

Metadata: <https://www.youtube.com/watch?v=p-6lmaseoGI>

Okay guys, I'm here today with John Daniher, very excited as always, a big honor for me. And guys, John today shot an entire series about Kimura, like Kimura from everywhere. And today he's gonna show us here, I think, one of the Kimuras that most people do and most people fail. That's the Kimura from Side Control. And this is something that even I struggle sometimes, many times I get the Kimura from there and I can't finish. So John is gonna show us how to properly finish that position. And it's a very cool concept about the power line, that it kind of goes in the diagonal instead of going perpendicular. And I hope, I think you guys will enjoy a lot. So I'm excited to learn. Almost everyone is familiar after even a few introductory classes working with Kimura, okay. Let's understand something about, we've got two hands involved in a Kimura. Let's differentiate them into a pushing hand and a pulling hand, okay. In any Kimura, I'll have a hand on my training partner's wrist. We'll talk a lot about optimal placing for hand position on the video. But let's just understand for now the idea that I'll have a hand which is primarily for pushing or immobilizing my opponent's wrist. And I have a second hand that comes through and locks up in such a way that we can exert a pulling force on our training partner. So I have one arm that is involved in pulling, like so, and another hand which is involved in pushing, okay. Now, when we work with Kimura from the cross side, there's a real danger that you will end up with a push dominant Kimura. Remember, you've got two hands here. One's involved in pushing, one's involved in pulling in the opposite direction. As a general rule, we want to operate with pull dominant Kimuras rather than push dominant Kimuras. What does that mean? Well, if I have an opponent in a side position, just up on their side, if I get into situations where I'm constantly pushing my opponent's arm, there's a lot of slack in my opponent's shoulder. The shoulder is a very mobile joint. It's one of the most mobile in the human body. So if we're getting into push dominant Kimuras, you get a lot of play here, and you see people twisting and pushing and moving around. Nothing really happens. No one gets hurt by the Kimura, okay. We want to get away from that. We want the majority of the force of the Kimura to be one where we immobilize the arm in a position where the arm is under extreme tension, and we finish with a pull rather than finish with a push. That's a basic concept we work with. The question is, how are we going to get this man into a position where there is extreme tension in his arm? Well, a big part of the problem is that people tend to work perpendicular to their opponent, and they work at the line of the chest, the pictorial line down here, okay. When we work down at the chest in a perpendicular position, I don't care how good the bite you have with the Kimura is, you're going to run out of steam. First of all, Bernardo was under no tension whatsoever in this position. His body is relaxed. His breathing is relaxed. His diaphragm is relaxed. And so because the joint itself is very relaxed, you tend to be able to push and pull on the arm with little result, okay. What I need is a better sense of positioning. Rather than working at the line of my training partner's chest perpendicular to my opponent, what I want to do is I want to work at the line of his shoulders. His shoulder line is obviously one line that goes from one shoulder to the other. I want to position my hips up there on this shoulder like so, and I want to follow the power line, which goes from my opponent's opposite hip in a diagonal line across to the opposite shoulder. That's the line where I derive power, okay. So it's somewhere between north and south. Once we get into a position where we go here with my hip over my training partner's shoulder and my head down here, you can see any lift, even with one hand in situations like this, puts extreme tension in my training partner's shoulder, okay. The real tension ultimately will be manifested in the elbow, since typically it's the elbow that breaks in a well-applied kimura rather than the shoulder. Now, as I walk around this line, you can see that the head is starting to get trapped, and now as I step over my training partner's head, I can put myself in the position where my head is over the hip and my hips are over the opposite shoulder. In a position like this, I can sweep my elbow to the end of the lever, and now we can hit what we call a pull dominant kimura. I simply immobilize this hand. I'm not pushing it at all. I just immobilize it on the

mat. And from here, my head moves away. I push off both of my legs, and I pull with the elbow. So we can get significant breaking pressure on our training partner with a pull. Make sure that our legs are well separated, our body straightens out, the hips go forward, and from here, we get extreme breaking pressure. What's required to get into this power line position? It doesn't take a rocket scientist to figure out. One of the biggest impediments is going to be your opponent's near side hand. Bernardo will generally be posting his hand or forearm right here on my hip, okay? So even if I did get a kimura, it's hard for me to get up to the power line because Bernardo's controlling my hip. When I try to get up to the power line, he's stopping me, okay? So as we go to work in this position, as I feel Bernardo pushing on my hip there with his forearm or hand, I'm going to initially turn in on my training partner's wrist and back step. Off that back step, we've got a tripod, and now you've just beaten your opponent's hand. From here, we sweep our knee forward, just like so, and I take a decisive step across my opponent's center line, and then separate my two legs so they're 90 degrees apart. From this drive position, I always go elbow to elbow. My elbow, my left elbow, points the direction of force application. Now my head moves backwards, and as my head moves, we develop an incredibly strong pulling force. Let's understand something. If my head crowds my opponent's elbow, you will always have a weak and anemic pull. The only way I can get things to work mechanically and in an efficient fashion is to move my head back to the power line. And as my whole body straightens out, we'll see that we reach a breaking point right about here. Nonetheless, I can still move significantly further, and as a result, we get tremendous follow-through into a strong breaking position. Let's have a look at all these little details once again. We've divided our hands up into a push hand and a pull hand. We want to have a pull dominant kimura, where the ultimate break comes from a predominantly pulling action rather than a predominantly pushing action. The way we want to do this is we want to advance our body onto the power line, a straight line that runs from the near side shoulder to the opposite hip. I want my hips on his shoulder, and I want my head over his hip. So once again, Bernardo has a strong defensive frame here, which is designed to stop me getting up to this power line. So the first thing we're going to do is we're going to beat that defensive frame. So I turn and rotate my hips, backstepping and tripodding, so I come up to the shoulder. Now I sweep my knee forward, so the head is well constrained. I step across the center line with the left leg, and then my legs separate. I sweep elbow to elbow, so we're working at the end of the lever, and then my head moves back. Now you can clearly see that my head is over his hips, my hips are over his opposite side shoulder, and our body is now in that diagonal line that constitutes the best way to express the power of our block. Now it's about a pull. I don't push his hand, I pull the elbow. And in a matter of millimeters, we can apply strong braking pressure. There's the braking point, there. Nonetheless, we can keep on going out. Understand that the direction of force is revealed by your left elbow. My elbow points the direction of force, just in that straight line. So as we lock up, watch my elbow change, and from this position, we get a very fine finish. Done in this way, the Kimura creates tremendous braking tension. It's, of all the various joint locks that we work with, it's Kimura which often provides the most devastating finishes. You'll often see, of all the catastrophic injuries you observe in competition, most of the worst ones I've observed over the last 25 years have come from Kimura, where the elbow can be taken completely out of the socket with a well-applied lock. Yeah, guys, I was very impressed to see, like, how he creates the angle that looked like my shoulder and my elbow would explode. Many times we tap for a Kimura, but we only feel like one of them, right? Or the elbow, or the shoulder. In this case, I was really feeling both here. So it was really, really strong. And in this Kimura series that John filmed, he showed, like, all these concepts that people don't know, all these almost, like, invisible concepts from Kimura, from everywhere, from close grip, from side control, bar, top, every position you can imagine. And as always, he divided that in systems that make it very easy for who is watching to learn. And it's going to be launched soon, and it's going to be here underneath in the description, so all you guys can get

it. Thanks so much, John. My pleasure. Thank you. Thank you.