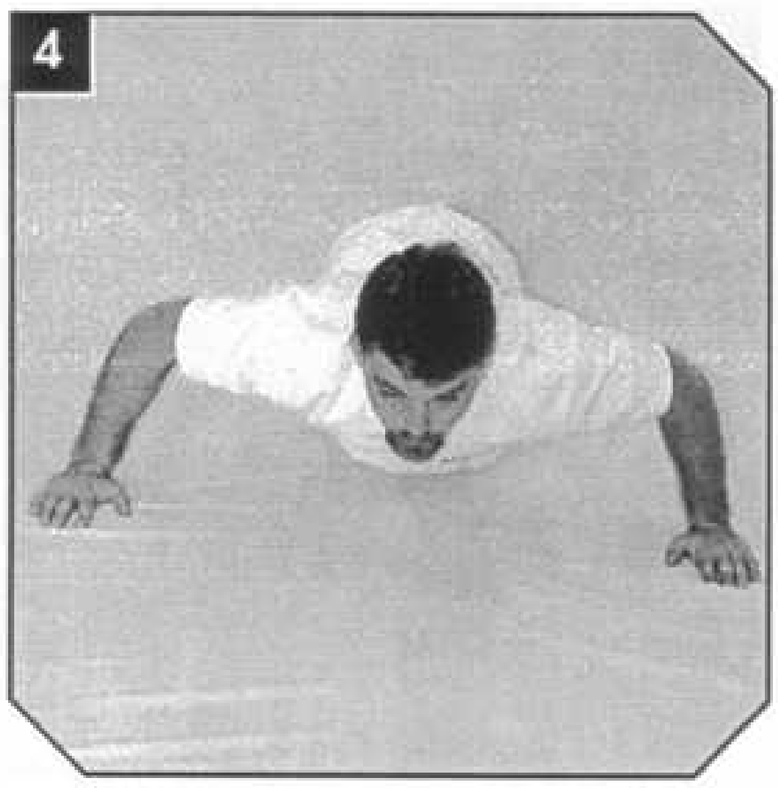
Start in triangular push up position.



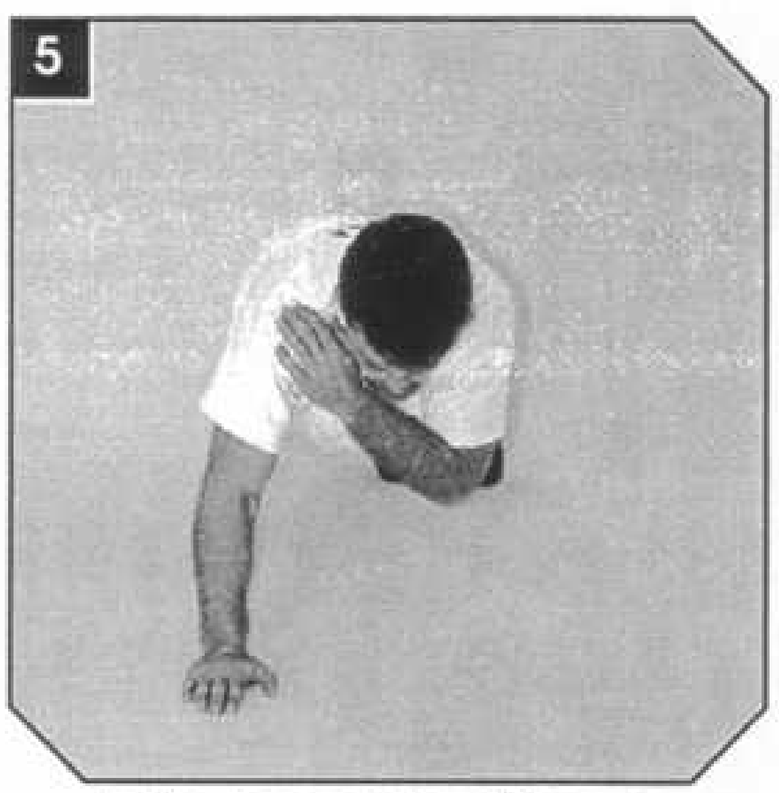
Drop your nose between your hands.



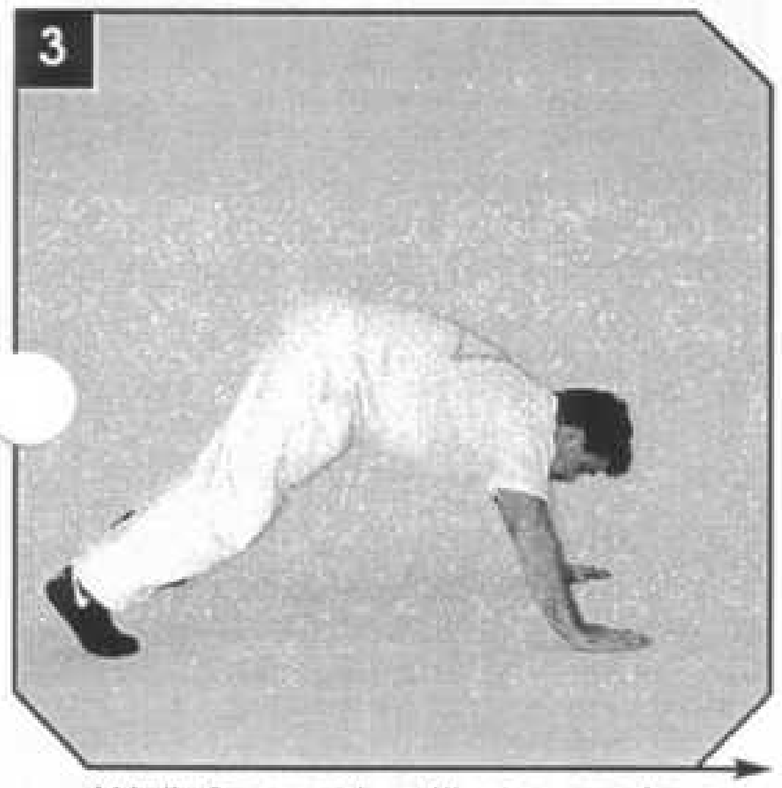
Another way to isolate the triceps is to make a triangle with your thumbs and forefinger, and drop your chin or even your nose to it.



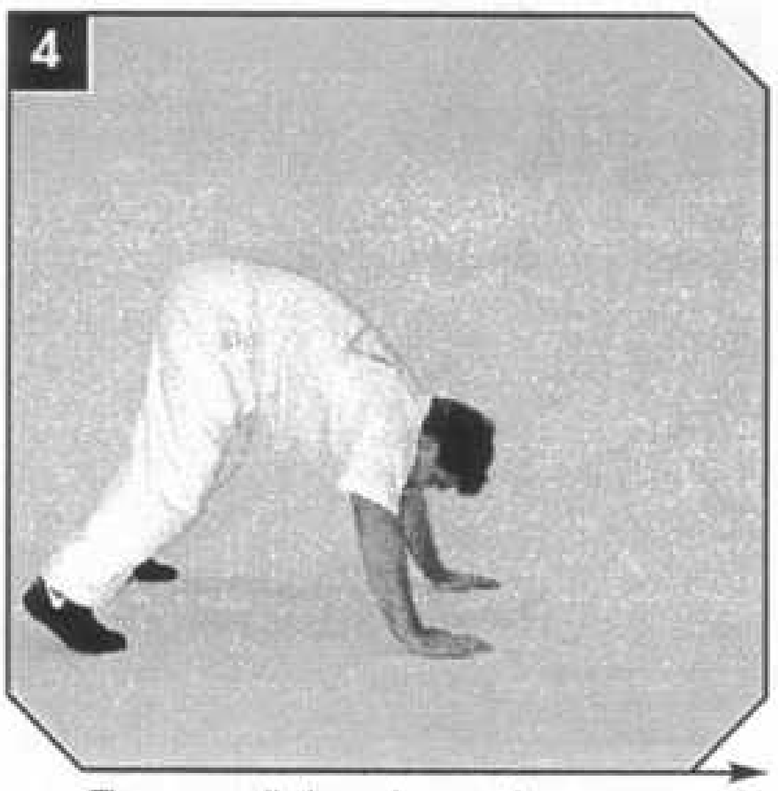
Now move your hands wide apart to isolate your chest.



Lastly, try a set touching your hand to your opposite shoulder each time you come up, for an explosive variation.

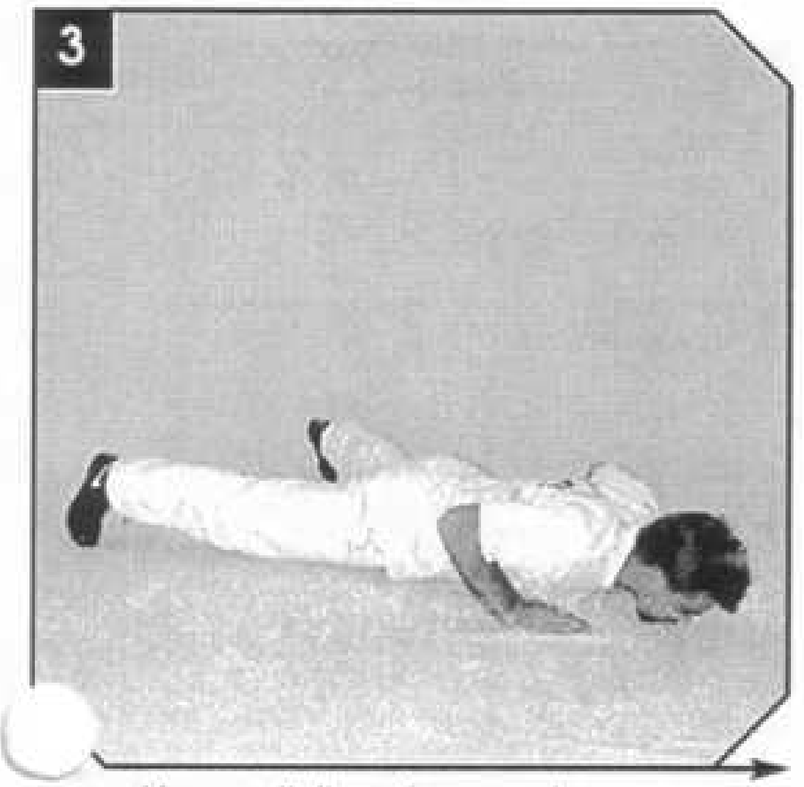


Walk forward until you are in a push up position. Do a push up.



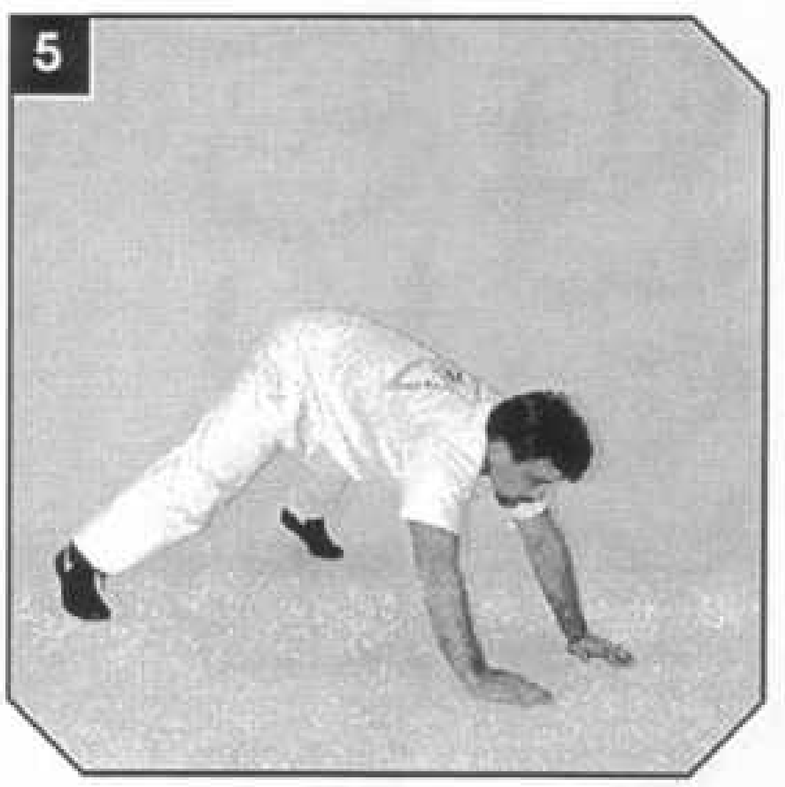
Then walk back, and...

...stand up.



Keep sliding forward.

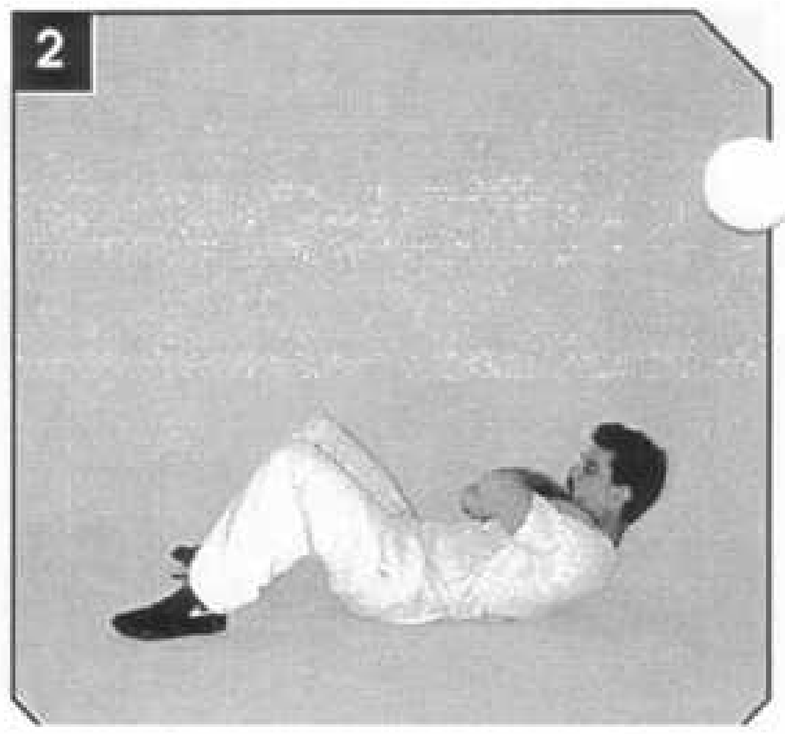
Arch all the way up.



Then return to the triangular position. Repeat, then reverse directions. Elite Indian wrestlers in the early part of the Century did 2,000 of these a day.

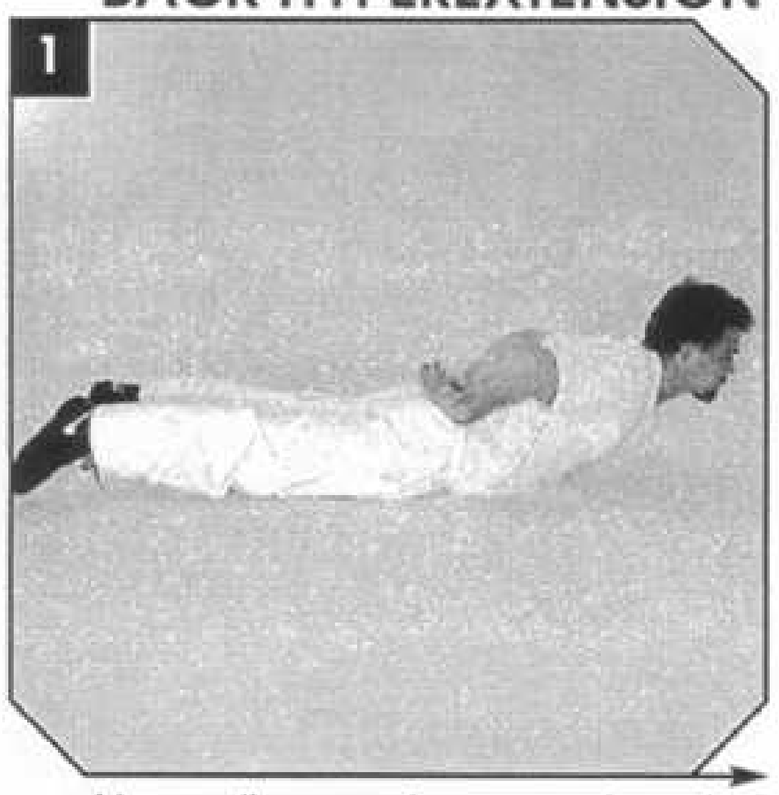
MUSCLE WARM UP-DISSECTION

CRUNCH



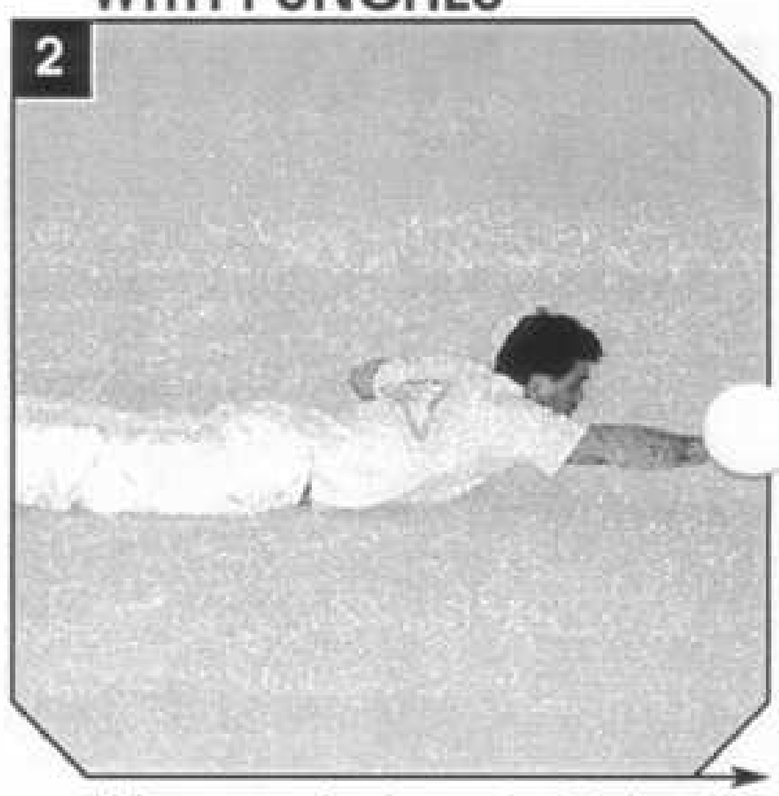
the mat.

BACK HYPEREXTENSION



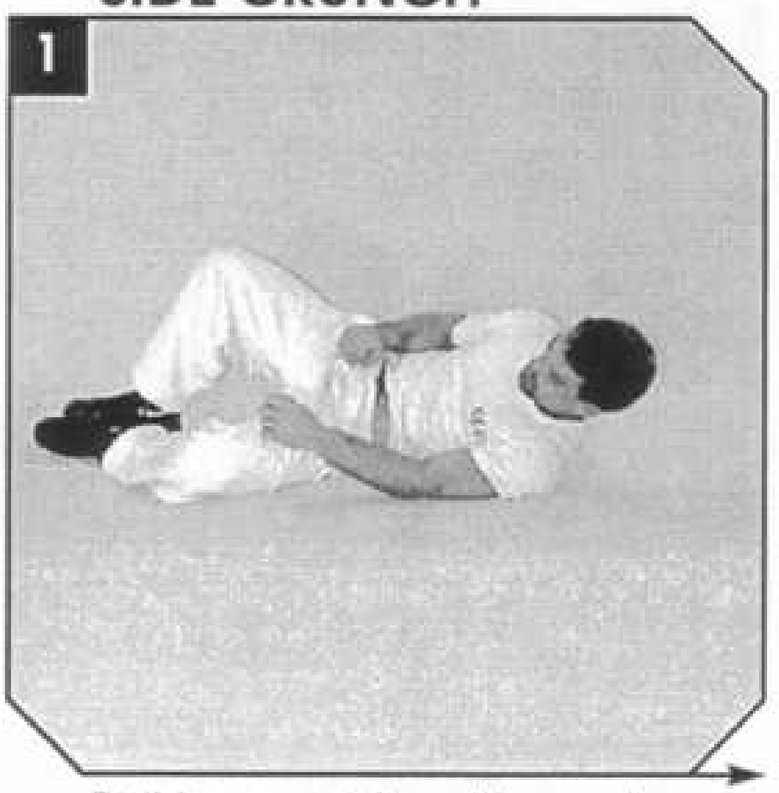
Now roll over, clasp your hands behind your back, and slowly arch up.

WITH PUNCHES



When you feel comfortable with the last exercise, move your arms in front, and throw a slow punch as you arch up.

SIDE CRUNCH

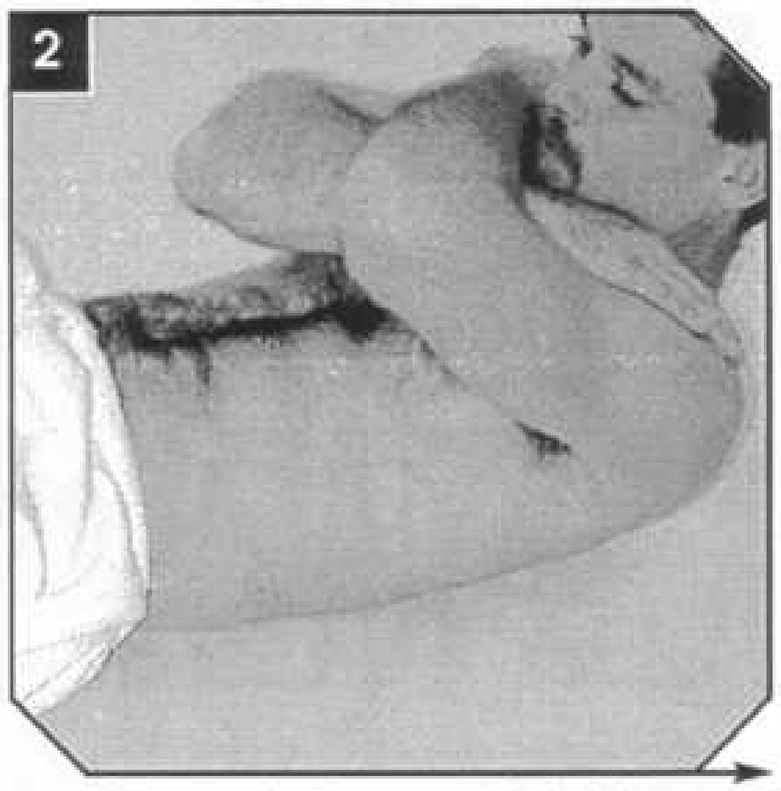


Roll to your side, with one knee pointed at the ceiling and the other knee aimed sideways.

Bring your hands up, and...

W/TENSION

When you are comfortable doing crunches, try the same exercise while maintaining full muscle tension in your abs.

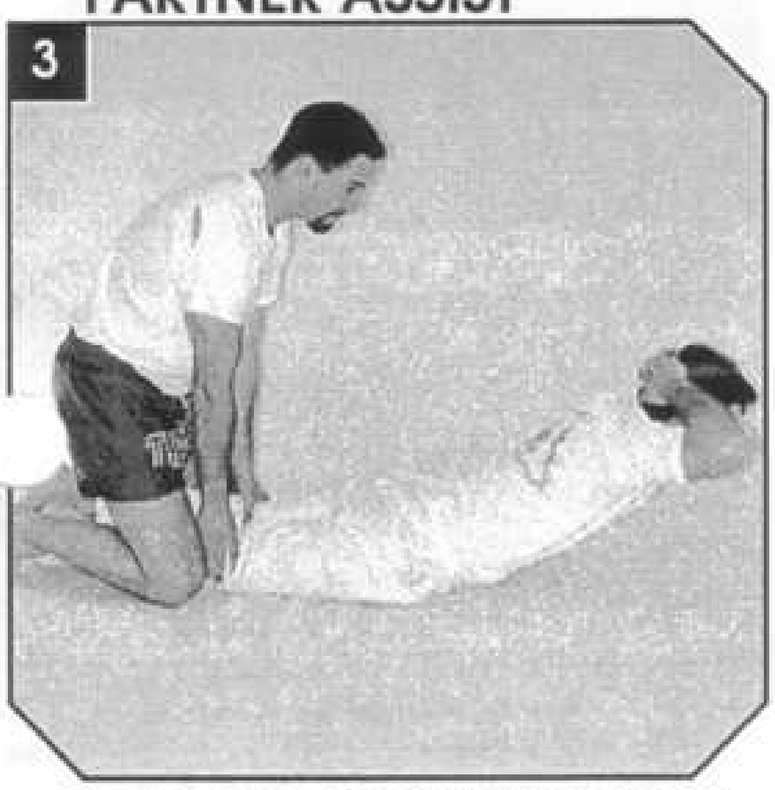


Concentrate on maintaining steady breathing, while tensing your abs, particularly the lower ones.

TOUGHENING

A great way to ensure that your abs stay continuously flexed, is to do crunches as a partner hits your abs with a boxing glove.

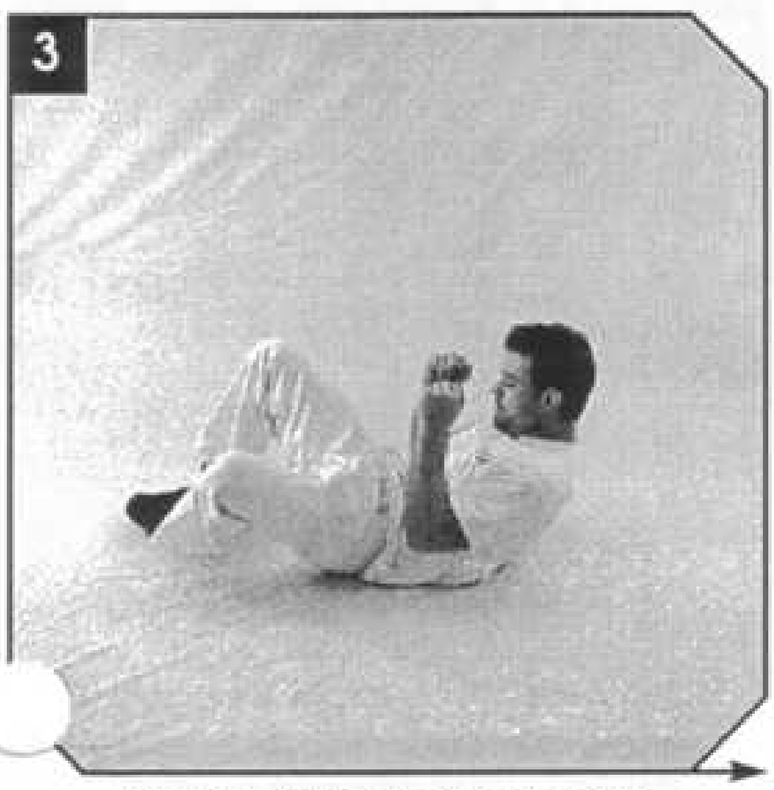
PARTNER ASSIST



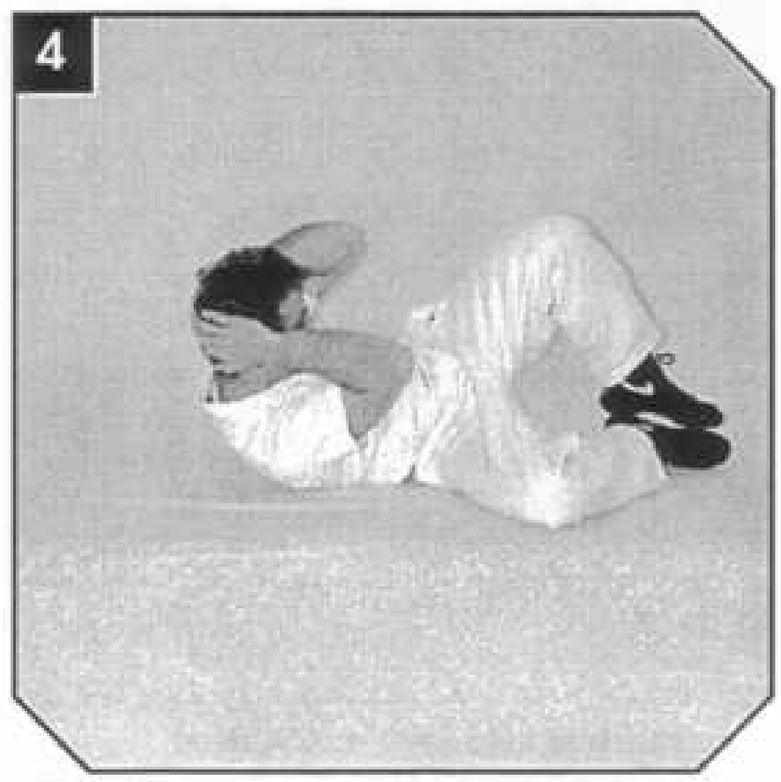
Having a partner hold your feet as you arch allows you to greatly increase the range of motion.

With a partner holding on to your feet, you can also do side crunches.

Have your partner firmly hold your top knee and ankle (but not drive into the mat). Alternatively, use the double grip at left.



...lift up as high as you can.



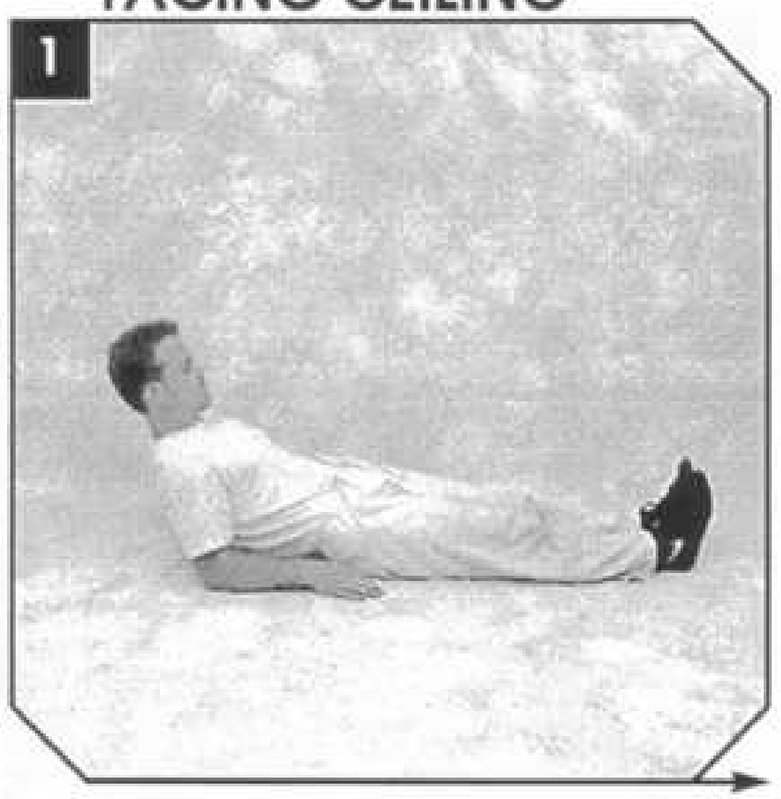
Repeat on the other side.

MUSCLE WARM-UPS-

MIDSECTION

HIP ELEVATION

FACING CEILING

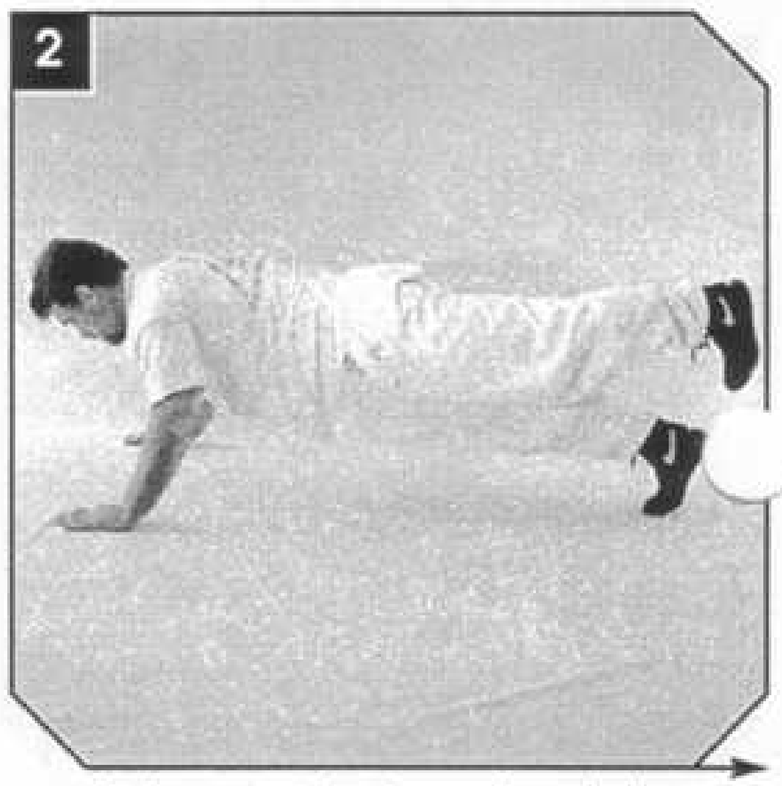


Lie on your back with your weight on your elbows and lower body.

Place your hands flat on the mat, and raise your hips as high as possible. Hold the position.

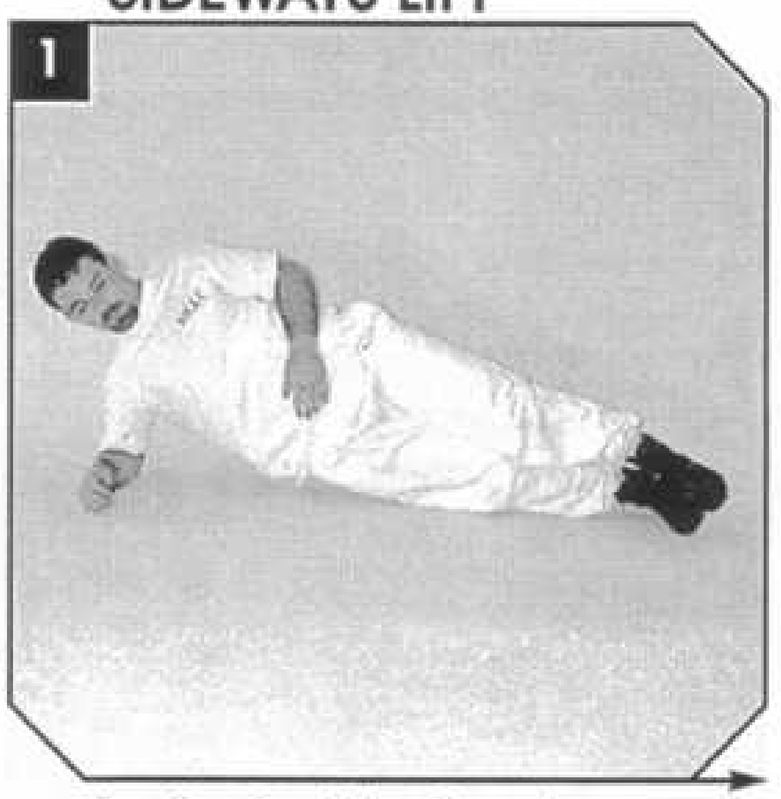
FACING FLOOR

Now roll over into a push-up position.

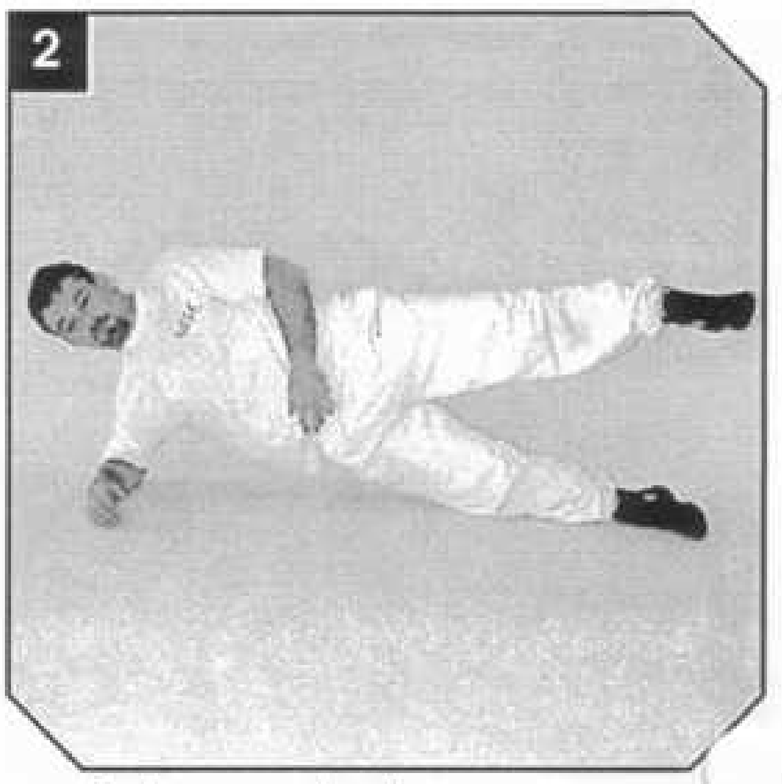


Raise one foot up about six inches.

SIDEWAYS LIFT

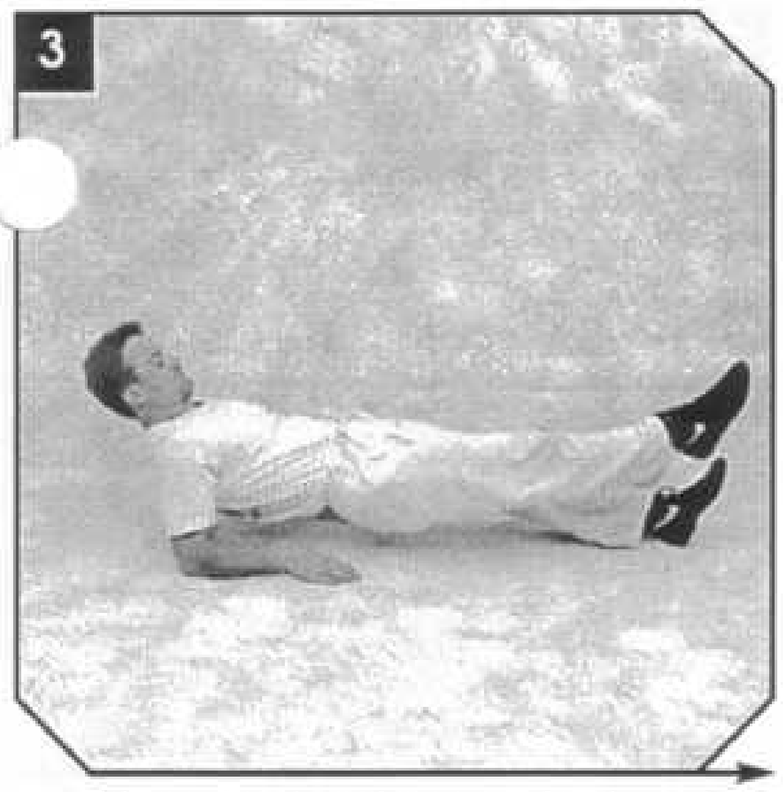


For the final Hip Elevation exercise, roll to your side, and lift your hips. Stabilize with your arms.

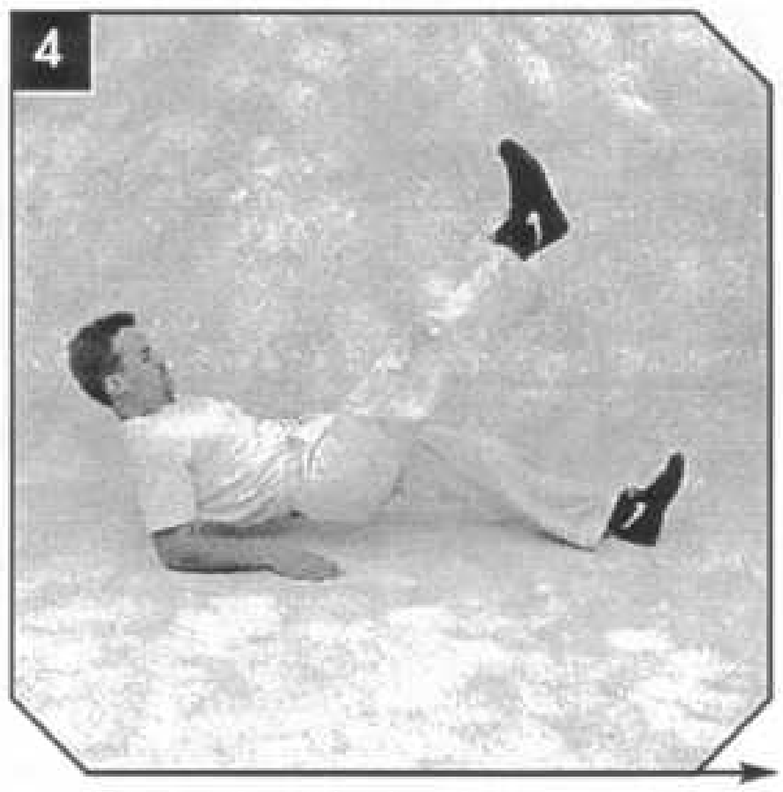


Raise your top leg as before. Then repeat on the other side

Keep your elbow directly under your shoulder, as shown at above left. Do not get out of alignment as above right.



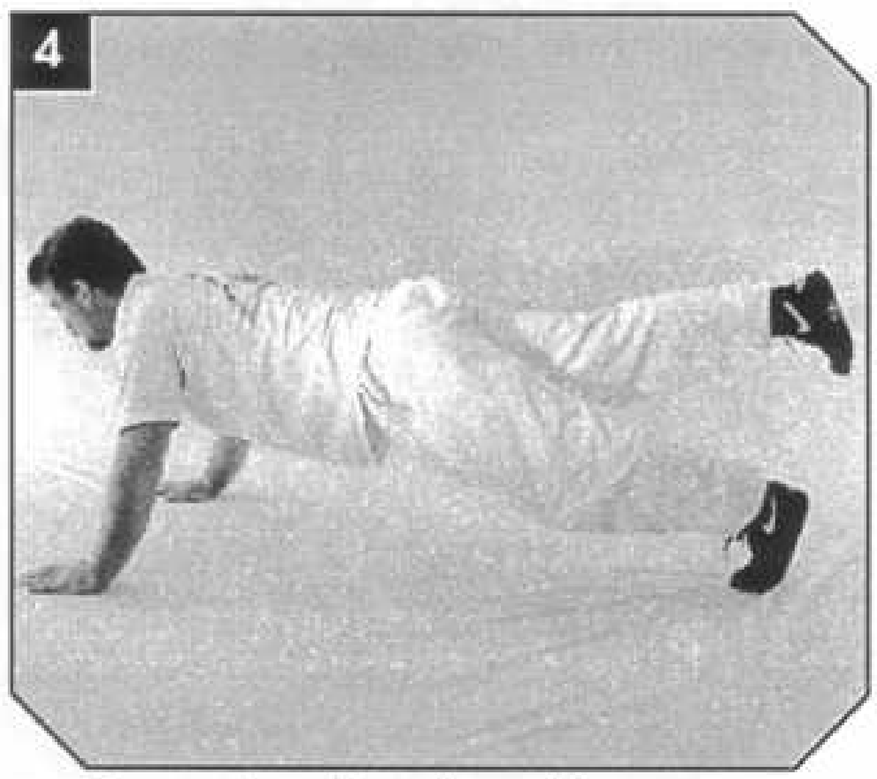
Now slowly raise one foot up to around 45 degrees, and back down to six inches.



Repeat up to twelve or more times, without touching your foot down.

Repeat on the other side.

Slowly move your foot between 6 inches and 45 degrees.



Repeat on the other side.

SIDEWAYS CRUNCH

From this final position, put your hand on the side of your head.

Drop the elbow down to the mat and repeat. Repeat on the other side.

ADVANCED

For an advanced version, post on your hand, instead of your elbow.

MUSCLE WARM UPS-
MIDSECTION

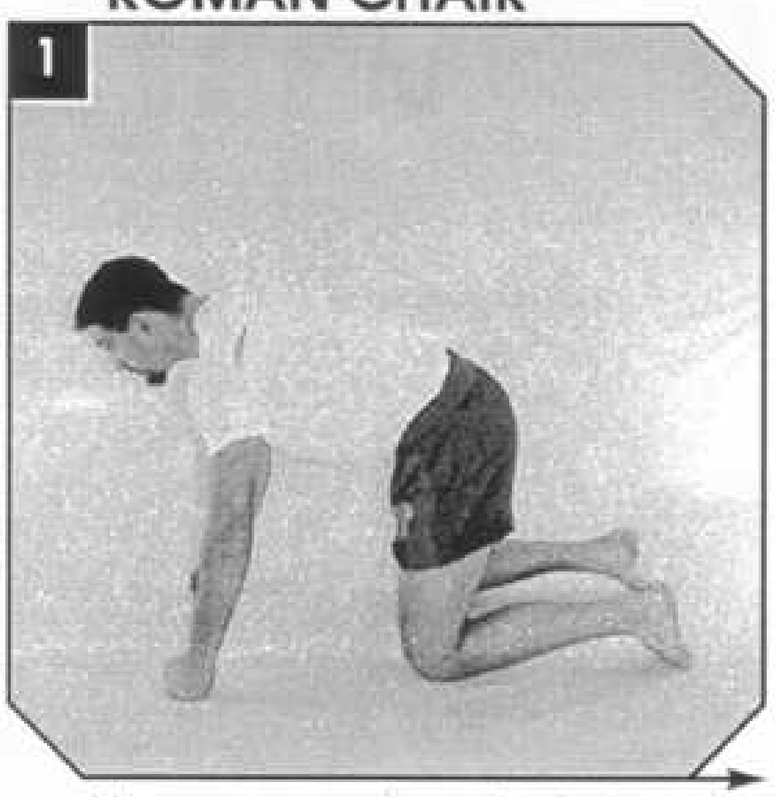
Advanced abdominal exercises can be done with a partner.

STANDING GUARD

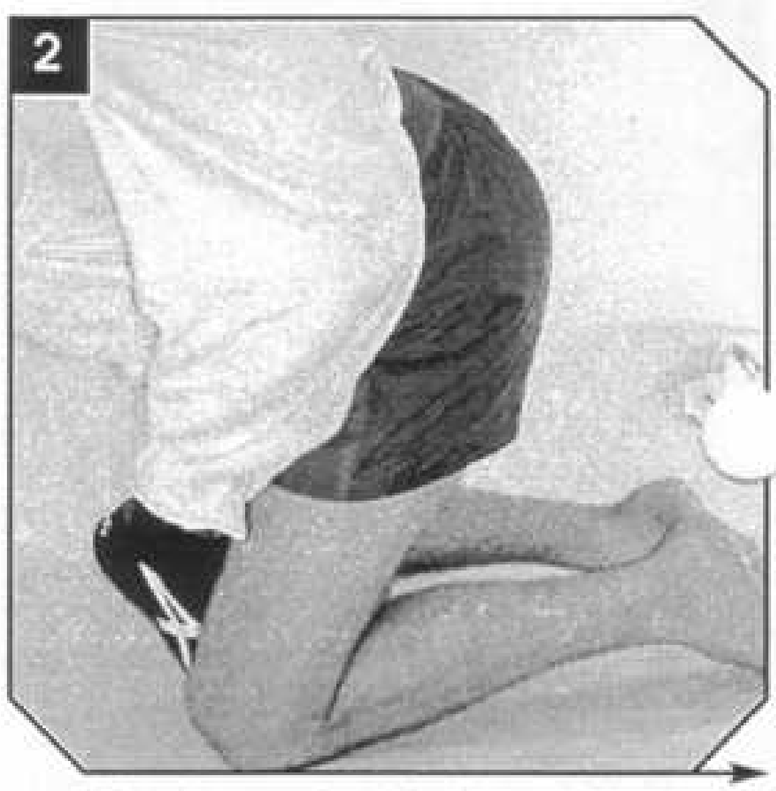
Have your partner stand in a solid base, and hold onto his collar and triceps, as he in turn holds on to yours.

Jump up and put him in your Closed Guard. As a preliminary exercise, repeat this a number of times.

ROMAN CHAIR

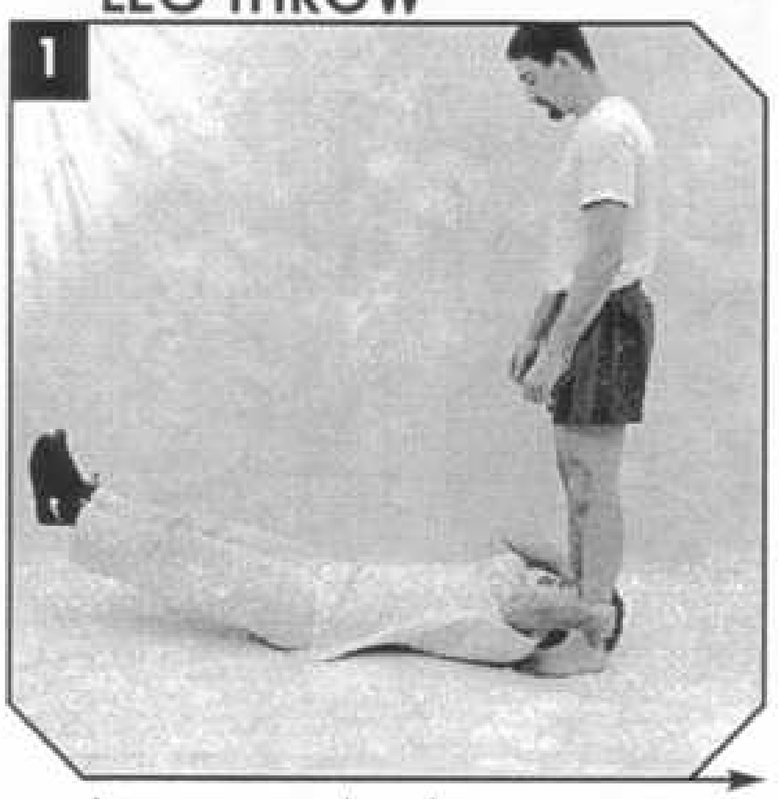


Have your partner drop down into a solid base, on his hands and knees.



Hook your feet in from the opposite direction.

LEG THROW



Lay on your back as your partner stands over you, facing towards your feet. Hold onto his feet.

Swing your legs up into his grip.

GUARD SIT UPS

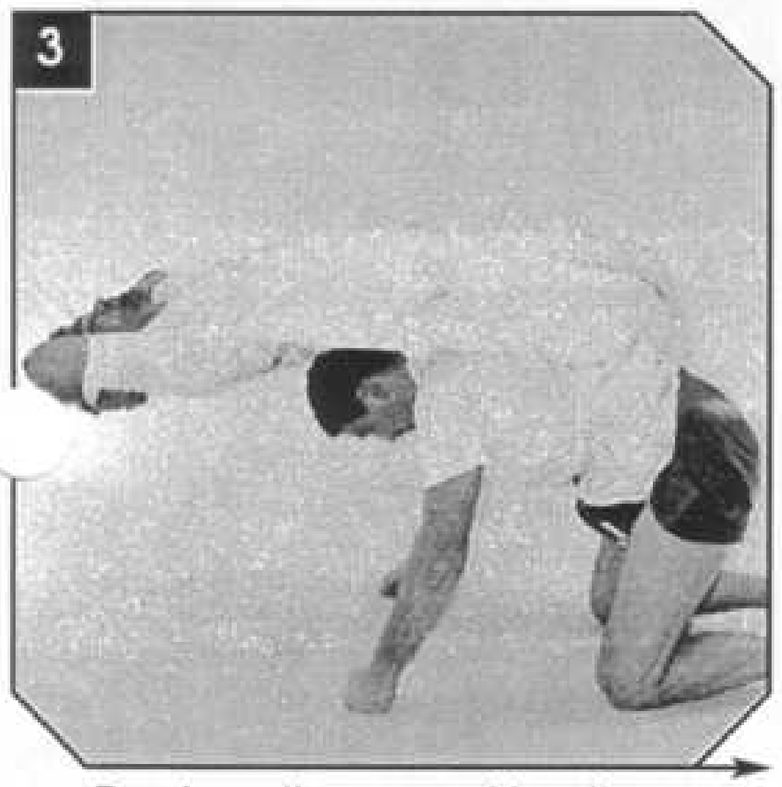
Release your grip and very slowly and carefully begin to do sit ups. Your partner should support your butt with his thighs.

Each time you come up, throw a punch or elbow at his face, or fake a cross choke or other finish.

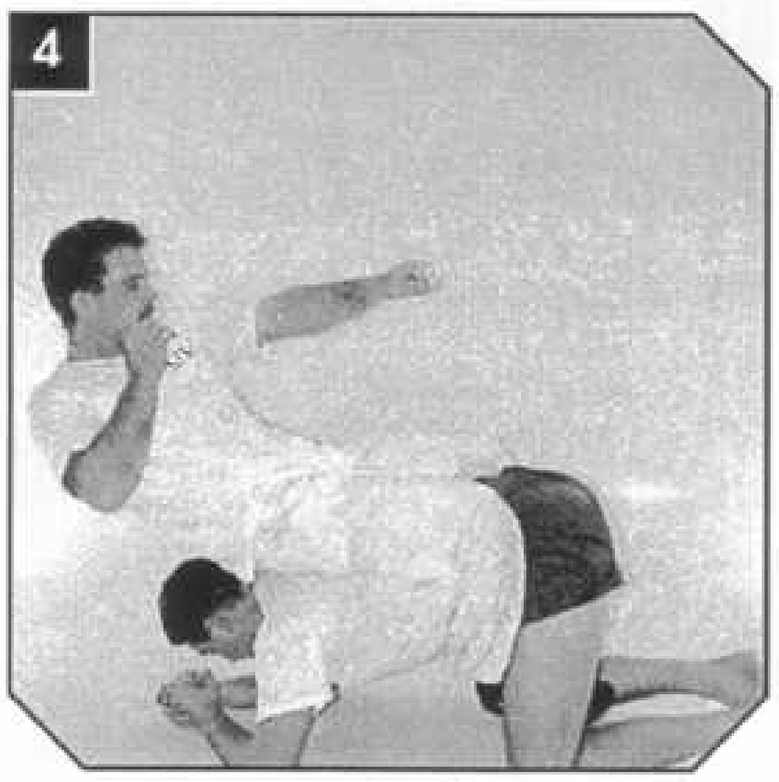
WITH STRIKES

As a fantastic advanced drill, have the standing player put on boxing gloves, and throw padded strikes at you. This will force you to keep tight abs the entire time, and block as you come up. When you get exhausted, hang on to your partner. He will then hit you until you have to release, and keep doing sit ups. Keep going for a pre-set length of time, or until complete exhaustion.

Then switch places, and exact revenge!



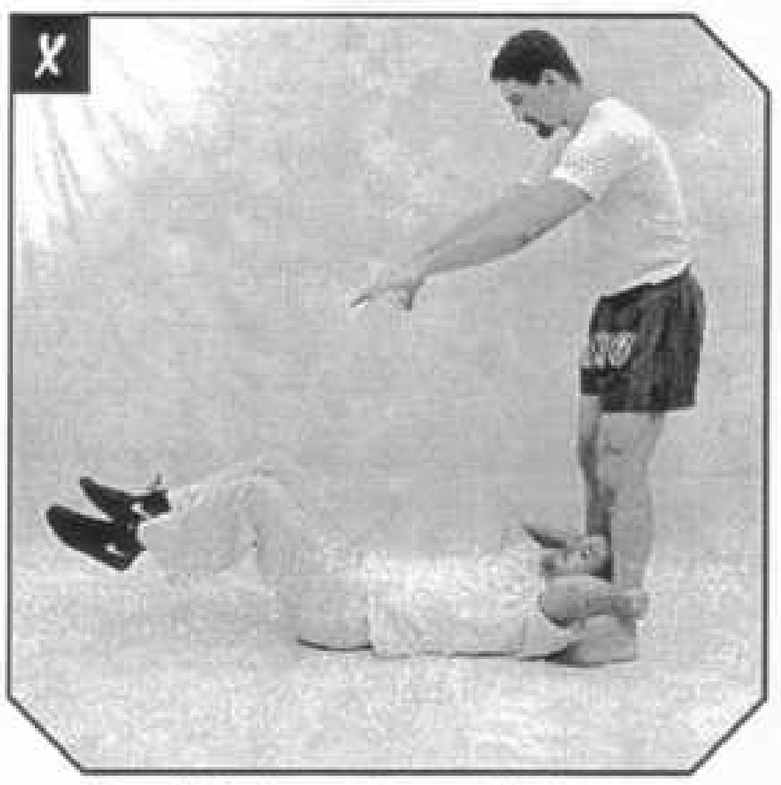
Do slow sit ups, working through a full range of motion. Don't go back too far.



As you come up throw slow punches. This exercise, while good for the abs, has a high risk of injury.

He throws your feet from side to side, and forward. Going forward can injure your back.

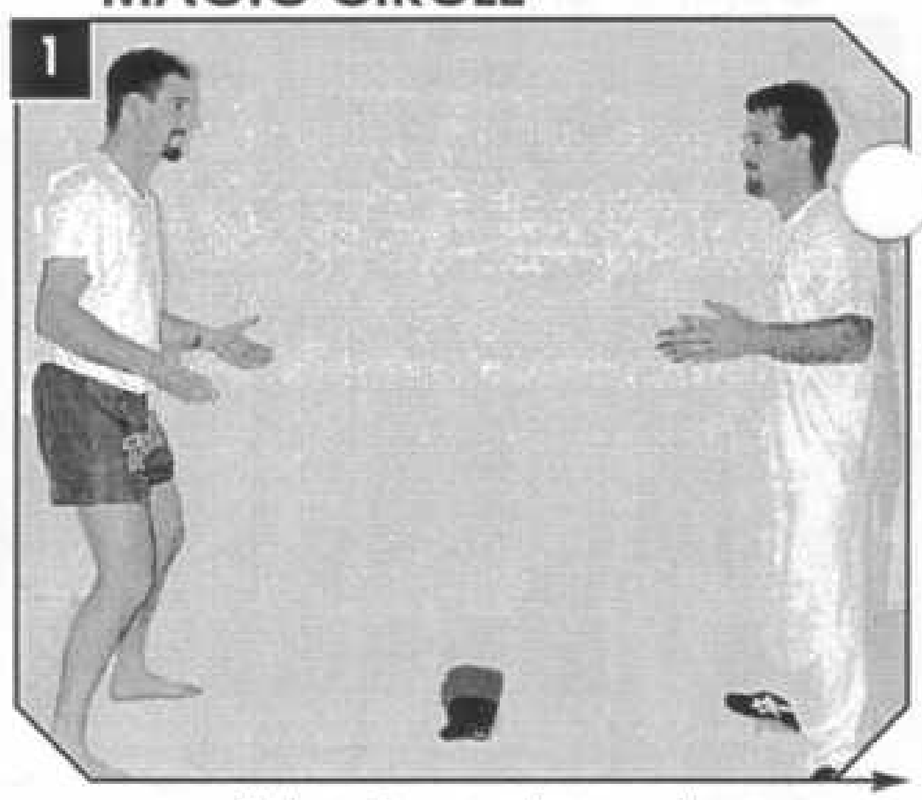
Each time, rapidly bring your feet back up to him.



Don't let your legs hit the mat. Don't bend your legs. Never drop your legs so low that your low back arches.

MUSCULAR WARM-UPS-
LOWER BODY

MAGIC CIRCLE



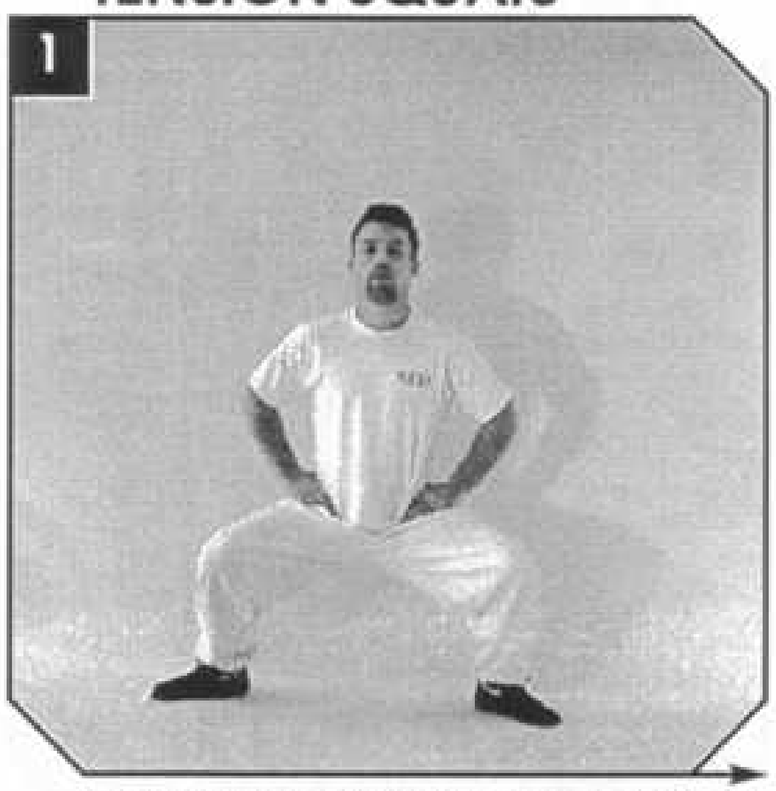
Put a glove, a heavy bag, or anything else on the mat, and face your partner across from it.

SPINS

Have your partner drop down to a stable hands and knees position.

Post your chest on the middle of his back, and spin around him in a circle.

TENSION SQUATS



Stand up with your feet pointed out slightly, about two shoulder widths apart.

Drop down as low as you can (to a maximum of thighs parallel), without leaning forward at all.

The leg strengthening exercise at right is done by the great Rickson Gracie.

Rapidly shuffle around the glove in a circle. Switch directions when told to at regular intervals. Try to go for a couple of minutes.

As an alternative, chase the person across from you until you catch him, trying to quickly switch directions on him. When you catch him, switch roles.

Switch directions at random intervals. If the exercise if difficult, use your hands for support.

There is a large random element in any realistic fight, that is, by its definition, hard to train for. While never forgetting the paramount importance of safety, try to incorporate random movements into your drills.

The spin drill at left, and the back to back squat drill on the following page provide good opportunities to deal with the unexpected. Have one player stand back, and at random intervals shout "Fight!" At that point the players working together begin to wrestle until being told to resume the drill.

In the low position, flex every muscle in your lower body as hard as possible for ten seconds. With time, hold the contraction until you near collapse.

Isometric exercises increase the strength in the muscle at that angle, with a carry over of around + and - 20%. Thus...

...you must change the angle about 20% and repeat several times.

MUSCLE WARMUPS-LOWER BODY

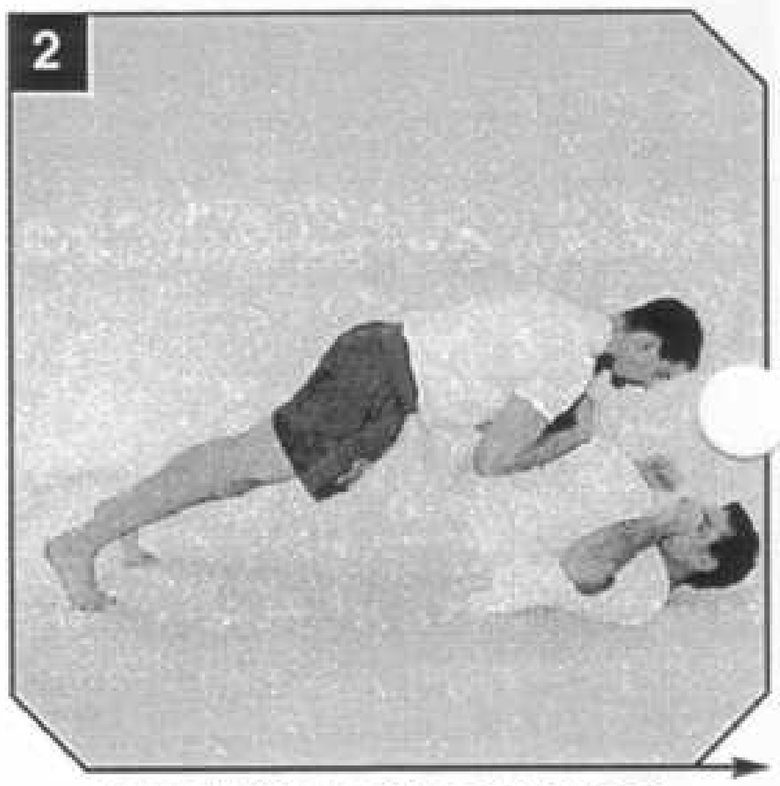
PARTNER SQUAT

Stand back to back with your partner.

Interlock your arms.

LEG PRESS

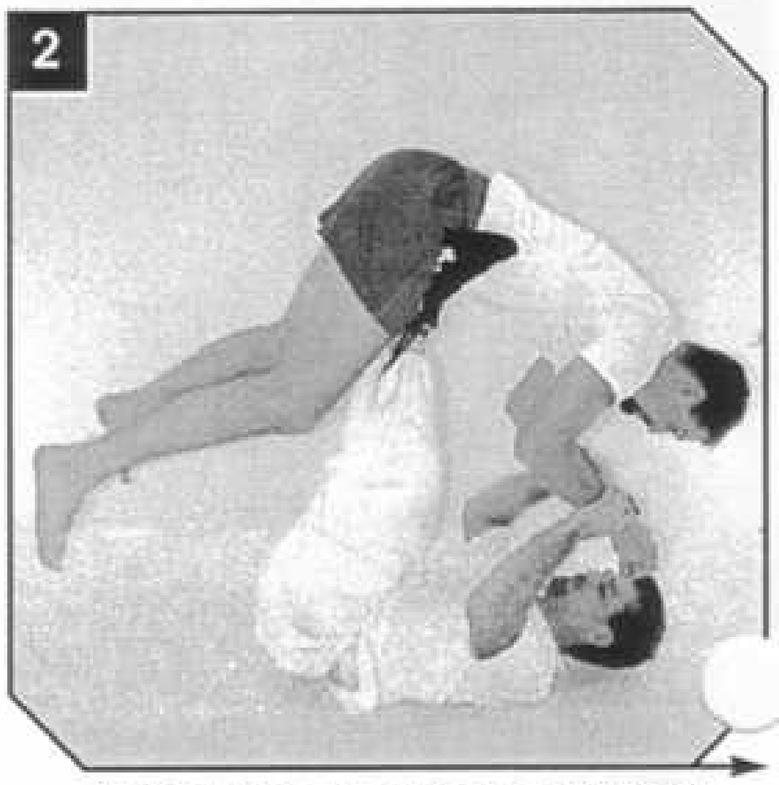
Put your feet into your partner's shoulders. Have him hold them in place.



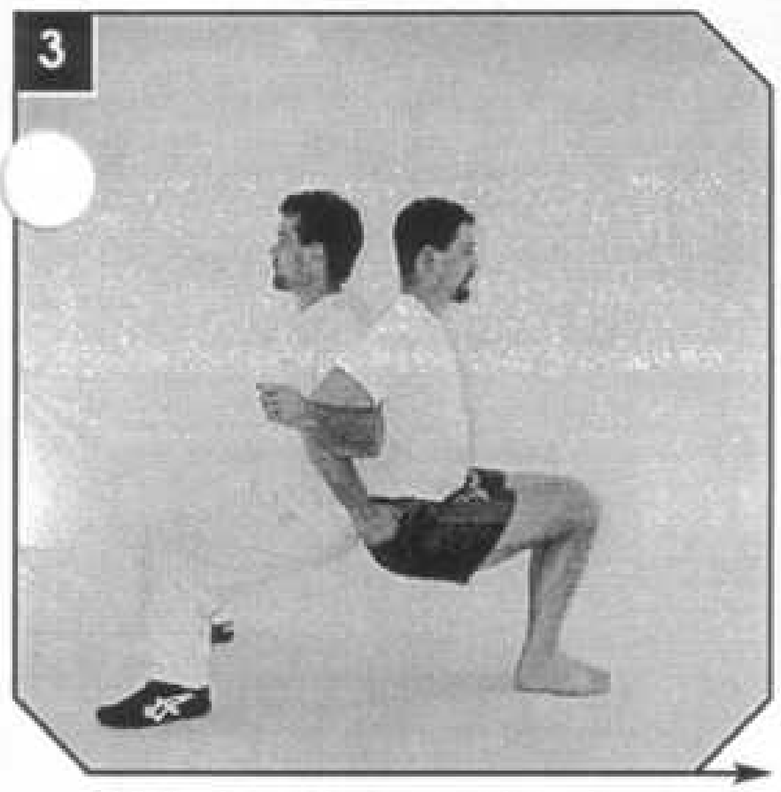
Lower him as far as you can.

VERTICAL PRESS

To do the advanced version, lay on your back, put your feet in your partner's hips and grab onto his wrists.



Swing him up over your head. Wait until he is stabilized.



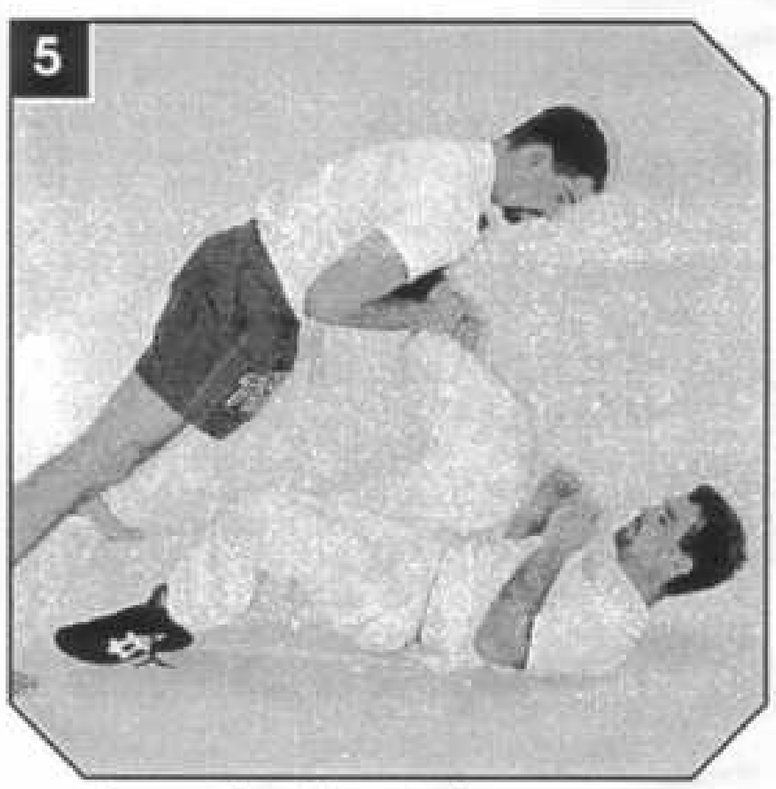
While keeping your backs pressed flat against each other, slowly lower until your thighs are parallel to the ground.

Hold until one person quits.

SINGLE LEG

Then push him back up.

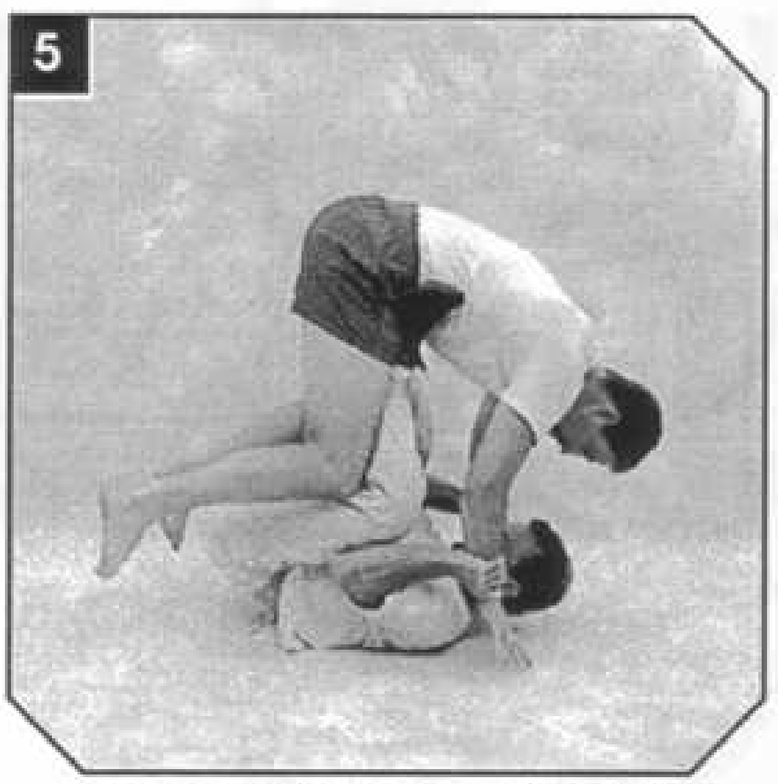
To do an intermediate version, push up and then lower with one leg only.



Repeat until your legs are warmed up thoroughly.

Lower him as much as you can.

Then drive him back up.



Repeat until you are tired. This exercise develops the balance and stability of both players.

MUSCLE WARMUPS: LOWER BODY

SQUATS

Begin with your feet shoulder width apart, and back up straight. Your hands can be crossed in front of you or...

...up, or...

...behind your back, among other places.

If you are leaning forward, try moving your arms away from you as you drop down.

SQUATS

Drop down until your thighs are parallel to the ground and...

M I S T

The two most common mistakes are to drop down only part way, and to...

Then bring them in closer as you rise up.

Running is the King of Exercises, but Squats are the King of Strength. While squats with weight may well be a crucial part of your strength routine, simple squats, using your own body weight, are better for developing the degree of strength and endurance that you need for Mixed Martial Arts competitions,

Begin with two or three sets of 50 to 100. Make sure that your form is excellent. Once your muscles are used to the exercise, and your form is good, set a very simple goal. That goal is 500 squats in a row.

The 500 mark is a good indication that your body is getting in sufficient condition for a Realistic Competition. Likewise, if you cannot do 500, you probably aren't ready, yet.

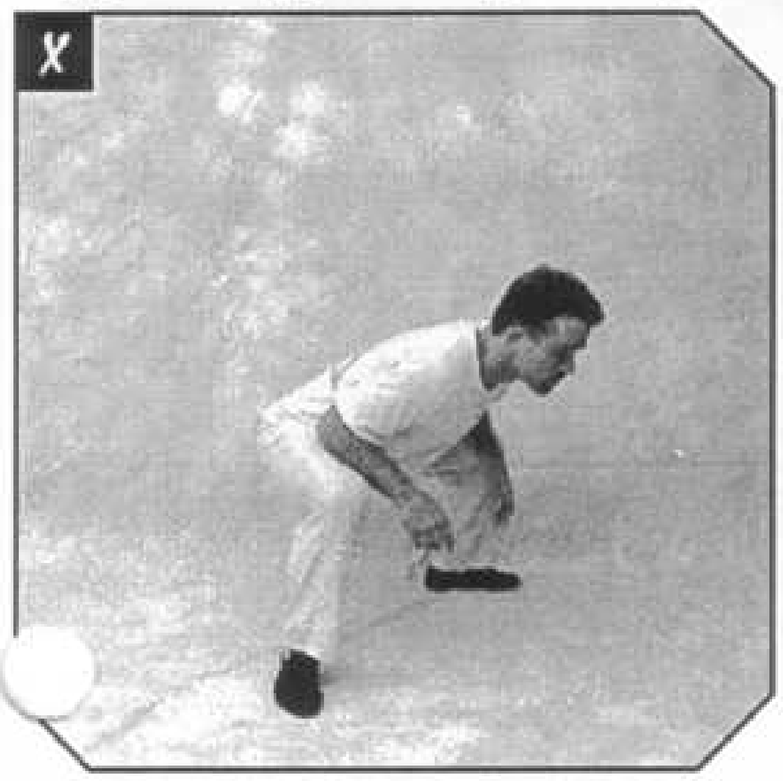
GOOD MORNINGS

rise up to standing.

If you get extremely fatigued, and are willing to work through the pain, put your hands on your thighs and keep going.

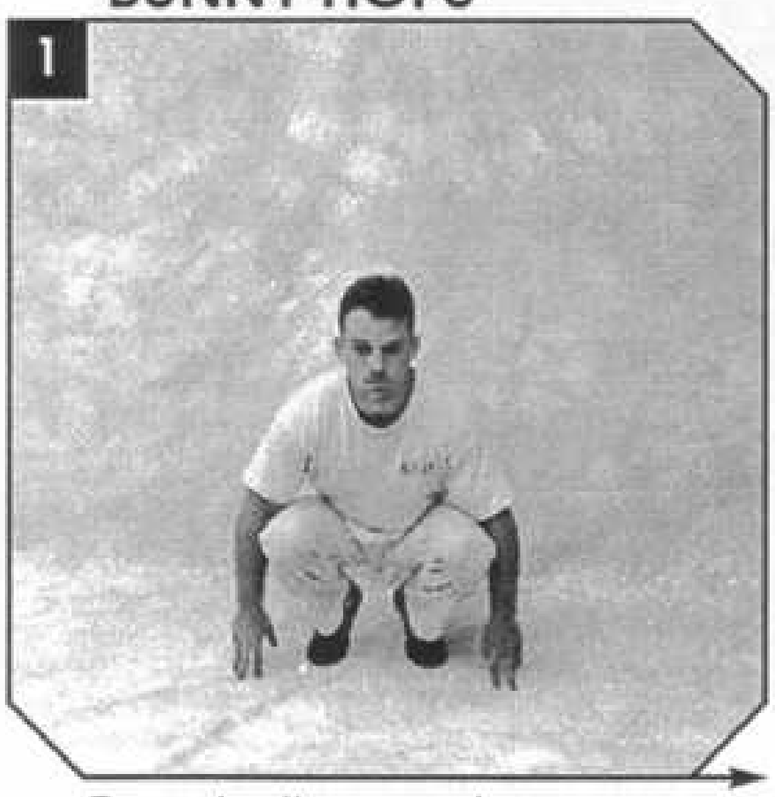
To isolate the Gluteals, don't bend your knees, instead drop forward at the waist.

A K E S



...lean forward as you drop. Avoid this by looking forward.

BUNNY HOPS



To make the exercise dramatically more difficult, begin in the standing position, explosively drop down, and...

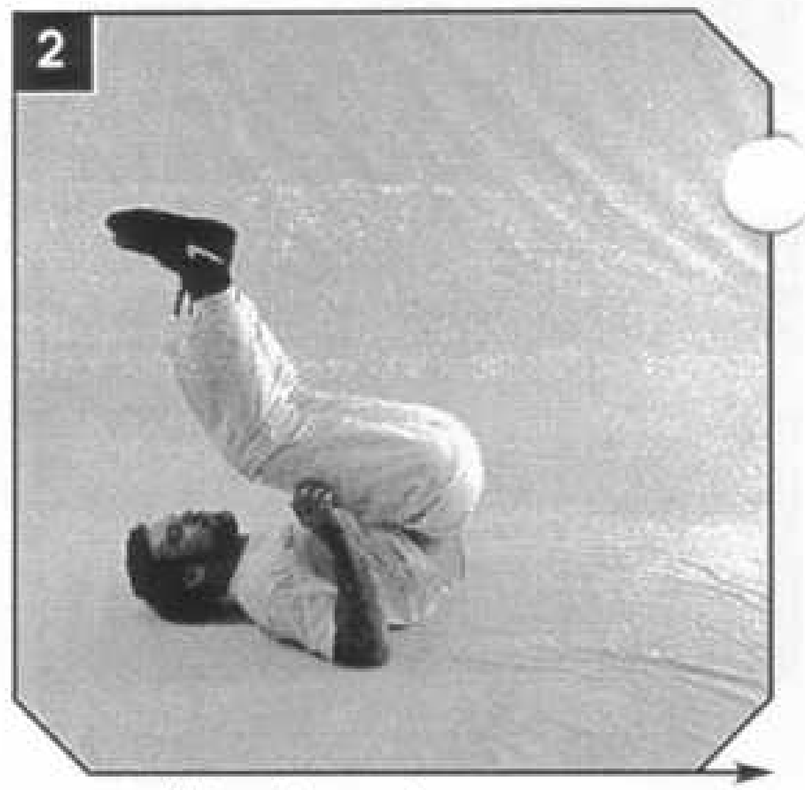
...jump up as high as you can. Repeat without pause. Do not attempt this unless you are highly conditioned.

MUSCULAR WARMUPS-
WHOLE BODY

The second exercise shown on this page must be mastered for you to be a good grappler.

HIGH KICKS

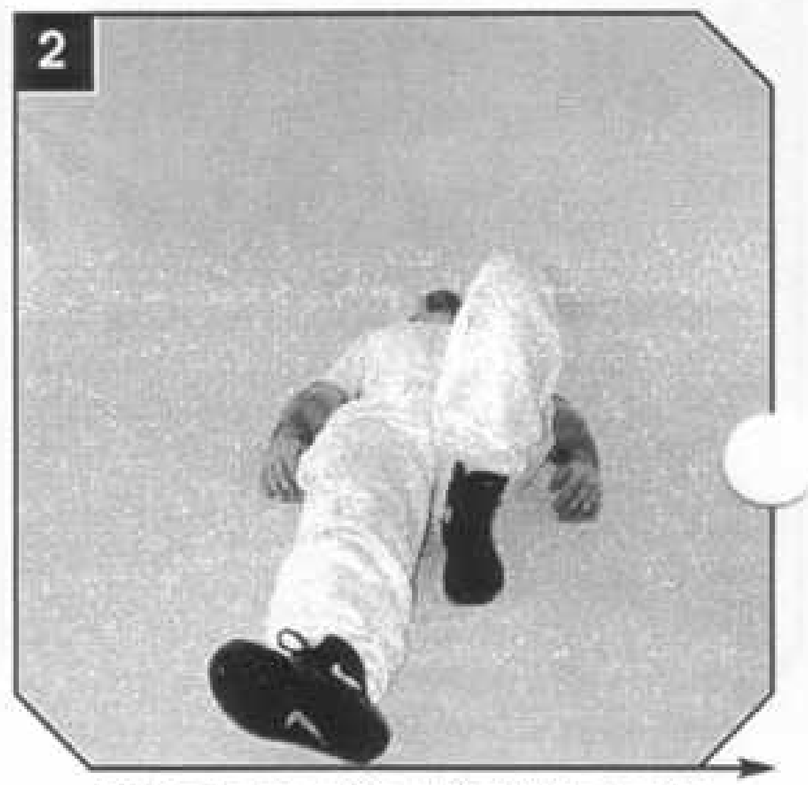
Beginning from a seated position...



...roll back, and...

SHRIMPING

Lay on your back.



Bring in one foot tight to your butt.

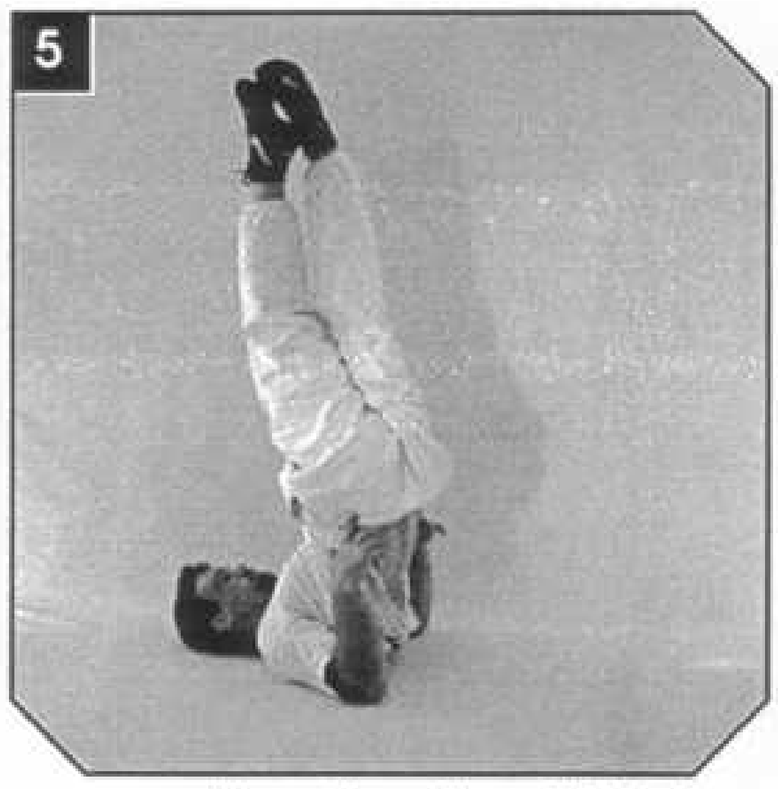
CONT'D

...until your weight is on the opposite foot and shoulder.

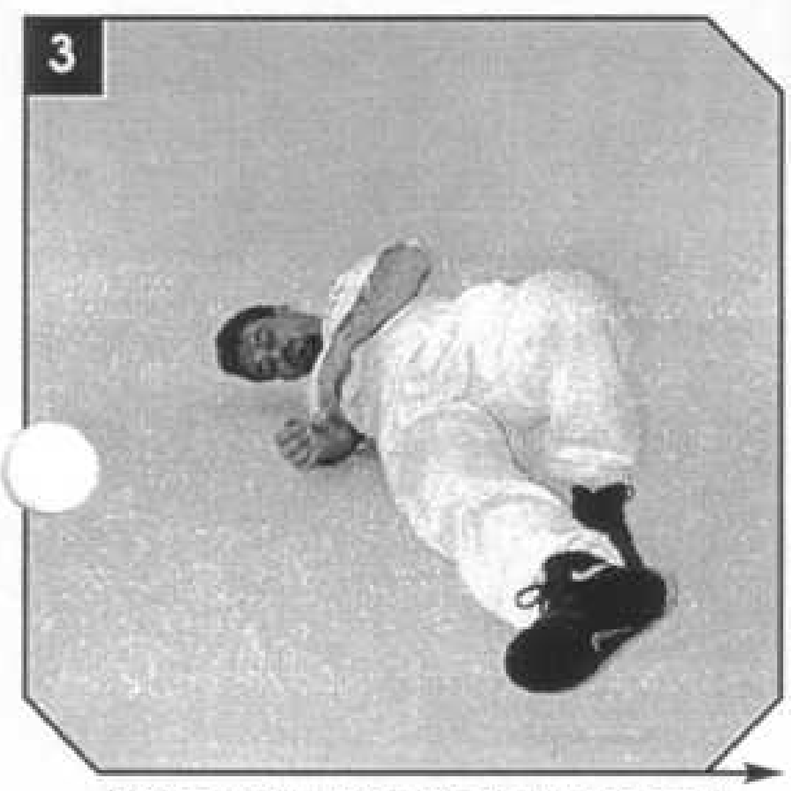
Again push your hips diagonally back.

...kick your legs overhead.

As you become comfortable with the exercise, twist your feet at the top of the kick, first one way...



...and then the other. This looks simple but is an advanced exercise. Keep your weight on your shoulders, not your neck.

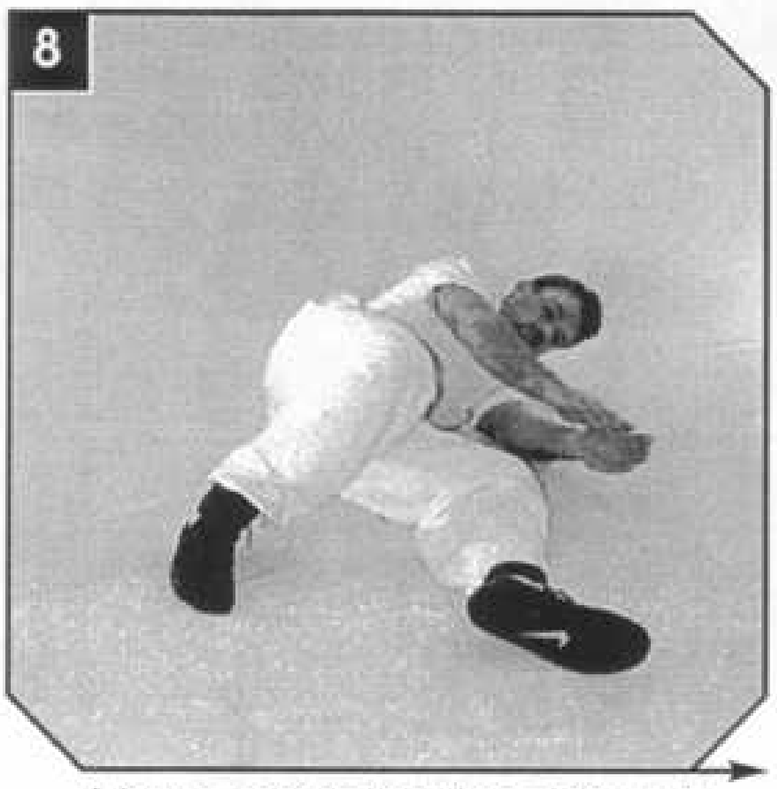


Raise your hips and support all of your weight on that foot and the opposite shoulder.

Move your hips diagonally behind you, as your hands push an imaginary leg down your leg.

Then roll across your back...

The leg that is swinging back should be kept straight the entire time.

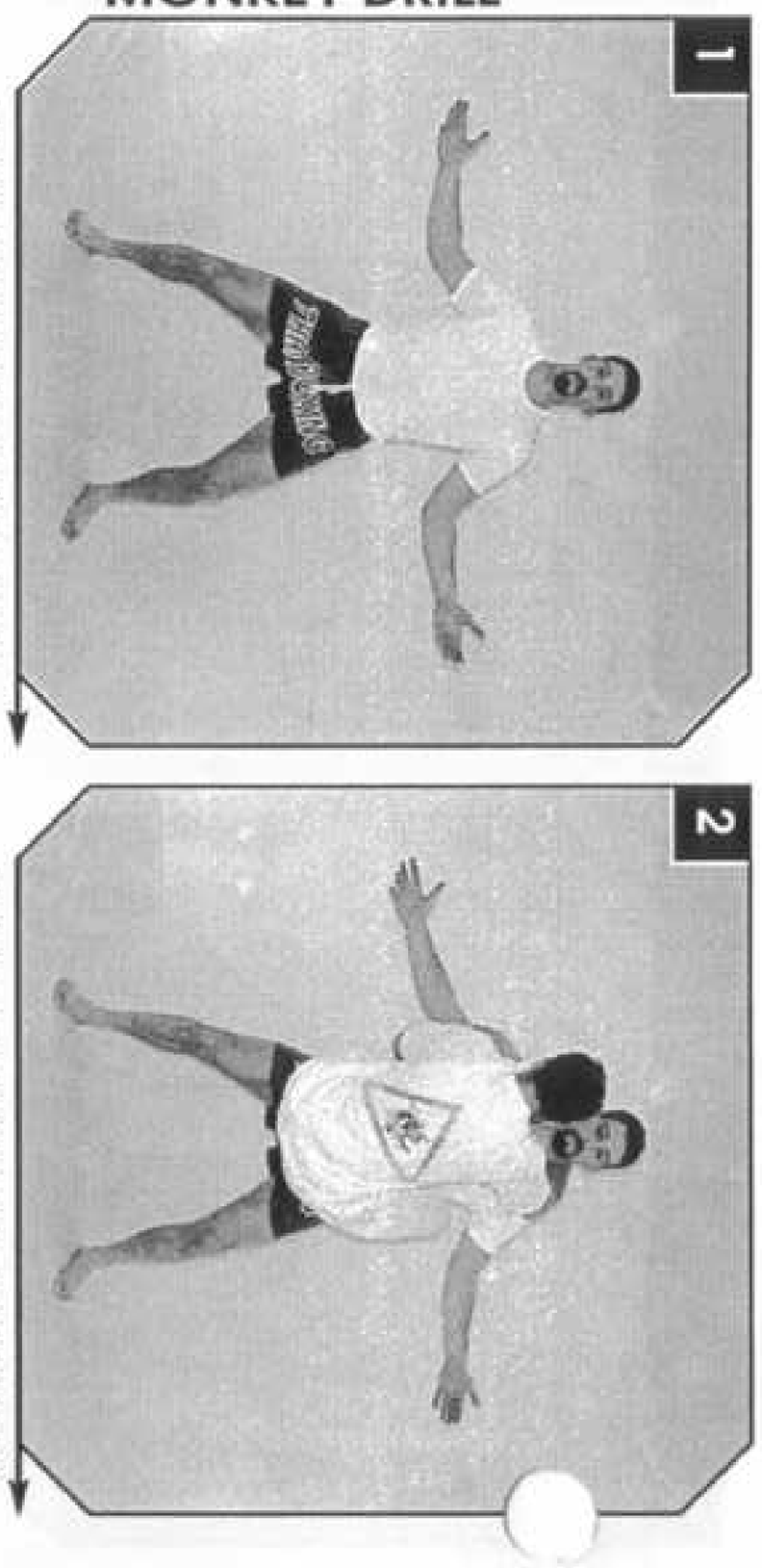


Move across the floor this way.

When you are comfortable going backwards. Try to pull yourself forward. These exercises are critical to being a effective ground fighter.

MUSCLE WARM UPS - WHOLE BODY

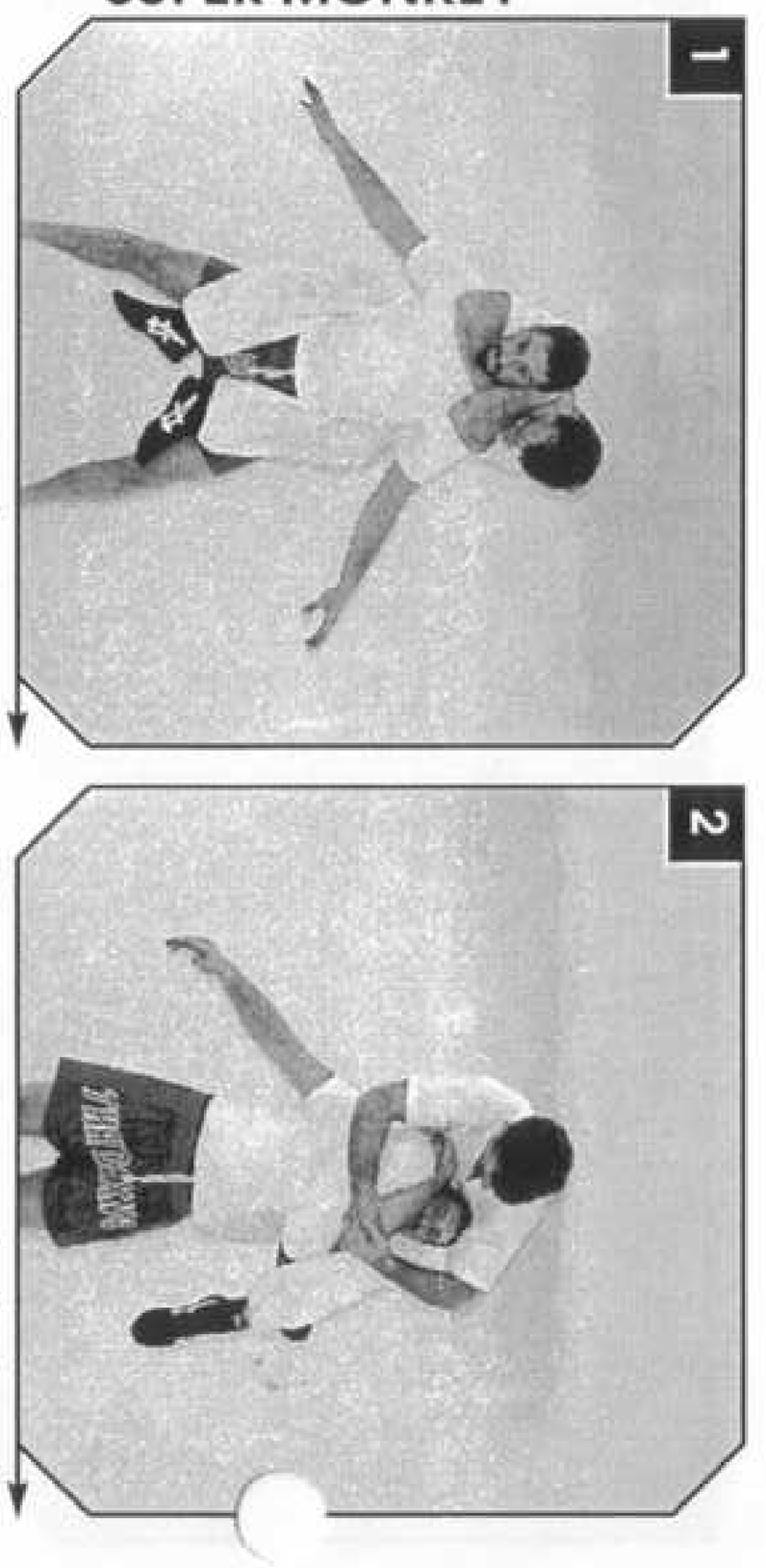
MONKEY DRILL



Have your partner stand in a solid stance with his arms outstretched.

Hold on to his neck and triceps and jump up into a Closed Guard. Repeat several times.

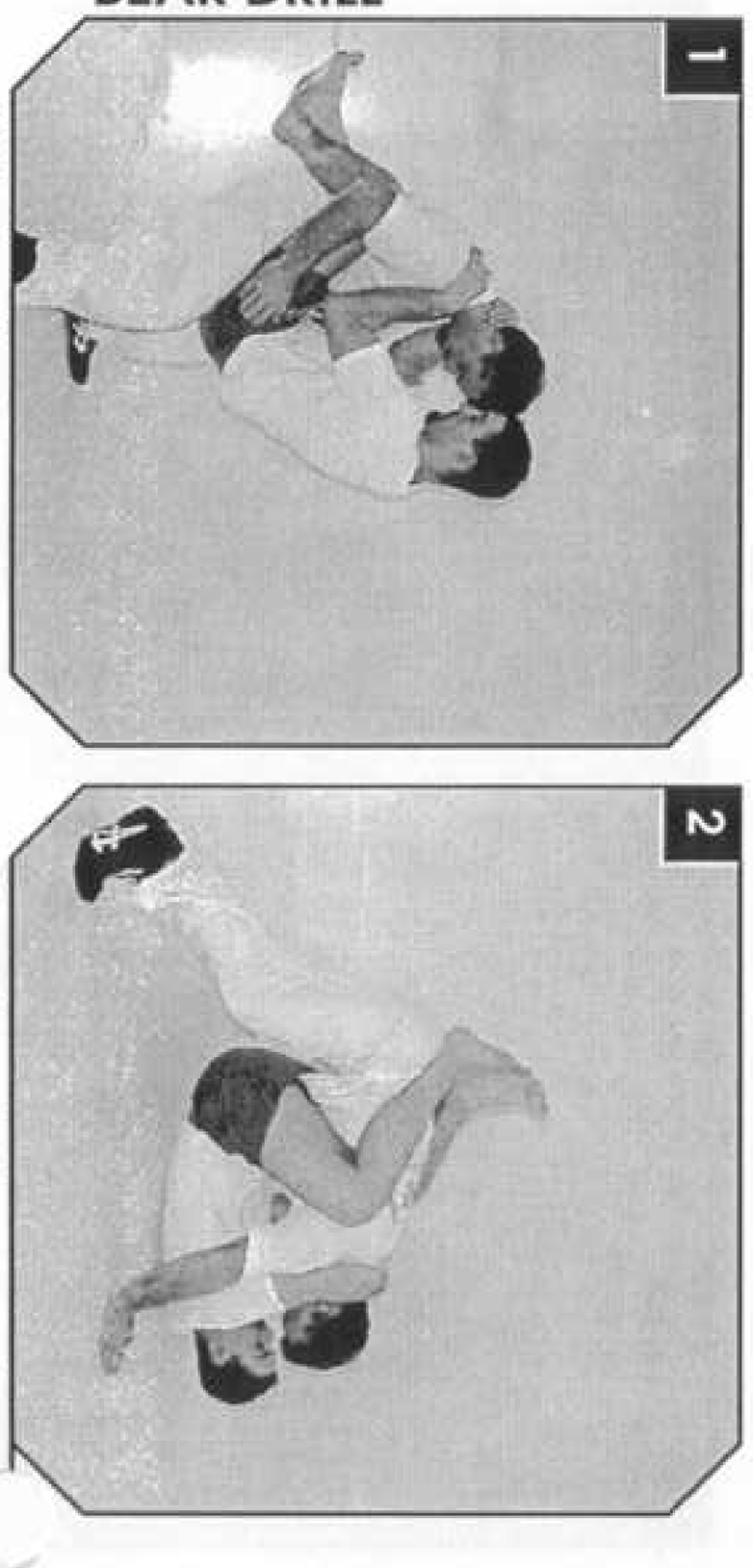
SUPER MONKEY



As you move around you can (very, very lightly) apply finishes.

You can move up to the head, and even apply a finish from there (very, very lightly).

BEAR DRILL



While standing, have your partner get you in a Closed Guard.

Drop down to the ground.

When that is comfortable, crawl all the way...

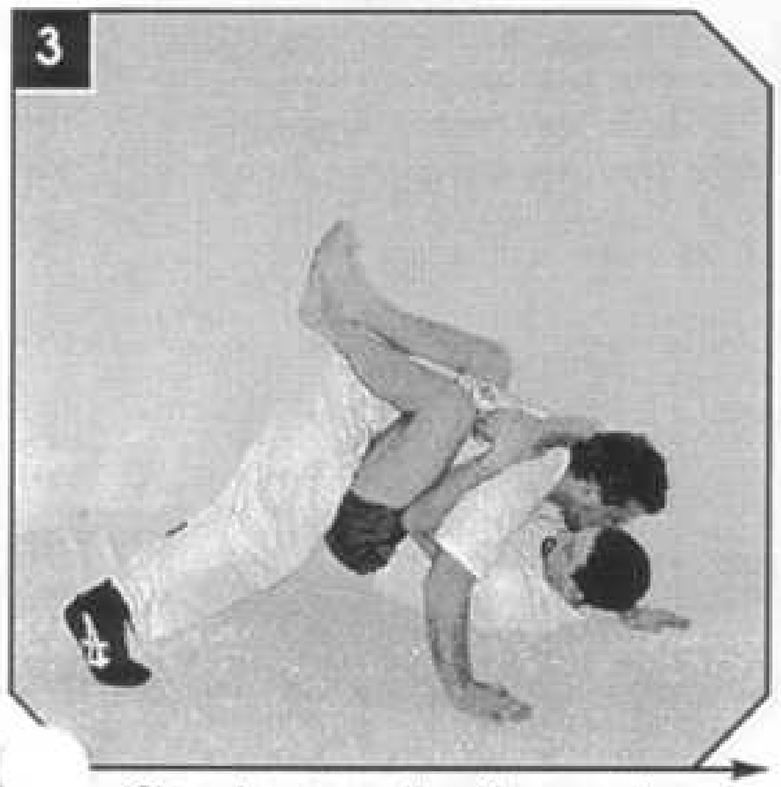
...around your partner, until...

...you are back where you started. Then go all the way around again in the other direction. Then switch places.

Then you can move down...

...to his legs.

You can even do a finish from there. The possibilities are endless.



Crawl across the floor, or in a circle on your hands and toes.

Stand up using your hips and legs, and turn around.

Crawl back to where you began, then stand up again. Then switch places.

MUSCLE WARM UPS

NECK

When your body is as warmed up as possible, it is time to strengthen the most under-exercised, and debatably most important, body part in Submission Fighting—the neck.

As mentioned previously, do not do regular neck bridges. You only have one neck; it isn't worth the injuries.

BEGINNER

Stand in a regular forward-facing stance, and place both palms against your forehead. Push into them for a ten count.

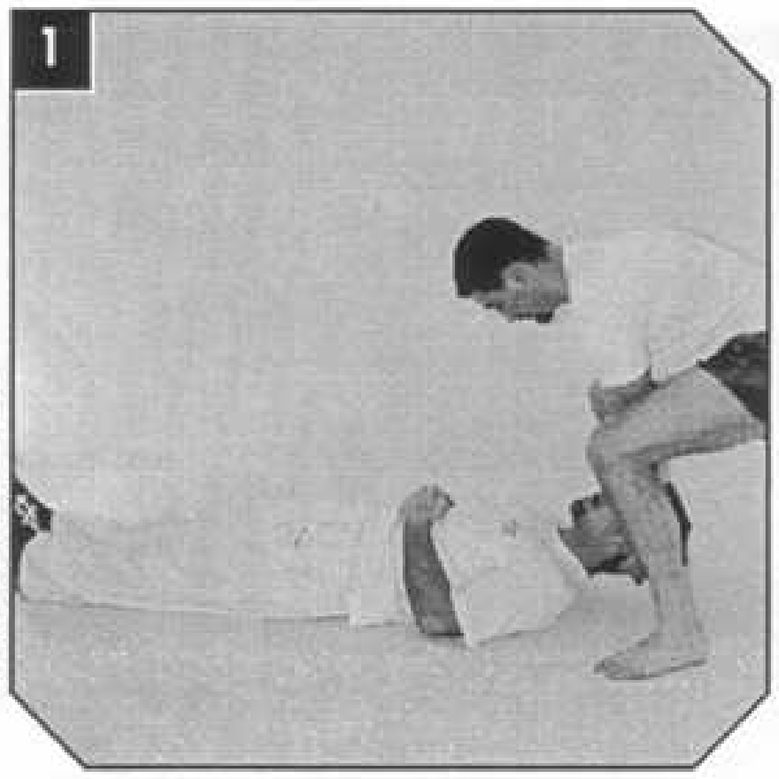
Then interlock your fingers behind your head, and repeat, pushing back.

INTERMEDIATE

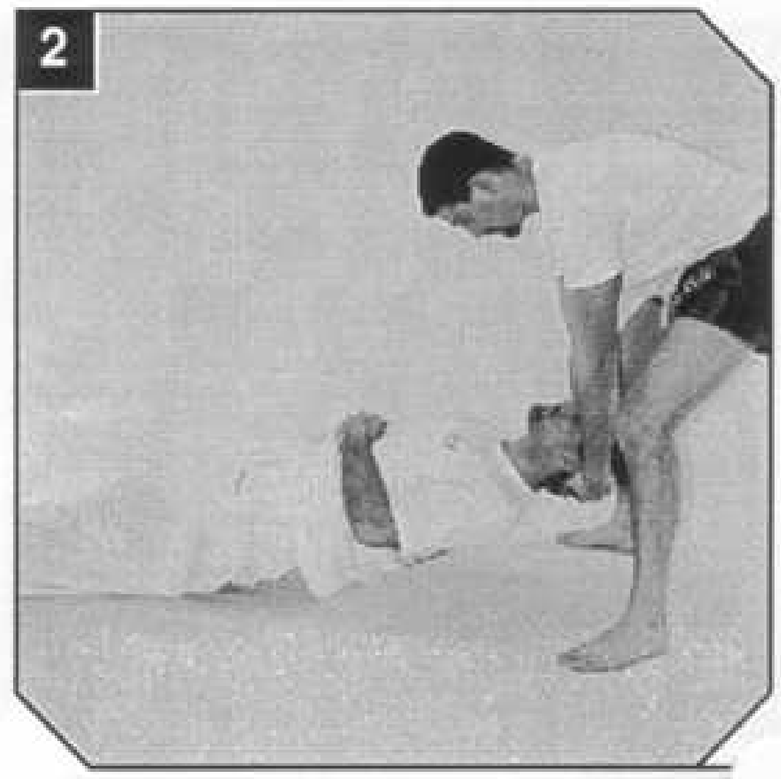
Have your partner brace your head and push up, slowly increasing to full intensity. Hold for up to 30 seconds or more.

Then push down. Push up and down before pushing to...

ADVANCED



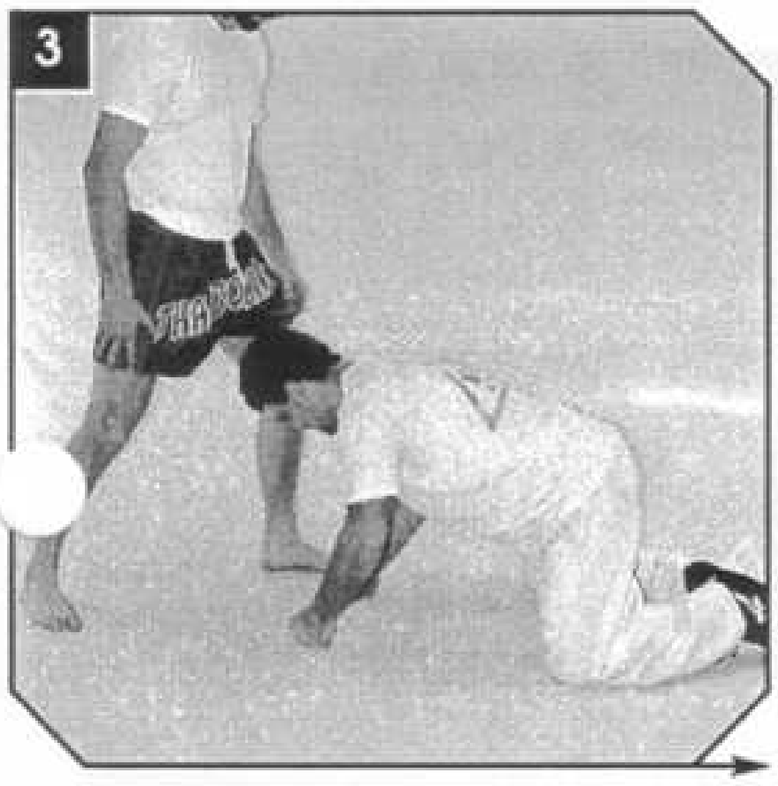
Lie flat on the floor, with your partner holding under your head.



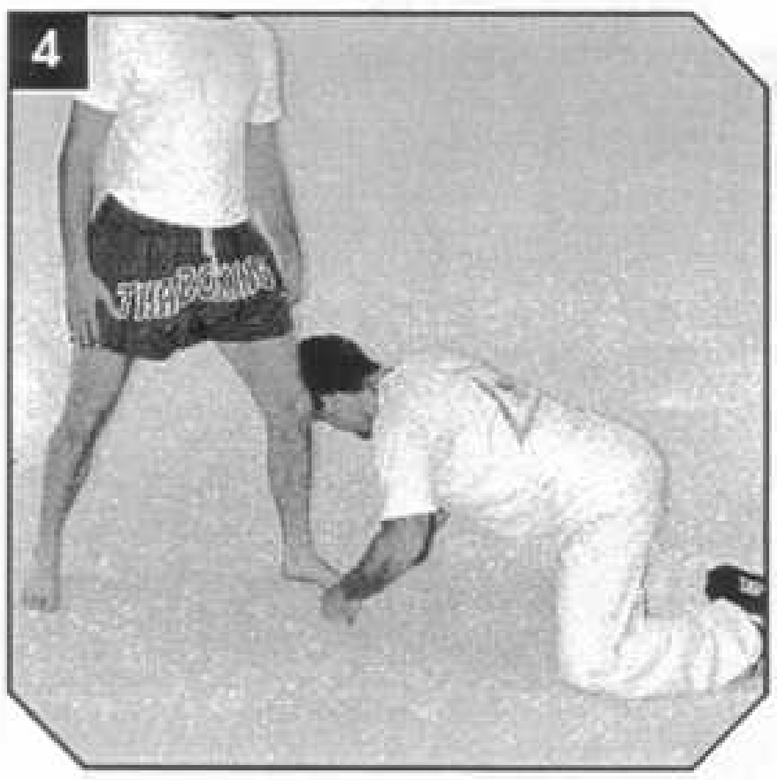
Have your partner slowly lift you up around 12 inches, and slowly lower you. Repeat repeatedly.

Then repeat on one side, and...

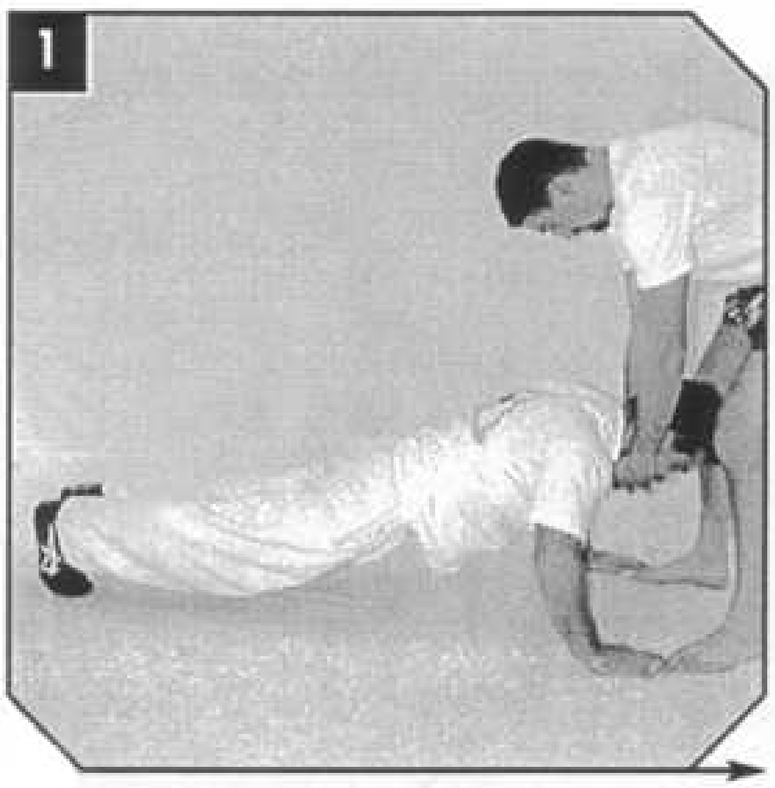
..the other.



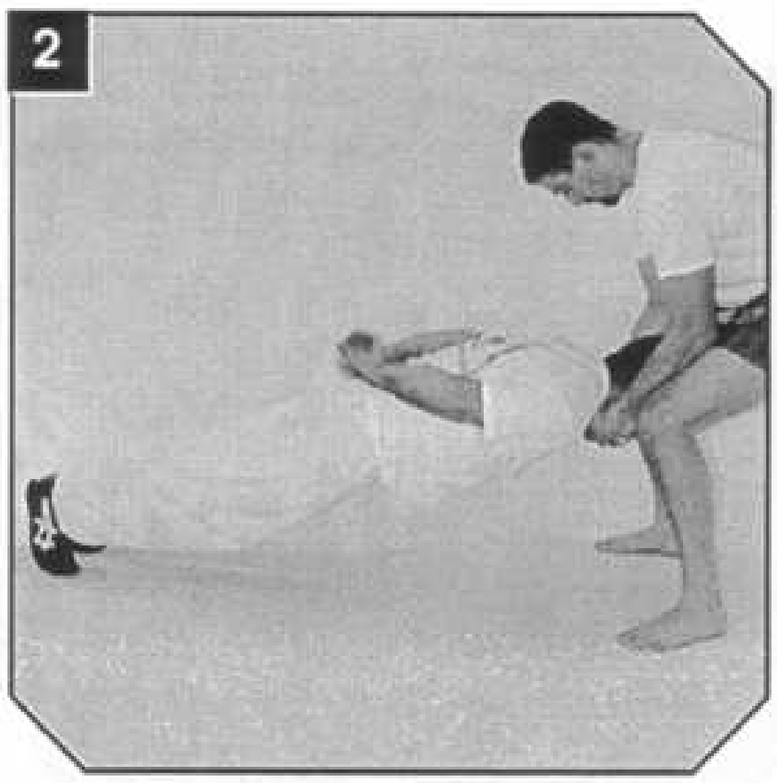
...one side, and...



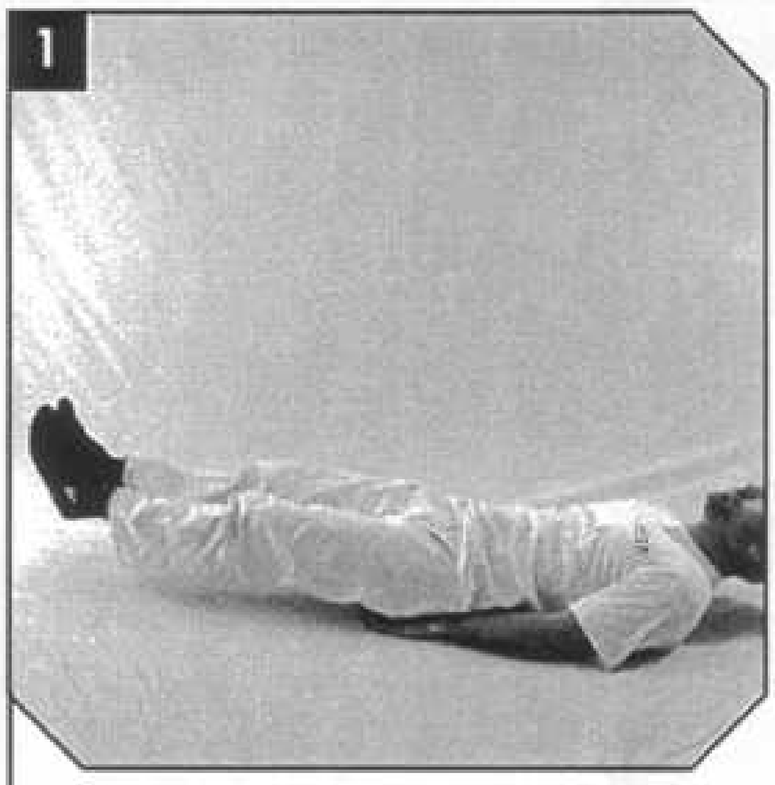
...the other.



Have your partner stand and brace himself, with both of his hands interlocked beneath your chin.



Slowly decrease the amount of weight being supported by your hands, until your arms are off the ground. Hold for a ten count, and place your hands back on the ground. Repeat.



As an alternative exercise, lay on your back, with your feet at around 6 six inches (higher if your back arches).

Steadily bring your chin to your chest and then straighten out again. Work up to 100 reps.

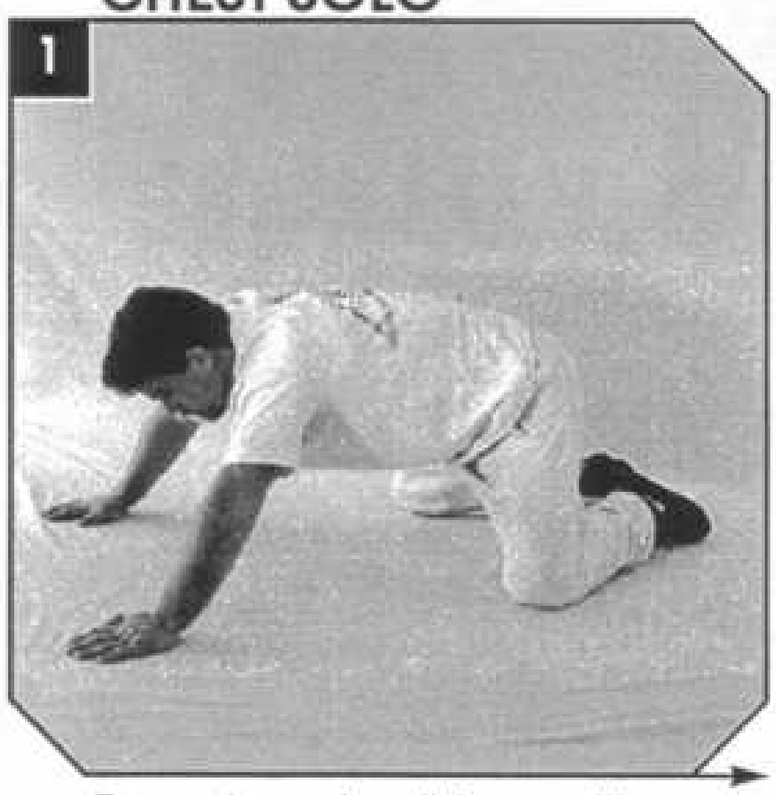
Once your Joints and muscles are thoroughly warmed up, you are ready to begin trying to increase the range of movement through which your body can move.

The demands of Submission Fighting are such that some exercises are done as a matter of course, that are contra-indicated (Exercise-Science speak for "bad") in a regular exercise class. After all, this is not Tennis.

When you first stretch a muscle, it responds by tensing up to prevent from being ripped. This tensing interferes with effective stretching. Thus, to stretch properly, you must first take the muscle to a point of tension, and then wait, trying to relax. After perhaps 10 to 20 seconds, the muscle will relax. At this point you can increase the stretch, and wait a further 10 to 20 seconds.

STRETCHING UPPER BODY

CHEST SOLO



Drop down to all fours with your elbows locked and your hands pointed forward.

Slowly shift back, until you feel a stretch through the front of your arms.

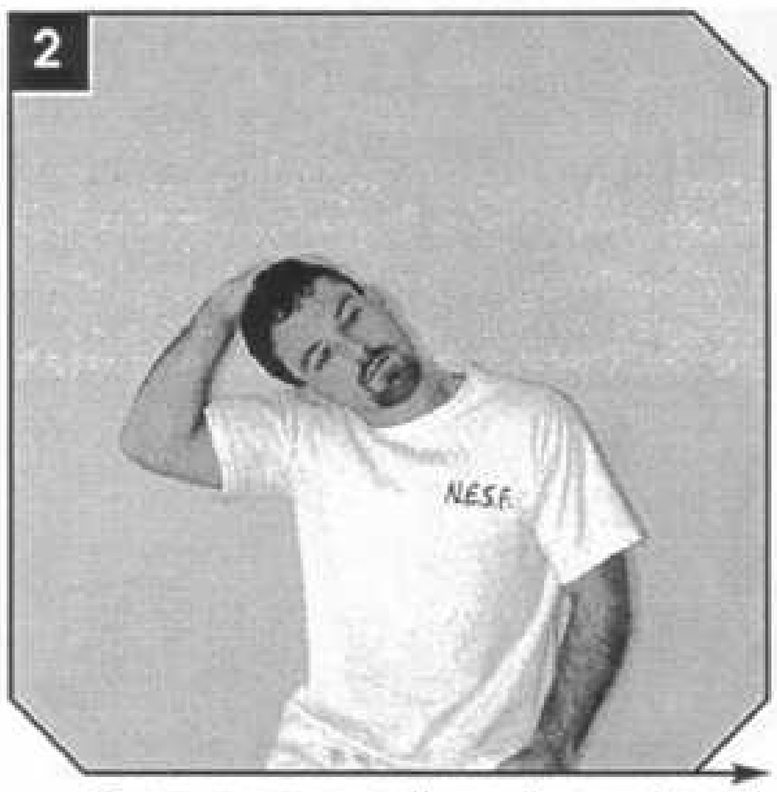
SIDE

Stand facing forward with your knees flexed just slightly, feet about a shoulder width apart. You should previoulsy have stretched forwards.

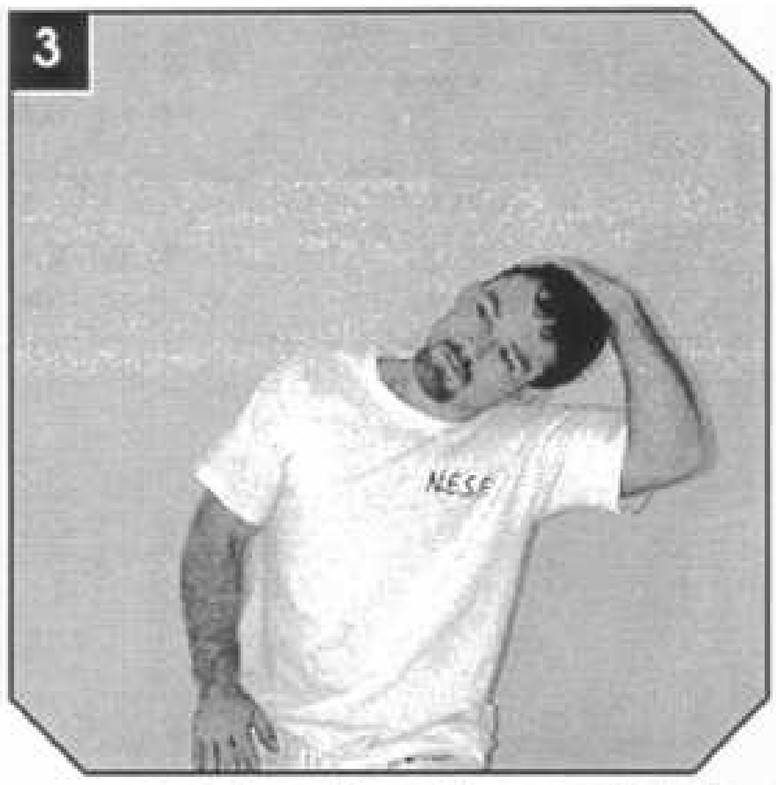
Put one hand on the side of your head, and your other hand on your side.

NECK

Gently pull your head forward. Hold gently and relax every time you exhale.



Even more gently pull your head to one side...



...and the other. Always stretch going forward before stretching to the side.

CHEST PARTNER

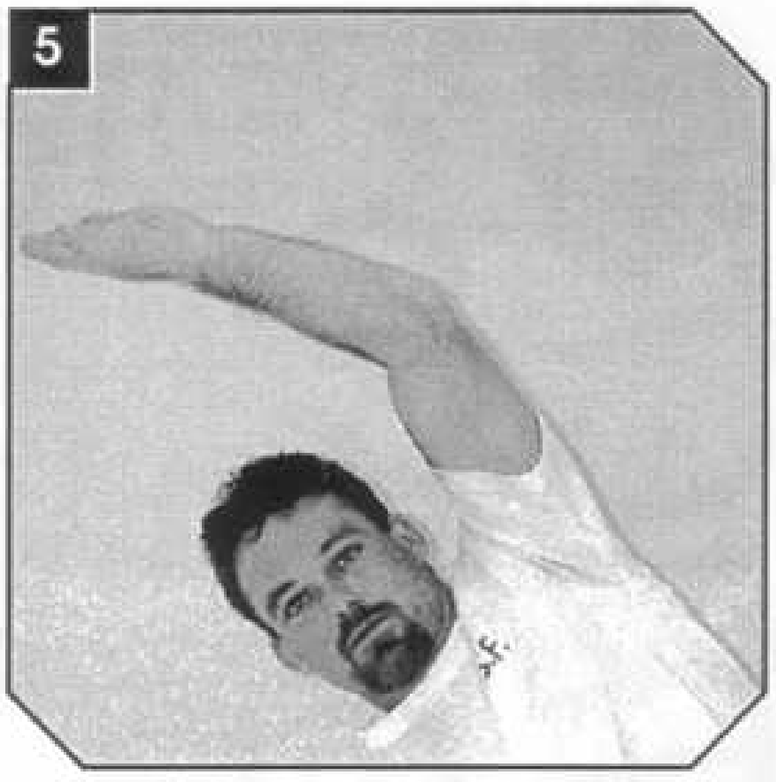
Stand up, and have your partner grab both of your hands, thumbs interlocked, from behind.

When he has pulled back far enough, squeeze his hands momentarily, to indicate that he should hold the position.

Release, and switch places.

Use the hand on your head to gently push your torso sideways.

When you are comfortable with the position, reach out with the hand on your head. Keep the other hand braced on your side, to support your low back.



Finally turn your hand palm up and hold for a little longer.

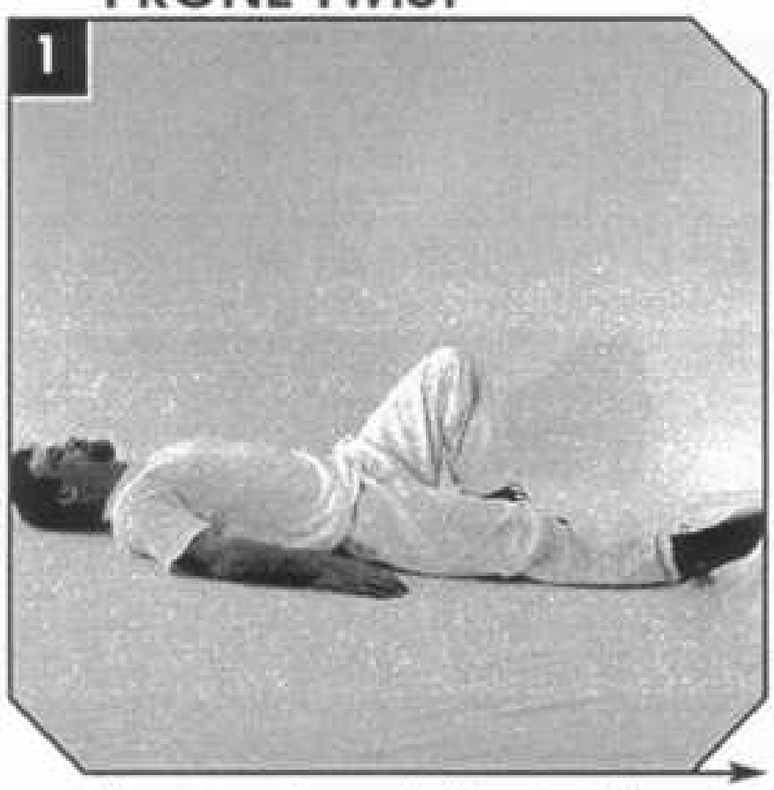
STRETCHING TORSO

SPINAL TWIST

Drop down to the mat, with one leg outstretched in front.

Step one foot over the straight leg.

PRONE TWIST



You can do a similar stretch from a supine position. Lay down on the mat, with one leg flexed at the knee

Drop the flexed knee to the inside.

CHEST SOLO

Have your partner stand in a solid base, at your side.

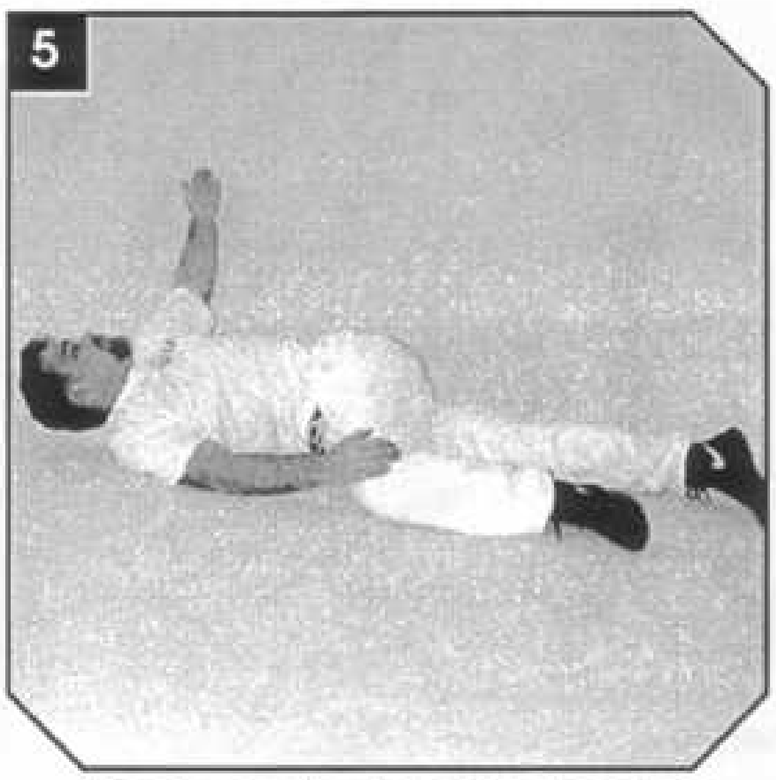
Arch back, looking for the ground. Have your partner support you with his hands.

Tuck in your opposite arm, trying to point your arm straight in front of you.

Look behind you, and hold the position.

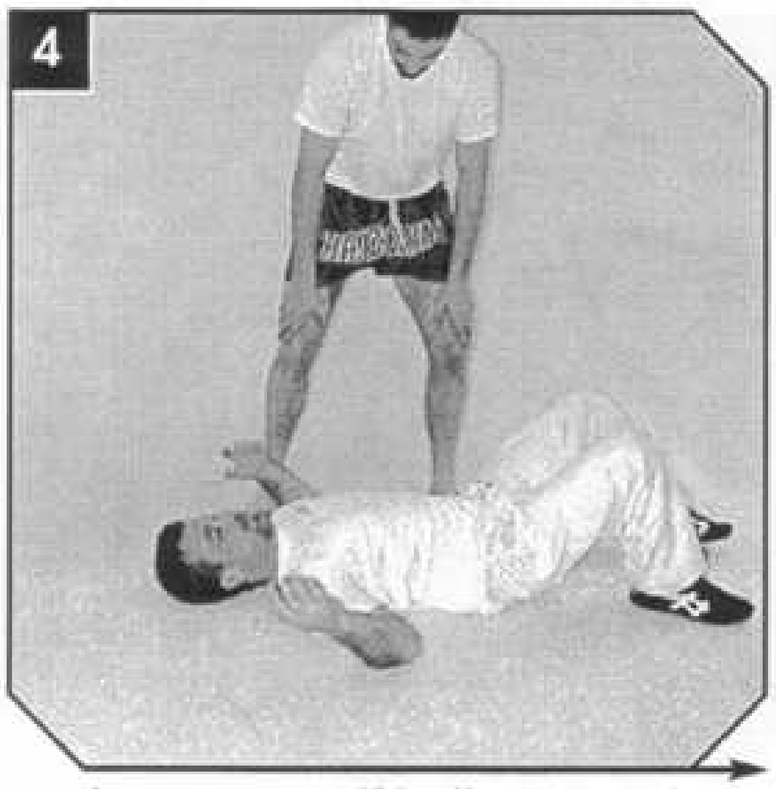
Pin the inside of your knee to the mat with your opposite hand.

Aim your hand straight up.

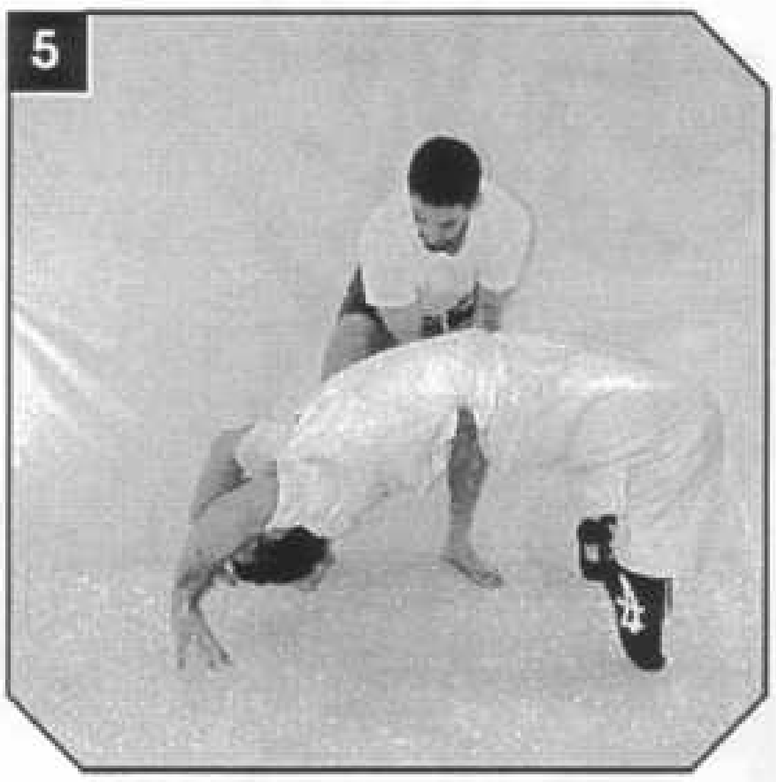


Drop your hand as far back as possible. Repeat on the other side.

When your hands are in firm contact with the ground, your partner carefully releases his hands.



Lower yourself to the ground.

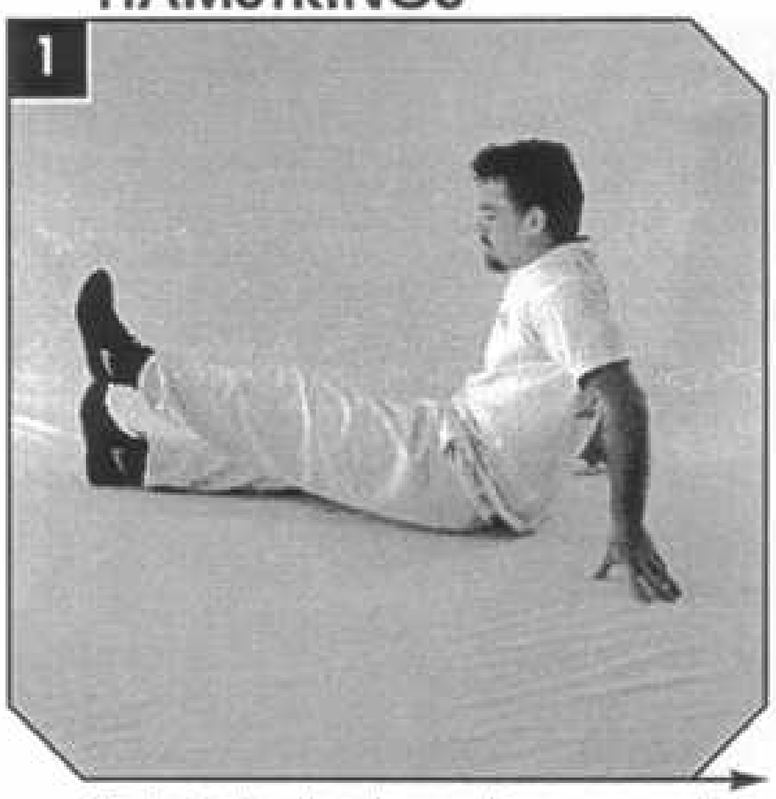


Stand back up and repeat several times.

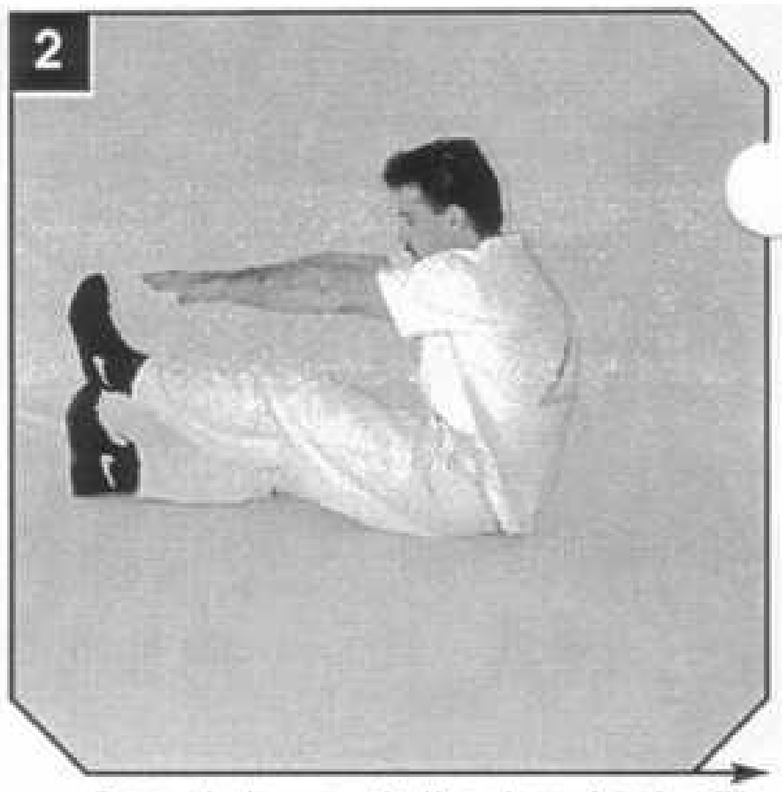
STRETCHING YOUR LOWER BODY

A flexible lower body is important not just for injury prevention. It is also helpful for maintaining a good Open Guard.

HAMSTRINGS

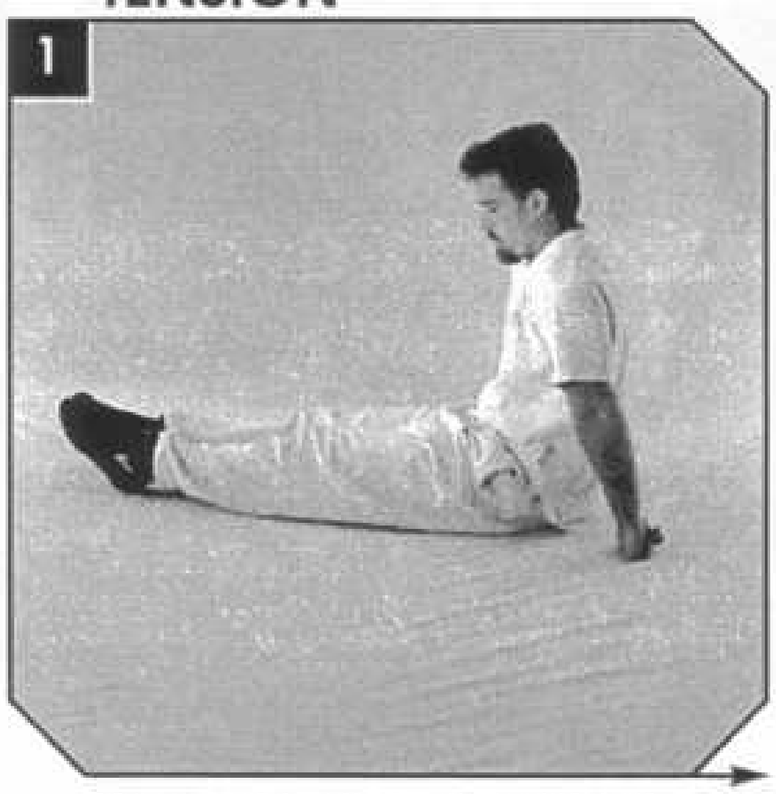


To isolate the hamstring muscle group, straighten both legs out front, with your top heel resting on the ball of your lower foot.

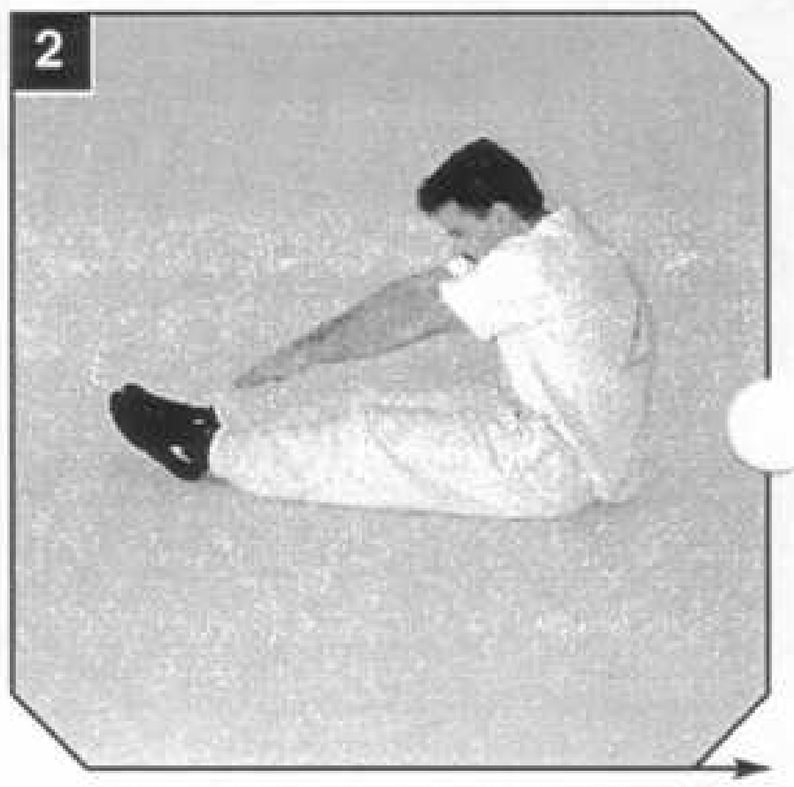


Reach towards the top foot with one or both hands. Make sure that both feet are pointing straight up.

TENSION

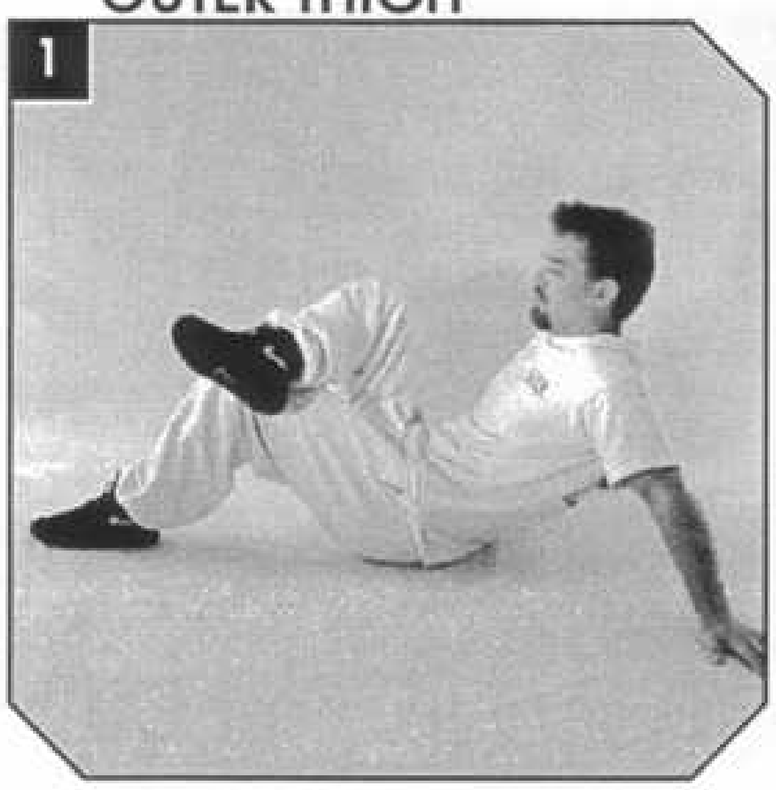


Now put both legs out front, and release the calf muscle by pointing your toes.

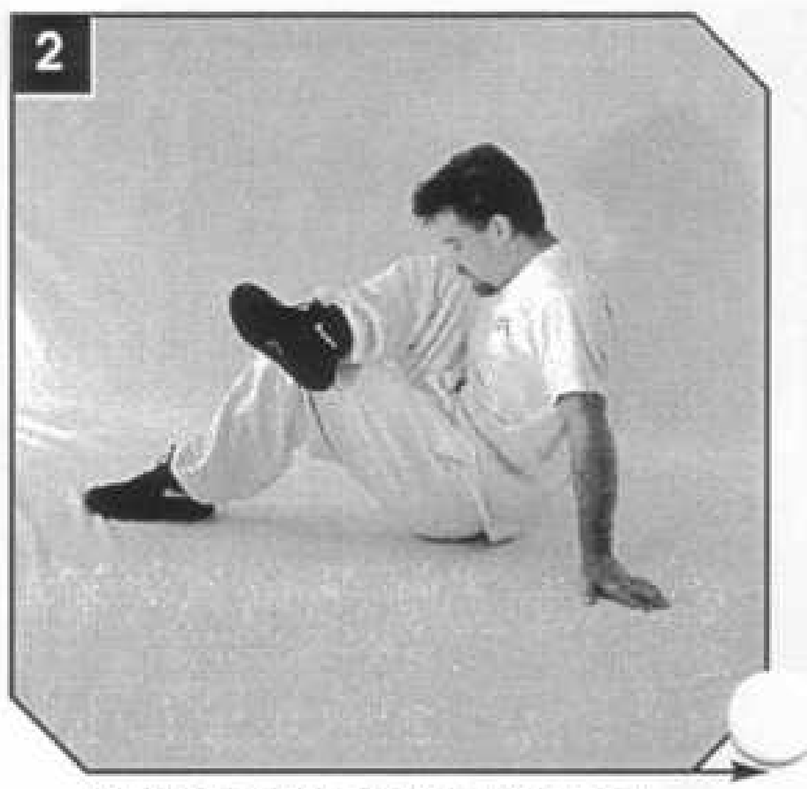


Reach forward, again with both hands. Don't let either foot roll sideways.

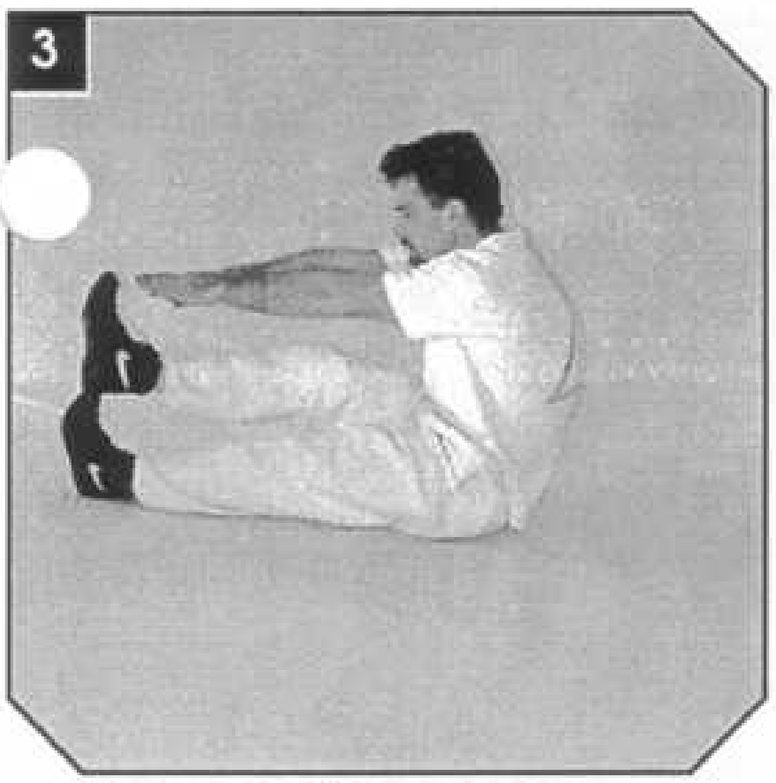
OUTER THIGH



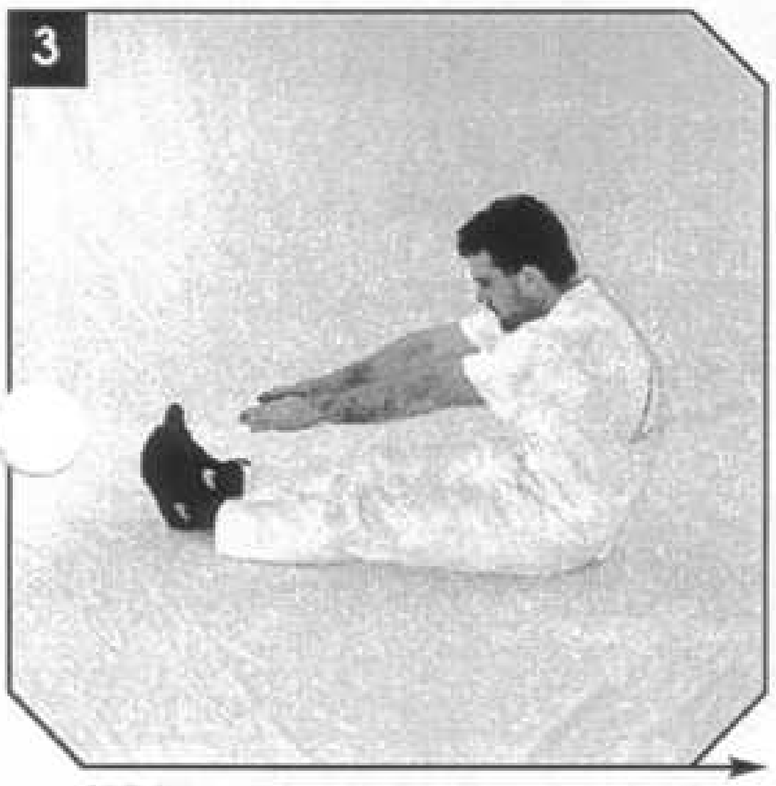
To stretch the outside of the leg, put one foot flat on the mat, and tuck the other leg sideways on top of it.



Put both hands behind you, and push your torso forward.



Repeat on the other side.

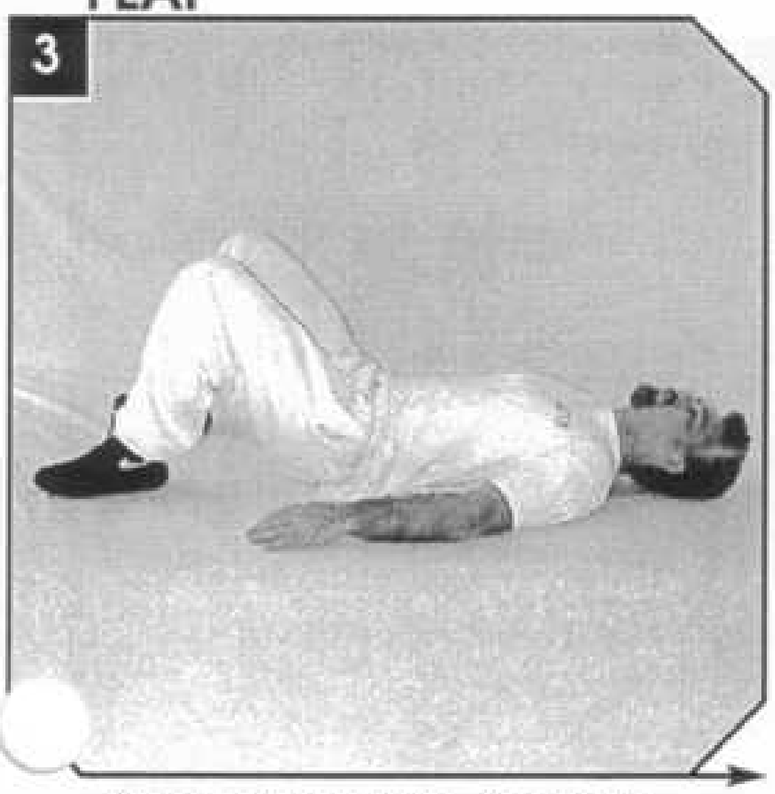


While maintaining tension in the foot, slowly point your toes up. Hold for a bit, and then...

...point the toes out, allowing you to go a little lower.

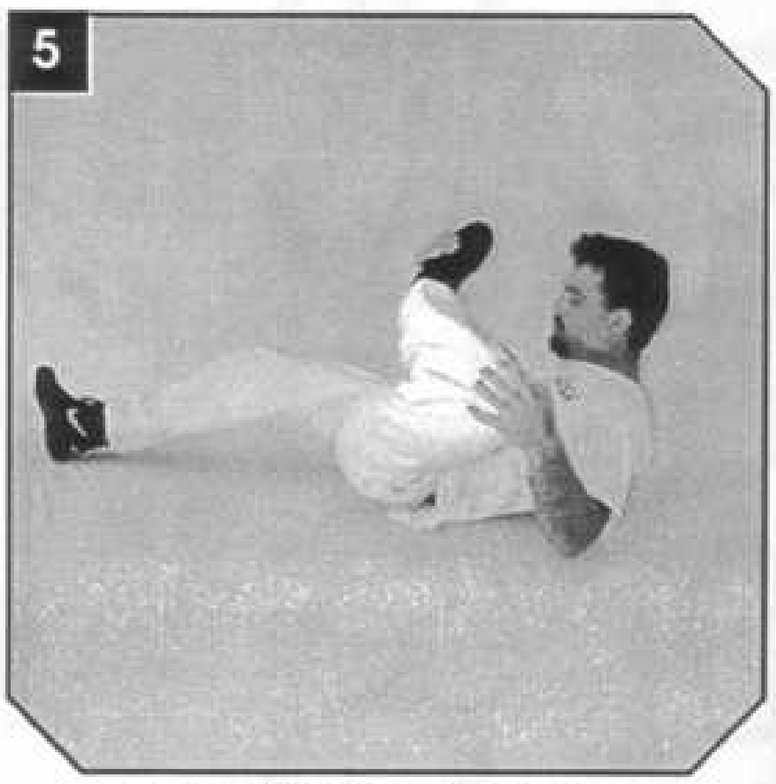
Repeat this pattern of flexing and pointing several times.

FLAT



As an alternative, lie back...

...wrap your arms around your thigh, and...



...pull in. Make sure you are pulling with both hands, not just the hand on the ankle.

STRETCHING—LOWER BODY

BUDDAH

To stretch the inside of your thighs, put the bottoms of your feet together.

Grab onto your ankles and push down with your elbows.

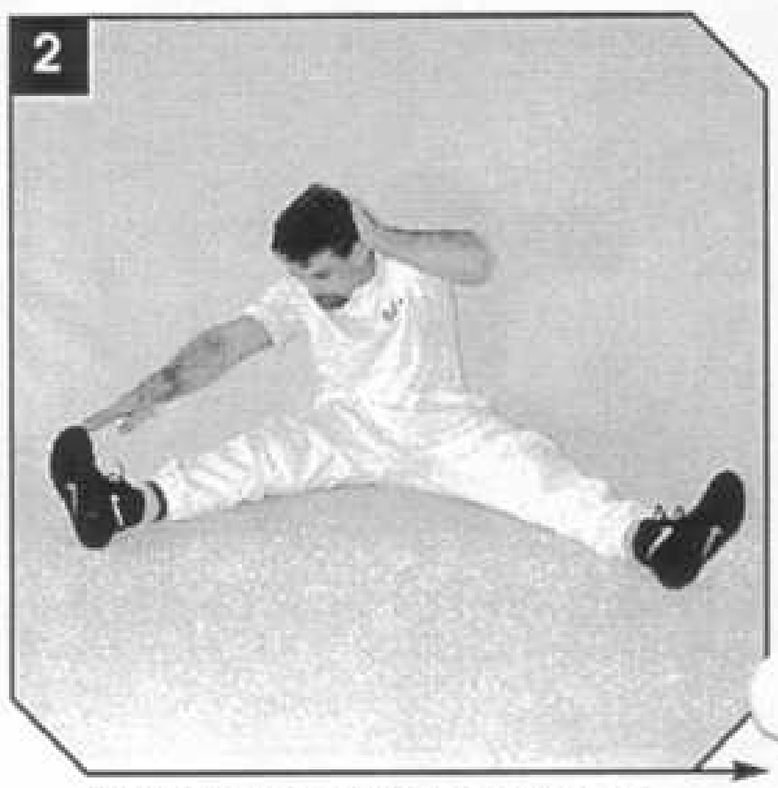
FRONT STRADDLE

The forward straddle is a crucial stretch in many combat sports. Push both feet as far apart as you can.

Then place your hands behind you and lift up, sticking your heels to the ground, and push an inch or two more.

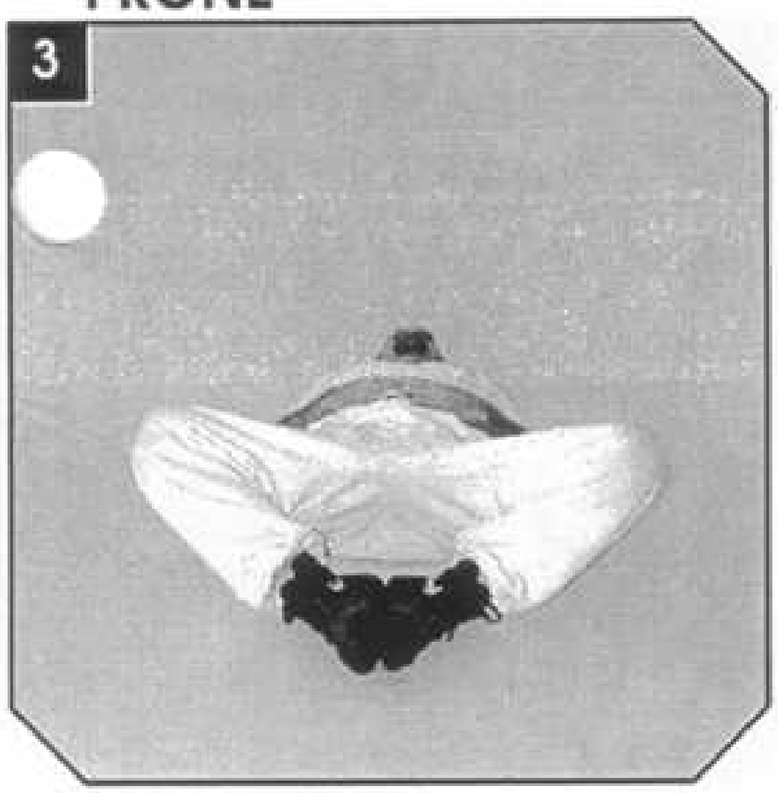
SIDE STRADDLE

From the straddle position, hit your hamstrings again by reaching to the side.



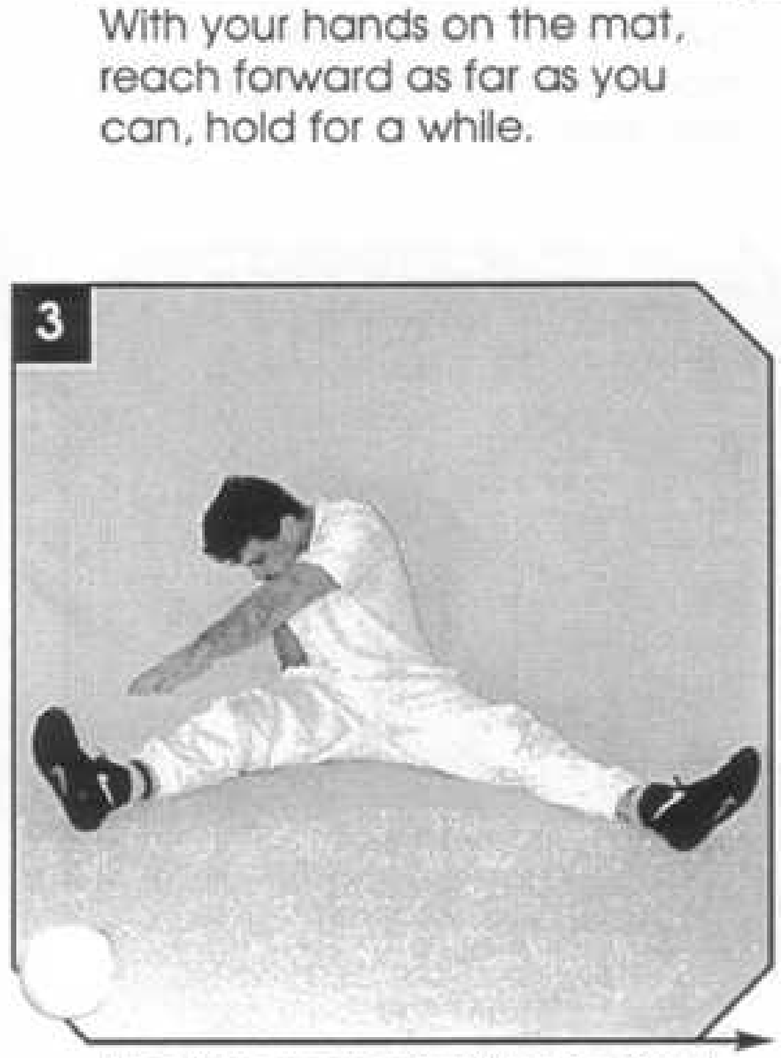
Variations include hand on head.

PRONE



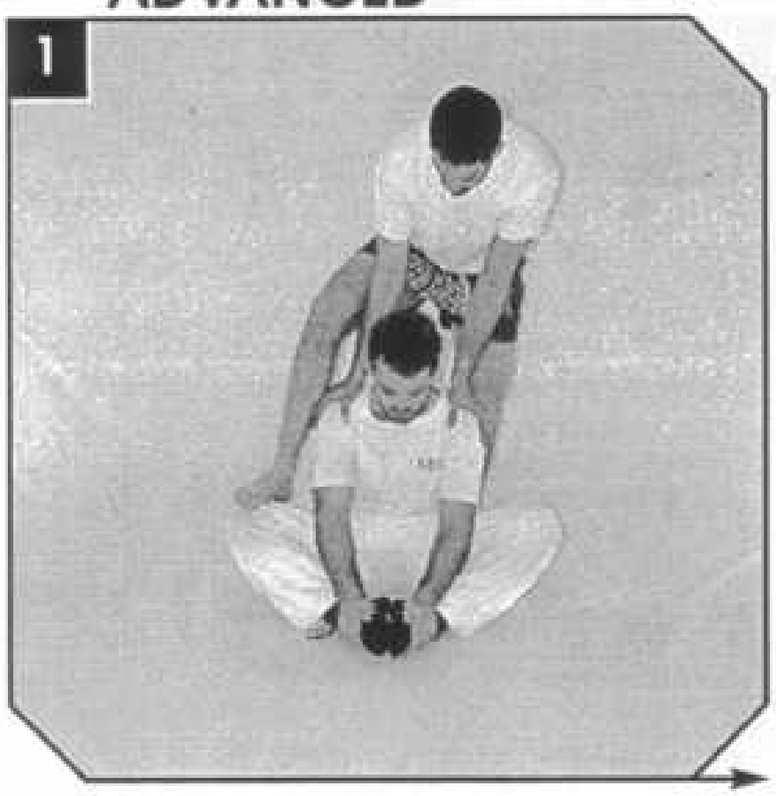
As an alternative, with your feet sole to sole, lie back and let gravity stretch your hips.

With your hands on the mat, reach forward as far as you can, hold for a while.

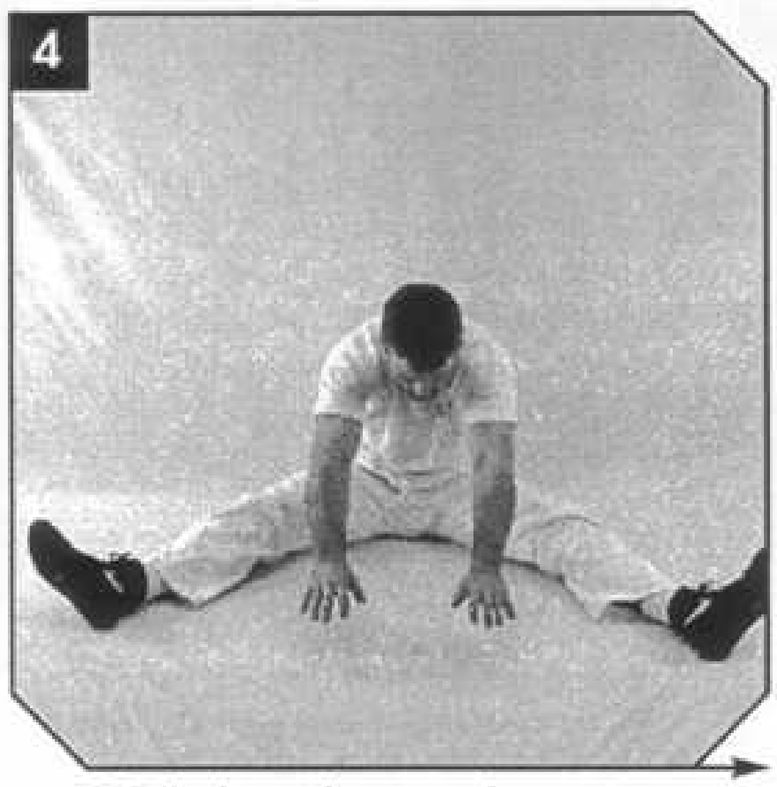


Hand reaching for the far foot.

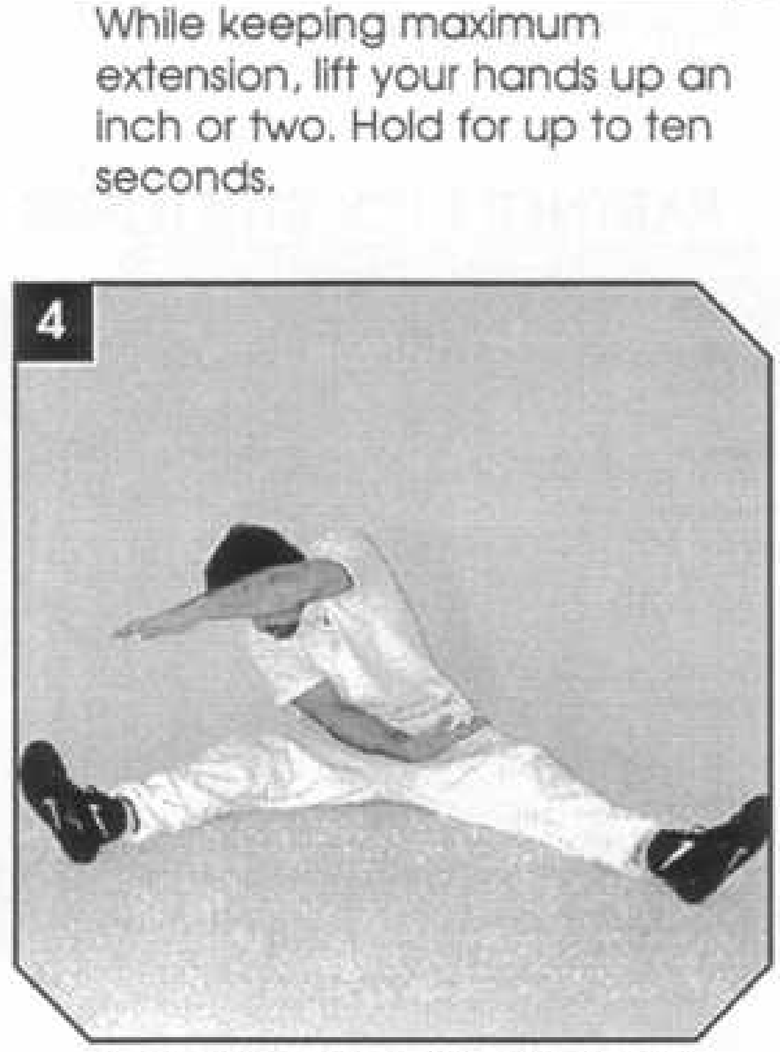
ADVANCED



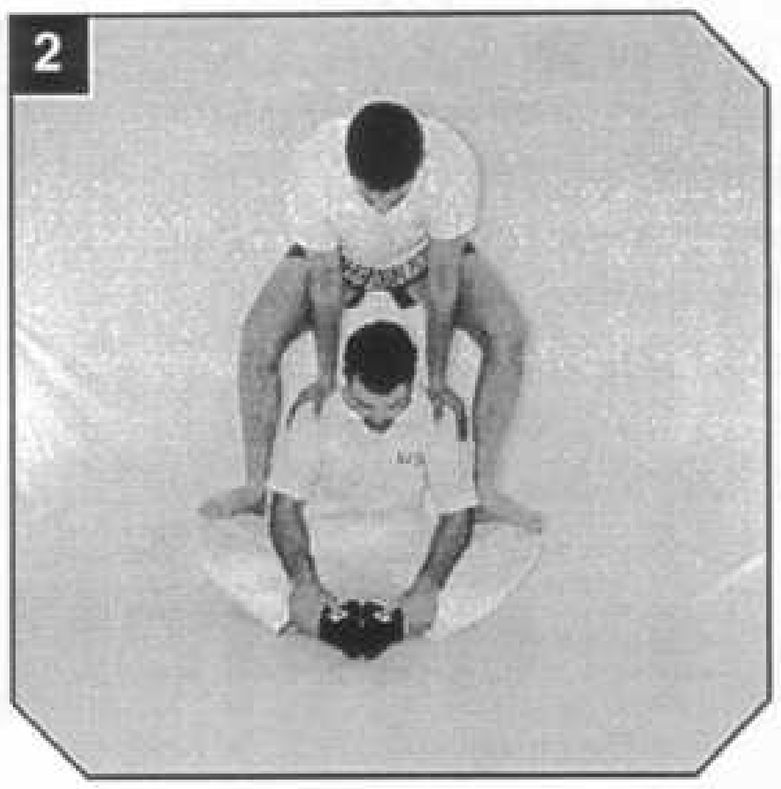
For an advanced version, have your partner behind you support nearly all his weight on your shoulders. Step one leg up...



While keeping maximum extension, lift your hands up an inch or two. Hold for up to ten seconds.



And supporting arm tucked in.



...and then the other. Have him slowly release some of his weight, until you have a maximum stretch.

Put your hands back on the mat, and reach out further. Repeat several times.

STRETCHING FOR BODY & LOWER

If stand up kicking is a part of your game, your warm up should include these stretches. The exercise at top right is one of three that comprise the basic flexibility routine done by the Chinese national Wu Shu team.

SOLO WALL STRETCH

Face the wall from as far back as possible.

Drop your foot onto the wall.

SPLIT

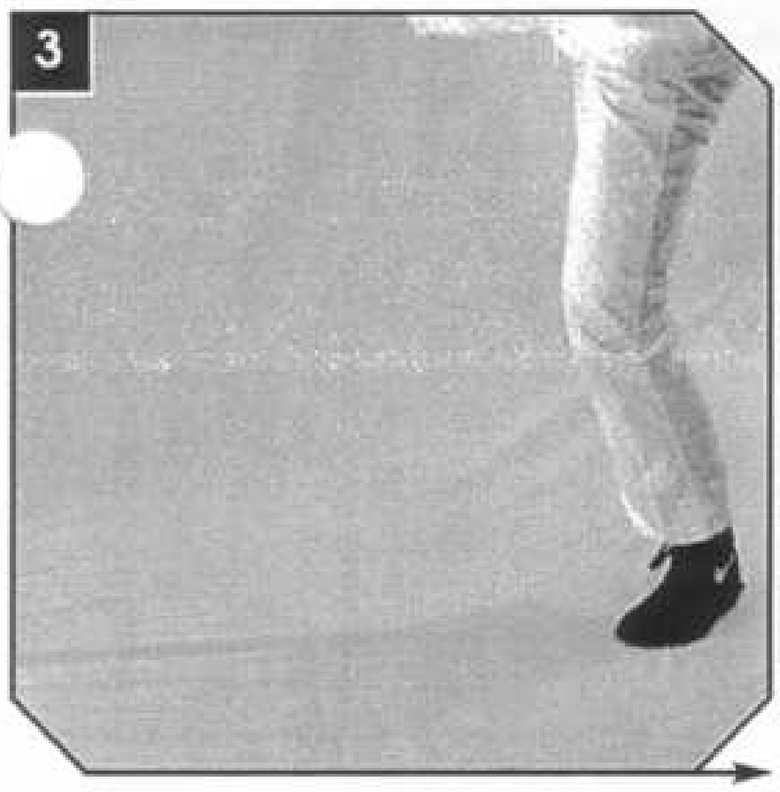
From a straddle position, put both hands down on the mat.

While keeping your hips low, move from side to side, transferring all your weight from one side...

PARTNER KICK STRETCHES

Lastly, have a partner push and hold the position for all the major kicks. Include the Front Kick, shown above.

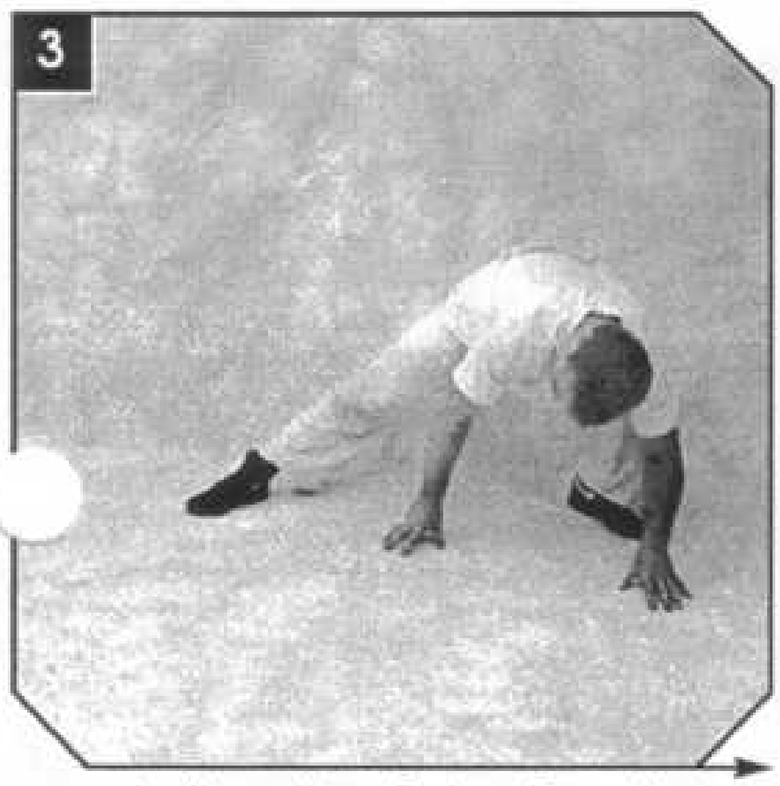
The Side Kick. As a variation, your partner can hold the Side Kick and walk away.



Work your supporting foot back a little more, if possible.

Lean your weight forward, pressing into the wall as hard as you can with your foot.

Then lean forward with your torso, stretching the hamstrings yet again.



...to the other. Relax. Then lock both knees and...

...slide both legs straight out as far as possible.

Control the tension in your legs with your breathing. Inhale deeply, and release the muscle tension as you exhale. Slide a little farther out. Repeat several times.

The Round Kick.

And the Rear Kick.

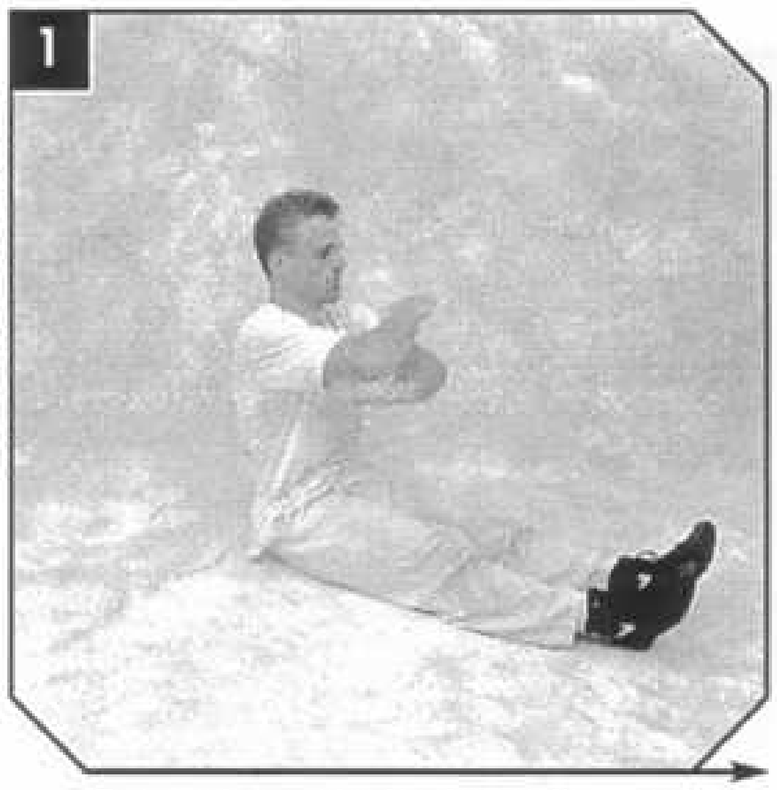
To increase tension on the thigh aspect of the Rear Kick, flex your knee tightly, and have your partner push up the bent knee.

FALLING BACKWARDS

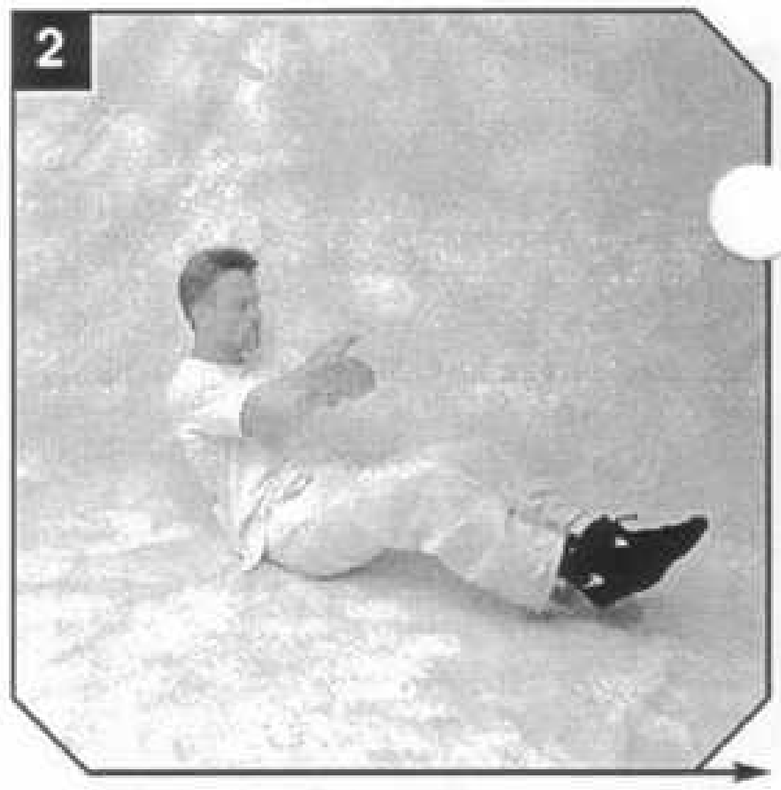
The final part of your preparation should be falling. Falling loosens you up, and gets you mentally and physically ready to train realistically.

You will practice falling backwards, forwards, and sideways, and rolling two different ways.

FROM SEATED

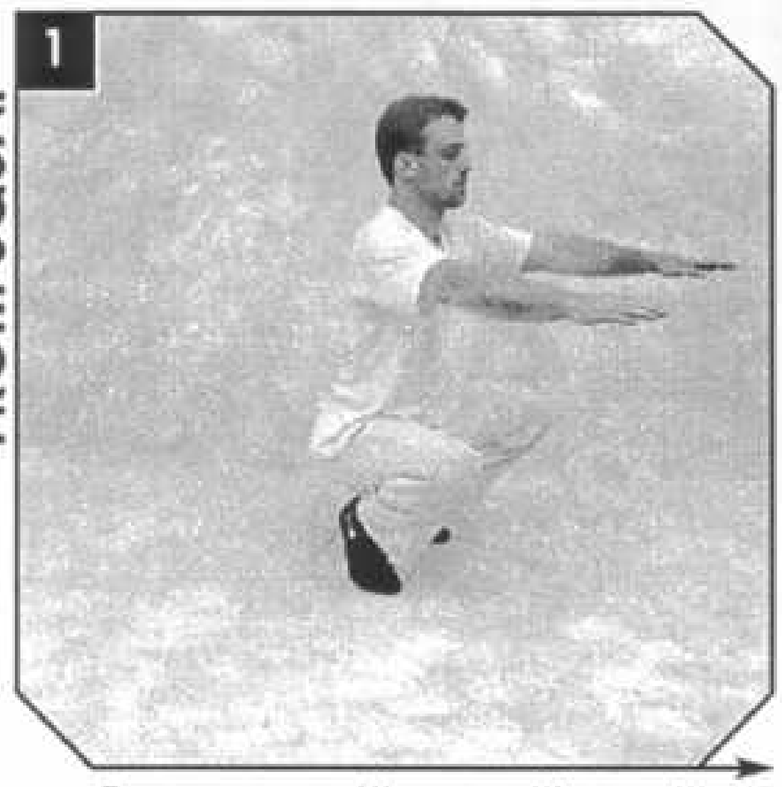


Begin in a seated position, with both arms in front of you.



Begin to roll back.

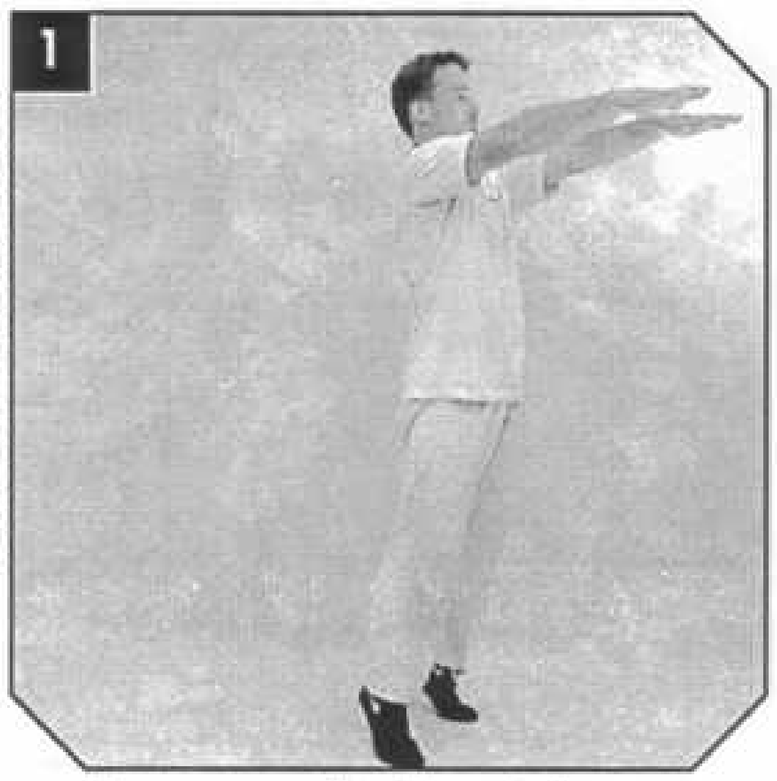
FROM SQUAT



From a squatting position, with both arms out front...

...sit back...

FROM STANDING



Now you will attempt the same thing from standing. Again both hands are out front. Start on the balls of your feet.

Sit down on your heels, and smoothly...

As you roll flat, slap the mat with both forearms, hands open. Look at your belly button. Return to the seated position and repeat a few to ten or more times.

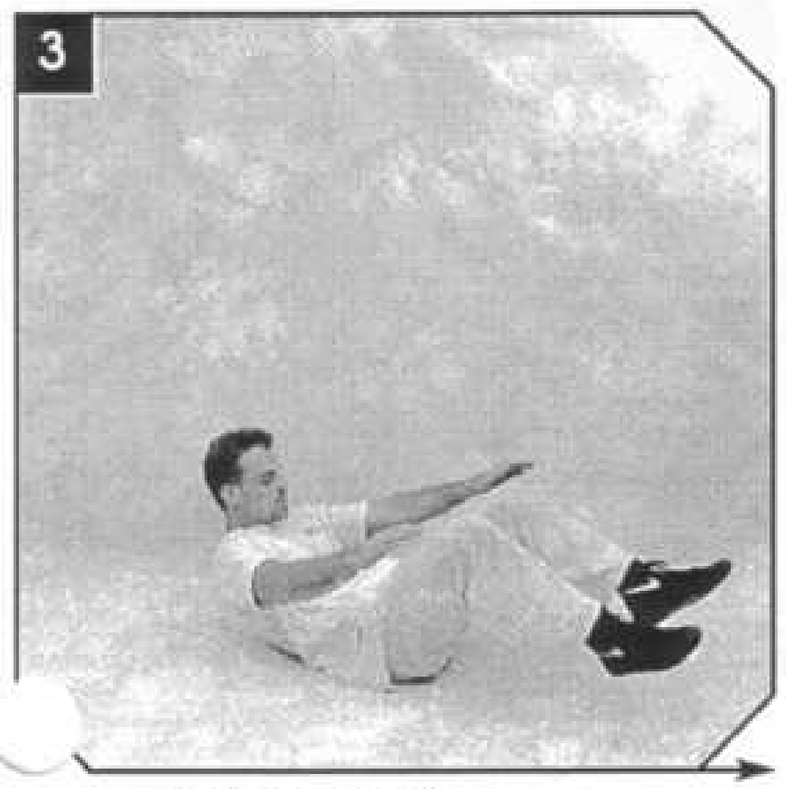
The most common mistakes are to let your head go back and to...

...have your arms splayed too wide apart.

...in a rolling motion. Again, don't look up or back, as you can hit your head.

Slap the mat as described above. Repeat.

If possible, roll forward to the starting position without using your hands.



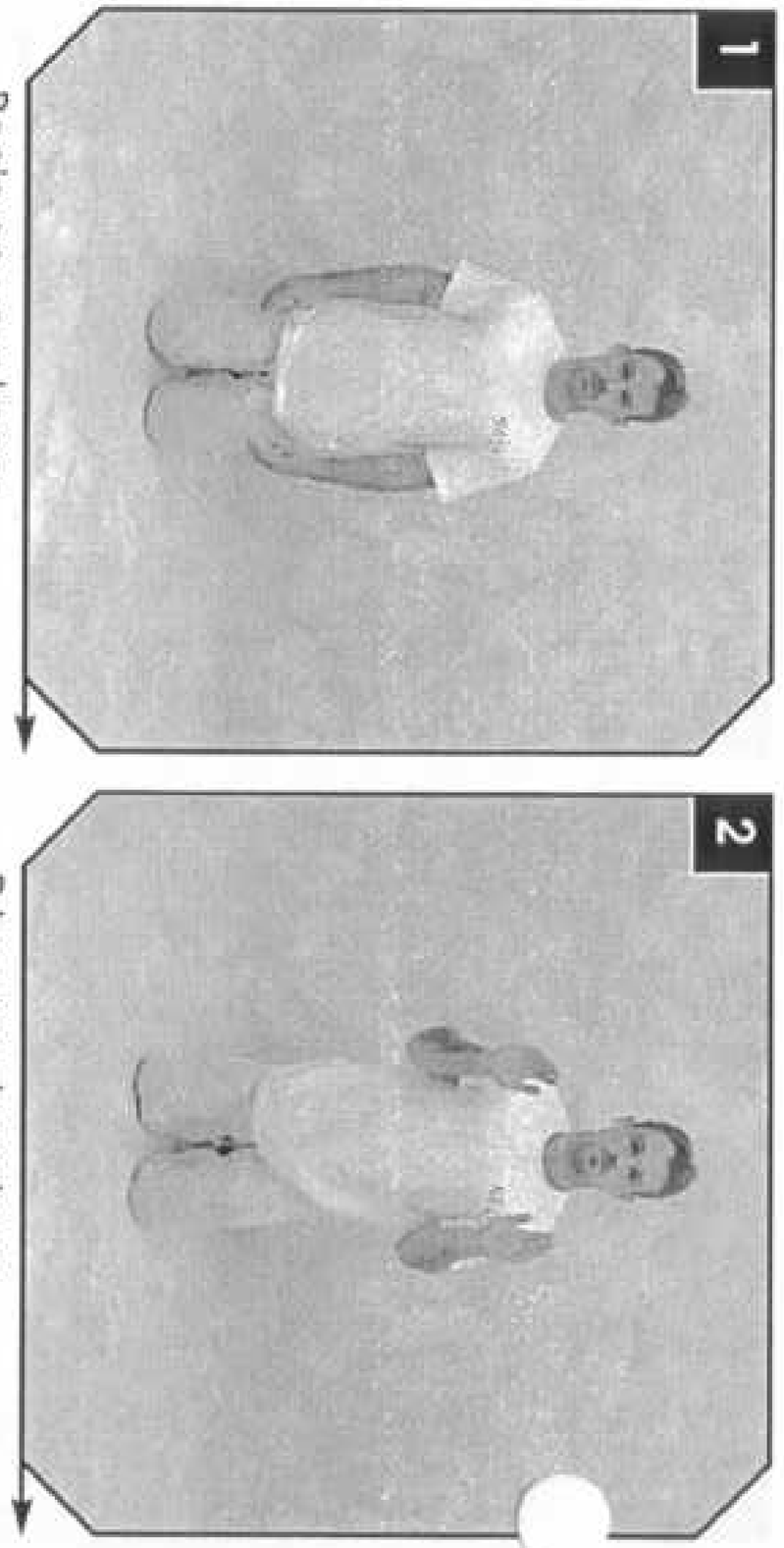
...roll back and...

...slap the mat. Return to standing with no hands and repeat. Don't let your head go back.

FALLING— SIDEWAYS & FORWARDS

After you have practiced falling backwards, moving gradually from a seated to a full back slap out, you are ready for the more demanding forward fall.

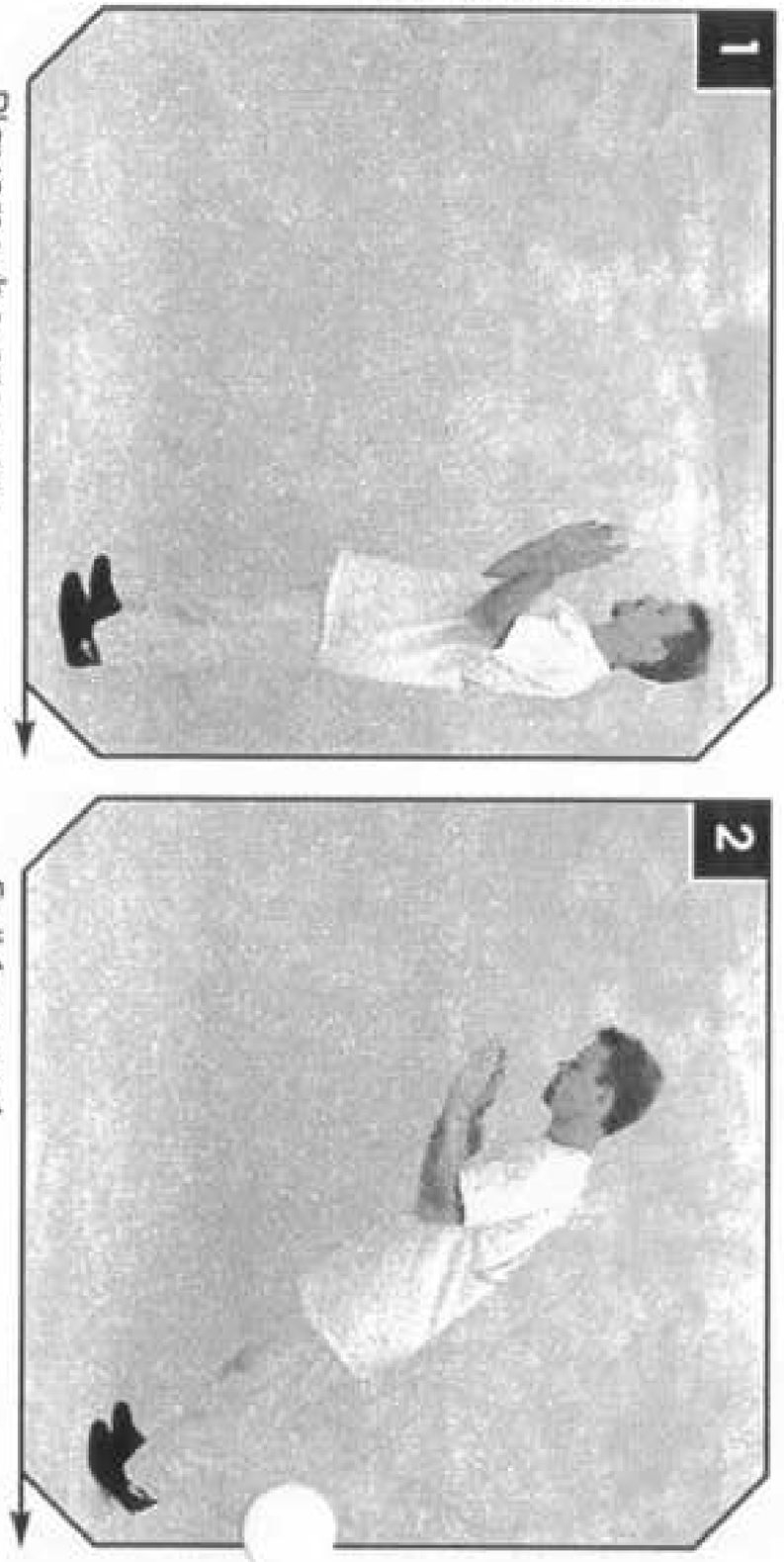
FORWARD FALL



Begin on your knees.

Bring your hands up.

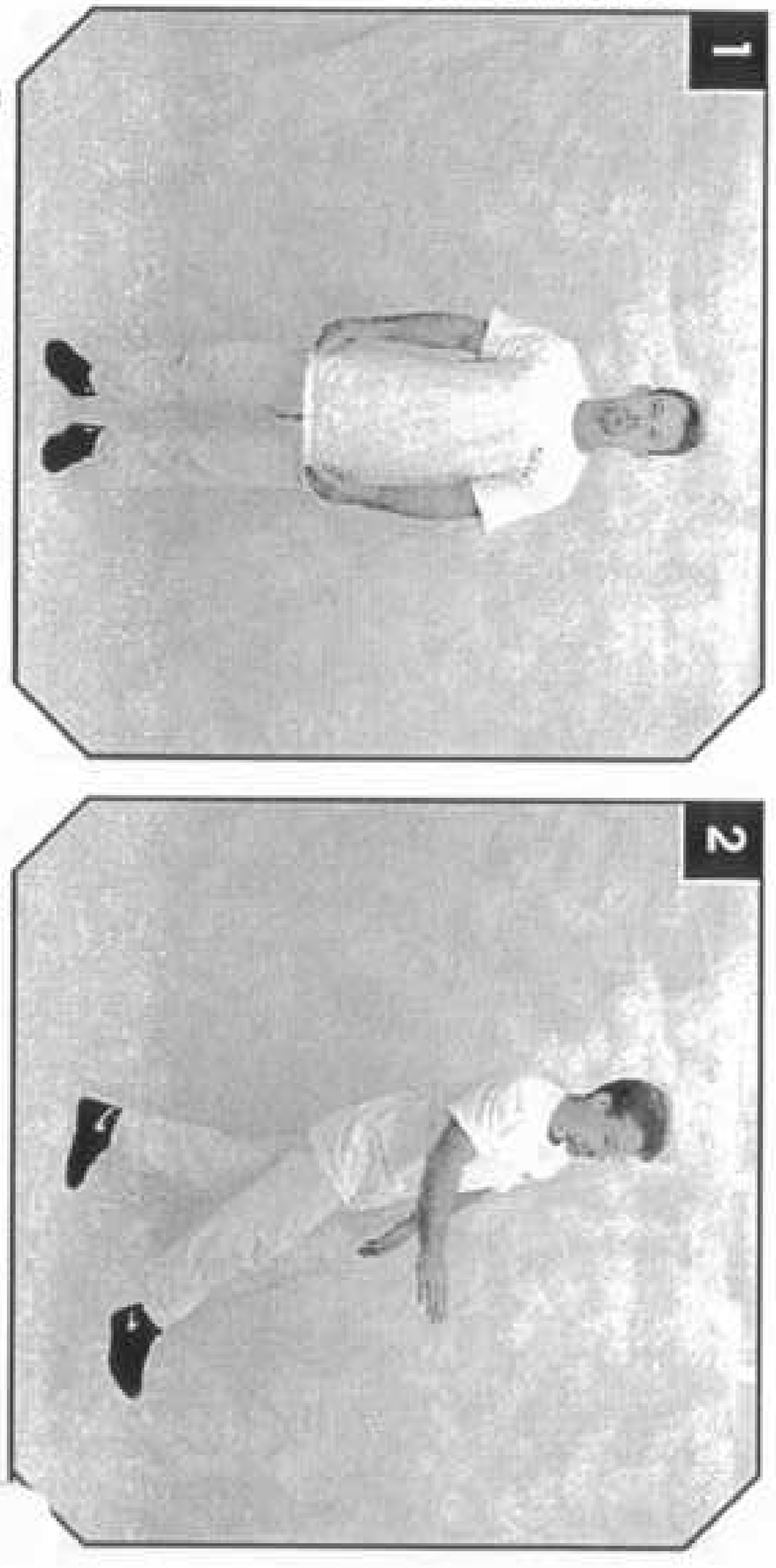
ADVANCED



Players who are very comfortable with break falls can practice the preceding from a standing position.

Fall forward.

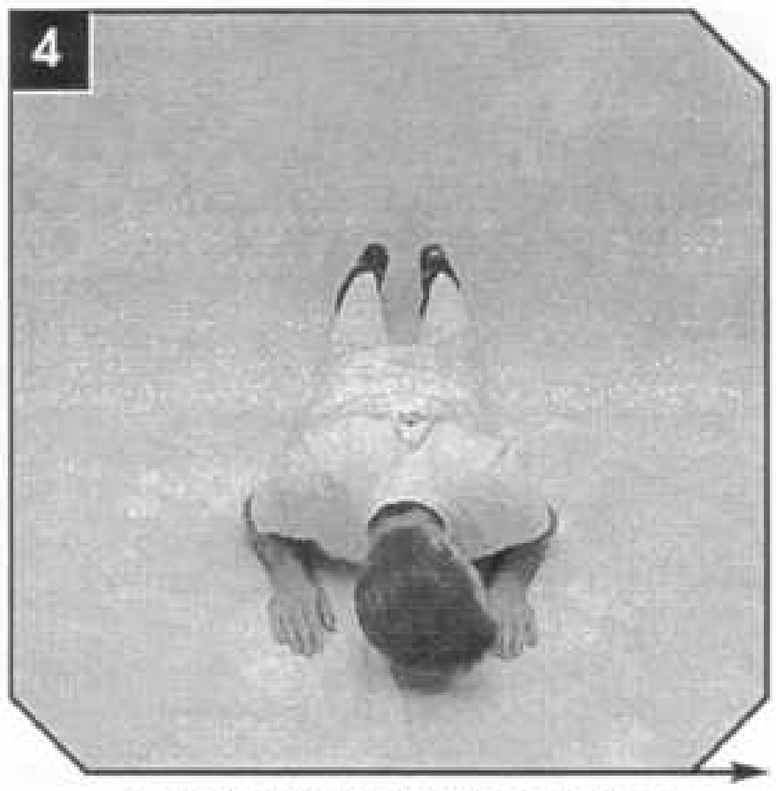
SIDE FALL



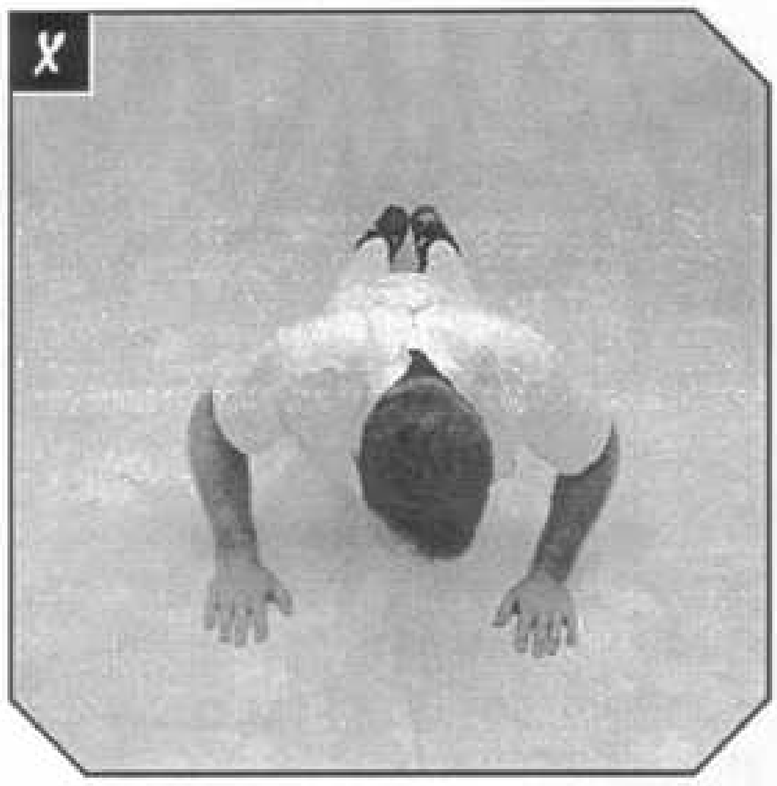
To practice falling sideways, begin in a standing position.

Move your outside foot and hand across your body as you...

Fall forward...



...catch your weight on your palms, forearms, feet, and chest. Turn your head sideways.

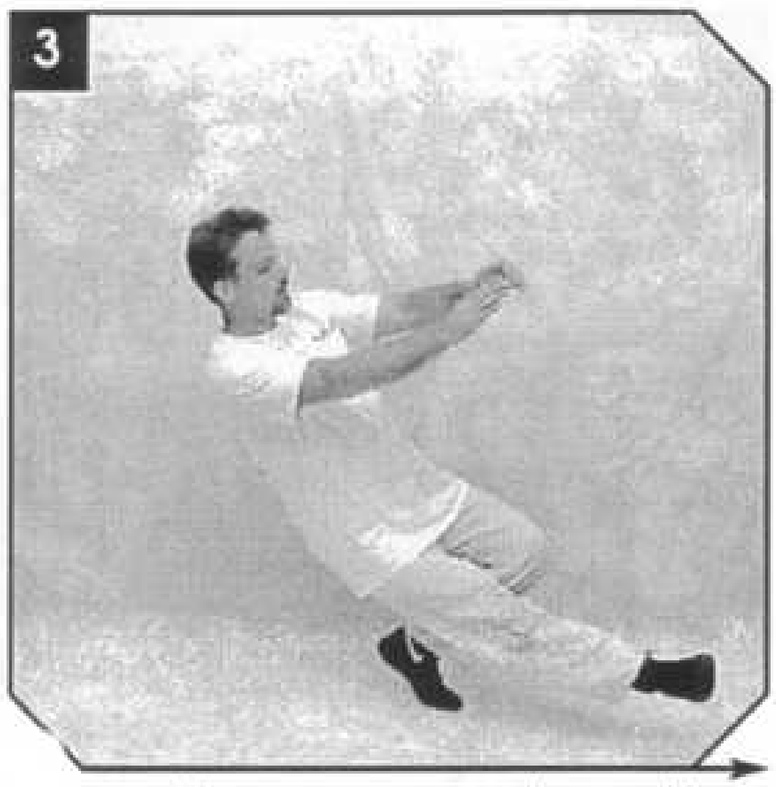


Do not catch your weight on your hands (as if doing a push up). That can injure your wrists.

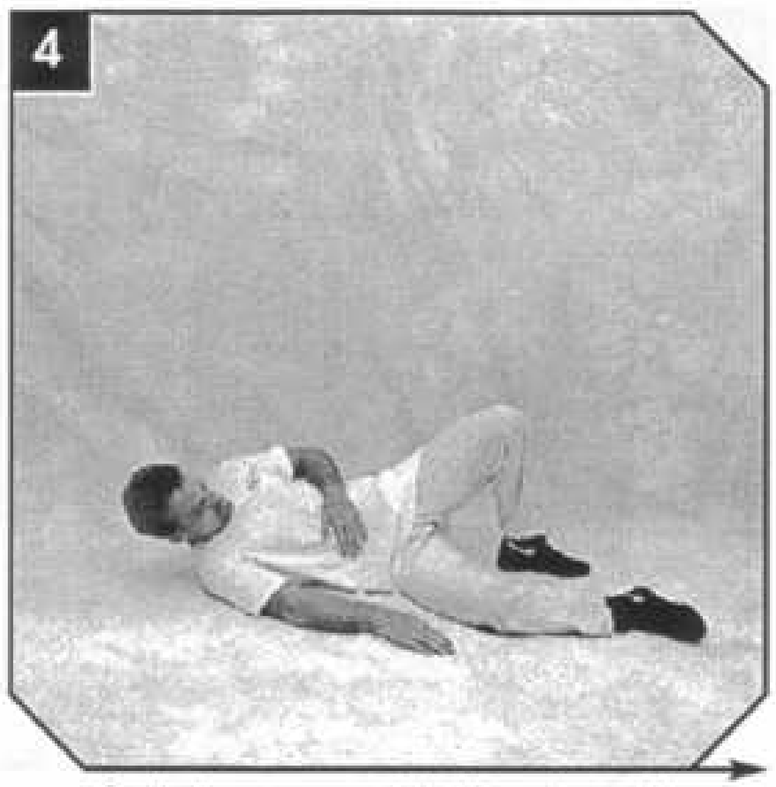
And again catch your weight as shown above. Get your weight up onto your toes.

Remember, do not keep your face looking at the floor.

This is an advanced exercise. It does not have to be a regular part of your routine. It is even more critical that you do not panic and reach out with your hands as shown above.



...sit on your supporting ankle.



Catch you weight by slapping the mat with your entire forearm and hand, close to your leg.

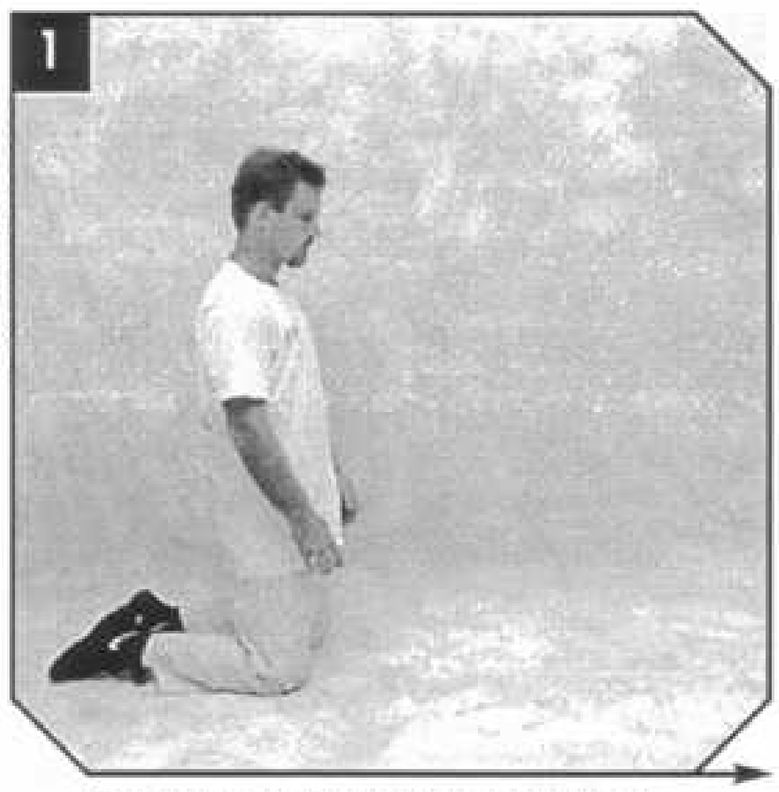
Repeat on the other side.

FALLING: ROLLING

A final category of break falls is rolling. Begin practicing from the knees, as shown at right. When that is comfortable, start from standing.

An advanced roll appears at bottom right.

KNEELING



Begin in a kneeling position.

As a practice exercise, roll forward, placing your hands on the mat in a triangle formation.

STANDING

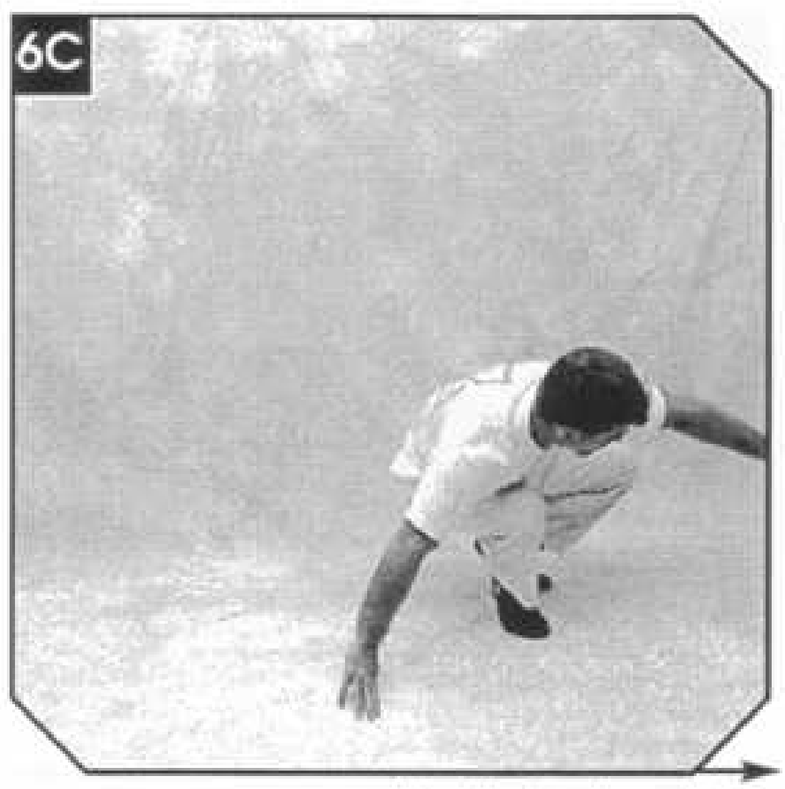
Start from standing. You can do these singly, or moving down the floor.

Step forward and make your arm and shoulder rigid. The arm will not bend; you will be rolling across it the entire time.

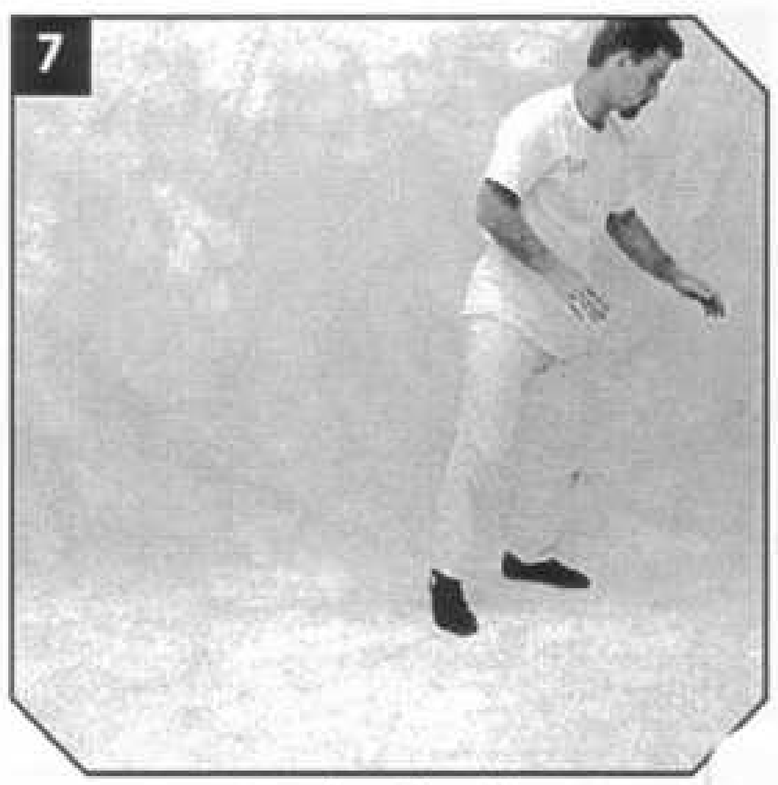
In a smooth motion, roll forward...

ROLL THROUGH

As an alternative to stopping sideways on the mat, you can roll through. You can roll through by tucking your bottom foot underneath you, or...



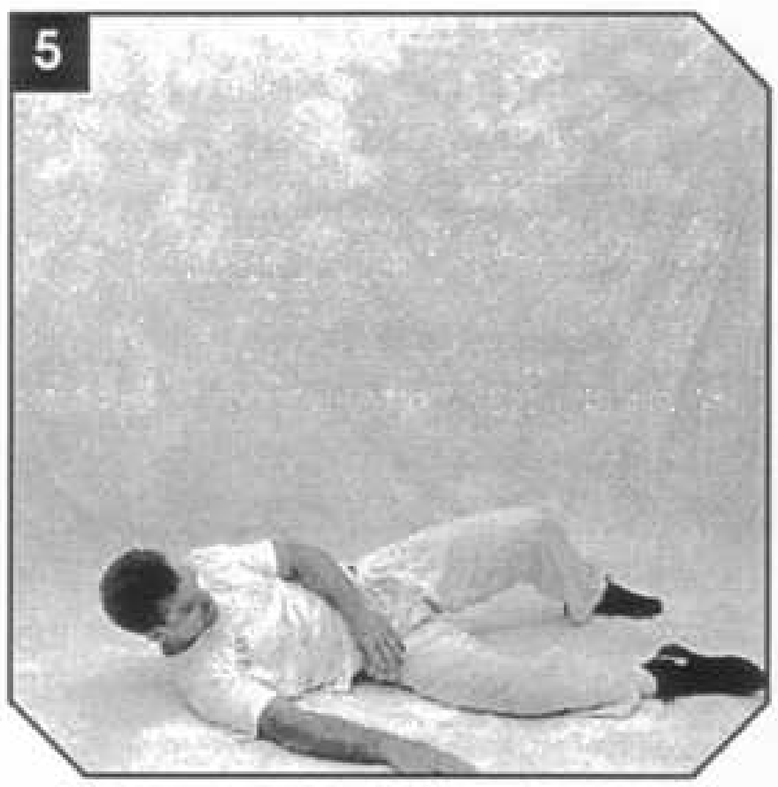
...you can post both feet on the mat and...



...come up to standing, whereupon you can repeat the exercise.

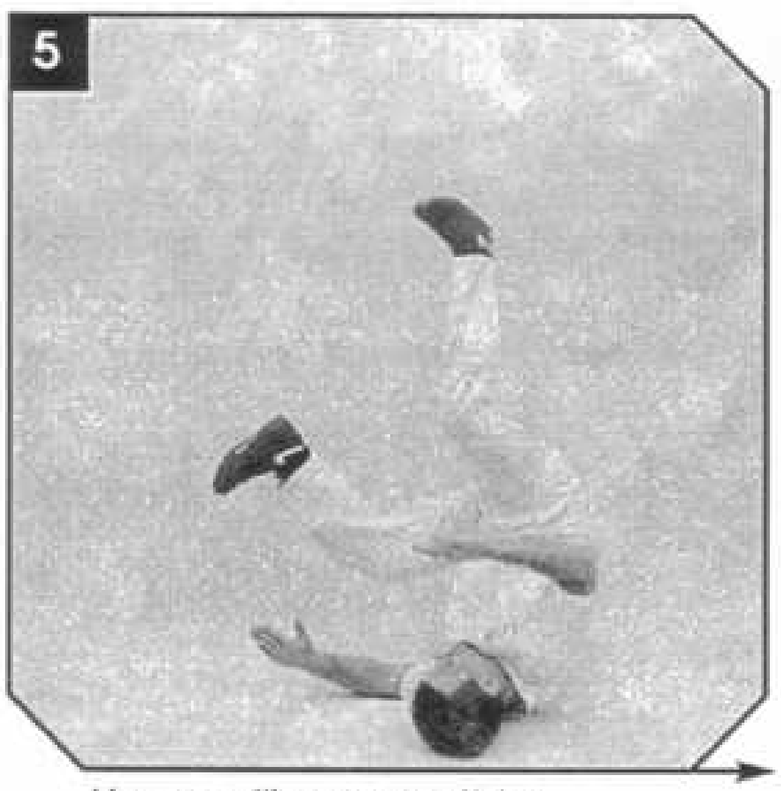
Push off your back foot.

Roll diagonally across your back, from one shoulder towards the opposite hip.



End up with your body sideways, and slap as shown in the last panels on the previous page.

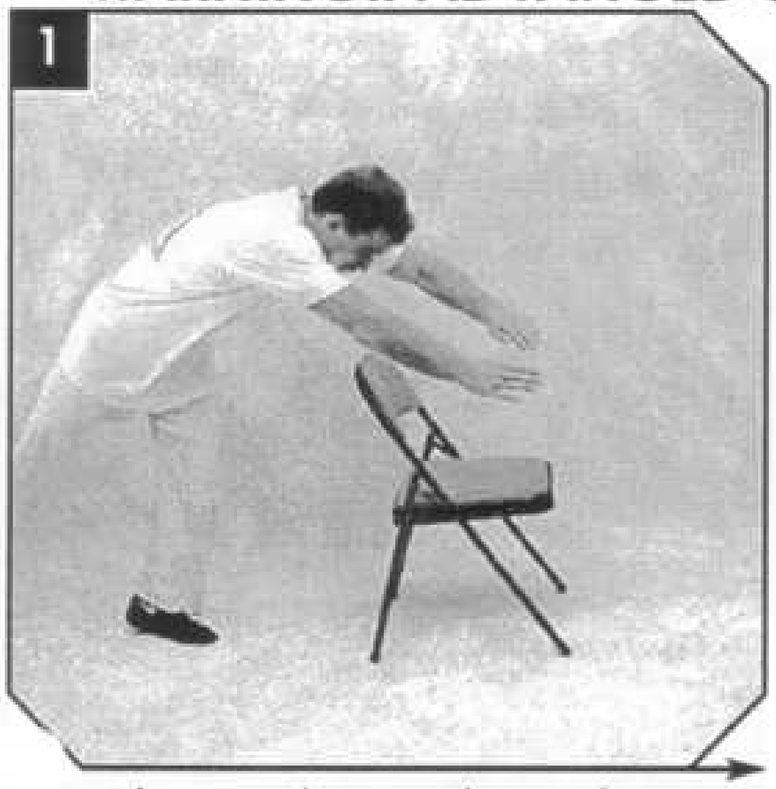
...catching your weight across your arm.



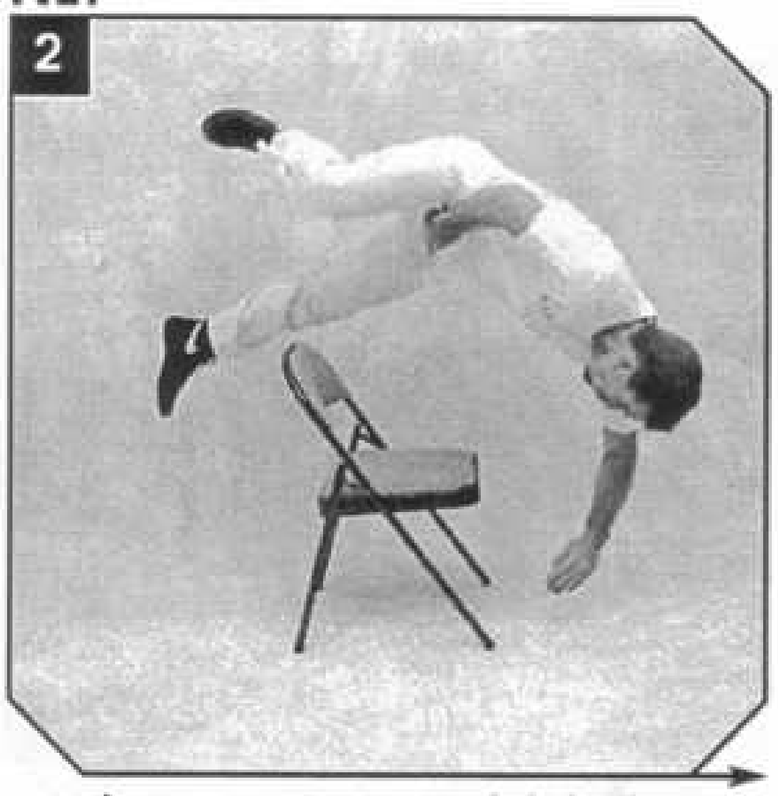
Keep rolling smoothly.

Catch your weight by slapping the mat with your hand.

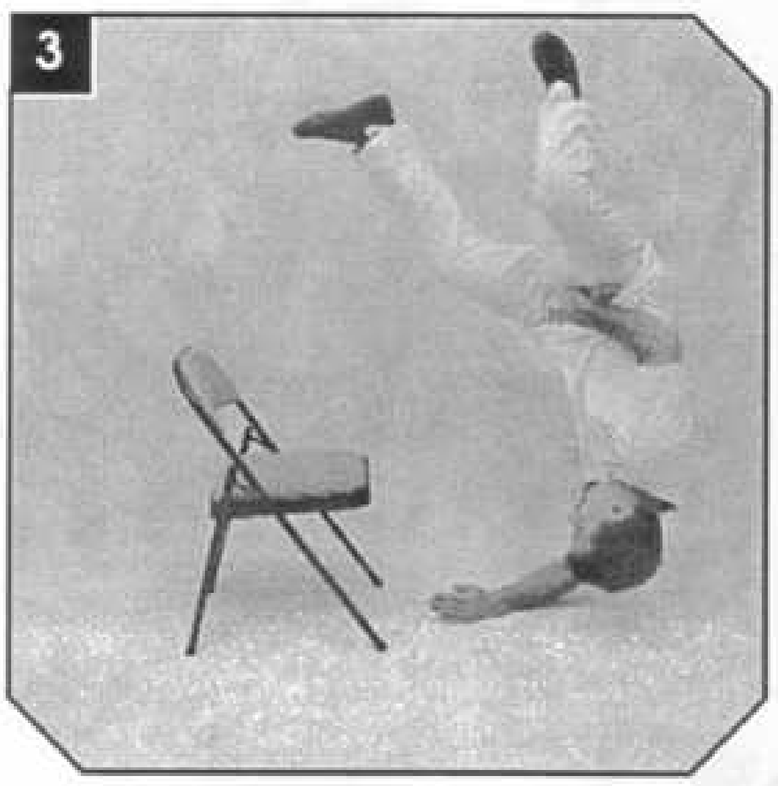
WARNING!: ADVANCED ONLY



As an advanced exercise, place an object in front of you, and try to roll over it. You may need a step or two first, to pick up momentum.



As you go over, maintain the stiff, slight bend in your arm, and reach it...



...back towards that which you went over. Continue as shown previously.

FALLING—BEING THROWN

The final part of your preparation is being thrown to the mat. You in return will throw your partner.

There are a very large number of throws that are fine to warm up with. Several examples, chosen more or less at random, are shown at right.

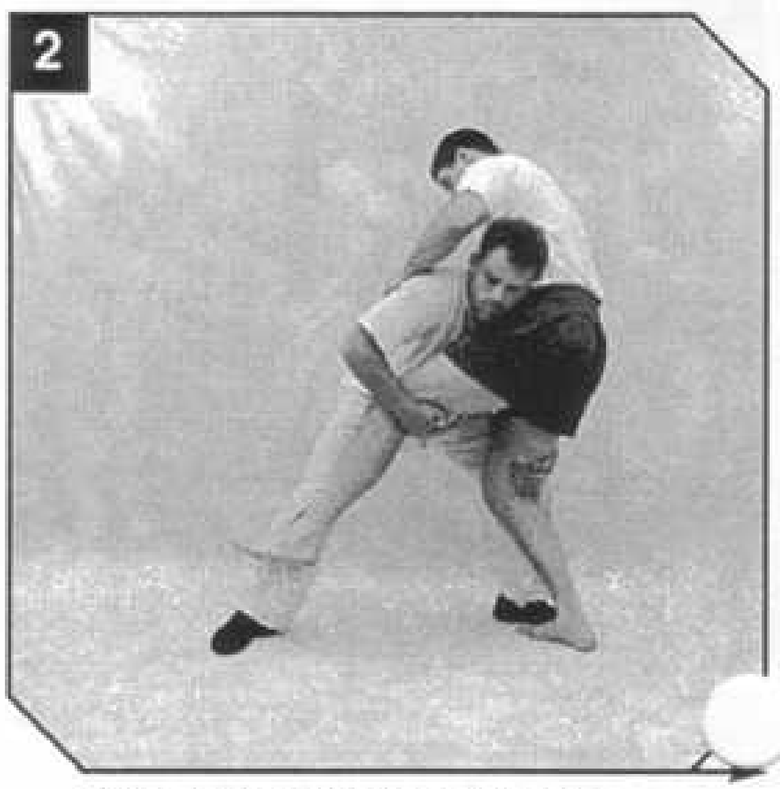
Before actually completing a full throw, it is useful to do a partial throw where you set up the takedown, but do not actually execute it to completion. These are called "Fit Ins."

Fit Ins are similar to warming up your stand up game with mirror work and then shadow boxing.

From a tie up...

...step in tight, checking your balance, and the proper contact point of the throw,

Easy throws need not be executed only from a Tie Up. They can also readily be done from your Standing Stance



Shoot in with good form.

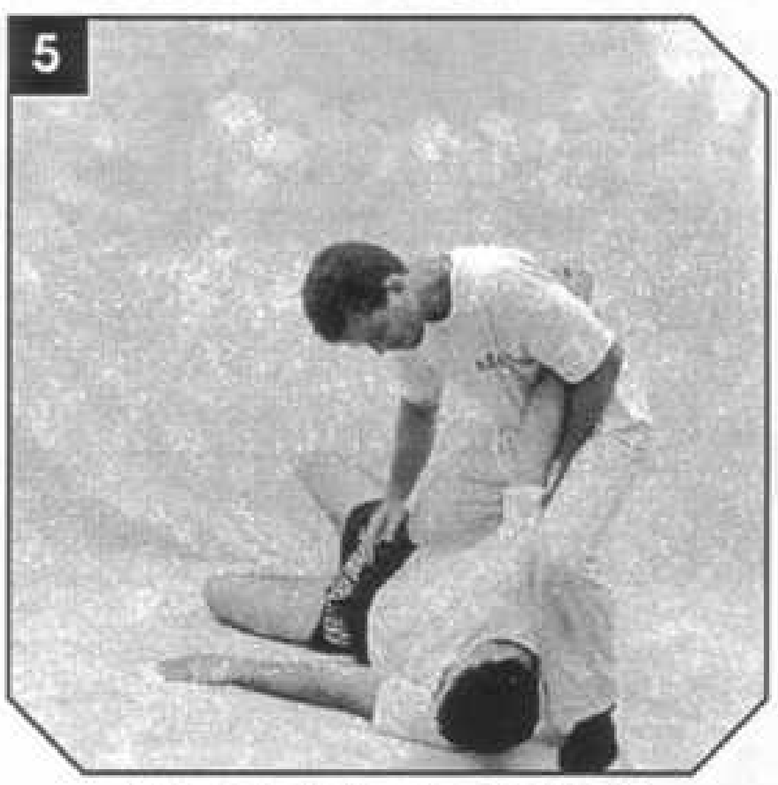
Step in tight as if you are going to throw. You may get so tight that he is lifted off the mat. Do not complete the throw.

This is another Fit In. Step in reaching around your partner's head.

Bring your hips in sharply. Again you may, or may not, slightly lift him. When you are comfortable with Fit Ins, you are ready to execute a full throw.

This time, when you are in tight, continue the...

...throw, until. he is on...



...the mat. This exercise is as much for the thrower as the throwee. Being thrown easily loosens you up and prepares you for more vigorous sparring later.

Use your hips to easily lift him and...

...safely bring him to the mat.

There are very many takedowns that you can use to warm up with. Try to use ones where you are lifted clear off of the ground, and vice versa. The act of being thrown is excellent preparation for the rest of the class.

CLASS STRUCTURE

The preceding pages covered how to prepare your body for realistic fight training. Some of the possibilities for class structure are detailed on the next pages.

The first thing to understand is that Realistic Fighting is a very complex game. There is training with a jacket and without. Training punches, kicks, knees, elbows, and head butts. There is training for takedowns, and for closing the distance. There is the vast ground game. Throughout, there is both a defensive and an offensive aspect to be covered; the former is frequently neglected. It is impossible to do a reasonable job covering all aspects of fighting in a single regular workout.

However, the class can cover a basic pattern, regardless of the material covered. The typical stages of a training session are:
1. Warm up and Conditioning
2. Instruction
3. Drilling
4. Sparring

For a Stand Up workout, the warm up should be lighter than normal, allowing 100% intensity during the striking phase of the workout. If there is going to be Stand Up sparring, the warm up should be as light as possible. The drilling should be only enough to bring the fighter to his best point, and no farther. The heavy work comes from the sparring.

I. WARM UP & CONDITIONING

Warm up and conditioning is covered extensively on the preceding pages of this chapter.

To reiterate, you should warm up your joints, and then your muscles. Once warmed, stretch out your muscles, increasing your functional range of motion. Then practice lightly throwing and being thrown. Then you are ready.

Do no neglect your neck!

II. INSTRUCTION

Instruction follows the same pattern in most schools. The instructor shows a new move on a player, and notes it's importance, common use, and any fine points. It is common for the demonstration to be repeated at least once more on another person, for the benefit of the player on whom the move was initially done.

Give sufficient time for the members to practice the move on each other—perhaps five to ten minutes—before introducing another move. Players generally partner up with someone for the duration of this part of the class. A good rule of thumb is to practice a move a least three times before letting the other person try it on you. Go back and forth, practicing on both sides, gradually becoming more comfortable with the move.

When you introduce the next technique, ideally the two should go together in some fashion. Generally two, three, or four new techniques are introduced in total during this part of the class.

The most common single mistake in a fighting class is teaching too many moves. Knowing a lot about a little is much preferable to knowing a little about a lot.

III. DRILLING

There is insufficient time in a class to do justice to a complete stand up workout, and a good ground workout, although elements of both can be combined. There are drills for each of the aspects of a Mixed Martial Arts cpompetition—Striking, Closing the Distance, Takedowns, and Ground Fighting.

A. STRIKING DRILLS

Training for striking involves about 1% instruction and 99% of practicing. Understanding the proper way to throw a jab takes a couple of hours; throwing it properly takes many, many months, if you are gifted. Thus, as any serious fighter will tell you, the secret to all martial arts is practice.

The most common mistake people make in strike training is to practice for too long continuously. This takes away the high level of concentration and intensity that it is necessary to maintain while striking. Although training for rounds (with a rest period) developed simply from the rules governing a (kick) boxing match, it is the preferred way to train.

Without direction, most people will practice striking continuously for 10 to 30 minutes or more. Except for the most highly motivated individuals, this develops stale, low-intensity striking skills, and little endurance. Instead, you should train for rounds of two to five minutes duration, with a one to two minute rest period in between.

During the rest period, learn to quickly regain control of your breath, by breathing in deeply and then doing a slow, forced exhale. This will quickly bring your breathing and heart rate (which shot up in response to your work during the round) down. Within 30 seconds you should be recovered enough to take advice from your trainer (or, in a fight, your corner). When the round begins, start, and hard.

Round timers can be purchased from commercial suppliers like Ringside Products (1-913-888-1719). You can make an excellent round timer with a home stereo system. Put your favorite, most inspiring CD on, and hit record on the tape player. With a stop watch turn the record volume down to 0 every three minutes, then bring it up to a normal record level after one minute. It is very easy to get confused as to the length of time after several rounds, so the following chart is provided.

1	0 mins: Volume up	3 mins: Volume to 0
2	4 mins: Volume up	7 mins: Volume to 0
3	8 mins: Volume up	11 mins: Volume to 0
4	12 mins: Volume up	15 mins: Volume to 0
5	16 mins: Volume up	19 mins: Volume to 0
6	20 mins: Volume up	23 mins: Volume to 0
7	24 mins: Volume up	27 mins: Volume to 0
8	28 mins: Volume up	31 mins: Volume to 0
9	32 mins: Volume up	35 mins: Volume to 0
10	36 mins: Volume up	39 mins: Volume to 0
11	40 mins: Volume up	43 mins: Volume to 0
12	44 mins: Volume up	47 mins: Volume to 0
13	48 mins: Volume up	51 mins: Volume to 0
14	52 mins: Volume up	55 mins: Volume to 0
15	56 mins: Volume up	59 mins: Volume to 0

Once you are set with the concept of rounds, the next step is to understand the proper order of training. The first thing to do is a complete warm up and stretch out phase.

After warming up, proceed to mirror training, which is not to be confused with shadow boxing. Muhammed Ali said the most important piece of equipment in the gym is not the ring or the bags or the bars, it is the mirror.

Start out slowly, practicing your basics over and over, while keeping a close eye on your form. Pay particular attention to your balance and defense. When your basics feel comfortable and coordinated, you are ready to shadow box. Turn your round timer on or put in a round tape, and begin to Shadow Box.

At this point you should no more look in the mirror than you would in a real fight. Don't fall into the one-dimensional role of

simply throwing a lot of strikes while moving aimlessly around. Instead imagine an opponent moving around and attacking you, within the confines of a specific area.

Continuously vary what your imaginary opponent is doing—kicking from far away, flicking a jab, setting down and throwing heavy leg kicks and straight rights, trying to close and elbow, grabbing and kneeing, trying to clinch and take you down, and shooting low. Your imaginary opponent should vary his style, sometimes playing the outside, sometimes pressing the attack, sometimes both, and sometimes trying to close. Practice defense and offense equally.

After one to three rounds of shadow boxing, proceed to practicing on pads. Four types of pads available are focus mitts, Thai pads, the body shield, and the focus shield. Unfortunately, there is no pad that is ideal for all strikes, although Thai pads come the closest. Your training should consist of varying use of all four, which will develop your entire stand up striking game, and keep your interest level up.

Focus mitts are ideal for punch training. Work all your basic punches, in combination, while keeping your defense in mind. Your partner should hold the pads at a variety of angles and heights. Sometimes press your attack continuously, sometimes play the outside game, and sometimes go in, throw a quick hard combination, and come out. Elbows are slightly less comfortable to throw into focus mitts, but they should be an integral part of your stand up practice. Occasionally have your partner lift up the glove for a head butt.

The focus or ("Kick") shield is ideal for long range kicks. The holder should have his lead hand down and sideways, and his rear hand up. Holding the shield provides training in how to absorb a kick by falling back slightly. Try to work up to 100 solid kicks in a three minute round. The shield doesn't particularly lend itself to strikes, combination punches especially, so use it primarlily for your kicks.

The belly pad is good for body attacks with both the hands and knees. The body pad can be readily combined with either focus mitts or Thai pads for a more complete approach.

Thai pads are the king of partner held devices, demanding the hardest kicks, and delivering the best workout. The holder needs a fair amount of training to successfully use them. The key is to slightly bump the incoming attack at the moment of impact. If you simply hold the pads statically, a strong kick may send you ass over tin cups.

Thai pads can be used for punches and knees, they are excellent for elbows, and are fantastic for full power back leg round kicks. A competent trainer can bring you to the point of collapse in a short period of time.

After between two and several rounds on the pads, it is time to proceed to the heavy bags. There are a several types of bags—regular heavy bags of varying sizes and compositions, the Banana bag, and the Uppercut bag. While it is important to have all three, if you have only one, make it the Banana bag, so named because it replaced the Banana trees that Thai fighters traditionally kicked to toughen their shins, or perhaps because it looks like a banana.

As always, don't approach the bag as a means to practice a single kick over and over again. Instead, imagine an opponent in the bag, and fight him, while being mindful of your defense. Never blindly throw shots into the bag; aim your every strike at an imagined target.

The long bag is ideal for leg kicks, knees, and combinations, but is only slightly less than perfect for punches, because of its low center of gravity and tendency to settle and soften in the middle.

The regular heavy bag provides the best training for punches, and is useful for knees and high kicks as well. The bottom of the bag should be even with your waist. As you hit the regular heavy Bar,

strive to keep it on a constant pivot, never letting it hang straight down.

The Uppercut bag is very important, because it offers ideal training for punches where your palm faces up. These are a must for effective striking against an opponent with grappling ability. try to do three hard rounds, or more, on the Heavy bag. If you tire to the point where you are throwing less than your hardest shots, you have done one round too many.

The double end bag is quite useful as an enjoyable diversion, but does not play a major role in developing your punches. The speed bag is good for developing timing and endurance, and is fun to use, but is not absolutely indispensible. If your trainer feels otherwise, he is right and we are wrong. One or two rounds is fine.

If you are not sparring, end your workout with three rounds of skipping rope, or, if you are adequately conditioned, 15 straight minutes.

If you want a quick and easy to remember stand up striking workout, warm up first, and then do one round shadow, two rounds pads, three rounds heavy bag, three rounds skip rope. 1-2-3-3, that's it. After a while the workout has a nice, reassuring rhythm to it.

When you can work the heavy bag with full power, continuously, for an entire round, you are ready to begin sparring. Do not ever never begin sparring until you can go all out for a round, because if you cannot, then you cannot fight for an entire round, and therefore have no business being in the ring, yet.

Sparring should be preceded by a very thorough warm up, but should not come at the end of a rigorous workout. If you are fatigued going into the ring, you can get hurt, and will be sparring at less than your best, developing bad habits.

When you begin sparring do not ever, never begin with someone at your level. You will both hurt each other, which must be avoided.

When hurt in the ring, the vast majority of novices undergo a subtle, but very specific change. Outwardly, they appear unchanged, and most likely do not themselves realize what has happened. However, being hurt changes people subconsciously; they find other reasons to avoid practice, and soon drop out.

Always begin sparring with an experienced partner who can avoid your awkward attacks and carefully show you the mistakes you make.

Always wear proper protective gear—a mouthpiece, headgear, wraps, gloves, boots and shins if you are kicking, and a strong cup. It is a good idea to grease your face and gloves to avoid cuts.

Sparring shouldn't be taken lightly. Don't just throw on some gloves and bat around with a friend. Approach it as a serious event, and you will reap the benefits of the most important part of your striking workout.

Over time you will get the courage and offense and defense to spar with a variety of people and styles, and then you will have a stand up game.

B. CLOSING DRILLS

Closing the distance is the one point at which a highly competent fighter can get his clock cleaned. Your class should spend an appropriate amount of time training for it.

The most basic drill is to practice the basic techniques for Closing the Distance on a willing partner. Practice on a partner standing in a fighting stance in front of you. Then try to close while he throws slow punches. Finally practice while he throws slow strikes and moves around. When your technique is sound, you can proceed to more realistic drills.

The next step is to have your partner put on heavy boxing gloves. Try to close with him as he throws firm but not all out strikes at you. When you are proficient at this drill, you are ready for the next step.

The third step is to put on a headgear, apply a small amount of vaseline to your nose and cheeks, and to your opponent's gloves, and have him go all out. Your opponent should be trying to stun you. It is important to try to close regularly with an opponent who is sweaty and bare chested, as this is quite a bit more difficult than someone in a gi or even a t-shirt.

Another useful drill for advanced players is to have both fighters wear no-rules gloves and throw controlled punches at each other as both try to close.

Regardless of the level of drill you are doing, you can drill with one person continuously, you can switch off trying to drill with everyone in the room, or you can do a "Shark" or line drill, dealing with a succession of opponents.

C. TAKEDOWN DRILLS

Judo type randori is the most dangerous aspect of realistic fight training. Whether or not to practice takedowns this way on a regular basis is a decision each trainer must make. It is not unreasonable to decide that the benefits from practicing all out takedowns is outweighed by the lost training time and enthusiasm due to injuries.

The majority of injuries come from resisting a throw too hard. If you do decide to train this way, go to the ground easily, and try to to get Guard as you do so.

Wrestling type takedowns are much safer. Without getting into a discussion about which throws are more effective, a good argument can be made that the realistic fighter is better off practicing wrestling takedowns, for reasons of safety alone.

If you go the safer route, and confine your takedown practice largely to drilling, you should regularly practice takedowns in combination. For example, in wrestling takedown training, if you shoot a Double and he sprawls, you want to switch to a Single leg. In the more stand up Judo style, there are large number of takedowns that flow, one into the other.

Because of the heightened risk of injury, it is best to usually practice throws and takedowns with one partner, rather than a succession of them.

One invaluable training aid for realistic fight training is an extra thick crash pad. This allows you to practice full force, with little risk of injury.

D. GROUND DRILLS

There are numerous drills to increase your Ground Fighting game. A variety are presented here.

CIRCULAR DRILLS

A key to many of the drills is that they flow together, giving the players not just a chance to practice the moves, but also to learn how to flow from one to the other. The possibilities for this drill are almost endless. Two are described below. The possibilities are limitless.

Mount
Elbow Escape (to Closed Guard)
Pass Guard (to Side Control)
Get Mount
etc.

Guard
Sweep into Mount
Umpa to Guard

POSITION DRILLS

Another category of drills is Position drills. The players begin in a Position. One player must escape. The other can finish or get to an even more advantageous position.

Mount

The top mounted player can finish, the bottom player must try to escape. If/when the bottom player escapes, return to the original position, and start again. Alternatively, when one player escapes, switch places.

Side Control.

The top player chooses a form of Side Control, or is assigned one. He can go for finishes, switch to other forms of Side Control, or try to get Mount; the bottom player can only escape. When there is Mount, a finish, or an escape, go back to the beginning position. Alternatively, switch places.

Vary the type of Side Control used in the starting position.

Guard.

Begin in your opponent's Guard. He can finish or sweep you. You can only escape. When there is a finish, escape, or sweep, resume from Guard, or switch places.

Open Guard

The players start a couple of feet apart. One is on the mat in Open Guard. The other stands, and wears 16 oz. boxing gloves. The standing player has to punch and/or pass to Side Control. The bottom player tries to sweep and tie up the top. When there is a Pass to Side Control or Mount, or a sweep to the ground, the initial position is resumed. Because of the time to switch gloves, do not reverse positions each time.

Back Mount

There are a number of ways to begin—facing ceiling or floor, hooks inserted or not, flattened out or on knees. Choose one. The top player tries to finish, the bottom one to escape at least to Half Guard. When there is an escape or a finish, return to the starting position.

All the position drills can be done at a variety of paces and with or without strikes. If you are using strikes, do not go all out, but do wear light gloves to prevent soft tissue damage.

SHARK DRILLS

A Shark Drill is any exercise where one player (the Shark) must contend with a succession of attackers (the Shark bait). There are very many drills that can be done in this fashion. A sampling are described here.

Submission mat work.

This is the simplest Shark Drill you can do. One player is chosen and faces a succession of attackers. When there is a submission by either party, a stalemate, or when a time (say 1 minute) has been reached, the next player enters. Stop at exhaustion.

A variation is to have the winner stay up until he submits. In the event of a stalemate, or if the chosen time expires with no victor, the winner stays up.

Guard

The player who is up can either challenge a succession of players to pass his Guard, or he can try to pass a succession of Guards. In either case, a new player enters when there is a pass, or when a preset time is up.

Again, as a variation, you can play winner stays up.

The same drill can be done with **Side Control**, **Mount**, and **Back Mount**.

All of these drills can be done either just for position, or with finishes, or with strikes and finishes, or with strikes and position. A useful drill is to go first for position only. Then to tighten everything up, go for position with strikes. Finally, with good, careful position established, add in submissions as well.

IV. SPARRING

I If you want to fight you have to fight, and fighting is more dangerous than drilling. The realistic fighter has to accept the risk of injury. With a lot of drilling, a person can learn many realistic fighting skills, and become capable, perhaps, of defending himself against a common, unarmed street attack. There is no way to fight a trained fighter without getting your feet wet.

There are a number of ways to practice free fighting. The main ways are:
Stand up: punches only
Stand up: punches and kicks
Stand up: punches, kicks, and knees (virtually no ones spars with elbows and headbutts)
Stand up: takedowns only
Stand up: strikes and takedowns
Mat work: position only
Mat work: position and submission
Mat work: position, submission, strikes
Vale Tudo (anything goes)

Sparring is far and away the greatest source of injuries. In addition to pain, injuries mean lost training time and a loss of progress. They must be avoided.

When aerobic dancing was first popularized in the 70s, a survey revealed that aerobics instructors had an injury rate higher than that of marathon runners. In response, the industry developed Low Impact Aerobics, where one foot is always on the floor, preventing impact injuries. In the same vein, the safest way to practice submission fighting is with at least one knee on the mat at all times.

While this doesn't precisely mimic a real fight, this is the best, safest way to begin learning how to free fight on the ground. The length of time before beginning mat work varies from gym to gym. The time can be from six months to as little as the very first lesson.

Always begin with someone much more experience than you are. Wait several months, at a minimum, before doing any competitive mat work with someone of roughly equal ability.

After a while, controlled striking with light gloves can be introduced on the mat.

Position Only mat work is good as an occasional supplement to regular training. Position Only is the only way children should be allowed to grapple. For the Stand up aspect of grappling, have children do Sumo, where they try to push each other out of a defined space. Having children free style throwing each other, is not a very good idea.

Stand up sparring is more difficult than mat work. As explained in the Stand Up chapter, a thorough understanding of the basics and a good level of conditioning must be reached before sparring.

Begin throwing punches only. Over time add kicks, and then, finally, knees. No one in their right mind spars with hard elbows and head butts. As always with sparring, start with someone who has more experience than you do. A detailed description of how to spar is found in the Stand Up chapter.

Takedown sparring is the most dangerous of all. If you do decide to play this way, don't resist too much when you feel you are about to be taken down. Instead concentrate on landing in an advantageous position. Single and Double Leg takedowns are relatively safe, sweeps are in the middle, and over the hip or shoulder takedowns can be quite dangerous. A full Souplesse can be so dangerous that many people do not even drill them with a real person, preferring instead to use a dummy or heavy bag.

When you can competently Stand Up spar with punches, kicks, and knees, and you can competently grapple for submission on the mat, and you can ably take an opponent down, you are ready to do "Anything Goes" sparring.

Wear light gloves, a mouthpiece, and a cup. It is possible to go all out this way, but the risk of injury may well outweigh the benefits. You will have to decide for

yourself. As a reasonable alternative, try all out sparring, but go lightly.

Do not go all out with a number of people in a row. It is serious business and should be treated as such. Only go all out with a sparring partner you know and trust, and control yourself the entire time.

When you are comfortable with combining your Stand Up, takedown, and Ground game, you are ready to begin competing.

IN CLOSING...

I There are three aspects to being a successful fighter. These are your level of skill, your mental attitude, and your conditioning. They are roughly equal in importance. Thus an early Kimo, with great strength, and an extraordinary mental attitude (quite literally on a mission from God) was able to acquit himself quite respectably in the ring, with (at the time) very, very limited skills.

The first aspect of the fighter—skill and knowledge—comprises the vast majority of this manual. The importance of knowing how to fight, and how to defend, is paramount. It can, however, be over emphasized, if conditioning and confidence are forced to take a back seat.

The second aspect of fighting—conditioning—is covered in this Section. You have to be in shape to fight. Perhaps a highly, highly trained or motivated player could defeat an inferior fighter without being in shape, but there is nothing worthy in defeating a vastly inferior opponent.

The strength, endurance, coordination, balance, and flexibility needed to fight come originally from the genes. Some fighters are born gifted. Tony Galento, who knocked Joe Louis to the ground in a 1952 title fight, eschewed road work; he trained instead on beer. His resting pulse rate was an extraordinary 28, far lower than most world class runners. But Galento never did learn how good he could have been. It is a terrible thing for a fighter to never ever know how good he was.

Physical conditioning comes from training. Legendary Alabama football coach Bear Bryant stated, " The will to win, compares little with the will to prepare to win."

The single most common—and incomprehensible—mistake in Mixed

Martial Arts training is the failure of athletes to use an expert personal physical trainer. Everyone understands that conditioning is roughly as important as your skill level. Accordingly, everyone looks for the most experienced instruction available, often regularly traveling great distances to learn. Yet when it comes to physical conditioning—this is only a slight exaggeration—athletes are happy to more or less follow the advice of anyone in the gym who looks pretty big.

No one would dream of choosing as a fighting coach someone simply because they look like they can probably handle themselves in a bar fight. Yet this is what happens with physical training. And worse, rather than put physical training into the hands of a singly fairly inexperienced coach, athletes tend to pick and choose bits of advice from a variety of vaguely semi-qualified sources.

If it is in any way possible, get a qualified personal trainer, and have him or her take responsibility for getting you in the best possible shape. The investment is worthwhile.

Your training must be comprehensive. The most common mistake is to prepare mainly by sparring. While invaluable, you must supplement sparring with conditioning.

There are several common conditioning mistakes. The most common is to concentrate only on lifting weights. Fighters run, period. The most common strength training shortcoming is to focus mostly on the arms and chest. Strength train your entire body, with particular attention to the muscles of the neck and lower body. The best way to strengthen your lower body is squats.

The most overlooked aspect of conditioning is injury. Avoiding injury should infuse your entire training plan. While a thorough warm up and a strong body will go a long way to protecting you, every aspect of your training should be scrutinized with an eye toward safety.

If you are training for the fight of your life, the one your children will tell theirs about, the importance of a training camp cannot be over exaggerated. Because of necessity, most fighters work and then put in several hours at the gym. Unfortunately, this will not nearly bring you to your peak.

The importance of an area away from family, friends, and distractions is of such importance in developing a fighter, that it is nearly impossible to imagine training a soldier any other way. You cannot create an army by training some guys a few hours a day. And you cannot peak as a fighter, unless you get a space separate from your regular life, for a period of one to two months.

Creating some form of a training camp is extremely difficult, but if fighting was easy, everyone would do it.

The third aspect of being a successful fighter is mental attitude. This is the least addressed part of training, and it may be the most important.

There is a school of thought that trains fighters as hard as possible. forcing every lift to failure, and every match to exhaustion and punishment. While this works for some people, it probably isn't the best way.

A fighter has to stand near naked, in front of a crowd, and put everything he has against everything the opponent has. The loser is not simply beaten, as in other sports, but is actually, physically beaten. It is the purest expression of sport.

Fighting successfully is not simply a matter of being so brave that you are unbothered by the fight. Everyone feels butterflies in their stomach The key is to get the butterflies to fly in formation. The path to that point, moving as it does through sweat and blood, is not crystal clear.

Although the field has regular advances that only slowly work their way around the earth, physical training is fairly straightforward. Although there are various disputes about what works best, there are countless routines that work.

The techniques for striking, taking

down, holding, and finishing a person are also, slowly, becoming widely understood.

The crucible of realistic fighting is the great and continuing school.

While conditioning and technique are relatively straightforward matters, the matter of attitude is considerably less well understood. The ways people prepare their minds are wildly varied.

The almost spiritual sight of a Brazilian train of family and fellow fighters entering an arena is evidence enough that there is much mystery is making the mind ready to fight.

It is a very unfortunate truth, but a truth all the same, that some forms of drug abuse actually make people a better fighter, for a limited period of time. Drug induced rage, intensity, and paranoia have won many fights. On the other side, faith in God has inspired countless inspired beatings. The point of these two examples, is that the ways to get your mind ready to fight are not as clear cut as are roadwork, weight training, boxing, and ground submissions.

There are several basic things that help. First, if you want your mind to be right, get your body and your technique right. Get in the best all around shape you can and learn how to fight. Don't be blinded by faith in one system. Find things that work for you.

Second, train positively. Success builds on success. Avoid a gym that beats on you 24-7. While this works for some, it doesn't work optimally for most, and you spend your life being treated like a dog.

Third, experience is the great teacher. Don't put yourself in a fight that is a huge jump up. Progress properly from learning how to fight, to sparring, to Gym Fights within the gym, to Gym Fights wherever. Then you can try a public fight.

Make sure you are matched up with someone of roughly similar experience. You do not want to be a Fish in the Shark vs. Fish matches that are unfortunately so common in the NHB and boxing worlds. Get as many public fights as you can. At some point, with some talent, some luck, and all the training you can do, you will be mentally ready to Arena Fight with whoever the world offers.

Lastly, try to find a gym that cares about you, that nurtures you. This caring can be expressed in very oblique ways (maybe they beat the stew out of you for a while). It is crucial to find a trainer, or barring that, a team of fellow fighters, that think, sweat, worry, and care about you, and will help build you into a strong, skilled, confident fighter.

Condition your body, learn how to fight realistically, develop your character, and over the years, you will gradually emerge as a Fighter.

Good training!