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An Instructional Film Illustrating Leg Wrestling Moves, Counters, and Drills

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Central Washington University

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AN INSTRUCTIONAL FILM ILLUSTRATING LEG WRESTLING
MOVES, COUNTERS, AND DRILLS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The popularity of wrestling has increased significantly in the past few years. Accompanying this trend has been an increase in interschool competition, resulting in a greater demand for effective coaching. As coaches are forced to work with increasing numbers of wrestlers, a need arises for devices to supplement their own presentation and demonstration. Some training films have been made to meet this need, but none have been made focusing specifically on leg wrestling. Such a film would be a useful addition to instructional films now available.

I. THE PROBLEM

Purpose of the Study

The purpose of this study was to provide an instructional film which would benefit those interested in the use of the legs when wrestling. Successful wrestlers and coaches are devoting more and more time to perfecting leg wrestling. They can see that to handle all wrestling situations one must know how to counter leg wrestling as well as to use their own legs effectively. The problem, then, is not recognizing the need for acquiring knowledge of leg wrestling, but rather of finding sources where this knowledge may be obtained.
Statement of the Problem

This study is concerned exclusively with offensive and defensive leg wrestling. The maneuvers included in such an instructional film should have a wide enough range to be used in a high school physical education program or in varsity college wrestling.

The problems of this study were first, to determine the moves, counters, and drills used in effective leg wrestling that were taught by leading coaches, and second, to present these moves, counters, and drills in action film with a comprehensive printed description and analysis of these moves.

Limitations of the Problem

Data presented in this study was limited to: (1) information from publications on wrestling, (2) personal interviews with coaches of teams who competed against Central Washington State College during the 1967–68 wrestling season, (3) personal interviews with coaches of teams who participated in the 1968 Washington State Class B High School Wrestling Championships, and (4) selected coaches of teams participating in the 1968 National Association of Intercollegiate Athletics (hereafter referred to as NAIA) National wrestling tournament.
II. DEFINITIONS OF TERMS USED

**Leg Wrestling**

It is conceivable to use one's legs when wrestling from a number of different positions, but for the purpose of this study, leg wrestling will be restricted to mat wrestling.

**Mat Wrestling**

Mat wrestling is that wrestling which is not done on the feet or from a neutral position.

**Leg Wrestling Moves**

In the context of this study, leg wrestling moves will refer to those leg wrestling moves initiated by the offensive wrestler to gain better control of or pin his opponent.

**Leg Wrestling Counters**

Throughout this study, the term leg wrestling counter shall be interpreted as meaning a move by the defensive wrestler to prevent or escape from a hold of his opponent.

**Leg Wrestling Drills**

The term drills is interpreted as indicating all drills or exercises which can be used for increasing the flexibility and strength of the legs and hips.
Turk

The term "turk" in this study refers only to the position of the offensive wrestler's leg around the defensive wrestler's leg. The turk is used by inserting the heel of the offensive wrestler's right or left foot between the defensive wrestler's legs. The leg that is inserted stays as high as possible and around the thigh of the defensive wrestler's near leg. The offensive wrestler keeps his hips behind and above the defensive wrestler's hips.

Single Leg Grapevine

The grapevine in this study is interpreted as the offensive wrestler's (right or left) leg which is inserted around the inside thigh of the near leg and hooks over the lower leg with the toe. The main distinction between the turk and the grapevine is that the turk is around only the upper thigh.
CHAPTER II

REVIEW OF THE LITERATURE

A review of wrestling literature provided a variety of information about leg wrestling. A number of wrestling books make significant contributions to leg wrestling while others make none at all.

Raymond H. Swartz, et al, in Championship Wrestling, give a basic foundation to leg wrestling. Using up-to-date descriptions and illustrations which make the sequence of moves easy to follow, they describe the stretcher, the figure four on the body, the crab ride, and counters for each (27:81-85). A more descriptive presentation of the cross body ride, the turk and arm or reverse whizzer and the figure four head scissors are given in Brown and Ober's Complete Book of Highschool Wrestling (3:132-136). The cross body ride to the guillotine is covered by William and Leeman (28:14-31) in their pamphlet "Learn Wrestling." They make no other real contribution to offensive leg wrestling, but do give a substantial amount of information on counters and drills for leg wrestling. A must for anyone interested in effective use of the legs is Sasahara's Scientific Approach to Wrestling (20:104-119). This book discusses a number of good set-ups for the turk as well as leg flexibility training.
A number of studies have been made on different aspects of wrestling, but none specifically on leg wrestling. These studies range from Siever's thesis, "The Measurement of Potential Wrestling Ability" (23), to Sargent's thesis, "Effect of Wrestling on Systolic Blood Pressure" (19).

Wrestling instructional films have covered a variety of wrestling areas, but again, nothing dealing specifically with the legs. Beardsley made a film of fundamental wrestling maneuvers which was specifically concerned with the development of wrestlers at various levels of experience (1). Bourque made a colored film strip on officiating wrestling which was accompanied by a tape for sound (4). Segraves made a colored 16mm film of takedowns and counters which showed each maneuver at regular speed and once in slow motion (22). A number of films which are not part of a thesis problem have been made on wrestling. Eric Beardsley has a number of privately owned and unpublished films which have made a considerable contribution to the writer's study on leg wrestling and filming techniques (24, 18, 17, 6, 2).

Other information was found in a number of magazine articles. Fornicola, in a series of leg wrestling articles in The Scholastic Coach,

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demonstrated a number of leg wrestling maneuvers. In addition, he made some comments about the philosophy behind leg wrestling and urged more coaches to take the extra time to teach leg wrestling tactics. He feels that the wrestling technique that seems to prevail today is the "escape and takedown." He asks whether the basic aspects of wrestling, riding and controlling, have become unimportant to winning or if the basic goal of wrestling has become something besides the pin (8:62-63).

Leg wrestling makes some of the best contributions to setting up pinning combinations of any wrestling moves, as well as directly pinning with the use of the legs (9:14-15). Also, because of the increasing popularity of leg wrestling, it is becoming more and more evident that coaches need to know and teach how to block and counter leg wrestling moves.

This study is not concerned with the use of the legs in take-downs. The reader is referred to Paul A. MacDonald's article in the November, 1965, Athletic Journal on this aspect of leg wrestling. The point to be considered here is MacDonald's philosophy of the use of the legs. In contrast to Fornicola's concepts, MacDonald believes that leg wrestling can be taught effectively to the beginner. Many high school coaches regard the use of the legs as being too advanced for the beginner. To the contrary, leg wrestling, if introduced effectively in the early part of a wrestler's experience, will contribute considerably
to his repertoire of maneuvers and lead to developing efficient use of the legs (12:8-9).

The high school physical education class is one place where leg wrestling could be introduced to the beginning wrestler. Although methods of teaching leg wrestling in physical education classes may differ slightly from coaching wrestling, the basic fundamentals are essentially the same. The methods used in instruction should be based on standard physical education procedures. The skills taught should be determined by basic wrestling principles. One must remember that a few well-learned leg wrestling maneuvers would be much better than a multitude poorly learned. With considerable organization, improved teaching of leg wrestling would insure more extensive carry-over into high school and college varsity wrestling. Teaching leg wrestling in physical education classes would also help develop knowledgeable spectators (25:34). Methods and techniques of teaching leg wrestling have the same general objective--good wrestling.

In wrestling men must be taught to think properly and be trained to react effectively in order that the proper action may take place at the opportune time. This, then, is the prime objective in the teaching of sound wrestling (5:120).
CHAPTER III

PROCEDURE

I. SOURCE OF DATA

High School Coaches

As part of the preliminary research, the writer interviewed a number of coaches at the 1968 Class B State High School Wrestling Tournament at Moses Lake, Washington. These coaches were interviewed as they were available, with the majority of the coaches of the more successful wrestlers being interviewed before the end of the day. It was not possible to interview all the coaches because of the lack of their available time. The information obtained through these interviews was not used directly in the final determination of moves to be used in the study, but was used as background for future study.

Collegiate Coaches

Central Washington State College competitors. Interviews were held with some wrestling coaches and wrestlers whose teams competed with Central Washington State College during the 1967-68 wrestling season. Not all coaches were available for interview.

NAIA finalists. Personal interviews were held with coaches of twenty-eight teams at the NAIA National Wrestling Championship
Finals at Alamosa, Colorado, including the coaches of the top ten teams.

II. METHOD OF COLLECTING DATA

During each interview, the author asked a series of questions and recorded the answers. For a list of the questions asked during the interviews, see Appendix A.

III. ORGANIZATION OF DATA FOR TREATMENT

A comprehensive list of leg wrestling moves, counters, and drills was constructed from the information collected through literature review and personal interviews. From this list specific exercises, moves, and counters were selected to be presented in the film. The film is divided into five different parts, as follows:

Part I--Exercises or drills for the legs. This section contains suggestions designed to increase the strength and flexibility of the legs.

Part II--Set-ups for single leg grapevine and turk.

Part III--Preventions. How to prevent opponent from securing the single leg grapevine and turk.

Part IV--Leg wrestling moves. Offensive maneuvers.

Part V--Leg wrestling counters. Defensive maneuvers.
The film was divided into five sections to enable the viewer to concentrate on one area of leg wrestling at a time. The instructor using this film could show only one section at a sitting to keep the viewing wrestler from becoming confused by a variety of leg wrestling maneuvers.

IV. PHOTOGRAPHING THE FILM

One hundred feet of 16mm film was taken prior to actual filming of the instructional film. The purpose of the practice film was to (1) establish correct lighting procedures, (2) determine the effectiveness of the contrasting colored uniforms, (3) determine the most effective camera distance to be used, (4) help to determine the most effective way to use the zoom lens, (5) determine the best camera angle, and (6) determine the best method of illustrating each maneuver.

The film used was colored 16mm and the filming was done indoors in the large gym at Nicholson Pavilion at Central Washington State College. The mat used was red and white Reselite. The filming was arranged to make the best use of the white background and the contrasting uniforms. The lighting consisted of five quartz ionized lamps which were lowered from the ceiling and focused on the demonstrators from different angles. Each of the maneuvers was filmed once at regular speed.
A zoom lens was used to draw the viewer's attention to a specific area of the body to better see how a particular maneuver was being executed.

The subjects used to demonstrate in the film were Lamoin Merkley and Bill Rackley, former members of the Central Washington State College varsity wrestling team. They were selected because of their skill and effectiveness in techniques of leg wrestling and because they were equal in weight. The demonstrators practiced the moves before filming to insure the best demonstration of the move being illustrated.
CHAPTER IV

THE SCENARIO

To simplify explanation of the maneuvers in the scenario, R will refer to right and L will refer to left. Also, "A" will refer to the wrestler initiating the maneuver being explained, and "B" will refer to his partner or opponent.

I. LEG WRESTLING DRILLS

Exercises or Drills Designed to Increase the Strength and Flexibility of the Legs

1. Knee stretching. While standing, place feet a little more than shoulder width apart and bend over and rest hands on knees. Apply pressure with the hands to the knees as knees are rotated in a circular motion. For variety, place both hands on one knee applying pressure to all sides of the knee as it is rotated.

2. Hip stretching. From a sitting position, with both legs stretched out in front, draw R leg up and rest the ankle on the upper L thigh. Grasp the R foot with the L hand. Grasp the R ankle with the R hand, resting the R elbow on the inside of the R knee. While lifting at the foot and ankle, force the knee towards the mat. For more stretching,
place both hands under the ankle and try to force the leg up and behind the head. Repeat on the other side.

3. **Hip Spreader.** In a sitting position, place the soles of both feet together and draw the heels as close to the buttocks as possible. Grasp the R ankle with the R hand and rest the R elbow on the inside of the R leg or knee. Take the same position with the L arm and leg. Rock side to side forward and back while forcing the knees toward the mat with elbows.

4. **Calf and leg stretching.** While standing, place feet as wide apart as possible. Keeping L foot stationary, turn the R foot and point the toe directly away. Keeping the toe pointed and on the mat, go down in a deep knee bend with the L leg, at the same time keeping the leg extended. Repeat the deep knee bend again, flexing the ankle so the toe is drawn up as far as possible toward the shin of the R leg. Alternate, bouncing from side to side, extending and flexing the ankle of the leg opposite from the deep knee bend.

5. **Stretching in turk position.** Lie on stomach with hands on the mat just under the chest. Extend arms and arch back drawing the knees up and as wide apart as possible and place heels together. Rock up and down keeping the knees apart and heels together, touching the hips to the mat. Arch back trying to bring feet and head together.
6. **Knee flexion to backbend.** From a hands and knees position with toes extending back, arch back to a backbend position. Place head on mat and let the back settle down to the mat as much as possible. Return without using hands if possible.

7. **Hurdle stretch.** In a sitting position, extend the L leg directly in front and bend the R leg, drawing the heel next to the buttocks. Reaching both hands toward the L toe, bring the head down as close as possible to the L knee and mat. Repeat to other side.

8. **Knee and ankle flexibility.** Begin kneeling on the mat with knees forming a R angle and hands to the sides. Bring the R leg around and place the heel in front of the L knee with the outside of the R foot and lower leg resting on the mat. Continue the same motion with the L leg.

9. **Ankle stretching.** From a hands and knees position, sit back on heels and point toes backward. Bring weight off knees leaving body weight on hands and toes. Rotate the ankles in a circular motion and side to side, keeping weight supported by toes, ankles, and hands.

10. **Knee and ankle flexibility.** Drop down into a deep knee bend keeping knees wide, heels together, and weight on balls of feet.
Jump up extending legs and progressing forward two or three feet. When feet hit the mat, drop back down into a deep knee bend.

11. Splits body twister. From standing position, step forward with the L foot and extend the R leg backwards into the splits with L foot flat on mat. Support weight with L foot, R toes, and R hand on the mat. R arm is extended and R hip is twisted down to the mat, stretching the R side and R leg. Repeat to other side.


13. Knee flexion and extension. "B" is on his hands and knees on mat. "A" sits on "B's" back with his R leg over "B's" R shoulder and his L leg to "B's" L side. "B" grasps the top of "A's" foot with his R hand. "A" extends his leg while "B" resists. "B" then grasps "A's" heel and forces it away as "A" flexes his leg. Repeat the same procedure for the other leg.

14. Back flexibility. "A" spreads his feet about shoulder width and faces "B." They grasp hands and "B" places his L foot between "A's" legs. "A" arches back into a backbend touching his head on the mat. "B" then assists "A" back up to his feet by pulling on his hands.
15. Strengthening hip flexors. "B" is standing with his feet at shoulder width, hands to his sides. "A" begins by bridging in front of "B" with his head between "B's" legs. "A" then reaches back and grasps "B's" L ankle with his L hand and "B's" R ankle with his R hand. "A's" weight is supported on his head and feet. "A" then pulls with his arms and thrusts his feet over his head, and they land next to "B's" L leg. "A" then kicks back over to the starting position. "A" kicks back over again with one foot landing on each side of "B." "A" kicks back to starting position. "A's" head remains on the mat throughout the entire exercise.

16. Hamstring and back strengthener. "A" and "B" stand facing each other. "A" has his feet spread at shoulder width and his hands behind his back. "B" locks his hands on the back of "A's" neck and jumps up placing his R leg around "A's" L hip and his L leg around "A's" R hip and locks his feet behind "A's" back. "A" then bends forward, lowering "B" toward the mat. "A" then lifts "B" back up until his own back is straight again.

II. LEG WRESTLING SET UPS

Set Ups for Single Leg Grapevine and Turk

1. Block near elbow. "A" riding "B" from L side grasps "B's" L arm between the thumb and fingers of his L hand. He grasps it just
above and behind the elbow. "A" drives "B's" L arm and elbow as far forward as possible and at the same time raises his hips up behind and a little to the L of "B's" hips. Also at the same time "A" steps inside "B's" L thigh with his L heel. "A" applies pressure to the inside of "B's" L thigh and applies pressure with his L hip, causing a twisting action to break "B" down to his R side.


3. Near leg hook. "A" riding "B" from L side with tight waist and near arm steps over "B's" L leg so "B's" ankle is hooked by the back of "A's" R knee. "A" drives into "B" at a 45 degree angle and moves his hips up behind "B's" hip and turks "B's" L leg with his L leg. "A" ends up with a turk and "B" is driven down to his R side.

For near leg hook to grapevine, "A" first breaks "B" down to his stomach. "A" then hooks over "B's" L leg with his R leg and places his L knee into "B's" L hip. "A" lying slightly on his L side throws his upper body weight diagonally across "B's" back. At the same time "A"
scoops "B's" L leg over his L leg with his R leg, then shifts his hips up behind "B's" hips. "A" secures "B's" L leg in a grapevine.

4. Reverse turk. "A" riding from L side breaks "B" down to stomach. "A" then shifts his weight diagonally across "B's" back, then reaches back with his R hand and picks up "B's" L ankle so he can slip his R foot under "B's" L leg just above the knee. "A" then lifts "B's" L leg further by arching his back and lifting with his R foot and leg. "A" then places his leg under "B's" L leg above the knee and keeping the pressure on "B's" back, secures the turk.

5. Blanket ride. "A" rides "B" from L side with blanket ride by hooking over "B's" near shoulder with his forearm resting under "B's" L arm pit and controlling "B's" ankle with his R hand. "A" keeps his weight well up and forward controlling "B's" hips. "A's" L knee rests on the top of "B's" L thigh. "A" can either drive into "B" with his hips and secure the turk or wait until "B" sits into "A" opening up "B's" L thigh so "A" can secure the turk.

6. Pick near knee. "A" has broken "B" down to his stomach. "A" steps up with his L foot, placing his heel just above "B's" L knee, posting it so "B" cannot bring his knee any closer to his chest. "A" then picks "B's" L knee with his L hand and inserts his heel between "B's" L thigh and the mat. "A" then drives "B" forward, forcing "B's"
thigh over "A's" foot giving "A" enough leverage on "B's" L leg to secure the turk.

7. Crab Ride. "B" is on his hands and knees on the mat. "A" is riding "B" in a crab ride. "A's" R and L arms are under hooking "B's" R and L shoulders respectively. "A's" hips are above and a little behind "B's" hips. The tops of "A's" R and L feet under hook the inside of the lower part of "B's" R and L legs respectively. If "B" attempts to counter the crab ride by dropping to his side, "A" brings his L leg forward and to the outside of "B's" L leg and steps inside the thigh securing the turk. If "B" attempts to counter the crab ride by rolling through, "A" will hold securely to "B" with the crab ride until "B" has completed the roll through and is resting on his right side. "A" then brings his R leg forward to secure the turk as before.

8. Post near ankle. "B" is on his hands and knees on the mat and "A" is riding from the L side. "A" posts or pins "B's" near or L foot to the mat by stepping on it with his R foot. "A" then drives "B's" weight forward extending "B's" L leg. "A" is then in position to step in with the turk.
III. LEG WRESTLING PREVENTIONS

1. Chest close to knees. "A" is on his hands and knees. "B" is riding from the L side. As "B's" L leg begins to come forward for the turk, "A" sits back over his heels and drops his chest down to his knees leaving no opening for "B" to insert his foot for the turk or single leg grapevine.

2. Block with hands and elbows. "A" is on his hands and knees. "B" is riding from the L side. As "B's" L leg begins to come forward for the turk, "A" blocks the leg with his elbows by forcing out and back on the inside of "B's" L leg. "A" also blocks with his hands, forcing out and back with his L hand on "B's" L instep. "A" should also block with his hands and elbows when he is broken down on his side.

3. Leg extension. "A" is on his hands and knees and "B" is riding from the L side. As "B" places his L foot on the inside of "A's" L leg for the single leg grapevine, "A" extends his L leg back, thrusting his heel towards the ceiling. As "A's" L knee is brought back to the mat, it is drawn up next to his R knee to block any other attempt by "B" for the single leg grapevine. "A's" knees are then brought back to original position for good balance.
4. Keep knees together. "A" has been broken down to his R side. As "B's" L leg begins to come forward for the turk, "A" puts his knees together so "B's" L foot cannot be inserted for the turk. If "B" does get to the inside of "A's" thigh, "A" drops his L knee back and behind his R knee and peels "B's" L foot off with his R knee. Also, as "B's" L leg is coming forward, "A" draws his L knee to his chest and blocks "B's" L leg with his L hand and elbow.

5. Elevate leg. "A" is on his hands and knees, "B" is riding from the L side. As "B's" L leg comes forward for the turk, "A" drops his L forearm down next to his own L leg so the back of his forearm is next to his thigh. As "B's" L leg is placed over "A's" L arm for the turk, "A" elevates "B's" L leg over his head, dropping to his R side and coming out between "B's" legs and behind him.

6. Block with opposite leg. "A" is on his hands and knees and "B" is riding from the L side. As "B" begins to place his L foot on the inside of "A's" L thigh, "A" sits back over his heels bringing his R foot up next to his L knee, blocking the turk. "A" then grasps "B's" L instep with his L hand and thrusts "B's" L leg back toward "B." "A" then sits out to his L, turning toward "B" and securing "B's" L leg with his R arm.
7. **Grasp ankle.** "A" is on his hands and knees and "B" is riding from the L side. As "B's" L knee begins to move forward, "A" reaches over the outside of "B's" L leg and grasps "B's" L ankle. "A" then thrusts "B's" L leg and ankle back toward "B" and sits out, turning away from "B" for an escape.

**IV. LEG WRESTLING MANEUVERS**

1. **Single leg grapevine.** "A" is riding "B" from the L side. "A" moves his hips up and a little to the L of "B's" hips and inserts his L leg between "B's" legs. "A" then hooks over the outside of the lower part of "B's" L leg with his L toe. At the same time "A" shifts his body diagonally across "B's" back, placing his L elbow in back of "B's" R armpit and controls the far ankle with his R hand or both hands.

2. **Cross body ride.** "A" is riding "B" from the L side and secures the single leg grapevine on "B's" L leg with his L leg as explained previously. When "B" attempts to hip "A" down, "A" throws his R leg around behind himself for balance. This prevents "A" from dropping down to his L hip. "A" uses his R leg to help drive "B" down to his R side by throwing it to the other side of "B." At the same time "A" thrusts his hips into "B" knocking him down on his R side.
3. Guillotine. "A" has the cross body ride on "B" with a single leg grapevine on "B's" L leg. "A" hooks under "B's" R elbow with his L elbow. "A" then grasps "B's" R wrist with his R hand. "A" uses his L arm and R hand to place "B's" R arm behind his head. "A" then forces back into the arm that is behind his head. At the same time "A" reaches around and behind "B's" head with his L arm forcing "B's" R arm further down "A's" back. "A" continues to force against "B's" R arm until "B" falls to his back. "A" then locks his hands around "B's" head and changes the grapevine to a figure four on the leg. "A" increases pressure for the pin by pulling "B's" head toward him and arching his hips into "B."

4. Split scissors. "A" has the cross body ride on "B" with a single leg grapevine on "B's" L leg. As "B" steps to his R foot, "A" locks his hands around "B's" R leg just above the knee. "A" moves his L side high on "B's" back. "A" then arches back, pulling "B's" R leg until "B" falls to his back. "A" then grasps "B's" R ankle with his R hand and with his L arm still around "B's" R leg, "A" grasps his own R wrist with his L hand. "A" increases pressure for the pin by forcing "B's" knees down toward "B's" chest and head. "A" also arches his hips into "B's" back forcing "B's" weight up over "B's" shoulders.
5. The turk. "A", when riding with his hips directly behind and supported by "B's" hips, is in position to step in for the turk. "A" brings his R leg forward and places his heel high on the inside of "B's" thigh. "A" then arches his back, thrusting his hips into "B." At the same time, "A" is lifting back and up on "B's" R leg with his R leg. The thrusting action of "A's" hips and R leg lift will force "B" to his stomach or L side. A point for "A" to remember is to keep his R knee out to the R side of "B" for balance and to block any attempt by "B" to roll to his R. "A" also keeps his feet together to increase his power in lifting "B's" leg.

6. Turk with arm. After "A" has broken "B" down to his L side with the turk, as previously explained, he then hooks over "B's" R arm with his R arm. "A" keeps "B's" arm hooked above "B's" elbow and brings his R fist in between "A" and "B" next to "A's" chest. "A" then forces "B's" R shoulder blade toward the mat by twisting his elbow up to his R ear. "A" increases the pressure by arching back and lifting the turked leg to the ceiling. "A" uses his L hand out to his L side for support and balance. "A" keeps his knees wide and feet together with all his weight on "B" except for some supported by "A's" L hand.

7. Turk with head. "A" does everything just the same as the turk with the arm except he controls "B's" head instead of his L arm.
After "B" is broken down to his L side, "A" reaches across "B's" face, grasps "B's" head, and pulls it toward his chest. "A" then shifts his arm around "B's" head so the crook of his R elbow is on the point of "B's" chin. "A" keeps his R side tight to "B" to prevent "B" from slipping his R arm between them. It is illegal for "A" to at any time cover the nose or mouth of "B."

8. Turk with cross-face. "A" breaks "B" down to his stomach or L side. "A" reaches across "B's" face with his R arm and grasps "B's" L arm just above the elbow with his R hand. "A" then forces "B" to his back by pulling "B's" arm toward his chest and using the pressure with the turk as explained in turk with arm. "A" finishes the move with a double arm tie up controlling both of "B's" arms with his R arm.


10. Turk to inside crotch and stack up. "A" uses the crotch pry to set up the turk, then breaks "B" to his L side with the turk. "A" then rotates his upper body across "B's" hips, supporting himself on his L foot and knee and on his R foot. "A" then steps out of the turk and
lifts "B's" hips off the mat by lifting "B's" L leg with his R arm and "B's" R leg with "A's" R knee. As "B" turns toward "A," "A" reaches around "B's" head and over "B's" L arm, trapping it in between "A" and "B's" chests. "A" then uses a face lift to pinch "B's" L ear to his L shoulder. This will eliminate "B's" bridge. At the same time, "A" forces "B's" L knee toward "B's" head. "A" is up on his toes driving all his weight onto "B's" chest.

11. Turk to locked half nelson. "A" sets up the turk with a crotch pry, then breaks "B" down with the turk. "A" hooks over "B's" R arm with his R arm. "B" is trying to turn onto his stomach. "A" places his L hand on the mat in front of "B's" face and traps "B's head between "A's" L forearm and the mat. "A" keeps his weight on "B's" head and upper body. "A" then steps out of the turk and moves toward "B's" head. "A" then forces "B's" R shoulder toward the mat while tightening up on "B's" R arm with his R arm. At the same time "A" reaches all the way around "B's" head and up under "B's" R armpit. "A" then locks his own hands under "B's" R armpit to secure the locked half nelson. At the same time, "A" moves further around "B's" head. "A" is up on his toes with his legs wide, driving his weight down on "B" with his chest and head. "A's" L arm lifts on the back of "B's" head and neck to eliminate "B's" bridge.
12. Turk to double grapevine. "A" uses crotch pry to set up the turk with the arm. "A" then secures the turk and arm. As "A" begins to put pressure on "B" to force his R shoulder to the mat, "B" attempts to slip his hips and work his R arm between "A" and "B". "A" loses the pressure of the turk when "B" turns into him. "A" then steps out of the turk and across "B's" L leg. "A's" R leg than wraps around the outside of "B's" thigh and "A" hooks the inside of the lower part of "B's" L leg with his R toes. The grapevine is the same on the other leg. "A" increases pressure for the pin by spreading his legs and arching his back.

13. Turk to reverse turk. "A" riding directly behind "B" brings his L leg forward for the turk. "A" breaks "B" down to his stomach. "A" applies pressure by arching his back and lifting "B's" L leg toward the ceiling. "A" lifts "B's" L leg with his L leg by lifting with his L heel under "B's" upper thigh. "A's" R leg also helps lift by lifting with his R heel against his own L ankle or foot. The reverse turk is used by transferring "B's" L leg over "A's" R heel and lower leg. Pressure is then applied by "A" lifting with his R heel against "B's" thigh and his L heel against his own R ankle or foot. "A" can continue to control "B's" L leg by keeping his feet together and lifting with whichever leg is under "B's" L leg. "A" should be able to shift back and forth from turk to reverse turk.
14. Turk to ride in between opponent's legs. "A" uses turk to break "B" down to his stomach. "A" is using the turk on "B's" L leg. "A" shifts his L side across "B's" back with his L elbow in "B's" R side. At the same time, "A" extends his L leg across "B's" R leg and hooks "B's" thigh just above the knee with his L toes. "A" then throws his free leg behind himself for balance. "A" then picks up the back of "B's" L knee and places his R knee under "B's" L thigh and continues to lift "B's" L leg. At the same time, "A's" L foot posts "B's" R leg. "A" then thrusts his R leg up and over, lifting "B's" L leg and turning "B" on his back. "A" ends up on his L knee and R foot in between "B's" legs with "B" on his back. "B's" L leg is controlled by "A's" R arm and supported by "A's" R thigh.

15. Stretcher to half nelson. "A" secures the turk on "B" with his L leg. "A" then places his R heel on the inside of "B's" R thigh. "A" breaks "B" to the mat with the stretcher. The main things to remember with the stretcher are: (1) the arching of "A's" back and thrusting of his hips into "B," (2) "A" forces both of "B's" thighs backward with his legs, and (3) "A" knocks out "B's" arms or arm by hooking under one or both of them and jerking up so "B" is forced to the mat. "A" keeps "B" controlled and on the mat by arching his back and forcing down on "B's" head with his L forearm. At the same time "A" hooks
"B's" R arm with his R hand and keeps pressure on "A" by lifting his R arm. "A" then grasps his L wrist to turn "B" to his back. As "B" turns to his side, "A" steps out of the stretcher and moves out perpendicular to "B's" R side and sinks the half nelson. "A" then hooks "B's" L arm with his L arm and brings both hands to his chest and locks them for a locked half nelson. As "A" locks his hands, he moves further around to "B's" head, keeping his weight on his toes and "B's" chest.

16. Stretcher to cross face. "A" breaks "B" to his stomach with the stretcher. "A" then reaches across "B's" face and grasps "B's" L arm just above the elbow with his R hand. "A" then pulls "B's" L arm across and drives him to his L side. "A" steps out of the stretcher and moves out perpendicular to "B's" R side, keeping his weight on "B" with his upper body. "A" then lifts on "B's" R leg at the knee, driving "B" on to his back. "A" finishes up the move with a double arm tie up with his R arm. "A's" L arm is placed on the mat on the R side of "B" to block him from rolling through.

17. Stretcher set up. A set up for the stretcher is for "A" to break "B" down with the turk, then let him begin to recover to his knees; then "A" steps in with the other leg and breaks "B" down again, only this time with the stretcher. "A" controls "B" by hooking over "B's" L arm with his L arm and forcing down on "B's" head with his R hand.
18. Near leg hook. "A" is riding "B" from the L side. "A" steps over "B's" L leg scooping under "B's" L ankle with his R foot. "A" traps "B's" L ankle between his own R calf and thigh behind his R knee. As "B" attempts to counter the near leg hook by standing up, "A" pulls his R leg back, pulling "B's" L leg out from under him. At the same time "A" drives into "B's" L thigh with his R shoulder and blocks behind "B's" R knee with his L arm, taking "B" to the mat. "A" then moves out to "B's" L side and secures an inside crotch ride with his L arm.

19. Jacobs with arm. "A" is riding "B" from the L side and secures a near leg hook on "B." "A" then drops his R shoulder just under "B's" L buttocks and traps his R arm around "B's" L thigh with his hand just above the knee. "A" puts pressure on "B's" L leg to break him down to his stomach by driving on the buttocks with his shoulder and pulling on "B's" L leg with his R arm. At the same time "A" puts pressure on the lower part of "B's" L leg by pulling it back and lifting it up with the near leg hook. "A" forces down on "B's" L leg with his R hip. After breaking "B" down, "A" steps out of the near leg hook and lifts "B's" L knee with his R arm. "A" then steps between "B's" legs with his R leg and scoops up "B's" R leg with his R heel just above "B's" R knee, driving "B" onto his back. As soon as "B" begins to go
onto his back, "A" hooks over "B's" L arm with his L arm, at the same

time controlling "B's" R leg with his R leg. Hooking the leg in this

position is referred to as the Jacobs.


reaches around behind "B's" L leg and picks it up just above the knee

with his R hand. "A" then steps between "B's" legs and secures the

Jacobs on "B's" R leg with his R leg. "A" then reaches around "B's"

head with his L arm and around "B's" L leg with his R arm and locks his

hands. "A" then drives up over "B" and drops off "B's" head to his own

L side. "A" increases pressure on "B" for the pin by arching his hips

into "B's" head and slipping his R leg out over "B's" R heel and pulling

it to the mat.

21. Figure four head scissors. "A" steps into the turk with

his R leg from directly behind "B" and breaks "B" down to his stomach.

"A" then secures the turk with the arm by hooking over "B's" R arm with

his R arm and drives "B" onto his L side. "A" then steps out of the turk

keeping "B" down on his side. "A" moves toward "B's" head, controlling

"B's" R arm over his own R hip. "A" then places his R heel on the back

of "B's" head. As "A" drives "B" onto his back, "A" slips his R leg

around "B's" head and hooks the back of his L leg with his R toes

securing the figure four head scissors. "A" then applies pressure for
the pin by arching his back, lifting "B's" head with his legs and tightening up on "B's" R arm.

V. LEG WRESTLING COUNTERS

1. Leg extension. "B" is riding from the L side and secures a single leg grapevine on "A's" near leg. "A" extends his L leg back and thrusts his foot toward the ceiling. As the grapevine comes off, "A" brings his L knee down next to his R knee to block any other single leg grapevine attempts by "B."

2. Hip down. "B" has secured a single leg grapevine on "A's" L leg. "A" quickly drops his L hip to the mat and throws his R leg backward and to the other side of "B." This puts "A" on his L buttocks and "B" on his R side. "A" then slips his hips, turning into "B", which releases the pressure on "A's" L leg. At the same time "A" works his L elbow between himself and "B". "A" keeps his upper body up over "B's" L side. As soon as "A's" L elbow is worked through, he kicks his R leg over his L leg and comes out on his knees on top of "B."

3. Grasp hip and hip down. "B" has secured a single leg grapevine on "A's" L leg. "A" reaches around "B's" waist and grasps "B's" R hip bone with his L hand. "A" then drops to his L side and
pulls "B" in under him. At the same time, "A" throws his R leg back and across "B." "A" ends up on his L buttocks and "B" is on his R side. "A" slips his hips and turns into "B", keeping his upper body over him. As soon as "B" loses the pressure on the grapevine, "A" throws his R leg to the other side of "B" and drives up over him, reaching for "B's" head with his L arm. "A" ends with a turk on "B."

4. Power sit out. "B" has secured a single leg grapevine on "A's" L leg. "A" steps up to the inside of his L foot and sits through hard with his R leg driving "B" into the mat. At the same time, "A" jams his L elbow between himself and "B's" L side. "A" quickly slips his hips, turning into "B" and freeing his L leg kicks his R leg over "B" and comes out on top of and behind "B."

5. Trap arm and slip hips. "B" has secured a single leg grapevine and cross body ride on "B." "B's" grapevine is on "A's" L leg. As "B" reaches for "A's" R arm to set up the guillotine, "A" re-hooks "B's" L elbow with his R elbow and controls "B's" L wrist with his L hand. "A" extends "B's" L arm across his own R side and drops to his R side, bridging back onto "B's" L arm and shoulder. "A" keeps control of "B's" L arm until he has slipped his hips. Turning into "B," "A" then jams his L elbow between himself and "B." "A"
then kicks his R leg over "B" and pulls his L leg out from under "B."
"A" turns to his L and comes out on top of "B."

6. Slip hips and roll through. "B" breaks "A" down to his side and is riding "A" with a turk on his L leg. "B" is also controlling "A's" head with his L arm. "A" jams his elbow between himself and "B" and slips his hips, turning towards "B" but scooting his hips away from "B." "B" then attempts to counter "A" by driving into him and stepping across "A" to secure the double leg grapevine. As "B" steps across, "A" grasps the upper part of "B's" L thigh with both of his arms. "A" then rolls to his R, taking "B" over to his back. "A" comes out on top controlling "B's" L leg, ready to move into a pinning combination.

7. Sit out and pick toe. "B" is riding "A" from the L side with a cross body and single leg grapevine. "A" drops to his L hip, then comes to a sitting position with his legs in front of him. "A" then reaches under the sole of "B's" R foot with his R hand and grasps the outside of "B's" L foot. At the same time, "A" places his L hand on the mat next to his L side to keep his balance in a sitting position. "A" then places his L elbow on the upper part of "B's" L thigh. At the same time "A" lifts with his R hand, unhooking "B's" L leg from around his L leg. Bridging back into "B," "A" puts pressure on "B's" thigh with his L elbow and lifting "B's" L foot, posts "B's" hips on the mat. "A" then works his L arm
between himself and "B" scissoring his R leg over and his L leg under and turning into "B." "A" comes out on top of "B" and between "B's" legs with "B" on his back.

8. Release leg with free foot. Situation A: "B" is riding "A" with a cross body ride with a single leg grapevine on "A's" L leg. "A" places the top of his R foot over "B's" L heel. "A" then drops to the mat on his L hip and elbow. At the same time, "A" hooks under "B's" L heel and ankle with his R toes. "A" then comes to a sitting position, placing his L hand by his L side on the mat for balance. "A" then lifts "B's" L foot free from the grapevine with his R toes that are still under "B's" L heel. "A" then grasps around the sole of "B's" L foot with his fingers grasping the outside of "B's" foot. "A" then lifts "B's" L leg higher with his R hand and hooks under "B's" L knee with his L arm. "A" then lifts "B's" L leg over his head as he drops to his R side. "A" then turns over to his knees, coming out between "B's" legs and ending up behind "B."

Situation B: "B" has broken "A" down to his R side and is riding "A" with a figure four on "A's" L leg. "A" first hooks over "B's" R heel with the outside of his R foot. As "A" forces "B's" R foot to the mat with his own R foot, "B's" L toes will slip from behind "B's" R knee releasing the figure four on "A's" L leg. "A" then hooks behind "B's" L heel with his L foot and forces "B's" L leg forward. "A" then grasps
"B's" L ankle with his L hand and pulls "B's" L leg out to the outside of his own L leg, freeing his L leg. "A" then recovers to his knees.

Situation C: "B" has broken "A" down to his R side and is riding "A" with a turk. "A" uses the outside of his R foot and ankle to separate "B's" feet by forcing down on "B's" R foot. At the same time, "A" uses his L foot to lift on "B's" L foot to help separate "B's" feet. As soon as "B's" feet are separated, "B" loses the lifting power of his R leg on the leg that is being turked. "A" slips his free foot (R foot) between "B's" feet and hooks behind "B's" L heel with his R toes. "A" then brings "B's" L leg forward with his R leg, freeing his L leg from the turk. "A" then grasps "B's" L ankle with his L hand and pulls "B's" L leg out of the turk. "A" then recovers to his knees.

9. Control wrist. "B" has "A" in a single leg grapevine cross body ride on "A's" R side. "A" drops to his L side with enough force to roll through, rolling over "B." "A" stops his roll in a sitting position between "B's" legs. "B" has lost his position a little and although he still has his R leg around "A's" R leg, "B" is down on his R hip. "A" grasps and controls "B's" R wrist and hand which is hooking under "A's" R shoulder. "A" then pins "B's" wrist to the mat with his R hand and pushes back over "B" with his hips. "A" then grasps "B's" R foot with his L hand and frees his own R leg by pushing "B's" R foot away from
himself and pinning it to the mat with his L hand. "A" continues to push his hips back into and over "B." "A" then throws his L leg over "B's" legs and "A" uses it to lift with his R foot behind "B's" R knee. At the same time, "A" reaches around "B's" head with his R arm and around "B's" L thigh with his L arm. "A" then brings his hands together and locks them for a cradle.

10. Inside pivot. "B" is riding "A" from the R side with a near leg hook. "A" pivots toward "B" on his R foot turning to his R. "A's" R elbow is brought back hard into "B's" chest to knock him off balance. At the same time, "A" rotates his R knee into "B's" crotch to help drive "B" off balance and rehooks the lower part of "B's" L leg with his R foot posting "B's" L leg. As "A" continues to turn into "B" he drives "B's" weight back over "B's" posted leg. "B" is driven over backward onto his back. "A" leaves his R leg in between "B's" legs, lifting "B's" R leg with his R foot. "A" settles his R hip down to the mat on the L side of "B." "A" reaches around "B's" head with his R arm and around "B's" L leg with his L arm and locks his own hands for the cradle. "A's" L leg is behind him for balance.

11. Force head to outside. "B" is riding "A" with a near leg hook from the L side. "A" steps to his R foot and rotates his hips away from "B" coming to an all four stand up, then quickly to a stand up.
"B" begins to counter by placing his head in front of "A's" L thigh and reaching behind "A's" R knee with his L hand. "A" quickly grasps "B's" head with his L hand on "B's" chin and his R hand on "B's" forehead. "A", using both of his hands, forces "B's" head past his L hip and to the outside. "A" throws his R leg in a circular motion toward "B's" legs, pivoting on his own L foot, and drops to his L buttocks. "B" is on his R side on the L side of "A." "A" brings his L leg from in between "B's" legs and out perpendicular to "B." At the same time, "A" reaches over "B's" face and around "B's" head with his L arm and around "B's" R leg with his R arm and locks his hands. "A" hooks over "B's" R leg with his R foot and leg. "A" then drives up over "B", then drops off over "B's" head to his own L side and arches his hips into "B's" head and pulls "B's" R leg to the mat with his R leg.
CHAPTER V

ANALYSIS OF DATA

One of the main sources of information for the leg wrestling film was personal interviews with twenty-eight coaches at the 1968 NAIA National Tournament in Alamosa, Colorado. As mentioned in Chapter II, data was obtained from a series of questions asked about leg wrestling. Data collected from these interviews is presented first by percentages showing the use of each leg wrestling maneuver, and second by comparing the use of leg wrestling by the top ten NAIA place winners with that of the eighteen colleges interviewed who were not place winners.

The first two questions of the interview were designed to give an idea of the use of instructional films in coaching wrestling. Twenty-one per cent of the coaches interviewed now use instructional wrestling films. Fifty-seven per cent of the coaches said they would use instructional wrestling films if they were made available. There is a need to make wrestling instructional films accessible to coaches.

The use of leg wrestling maneuvers is presented here in a descending order beginning with the holds most commonly used and ending with those least used. Three moves were used by 86 per cent of the coaches: (1) the single leg grapevine, (2) the turk, and (3) the near leg
hook. Seventy-one per cent of the coaches interviewed taught the
guillotine. Seventy-one per cent also taught their wrestlers to turk the
leg above the knee. Sixty-four per cent of the coaches taught the
figure four head scissors. Sixty-one per cent taught the double leg
grapevine from the turk. Fifty-four per cent taught the stretcher. Forty­
three per cent taught the banana split (split scissors). Thirty-six per
cent taught the figure four body scissors. Thirty-two per cent taught
the crab ride.

Chi square ($X^2$) was used to see if there was a significant
difference between the use of leg wrestling by Group I, the top ten
NAIA place winners, and Group II, the eighteen coaches interviewed
who were not place winners. Chi square is a test of significance of
data that is expressed in frequencies. Any continuous data may be
reduced to categories and data so tabulated that chi square may be
applied. Chi square is used to determine if a certain distribution
differs from some predetermined theoretical distribution. For example,
in this study there is a distribution based on the replies of coaches in
answering a series of questions. It can be determined whether observed
frequencies differ from the frequencies that are expected by the degree
that the distribution follows or varies from a stated theoretical distribu­
tion. A distribution of measures differs from what would be expected if
the distribution does not follow the shape of the normal distribution (7:160-161).

One of the most common uses of chi square is the so-called 2x2 table or four fold table known as a contingency table. In this study the "yes-no" responses to the items on leg wrestling were recorded in a contingency table. The data from the 2x2 table was then treated by the formula for chi square, \( x^2 = \sum \frac{(O-E)^2}{E} \), where \( O \) = the observed responses and \( E \) = the expected responses. This formula requires the researcher to take each observed frequency, subtract from it the corresponding expected frequency, square the difference, and divide the result by the expected frequency. The sum of these is chi square. A table is then used to interpret chi square in terms of degrees of freedom which is based on the 2x2 table. Degrees of freedom (df) are determined generally by the formula, \( df = (r-1)(c-1) \) where \( r \) = the number of rows in the contingency table and \( c \) = the number of columns in the contingency table. In this study, \( df = (2-1)(2-1) = 1 \times 1 = 1 \).

How \( E \) or the expected is obtained must be known before using the preceding formula. To illustrate how the expected frequencies are obtained, a 2x2 contingency table is presented here. The cell frequencies are designated by the letters within the cells.
A | B | A+B=G
---|---|---
C | D | C+D=H
A+C=E | B+D=F | T = Total cases

To obtain the expected frequency for the extreme upper-left cell, E is multiplied by G and divided by the total number of cases, T. The expected frequency for the cell below this is obtained by multiplying E by H and dividing by T. In this manner, all the expected cell frequencies in this contingency table may be determined. See Appendix B for sample problem.

Comparing the two groups of coaches on which ones use wrestling films, chi square was found to be .0091. This demonstrated that there was very little significant difference. Chi square for the question "Would you use instructional wrestling films if made available?" was found to be 4.6286, which is significantly different at the 5 per cent level. This is the only question that demonstrated any real significant difference between the two groups. Chi square for the rest of the questions, as listed in the tables, showed no significant difference in the groups asked.

It can be seen from Table I that the single leg grapevine, the turk, and the near leg hook are used by 86 per cent of the coaches interviewed. The number of coaches using these leg wrestling maneuvers
<table>
<thead>
<tr>
<th>Questions Asked Coaches</th>
<th>Survey Responses</th>
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<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>1. Do you now use instructional wrestling films?</td>
<td>6</td>
</tr>
<tr>
<td>2. Would you use instructional wrestling films if available?</td>
<td>16</td>
</tr>
<tr>
<td>3. Do you teach the single leg grapevine?</td>
<td>24</td>
</tr>
<tr>
<td>4. Do you teach the guillotine?</td>
<td>20</td>
</tr>
<tr>
<td>5. Do you teach the banana split?</td>
<td>12</td>
</tr>
<tr>
<td>6. Do you teach the stretcher?</td>
<td>15</td>
</tr>
<tr>
<td>7. Do you teach the turk?</td>
<td>24</td>
</tr>
<tr>
<td>8. Do you teach the crab ride?</td>
<td>9</td>
</tr>
<tr>
<td>9. Do you teach the near leg hook?</td>
<td>24</td>
</tr>
<tr>
<td>10. Do you teach to turk above the knee?</td>
<td>20</td>
</tr>
<tr>
<td>11. Do you teach the figure four head scissors?</td>
<td>18</td>
</tr>
<tr>
<td>12. Do you teach the figure four body scissors?</td>
<td>10</td>
</tr>
<tr>
<td>13. Do you teach the double leg grapevine from turk?</td>
<td>17</td>
</tr>
</tbody>
</table>
should be some indication of their effectiveness. For this reason, variations of each of these three offensive moves are presented in the film. The turk especially has received considerable attention in the film because of the many different turk combinations.

The crab ride, which was taught by only 32 per cent of the coaches, was presented in the film only as a set up for the turk. The only other maneuver in the survey not illustrated in the film is the figure four body scissors. This maneuver was taught by only 36 per cent of the coaches. Many of them offered explanations as to why they did not teach it. There were basically three reasons: (1) Too many wrestlers use it as a stalling ride and make no effort to improve their position; (2) it is not an effective method of getting points or pinning, which are the two main objectives in wrestling; (3) too many wrestlers use the body scissors to punish their opponent. A number of coaches even suggested that this particular maneuver be made illegal.

The leg wrestling maneuvers which had a range of use from 86 to 43 per cent were taught by enough coaches to warrant attention. Therefore, each of these moves were illustrated in the film.

A comparison of responses by coaches of the top ten teams with responses of all other coaches interviewed indicated only one question that showed a significant amount of difference between the two groups. (See Table II.) The question "Would you use instructional
### TABLE II

**COMPARISON OF RESPONSES OF TOP TEN COACHES WITH RESPONSES OF ALL OTHER COACHES INTERVIEWED**

<table>
<thead>
<tr>
<th>Questions Asked Coaches</th>
<th>Top Ten Yes</th>
<th>Other Yes</th>
<th>(x^2) Value</th>
<th>(p^*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you now use instructional wrestling films?</td>
<td>20%</td>
<td>22%</td>
<td>.0091</td>
<td>.95</td>
</tr>
<tr>
<td>2. Would you use instructional films if available?</td>
<td>30</td>
<td>72</td>
<td>4.6286</td>
<td>.05</td>
</tr>
<tr>
<td>3. Do you teach the single leg grapevine?</td>
<td>80</td>
<td>89</td>
<td>.4606</td>
<td>.50</td>
</tr>
<tr>
<td>4. Do you teach the guillotine?</td>
<td>60</td>
<td>78</td>
<td>.9185</td>
<td>.50</td>
</tr>
<tr>
<td>5. Do you teach the banana split?</td>
<td>40</td>
<td>44</td>
<td>.0569</td>
<td>.90</td>
</tr>
<tr>
<td>6. Do you teach the stretcher?</td>
<td>60</td>
<td>50</td>
<td>.2251</td>
<td>.70</td>
</tr>
<tr>
<td>7. Do you teach the turk?</td>
<td>80</td>
<td>89</td>
<td>.4606</td>
<td>.50</td>
</tr>
<tr>
<td>8. Do you teach the crab ride?</td>
<td>20</td>
<td>39</td>
<td>1.0279</td>
<td>.50</td>
</tr>
<tr>
<td>9. Do you teach the near leg hook?</td>
<td>90</td>
<td>83</td>
<td>.2046</td>
<td>.70</td>
</tr>
<tr>
<td>10. Do you teach to turk above the knee?</td>
<td>60</td>
<td>78</td>
<td>.9185</td>
<td>.50</td>
</tr>
<tr>
<td>11. Do you teach the figure four head scissors?</td>
<td>60</td>
<td>67</td>
<td>.1081</td>
<td>.80</td>
</tr>
<tr>
<td>12. Do you teach the figure four body scissors?</td>
<td>20</td>
<td>44</td>
<td>1.7317</td>
<td>.20</td>
</tr>
<tr>
<td>13. Do you teach the double leg grapevine from turk?</td>
<td>70</td>
<td>56</td>
<td>.5286</td>
<td>.50</td>
</tr>
</tbody>
</table>

\(p^*\) = The probability that such difference would occur by chance.
wrestling films if available?" showed a significant difference at the 5 percent level. The responses to this question demonstrated that fewer of the top ten coaches would use instructional wrestling films than those not in the top ten. The top ten NAIA coaches are generally about the same group each year, although they may vary in order. Because of this, they are looked upon as the more experienced and knowledgeable coaches. The question then is why do the more experienced coaches prefer not to use instructional aids in teaching wrestling. Although this has not been the concern of this study, a few possible reasons could be mentioned here.

The author believes that the experienced coach being more critical may have failed to find any instructional films he feels would effectively contribute to the wrestling skills of his wrestlers. Another possible reason experienced coaches do not use films may be the very fact that they are experienced. With experience comes knowledge of wrestling and self-confidence in teaching wrestling. Therefore, the experienced coach may not feel a need to rely on outside sources for teaching wrestling. The inexperienced coach, on the other hand, is often searching means of supplementing his coaching skills. To insure extensive use of a wrestling film it must be comprehensive enough to assist the experienced wrestler and coach. It also must be presented
in such a way as to be understandable to the inexperienced wrestler and coach. These are two considerations that were used in making the present film on leg wrestling.
CHAPTER VI

SUMMARY

The purpose of this study was to provide an instructional film which would benefit those interested in the use of the legs when wrestling. The problem was not to help coaches recognize the need for acquiring knowledge of leg wrestling, but rather to present a source where this information might be obtained.

This study was concerned exclusively with offensive and defensive leg wrestling. The maneuvers included in the film have a range of difficulty wide enough to be used in a high school physical education program or in varsity college wrestling.

The selection of leg wrestling moves, counters, and drills was based on reference material and personal interviews with a number of high school coaches and college coaches and wrestlers. One contributing factor to the data presented in the film was obtained by means of a research project which consisted of twenty-eight personal interviews with the most successful NAIA wrestling coaches.

A comprehensive list of leg wrestling moves, counters, and drills was constructed from the information collected through literature review and personal interviews. From this list specific exercises, moves, and counters were selected to be presented in the film. This information
was presented in the film in five different parts: I. Exercises or Drills; II. Set Ups; III. Preventions; IV. Offensive Maneuvers; V. Counters or Defensive Maneuvers. The film was divided in this manner to enable the viewer to concentrate on one area of leg wrestling at a time.

The completed 16mm color film produced as a result of this study was designed to fill a void in the instructional media of wrestling. It is hoped that this film will assist those engaged in wrestling instruction to contribute to the knowledge and effectiveness of individual wrestlers.
BIBLIOGRAPHY


APPENDICES
QUESTIONS ASKED ABOUT LEG WRESTLING
DURING PERSONAL INTERVIEWS

1. Do you use instructional wrestling films?
2. Would you use instructional wrestling films if available?
3. Do you teach the single leg grapevine?
4. Do you teach the guillotine?
5. Do you teach the banana split?
6. Do you teach the stretcher?
7. Do you teach the turk?
8. Do you teach the crab ride?
9. Do you teach the near leg hook?
10. Do you teach to turk above the knee?
11. Do you teach the figure four head scissors?
12. Do you teach the figure four body scissors?
13. Do you teach the double leg grapevine from turk?
14. Explain what you teach to keep an opponent from sticking his legs in on your wrestlers.
15. Explain what you teach your wrestlers after their opponents have their legs in.
16. Describe any drills or exercises you use which are designed specifically for strengthening and increasing flexibility of the legs.
APPENDIX B

SAMPLE CHI SQUARE PROBLEM

For clarification, the computations for chi square of one question from the personal interview is presented here. The question computed is: "Would you use instructional wrestling films if they were available?"

Group I was coaches interviewed whose teams placed in the top ten NAIA nationals.

Group II was coaches interviewed whose teams did not place in the top ten at the NAIA nationals.

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group I</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Group II</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

\[
x^2 = \sum \frac{(O - E)^2}{E}
\]

where \( E \) = expected and \( O \) = observed

\[
x^2 = \frac{(3 - 5.7)^2}{5.7} + \frac{(13 - 10.3)^2}{10.3} + \frac{(7 - 4.3)^2}{4.3} + \frac{(5 - 7.7)^2}{7.7}
\]

\[
x^2 = \frac{(2.7)^2}{5.7} + \frac{(2.7)^2}{10.3} + \frac{(2.7)^2}{4.3} + \frac{(2.7)^2}{7.7}
\]

\[
x^2 = \frac{7.29}{5.7} + \frac{7.29}{10.3} + \frac{7.29}{4.3} + \frac{7.29}{7.7}
\]

\[
x^2 = 1.2789 + .7077 + 1.6953 + .9467
\]

\[
x^2 = 4.6286
\]