

## မာတိကာ

စဉ်	အကြောင်းအရာ	စာမျက်နှာ
၁။	နိဒါန်း	၁
၂။	သမိုင်းအကျဉ်းချုပ် - ကမ္ဘာ့သမိုင်း - မြန်မာ့သမိုင်း	၂ - ၄
၃။	အားကစားနည်းအလိုက်ဝေါဟာရများ ( Terminology )	၅
၄။	ပြိုင်ပွဲအမျိုးအစားများ	၆ - ၈
၅။	ပြိုင်ပွဲစည်းမျဉ်းဥပဒေများ	၉ - ၁၁
၆။	နည်းစနစ်များနှင့် အခြေခံသင်ကြားခြင်းအဆင့်  ( Techniques & Basic Skills Teaching Stages )	၁၂ - ၃၈
၇။	လေ့ကျင့်ရေးစနစ်များနှင့် နည်းလမ်းများ (Training Methods & Means)	၃၉ - ၉၆
၈။	နည်းဗျူဟာပိုင်းဆိုင်ရာလေ့ကျင့်ခြင်း (Tactical Skill & Training)	၉၇ - ၁၀၈
၉။	လေ့ကျင့်ရေးကာလအပိုင်းအခြားများ ခွဲခြားခြင်း (Training Periodisation)	၁၀၉
၁၀။	နိဂုံး	၁၁၀





## နိဒါန်း

နပန်း (Wrestling)ဆိုသည်မှာ တိုက်ခိုက်ခြင်း အားကစားဖြစ်သည်။ ဖမ်းချုပ်ခြင်း၊ ကိုင်ပေါက်ခြင်း၊ လဲချခြင်း စသည့်တိုက်ခိုက်ရေးနည်းစနစ်များအပေါ် အခြေခံဖြစ်သည်။ နပန်းပွဲစဉ်များသည် တစ်ဦးချင်း ထိပ်တိုက် ယှဉ်ပြိုင်ရသော အားကစားဖြစ်သည်။ ကိုယ်ခန္ဓာသန်စွမ်းခြင်းနှင့် ခွန်အားရှိမှုတို့က အဓိကကျသည်။ သို့သော် စိတ်ဓါတ်ခိုင်မာမှု၊ သက်လုံကောင်းမှုနှင့် နည်းစနစ်ပိုင်းကျွမ်းကျင်မှုတို့ကလည်း နပန်းအားကစားနည်းအတွက် အရေးပါလှသည်။

## ကမ္ဘာ့သမိုင်း

မျက်မှောက်နပန်းအားကစားနည်း၌ နည်းစနစ်ပိုင်းနှင့် စည်းမျဉ်းသတ်မှတ်မှု ကွဲပြားချက်အရ အမျိုးအစားသုံးမျိုး ခွဲခြားထားသည်။(Free Style)နပန်း၊ (Greco Roman)နပန်းနှင့် (Folk Style)နပန်းတို့ ဖြစ်သည်။ အိုလံပစ်ပြိုင်ပွဲတွင် ထည့်သွင်းကျင်းပသော အမျိုးအစား(Free Style)နပန်းနှင့် (Greco Roman)နပန်း တို့ဖြစ်သည်။ (Folk Style)နပန်းဆိုသည်မှာ ပို၍ရှေးရိုးဆန်သော ကစားဟန်ဖြစ်သည်။ ကမ္ဘာ့ဒေသအသီးသီးမှ နိုင်ငံများတွင် ရိုးရာဟန်ဖြင့် နပန်းသတ်ခြင်းများရှိပြီး ယင်းတို့ကို (Folk Style)အဖြစ် သတ်မှတ်နိုင်သည်။ ဥပမာ မြန်မာနိုင်ငံရှိ ရခိုင်လူမျိုးတို့၏ ကျင်ကိုင်ပွဲ၊ အိန္ဒိယနိုင်ငံမှ ပီဟဲလ်ဝါနီ၊ ဥရောပ သားတို့ ကစားသော (Back hold)နပန်း၊ အီသီယိုးပီးယားမှ တီဂျယ် (Tigel)တို့ဖြစ်ကြသည်။

နပန်းအားကစားနည်းကို ရှေးအကျဆုံး အားကစားနည်းတစ်ရပ်အဖြစ် သတ်မှတ်နိုင်သည်။ နပန်းတွင် ရှည်လျားသောသမိုင်းကြောင်းရှိသည်။ လွန်ခဲ့သော နှစ်ပေါင်းထောင်သောင်းချီကတည်းက နပန်းရှိခဲ့သည်ဟု ဆိုသည်။ (၁၂)ရာစု (သို့)မဟုတ် (၁၃)ရာစုခန့်က စာဆိုတော်ကြီး ဟိုမား စပ်ဆိုခဲ့သော ဂရိဒဏ္ဍာရီကဗျာရှည်တွင်ပါဝင်သည့် ထရီဂျန်စစ်ပွဲများ အကြောင်းအရာ၌ နပန်းအားကစား၏ နိမိတ်ပုံများ ပါဝင်နေသည်။ လွန်ခဲ့သောနှစ်ပေါင်း (၁၅၀၀၀)ခန့်က ပြင်သစ်နိုင်ငံရှိ လွှတ်ဂူနံရံပေါ်၌ နပန်းသတ်ခြင်း ပုံများ ရေးဆွဲထားသည်ကို တွေ့ရသည်။ ဘေဘီလုံလူမျိုးများ၏ သမိုင်းကြောင်းတွင်လည်း နပန်းနှင့်ပတ် သက်သော အထောက်အထားများ အခိုင်အမာ ကျန်ရှိခဲ့သည်။

ခေတ်ဟောင်း ဂရိနပန်းသတ်ပွဲများသည် နပန်းအားကစားနည်း၏ မူလအစဟုဆိုနိုင်သည်။ နပန်းသည် ခေတ်စောင်း အိုလံပစ်တွင် အဓိကကျသော အားကစားအဖြစ် ပါဝင်သည်။ ရောမအင်ပါယာ တန်ခိုးထွားချိန်၌လည်း နပန်းသည် လူကြိုက်များသော ကစားနည်းဖြစ်ပြီး ရှေးခေတ်ရောမလူမျိုးများသည် ဂရိနပန်းကို ယူဆောင်အသုံးပြုခြင်းဖြစ်သည်။ သို့သော် ဂရိနပန်းတွင် ပါဝင်သည့် လူမဆန်သော ကြမ်း တမ်းရက်စက်မှုများကို ရောမသားတို့က ဖယ်ထုတ်ကာ ပြုပြင်ပြောင်းလဲမှုများ ပြုလုပ်ခဲ့သည်ဟုဆိုသည်။ ယနေ့ကာလအိုလံပစ်ပြိုင်ပွဲများ၌ ပါဝင်သော (Greco Roman)နပန်းသည် ဂရိနပန်းနှင့် ရောမနပန်းကို ပေါင်းစပ်ထားခြင်းကြောင့် ယင်းကဲ့သို့ အစဉ်ပေးထားခြင်းဖြစ်သည်။ အလယ်ခေတ် (၅)ရာစုမှ (၁၅)ရာစု တွင် နပန်းသည် ရေနန်းစား လူကြိုက်များသော အနေအထားတစ်ရပ်ဖြစ်ခဲ့သည်။ ပြင်သစ်၊ အင်္ဂလိပ်၊ ဂျပန် စသည့်နိုင်ငံများတွင် တော်ဝင်မိသားစုများ၏ နေရာပေး တန်ဖိုးထားခြင်းကို ခံခဲ့ရသည်။ အမေရိက တိုက်တွင် စတင်အခြေချသော ဥရောပတိုက်သားများက နပန်းကစားနည်းကို အမေရိကတိုက်သို့ ယူဆောင်လာခဲ့ကြသည်။ ဒေသခံများကလည်း နှစ်သက်ကြသည်။ မြောက်အမေရိကတိုက်ရှိ ကိုလိုနီနယ် မြေများနှင့် အခြားနိုင်ငံများ၌ အားလပ်ရက်များ အထိမ်းအမှတ်ပွဲလမ်းသဘင်နေ့များတွင် နပန်းသတ်ခြင်း ကို ထည့်သွင်းရာ ပရိတ်သတ်လက်ခံအားပေးသော အနေအထားမျိုးဖြစ်လာသည်။ အမေရိကန်နိုင်ငံလုံး ဆိုင်ရာ တံခွန်စိုက်နပန်းပြိုင်ပွဲကို (၁၀၀၀)ခုနှစ်တွင် နယူယောက်မြို့၌ ကျင်းပသည်။ ယင်းပြိုင်ပွဲသည် နပန်းအားကစား၏ ခေတ်သစ်၌ ပထမဆုံးကျင်းပခြင်းဟု ဆိုနိုင်သည်။ ဂရိနိုင်ငံ အေသင်မြို့တွင် ခေတ်

သစ်အိုလံပစ်အားကစားပြိုင်ပွဲကို ပထမကြိမ်အဖြစ် (၁၀၉၆)ခုက ကျင်းပရာတွင်လည်း နပန်းသည် အားကစားနည်းတစ်ရပ်အဖြစ်ပါဝင်သည်။ နိုင်ငံတကာနပန်းအဖွဲ့ချုပ်ကို (၁၉၁၂)ခုနှစ်ရောက်မှသာ တယ်လ်ဂျီယံနိုင်ငံ အန်စပ်မြို့၌ ဖွဲ့စည်းခဲ့သည်။

အိုလံပစ်အားကစားပြိုင်ပွဲတွင် နပန်းအားကစားနည်းပါဝင်ရာ (Greco Roman)နပန်းသည် (၁၀၉၆)ခုနှစ်မှ စတင်ခဲ့သည်။ (၁၉၀၀)ရာမှစ၍ပြီးခဲ့သော (၂၀၁၂)လန်ဒန်အိုလံပစ်ပြိုင်ပွဲအထိ အိုလံပစ် ပြိုင်ပွဲအကြိမ်တိုင်းတွင် (Greco Roman)နပန်းပါဝင်သည်။ (Free Style)နပန်းအမျိုးအစားမှာ (၁၉၀၄)မှ စတင်ပါဝင်ခဲ့ခြင်းဖြစ်သည်။ အမျိုးသမီးနပန်းပွဲစဉ်များကို (၂၀၀၄)အိုလံပစ်ပြိုင်ပွဲမှစ၍ ထည့်သွင်းကျင်းပ သည်။ နပန်းအားကစားတွင်လည်း အပျော်တမ်းနှင့် ဆုကြေးစားရှိသည်။ ကိုယ်ခံပညာရပ်ပေါင်းစုံ အသုံးပြု ယှဉ်ပြိုင်ရသော (MMA)ပွဲစဉ်များတွင် နပန်းသမားများ ပါဝင်ယှဉ်ပြိုင်ကာ မြင့်မားသော အောင်မြင်မှု အချို့လည်းရရှိကြသည်။ (MMA)ပြိုင်ပွဲသည် နိုင်ငံတကာနပန်းအဖွဲ့ချုပ်နှင့်လည်း ပတ်သက်ဆက်နွှယ် နေသည်။ နပန်းအားကစားသည် အလွန်ရှည်လျားသော သမိုင်းအကြောင်းနှင့်အတူ ကွဲပြားသော ပုံသဏ္ဌာန်များဖြင့် ပြောစရာအတော်များသည်။

## မြန်မာ့သမိုင်းအကျဉ်း

၂၀၀၈ ခုနှစ် တွင် မြန်မာနိုင်ငံနပန်းအဖွဲ့ချုပ် အဖြစ် ဆွစ်ဇာလန်နိုင်ငံရှိ အပြည်ပြည်ဆိုင်ရာ (FILA) တွင် မှတ်ပုံတင်ခဲ့ပါသည်။ ၂၀၁၀ ခုနှစ် ရှေးနှိုင်း မော်စကိုမြို့ တွင် ကျင်းပသော Congress တွင် မြန်မာနိုင်ငံနပန်းအဖွဲ့ချုပ်အား (FILA) အသင်းဝင်အဖြစ် အသိမှတ်ပြုခဲ့ပါသည်။ ထိုအခါက မြန်မာနိုင်ငံနပန်း အဖွဲ့ချုပ်ကို ဥက္ကဋ္ဌ၊ ဒုဥက္ကဋ္ဌ၊ အတွင်းရေးမှူး၊ ဘဏ္ဍာရေးမှူး၊ အလုပ်မှုဆောင်များဖြစ် အားကစားဝန်ကြီးဌာန မှ တရားဝင်ဖွဲ့စည်းထားရှိခဲ့သော်လည်း နပန်းအားကစားသမားများမရှိခဲ့ပါ။ ၂၀၁၁ ခုနှစ် နှစ်လယ်ပိုင်းလောက်တွင် ရန်ကုန်မြို့ရှိ Horizon International School မှ ဖွင့်လှစ်ထားရှိသော Horizon Sports Academy အနေနှင့် အားကစား ဝန်ကြီးဌာန၏ လမ်းညွှန်ချက် အရ မြန်မာနိုင်ငံနပန်းအဖွဲ့ချုပ်အားသက်ဝင်လှုပ်ရှားရန် စီစဉ်ဆောင်ရွက်ခဲ့ပါသည်။ ၂၀၁၁ ခုနှစ် နိုဝင်ဘာလ တွင်ပြုလုပ်ကျင်းပခဲ့သော အင်ဒိုနီးရှားနိုင်ငံတွင်အိမ်ရှင်အဖြစ်ကျင်းပခဲ့သော ၂၆ကြိမ်မြောက်အရှေ့တောင် အာရှအားကစားပြိုင်ပွဲတွင် နပန်းအားကစား နည်းဖြင့် ပါဝင်ယှဉ်ပြိုင်နိုင်ရန် မြန်မာနိုင်ငံ ဂျူဒိုအဖွဲ့ချုပ်၏ အကူညီဖြင့် သင့်လျော်သော ဂျူဒိုကစားသမား ကျား (၅)ဦး အားရွေးချယ်ခေါ် ယူခဲ့ပါသည်။ ထိုကစားသမား (၅) ဦးကို တူရကီနိုင်ငံ မှ နပန်းနည်းပြဆရာနှစ်ဦး အကူနည်းပြနှစ်ဦးအားခေါ်ယူကာ အင်ဒိုနီးရှား SEA Game တွင်အောင်နိုင်ရေးအတွက် ၃ လခန့် အပြေးအထန် လေ့ကျင့်သင်ကြားပေးခဲ့ ပါသည်။ ထိုအင်ဒိုနီးရှား SEA Game တွင် ကြေးတံဆိပ်ဆု (၄)ဆု ရရှိအောင်နိုင်ခဲ့ပါသည်။ ၂၀၁၃ ခုနှစ် မြန်မာနိုင်ငံတွင် အိမ်ရှင်အဖြစ်လက်ခံကျင်းပသည့် ၂၇ကြိမ်မြောက် အရှေ့တောင်အာရှ အားကစားပြိုင်ပွဲ တွင်လည်းဆုရရှိရေးအတွက် တူရကီနိုင်ငံမှ နည်းပြဆရာ ၃ ဦးဖြင့် ကျား၊ မ အသင်းတို့ကိုတူရကီနိုင်ငံနှင့် ထိုင်းနိုင်ငံတို့တွင် Training စေလွှတ်ပေးခဲ့ပါသည်။ ထို့ သို့လေ့ကျင့်မှုများ ဖြင့်မြန်မာနပန်းကစားသမားများ သည် ၂၇ကြိမ်မြောက် အရှေ့တောင်အာရှအားကစားပြိုင်ပွဲတွင်လည်း ကျား၊ မ ယှဉ်ပြိုင်ခဲ့ရာ ရွှေ - ၃ ခု၊ ငွေ - ၃ ခု ၊ ကြေး - ၆ ခု တို့ဖြင့် မြန်မာဂုဏ်ကိုမြှင့်တင်ခဲ့ပါသည်။ ၂၀၁၁ ခုနှစ်မှ ယနေ့ထက်တိုင်အောင် နပန်းအားကစားသည့် ၄ နှစ်တာကာလအတွင်း နိုင်ငံတကာနပန်းပြိုင်ပွဲ များသို့ သွားရောက်ယှဉ်ပြိုင်ခဲ့ပါ သည်။ ၂၀၁၅ခုနှစ် တွင် အာရှနပန်းပြိုင်ပွဲကြီးကို နေပြည်တော် ဝဏ္ဏသိဒ္ဓိကွင်း ရုံး(င)တွင် အောင်မြင်စွာ ကျင်းပပြုလုပ်နိုင်ခဲ့ပါသည်။ မြန်မာနိုင်ငံနပန်းအဖွဲ့ သည် ရှေ့ဆက်၍ နိုင်ငံတကာပြိုင်ပွဲ များသို့သွားရောက် ယှဉ်ပြိုင်နိုင်စေရန်မျိုးဆက်သစ် နပန်းကစားသမားများကိုမွေးထုတ်နိုင်ရန်စီစဉ်ဆောင်ရွက်လျက်ရှိပါသည်။

မြန်မာနိုင်ငံနပန်းအဖွဲ့ချုပ်

## ၃။ အားကစားနည်းအလိုက် ဝေါဟာရများ (Terminology)

၁။ နပန်း မျက်ဖျာ	(Wrestling Mat Cover)
၂။ နပန်း မျက်ဖျာ အဖုံး	(Wrestling Mat)
၃။ နပန်း ကစားသမား ဝတ်စုံ (အမျိုးသား / အမျိုးသမီး)	(Wrestling Suits Male/Female)
၄။ နပန်း ကစားသမား ဖိနပ် (အမျိုးသား/ အမျိုးသမီး)	(Wrestling Shoes)
၅။ ဝိတ်ချိန်စက်	(Weight in)
၆။ အမှတ်ပေးကဒ်ပြား	(Cards)
၇။ ကန့်ကွက်အတုံး	(Blocks)
၈။ ဒိုင်လူကြီး လက်ပတ်	(Armlet)
၉။ ဒိုင်လူကြီး ဝတ်စုံ	(Referee Shirt)
၁၀။ ကစားသမား အလှည့်ကျ မဲနှိုက်ကဒ်	(Circle)
၁၁။ အမှတ်စာရင်းပြ တီဗွီ	(Scoreboards TV)

The age categories are as follows:

Schoolboys	14-15 years (from 13 with medical and parental certificate)
Cadets	16-17 years (from 15 with medical and parental certificate)
Juniors	18-20 years (from 17 with medical and parental certificate)
Seniors	20 years and older
Veterans	older than 35 years

Wrestlers in the junior age category are allowed to participate in the competitions for seniors. However, wrestlers aged 18 in the year concerned must provide a medical certificate and parental authorisation. Wrestlers aged 17 in the year in question may not participate in senior competitions.

Age will be verified at all Championships and competitions during the accreditation.

An honour certificate for each participant will be issued by the President of the National Federation attesting to the age of the wrestler, this certificate must be drawn up in accordance with the model supplied by FILA, on the National Federation's letterhead.

A wrestler may participate in a competition only under the nationality appearing on his passport. If, at any time, it is determined by FILA that the statement was false and that fraud occurred, the disciplinary measures provided for to this end will be immediately applied against the Federation, the wrestler and the person whose signature appears on the fraudulent certificate.

Wrestlers who wish to change their nationality must refer to the procedure described in the International Regulations for the change of nationality. Wrestlers can change their nationality only once. Once the procedure for the change of nationality is completed they are not entitled to compete for their former country anymore or for any other country in a FILA official competition.

### Weight categories

The weight categories for **Men's Freestyle and Greco-Roman wrestling** are as follows (in kilograms)

SENIORS (Freestyle)	SENIORS (Greco Roman)	SENIORS (Freestyle Olympic categories*)	SENIORS (Greco Roman Olympic categories*)
1. 57	1. 59	1. 57	1. 59
2. 61	2. 66	2. 65	2. 66
3. 65	3. 71	3. 74	3. 75
4. 70	4. 75	4. 86	4. 85
5. 74	5. 80	5. 97	5. 98
6. 86	6. 85	6. 125	6. 130
7. 97	7. 98		
8. 125	8. 130		

\* Including Olympic Games Qualifying tournaments

SCHOOLBOYS	CADETS	JUNIORS
1. 29-32 kg	1. 39-42 kg	1. 46-50 kg
2. 35 kg	2. 46 kg	2. 55 kg
3. 38 kg	3. 50 kg	3. 60 kg
4. 42 kg	4. 54 kg	4. 66 kg
5. 47 kg	5. 58 kg	5. 74 kg
6. 53 kg	6. 63 kg	6. 84 kg
7. 59 kg	7. 69 kg	7. 96 kg
8. 66 kg	8. 76 kg	8. 96-120 kg
9. 73 kg	9. 85 kg	
10. 73-85 kg	10. 85-100 kg	

The weight categories for **Female Wrestling** are as follows (in kilograms):

SENIORS (Female Wrestling)	SENIORS (Female Wrestling – Olympic categories*)
1. 48	1. 48
2. 53	2. 53
3. 55	3. 58
4. 58	4. 63
5. 60	5. 69
6. 63	6. 75
7. 69	
8. 75	

\* Including Olympic Qualifying tournaments

SCHOOLGIRLS	CADETS	JUNIORS
1. 28-30 kg	1. 36-38 kg	1. 40-44 kg
2. 32kg	2. 40kg	2. 48kg
3. 34kg	3. 43kg	3. 51kg
4. 37kg	4. 46kg	4. 55kg
5. 40kg	5. 49kg	5. 59kg
6. 44kg	6. 52kg	6. 63kg
7. 48kg	7. 56kg	7. 67kg
8. 52kg	8. 60kg	8. 67-72 kg
9. 57kg	9. 65kg	
10. 57-62 kg	10. 65-70 kg	

Each contestant deemed to be taking part of his/her own free will, and responsible for himself/herself, shall be allowed to compete in only one weight category: the one corresponding to his weight at the time of the official weigh-in. For categories in the senior age group, competitors may opt for the next higher category than their body weight, except for the heavy weight category, for which contestants must weigh over 97kg for Men's Freestyle, 98 kg for Greco Roman and over 69kg for Female Wrestling.

### Competitions

International competitions for the various age categories are as follows:

<b>Schoolboys 14-15 years</b>	International competitions	(bilateral and regional)
<b>Cadets 16-17 years</b>	International competitions	
	Continental Championships	(each year)
	World Championships	(each year)
<b>Juniors 18-20 years</b>	International competitions	
	Continental Championships	(each year)
	World Championships	(each year)
<b>Seniors 20 and older</b>	International competitions	
	Continental Championships	(each year)
	Continental Cups	(each year)
	World Championships	(each year, except Olympic year)
	World Cups	(each year)
	Golden Grand Prix	(each year)
	Challenge match	
	International Grand Prix	
	Super Stars matches	
	Olympic Games	(every four years)
<b>Veterans 35 and older</b>	Competitions according to the programme	(each year)
	Categories, and specific regulations	



## ပြိုင်ပွဲစည်းမျဉ်းဥပဒေများ

### ၁။ Free Style ပြိုင်ပွဲ အမှတ်ပေးစည်းမျဉ်း

- (က) ပြိုင်ပွဲ (၁) ပွဲတွင် (၂) မိနစ် (၃)ချိ ကစားရပြီး စက္ကန့် (၃၀) အနားပေးမည်။
- (ခ) ပထမ အချိန်တွင် (၂) မိနစ်ထိ အမှတ်မရပါက အနီရောင်ကစားသမား မဲနှိုက်ရမည်။  
မဲပေါက်သည့် (ကစားသမား အနီ (သို့) အပြာ) မှ ဦးဆောင်တိုက်ခိုက်ရမည်။ အချိန်ပို စက္ကန့် (၃၀) အတွင်း အမှတ်ရရှိအောင် မတိုက်ခိုက်နိုင်ပါက ခံစစ်ကစားသမားမှ အနိုင် ရရှိမည်။
- (ဂ) ဒုတိယအချိန်တွင် (၂)မိနစ်အထိ အမှတ်ရရှိပါက အပြာရောင် ကစားသမားမှ ၎င်း တတိယအချိန်တွင် ခိုင်လူကြီးက လည်းကောင်းမဲနှိုက်ရမည်။မဲပေါက်သောကစားသမားမှ စတင်တိုက်ခိုက်ရမည်။ အချိန်ပို စက္ကန့်(၃၀)တွင် တိုက်ခိုက်သူမှ အမှတ်မရပါက ခံစစ် ကစားသမားမှ အနိုင်ရရှိမည်။
- (ဃ) အချိန်ပို စက္ကန့်(၃၀)အတွင်း ဦးစွာအမှတ်ရရှိသော ကစားသမားမှ အနိုင်ရရှိမည်။ စက္ကန့် (၃၀)ပြည့်အောင် ကစားရန်မလိုပါ။
- (င) မည်သည့်အချိန်တွင်မဆို (ပထမဦးဆုံးအကြိမ်) မဲနှိုက်ပါက အနီရောင်ကစားသမားမှ စတင် မဲနှိုက်ရမည်။ (ဒုတိယအကြိမ်) ထပ်မံ၍ မဲနှိုက်ရမှသာ အပြာရောင် ကစားသမားမှ မဲနှိုက်ရမည်။ (တတိယအကြိမ်) ထပ်မံ၍ မဲနှိုက်ရပါက ခိုင်လူကြီးမှ မဲနှိုက်ရမည်။
- (စ) တစ်ချိန်တွင် (၆)မှတ်အသာ ရရှိပါက ထိုအချိန်အတွက် အနိုင်ရရှိသည်။
- (ဆ) ကိုင်ပေါက်၍ ကိုက်ပေါက်ခံရသူက ပခုံးနှစ်ဖက်စလုံး မျက်ဖျာနှင့်ထိ၍ အချုပ်ခံရပါ က (Touch) ဟု သတ်မှတ်ပြီး ထိုပွဲစဉ် တစ်ခုလုံးအနိုင်ရရှိမည်။  
(ပထမ ၊ ဒုတိယ ၊ တတိယ အချိန်)

(ဇ) ကစားသမား (၂)ဦး အမှတ်တူပါက နောက်ဆုံးအမှတ်ရသောသူသည် ထိုအချိန်တွင် အနိုင်ရမည်။

(ဈ) ပွဲစဉ် (၁) ခုတွင် နှစ်ချီဆက်တိုက် အနိုင်ရရှိပါက (၂) ပွဲပြတ်ဖြင့် အနိုင်ရရှိမည်။

#### ၂။ Gecro Roman ဖြိုင်ပွဲ အမှတ်ပေးစည်းမျဉ်း

- (က) ပထမအချီ (၁)မိနစ် (၃၀)စက္ကန့်တွင် အမှတ်မရပါက နောက်ထပ် စက္ကန့်(၃၀)ကို အနီရောင် ကစားသမားအား အခွင့်အရေးပေး တိုက်ခိုက်ခိုင်းမည်ဖြစ်သည်။ ထိုအချိန်တွင် အနီရောင် ကစားသမားမှ အမှတ်ရရှိအောင် မတိုက်ခိုက်နိုင်ပါက အပြာရောင်ကစားသမားမှ အနိုင်ရရှိမည်။အနီရောင်ကစားသမားမှ စက္ကန့်(၃၀)အတွင်း အမှတ်ရရှိပါသော်လည်း အချိန်ပြည့်အောင် ကစားရမည်ဖြစ်သည်။
- (ခ) ဒုတိယအချီတွင် (၁)မိနစ် (၃၀)စက္ကန့်အတွင်း အမှတ်မရပါက အပြာရောင်ကစားသမားမှ အခွင့်အရေးရရှိမည်ဖြစ်ပြီး အထက်ပါတိုင်း ဆက်လက်ဆောင်ရွက်မည်ဖြစ်သည်။
- (ဂ) ကစားသမား (၂)ဦးစလုံး (၁)ပွဲစီ အနိုင်ရရှိပါက တတိယအချီအတွင် ခိုင်လုံကြီးမှ မဲနှိုက်ပြီး မဲပေါက်သူမှ အတိုက်နှင့် ခံစစ်ကို ရွေးချယ်ခွင့်ရှိသည်။
- (ဃ) Free Style စည်းမျဉ်းတွင် ပါရှိသော (စ၊ ဆ၊ ဇ၊ ဈ) အတိုင်း) တူညီသည်။

၃။ အားကစားသမားများ လိုက်နာရမည့်စည်းကမ်း

- (က) ကစားသမားများသည် မိမိကစားမည့် ဂိတ်တန်းတွင် ဂိတ်ဝင်အောင် ကြိုတင်ပြုလုပ်ထားရမည်။
- (ခ) ပြိုင်ပွဲဝင် ကစားသမားတိုင်း နပန်းဝတ်စုံနှင့် နပန်းဖိနပ်စီးမှသာ ပြိုင်ပွဲယှဉ်ပြိုင်ခွင့် ရှိသည်။
- (ဂ) ပြိုင်ပွဲဝင်ကစားသမားများ ချွေးသုတ်ပုဂါအသေး ယူဆောင်ခွင့်ရှိသည်။
- (ဃ) ပြိုင်ပွဲဝင်ကစားသမားတိုင်း လက်သည်း၊ ခြေသည်းများ ညှပ်ထားရမည်။
- (င) အမျိုးသမီးအားကစားသမားများ ဆံပင်ရှည်လျှင် သေသပ်စွာစီးနှောင်ထားရမည်။
- (စ) အမျိုးသား အားကစားသမားများ မုတ်ဆိတ်မွေး၊ နှုတ်ခမ်းမွေး ရိတ်ထားရမည်။

၄။ ပြိုင်ပွဲကစားနေစဉ်အတွင်း တားမြစ်ချက်များ

- (က) ဆံပင်ဆွဲခြင်း မပြုလုပ်ရ။
- (ခ) နားလိမ်ဆွဲခြင်း မပြုလုပ်ရ။
- (ဂ) လိင်အင်္ဂါ မဆွဲရ။
- (ဃ) ခြေထောက်နှင့် ကန်ခြင်းမပြုလုပ်ရ။
- (င) ဒူးနှင့်မတိုက်ရ။
- (စ) လက်သီးနှင့် မထိုးရ။
- (ဆ) ဝတ်စုံ မဆွဲရ။
- (ဇ) ယှဉ်ပြိုင်နေစဉ် စကားမပြောရ။
- (ဈ) ကစားသမား (၂)ဦး ညှိ၍ မကစားရ။

မြန်မာနိုင်ငံနပန်းအဖွဲ့ချုပ်

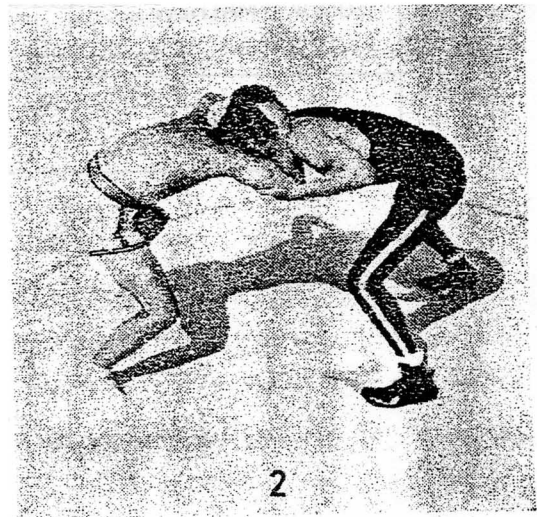
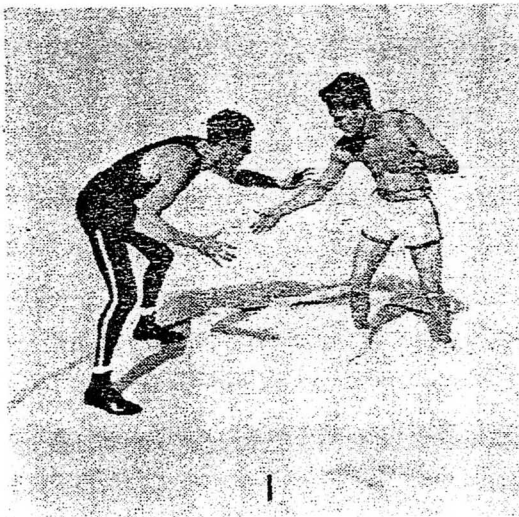
# Take Downs

A great deal of latitude should be given to allow for individual differences and peculiarities in determining the stance which a wrestler should assume in a standing position. Generally speaking, any position can be assumed which allows freedom of movement and permits application of "pet" holds which have been perfected. However, before a stance is accepted, careful consideration must be given to the question of whether it offers an adequate defense for countering or blocking the more common holds used from the standing position, whether it provides a good base, and whether it permits maneuverability.

## *Stance*

Most good wrestlers keep one foot slightly forward, the feet from eighteen to twenty-four inches apart, weight resting on the balls of the feet, knees slightly bent and the whole body relaxed to the greatest possible degree.

Slightly advancing one foot has been used advantageously by many wrestlers to bait an opponent into a favorable position for execution of a favorite hold or counter-hold.



## *The Open Stance*

1—Any comfortable position can be assumed which lends itself to maneuverability and provides a convenient base for initiating the holds which have been adapted to a particular style of wrestling.

## *The Closed Stance*

2—From a closed stance there can be any number of "locked" positions. The position to be assumed should be one to suit the convenience and style of the individual.

### *Tie Up Positions*

Among the many grips, or lock positions, which can be used in assuming contact with an opponent are the following six Tie-Up positions. The selection of any one, or more, of these, is a matter of individual preference. There are advantages and disadvantages in each. The Tie-Up is often applied for only a brief moment, prior to a succeeding move, in setting up a Take Down maneuver.



3

*Head and triceps*



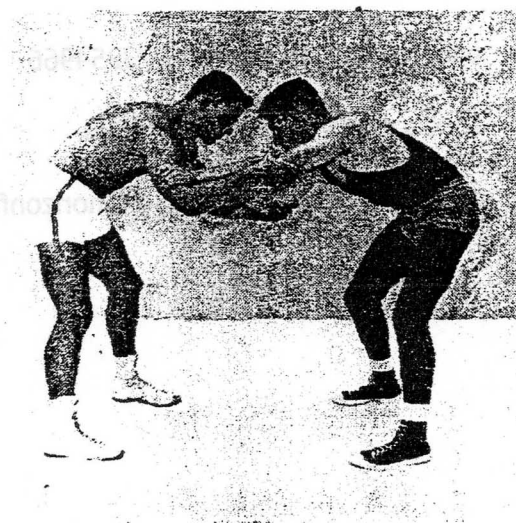
4

*Head and biceps*



5

*Head and wrist*



6

*Long tie up*

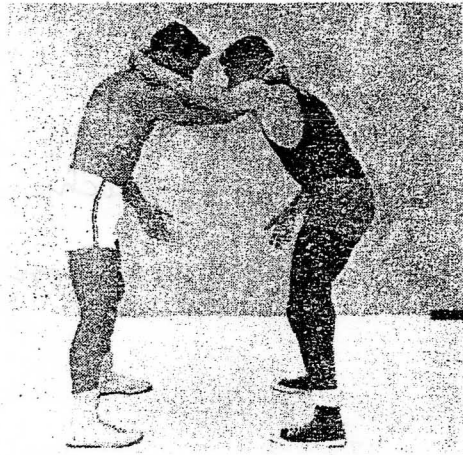


*Under Arm*



7

*Over Arm*



8

***Three Point Principle***

It is well to consider all Take Down maneuvers in at least three steps: (1) the Tie Up, (2) the Shift, and (3) the Catch, in that sequence. Setting an opponent up with a pull, push, or fake motion, shifting weight for position, and then making the move for execution are illustrated in the following common Take Down maneuvers:

***The Cross Ankle Pick Up***



9a



9b



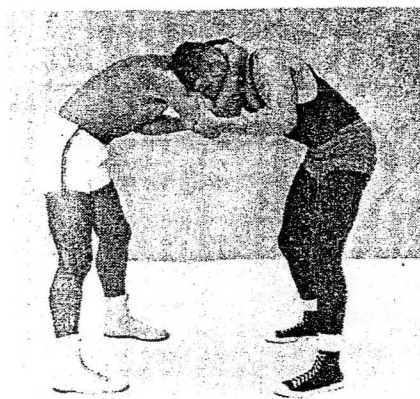
9c

9a—From Head and Biceps Close Tie Up

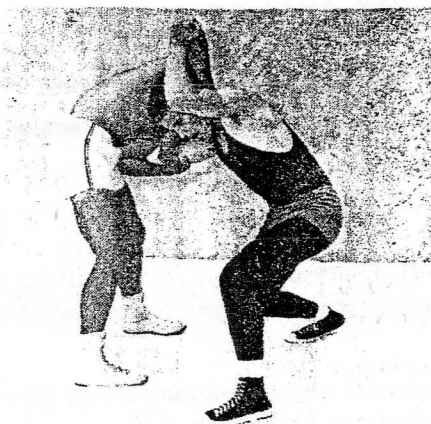
9b—A pulls down on B's head while shifting his weight to the left.

9c—A retains downward pull on B's neck and drives hard to catch B's left heel.

### Head Under Arm and Leg Lift



10a



10b



10c

10a—From Head and Arm Close Tie Up

10b—A pulls B's head to right as he shifts his weight and lifts B's right elbow.

10c—A drops to his right knee to catch the hock of B's right leg.

### Arm Drag



11a



11b



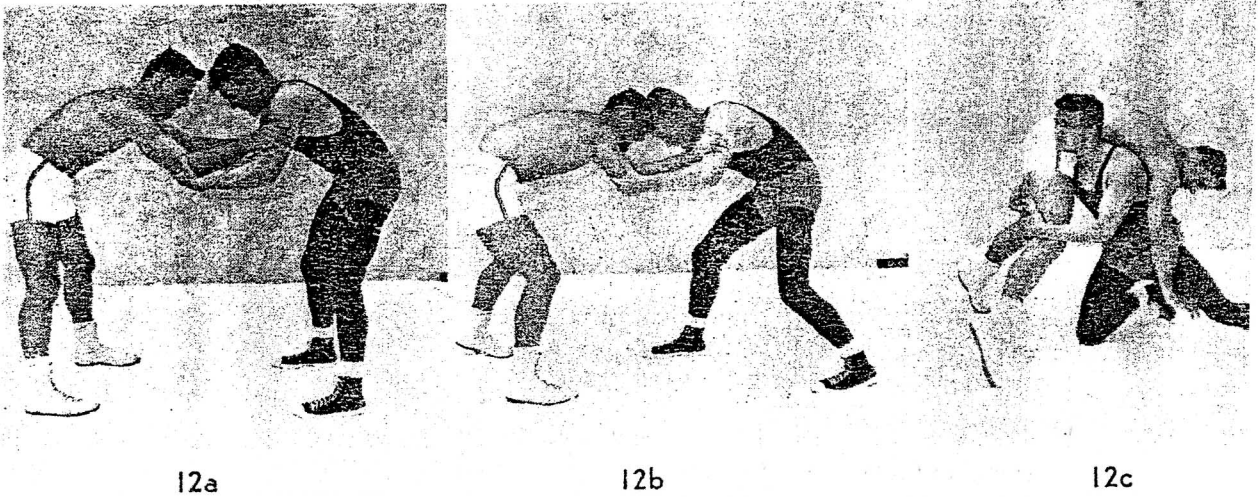
11c

11a—From Head and Wrist Tie Up

11b—A shifts to his left and grabs an under arm hook with right hand.

11c—A drops to right knee as he pulls B past him and catches the hock of B's right knee.

### *Double Leg Pick Up*



12a—From a Long Arm Tie Up

12b—A jerks B forward as he drops his left foot backward.

12c—A drops in deeply under B and lifts.

### *The Single Leg Tackle*

This should not be considered as an isolated hold but rather as several methods of procedure that may be followed after you have maneuvered your opponent into a position where he has provided you with an opportunity to grab one of his legs. The reaction of your opponent then determines which method you should follow to complete a Take Down. All methods should be considered together and practiced to make your selection automatic and spontaneous. This entire series of Leg Tackles should be considered as based upon general principles and not as specific methods of executing the maneuvers in the exact order illustrated. This is a clear example of "chain wrestling." It must be understood that any and all of the maneuvers can be used in any combination that is desired if the situation is right for it. We have already noted ten methods of initiating or "setting up" this hold. There are many others. In considering the secondary problem of completing a Take Down there are several principles, common to all of the methods to be shown, which should be adhered to. They are:

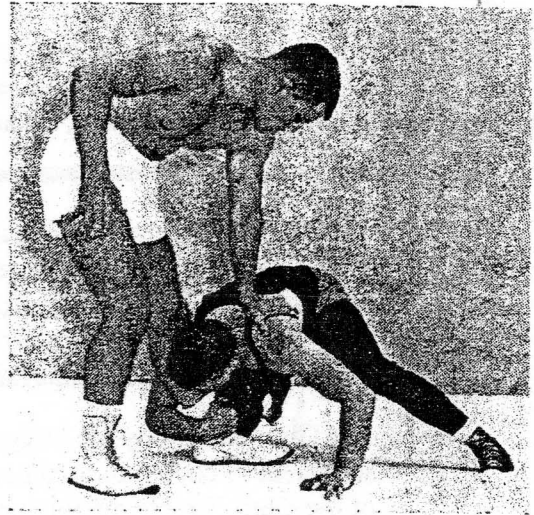
1. Time properly in following up after your initial maneuver.
2. Push off from your back foot when starting your drive forward to secure opponent's leg.
3. Drive your head to the pit of your opponent's stomach.
4. Spin toward the leg being attacked.
5. *Drive deeply and hard with knees well under your body to maintain a good base.*
6. Follow up quickly with a hard quick pull before your opponent has time to recover.



*Head Lead and Push—Completed with a Single Leg Lift*



13a



13b

13a—A pulls downward on B's neck until he feels resistance. A quickly changes direction of the force applied by exerting an elbow thrust against B's neck.

13b—A takes a short back step with his left foot, drops in deeply as he spins to his right and captures B's leg below left knee.

13c—A lifts quickly, to prevent B seizing an opportunity to counter, keeping B's captured leg in front of him.

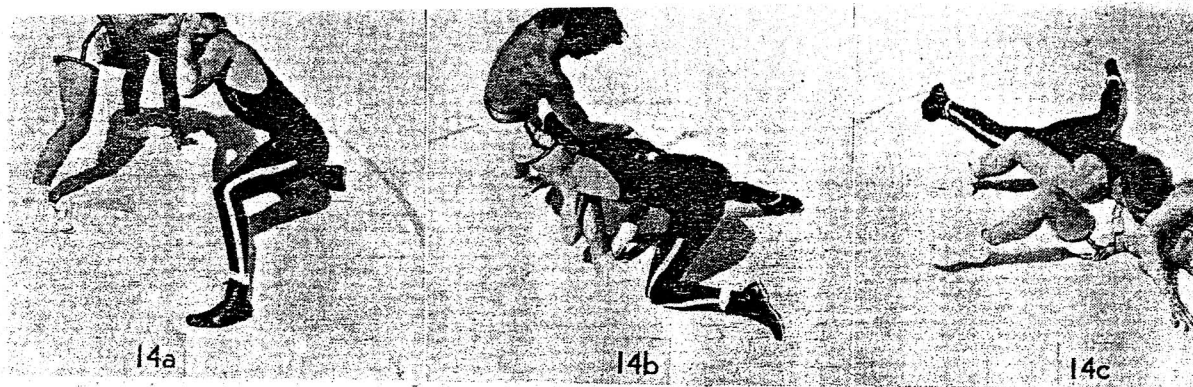
13d—A keeps B's leg extended as he applies pressure against B's knee to bring him to the mat.



13c



13d

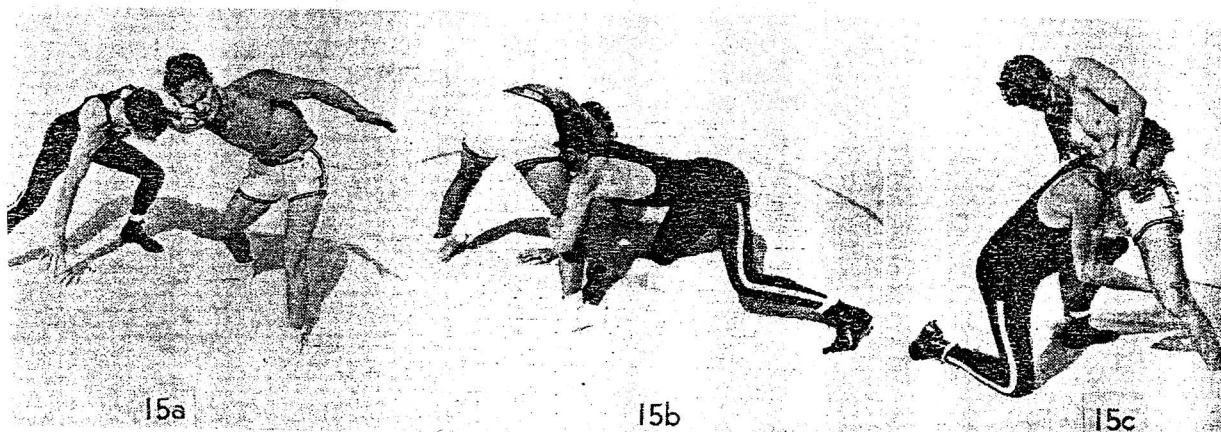


*Head Lead and Pull.—Completed with a Single Leg Snap.*

14a—With same lock described in the preceding maneuver, A leads B forward in same manner but instead of *pushing*, A *pulls* B's head with his right hand, thereby exposing B's right leg.

14b—A swings to his left, drives deeply and grasps B's right knee with the crook of his left arm. A grasps B's right heel with his right hand, drives his head upward into the pit of B's stomach, and brings B backward on his buttocks.

14c—A drives into B and secures an Inside Crotch hold with his right arm.



*Chin Push.—Completed by Using a Back Heel*

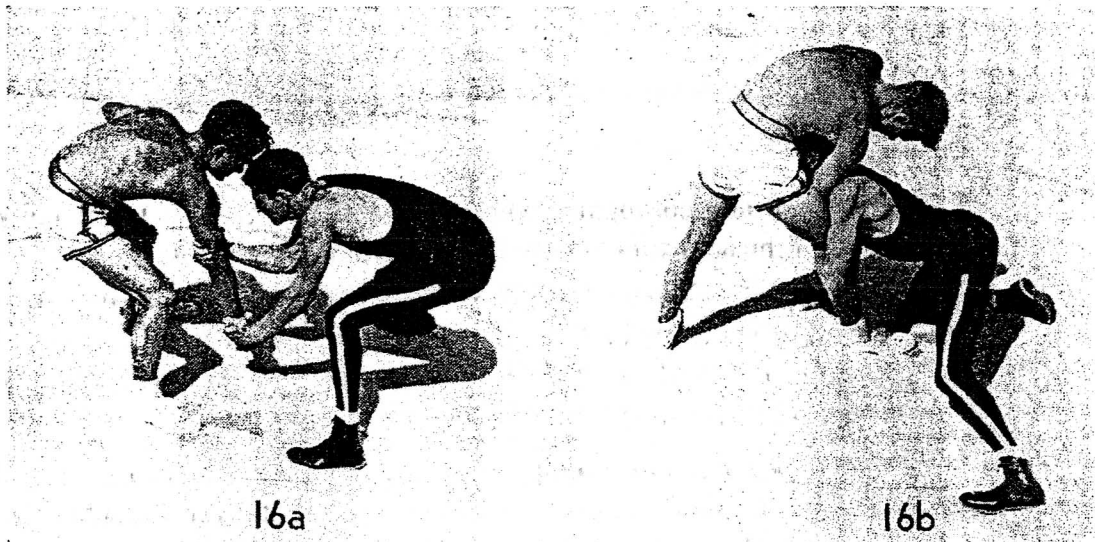
Again it is assumed that A has the same lock as was described in the first maneuver. This time assume that B is a "strong-armed" boy who locks A tightly in this "tied-up" position.

15a—A reaches over B's right arm and pushes against B's chin with the heel of his left hand. This will expose B's right leg.

15b—A drops deeply, pivots on his right hand, grasps B's right knee with the crook of his left arm.

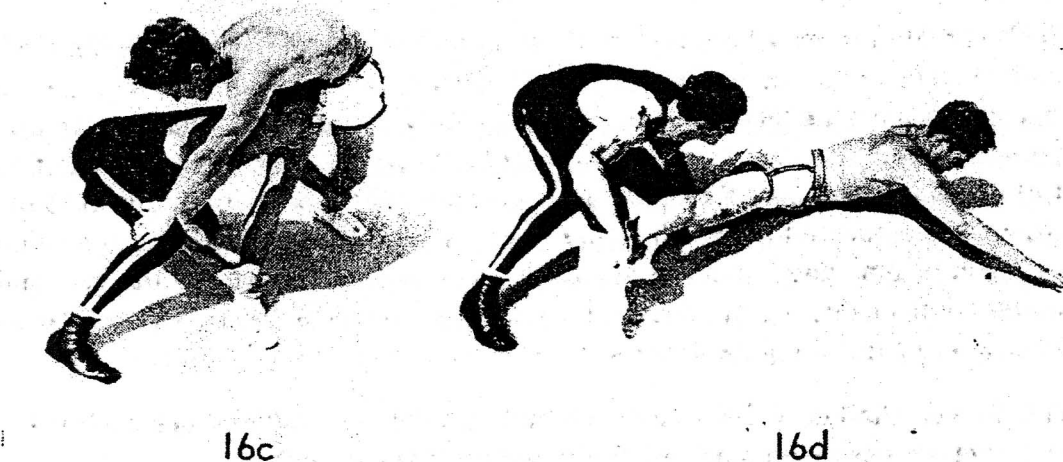
15c—A completes a Go Behind by hooking his left heel behind B's right heel. A reaches his right hand in behind B's left knee, pulls with his left leg and forces B to the mat on his buttocks. A drives into B and secures an Inside Crotch hold with his right arm.

*Fake Arm Drag.—Completed with a Double Ankle Pull*



16a—From either an open or closed stance, A grasps B's right wrist with his left hand. A hooks under B's right armpit with his right hand. A gives a short, quick pull on B's right arm, making B expose his right leg.

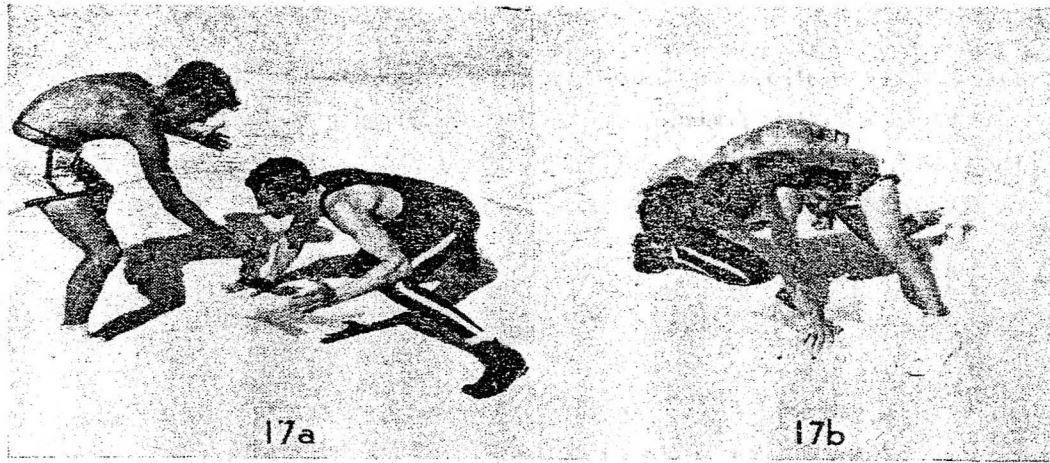
16b—A releases B's arm, drives in with his head to the pit of B's stomach, plants his right hand on the mat, and encircles B's right leg with his left arm.



16c—A gives a quick pull with his left arm, swings behind B, grasps B's insteps with both hands.

16d—A drives B to the mat to complete a Go Behind

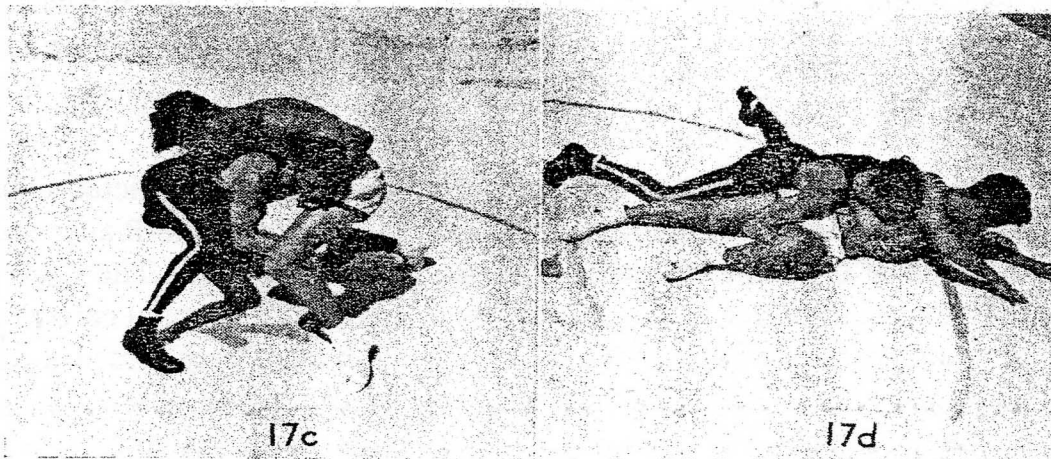




*Spinning on Hand from a Football Crouch.—Completed by a Head Lift.*

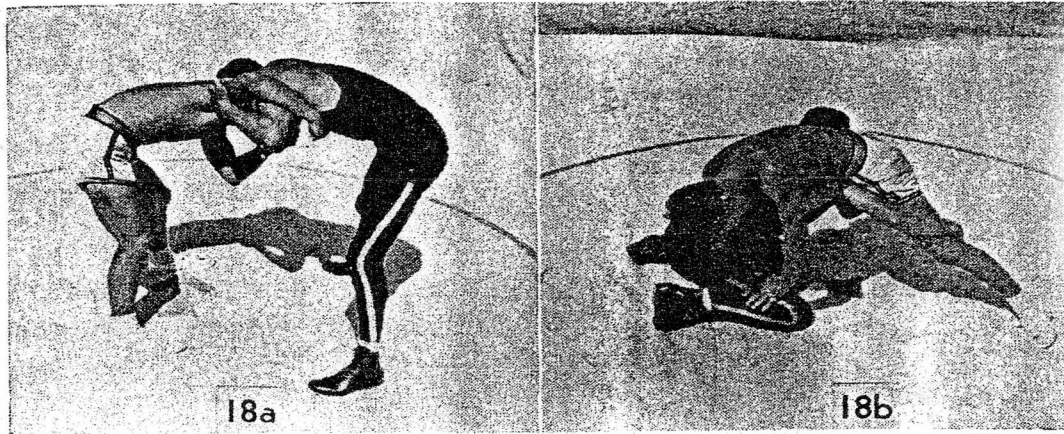
17a—From an open stance, A drops on his right hand and right knee in a crouched position.

17b—A pivots on his right hand, swings to his left, and hooks behind B's right knee with the crook of his left arm.



17c—A pulls with his left arm, lifts with his head, catches under B's left thigh with his right hand, brings his right foot up, and drives B in a circular motion over onto his buttocks.

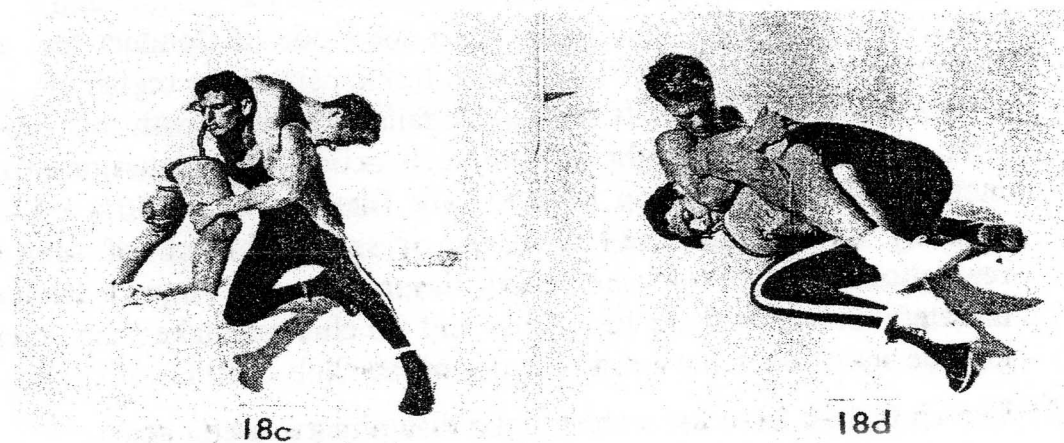
17d—A follows up with an Inside Crotch hold. (To become proficient in the use of this maneuver, it is necessary to employ a bit of finesse. You must be able to spin on either hand, making possible an attack on either of your opponent's legs. Especially must you be able to change from a crouch on your right knee and right hand to one on your left knee and left hand, and vice versa. This hold is made particularly effective by faking an attack against your opponent's right leg and then quickly changing to your left hand and left knee for an attack on his left leg.)



### *The Double Leg Tackle*

18a—This is set up by any of the methods previously suggested for a Single Leg Tackle.

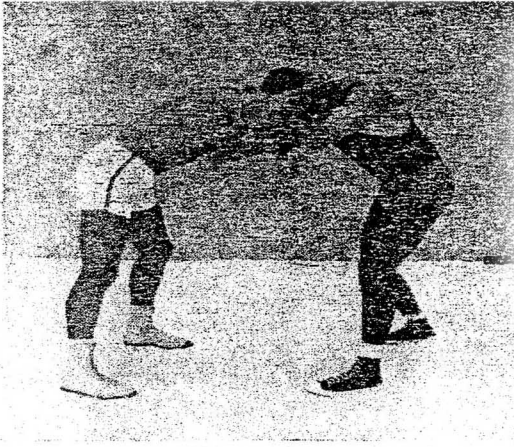
18b—A drops in deeply on both knees, drives hard and pulls downward on B's left knee.



18c—A lifts with his head, comes up on his left foot, drives B in a circular motion to B's left over onto his buttocks.

18d—A maintains control by keeping his weight properly distributed.

## *Double Leg Tackle and Back Heel*



19a



19b

19a—From any Tie-up, A pushes B until he feels resistance.

19b—A changes direction of force by a quick jerk forward as he takes a short back step and drives in deeply to secure a Double Leg Tackle.



19c

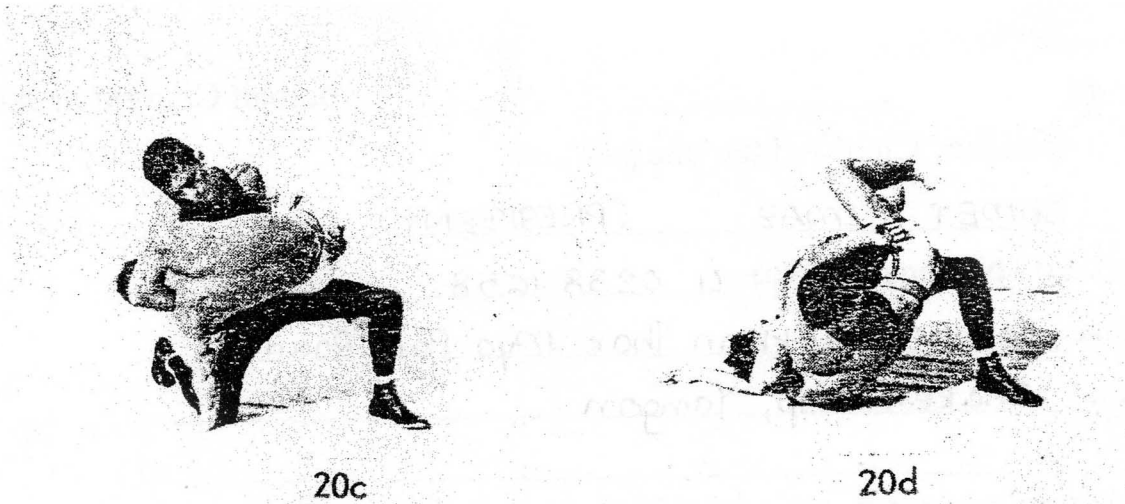
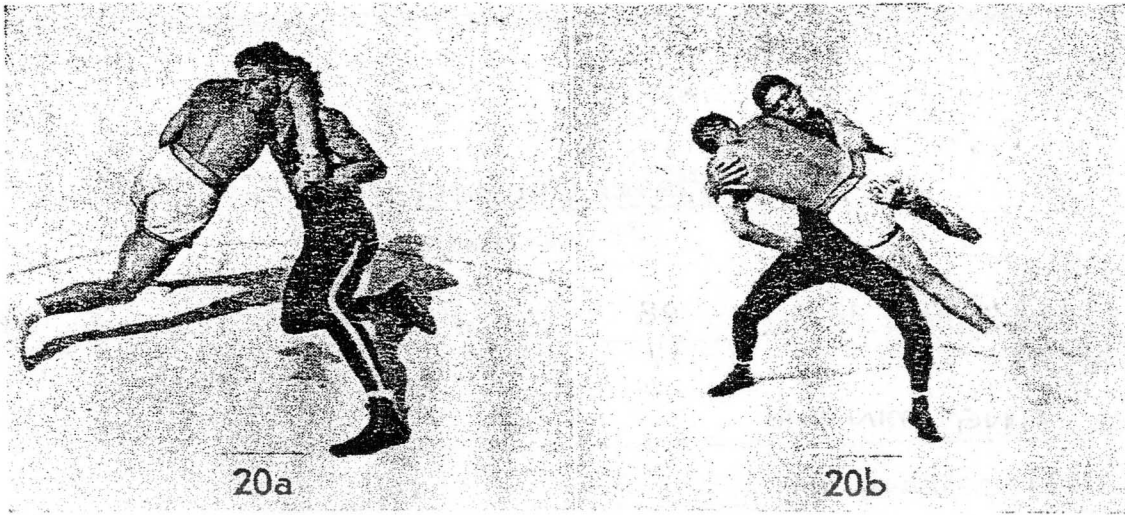


19d

19c—A lifts and pulls B's knees into him to get him into position for a Back Heel.

19d—A hooks behind B's left leg with his right leg and drives his shoulder into B's mid-section for a Take Down.

*The Duck Under, Pick Up, Crotch, and Half Nelson*



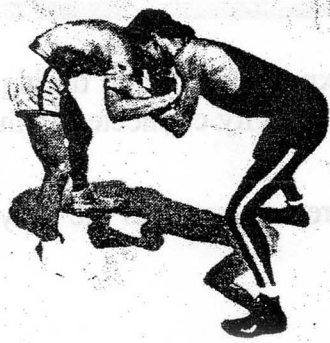
20a—From a locked position, A grasps B's right wrist with his left hand, drops to his right knee, and ducks his head under B's right arm.

20b—A secures an Inside Crotch, lifts B, and comes to a standing position.

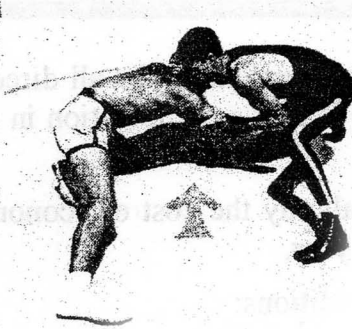
20c—A swings B at right angles to his chest while securing a deep Half Nelson with his right arm.

20d—A drops to his right knee placing B's shoulders on the mat while retaining this most effective pin hold.





21a



21b



21c

### *Snap Down*

21a—A places his right hand on the back of B's neck and with his left hand grasps behind B's right upper arm.

21b—A drops his right leg backward and at the same time gives B a quick pull, forcing him to the mat.

21c—A quickly hops behind B before he has time to recover.

### *Head Under Arm and Leg Lift*



22a



22b



22c

22a—From a Head and Triceps Tie-up.

22b—A jerks B forward as he lifts B's elbow.

22c—A retains hard pressure on B's neck as he drives under B's right arm to capture B's right leg.



### *The Duck Under*

This maneuver can be worked from any of the Tie Up positions, and with many variations.

23—From a Head and Biceps Tie Up, A may lift his left elbow upward to gain clearance to duck under B's right arm.



23

24—From a Head and Wrist Tie Up, A may jerk outward on B's left arm to gain clearance to duck under B's right arm.



24

25—A may complete the Duck Under by coming up from his right knee, and going behind B's back. Note A's right arm around B's leg to prevent a counter-move.



25



26a



26b



26c



26d

### *Head Under Arm Series*

The next three holds represent an interesting sequence. They should be taught together as alternative maneuvers. This is another clear example of what is meant by the term, "chain wrestling."

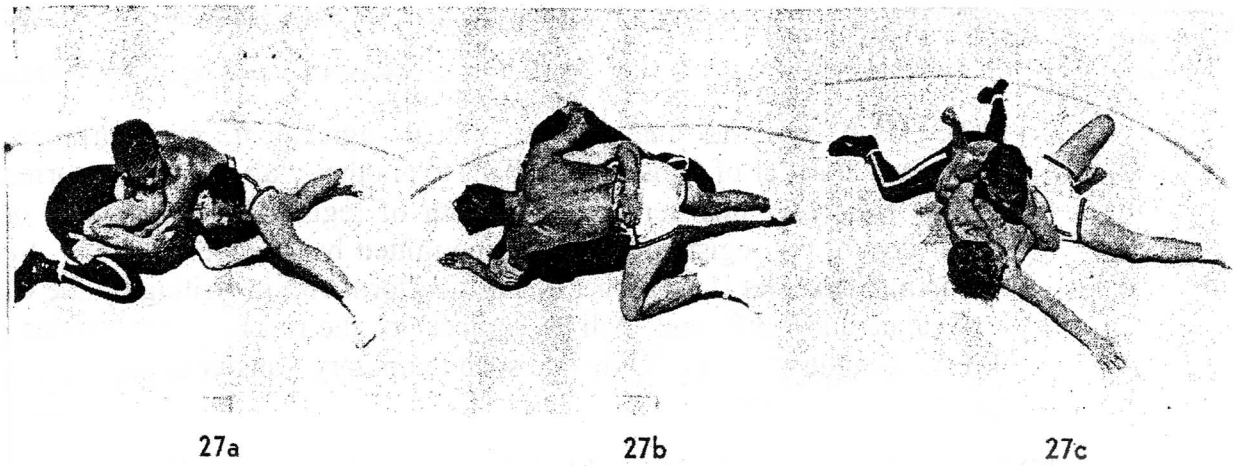
#### *Head Under Arm and Crotch Lift, or Fireman's Carry.*

26a—A reaches over B's left arm with his right arm, grasps above B's left elbow with his right hand, and B's neck with his left hand.

26b—A jerks simultaneously on B's neck and arm and drops deeply under B on both of his knees. A grabs inside of B's left thigh with his left arm, retains a tight grip on B's left elbow, and drives his head up under B's left arm.

26c—A swings B free of the mat.

26d—A brings B onto his back.

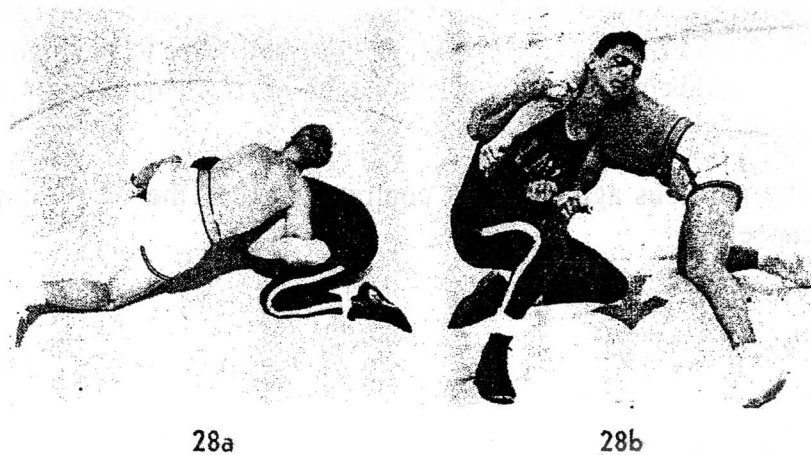


#### *Fireman's Carry Variations*

27a—Assume that the preceding hold is attempted but cannot be completed because B has shot his legs backward and flattened himself out.

27b—In this event, A gives a quick pull on B's left elbow, pulls B forward *in a line parallel to B's body*, and brings his left hand up over B's back and pulls B under him.

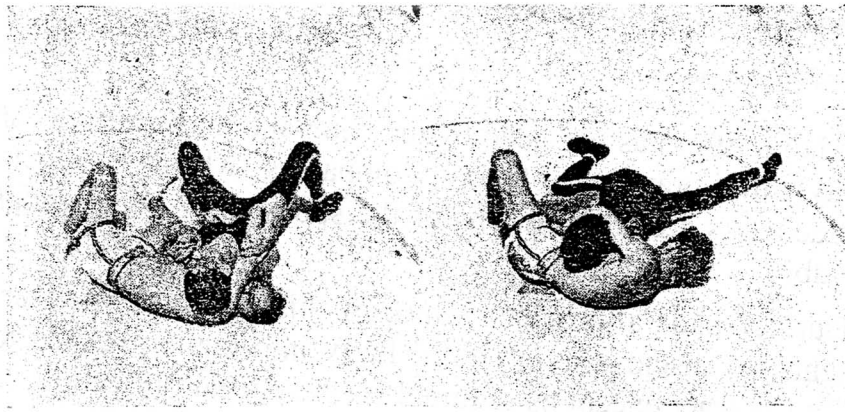
27c—A fall is secured with an Arm Bar and Body Lock.



#### *The Reverse Wing Lock*

28a—Let us again make the same supposition as in the preceding illustration. But this time B has reached over A's left arm. A locks B's right elbow tightly in the crook of his left arm.

28b—A drives and lifts under B's left arm, and wing-locks to B's right side.



28c

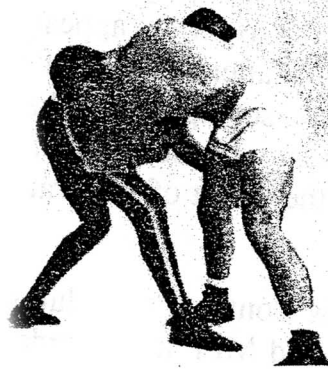
28d

28c—It is possible for A to pin B with this hold by retaining a double arm lock and keeping his weight properly distributed.

28d—If A feels his arm slipping, he will turn toward B's legs, preferably into an Inside Crotch hold, to complete a Go Behind. (It is a cardinal principle to always turn toward your opponent's legs.)



29a



29b



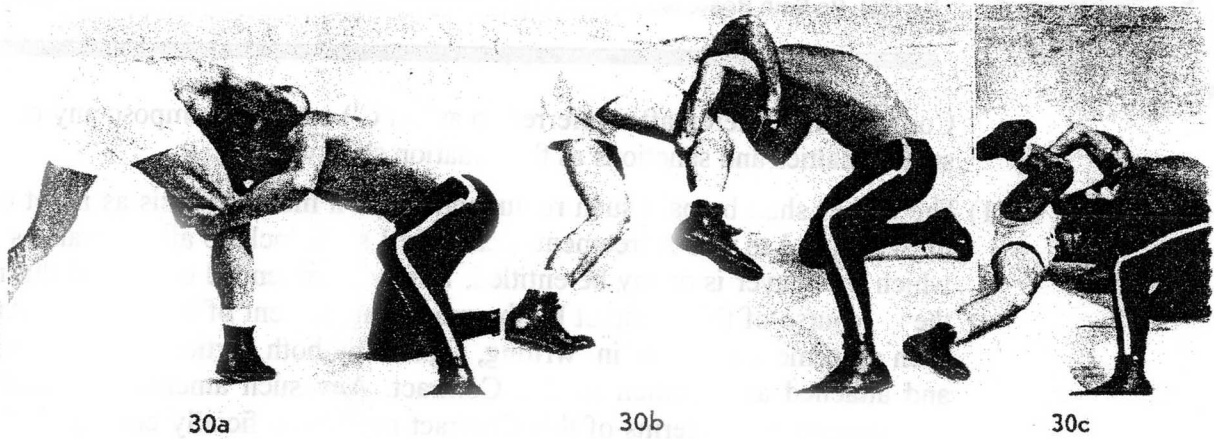
29c

#### *Head Under Arm Spin*

29a—A works into a locked up position. A overhooks B's left arm, taking a firm grip with his right hand above B's left elbow. A feints an attack to B's left leg.

29b—A shifts his head from under B's left shoulder to a position under B's right shoulder, lifts with his head, and steps deeply with his right foot between B's feet.

29c—A grasps the hock of B's right knee with his left hand, pulls downward in a circular motion on B's left arm, and brings B to the mat.



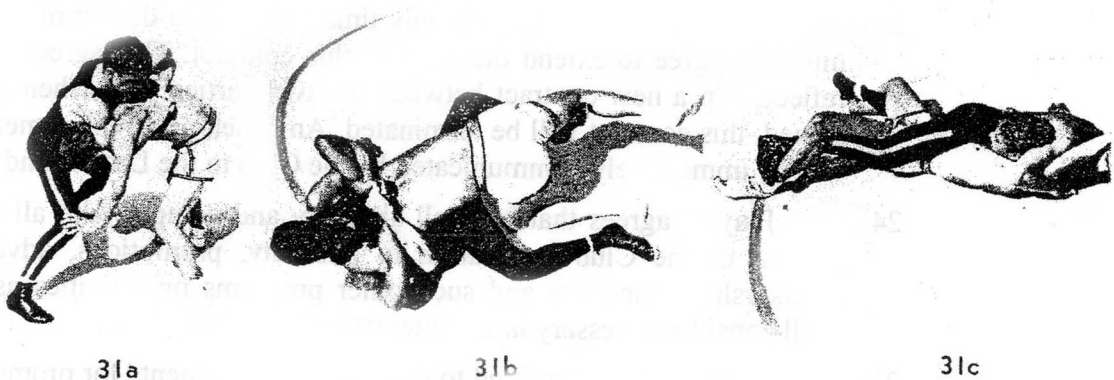
#### *The Merry Go Round*

30a—A places his right hand on B's neck and drives with his head against B's right shoulder. A maneuvers B into position, by pulling and pushing, so that B will expose his right leg.

30b—A drops to his right knee, pulls down on B's head, and grasps with his left hand behind the hock of B's right knee.

30c—A lifts on B's leg and pulls down on B's head in a circular motion to bring B to the mat.

#### *Double Bar Arm Lock*



31a—A drives both of his arms inside and under B's arms with B's neck under A's right armpit. A keeps his feet spread and well back so B will be forced to carry A's weight. A quickly pulls up under B's arms and locks his fingers in a wrestler's grip behind B's back.

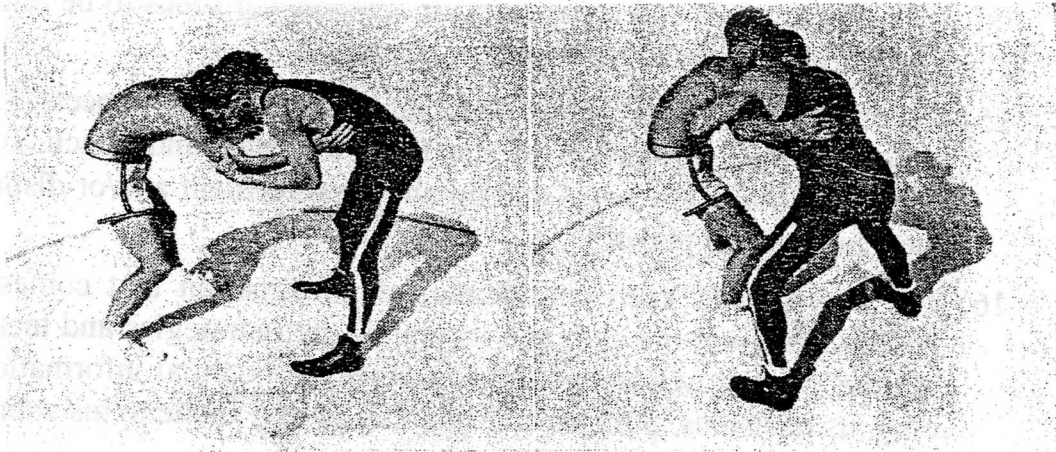
31b—A sits down, brings his left foot under B's right thigh, elevates, and carries B onto his back.

31c—A secures a fall with the Bar Lock and Double Grapevine.



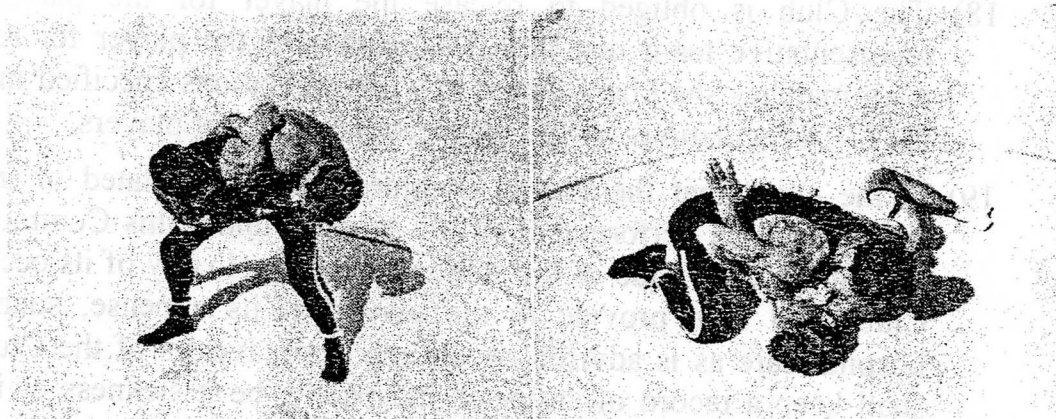
### *Whizzer Series (Over Arm Hook Variations)*

This represents an important series of "chain wrestling" holds. For the most part, the determining factor as to which maneuver to be used is the position of your opponent's feet.



32a

32b



32c

32d

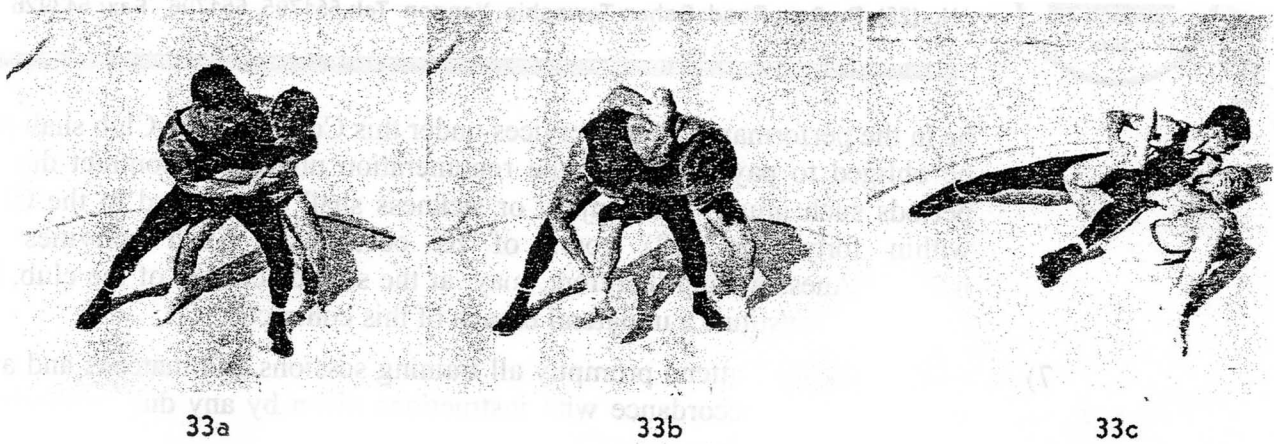
### *Hip Lock*

32a—A maneuvers B into a position which will enable him to place his left arm over B's right arm.

32b—A grasps B's left elbow with his right hand and locks B's upper right arm in the crook of his left arm.

32c—A steps across deeply in front of B, lifts with his left arm and pulls B down (in a circular motion) with his right hand.

32d—A brings B underneath onto his back in a pinning position.



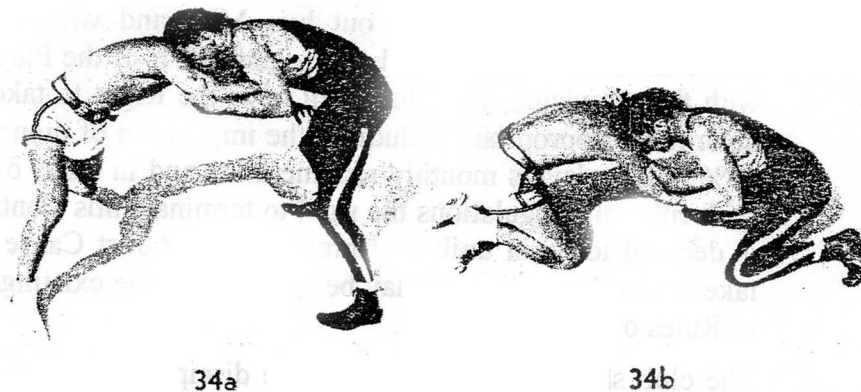
#### *Arm Lock and Heel Pick Up*

33a—From the same locked position as used in the three preceding holds, assume that A starts to Hip Lock by stepping in front of B with his left foot.

33b—If B's right foot is exposed, A reaches between his own legs and grasps B's right heel.

33c—From this position, A pulls upward on B's heel, sits down, and holds B securely with this lock for a fall. (Reverse Jack Knife.)

A fourth possibility is that your opponent spreads his feet, shoots his legs back and starts flattening himself out. In this event, use either the Reverse Thigh and Far Elbow Lock or the Reverse Quarter Nelson.



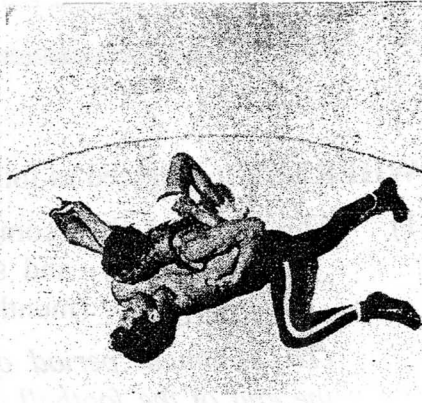
#### *Slow Lateral Drop*

34a—A reaches under B's left arm with his right arm around B's back. A's left arm over-hooks B's right arm, grasping above B's right elbow.

34b—A drops to his knees in this locked position, thereby enticing B to follow.



34c



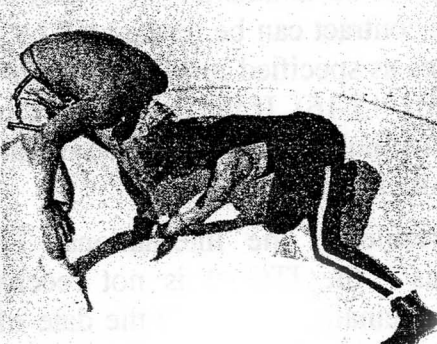
34d

34c—A comes back to a standing position. As B starts to get his feet, A shifts his feet from a line parallel to one which is perpendicular to B's feet. A pulls down on B's right arm, lifts under B's left shoulder, drops to his right knee, and pulls B forward in a circular motion onto B's back.

34d—A retains this same locked hold for a fall.



35a



35b



35c

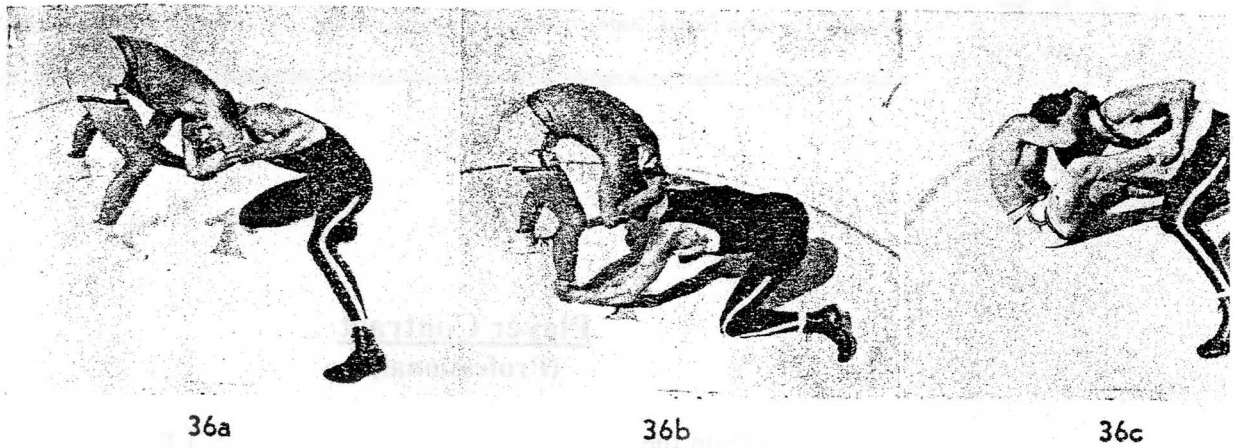
#### *Head and Far Heel Pick Up*

35a—A grasps with his right hand on B's neck, and with his left hand grasps B's right elbow. A leads B forward, pushes with the heel of his right hand, which causes B to expose his left foot.

35b—A drops to his right knee, releases his left hand from B's right elbow and grabs B's left heel with his left hand.

35c—A pulls on B's heel and simultaneously drives downward and backward on B's neck with his right hand, which forces B to the mat on his buttocks.





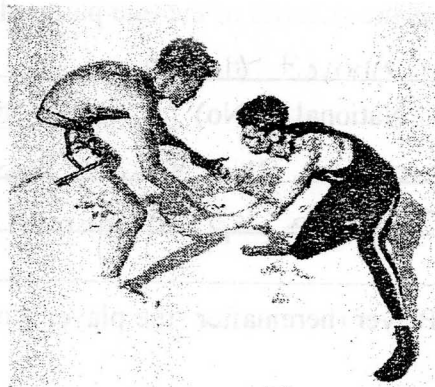
#### *Head and Near Heel Pick Up*

Either of B's heels may be attacked. If B's left leg is exposed more than his right, A may proceed in this manner:

36a—Instead of A pushing with his right hand, he may *pull*, thereby causing B to expose his right foot.

36b—In this event, A grabs B's right heel and drives with his right hand.

36c—Heavy pressure should be exerted and maintained upon B's neck while pulling upward on B's heel.

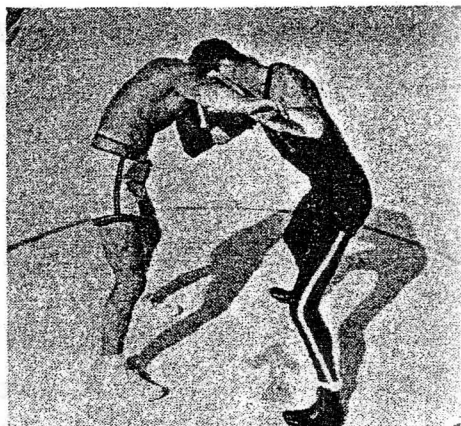


37

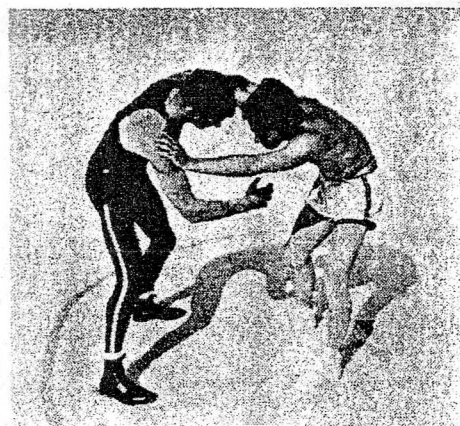
#### *Arm Drag Variations*

Some knowledge of the operation and possibilities from this situation is essential for the finished wrestler. The variations relating to this hold are many. As is true in most holds, perhaps all, the most important thing is "setting it up," recognizing the situation when it can be used appropriately, and executing it quickly before your opponent has sensed what you intend to do. Below are three methods for setting up an arm drag.

37—A fakes a leg pick up from an open stance, making B reach out his arms to block.



38



39

38—From a closed stance, A drives outward against B's forearm, thereby opening up an opportunity to grasp B's wrist.

39—From a closed stance, A transfers his head from B's left shoulder to B's right. A grasps B's right wrist with his left hand and proceeds with a Drag. (This is a very subtle maneuver and was used repeatedly by one of the greatest exponents of the Arm Drag.)



40a



40b



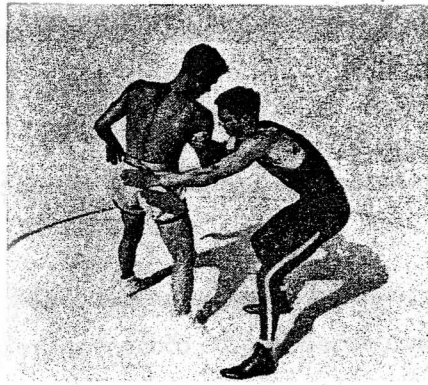
40c

In its simplest aspect, the hold is secured in the following manner:

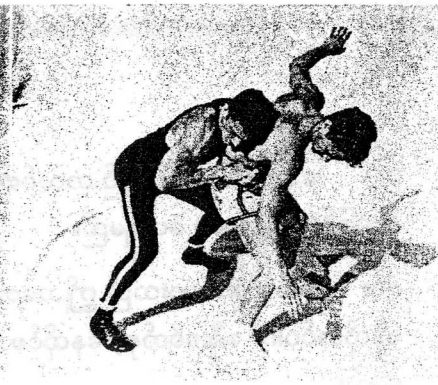
40a—A grasps B's right wrist with left hand and quickly slides right hand under B's right armpit.

40b—A guides B's right arm across in front of his body with left hand, jerks quickly with right hand, and simultaneously steps between B's legs with his right foot. A keeps his right leg straight as he drops to his right buttocks and pulls B to the mat.

40c—Before B hits the mat, A's left hand should be disengaged from B's right wrist and brought to B's right knee as an aid to the right arm in pulling B down. This also prevents B from using a Cross Body Block which is a common counter against the Arm Drag. After A has pulled B to the mat, he must make a quick recovery and pull himself behind B.



43a



43b

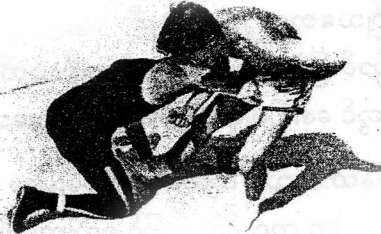
#### *Arm Jerk Go Behind*

43a—A secures B's arm in the same manner, but instead of pulling B to the mat, A swings behind.

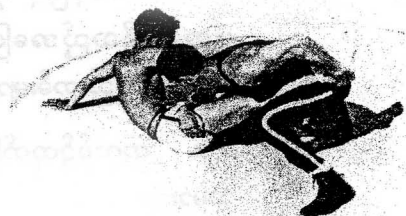
43b—A locks his hands around B's waist in a wrestler's grip. Methods of taking an opponent to the mat from this position will be discussed thoroughly in Chapter VIII.



44a



44b



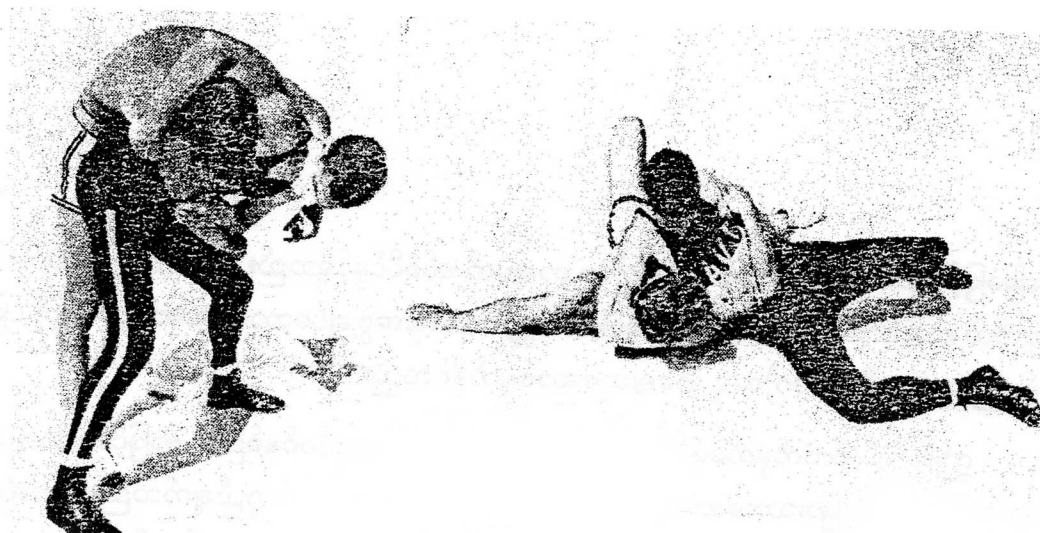
44c

#### *Arm Drag and Heel Pick Up*

44a—Again, execution of this hold must depend upon what your opponent does. If B braces with his right foot, A relinquishes his grasp on B's wrist and grasps B's heel with his left hand.

44b—A drives his right elbow into B's groin as he pulls up on B's heel.

44c—A forces B backward to the mat on his buttocks. (It will be noted that a little different technique in the execution of the Drag is shown here. Many coaches use this method exclusively. That is, their students drop to the inside knee as they start the Drag, instead of driving the inside foot in between opponent's legs. If your opponent does not brace with his right foot, it is probable that he can be taken to the mat with the Drag.)



45a

45b

### *Side Head Lock*

Every unskilled wrestler is apt to use this hold, which is a favorite in European wrestling. There have been a number of effective variations developed for securing this hold. However, most American coaches do not use it because the Counters are considered more effective than is the Side Head Lock.

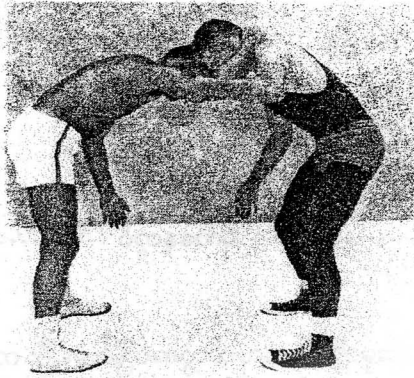
Only one Side Head Lock is illustrated here and, strictly speaking, it is not exactly a Head Lock. The principal purpose of presenting it is in order that we may consider the Counters for it.

45a—With his left hand A grasps B's right arm just above B's right elbow. A encircles B's head with his right arm and with his right hand grasps B's upper arm at his right armpit. A steps deeply with his right foot in front of B.

45b—A pulls B over his back in a circular motion to the mat. A retains this hold, if possible, for a pin. If B begins to slip, A bridges into him and rolls toward B's legs to complete a Go Behind.



### *Arm Throw-By*



46a



46b



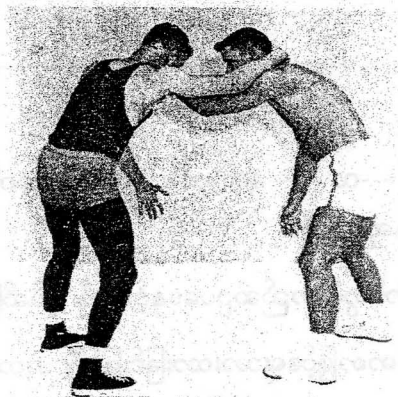
46c

46a—A grasps above B's right elbow with his left hand, keeping his head high.

46b—A rotates his head to the right as he thrusts against B's right elbow.

46c—A drops to his right knee and grasps the instep of B's right foot.

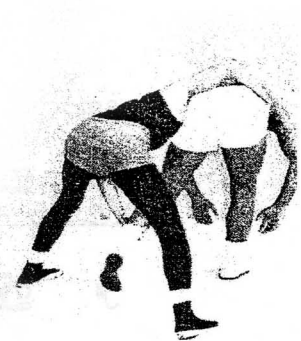
### *Overarm Throw-By*



47a



47b



47c

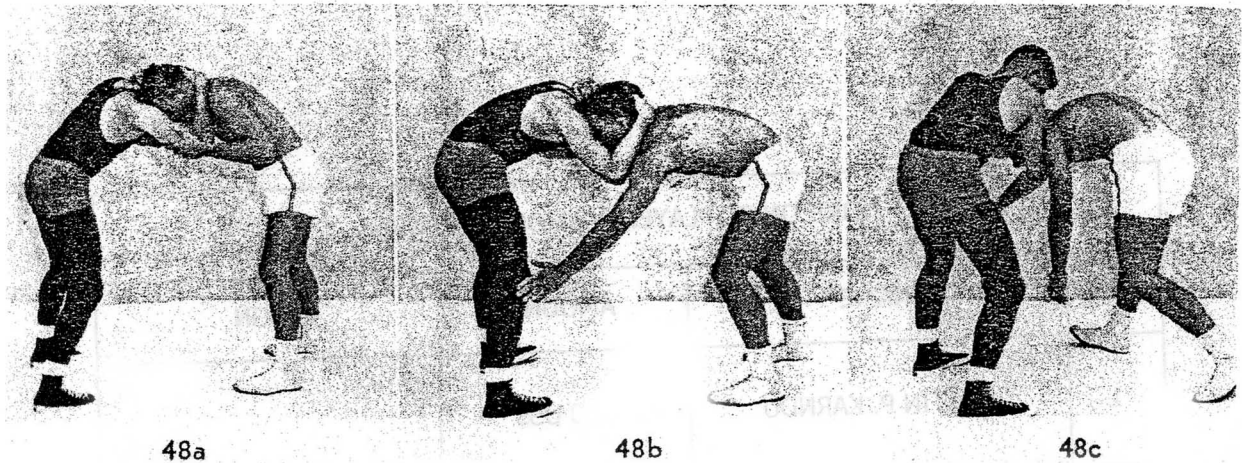
47a—A maneuvers to reach over B's left arm for an Over Arm Tie-up.

47b—A steps into B with his right foot and rotates his head to the left as he jerks B's head in that direction.

47c—A steps deeply with right foot for a Rear Body Lock and Ankle.



### *Head Throw-By*



48a

48b

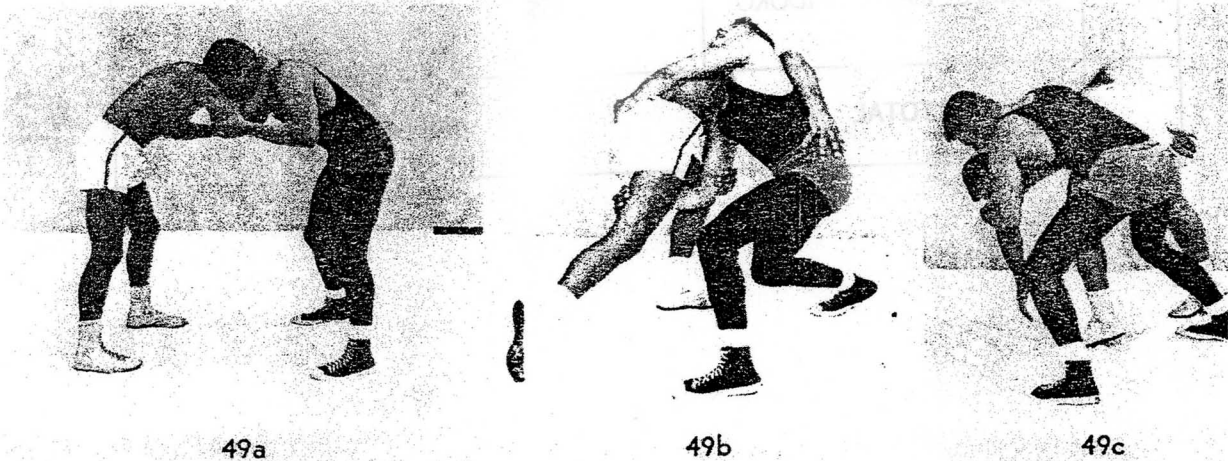
48c

48a—From a Head and Triceps Tie-up, A waits for B to release his grasp on A's arm. (He may even bait B to attempt a leg pick-up.)

48b—At the instant B releases his grasp, A rotates his head to the left and jerks B's head in that direction.

48c—A secures a Rear Body Lock for a Go Behind.

### *Fake Leg Tackle Duck Under*



49a

49b

49c

49a—From a Head and Triceps Tie-up, A lifts B's left elbow and fakes an outside Single Leg Pick Up.

49b—As B attempts to block A's Single Leg Tackle, A drives up under B's left arm.

49c—A secures a control position with a Rear Body Lock.

# Controls, Breakdowns and Rides

Riding in a manner that maintains control of an opponent after he has been brought to the mat is one of the most important phases of wrestling. There are a few basic ideas which must be observed, but ninety percent of the ability to Ride effectively will come from what has been *learned*, and not more than ten percent from what has been taught.

## RIDING

Basically, Riding consists of maintaining balance and destroying an opponent's balance. Riding can be defined as the art of securing and maintaining control of an opponent.

The reason that Riding is of such importance, other than just for the purpose of garnering "points," is, that riding is the preliminary to securing a fall. If the wrestler is unable to Ride (control) his opponent, the possibility of pinning him is indeed remote.

The late Edward Clarke Gallagher of Oklahoma A and M College, who is recognized as the foremost leader in the development of present day wrestling, used the analogy of an underneath wrestler resembling a table. A table has four points of support, as has the wrestler on his hands and knees. If one of the legs of a table is destroyed, the angle of least support would be 45 degrees in the direction of the missing leg. In learning to Ride, this principle should be borne in mind.

Breaking an opponent down, that is, getting him flattened on the mat in a prone position, is the immediate objective after securing a position of advantage. Getting an opponent in this prone position accomplishes the two-fold objective of eliminating most of the possibilities of escape, by destroying his base, and at the same time making him more vulnerable to one of the pinning combinations. It is essential to remember, in the following examples, that when A has succeeded in unbalancing B, and has him down in the prone position, A must *keep his balance*. At the same time, A must *pump his weight* into B, wearing him down by making B carry *all* of A's weight. In accomplishing this, care must be exercised that no more *strength* be exerted than the minimum necessary to maintain a hold. A wrestler is more effective and *much more secure* when he learns to control his own balance, destroy his opponent's base, and distribute his own weight to his opponent's maximum disadvantage. In learning to Ride, there is an excellent opportunity to learn to relax. All wrestling coaches recognize both the

## Go Behind from Head On

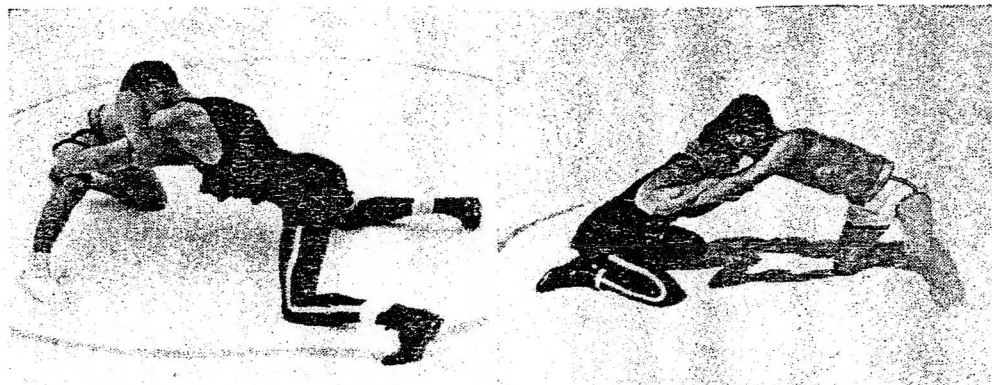
Many wrestlers prefer to work from their knees when in a neutral position. This is referred to as the "Head On" position. It is a somewhat more conservative position than to be on your feet, in that you are not as vulnerable to Leg Pick Ups and you also have a more substantial base from which to operate. However, your maneuverability is restricted and the possibilities of attack are much more limited. It is imperative that every wrestler learn how to cope with this situation. Even though it may not be the purpose of either you or your opponent to work from this position, the natural course of the match may lead to it. Obviously, the one having the better knowledge of methods of attack will have an advantage when this situation does occur.

"Top Side," that is, keeping your opponent's head under your chest or arms, is usually considered better than the "Down Under" position. Possibilities of holds for securing a Go Behind are greater and you have the important advantage of making your opponent carry your weight when you are operating from the "Top Side."

A bit of reflection will make it apparent that most holds described and illustrated as Counters for the Leg Tackles and Leg Pick Up series can be used here by the wrestler occupying the "Top Side" position. And it should be brought to your attention that those holds described in the "Head Under Arm" series from the standing position can be used by the wrestler occupying the "Down Under" position, when you are working "Head On."

*It must be understood that all holds used from the Standing position are capable of being used from the Head On position.* However, some are more feasible than others. For illustration, it has already been noted that a Leg Pick Up or a Leg Tackle is more difficult to get from this position than from standing, because of the more substantial base of your opponent, and for the added reason that by dropping to his knees he has already set himself in a good position to protect his legs and counter any attempt to get them.

In order that you may better understand this position, the following illustrations are shown.



50a

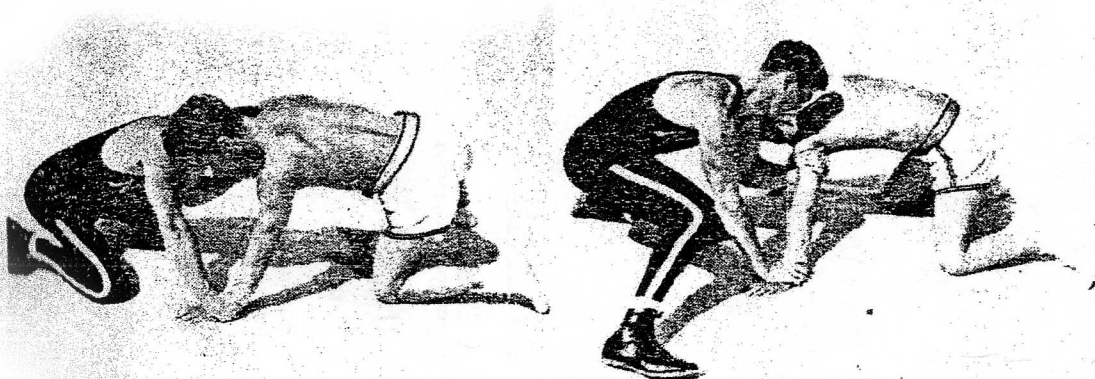
50b

### *Head On Position*

50a—This illustration shows A in the Top Side and B in the Down Under position.

50b—This illustration shows another normal Head On situation in which the contestants are sparring for an opening.

There are some holds which are peculiarly applicable from the Head On position, and which are not feasible from standing. The following holds can be used effectively from this position.



51a

51b

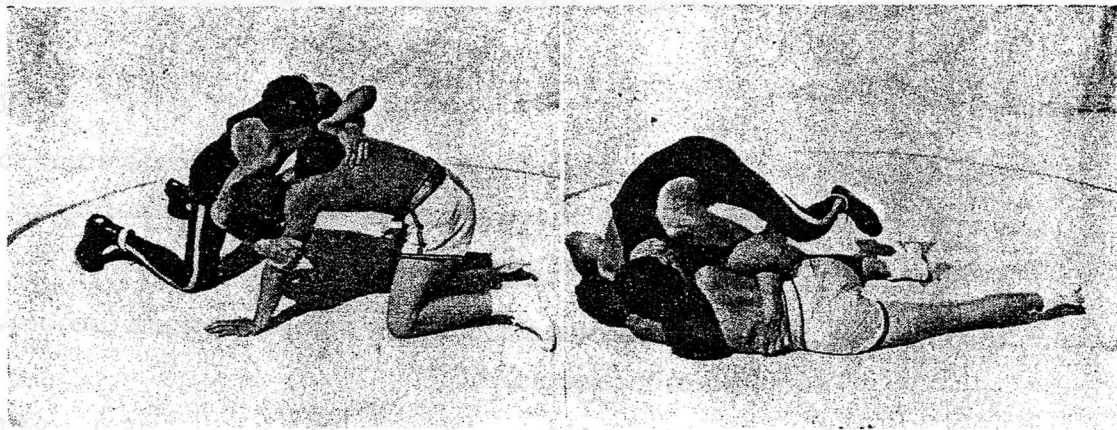
### *Short Arm Drag.*

51a—It will be noted that B's hand has been "trapped" to the mat immediately preceding the start of the Drag.

51b—A keeps B's left hand trapped while executing a Drag.



## *The Whip Over*



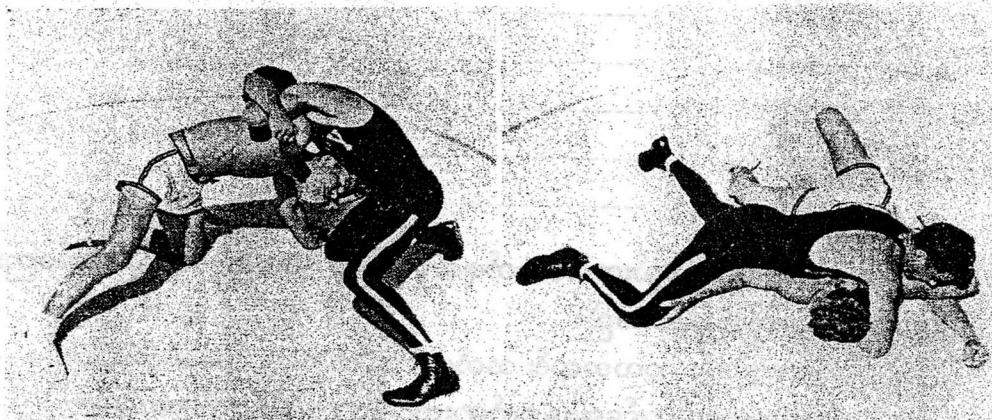
52a

52b

52a—A grasps B's left elbow and underhooks B's right arm.

52b—A lifts and swings B in a circular motion onto his back.

## *Bar Arm and Chancery*



53a

53b

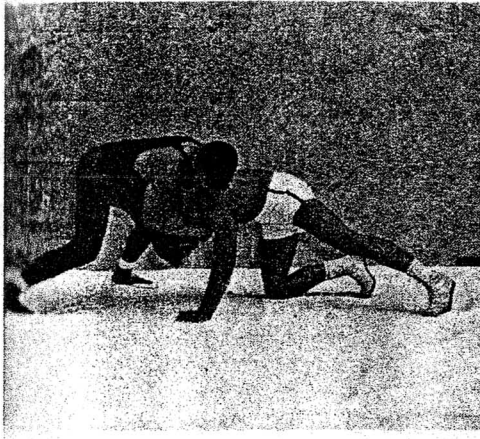
This hold is also used quite commonly as a counter for Leg Tackles, but it can be initiated by maneuvering to get your opponent's head lower than your shoulder.

53a—A encircles B's neck with his right arm and grasps B's chin with his right hand. With his left hand, A pulls up under B's right shoulder, and drops to his right knee.

53b—A pulls B in a circular motion until B's shoulders are pressed to the mat.



### Reverse One Quarter Nelson



54a



54b



54c

54a—A places his right hand on B's neck (or grasps the chin) and encircles B's right arm, gripping his own right wrist.

54b—A shoots both legs forward, landing ahead on his right side. (This move exerts tremendous force on B's neck, forcing him to the mat.)

54c—A slides his left hand under B's neck in shifting to a perpendicular position and covers B with the right hand in the crotch.

### Reverse Switch



55a



55b



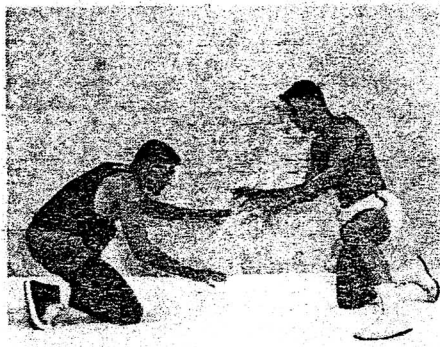
55c

55a—A holds B's right wrist with his right hand (similar to a handshake), and reaches his left arm to B's right thigh, with the palm flat against the inside thigh.

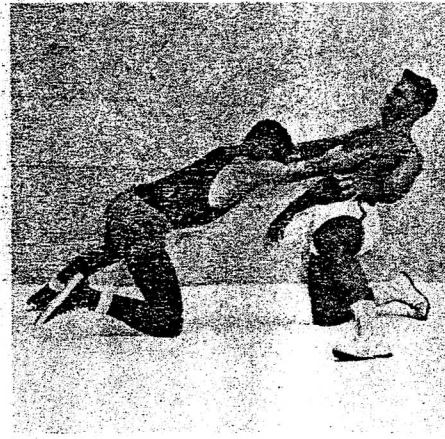
55b—A swings his body around to a position parallel to B, so as to force pressure on the arm.

55c—As B is flattened to the mat, A covers for control position.

### *Off Balance Rush*



56a

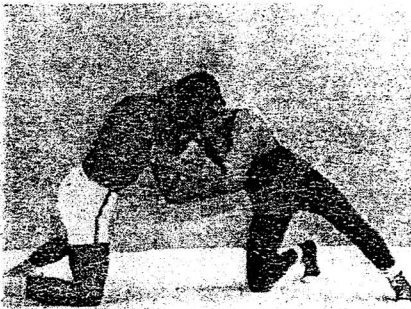


56b

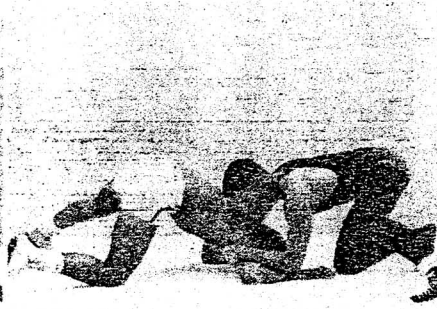
56a—A raises and lowers his body alternately, to bait B to follow the movements.

56b—When B is upright, A drives with straight arms to both shoulders, thus tilting B backwards. A then follows up with an attack on B's legs.

### *Shoulder Shove and Snap Down*



57a



57b



57c

57a—In a close tie up position, A forces B upward and backward, to encourage B to resist the force.

57b—A then pulls B forward and downward, to his right.

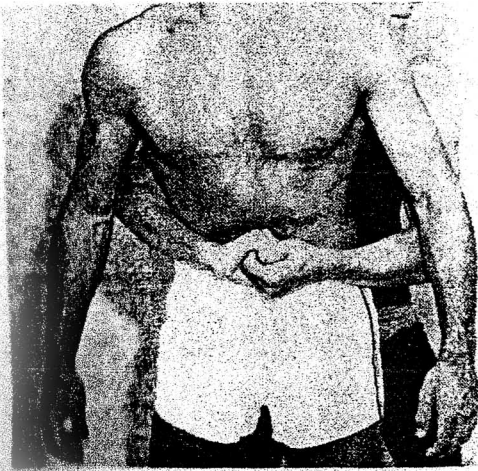
57c—A quickly shifts behind, before B can recover.

## Taking to Mat from Standing

There are many situations that may develop during the course of a wrestling match in which you find yourself behind your opponent, or your opponent behind you, with both of you in the standing position.

When starting in a neutral position, you are not awarded points for obtaining a Take Down by merely going behind your opponent. You must bring him on down to the mat in a position of control.

This situation occurs more frequently, perhaps, when your opponent stands up in attempting to escape from the underneath position and you have followed him up with your arms locked around his waist from the rear.



58



59

### *The Wrestler's Grip*

58—This grip should always be used when encircling an opponent's waist. Fingers and thumbs are protected and the hands are more difficult to separate.

### *Standing Rear Body Lock*

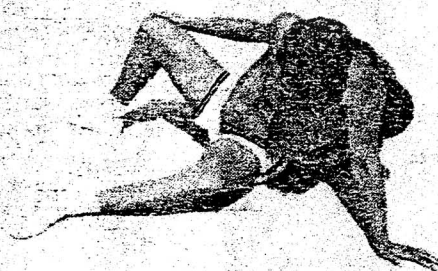
59—A's right arm encircles B's waist with hands locked in a wrestler's grip over B's left groin. A keeps his head (right ear) pressed against B's back with his feet spread and back. A keeps B under control by keeping his arms locked tightly and moving B forward and backward.

From this position A brings B to the mat by one of the following methods:

## *Back Heel*



60a

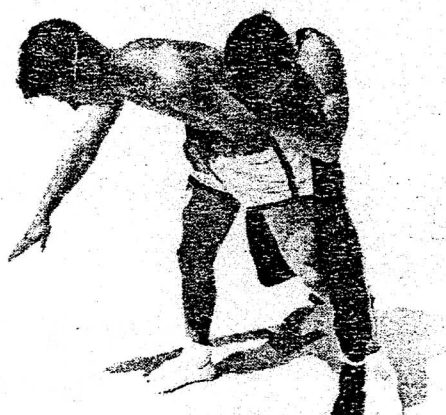


60b

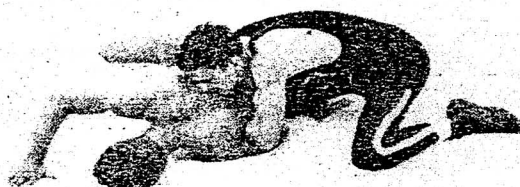
60a—A drives his left foot against B's left heel, keeping his left leg straight and kicking B's left foot out from under him.

60b—A pulls B to the mat in a circular motion, retains a Body Lock, and forces B down into a prone position on the mat by driving his right shoulder into the small of B's back.

## *The Forward Trip*



61a



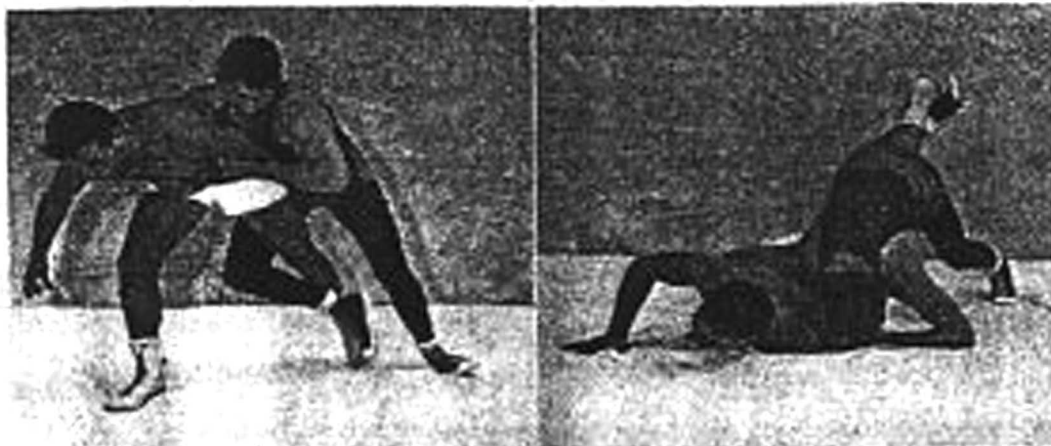
61b

61a—This picture illustrates a different lock around B's waist, known as a "Two On One" Bar Lock. A steps between B's legs with his right foot, lifts and trips B forward with his left leg encircling B's left leg.

61b—A retains the Bar Lock and distributes his weight for better leverage.



## Inside Leg Trip



62a

62b

62a—A adopts a Rear Body Lock position. In this instance, A does not lock his own hands but instead, immobilizes B's left arm with a Wrist and Bar Arm.

62b—A destroys B's support by using a Reverse Back Heel and driving B to the mat.



63a

63b

63a—B attempts to apply a Whizzer (Over Arm Hook).

63b—A maintains a tight Over Leg Lock on B's left leg as he rotates to the front of B and drives him backward on his buttocks.

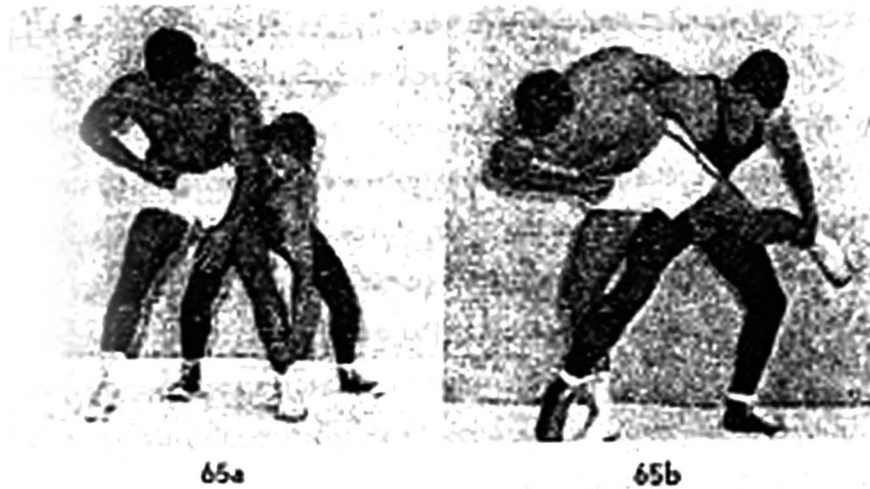


### *Bar Arm and Crotch*



- 64a—A applies a Two on One Bar Arm on B, in the Rear Body Lock position.  
 64b—Releasing B's wrist with his right hand, A grabs a rear crotch hold.  
 64c—Retaining a Bar Arm on B, A uses an Outside Trip to force B to the mat.

### *Inside Pickup and Trip*



- 65a—As B separates A's hands and attempts to apply a Whizzer.  
 65b—A grasps B's left instep and applies a Reverse Backheel to bring B to the mat.

value of, and the difficulty in transmitting a knowledge of relaxation to their athletes. *Relaxation must be learned; it cannot be taught.* A splendid exercise for all wrestlers, including beginners, is the following drill which should be practiced daily, before any holds are attempted from this position.

### FLOATING DRILL

From the Referee's Position, the top man places his chest on his opponent's back but does not use his arms or legs to secure a wrestling hold. The underneath man attempts to displace the top wrestler by moving, turning, sitting out, twisting, or rolling about the mat, but is not permitted to use any lock, grip, or wrestling hold. It should be the purpose of the top man to expend a minimum amount of effort while maintaining his position of advantage. This exercise is as beneficial to the man underneath as it is to the one on top.

#### *Break Downs*

These holds are described and illustrated, starting from the Referee's Position.



#### *Inside Crotch Pry.—Followed up with a near Bar Lock.*

66a—A drops his right knee behind B's buttocks. With his right hand A lifts on B's inside right thigh. With his left hand he pulls on B's left arm at the bend of B's elbow, driving him forward at an angle of 45 degrees onto B's left shoulder.

66b—A retains the grip he has on B's left arm, encircles B's waist with his right arm, and drives into him with his right shoulder. (Do not allow yourself to get off balance while you are driving your opponent.)



66c

66d

66c—From this tight riding position, it is "B's next move." When B attempts to re-establish his base by coming to his knees, A secures a single Bar Lock on B's left wrist with his left hand. A now has a Bar Lock and Waist Ride.

66d—A drives his left forearm over B's left upper arm, retains a tight Waist Lock, and keeps B's left shoulder "ground" into the mat. With this hold, A is in a position to exert considerable pressure, keep B under control and "open him up" for a fall.

(This same hold may be started by pushing forward in a quick thrust with your left hand against opponent's left elbow.)



67a

67b

67c

*Near Ankle.—Followed up with a "Two on One" Bar Lock.*

67a—A places his right knee behind B's buttocks. With his left hand A grasps B's instep, pulls up and places it on his left thigh next to his body. A retains a tight Waist Lock with his right arm.

67b—A keeps B's left foot tucked in this position, pulls on B's left arm, and drives B down onto his left shoulder. A keeps his weight distributed to prevent B straightening his leg.

67c—When B attempts to re-establish his base, A secures a "Two on One" Bar Lock by grasping B's left wrist with both hands. A is now in an excellent position to secure a fall with a Bar Lock and Half Nelson.



68

***Near Leg Pickup.—(Side)***

68—A drops his right arm from B's waist, grasping his left thigh and lifting it to his groin. This is a firm leg ride. A uses it as a preliminary to follow-up moves.



69

***Near Leg Pickup.—(Rear)***

69—A moves behind B's left leg with both his legs while lifting it into his groin. This move is used mainly as a counter for the Whizzer Hold when taken from the mat position.



70a

70b

70c

*Head Lever.—Followed up with a Chicken Wing.*

70a—A slips his left hand from B's left elbow and grasps B's left wrist. A lifts on B's right thigh with an Inside Crotch Pry, drives his head against B's left armpit, and at the same time A pulls outward on B's wrist.

70b—A applies pressure with his head to keep B in this prone position.

70c—A can improve his position by sliding his left arm under B's left forearm and grasping with his left hand on B's upper left arm. This look is known as a "Chicken Wing" Ride. Several effective Pinning combinations can be gone into from here.



71a

71b

71c

*Head Crotch and Foot Ellbow.—Followed up with an Inside Crotch and Half Nelson*

71a—A reaches under B's left arm and grasps B's right elbow with his left hand.

71b—A grasps B's rear crotch with his right hand, pulls on B's right elbow, and drives B down at an angle of 45 degrees on his right shoulder.

71c—A takes an Inside Crotch hold with his right hand and either a Half Nelson or a Reverse Half Nelson with his left arm for a Pinning Combination depending on whether B attempts to turn toward or away from A. This is a simple but effective hold which may sometimes be used to secure a quick fall.





72a



72b



72c

#### *Inside Crotch Ride*

This Ride has been used as a "stalling" Ride more than any other. It is especially conservative, easy to learn, and has the important advantage of controlling an opponent by attacking only his "hind-quarters." Beginning wrestlers are liable to make the mistake of working too high on their opponent. For that reason it is important they learn the effectiveness of controlling an opponent's legs before trying to master the more difficult Rides.

72a—A grasps B's right instep with his right hand, pulls out on B's left knee with his left hand, and pushes with his head against B's left side.

72b—A forces B down onto his right buttocks by pulling in on B's right foot with his right hand and pushing with his head.

72c—A takes an Inside Crotch hold with his left arm and catches deeply around the small of B's back with his right arm. This is a devastating Ride. From here A must be alert to shoot his right arm in for a Half Nelson.



73a



73b



73c

#### *Four Point Ride.—Followed up with a Snap Back.*

This ride's principal value is to make an opponent attempt a Sit Out by eliminating other possibilities of escape.

73a—A reaches over B's arm with his corresponding hands. A straddles B's feet with his knees. By riding over B's arms and legs in this manner, A has eliminated most of B's possibilities of escape. B usually considers the most feasible maneuver to be a Sit Out.

73b—When B starts a Sit Out, A gives partial resistance by squeezing with his knees and pulling tightly with his hands over B's arms. A slides his right arm over B's right arm and deeply around his back, grasps B's chin with his left hand, and settles down on him with his knees well spread behind.

73c—A now has a Reverse Body Lock and Head Chancery, more commonly known as a "Snap Back." It is an effective pin hold.

*Far Ankle and Near Arm*



74

74—A drops his right hand to B's right instep and pulls the foot across to B's left knee-hock. With a forceful drive forward on B's left arm and right leg, he is broken down to the mat.

*Near Ankle and Far Arm*



75

75—A reaches under B's body with his left arm and grasps B's right arm above the elbow. A then drops his right hand to B's left ankle at the instep. B is driven to the mat where A may follow up his advantage. This is a very effective combination hold for destroying the base on the Table Principle.



76

*Far Ankle and Cross Face.*

76—A sharply drives his left arm across B's head, grasping his right arm above the elbow. He then grasps B's right ankle with his right hand. This position lends many follow up advantages.



77

*Near Ankle and Cross Face.*

77—A reaches for the cross face grip on B's right arm, as in 76. He then drops his right hand and grasps B's near (left) ankle. NOTE—this is a preliminary attack in securing a fall from a Cross Face Cradle hold.



78

*Over Leg Ride*

Although it is common practice to cover the opponent's near leg with a leg to prevent a quick escape, this move has deteriorated lately into a stalling hold, used primarily to maintain control, without any attempt to work for a fall. Referees have been lax in penalizing for this infringement and have unknowingly encouraged a wider use of this statical position. It is shown here to alert potential victims of its use.

78—A covers and locks B's left ankle with his right leg. He then drops his right arm around B's left thigh and hangs back and low in the rear of B.

### *Body Scissors*

Learning all the uses, possibilities and variations of the Scissors holds in wrestling is almost an "education" in itself. Many important aspects of this method of attack will be considered. Again, it is called to your attention that the various holds and locks can be put together in any desired combination. This is especially true in using Scissors, and further illustrates what is meant by chain wrestling.

The first problem to be considered is how to drive your leg in so you can obtain a grapevine on your opponent's leg. Before this can be done, opponent's arm must be pushed forward in order that you can drive your corresponding leg in without his being able to reach under your leg and pull you over his head. After an opening has been created by pushing forward on either the near or far arm, the corresponding leg must be snapped in hard and fast from the side.

The Body Scissors has been employed to a large extent for the limited purpose of Riding, but it can also be used as a most effective means of Pinning. If you will pull up with your grapevining leg or legs, "pump" your weight into your opponent, and not permit him to roll with you, it can be used with devastating effect in wearing your opponent down and "softening him up" for a fall.

The final phase of pinning with Body Scissors will be considered in the following chapter.

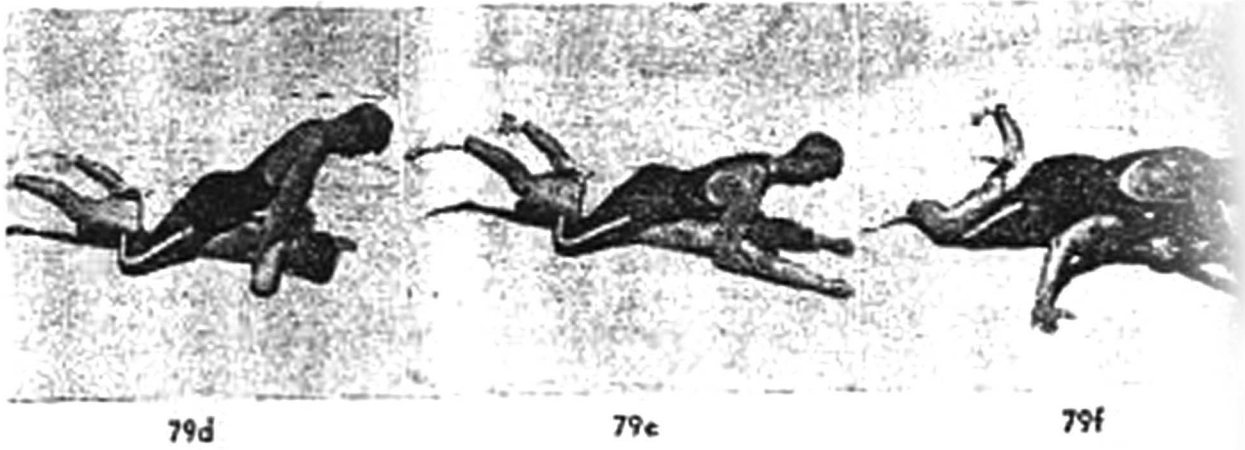


#### *Stretcher (Top Body Scissors)*

79a—A steps up with his left foot even with B's left ankle and drives his arms under B's corresponding arms.

79b—A drives his right leg in from the side over B's right leg and plants his right foot on the mat in between B's knees. A immediately whips in his left leg from the left side in like manner.

79c—A pulls up with his heels and drives forward with all his weight centered in the small of B's back.



79d—A obtains a Double Bar Lock with A's hands grasping B's corresponding wrists.  
 79e—A may be able to straighten B's arms out in front of him.  
 79f—A may pull up on B's head and keep him flattened out by pushing B's head in the direction opposite to which B attempts to turn.  
 (Keep knees spread and ankles locked. Pressure is not obtained by squeezing with the knees, but by lifting with the heels.)



#### *Three Quarter Stretcher*

80a—A hops to the rear of B, comes up onto his feet and blocks outward against B's left elbow with his left forearm. A also uses the pressure of his chest to keep B pushed forward. A whips his left foot in and plants it between B's knees.  
 80b—A hooks with his right foot under B's right instep. A drives his right arm under B's right elbow, lifts up with his left leg and pulls up on B's right elbow simultaneously.





80c



80d

80c—As A drives forward, he brings his left elbow against the right side of B's face, flattening B to the mat. A can cause B considerable discomfort by "pumping" his weight into him. (Again, your knees should be spread to give you a better base. Keep the foot of the leg with which you Grapevine hooked over your other heel.)

80d—A slight variation of this is for A to reach under and across B's face and grasp B's left elbow with his left hand. This lock can cause excruciating punishment.



81a



81b

### *Cross Body*

81a—A gets a Grapevine with his left leg in the same manner as has already been suggested, but this time A shoots his foot all the way in and hooks it over the calf of B's left leg. A drives his right hand under B's right elbow, plants his left elbow on B's neck, and grasps his left wrist with his own right hand (a Bar Nelson). If B attempts to stand, A forces down on B's neck with the Bar Nelson.

81b—From here A can hang on and let B make the next move, with the hope that B may "hang himself" by falling into a Pinning trap. A prevents B from "drilling" him (driving A's head into the mat) by using a Cross Face with his left arm.



81c



81d

81c—If B "scoops" with his left knee and bridges back into A, A prevents B from Pinning him by kicking B's right foot out from under him.

81d—A may secure a Two On One Bar Lock on either of B's wrists, release his Grapevine and, with his knees on the outside, A keeps his insteps hooked under B's knees. (This is popularly called the "Crab Ride.")

#### *Near Leg Scissors and Cross Over*



82a



82b

82a—A steps into a Near Grapevine, entwining his left leg with B's left leg, locking with his toe.

82b—A overhooks B's left arm tightly with his left arm and drives B to his right side.



82c



82d

82c—As B bridges to prevent a fall—

82d—A crosses over and unlocks the toe, but keeps his left leg encircling B's left thigh while taking a Deep Nelson.

*Cross Over from Leg Pick Up*



83a



83b



83c

83a—A comes to stand while lifting B's left leg upward with both hands.

83b—A steps over B's right leg with his left and falls forward encircling B's leg at the knee.

83c—Upon driving B to the mat, A releases his hold on B's left leg and shifts to an overhook arm lock on B's left arm.



*The Figure Four Scissors.*—This scissors hold is set up in the same manner as has already been described.

84a—A shoots his left foot all the way across under B's body, grasps his own left ankle with his right hand, then hooks behind his own right knee with his left foot.

84b—A keeps his right foot hooked behind the calf of B's right leg. A shoots his body forward in the same manner as was described in the use of the Stretcher.

84c—A keeps B flattened in a prone position.

## Pinning Combinations

The "ground-work" has now been laid for securing a fall. Getting behind your opponent, riding, and "breaking him down" are all prerequisite to Pinning him. Through the ages, there have been many "Fancy Dan" methods figured out to pin a man, but the simple, direct and basic maneuvers are what "pay off" in a hard match against a worthy opponent.

### INSIDE CROTCH PINNING COMBINATIONS

In the preceding Chapters many references have been made to an Inside Crotch Hold, and many circumstances suggested wherein this hold could be obtained. We will now consider the technical points to be observed in securing a fall from this position. *Always reach deeply under the buttocks and lift (to prevent bridging). Keep the body perpendicular to opponent with weight centered on the chest.* If opponent is attempting to turn toward, apply a Half Nelson, a Cross Face, or a Double Arm Tie Up. If he is attempting to turn away, apply a Reverse Half Nelson, or a Reverse Cross Face.



85a



85b



85c

85a—Inside Crotch and Half Nelson.

85b—Inside Crotch and Cross Face.

85c—Inside Crotch and Double Arm Tie Up.





85d



85e

85d—Inside Crotch and Reverse Half Nelson.

85e—Inside Crotch and Reverse Cross Face.



86a

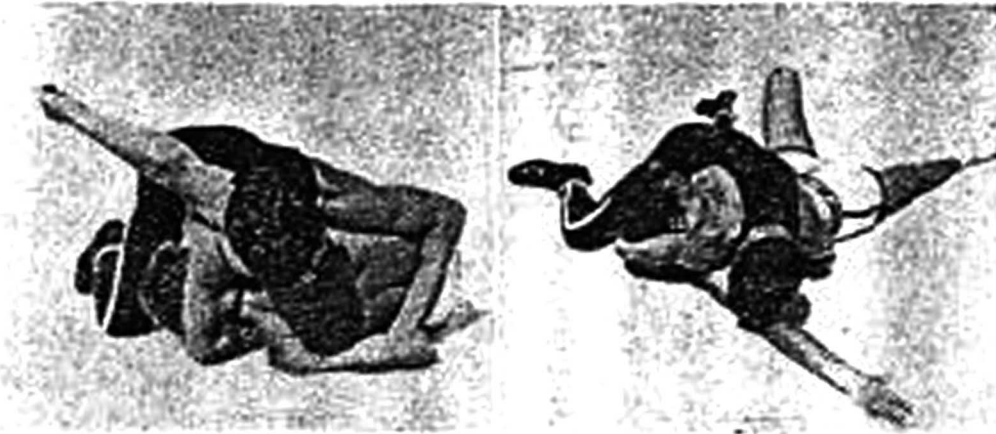


86b

### ***Bar Lock and Half Nelson***

86a—Preparation for this Pinning Combination can be made when you have opponent broken down with any Bar Arm Ride. Keep your weight well distributed and drive into opponent with your chest. The effect of this pressure will increase opponent's desire to re-establish his base by coming back upon his hands and knees.

86b—When B plants his right hand on the mat in his endeavor to establish a base. A pivots on his chest and simultaneously drives across to B's right side. A shoots his right hand through at the crook of B's arm, keeps driving forward, and plants his right hand on the top of B's head. (*Maximum leverage is obtained by applying the pressure against B's elbow and the top of his head.*)



86c

86d

86c—After A has driven up on B and forced B's elbow up, so that B's right arm is on a line parallel with B's body, A pulls B's head toward him and shoots his arm all the way in for a deep Half Nelson. A's right hand should be "pan-caked" between his chest and opponent's chest, with palm up.

86d—A keeps his body at a right angle to B with all of his weight on B's chest, pulls up with his right elbow to prevent B from bridging, and retains his grip on B's wrist with his left hand.



87a



87b

#### *Bar Lock and Figure Four Head Scissors*

This most effective pin hold can be set up in precisely the same manner as the preceding hold.

87a—A catches under B's right elbow, preparatory to stepping across to B's right side.

87b—A keeps his weight on B so that B will be held down on his left shoulder.



87c

87d

87c—A plants the heel of his right foot behind B's head.

87d—A lunges forward, slides his right leg well under B's neck, and engages his right foot behind his left knee for a Figure Four Head Scissors. A keeps B's right arm extended by grasping B's right wrist, pulls up on B's neck with his right knee, and keeps the thigh of his left leg pressed against B's chest.

#### ***Bar Lock and Further Under Arm Hook***

This lock makes an effective Ride, but its greatest value lies in the many Pinning Combinations that can be worked from it. Several such Pinning Combinations from this position will be illustrated and described.



88

88—To obtain this lock, A first secures a near Bar Lock on B's left arm. With his right hand, A reaches under B's right arm close to B's elbow, pulls it tightly to B's body with his right elbow pressed into the small of B's back. A keeps the pressure on B with his weight well distributed and goes into one of the following four pin holds.



89a



89b

### *Reverse Body Lock*

89a—If B rolls to his left, A releases his Bar Lock with his left hand and pulls B toward him with his right hand.

89b—A drives his left elbow under B's left armpit. A retains the lock on B's right elbow with his right hand, slides his legs out behind and, when B starts to bridge, A slips his left arm well under B's back. A keeps his weight centered on B's chest.



90a



90b



90c

### *Arm Bar and Body Lock*

90a—A drives around to his left until B's head comes between A's knees.

90b—A releases B's left wrist and drives his left arm through, under B's right elbow.

90c—A releases with his right hand and secures a fall with an Arm Bar and Body Lock.

### Key Lock



91a



91b



91c

91a—A drives his left knee against the left side of B's head and pulls up on B's right elbow with his right hand.

91b—A releases B's left wrist, swings his left arm over B's right forearm, and catches B's right shoulder with his left hand. A catches over his own left upper arm with his right hand to complete a Key Lock.

91c—To make this more secure, A keeps his base on his left leg with his buttocks against B's head. A squeezes with his left arm and pulls up with his right arm to exert pressure.

### Arm Lock and Body Press



92a



92b



92c

92a—From a Head Lever Ride, A encircles B's waist with his right arm and clasps B's left upper arm with his right hand.

92b—A drives into B and swings to B's right side.

92c—A retains his hold, drives his shoulder into B's chest and forces B's shoulders to the mat.



### *Modified Three Quarter Nelson*

This hold is appropriate when opponent permits his head to rest on the mat.



93a

93b

93a—A plants his right foot in between B's feet, scoops toward him, hooking B's left leg under his own right leg.

93b—A places his left hand on B's head and pulls down. With his right hand A reaches under B's left arm and secures a wrestler's grip with his hands locked over B's head.



93c



93d

93c—A keeps B's head pulled to the mat and slides around to his left, forcing B over onto his shoulders. A should not permit his left hip to sag to the mat.

93d—A keeps on his knees in order to maintain his base and prevent B somersaulting.

### *Double Bar Arm Lock*



94a

94b

94c

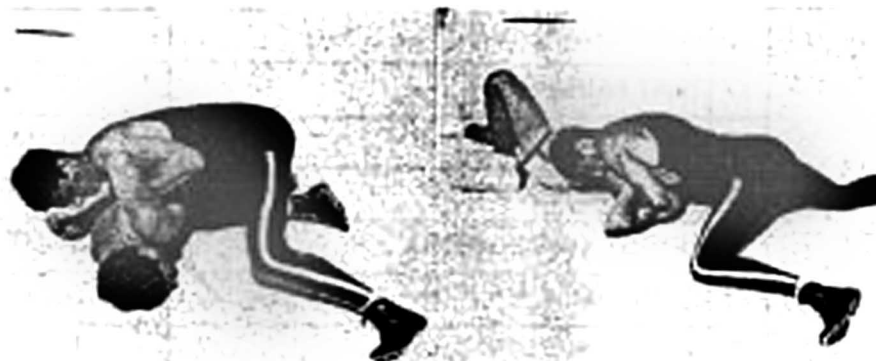
94a—From a single Bar Lock Ride, A reaches over B's right arm with his right hand.

94b—A hooks over B's arm at the elbow and drives his right arm all the way through behind B's back.

94c—A releases his Bar Lock grasp, drives his left arm through under B's neck and locks his hands in a wrestler's grip over B's left arm pit. A shoots his legs back, keeps his chin pressed against B's right shoulder, and maintains a tight grip for a fall.

### *Chicken Wing (The Bar Hammerlock)*

From this Ride one may maneuver into the following Pinning Combinations.



95a

95b

### *Reverse Body Lock*

95a—A pulls upward on B's left shoulder with his left arm, drives hard, forcing B over on his right shoulder.

95b—A spins around B's head forcing B over onto his back. A keeps B's left arm locked under his left chest, slides his right arm deeply under B's back, keeps his weight distributed, and secures a fall.

## Chicken Wing and Half Nelson



96a

96b

96a—If B rolls toward A, A pivots over to B's right side and secures a Half Nelson with his right arm.

96b—If B slips his left arm out of A's Chicken Wing, A grabs B's left wrist and pins B with a wrist grasp and Half Nelson. (If A is unable to grasp B's left wrist, A may get an Inside Crotch hold with his left arm and pin B with an Inside Crotch and Half Nelson or an Inside Crotch and Reverse Half Nelson.)

### Body Scissors

Riding with the Scissors has already been discussed in the preceding chapter. The methods of converting these Rides into Pinning Combinations will now be described and illustrated.



97a

97b

### Stretcher.—Converted into a Front Body Scissors.

97a—After A has flattened B out with a Stretcher Ride, A secures a Double Bar Lock. From this point, B will determine by his actions, whether A should apply a Half Nelson with his right or left hand.

97b—If B turns to his left, A lifts with his right hand under B's right elbow, plants his right hand on the top of B's head for the start of a Half Nelson. By driving into B, it is possible for A to exert considerable pressure, so A should not be in a hurry to turn B over.



97c

97d

97c—A unhooks his ankles, gives a quick pull on B's head and shoots his arm in deeply around B's neck for a Deep Half Nelson. A drives forward and at the same time hooks his own ankles under B's thighs in a Front Body Scissors. A keeps his knees spread, pulls up on B's head with the Half Nelson, to prevent B from bridging.

97d—When B attempts to bridge, A may release his ankle lock and take a Double Grapevine by locking his feet inside of B's ankles.

#### *Double Bar Nelson*



98a



98b

98a—From a Stretcher Ride, A locks under both of B's arms with his corresponding hands and extends B's arms forward in front of B's head. A lifts on B's right elbow and drives his right hand through for a Half Nelson. A holds on with his left hand under B's left elbow until his right hand comes through in applying the Half Nelson.

98b—With his right hand A grasps B's upper left arm. A now has a Double Bar Nelson. A obtains an easy fall by falling over on his left side and keeping B's arms drawn together. A has such a marked superiority in leverage with this hold that he must be extremely cautious of injuring B.



99a



99b

#### *Knee Lock*

99a—A takes a Two on One Bar Lock on B's left wrist, and a loose Body Scissors. A permits B to roll to his left. A keeps his legs around B in a flat Body Scissors and retains his Two on One Bar Lock.

99b—When B attempts to bridge, A locks with the insteps of both of his feet behind B's lower left leg. A may now loose his hands and hold B securely with the Knee Lock.

#### *Figure Four Body Scissors*



100a



100b



100c

100a—A flattens B prone on the mat by using the same methods as were employed in the Stretcher.

100b—With his left leg hooked around B's body, A takes a Half Nelson with his right hand and "cuts down" on B with his Scissors.

100c—A drives forward, forcing B's shoulders to the mat. A keeps his chest low so B cannot get his right arm free, and keeps his right foot hooked over the calf of B's right leg. (The effectiveness of this hold lies in its punishing qualities. Most exponents of this Scissors hold use it to "torture" their opponent into submission rather than relying upon its simple mechanics. This manner of use borders on the illegal.)



# Federated International Amateur Wrestling (Greco-Roman Style)

The U.S.A. in 1956 entered a Greco-Roman team for the first time in Olympic competition. This style, as the name indicates, is the traditional style engaged in by the Greeks and Romans in the ancient games. This style is very popular in Europe, more so than the Free Style. It is gaining popularity in the U.S.A., especially with wrestlers who have great strength in their arms and shoulders. Success in this style is gained by the wrestler who perfects a limited number of throws from the standing position, and a limited number of arm locks and grips from the top position in ground wrestling. Since the rules prohibit taking a hold or grip below the hips or even using the legs in any way to secure an advantage, muscle stamina to a high degree is demanded in this style.

Many of the best throws and holds used in Free Style were developed in Greco-Roman. As in Free Style, the Greco-Roman wrestler must have rugged training in muscle building conditioning in lifting weights equal to his own body weight. Head bridging exercises daily are also essential to achieving success in this style.

Due to the limited number of holds that can be used in this style, success depends on the speed with which the holds are applied plus rugged muscle conditioning. The authors recommend that all Free-stylers engage in frequent Greco-Roman bouts to better perfect offensive holds and defenses on the upper part of the body.

## *Greco-Roman Rules*

In this style the weight categories, length of bout, and the scoring system are the same as in Free Style. The general rules are the same as Free Style with the following exceptions: No grip or lock is permitted below the hips. The legs cannot be used to trip, lock, or otherwise assist in securing a hold.

Illustrations shown in this section are the favorite holds used successfully by great wrestlers in Greco-Roman style.

For descriptive purposes, the offensive wrestler (in black) is designated as wrestler "A"; the defensive wrestler, (in white) "B."

## *Greco-Roman Style—Throws to the Mat*

*Stance—Standing position.* The stance is upright, with the arms in a high position. There is no need to defend the legs, for the rules prohibit taking a hold below the hips. Each wrestler attempts waist locks, arm locks and hip locks to throw his opponent to the mat.

The sparring for an advantageous hold in the Standing position is



101a



101b



101c

*Guillotine.—(Fall from a Cross Body Scissors)*

There are several methods of obtaining this effective Pin Hold. One of the most direct methods is:

101a—From a Cross Body Ride with a Grapevine on B's left leg, A grasps B's right wrist with his right hand and pulls it toward him. A reaches behind and under B's right arm with his left arm.

101b—With both of his arms A pulls B's right arm upward over his head and secures B's right arm behind his own back.

101c—A pulls backward, settling on his left buttock, and takes a Figure Four Scissors on B's left leg. A grabs B's head with both of his hands, pulls B's head toward him and "cuts down" with his left leg, forcing B's shoulders to the mat.

*Leg Split*



102a



102b



102c

This is another hold that borders on the illegal. The methods described and illustrated here are also effective for obtaining a Guillotine.

102a—From a Cross Body Ride with a Grapevine on B's left leg, A grabs the instep of B's foot with his right hand and catches inside B's right thigh with his left hand.

102b—A pulls upward on B's right leg, settles down on his left buttock, and secures a Figure Four Scissors on B's left leg.

102c—A may Grapevine with his left leg and push with his right foot against B's left heel.



102d



102e



102f

102d—A may grab B's right wrist and lock B's right arm in an extended position behind B's right leg. A supplies pressure and rocks B back on his shoulders for a fall.

102e—Instead of grabbing B's wrist, A may obtain a Guillotine by driving his left elbow under B's right arm.

102f—A pulls B's head toward him and may continue in the same manner as has already been described in the preceding hold for securing a fall.

#### *Leg Split.—Opponent Standing*



103a



103b



103c

103a—A secures a Grapevine with his left leg, and a Bar Wrist Lock on B's right leg.

103b—A exerts strong pressure on his Leg Split to force B to sit.

103c—A maintains strong pressure as he forces B's shoulders to the mat.

## *The Reverse Cradle*



104a



104b



104c



104d

104a—A maneuvers B into position that enables A to lock his hands encircling B's head and near leg.

104b—A drives into B, forcing him to his right shoulder.

104c—A maintains grip and settles back to prevent B hooking with foot to elevate A over.

104d—When A's shoulder drops below B's, he can drive B onto his back for the Fall.

## The Cross-Face Cradle



105a



105b



105c



105d

105a—From a Far Ankle Ride, A rotates to his left as he applies a hard Cross-Face.

105b—As B resists A's pressure, he may drop to his left side.

105c—A encircles B's head and far leg, maintaining his grip on B's upper arm.

105d—A sits through as he pulls B backward. A can secure a tighter lock by hooking his right leg over B's left leg.



## Sit-Out Cradle



106a



106b



106c

106a—An effective method for blocking a Sit-Out. A catches inside of B's thighs and drives forward with his chest.

106b—A must keep B's head down by centering weight on his chest. A encircles B's head and leg in a Cradle Lock.

106c—A pulls B backward onto shoulders. A may maintain a tight lock by elevating B's far leg.

## The Leg Split Cradle



107a



107b



107c



107d

107a—From an Overleg Ride, A maneuvers to encircle B's head and near leg into a Cradle Lock.

107b—A settles back on his left side to maintain balance as he keeps his Cradle Lock secure.

107c—A pulls B onto his right shoulder as he hooks his left knee behind B's left leg.

107d—A rotates to his left as he maintains his grip, and forces B onto his shoulders.

## Escapes from Underneath

Escaping from underneath is one of the most interesting phases of wrestling and is a true test of wrestling ability. Becoming expert in Escapes requires the development of a keen sense of balance, fine co-ordination, perfect timing, and an ability to recognize the situation when a particular move, hold or combination of holds, will effect an Escape. This phase of wrestling resolves itself into a contest of balance. Every Escape is set up by some maneuver, which is designed to draw an opponent off balance in order to facilitate a particular movement. It is important to learn to go from one hold to another in quick succession, to take advantage of an opportunity which arises because your opponent was forced to block preceding maneuvers. Many wrestlers have become highly proficient in grouping their holds in series, so that each hold sets up its successor. The holds following are grouped to show how one move can create a situation which will open up a series of related possibilities.



108

### *Stance*

108—Adopting and maintaining a good base in the underneath position is essential. A should have his knees well spread, with most of his weight resting on his knees and feet. A's center of gravity should be at his buttocks. A should keep his head up.

### *The Tripod Position*

The following series of Escapes represent a group of holds which can all be set up by making the same initial maneuver. The movement that your opponent makes will largely determine which Escape you will use.



109

109—A pivots on his left knee, makes a half turn in toward B, places both of his hands on the mat in front of himself, and plants his right foot on the mat out in front of B on a line parallel to B's body. *A's left hand, left knee and right foot should form a right triangle.* A keeps pressure against B by bracing his right foot and driving his left knee in between B's knees. A maintains a strong base in this position by keeping his center of gravity located at his buttocks.



110a



110b



110c

#### *The Stand Up*

110a—From a Tripod position A grasps over B's fingers with his right hand, "blasts" back into B, and *carries his left elbow high and backward.* This will momentarily drive B backward. A peels B's right hand from around his waist as he starts to stand on his outside (right) foot.

110b—When A has both of his feet under him, he turns to his left.

110c—If B stands up too, A prevents B from locking his hands around A's waist by grasping B's left hand with his own left hand. A keeps his arms low to prevent B from following up by tackling his legs again.

### *Inside Leg Stand Up*



111a



111b

111a—A starts his stand by closing his left elbow to his chest, loosening B's arm grip around his waist and standing on the inside foot.

111b—On coming upward, A circles his body inward toward B, and spreads his arms to prevent B from following up, or to be in a state of readiness to dive for B's legs.

### *The Side Roll*



112a



112b



112c

112a—If B attempts to drop in behind A's legs, or pushes A forward, A grasps B's right wrist with his right hand.

112b—A drives his right knee under B, sits through on his right buttock and rolls B over onto his back. If A has difficulty rolling B, A brings his left foot up inside of B's crotch and Elevates B over.

112c—A drives his feet out perpendicular to B at the instant he rolls B, and turns toward B's legs.





112d



112e

112d—A gets an Inside Crotch hold with his right arm.

112e—A may execute the Side Roll in the same manner by hooking with the crook of his right arm above B's right elbow (instead of grasping B's wrist with his hand) and continuing a roll in the described manner.

#### *Wrist and Leg Lock Side Roll*



113a



113b



113c

113a—A grasps B's right wrist with his right hand and overhooks B's left leg at the thigh with his left arm.

113b—A exerts a combination force to roll B to his back.

113c—A shifts his body to a right angle position while securing a chancery hold on B's head with his right hand and locking both hands in a Reverse Cradle fall position.

### *Sit Out Side Roll*



114a



114b

114a—A drops to a sitting position while pinning B's arm tightly to his chest.

114b—A comes back to knee and immediately starts his roll in a forward-diagonal direction.



114c



114d

114c—On the way, A slips his left instep under B's left thigh, lifting it.

114d—A completes the roll, with the assistance of an arm throw, and turns into B.



115a

115b

115c

#### *The Whizzer Series*

The mechanics of these holds, described in Chapter VI as Take Downs and in Chapter IX as Escapes from Standing, can again be employed here, set up by first assuming a Tripod position.

115a—A swings his left arm over B's head and hooks over B's right arm. (Good base and hard driving are required to do this.)

115b—If B is driving forward, A uses a Reverse Thigh pressure and works toward a neutral position.

115c—Should B continue to resist strenuously, A uses a Whip Over to the opposite side.

#### *Switch*

A Switch is an arm lever obtained by swinging one arm over opponent's corresponding arm and catching inside his thigh or under his body with the same hand. By shooting buttocks away from opponent, tremendous leverage can be applied on opponent's shoulder forcing his chest to the mat, giving opportunity to swing behind him for a reversal. A Switch is a valuable maneuver to set avenues of escape, particularly a Sit Out.



116a

116b

116c

#### *The Short Switch*

116a—A plants his left hand on the mat in front of his right shoulder.

116b—A drives off right foot, sits through, and lands with buttocks on the mat, even with left hand. A reaches over B's right arm at same time that he drives forward catching inside B's right thigh with his right hand.

116c—A drives his buttocks away from B and turns into him for reversal.

### Power Switch



117a

117b

A most powerful switch can be worked from the Tripod position. It works better if opponent is pulling back.

117a—When B resists A's turn to the inside, A pivots on his left hand and right foot and drives his right elbow over B's right upper arm.

117b—As A's elbow comes to the mat, A follows up, going behind before B has time to regain a strong base.

### The Leg Switch



118a

118b

118c

118a—A moves his left hand forward and plants it on the mat in front of his head. A reaches under his own left arm with his right hand and grasps B's left wrist, trapping B's left hand on the mat.

118b—A swings his left arm over B's left arm and catches under his own left knee with his left hand. A hooks the instep of his left foot inside of B's left thigh.

118c—A lifts, rocks backward, slides his buttocks away from B to obtain greater leverage and turns into B for a reversal.

### The Camel Walk Switch



- 119a—A starts moving forward on his hands and knees, with an exaggerated swinging motion.  
 119b—In resisting A's forward movement, B is liable to open himself up on one side or the other for either an outside or inside (leg) Switch.  
 119c—A executes a Switch on the side to which B has become vulnerable.

### The Wing Switch



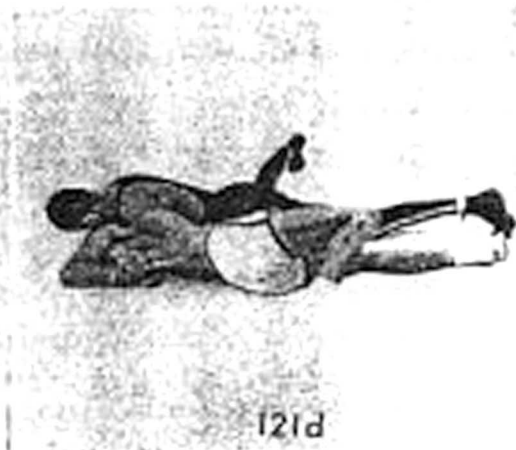
- 120a—A overhooks B's right arm above the elbow tightly and puts forced pressure downward as if to roll B. This is done to encourage B to resist.  
 120b—As B holds back, A quickly shifts his right arm into a Switch position and continues through.



### *The Double Wrist Lock*

This hold can be used from any position, viz.; Standing, Underneath or On Top. It can also be used on the Near or Far Side. However, it is employed as a means of escaping from underneath to a greater extent than from any other position.

#### *Outside Double Wrist Lock*

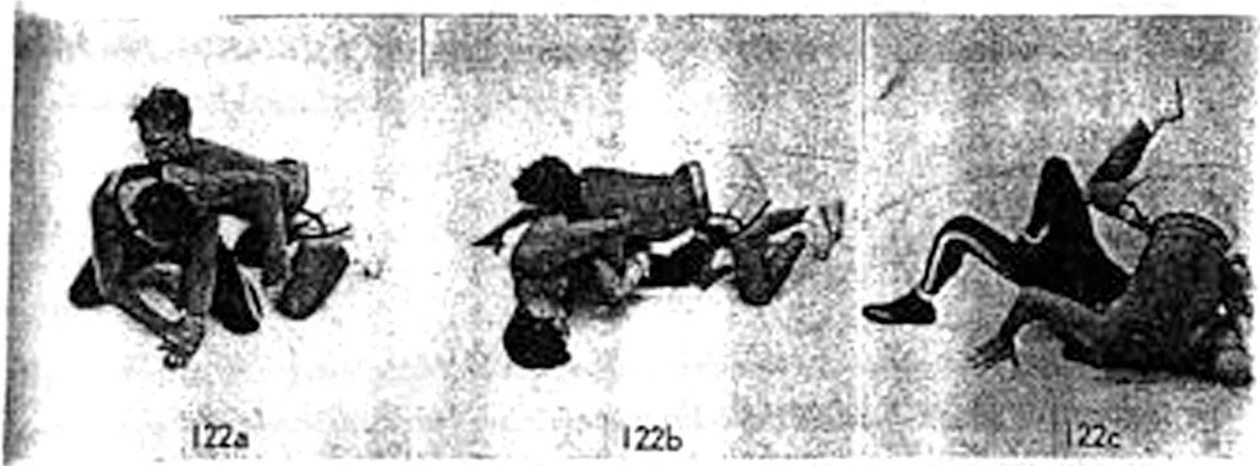


121a—A moves his right hand forward, plants it on the mat in front of his head, and grasps B's right wrist with his left hand.

121b—A pushes B's hand to the right as he drops to his left buttock. He keeps his right leg high to block B from swinging across his body to counter the Double Wrist Lock. A reaches his right arm over B's right arm and grabs his own left wrist.

121c—A slides his buttocks away from B, plants his left foot on the mat, bridges back onto his head, jerks hard with the Double Wrist Lock, and drives toward B forcing B onto his back.

121d—A retains the Double Wrist Lock to secure a fall, or slips into a Key Lock.



#### *Inside Double Wrist Lock*

122a—A moves his left hand forward and plants it on the mat in front of his head. A reaches under his own left arm and grasps B's left wrist with his right hand.

122b—A swings toward B, dropping to his right buttock, and obtains a Double Wrist Lock on B's left arm.

122c—A keeps turning in toward B's legs and tries to get his legs out in front of B in a line parallel to B's body. A jerks hard with his Double Wrist Lock, carries B over his left shoulder, and drives at an angle of 45 degrees to B's body. A must keep B's arm located under B's chest, otherwise the hold is illegal.

#### *Wing from Double Wrist Lock*



123a—When A is applying a Double Wrist Lock on B's left arm, if B resists by driving into A, B may weaken his base and be vulnerable to a wing lock on his left side. A pulls downward with his left arm in a forward motion, raises his buttocks high, and steps across B's body with his left leg.

123b—A may apply a Double Grapevine, a Front Body Scissors, or swing around to his left, at a right angle to B.



#### *Double Wrist Lock Slide Out*

124a—This maneuver is a hybrid Double Wrist Lock and Switch. A applies a Double Wrist Lock on B's right arm and hooks B's right leg with his own right leg.

124b—A releases B's right wrist with his left hand and grasps it with his right hand. A maintains this lock on B's wrist, slides his buttocks away from B, to A's left, drops B's right shoulder onto the mat, and pulls in behind B for a reversal.

#### *The Sit Out*

The initial phase of this method of Escape is to shoot your legs out in front of you, keep your legs well spread to maintain a good base and drop your inside elbow to the mat. As you start driving your legs out in front, drive your head backward. It is important that you rest your head against one of your opponent's shoulders. That shoulder represents the fulcrum on which you gain support from which to operate. Your opponent's movements will largely determine which maneuver to use. The simple maneuver of sitting out, driving your head back and turning one way or the other, is an excellent warm up exercise and at the same time develops the "feel" of knowing where your opponent is. When it is used as a warm up drill, your opponent should use only passive or semi-resistance. The preliminary move in setting up the situation which will provide an opportunity for executing the next three holds, is for A to drive his head backward and propel his feet out in front. A must keep his feet spread, with his buttocks on the mat and maintain a good base while in this sitting position.

### Sit Out and Turn Out



125a



125b



125c

If B attempts to get A off balance by pulling A toward him, B will weaken his position for stopping a Sit Out.

125a—A grasps B's right wrist with his right hand, slides his left leg out in front, and drives his head back against B's right shoulder.

125b—A keeps his buttocks on the mat as he arches back into B. A retains a tight pull on B's right wrist until B's chest comes in contact with the mat.

125c—A bridges and turns to his right to go behind B.

### Sit Out and Turn In



126a



126b



126c

The mechanics of this hold are precisely the same as the preceding one, except this time A turns in to A's left instead of out to A's right.

126a—Suppose B has over-hooked A's left arm so that in driving his head back A gets his head on B's left shoulder, or that B is resisting so hard that A cannot turn to his right.

126b—A drops on his left elbow, peels B's right hand from around A's waist and turns to his left.

126c—A faces B in neutral position.

### *Sit Out and Arch to Stand*



127a



127b

127a—A grasps B's right wrist with his right hand as he shoots his legs to a forward sit out. As soon as A's feet are in front, he arches into a high bridge, supporting his back on B's chest and shoulders.

127b—A quickly turns left and continues under the held arm to a reverse opportunity or a sure escape.

### *Head Pull*



128a



128b

128a—If B exposes his head over A's right shoulder, A grasps behind B's head with his right hand.

128b—A swings his buttocks to the left and pulls B under him. (It is usually easier to pull an opponent to the same side on which his head rests.)





129a



129b



129c

#### *Fake Switch and Turn In*

129a—A swings through with his left leg and drives his right arm down against B's right arm to simulate a switching maneuver.

129b—A arches back with his head, pulls his left arm in close to his body, and slides forward.

129c—A pivots on his own left shoulder. As A comes to his knees he should be alert to grab B's left arm and pull B onto his back for a possible pin hold.



130a



130b

#### *The Forward Roll*

This Escape is appropriate when B is working high or is attempting to pull A off balance, especially from the Referee's Position. A may also set it up by leaning forward to entice B to come up high on him.

130a—A drops his head and left shoulder far back under himself and somersaults over B's right arm.

130b—A twists his body as he goes forward in order to land on his knees and face B in a neutral position.



131a

131b

131c

#### *The Power Craw Fish*

131a—When B is riding A's legs or keeping himself directly to A's rear, A settles back into B on his left buttock.

131b—A reaches his right arm under B's right arm, pulls upward on B's arm and straightens his right leg as he comes back to his knees.

131c—A swings his buttocks away from B ("tails out") as A pulls B over his right shoulder and catches B's right knee with his left hand.

#### *Drag, Elevate and Pull Around*

The following series represents a clever and effective group of Escapes involving the use of your legs to lift (elevate) your opponent. The effect of this is to shift your opponent out of position and thus facilitate the use of a hold. This series is not designed for beginners, inasmuch as you may get pinned unless you have developed a fine sense of balance, and practiced hours against "sparring partners" until you know exactly what you are doing. Being able to use your legs in all positions is a valuable asset in wrestling. It gives you two more valuable weapons with which to fight.

#### *Drag and Elevate*



132a

132b

132a—A rolls under B, sitting on his right thigh and right elbow. A brings his left foot upward into B's crotch and hooks with his left instep inside of B's left thigh.

132b—A catches his left arm under B's left arm and grab's B's left wrist with his right hand.



132c



132d

#### *Drag and Pull Around*

132c—If B attempts to flatten out, A hooks inside of B's right leg with the instep of his left foot. A keeps his right leg outside of B's left leg to aid in preventing B from stepping across A's body.

132d—A drives B's left wrist down between A's thighs, releases with his right hand and grasps B's left leg close to his knee. A pulls on B's left arm and left leg to pull in behind B.



133a



133b



133c

#### *Pulling Leg Over Head*

133a—With his left hand, A reaches over B's left leg and grasps inside B's left ankle.

133b—A locks B's knee by pulling upward and outward. At the same time A hooks inside of B's right leg with his left leg.

133c—A Elevates with his left knee, pulls with his left arm, and forces B forward over his head. (A must recover quickly before B pivots on his right knee and comes in behind A again.)



134a



134b

### *The Step Over*

134a—A comes onto his hands and feet in an "all fours" position and starts pulling away from B with his buttocks.

134b—When B resists by pulling with his right arm, A whips his left leg up over B's back, locking his left foot under B's left thigh. A flattens B down to the mat with a Stretcher. (This escape can be blocked by keeping your buttocks raised higher than the opponent's.)



135a



135b



135c

### *Slipping a Near Half Nelson*

135a—A catches under B's left upper arm with his left hand, sits through to his left, and pulls B over his left shoulder.

135b—A then slides out to his left and comes behind B for a reversal.

135c—A blocks with his right hand, to prevent B from stepping across him. (This hold also works well when B attempts to secure a Far Half Nelson.)

# Federated International Amateur Wrestling (Greco-Roman Style)

The U.S.A. in 1956 entered a Greco-Roman team for the first time in Olympic competition. This style, as the name indicates, is the traditional style engaged in by the Greeks and Romans in the ancient games. This style is very popular in Europe, more so than the Free Style. It is gaining popularity in the U.S.A., especially with wrestlers who have great strength in their arms and shoulders. Success in this style is gained by the wrestler who perfects a limited number of throws from the standing position, and a limited number of arm locks and grips from the top position in ground wrestling. Since the rules prohibit taking a hold or grip below the hips or even using the legs in any way to secure an advantage, muscle stamina to a high degree is demanded in this style.

Many of the best throws and holds used in Free Style were developed in Greco-Roman. As in Free Style, the Greco-Roman wrestler must have rugged training in muscle building conditioning in lifting weights equal to his own body weight. Head bridging exercises daily are also essential to achieving success in this style.

Due to the limited number of holds that can be used in this style, success depends on the speed with which the holds are applied plus rugged muscle conditioning. The authors recommend that all Free-stylers engage in frequent Greco-Roman bouts to better perfect offensive holds and defenses on the upper part of the body.

## *Greco-Roman Rules*

In this style the weight categories, length of bout, and the scoring system are the same as in Free Style. The general rules are the same as Free Style with the following exceptions: No grip or lock is permitted below the hips. The legs cannot be used to trip, lock, or otherwise assist in securing a hold.

Illustrations shown in this section are the favorite holds used successfully by great wrestlers in Greco-Roman style.

For descriptive purposes, the offensive wrestler (in black) is designated as wrestler "A"; the defensive wrestler, (in white) "B."

## *Greco-Roman Style—Throws to the Mat*

*Stance—Standing position.* The stance is upright, with the arms in a high position. There is no need to defend the legs, for the rules prohibit taking a hold below the hips. Each wrestler attempts waist locks, arm locks and hip locks to throw his opponent to the mat.

The sparring for an advantageous hold in the Standing position is

characteristic of the Greco-Roman style.

*Greco-Roman Stance Standing*

O-37—A (in black) has the best position, with his body leaning forward and his feet in an angle stance. His left hand grips his opponent's arm at the elbow.



O-37

To obtain the tie-up position pictured above, each wrestler may attempt numerous holds on his opponent's upper trunk. Many of these grips are "scouting" holds to feel out the opponent's strength, balance, and defensive knowledge.

It is also good mat strategy to deliberately leave an opening to induce the opponent to trap himself, such as a high or low position of the arms which will expose the waist for a bodylock.

Perhaps the most successful example of this trapping strategy was by a great Swiss champion in Greco-Roman at the 1952 Olympic Games. After attempting to get a double arm lock on his opponent at close quarters, he purposely turned his back; his opponent fell into the trap and secured a waist lock, whereupon the Swiss wrestler, by using a double arm roll from standing, pinned his opponent.



## Throws to the Mat—Standing



O-38a



O-38b

### Double Arm Lock and Hip Lock Throw

O-38a—A has stepped in between B's legs and secured a double arm lock. A has trapped B's right elbow under his left arm and is pulling down. A's right arm is locked under B's left arm and lifting up.

O-38b—Note that A has his right arm under B's left arm, with a grip on his left shoulder. A's left arm is over B's right arm, pulling B across his hip.



O-38c



O-38d

O-38c—Here A has completed his throw to the mat. A's left foot is braced forward and ahead for balance. B is in a high bridge to prevent a fall.

O-38d—A, to break B's bridge, shifts his weight down on B's chest, and lifts up with the double arm lock, forcing B's shoulders to the mat.



O-39a



O-39b

*Head Pull and Arm Drag Go Behind*

O-39a—A grips B's head with his left hand and pulls B's head to his shoulder.

O-39b—A has stepped to his left and is using an arm drag on B's right arm. A's head is moved back and to the right to dislodge B's right hand from his head. Note A's hip contact with B's hip.

O-39c—A continues to drag on B's arm and is moving behind B by also using the grip on B's head.

O-39d—A has completed the movement behind B, and has secured a waist lock with both hands. From this rear waist lock, A can use a body lift and rear throw backwards to score points on B.



O-39c



O-39d



O-40a



O-40b

*Body Lift and Rear Throw to the Mat*

O-40a—To prevent an escape by B's going off the mat, A uses a tight waist lock and bends his knee to get into a lifting position.

O-40b—A has stepped under B, lifted him high, and now begins the backward throw. Note that A has B's hips on his chest. As he arches his back, A's head here is lower than his hips, as he bridges back with the throw.

O-40c—Midway in the throw, A's position is good. Note B's weight is on A's chest. A's legs are braced and his head is going toward the mat into a bridge.

O-40d—A has completed the throw and B's shoulders are in danger. No points are scored against A because he has executed the throw and has control of his opponent.



O-40c



O-40d



O-42a

O-42b

### *Fireman's Carry Throw*

O-42a—A has his head under B's right arm, with both hands on B's right arm above the elbow. To work this throw to the mat, A must control B's arm by this tight grip.

O-42b—A goes to the mat on his left side, still keeping his grip on B's arm above the elbow. A's right arm is around B's side and back.

O-42c—A has thrown B to his back by using the lever pull on B's right arm and a bridge toward B's head.

O-42d—A has turned to his right and puts a body press on B's chest. A still has B's right arm in a firm grip. B is bridging to keep off his back, and is in serious danger of being pinned.



O-42c



O-42d



O-41a



O-41b

### *Arm and Head Lock Throw*

O-41a—B attempts to secure a front waist lock, but A blocks him by using an arm and head lock and moving his hips back and down.

O-41b—A steps in with his left leg and permits B to get his head under A's left arm. Note A's lock on B's left arm. A is starting the left hip lock and throw.

O-41c—A has completed the left hip lock, forcing B to his back and right shoulder.

O-41d—Now A steps across B's body, forcing both shoulders to the mat.



O-41c



O-41d

### Ground Wrestling

In ground wrestling, the top man's starting position depends upon what hold he intends to use in his initial attack. The bottom man takes the best braced defensive position against an attack from the hips forward.



O-43a



O-43b

### Reverse Body Lift and Throw to the Mat

O-43a—A's starting position to the side enables him to quickly secure a reverse body lock on B.

O-43b—Now A reaches across B's back with his right arm. A's left hand is underneath B's body and locked with A's right hand in a waist lock. A's feet are close to B's body for support preparatory for the lift. B defends against the body lift by pushing backwards with his hands, spreading his legs wide and lowering his hips.

O-43c—A has now lifted B clear of the mat. He has positioned B's body across his chest with B's head angled down and is beginning the backward throw.

O-43d—A has completed the backward throw, forcing B's shoulders to touch the mat. A's position is excellent. The waist lock holds B's hips on his chest, and his body is at a right angle to B.



O-43c



O-43d





O-44a



O-44b

*Arm Lock, Breakdown, Going Around Head to Pin*

O-44a—A has an arm lock above the elbow. His right arm is around B's waist and is driving down and pulling B's head to the mat.

O-44b—A has completed the breakdown and steps toward B's head. A is using his body weight and applies pressure on B's left arm before going around his head.

O-44c—By use of the arm lock, A circles B's head to turn him over. Note that A has blocked B's right arm to keep his shoulders down.

O-44d—Here A improves his arm lock on B's left arm. He shifts his right arm to encircle B's waist and grips B's right arm to hold B's shoulders in a near fall.



O-44c



O-44d



O-45a



O-45b



O-45c

*Quarter Nelson, and Rear Throw Backwards*

O-45a—The offensive wrestler A drops his right shoulder behind B's left arm and lifts the arm from the mat with his arms. This maneuver gives A control of left arm and makes it possible for A to proceed to the quarter Nelson.

O-45b—A secures the quarter Nelson by getting his opponent's chin with his left hand. A's right arm is under B's left arm and locks on A's arm at the elbow. A's pressure on B's head is down in order to turn him over.

O-45c—B defends against the pressure by raising his head and trunk upward. A permits the upward resistance of B to set up the throw to the rear.

O-45d—A quickly shifts his leg in front, changes his left arm from behind B's head to in front of B's chin, and drives him backward.

O-45e—A has completed the rear throw backward, forcing B's shoulders to the mat for a fall.



O-45d



O-45e



O-46a



O-46b

***Waist Lock—Twist and Side Throw***

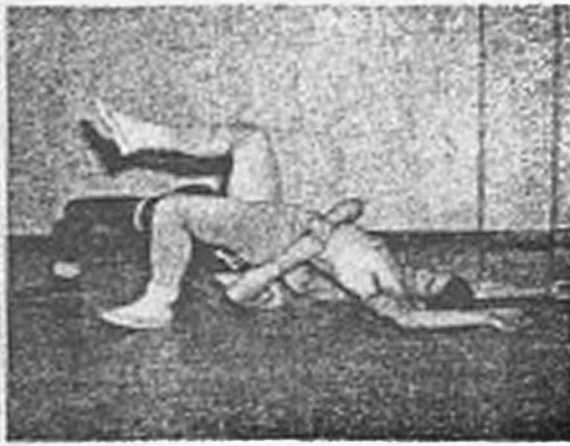
O-46a—A secures a tight waist lock with hands locked on B's right hip.  
O-46b—A quickly shifts across to B's right side, changing the waist lock with hands locked to B's left hip. A drives hard with his right shoulder against B's side.

O-46c—Now A twists his body by turning his back toward the mat and lifting hard on B's body with the waist lock, to begin the throw to the side.

O-46d—A has completed the throw to the side and is bridging up under B's hips. Note the tight waist lock on B's body. B's shoulders are touching the mat, scoring points for A.



O-46c



O-46d



O-47a



O-47b

### ***Defensive Tactics by the Bottom Man***

The bottom man must never be in a rigid defensive position. It should be a shifting, fluid position to counter the lifts and locks of the attack by the top man. Generally speaking, the head should be up and the hips low. If the attack is at the head and shoulders, move away. If the attack is at the waist for a lift, hug the mat and move back while keeping the hips low.

It is good coaching advice to a bottom man whose top opponent is quick and skilled on the attack, to be cautioned for passive obstruction rather than permit the top man to score a 2 or 3 point danger situation.

The best escape in Greco-Roman is a standup and turn. It is not good strategy to try a reversal on the mat.

### ***Defensive Counters for a Reverse Body Lift***

O-47a—B attempts to lift A with a waist lock. A extends his legs backward and raises his head off the mat.

O-47b—B continues to lift A. A extends his left leg in between B's legs to stop the lift.



O-47c

O-47c—A now extends his arms and legs and fights to the mat.

၉။ လေ့ကျင့်ရေးကာလအပိုင်းအခြားများ၊ စွဲကြေးသတ်မှတ်ခြင်း

Training Periodization (42 weeks)

ရက်သတ္တတင်ပတ်လျှင် (၁၂)ကြိမ်လေ့ကျင့်ပါသည်။

(၄၂)ပတ် × (၁၂)ကြိမ် = လေ့ကျင့်ကြိမ်ပေါင်း (၅၀၄)ကြိမ် ခန့်ပါသည်။

လေ့ကျင့်ရေးကာလစာပိုင်းများမှာ-

(၁) ပြင်ဆင်မှုကာလစာပိုင်း (Preparation Period) • ၂၅ ပတ်

(၂) ပြိုင်ပွဲကြိုကာလစာပိုင်း (Pre Competition Period) • ၄ ပတ်

(၃) ပြိုင်ပွဲကာလစာပိုင်း (Competition Period) • ၄ ပတ်

(၄) ပြိုင်ပွဲလွန်ကာလစာပိုင်း (Post Competition Period) • ၈ ပတ်

လေ့ကျင့်ရေးကာလစာပိုင်းငယ် (Period)တစ်ခုကို (၄)ပတ်မှ (၅)ပတ်သတ်မှတ်၍ လေ့ကျင့်ရေး  
ကစီစဉ်များကို ရေးဆွဲလေ့ကျင့်ပေးပါသည်။

ကမ္ဘာပေါ်တွင် လွန်ခဲ့သောနှစ်ပေါင်း(၁၅၀)ကျော်မှတစ်ဆင့် အပြည်ပြည်ဆိုင်ရာ နပန်း အားကစားနည်း ပေါ်ပေါက်လာခဲ့သည်။ ယခုလက်ရှိအချိန်အထိ နပန်းအားကစားနည်းများ၊ အဆင့်ဆင့် တိုးတက်ပြောင်းလဲ လာခဲ့သည်။ နပန်းအားကစားနည်းမှ ရရှိလာသော ကိုယ်ကာယကြံ့ခိုင်မှုနှင့် စိတ်ဓါတ်ပျော်ရွှင်ကျေနပ်မှုများဖြင့် ကမ္ဘာပေါ်ရှိလူသားသန်းပေါင်းများစွာအတွက် ကောင်းကျိုးတရားများ ရရှိခဲ့ပေသည်။

နပန်းကစားခြင်းသည် ကာယ/ဉာဏစွမ်းအားကို တိုးတက်ဖွံ့ဖြိုးလာစေသည့်အပြင် စာနိတ္တ ကြံ့ခိုင်မှုကိုလည်းကောင်းစွာ ပေးစွမ်းနိုင်သည်။ နပန်းအားကစားနည်းသည် အခြားသော အားကစားနည်း များကဲ့သို့ပင် စည်းကမ်းများ၊ ဥပဒေများနှင့် စနစ်တကျယှဉ်ပြိုင်ကစားရသည့်အပြင် ကာယနှင့် ဉာဏနှစ်ပြာ လေးကို အစဉ်စုစုစုစု လေ့ကျင့်မှုအခါခါပြုလုပ်ပေးရသော အားကစားနည်းတစ်ရပ်ဖြစ်ပါသည်။

ယခုအချိန်အထိ မြန်မာ နပန်းအားကစားသမားများ ကမ္ဘာ့အဆင့်မီ နပန်းအဆင့်သို့ မရောက် ရှိခဲ့သေးသော်လည်း အာရှတိုက်ရှိ အခြားနိုင်ငံများ၏ နပန်းအဆင့်အတန်းနှင့် နှိုင်းယှဉ်လျှင် နိမ့်ကျခြင်းမရှိ ခဲ့ပေ။

ကျွန်ုပ်တို့ ပြည်ထောင်စုမြန်မာနိုင်ငံတော်၏ အားကစားဝန်ကြီးဌာန လမ်းညွှန်ကြီးကြပ်မှုဖြင့် ဖွင့်လှစ် သင်ကြားနေသော အားကစားနှင့် ကာယပညာသိပ္ပံ(ရန်ကုန်)မှ နပန်းသင်တန်းသား/သူများအား အထက်ဖော်ပြပါ အပြည်ပြည်ဆိုင်ရာ နပန်းလေ့ကျင့်ရေးလက်စွဲများအတိုင်း သင်ကြားပို့ချခြင်းဖြင့် နိုင်ငံ ဂုဏ်ဆောင် နပန်းအားကစားမောင်မယ်များ ပေါ်ထွန်းလာနိုင်မည်ဖြစ်ပါသည်။

ရေးသားပြုစုသူ  
ဒေါ်မေသဇင်ဖူး(နည်းပြ/နည်းစနစ်)

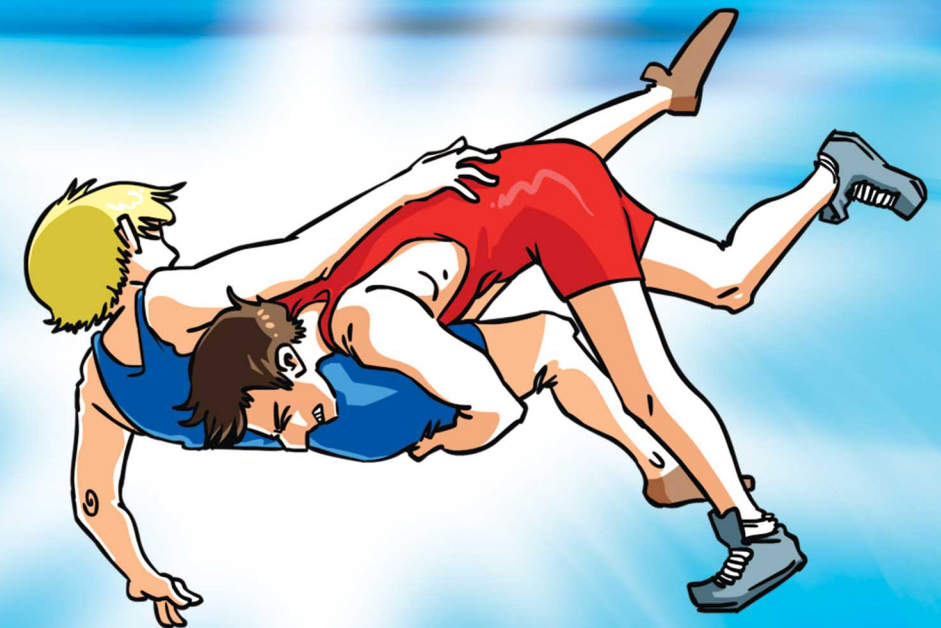




နပန်း  
Wrestling



နည်းပြဆရာလက်စွဲ



အားကစားနှင့်ကာယပညာဦးစီးဌာနနှင့် နပန်းအဖွဲ့ချုပ်တို့စီစဉ်ထုတ်ဝေသည်။