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Ok, guys, I'm here today with John Denner, huge honor for me, Placido. Guys, John just shot the 6th part of the New Wave series, all about guard passing, right, John? Yes. And it's coming out amazing, like, he's putting all his knowledge on the guard passing for no-gi, I think it's something that everybody was interested to learn. So, can you talk a little more, John? Yeah, absolutely. My students, when they first arrived in the competitive arena, were almost always known for leg-locking. In recent years, they've also become almost as well-known for guard passing. And when you look at how they pass guard in competition, you'll see they use a relatively small number of guard passing moves to get big results. And what I wanted to do in this video is show what they do, how they do it, and how this applies to the no-gi passing game. Because I do believe that passing no-gi is substantially different from passing with a gi. It's an interesting thing that in a room full of leg-lockers, you have to get very good at guard passing. There's a number of reasons for this. First, the project of the squad was never just to work leg-locks. This is a misunderstanding. When we first came onto the competitive scene, everyone said, oh, those guys are just one-trick ponies. All they do is sit back for leg-locks. They barely pass guard. The idea was never just to attack the legs. That would have been the same mistake that I saw in Jiu-Jitsu earlier on. When I first began Jiu-Jitsu, almost all the submission holds were directed at the upper 50% of the body. If we just came out and just did leg-locks, we would have been making the same mistake in the opposite direction. You still would be only attacking 50% of the body. You'd just attack the lower body instead of the upper body. The idea was never to attack just the legs. The idea was to attack 100% of the human body. Only when you attack the whole body can you create enough diversion that you can reliably increase your submission rate overall. If everyone knows all you're going to do is leg-locks, it's only a matter of time until they evolve defences to a point where the success rate goes to unacceptably low levels. You have to be able to attack the whole body. The only way you can attack the upper body from top position is to pass your opponent's guard. There are also some practical elements. In top-level competition, quite a few athletes are more than willing to take substantial damage to their legs. You can go in and hit a very nice leg-lock and do substantial damage and the guy just won't tap. At that point, you've got to start going beyond joint-locks. You've got to start going towards strangleholds. If you're in top position, the only way you're going to get to a stranglehold, you've got to get past his legs. There's no other way around it. In addition, as we said earlier, when you've got two guys who are both very good at leg-locks, when they go into leg battles, eight times out of ten, there's no result. They just escape from each other. It's very hard. They're both relatively evenly matched in leg-locking skills. Guard passing has got to be what makes the difference. If you can't diversify your attacks into passing and legs and back and forth between the two, you're going to find it very hard after a period of time when everyone else catches up to your leg-lock technology. So guard passing has become a very, very big part of what we do. One of the big themes that we work in this video, Bernardo, is the idea of there are four scenarios in which any passer has to exhibit excellence. And the demands of each are quite different. If we have, pass it on. What I would say, every time I think about your team, for some reason it comes to my mind, Gordon, he was the leg-locker guy and everybody was scared about leg-locks. Then in the ADCC 2017 or 1917, he was passing everybody's guard. I remember there was a lot of shock. Yeah, and I think I even hear someone saying that he was so much worried about the leg-locks that he even forgot about. And then, I think it was Valhalla, and then Gordon ended up passing the guard. Because there was so much worry about the leg-lock that he was... And then nobody was expecting that. Submissions, it's like investment. Diversification is king. You can't just put all your eggs in one basket. You have to move around the whole body. Now, four scenarios in which this series will work. The first scenario, you have to be effective inside a closed guard. As long as your opponent's legs are locked around you, you're in a situation where there's a tremendous imbalance and attack. Passero can attack me from

here. I can't do anything until I open my opponent's guard. If you can't reliably and effectively open an opponent's guard with minimum fuss and time, you're going to get frustrated. So the first big skill that we look at in this video is opening a closed guard in the minimum amount of time with the minimum amount of fuss. The second scenario, seated situations. Seated situations are particularly dangerous. Your opponent can stand up on you at any given time. They can elevate you into all kinds of attacks. They can use the momentum of their falling body weight to sweep you over in any given direction. This is a truly hazardous situation. And what you see is that the basis of their success here is the mobility of their hips. That's why in this video, we show the squad favorite method of dealing with seated situations. You have variations on body locks and tight waists. Where we get direct control of a training partner's hips and draw them into situations where when they go to lift and elevate us now, it's very, very difficult. When they try to work their way into leg locks, again, they just lack the hip mobility to do so. When they go to sweep us side to side, the fact that I can keep their shoulders pinned on the mat and widen the base of my legs makes it very, very difficult. So in a room full of leg lockers, you've got to have strong body lock guard passing. It's just a tremendous way to enact one of the founding principles of this video production. The idea that when we go to pass someone's guard, you want to be able to negate his attacks first and then pass him second. There's nothing more unnerving than going into a dangerous guard where you feel at any moment you could be swept or submitted while you're trying to pass. Maybe I win, maybe he wins, you get nervous, you get gun-shy. But if you can shut them down first so they have no attacks on you, then you can focus on what you want to do and get all the momentum going in your favor. Nothing does that better than body locking. Where we control our training partner's hips and draw the man in and go to work from positions like so. We also spend some time looking at tight waists and how a tight waist grip where we have open hands works in conjunction with body locking and how two generations of students in two different sports use these. If you look at my student George St-Pierre fighting in mixed martial arts, you'll notice he almost always used tight waist variations so that he had a free hand to punch while he passed. He had a free hand so that after the momentum of very strong takedown attempts, he didn't just fall over and get swept with his hands locked together. But among the grappling students where control is more important than fisticuffs, we emphasize much more body locking and staying with the body lock for protracted periods of time to get the results we're looking for. Once we go through the seated scenario, then we start looking at the supine scenario. Well John, can I ask one question about the body lock? Yes. I never know how should be my grip. That's a great question. Okay. You will often see people saying, okay, how do I lock my man up here? Okay. A bunch of different options. It sometimes hurts the fingers. Yes, this can be a problem. I know where you're coming from. You've got a bunch of options here. First, with regards to my arms, you've got a choice between center locks and long arm short arm, where I go deeper with one arm and shorter with the other. Okay. Okay. And then the weight doesn't go over the fingers. Yes. So center lock has the advantage that it puts a wedge underneath my training partner's lower back. So it does damage to his mobility. However, it comes at the price that your fingers, wrists, et cetera, can get mangled in a competitive situation. Tight waist gives me a deeper control of the hips. Okay. It also means that any kind of go-go platter or omoplata from a very flexible opponent becomes exceedingly difficult to employ. Okay. With regards to hand grips, the basic choices we have are 10 finger, palm to palm, and wrist to wrist. All you'll notice is that the circumference of my grip increases with the length of the grip. When I go wrist to wrist, the circumference of my arms is relatively small. As I go palm to palm, it widens. And as I go 10 finger, it widens further still. So if I want mobility of my grip, I go 10 finger. If I want to choke up to a degree, I'll switch to palm to palm. And if I want maximum contraction, I'll go wrist to wrist and start pulling people in like so. Okay. What you typically find is which grip you employ will depend on whether you go symmetrical or long arm short arm. If I go long arm short arm, I want to maximize reach, so I'll go

10 finger and lock everything in. Okay. If I, on the other hand, I want to go right in the center of my training partner's spine, and I just want maximum contraction around the hips, I might go wrist to wrist. Bear in mind, this is going to be the most painful one, Bernardo. Like people rolling over your hands, this one's going to hurt more than the others. Okay. Now, an essential point of how we go to work here, I want to be able to put some kind of pushing force inside my opponent's knee. If I go wrist to wrist, that's impossible. So there's a trade-off here. I'm getting tighter control of the hips, but I'm getting less control of the knee. So 10 fingers gives me an ability to put an elbow inside the knee. So yes, my overall tightness around the hips was reduced, but my control of the knee was increased. So you see there's competing options here. Now, Bernardo, you asked an interesting question that strikes my heart, because I have severe arthritis in my wrist to a point where it's physically uncomfortable to do this. So a little trick for guys like us, maybe if you're getting older out there, young healthy guys don't need to worry about this, but guys like us, if I go palm down and lock. All the pressure goes on my right wrist, okay, and if Placido goes back, I feel it's not crazy pain, but I can definitely feel it. So what I do is I go palm down on the hand that carries the weight. Sorry, palm up. Okay. Do an experiment, Bernardo. If you just put your hand here and he lies down, there's no pain whatsoever. It doesn't hurt at all. If I put a wedge underneath and lock like so, now he goes down, yep, that hurts. Okay. So I lock like so, and I go ten finger, and now he can put all his weight on me. There's also a specialized grip that I sometimes use when my wrist is really bad, if I hurt it. I will go through and I'll lock like so, okay, or like so, so that both of my hands are palm up. It's not the strongest grip, but it's strong enough, and some days when your wrists are really feeling bad and there's no ibuprofen around, you might do this. So I will sometimes lock in just like so, but most of the time what I do is I go palm up and ten finger, and I go long arm, short arm. So it takes a lot of the stress off your hands. Good question, Bernardo. Now, supine situations. We look a lot at the idea of toriandou passes. I mean, I constantly coach my students on the importance of toriandou, but toriandou without a gi is a very different proposition from toriandou with a gi. Now that we got raised with the idea of establishing pant grips on training partner either inside, outside, or what have you, and these were covered very well in the Go Further Passes series. But when we go to work without the gi, the solidity of your grips is greatly reduced. So the big question is, well, how are we going to grip, okay? I go through almost every imaginable grip you can use, but the big thing that we're trying to push is you have to understand in no-gi toriandou, your grips are transitory. They're there for a second and gone. You cannot realistically expect to hold with your hand a strong leg he kicks, it's gone, okay? So what we have to do instead is use a touch-and-go philosophy where if he's in play, I will come in on a training partner. I never want his feet pointing directly at me. I touch, gain angle, and as I lose a leg, I should be ready to go into a second form of grip. And off that second form of grip will go in pass. And sometimes it might be second, third, fourth form of grip. But you have to get away from the gi mindset, which is establishing strong pant grips and turning people with the pants and holding the pants for extended periods of time. You cannot realistically do this in a no-gi context. So the emphasis is much more on touch, angle, transition to a second form of grip, no matter what that form of grip is. So always some transition, John? It has to be hard-wired. So it's a very simple thing of initial contact and angle. He goes into any kind of movement, and we switch our grips off into some other form of attack. Okay. So that touch-and-go philosophy is a big part of what we're trying to do. Now, a natural question which my students asked many years ago, and which you're probably asking now, is, okay, that's cool. What if you can't get angle? What if you just can't get up and take his angle? That's when we go up the center line, and we use home-line methods. What we are trying to avoid throughout this video is situations where I'm fighting my opponent's legs with my arms. That's a losing gambit. Even though I'm heavier than Placido, his legs are stronger than my arms. So this is what we're trying to avoid. I'm sure you've all been in those frustrating situations where you're trying to lift people here, and they're scooting back on their

shoulders, and you're like, oh, my God. It feels like he weighs like the weight of the world. We're looking to create situations where if I can't get angle, I will go up the center line with one foot in the middle and float over my training partner like so. This creates a situation where it's not my arms fighting his legs. It's my legs fighting his legs. That's an even fight. If I need to separate Placido's right knee and right elbow together, pushing on my chest, from here, look how my legs effortlessly separate his knee and elbow. Because my legs are every bit as strong as his legs. And as a result, you can't see his legs. That's awesome, John. So you don't need to use your arms. I have to use the base. My legs fight his legs. As opposed to a situation where you're trying to use your hands to fight legs, which is just a disaster. Now, the fourth scenario we'll get is not only my favorite, but I believe it's fair to say the favorite of all of my students as well. One of the big catchphrases that you'll see throughout this video is that we use a very small set of guard passes. Essentially, it all comes down to variations of toriandos, body locks slash tight waist passes, pommeling floating passes, and half guard passes. Our intention is to create sufficient pressure through the use of the first three to get to the fourth, half guard passing. I put a huge amount of faith in the ability to secure the head and the hips and pass out of half guard more than any other method. So a big part of what we do is we create pressure, drop into half guard, and pass from there. The reason for this is simple. Half guard is the only form of passing where you control the head before you pass. Normally, toriandos, for example, you go to control your opponent's legs and hips, and then you work your way up to the head. Float passing is similar. Body lock passing is similar. But half guard passing, you control the head prior to the pass. As a result, it's inherently more controlling than any other form of guard pass. My legs control his hip line, and my chest and upper body control his shoulder line. The two focuses of the human body, hip line and shoulder line, both get controlled at the same time. That's why it creates such strong and controlling guard passes that nothing else can really match. We spend a lot of time looking at the idea of going through the training partners guard out of half guard. It's an interesting thing that even though we have a very small number of guard passing methods, each one of them is integrated with the other. Think about boxing, Bernardo. Essentially, you only have a very limited number of punches. Jab, direct. But you can combine them in all those numbers of ways. 1,000 ways. Exactly. And that's exactly what we do with guard passes. We have four methods of guard passing arranged into series, and they're integrated between them. And so we can just go back and forth. But the integration almost always has a direction. And that direction is towards half guard. We can get chest to chest. Yeah. And, Joe, I'm a heavyweight player myself, and no gi. If they get my head and the underhook, it's a problem. With gi, I can find the lapel, I can find this, I can find that. No gi. That can never happen. Never. Interestingly, you just put your foot on it right there, Bernardo. If they get control of shoulder line and hip line, no gi, it's an issue. It's going to be tough to recover. We talk about this in the video. There's two knee positions. You'll remember passing him. We talked about the two knee positions for the half guard passing theory. That if you took a decent blue belt and started him with those two knee positions, eight times out of ten, he would pass a world champion in black belts. I believe you. Just because it's so inherently controlling. I believe you. And so we go through all of those elements, and look at how no gi guy passes. Yeah, yeah. Squad style goes to work. No, I fully agree. Well, Joe, so to summarize, we have the body lock pass. Body lock slash tight waist. Body lock is connected hands, like so, and tight waist is one arm long. Second hand, my hands are not connected. I'm working in situations like so. And I can go between the two, depending on what I want. So you'll see my mixed martial arts students typically work tight waist, and my grappling students typically work body lock. Good. So we have the body lock pass. We have some sort of loose pass. Toriando variations. Toriando variations. Essentially, there's a body lock series we use against a seated opponent. There's a toriando series we use against a supine opponent. If you can't get angle and use the toriando on the supine opponent, then we go the pommeling method. Leg pommeling. Going right at the center line. And everything drives

towards the half guard. So half guard is the umbrella. So if you had a hierarchy, the half guard passing would be better. What fascinates me about you is that it's like hours of content. But every time I watch you, I always try to learn one thing. If I learn one thing from you per day, I know my jiu-jitsu is going to get much better. So today, for example, my one thing was the body lock pass. I didn't know those details about the grip. And I love how you have like a science for that. I was expecting that you would show me one grip, but you showed me like six different grip sports. If he does this, if he does that, if he does... It's funny you say that because when people tell me, I saw your videos, they actually reflect that theme almost every time. They say like, you know, there's too much to take in on any given setting. But if you grab one thing per day, per watching... No, that's amazing. Yeah, so guys, the sixth part of the New Wave series, all about guard passing. With all those concepts about guard passing, it's going to be at [BJJFANATICS.COM](http://BJJFANATICS.COM) soon. So make sure you check that out. And maybe by the time you're watching, it's already there. So thanks so much, John. Thank you, Bernardo. Thanks for watching us. Thanks for your work. 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.