

One of the great foot-sweeping attacks of Jiu-Jitsu and Judo is the Ashi-Harai. It's a beautiful, beautiful move. And we'll be looking at it in some detail in later videos in the Feet to Floor series, because it does involve some more advanced concepts and takedowns. The idea of unweighting a foot and creating movement and off-balancing. It's probably not a takedown you're going to learn in your first three to six months. It's more of a long-term project. But I've got some good news for you. The Ashi-Harai might be quite difficult when you're in front of someone, but it's very easy when you're behind someone. So I'm going to show you the reverse Ashi-Harai as your first introduction to the idea of foot-sweeping. This move is often associated with my students. I have several students, people like Gordon Ryan, Gary Tonin, Nicky Ryan, Craig Jones is getting very good at this too, by the way, who are really good at following someone from the back and sweeping away their feet and dropping them like they slipped on a banana peel or an ice rink and went to fall. First, let's have a look at what is the Ashi-Harai. The idea is simple. In any foot sweep based on the Ashi-Harai, there are different kinds of foot sweeps, but for any kind of the Ashi-Harai, the idea is that we can create an unweighted foot. If he stands in base, right now his weight is evenly distributed between his two feet. 50% of his weight is on this foot, 50% of his weight is on the other foot. As a result, his two feet are bearing his body weight. It is unlikely, in fact, probably impossible to sweep his feet under these circumstances. There's a lot of friction with the mat because his feet are flat on the floor and there's a lot of weight on them. So if I went to sweep his foot, nothing would happen. But if I put all of his weight onto one leg so that this foot barely had contact with the mat and there was very little friction and very little weight, when I went to sweep the foot now, you would get a very different result. The idea behind the Ashi-Harai is you want to create an unweighted foot. And in that period, it won't last long, in that period of unweightedness, you're going to sweep or brush his foot towards his other foot. And then you are going to pull his upper body into the hole that you have created. As his base of support, Jiankawa, could you come over here and just put your hand on my shoulder? Okay, scroll. If someone brushed my foot away, like so, the only thing holding me up right now is Jiankawa. Jiankawa, release your hand, and I fall. That's the idea behind the Ashi-Harai. My foot gets unweighted and brushed away. Now just pull me down, and I fall. Okay, that's the Ashi-Harai. Doing this from the front takes some artwork. You're going to have some serious skills for this. From the front, there's many different variations, but one which we might use, a classic version, which is often used for demonstration purposes, is to pull our feet around the floor, and get down there, down to the floor. And this would be the Ashi-Harai from the front. That takes some artistry and will be more of a long-term project for you. However, from the back, it's pretty easy. What I'm going to do is I'm going to start you off with the idea of walking drills, so you gain confidence, and you start to understand the idea of an unweighted foot, because this is the key concept that you must grasp. So the first drill we're going to do is known to anyone who's done one or two classes of Judo, and it looks simple like this. We walk up, just like so. I'm going to move my chin part and walk backwards, and then practice following his feet. Now, I walk backwards, and he follows my feet. You see how we're building up a rhythm? As we step foot to foot, you're going to see that every time we take a step, one of my feet bears weight, and one of my feet doesn't bear weight, and the same is true of Gi and Kala. If I intercept my training partner halfway through their steps, I find an unweighted foot, and I brush the foot. Then we go to the next level. Now we add the idea of brushing an unweighted foot, and at the same time, pulling our training partner into the hole that we've created. That's the basic idea you learn in your first days in Jiu-Jitsu and Judo. It's kind of an artificial drill, and let's be honest, no one walks around like that or stands like that in a fight situation, so it is very artificial. But it does give you the idea of an unweighted foot, and pulling your opponent into the hole that you've created, which is the two concepts you need to be successful with Gyashi Harai. Now let's reverse that. Gi and Kala are going to face that wall. Your first drill for the reverse Gyashi Harai is to put your hands on your training partner's shoulders. I know this is very artificial, but you've got to start

somewhere. He steps left foot, I step left foot. He steps right foot, I step right foot. He steps left, right, and we follow. We turn around. He goes left, right, and we follow. And we practice following our opponent. When you first start off, I recommend you look downwards. But as you get more confident, you will look forwards, and you will use your peripheral vision. So you're not constantly looking down like this. But when you first start off, you've got to start somewhere. He goes left, and we follow our opponent, and we break rhythm, and attack the unweighted foot, and put him down. So that's your first drill. Now obviously in a fight, no one walks around with their hands on shoulders. It's kind of unrealistic. So we go to the next level of drill, which is to use a two-hands-on grip, like so. Gi and Kala goes left, I follow, and again, we brush the unweighted foot, and we put the man down. Then we get to the next level, which is getting closer to combat now, where we work with a ten-finger grip. As he goes left, right, left, et cetera, we follow, and we brush, and put our man down to the floor. Now, the time we use this is when people are walking away from you. And that's a very common thing when you're in a reverse body lock. Let's come away from the camera. When you're in a reverse body lock, you're trying to off-balance people. You're moving them out of bounds, so what do I want them to do? They stand up straight, and they start walking away to break your grips, break your grips, and turn and face you. That's what most of your opponents go to do. It's a smart thing to do. That's what he should be doing. And we take advantage of this. As I see my opponent go to walk away, we follow his steps, and then we brush him down with diashi harai. In this case, it's reverse diashi harai because you're behind your opponent. My students often make use of this move, and it's one of our favorite ways to deal with those frustrating opponents who are constantly moving away from you and causing problems. Walking away like so, which is what they ought to be doing. That's smart on their part. We use diashi harai, or in this case, reverse diashi harai, as a counter. So initially, we're pulling them backwards, and they start reacting away from us. As we feel our opponent coming in, that's exactly when we go and attack. The idea is I come in, and I commit with my hips. Don't do diashi harai like this. You're never going to sweep anyone. You have to be confident with the hips, and then a small lift, and then a brush across the body. So, push, pull, we're walking, walking, and down they go with diashi harai. In a live competitive situation, you're probably going to keep your body locked and drive your opponent down to the floor. But Jian Gao is a good friend of mine. I'm not going to slam him down to the floor. I just release him so he falls more naturally. So the idea is, as someone walks away from us, as they walk, we follow their feet, and then we break rhythm and put them down to the mat. That's the essential core concept behind reverse diashi harai. And in combat situations, it'll be done from close contact, in here. As they brush, down they go, and reverse diashi harai, straight down to the floor. And if you hold them down for three seconds, you score.