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Okay guys, we're here today with John Tanner, a huge honor for me as always. Guys, today John's gonna show us here five tips to pass any guard in Jiu-Jitsu. So we just shot an entire structure for him, all about his guard passing system with Gi, which is like the sixth part of his Go For The Faster Fundamentals program. And I'm super excited to learn from him. So John. No problem. Guys, I have to start with an apology before I begin teaching this video. My voice sounds absolutely atrocious. I sound like I just drank a gallon of battery acid and smoked a carton of cigarettes. It's been a long week of teaching, so please apologize on my part for my voice. If you can put up with that, we'll go over five tips to make your guard passing better than it has been in the past. Let's look first and utter at something which is absolutely foundational to guard passing, but rarely gets addressed. This is the notion of posture and base. So we're gonna start off with the idea of posture and base in a situation where we're standing over an opponent, okay? Let's understand that anytime I'm working on my opponent's open guard, if Bernardo's in a supine position, down on his back, it's very much, regardless of which guard, we're demonstrating out of Tamahiro, but it's true for regardless of any guard that Bernardo chooses to work with, that he's always looking, as much as possible, to break my posture and balance. Like, I'll say that again, my apologies, my posture and balance. What he's looking to do is to manipulate the position of my head relative to my hips. His goal is always to bring my head lower than my hips, and if he can succeed in doing this, it really causes a lot of problems. Wait. If he pushes on my leg with his foot, he will involuntarily force my hands to the mat and make the problem even worse. There's no way I can pass my training partner's guard if my hands are on the mat in this involuntary fashion. Now, let's distinguish that from a situation where I deliberately put my hands on the mat. A very different scenario might be one where I'm working on top of my training partner like so, and here, I'm choosing to put my hands on the mat. This is a very different kettle of fish, okay? This might be part of an overall strategy that I'm using to pummel my feet to inside position, et cetera, et cetera, and ride out an opponent in pass. That's a very different scenario from one where Bernardo is breaking my balance and forcing my hands to the mat against my will, okay? So that's what Bernardo's always looking for. He's looking to force against my will my hands to the mat. His best way of doing this is to engage in a pulling force with the upper body and a pushing force with the lower body, and that juxtaposition between the push and pull of upper and lower body is what snaps my hands down to the mat. So when he controls me here and then pushes, you can see the immediate effect as I lose my balance and I'm forced to snap my hands to the mat and try and recover. So that's what he's always looking for. So you can clearly see, I'm never gonna pass anybody's guard until I can first guarantee the integrity of my balance and my stance, okay? And in situations like this, this means keeping my chest higher than my hips. So the moment I feel my opponent working in situations like this, I know what he wants. He wants this, he wants my hips high and my head low. So we want the exact opposite. We wanna have the discipline of our stance to bring our knees forward. And the head comes up and we look at our opponent. Now, I won't be able to hold this forever, okay? You can see the tension in my jacket as my opponent goes to pull on me here. It's a different kettle of fish from a situation where my legs are too straight. And now, I rapidly get snapped down to the mat. So our first thing is always to bring our knees forward so that my weight is well distributed on the whole of my foot. If Bernardo can put my weight onto the balls of my feet, I'm in deep trouble. If Bernardo can put my weight onto the heels of my feet, now I can switch to tripod sweeps, et cetera, et cetera, and knock me down to a hip very, very easily. I don't want my weight on the balls of the feet, and I don't want my weight on the heels of the feet. I want even distribution. And as the knees go forward, when he goes to bring my head lower than my hips, it's quite a difficult thing. As opposed to knees back where it's a joke. It's so easy for him to break me, okay? So first, knees forward, even distribution. Now, this is a big source of problems. It's this which enables him to bring my head lower

than the hips. So we're gonna take his grip and just snap the grip off, like so. And as a result, we're in a position now to start to preserve our balance. Now, he's only got his legs to off-balance me. It's not gonna be the same. I take a hold of my training partner's foot, just like so. I get a hold of my training partner's heel, sorry, lapel, which anchors my body to his. I take a big step back, push, and I go over my training partner's leg. Now, when he goes to off-balance me, it's a completely different scenario, okay? He no longer has an ability to exert the lower body and push and take me out of balance. So our whole thing is first, preserve a head position by snapping the grip off. Then, take away the ability to push and pull by going over the foot, okay? And from situations here, typically we can move in either direction and go across into strong passing positions, all right? So our first thing is, we never want situations where our head gets taken lower than our hips and situations where our opponent can employ a push-pull force of upper and lower body to snap our hands to the mat. If that's occurring, I got bad news for you. You're never gonna pass anybody's guard. On the contrary, you gotta spend a lot of time desperately defending yourself from his attacks. So stance, the integrity of our stance and our posture is always our number one thing. Key points here, the idea that this and this, the juxtaposition between pull and push is what causes all the problems. So we've got to address that. We address it through stance, okay? As my knees go forward and my weight distributes evenly on the soles of my feet, when he goes to break my stance now, it's much more difficult. We take away the primary element of his ability to off-balance, the control of the head. Then we take away the secondary one, the foot. We claim the foot, and then we find ourselves in a situation where we're much more stable and much more willing and able to hold a strong posture, a strong stance, and get into the business of passing. So stance, the integrity of our stance and our balance is always the first concern we have. Okay, second concern is the idea of connection. From Bernardo's perspective, he wants to create as many points of connection as possible to my body for a very simple reason. If he can form four solid points of connection, that means that whenever I try to form an angle on my opponent to pass his guard, he will be connected to me, and he will simply move with me. So I'll demonstrate out of Tallaheba guards, this is one of the more popular forms of guard. Okay, you can see he has one point of connection, two points of connection, three points of connection, and his hand here, four points of connection, okay? If I walk to one side, Bernardo just follows me. If I walk to the other side, those four points of connection guarantee that I will never form an angle on Bernardo. Not only can I not form an angle on Bernardo, I can't go backwards because of this, and I can't go forwards because of this, okay? The legs prevent me going forwards, the hand prevents me going backwards, and I can't form an angle. So nothing is gonna happen until I start breaking points of connection. The most significant connections are here, the collar, and the Tallaheba hook. Hook in nice and tight, Bernardo. Let's come here with the camera. Look how Bernardo's shoelaces are locked into my hamstring. The beauty of the Tallaheba hook is that the foot connection locks his leg in place, okay? This is reinforced by the hand. Now, from this position, we're gonna start by breaking the first point of connection, like so. Then we're gonna put our hand right here, not on the knee, just below the knee. Bernardo, I want you to lock that Tallaheba guard with everything you've got, okay? I don't have an opinion on that. From this position, I just push, and I turn my knee to face his knee. My knee faces his knee. And as a result, watch Bernardo's foot come to hide out. So he still has a Tallaheba hook, but not the shoelaces inside. Now he still has a point of connection here. So I grip, I gain my own point of connection, step back, and now no connection. The only connection he has is here at the foot, and that won't stop me from moving laterally across my opponent in this direction here, and into a good position to attack, okay? So once again, Bernardo starts off so firmly connected to me at four different points of my body that there's no chance on my part of either forming an angle or changing the distance between us and starting our guard passing. Here, he takes one of the most popular forms of open guard, Tallaheba hook, foot in place, cross-rappel grip, and a good grip. He can grip either my gi pants or my heel,

okay? We'll demonstrate the more problematic gi pants grip, that's a tough one to deal with, from here. We know now we're supposed to keep our balance and posture. First, break one form of connection, arguably the most important, the control of my head. When we break it, don't push down the body. You'll never break the grip in that direction. Go in a direction that your training partner's thumb would point if it were open, okay? So I lower my knuckle and pop the grip off. Now the Tallaheba connection. Lock tight, Bernardo, as strong as you can, okay? I put the hand below the knee and I point my knee at his knee, so the shoelaces pop out. When he goes to manipulate me now with that hook, it's so much more difficult. Now I grip here and here. He's got a connection here with the right foot. I step, I step over, and we're in position. Now I have only one point of connection to my body. It holds my foot in place, but I can take his whole upper body and move his upper body in the direction I want to come down into a strong passing position. And in this way, we're systematically taking care of the strongest points of connection he has in the order of importance. Free your head first, take away the primary hook with the leg second, and then work from there. By the time you get rid of at least two points of connection, your opponent becomes significantly less dangerous to you. You may not be out of the woods yet, you may not be passing his guard, but at least the immediate danger caused by that strong sense of connection is being taken care of. So that's our second big theme. Always try to break those four points of connection and reduce it, hopefully down to at least two points of connection, and maybe even one or zero. If you can do that, passing your opponent's guard is gonna be a lot easier, and you'll be doing a lot more offense rather than fighting off his offense. So we start with the idea of posture, base, then we went to the idea of breaking connections. Now let's go to our third big insight or tip that makes it much easier for us to work in passing an opponent's guard. This is the idea of distance control. Understand that when we go to pass a guard and we have no contact with our opponent, the two main scenarios we have to deal with are supine situations and seated situations. So first is the seated situation, where my opponent's sitting up, and we have to pass the guard in this position here. That's one scenario. The second scenario is the supine situation, where my opponent is down on his back, okay? We have to approach a supine opponent and start passing his guard. The first big thing when you go to approach your opponent is the idea of distance management, okay? Here's some simple tips that'll make this a little bit easier for you. It's very useful to break up your opponent's body into demarcation lines, which give you a simple guide as to where you should position yourself relative to your opponent. The first two that I want you to focus on are your opponent's center line that runs down his body and the toe line that runs across in front, okay? So Bernardo's center line runs down the center of the forehead, the nose, the belly button, all the way down the middle, like so. The toe line connects his two toes here, like so. If I go beyond the toe line, I give him a hook. Whether he goes outside or ashigurami, inside, ashigurami, good. They're all bad, okay? I've given him a free connection to my body, whether he chooses inside or outside connection, okay? So when the feet come up, I never want to boldly go beyond the toe line right into his offense. That's just making his job easy, okay? I want my lower body to stop just outside the toe line. It's okay for me to put my upper body over the top. Now, I've got to be a little bit careful how I go to grip. Let's understand the distance game, that if I start reaching for my opponent's gi pants, he will always be able to access my sleeves, okay? You must understand this. Now, I'm not telling you, don't grab gi pants. You can grab gi pants and be very successful, but be aware that when you do grab them, he will be able to access your sleeves. So as a general rule, when we first make contact, I generally prefer to make contact with the hands without the gi pants, okay? Just gripping ankles from inside, outside, two on one, et cetera, et cetera, or even just the hand on the knee, okay? But there are times that you'll want to grab the pants too. I'm not saying avoid this. So distance, we bring our foot onto the center line. I'm gonna land on either side of the center line, like so, where from here, my opponent can access both of my feet and cause big, big problems, okay? I offer him one foot on the center line,

and I stay just outside of the toe line. Now, if my opponent is naive and he reaches for my leg when I'm here, look how extended his legs become. An extended leg is a vulnerable leg, and it's extremely easy for me now to take advantage of that vulnerability and start the passing game, okay? It would be a naive person in the bottom position who allows his knees to extend beyond the line of his hips. Knees that go beyond the line of the hips are overextended and easily thrown by. A good man in bottom position will always keep his knee line behind his hip line. He will never become overly incautious reaching with his legs. Good people always keep the knees behind the hip line and the elbows close to the knees. That's what makes it hard to pass their guy. If I stand on the toe line and he starts naively reaching with his legs, he's giving me a pass. It's just so easy now. It's so easy just to push the knees down and start coming forward, okay? So that's how we use distance against them. So a good man isn't gonna reach for my legs past the toe line. What a good man will do is hold his posture and now I go to the second phase of the game. I won't give him my legs. I start going with my upper body. I can change the distance of my upper body relative to him without changing the distance of my lower body. I just lean forward with my body like so. He doesn't have a grip on me so he can't break my balance, et cetera, et cetera. He has no grip on me. Now what we're gonna do is put our hands into a winning position, dominating the space between his knees. So I go forward with the upper body without giving him my lower body. It's not what we want, okay? So we use the distance here. I step up to the center line. I stay behind the toe line and then we catch. Now, I didn't care if he gets my sleeves now. It's too late. I focus now on a simple pin of my opponent's knee to the mat and we're in the perfect position now to bring head down, butt up, clear our legs out to the side and start running our opponent's hips out and away, okay? In this way, we learn to use distance as a weapon. So we have a supine opponent. I approach the center line with one foot so we have a staggered stance. I'm very circumspect in how far I come. I never go beyond the toe line and give him connection. I'm not gonna say never. I might do it as a tactical thing, but for now, for beginner level, be cautious about going beyond the toe line. When I come up with my feet to the toe line, I can bring my upper body to the knee line. So lower body stays beyond the toe line. Upper body comes up to knee line and catch. Now, we pin the knee to the mat. Once we get the knee to the mat, I circle my body past his knee here so I get in front of his knee and then I push and come around the corner and clear the legs to the side. Guys, when you use these kinds of movement, I'm going to encourage you to use your feet with what we call short, choppy steps. Don't take big running steps. Just short, choppy steps is the best way to transfer your weight into your opponent's legs. So I come up to the center line. I go.

forward to the knee line with the upper body, catch. I side-skip out to the side, I pin his knee to the mat, and I go past the line of his knee. You can expect Bernardo now to frame on your body. You see that? So I can't pass to Bernardo's right-hand side. It's gonna be difficult. Now from here, I take short, choppy steps, and clear everything up. Now his frames are ineffective. Can you understand why his frames are ineffective? It's because his knees face one way, and his frames face the other. When knees and frames face in the same direction, strong, his frames are incredibly strong, and can hold 100% of my body weight with no problems. But if I make his knees and his frames face in opposing directions, those frames get very weak very quickly, okay? So once we get in here, and I pin the knee, here his knees and frames, strong Bernardo, strong, strong, strong. His frames feel immensely strong. I can't do anything. But now, when the frames are pointing to the east, and the knees are pointing to the west, those frames lose all their integrity. And as a result, we'll quickly go past and into a winning position. So that's the idea of one example of many examples of using distance as a weapon, okay? An important part of the idea of approaching an opponent. Another key element is the idea of gaining advantage within a neutral position. Whenever we're in guard, this is essentially a neutral situation. There's good things Bernardo could do, usually submissions, sweeps, and there's good things I can do as a passer, normally passing my opponent's guard. So

he can attack me with sweeps and submissions. I can attack him with passes. It's the usual situation. It's neutral. In general, we don't like fighting from neutral positions in Jiu-Jitsu. We're always looking for some kind of prior advantage. Okay, that's the hallmark and the overall philosophy in the sport of Jiu-Jitsu. Get some kind of advantage first, then launch your attacks. So a natural question you'll ask is, well, how am I gonna find advantage in a neutral position? What's the secret here? Understand that there are certain sub-worlds within a neutral position where you can gain some kind of temporary, tactical, or mechanical advantage. A good example of this, I'll demonstrate this from a double overpass, a common one for a white belt to use, is a situation where Bernardo's hips are close to the ground. It's very hard for me to be effective here. Bernardo weighs quite a bit more than I do, and when I try to lift his hips and get a leg up on his shoulder, it feels awfully, awfully difficult. Now, someone as skilled as Bernardo is gonna grab ahold of my sleeve cuffs and make it very hard for me to transfer my hand across the center line. Then the hips and the knees separate, and I'm trying to lift here, and it feels like you're trying to lift the weight of the world. It's impossible, okay? Now, let's contrast that with a situation where, starting off, instead of me going underneath the hips and trying to tackle Bernardo's heavy hips, I start off by taking my V-grips, my hands are in the shape of a V, and either getting to the sole of the feet or underneath the Achilles tendon, okay? It's gonna be your choice, either the soles of the feet or the Achilles tendon. I'll start it from a standing position, and we're gonna run our training partner through and touch his toes to the mat over his head. So, instead of coming down to Bernardo and tackling the hips, we're now in this dogfight of him wrestling that ceiling. Oh, my God, this is impossible, okay? We're gonna start off, instead, by taking our partner's feet up high and from here, logging in like so, okay? So, I take the feet and I make the feet face the ceiling. I come in, tackle him, just like so. When Bernardo tries to bring his feet back, it's tough. He's gotta slide his shoulders along the mat. That takes time. That exposes his lower back and gives me what I want, the cross grip. You could go high, but I generally favor a cross grip below the chest, like so. Now, when Bernardo goes to grab my sleeve cuffs, he only has one, and it's not that effective because I've already got my grip. Now, even here, Bernardo can fight very hard to hold me off. So, what we're gonna do is touch his toes to the mat over his head. When he tries to work from this position, there's no offense from Bernardo's perspective. This is a 100% defensive position for Bernardo, okay? Now, from here, I take my head and I get angled, like so. I put my head and I use my head as a pushing mechanism and I push to the opposite hip. I flip my elbow over the top. Now, when Bernardo goes to put me back in guard, I jam my ear to his hip. We take short, choppy steps. He goes to move with me and we're in a strong pinning position. I use my head as part of the pin. I don't come up here with my head. We frame underneath and start locking up my head and causing drop-offs. We put the head down to the hip, block up near side so I can't come in with an elbow escape, and we're looking good. So, let's have a look at this again. Instead of going directly to my opponent's hips from down here and then getting locked up at the wrists and then having to fight the weight of his hips and feel some passing, okay? Instead, we come in on our training partner and we just run and we expose our opponent's hamstrings. As a result, when we go in, we get quickly to the opposite corner and lock it in. Now, Bernardo wants to walk backwards on his shoulders. My hand comes to the lower back. Even as he walks backwards, it's so easy for us to touch his toes to the mat and put him in a 100% defensive position. I haven't passed his guard yet, so ostensibly, we're in a neutral position. But I think you would all agree with me that he's 100% defensive here. You have a massive tactical and mechanical advantage. He has no advantage from here. And it's pretty easy for us to go hunting for the opposite hip. Claw the arm over. And when he goes to put his back in guard, it's an awfully difficult proposition, okay? So that would be another, a fourth example of a very important guard passing principle. Always look for some kind of mechanical advantage or tactical advantage in what would ostensibly be a neutral position, which gives you an ability to light up your opponent and get to the pass. Now, a fifth

principle, which we often make use of, especially as you're working with better and better opponents, is to avoid a very, very common mistake that we often see people make. Bernardo, you've been coaching this sport a long time. I'm sure you've seen on a million occasions a talented young athlete working to pass someone's guard. They do 90% of the work. And they don't establish the position at the end. And as a coach, you're watching, your heart goes out to them. You're like, oh, man, he was so close, but it all went wrong. Where does it go wrong? What's the specifics? The wrong occurs when people make a shift from control of the hips to control of the head. You must understand that every guard pass finishes with control of the head, okay? Your work is done when you lock up the head using any one of the various groups that we can employ, and the head is under our control, okay? From here, you have passed your opponent's guard, okay? However, everything typically starts with an assault on your opponent's hips. And at some point, you've got to transition from the hips to the head. The problem is, that's when you run into the frames, okay? So here I am, I'm controlling the hips. Bernardo posts here, I try to go to the head, and I'm sure you've all been there a thousand times, okay? You beat the hips, but then you didn't beat the frames, you couldn't get to the head, you couldn't make that shift from hips to head, and you're back in the starting point. I'm sure you've all had that happen to you a thousand times. If there's one big principle I want you to take away from this YouTube video, it's this. Don't go chasing the head until you've completely shut down your opponent's hips, okay? Hips first, head second, okay? You must understand this. Don't be in a rush to go from here to here and run into those damn frames. He locks up, then he shrinks, moves, and the legs come back in, okay? So how are we gonna do this? What I'm gonna recommend to you is that when we go in and we beat our opponent's hips, I want you to focus on a connection of your knee and your elbow. When I go in to control my opponent's hips, I want my knee close to his tailbone, and I want my elbow over the other side to come in very close to my own knee, okay? Now, understand something from Bernardo's perspective. When Bernardo goes to put me back in guard, he needs to shrimp away from me. And then from here, create sufficient space, wait, go even earlier, sufficient space for his knee to come in. It's gonna need two things. It's gonna need a defensive frame, and it's gonna need a movement of his hips, okay? If I'm here in this position, over my training partner's hips, let's face this way, Bernardo. If my knees are on the mat and Bernardo shrinks, I can house strong, big shrimp, Bernardo, frames in, good. Your elbow is not gonna be sufficient to hold your opponent in place. Bernardo's got me by 20, 30 pounds, okay? I'm not gonna be able to hold Bernardo's hips with my elbow. I can give some mild resistance, I'm sure, but I can't hold him. When Bernardo frames on my shoulder, and then gives a good, strong shrimp, he's gone, okay? So what does hold him in place is movement. I can't stop him from moving, but I can move with his movement. And the key to understanding this is the idea of getting your knees off the ground and short, choppy steps to follow his body. Again, if I just stay with my knees on the floor, he frames and shrinks, I'm never gonna hold him, okay? I'll just put his feet on the side. So, what should I do? I put my knee in good position, I lock in, I just take my knees off the floor. Now, when Bernardo goes to shrimp away from me, goes several times behind him, I take short, choppy steps, and I use movement, like I'm running towards his legs. The big mistake everyone makes is they get excited when they beat the hips, and they go running for the head, and that lets your opponent's hips go. Just in your moment of triumph, you lose everything. So if I'm in here, and he frames, and then I start going for the head, he shrimps, that's it, he wins every time. So what I'm saying to you is, don't go chasing the head, go chasing the hips. Don't try to chase the hips with your knees on the ground, it's almost impossible, you need mobility. The key to mobility is two things, knees off the floor, and short, choppy steps. So whenever I get into a passing position, in here, I take my knees off the mat, I'll just change the angle, Bernardo, so people can see my knees. Okay. Okay, I get to a potential winning position. First, knees off the mat. When I take knees off the mat, I don't go like this. I turn my knees in, towards his hips and buttocks. Now he

frames and shrimps, and I use short, choppy steps to follow him. I don't let him get away, I'm moving away, Bernardo, and then try to run in with high legs. And the knees come in, and we're back in guard. I have to use short, choppy steps, so no one step is big enough for him to get his knees in. And I follow under his hamstrings with my knees. So from any given guard post, I'm gonna demonstrate this, I don't know, let's say a leg crack, okay? I go in on a training partner, I get the legs up, and from here, we go in, okay? As Bernardo goes out to turn and face, we go over the top and control the hips, okay? But understand that my knees on the floor, my elbow's not strong enough to hold Bernardo in place. So I look to the hips, don't look to the head. When you look to the head, you're giving him purchase on your shoulders, okay? Look to the hips, take your knees off the mat, and point your knees under his hamstrings. Don't just come up square. He'll put his knees back in, and put you back in guard. Point your knees at his hamstrings. My knees are just off the ground. When he goes to move away, we short chop his steps to stay over the hips. Now, Bernardo, go. Better go in. When I feel the hips are under control, now I inch my way up the chest, and we get the final goal of guard passing, chest to chest contact, with control of the head and shoulders. But we were patient enough to understand we had to control the hips first, and we used movement to control the hips, not strength. Knees off the floor, short chop his steps, follow the hips, and you're gonna get that hip control you need. When the hips stop moving, now transfer to the head, and pin that guy to the mat. So Bernardo, those are five. Yeah, so a recap here, John. So the first one, breaking the posture. Always begin with stance. Yeah, preserve your posture. Don't let him break your posture. Second one, don't let the four points from the guard play on you. Yeah. Third one. Break connections. Don't give him all the connections he needs. You can't form an angle, and you can't change distance as long as you've got four points of connection. Reduce the points of connection to hopefully two, and maybe even zero. That's awesome if you can do that. But at least break it down to two points of connection. Third one, manage your distance. Distance management, yeah. Don't be circumspect about approaching your opponent. Don't just rush in. Understand the idea of a center line. Understand the idea of a toe line. And operate with those demarcation lines in place so you don't just naively come onto your opponent's connections. And as a result, you can be very effective. Fourth one is the idea of nurtured position. Very good. And then fifth one, how to establish. Yes, and the idea was, it's always hips first, head second. Don't go to the head until the hips has been well and truly taken care of and controlled. The key to control is not holding. The key to control is movement. As he moves away from you, take your knees off the mat and use short, choppy steps to follow your opponent until movement stops. When movement stops, come back to the head and take your final prize, the head and shoulders. Understand always, guys, that the ultimate goal of pinning out of the guard pass is the head and shoulders. When Bernardo controls my head and shoulders, he controls me, okay? There's no moving out of this, okay? But as long as we have situations where the head and shoulders are not controlled, it's an open question who's gonna get what from here. And your skilled opponents will always be working inside. But when Bernardo gets here, he's stuck, I'm stuck to the ground now, okay? That's the final position. But just because it's the final position, don't rush to it. There's no rush. As long as you control the hips, he's not going anywhere. Get that mobility you're looking for. Get your knees off the mat, point your knees at his hamstrings, use short, choppy steps to follow his hips until you slow him down to a point we can safely transfer to the head. So there's five masterpieces here. That was amazing, John. Yeah, so guys, I think one thing that differentiates John a lot from the other instructors is that he always creates like a system. So he always creates almost like a manual of what you should do when you're executing any position in Jiu-Jitsu. So we just shot like this entire structure all about guard passing with John. And this was just like one overview of the system. It was awesome. And guys, I truly apologize for my voice. I promise my voice doesn't sound like this on the video. This is when I came up here to film with Bernardo. I had a long reach of coaching. Gordon Ryan kept

fucking up every move. So I had to do some yelling. I'm kidding, I'm kidding. You guys know I have a pretty weak voice at the best of times. So sometimes it catches up with me. But I hope you were able to understand through my broken cigarette sounding voice and get the message across. It's wonderful to see you all. Thank you so much, guys, for the interest you continue to show in the Go Further Fast series. Understand that Bernardo and I had a vision with the series, which was the idea of cutting down the learning time for developing students and also for teachers, of course, when they're coaching other people, how they can cut down the learning time of their students. And we're trying to push this approach. It doesn't have to be a 10-year enterprise to get to your right belt. You can do it in less than that. Depending, of course, upon your time commitments, how much training you do, but certain kinds of ways of looking at the sport do have an impact on the learning time you'll require in order to gain competence or even excellence in the sport of Jiu-Jitsu. Thank you so much for all your interest. Yeah, so guys, this is going to be the sixth part of the Go Further Faster series. So very soon it's going to be at BJJFanatics.com and maybe by the time you're watching, it's already there. So make sure to check that out. Thanks so much, John. My pleasure. Appreciate it. 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. BJJFanatics.com. Use the promo code YOUTUBEFARIA to get 10% off any instructional video. Improve your Jiu-Jitsu faster.