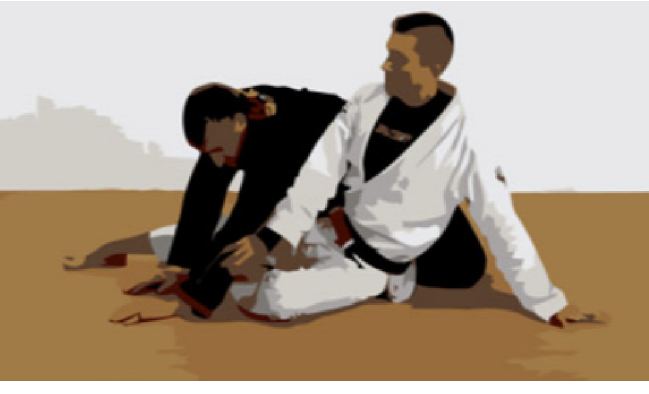




Artêchoke Media Brazilian Jiu-Jitsu Series

Sit-Up Escape System

by Jeff Rockwell & Marshal D. Carper

Countering Terere Side Control

they have a grip under/behind your legs in side control
this means he can't pass toward
-shoulder walk backwards stretching their crossface
-bridge and roll them at the way over
-wing your inside arm across your body as you roll

Countering The Full Mount

-up in sit up escape posture
-uke has grips around your waist
-you have a collar tie
-uke steps over your legs to try and mount you
-push into them with your hips as you build up onto your knees
-going belly down
-then shoot back to re-guard

Reverse Frame Against Mount

keep tight to them with your knees as they side from knee on belly to mount to make it hard for them to get across and windmill w/e
-as they transition to mount push them further in across your body and feed their arm across for the reverse frame and sit up
-pinch your knees to your chest to trap their leg, keep your toes pointed
-go to Ashih Garami

Vs Cross Face

-counter the cross face by pulling their shoulder down with your underhook
-push your head to the mat to trap their forearm to help stop them from posting
-make a small bridge to the wrong side
-then make a BIG bridge towards their crossface side
-push them with your outside arm and feed for the reverse frame
-use smaller bridges to look for opportunity

Leg Swing Mount Escape

vs. when they have a very high mount on you
-swing your legs left and right like a metronome
-when you start to get some space and they start to go to one side hip escape towards their unweighted leg to open their space

Knee on Belly Options:

Hip Push Against Knee on Belly

under knee on belly
-frame against their hip and control their inside sleeve
-shovel your hips underneath of them and start to sit up
-this only works if their leg is low on your body
-continue to push their hips across and away from you as you scoot back
-be aware of leg entanglements
Shoulder Push Against K.O.B.
they aren't driving their knee in you and are instead quite light
-hip escape away from them and make a cross and spread light
-use the biceps punch if they are controlling your collar
-sit up

North South Options:

Elbow Push Against North-South

-bridge and wiggle a bit as you frame against their shoulders with your arms
-get your head out from between their legs so you can see some daylight
-feed their body across you, forearm to forearm
-go into the elbow push
-try a reverse frame if you don't have space
-what if you can't get your arm across? You can't make enough space!
-bring a knee inside of their elbow like an upside down punch-block posture
-stretch them out for the space you need then go into the elbow push

Meerkat Against North South

they're too close to you to get your elbows between and you have no frames
-push above you against their hips
-swing your legs left and right until you can get your head out
-sit up as you kick your legs forward
-go into the meerkat

Defeating The Leg Shelf

they shelf your leg/shin when passing
-lifting your lower leg off the ground potentially
-use your bottom leg to extend their far leg
-use your inside leg as a hook
-go for the Ryan Hall Back Grab AKA the Georgian Grip
-scoot / crab walk away

Foot Wipe

-for when you have space from them and frames but your back is stuck on the ground and you just can't seem to sit up
-perhaps they have a grip on the back of your collar
-classic guard retention move
-move your outside foot across their body over their head
-place your foot on their chest and push them away to re-guard

The Reverse Collar Tie Sequence

The Reverse Collar Tie: Main

-good vs long arm opponent
-you're in the sit up escape posture
-they start reaching for your posting arm and you get knocked down
-switch your frame arm to the opposite side of their head influencing their head away with your elbow on their temple
-pins their head across with your outside arm
-bridge and scoot your hips away
-frame in their far side shoulder with your lower forearm
-influence their head down and away
-jump your hips back to re-guard

The Reverse Collar Tie: Attack 1 - The Guillotine

their head is low enough from your frame that you see the opportunity for a guillotine
-gable grip your hands around their neck
-shiel your tension arm over their shoulder
-lean towards your choking arm
-bring your inside knee in front of their waist
-throw your leg over top

The Reverse Collar Tie: Attack 2- The Omoplatas

your leg comes in as you turn towards him for the guillotine but his head comes up too high
-throw your leg overtop for the omoplatas

The Reverse Collar Tie: Attack 3 - Crucifix Transition

-reach far across their back with their head in your armpit
-hip escape
-go for a full bodylock
-build to your knees
-drag their arm between your legs and go for a seatbelt / attack their collar

The Ryan Hall Back Grab AKA The Georgian Grip

they took your back post away but their head is too close and you can't go for the Reverse Collar Tie
-use your knuckle on your nearside arm to push through their face between you and them shooting your arm through to the other side
-really escape through keeping your hand tight to your chest and emphasizing your fist brushing past their jaw
-reach across their back
-90 degree arm
-elbow clamping down on them heavily
-sit up
-crab walk your legs away to break or at least extend their bodylock

Judo Throw

like tries to get behind you / has a grip on the back of your gi preventing you from crab walking away
-as they follow you walking away build up to your knees suddenly
-get your hips under their hips and throw them to the other side
-jump your legs to the other side when you land for side control

Sideways Shrimp

-move your hips then your shoulders, back and forth, to generate a sideways movement.
-if you only move one then you'll just spin or go up or down essentially

Shoulder Down Shrimp

-bring your toes out to your side to prepare yourself to turn as much as possible in this hip escape
-bring your inside elbow down tight to your ribs and come down on your shoulder
-your top arm will push like away in a straight arm
-it's important that your chest is face down in order to make it so your top shoulder is a frame against the ground
-think of how the force would transfer through you

Core Path

First Note: Always sit up, basically any time you can. Being tall and having posture is the best case scenario for someone who can't move their hips.
Second note: If you are doing the elbow push sequence ignore the first note and maintain your straight arm frame above everything else because you can always build up a base later

Main Sequence / Foundation:

1. Block the crossface
- a. Chop with your outside forearm in their neck, placing your hand behind their shoulder
- b. Block on their biceps with your inside arm, curling your hand around their arm and tracking them
2. Bridge towards/into gap up his hips
- a. Bring feet close to your butt on your toes
3. Force your forearm / elbow to the ceiling while you bridge
4. SIT UP
5. Replace your frame/hands back as well as the direction you're facing.
-As you're coming up sit tall and proud (good posture)
-Regrip on their collar with your inside arm
6. Post behind you
7. Scoot your hips forcefully away from them to get some space (your knees should be facing away from them)
8. Sneak your top leg back in for guard, between their legs
9. Forcefully scoot away again, using your nearest leg to recover your full guard
-you have posture and strong Frames supporting you

What if You Can't Block the Crossface?

Address how you're being controlled
Starting in crossface with an underhook, you're in the worst side control, they're hugging you like a seatbelt with their hands (clipped)

Answer: Begin Bumping to try to get some frames in place

- a. ur inside arm on their bicep
- d. Frame with your forearm against their throat with your outside arm (grip their shoulder)

First Frame: The Outside Frame

- a. Clamp their underhook down with your far-side elbow.
- b. Lift your straightened legs up in the air and swing them like a pendulum from the nearside to the far side as you reach with your nearside arm to your underhook, towards the sky (like a Zombiel) and turn yourself knocking them forward.
- c. Use this space to get your far side forearm frame back against their neck

Note: They're exchanging space for balance. They have to open up to not get rolled over

Note: You aren't in danger of getting your back taken because you have the near side underhook

NOTE - You can't get enough space by swinging your legs (See: Creating Space Sequence)

Second Frame: The Inside Frame

- a. Use your outside frame while you twist yourself to return your back to the mat
- b. Scoot your hips away from them and bump them away
- c. Slide your inside elbow back down towards yourself, T, x style, and use your forearm to block their ribs.

NOTE - They're really low on you and take a grip behind your legs (See: Countering Terere Side Control)

Addressing the Crossface!

Long Goal: your inside frame reconnected to your centerline
Concept: Keep as much of them as far away from your head and hips as possible.
His goal: He wants to be tight and crush you
Short Term Goal: Bring him as low as possible on your body, stretching him out.
1. Bridge and shoulder walk backward opening space and making their hug looser (if his crossface arm is straightened then he has no pressure)

2. With this newfound space swim your nearside arm through his armpit to block on his bicep, framing between you and his arm.
3. combine your frames (palm to palm grip)

a. Relieve Shoulder Pressure (2 options)

- a. Punch-Out: Bridge towards them and extend your combined hands towards their bicep to break their grip
- b. (MSG) If their grip is too strong try to just make enough space to get your head out and their arm to the other side and go into the elbow push

Note: Since they're already extended their grip is weak

NOTE - They transition to Kesa Gatame / Scarf Hold (See: Kesa Gatame Escape Sequence)

NOTE - They get to a non-side-control position (See: Non-Side-Control Escapes)

NOTE - Their grip is too strong to break so instead just make enough space to get your head out so you're facing their ribs with their arm across your body (See: The Elbow Push)

Transition to Sit-Up Escape Posture

1. SIT UP! (doing this as you turn away from them creates an orbiting effect providing more space)

- Swing your legs forward for momentum

2. Switch your frames out to have a cross-collar frame and use the arm that was previously framing their torso to post behind you

-It's important that you get to a new position of structural stability immediately, you can fall to your elbow if you want but getting off of your back and up is the goal

NOTE - You have the Collar Tie but they shelf / lift your legs up preventing you from sitting up! Defeating the Leg Shelf

NOTE - You seriously can't sit up but you have ideal straight arm frames and you're on your side! (See: Foot Wipe)

Guard Recover from the Sit-Up Escape Position

Situation: you are new in a perfect sit-up escape position with one arm framing against them with a collar tie and one arm posted on the ground like a kikkstand behind you supporting your seated position

-this position should look something like a "technical stand up" but with your legs on the outside of theirs and both of your knees pointing away for mobility

1. Try to put your top side foot between their legs

-Two problems blocking you from having space:

A. Their arms are fully clasped around you

Solution: Push into them then expode off your feet-frame to shove your hips back HARD to break their grip around you by force

B. Their Knees are too close behind your knees to get your guard back and bumping isn't working

Solution 1: Bottom Hook Guard Recovery - Try to pry with your bottom foot just to get enough space for your top foot
-Make sure you take your bottom foot back out for leverage once your top is in.

Solution 2: Top Hook Guard Recovery - Use the foot of your top leg to hook around their shin behind their hamstring, then press out to extend them, move back to solution 1 afterwards.

Solution 3: Running Legs Guard Recovery - Point your knees up and crab walk with your legs, lift your hips up using your rear foot and scoot away, pinning as you move your feet in a circle to face more away from him to open a lot of space up. Move back to solution 1 afterwards.

NOTE - They shuck off your collar tie / start going for your back somehow (See: The Granby)

NOTE - They grab your posting arm and collapse you (See: The Reverse Collar Tie Sequence)

NOTE - They keep their head too close to you / under your arm and you can't go for "The Reverse Collar Tie Sequence" (See: The Ryan Hall Back Grab AKA The Georgian Grip)

2. Get your top side foot between their legs

3. Scoot back using your legs to frame and recover Guard

4. Technical Stand Up

5. Control their hands right away

6. Weeble or enter a guard

The Elbow Push

Elbow Push Grip Details:

-This is a "standard" Sit-Up position grip
-exposes their ribs to you

-leads them to your legs

-sit up tall so they they can't walk around you

Opportunities:

-available if they move to isolate your far side arm

-available as they transition to reverse scarf

-create availability by forcing uke to make a big movement when they are adjusting around your defense by following them and providing outward pressure with your frames

Countering the Stack Pass: when they Double Under pass

-immediately start blocking their grips "monitor their hands" "alarm bells "DANGER" for grips"

-don't let them close their hands

-if they close their hands take double overhook grips on their wrists and bridge and deadlift their hands up

-block their grips on your gi

Decide which side they want to go towards

push/pull their hand across your centerline with a cross grip to that side

bring their hand down towards your hips to expose their elbow

-go with their momentum and get there first

-who your legs paid his head the direction you think they're preparing to go before they get there

Go into the elbow push and sit up

NOTE - You can sit up, so you do, but you have no space for a frame (See: The Meerkat Position)

Note: always sit up if you can. Sitting up > Frames, Frames > Nothing

NOTE - There is a lot of pressure / They start to circle their arm around your head to go for a crossface (See: The Biceps Push)

NOTE - You can't sit up enough when pushing the elbow across (See: The Reverse Frame)

The Biceps Push: Opportunity

-liming move you use when you get the opportunity

-This is only for if they are still high up on your chest, if you have space

-no room to sit up

-you can still frame their arm / head

-its time to change sides

-switch hands and use timing to swing their arm to the other side/back

-warden their ribs by pushing them away

-hip escape away from them as you're pushing their biceps to make space to recover guard the normal way.

The Reverse Frame

-failing the elbow push in a shallow way

-This is only for if they are still high up on your chest, if you have space

-place your outside forearm in ukes armpit while his elbow is open and pushed across you

-sit up!

NOTE - There is a lot of pressure / They start to circle their arm around your head to go for a crossface (See: The Biceps Push)

Creating Space

Classic Bridge

-oes as close to your butt as possible
-bridge off of your toes not your heels
-do not bridge up bridge TOWARDS them
-you are trying to affect ukes hips

Shot Put: Main Move

-Aussih move
-under worst case scenario side control with shoulder pressure
-leg swinging isn't working by itself
-swing your inside arm down in a chop by his knee with you elbow as if you were scissor sweeping with your arms
-your outside arm is moving in the same direction in order to influence their head with your bicep

-they won't fall over but you should be able to get some space

-if they do fall over, switch your hip down and get on top - nice

-you can combine this with the leg swing going back and forth to wiggle more space into the situation

-concept: when you remove a stake from the ground you don't pull it straight out, you wiggle it back and forth first to loosen it.

NOTE - You aren't getting anywhere by wigglng back and forth and this is taking a lot of energy (See: Whishbone)

Whishbone: Option 2 - Influence for space (revisit)

-Shot Put doesn't work

-take grip over top of uke the same way that they are gripping you

-keep in mind you don't have gravity to make this into pressure

-take your middle and ring finger on each hand

-inside arm hand: fingers go into the space above their Clavicle

-Outside arm hand: fingers go into the neck / skull ridge found behind the ears

-shuck your elbows in tight clamping them on those spots uncomfortably

-shoulder walk back while making them not want to follow by pressing into their pressure points

NOTE - It's time to stop worrying about his upper body control because he's not letting go (See: Head Clamp or Hip Snake)

Head Clamp: Option 3 - Make Side Control less comfortable for him (revisit)

-if you can't get your inside arm connected to your outside frame to break ukes grip around you

-this is a technique used to break their grip by getting more space

-sometimes you have to shrimp

-they are blocking your hips from shrimpng away

-shrimp towards them instead

-turn onto your side and your hips should be in between their legs

-frame with your top arm against his hip reinforcing the same direction as your spine

-now it should be easier for you to hip escape in the other direction

-you're making an exaggerated turning back and forth, shaking your body

Kesa Gatame Escape Sequence

The Shoulder Push: Main Option

-they transition to modified scarf hold

-this scarf hold has an underhook instead of a headlock

-Straight arm their shoulder with your inside arm

-straighten your outside arm upwards across your head

-swing your legs outwards and start to stiff arm him backwards

-build up to your rear post

-as you sit up start walking your feet to the side (away from him)

-bringing your upper body closer and continuing the force of your frame

-continue to rotate until the position is reversed and you have kesa

Against Heavy Kesa Gatame: Option 2 - Shrimp

-kese stops you from pushing them back by leaning forward

-this means he has less control of your hips though

-frame the side of their head and shrimp away

-bring your nearside knee in to re-guard

Against Heavy Kesa Gatame: Option 3 - Cross Biceps Push

-you can't push them back but they aren't leaning towards you enough to hip escape away

-switch to your other side and stiff arm his far arm's bicep

-sit up

-scoot your hips out from behind them

-continue pushing forward to land in side control

Cross Knee Push Against Kesa: Option 4

-works vs kesa when they have a collar grip stopping you from getting up well

-reach even further than the bicep all the way to the inside of their knee

-frame their inside pants and sit up

Against Kesa Backup Option - Schreiner Undercut

-you can't swing them back at all

-push against their shoulder with both arms

-bridge to lift them in the air at all

-while they are light shovel your hips underneath of their

-get your inside leg as deep as possible underneath of them

-you are now more of their base and can tilt them back

-go back into the cross biceps push

The Granby: save your back!

Granby Guard Recovery Option: failed cross collar

-Your opponent starts to come behind you and/or shuck off your collar tie

-TIME TO RACE THEM

-they want to put their chest on your back

-you want your back to the ground

-Push their face away as you turn more away to somersault

-Prepare yourself in a "balled position" where you are inverted and on your toes

-jump off the ground pushing into their ribs with your hips and opening his elbow

-you are going to be rolling side to side and less forward after the initial push

NOTE - They counter your Granby with a stack pass (See: The Elbow Push)

NOTE - You can't Granby in time and they get a rear bodylock around your waist (See: Countering the Rear Bodylock)

NOTE - You can't Granby in time and they get a full seatbelt grip around your upper body (See: Escaping the Rear Mount)

Countering with the Sit-Up Position

Failed Triangle: bail out

-you can't lock the triangle because of the pressure
-you're overpowered
-abandon the triangle and push their arm across and go into the elbow push
-they want to throw your legs to the side so beat them to it and use their forces against them in the counter

Failed Arm Bar: bail out

-you go for an armbar from guard but you can't extend your legs because they're too heavy
-before you can go belly down they start to get it
-break their grip on your collar with a biceps punch or any other method
-if they have a grip you'll be stapled

-let your legs fall towards them

-helps to influence their body to open up the collar tie for you

-take a collar tie and sit up

-they are standing and you have space

Countering Toreando / Bullfighter Pass: