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Okay guys, we're here today with John Danner, a huge honor for me as always, and guys, today we just finished filming the first part of the new series that we're gonna do, all about fundamentals of Jiu-Jitsu, that's gonna be called the Go Further Faster, and the first part of this series is gonna be about probably the most important subject we have in Jiu-Jitsu, that's the escapes. If you don't know how to escape, you're in trouble, right? Especially like for beginners and even for advanced students as well, if you don't know how to escape, it's gonna be even hard for you to be confident to attack. So the first part of the Go Further Faster series is gonna be all about escapes, and I think John can explain a little more. And we're gonna look at the elbow escape again, you've probably guessed by now, the elbow escape in all its variations is the king of escapes in the sport of Jiu-Jitsu. The onus is on us as Jiu-Jitsu athletes, whenever someone has passed our guard and we're being pinned, to put them back in guard. You don't get any points for it, this is assumed, this is something that we take for granted. The onus is on you to put this guy back in guard. We looked at it from bottom side control, now let's look at it from bottom mount. The challenge for mount position is different. You guys know now from the previous video, that the way I want you understanding pins is a little different from most. I want you to understand pinning in terms of wedging around your opponent's body. Now the wedges of the mounted position are radically different from the wedges of side position, but now if you just lie down for a minute. Typically when we go to wedge from side position, the wedges are located around my opponent's chest, head and shoulders. For example, I could be underneath my opponent and you will see I have a wedge underneath Bernardo's far shoulder, a cross face that wedges the near shoulder and head and from here I close the the wedges by locking my hands. You'll see that the main wedges of the side position consist of upper body wedges around the far shoulder, the head and then my knees function as secondary wedges at my training partner's hips and shoulder line. When Bernardo goes to move around, it's a difficult thing to get away from these upper body wedges. Now the mounted position is very different because the primary wedges of the mounted position are not located around the head, shoulders and upper body, but rather around the hips. When you're mounted on your opponent, if we bring the camera in this direction, you will see the connection of my feet means that I have a strong set of wedges around my training partner's hips. I have a secondary wedge, an optional one, with a cross face here, but it's not essential. It's not essential to the mounted position. What is essential to the mounted position is the idea that my wedges lock up around my training partner's hips. So when Bernardo goes to push me off in this position, it's those wedges that hold me in place. So that the whole rotation and all the wedges changes when we go from mounted position, bring the camera back now, from mounted position to side position. Now with that in mind, we're going to start asking how we got to get out? How are we going to get inside those wedges? Remember that our whole theory of pin escapes comes down to that. Your opponent has placed a set of wedges around your body. In the case of side position, they're located around the shoulder line. In the case of the mount position, they're located around the hip line. How are we going to get inside the wedges? Let's look first at some problems that throw a lot of beginning students off, and how we're going to overcome those problems. So we'll switch positions now, Bernardo. How many times have you seen a beginner's class? I'll just be solo for one second, Bernardo. How many times have you seen a beginner's class where people go to warm-up and the instructor says, okay guys, I want you to shrimp up and down the mats. Okay, so everyone hears that and they start shrimping up and down the mats. The body movement of shrimping is the entire basis of the mounted elbow escape. But unfortunately, shrimping is almost always taught in a rather naive fashion. Typically, what I see among jiu-jitsu students is they treat it as a warm-up, and they tend to treat shrimping as in a fairly nonchalant fashion, where they just shrimp up and down the mats for a couple of repetitions, and then when the instructors had enough, they go about their business. That's a tragedy, because the

entire bottom game of jiu-jitsu is centered around the body movement, knowing it's shrimping. And it's up to you guys to understand that there are many different forms of shrimping, and that it's a body movement to be taken very seriously, and not dismissed as a simple warm-up that you do in a nonchalant, lackadaisical fashion, without even thinking. Let's make a division between two kinds of shrimping. There are more kinds than this, and we'll be looking at them throughout the Go For The Faster series, but the first two that I want you guys studying and mastering are the sliding shrimp, that's the one most of you are already familiar with, and what we might call the power shrimp, which some of you will be familiar with, but I want you to emphasize the difference. This is going to be very, very important for the mounted escape that we look at. First, let's look at the one you're probably all familiar with, the sliding shrimp. From here, we just take our foot, we plant it on the floor, usually we go outside the line of our hips, and from here, we slide out. Some people do this in a rather lazy fashion, where they simply move their body as far as they think they need to, in alignment with their foot, done properly, it should involve a movement outward with the foot, and then everything coming off the mat except my foot, and my shoulder, and my whole hip line, my whole hip, sorry, coming up to my shoulder line. Here's my shoulder line, I want my hips to come up to that shoulder line. This would be a good example of a sliding shrimp. This is usually done, as I said, as a warm-up, but of course, it's the foundational movement behind most of our escapes. What it does is it creates distance between myself and my opponent, especially when someone's across my side, so if I have an imaginary opponent up to my right-hand side, and I form some kind of frame on him, and then from here, I bring everything off the floor and shrimp out, now there's distance between us, and into that space that I've created, I can put my opponent back in guard. So that's a sliding shrimp. Now, the sliding shrimp is an important part of the escape we're about to look at, but it's not the most important part. The most important part is that you understand the idea of a power shrimp. What the hell is a power shrimp? That's where, instead of simply sliding along the floor in this fashion, we start with a bridging action, a very particular kind of bridging action called a single shoulder bridge. When most people bridge, they bridge with their two knees facing up to the ceiling, and they bridge onto two shoulders, like so. Then they try to turn over, and often you see the bridge degenerating into a collapse, okay? What we want in Jiu Jitsu is a single shoulder bridge, where I take my two feet up towards my buttocks for power, that's going to give me elevation, and I turn one foot outwards, like so. And as a result, when I bridge, I bridge not over two shoulders, but one shoulder. You always know you're doing this correctly when your knee touches the floor, like so, and your elbow is in close to your side, and your head is up here. Now everything's in a straight line, and what happens? If your opponent was directly on top of you, with his center of gravity directly over yours, and you went into a single shoulder bridge, follow the movement, here's your opponent directly above you, as you go into a single shoulder bridge, his weight will go off you, and now his center of gravity will be located outside of your body. And as a result, you have now an inverted knee. Watch my right knee, it's inverted, pointing down to the floor. And as a result, I will be able to elbow escape through, and put my opponent back in guard very, very easily. If you learn nothing else in this video, learn this. The first movement of a good elbow escape is a power shrimp, and then it is followed, immediately, by two sliding shrimps. I know that sounds strange and confusing, it'll make sense in a few minutes, don't worry. But what I see with endless numbers of Jiu-Jitsu students, who come up through the ranks, is that they begin the elbow escape motion with the wrong kind of shrimp. They begin with a sliding shrimp, and so this happens. My opponent's on top of me, in the mounted position. I know that I'm supposed to form some kind of frame, most people know that one excellent frame is to bring my hand and forearm across my opponent's belt. That's a good frame. I take my second hand, and I put my elbow inside my training partner's knee. That's an excellent frame. You just sit up for a second, Bernardo. So we form a box frame, just like so. My arms form a kind of a square or rectangle. He's in front, I put my forearm across his belt line,

Bernardo comes forward towards me and pulls me, and we lock in like so, okay? Now, lock your feet nice and tight, Bernardo. From this position, he puts on a cross face with his left arm. From this position, so often I see people, as Bernardo locks his feet in close, they try to slide, and look what happens. Bernardo just moves with me, and how many times have you seen this? Someone's shrimping, and going, coach, I can't get out. I'm shrimping like you told me, and I can't get out. This guy just stays on top, and he looks great, he's mounted on you for minutes at a time, and you're not going anywhere. What's gone wrong? You started with the wrong body movement. You started with a sliding shrimp. Now, let's contrast this, Bernardo, lock your feet tight. Good, arm around. Good. Let's contrast this, let's bring the camera on this side. Let's contrast this with beginning with a power shrimp. I'm gonna put my elbow inside his knee, I'm gonna turn my foot outwards as we prescribed earlier, and in one motion, I'm gonna hit a bridge over one shoulder, the so-called single shoulder bridge. As a result, I now get a chance to invert my knee, and as a result, I can do something with this hand. I take my hand, and I put it here, inside my training partner's knee. As Bernardo's feet lock in tight, I now use that inverted knee to insert my knee behind his, sorry, in front of his, and now you've penetrated through your opponent's knee. From here, it's all about a planting motion, and what do we just do? A sliding shrimp. We went into a sliding shrimp. I brought my knee in here, I hit another sliding shrimp, and as a result, we're in perfect position to put our opponent back in guard, okay? Let's have a look at this again. We have an opponent on top of us. We form a good solid frame. He's probably gonna have a cross face on, and probably an arm out wide the base. That's how most people hold a mounted position. Now from here, his feet are locked tight. From this position, we start by taking our opponent's weight off us, so I turn my foot outwards, and we start with a good bridge over in this direction. From here, I take my hand inside my training partner's knee. I take my foot and bring my knee inside like so. Now we push out, we hit a sliding shrimp, we hit a second sliding shrimp, and our feet come out just like so. I'm gonna do it just by myself so you can see the body movements unobscure. We have an imaginary opponent on top of us in the mount. We put the forearm across and we lock a frame. From here, we hit a single shoulder bridge, so one knee points outwards, one knee points upwards, and we come up like so. I take my hand and I put the heel of my hand inside his knee. You will notice my fingers point downwards. If I'm naive and I had my fingers point upwards, if my fingers point upwards and I push on my opponent's knee, I give him an easy underhook. And now I can walk my arms up and cause all kinds of problems. And now a bad situation just got worse. So it's important in these situations that when we hit that single...shoulder bridge. My hands, the fingers of my hands, always point downwards so that my elbow is very close to my own body. When Bernardo tries to dig into an underhook, it's just not there. As a result, we can easily get our knee in front. Now from this position, look how we form a second frame, shoulder and hip. We slide shrimp this time and we put our knee in front. Now we slide shrimp a second time and we have the option now of putting back in closed guard, butterfly guard, whatever you prefer. I demonstrated the closed guard because most of you are familiar with that. So let's have a look at it all over again. We've got an opponent coming on this side in the mounted position and he's got a really strong mounted position. You'll notice his feet are very close together, even crossed, and at the same time he's got a good healthy cross face and you can hear in my voice that the cross face is a strong one. So we start off by forming our initial grips that frame inside my opponent's body. Now we hit that single shoulder bridge that brings everything to Bernardo's right hand side. Then my fingers pointing down, my hand goes inside the knee. As Bernardo locks his feet as tight as he can, strong strong strong, so be polite Bernardo. From here, look how I just invert my knee and everything goes inside. Now I just hit that power shrimp. There's no need for a power shrimp now, he doesn't really have a strong connection to me anymore. So a sliding shrimp will be more than sufficient to put my leg in, a second sliding shrimp and we're back in guard. So you can see the pattern here. We start off getting our opponent's body weight off of us

and this is done through the power shrimp. A power shrimp is essentially a combination of single shoulder bridge with a shrimping motion. That's what enables us to get our hand inside of training partner's knee, to get my knee inverted and inside and join hand, knee and elbow together and put them back to get my first leg in front of my opponent. Then we shrimp a sliding shrimp, a second sliding shrimp and we put our opponent back in guard. One more time. My opponent's mounted and guys this is a real mounted position. Bernardo has his feet close together and he's got a real cross face. You can hear it in my voice as his cross face has considerable pressure. This is not just a gentle mounted position. This is a mounted position from a six-time world champion. From here we lock everything up, we position our hips accordingly and from this position look how we come up and we get that initial movement that gets my hand inside. Now my knee beats his knee. We slide, slide again and as a result we're back in guard. Now let's contrast this with the way I'm sure all of you got taught to hit an elbow skate. You probably all got taught something like this. Let's bring the camera. Okay Bernardo is mounted, he's got two hands on the floor. His feet are far apart like so and you probably got taught something like this. Bring your knee underneath the ankle, reach across, lock the figure of four, shift, put his knee up, stop it between your legs, repeat the process, shrimp out and put him back in guard. Okay there's nothing wrong with that. It certainly can work if your opponent is a little naive and has his feet far apart. You can see what the difference is. In the case of the classical elbow skate the insertion point of my knee is underneath my opponent's ankle. So let's have a look at it again. In a classic elbow skate my opponent's feet are apart and I shrimp, I bring my knee and I insert it underneath Bernardo's ankle like so. Then I lock a triangle, elevate the knee and stop it between my legs. Then from here we perform two more shrimps and put him back in guard. Okay and this is the classic method. Now that method I use a lot and I encourage my students to use a lot when someone is moving into the mounted position. But my contention is no one who knows anything about Jiu Jitsu or grappling in general is ever going to give you that kind of opportunity once they actually are mounted. If I'm going with Bernardo Fari and he gets mounted on me he is not going to leave his ankles in a vulnerable position for me to simply penetrate underneath his ankle with my knee and politely put him back in guard. Rather the reality of competition is this. Once your opponent gets mounted the first thing you're going to do is they're going to lock their feet tight. Okay and when you try to bring your knee underneath their ankle it feels absolutely hopeless. I can even have a perfect train in here but when Bernardo locks those ankles tight it's impossible for me. I have to try and push his feet apart. He brings his feet back together and you spend five minutes just trying to uncross his feet. The other thing is that people don't just politely put their hands on the mat. They cross face you with everything they're worth. And now with that strong cross face you can hear my voice being compromised. I can barely talk to you and the feet are locked in tight. So what's going to work here with a six-time world champion on top of you? What's going to work is penetrating not at the ankle but at the knee. So we're going to start with that single shoulder bridge here. We're going to put our hand inside our training partner's knee. Now I'm going to focus on my knee coming through. As a result we can hit two sliding short motions and put our opponent back in guard. Okay it's my contention in a real situation where your opponent is not holding bridge in a polite genteel fashion but rather has maximum strength with his feet and a good strong cross face. The proper way to go into the elbow escape is not to penetrate your opponent's ankle as it's done in the classical version but rather behind the knee. And what's required is a different approach to shrimping. Identify two clearly different kinds of shrimp. A sliding shrimp that all of you are familiar with and the power shrimp which starts with a bridge and creates a situation where I can get my hand inside my training partner's knee and penetrate the first leg. Once we've done that now you can go to a sliding shrimp. One on one side another on the other and you can put your opponent back in guard. Understood in this slide you're gonna have a lot more success getting out of a real mounted position instead of a generic drilling situation where your opponent just

holds on with his hands on the floor and his feet open. The reality of competition is you're gonna have to escape on someone who's got their feet locked as tight as they can and a very strong cross face who may weigh more than you do. And in these circumstances the elbow escape as we just looked at it is a much better method to use. Guys amazing here because I'm just seeing like Joe you pretty much you put together the two most basic escapes you have from one right the bridge and the elbow escape you combine both. Yes. And you create like this super. Always bear in mind something that I the funny thing is this this whole series Go Further Faster is designed around fundamentals. Now as a coach I'm probably best known for the more exotic elements of jiu-jitsu. My students are often identified with leg lock attacks, unorthodox hand trapping sequences from from back position, unorthodox approaches to the front headlock. So they're kind of known for the more exotic elements of jiu-jitsu. But let's get something very clear you're never going to get to use those exotic elements if you haven't first mastered the fundamentals. If you look at my students I think everyone's going to agree on one thing they're very good at escapes and when they choose to be they're very good at guard retention. It's very hard to pass their guard unless they have some kind of deliberate policy of letting you pass the guard for some kind of tactical reason. But when they don't want you to pass it's damn hard. And when they don't want you to be pinned on them it's even harder. They can all get out of bad situations and prevent you getting into good situations and from there the attacks are easy. But you've got to be strong in the fundamentals. Also one of one of our closest friends a great mutual friend, Hodger Gracie, this is a classic example of a guy who literally just dedicated his entire career to the fundamentals. Understand that so many people dismiss fundamentals as unexciting or boring or even they only work in beginners classes which there's so much evidence to show this is not true. World championships are won on fundamentals and there's a whole slew of competitors, Hodger Gracie is the most obvious example, who only use fundamental moves. Now they use them with great degrees of sophistication. So what looks like a fundamental move when Hodger Gracie is using it, it's not really fundamental. It's a very very sophisticated interpretation of the fundamentals. Our point that Bernardo and I wanted to raise when we did this whole series, we talked about this a month ago after we were getting close to finishing the Enter the System series, we both thought wouldn't it be amazing to put out a fundamental series where the treatment of the fundamentals was so sophisticated that you would use them from white belt all the way through the end of your career in jiu-jitsu and and continue to have success with them. And that's what we want to do with Go Further Faster. It's a very sophisticated look at fundamentals where we go deep into the movements and take what the same movements that are essential for your survival as a beginner and treat them in a way where you could use them as a beginner but in addition use them all the way through your career all the way up to black belt. And Bernardo will tell you all his success at world championship level came first and foremost out of mastery of fundamentals. We were talking about that earlier today with your half guard series. Yeah I know and guys just to finish you here, one great example here about one fundamental thing that John was teaching that I use in my entire career and I had never realized that I use is for example, many times when people go pass my guard, one of my strongest positions that the guy is coming to pass, I would push him away, I would hipscape and I would go to the leg or set up my single leg or set up my half guard. So then I saw John showing like how to do the hipscape and then he was showing that the best hipscape is instead of doing like this, it's doing like this. And then I'm like man I have never seen that before and then I start thinking like how do I do my single leg when someone comes to pass my guard? And then I just realized that I used to do this but I didn't know about it. So that's amazing like how John can find stuff that you do it, it's maybe like one of your favorite moves but you never realize it. So just an example again, instead of doing the hipscape just like this as we learned, he showed how to do like this. You open your hip a little bit, you bring the leg back and now you have way more leverage to turn and go to the single. So it's a lot of those details that seems like

fundamentals but you don't see. Our job as coaches, for you there watching these videos, is to make what people like Bernardo are doing unconsciously at world championship level, we have to get you guys doing it consciously. And that transition which we saw today Bernardo, something you've done unconsciously your whole life and now you can teach that tomorrow, take a class there and suddenly the performance of your students will go up. Our job is to take unconscious knowledge at world championship level and make it conscious for you guys so that you can replicate it, teach it to other people and then the sport will start increasing in skill and sophistication. Yeah so guys super excited, we're gonna launch it soon, it's gonna be the first part of this series for the go for the faster, all about fundamentals and I hope you guys enjoy it. Thank you John. BJJ Fanatics.com, use the promo code YouTube Faria to get 10% off any instructional video. Improve your jiu-jitsu faster.