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ABOUT THIS BOOK

After dedicating my entire adolescence to the sport of judo, I picked up Brazilian Jiu-Jitsu at the age of nineteen to get a little variety. Spending hours everyday in different gyms in an effort to excel at both, I had the unique opportunity to compare the two disciplines and discern their strengths and weaknesses. With my background, it didn't take long to realize that judo had a lot more to offer as far as throws and grip fighting. The fast and aggressive nature of the sport also develops important attributes such as speed, strength, and timing. However, training in the new discipline made me realize how superior jiu-jitsu was in the groundwork department. While judo players use their strength and speed to hunt for submissions on the mat, jiu-jitsu players use finesse, which requires a tremendous amount of technique. Once I had earned a black belt in both judo and Gracie Jiu-Jitsu, it seemed only natural to combine the aggression with the finesse, the grip fighting with the submissions, and the throws with the groundwork to create a more complete system. The result was Guerrilla Jiu-Jitsu.

As the head jiu-jitsu instructor at the world-renowned American Kickboxing Academy, I passed my system onto Josh Thomson, Mike Swick, Mike Van Arsdale, Paul Buentello, Jon Fitch, Trevor Prangley, and Josh Koscheck, and they used that system to reap havoc in their bouts

in the Ultimate Fighting Championship. I passed Guerrilla Jiu-Jitsu onto my group of tournament competitors, and when I took twenty of them to the US Open, they completely dominated. While their opponents tried to rack up points on the judges' scorecards, my students combined the best elements from two highly effective styles and continuously went after submissions. At the end of the night ten of my guys brought home gold medals, and most of the others brought home either a silver or bronze.

Unlike many jiu-jitsu instructors, I do not teach my students to win tournaments by points. Guerrilla Jiu-Jitsu is geared toward winning tournaments by forcing your opponent to tap. If you are looking for a book that will teach you how to gain small points in competition and then stall your way to victory, this book is not for you. But if you are searching for an aggressive style that is revolutionizing traditional jiu-jitsu, then I suggest that you read on.

The book is broken down into three sections. The first section opens with basic judo skills. Once you feel comfortable getting your grips, chucking your opponent, and taking falls, the section then applies the throws and other judo techniques you acquired to your jiu-jitsu game. It explains how to force an opponent in a low jiu-jitsu stance into

a higher stance so you can toss him through the air. It gives you alternatives for stopping wrestling shots. The section even describes how to throw an opponent who drops to one knee to avoid your newfound stand-up skills.

The second section builds off the first. It begins by describing what I call the Impact Control Position, which is the most dominant and effective position to assume after throwing your opponent. Off the Impact Control Position, the sections lays out dozens of submissions that you can easily transition into without getting caught in your opponent's guard. It also describes ways to establish side control when your opponent jumps guard and a half dozen other techniques that you will find invaluable in competition and training.

The last section of the book covers flying attacks, something you will not find in any other book. You might ask yourself why you would want to learn flying attacks. After all, seldom do you see them used effectively in competition. Well, the reason you never see them in competition is because few people do them right. Over the course of ten years, I refined the flying attacks already in existence. I created a dozen more. During my competitive career in Europe, Asia, South America, and the United States, I became infamous for my flying attacks. I defeated dozens of the world's best judo players and jiu-jitsu practitioners by jumping into the air, crashing a leg down on their neck, and assuming the triangle position five feet off the ground. Before my body came down onto the mat, my opponents were already tapping. I submitted so many people with flying attacks at an A-level judo event in Italy that I heard they were trying to ban them. A friend of mine jokingly calling it the 'Dave Camarillo Rule.'

After passing my flying attacks onto my students, they are now submitting opponents left and right with flying omoplatas, flying triangles, and flying armlocks. A few of my students are becoming so dangerous with their flying attacks their opponents jump guard the second they draw close. If you learn and hone just a few of the flying techniques I have laid out in this book, you will have an edge on virtually every competitor out there, whether he is a judoka, a jiu-jitsu practitioner, or an MMA fighter.

I've designed this book to be read and studied from start to finish. It is not just a bunch of random moves, rather a system that will significantly improve your jiu-jitsu game by combining the strengths of judo with the strengths of jiu-jitsu. With an arsenal of throws at your disposal, as well as a stealthy ground game, you will be able to take your opponent out of his comfort zone and dominate the fight. Although jiu-jitsu is one of the most effective martial arts on the planet, it has weaknesses just like everything else. I created Guerrilla Jiu-Jitsu and this book to plug those holes.



THE BIRTH OF GUERRILLA JIU-JITSU

When I walked into Ralph Gracie's Brazilian Jiu-Jitsu Academy back in January of '96, I strapped on a brand new white belt. Although I had no prior jiu-jitsu training, I ended up tapping a number of his advanced students that first day on the mat. Ten practices later, I received my blue belt. I've been around the sport nearly a decade now, and rarely have I heard of someone receiving a blue belt in less than a year. And never have I heard of someone earning one in just ten practices. It wasn't that I possessed superior strength or had submissions somehow ingrained in my DNA. The reason I excelled so quickly at jiu-jitsu was because I had been training judo day in and day out since the age of five.

In my opinion, judo is by far the toughest martial art out there. It is brutal, radical, and fast. Some of my earliest memories are training in the dead of winter, getting chucked so hard on old Tatami mats that I swear I felt my spirit leave my body. I remember bloodstains on my gi and fingers so tattered and torn I could hardly hold a pencil in class. My father was determined that my brother Dan and I would become Olympians, and as a result judo became our family religion. The byproduct was that I earned my black belt at the age of sixteen from Sensei Imamura, the head instructor at Fresno State University and my father's longtime coach.

My confidence got yet another boost when I spent my first summer in a Japanese dojo at the age of seventeen. A decade of practicing five hours a day had given me speed, strength, and timing. It had also given me a keen understanding of body movement. I remember submitting a fellow classmate with an armlock while in Japan, and then watching the head coach punch the kid as hard as he could in the chest for getting beat by an American. Rather than feeling guilty, I felt a sense of pride. From that moment on, I picked my training up a notch. I wanted the whole class to get socked in the chest. As far as I was concerned, I was going to rule the planet with judo.

Tearing up the competition circuit in the United States while still in my teens, including winning the high school nationals, I was pretty certain that I was nearing my full potential. Then I suffered a knee injury and was forced to focus exclusively on groundwork. At about the same time, I saw Royce Gracie work his magic in the first Ultimate Fighting Championship, submitting his opponents with this art called Brazilian Jiu-Jitsu. Then I saw Ralph Gracie compete in some MMA tournaments. I didn't think their art was superior to judo in any way, but I thought it looked pretty cool. I was living in Fresno, California at the time, and after doing some research, I learned that Ralph had a school in Pleasant Hill just a couple hours away. I

asked my father if he would pay for a few months of tuition, and instantly he said no. It was the same as when I was in high school and wanted to play football. As far as my father was concerned, if it wasn't judo, then it was a waste of time. Still determined, I gathered up some Christmas money I had received, and then sneaked over to Pleasant Hill one afternoon.

Ralph and Cesar Gracie owned the academy at the time, and when they saw me tapping out their blue belts that first day, they realized that I had potential in the sport. I'm not saying that I was more technical than the guys I went up against, because I wasn't. As far as groundwork, jiu-jitsu is far more technical than judo. What allowed me to run through practitioners who had been training jiu-jitsu for two or three years was the attributes I had garnered from judo. Trying to throw an opponent who doesn't want to be thrown is not easy. You have to learn how to grip fight. You have to learn how to move your legs. Unlike slowly hunting for positioning and submissions in jiu-jitsu, everything is fast and explosive in judo, and you have to be in excellent shape to excel. So I already had a massive leg up on my jiu-jitsu opponents who were used to grappling with other jiu-jitsu practitioners. They just couldn't match my speed, strength, and timing. They were far more technical, but my attributes overpowered their technique. I even did some stand-up with Ralph that first day and tossed him around. Once we hit the ground I was in serious trouble, but I knew submissions would come easy because of my understanding of body movement.

Ralph and Cesar pulled me aside and started giving me private lessons. Ten practices later I had my blue belt. Now at that point I had a difficult decision to make. My main focus was still judo.

I had an offer to live at the Olympic Training Center in Colorado and eat and train for free. It was a tremendous opportunity, especially because I still had the goal of competing in the Olympics. I understood that the only way to reach a world-class level in the sport was to eat, breathe, and sleep judo. That is exactly what I would have been doing, but I turned the offer down. I had dug my fingers just deep enough into jiu-jitsu to realize that it might have something more to offer me. If I could combine the speed, strength, and aggression of judo with the technical groundwork of jiu-jitsu, I would be more complete than the majority of judo players out there. I would be a danger both on my feet and on the ground, which in my mind was a winning combination.

To be able to do both I moved to the Bay Area. I enrolled in San Jose State University, which had one of the best judo teams in the country. They had won the Collegiate Nationals something like thirty-four out of thirty-six times, so I knew in the judo department I would be just fine. Ralph Gracie had also opened up his own academy in Mountain View, which was less than a minute walk from where I was living. So I started doing judo full time, jiu-jitsu full time, going to school full time, and working a full time job. My goal was to reach my full potential in both sports, making sleep unimportant. It turned out to be a rough couple of years, but the advancements I made in my game far exceeded any of my expectations. Unfortunately negatives came along with the positives.

Because of the technical groundwork I acquired through my jiu-jitsu training, I started tapping out my fellow teammates at judo practice. They didn't like the funky submissions I pulled out of my arsenal, and neither did the coaches. This was particularly true with one of the head coaches,