

Now, we're going to look at one of the most effective specialized throws for people who just want to take the fight from standing down to the ground with a relatively simple move that works really, really well. It's very effective in both Judo and Jiu-Jitsu competition. There are different versions of this throw. The one we're going to look at first is the most well-known and widely practiced version. This is the standard version. It's the one most people learn when they first start off. This is Uri-gaeshi, where we go down to a supine or lying down position. Let's understand from the start that Uri-gaeshi is almost always done from Kenki-yotsu. It's very, very rare that it's done from Aio-tsu situations. It requires that your arm be under his arm. That's a requirement of the move. You cannot do this if your arm is over his. So if we're standing, and we're Kenki-yotsu, and he has the arm here, I must be under his arm. I cannot perform this move with the overgrip. There's other good throws I can do with an overgrip, but Uri-gaeshi is not one of them. Uri-gaeshi means literally the arm reversal. The idea is I'm going to use pressure on my training partner's arm, in particular at the elbow. It's almost like a kind of a Kimura pressure on my training partner. I control the hand or the cuff, and I'm going to move under my training partner's arm, usually by stepping through. This will create a rotation that puts considerable joint pressure on my training partner and forces the head down and forces him into a forward roll, and I follow into the move. So that's the basic principle behind the move. I'm going to demonstrate it. He's right, and I'm going to stand left against him. So my training partner comes out and makes a grip. I'm going to take my hand inside at the wrist. If I go inside at the elbow, he's going to block me. So I go inside at the wrist, and I use a two-on-one lapel feed to get a good grip inside his shoulder. Don't go too low. Now there's very little pressure on the elbow. I want to have my grip inside the deltoid. My second hand takes a cuff grip. Don't make it too obvious. Don't grab too early and walk around like this, because now he's going to know what's going on. He's going to know you're going for utigation. He's going to brace his body, and then when I try to step through, it feels very difficult. Understand that this throw is best done when he's bent over. Like most jiu-jitsu players tend to stand. If he's upright, I will typically make him take a step back with Kosoto. Now from here, I pull, and I bring the elbow in. I bring my elbow high. I want my elbow higher than his elbow. That's a prerequisite for the move. Now from here, I fake the leg grabs, et cetera, et cetera, then I come here. I step in, make a strong body. I step my right foot through. Now I rotate all the way in front of him, so my body's like a log in front of my opponent, which he trips over and rolls. If I stay on my shoulder, we're both the same height. So when we both go to get up together, it's a scramble. What I want to do is come up on my elbow so that my head is higher than his chest. Now I scissor my legs, and I reach for his belt. So when he goes to get up, he goes into a pin. That's the basic idea behind the classic Udegaishi. Let's have a look at that again. It's important that I create an obstacle over which he falls. So the direction of my roll, I want to step through. I want to fall in front of his body. Don't fall facing the ceiling. Fall facing away from him. That's where you want to be. So this is where we come down to. When he tries to take a step forward, your body's in the way. And from here, we rotate the man through, and we get our throat. We come up to our elbows, we step up, come to our knees, and pin. Again, that's the basic mechanics behind the move. Now let's look at it in a practical fashion. We come out, I read the situation. It's Kenki Yotsu. I give him a grip. I come at the wrist. I come at the elbow, he blocks me. I'll never get there. I come at the wrist, I lock. Now I play. I don't make it obvious what my intention is. I play, I bring the arm over. I might fake a leg grab, he steps back. I might fake Kosoto, he steps back. He's nice and bent over now. Now I come up and I get my grip. I take my step through, my elbow goes high, and in one motion, I just turn everything through and come up to my knees. I put my hand across and pin. And in this way, we get a very practical method of getting your opponent quickly down to the man. Doesn't take a lot of skill, very effective. Let's have a look at it again. So I read my opponent. It's Kenki Yotsu. He comes in, gets his grip. I come in initially at the wrist, get my grip. As we play in this position, I might fake here to get his legs back. I get the hand in good

position. Now my hand's locked. I step my body through. Now everything is that rotation. And I come up higher than his chest. So when he goes to get up, he goes into a pin. Let's have a look at that again. Don't make this common mistake. Don't fall from an extended position. We use full like this. OK, now he just races. That's a rather embarrassing start to a match, isn't it? You just pulled this over the bottom side control. That's not what you want. What we want to do is lock up, get your elbow in position, get his legs back. And then I want to come down and squat so that I'm so low that when I throw my body, it's like the rolling of a crocodile. And we come up, hand on the chest, pin. Whenever I teach this, people look at it, and they're like, oh, that's pretty cool. Seems pretty easy. Let me do it. And this happens. They come out. They get their grips. They make it obvious what their intention is. Then they fall from up here. He braces because he knows what the move is coming. And they just fall with their feet like this. And they're like, oh my god, that's literally the worst move in jiu-jitsu. Don't be the guy that falls from up high. Be the guy that goes down, heels to butt, from an explosive squat position, and rolls like a crocodile. Separate. We come up towards our training partner. Semi-crouch. He goes in, gets his grip. From here, I bring my wrist inside, lock up. I'm faking legs. I'm not telling him what my intention is. I dance and pull and get my arm in. Now, as I make my grip, I step and drop. Make a strong body, like you don't want to fall. Now, everything is that explosive turn from my right-hand side to my left. So that we come up. He turns towards me and gives me the pin. Done like this, it's a beautiful, highly effective move that you can hit in competition with a lot of success. The only disadvantage is the Urige-eshi. It's a pretty easy throw to hit. But you can telegraph it. OK? One of the big problems I see, these guys come out, Kenki-otsu. They take their grip. They've got the underclasp. And they start walking around like this. OK, there's only really one throw you can hit from this. There's a few others. But there's not much you can do from this grip, especially if people know you like Urige-eshi. OK? So don't be the guy that gives away the intention. When I go here, I dance so that I pull the elbow into a winning position. I keep my elbow low, and I fake the legs. He's thinking about the leg attack and backs away. I grip and go. Off that grip, we're in perfect position. Now, everything is that explosive turn from the squat position. I go from facing my opponent to facing the same way Giancarlo is facing. From here, I come up. If he turns away, he's giving me back exposure. If he turns in, he's giving me a pin. Either way, I'm happy.