

Metadata: <https://www.youtube.com/watch?v=XCiRr7TW2bk>

Okay guys, I'm here today with John Danner, huge honor. Guys, John is by far the best settings instructor on DJJ Fanatics and he made a very long series about the front headlock, right, about guillotine, all type of front headlocks, and today he's gonna show us here one of his favorites, that's the high elbow guillotine, and I'm very excited to learn from him. Let's start off with just the general consideration of how we're gonna control our opponent. Front headlock is one thing, that's where the head and the arm are controlled, and in guillotines, we can have guillotines without the arm, we can have guillotines with the arm. The primary concern with the guillotine, of course, is a direct route to strangulation, whereas the front headlock is ambiguous. That can be a route to strangulation, but can also be a route to control, or various other things we can perform down on the mat. I'll come on this side, Bernardi, come on this side here, and we'll have a look at working here. So when we look at the idea of a front headlock, that's typically a situation where we have both the head and the arm controlled, he may not even have a hold of our legs, etc, etc, and from here we use good hand positioning, good shoulder positioning, and from here we can work with closed hands, open hands, or what have you, and we can go behind our opponent with all kinds of positional moves, you can do submission holds from there, but we're gonna look at one particular aspect, where we look at the interplay between front headlock position and guillotines, in particular the high elbow guillotine. Now there's a bunch of ways we can hit guillotine strangles, we looked at many of them in this video that we just produced, but one guillotine which proves to be very, very effective in competition, as many famous people who excel in its use, is the high elbow guillotine. Let's look at some of the main problems that people run into when they go to perform high elbows. So often I have students who come to me and say, you know, I see these people succeeding with high elbow guillotines, I just can't get it, am I not flexible enough, does my shoulder just not go in these positions that are required for success? In fact, flexibility plays very little role, there's many very inflexible people who can hit a very good high elbow guillotine. Let's bring the camera in close and come in and we'll have a look at the main problem we face when we go into a high elbow. If we bring the camera looking over my left shoulder, when we work in this position, what's required for a high elbow? Well, ultimately I need to have my support arm, I have a strangle hand and a support hand. My strangle hand for this particular version of the high elbow, there's others that we look at in the video, but this one version, we're going to start with a chin strap grip, just in like so. The big problem I face is the distance of my opponent's shoulder to my chest, because ultimately my support hand has to occupy the area between his shoulder and his neck. This is a super important detail. Again, my wrist has to go into that space. If my wrist is outside of that space and in contact with Bernardo's shoulder, it's almost impossible for me to prevent him touching his shoulder to my chest and then I can't get past his shoulder to get to a high elbow. So what I need is to get everything inside my training partner's clavicle, just like so, okay? Again, if my wrist is outside Bernardo's shoulder and he drives in, he will stop me every single time here, okay? So we need to be able to take everything inside the shoulder and then come over the top into a classic high elbow position. So you can see where the battle lines are being drawn. From Bernardo's perspective, he wants to close distance with his shoulder and get his shoulder to my chest. I, on the other hand, want to maintain distance. I never want to let, for this version of the high elbow gives you, I never want to let contact happen between the two of us. If my head is back and he drives forward, he will flatten me out and I'll never get a chance for the high elbow. So it's important in these situations that I keep my head well forward. It's also very important that I take my strangle side shoulder and I push it forward onto Bernardo's neck, so when he drives forward, I maintain space between us. Now when I go to contact my hands, I bring my elbow back. If my elbow is forward, Bernardo can cover my elbow with his elbow and I'll never get the high elbow position. So I always want, as he goes to cover my elbow, I always want to take my elbow back so it's never covered. Now we're in the perfect position to bring everything up inside my training

partner's clavicle, okay? Once I bring everything up inside, now I can turn the elbow high over Bernardo's shoulder. There's a final race here where Bernardo will want to take his arm over my elbow and cover my high elbow. Over the top and cover the high elbow? Yes. And now he's killed my high elbow position. So the question becomes, how do I, as an inflexible person, get my arm into a sufficiently high elbow position? It has nothing to do with your flexibility. It has everything to do with your head position. Watch my head move. It's currently over Bernardo's right shoulder. Once I get my grips, I turn my right shoulder in so that we're side on. I connect my hands. My elbow comes back. Watch my head go from Bernardo's right shoulder across to the left shoulder. It's that movement of the head that gives me the high elbow position. Now I take my support leg and I hook tight in here with my right foot. My second leg goes high up and touches my own elbow and my leg passes across. Now when Bernardo goes to the fence, the stranglehold is exceptionally tight. Okay, let's have a look at the move with the camera looking over my back so we can see those small details of elbow position, etc. I'm sorry Bernardo, this is a horrible move. From any situation, we start off like so. We start off by passing the head in and we go in and get our initial bite on the chin. Okay, there's that grip, that chin strap grip that we favor. Now if my body stays facing in this angle and Bernardo drives forward, he will get his shoulder easily to my chest and I've got to go to another move now. Okay, so I take my shoulder and I push it forward. That means my body opens out in this direction and my hands can block. The elbow comes back and now everything comes up inside the clavicle. Now when I fall over, my head changes to the opposite shoulder and as a result we're in perfect position to lock me and elbow together. I pass my foot across and now we're in the perfect high elbow position. As Bernardo goes to grab my hands, go put his elbow over the top of mine, etc. It's so difficult to prevent that strangulation. Okay, the high elbow position makes conventional defenses to guillotine very very difficult to apply. Even if Bernardo jumped across my legs for example, that wouldn't stop the effective application of a high elbow guillotine. So if I got the high elbow position on my training partner and we turned our body forward, everything came up, even if Bernardo jumped across my legs now and landed across my side, even if he landed across my side, it wouldn't mean anything. In this position we still have that high elbow and we can finish. His only recourse is to fall over my side and do a forward roll to avoid pressure and that's not going to happen in the time available. So it's an incredibly effective way of getting to the neck and into your strangleholds. We've seen what the primary problem is. The primary problem is one where can I keep distance between his shoulder and mine. If he wins the battle and gets his shoulder to my chest, that's going to make it very difficult for me to apply a high elbow guillotine. Don't worry, there's other guillotines we can employ. We'll look at those in the video series. But this particular high elbow is going to be difficult. So our battle is to maintain distance. It's a battle for distance between his shoulder and mine. That's the first thing. Identify where the battleground is being fought. It's a battle for distance between his shoulder and your chest. The second battle is head position. The only way I can get my elbow into a high elbow position is if my head moves from one shoulder to the other. If I just try to rely on flexibility, someone like me, it's going to be a disaster. I'm not flexible in the shoulders at all. But if I move my head from one shoulder to the other, just this simple exercise will show you this. Here I have everything in. We take everything inside the shoulder. When my head moves from Bernardo's right shoulder to the left shoulder, it's that which gives me the high elbow position. Now when my elbow points at the ceiling, it's so easy for me to maintain that high elbow. Remember, in a true high elbow, your elbow ultimately want to point at the ceiling. Anything less than that, it's not really a high elbow at all. So we've got a battle for head position, going from one shoulder to the other to ensure we get the high elbow. Secondly, we've got a battle for distance. If Bernardo can touch his shoulder to my chest, I've got to do other forms of guillotine. The high elbow is not really going to be viable there. So we need distance. I bring my right shoulder forward to maintain distance. I angle my body to the outside. That's how we win the distance battle. Now the

third critical element is hand positioning. My two locked hands have to be inside this critical area here between Bernardo's shoulder and his neck. That's where my hands must be. If I fail, if we bring the camera in this side, stand here, if my hands are in particular, my left wrist is outside Bernardo's shoulder, there's no way I'm going to be able to get to a high elbow position. So everything is about distance and from here exploiting the distance by getting my locked hands into the space between his shoulder and his neck. And when we can employ this, now we can go high elbow. So we've won the distance battle by keeping distance between his shoulder and my chest. We win the battle for hand position by keeping it between the shoulder and the neck. And then we're going to win the battle for head position. My head goes from one shoulder to the other so that my elbow can point at the ceiling. I lock it in place and now we have a successful win with the high elbow guillotine. Once you understand what is exactly, what are the battles you're trying to win, if you have a clear understanding of those, it's a lot easier to go out there and win those battles. Here we've seen there's three distinct elements that we need to satisfy if we're going to go into a high elbow guillotine. If we know what we are, if we know, sorry, if we know what they are, we can work hard to ensure we get to them and you'll have a lot more success with your technique. This is just one of many techniques in front headlock and guillotine that we explore in this new series from BJJ Fanatics. Yeah guys, this concept that John showed about not letting my shoulder get close to his chest, that was amazing. And I think when someone does that against me, I realize that that happens, but I had never realized that that was the reason that caused the position to fail or succeed. And for example, every time someone tried to get the guillotine on me, the first thing I try to do is exactly what John said, I try to drive forward and cover the elbow, right? And then my next step would be jump to the opposite side. So doing this thing that he showed, that he kind of dropped this shoulder, he created a distance that my shoulder cannot get close to him, and doing the thing that he said with his hand, that he pulls his hands up, I cannot cover his elbow. So he killed my two ways to escape. So this was a really good one. And what I like the most about all John's series is how he creates systems for everything, right? Even like after I watched the John's leglock system, for example, even my approach for my passing guard, when I'm teaching, I'm teaching a little different, I'm breaking down in three different systems, like approaching, passing, and establishing. I think it's a very easy way to learn when you have this like systemized, right? Like as he calls for the leglocks, for example, that he created all the graphic, I think it's way easier to learn when you have a system, than when you have no system. So for the front headlock, he did the same thing, he created a system for the front headlock, and I already watched it alive. And it was very, very cool. So I'm sure you guys enjoyed it a lot.