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Okay guys, I'm here today with John Danner, huge honor for me as always, Giancarlo too. And guys, today John is gonna show us here how to do the perfect Jiu-Jitsu takedowns. And we are about to launch our second volume of the Feet to Floor series, and we're super excited about it. The first volume was a huge success. And John, can you explain to us a little more? Yeah, yeah. Feet to Floor is a complete look at the standing game of Jiu-Jitsu, which is considerably different from the other related grappling arts, Judo, Sambo, Wrestling, et cetera, et cetera. People have to understand Jiu-Jitsu, the demands of Jiu-Jitsu in the standing position are radically different from other sports, and it has to be treated in an autonomous kind of fashion. Volume one of Feet to Floor was designed to give you the precursor skills that make takedowns possible, okay? You're not gonna take anyone down to the floor until you have those incredibly valuable, and they're not the most exciting skills, but they're the most valuable skills, of stance, gripping, motion, Kazushio, off-balancing, and position. If you can get those five precursor skills to a high level, you're gonna suddenly find that takedowns that used to be impossible for you are now readily possible. The main takedowns that we looked in the first volume of Feet to Floor were the so-called Teiwaza, or hand takedowns. The reason for this is simple. Most human beings have much greater dexterity and coordination with their hands than they do with their feet and legs. Think about it. Every day, in every waking moment, every day of your entire life, you use your hands for the most delicate tasks. You can play a guitar, you can drive a car, you can do all kinds of things. If I asked you to do that with your feet, you'd be in big trouble. So most people learn takedowns with their hands a lot easier than they do with their feet, okay? So the primary emphasis in volume one was takedowns centered around the hands. So we looked at the idea of takedowns where we entered into our training partner's legs, if you can take a grip on me. We saw the idea of snapping grips off, going to an outside angle, and from here, go straight in and score our training partner's legs. We looked at the idea of gathering up a training partner's sleeve, and from there, coming in and picking up a single leg situation, okay? We looked at the idea of collar drags, where we put the weight of our bodies through our training partner's jacket, through the hands, and from here, we took our training partner down to the floor. We looked at the idea of ankle picks, where having scored the training partner's lapel from where he came through, and put our man down to the mat, okay? So it was all based around the hands. Now, short-term, the use of the hands will enable you to start taking people down in the shortest possible timeframe. And that was the true intent of the first volume of Feet to Floor, to get people like you confidently taking down someone your own size and skill level in the shortest possible timeframe, three to six months. But long-term, when it's time for you to master the crafts of the standing position, you've gotta go beyond your hands. You've gotta start using your feet and legs to put people down. So volume two of Feet to Floor is concerned not so much with Teiwaza as Ashiwaza, the use of leg and foot techniques to bring people down to the mat. Your legs may not be as coordinated as your hands, but they're far stronger, they're far longer. And as a result, they will give you the greatest long-term benefit in the study of the standing position. Now, we make a distinction in volume two between the so-called small foot techniques versus the big foot techniques. The idea is, just a second, please, Manuela. We can use our feet against an opponent's foot, okay? When my foot comes in and traps my training partner's feet, sometimes from the inside, sometimes from the outside, and it's foot versus foot. And this stands in contrast to situations where I come in leg versus leg and hook on with my whole leg against his leg. So this would be an example of a big Ashiwaza, where I come in and hook leg to leg as opposed to a small Ashiwaza, where I hook foot to foot, like so, okay? Our contention is that the small Ashiwaza, foot to foot, function in Jiu-Jitsu the same way a jab functions in the sport of boxing, okay? A boxer doesn't believe that every time he throws a jab, he's gonna do significant damage to his opponent. Nine times out of 10, he'll throw a punch with no intention of seriously harming his opponent. He's looking

to provoke reactions without bigger punches that will do damage, okay? So too, with our feet. If we start off in a standing situation, we take our training partner's grip off, we're gonna work like so. We can use Ko-Uchi-Gari, for example, as a takedown in and of itself, okay? If I do a good job of setting my training partner's weight onto his heels, you can use Ko-Uchi-Gari as a direct form of takedown in and of itself, okay? Same with Kosoto-Gari. If I do my job right, my opponent comes out, and we grip up. From here, if I hook into my training partner's leg, hop, hop, hop, right? You can put the man down to the floor very well with these small techniques, these small Ashi-Waza tactics. But in all honesty, eight times out of 10, when you employ these techniques, you're not gonna be using them as a direct means of takedown. You're gonna be using them to set up something bigger. The same way a boxer uses a jab to set up an overhand, a hook, an uppercut. So he distinguishes between his set-up and positional punches versus his power blows that actually do damage. So, for example, we could use Ko-Uchi-Gari. I get my training partner stepping off, and I come in and I get my man stepping away. He steps off the Ko-Uchi-Gari, but now becomes very vulnerable to a follow-up. Say, for example, one of the main takedowns we'll be looking at in this volume, Tomoe-Nage. Where I go across my training partner's body, and from here, take him over with a power blow, Tomoe-Nage. We could, for example, use a failed Ko-Uchi-Gari to set up Old-Uchi-Gari, where I go through, flip, and drive my training partner down to the mat. So I hit with a bigger Ashi-Waza technique, the so-called Old-Uchi-Gari, where we hook inside our training partner's leg with the whole leg and start driving off in this direction. So we're hooking leg to leg. In this way, we get a good distinction between small Ashi-Waza, which are used, as we say, like a boxer uses a jab, versus big technique, where we're looking to throw someone with authority. A good example of big technique Ashi-Waza would be O-Sorigari. Many variations of it. We look at the idea of dropping variations in volume two. Why dropping variations? Why do I put such a heavy emphasis on drop throws? Okay, you'll see me teaching drop Tai-Otoshi, drop a Sorigari, drop Karakuruma. Why? The most difficult thing that most beginners have in the sport of Jiu-Jitsu, when it's time to start throwing people, is the idea of Kizushi, or off-balancing. In order to throw someone efficiently, I have to take them out of balance in the direction of the throw. When we talk about off-balancing, off-balancing is a relationship between the head and our opponent's base of support. If my opponent's head is behind his base of support, and I try to throw forwards, it's incredibly difficult for me to get any kind of throw to work in that direction. Okay? But if I bring my training partner's head forwards in front of his base of support, so the weight goes on the toes, then from here, forward throws become extremely easy. Okay? The idea is that when we work in situations like this, once we come in and we use our small Ashi-Waza to come in and start putting people, getting their head in front of their base of support, the big follow-up throws become easy. Okay? That's where suddenly a Tomoe-Nage that might have been very difficult becomes very, very easy for us to employ. As we go to work throughout volume two, we make this distinction between the small Ashi-Waza, the big Ashi-Waza, and the Sutemi-Waza, or sacrifice throws. Okay? We use the small Ashi-Waza as a jab. We use the heavy artillery, big Ashi-Waza, Sutemi-Waza, the sacrifice throws, to actually do damage. One of our favorites is Osa-Ugari. The version of what we look at is a dropping version. The classic forms of Kabushi, of off-balancing, require a high degree of skill level, where I have to take an opponent's head either in front of his base of support or behind. If you have a strong, knowledgeable opponent, that's damn difficult to do. However, if I employ dropping technique on a training partner, where my body weight drops to the floor, 90% of the work of Kazushi gets done just by my drop in action. It requires significantly less skill than standing throws. Okay? So if I hit a version of Osa-Ugari, where I come in on my training partner and hook, and drop to the floor, that's a much easier way for me to impart Kazushi, or off-balancing, onto an opponent. Ginkan is gonna take a strong, resisting stance. If I hit a conventional form of Osa-Ugari on my training partner from here and hook on, if I don't do a good job of bringing the head over the head, sorry, the head over the foot, when I try to finish this throw, it

feels like there's huge resistance, and I could be counted quite easily in this position. Okay? But if I make that connection to my training partner's body, I come in and hook, and I come down to a drop situation here. When he tries to bring me back into the direction of a counter, I've dropped so low, that it's very, very hard for him to prevent that reaping from the drop position in a successfully completed throw. There's a second reason why I greatly favor dropping throws. When we employ a standing throw, let's say a standing Osa-Ugari, there's a danger of roll-through. Okay? Where I come in on a training partner, and even if I successfully employ the throw, I can get rolled through. In the sport of Jiu-Jitsu, that results in me only scoring an advantage. And you're now in a terrible situation where your opponent's across your side, where he can potentially get mounted on you, go into submission holds, et cetera, et cetera. So you perform the takedown, and you're in bottom position. That sucks, okay? When we go into dropping throws, my center of gravity is much closer to the floor. When my center of gravity is high, it's the same position here, darling. When my center of gravity is high, regardless of the form of takedown in which we employ, it's very, very easy under these circumstances, as we put our man down, for him to pull me on through, because my center of gravity is high, for me to end up rolled through on my training partner. Now contrast that with a dropping throw. When we come in, we lock up with a training partner like so. When I come into a sorigari, under these circumstances, you're so close to the floor, when he tries to roll you through, it's enormously difficult. My center of gravity is very, very low, okay? So the great advantages of dropping throws for the sport of Jiu-Jitsu, the learning time is greatly curtailed, because the most difficult part of throwing, kizushi, is made almost automatic by the act of dropping. And the danger of roll through, where you commit strongly to a throw, and get rolled through, precisely because your throw was strongly applied, becomes much less of a problem. Your center of gravity is so much lower to the ground, significantly less danger of roll through, okay? When I coach students, Fernando, you probably get the same experience, probably the hardest thing to teach students when they first start off their big takedowns, is the idea of committing body weight, okay? What you typically get, is students who practice a given drill on a training partner, like so, they feel pretty comfortable, but then when it's time to go live, they stand and pick. They just kind of stand in position and pick at a training partner's leg. And when they try to take people down, they get counted very strongly, okay? If you're gonna throw someone who doesn't want to be thrown, you've got to get used to the idea of putting body weight on this fellow, okay? In the case of Osotogari, it's particularly important, okay? When we go in on a training partner in Osotogari, we have to commit significant amounts of body weight to an opponent to get them down to the floor. And the easiest way to get developing students to do this, drop them to their knees. Because the act of dropping will naturally bring their body weight into the throw. There's no way you're going to drop to the floor without letting your body weight go. Hold my body up, make a strong body. Okay, Gene Carlo is a world champion jiu-jitsu player and he's a strong fellow, good athlete. I'm a 53 year old cripple. When we lock up with our training partner in a situation like so, hold my body up, if I just hook onto his body he can hold me all day. Okay, but as my head comes down I control my training partner's body, I go into the drop. No matter how strong he tries to control me here, this is a situation there's just too much body weight involved. We end up hip to hip, he tries to roll me through, I'm not going anywhere. Okay, you end up in a beautiful pin right down there on the floor. Now here's a piece of advice for you. When you do jiu-jitsu, as opposed to judo, samba and wrestling, you don't get judged on the takedown, you get judged on the result of the takedown. Okay, what does that mean? Let's say judo rules. Keep going, left-handed grip, I've got right-handed grip, we lock up and I go and hit a classic Kosa no gari, right into the side. Okay, the match is now over. Under judo rules, it's done, it's gone. He landed flat on his back with momentum, it's over. Okay, if I got rolled through after that, that's irrelevant, I still won because his back touched the ground with momentum. Contrast that with jiu-jitsu. Bernardo, I'm sure you've had the frustrating experience of taking someone down with a

nice takedown and I rolled through and you're on bottom. It's the most frustrating thing. You hit a nice takedown, you end up on bottom and you don't score anything. Okay, in jiu-jitsu, you don't get scored for the takedown, you get scored for what happens three seconds after the takedown. Okay, so it's not enough for us to throw people, we have to throw them and control them. In judo, nope, it's got to throw. You're only judged on the throw. In jiu-jitsu, you're judged by what happens three seconds after the takedown or throw. Okay, so when we hit Kosa no gari, as an example, you could use any other, I generally favor dropping methods. Okay, when we step in on a training partner and make that hook and control, I generally favor dropping methods because you end up in a good pin. Okay, three seconds after the take and he goes to get up, he's not going anywhere and you settle down into the pin and you're judged now by the outcome of the throw, not the throw itself. That's so important that I'm going to say it again. In jiu-jitsu, you're not judged by the takedown, you're judged by the result of the takedown, which is gauged three seconds afterwards. If you don't control that time, that area, you don't score anything. So in general, we're looking to commit body weight onto our opponent. Same thing with other examples we've got. Hold your guard. Okay, my opponent comes out from here, as we go to work in standing position, I draw my training partner's leg around, we step, hold, drive. Okay, because we went down in a dropping motion to our knees, when Ji and Carlo goes to escape the points, he's not going anywhere, he's got to accept guard position now, and so we get our takedown points. Okay, as opposed to a situation where he posts, heists, and now three seconds later, no takedown scored. Okay, so we have to get used to the idea of committing our body weight to the floor, hold your guard, for example. From here, we have to get used to this idea of swapping and driving, and finishing the takedown in a position where we're ready to get that score. We're concerned with three seconds after the takedown. Okay, now it's my personal belief that, this is a very serious subject to me, but there are certain takedowns which are unusually well suited to the sport of Jiu-Jitsu, and volume three features what I call the three kings. These are the three takedowns which I believe are best suited to the sport of Jiu-Jitsu. These are Tomonage, Sumigeishi, and Ukiwaza. These three takedowns have something in common. They involve falling to your back, similar to sitting to guard. Okay, something that Jiu-Jitsu players have been doing all their lives. All three involve actions which we commonly use down on the ground. Okay, every Jiu-Jitsu player, on your knees, is familiar with Sumigeishi as a sweep. Okay, we do it every day. It's not much of a stretch to use these same or similar techniques in the standing position. If you've been sweeping people with Sumigeishi for two years on the floor, there's no reason why you can't learn a few standing skills and start doing the same thing on your feet. Tomonage, we're all used to the idea of using Tomonage as a sweep down on the floor. We've all done it. Okay, it doesn't take a big leap on your part as a Jiu-Jitsu student to take that same skill that you've been using for years and use it in the standing position. So we have an opponent here in front of us, standing on the other side, and we're working upstairs like so. From here, it doesn't take a lot for a Jiu-Jitsu player to start a movement across in front of a training partner and drive the man through with Tomonage. You've been doing that for years down on the floor, why can't you do it in a standing position if you just add a few precursor skills? There's this sense in which volume two is all about building your ability to create a jab-like effect with your feet, get your opponent moving in certain predictable ways to set up the power blows. Big attacks on our opponent's legs, Ochigari, and big attacks on your opponent's body weight through the sacrifice throws, Sumigeshei, Tomonage, and Ukiwaza. And if we can do these things, getting specialized grips on opponents, coming forward, and from here, moving around the opponent, locking and putting the man down, we can get very useful takedowns down to the floor using these methods. Ukiwaza, Sumigeshei, and Tomonage. So there's the main content of volume three, using our feet, the small Ashi-Waza, and it's the same manner in which a boxer uses a jab. Using our legs to make more powerful throws, the various forms and variations of Ochigari. We'll come out on the shin part of the hook and put people

down with authority. And then the Shichimi-Waza, where we commit our body weight to the floor in a way which is not that different from pulling guard. Most Jiu-Jitsu players are very familiar with the idea of pulling guard. Sacrifice throws have a very similar dynamic. You're getting grips on your opponent, you're falling backwards to your butt and back, and instead of just passively accepting a guard position, you're throwing people for points. Very, very often landing up on top of them. Why pull guard when you can throw them a Tomonage or Sumigeshi instead? It's pretty much the same amount of energy involved, pretty much the same skill level required, and instead of just ending up on bottom, you end up two points ahead on top of your opponent. That's a much better result. Yeah, I know, I agree. So just to summarize, so first volume, you're talking about the most basic techniques we have in Jiu-Jitsu. Yes, primarily focused on the hands. Quality drag and the ankle. People learn hand technique more easily. Yeah, then second volume that we're about to launch, you talk about like the feet takedowns and how to kind of like jab and go for the takedowns. And then the third and last volume of the feet to floor series. Yeah, let's kind of talk about the idea of high amplitude takedowns. Takedowns where you put someone down with authority, okay? So we're going to be looking at Tai-Otoshi, variations of Tai-Otoshi, which I believe are more appropriate for the sport of Jiu-Jitsu, where you're throwing someone hard into the floor, okay? As opposed to just, okay, let me do the minimum amount to put the guy down. Now we're talking about throwing with authority, so we're going to focus on Tai-Otoshi and Kata-Guruma, okay? Where you get underneath people and you're lifting and elevating and driving them hard into the mat. And then we switch directions completely, Bernardo. We start looking at standing skills that have nothing to do with takedowns. Got it. Remember, in Jiu-Jitsu, it's not just about takedowns. You've got other standing skills as well, which are not part of other grappling styles. You've got to learn how to pull guard in ways that are meaningful and effective. Most people pull guard in a way which is completely passive, okay? You just pull guard because you don't have any standing moves, so you just pull guard, okay? It doesn't have to be that way, Bernardo. We can pull guard in ways that take people not into guard position, but directly into suites. If you pull them directly into a suite, you score the same amount, two points, as you would for a takedown, okay? So we look at imaginative ways to pull guard that result in points instead of passivity. We look at the idea of what should actually be our goals when we pull guard. Is there something we should be doing here, or should we just get the minimum grip on the guy and sit on our ass, okay? I think there's a lot of creative ways we can sit to guard, which do a lot more constructive work than just sitting on your ass. Then we look at the idea of pulling not guard, but pulling into submission holds, arm locks, leg locks, etc, etc, strangleholds. You don't have to play standing position as takedowns. You can play standing position as entries to submissions as well. That's some fascinating, it's actually one of my favorite subjects. And then we look at the idea of countering a takedown. Someone does a takedown on us, what are we going to do? It's not just a one-way street. We're not just trying to take him down, he's trying to take us down too. So we've got to have some effective counters to his takedowns. So volume three is kind of an interesting mix where we look at high amplitude takedowns, and we look at the other skills in the standing position that are not takedowns. Pulling guard creatively, pulling guard into sweeps, pulling directly into submission holds, countering our opponent who's pulling guard on us. He's pulling guard on me, what do I do? Do I just accept being pulled into guard, or can I do something creative to get an advantage? And then the idea of in addition to this, how should I counter my opponent's takedown attempts on me in ways that confer advantage. Man, that's awesome, John. Yeah, so guys, this Fits the Floor series, only three volumes, so it's a very short one, and the goal is that after you watch this, you are prepared for the standing game. That's a part of Jiu-Jitsu that I think is not very well explored, right, John? What I generally find is the standing game of Jiu-Jitsu is typically done by what I call the bolt-on philosophy. Most Jiu-Jitsu players have little to no standing skills, so what they do is they go to other grappling styles, Judo, Sambo,

Wrestling, etc., etc., and they just take a few techniques and they try to bolt them on to Jiu-Jitsu, and I think 99% of Jiu-Jitsu players do this. Now, there's nothing wrong with that, it can be successful, but what you often find is that the techniques used and the tactics used are for a completely different rule set, and so there has to be quite a bit of modification, and some of the techniques that work really well in those styles aren't really appropriate for Jiu-Jitsu. Some of them are very appropriate for Jiu-Jitsu, and our job is to ask which ones are appropriate, which ones are not, and what are the tactics that I need to employ so that I use them successfully. What are going to be the tactical changes for the techniques of Jiu-Jitsu rather than Judo, Sambo, Wrestling? What are going to be the gripping procedures? In Judo, the whole purpose of the throw is to impart momentum that lands my opponent flat on his back. In Jiu-Jitsu, that means almost nothing. You can land a guy flat on his back and score nothing. In Wrestling, the whole grip fighting game is designed for a situation where the guy has no gi. Suddenly you're in a Jiu-Jitsu match, you don't wear a gi, so the whole grip fighting tactic is completely different. In Wrestling, there's no submission holds. You could hit a nice single leg and run right into a loop strangle. It's not even part of Wrestling. The techniques and tactics that we bring in and this kind of bolt-on process requires pretty powerful modification, and that's one of the tasks of Feet to Floor. We're trying to create an autonomous approach to the Jiu-Jitsu standing position, where instead of just bolting on a few random techniques, hey, let's try this, let's try that, let's say, well, okay, what are the right ones for us to employ, what are the tactics that we had to embed in them, and that's the project of Feet to Floor. Man, that's awesome, John. Yeah, so guys, it's coming out soon, Volume 2 of Feet to Floor, so make sure to check out [bjfnx.com](http://bjfnx.com). Maybe by the time you're watching, it's already there, so make sure to check that out, and thanks so much, John. Thanks to you again. Osu. Osu, Mudoni. Thanks, Jim. Osu, 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. [bjjfanatics.com](http://bjjfanatics.com). Use the promo code YOUTUBEFARIA to get 10% off any instructional video. Improve your Jiu-Jitsu faster.