

1962

# A manual of wrestling maneuvers for junior and senior high school teams in schools for the blind

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1962*

BOSTON UNIVERSITY  
SCHOOL OF EDUCATION

Thesis

A MANUAL OF WRESTLING MANEUVERS  
FOR JUNIOR AND SENIOR HIGH SCHOOL TEAMS  
IN SCHOOLS FOR THE BLIND

Submitted by

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(B.S., Springfield College, 1956)

In Partial Fulfillment of Requirements for  
the Degree of Master of Education

1962

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## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
PURPOSE	2
JUSTIFICATION	3
DESIGN OF STUDY	4
READIBILITY OF MANUAL	4
II. REVIEW OF LITERATURE	5
III. A MANUAL OF WRESTLING MANEUVERS FOR JUNIOR AND SENIOR HIGH SCHOOL TEAMS IN SCHOOLS FOR THE BLIND	8
TABLE OF CONTENTS	9
INTRODUCTION	12
DEFINITION OF TERMS	13
FUNDAMENTALS REGARDING TAKEDOWNS AND STANCES WHICH MAY BE ASSUMED IN A NEUTRAL POSITION	16
FUNDAMENTALS REGARDING THE RIDE POSITION	27
FUNDAMENTALS REGARDING ESCAPES AND REVERSALS	37
FUNDAMENTALS REGARDING COUNTERS AND ESCAPES	55
CONCLUSION	68

## CHAPTER I

### INTRODUCTION

Wrestling appears to be the only competitive sport in which a school for the blind can participate with schools for the seeing without any great modification or adaptation. The wrestling program gives to its participants many benefits, such as: coordination, strength, endurance, courage, agility, speed, the ability to analyze a situation, and independent thinking. These attributes are important to any growing boy, but perhaps have added importance to a blind or partially sighted student whose growth or development in relation to mental attitudes, posture, or motor skills has been restricted in some way because of his handicap.

Wrestling, as a competitive sport, exists in thirty-three out of fifty-three schools for the blind in this country with two additional ones presently organizing programs.<sup>1/</sup> The schools not having wrestling programs fall into one of three categories: segregated Negro schools in the South; those having too few students to make a program feasible; or those who cannot find competition in their locale. The fact that the majority of the schools for the blind recognize the importance of a wrestling program to be a valuable part of the developmental process of their students would seem to indicate the value of this sport.

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<sup>1/</sup> Letter from Dr. Charles Buell, Editor of Sports Newsletter for schools for the blind in the United States, California School for the Blind, Berkeley, California. January 2, 1962.

## PURPOSE

The purpose of this study is to develop a manual for blind students, that, in words rather than pictures, explains some of the more commonly used wrestling holds and maneuvers. The descriptions of the maneuvers will not include lengthy detailed explanations. The finer points can more adequately and feasibly be learned during actual practice. The manual will supplement the wrestling program rather than cover the entire sport of wrestling and all of its phases.

As no book of this type exists, this manual will be of assistance to coaches and students in schools for the blind.

Books and pamphlets dealing with the explanations of wrestling holds and maneuvers rely heavily on pictures to convey their message. Needless to say, these books are therefore limited in a school for the blind. Similarly, the coach in a school for the blind cannot demonstrate a particular move to the entire team at once, as can be done when the students can see. Consequently, much time is devoted to the verbal explanation of holds and maneuvers.

The most effective ways to teach a boy wrestling skills are to 1) watch a pair of boys perform and then to make corrections on an individual basis, or 2) for the coach himself to participate with an individual boy to determine if the student is applying pressure correctly, maintaining proper balance, and so forth. These practices take time and in many schools practice time is limited. The time consumed by verbal explanation to the squad is a more fruitful use if the students had a book from

learn the essentials of holds and maneuvers.

#### JUSTIFICATION

The need for such a manual is apparent as both coaches and students have expressed a desire for its existence. The verbatim transcription to Braille, of the materials which have been reviewed, would be inadequate, either because of their heavy reliance upon the picture to supplement the text, or because of their sketchy or vague descriptions.

If a specialized manual were available for use in a wrestling program much time devoted to the explanation of skills could be used more advantageously. Students would be able to study the various steps comprising each maneuver from their manual. Thereby, the students could mentally know the maneuvers before going to practice and would have ample opportunity to synthesize the various procedures rather than have to digest many steps in a limited period of time.

The coach would then have several alternatives: he could give a minimum of explanation, give no explanation, answer questions, or make variations, additions, or deletions in accordance with his own methods and philosophy.

The advanced wrestler would have an opportunity to investigate and choose maneuvers which he feels are suitable for himself, no longer solely having to rely on the coach for the introduction of these new skills, but for assistance in perfecting the execution of them. A wrestler would be less apt to be held back by an inexper-

perienced coach or one whose selection of maneuvers is narrow if the student had a source to which he might refer.

#### DESIGN OF STUDY

This study is a manual which may be transcribed into Braille verbatim. It will include definitions of terms to be used throughout the manual, and explanations of wrestling holds and maneuvers in groups of takedowns, reversals, escapes, pinning combinations, and counters.

#### READIBILITY OF MANUAL

As this manual will be used by both junior and senior high school students, a readability formula was applied to determine its ease of understandability.

Using How to Test Readability, by Rudolph Flesch, Harper Brothers, New York, 1951, the test as described on pages 1-11 was applied to the following sections: Stances which may be assumed in a neutral position, and maneuvers 10, 20, 30, 40, 50, 51, and 60. According to Flesch's Scale, these samples tested scored 83 in Reading Ease. On the Scale, material falling in the 70 to 80 range is ranked as Fairly Easy, material falling in the 80 to 90 range is ranked as Easy, and material falling in the 90 to 100 range is ranked as Very Easy. According to this Scale, the material in this manual should be easily understood by both junior and senior high school students.

## CHAPTER II

## REVIEW OF LITERATURE

In reviewing the literature, it was found that it varied greatly in the degree of helpfulness. Those references which seem to be the most effective rely heavily upon the pictorial aspect, therefore, any use of these materials in a manual of instruction for the blind, would seem to have minor value.

Burke, Robert. "Source Units; Wrestling and Boxing in Secondary Schools." Unpublished Master's thesis, Boston University, 1956.

This study is designed as lesson plans for beginning wrestlers on a secondary school level. It includes history, teaching techniques, conditioning, and safety in relation to the sport. A list of maneuvers that will be used in the lessons is given and a rather incomplete, and in several cases, inaccurate description is given of maneuvers and defenses.

Gallagher, E.C. Wrestling. New York: A.S. Barnes and Co., 1939.

This relatively short book relies very heavily upon its pictures. Written descriptions are sketchy and throughout refer to the pictures stating, "see how" and "notice". It contains a very brief discussion of training and weight loss. Because there are no titles and there is no index, this book is difficult to use.

\_\_\_\_\_ and Peery, Rex. Wrestling. Rev. Ed. New York: A.S. Barnes, 1951.

The language in this book is probably too difficult for junior high students. The descriptions, both written and pictorial, seem to be quite adequate, although the pictorial aspect seems to be somewhat hindered by the author limiting the sequence of pictures to no more than four per maneuver. The book contains glossary, history, and training sections.

Kacavas, J.J. "Development of a Wrestling Unit on the College Level." Unpublished Master's thesis, Boston University, 1953.

This study contains lesson plans for a coach in charge of a wrestling program, for students with little or no wrestling experience, on the college level. The lesson plans are supple-

mented by a brief description of the maneuvers and blocks which may be used.

- Kenney, Harold E. and Law, Glenn C. Wrestling. New York: McGraw Hill Book Co., 1952.

This book deals with the entire wrestling program. It covers the value of a wrestling program, a conditioning program, and weight control, as well as pre-match diet and warm-up. The written text consists of the procedures of the maneuvers, common mistakes, variations, and blocks and/or counters for each. The pictures used are large and clear. The book is easy to use because of its good table of contents and index.

- Sparks, Raymond E. Wrestling Syllabus - Illustrated. Springfield College, 1959.

This syllabus covers a relatively small number of maneuvers but is well done. Written descriptions are good and as many pictures as are needed, are used to supplement the written description. This syllabus was designed for a thirty lesson program in wrestling at the college level.

- Stone, Henry A. Wrestling, Intercollegiate and Olympic. New York: Prentice-Hall, Inc., 1950.

This book was written for use by both coaches and students. It deals with the values of wrestling, its history, training, equipment, and rules. Its description of the maneuvers, blocks and counters is good and is supplemented by an adequate amount of pictures.

- V-Five Association of America. Wrestling. Annapolis, Md.: U.S. Naval Institute, 1950.

This book would be most useful to a wrestling instructor. It concerns itself with a brief history of wrestling, injuries, the development of a team, and a portion is devoted to the Olympic style of wrestling. It also contains a section devoted to lesson plans and methods of instruction. It covers a wide range of maneuvers. Its written descriptions are somewhat brief and rely a great deal upon the pictures.

- Vorres, Spyros K. Wrestle to Win. University of Chicago, 1930.

This work covers a wide range of subjects, such as, coach's duties, referee's duties, first aid, how to train for matches, how to take off weight, preliminary exercises, and class drill. Several statements are made which might be challenged in light of today's research and knowledge. The descriptions and sketched illustrations of the maneuvers are in some cases fragmentary and occasionally do not really describe the maneuvers.

Wawzaszek, Frank J. "Methods Used in Teaching Wrestling to the Blind."  
Unpublished Master's thesis, Boston University, 1954.

This is a movie which may be utilized by an individual  
coaching a wrestling team in a school for the blind.

A MANUAL OF WRESTLING MANEUVERS  
FOR JUNIOR AND SENIOR HIGH SCHOOL TEAMS  
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## TABLE OF CONTENTS

	PAGE
INTRODUCTION	12
DEFINITION OF TERMS	13
FUNDAMENTALS REGARDING TAKEDOWNS AND STANCES WHICH MAY BE ASSUMED IN A NEUTRAL POSITION	16
TAKEDOWNS	18
(Takedowns from standing neutral)	
Arm Drag #1	18
Double Leg Tackle #2	18
Head Chancery #3	19
Hip Lock Whizzer #4	19
Reverse Quarter Nelson #5	20
Single Leg Tackle #6	20
Standing Switch #7	21
Underarm Sneak #8	22
(Takedowns from kneeling neutral)	
Double Arm Lock and Roll #9	23
Knee Tap as Counter for Double Underhooks #10	24
(Takedowns from behind)	
Double Heel Takedown #11	25
Double Leg Buck #12	25
Lift Takedown From Behind #13	25
Single Leg Forward Trip #14	26
FUNDAMENTALS REGARDING THE RIDE POSITION	27
RIDES	
Ball and Chain #15	28
Bar Arm #16	28
Chicken Wing #17	28
Cross Body Ride to Guillotine #18	29
Cross Face #19	31
Deep Crotch Ride #20	32
Figure Four Body Ride #21	32
Hammer Lock #22	33
Inside Crotch Pry #23	33
Outside Ankle Pickup #24	34
Outside Ankle Pickup and Outside Arm Pry #25	34

	PAGE
Stretcher #26	35
Tight Waist and Arm Pry #27	35
Two On One Bar Arm #28	36
<b>FUNDAMENTALS REGARDING ESCAPES AND REVERSALS</b>	<b>37</b>
<b>ESCAPES AND REVERSALS</b>	
Crawfish #29	39
Elevator #30	39
Far Side Arm Roll #31	40
Far Side Leg Roll #32	41
Forward Roll #33	42
Front Sitout - Turn In #34	42
Inside Switch #35	43
Sitout - Turnout #36	44
Stand Up #37	45
Standing Switch #38	45
Stepover #39	46
Switch #40	47
Whizzer #41	48
Cradle #42	49
Crotch Hold #43	51
Half Nelson #44	52
Key Lock #45	53
Reverse Nelson #46	53
Reverse Nelson Outside Shoulder Lock (From underneath)	53
Three Quarter Nelson #48	54
<b>FUNDAMENTALS REGARDING COUNTERS AND ESCAPES</b>	<b>55</b>
<b>BLOCKS, COUNTERS AND ESCAPES</b>	
Release for Ball and Chain #49	56
Release for Bar Arm #50	56
Release for Cross Body Ride to Guillotine #51	56
Stand Up to Counter Cross Face #52	57
Cross Face to Counter Double or Single Leg Tackle #53	58
Primary Counters Against Far Side Arm Roll #54	58
Reroll #55	59
Escape from Figure Four Body Ride #56	59
Blocks Against the Half Nelson #57	60
Escape from Half Nelson and Crotch Hold Pin #58	61
Block for Inside Crotch Pry #59	62

	PAGE
Blocks for Outside Ankle Pickup and Outside Ankle Pickup and Outside Arm Pry #60	62
Recovery from Prone Position #61	63
Escape from Reverse Nelson and Crotch Hold Pin #62	63
Whizzer as Counter for Single Leg Tackle #63	64
Chin Drag to Counter Front Sit Out #64	64
Counter Against Front Sit Out With Tight Waist and Arm Pull #65	65
Release for Standing Double Waist Lock #66	65
Blocks and Counters Against Switch #67	66
Block Against Three Quarter Nelson #68	66
Underhooks Against Leg Tackle #69	67
CONCLUSION	68

### INTRODUCTION

In order to perform maneuvers and counters most effectively, certain principles should be followed in relation to the position of the wrestler's body. If an incorrect position is assumed, one or more undesired situations may occur. First, balance may be impaired; second, the position may be such that a particular maneuver or counter becomes more difficult to perform; and third, more time may be required to execute it.

## DEFINITION OF TERMS

**NEUTRAL POSITION:** In a neutral position neither wrestler has control of the other.

**LOCK-UP:** This position is frequently used while wrestlers are in a neutral position. The most common form is assumed by each wrestler grasping his opponent's right upper arm with his left hand, thumb out, fingers in, and his right hand placed on the back of his opponent's neck.

**TAKE DOWN:** This is accomplished when from a neutral position one wrestler is able to get his opponent into a controlling position. This usually means that he has forced his opponent to the mat and is either beside or behind him.

**RIDE:** This is a maneuver which the controlling wrestler uses to maintain his advantage.

**BREAKDOWN:** The breakdown is a maneuver used by the wrestler in control to force his opponent down to the mat.

**ESCAPE:** This is performed when the wrestler who is not in the controlling position is able to free himself and assume the neutral position.

**REVERSAL:** This occurs when the wrestler who is not in the controlling position reverses the positions so that he then is in the controlling position.

**FAR:** A far leg or a far arm refers to the wrestler's arm or leg which is farthest or to the outside of the wrestlers.

**NEAR:** A near leg or a near arm refers to the wrestler's arm or leg which is nearest or to the inside of the wrestlers.

**CHEST-ON-CHEST:** When pinning an opponent with a Nelson or similar hold, the wrestler should assume a right angle position so that his chest is on his opponent's chest, with his legs spread. His body should be off the mat. His supporting points should be his chest and the toes of his feet. If his opponent attempts to bridge, he may counteract this movement by shifting his weight toward his opponent's legs. And to counteract his opponent's attempt to sit up, he should shift his weight toward his head.

**TRIPOD POSITION:** The tripod position is assumed when the wrestler balances himself on three points. For example, on his left hand, his left knee, and his right foot, with his right knee raised. These three points should form a triangle. The left hand and right foot should be spread and forward of the left knee.

**UNDERHOOKS:** Underhooks are used as a defense move when the opponent is attempting to get underneath. A Single Underhook utilizes one arm, while Double Underhooks use both arms. When opponent attempts to go under the defensive wrestler to employ Double Underhooks, the defensive wrestler drops his hands down in front of the offensive wrestler's shoulders, driving his hands up between his opponent's arm and body, placing his palms on his opponent's side or back. The further the arms are driven through, the more effective the maneuver. In this position, the wrestler employing the Double Underhooks can hold his opponent away, or press down on his opponent's head and upper

back with his own chest, forcing him down to the mat.

BRIDGE: A bridge is accomplished when a wrestler raises the major portion of his body from the mat, supporting himself on his two feet and his head, sometimes using one shoulder. A bridge may be executed with either the back toward the mat or the chest toward the mat.

WAIST LOCK: A waist lock is accomplished by a wrestler passing his arm around his opponent's waist. A double waist lock is when the wrestler uses both arms, and a tight waist lock is when the grip is tightened.

FUNDAMENTALS REGARDING TAKEDOWNS  
AND  
STANCES WHICH MAY BE ASSUMED IN A NEUTRAL POSITION

STANDING:

While standing, the wrestler should assume a stance keeping in mind the following points:

1. The feet should be placed about shoulder width, with the weight on the balls of the feet. One foot can be placed slightly in front of the other.
2. The knees and waist should be bent, with the back remaining relatively straight.
3. If a lock-up position is not assumed, the palms of the hands should face upward and at least one of the hands should be carried low -- below knee level.

The most common lock-up position is to hold the opponent's upper right arm with one's own left hand and place one's own right hand behind the opponent's neck. A worthwhile variation of this is to place the right hand on the opponent's left shoulder, fingers up, thumb down. In this way, a lunge may be more easily defended against.

When moving while in this stance, an effort should be made to take short quick steps rather than long ones unless one is executing a maneuver. When moving either forward or backward or to the side, the foot should be kept as close to the mat as possible, particularly when moving from side to side. The foot which is following should drag along the mat.

**SINGLE KNEE STANCE:**

Another stance which may be assumed while in the neutral position, with or without contact, is to drop to one knee while extending the other leg out to the side, knee slightly bent, sole of the foot flat on the mat. Two basic arm positions may be assumed from this position. If the wrestler has dropped to the right knee, his right hand may be placed on the mat, forward and to the right of his right knee, thereby giving him a tripod base, formed by right hand, right knee and left foot. His left arm may either be carried high or low, with the palm up. These positions can be interchanged depending upon the opponent's motion. In these kneeling positions, the toes of the right foot should be curled under and the wrestler should be sitting back slightly toward his right heel. In turning to keep facing his opponent, a wrestler pivots on his right knee, stepping forward with his left foot to turn to the right and backward with his left foot to turn to the left. Again in this position, as in the standing position, while leaning forward at the waist, the back should be kept relatively straight with the head and shoulders up. Frequently while in a lock-up position, one or both wrestlers may drop down to both knees. In this position the number of offensive maneuvers is greatly curtailed.

## ARM DRAG #1

This maneuver is begun by A getting control of B's right wrist with his own right hand. A should then grasp B's right upper arm with his own left hand, pulling B toward A's right side. As soon as a firm grip is obtained with the right hand, two things are done. When the pull has B lunging forward, A steps forward and slightly to the left with his right foot, putting the wrestlers approximately side by side, right shoulder to right shoulder. A then steps with the left foot, pivoting on his right, in behind B, putting his left arm around B's waist. See "Takedowns from Behind", numbers 11 through 14, for methods of bringing opponent to the mat from this position. A variation of this maneuver is: as A pulls on B's right arm, A steps with his right leg between B's legs and sits back to the mat to his right buttock, thereby tripping B over A's right leg. As B is falling, A should release his grip with his left hand and gain a waistlock with his left arm while swinging his left leg over and behind B.

## DOUBLE LEG TACKLE #2

The double leg tackle, like the single leg tackle, begins with A stepping forward and dropping to the other knee. But in this case, A's arms encircle both of B's legs. A's head should never be placed between B's legs. If A has dropped to his right knee, his head should be to B's right side. When A has control of B's legs, one of two methods may be followed to bring B to the mat:

1. If A is on his right knee and left foot, he slides his left

foot to the right so that the calf of his leg is behind B's ankles, and from this position A drives forward with his right shoulder forcing B back to the mat.

2. If A is able to pick B enough off the mat so that his feet are no longer in contact with the mat, and if A is on his right knee and left foot, he swings B's legs out to the right while bringing B's upper body to the left and down.

#### HEAD CHANCERY #3

With both wrestlers facing each other, either on their feet or knees, A steps to his left allowing the back of B's head to go under A's right armpit. A encircles B's head with his right arm grasping B's chin with his hand. A Underhooks #10 B's right arm with his own left arm. From this position A swings his right hip back, turning to his right. A then pulls B forward by his head and twists B's right shoulder up and over with the left arm Underhook.

#### HIP LOCK WHIZZER #4

A overhooks B's right arm with his own left arm. This is done by passing his left arm over B's right upper arm, then down between B's arm and body towards A's own body. A should bring his left arm and hand against his body, securing B's right arm. At the same time, A grasps B's left upper arm just above the elbow, with his own right hand. In this maneuver A has control over B's upper body. A then steps across in front of B with his own left foot, shifting his left

hip in and under B's body. A then brings B to the mat by leaning his own trunk forward and to the right, and forcing his buttocks back against B, picking B up on his left hip. A then pulls down and across on B's left arm. At the same time A pulls B's right shoulder up toward A's left shoulder while A drives his left shoulder forward, bringing B to the mat on his back in front of A.

#### REVERSE QUARTER NELSON #5

With both wrestlers on their knees facing each other in the neutral position, A places his right hand on the back of B's neck. At the same time he reaches over B's right arm and then back under his shoulder and grasps his own right wrist. A then shifts slightly to his left and forces B's head down to the mat while twisting him over toward his back with his left arm. When B has been turned to his left side, A then circles to his right around B's head and may employ a Reverse Nelson #46, a Cradle #42, or a Reverse Nelson Outside Shoulder Lock #47.

#### SINGLE LEG TACKLE #6

If B steps forward with his right foot, A steps forward with his left foot and drops down to his right knee. While doing this, A drops his right hand down between B's legs, reaches around B's right leg, and locking both hands behind the leg, pulls it against A's chest. One of two methods may then be chosen to bring B to the mat:

1. When A has control of B's leg, A slides his left hand down

to the back of B's heel or ankle, pulling it toward him. At the same time, A presses his right shoulder against B's knee, pushing forward forcing B down to the mat.

2. When obtaining control of B's leg, A slides his right hand down to B's ankle and stands up carrying B's leg up with him approximately waist high. From this position one of two procedures may be followed:

- a. Using B's right leg as a lever, A pulls up on B's ankle with his right hand while forcing down on B's upper leg with his own left shoulder.
- b. Maintaining control of B's right leg, A places his own right foot behind B's left foot, blocking it so B cannot step backward, thereby forcing B backward to the mat.

Important factors to remember while attempting this maneuver are as follows: A should step forward, drop to the knee and reach with the hand simultaneously. The head and shoulders should be kept up. If this is not done and A fails to control B's leg, A puts himself in a position which gives B a slight offensive advantage. However, if A keeps his head and shoulders up, it will be easier for him to get back to his feet to a neutral position.

#### STANDING SWITCH #7

From an open position, A grasps B's right wrist with his own left hand. At the same time, he steps forward and slightly to his left with his right foot and reaches over B's right arm with his own right

arm, placing the palm of his right hand on the inside of B's upper right thigh. A then sits back and slightly to his right, applying pressure to B's upper right arm with his own upper right arm. When B has been brought to the mat, A can go behind for control as described in Switch #40.

#### UNDERARM SNEAK #8

If B underhooks with his right arm, A holds B's upper right arm with his own left hand securely, fingers in, thumb out, and locks his own upper arm against his side. A then must work to a position where he can quickly free his right arm and shoulder. When this is accomplished, A drives his head and right shoulder down and forward, stepping forward with his right foot and pulling B's right arm toward his own upper left arm. Footwork in this maneuver is as follows: as A is driving his right shoulder and head, he is stepping forward and to his left with his right foot so that he has stepped through under B's right arm. There is a moment when A has his back to B's right side, but as soon as A has pulled B's right arm toward his own upper left arm, he is in a position to go behind B by stepping backward and to his left with his own left foot. This same maneuver can be accomplished when both wrestlers are on their knees in the referee's position. A makes B's right arm secure in the same manner as stated above. In this instance, A assumes a tripod position stepping out and forward so that his left foot is flat on the mat, right knee on the mat, and right hand on the mat. As soon as this position is assumed, A raises his left shoulder to increase the room

which his body will swing through. Then, using his right hand and left foot as pivot points, he swings his right leg through, and rotating his upper body, turns his back toward the mat. He must maintain control of B's right arm with his own left arm to make the maneuver successful. A should sit through far enough so that he goes all the way over to his left hip. He then gains a controlling position by first coming to his knees still controlling B's right arm but as soon as he has come to a kneeling position, he releases B's right arm with his left hand and goes behind.

#### DOUBLE ARM LOCK AND ROLL #9

A may attempt this maneuver when both wrestlers are on their knees facing each other. A is underneath with B's chest on the back of A's neck and B's arms around or beside A's body, between A's armpits and waist. A, remaining on his knees, sits back on his heels, at the same time reaching up and back with his arms, to lock B's arms against his body. If possible, at the same time, A should hold B's wrists or forearms with his hands to make the maneuver more secure. As soon as B's arms are secured, A moves his right knee forward and moves his head and shoulders to his left, trying to get the back of his neck against B's right side. A then sits to his right hip, twisting his upper body to his left, pulling down and around with his right shoulder, and pushing up and back with his left shoulder. A pushes against B's right side with the back of his head. By this maneuver B is turned toward his back on the mat. If A has a firm

hold on both of B's arms, it is possible to pin B without changing the grip. A's upper back will be against B's chest and B's head under the middle of A's back. A should assume a back bridge position with legs well spread, applying as much pressure as possible to B's chest. This is a rather difficult pinning position and if the hold on B's arms is not secure, A must quickly turn to his stomach rolling toward B's legs. This same maneuver may be used if only one of B's arms can be secured by putting the head out to the opposite side on which the arm is secured. An attempt to pin B with only one arm secured should not be made.

#### KNEE TAP AS COUNTER FOR DOUBLE UNDERHOOKS #10

A executes this maneuver when B applies Double Underhooks from a kneeling position. With A under B, with his head to B's right side, A locks B's right upper arm with his own left hand. A clamps his upper left arm against his side, locking B's forearm. A then steps forward with his right knee. While doing this, A reaches across to the outside of B's right knee with his own right hand. From this position A extends his left leg back and out, turning to his left. With the grip on B's right arm, A pulls B forward and downward while blocking B's right knee with his own right hand. As B is brought to the mat, A maintains control of B's right arm and places his right hand on B's left hip, pushing B's body away so that A can free his head. From this position, A may maintain B in a pinning position by using a Reverse Nelson #46 and a Crotch Hold #43.

## DOUBLE HEEL TAKEDOWN #11

When in a position behind B, A locks both arms around B's waist, pulling B in tight. A jumps forward so that he places the inside portion of his feet against or on B's heels, right foot to right foot, left foot to left foot. Without any hesitation A sits back more to his left hip than his right, holding B in tight, pulling him down on his own lap. As soon as A touches the mat he should immediately start rolling to his left. As he does this, he hooks B's right calf with his own right instep, keeping his own right knee to the outside of B's right leg, coming to a controlling position on top. It must be remembered that A must release his locked grip around B's body when they come to the mat.

## DOUBLE LEG BUCK #12

If A is unable to lock his arms around B's body and control him, or is unable to stand up as rapidly as B, A in one motion may slide both hands down in front of B so that he grasps B's knees. At the same time, A crouches, placing his right shoulder against B's buttocks and head out to B's left side. A then drives hard with his right shoulder, pulls back and up with both hands on B's knees.

## LIFT TAKEDOWN FROM BEHIND #13

From the behind position, A locks his arms tightly around B's waist, pulling him in close. A then lifts B up so that B's feet no longer make contact with the mat. A then swings B so that B's head

and shoulders go to the left and his feet go to the right. A must swing B's legs far enough to the right so that A may step forward and catch B's legs against his own right thigh. As A catches B's legs on his right thigh, he drops B's body forward to the mat, releasing his locked grip and assuming an appropriate ride.

#### SINGLE LEG FORWARD TRIP #14

With A behind B, A should assume the following position: lock arms tightly around B's waist, spread legs and bend slightly at the waist. A should force his right shoulder against B's back and place his right cheek against B's left shoulder. A then steps forward to the outside and across in front of B's left ankle with his own left foot. The foot should be placed to the inside of B's left foot so that the back of A's left ankle is against the front of B's left ankle. This is to prevent B from stepping forward with his left foot. As soon as B's ankle is so blocked, A pushes forward and to the left with the arms and right shoulder, bringing B to the mat. If A has trapped B's left arm, caution should be taken when bringing B to the mat, because without the use of B's left hand to break his fall, a slam may occur.

### FUNDAMENTALS REGARDING THE RIDE POSITION

Some basic principles which should be observed for most rides are:

1. The wrestler should keep his body behind his opponent's body.
2. The wrestler should be careful not to ride too high toward his opponent's shoulders. A good way to maintain this position is to make sure that his head does not go above his opponent's shoulders.
3. While riding, the legs should be kept well spread for balance.

4. For good body balance and to apply the maximum amount of weight to his opponent, the riding wrestler, in most cases, should bring one knee up off the mat in order to be able to better force himself against his opponent. When his opponent is broken down to the mat a greater amount of pressure may be applied by raising both knees off the mat.

5. In order to enable the wrestler to move more quickly, one of the two following foot positions should be assumed:

- a. The inside edge of the foot braced against the mat, or
- b. The toes of the foot curled under so that the ball of the foot is on the mat.

The wrestler's instep should never be against the mat. The riding wrestler should not allow his opponent to immobilize his two supporting points on the same side, such as in the Far Side Leg Roll #34.

## BALL AND CHAIN #15

If A uses an Outside Ankle Pickup #24 and a Tight Waist and Arm Pry #27 to break B down to the mat, he can keep him there by bringing B's heel up toward his buttocks. A should then step across behind B, placing his right foot out to B's right, holding B's right ankle in against his own bent right hip. A then can lean forward forcing B's heel toward his buttocks. A must make sure that B's right toes are out to the side and not against A's body. As long as A keeps pressure against B's ankle and keeps his right knee forward to prevent B from sliding his foot out to the right, B's lower body will be immobilized allowing A to work for a pinning hold.

## BAR ARM #16

With B on his stomach, or on his left side with his left hand under his stomach, A reaches through the crook of B's left arm and grasps his left wrist or forearm. A's hand should be under B's arm, palm up. Pressure is applied by A keeping his left arm as straight as possible. A should press B's left forearm and hand against B's stomach. At the time A should be pressing down with his left shoulder against the right side of B's upper back.

## CHICKEN WING #17

A uses this maneuver primarily to control B while working for the Half Nelson #44. B's left arm is brought up into a Hammerlock #22 position. While A holds the Hammerlock secure with the right hand,

he passes his left hand under B's left forearm close to the elbow. A then continues to force his left arm up through between B's upper arm and body, until he can place the palm of his hand on the back of B's left shoulder. A then releases his grip on B's left wrist and holds B's left forearm in place with his chest, leaving his right hand free to work for the Half Nelson. If A begins to turn B over to his back using a Half Nelson, A pulls his left arm out of the Chicken Wing, sliding it into the Hammerlock grip. When using the Chicken Wing, caution should be taken by A not to pull B's left arm and elbow away from A's body.

#### CROSS BODY RIDE TO GUILLOTINE #18

This maneuver is safest to apply to B as he is rising to a kneeling position from his stomach. With A riding slightly to B's left, A passes his left foot and leg under B, between his left thigh and arm. A then passes his left foot back between B's legs and hooks his left instep over the back of B's left calf. As A is so maneuvering with his left leg, he should hold B's right ankle with his right hand. If he finds it necessary, however, he may place his hand on the mat to maintain his balance, but the right ankle should be held as soon as the hand is no longer needed for balance. Most of A's weight should be across B's lower back thus making the right hand unnecessary as a balance point. In order to get his left leg in, A may have had to block B's left arm from coming back by A placing his left arm behind B's arm. If this is not necessary, or as soon as the

left leg is under B, A should move his body across B's back and hook B's right arm from behind with his own left arm. It is important that A pass his left arm between B's right thigh and arm, then move it forward and around B's right arm, for this will make the completion of the pin easier. If for some reason A is unable to do this, he may reach over B's right shoulder to secure B's right arm. A should then be in the following position: his left leg between B's legs from the front; his left instep hooked over the back of B's left calf; his left arm hooked around B's right arm from behind; his right hand holding B's right ankle; and, his right leg extending out on the mat for balance. A from this position leans his weight back, pulling up on B's right arm with his left arm and digging his left elbow into B's back for leverage. As B falls to his left side A releases his right hand grip on B's right ankle and reaches up to hold B's right wrist. When the wrist is secured, A swings his left arm in behind and around B's head, and at the same time brings B's right arm behind A's head. While A is so maneuvering with his arms, he brings his right leg forward so that he can hook his left instep behind his flexed right knee and his right instep should hook behind B's left ankle or calf. To apply pressure to B's body for the pin, A pulls B's head toward himself with his left arm at the same time arching his back, forcing his stomach against B. A should straighten both of his legs to obtain the desired leverage. A must be very careful in applying the pressure to B's body. He must apply just enough to maintain B immobile. If too much pressure is applied, this becomes a

punishing hold and will be broken by the referee. If for some reason A was unable to pass his left arm around B's right arm, as described, he can pass his left arm over B's right shoulder to gain control of the right arm. This, however, makes the pinning maneuver more difficult. In this case, when A releases B's ankle and grasps B's right wrist, A must then release his grip with his left arm, pulling it back and then forcing his left hand and arm through behind B's right arm in order to gain the Reverse Nelson #46.

#### CROSS FACE #19

With B on his hands and knees, or partially broken down, with his right arm slightly forward, A places his left forearm against B's left cheek and reaches across to get a firm grip on B's upper right arm. To make this maneuver most effective, A should force B's right arm toward his left side. This is accomplished by a twisting motion with A's left arm, pulling with his left hand and pushing away with his forearm. At the same time, A should be forcing B to the right by A applying pressure to B's left side with his own chest. A waist lock may be employed with the right hand but the maneuver becomes more effective if A picks up B's right ankle with his right hand. Once B has been turned to his right side or his back, A may use a Half Nelson #44, by releasing his grip on B's right upper arm and moving his left arm over the top of B's head and behind his neck, and completing the pin by applying a Crotch Hold #43 with his right arm.

A may hold B in a pinning position by immobilizing both of B's arms. This may be done by A reaching under himself with his right hand and arm and holding B's arm just above the elbow. When this is done, A releases his grip with his left hand and encircles both of B's upper arms with his left arm. The closer B's arms are brought together the more secure the hold. A's right arm may help to hold B's arms secure or it may be used in a tight waist lock with A partially on his right side with bottom leg forward and top leg back.

#### DEEP CROTCH RIDE #20

A passes his right arm between B's legs from behind so that the inside of his elbow is pressing against B's crotch. A places the palm of his right hand against the right side of B's waist. A extends his right leg, placing his foot on the mat behind B. A, driving from his right leg forces B forward and slightly up with his right arm. A can do one of two things with his left arm: He may reach across under B's chest and grasp B's right upper arm and pull back, or he may secure a grip on B's lower arm or elbow and pull back.

#### FIGURE FOUR BODY RIDE #21

As A is riding from behind, he rides up high toward B's shoulders, then passes his left leg around in front of B's waist from the left side. A then hooks his left instep behind his right knee and hooks his right instep behind B's right leg. A then arches his back,

thrusting his groin against the small of B's back, breaking B down to the mat. A may assist in the breakdown by putting his hands behind B's elbows and jerking them forward.

#### HAMMER LOCK #22

To apply a Hammer Lock to B's left arm, A secures a grip on B's left wrist and pulls B's arm behind his back, bending the elbow. A should be careful not to bend B's elbow more than ninety degrees, or to pull his arm out away from his body.

#### INSIDE CROTCH PRY #23

From the controlling position, A steps behind B placing his right foot to B's right side and his right thigh against B's buttocks. A then releases the waist lock placing the palm of his right hand on the inside of B's right thigh. A may do one of two things with his left hand. He may slide it down to B's left wrist, or maintain his grip on B's left elbow. The points of pressure for this maneuver are as follows: by A straightening his right arm, he presses outward with his hand against B's right thigh and presses somewhat downward and forward but mostly to the left with his arm against B's right side. At the same time, A pulls straight back with his own left hand on either B's left wrist or elbow.

## OUTSIDE ANKLE PICKUP #24

From the controlling position, A releases his waist lock and drops his right hand down and back to grasp B's right ankle. At the same time A releases his grip from B's left elbow and places his left arm tightly around B's waist. A then picks B's right ankle straight up and steps under B's right leg onto his own right foot. A is then kneeling on his own left knee, his right foot on the mat and his right knee up, and B's right leg is resting across A's right thigh. A continues to control B's right leg by holding B's right ankle. A breaks B down to the mat by placing his chest against B's lower back and pressing down and forward.

## OUTSIDE ANKLE PICKUP AND OUTSIDE ARM PRY #25

From the controlling position, A releases his waist lock with his right arm and reaches down and back to grasp B's right ankle with his own right hand. At the same time he releases his hold on B's left arm and reaches under B's chest and grasps his upper right arm. To obtain proper leverage, A must shift his body position. This is accomplished by shifting his body away and down, placing his upper chest against B's left side. Greater stability is obtained if A extends his right leg back and slightly to the right, keeping the knee bent somewhat. There are three pressure points. With A's left hand pulling back toward himself, he pushes upward on B's chest with his left arm. With his right hand A pulls B's right ankle toward himself. While he is pulling and lifting with his arms, A pushes

forward against B's left side with his upper chest. This will break B down onto his right side.

#### STRETCHER #26

With B on his hands and knees and A riding from behind, A rides up high toward B's shoulders. A then forces his feet in from each side between B's arm and thigh, forcing his feet back through between B's legs. A then straightens his legs, forcing his groin against the small of B's back, at the same time arching his own back. A should cup his hands behind B's elbows and jerk them forward as he arches his back and straightens his legs.

#### TIGHT WAIST AND ARM PRY #27

With A on top, in the controlling position, he secures his tight waist lock and at the same time, steps in behind B by placing his right foot on the mat to the right of B and his thigh against B's buttocks. At the same time, he slides his own left hand down to B's left wrist. He then presses the top of his head against B's left armpit. The points of pressure in this maneuver are: A pulling back with his own left hand on B's left wrist; A pushing forward and down with the top of his head against B's left armpit; and A pressing down, forward and slightly to the left, with the tight waist lock, primarily using his right shoulder in the lower part of B's back. He may also use his right thigh pushing forward on B's buttocks.

## TWO ON ONE BAR ARM #28

A should gain a Bar Arm #16 with his left hand, and in addition, reach under B's body with his own right hand from the right side, and grasp B's right wrist or hand.

### FUNDAMENTALS REGARDING ESCAPES AND REVERSALS

Some basic principles should be adhered to when a wrestler is on the bottom:

1. In the referee's position, the following points should be remembered:

- a. Toes curled under, heels slanting a little toward each other.
- b. Wrestler sits back toward his own heels.
- c. Knees spread approximately shoulder width.
- d. Hands on the mat approximately shoulder width.
- e. Back straight, head up.

In this position, the wrestler's weight should be back of his legs. By doing this, his movements may be initiated more easily. The wrestler not having to shift his weight back in order to use his arms. The wrestler may check himself to see if this position has been assumed correctly. To do this, he should try to lift his hands off the mat without shifting his weight or moving his back.

2. The wrestler should always try to maintain a kneeling position. There are few maneuvers which may be used to reverse or escape while he is broken down to the mat. When he is flat on the mat he is one step closer to being pinned, for most wrestlers in an advantage position first work to break their opponent down and then work for the pin. By remaining on his knees, the wrestler will not only be further from a pin but be in a position to use more maneuvers.

3. Frequently wrestlers will attempt a maneuver hoping that it will be successful. The more successful wrestler usually depends on a second or third maneuver to gain the reversal or escape. Therefore, a wrestler should spend a great deal of time on faking and the development of a series of holds, that is, to fake a maneuver to get his opponent to counter it and then take advantage of the shift in weight or hold to execute a successful maneuver. In the development of a series of maneuvers, a wrestler should be aware of the direction and position of both his opponent's and his own body. He should utilize any motion or shift in weight to help him in his next maneuver. An example of this type of series would be: Front Sitout-Turn In #34 to a Crawfish #29 to a Far Side Arm Roll #31.

## CRAWFISH #29

From the bottom position A swings his hips away from B at the same time dropping his left or near shoulder down and back toward B's right or near knee. As soon as there is some space between their bodies, A drives his left elbow up between them; then extends his left arm and reaches across B's back as far up toward the shoulders as possible. As soon as his left arm is extended, A pulls his head and left shoulder from under B and steps in behind B with his left leg for the reversal. This maneuver may also be used from the standing position when B is in control and behind A.

## ELEVATOR #30

If B is riding to A's left and applies a Half Nelson #44 to A's right arm, A should do the following: reach up with his right hand and grasp B's right forearm securely. At the same time, A reaches across and above his own left leg with his right leg and hooks his right foot to the inside of B's right leg. When these two points are secure A is ready to use the Elevator. To do so, A turns his back toward B and slides his hips out and away from B. Here A must move very quickly. Although A is turning his back to the mat, he is in no danger if he maintains his grip on B's right forearm and keeps B from stepping over, by keeping his own right leg over B's right leg. As A is turning toward his back, he will have to pull B's right arm up toward his own head in order to free himself. Once out from underneath B, A can then roll to his right into the controlling position.

## FAR SIDE ARM ROLL #31

From the bottom position A locks B's right arm, which is in a waist lock, using his own right hand and arm. This is done by A reaching back and hooking B's elbow with his arm and holding B's forearm with his own hand. When A has B's right arm secured, A moves his right knee forward and to the left so that it is approximately in front of his left knee. At the same time A moves his shoulders under B's chest. At this point, A begins rolling to his right, dropping to his right hip and elbow, keeping his head and shoulders high. As A is rolling, he uses his left arm and shoulder as well as his left leg to move B. As soon as the roll is started, A swings his left shoulder and arm up and back. His upper left arm should make contact with B's left side in or near the arm pit. As soon as A has rolled to his right hip he should use his left leg to assist in moving B's body. This is done by A hooking B's left leg with his own left foot and swinging it up and in the direction of the roll. As soon as B is on the mat to A's left, A should quickly move his body out of the parallel position to that of a right angle, on his knees, to prevent B from using a Reroll #55. As A rolls to his right he should keep his upper left arm in contact with B's body all the way and his left elbow should rest on the mat to B's left until he is ready to apply a Reverse Nelson #46. When A has assumed a right angle position, his knees should be against B's right side. While assuming this position, A should continue to keep his left elbow on the mat to B's left and maintain his controlling grip on B's right wrist with his own right

hand. When A feels secure in this position he may then attempt a pinning hold, in this case the Reverse Nelson #46 and Crotch Hold #43 being a good combination. This is done by picking the left arm up and placing it under B's neck from the near side. The grip on B's right wrist should not be released until this position has been obtained. If A does not choose to use a Crotch Hold, he may lock his hands over the forward part of B's left shoulder and assume a Chest on Chest position (see Definitions). If A has chosen to lock his hands over B's left shoulder, he should do the following to apply the most pressure: keep B's right arm to his left, for if B is able to maneuver his right arm under A's body, B may be able to roll out of the pinning position to his left. To make the most of this pinning hold, A will have to shift his weight slightly according to B's maneuver. If B attempts to roll to his left or away from A, A should move his body slightly back away from B, thereby putting more pressure on B's right side. If B should attempt to roll to his right or toward A, A should shift his chest more onto B's chest and press down on B's left shoulder with his locked hands.

#### FAR SIDE LEG ROLL #32

This hold is accomplished as B has a waist lock with his right arm and steps between A's legs with his right knee while A is in a kneeling position. A gains control of B's right arm by reaching back with his own right arm and hooking B's elbow, at the same grasping B's right forearm with his right hand. A then moves his right foot off

the back of A's right calf, hooking under B's ankle with his right toe. From this position A lunges forward straightening his right leg and rolls to his right. As soon as B comes to the mat behind A, A must release his right leg and gain a right angle position to B's body, on his knees. For the pin, see Far Side Arm Roll #31.

#### FORWARD ROLL #33

From the referee's position, with A on the bottom, A tucks his chin to his chest, rounds his back dropping the top of his left shoulder to the mat, and executes a rapid forward roll. As A comes to the seated position he turns either to the left or right to assume a kneeling position facing his opponent.

#### FRONT SITOUT - TURN IN #34

With A on the bottom in the tripod position, right foot, left knee, and left hand, using his right foot and left hand as pivot points, A swings his left leg over himself and forward to a seated position, his left leg extended out in front of him and his right knee bent. As soon as it is possible, A should bring his left elbow against his own left side to prevent B from putting his left arm around A's body. From this position, A may turn either way to complete the escape or a possible reversal. Perhaps the most effective is for A to turn in or towards his left. When in the seated position it is perhaps best to lean slightly forward to help guard against the Chin Drag #64. To lean forward with the left arm held tightly into the side would make the execution of the Chin Drag

difficult. To turn to the left, A should slide his left hand forward along the mat so that his elbow comes in contact with the mat beside him rather than in back of him. A should use his left elbow as a pivot point, rather than his shoulder. As he is turning to his left, while still leaning forward, A brings his right leg up and over toward his left. Here it is important that he bring the leg over with the knee bent, bringing the knee fairly close to his head. By doing this, A has turned to his left and is already on one knee. He merely has to pull his left knee up to be in a good position, whereas, if he were to bring his right leg over without the knee and hip joints bent he would be on his stomach and B would have a better chance of spinning behind. To gain a reversal from this maneuver, A can attempt a Crawfish #29 as soon as he no longer needs his left elbow for support. As A sits out and turns in to the left, B in all likelihood, will try to follow A by encircling to his own right. If this is the case, and A is quick enough, a Crawfish will probably be successful.

#### INSIDE SWITCH #35

From the bottom position, A assumes a tripod position using his right foot, left knee, and left hand. At the same time, with his right arm, he reaches across himself, behind his left arm, and grasps B's left wrist. When B's left wrist has been secured, A reaches back over B's left arm with his own left arm and places the palm of his hand on the inner side of B's upper left thigh. As

this is being done, A uses his right foot and his upper body against B's body as pivot points, and swings his left leg under himself to a Front Sitout - Turn In #34 position. To gain the proper leverage, however, A should sit out more to his left, rather than straight ahead, at the same time applying pressure to B's upper left arm with his own upper left arm. To flatten B to the mat, A will find it necessary to turn to his left hip and at the same time slide his hips away from B's body and move his own body toward a parallel position with B. Once B has been flattened to the mat, the steps used in Switch #40 are followed.

#### SITOUT - TURNOUT #36

After A has executed a Front Sitout - Turn In #34, he should be leaning slightly forward with his right upper arm held tightly against his right side pinning B's right arm against his waist with the back of A's right forearm and hand against his right thigh for added strength. A should have his left upper arm tightly against his left side to prevent B from going under it. A should be sitting slightly more on his right buttock with his legs spread, knees bent, and his heels dug into the mat for stability. Keeping control of B's right arm, A should put his head back, pressing his neck against B's right shoulder. A then bridges back against B's right shoulder arching the back. At the same time, A raises his buttocks off the mat and moves it toward his feet. This will extend B's right arm and force his upper body to the mat. When B's arm is fully extended

and has been forced to the mat, A swings his left leg over while rolling to his right. At this point A releases B's right arm and pushes back away from B into a kneeling position facing him.

#### STAND UP #37

From the bottom position, A assumes a tripod position with right foot, left knee, and left hand, holding B's right wrist with his own right hand, against his own waist. A, keeping his head and shoulders high, without moving his feet, shifts his weight backward and toward his right leg. He then rotates his hips turning his body to the left or toward B. When A has his weight over his feet, he straightens his legs to stand up. Because A has kept control of B's right wrist B should follow up behind A. If B has not encircled A's waist with his left arm, A can use a Crawfish #29 motion, while standing to gain control or a neutral position. If, however, B has both arms around A's waist, A has several alternatives. He may use the Release for the Standing Double Waist Lock #65 or Standing Switch #38.

#### STANDING SWITCH #38

With B behind A in a standing position and with B's arms around A's body, A holds B's right wrist with his own left hand. A then reaches over B's right arm with his own right arm, placing the palm of his right hand on the inside of B's upper right thigh. To accomplish this, A might have to swing his hips to his left as well

as drop his right shoulder down and back, thereby turning his left shoulder to the right. While A is doing this, he is pivoting on his right foot, swinging his left leg across in front of him. When A's right hand is firmly against B's upper right thigh, A, having turned to his right, kicks his left leg up, and sitting back on his right buttock, continues to hold onto B's right wrist with his own left hand. He keeps his own right arm as straight as possible and puts as much pressure as possible against B's upper right arm with his own upper right arm. As the wrestlers come to the mat, A should land primarily on his right side and as soon as A has broken B down to the mat, A swings his left leg up and over B to assume a controlling position. In order to break B down, A will probably have to shift his hips out away from B. A should always be aware of the pressure on B's right arm and as soon as A starts to swing over and behind B, B's right arm must be either placed behind his back or so maneuvered to bend the elbow. If this is not done, B's elbow may be injured.

#### STEPOVER #39

This maneuver is best used when the controlling wrestler is riding high, that is, up toward the bottom wrestler's shoulders, and out to one side. If this is the case, and B is riding to A's left side, A quickly raises his buttocks and swings both legs up and over B's lower body. A must be careful not to turn or roll to either side, but keep his chest and stomach toward the mat. If this much of the maneuver is successful, there is a good possibility that A will be

able to apply the Reverse Nelson #46 and bring B over with his momentum to B's back to a pinning combination. If however, A is unable to swing his legs across B's body and he is only partially successful, a reversal may still be gained. If A has only been successful in getting his left leg over or behind B, A should hook B's right leg with the left leg. This can be done by placing the left knee on the mat between B's legs from behind. This hook becomes more effective if A, having done this, can maneuver the calf of his leg under the shin of A's right leg. A must then reach across himself with his right hand, reaching in front of his left arm and getting control of B's left wrist. A should then pull B's left hand in the direction of his right knee at the same time forcing his left shoulder against B's upper left arm, forcing it forward and to the mat. When B is immobilized, A may then use the Crawfish #29 to gain the advantage.

#### SWITCH #40

From the bottom position, A places his right foot back and slightly out to his right. At the same time, he moves his left hand over beside his right hand. A then uses his right foot and left hand as pivot points. He swings his left leg under his raised right leg and turns his body to the right. In the same motion, A reaches his right arm back over B's right arm. He places his right hand on the inside of B's upper right thigh. A should swing his left leg out far enough so that he assumes a seated position on his right hip beside B. As soon as A no longer needs his left hand for support he should

grasp B's right wrist with it to prevent B from pulling it out to release the waist lock. As long as A has his right hand in B's crotch and is holding B's right hand securely, A should not be in a hurry to go behind for the reversal. He should wait until B has been flattened to the mat. In order to accomplish this, A will have to lean backward and to his right side, applying as much pressure as possible to B's right upper arm with his own right upper arm, and keeping control of B's right wrist, holding it against his own left hip. To increase the pressure A might find it necessary to slide his hips out away from B's body. Once B has been flattened to the mat, A then may go behind to an advantage position. This is done by either bending B's right elbow or moving his arm toward his side. Then A is able to swing his own left leg over to his right to assume a controlling position. If A's elbow is not bent or his arm not moved, there is danger of putting undue pressure against the elbow joint and possibly causing an injury.

#### WHIZZER #41

If B is riding to the side, A frees his left arm, then swings it up, back, and around A's upper right arm. A must hold B's right arm as securely as possible and as close to his shoulder as possible to make the maneuver more effective. A then lunges forward while forcing his left shoulder toward the mat, at the same time bumping A to the left with B's own left hip. If B is brought forward sufficiently and knocked off balance, A then may complete the maneuver by employing the Step Over #39, or B may use another method to maneuver A to his

left side. In this case, the same arm movements are used, but B moves his left knee and left hip in under A's body as far as possible and as B brings A forward with his arm, he drives his left hip up and into A by B straightening his right leg. A should then roll to his left side, off of B's left hip. B, maintaining control of A's right arm, spins to his right around A's head and employs the Reverse Nelson #46 and Crotch Hold #43, or Reverse Nelson Outside Shoulder Lock #47.

#### CRADLE #42

1. Far Leg Cradle. If A is attempting to pin B with a Reverse Nelson #46 with his left arm, and a Crotch Hold #43 with his right arm, and is unable to do so or desires a more secure pinning hold, he can use the Far Leg Cradle. If B is on his left side or partially on his back, A forces both his left and right arms through further, and locks them together, bringing B's left knee and face toward each other. A assumes a modified chest-on-chest position (see Definitions). A should bring B's face and left knee as close together as possible. This may necessitate A changing his grip from locked hands to holding on to his own forearms or his elbows. The closer B's head and knee are brought toward one another, the less chance there is of him kicking and thereby breaking the hold. If B is not sufficiently bent to allow A to join his hands, A may bring the two points closer. With B on his left side, A plants his right elbow on the mat so that it will remain stationary while he is applying pressure to the back of B's neck with his own left arm forcing B's face and upper body toward

his left knee. To increase the power of his left arm pressure, A can use it as a lever. To do this, he should reach as far around B's head as possible with his elbow bent, planting the palm of his hand on the mat. A uses this hand as a brake or stationary point. Then by straightening his left arm and moving his left shoulder to the right, B's head will be moved toward his knee.

2. A variation in the Cradle, using the Reverse Nelson #46, is as follows: A has been unable to obtain a Crotch Hold #43 with his right arm, and B is attempting to turn to his stomach away from A. In this situation, B will probably have his left leg back and his right leg forward. A should slide his right arm between B's legs from behind and thus pull B's right knee toward B's face. Once A has secured a tight grip, pulling B's knee and face toward one another, A shifts his weight back away from B, thus rolling B to his back. Again, as described in Far Leg Cradle (1), A may have to change his grip.

3. If A is attempting to pin or turn B over by using a Half Nelson #44 with his left arm, A may expand this into another form of the Cradle. If B is partially on his right side, A slides his right arm between B's legs from behind, drawing B's left leg toward his face. Once A has locked his hands, he applies pressure to B's left side with his own upper chest, driving forward from his feet, thereby rolling B to his back. A completes the pin by applying pressure down on B's body with the chest-on-chest position and pulling B's left thigh in against A's right side and pulling B's head into A's left

side. In this combination, A's hands will be locked under his body, between B and himself. A's legs should be well spread so that B will be unable to rock him off. A might have to use his forehead as a brace to prevent B from rolling to his left. If B's left leg is not flexed enough to allow A to join his hands, A may do the following: while B is on his right side, A keeps his left arm behind B's neck, planting his left hand on the mat as a brake so that B will be unable to move his head and shoulders backward. This secured, A steps his right knee between B's legs. If possible, A should force his right calf under B's calf, thereby hooking behind B's left knee with his own right knee. A then can walk B's left knee toward his head. This same maneuver may be used if A desires to use this Cradle while B is on his stomach.

4. The above Cradle may be used if B is on his right side with his right leg forward, the exception being that A would slide his right arm between B's legs from in front and around behind B's right leg. A may use his right leg in the same way to walk B's knee up toward his head.

#### CROTCH HOLD #43

As A is attempting to turn B over, as in a Half Nelson #44, to B's right side, A should force his left arm under B's right thigh, placing his left hand on the back of his left thigh. A then uses this arm as a lever to help turn B to his back. When B is on his back, A to maintain control, has his arm between B's legs and under

B's outside or right thigh. To increase the efficiency of this hold, A should keep his elbow on the mat.

#### HALF NELSON #44

With B broken down flat on the mat, A from behind B, passes his right hand between B's right arm and side and forces it through so that A can place the palm of his right hand on the back of B's head. A then uses his right arm as a lever to turn B to his back. A lifts B's right shoulder by lifting up with his own right arm, at the same time keeping A's head close to the mat by pressing down with his right hand. As he lifts B's right shoulder, A should be pulling B's head toward himself. To obtain the most leverage, A should place his right hand on the back of B's neck so that at least half of his hand is above B's hairline. When turning B over, A should be at approximately right angles to B's body. A should also push on B's right side with his own upper chest. To make the Half Nelson more effective, A may use either the Crotch Hold #43, the Hammer Lock #22, or the Chicken Wing #17 in conjunction with it. To secure the pin, A should assume a chest-on-chest position (see Definitions). If A turns B to his back A should sink the Nelson, that is, when B is partially on his back, A releases his hold from the back of B's head and drives his right arm through so that his elbow is behind B's head. When B is on his back, A should lift B's head off the mat into A's side. As A swings his body out to the right to get himself at right angles to B, using a Half Nelson, he forces his left hand under B's near or right leg,

and places his palm on the back of B's left thigh. A then uses his left arm in much the same way; lifting B's right leg up and over, rolling him to his back.

#### KEY LOCK #45

With B on the mat on his left side and A riding from behind, A hooks his right hand under B's right elbow. Then A places his upper forearm against the top of B's left wrist. A then reaches under his right forearm passing his hand up through the crook of his right arm and securing a grip on his right upper arm with his left hand. At the same time, A releases his grip on B's right elbow, rotating his palm downward and reaching through to secure a grip on his upper left arm with his right hand, thus immobilizing B's right arm. To secure the pin, A moves to his left around B's head turning B to his back. A pins B by maintaining the key lock and assuming a chest-on-chest position (see Definitions).

#### REVERSE NELSON #46

With B on his back over on his left side and A behind him or to his right side, A passes his left arm across in front of B's right arm and puts his left arm behind B's neck.

#### REVERSE NELSON OUTSIDE SHOULDER LOCK (From Underneath) #47

If A has applied a Reverse Nelson #46 with his left arm from B's right side, and B is on or partially on his left side; A can reach

under B's back with his right arm and lock his hands over B's left shoulder. A maintains the pinning position by straightening his arms and flattening out on the mat at right angles to B's right side.

#### THREE QUARTER NELSON #48

With A on top in the referee's position, he steps in behind B, placing his right knee on the mat between B's legs. A then reaches between and under B's left arm and body to apply a Half Nelson #44 with his left hand. A then releases his waist lock and reaches under B's body from his left side, reaching up to the right of B's head and locking his own hands behind B's neck. A pulls B's head back and under, toward himself. A pushes forward on B's buttocks with his right thigh, helping to roll B forward onto his shoulders.

## FUNDAMENTALS REGARDING COUNTERS AND ESCAPES

In order for an individual to become a successful wrestler he must be able to employ many blocks, counters, and escapes. This ability is gained primarily through experience. To be able to shift one's position to counteract the action of his opponent requires an alert mind and quick reflexes. A good portion of being a good counter wrestler is to mentally be aware of what the opponent's next move could be from a particular position, and to know what maneuver he may follow up with. Maintaining good position in respect to balance, weight distribution, and points of pressure, play an important part in counter wrestling, but a knowledge of what to do when in a particular position is of the greatest importance.

## RELEASE FOR BALL AND CHAIN #49

If B has applied a Ball and Chain #15 to A's right leg, to release the ride, A moves forward on the mat at the same time turning to his left hip. A then attempts to bring his right knee forward and slides his ankle down B's right thigh. It is necessary for A to move forward quite rapidly in order to release B's pressure on his own right leg.

## RELEASE FOR BAR ARM #50

When B applies a Bar Arm #16 to A's left arm, A should force his left buttock back against B. A should maneuver his legs out from under B. A then should buck up so that he is on his knees with his left hip still forced into B. A then forces his left hand along the mat in the direction of his right shoulder. A keeps his left shoulder pressed against B. A then swings his left hand forward and assumes a hands and knees position.

## RELEASE FOR CROSS BODY RIDE TO GUILLOTINE #51

One of two methods may be used: before B has applied the Cross Body Ride to Guillotine #18 tightly to A's left leg and right arm, A should drop his left shoulder to the mat with his left arm under his chest and rest on the left side of his face while straightening his right leg, thus raising his hips. If B has not secured himself tightly to A's back, his body will slide down A's back toward his left shoulder. If this is the case, A then can use a Crawfish #29

motion to gain a reversal. If, however, this maneuver is unsuccessful, A should resist B's attempts to roll A to his left. Rather, A should quickly roll to his right. As soon as A's right buttock makes contact with the mat, A should vigorously throw his hips to the right, away from B, so that he is on his left hip. A then should jam his left elbow down toward the mat between their bodies. When this has been accomplished, A should swing his right leg up and over to the left, thereby coming over on top of B. A should then force his left forearm the rest of the way through so that he might place his hand on the mat. If A has not been able to release B's ride, he will now probably do so, for B will be on his back and A can maintain this position by using his left arm, left knee, and right foot as points of balance.

#### STAND UP TO COUNTER CROSS FACE #52

If B is applying a Cross Face #19 to A from A's left side, A reaches up and grasps B's upper left arm securely with his own right hand. A then raises his head and shoulders turning to his left to face B while stepping forward and to his left on his own right foot. A then swings his left arm under B's right arm and around B's back pulling B toward him. A then shifts his weight over his right leg enabling him to stand up. While doing this, A releases his grip on B's left upper arm with his right hand and reaches around B's back to lock his hands in a Bear Hug. Throughout this maneuver A should keep constant pressure on B's chest with his own chest. To bring B

to the mat, A pulls B in tight with his arms, while pressing forward with his chest. A walks forward toward B, bending B over backward. A must be careful not to allow B and himself to fall heavily to the mat as this may cause injury to B. When B loses his balance and starts to fall backward, A can slow the fall considerably by stepping forward with one foot and carrying some of the weight on this leg.

#### CROSS FACE TO COUNTER DOUBLE OR SINGLE LEG TACKLE #53

If B attempts a Double or Single Leg Tackle #2 and #6, with his head out to A's left side, A should attempt to do all parts of this maneuver simultaneously. A should throw both feet as far back away from B as possible. He should spread his legs wide to maintain a good base. (This will be more difficult in the case of a Double Leg Tackle, but an attempt should be made to spread them regardless.) The back must be arched, keeping the knees as straight as possible while forcing the left hip down and forward against B's left shoulder. This is very important, for this puts the maximum amount of strain on B's arms. While A is so maneuvering with his legs, he should be using his arms as described in Cross Face #19. In this situation, however, A may not be able to reach B's outside ankle, in which case, A may hold B's near or left thigh or ankle.

#### PRIMARY COUNTERS AGAINST FAR SIDE ARM ROLL #54

If A is aware that B is going to attempt a Far Side Arm Roll #31, A's first reaction should be to release his waist lock and pull his

arm out. If however, B has gained control of A's arm, which is around his waist, A should shift his body to a position behind or slightly to B's right, if B is going to roll to the right. At the same time, A should place his right foot firmly on the mat as far out as possible to the right, to brace against the roll. If there is not enough time to shift the body, the extended right leg will frequently block the roll. If B is successful in starting A's body in the roll motion, A should employ the Reroll #55 to counter B's maneuver.

#### REROLL #55

If B executes a Far Side Arm Roll #31, to the right, A's reaction should not be one of resistance, but one of adding to the momentum of the roll as much as possible. This may be done by letting himself go and pushing off the mat with his left foot. As A feels himself being rolled, he should release whatever hold he has with his left hand and pass it around B's waist, pulling B in as close as possible with both arms. As A comes to the mat behind B, A must remain parallel with B holding him in tight and continuing the roll to A's left. As B comes to the mat again, A must be prepared to place his right foot out to the right, to stop the rolling motion while he is on top.

#### ESCAPE FROM FIGURE FOUR BODY RIDE #56

When B has applied a Figure Four Body Ride #21, A must roll to one side or the other to do one of two things. If he is able to roll

far enough so that B is behind him and partially on his back, A can spread his legs and bridge back against B's chest thus forcing B's back to the mat. B in all likelihood will release his hold to avoid being pinned. If however, A is unable to force B to his back he should attempt to gain a seated position with B directly behind him. If in this seated position, B has his right leg extended, A may free his own right leg by doing the following: pushing down on B's right leg and swinging his own right leg up and over to his left. Once his right leg is free, A then can turn his body inside B's legs to face him. Or A may lift upon B's right leg, thus making it difficult for B to keep his left instep hooked behind his right knee.

#### BLOCKS AGAINST THE HALF NELSON #57

1. To prevent B from getting a Half Nelson #44, A should clamp his upper arm tight against his side, thus preventing B from passing his arm through.

2. If B has secured a Half Nelson with his right arm from A's right side, A should clamp his upper right arm tight against his own side, locking B's arm in place so that he may not further pass it through. A should then reach up with his right hand and secure either B's right wrist or hand, pulling it off the back of his neck toward the mat. As A is pulling B's hand, A should arch his neck, forcing his head as far back as possible to put greater strain on B's grip. If B is riding A from behind or to A's right, during this maneuver, A can increase the efficiency of this maneuver by turning slightly to

his right side and forcing his buttocks in against B. Once A has released the Half Nelson, he should continue to maintain control of B's right arm until he can force it out to the side so that B will not be in a position to apply the Half Nelson again. A should then assume a hands and knees position.

3. If B should apply a Half Nelson with his left arm to A's left side while A is in a kneeling position, A should lock B's arm against his side with his own left arm and secure a grip on B's left forearm with his own left hand. Once this has been secured, A moves his body forward, dropping his left shoulder to the mat and twisting it slightly toward his right side. At the same time A should raise his buttocks and force his left hip against B's body. Once B has been thrown off balance or to his left side, A may employ the Stepover #39 to complete the reversal and use a pinning combination.

#### ESCAPE FROM HALF NELSON AND CROTCH HOLD PIN #58

B is in a pinning position with his right arm having a Half Nelson #44 and his left arm having a Crotch Hold #43. A is turned to his left side as much as possible. A places his left hand on B's left thigh and pushes it away and toward his legs, working his left leg under B's legs. At the same time, A reaches under B's chest as far as possible and places his arm around B's back. A then bridges on his feet, left shoulder, and head, at the same time pushing on B's left thigh and pulling B's upper body up toward his head and left shoulder. B should then move his right leg out and shift his weight to counteract this maneuver. When B does this, A should suddenly

drop, twisting to his left toward his stomach, and kick his left leg under his right leg and back. As A twists toward his stomach, he must take his arm from around B's back and reach for B's right hip with his hand. A should then press up against B's body with the back of his head and push on B's hip with his hands. Then moving his buttocks back to assume a kneeling position, he should be prepared to use a Crawfish #29 as B spins to go around behind.

BLOCK FOR INSIDE CROTCH PRY #59

To block B from effectively using the Inside Crotch Pry #23, A steps forward and to the right with his left foot. He then sits back and to the left, forcing his left hip into B.

BLOCKS FOR OUTSIDE ANKLE PICKUP  
AND  
OUTSIDE ANKLE PICKUP AND OUTSIDE ARM PRY #60

As B picks up A's right ankle, A does the following to release the hold: A sits back to his left forcing his left hip into B. At the same time he extends his right leg out away from B.

As B is attempting the Outside Ankle Pickup and Outside Arm Pry #25, A does the same as stated in Outside Ankle Pickup above, to release the leg. In addition, A drops his left shoulder down toward the mat and raises his right shoulder. He extends his right arm out to the side to free himself of the Outside Arm Pry.

## RECOVERY FROM PRONE POSITION #61

A is flat on the mat and B is riding to his left side. In order for A to regain a hands and knees position, he should turn slightly to his left side and draw his right knee as far up toward his right shoulder as possible. He should then force his right elbow back into his right hip, keeping his upper right arm against his right side. Using his left elbow, which should be in along his left side, A drives back and to his right, shifting his weight over his right leg. He can then assume a kneeling position by drawing his left leg up.

## ESCAPE FROM REVERSE NELSON AND CROTCH HOLD PIN #62

With B pinning A with a left arm Reverse Nelson #46 and a Crotch Hold #43 with his right arm, A turns as far as possible to his right side, his right hand pushing away and down on B's left thigh and A bringing his right knee up as far as possible under B. A reaches as far as he can around B's back with his left arm. A then bridges on his two feet, right shoulder, and head, and continues to push with his right hand on B's left thigh, forcing B's upper body toward his own right shoulder, with his left arm. B will counteract this maneuver by forcing his left leg to the left and shifting his weight. As he does this, A suddenly drops from the bridge, twists to his left shoulder and drives his right arm toward his left side between B's body and himself and scissors his legs, left leg back and under, right leg forward and over. If A has been unable to free his right arm or turn to his stomach he may place his left hand against the

right side of B's head, forcing it up and back. A bridges on his feet, left shoulder, and head, and as he drops back to the mat he drives his right arm from between their bodies. A then does a forward bridge on his toes, left shoulder, and face, forcing the back of his upper right arm against B's head. From this he can recover to a kneeling position.

#### WHIZZER AS COUNTER FOR SINGLE LEG TACKLE #63

If B has tacked A's left leg with his head out to A's right side, A steps forward in toward B's left side with his right leg. At the same time A encircles B's upper left arm by forcing his own right arm up through between his own leg and in front of B's left shoulder. A then drives his left leg back away from B, at the same time pulling up on B's left arm and driving him forward while A forces his right knee into B's left side.

#### CHIN DRAG TO COUNTER FRONT SIT OUT #64

As B does a Front Sit Out #34, A releases his waist lock with his right arm and reaches up over B's right shoulder and cups his chin in his right hand. A pulls B backward while twisting B's head to the right. A may do one of two things with his left hand: he can pass his left hand between B's body and left arm, from behind, hooking his hand around the upper part of B's arm; or, he may pass his hand between B's body and left arm from the front. In either case the left hand also assists in pulling B backward. Because A

will be behind B, it will be necessary for A to move to his left to allow B to come straight back. To keep B on his back for the pin, a moderate amount of pressure, keeping B's head turned to his right will keep his right shoulder down. The grip on B's upper left arm by A's left hand, together with A's left shoulder pressing down on B's left shoulder, will keep B's left side down.

COUNTER AGAINST FRONT SIT OUT  
WITH TIGHT WAIST AND ARM PULL #65

As B sits out to the front, A maintains his tight waist lock and slides his left hand down to B's left wrist. A moves his lower body slightly to the right, driving his right shoulder into B's right side and pulling B's left wrist back toward himself. While executing this, A is on his left knee pushing from his extended right leg.

RELEASE FOR STANDING DOUBLE WAIST LOCK #66

To release the waist grip, when B is behind A, A grasps B's wrists, right hand to right wrist and left hand to left wrist. To release B's locked hands A should hold one wrist stationary, close to his own body, while forcing the other wrist down toward his feet. At the same time, A should arch his back, leaning his shoulders against B while forcing his stomach away from B, thereby increasing the tension on B's grip. Once broken, A then may use the Crawfish #29 while standing, or step forward and turn to a neutral position. A may also employ the Standing Switch #38.

## BLOCKS AND COUNTERS AGAINST SWITCH #67

1. As A feels that B is starting a right-handed Switch #40, A merely pulls his right arm out from around B's waist.
2. If B has begun a right-handed Switch and A is unable to pull his arm free, A should then step across B's legs with his right leg. This maneuver may also be coupled with Maneuver 1, so that B remains under A.
3. As B attempts a Switch with his right arm, A blocks it by maintaining a deep tight waist lock and drives from his feet forcing his upper right arm into B's right armpit. A uses his right arm as a lever, forcing down and forward with his right upper arm while pushing down and back against B's left hip. At the same time A is pulling B's left wrist with his own left hand.
4. A may sit through to counter B if he applies a right-handed Switch. To do so, A steps forward, up onto his left foot and moves his right knee in close to B. When this has been accomplished, A swings his right foot under his left, into a Front Sit Out #34 position on his right hip behind B, carrying along B's right hand in his own crotch. A then secures a tight waist lock with his left arm around B, at the same time pulling his right arm free. Then A swings his right leg back under himself to a kneeling position behind B.

## BLOCK AGAINST THREE QUARTER NELSON #68

As B attempts a Three Quarter Nelson #48, from A's left side,

A should extend his left leg backward, arch his back, and at the same time, throw his head back. If B has secured the Three Quarter Nelson grip to A's left side, A should force his left hip and side back into B, at the same time rotating his own left shoulder down toward the mat and toward his right side and increasing the pressure on B's grip by A forcing his head backward against B's locked hands.

#### UNDERHOOKS AGAINST LEG TACKLE #69

As B attempts to go under A to secure either a Single Leg Tackle #6 or a Double Leg Tackle #2, A uses Underhooks to hold B back and away from his legs. At the same time, A should throw his legs back and apart, leaning his upper body against the back of B's head and shoulders.

### CONCLUSION

In order to become a successful wrestler, a good balance between strength, endurance, coordination, and experience is needed. It is not necessary for an individual to know a vast number of maneuvers. If he is able to become proficient in executing a good number of blocking and countering maneuvers, as well as two or three rides, three or four takedowns and perhaps five or six reversals, he should meet with some degree of success in this sport.

There is a great deal of difference between knowing how a maneuver should be performed and being able to execute it when in competition. The only way to master a maneuver is through countless repetitions. A truly good wrestler may execute a maneuver with seemingly little effort, having practiced enough so that it becomes a simple movement requiring little mental thought in relation to its mechanics.

A parallel might be drawn between a complex wrestling maneuver and the tying of a shoe. At first, the tying of a shoe requires a great deal of thought to be accomplished. But through practice it may be performed easily, with little or no thought to the mechanics of how one's hands move to tie the shoe. Similarly, when a complex wrestling maneuver is diligently practiced, it tends to become automatic, thereby allowing the wrestler to use his mind to anticipate the moves and possible deceptions of his opponent.

**Practice makes perfect.**