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Okay guys, I'm here with my friend Bernardo Faria, huge honor for me, good to see you Bernardo. Sorry, take two on that. Guys, we're here in Boston, we're filming the upcoming Feet to Floor series. It's going to be the new series we're working on. Now Bernardo had an accident in the last couple of days and he terribly injured his toe. Let's have a look at that Bernardo. Yeah, I think I broke my big toe. That's bad. Normally when we do our YouTube videos, Bernardo and I work together, but there's no way he's taking throws with that toe. It's not happening. So there I got a video tape. Bernardo is going to sit out in the corner and Giancarlo and I are going to do the technical aspect of the move. But let's talk a little bit about the Feet to Floor series Bernardo. Yeah, so guys, Joe is launching his new series of instructions that's going to be called Feet to Floor. And the first one in this video, he's going to show here the best jiu-jitsu takedowns. And as we talked yesterday, Joe, I think it's an area of jiu-jitsu that's not very well explored, right? What do you think about that? One of the great questions that any jiu-jitsu athlete has to ask themselves is, what are the takedowns and skills that are most appropriate for the sport of jiu-jitsu? You know, there are many fine grappling arts that specialize in the standing position. You've got judo, sambo, wrestling, etc., etc., various kinds of wrestling. And all of them do a fantastic job in the standing position. And a natural question to ask is, well, jiu-jitsu doesn't really emphasize the standing position, but matches start standing and during the course of a 10-minute match, there's often times where the two athletes rise from the floor and they're both standing for a period of time. It's a common, common thing. And we need some kind of standing skills. It may not be the most important skill in a standing position, but it can be a crucial skill. In addition, there's also the brute fact that jiu-jitsu as a self-defense art begins with takedowns. The first step of the jiu-jitsu system is to take your opponent to the ground. And so even though takedowns in sport jiu-jitsu are an option, they're a choice on your part, in a self-defense aspect, they're pretty much a necessity. You need to be able to put someone down on the floor. We'll be investigating all of those themes in the first volume of the Feet to Floor series. But the first thing, when you're first starting out and you're more involved in the sport aspect of jiu-jitsu, is, well, out of all these various grappling arts, which of the takedowns are the most appropriate for the sport of jiu-jitsu? Because the rules, the directives, the stances, the distances are very different in jiu-jitsu than they are in sports like wrestling, judo, sambo, et cetera, et cetera. So what I wanted to do is to show you guys the six criteria that I use for selecting the most appropriate takedowns for the sport of jiu-jitsu and how these get used in the Feet to Floor series as we go through the various techniques in the standing position. Now, Bernardo, I don't want your toe getting hurt here, buddy. I'm going to take a seat in the corner so that Giancarlo and I will work. Okay, the first thing we want to do is we want to look at, okay, what are the criteria by which we judge how appropriate a takedown is for the special conditions of jiu-jitsu, okay? Takedowns that are perfect for the sport of judo may not be perfect for the sport of jiu-jitsu. Takedowns that are perfect for the sport of wrestling may not be perfect for the sport of jiu-jitsu, et cetera, et cetera. So let's start looking at some criteria. The first criteria that I always use when it's time to judge how appropriate a technique is for the sport of jiu-jitsu is back exposure. How much does the takedown expose my back to my opponent? Everyone knows in any combat sport, someone getting behind you is never a good thing. It's particularly bad in the sport of jiu-jitsu, okay? If I go and expose my back in judo and my opponent gets two hooks in on me, it's not that bad. My opponent doesn't score any points, and within three to four seconds, if nothing happens, the referee will intervene, and we get separated, we just start again. In jiu-jitsu, the referee's not going to help you, he's not going to come in, he's not going to intervene on your behalf, and now your opponent has just scored the maximum points, four points, and you're in deep trouble. Your opponent's behind you in a position to finish you in a strangling, and the match has barely begun. So let's have a look at this. A throw which scores very, very prominently in the sport of judo, also in wrestling and sambo, too, is drop seoi nage. We'll look at an

ippon drop seoi nage. Here, there's a huge amount of back exposure. As we come out and our opponent gets grips on us, as we go in over the top and we start moving our training partner, if I go inside my training partner's legs with any form of seoi nage, like so, I'm between my training partner's legs. So as I go to finish the throw, even if I'm successful with the finish of the throw and I turn and talk my body, look how Giancarlo's hooks go in, and even though I got the throw, it didn't really mean much. Here, I scored zero points in jiu-jitsu. In judo, I may well have won the match because I touched his back with momentum on the floor, but in jiu-jitsu, I scored zero points for this, he scored four points, and now he's in a position to finish me. So that would be a good outcome in judo, but a lousy outcome in the sport of jiu-jitsu. So that would be a good example of back exposure really working against you. Now let's understand, guys, back exposure comes in degrees. That was the worst kind of back exposure because I landed between my opponent's legs. Now let's look at a more partial back exposure. Let's say drop tai toshi. In a drop tai toshi situation, here, I do expose my back to my opponent to a degree, but I don't land inside his legs, I land outside his legs. So as we start moving our opponent around, I come in to drop tai toshi and drive the man down. At the time of the throw, I was positioned just outside of my training partner's ankles. So if you'll stand with me, I was positioned here, drop tai toshi, just outside of his legs. So there was some back exposure, but considerably less than there was in the case of drop san-agi. Kata-guruma. In kata-guruma, I make a partial turn towards my training partner. We come out like so, I start drawing my training partner's legs in. Kata-guruma variations, I've made a half turn towards my training partner. So there's some back exposure, but not full back exposure. It's not like a san-agi situation where there's full back exposure. So you can see the back exposure comes in degrees. And obviously the more back exposure, when you're laying between your opponent's legs with 100% back exposure, I'm not going to say it's wrong, but I'm going to say there's considerable risk here. Now contrast this with a throw like sasae, sori tori ashi. My opponent comes in and we get hands on our man like so. Here I'm throwing my opponent forwards, but there's almost no back exposure on my training partner. At all times, my chest faced my opponent. So very, very safe. Very appropriate for the sport of jiu-jitsu. Zero back exposure in this case. An ankle pick. My opponent comes down, he makes grips. From here, he goes through. From here, he can come in and pick the ankle. In these situations, again, zero back exposure. So this would be a fine example of a takedown passing the criteria of zero back exposure. So this would be one good indicator that this is an appropriate takedown for the sport of jiu-jitsu. So the first criteria we use is back exposure. Because that's potentially the most hazardous. The second criteria I use is neck exposure. There are many forms of takedown which expose my neck to my opponent's attacks. This might be in the form of strangleholds, which are obviously very common in the sport of jiu-jitsu. And aren't even part of something like wrestling, for example. There's no strangleholds permitted in wrestling, but they're very important in our sport. Let's look at, say for example, one of the most common takedowns in jiu-jitsu, a single leg takedown. As we work with an opponent, come out, he makes grips. From here, we go in. From this position, I come in and hit the single leg. As I come in off my feet, Giancarlo slips the hand in and goes into a loop strangle. If we bring the camera in now, look how Giancarlo passes his hand over the top, goes into a loop strangle. And from here, finishes me, because my neck was exposed. I got through the takedown, but my neck was exposed. Similarly, with double leg situations. He comes out and makes grips. We come in on our training partner. We go straight in and find ourselves now in a situation where he's right there on the guillotine strangle. As I go down to the floor, I'm now in danger of being strangled. Even if I don't get strangled, I do not score, because Giancarlo has control of my head. As long as my head is controlled, no score. Giancarlo now realizes the strangle's not working. He pops up to his feet, hip highs, and I didn't score. Because at no point did I put him down with control for three seconds with my head free. As long as he controls my head with the threat of a submission, no score. So there's a sense in which neck

exposure is a big deal for us as judice students. I'm not saying don't use single legs. Single legs are a great move for judice. But it does come, undeniably, with the danger of neck exposure. There's some danger of strangulation from the front. There's some danger of my opponent controlling my head so I don't score takedown points and him scrambling back up to his feet before a score can be made. So this is the second criteria that we often use for judging the appropriateness of a takedown for judice. How much neck exposure is there? You will see that there are other takedowns where there's zero neck exposure. Literally zero. Say, for example, a collar drag. If we get into a situation where my opponent grips up, from here I put two hands on my training partner and start to turn the corner. When we go into any form of collar drag, there is zero neck exposure on my thigh. At no point is my neck exposed to my opponent, and it's an easy thing for us to come up and start attacking the position. So that would be a good example of a takedown highly appropriate to the sport of jiu-jitsu. Zero neck exposure. Also zero back exposure in the case of a collar drag. The third criteria, which I often use and which doesn't get mentioned very often, is belt exposure. When you participate in jiu-jitsu, you're wearing a belt. And that belt is an important thing. The belt is located right at your center of gravity. Your opponent gets a hold of it, and he knows what he's doing. That can cause a lot of problems for you. Let's look, say, for example, single leg takedown. One of the more common takedowns in the sport of jiu-jitsu. My opponent comes out, he makes grips. From here, I go onto my training partner, I come in, and I hit the single leg. He gets a hold of my belt now. When I come up off the floor, my opponent can counter me now with a very strong uchi-mata. He knows what he's doing. And from here I can be thrown very, very strongly because he's got control of my center of gravity. He can use the belt grip to pull me onto my toes. Look at my feet. I get pulled onto my toes. I get very, very light here. And from this position, I'm going to fly. He might also throw a sumigeshi. I come in here, he gets a hold of my belt. If he jumps inside my legs now, that's a serious problem. He can use the belt to control my center of gravity, take my weight onto my toes, and throw me with a beautiful sumigeshi counter throw. So belt exposure is a big deal in the sport of jiu-jitsu. Now, there are obviously many takedowns that don't expose the belt whatsoever. And these are very, very useful for us. So, for example, susai surikomi ashi. My opponent comes down. And it starts from here. We get hands on our man from a situation where I throw him. His susai has no point. It was my belt exposed to my training partner. And as a result, it's very, very safe in terms of back exposure, neck exposure, and belt exposure. So this would be a highly appropriate takedown for the sport of jiu-jitsu. Now, another form of exposure that we really worry about a lot in the sport of jiu-jitsu is weight exposure. There's nothing worse when it comes time to do a takedown, getting caught underneath your opponent's body weight. So let's say, for example, double leg takedown. If we're playing with double legs, my opponent comes in and makes grips. From here, I start to circle. I set up a good opportunity to go into my double leg. If I get caught underneath my opponent's body weight in a heavy sprawl, I'm caught underneath Giancarlo's body weight. It's easy for him now to come around to the corner and take advantage of the fact that I was caught underneath the man's body weight. Single legs. I come in on a leg. If the leg comes back in a way under these circumstances, again, I'm caught underneath Giancarlo's body weight. It's very likely now you're going to end up in very compromised situations. Now, I'm not saying don't do double legs and single legs. I'm going to be showing double legs and single legs in a lot of detail in this first video. If you maintain your posture, it's not a problem. Giancarlo, can we bring the camera around? If I have good upright posture in here and he goes into a heavy sprawl, because of my posture being strong here, it's an easy thing for me to bear his body weight. I can carry it easily because of posture. If I start turning the corner, we can start putting the man down to the floor. But if my posture fails me and I have to bear his body weight, that's a serious issue. A large part of how much body weight exposure is going to work for or against you will be bound up to your technical expertise in the use of these moves. If you've got strong posture in single legs and double legs, it's not a problem. If

you've got postural problems, you're going to run into big problems with people pressing their weight down on top of you. There are other takedowns, ankle pick, where there's almost no danger of weight exposure. In an ankle pick, here, even if I miss Giancarlo's legs, no part of his body is on top of my body. If he sprawls from here, it doesn't mean anything. It's not on top of me. There's no body weight exposure in an ankle pick. That's why I favor it so much in your early development in the standing position. Contrast this with a double leg situation, where if my posture fails, you're caught underneath him, chest on back, a lot of issues ahead of you. The ankle pick would be a fine example of a takedown in which there is no danger of body weight exposure. Double legs and single legs, there is going to be some danger. It will depend on your postural integrity. If you have good posture, it's not an issue. If you have bad posture, it's a major issue. That's the next criteria that we use to judge the applicability of a given takedown to the sport of judo. How much exposure to my opponent's body weight and chest to back positions will there be when I attempt a takedown? You see that some takedowns have zero body weight exposure. Ankle picks, for example, collar drags. Others have some, depending on your posture, more than others. The next big criteria that we use is a roll-through exposure. First, what is a roll-through? A roll-through is where I attempt usually a forward throw, a big forward throw. There is sufficient momentum that when I attempt it, my opponent can roll me through. Even though I throw them, I end up in the bottom position. This is a common problem. For example, we're down here on the floor. I throw my opponent with a basic koshi-guruma or headlock. Jiankawa puts his arm around my waist and rolls me through. You can end up in the bottom position even though you initiated the throw. Technically, I throw him, but guess who ended up on top? It was him, not me. Coincidence? Just yesterday I was watching a jiu-jitsu tournament that happened in Essen. Gabriel Gonzaga was fighting against Leo Leite. He's one of the best jiu-jitsu actors that ever played in jiu-jitsu. That was exactly what happened. Leo Leite took Gabriel Gonzaga down in one of the most beautiful takedowns I've ever seen. But Gabriel Gonzaga ended up on top. Then he won the match. Leo Leite had beautiful jiu-jitsu. Leo came to the basement one time. He had beautiful jiu-jitsu. He's one of the best jiu-jitsu actors I've ever seen in jiu-jitsu. But even someone his level, he was international level jiu-jitsu, can get rolled through by a guy who's decent in the standing position but not great. And you can end up performing a beautiful throw and end up getting punished for it. So roll-throughs are a real problem. The problem we see with roll-throughs is that there has to be a certain amount of momentum to throw someone who's athletically gifted. You guys remember your first day in jiu-jitsu? Your first day you came in and probably the instructor taught you a basic hip throw. He probably taught you something like this. You come out towards your training partner. You put an arm around the waist. You bring him forward. You step into a position like so. And then you bring your two feet to the center. You bring your hips across. And then we lift and we place him down on the floor. You probably all learned something like that, right? That's an excellent way to teach your grandmother how to do a hip throw. However, it will not work in competition. You are not going to throw anyone who has any standing skills with that method. When it's time to throw with a goshi in competition, you're going to need some serious momentum. This old-fashioned business of a square stance and your hips across, unlikely to work. There are some exceptions to that rule, but it's unlikely. Much more likely, you're going to have to work with a sprinter stance where you throw in a single hip and go into a drive position and commit your body weight to the floor. So it looks something like this. We're gripping. He comes out. We take this grip on. And we get our first grip in. Now from here, we're going to commit to a springing sprinting action. We put our man down. Now, did you all see what happened? I threw Giancarlo with a nice goshi that would have won me a judo match. And in jiu-jitsu, what would you have scored? Zero. And what would have been the outcome? Him on top, side control. A world champion like Giancarlo? Probably got to get mounted on me now. You hit what you thought was a great takedown. You ended up 4-0 down mounted. Great. Roll-throughs are a real problem. The

more you commit to a powerful forward throw, the more you're going to run into problems with roll-throughs. Now, like all the criteria that we use, let's understand that roll-through comes in degrees. A powerful o-goshi or uchimato, harai-goshi, almost always results in a roll-through. You do hit a beautiful throw, but you end up in bottom. Not always going to be the case you end up in bottom, but in a lot of cases you do, even when you mentioned benaro. So what do we do? My personal response to this is I strongly favor the use of dropping throws. I like throws where I drop my body weight close to the floor because the closer I am to the mat, the less liable I am to be rolled through by a talented opponent. So I'll give an example. Tai otoshi. Tai otoshi is a beautiful, beautiful throw. And when it's done in the standing position, man, it's beautiful to look at. If you watch a great tai otoshi expert throw it, it's a beautiful thing to watch. But for the purposes of jiu-jitsu, I favor a low dropping tai otoshi where there's significantly less danger of roll-through. So we have kenkawa, standing like so. He comes out, he makes grips, we go through. And from left versus right situation, from here, haitai, close drop, tai otoshi. Where I'm so close to the mat that when he goes to roll me through, very, very difficult. You end up with a nice, high-amplitude throw, but by lowering your center of gravity to the mat, the danger of roll-through is significantly decreased. Not going to say it's impossible, but it's significantly better than standing high. You can do the same thing with osodegari. We've got an opponent in front of us. He comes out, makes grips. We go through, get our own grips. From here, we come and drag him through. He goes to roll me through now, and it's difficult because we started so low to the mat. So these examples of taking a traditional throw and using a drop...variation where our center of gravity is much lower to the mat and as a result it's a lot harder for us to get rolled through and roll through exposure gets diminished. Now the safest ones of all are the low amplitude throws where there's very little momentum towards the mat. A fine example is the ankle pick. When you hit an ankle pick there's so little momentum to the mat that it's almost impossible to get rolled through. That's one of many reasons why I put so much stock in ankle picks as the perfect jiu-jitsu takedown. As we come out he's in his traditional jiu-jitsu bent over stance. As we work in situations like this and he goes to roll me through, there's nothing there. There's no roll through. It's such a low impact throw to the mat, not even a throw, a takedown to the mat, that there's just no danger of getting rolled through. So something like an ankle pick again is top of the line when it comes to applicability in jiu-jitsu. Literally zero roll through danger. The drop throws where we drop to our knees are very good for jiu-jitsu purposes because there's so little danger of a roll through. Now, Bernardo, the sixth and probably the most controversial criteria is degree of difficulty. It's my belief, Bernardo, that certain takedowns are just intrinsically more difficult to learn than others. Now that's not to say you shouldn't learn them. I'm not saying that. No one loves watching a judo or sambo highlight reel more than me. I think in all of martial arts the most beautiful thing you can ever watch is a perfectly executed throw. To me it's like magic. But it's a long-term project. I can teach someone to hit an ankle pick or a collar drag in three to six months, but I can't teach someone to throw with a perfect hopping uchi-mata in three to six months. It's not going to happen. That's a long-term skill that you've got to... I would love it if you developed it, but realistically it's going to be down the line that you get these kinds of skills. And my job in the Feet to Floor video series is to get you guys throwing people, not throwing people, but taking them down in three to six months. Someone your own size and your own skill level in three to six months. That's my goal in the first volume of Feet to Floor. That's very important so I'm going to say it again. The overall goal in the Feet to Floor volume 1 is to take someone who perhaps doesn't spend a lot of time in the standing position, may not have a lot of confidence in the standing position, and get you reliably taking down people your own size and your own skill level in three to six months. That's a very doable goal. I'm not just throwing those numbers out at you. They're not randomly picked out of thin air. They're based on my coaching experience. There are some takedowns I can do this with. Collar drag, ankle pick, okay. But there's other throws that you couldn't really do that. I couldn't do it

with a set of guardrails, for example. It's going to take you a longer time, okay. Why is this the case, okay? Well, when you look at what makes a takedown difficult, a large part of it has to do with your opponent's stance, balance, and his defensive acumen, okay. You guys will remember your first day in the business, the instructor took you to the side, and he said, hey man, I'm going to show you a takedown, a takedown drill. He probably showed you something like this. You're both locked up with your training partner, and you practice coming in on your training partner, hip to hip, for an Asarigare drill. You came in, and it felt so good, right? You were like, oh wow, I can feel that hip to hip pressure. I could really throw someone with this, you know. And as you gained in confidence, you came in and you swept the leg, and oh my god, that's awesome, you know. I can throw someone. And then, the first time you sparred with something, something horrible happened. When you came out, you came out confidently, you got your grips, and suddenly you hit those stiff defensive arms holding your back, and his hips went back. It felt like they were light years away. And when you tried to hook Asarigare, it felt like a disaster. He was grabbing your leg, and it was like, oh my god, what went wrong, okay? When you find your opponent has a strong defensive stance, as you try to turn across your opponent's body, you're turning against the resistance of his arms, okay? So let's say Taitoshi, okay? Strong defense. When I attempt a basic Taitoshi, if my hands get left behind me, that's the result. A feeble looking throw. To throw someone, I've got to keep my hands in front of me. And if I can keep hands in front, that's when I can fit into a good throw and start putting people down, okay? But the problem is when people take strong defensive postures, dude, it's freaking hard to keep the hands in front. You've got to have very specialized skills to do this, okay? Now let's contrast that with takedowns where you don't have to turn at all in front of your opponent, okay? So for example, Ochigiri, okay? My opponent gets hands on. From here, I don't have to turn very far. It's a much shorter turn. And as a result, when I come down and drive down to the mat, it's easier for most people to learn because you don't have to turn 180 degrees. You have to turn substantially less than that, perhaps only 45 degrees. Because there was less turn, less skill was required. Another element is the breaking of balance. In order to hit most throws, you are going to have to delicately take your opponent's head outside of his base of support, either forwards or backwards. If you cannot do that, it's very, very difficult to throw people. Now if you look at many of the throws, the easiest ones to break people's balance are those where you drop. Because the act of dropping breaks the balance automatically. If I throw with a standard Taitoshi, I have to do the breaking consciously myself. So that when I step in on my training partner, I have to do a good job of getting his balance broken. I'm not going to lie to you, that's a long-term skill. It's not going to come easy. But if I get a drop into the Taitoshi, the physical act of dropping my body creates a situation where the drop broke his balance automatically. I didn't have to do it myself. It was automatic. It's part of my drop. And so the skill is easier to learn. Most people can learn a drop Taitoshi in one quarter of the amount of time it takes them to learn a conventional classic Taitoshi. So this is another sense in which we can make certain takedowns a little bit easier. The easiest ones of all are things like ankle picks and collar drags. Because you don't turn in front of your opponent at all, and you drop. And so Kazushi, breaking your opponent's balance, and no need to turn, makes them relatively low skill level moves. So for example, ankle pick. Here, my body drop breaks his balance automatically. I didn't have to consciously do it. It's just automatic because I drop to my knees. And so the finish is from here, very easy. Collar drag, same thing. In a collar drag, my dropping to the mat automatically breaks my opponent's balance. You don't have to consciously do this. There's no skill required. Just the physical act of dropping creates a situation where now you're behind your opponent in a position to score. You broke his balance with a simple act of dropping. So there are some takedowns which you can teach to a student and get them consistently taken. Someone their own size and their own skill level, down a hell of a lot faster than many of the classical throws. And one thing about Jiu-Jitsu, Darwin, is that when people select throws for Jiu-Jitsu, they often select the most difficult

throw. There's an old saying in Judo. Osorigari is the first throw you learn and the last throw you master. And yet, in Jiu-Jitsu, you see guys for years, every day before class, religiously practicing this. And if you ask them to actually throw someone with an Osorigari, they couldn't do it. Why? Because they selected one of the hardest throws to actually put someone down. They did it in a way where they made it even harder because their opponent's hand, was on their body. And as a result, when it's time to go live, it's awfully, awfully difficult. But what if they were taught a different approach? And as their opponent came out to make grips, you stripped the power hand away. You put a hand on your opponent, so you had a situation where you had hands on him, and he doesn't have any real hands on you. He's just grabbing your hand, you're controlling his head. And when you went in to make contact on a training partner, And when you went in to make contact on a training partner, you hopped and drove him down to the floor. In this way, you'd be taking a throw and teaching its easiest manifestation. A throw that students can realistically do in the classroom in a sparring situation. As opposed to the classical version, which is aesthetically more beautiful, and in the long term, will give you great results. But in the short term, it's going to be hard for you to learn in the early days. There's going to be a lot of specialized training and long term planning. My goal is to get you guys throwing in jujitsu conditions in a fairly short time frame. And these criteria, back exposure, neck exposure, belt exposure, body weight exposure, roll through exposure, and degree of difficulty, are the six criteria that I use to assess which takedowns I teach in the feet-to-floor system. So that you guys can be confidently taking on someone your own size and skill level, in the minimum time possible. Joel, a few things here that I'd like to add. Guys, yesterday I was talking to Joel, he mentioned something that caught my attention, and I was thinking about it, and that makes a lot of sense, not only for jujitsu, but I think everything in life. The idea of the overlap. So the idea that you pick the ankle pick and the collar drag, because there are two techniques that overlap before you do on the ground as well, right? Let's have a look at this. A criteria which I talk about in the video is the overlap principle. There are many sweeps in jujitsu, which you guys do every day, and you're very good at them already, on the ground, that can easily be adapted to the standing position. How many times have you had a guy standing over you in open guard, and he's in a bent-over posture, working like so, and you've got your favorite grip, working like so, and you know you want to pull him into your open guard, right? You're looking to do things like that, to pull him in, to start to create situations where you can go into your Hachigurami, your Delahevis, etc., etc. So what are your opponents not doing? They start backing away, right? Because they don't want to get pulled into guard, they know what you're trying to do. And so you see that kind of pull-back reaction. And from here, it's so easy for us to come up and catch a training partner and put him down with an ankle pick. You guys do that all the time. You hit ankle picks on the floor all the time. He's on two knees, and we're working sumigation-type attacks from here. And he puts the foot so that I can't hit sumigation. You guys hit ankle picks from here all the time. You come out, put the foot down, and there's your ankle pick. So you guys are hitting ankle picks all day, down on the floor. So why can't you do them on the feet? It's not much of a stretch to take a move like an ankle pick, which is used all the time on the floor and has considerable overlap with the ankle picks we do in the standing position. All you need to modify are the setups. So, for example, you might have a simple grip break, where he comes out right-handed, and we take his grip off. We dance to an angle, and that's going to create a situation where he exposes his lapel to me. And then from here, a simple switch in stance gives us a grip break to pick and put him down, okay? So that would be an example of a takedown which has tremendous overlap from round, where you guys are already using it with confidence, to the standing position. Collar drag. You've got a guy who likes toriando passing. You're seated, he starts getting ahold of your collars. I'm sorry, your pants. From here, it's an easy thing for us to put a foot on the outside, and then from here, just change direction on the opposite side. And you guys are already damn good at this. You're using it every day. You've

been using it for years, okay? How difficult is it for you to modify this to the standing position? What do you need? Again, just some simple precursor skills of gripping, motion, and distance. As he comes out, we strip the grip away. We look for positional advantage. As I skip to the outside flank position, he exposes the crossed lapel. And we can use that same takedown to move out to the side and put that man down to the floor. The same thing you're doing and have been doing for years on the floor, you can do in the standing position. And then from here, get your takedown points. So this is another criteria which we talk about at length in the video, the overlap principle. The idea that many of the takedowns that are appropriate for you have tremendous overlap with sweeps that you're already doing down on the floor and have been doing for years. So most jiu-jitsu students learn these skills very readily. All they have to do is get taught the precursor skills of stance, motion, grip fighting, positional elements, kizushi. And they can hit these moves very realistically in a three-to six-month time frame and work with confidence in the standing position even against guys who've been training standing a lot longer than they have. Yeah, and Joe, another thing that while you were teaching, you were thinking about, that's kind of like one coincidence here. Guys, if you guys go back to my YouTube channel like five years ago, one of the very first videos I made on this YouTube channel, I think I titled it The Easiest Takedown in Jiu-Jitsu, something like that. And it was the collar drop. It was one of the biggest hits that I got at that time on my YouTube channel. So it shows me two things. One, that we might be right regarding that, that this is one of the easiest jiu-jitsu takedowns. And two, that probably this area is not very well-explored because you can't see how people... I remember as soon as I posted, a bunch of people watching and commenting and that. So I think it shows how people were interested to learn easy jiu-jitsu takedowns because it's not easy to learn one easy jiu-jitsu takedowns. Yeah, and not just easy but also appropriate. Yeah. No one wants to learn a takedown when you invest 10 years of study, then use it in a competition and the guy takes it back and strangles you. Yeah, I agree. No one wants to do that. I agree. But there are takedowns that we can learn, and probably in a lot less than 10 years, and use them in jiu-jitsu competition with a lot of confidence, knowing that if we use these criteria for selection, technique selection, you can go out there and apply them very well in a jiu-jitsu context. Yeah. So guys, we're about to start this new series of instructional videos with John. It's called Feet to Floor. It's going to be a shorter one. Three videos? I think the plan is for three videos. The first one will be Volume 1, and as I said earlier, it's designed to take someone who perhaps has neglected the standing position for most of their jiu-jitsu career and get them confidently taking people down their own size and their own skill level in three to six months. The succeeding videos will take on more complex skills, which are slightly more long-term projects. Volume 2 will be focused around the idea of tomoe-nage and sumi-geshi and uke-waza. These, I believe, are the most appropriate judo takedowns for the sport of jiu-jitsu, and I want to go over those in a lot of depth along with some other elements. And then in the third volume, we'll be looking more at high-amplitude throws where we throw people with a little more authority. And Bernardo, there's going to be a bonus section in Volume 1. I love it, John. You told me. The bonus section is the idea that many people understand that in sport jiu-jitsu, takedowns are an option or a choice. You don't have to do them. You can be a world champion in jiu-jitsu without takedowns. But in fighting, takedowns are not a choice. They're a necessity. And so I'm going to show a short section on self-defense applications for takedowns. Now, one day, Bernardo, I would love to do an actual series on self-defense. I worked as a bouncer for more than a decade in New York City, and I learned a lot about practical applications of jiu-jitsu in self-defense situations. I would love to go over those lessons in depth in the future, but I do believe it would be remiss to go through a takedown video without showing something about just the basics of self-defense applications of takedowns because, let's be honest, Bernardo, the first step of the classic jiu-jitsu system is take your opponent to the ground. In sport, you can just take them to the ground by pulling guard. You can't do that in a street fight. So we should say something about

that. So there will be a bonus section, a short section. It won't be like complete philosophy of how to deal with self-defense. That will come further down the road. I promise one day I'll cover that. But we should say something succinct and important about the differences between self-defense applications of takedowns versus sport applications. Yeah, and guys, we had other ideas for John to do other series, but we always leave it on him, whatever he wants to do. And then he really wanted to do this one about the standing game. Why did you want it, John? Because you said about the leg locks? I've always believed that as much as I love jiu-jitsu, jiu-jitsu for its whole history has always had two great weaknesses. And those weaknesses were leg locks and standing positions slash takedowns. I believe it's fair to say in 2020 that the state of leg locks in jiu-jitsu is massively improved over where it was a decade ago. If you look at the new generation of jiu-jitsu athletes, all of them are damn good at leg locks. There's not a fear among jiu-jitsu players now that some guy could come in and just leg lock everybody. It's not going to happen. If anything, it's going to go the other way around. So jiu-jitsu has made tremendous progress in overcoming one of its traditional weaknesses, leg locks. And not only did it overcome the weakness, it turned leg locks into a strength. You go to ADCC now, the kids today will just rip their legs off. If you don't remember their game, you're done. You're toast. And jiu-jitsu went from leg locks being one of its biggest weaknesses to nowadays it's one of its biggest strengths. Why can't we do the same with standing position? Why can't we turn takedowns and standing skills, which is currently a real weakness in jiu-jitsu, 10 years from now it could be one of the strongest dance moves. I agree. No, that's awesome. So guys, coming out soon, it's going to be called Feet to Floor. I love the name, by the way, John. And especially the first series, I'm very, very, very excited about it because it's all about these easy takedowns and this step-by-step on how can you apply them and how can you get good on takedowns from three to six months. And we were just talking about that yesterday as well, John, how I think one of the biggest pains that every jiu-jitsu practitioner has is time, right? Most of the people do jiu-jitsu for a hobby, doesn't do jiu-jitsu professionally. A lot of jiu-jitsu students start pretty late. I started jiu-jitsu when I was 28 years old. I have many students who start in their mid-30s, early 40s. And to teach someone like this, a driving drop seoi-nage, it's going to be tough. And if someone's got bad knees or arthritis, it's even tougher. It's not like Olympic athletes in judo and wrestling who start when they're five years old and build up from there. But the takedowns we show in volume one, I'm a 53-year-old cripple with a fake hip, and I can perform without a problem. So you can definitely do better than me. So, guys, we're super, super excited. It's going to come out soon, feet to floor. So make sure you check that out. Maybe by the time you're watching, it's already there. So go to bgfinetics.com and check that out. Osu, thank you, John. My pleasure. Osu, thank you, John Carlo. Thank you. Osu. Please help me out to grow my YouTube channel. Just click subscribe. And to watch more videos, just click under see more videos. I hope you enjoyed.