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Greco-Roman Wrestling: Moves, Counters and Drills with a 16mm Instructional Film Supplement

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GRECO-ROMAN WRESTLING: MOVES, COUNTERS AND DRILLS

WITH A 16 MM INSTRUCTIONAL FILM SUPPLEMENT

A Thesis

Presented to

the Graduate Faculty

Central Washington State College

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

by

Darren Lee Sipe

August 1970

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CHAPTER I

INTRODUCTION

I. PURPOSE OF THE STUDY

The purpose of this study was to develop an Instructional 16 mm color film on Greco-Roman wrestling moves, counters, and drills which would benefit those on all levels interested in the use of upperbody wrestling techniques.

To achieve this objective it was necessary to determine the moves, counters and drills which are most successfully used in Greco-Roman wrestling. This was accomplished by means of a questionnaire and by personal interviews with nationally and internationally known coaches and competitors. The results of the questionnaires and interviews formed the basis for the 16 mm color film and for the explanations used to explain the illustrations used in the Instructional film.

Major emphasis was placed toward the high school, college and international levels. Several other purposes will also be served, for example, it is possible through this study to determine where national and international competitors learned their Greco-Roman wrestling, and the actual amount of upperbody wrestling taught at the high school and college levels. The coaches and competitors contacted also suggested the moves, counters and drills which they recommend to be taught at these levels.

II. BACKGROUND OF THE PROBLEM

The Greco-Roman style of wrestling, as the name indicates, is the traditional style developed by the ancient Greeks and Romans as early as 700 B.C., and was later refined and the modern rules developed by the French in the mid-eighteen hundreds.

Greco-Roman wrestling, in which a contestant must not use or touch the legs as a means of attack or defense, is more popular in Europe than any other style of wrestling, but in the United States it is still regarded as a minor sport. Although Greco-Roman wrestling has been part of the modern Olympics since 1896 (46:89-90), the United States did not enter a Greco-Roman team in international competition until 1956, at the Melbourne Olympics. The national picture is not much better for it was 1953 when the Amateur Athletic Union (A.A.U.) sponsored the first National Greco-Roman wrestling tournament. To this date the United States has won only one medal in international Greco-Roman competition, a third in the 1968 World Games in Argentina. By way of contrast, the United States Freestyle team has won twenty-five firsts in the Olympic Games alone.

Greco-Roman wrestling has been an active event in international competitions for sixteen years. Having this competition available for this amount of time makes further development of the sport justifiable. The United States should make more than a token attempt to put the best man on the mat.

At this time Greco-Roman wrestling is slow in attracting the best high school and college wrestlers , because of their lack of familiarity with this style and the lack of knowledge of the techniques by their coaches .

It is assumed that providing a bibliography and an instructional film on Greco-Roman wrestling will provide many wrestlers and coaches the opportunity to become familiar with this style , and to introduce it into their programs . This will give many wrestlers the opportunity for future competition possibly at the national or international levels .

Statement of the Problem

Many American wrestlers have been defeated due to a lack of knowledge of the rules and techniques , as well as to the lack of knowledgeable coaches to prepare them for international competition . Aggravating this problem is the fact that at this time there is very little written in the English language on Greco-Roman wrestling . This omission becomes even more serious when the many values of Greco-Roman wrestling are recognized . (Refer to Chapter II Review of Literature .) Thus we see that participants , coaches and officials in United States Amateur wrestling circles have for some time recognized a growing need for training guides and films dealing with Greco-Roman wrestling (4:V).

The problem then is based on recognition of the need for acquiring better knowledge of Greco-Roman wrestling . Further , it is recognized that

the problem posed by the lack of knowledge can only be resolved by devising a set of training aids which will enable coaches and participants to acquire the basic skills needed to compete successfully in Greco-Roman wrestling.

This study is concerned with the complete development of the skill needed in Greco-Roman wrestling. The maneuvers and drills in such an instructional film should have a wide enough range to be utilized on all levels including high school, college as well as by national and international wrestlers.

The problem of this study was first to determine the moves, counters and drills used by experienced Greco-Roman coaches and wrestlers, secondly, what moves, counters and drills were used effectively by leading high school and college coaches, and thirdly, to present these moves, counters and drills in action film with a comprehensive printed description and analysis.

Limitations of this study

The following are recognized as limitations of the study:

1. The study is limited to interviews or questions answered by means of questionnaires by eleven U.S. Greco-Roman International coaches since 1953.
2. The study is limited to interviews or questions answered by means of a questionnaire by sixteen active or retired national or international competitors.
3. The study is limited to interviews or questions answered by means of a questionnaire by forty-five high school and college coaches.

4. The study is limited to interviews or questions answered by means of a questionnaire by eighteen club and U.S. Service Teams competitors and coaches.
5. The study is limited to information from publications and films on wrestling.

It is possible in the above limitations, for the wrestlers and coaches to be in two categories (1) wrestler and a coach; and (2) to be an international wrestler and an international coach.

III. DEFINITIONS OF TERMS USED

For the purpose of this study the following definitions will be used:

Upperbody wrestling. In Greco-Roman wrestling all holds or grips must be taken above the hips, using the legs in any way to secure an advantage is considered illegal. Greco-Roman wrestling then is referred to as upperbody wrestling.

Standing wrestling. Standing wrestling is that wrestling which takes place on the feet in a neutral position.

Take down. A take down is when one wrestler brings his opponent down to the mat and holds him in control by getting on the offensive, top position.

Escape. An escape is when the wrestler in the defensive or down position is able to free himself from his opponents control and regain a neutral position.

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

Reversal. A reversal is when the bottom controlled wrestler is able to reverse his position and gain control of his opponent in the top, offensive position.

Riding. Riding is retaining and controlling your opponent from the top, offensive position.

Tilt. A tilt is when a wrestler applies a correct hold and places his opponent momentarily in danger of a fall.

Fall. A fall occurs when both shoulders of one contestant touch the mat simultaneously and are held there by the opponent for the period required for the referee to count to -1-. The referee shall strike the mat with his hand once.

Upperbody Drills. The term drills are interpreted as indicating all drills or exercises which can be used for developing techniques which increase speed, endurance, flexibility and strength of the upper body.

A.A.U. These letters in abbreviation will refer to the United States Amateur Athletic Union.

Federation. This term will refer to the United States Wrestling Federation.

F.I.L.A. These letters in abbreviation will refer to the International wrestling organization called the Federation International De Lutte Amateur.

MM. These letters in abbreviation will refer to the word millimeter or speed of the film

Feinting. This term refers to preliminary moves or "set ups" to confuse an opponent or draw him off guard in order to perform an offensive move or a counter.

CHAPTER II

REVIEW OF THE LITERATURE

A close review of wrestling literature indicates that very little has been written in the English language dealing specifically with the Greco-Roman style. Several foreign texts have been written, but these are hard to obtain and to translate.

A few English wrestling texts have illustrations of collegiate and freestyle techniques in which a few of their drills, counters and maneuvers could be carried over into Greco-Roman style, but most books make no contribution at all to this style.

A review of published and unpublished wrestling films, also indicates that little concerning the development of Greco-Roman skills and techniques are being produced. Although a few films have been made by wrestling organizations or by private citizens of live Greco-Roman wrestling at National and International meets, these are often too difficult for the inexperienced to analyze easily.

I. NEED FOR FUTURE DEVELOPMENT

Several knowledgeable writers in U.S. national wrestling circles have pointed out the need and importance for future development of Greco-Roman wrestling in the United States at all levels. For example Joseph R. Scalzo, 1956 coach of America's first Greco-Roman Olympic

team and National A.A.U. Chairman of Greco-Roman Wrestling in 1967-1968 states:

More coaches and wrestlers are seeing the value of learning something about Greco-Roman as a valuable tool to make a complete wrestler, there's no question but what the style will help anybody, be it High School, College, or Freestyle, even though he may never compete in Greco-Roman (45:5; 46:15).

This is further supported by Dean Rockwell, past chairman of the National A.A.U. Wrestling Committee, "We must help where ever possible, the High Schools and Colleges, to appreciate the importance of learning and understanding Olympic Rules and Greco-Roman Wrestling" (45:5; 46:13-14).

Many superb American wrestlers have been defeated due to a lack of knowledge of the rules and techniques, as well as to the lack of knowledgeable coaches to prepare them for international competition. As stated by Elias George, manager of the United States team in the 1966 World Amateur Wrestling Championships: "The biggest problem we have in the United States is a lack of experienced Greco-Roman wrestlers and a lack of qualified Greco-Roman coaches" (46:35-36). Also to further support this viewpoint is Captain Josiah Henson, (U.S.N.) past chairman of the United States Olympic wrestling committee, who has written:

The question before us now is whether or not the American way of life can meet the challenges. Or, will we be content to become a second-rate wrestling nation? Have coaches and administrators met all of their obligations just because their team has won a regional, conference, or national championship? Do coaches and administrators have an obligation to give every American wrestler proper opportunity to learn International techniques for a chance at

an Olympic championship. It is [sic] now become apparent however, that more and more of our wrestling fraternity are beginning to feel a strong sense of patriotic duty and personal pride in our performance in the Olympics and other International games (45:6; 46:16-17).

As suggested by the above individuals in the United States wrestling circles, there is a growing need for future development in the Greco-Roman style of wrestling. This need has been especially clear to the wrestlers, coaches, trainers and officials connected with United States Olympic and World teams in international competitions. The author of the only known American book devoted solely to Greco-Roman wrestling in the United States, M. Briggs Hunt, who was also the coach of our 1960 Olympic Greco-Roman team, sums the problem up in this way in his book, Greco-Roman Wrestling:

While Greco-Roman wrestling is not recognized as a major sport in the United States, mastery of these techniques would increase the effectiveness of a vast majority of the intercollegiate and freestyle wrestlers competing in the United States today. Knowledge of these Greco-Roman throws, holds and maneuvers would also do much to enable our wrestlers to compete on an equal basis with International teams (4:V).

II. REVIEW OF CONTRIBUTING LITERATURE

A significant shortage of published materials devoted to all phases of the Greco-Roman style is evident. Although it can be recognized that in the 1960's more reference and interest has been shown towards Greco-Roman wrestling, including the history, rules, and the importance of developing of certain upperbody techniques for use in

collegiate and freestyle wrestling competition, is being made, by both American and foreign published books. M. Briggs Hunt wrote the only American text published, dedicated fully to the Greco-Roman style. The written sections are devoted to the development of a Greco-Roman background for beginners to this style. The illustrations are drawn figures which makes it rather difficult to visualize the many complicated moves shown and many moves are too difficult for the average wrestler to execute. This book, however, is a significant contribution that cannot be forgotten for those who are interested in the development of knowledge and fundamentals in this style (4).

Many American books make some type of reference to techniques which could be utilized by interested wrestlers or coaches in Greco-Roman wrestling. These books are not devoted to this style, but can be simply classified as either including moves which are common to all styles of wrestling, or those which point out the history and philosophy of Greco-Roman wrestling. Moves common to these texts are arm drags, duck unders, and some throwing takedowns, standup and counter wrestling, pinning holds and combinations which are upperbody in nature. Basic to all styles are bar arms, arm levers, half and quarter nelson pinning series which are presented in Brown and Robertson's book, Illustrated Guide to Takedown in Wrestling (1) and Spark's text Wrestling Illustrated (11). Richard C. Maertz's Wrestling Techniques: Takedown (10) and Wrestling by Harold Kenny make reference to these holds and also include good conditioning exercises (8).

Other books make a special reference to the historical background significant to this style. Umbach and Johnson's Successful Wrestling contains such a section (13:13-18). Henry A. Stone's book titled Wrestling Intercollegiate and Olympic makes reference to many upperbody throws and, likewise, includes a section on the historical development of Greco-Roman wrestling and the International rules used in this style (12:10-21).

Several books make more of a substantial, in depth contribution including both history and Greco-Roman moves. Keen, Speidel and Swartz, in Championship Wrestling, gives a review of basic holds that can be used in the Greco-Roman style, as well as an explanation of rules and stragedy to be used. It is the only book that gives reference and pictures of past United States Olympic and World Championship team members. It also contains past records of champions in these international events (6:197-208; 209-217).

Art Keith's book, the Complete Guide to Championship Wrestling (7), and Dratz, Johnson and McCann's book Winning Wrestling (3), are two of the better books for those interested in collegiate and free-style techniques. The maneuvers and techniques illustrated are of Greco-Roman origin such as the salto, suplay, arm and shoulder throws, head locks and head chancery, shuck-bys, and front whizzers. Keith's text also covers drills and exercises that are of Greco-Roman nature to develop flexibility and endurance. This book also presents throws and

tilts from the top position. Tight waist gut wrenches and Olympic lifts are shown in still and action pictures. Both of the above mentioned texts contain a comprehensive section devoted to weight training and isometric exercises that could be used by those wrestlers specializing in Greco-Roman wrestling (3; 7).

There are several important foreign books which make a considerable contribution to Greco-Roman wrestling. There are two Japanese published books by Olympic freestyle champion Shozo Sashara in which he explained and illustrated, in depth, the Japanese wrestling philosophy. His first book, Scientific Approach to Wrestling, is dedicated to the development of Japanese thought and philosophy used in freestyle wrestling. Although little reference is made to Greco-Roman wrestling, many of his freestyle techniques could easily be carried over to this style of wrestling (19). Sashara's second book is a must, for those interested in freestyle and Greco-Roman wrestling. Fundamentals of Scientific Wrestling includes a section devoted solely to Greco-Roman wrestling, with the moves demonstrated by Tsutomu Hanahara, a Japanese Olympic champion in this style. The only disadvantage is the briefness of this section and the smallness of the photos. Illustrations of drills and counters include pummeling, body locks, suplays, and hip throw counters. Takedowns included are hip throws, cross arm hip throw, shoulder throws, suplays, waist tackles, duck under, and wrist/waist throws. Shown are illustrations on the mat from the top position, concentrating on the near

arm and waist gut wrench, tight waist gut wrench, Olympic lift and rear lift to a back cast. Bottom position moves pertain to counter moves and techniques for the gut wrench. In both Sashara's books are the international (F.I.L.A.) rules (20:133-156, 1-8).

Several books consisting solely of Greco-Roman wrestling, have been published in Europe. Although all of these books are written in the language of their authors, the photos and illustrations are of most importance and can be visually copied and easily understood. A Hungarian book written by Matura Mihaly, called A Kötöttfogású Birkósás, has tremendous photos of Hungarian World and Olympic champions and illustrations of the foremost techniques used in International Greco-Roman wrestling (17).

Several Russian produced books are excellent for the study of Greco-Roman skills. These books were published mainly in the 1940's and 1950's and can be obtained through foreign coaches or American publishing firms which deal in the foreign book trade. Many of these books can be found in the Library of Congress in Washington D.C. Zait's Borba Klassicheskaia contains illustrated drawings of Greco-Roman wrestling (23). Another Russian book, Sorokin, Nikolai Nikolaevich, by the authors of the same name, has many freestyle techniques but some of the maneuvers are of standing throws and lifts which are of the European Greco-Roman influence. Numerous exercises and drills are included (22). Still another Russian produced book is Borba A. Katulin by the

author of the same name. This book consists of action shots of Russian champions in competition. No instructional materials have been included in this text, however (16).

German writers have produced books dealing with international wrestling techniques with references made to Greco-Roman moves, drills and counters. Wilhelm Dörr's Book, Ringkampf in Bildern Und Merkworten, emphasis freestyle and Greco-Roman wrestling but contains no materials for coaches. It consists of action photos of wrestling matches (14). Gottfried Grüneisen's book, Mein Weg Zum Sport, includes 235 pages of freestyle and upperbody techniques (15).

A French written text by Paul Pons, La Lutte, is poorly produced both quantity and quality wise, however, it could be interesting to students of wrestling with a French background (18).

A South American product written by Juan Snyder and called Reglamentos Oficiales de Lucha Libre, Greco-Romana Y Levanta Miento de Pesos, demonstrates moves and includes a book of rules for Greco-Roman wrestling (21).

III. REVIEW OF PERIODICAL AND THESIS LITERATURE

Several privately organized bibliographies of books, thesis and periodicals are available to those interested in literature in all phases of wrestling. Everett D. Lantz, of the University of Wyoming, has developed the Wrestling Guide, in which a portion of his guide is devoted to a

bibliography including fifty books, 178 periodical literature and twenty-six theses written prior to 1960 (9). Eric Beardsley of Central Washington State College has developed an up-to-date syllabus titled Bibliography of Amateur Wrestling: The Nation's Fastest Growing Amateur Sport, which is used as a teaching and resource guide in the coaching of wrestling (25). Thomas Clayton, et al, has compiled A Handbook of Wrestling Terms and Holds in which is undoubtedly the most comprehensive book of wrestling terms and nomenclature produced before 1968. Included in this text is a bibliography list of texts written on wrestling from all over the world, with a brief description of many of these books included (2:129-136). Probably the most up-to-date and comprehensive bibliography is, A Bibliography of Amateur Wrestling, which is released as a service of the Committee on the Extension of Wrestling under the auspices of the National Wrestling Coaches Association. This bibliography is revised each year by this organization. Included in this bibliography are eighty-seven books, 365 periodicals, 103 Theses and Dissertations, and a list of ten Microfilms available through the University of Oregon (26).

It is unfortunate, that in the wide selection of periodicals available to date, that more do not make significant study, or illustrations of those techniques that are directly involved in Greco-Roman wrestling. Most do, however, direct themselves to all phases of the other styles of wrestling. Several have made reference, comments or suggestions of techniques that could be used, if so adapted to the Greco-Roman style.

For one to keep adequately abreast of matters dealing with National and International amateur Greco-Roman wrestling, the Amateur Athletic Union of the United States (A.A.U.), publishes and distributes a periodical titled the Official A.A.U. Wrestling Guide (46). The newly formed United States Wrestling Federation also produces a wrestling guide titled, United States Wrestling Federation 1969-70 Handbook (58). Both of these guides are a necessary item to further one's knowledge of rules, committees, officers, and trends in National and International wrestling. The officers and coaches in both organizations often write of the progress of the fate of Greco-Roman wrestling, and the teams sponsored by them. The reader is referred to Dean Rockwell's article, "Greco-Roman Wrestling" (50:13-17; 51:17), and Captain Josiah Henson's writing on "The Case for Greco-Roman" (38:44), and other articles written by officers, officials, and coaches in the A.A.U. appearing in each yearly booklet.

Readers who are primarily interested in International Wrestling progress are referred to the F.I.L.A. Bulletin where reports are made on yearly World and Olympic meets by United States and foreign writers (29; 34; 44; 57).

Jess Hokes' Amateur Wrestling News, is a most significant contribution to keep up to date on all phases of wrestling. Guest writers often add insight and depth to this publication (39). Don Sayenga's series of articles titled "The Oldest Sport," appearing frequently in

Amateur Wrestling News, from 1966 through 1970, makes many references to Greco-Roman wrestling. In his article, "Politics and Wrestling Part VI," Sayenga points out a historical note, "With seventy-three entries from ten nations, the 1908 Greco-Roman Olympics at London was the first really important international amateur wrestling tournament" (53:17). Mr. Hoke, as well as a publisher, is also an important resource person of those interested in obtaining past or present information on amateur wrestling throughout the world.

Three articles written in the mid-1930's make important reference to Greco-Roman wrestling. Hugo Otopalik, coach of the 1932 Olympic team, wrote an article titled "Hints to Wrestling Candidates for the 1936 Olympics," Athletic Journal, in which he illustrates and explains takedown moves of European Greco-Roman origin such as the hip lock, head lock and the whizzer hip throw. Mr. Otopalik points out in his article that to win in the 1936 Olympics, "Many of the maneuvers illustrated are commonly used and cleverly executed by foreign wrestlers" (48:9). Richard Cole, also points out the importance of knowing and using upperbody techniques in the 1936 Olympics in his article "Get the Jump on Your Opponent," Athletic Journal. The hip throw, lateral drop, head chancery, and arm drag takedowns are illustrated and explained. The double wing lock and reverse wrist lock pinning holds are also explained, showing the importance of upperbody techniques for international wrestling competition (28:11). "American Wrestling VS European

Wrestling," by F.B. Eriksen, appeared in the 1938 Journal of Health and Physical Education magazine. This article makes special note and reference to Greco-Roman style used by European wrestlers as compared to the formerly used, Catch-as-Catch-can solely used by the American teams.

It is well known by students of wrestling that the European wrestlers, due to his Greco-Roman style, is very proficient in arm wrestling--not only while he is wrestling down on the mat, but also when he is wrestling upright position. These proficiencies of the European wrestlers have at times played havoc with, or at least have been a constant source of worry to, the American wrestlers when they participate in International contests.

Mr. Eriksen also points out that American wrestlers have to become more acquainted with the Olympic rules and the European style of wrestling.

The Olympic wrestlers try-outs in America have a tendency to become a modified form of collegiate catch-as-catch-can style of wrestling as much as the European try-outs have a tendency to become a modified form of the Greco-Roman style of grappling.

Also included in his article are photos of bridging, back bends and partner exercises used to strengthen ones neck and back which is of the utmost importance in Greco-Roman wrestling (34:568-569).

Other information was found in a number of brief magazine articles. Newsweek published an article titled "Pinned Down: United States--Russian Wrestling," where the writer quotes a Russian coach stating, 'Americans must develop more variety,' and a Russian Olympic champion speaks further stating, 'It would help if they learned to defend themselves better' (49:86-87). Thomas Dubin, "The Pin Wins in

Wrestling, "Amateur Athlete, explains that Americans are not adjusting to International wrestling styles. In all past Olympic's Americans are failing to "Throw" their opponents for a pin which is the most important attribute of the international champion. He states:

I feel that it would help our High School, collegiate and A.A.U. wrestling if we could get the Idea over to them that in International competition the fall is all-important and that it is a game of 'falls' and not decisions (32:26-27).

For Americans to learn to execute an upperbody throw would help them to get more falls in international wrestling. The Amateur Athlete magazine published by the A.A.U. often has articles on Greco-Roman wrestling such as "Greco-Roman Wrestling Rules" by Joseph Scalzo (54:22), and "Our Hopes in Olympic Greco-Roman Wrestling," by John H. Drummond (31:22). Usually a story appears which gives a preview or post-view of the latest international competition in Greco-Roman, but most often these articles do not lend themselves to illustrations or information on moves, counters and drills in Greco-Roman wrestling.

More recently, articles have appeared written and illustrated by Frank S. Kapral in the 1963-64 Athletic Journal showing techniques described in his book (5), on "takedowns," "Japanese whizzer," and the "hip lock series" (42; 41; 40). In all of these writings the authors illustrate techniques which can be used in upperbody wrestling, where they probably first originated.

R.G. Clapp, in a 1937 story "College Trained Wrestlers in Olympic Competition," Athletic Journal (27:26), with further support from a more recent 1967 article by L. Fonicola, "From NCAA to Olympic Style Wrestling," School Coach (35:29-30), points out the need for the college style wrestler to concentrate more fully on the throwing and pinning in Olympic wrestling and less on the collegiate control wrestling. In concluding the periodical literature in this style of wrestling one must make reference to Kenneth Cox's "The Greco-Roman Series in Inter-scholastic Wrestling," Coach and Athlete, which refers to the point that other authors have made that Greco-Roman techniques can be used in all styles of wrestling (30:36), and further writing and development on this style needs to be explored by competent American wrestlers and coaches of this style.

A number of studies have been made on different aspects of wrestling, but none specifically on Greco-Roman or upperbody wrestling. These studies range from related interest fields such as Rusch, Pierson, O'Connelly and Hunt's "Effects of Training for Amateur Wrestling on Total Proportional Strength Scores," Research Quarterly, which showed that no significance was reported in strength between champion wrestlers in NCAA, AAU, and a Japanese National team, than of average physical education wrestlers (52:201-207). This point was, also, further pointed out in a study for a Doctoral Dissertation, by Frank Powell titled, "Static Strength as Compared in Three Levels of Wrestling Ability." This study

involved forty-two wrestlers in an attempt to determine the relationship of selected Static strength measures of the shoulder, elbows and wrist joints, as measured by the cable tensiometer in three levels of wrestling ability at the 1968 Olympic training camp. Successful college wrestlers, unsuccessful college wrestlers, and Olympic freestyle and Greco-Roman wrestlers were tested. The study indicated that strength does not seem to be an important variable between the Olympic, the successful and the unsuccessful college wrestler in the upperbody strength measured. The study showed that the successful wrestlers were slightly stronger than the unsuccessful and Olympic wrestler in nine out of twelve strength tests. It was pointed out that strength is not always an important factor in wrestling after a wrestler reaches a certain point or level of wrestling ability and experience (63). The reason this was pointed out in the review of literature is that often the lay person to Greco-Roman wrestling thinks that raw strength plays more than a significant part in ones ability to wrestle in this style.

The importance of other factors related to all styles of wrestling was pointed to in Glen R. Smith's Thesis, "Comparison and Relationship Between Reaction Time, Performance Time and Balance Among College Wrestlers and Physical Education Students in College" (66).

John Sterner's Ph.D., Dissertation points to the importance of flexibility. His topic was "A Study of Flexibility in Wrestling as Compared with Other Sports Groups" (67). Two other studies could be of use

which deal with related fields of study on Greco-Roman wrestling, as in David C. Enslow's non-published Thesis topic, "Analysis of Basic Wrestling Instruction Techniques Recommended by Selected Coaches" (61), and an earlier study by Dean Rockwell, a past Olympic Greco-Roman coach, for his Master thesis wrote, "The Historical Basis for Present Day American Style Wrestling" (64).

IV. INSTRUCTIONAL FILMS

Wrestling instructional films have covered a variety of wrestling topics, but again, little has been produced which is specifically made for the development and learning of skills needed for Greco-Roman wrestling. However, the availability and significance of what films there are seems to be of greater importance than that of written material now available.

The United States Olympic Committee have films available for loan by writing Wesley Brown, Jr., which deal with Greco-Roman wrestling, but these mainly are of the 1968 United States Olympic wrestlers and World meet competitors in action. These films can be of great help in the analysis of moves and techniques (69; 72). John Dustin privately produced a film which has been combined with a United States Olympic Committee film of the World Games and is available through them. Mr. Dustin's film is important to note, for he shows high school age wrestlers demonstrate different Greco-Roman moves such as the suplay, salto, hip

throws and body locks. Also shown are a variety of flexibility and neck and back exercises important to Greco-Roman wrestling. This film is an important instructional contribution to the beginning wrestler and coaches of this style (68).

Another film available for loan is that produced by the international wrestling organization, F.I.L.A., which has produced a rules film for the instruction of International referees, however, this film does show some Greco-Roman throws and tilts (71).

Shozo Sashara produced two films to further illustrate his books (19; 20). These films are outstanding for wrestlers interested in Greco-Roman moves and techniques, as well as freestyle and collegiate wrestling styles. Several unpublished films have been made on Greco-Roman techniques (73; 74). Joe Seay privately took 8 mm film of wrestlers at a clinic put on by this writer at the National Federation Wrestling tournament (75). Frank Furtato also has taken 8 mm film of techniques, moves and counters of this writer to be used by college wrestlers wishing knowledge of throwing holds and takedowns associated with this style (69). The author also has produced an unpublished 16 mm and 8 mm films of wrestlers in National meets and techniques demonstrated by Lee Sundquist, the 1970 Junior Federation National champion in Greco-Roman wrestling (76).

Several studies made on the use of films for wrestling have been completed. Alfred Bourque made a color film strip on the officiating of

wrestling which was accompanied by a tape for sound (59). Charles E. Segraves made a colored 16 mm film of takedowns and counters which showed each maneuver at regular speed and once in slow motion. Segraves also, in his writing suggested "Greco-Roman wrestling skills" as a thesis topic for further study (65).

VerNon Merkley produced a color 16 mm film which supplemented his thesis on "Leg Wrestling Moves, Counters and Drills" (62).

Further information on the producing of films can be found in "The Use of Loop Movies in the Teaching of Wrestling," by Clifford Keen, Mentor (43:24) and John G. Douglas's thesis topic "The Value and Limitation of Loop Movies in the Teaching of Wrestling at the University of Massachusetts" (60).

More instructional aids are needed in every phase of wrestling. Wrestlers and coaches who are attempting to acquaint themselves with Greco-Roman wrestling find it difficult to acquire adequate knowledge through written publications and, if information or illustrations can be found, the importance of motion and timing is often missing. The visual demonstrations of films on moves, counters and drills appear to be the most effective means of approaching the learning of any type of wrestling skill.

CHAPTER III

PROCEDURE

I. SOURCE OF DATA

High School Coaches

As a part of the preliminary research, the writer sent questionnaires to a cross section of high school wrestling coaches throughout the United States, covering every geographic region. Seventeen replies were received to this questionnaire. The information obtained through the questionnaire was used to help determine the amount of Greco-Roman techniques being used at the high school level, and where these coaches became familiar with upperbody techniques. However, not all coaches contacted responded and many indicated their inability to answer because of a lack of knowledge of this style.

College Coaches

Information to aid this study was obtained through two means, (1) the personal interview; and (2) the use of a questionnaire. The purpose was to poll successful N.C.A.A., N.A.I.A. and Junior College coaches from all geographic regions, and from all sizes of institutions with a varsity wrestling program. Twenty-one N.C.A.A. coaches, four N.A.I.A., and four Junior College coaches were questioned. Not all coaches responded, and many did not feel they had enough knowledge

the subject to respond adequately. The information gathered from these sources was used to determine where emphasis should be placed in the development of this study and the illustrations used in the film supplement.

Club Teams

Contacted by means of personal interviews and by the use of a questionnaire were seventeen amateur wrestling clubs members including active and former wrestlers and club coaches. The responses from this group was also used as an aid to support the conclusions drawn by this study, and the illustration of moves, counters and drills demonstrated in the film supplement. Club members were of further benefit because of their involvement which deals mainly with the international wrestling styles and many are in the Greco-Roman style only.

Foreign Countries

Contacted by means of a questionnaire were one Canadian National team coach, three Canadians, one German and one Mexican. However, only one Canadian replied. These people were all English-speaking persons, but no responses were received.

United States International Team Coaches and Wrestlers

Personal interviews and questionnaires were used to contact ten coaches and sixteen wrestlers which represented the United States in

international competition prior to 1970. Many of these wrestlers were also representatives of college, club or high schools, so for the most part their responses were not noted specifically as international team members, but from their primary affiliations.

II. METHOD OF COLLECTING DATA

A twenty topic questionnaire was used as the main source of information. The same twenty questions were used as the basis of each personal interview held. During each interview, the writer asked a series of questions and recorded the responses. It was possible to get further in depth answers by the interviews. For a questionnaire and interview example, see Appendix A.

III. ORGANIZATION OF DATA FOR TREATMENT

A comprehensive inventory of Greco-Roman moves, counters and drills was constructed from the information collected through literature reviews, films analysis, personal interviews and use of a questionnaire. From this list specific exercises, moves, drills and counters were ultimately selected to be presented in the supplementary film. The film is divided into twelve (12) different parts, organized as follows:
Part I--Individual exercises or drills.

This section contains suggested illustrations of exercises and drills to increase body flexibility, strength, endurance and timing.

Part II--Weight Lifting Exercises .

Fifteen lifting exercises were demonstrated which are designed to promote general body strength and stamina necessary in Greco-Roman wrestling .

Part III--Partner Exercises or Drills .

This category demonstrates suggested exercises and drills that can be done by two persons , or utilized as group exercises . These exercises and drills are designed to increase the strength , flexibility , endurance and timing of an individual .

Part IV--Use of the Greco-Roman Dummy .

A Greco-Roman dummy was used to show the availability of teaching devices that can be employed to learn throws and lifts necessary to this style . It also was hoped that the versatility of such an aid was demonstrated .

Part V--Use of the Safety Mat .

A ten inch gymnastic safety mat was used to demonstrate , it's used as a protecting device in the teaching and as a learning device for standing lifts and throws .

Part VI--Stance , Tie-Ups and Body Position .

This section shows the open and closed stances recommended for this style of wrestling .

Part VII--Takedowns: Lifts, Throws and Takedown Combinations

Takedowns from facing, side and rear positions were shown.

Also takedowns as a counter were illustrated.

Part VIII--Counters to Takedowns.

Defensive counters to the takedown were demonstrated as well as other defensive moves.

Part IX--Top Mat Position.

Stance, throws and lifting maneuvers were shown in this section.

Part X--Bottom Mat Position.

In this section offensive and defensive moves, and counters were shown.

Part XI--Pins and Pinning Combinations.

Common pinning combinations that can be used in this style were illustrated.

Part XII--Greco-Roman Live Match Competition.

"Live" match situations were produced to demonstrate the Greco-Roman style under an actual competition type situation, rather than under the slower demonstration type.

The film supplement was divided into twelve sections to enable the viewer to concentrate on one specific area of Greco-Roman wrestling at a time.

The film was also divided into three 400 foot reels for easier viewing. The instructor or wrestlers using this film could concentrate on one section at a sitting to lessen chances of confusion. The smaller reels makes the use of an analysis projector more beneficial.

IV. PHOTOGRAPHING THE FILM

One hundred feet of 16 mm color film was taken prior to the actual filming to serve as a test film. The purpose of the test film was to (1) establish correct lighting alumination on the demonstrators and to get the proper lighting angles; (2) determine if the background structure was best suited to the lighting; (3) determine the effectiveness of contrasting yellow and navy blue uniforms; (4) help to determine the most effective camera distances, speed, angles and lens to be used; and (5) determine the best method of photographing each demonstration and the techniques being illustrated.

The film used was colored 16 mm indoor tungstun film. The camera used for filming was a 16 mm Bolex. The photographer was John Fullerton, Assistant Wrestling Coach of Newport Senior High School. The filming was taken indoors in the wrestling room of Newport High School in Bellevue, Washington. The background used was a red and white wrestling mat and a white padded wall. The filming was arranged to make the best use of the white background and the contrasting uniforms. The lighting consisted of 10 tungstun lights placed at appropriate angles

for the best possible effects. Each of the illustrated maneuvers was filmed at regular speed. Some maneuvers were filmed several times from different positions, including some at slowed motion. A zoom lens was used to draw the viewer's attention to a specific area of the body or to a particular technique to better see how a certain maneuver was being executed.

The subjects used to demonstrate techniques in the film were the writer, Darren Sipe, and Ken Hagen of the Seattle Pacific College wrestling team. The demonstrations in the live match situation were Lee Sundquist and Scott Miller of the Newport High School wrestling team, and Tom Omli of Green River Junior College and this writer.

They were selected because of their knowledge of this style, their skill and versatility of techniques particular to Greco-Roman wrestling. Another factor considered was their closeness of size and weight. The demonstrators practiced the moves, counters and drills maneuvers before each filming series to insure the best illustration of the moves being demonstrated.

CHAPTER IV

THE SCENARIO

The objective of the scenario will be to provide an explanation to those wrestling moves, counters and drills that appear in the 1200 foot color instructional film. Due to the length and variety of the film special emphases will be given only to those scenes that demonstrate techniques, exercises and skills which are of special importance for the understanding of Greco-Roman wrestling. Those exercises and drills that are most familiar and most widely used will only be listed and briefly explained in the order of their appearance in the film. This scenario can easily serve as a teaching guide to supplement the instructional film.

The film is divided into three 400 foot reels. Reel I provides an introduction, individual exercises and weight training exercises. Reel II illustrates partner exercises, use of a Greco-Roman dummy, the use of a safety mat, and takedowns. Reel III illustrates takedown counters, mat wrestling from the top position, mat wrestling from the bottom position with counters, pinning combinations, and live match wrestling.

In order to simplify the rather complicated explanations for the maneuvers in the scenario, "R" will refer to the right side and "L" will refer to the left side. Also, "A" will refer to the wrestler initiating the maneuvers which are being demonstrated, this will usually be the

wrestler in the dark uniform; and "B" will refer to the wrestler in which the maneuvers are being demonstrated and he will usually appear in the yellow uniform in the film.

I. INDIVIDUAL EXERCISES OR DRILLS

Exercises or drills designed to increase body flexibility, strength, endurance and timing for Greco-Roman wrestling

1, 2. Toe touches, spread and reach. These are stretching exercises which will aid in the increasing of hamstring, groin and lower back flexibility.

3. Squats and squat and reach. This is an exercise which promotes hip, groin and knee flexibility. It increases strength of the thighs and knee joints necessary for the completion of many lifting throw techniques in the Greco-Roman style.

4. Shoulder and Arm Rotations. This exercise increases the range of motion and flexibility in the shoulders and upper back.

5. Torso and hip twisting. Use this exercise to increase flexibility of hips, waist, trunk and shoulders.

6. Waist rotation. This is a four count exercise to promote flexibility of the waist, abdominals and lower back.

7. Windmill. This exercise is designed to increase the flexibility of the hips, waist, "lats", and shoulder. There are many take-down throws such as the head and arm, hip throw, salto and whizzer throws in which flexibility of the hips, waist and upperbody are of utmost importance.

8. Hip throw drill. This drill is designed to increase the flexibility, balance and correct twisting motion necessary for the execution of a head and arm and hip throw takedowns. It increases the flexibility of the hips, waist and shoulders.

9, 10, 11. Hurdlers exercise. These three exercises are necessary for the promotion of total flexibility, including the lower back, hips, groin, knee joints and the hamstring muscles.

12. Rolling on neck and shoulders. This exercise increases flexibility and strength of the neck. Flexibility is also promoted in the hips, hamstrings, back, spine and shoulders. Often a wrestler will find himself stacked or thrown upon his neck and shoulders. To prevent injury the flexibility of this area is absolutely necessary.

13. Reverse push-ups. Strengthen and increase flexibility of the shoulders, chest, triceps, biceps and wrist are developed with this exercise.

14. Jackknife sit-ups. This exercise develops flexibility, strength and stamina in the abdominal, thigh, hip, chest and shoulder areas. Balance from a "V" sitting position also is developed.

15. Rocking push-ups. This strengthens the lower back, chest, shoulders and triceps. Flexibility is increased in the chest and lower back.

16. Military push-ups. This is an important exercise to Greco-Roman wrestling. It develops with the quick thrusting motion, strength, stamina and quickness of the shoulders, chest and tricep areas. Greco-Roman wrestling requires a great deal of shoulder and arm stamina for the continued pushing and arm movement to set up throws or to prevent the arms from being tied up.

17. Neck bridging. The neck muscles are of the utmost importance in Greco-Roman wrestling. Many throws require the wrestler to land or support himself on his head while executing a move. This exercise increases the strength and range of motion of all the neck and upper shoulder muscles. Flexibility of the spine and back is also promoted.

18. Back bend push-ups. Flexibility of the hips, back, spine, shoulders and arms are developed with this exercise.

19. Rocking chair. This increases the flexibility and stamina of the hips, back, abdominal and shoulder muscles.

20. Hip and back flexion. This is flexion and rotation of the hips, back, spine and shoulders. Exercises 18, 19, and 20 are important to promote flexibility to prevent injury to the back and to increase the range of back motion necessary to complete many of the throwing or whip-like takedowns.

21. Back suplay drill. This is a most important drill to develop thigh, hip and back flexibility needed to perform many Greco-Roman throwing or casting takedowns, for example, suplays, back casts and saltos. Strength and stamina of the thighs, lower back and neck are increased.

22. Reverse walking of the wall. This is an exercise to increase flexibility of thighs, hips, lower back and shoulders. It also strengthens these areas. This is a good exercise to increase flexibility of a beginning wrestler in this style and a lead-up to exercise number 21.

23. Wall pushing isometrics. This develops strength and endurance of the whole body. These muscles are important to the pushing and recovery in sparing and setting up holds required in this style of wrestling.

24. Handstand push-ups. This strengthens the shoulders, chest, triceps and wrist.

25. Headstand bridging. This exercise increases flexibility and strength of the neck and shoulder areas.

II. WEIGHT LIFTING EXERCISES

Fifteen lifting exercises which are designed to promote general body strength and stamina necessary in Greco-Roman wrestling

1. Toe raises.

Purpose: To develop strength and stamina of the ankles and calf muscles.

Position: Place barbell weight behind neck on your shoulders. (A folded towel at base of neck is excellent padding) Grip the bar next to the weight firmly. Place toes of both feet on edge of a two inch high board. Feet should face straight ahead or slightly inward.

Movement: Lower heels to the floor and rise up on toes as high as possible. Continue this routine approximately twenty to twenty-five times.

2. Squats.

Purpose: To develop strength and stamina in the knees, thighs and hips.

Position: Standing, legs spread about shoulder width with feet parallel or one foot forward about six to ten inches. Barbell should be placed on shoulders behind the head, held by hands next to the weight.

Movement: With back straight do a half knee bend (no further) and return to a stand. Do three sets of fifteen or twenty.

3. Waist Bending.

Purpose: To strengthen and increase flexibility of the back, abdominals and side muscles.

Position: With weight supported on shoulders and hands slightly wider than the shoulders.

Movement: Bend forward, bend to the left, bend back, and then to the right side and forward again. Make a circular dipping motion. Do one set of ten to fifteen repetitions.

4. Rowing (Standing and bent).

Purpose: To strengthen the shoulders, arms and chest.

Position: Normal standing position. Barbell grasp in over-hand grip and held with arm at full length. For standing rowing--hands should be together. For bent rowing--arms are at shoulder width.

Movement: Standing rowing--bar is raised to chin by bending elbows and lifting arms upward and outward. With an outward swing, lower bar back down. For bent rowing--bend forward, grasp barbell on floor, stay bent and continue to raise barbell directly to chest. With a rowing motion, raise bar to chin then outward and back down towards the floor. These exercises should be done in three sets with fifteen to twenty repetitions.

5. Dead Lift to Shoulder.

Purpose: To strengthen the lower back, chest, arms, and "lats".

Position: Normal standing position, grasp bar at a slightly wider than shoulder width. Keep head up.

Movement: Keeping back and knees straight, grasp bar and lift by straightening back until bar reaches

waist, then with a quick curling wrist motion raise bar to chin height. Return bar to floor and repeat exercise. This lift is done in three sets with fifteen repetitions before increasing weight.

6. Back Dead Lift to the Hips.

Purpose: To strengthen the lower back.

Position: Normal standing position, grasp bar at a slightly wider than shoulder width. Keep head up.

Movement: Keeping back straight and knees straight, grasp bar and lift by straightening your back until bar reaches thighs and bend slightly backwards. Return barbell to floor and repeat movement with three sets of about twenty repetitions. Start this exercise gradually before adding weight.

7. Neider Press.

Purpose: To develop the triceps, chest and the shoulder muscles stamina.

Position: Weight lifted to chest and shoulder level.
Hands gripped on bar at shoulder level. Feet

are at shoulder width with one foot six to ten inches ahead for balance.

Movement: Extend arms out at a forty-five degree angle quickly and back to chest. Do three sets of ten as rapidly as possible.

8. Two-arm curl.

Purpose: To strengthen the biceps and forearms.

Position: Normal standing position, with barbell held with underhand grip, the arms extended downward in front of the thighs.

Movement: Curl until the barbell touches the chest shoulder high. Keep back rigid, and avoid moving elbows or jerking body. Return barbell to starting position and repeat. This should be done in four sets with ten to fifteen repetitions.

9. Military Press.

Purpose: Strengthens and builds stamina of shoulders, chest and triceps.

Position: Standing feet at shoulder width. Barbell held at shoulder height. Keep back straight and chest out.

Movement: Push barbell up to full arms extension over head, lower to chest slowly, and repeat. Three sets of fifteen repetitions are recommended.

10. Clean and Jerk.

Purpose: This strengthens the thighs, knees, hips, lower back, arms, shoulders and chest. This exercise is particularly good for strengthening and developing major muscle areas of the body.

Position: Feet at shoulder width. Bend knees and squat to a half sitting position. Grasp bar, palms down.

Movement: With a continuous and steady lifting motion dead lift barbell to shoulder height. Press weight to full arm length above head. Lower bar back down to shoulders, curl back down to waist, and bend forward and lower bar to floor. Do three sets of ten repetitions, when this is done easily increase weight. Have a partner serve as a spotter.

11. Bench Press.

Purpose: To develop the chest, triceps and shoulder muscles, strength and stamina.

Position: Lay on back and hold weight on chest, hands at shoulder width.

Movement: Press the barbell upward to the position of arms extended. Lower to starting position and repeat. Recommended are three sets of ten to fifteen repetitions.

12. Forearm and Wrist Curls.

Purpose: To develop strength and stamina in the forearms, wrist, and biceps.

Position: Support arm, elbow to wrist, on a rigid flat surface. Keep back straight, head up.

Movement: With out moving rest of body, lower weighted wrist down. Flex lower arm and raise weight to full upward flexion. Continue this exercise three sets with fifteen or twenty repetitions.

13. Rolling up Weight.

Purpose: To increase strength and endurance of the shoulder, chest, triceps, forearms and wrists.

Position: Feet at shoulder width, back straight, arms extended straight out in front and at shoulder width with palms down.

Movement: Curl weight, rolling wrist and fingers downward moving one hand at a time. Roll weight until weight comes to top of doweling. Then curl wrists and fingers upward to lower weight. Do three sets of maximum repetitions. Remember to keep arms at straight position--do not lower or raise arms.

14. French or Reverse Curls.

Purpose: To develop strength in the shoulders, chest, forearms, triceps and wrists. This is a basic exercise to develop strength and extension of the tricep.

Position: Feet are at shoulder width, back straight and rigid, grasp bar, hands together, elbows in against sides, hold bar at chin level.

Movement: Lower bar down to full arm extension, raise bar up to chin keeping elbows in. Repeat. Do three sets of fifteen or twenty repetitions.

15. "Lats" Pull to Chest and Shoulders.

Purpose: To develop the "lats" muscles, shoulders and triceps for increased strength and stamina.

Position: Sitting on knees or in a standing position, grasp bar at shoulder width.

Movement: Pull bar down to chest straighten out arms and pull down behind neck, straighten out arms and repeat. Recommended are three sets of ten to fifteen repetitions.

III. PARTNER EXERCISES AND DRILLS

Partner exercises and drills designed to increase body flexibility, strength, endurance and timing for Greco-Roman wrestling

1. Partner squats. This exercise is for increasing the strength of the neck, stomach, hips, thighs and knee joints. A bends forward and B straddles A's neck sitting on his shoulders. A stands with feet at shoulder width and back straight and head up. A does quarter or half squats. A rises up from a bent knee position always trying to keep his back straight.

2. Partner sit-ups. This exercise is good in developing B's neck, shoulders and back. A increases his thigh, back and hips flexibility as well as increasing his abdominal strength. B is in a down

position bent a little forward. A sits on B's back with ankles inside B's thighs. A bends backward to touch head to ground. B tries to keep head from bending, which serves as an isometric exercise for the neck. A does a sit up to an upright position.

3. Partner sit-ups and abdominal rotations. This exercise is devised to strengthen and condition all the abdominal muscles. The men come to a sitting position, facing each other on the mat, interlocking feet and legs. First they do a series of alternating sit-ups. This exercise develops the abdominals as well as the thighs. They then recline to a forty-five degree angle then twist from the waist up from side to side, rotating the body but not touching their backs to the mat.

4. Partner waist wrench, flip-flop. This increases A's back flexibility and arm shoulders and abdominal strength. B develops arm and shoulder strength and also develops a good bottom position base. B is in a ground wrestling position. A hooks his arms around B's stomach and chest. A pulls and kicks high until his feet hit the mat. He then pulls back to the starting position.

5. Partner suplay. This develops flexibility of A's back and hips and promotes strength of the thighs, stomach, arms and neck. It is a good lead up exercise to the back cast, suplay and salto. A spreads his legs wider than his shoulders. B places one leg between A's legs and

bends them a little grabbing A's hands. B holds A while he bends back until his head touches the mat, then he comes up to a standing position again. This drill can be done faster as flexibility, strength and timing increases.

6. Pummeling drill. In this drill it is important to keep your arms free and moving, keeping elbows close to body. This continuous motion of the arms and body prevents your opponent from tying your arms or body to attempt a throw. Both men place one foot forward, weight on back leg, get chest to chest with shoulders square and head low and in the middle of his partners chest. With a swimming, arm-like motion, A and B alternate straightening arms out under partners arms and pulling them quickly back to ones body.

7. Pummeling, whistle reaction drill. This is the same as the above drill except, on the whistle or a voice command one wrestler will attempt a throw or a takedown from the position that he is in. At that moment the wrestlers can alternate attempting this drill. Takedowns demonstrated in this drill are: (1) A demonstrates a head and arm take-down; (2) B does a waist tackle or body lock; and (3) A does an underarm hook (whizzer) and far arm, hip throw.

8. Hacking to body lock drill. As B reaches to attempt a bear hug or a body tackle, A hits or hacks B's wrist from the inside position

outward and A, himself, secures a waist lock. This drill can be done alternating with A and B taking several turns. This drill simulates a condition that occurs often in Greco-Roman competition. It develops timing for defense against body lock attempts.

9. Lock up, pushing and balance recovery. This drill is designed to develop the arm, legs, as well as general body conditioning. It increases body position awareness and balance. Each man faces each other and grasps his opponent, one wrestler has inside position and the other wrestler has outside arm position. Each wrestler attempts to force the other off balance or to get his own hands and arms to the inside of his opponent's. Pushing under control and recovering while staying square is important to avoid getting thrown.

10. Body lifts. This is an exercise to develop strength in the arm, chest, and lower back, which are areas of importance for lifting throws. B grabs A around his front, lifts and arching backwards as far as possible, then, lowers A back down to mat. This exercise can be repeated several times.

Also shown is A grabbing B around the back at the waist. A lifts and arches and then lowers B to the mat. This is a lead up exercise for a back cast throw.

11. Partner neck (isometric) exercise. A strong neck is most important for this style of wrestling. This exercise can increase strength

on all sides of the neck. A first faces B and works B's neck down while B resists until his chin reaches his chest. While coming back up, A gives resistance to B who is lifting his head upward.

Both sides can be worked in the same manner. A pushes B's head toward his shoulder and B resists, then forcing his head back toward A, as A gives resistance.

The throat area can also be worked in this manner. A grasps B's chin and lifts and B resists until his head is fully extended then A gives the resistance as B tries to lower his chin to his chest.

12. Assisted bridge flip-flop. The speed, power and snap required to do this exercise are essential for the development of the neck, back and shoulders in both strength and flexibility. B lowers A to a bridge. A grasps B's ankles. A pulls with his arms, kicks his feet up over so he straddles B's legs, and returns to the starting position. A then bridges and flips to a position with both feet on B's left side. A returns to the starting position and goes to B's right side and then back to the starting position again.

13. Lean, squat and dip. This exercise is for the development of the neck, stomach, hips and thighs. All parts of the body should be developed equally. In assuming a starting position, B has a body scissors around A's waist and his hands locked behind A's head. A bends forward until B's back almost touches the floor. A dips and straightens

his head and back and does a squat to the starting position. He should execute the lift with vigorous and snappy action for maximum benefit.

14. Competitive partner bridging (A). B goes into a bridge; A encircles B's left arm with his L arm and with his R arm takes a hold around B's chest or head. B bridges high and turns from side to side attempting to loosen the hold and if possible slip an arm out so he can turn over. B forcibly drives A who is resisting, forward and to the side.

15. Competitive partner bridging (B). This exercise is for the purpose of developing the neck extensors and the muscles in this general area. B is performing the exercise in the typical bridge position. He rocks on his head back and forth, thereby bringing in all the muscles. The resistance is increased by A moving backwards and to the sides. B also has to hold all of A's weight.

16. Olympic or reverse lift. This exercise is designed to develop and condition the muscles of the back, legs, and arms, especially the lower back. It also is a good drill to increase techniques for the lifting and throwing maneuvers in Greco-Roman wrestling. A encircles B's waist with his R arm on B's left side and A's left arm is on B's right side. A then lifts B off the mat to his chest and turns B around so that he is facing the opposite direction from the starting point. B stays in a cuddling

position during the lift. A lifts high and arches his back. He then places B on his knees and repeats the exercise to build strength and endurance.

17. Olympic back lift. This lift is similar to the above exercise and serves the same training purpose. A is to the rear of B with his legs to the outside of B's. A grasps B around the waist, squats and lifts with legs and straightens up and lifts B to his chest as he arches his back. A lowers B to the mat and repeats. This is good for a lead up to a back cast throw.

18. Rear dead lift to side back cast drill. This exercise serves the same purpose as 16 and 17's, to develop back, leg, shoulder and arm strength. A grasps B around waist tightly, A squats down close to B and has one leg on each side of B's right leg. A lifts B to his waist, steps his L leg over B's right leg and pivots lifting B to his chest in a turning throwing motion.

19. Side dead lift to back cast drill. A grasps B around waist from B's right side and lifts him to chest using his legs, back and arms.

20. Working hands under stalling body. A defensive opponent lying flat on his stomach and spread out makes it difficult to interlock hands around ones body when attempting a throw or a lift. This drill is designed to develop the skill of grasping hands around opponents body.

A gets hands under B's armpits and lifts high. A then slides his hands quickly to B's waist and locks and lifts. Another technique to develop this skill would be for A to twist B's hips and waist from side to side working his fingers between B and the mat until he is able to grasp hands. B tries to prevent this by twisting on hips to put weight on the side A is working his hands under.

IV. USE OF THE GRECO-ROMAN DUMMY

A Greco-Roman dummy was used to show and demonstrate the availability of a teaching devise that can be employed to learn throws and lifts necessary to this style. The versatility of such a devise is also demonstrated.

1. The dummy. The perfection of throwing holds in wrestling are often hampered by an inability to practice the holds at the speed, and with the force, necessary for their execution. It is very often difficult to secure a partner who is willing to be thrown in order to perfect a throwing maneuver.

A practice dummy is approximately five feet, five inches in height, three feet, eight inches in circumference, and seventy to eighty pounds in weight. It was developed in Sweden to simulate a body, with a head and arms. The use of this dummy permits the wrestler to develop full speed wrestling habits necessary to execute moves, without risk of

injury to himself or to his practice partner. Also the mechanics of holds can be learned effectively and safely by use of the practice dummy.

Moves and techniques demonstrated are listed in order of performance and will be explained in detail later in the scenario. The moves demonstrated are:

- A. Two hip throws to a pinning position
- B. Duck under to a side back cast
- C. Two front saltos or Japanese front whizzers
- D. Two bear hugs to a back cast suplay
- E. A rear back cast suplay to a near arm bar pinning combination
- F. A top view of a rear back cast suplay
- G. Dead lift from mat to a back cast
- H. Dead lift from rear to a side back cast
- I. Working arm under to a side hip role to a pin
- J. A lifting reverse gut wrench back cast
- K. Reverse gut wrench to a bar arm half nelson
- L. Near arm and waist gut wrench
- M. Gut wrench
- N. Reverse gut wrench sequence
- O. Near side half nelson and waist throw
- P. Arm bar, far side half nelson pinning combination

V. USE OF THE SAFETY MAT

A safety mat was used to demonstrate its effective use as a protecting devise for the teaching, and as a learning devise for developing Greco-Roman lifts and throws.

1. The safety mat. This ten inch gymnastic mat is presented in an effort to demonstrate a method where by the preliminary steps in learning the most difficult throwing holds can be practiced and learned safely, without developing fear of injury to yourself and your partner.

Takedown moves and techniques demonstrated are listed below in their order of appearance in the film, however, they will not be explained here. Refer to the takedown section of the scenario for a complete explanation.

- A. Hip throw
- B. Double arm suplay
- C. Hip throw
- D. Double arm suplay
- E. Rear back cast
- F. Shoulder role
- G. Waist tackle to a back suplay
- H. Near arm under hook and far arm tie up to a hip throw

VI. STANCE, TIE-UPS AND BODY POSITION

Demonstrated are the open and closed stances recommended for this style of wrestling.

1. The open stances. The stance should first of all, suit the body type, his ability to manuever, and his balance. However, there are a few basic rules to follow common to all experienced Greco-Roman wrestlers. The body should be in a semi-vertical position, with elbows close to the sides, the chest should be ahead of the hips. Do not extend the arms or have your hands to far out from the body. The forward foot should be placed squarely in front of the opponent's, and hips even or lower than the opponent's hips. The rear foot is placed slightly side-ways in order to push off the inside portion of the foot. Keep head slightly forward and low. The body should be low but comfortable and

able to move easily. The upperbody should be able to adjust easily without having your hips or body turned sideways to your opponent.

2. Stances and body position with a partner. A should keep his head, shoulders and hips as squarely as possible. A's forward foot should be kept in front of B's, and working for a deep and low inside position. A's hips should be kept low, equal to or below those of B's, in order to achieve maximum power and leverage. The position of A's head is important from the offensive as well as the defensive standpoint. By keeping your head down and square, and in front of his opponent, it is easier to counter and prevent head locks, head and arms, and hip throws. This position will also enable you to execute offensive maneuvers such as body locks, duck under arm drags and suplays.

3. Hip and leg position. A keeps his hip even or below those of B's. A's forward leg is working for deep inside position. A's rear leg is supporting his weight to avoid getting his body too far forward and off balance.

4. Shoulder, head and arm position. A keeps his shoulders square and below B's. A's head is to the inside of B's chest to avoid letting B get a head throw. A keeps his arm moving and works for the inside position under B's arms. It should be remembered that you should keep your opponent in front of you, not necessary you in front of your

opponent. Keep square and do not drive too hard, a change of pace, with alternating pushing and pulling is important to avoid getting thrown.

VII. TAKEDOWNS: LIFTS, THROWS AND TAKEDOWN COMBINATIONS

Takedowns from facing side and rear positions and the use of takedowns as a counter are illustrated.

1. Short drag to a back cast. A grasps B's right wrist with his L hand and B's upper L arm with his R hand. A snaps B's right arm directly across in front of his body and swings in behind B. A encircles B's body from behind at about the waistline. A steps up with his R foot with his knees slightly bent and places it between B's feet. A holds B tightly around the waist, A straightens his legs, circles to the R and lifts B clear off the mat. A arches deeply backward bringing B's head and shoulders to the mat just prior to the time A's forehead comes in contact with the mat. This move is shown twice in sequence.

2. Duck under to a go-behind from an open position. A steps up with his R leg between B's legs, lowering his body height, A taps up B's right elbow, and A's right hand pulls down on B's head. A ducks under and arches his head as he goes under B's right arm. A pivots on his L foot, grasping B's waistline and circling to the L prepares to lift B from his feet into a back cast.

3. Short arm shuck. A close up view provides the proper viewing of this technique: A grasps B's right elbow and wrist and shucks it directly in front and between him and B until the arm becomes straight. Once the arm is straight, A's left arm goes around B's midsection and A's right arms traps B's right arm and A locks his hands tightly to prevent B from escaping.

4. Duck under to a go-behind from a tie-up. As B reaches for A's neck, A grasps B's outside elbow with fingers to the inside and lifts it high enough for A's head to duck under and clear B's armpit. A's right hand jerks down on B's neck causing him to step forward. After A clears B's arm his L arm grasps around B's waist and locks with A's right hand and lifts B off of feet in a circular motion to the right. This move is shown twice in sequence.

5. Head and arm (Head lock). A grasps B's right arm above the elbow. A's right arm swings in an arch pulling B's head toward B's right shoulder and arm. A pivots on the heel of this R foot and toe of his L foot and drops to his R hip forcing B's body to the mat. After hitting the mat A scissors his legs and sits through grasping B's elbow to keep B from rolling through. This maneuver is shown twice, showing two views making the technique easier to visualize.

6. Hip throw. A grasps B's right arm above the elbow. A's right arm makes a swiping motion around B's neck. A pulls B's right arm

toward him making B step and lean forward. A steps forward with L foot to the front of B's left foot. All of A's weight is now on his L leg. His R leg is now free to step back so that the toe of his R foot is behind his L ankle. Now A's weight shifts to his R leg. A throws his hip across to B's left side, pivoting on both legs as he turns. Even at this point all of A's weight is on his R leg. A throws B over his hip and before the move is finished, A's weight is on both of his legs. Execute this move as if you were turning on the long axis of the body for almost a full turn. A scissors his legs to a sitting position and lifts B's right arm so he can't grab his hands and roll on through. This move is shown at regular speed and with a zoom lens showing the three step foot placement as the foot and hip pivot. Another close up is shown of the arm and shoulder action.

7. Front waist tackle, waist lock or bear hug. A strikes B's reaching wrists to the outside, clearing them enough so that A can step in with his L foot, placing it between B's legs. A steps in until his chest is against B's waist. A then locks his hands tightly and forces B backward by driving B off of his feet, much like a football tackle.

8. Front waist tackle to a back cast. This is done in the same way as in number seven until A grasps B's waist and lifts him up and arches his back. A twists to the left making a ninety degree turn.

9. Front salto or Japanese front whizzer. A puts a whizzer or overhook on B's right arm with his L upper arm. A applies pressure to B's

left arm by forcing him downward and causing B to step forward with his L foot. B resists A's pressure. As B steps, A steps between B's feet with his R foot, keeping his knees slightly bent and pivots to the R swinging his R arm forcefully up under B's right armpit. Straightening his R knee, A swings to the L and pulls down on B's right shoulder. A arches into a back bend landing on his L shoulder and B goes over him to his back. A follows through.

This maneuver is shown at two angles and in slow motion.

10. Single arm side suplay. A pushes into B. B resists by pushing back thereby setting up A's move. A ties up as B reaches out, locking B's right forearm, at the elbow into his chest. A steps out with his L foot and at the same moment A turns his hips and under hooks B's upper arm, near the shoulder. In a circular motion A arches his back towards B's left foot. The twisting motion causes B to be pulled over the top of A on B's right shoulder. A sits out to prevent B from escaping or rolling over. This is an important move in all forms of wrestling and is shown three times from a different angle.

11. Under arm spin. This is explained the same as above in number ten. The follow-up is different however. B may attempt a counter by stepping back or circling to A's right to prevent a throw. A gap between the two wrestlers has occurred. A will have to continue his spin and let loose of B's arm with his L arm and when hitting the mat puts the L arm

around B's waist. A's right arm keeps control of B's right arm. This takedown is shown twice.

12. Shoulder throw or roll. B has A's left armpit under hook. A controls B's right arm at the elbow with his left arm and hand. A's head and L shoulder applies pressure and **weight** to B's right arm. As B drops back A's right arm grasps B's right arm above the elbow. A swings his body under B's until A's right shoulder is directly under B's right armpit. A drops to one or both knees to get under B's chest. A turns his head and body away, pulling down and away from B causing him to go over A's right shoulder. A frees his R arm and as they hit the mat A encircles B's chest and A sits through. This maneuver is shown twice from two different angles.

13. Double arm suplay. B steps forward toward A. A overhooks B's arms above the elbows tightly. A's left leg steps between B's legs and A's right leg follows. A's hips are below those of B's which gives A needed leverage to lift and throw B. A pulls B toward himself and A falls into a back bridge trying to get his head and feet as close together as possible. In a continuous motion, A snaps B to his left side and A lands on his head first, then rolls over to his L shoulder. B lands on his R shoulder and side of head. A follows through to a sit through position to gain control. The double arm suplay is one of the most popular and fascinating takedowns used in Greco-Roman wrestling and if it is well

set-up and executed, it can be a difficult move to prevent. This take-down is shown three times from three different angles.

14. Double arm or wrist cross. A grasps both of B's wrists from the outside. This move can be used when B is tying up, or can be used from an open position. A swings both of B's arms in a circular motion to his right. As B's right arm is swung and straightened to a forty-five degree angle, A steps in with his L foot and places it about five inches in front of the line of B's feet. A steps back with his L foot and pivots on the balls of both feet bringing his hips under and in a position perpendicular to B's body. A swings B's arms forcefully downward and lifts his hips to B's. A throws B over his L hip, and B lands on his L side. This maneuver must be done quickly and forcefully to work well. This move is shown twice.

15. Bear hug, body lock or body tackle. A forces his hands and arms under B's arm, forcing B's arms up to his head. A steps in deep with his R leg and is belly to belly with B. After raising both of B's arms, A drops his arms and grasps tightly around B's waist line and A steps forward to drive B over backwards.

16. Bear hug, body lock or body tackle from a double arm tie-up. A has B's arms tied-up like he would for a double arm suplay. A steps in deep with his L foot getting his hips lower than those of B's.

After stepping in deep, A regrasps B around the waist and drives him over backwards forcefully with A's whole body driving.

17. Bear hug, body lock or body tackle from an underhook.

This move can be used as an offensive move as well as a defensive move of the whizzer. A has B's left arm underhooked. A ducks under B's right outstretched arm and steps in with his R foot deep between B's legs. As A ducks under B's arm, his right (underhooked) arm drives straight out putting A tight and low into B's body. A grasps his hands and drives B backwards.

18. Arm underhook hip throw. This move can be used as an

offensive move from an underhook or a defensive move from an opponent's whizzer hold. A underhooks B's left armpit with his R arm at the elbow. A lifts and drives B's shoulder up and steps in with his R foot turning his R hip into B's hips. A pulls B into his hip with his R arm and drives him over his hip and drops him to the mat. A continues to drive him until B's on his back and under control.

19. Near arm whizzer and a forearm hip throw. A overhooks B's

right arm with his L elbow joint. A is standing at a R angle to B, making B step to face him. A steps in with his near or L foot and twists to get his hips in front of B's body. A lifts up on B's right shoulder to get B to an upright stance. As A steps in he grasps B's left arm at the elbow and pulls B's body across his hips and throws him to the mat. As they hit

the mat, A drops back to prevent B from rolling through with throwing his momentum. This move is shown twice.

20. Whizzer step in hip throw. This technique is similar to numbers eighteen and nineteen in foot and hip action. A underhooks B's arm or B has a whizzer on A. A drives his arm upwards. A and B's sides until their hips are touching. A, by drawing his arm in deep can get closer to B. A turns his hips in front of B and tries to look at his own feet to get his hip fully in front of B's waist. A then drives his arm up over B's shoulder lifting B off the mat. A drives B over his hips to the mat and sits through to prevent him from rolling over. This move is shown twice.

21. Fireman's carry, Greco-Roman style. A grasps B's right elbow with an outside grip. A lifts up on B's right elbow a little and turns his body inward toward B's right side. At the same time, A steps in with his right leg and goes to the mat with both knees in order to get below B's waistline. A's knees are between B's feet. Then in a circular motion, with A's left arm pulling down on B's right elbow and side, A's right forearm lifts hard on B's waist and hip in order to get his hips above A's head. A's body stays erect from the waist up to help B over easily. As the wrestler hits the mat, A sits through and throws his R arm around B's chest to prevent an escape. This move is difficult to do, but if perfected this move can be an excellent move to use. This move is shown twice in sequence.

22. Standing Barrel roll. A's movement on this takedown is the same as in number twenty-one, the fireman's carry, except A's right arm is thrown to the L side of B's waist driving B to his R side. A pulls down firmly on B's right elbow to pull him over to the mat. This move is shown twice.

23. Fireman's carry and barrel roll with a fake duck under set-up. Each of these techniques are shown with a fake duck under to B's left, A then pivoting into a fireman's carry or barrel roll takedown. These moves are explained in numbers twenty-one and twenty-two.

24. Standing Reverse head lock, Japanese goubley or head chancery. A has pulled B's head in against his chest. B's head is also forced down. A grabs B's chin, as this is done, A pulls B's right arm in against B's own head and A grasps his hand under B's right armpit. A squeezes B's shoulder and head together with the R ear and the R bicep touching. A steps back and forces B's head and chest down to the mat with the same hold until B's flat on the mat. A keeps B's head pulled up off the mat at this time. A spins to his left. In the next sequence, the same hold and techniques are used except A fakes a spin to his L, and shucks and spins to the R side instead.

25. Arm and head tie-up to a hip throw. This move is accomplished much like number six, the hip throw, except for the tie-up. A

steps in close to B's body with his L leg, keeping his hip lower than those of B's. A's left arm goes around B's right side of head and A's right arm is driven up under B's left armpit. A then grasps his hands behind B's left shoulder blade. B's head and chest are squeezed into, and kept tight, into A's right shoulder. A pivots on the balls of his feet until his hips have gone by in front of B's body. A looks down at his R toe, in order to keep his head and back down low and at a R angle to B. A pulls B over his hip and back with his tie-up arms. B is thrown to the mat over A. A sits through to prevent an escape and keeps the hands locked firmly. This move is shown once from the side and once from a front view of A's hand locking action.

26. Double underhook to a hip throw. The action to complete this throw is the same as in number twenty-five, except A's arms are both drawn under B's and B's arms and shoulders are raised until A can lock behind B's head. Then A completes the throwing motion which is explained above. A version of this move is shown without A locking his hands.

Moves that are completed after the A wrestler has maneuvered to the side and/or rear are shown in the takedown section of the film, and are described and illustrated below.

27. A side back cast bring back. A wrestler has moved behind B wrestler by means of a duck under or arm drag. A has locked his hands

around B's waist and has trapped B's right arm inside A's right arm. A steps to the R side of B, with his R leg. B's body is now directly in front of A's crotch. A lifts B off the ground with a circular motion to the R and takes him back into a back bridging throw. This move is shown again in the takedown from the rear sequence. A does a duck under, which is explained in number two, to the L in order to get to the rear of B. Then the continuing techniques are the same as described above.

28. Arm drag to a trap arm hip throw. A does an arm drag to go behind B, see number thirteen. A continues to hold on to B's right elbow with his R hand. A's left arm is around B's lower back. A forces B to step forward. As B does step forward, A steps with him until A is slightly ahead of B's body. A pivots placing his hips in front of B's waist. A then pulls down on B's arm and back until B is driven over A's hips and lower back to the mat. This move is shown twice.

29. A back cast suplay from the rear. A has B held firmly around the waist from the rear standing position. A lifts B up and walks several steps forward until B's hips are above A's hips. A then goes back into a cast or rear bridge throwing position and B lands on his shoulders. A recovers to be in control on the mat. This move is shown twice, once from the side view and once from the rear view.

Neutral mat position is where both wrestlers are facing each other on the mat but no wrestler has achieved a takedown. These techniques are explained in the takedown section. Neutral mat position is also the start of reel III of the instructional film.

30. Russian roll or a spin through. A is facing B. Both wrestlers are on their knees in a neutral position. A pushes B's head down with his R arm. A's left hand is straightened out under B's chest and to the outside of B's right arm. A's right hand releases B's head and grasps his L arm at the elbow just under B's right armpit. A then steps up with his R leg and pushes B back over his knees. A then steps up with his L foot until he is in a squatting position. A spins to the L making an arch in his back and landing on his head. A must be careful not to touch his own shoulders to the mat. After spinning through to his stomach, A hooks B's right arm for control. This move is shown twice. A similar move is when A wrestler does not grab his own elbow but has his L arm go under B's stomach and A's right hand grasps B's chin and spin through is also illustrated once.

31. Front head lock, Japanese Goubley or a head chancery from the neutral position. This move is the same as in number twenty-four, the front head lock from the standing position, except in this illustration both wrestlers are on their knees. Refer to number twenty-four for a complete explanation.

32. A front reverse quarter nelson. A, from a facing position places his right hand on top of B's head and forces it down. A then slides his L hand and forearm under B's right armpit and places his L hand on top of his R hand. A forces down B's head with both hands and lifts with his L arm in a quick jerk causing B to spin over to his L side. A then straightens out his L hand and arm and hooks B's neck and A spins to gain control with B on his back. This move is shown again except A's right hand grasps B's chin instead of the top of his head. A's left hand then grasps his own elbow and forces B to roll.

33. A front reverse quarter nelson to a reverse sit through. The B wrestler performs this maneuver on A. B grasps A's head and elbow. B pulls A forward, B's right hand is on top of A's head. B's left hand goes under A's armpit on the top of his own R hand which is on top of A's head. B forces A's head down. B wrestler, instead of a spin as in the previous number thirty-two move, sits through with his R leg onto his R hip. B forces down on A's head and raises A's right arm as he sits through. B follows up by straightening out his L arm, hooking A's neck and recovers to gain control of A's head and crotch with his arms.

34. Face to face, head and arm or head lock. A wrestler has control of B's head and R forearm. A drives his R shoulder into B's left shoulder and head forcing him to raise up upon his knees. After A has B upright, A drives his R arm over B's head catching B's head with A's

shoulder and forearm. A follows through and forces B down to his right shoulder and sits through, A then raises B's right elbow to prevent a roll through by B. This important neutral position maneuver is shown twice.

VIII. COUNTERS TO TAKEDOWNS

Defensive and offensive techniques and counter moves to prevent attempted takedowns are illustrated and explained. This ability to counter is also often referred to as feinting.

35. Counters to body locks, body tackle or bear hugs. In the first illustration, A steps in to close to B with his upper body. B grasps both hands around A's waist line. A counters by dropping his hips back and straightening out B's arms to prevent B from driving A over or picking him up. This is the most widely used counter for a body lock.

36. A shoulder throw as a counter to a body lock. B attempts a body lock or tackle. A counters by pushing his hips away making a gap between the two wrestlers. A slides his R arm between himself and B's left arm. A grabs B's right elbow with his L arm as described in the takedown series illustration twelve. A does a shoulder roll or throw takedown as a counter to a body lock.

37. Pushing chin as a body lock defensive counter. B attempts a body lock. A drops his hips away. A puts his R leg between B's legs,

keeping his body straight and pushes up and away on B's chin with his R hand and grasps B around the waist, trapping both of B's arms, making it difficult to escape. A then drives B over backwards.

38. A body lock to counter a body lock. B has his arms to the inside of A's arms and locked around A's waist. A steps in, but keeps his hips away, allowing only his chest to get close, until he is able to lock his arms around B's midsection where he squeezes and over powers him.

39. Head lock as a counter to a body lock. B has his arms grasp around A's waistline. A as a counter steps away in order to get distance between him and B. A is then able to twist his hips and body. A drives his L arm down over B's head and pulls down on B's left, extended arm as explained in the take down section number five, driving B to the mat on his L side. A sits out and controls B's head and arm tightly.

40. Double arm suplay as a counter to a body lock. B has his hand grasped around A's waist. A overhooks B's outstretched arms and throws them upward. A pulls B forward causing him to step forward. A then steps up with his L leg deep inside B's legs. A then steps up with his R leg with his hip under and lower than those of B's. A arches backwards towards his head as described in explanation number thirteen. The double arm suplay takedown as A and B fall back towards the mat, A

twists to his right driving B over on his back and secures both of his arms .

41. Duck under as a counter to a head and arm or hip throw.

B attempts a head and arm or hip throw on A. As B swings his hips around and drives his arm over A's head, A counters by dropping low and pushing B's right arm up freeing his head. A's left arm goes around B's waist and locks with his R hand and forces B to the mat.

42. Dropping body as a counter to a hip throw or head and arm takedown. B attempts a head and arm throw on A wrestler. A squats down below B's right arm which is going for A's head. A grasps B around his waist with both arms and drives him to the L and to the mat. Lowering ones center of gravity is a good counter to most throwing or lifting take-downs. This counter is shown twice.

43. Counter to the single arm suplay (A). B attempts a double arm suplay to the R side of A. A, seeing the attempt coming, steps back straightening his R arm giving B very little to grasp and little leverage to throw with. A drops his wieght toward the mat with B and stops the move.

44. Counter to the single arm suplay (B). As B steps in for a single arm suplay takedown. A steps forward with his L leg and lowers himself and forces B down to the mat. This counter technique is shown twice.

45. Counter to the double arm suplay. As B overhooks A's arm for an attempted suplay the A wrestler quickly steps back and lowers himself like a dead weight to the B wrestler. A's arm also becomes relaxed.

46. A body lock as a counter to the double arm tie-up. B attempts a double arm suplay. A lowers himself and hooks B's shoulder with his hands. B is unable to lift A to throw him. A pulls B down with his weight and changes his arms into a body lock. A steps between B's legs with his R foot, and his head is directly in B's mid-section.

47. Counter to the double arm tie-up. B tries a double arm suplay on A. A keeps his legs spread for balance, and gets his hips as low as possible and straightens out his arms. A pushes down and away into B's mid-section. This enables A to free himself. When a gap is created between the two, A shoots his chest into B and gains a body lock.

48. Hip throw as a counter to a double arm tie-up. B has A in a double arm tie-up. A counters B by driving B's elbows upward until he can free his arm and lock B's arms and head tightly together. Then, A pivots on his toes to get his hip in front of B to complete A's double tie-up hip throw, refer to number twenty-six takedown.

49. Counter to an arm drag or an arm shuck. B attempts to do an arm drag on A's right arm and go-behind A. A counters by not allowing B to make his step by. A then counters future arm shucks attempted by keeping square and in front of B. A also has his elbow horizontal to the floor and into B's chest to give him a shield and block B from coming around in a close lock up position.

50. Re-arm drag, counter to an arm drag attempt. B grasps A's right arm in an arm drag attempt, A shifts his weight to his L, meanwhile his R hand reaches in front of B's chest. A's right hand grasps B's right elbow and swings on it and steps behind B with his L foot. When A has moved behind to B's rear, A grasps his hand around B's waist and arm and forces him to the mat.

51. Counters to the duck under or arm shucks. B steps forward and attempts to drive A's right elbow up for a duck under takedown. A prevents this attempt by keeping his elbow tightly against his body and staying in front of B's body.

52. Hip lock as a counter to a duck under. In the above sequence B raises A's right arm and gets a duck under on A. As B goes behind A leaves his R arm and hand on A's left shoulder. A for a last chance counter attempt locks down on B's extended arm. A bends forward pulling on the arm and drives B across his hip by means of his lock

on B's right arm. A keeps this arm when hitting the mat to prevent letting B go behind once he reaches the mat.

53. Counter to a rear back cast throw. B has A grasped around the waist from the rear. A first attempts to pry B's hands down and cannot free them. B picks A up off the mat to attempt a back cast. The A wrestler counters by leaning forward and spreading his limbs out as far as possible out in front of B, who cannot lift A high enough nor get leverage enough to throw him backwards.

54. Shoulder throw as a counter to a rear lift. B has moved to the rear of A and has grasped him around the mid-section. A pushes B's hands down forcing B's grip loose and also straightened out B's arms. A is able to get his R arm and shoulder under B's aright armpit. A then lifts and throws B over his shoulder. See explanation number twelve for a shoulder throw takedown.

IX. TOP MAT POSITION

On the mat starting positions and the top position throws, lifts and tilt maneuvers are illustrated and described.

55. On the mat starting positions. B or the bottom wrestler is on his knees and the palms of his hands must be ten inches from his knees. His hands should be shoulder width. This position is basic for all styles of wrestling.

A or the top man must place his hands on the back of the bottom wrestler, although he must have his thumbs together along B's spine. The A wrestler may be on one or both knees as well as in a standing position. It is usually best to get close to the bottom wrestler, but A cannot touch him except for the hands. By getting close, on the referees whistle, A can make his offensive attack quickly. The starting position is shown in four different positions including a close up of the hand position.

56. Tight waist or a gut wrench throw. The gut wrench is the most basic and popular top maneuver. A grabs B around the waist as close to B's hips as possible and locks his hands on B's right hip. A rocks over his right knee and his L foot swings over his R foot drives forward. A goes to an arch position with his R shoulder into B's right armpit. A goes into a bridge while his arms drive B forward and over his shoulder. A continues to pivot on his head until he lands on his knees in an upright position. This maneuver is illustrated five times with B in a hands and knees starting position and with B on his stomach.

57. Near arm and tight waist gut wrench. This technique is the same as in number fifty-six, except A reaches out and pulls B's right arm at the elbow into B's stomach where A grasps his hands and drives B forward over his right shoulder and on to his back. This move is shown twice.

58. Double arm underhook bridge back. B raises up in an attempt to escape. A hooks under B's right armpit with his R arm. A's left arm goes over B's left arm. A pulls B's arms back and as he does turns to his L until A is facing upward and A's back is on B's back. He rolls across his L side pulling B over him until B reaches his shoulders. A pulls B's arms in behind him and puts his weight on them and turns looking away from B's back.

59. Near arm trap and a far side half nelson. A overhooks B's left arm and underhooks B's right armpit. A lifts B's right arm and shoulder above B's head and A drives his arm over B's neck into a far side half nelson. A continues to drive B's head to the mat and straightens out his R arm to get leverage on B's head. B's left arm is held behind B tightly to prevent him from freeing it. A puts his hip onto B's back to hold him in a stacked position on his shoulders and neck.

60. Near arm bar and an underwaist bridge back. This move is able to work only when the bottom wrestler stays on his knees and raises in an attempt to stand. A underhooks B's left arm with his L arm. A steps up with his inside or R foot and places his R hand under B's stomach. A then pulls back on B's arm and waist as he goes into a back bend, pivoting over B's back. B is forced backwards over his own knees. A sits through and regains the arm and waist for control. This maneuver is shown twice.

61. Reverse tight waist or gut wrench (A). This is one of the most popular and easiest tilts to perform in a match situation because of the leverage and lift that can be accomplished on the bottom wrestler. A turns until he is facing B's hips. A puts his far or R arm around B's waist low to the hips. A's left arm grasps his R hand near to B's right hip joint. A lifts B's hips above B's head. A then throws B over his R shoulder and head. A, as soon as B reaches his knees after being rolled through, sits through and keeps his reverse tight waist hold for control. A then goes into another reverse gut wrench. Two series are shown from the starting position.

62. Reverse tight waist or gut wrench (B). This tilt is shown to illustrate how the reverse gut wrench can be used to get wrestler B, who is lying on his stomach over for a tilt. It is usually difficult to get a lying wrestler up, with the reverse gut wrench this is possible which makes the gut wrench one of the most popular tilt maneuvers used.

A has a reverse tight waist hold around the lower waistline of B. A lifts B's hips and waist, arches back, putting his weight and the pressure of his lift on B's middle back. A bows B's spine with his lift, then goes into a back bridge, or to his head and his R shoulder. A must be careful not to go to both shoulders. A pulls and lifts B completely through to a roll onto B's shoulders. A then sits through to regain his control and does another tilt.

63. Head lever to a tight waist roll. A pulls B's right arm up and wraps it around A's lower head and neck. A has his L arm deep around B's waist. A drives B forward and goes into a bridge position. B is forced over his shoulders. This move is shown again with B getting a head lock on the A wrestler from the bottom position. A grasps B's wrists and forces B forward and over his shoulders and head while A stays in a bridge position.

64. Near side half nelson and a tight waist roll. A puts his L arm under B's right upper arm and over his head for a near side half nelson from the knees. A places his R arm around B's mid-section. A lifts on B's waist and levers down on B's head forcing B into a roll over his L shoulder and head. A allows B to roll to his back then traps B's arms in a pinning position.

65. Head force and waist lift roll. A puts his L forearm on top of B's head and forces it down. A reaches under with his R arm and lifts B's waist and hips forcing B over his own head. A grabs both arms as B goes to his back.

66. Head lock and near arm throw. This move is good in desperation to lift a stalling bottom wrestler up and onto his back for tilt points. A locks B's head and R arm with both of his arms. A sits through to get maximum lift and to put an arch into B's back, as B is forced up A pivots to his R, throwing B onto his L shoulder.

67. Head lock and near arm to a back cast. A wrestler is in an upright, bottom mat position. B locks A's head and L arm together tightly. B then steps under A's face with his R foot and follows up with his L foot, B goes back into a throwing bridge. A is thrown to his back.

Shown and explained are throws from a lifting position from the mat to tilts or pins.

68. Rear lift to a back cast. This and other lifting throws take great strength in the legs, stomach, chest and arm areas, as well as flexibility in the lower back in order to complete the moves safely.

A grasps B around the lower stomach, A gets in a squatting position close to B's hips and back. A using his legs only, picks B up to his mid-section. A then steps forward in order to get his hips under B's. A goes into a back bend bridge position, throwing B over him causing B to hit on his head and shoulders and A on his head and L shoulder.

This move is shown again but with the B wrestler lying on the mat. The procedure is the same except A must lift B higher which makes the move much more difficult. The throw illustrated in the film was a poor back cast. A fails to get B high enough before throwing.

69. Rear lift to a side back cast. A grasps B around the lower stomach close to the hips. A's legs are placed on each side of B's right leg. A is as low and close to B as possible for the best possible leverage.

A lifts B to his hips. Holding B there, A swings his L leg over B's right leg and plants it next to his R foot. A then lifts farther and goes back into a back bridge throw, trying to get his head as close to his feet as possible. A follows through to gain control on the mat. This move is shown again in slow motion.

70. Reverse body lift or Olympic lift. A grasps B around the waist in a reverse tight waist lock, refer to number sixty-two, and lifts B's hips off the mat and to his chest. A rotates B's hips exposing B's shoulders to the mat. A then goes into a reverse gut wrench tilt maneuver.

Illustrated and described are counter moves and techniques which can prevent tilts, lifts and throws when in the bottom position. This is often termed as a Feinting maneuver.

71. Counter to a rear body lift. B tries to lift A. A flattens out on his belly, head and chest up. If B wrestler is going to lift from the R, A turns to the R into B wrestler. A also can resist by extending his arms and legs. This makes it more difficult for B to get leverage.

72. Counter to a reverse gut wrench tilt. B attempts a reverse tight waist or gut wrench, refer to number sixty-two. A counters by dropping his belly and arching his back with a raised head and chest. A turns into B's body and raises his L shoulder. By doing this A has placed

his weight at B's lifting point; A's right hip, making it difficult for B to lift.

73. Counter to a tight waist gut wrench. The counter techniques for the tight waist gut wrench is the same as the reverse gut wrench, see section number seventy-two. A must keep his hips low and chest and head high. A must continue to turn into B's pressure to prevent getting lifted and thrown over his shoulders. A spreads his arms and legs out to give him a wider base and he can block with his outstretched knees and hands.

74. Counter rear lifts. B lifts A from the rear off the mat in an attempt to throw or tilt A. A spreads out flattening his body and spreading his arms and legs out as far as possible preventing B from getting A high enough to lift and throw.

75. Counter to arm tie-ups. B attempts to underhook and overhook A's wrist and forearms. A prevents this by raising his chest and head and spreading his arms wide to the side.

X. BOTTOM MAT POSITION

Explained and illustrated are offensive and defensive moves and techniques from the underneath position.

76. The bottom position. Few moves are attempted from the bottom position in Greco-Roman wrestling. In order for a bottom man to

attempt an escape or a reversal, he often leaves himself open for a tilt, lift or throw to his back costing him points or even a match. The bottom man is usually defensive, preventing himself from getting thrown, until the referee puts both wrestlers up on their feet again. The best maneuvers to attempt are explained in this section.

77. Stand up. A on the referee's whistle stands up with his inside leg or R leg. A keeps his elbows close to his body blocking B from getting a waist lock. A also keeps his back straight pushing back and into B's body. A works his R arm between himself and B. A pivots on his R foot until he faces B in a low squatting position, ready to attack B. This move is shown twice.

78. Leap out, spin and stand up. A prevents B from getting a waist hold on him by leaping straight out to his stomach, then pushing himself with his arms to his feet. A then turns quickly towards the B wrestler. This move prevents the danger of A exposing his shoulder to the mat, but it must be done quickly.

79. Cross wrist roll. B has A in a tight waist gut wrench lock up. A moves his R hand and grasps B's left wrist. A places his L knee next to his R knee and pulls with a steady jerk in order to pull the B wrestler over A's hips. When B reaches his side on the mat, A scissors his legs and faces B chest to chest. This move is shown again with close up photography.

80. Counter wrestling for a reverse tight waist. B has A's waist locked with a reverse tight waist hold, see illustration sixty-two. As B lifts A's hips, A drops down close to the mat. A reaches back with his R arm and places it around B's right hip and pulls B's hips to the mat. A then swings his legs over B's body to gain control.

XI. PINS AND PINNING COMBINATIONS

Illustrated and explained are common pinning holds and combinations that can be used in Greco-Roman wrestling.

81. Near side half nelson. A drives his L arm under B's armpit and on top of B's head. A's right hand is blocking B's right upperarm. A then drives into B forcing his head down to the mat and steps up with his L leg and driving B over his R shoulder and stacking him upon his shoulders.

82. Double chicken wing or a double bar pin combination. A has both of B's arms underhooked at the elbows and his hands placed on B's back. A then drives B forward and to B's right shoulder. Once B has reached his back, A walks on his toes around B's head and pulls B's arm behind B's shoulder and applies enough pressure to hold B's shoulders to the mat. This move is shown again from another angle.

83. The iron bar. This hold is illegal in collegiate wrestling, but it is legal in international wrestling. A reaches and grasps B's right arm at the elbow with A's right hand. A then reaches under B's chest and grasps his own wrist on B's right elbow. A pulls B's elbow under his body driving B to his R side onto his back. A steps around B's head to keep the pressure evenly distributed.

84. Arm bar, near side half nelson. A has grasped B's right wrist with his R hand. A then underhooks B's left arm at the elbow and places his R hand on top of B's head. A lifts up on B's left elbow and drives his L arm and shoulder into B forcing him onto his back. This pinning hold is shown again from the front.

85. Near arm bar, waist lift. A breaks B's base down to B's right arm and shoulder by levering upon B's waist with A's left arm. A grabs B's left wrist and traps it to the mat. A then lifts on B's waist causing him to roll across his head and shoulders. A grabs B's head and chest and traps B on his back. This pinning hold technique is shown twice.

86. Near arm lever and reverse arm bar pinning combination. B grabs A's left arm at the wrist and pulls it back across his waist and hips. As B goes into a sitting position, B's left arm grabs A's left arm in a reverse arm bar. B lifts A's right, levered arm, and forces A over on to

his back by walking around the head. B has both arms trapped and A on his shoulders.

87. Bar arm tight waist to quarter nelson. B secures an arm bar on A's right arm. B's left arm goes around A's left side. B steps up with his R foot forcing A over to his L side. B then sits back on his knees and his L arm goes to a quarter nelson on A's head.

88. Bar arm lift. A gets a reverse arm bar on B's right arm. A then grasps B's right wrist with both of his hands and lifts B's arm up and away from B's side. A drives B's arm across and away from himself forcing B to his back.

89. A far side hammer lock and jerk. A grasps B's right wrist in an arm bar and continues to pull it up until he has a hammer lock across B's back. A then grasps both of his hands on B's right wrist and jerks it straight and horizontal to the mat, so not to injure B's arm. After A has moved B over on his back, he grabs the head and near arm and goes to a sit through position.

XII. GRECO-ROMAN LIVE MATCH COMPETITION

The "live" match situation was produced to demonstrate the Greco-Roman style under actual competition situation. Wrestlers in the first sequence will be "A" wrestler, Lee Sundquist in the dark uniform, a

sixteen year old high school student; and "B" wrestler is Scott Miller in the yellow uniform a fifteen year old high school student. In the second sequence, wrestler "B" in the yellow uniform is Tom Omli, an eighteen year old freshman at Green River Junior college, and wrestler "A" is the writer in the dark uniform. The moves shown in these sequences have been previously demonstrated earlier in the film. They will only be listed as they appear in the matches.

The First Wrestling Sequence

- A. B wrestler in the yellow uniform does a hip throw on A.
- B. B then does a tight waist gut wrench on A and works in position for a near arm and head lock throw.
- C. A wrestler fakes a whizzer hip throw and goes into an under arm spin takedown on B.
- D. A does a reverse tight waist gut wrench on B.
- E. A lifts B from the rear and throws a side back cast.
- F. From a standing position, B grasps A with a body lock and goes into a back cast suplay.
- G. A counters B's reverse gut wrench attempts.
- H. A overhooks B's arm and throws a double arm back suplay.
- I. A gets a far arm bar and a near side half nelson and throws B back to a pin.

The Second Wrestling Sequence

- J. A throws B with a head and arm takedown and pin series.
- K. A throws B with a single arm suplay takedown.
- L. On the mat, A tilts B with a tight waist gut wrench series.
- M. B attempts a double arm suplay. A counters with a body lock and throws B with a body lock to a back cast suplay into a pinning hold.
- N. B throws A with a single arm suplay takedown.
- O. A fakes a duck under to B's right and takes B down with a barrel roll.
- P. A tilts B with a tight waist gut wrench throw while on the mat.

- Q. A grasps a near side arm bar and tight waist, and rolls B up and over his shoulder into a quarter nelson pinning hold.
- R. A does a stand-up for an escape from B.
- S. A leaps out in an attempt to free himself from B.
- T. A counters B's lifting attempts by spreading out.
- U. A throws B with a near arm tight waist gut wrench.
- V. A throws B with a reverse tight waist gut wrench.

CHAPTER V

ANALYSIS OF DATA

The main source of information for the development of the instructional film on Greco-Roman Wrestling: Moves, Counters and Drills, was by means of a twenty question questionnaire (See Appendix A). Personal interviews were also held, however the basis for the interview was the questionnaire.

Ninety questionnaires were sent out to high school, college, clubs, foreign countries, United States national and international coaches and wrestlers. Sixty total responses were received. However, not all the persons contacted answered all the questions. Nine did not answer any of the questions, but did return the questionnaire stating their inability to justifiably answer the questions.

From the total sample responding, forty-five were coaches; one a former coach; ten were active wrestling participants; five were former participants; five were both a coach and an active participant; and seventeen were coaches who were former participants.

The first five questions of the questionnaire were designed to give an idea of the use of instructional materials and resources used by wrestlers and coaches to further their knowledge in Greco-Roman wrestling. It was found that fifty-one percent of those answering, used some types of instructional wrestling films. However, ninety percent of those responding

indicated they would use an instructional guide with a film supplement on Greco-Roman if available. Of the forty-nine coaches and wrestlers responding, forty-five percent indicated they have used a text or a guide of some kind to obtain knowledge on skills in Greco-Roman wrestling. When asked if they found it necessary to obtain knowledge on Greco-Roman wrestling, where would they search, thirty-one percent of the total responses indicated that films would be their first choice of acquiring this knowledge or skill, over twenty-seven percent suggested books as the best source, another twenty-two percent indicated they would search out knowledgeable wrestlers, and sixteen percent said coaches, and all others suggested clinics in this style as their means of obtaining information and abilities in this style. Many did, however, indicate they could find nothing of importance to aid them in their search, yet others said that they would utilize more instructional and audiovisual materials if they were available and easily excessable.

The coaches and wrestlers also asked where they believe Greco-Roman or upperbody wrestling should first be learned. The greatest response indicates that most believe the high school wrestler should be first to receive the fundamentals of this style. Several even wrote in junior high as a starting place for exposure to these skills. When asked where they had obtained their knowledge and/or abilities in Greco-Roman wrestling, twenty-six percent indicated wrestling camps, clinics, and other knowledgeable wrestlers and coaches in this style. Twenty-four

percent said they learned this style in clubs sponsoring a wrestling program. Only a little over one percent indicated high school as their source, but they had previously indicated that they believed the high school to be the most favorable starting point for future development. Fifteen percent indicated the college program as their starting point. When further asked if they believed Greco-Roman wrestling techniques could be used effectively in high school and collegiate wrestling, eighty-two percent indicated, yes.

The moves, counters and drills used as a basis for the instruction film were abstracted from a comprehensive list of maneuvers that the coaches and wrestlers suggested to be the most effective in this style. For a basis to learn and execute these maneuvers, a great deal of skill is necessary. The responses suggested to be successful in upperbody wrestling were: (1) must first possess a high degree of technique, (2) they thought balance was most important, and (3 and 4) aggressiveness or desire, and mental quickness plays a great role to become successful. Strength was listed as being the least necessary. It is believed that the higher degree of ability one has the less strength is needed. When asked how they accounted for their won personal success in Greco-Roman wrestling, their most common responses were: balance, techniques, quickness, intelligence, strength, coaching and pacing or stalling ability.

When asked to rank the top takedown techniques they recommended eight. They are presented in a descending order with the most

common listed first and ending with those least recommended: head and arm throw, duck under, body lock, arm drag, under arm spin, front double arm suplay, hip throw and the single arm suplay. Later in the questionnaire they were asked which takedowns they found being used most often by their opponents in Greco-Roman wrestling. The same moves were most often listed in approximately the same order. The counter for takedowns recommended, and the counters they found being used most often in this style were varied, it often depended on one's build, wrestling style and ability. The most commonly used takedowns were: staying square with the head inside and low to his opponents and controlling his opponents head and arms. When being attacked, dropping back with his hips and keeping the arms inside and moving were most often employed for defenses to prevent the danger of getting thrown.

The questionnaire also pointed out that seventy-five percent of the total work out time should be spent developing takedown techniques and the other twenty-five percent be spent on mat wrestling, mainly in developing of top position moves. When asked what top position maneuvers they recommended, they suggested these five moves; tight waist gut wrench, near arm and tight waist gut wrench, single and double arm bar series, reverse body lifts and the reverse gut wrench, as the foremost techniques to employ when on top. These same moves were listed as the tilts and throws they found their opponents using most often in competition.

In the bottom mat position many felt a good defense with counter wrestling until the referee stood both men upon their feet, was the best course of action in a match. However, they did point out a stand-up, counter wrist control and leaping straight out to a stand-up could be used most effectively if used correctly. These same moves were listed as the moves most often employed by their wrestling opponents.

Drills and exercises used to develop the body and improve skills in Greco-Roman wrestling were of varied responses. Wrestling of any style requires many physical abilities. Athletics and coaches usually spend considerable time on total body readiness, but also devote time to develop or further one's strong points. This also seems to be the case of the coaches and wrestlers polled. When asked if a teaching and practice device such as a Greco-Roman dummy was utilized, sixty-one percent of the wrestlers indicated they had or do work out with a wrestling dummy. Forty-five percent of the coaches said their team has access to such equipment. Eighty-nine percent of the coaches and wrestlers recommended weight training as a means to supplement their wrestling programs. Thirty-six percent recommended out of season weight training, fourteen percent indicated in season weight training and thirty-two percent felt a year round program was best. It was further felt that high repetition of ten to twelve with sets of three to six as the most beneficial. Weight training for endurance and stamina was indicated to be more important than lifting for raw strength. The lifts most highly recommended are listed and

explained in the scenario. Back flexibility neck strengthening, weight or body lifts, dummy throwing and exercises for general overall body fitness and flexibility were of the most importance to those polled in this study.

Questionnaires were sent and interviews were held with coaches and wrestlers of all levels in order to find the moves, counters and drills they used and recommended to be used in Greco-Roman wrestling. This chapter has presented a review of the results of data collected in hopes that wrestlers and coaches can utilize the techniques, devises, drills and maneuvers to improve and promote upperbody wrestling at their specific levels.

CHAPTER VI

SUMMARY

The purpose of this study was to provide an instructional film on Greco-Roman wrestling which would benefit those at all levels interested in the use of upperbody wrestling techniques .

This study was concerned with all aspects of the Greco-Roman style . The maneuvers included in the film have a range of difficulty wide enough to be used by high school wrestlers or by international competitors .

The selection of Greco-Roman moves , counters and drills used in this study and the instructional film were selected from written and film reference materials , and by means of a questionnaire and personal interviews with sixty active or former high school , college , wrestling clubs , national and international coaches and wrestlers .

The color 16 mm instructional film was divided into three reels so that the viewer would be able to concentrate on one area of the Greco-Roman style of wrestling at a time . The film was also divided into twelve sections , as listed below , and on which reel it may be found:

Reel A:

- I. Individual exercises or drills
- II. Weight lifting exercises

Reel B:

- III. Partner exercises or drills
- IV. Use of a Greco-Roman dummy

- V. Use of a safety mat
- VI. Stances and body positions
- VII. Takedowns

Reel C:

- VIII. Counter to takedowns
- IX. Top mat position
- X. Bottom mat position
- XI. Pins and pinning combinations
- XII. Greco-Roman "live" match competition

The completed thesis and the 16 mm color instructional film supplement were produced to fill a noticeable void in instructional and written materials on Greco-Roman wrestling. It is hoped that this study and the film supplement will aid in the development of Greco-Roman wrestling and the techniques employed in this style can be of aid on all levels, be it high school or international competition.

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70. "High School Greco-Roman and World Championships," United States Olympic Wrestling Committee, Wesley Brown Jr., Chairman, Box 5752, Northern Arizona University, Flagstaff, Arizona. 30 minute film.
71. "International Rules and Referees Instructional Film," Produced by F.I.L.A., Dr. Albert De Ferrari, United States Representative, San Pafail, California. 30 minute film.
72. "1968 Olympic Greco-Roman Championship," United States Olympic Wrestling Committee, Wesley Brown Jr., Chairman, Box 5752, Northern Arizona University, Flagstaff, Arizona. 45 minute black and white film.
73. "Scientific Approach to Wrestling," Shozo Sasharg, Japan made, American sold, Universal Gym Resilite Corporation, New York. 45 minute black and white film.
74. _____. An Unpublished Film owned by Eric Beardsley, Central Washington State College, Ellensburg, Washington. 45 minute black and white film.

75. "National Greco-Roman Federation Demonstration Clinic," An unpublished film owned by Joe Seay, South High Bakersfield, Bakersfield, California. 15 minute color film.
76. "Lee Sundquist and Scott Miller And National Competition," An unpublished film owned by Darren Sipe, Newport High School, Bellevue, Washington. 15 minute color film.

APPENDICES

APPENDIX A

QUESTIONNAIRE ON GRECO-ROMAN WRESTLING
MOVES, COUNTERS, AND DRILLS

NAME _____

(Check one)

COACH _____ FORMER COACH _____ ACTIVE PARTICIPANT _____ FORMER
PARTICIPANT _____

INSTITUTION, SCHOOL OR CLUB ASSOCIATED WITH _____

(Questions 1 - 4 require check for best answer)

Yes

No

1. Do you use instructional wrestling films? _____

2. Would you use an instructional guide with
a film supplement on Greco-Roman wrestling
if available? _____3. Have you used a text or a Guide in obtaining
knowledge or skills in Greco-Roman wrestling? _____4. Do you believe Greco-Roman wrestling
techniques could be used effectively in High
School and Collegiate wrestling? _____5. If you found it necessary to obtain knowledge on Greco-Roman
wrestling where would you search? (Book, text, film, etc.) __________
_____6. Where did you obtain your knowledge and/or abilities in Greco-Roman
wrestling? (Check best answer)

_____ High School

_____ College

_____ Club(s) Athletic, YMCA, etc.

_____ Armed Services

_____ Tournament exclusively

_____ Other Specify _____

7. In your opinion, when is the best time to begin learning techniques in Greco-Roman Wrestling? (List in order of importance 1 to 6 - One being most important 6 being least important)

_____ High School
 _____ College
 _____ Clubs Athletic, Wrestling, YMCA, etc.
 _____ Armed Services
 _____ Tournament exclusively
 _____ Other Specify _____

8. In your opinion which of the following is the most important attribute a Greco-Roman wrestler should possess to be successful at upper body or Greco-Roman take downs? (List in order of importance 1 to 6 with 1 being the highest importance and 6 the least important)

_____ Intelligence (Mental Quickness)
 _____ Speed (Quickness)
 _____ Techniques
 _____ Balance
 _____ Agressiveness (Desire)
 _____ Strength
 _____ Other Specify _____

9. How do you account for your own personal success in Greco-Roman wrestling? (To be answered by active or former Greco-Roman participants) (List in order of importance 1 to 8 with 1 being of the highest importance and 8 the least important)

_____ Strength
 _____ Speed (Quickness)
 _____ Balance
 _____ Intelligence
 _____ Techniques
 _____ Coaching
 _____ Pacing Ability (defense)
 _____ Other Specify _____

*Greco-Roman Wrestling by M. Briggs Hunt or Fundamentals of Scientific Wrestling by Shozo Sasahara can be used as a reference book for explanations and diagrams of moves used in Questions 10, 12, 13.

10. Listed below are (18) eighteen Greco-Roman or upperbody take downs. (List in order of importance from 1 to 18 which you believe to be of the most important in building good background in Greco-Roman wrestling technique.)

_____ Front Waist Tackle
 _____ Hip Throws or Flip

- Head and Arm Throw
 Duck Under, Go Behind
 Arm Drag To Go Behind
 Bear Hugs (Body Lock)
 Whizzer Pancake Across Face, Head and Arm (from knees or feet)
 Under Art Spin
 Front Double Arm Suplay
 Single Arm Suplay
 Under Arm Shoulder Roll or Throw
 Back Cast Suplay From Rear or Side of Opponent
 Front Whizzer Soltoe Across Chest or Feet Under Far Arm
 Reverse Head Locks to Spin behind (Goubley or Head Chancery)
 Double Cross Wrist Hip Throw (Crossing opponents arms and raise, step in for hip throw)
 Bear Hug to Back Cast
 Whizzer and Far Arm Lockup Hip Throw
 Hip Throw, Arm around Back
 Others Not Listed Describe Below or on Back if needed:

1.

2.

3.

11. Do you or have you ever worked with a Greco-Roman Wrestling dummy? Yes No . If you are a coach, does your team have access to one? Yes No .
12. Listed below are ten Greco-Roman top or advantage position break-downs to possible tilts. (List in order of importance 1 to 10 with with 1 being the highest and 10 of the lowest importance)
- Near Arm and Tight Waist Lock up
 Single Arm Bar or Double arm Bar
 Full Nelson From the Side
 Tight Waist (Gut Wrench)
 Reverse Gut Wrench (Facing towards opponents hips)
 Head and Arm Lock step under and throw to rear
 Side Lift, Tight Waist to Side Back Cast
 Reverse Body Lifts over Head Tilt
 Lift From Rear Up to Chest to Back Cast (Olympic Lift)
 Arms over Head and Under Waist lift Forward Over Head and shoulders

16. (A) Do you use or recommend a weight training program to develop strength for Greco-Roman wrestling? Yes____ No____. If answer is YES what type of program? If you do, specify REPS _____
SETS _____

(B) Types of lifts used:

(C) Is heavy lifing done in season or limited to out of season training?

17. List which take downs you find your opponents using most often on you in Greco-Roman wrestling? If College or High School coach only list types of upper body or Greco-Roman take down most often used against your team.

1. _____

2. _____

3. _____

4. _____

5. _____

18. Which take down counter do you find your opponent using most often in Greco-Roman competition? If College or High School Coach only answer if upperbody lift or throws were being used by your teams.

1. _____

2. _____

3. _____

4. _____

5. _____

19. Which tilts or throws do you find your opponent using most often while you are mat wrestling in Greco-Roman wrestling competition? (Needed only to be answered by Greco-Roman participants or coaches of this wrestling style.)

1. _____

2. _____

3. _____

4. _____

5. _____

20. Which reversal or escape maneuvers do you find your opponent using while you are mat wrestling in Greco-Roman competition? (Needed only to be answered by Greco-Roman participants or coaches of this wrestling style.)

1. _____

2. _____

3. _____

4. _____

5. _____

THE FOLLOWING SPACE IS PROVIDED FOR ANY OF YOUR ADDITIONAL
COMMENTS WHICH MAY AID ME IN THIS STUDY.

APPENDIX B

EXPLANATION AND BACKGROUND LETTER FOR THE
QUESTIONNAIRE ON GRECO-ROMAN WRESTLING

Dear Sir;

At the present time I am engaged in preparing and gathering information for a Master thesis in Physical Education. The purpose of my study is to prepare an instructional guide with a film supplement on Greco-Roman wrestling moves, counters, and drills. In order to determine what types of moves, counters, and drills are most widely recommended or used by former Greco-Roman coaches, active or former Greco-Roman participants, and if High School and College coaches instruct skills which are considered upper body or Greco-Roman in nature. With your personal background and knowledge of wrestling, you can be of great assistance to me by filling out the enclosed questionnaire and returning it at your earliest convenience. Your cooperation will be appreciated.

Please feel free to make any additional comments to any or all of the questions.

Thank-you.

Sincerely yours,

APPENDIX C

FOLLOW-UP LETTER TO THOSE NOT RETURNING
FIRST QUESTIONNAIRE

Dear Mr. _____;

In mid-January a questionnaire was sent to you on Greco-Roman wrestling moves, counters, and drills for the research portion of my Master thesis. The questionnaire results will be tabulated to show which moves, counters, and drills are recommended by high school, college, and wrestling club coaches, and participants or former participants of Greco-Roman wrestling.

I am getting to the point in my study where I must begin tabulation of the questionnaire results. As of this date I have not received your questionnaire. If you have misplaced it, I am enclosing a second copy. If you feel you are not qualified or have little knowledge on Greco-Roman wrestling, please note this and return the questionnaire as this is also important to my study. If you have put it aside, I hope you will find the time to answer and send it on to me as soon as possible.

I feel that this study can be of great interest and help to Greco-Roman fans, coaches and participants. Your help will be greatly appreciated.

I'll be waiting for your reply.

Sincerely yours,

APPENDIX D

SUMMARY OF THE GRECO-ROMAN INTERNATIONAL
WRESTLING RULES

In a wrestling contest, the object of each wrestler is to pin or hold his opponent's shoulders to the mat. The match shall be terminated by a fall or pin. If there is not a fall, then at the end of the regulation time, the wrestler with the most points wins by a decision.

GRECO-ROMAN - Wrestlers in this style may not grasp their opponent's legs nor take any hold below the waist. In turn, one's legs are to be used for support only, and cannot be used to hook, trip, grapevine, or lift. To do so is an illegal hold and offended wrestler may be awarded one point.

APPRECIATION OF A GOOD HOLD - Is when a wrestler attempts a good takedown, but fails to do so without his opponent countering him. No take down points are awarded to the top wrestler but mat position is continued in the position the wrestlers landed.

THE FALL - A fall occurs when both shoulders of one contestant touch the mat simultaneously and are held there by the opponent for the period required for the referee to declare a one-count. The referee shall strike the mat with his hand once.

A DECISION - Is when one wrestler has more match points than his opponent.

WIN BY EVIDENT SUPERIORITY - In the event of a win by 10 or more points, the winner shall be assessed only one-half point on the black mark system toward elimination; the loser is assessed 3 1/3 points.

A DRAW - Both wrestlers have the same number of points in the match.

DRAW BOUT WITHOUT SCORING - A draw bout with no score or with one or two penalty points given for stalling will cost each contestant 2 1/2 points under the black mark system.

SCORING SYSTEM

TAKEDOWN - 1 point, a point will be awarded to a wrestler who maintains control after taking his opponent down.

REVERSAL - 1 point, a point will be awarded to a wrestler who is being controlled by his opponent if he is able to turn the advantage and gain control himself.

TILT - 1 point, awarded when the wrestler in control puts his opponent's shoulders past a 90-degree angle without shoulder or head touching the mat.

TILT - 2 points, awarded when a head or shoulder or both touch the mat as the shoulders are in danger of being pinned.

TILT - 3 points, awarded when the shoulders are exposed to the canvas for a count of five from the referee.

AUTOMATIC CAUTION - 1 point, assessed against both wrestlers if there is not action and no points scored in the first period.

CAUTION - 1 point, assessed against a wrestler for inactivity after an earlier warning from the referee, or for use of an illegal hold.

BLACK MARK SYSTEM

Wrestlers are eliminated from the tournament after they have collected six black marks, which are assessed on the following basis:

Loss by a fall	4	Win by a decision	1
Loss by a decision	3	Win by 10 or more points	1/2
Draw without scoring	2 1/2	Win by a fall	0
Draw	2		

After all but three wrestlers have been eliminated by collecting six black marks, these three will go into a Round Robin conducted thusly to determine the champion.

All black marks will be removed and all wrestlers remaining will wrestle each other unless they have met previously, in which case, black marks assessed in that bout will count in the Round Robin classification.

TEAM CHAMPIONSHIPS - Each team will receive 10 points for a first place wrestler; 7 for second; 4 for third; and 2 for fourth.

BOUT TIME - Three periods of three minutes each with a one-minute rest in between periods.