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Wrestling Takedowns and Counters: An Instructional Film Designed for Use in the Physical Education Class, the Intramural Program, and the Athletic Program

Charles Seagrave
Central Washington University

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WRESTLING TAKEDOWNS AND COUNTERS:
AN INSTRUCTIONAL FILM DESIGNED FOR USE IN THE PHYSICAL
EDUCATION CLASS, THE INTRAMURAL PROGRAM,
AND THE ATHLETIC PROGRAM

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
Charles Segrave

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APPROVED FOR THE GRADUATE FACULTY

Everett A. Irish, COMMITTEE CHAIRMAN

Dean Stinson

Eric Beardsley

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CHAPTER I

INTRODUCTION

I. PURPOSE

The purpose of this project was to develop and produce a sixteen millimeter motion picture, in color, that will aid in the instruction of the phase of amateur wrestling known as takedowns and their counter movements. The film is designed to be practical for instruction in the physical education class, the intramural program, and in the athletic program. It is readily adaptable to new coaches or instructors beginning new wrestling programs or units of instruction. In this capacity it can be used both as a motivator and for initial instruction of this phase of wrestling. The film is readily adaptable for use with experienced coaches for purposes of added reinforcement, clarity, and review. In this way the film will be useable year after year with little, if any, loss of its validity.

II. JUSTIFICATION

More instructional aids are needed in every phase of the physical education program, especially wrestling. Instructors and coaches who are attempting to acquaint themselves with wrestling by taking their knowledge strictly

from textbooks and wall charts may find this method of learning wrestling to be inadequate in that the element of timing is missing(1:10). Without proper timing a move may be not only potentially dangerous to the falling athletes, but it often will prove to be unsuccessful as well. As a consequence, wrestling in these programs receives little attention, is poorly organized, becomes dangerous to those participating, or is ignored and left out of the program altogether.

Demonstration and drill appear to be the most effective method of approaching the learning of wrestling skills (8:34). The demonstration may be personally conducted by the coach or instructor if he knows the particulars of a specific maneuver, but then each coach cannot be expected to know all the various takedowns, nor will he always know how to execute a specific movement in a manner both safe to his pupils and to himself. Therefore, it is felt that a film showing the particulars of a given takedown enables the instructor and the class to acquire an understanding of the proper technique and procedure for executing the movement. Further, viewing expert wrestlers in action can be a very positive, motivating factor.

Film Versus Sequence Pictures

Much is to be said for sequence pictures as an aid to learning. This would include wall charts, film strips, and

often times textbooks. However, two main weaknesses exist in this type of instructional aid. In the first place, each of these methods leaves out the essential element of timing needed in good wrestling, as previously indicated (1:10). The sequence pictures necessarily leave out areas and assume the mind will fill in the blanks, whereas, a film can quickly and easily show the entire sequence of events involved in the move. The second fault with sequence pictures centers around the method of explanation and the technical quality of the picture used in the sequence. Frequently, especially in magazine articles, the picture and explanation fail to coincide. The explanation, to be effective, must precede the sequence of pictures by a very short interval. Further, the technical aspects of the pictures often leave much to be desired. Due to their small size, many are too fuzzy or contain deep shadows and most sequence shots are taken from only one angle. This makes their complete analysis extremely difficult.

Some filmstrips do contain their own subtitles, but these as well as the sequence pictures do not meet the need to emphasize timing and they too are often taken from only one angle.

Instructional Films In Existence

Several films presently exist that are being used for instructional aids in the teaching of wrestling skills. The

number of these films is not large. Their value as instructional devices is of varying degrees. Most are lengthy and attempt to encompass the entire wrestling program. Others attempt to encompass at least several different facets of the program. Few attempt to encompass a single phase of wrestling.

Wrestling Takedowns And Counters adds to the number of films and contributes to ease of understanding and learning in the following ways. First, Wrestling Takedowns And Counters presents forty-one different maneuvers at different camera angles and speeds. The maneuvers vary in length from one to three scenes depending on the degree of difficulty of the maneuver. This allows the viewer to see the many facets of a well executed takedown or counter. Second, the titles have been lengthened slightly to allow additional time for the viewer to concentrate on the maneuver. Third, the film attempts to encompass only one facet of wrestling and not the entire program. Thus the viewer may concentrate on one particular aspect and not be confused by unrelated action. Last, with a running time of approximately eleven minutes the entire film may be viewed in a short period. This allows a very short interval between viewing a maneuver and reinforcement through demonstration and practical application.

The reasons listed in the previous pages arouse a felt need for a learning tool that can be easily used by coaches

and classroom instructors. It is believed a colored, sixteen millimeter motion picture dealing with one aspect of wrestling, takedowns and their counters, is the best tool for this purpose.

III. PROCEDURE

The following outline is a chronological procedure used in producing the film:

1. Prepared a list of movements to be used in the film.
2. Consulted Mr. Eric Beardsley, Central Washington State College Wrestling Coach, for evaluation of movements.
3. Consulted Mr. William Schmidt, Central Washington State College, on technical aspects of film production and sought the name of a film production studio.
4. Consulted Rarig Studios of Seattle for technical advice and production cost estimate as recommended by Mr. Schmidt.
5. Secured the services of Mr. Lynn Weissenfels, cameraman.
6. Contacted Mr. Eric Beardsley, Director of Tall Timber Wrestling Camp, concerning filming date

- and use of that facility.
7. Arranged for demonstrators.
 8. Filmed the movements.
 9. Sent film to Kodak Laboratories, Palo Alto, California for developing.
 10. Edited film with Mr. Beardsley as technical advisor to eliminate inadequate scenes and to determine specific titles for each move.
 11. Delivered film to Rarig Studios for consultation on production of titles.
 12. Contacted The Repographic Company of Bellevue, Washington for production of titles.
 13. Delivered titles to Rarig Studios for final production of the film.
 14. Delivered film proof to graduate committee for viewing and evaluation.
 15. Summarized and concluded final report.

IV. PROJECT PROBLEMS

The following three major difficulties were encountered in producing Wrestling Takedowns And Counters. They are presented as a guide for future projects of this type:

1. Finance - The financial statement, Chapter III, lists the cost of producing Wrestling Takedowns And

Counters. These costs will vary greatly depending upon a number of factors. First, color film is considerably more expensive than black and white. If the brilliance of color is desired, the cost of production will go up accordingly. Second, sound is a factor to be considered. This entails the use of a sound stage, adequate recording devices, a narrator, and additional costs for the production laboratories services. Third, for silent film the type of title to be used should be considered. Titles printed by amateur artists were tried in the production of Wrestling Takedowns And Counters resulting in very poor technical quality. Commercial artists fees averaged about one hundred dollars. As a result, the titles that now appear in the film were selected. Originally, they were printed black on a white background. Through developing techniques the white on black effect was produced. Fourth, the degree of technical quality and the amount of professional assistance needed or desired will largely affect the final cost. Filming, editing, and participation in the film by the individual are areas where production cost may be reduced. However, errors are costly and unless the individual is highly qualified in

these areas new problems may arise. Last, due to the experimental nature of the project, the professional agencies involved rendered services at slightly reduced fees. These fees may or may not be extended for projects of a similar nature.

2. Location - The location of the filming is another major problem to be considered. Wrestling Takedowns And Counters was filmed at Tall Timber Wrestling Camp located at Levenworth, Washington. Filming took place outdoors and was completed in one session. Weather was a definite factor in such a situation.

If filming is to be done inside, lighting becomes important. Experimentation to determine the best effect is necessary which means the final filming session will be delayed the length of time needed to process the experimental film.

To conserve time the location should be readily accessible to all parties involved and should be available when needed. The area should be selected for background and appropriate mat colors selected so as not to detract from the wrestler's activity or conflict with their apparel.

3. Demonstrators - Demonstrators should be highly skilled and rehearsed in the maneuvers they are to perform. Mr. Ed DeWitte and Mr. Ver Non

Merkley, both highly skilled wrestlers, were used as demonstrators in this project. Due to their expertness, they were able to perform the maneuvers with very few errors which reduced costly refilming.

V. SUGGESTED THESIS TOPICS

The following are suggested as future film topics for the Master's Degree thesis:

1. Wrestling escapes, reversals, and their counter movements.
2. Leg wrestling and counter movements.
3. Pinning combinations.
4. Wrestling drills and exercises for conditioning and development of fundamental skills.
5. Free style wrestling skills.
6. Greco-Roman wrestling skills.
7. Officiating wrestling.

CHAPTER II

THE SCENARIO: WRESTLING TAKEDOWNS AND COUNTERS

<u>Scene Title</u>	<u>Description</u>
1. Single Leg To Back Heel Trip.	"A" secures the right leg of "B" with his left arm. "A" then steps behind the right leg of "B" with his left foot preventing "B" from moving the leg back. "A" then blocks the left leg of "B" by thrusting his right arm behind the left knee. "A" then drives into the right leg with his shoulder. This action causes "B" to be tripped backwards to the mat. "A" is then in a position to move into a pinning situation.
2. Single Leg Pick Up To Forward Trip.	The single leg pick up is best executed from an open stance position. The move is initiated by "A" diving in to secure "B's" right leg. "A" encircles the leg with "A's" arms and pulls

Scene TitleDescription

3. Single Leg--Step
Behind To Rubber Arm

himself tightly against it, his cheek resting on "B's" thigh on the inside of the leg. "A" then picks up the leg by stepping back and to the side of "B". "A" has regained his feet at this point. "A" then takes his left arm and places it against "B's" back. "A" then steps into the crotch and in front of "B's" left leg. "A" then forces "B" forward by driving into him. This action causes "B" to trip forward across the left leg of "A". "A" is then in a rear crotch position on the mat. "A" secures the right leg of "B" with his left arm. "A" steps behind the leg as in scene two above, but "B" counters the move with a whizzer. "A" rubber arms by quickly releasing the leg, turning the left palm up, adducting the forearm, and thrusting

Scene TitleDescription

the entire arm forward, upward, and backward in a circular motion. The removal of the rigid arm against which "B" had applied force causes "B" to move forward. "A" continues to encircle the right leg of "B" with his left leg tripping "B" forward to the mat.

4. Counter Single Leg
With Whizzer.

"B" attempts to secure a single leg takedown on "A". As "B" moves in for the leg, "A" very quickly overhooks the near arm with "A's" near arm. At the same time, "A" pivots slightly attempting to secure a position parallel to "B". "A" arm overhooking "B's" near arm is called a whizzer. "A" pushes the hand of the whizzer arm into his own thigh and thrusts his hips back and away attempting to flatten himself and the opponent to the mat. This action breaks the

<u>Scene Title</u>	<u>Description</u>
	single leg hold of "B" and allows "A" to counter the takedown attempt.
5. Counter Single Leg By Placing Leg To Outside Thigh.	"B" secures the leg of "A" and picks it up. "A" immediately whizzers which loosens the hold of "B", but does not break it. "A" is then able to force away on "B" allowing enough freedom for "A" to move his foot and leg to the outside of "B's" thigh. In this position "B" is unable to take "A" to the mat, and "A" is in a position to straighten the leg which breaks "B's" control of it.
6. Double Leg Lift And Turn.	"A" straightens "B" up by pulling up on "B's" arms and drops to his knees. As "A" drops he thrusts his arms around "B's" legs interlocking his hands in a wrestler's grip. "A" then pulls "B's" legs into "A's" chest and lifts "B" up by

<u>Scene Title</u>	<u>Description</u>
	straightening "A's" back. "A" then turns "B" in the opposite direction of "A's" head and takes "B" to the mat.
7. Double Leg To Back Heel Trip.	If "A" is unable to lift "B" due to inadequate strength or due to some counter maneuver by "B", "A" may use a back heel trip similar to the single leg except that the head is on the outside of the leg. "A" steps behind the right leg of "B" with his left foot preventing "B" from moving the leg back. "A" then blocks the left leg of "B" by thrusting his right arm behind the left knee. "A" then drives into the right leg with his shoulder. This action causes "B" to be tripped backwards to the mat. "A" is then in a position to move in for a pin.
8. Counter Double Leg With Whizzer To A Pancake.	"B" secures both legs of "A". "A" counters the movement by applying a whizzer to the right

Scene TitleDescription

9. Duck Under As Opponent Reaches.

arm of "B" with "A's" left arm. With "A's" right arm "A" underhooks the left arm of "B", maintains the whizzer hold, and forces "B" backwards and to the left in a circular motion. "A" ends on top of "B" in a pinning position.

The duck under must be a very quick, short move to be effective. It can be executed in several different situations, but it is more often used to advantage when the opposing wrestler reaches for a collar and elbow lock up.

As "B" reaches for the collar with his right hand, "A", with his left hand, quickly taps "B's" elbow up and steps forward ducking under the arm and arm pit. During this action, "A", with his right hand, may grasp the tricep area of "B's"

Scene TitleDescription

- left arm. "A" then uses his head and neck to bridge back against "B's" right arm and shoulder. This keeps "B" moving in a forward direction and prevents "B" from countering the move. "A" then pivots behind "B". If "A" has grasped "B's" left arm at the triceps, he slides his right hand down "B's" left arm until he secures the wrist with both hands. If "A" fails to grasp the left arm of "B", "A" moves behind and interlocks hands around "B's" waist.
10. Duck Under From Collar And Elbow Lock Up.
- "A" begins the movement by forcing into "B" who in turn will counter by forcing back. As "B" applies pressure, "A" applies upward pressure on the left arm of "B", steps under his arm, bridges back with his neck, and moves behind securing a tight waist hold with hands interlocked.

<u>Scene Title</u>	<u>Description</u>
11. Duck Under When Opponent Grasps Wrist.	"B" grasps "A's" left wrist with "B's" right hand. "A" forces his own arm up and to the side. This allows "A" to step forward and duck under the arm. "A" then bridges back on the arm and shoulder of "B" and moves behind. This action forces "B" to release the wrist. "A" has then gained a rear standing position.
12. Duck Under With Upper Arm Control.	"A" grasps both of "B's" upper arms in a lock up position. "A" feints by pushing down, and then "A" lifts the arms up. "B" counters the downward feint by pushing up which enables "A" to lift the arms quite easily. "A" then ducks under, bridges back, and moves behind gaining a rear standing position.
13. Blocking Duck Under With Elbow.	As "B" attempts a duck under, "A" counters the movement by

Scene TitleDescription

- forcing his elbow into the neck and clavicle region of "B". This prevents "B" from advancing with the attempted go behind maneuver.
14. Rotate Away From Opponent To Counter Duck Under. As "B" attempts a duck under, "A" shifts his body position by pivoting back and away from the attempted duck under. "A" is then in a collar and elbow lock up position.
15. Hip Lock To Counter Duck Under. "B" attempts to duck under "A". As "B" steps under the arm, "A" supinates the palm, reaches back around the head of "B", and secures a reverse one arm head-lock. "A" then steps to his right and thrusts his right hip across the body of "B". "A" forces "B" backwards across "A's" hips, hip throw, to the mat. "A" is then able to kick across "B's" body and gain a pinning position.

<u>Scene Title</u>	<u>Description</u>
16. Regular Fireman's Carry.	The fireman's carry is best executed by securing inside control of the arm. "A" grasps the bicep of "B", lifts up, and pulls the arm over his head. "A" then steps into "B's" crotch and drops to his left knee. As "A" drops to the mat, he pulls down hard on "B's" arm. "A" reaches inside and around the right leg of "B". "A" then lifts "B" up, rotates him to the left, and brings him to the mat. "A" continues to maintain control of "B's" arm and leg.
17. Sit Through Fireman's Carry.	This move is similar to the regular fireman carry. After "A" secures the preliminary position, he sits through, blocking "B's" right leg, by extending his left leg and landing on his left hip. He then rolls "B" through and then

<u>Scene Title</u>	<u>Description</u>
18. Sit Back And Block Outside Leg As Counter For Fireman's Carry.	recovers to his knees. "A" must maintain control of "B's" arm and leg throughout this move for it to be effective. "B" attempts to take "A" down with a fireman's carry. "A" counters the movement by thrusting his hips back, lowering his center of gravity, and reaching for the outside thigh of "B" with the right arm. "A" forces away on the thigh. By thrusting "A's" body backwards and pushing away on "B's" thigh, "A" neutralizes "B's" fireman's carry and prevents a takedown.
19. Counter Fireman's Carry With Pancake Maneuver.	"B" attempts a fireman's carry. "A" counters by lowering his hips and thrusting them backwards. "A" scissors "B's" arm that was reaching for the crotch position. "A" reaches over the back of "B's" head with "A's" right arm and underhooks the

<u>Scene Title</u>	<u>Description</u>
	left arm of "B". "A" then turns "B" to the left and onto "B's" back. The back of the neck and head of "B" is supported by "A's" body. "A" maintains the scissors and interlocks his hands around "B's" left arm. "A" has then taken "B" down into a pinning situation.
20. Arm Drag Go Behind To Rear Standing.	"A" secures the right wrist of "B" with "A's" left hand. "A" then secures the upper right arm of "B" with "A's" right hand. "A", pulling "B's" arm forward and to the right of "A's" body, steps to the right side of "B" and moves behind. "A" ends in a rear standing position with hands interlocked around the trunk of "B".
21. Arm Drag Go Behind To Leg Hook.	"A" grasps "B's" arm and pulls "B" forward in the same manner as in move number 20. As "A" drags "B" by, "A" hooks "B's"

Scene TitleDescription

- right leg with "A's" right leg. "A" maintains control of "B's" right arm forcing "B" to trip forward over "A's" right leg. As "B" goes to the mat, "A" gains a rear inside crotch position with his left knee and grapevines "B's" right leg with "A's" right leg.
22. Basic Arm Drag
Taking Opponent To
Mat.
- "A" grasps "B's" right wrist with his left hand. At the same time he grasps the right tricep of "B" with his right hand. In one continuous movement, "A" blocks "B's" right foot with his right foot, pulls "B" to "A's" right side and then grasps "B's" right thigh with "A's" left hand. As the wrestlers go to the mat, "A" pivots to his right and ends in a rear crotch position.
23. Arm Drag To Trip.
- If "B" resists "A's" arm drag, "A" can step into "B's" crotch,

<u>Scene Title</u>	<u>Description</u>
	slide his right leg behind "B's" right leg, and drive "B" over backward. On the mat "A" may contain "B" briefly by sitting on "B's" ankle.
24. Countering Arm Drag: Run Through.	As "B's" arm drags "A", "A" counters and maintains his balance by sprinting two or three quick steps in the direction of the drag. This action enables "A" to maintain his feet and keep in a neutral position. To conclude the counter, "A" must pivot to face his opponent prepared to counter any follow up maneuver.
25. Step Across.	As "B" executes the arm drag, "A" counters by stepping across "B's" body with "A's" body and legs. "B" is forced onto his back with "A" on top. "A" is then able to move into a pinning situation. This move is similar to a cross body block in football.

<u>Scene Title</u>	<u>Description</u>
26. Re-drag.	"B" executes an arm drag and takes "A" to the mat. As "B" attempts to go behind, "A" turns towards "B" momentarily exposing "A's" back to the mat. Maintaining control of "B's" arm drag arm, "A" rotates on his hip and pulls "B" by him with an arm drag motion. "B" goes to the mat and "A" moves behind into a rear crotch position.
27. Takedown When Opponent On One Knee--Drive Laterally With Elbow And Go Behind.	"B" is on one knee. As "B" reaches for a collar and elbow tie up position, "A" pulls on "B's" right elbow with "A's" left hand and drives the collar position forearm downward and to the left. This forces "B" to the mat in a prone position. "A" continues to force "B's" head and shoulders into the mat and temporarily immobilizes him. "A" then very quickly spins behind "B" for the takedown.

<u>Scene Title</u>	<u>Description</u>
28. Head Lock--Opponent On One Knee.	Grasping the right upper arm of "B" with his left hand, "A" pulls it towards him. "A" assumes a collar lock up position with his right arm and drives laterally to the left with that arm. As "B" is forced to his right side onto the mat, "A" slides forward encircling "B's" head with his right arm. "A" drops to his right hip and grasps "B's" right arm with "A's" right hand. "A" has a headlock with both arms maintaining control of "B's" right upper arm. "A" continues to rotate "B" to the right forcing "B" onto his back. "A" then assumes a runner-stride position with his bottom leg forward and his top leg back. To tighten this hold, "A" puts pressure against "B's" neck and shoulder with "A's" hip.

<u>Scene Title</u>	<u>Description</u>
29. Cross Heel Pick Up From Closed Stance.	From the collar and elbow lock up position "A" maintains control of "B's" neck, but releases the elbow. "A" pulls down on the neck and drives his forearm into the shoulder. With his free hand "A" reaches across to the far ankle and grasps it firmly. "A" pulls up on the ankle bringing it across "A's" body in the direction of the hand that grasps it. "A" lifts the ankle high and drives "B" over backwards with "A's" arm in the collar position. "A" is in a position to move into a pinning situation.
30. Whizzer To Quarter Nelson.	"A" whizzers "B" by reaching back and over the top of "B's" arm. "A" places his free hand against "B's" head and pushes away. "A" then grasps his own free hand wrist with the hand that encircles "B's" arm

<u>Scene Title</u>	<u>Description</u>
31. Whizzer To Quarter Nelson To Pancake.	<p>(whizzer hand). "A's" free hand moves to the back of "B's" neck and is in a position to apply pressure to the neck. "A" applies pressure and forces "B" over onto his back into a pinning position.</p> <p>"A" applies a quarter nelson as in number 30. "B" resists in such a way that "A" is unable to take "B" down effectively. "A" discontinues to force downwards on "B's" neck, releases the quarter nelson, but maintains the whizzer hold. "A" takes the free hand and throws it across the chest of "B" and under the far arm of "B". "A" forces "B" backwards and to the mat. "A" ends on top of "B" in a pinning position.</p>
32. Counter Whizzer With Roll Through.	<p>"B" applies a whizzer to "A". "A" counters by going in the direction of force, dropping to</p>

<u>Scene Title</u>	<u>Description</u>
33. Counter Whizzer With Bar Arm And Headlock (Double Trouble).	<p>the outside shoulder, thrusting the outside hand across to the outside knee while maintaining control of "B's" waist with the inside arm, and rolling "B" over and onto his back. "A" is then in a pinning position.</p> <p>"B" whizzers "A" with "B's" left arm. With his left hand "A" pulls "B's" right hand back towards "A's" right hand and arm which encircles "B's" back. With his right hand "A" then grasps "B's" right arm at the inside of the elbow which prevents "B" from moving the arm forward. "A" then reaches over the head of "B" and secures a headlock. "A", exerting pressure to the left and towards the mat, forces "B" to his back on the mat. "A" maintains this hold for a fall.</p>

<u>Scene Title</u>	<u>Description</u>
34. Under Hook To Far Leg Trip.	"A" underhooks the left arm and shoulder of "B". "A" forces down on the shoulder and steps behind, encircling both legs of "B" with his right leg. "A" then forces to the right rear of "B" driving "B" over "A's" right leg. As both wrestlers go to the mat, "A", still encircling both legs of "B", steps to the left across the front of "B". The move takes "B" to his back with "A" in a pinning position.
35. Rear Standing Position--Forward Trip.	"A" is in a rear standing position with hands interlocked around the trunk of "B". With his right leg "A" steps to the outside and forward encircling "B's" right leg. "A" drives into "B" tripping "B" forward to the mat. "A" is then in a rear crotch position.

<u>Scene Title</u>	<u>Description</u>
36. Rear Standing-- Lift And Trip.	"A" has gained a rear standing position with hands interlocked around "B's" trunk. "A" lifts "B" clear of the mat and trips "B" to the side by tapping above the right knee of "B" with the right knee of "A". As "B" goes to the mat, "A" assumes a rear inside crotch position with his left knee.
37. DeWitte Back Heel.	"A" is in a rear standing position with hands interlocked around the trunk of "B". "A" pivots to the left on his left foot and steps back slightly with that foot. "A" steps forward with his right foot and moves the right leg behind the left knee and thigh of "B". "A's" right knee is extended slightly beyond "B's" knee joint. "A" then drops to his left knee. "A", over "A's" right leg, pulls "B" in a

Scene TitleDescription

- circular motion backwards to the mat. "A" pivots to the left on his left knee maintaining his grip on "B's" trunk. "B" is turned to his front by "A", and "A" ends in a rear crotch position. Against certain opponents "A" may find it necessary to drop from his knee to his hip while in the process of turning "B" to "B's" front. In either case it is absolutely essential that "A" maintain a very tight grip around "B's" trunk and at all times "A's" front should be in contact with "B's" hips. This contact lessens the possibility of "B" using a switch maneuver as a counter movement.
38. Switch When Opponent In Rear Standing. "B" is in a rear standing position with hands interlocked around the waist of "A". "A" reaches over "B's" right arm

Scene TitleDescription

- with his right arm and grasps inside of "B's" right leg with his right hand. "A" drives his head backwards against "B's" right shoulder and places his feet out in front. As "A's" buttocks reach the mat, "A" starts swinging to "B's" right, driving his buttocks out and away from "B". This should force "B's" right shoulder to the mat. "A" completes the move by swinging behind "B", while "B's" shoulder is held to the mat.
39. Step Behind Double Leg Pick Up When Opponent In Rear Standing.
- "B" is in a rear standing position with hands interlocked around "A's" trunk. "A" pivots on the ball of his left foot and steps behind both legs of "B" with "A's" right foot. "A" reaching from the front to the rear, bends down and locks both arms around "B's" legs.

Scene TitleDescription

40. Roll.

"A" then lifts both legs and drives "B" backwards over "A's" right leg. "B" is tripped to his back with "A" holding both of "B's" legs. "A" is then in a pinning position.

"B" is in a rear standing position with hands clasped around the trunk of "A". With his right hand "A" grasps the right wrist of "B". "A" steps forward and turns slightly to his left putting "B" in a position slightly to "A's" left. "A" then drops to his right knee, hip, and elbow on the mat. "A" rolls to the left off of these two points. As "B" begins to roll out of position, "A" uses his left leg and elbow to assist the roll by thrusting "B" over with these two points. "A" continues to turn to the left as "B" rolls to his back. "A"

<u>Scene Title</u>	<u>Description</u>
41. Under Arm Spin From Closed Position.	is then able to cradle "B" in a fall position. "A" grasps the right wrist of "B" with his left hand. "A" lifts on the wrist and steps forward and to the left with his right foot, planting it to the right of "B". "A" hooks his left arm under the right arm of "B" near the top of the tricep area. "A", pulling the right arm of "B" over "A's" head, drops to his left hip and elbow on the mat. "A" continues to turn to the left maintaining forward pressure on "B's" right arm. "A" spins to his front and with his near leg "A" steps over "B's" near leg. "A" may maintain control of the near arm taking it into a hammerlock position, or he may release it and assume a referee's position on the mat.

CHAPTER III

FINANCIAL COST

Film	\$ 30.00
Developing	15.00
Titles	20.50
Photographer Fees.	30.00
Demonstrator Fees.	75.00
Title Photography, Development And Work Print, Editing And One Answer Print.	<u>294.07</u>
Total.	<u>\$464.57</u>

CHAPTER IV

SUMMARY

The need for more visual aids in all areas of physical education has been evident to instructors and coaches for some time. Takedowns and their counter maneuvers in wrestling is one of these areas. A means of supplementation and enforcement of the learning process in wrestling has been lacking. Learning is complex and must be reduced to its simplest terms to secure ease of understanding. Educators have long accepted visual aids as a means of simplifying this process. A film "Wrestling Takedowns and Counters" produced as a result of this Master's Degree project aids the student by producing a visual image of the correct method of executing the particular movement the student wishes to master. This particular film, dealing with forty-one different maneuvers, is not all inclusive; nor is it the complete story, for many more instructional aids are needed in physical education. This felt need for more aids was the prime reason for this project. "Wrestling Takedowns and Counters" is the result.

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